

# THE Repository

OF

ARTS, LITERATURE, FASHIONS,  
*Manufactures, &c.*

THE SECOND SERIES.

VOL. V.

JANUARY 1, 1818.

Nº. XXV.

## EMBELLISHMENTS.

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## EVENING DRESS



CARRIAGE DRESS.

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

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

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

## FASHIONS.

### LONDON FASHIONS.

#### PLATE 4.—EVENING DRESS.

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

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



silk fringe, is thrown carelessly over the shoulders.

PLATE 5.—CARRIAGE DRESS.

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

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

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

Morning *cornette* composed of

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

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

GENERAL OBSERVATIONS ON

FASHION AND DRESS.

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

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

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

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

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

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

Satin spencers are generally trimmed with satin only.

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

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

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

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

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

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

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

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

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

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

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

## FRENCH FEMALE FASHIONS.

PARIS, Dec. 20.

*My dear SOPHIA,*

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

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

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



mented with frogs and braiding. There are three small capes, which come no farther than the shoulder in front, and fall exactly to the waist behind. Plain long sleeve. A collar composed of a double piece of byas cloth, nearly half a quarter in breadth, is set on rather full, so as to stand out from the throat and support the ruff. I have seen nothing for some time so well calculated for a winter promenade dress as these carricks, which I should observe to you are always lined either with white sarsnet, or sarsnet of the same colour as the carrick, and not seldom wadded.

Pelerines are of swansdown, of ermine and squirrel's skin, they are always worn very large. Muffs have not yet made their appearance.

Velvet, beaver, *pluche*, and satin lined with *pluche*, are the materials most fashionable for hats. As to the form, the crowns are generally lower than I ever recollect to have seen them, and the fronts are remarkably large. Sometimes the fronts are so coquettishly contrived, that while one side completely conceals the face, the other stands out so as to display it. Blond has almost wholly disappeared from the edges of hats, which are worn either without trimming, or else finished by a small *rouleau* of the lining turned over the edge. The most novel ornament for satin or *pluche* bonnets, are large flowers which are composed of feathers. These flowers are made only in black or white; in the former they are always large roses, in the latter tulips: the leaves which surround them correspond in colour with the flower.

Velvet auriculas, so long in favour for winter hats, are still adopt-

ed by some *élégantes*. Plumes of Marabout feathers are also in some estimation; they are in fact the only feathers now worn. For the trimming of plain walking bonnets, scarfs composed of plaid silk, the stripes of which are very large, are much in request. These scarfs are fastened in a very full bow on the top of the crown, and are brought down on each side, and slipped through an opening in the side of the brim: sometimes the ends are tied in a large bow under the chin, at others they hang loose.

Amidst all this variety, the hats most genteel and appropriate in my opinion for the promenade costume, are those composed of beaver, which is here brought to very great perfection, silk beaver especially. These *chapeaux* are always worn without any ornament but a plain band of ribbon, which is fastened at the side by a brilliant steel buckle.

*Capotes* have been gradually declining in estimation for some weeks past, and at present they have totally disappeared: but so extremely versatile is fashion in this country, that perhaps in a few days they may be as numerous as ever.

Notwithstanding the lateness of the season, one sees still a great number of *percale* dresses in the promenades; it is true they are always worn with velvet spencers or fur pelerines, but they have nevertheless a cold uncomfortable look.

*Percale* is the only thing worn in dishabille; but our breakfast costume affords nothing striking or novel to describe to you. Were you to form your judgment of Frenchwomen from the present fashionable dishabille, you would



pronounce them a nation of dowdies. A loose wrapping dress which seems intended for a sleeping-gown, a coloured silk handkerchief thrown round the shoulders, an enormous ruff, and an unbecoming *cornette*; such has been for some time the morning attire of the French *belles*. You will see therefore that you have nothing to reproach me with, for having been silent on this subject lately.

For dinner dress, and for social parties, Merino robes are in the highest estimation: the colours most fashionable for these dresses are, Carmelite brown, lilac, grey, dark and light blue, and a beautiful shade of pale chesnut.

There is nothing very novel in dinner dress: gowns are still made scanty and without gores. Waists continue short, and dresses are cut as low as possible round the bust. The backs of dresses have decreased in breadth, and the fronts do not display the contour of the shape so much as formerly. Long sleeves are most prevalent. Embroidery is at present the rage for trimmings. The bottoms of dresses are usually worked in large flowers, or wreaths of leaves, but there is no mixture of colours; the effect is consequently chaste, but not so striking. The favourite contrasts are green wreaths for brown dresses, white for lilac and blue, dark blue for pale chesnut, and rose-colour for grey. The busts of dresses are mostly trimmed with narrow embroidery to correspond; but some *élégantes* prefer three or four very narrow *rouleaux* of satin laid close together, and finished round the bosom by a full quilling of *tulle* or blond. The long sleeve

is ornamented at the wrist either by quillings of *tulle* or blond, generally three in number, or *rouleaux* of satin; and there is usually a half-sleeve, similar to the one I described to you as fashionable for spencers.

Full dress is at present particularly elegant, especially that worn for balls; and as the French, you know, are a nation of dancers, the *costume de bal* is a matter of considerable importance to them. The favourite materials for ball dresses are white satin, gauze, and crape spotted with velvet. I will describe to you one of the prettiest I have seen, and I think when you resume colours, it would suit your light figure admirably.

It is a round dress, the skirt of a proper length for dancing, and is trimmed at the bottom with a large *rouleau* of white crape, spotted with rose-coloured velvet. This *rouleau* is surmounted by a wreath of Provence roses composed of crape, and made exactly to imitate nature. Over this wreath is placed a deep flounce of rich lace, which is headed by a full puffing of blond; this flounce is festooned with pearl in such a manner as partially to display the roses. You cannot, my dear Sophia, conceive any thing more beautiful than the effect of this trimming.

The body is composed partly of satin and partly of lace; it is made in a pretty novel style, but one which I hardly know how to describe. A piece of lace is let in all down the middle of the back; it is narrow at the bottom of the waist, but goes up gradually broader, so that the top of the back is entirely composed of

lace. The fronts are of lace, and very full; the fulness is formed to the shape by narrow *rouleaux* of white satin. Epaulette sleeve of white satin, covered with white lace, which is disposed in honey-combs, and mixed with pearl. A narrow white satin zone, fastened in front by a pearl clasp, finishes the dress.

And now, my dear Sophia, a few words respecting the costume of the court, which you complain that I have been silent about for a long time. Honestly speaking, in court dress I think we have the advantage: our trains are fuller, consequently more graceful, and our petticoats generally ornamented in a more simple style. I was particularly struck with this the other day, on observing the dress of the *Comtesse de M.* whom I saw just as she returned from court. Her petticoat, of soft white satin, was finished round the bottom by five or six rows of pointed lace, all set on close together, and very full. This was surmounted by a wreath of that beautiful flower the *camelia Japonica*. Her robe was of dark blue velvet, lined with white sarsnet, and trimmed with the richest point I ever saw, which was laid on quite plain. Body and sleeves of white satin. I must not forget to observe, that our court sleeves are worn a *decent* length. The sleeve

was very full, the fulness confined at the bottom by a band of pearl; a few inches higher was placed a second band of pearl, and the sleeve was finished by a superb point lace ruffle.

The bosom of the dress was ornamented with pointed lace to correspond with the bottom of the petticoat. I particularly admired the countess's head-dress: the front hair was dressed in light loose ringlets, which hung very low at each side of the face, leaving the forehead entirely bare. The hind hair was brought up quite to the top of the head, and divided into several bands, round which were twisted strings of pearls. These bands were disposed round the top of the head; and as there were a great many of them, the hind hair was consequently dressed very high. A coronet of diamonds was placed exactly over the forehead, and rich long lappets of point lace, placed at the back of the head, partially shaded the neck.

I am charged with a hundred affectionate new-year's wishes to you and your dear little circle from our friends here. Need I add my own to them? No: my Sophia, I am persuaded, needs no protestations to convince her of the inviolable attachment of her

EUDOCIA.

## INTELLIGENCE, LITERARY, SCIENTIFIC, &c.

R. ACKERMANN has in great forwardness, *A topographical and perspective Survey of the Campagna di Roma*, exhibiting to the traveller and classic scholar every object of

interest in that celebrated country; illustrated by a plan on an extended scale, and by views referring to the plan, and forming a complete panorama of the ancient territory of

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of a lover's fancy, I obtained permission to revisit home.

On returning to England from a three years' campaign on the Continent, I did not wait to apprise my father of my approach to that spot where every hope of bliss was centred. The sounds of mirth saluted my ear before I reached the door—the old piper was tuning a strathspey—the young and the aged were rejoicing—Adela was that day married to my brother!

Imagine the horrible effect this intelligence had on a mind naturally sanguine, and wrought up to the very acme of promised felicity. I had, throughout, assured myself that Adela had divined my attachment to her, had entered into the recesses of my heart, and seen her name indelibly written in its core. Too late I became sensible that reality had not kept pace with my ardent imagination. I had arrived to behold a perfection of human happiness in which I could not participate—to sit in solitary sadness, or to sink a prey to despair! No description can convey to you the dreadful hostility of my feelings: I viewed myself as the resemblance of another Cain, jealous of a brother's bliss; or like the rebel angel, waiting to blast the Eden of the first pair with the consuming fire of dissension! Oh! no—shade of the gentle Adela, and Ronald brother of my heart, ever dearly and faithfully remembered, every vein of mine should have bled to

have preserved your happiness from interruption! I would have died the victim of mistaken propriety; but never should the cause of my sighs have disturbed your serenity—your tears might have bedewed my ashes, but never reproached my conduct.

Overwhelmed by the extreme agony of my mind, I sank under an attack of fever and delirium. Fortunately the cause of my illness was still undiscovered; and the first glimpse of returning reason presented to my view Adela and my brother zealously watching and anxiously praying for my recovery. Soon as it was accomplished, I hastened my departure from Scotland, and rushing into the thickest ranks of war, sought that oblivion of remembrance which life did not promise to bestow. But I was still doomed to mourn, though from a different cause.

Hitherto my grief had been selfish, despicable, and degrading; it became social, brotherly, and communicable; and time has restored me, to speak calmly of my errors, and patiently of my sufferings.

In one of those furious gales that occasionally descend from the mountains to agitate the lakes into commotion, a boat, in which my brother and his wife were passengers, was lost by the unskillfulness of the pilot. They were deposited in the "narrow house" of their ancestors; and my sorrowing father quickly followed to the grave.

## FASHIONS.

### LONDON FASHIONS.

#### PLATE 10.—EVENING DRESS.

A PROCK composed of British  
pet, and worn over a white satin

slip: the body, which is somewhat  
in the Spanish style, is called the  
*corsage à l'Infante*; it is composed





THE END OF THE WORLD



WALKING DRESS.

of an intermixture of white satin and British net, and ornamented with pearls. A row of points, composed of satin and net, finishes the waist, which is very short. The sleeve, which is very short, is slashed; the slashes are filled with net, and edged with pearl; and the bottom of the sleeve, as well as the bust, is ornamented by a full quilting of blond. The skirt is moderately long, and more than usually full; it is finished by the most novel and tasteful trimming which we have seen for some time. This trimming, composed of blue satin, chenille, and British net, forms a chain of hearts, the effect of which is at once singular and elegant; it is surmounted by a light embroidery of *fleurs de lis* in blue silk.

Head-dress *la toque d'Orleans*: it is composed of an intermixture of soft white satin and British net: it is made a moderate height, and ornamented with a plume of heron's feathers. The hair is disposed in a few light curls at each side, and the forehead is entirely bare. Neck-lace and ear-rings diamond. White satin shoes, and white kid gloves. Spangled crape fan.

#### PLATE II.—WALKING DRESS.

A fawn-coloured poplin round dress: the body is of a three-quarter height; it is cut byas, and has no seam, except under the arm. The back is narrower than last month; the fronts just meet, but do not cross; the sleeve is long, rather loose, and confined across the wrist by a satin piping disposed in waves; they are about two inches in length, and are finished by a small silk tuft at the end of each wave. The bust is trimmed to correspond, and the skirt is finished round the bottom

by three rows of satin pipings, which form a deep wave, and which are also finished by tufts.

Over this dress is worn a pelisse composed of fine fawn-coloured cloth, and lined with white sarsnet. The waist of the pelisse is of a moderate length, the body is tight to the shape, and it has a small standing collar. The trimming which goes down the front, and finishes the bottoms of the sleeves, is extremely tasteful; it is an embroidery composed of intermingled blue ribbon and chenille, which has a very striking effect. The sleeve is rather wide, except at the wrist, and is finished by a half sleeve in the Parisian style; that is to say, very full on the shoulder, and confined across the arm by a row of small silk buttons. Head-dress, a bonnet composed of satin to correspond in colour with the pelisse, lined with white sarsnet, and elegantly ornamented with a light embroidery in straw. For the shape of this bonnet, which is singularly becoming, we refer our readers to our print: it is trimmed with blue satin ribbon and a large plume of feathers. Limerick gloves, and half-boots composed of fawn-coloured kid.

We are indebted to the taste and invention of Mrs. Bell of 52, St. James's-street, for both our dresses this month.

#### GENERAL OBSERVATIONS ON FASHION AND DRESS.

In order to prevent that general stagnation of trade which must have ensued if the mourning for our late Princess had continued longer, it was yesterday at an end: but though we have discarded the outward sym-

blance of woe, her memory will be long and tenderly cherished by the people of the united kingdoms, who so lately exulted in her virtues and talents.

Light colours appear this winter likely to be more in estimation than they have been for some time. Pelisses are most in favour for the promenade, though cloaks are also in request, and spencers are partially worn; but the latter seem in a great measure confined to carriage dress.

The article most in favour for pelisses is the Russian hair-cloth, which is of the softest texture, exquisitely fine, and sufficiently light to be used for bonnets or home dresses. This cloth was manufactured, we understand, under the inspection of the lady who furnished our dresses, and can be had only from her. The pelisse which we have given in our print is composed of it.

Cloaks are not considered very tonish, and the few that are worn are composed of grey mixture cloth; they are made in the comfortable style of the one given in our last number, and lined with light-coloured sarsnet. The most elegant are edged with swansdown; but in general they are simply bound with a ribbon to correspond with the lining.

For carriage costume, velvet spencers, and cloth shawls richly embroidered in coloured silks, are in the highest estimation. The favourite article for spencers is a newly invented fancy velvet: it is corded; the cord is extremely narrow, and it has a light and elegant appearance.

We have seen a spencer made of

this velvet, the form of which struck us as very novel; it was made tight to the shape, short in the waist, and the back was ornamented with a row of slight embroidery in chenille on each side. The sleeve was finished at the bottom by a piece of white satin laid on full, and fancifully interspersed with chenille; it had likewise a small *epaulette* composed of the same material as the spencer, which was edged with a fulness of white satin interspersed with chenille. A small collar, which is cut something in the form of a pelerine, and is lined with white satin, comes as far as the shoulder in front, and falls over. The fronts are finished by lappels, lined with white satin. This is the most elegant spencer we have seen for a considerable time, and no *corsage* can be better calculated to display a fine shape to advantage.

Cloth shawls are of different colours, but those composed of the Russian hair-cloth are most fashionable, and they are always of a delicate fawn-colour; they are worn large, and are richly embroidered in a mixture of silk and chenille. We have seen some worked in lamb's wool, which had a very tasteful and striking effect, because the embroidery was so well raised.

For the walking costume, bonnets composed of velvet or beaver are in the highest estimation. The most fashionable are those which correspond in colour with the dress. Feathers form the favourite ornament for beaver bonnets: some, however, are lined and trimmed with satin. Velvet bonnets are ornamented with feathers only. There is nothing novel in the form of walking bonnets.



The style of head-dress generally adopted in the carriage dress is extremely tasteful. Bonnets are fashionable, and the one most in request is that which we give in our print; it was in fact made for a dress promenade bonnet, which is the same thing as a carriage head-dress. Velvet *toques* are also in favour. We have seen some of which the upper part was composed of velvet only; the lower, that is to say the part next to the face, was a mixture of velvet and satin. These *toques* are ornamented sometimes with feathers, sometimes with bunches of winter flowers. We have also to notice the introduction of hats composed of a new material, which is at once novel, light, and elegant. These hats are of various shapes and differently ornamented; the most fashionable are the gipsy shape, one of which we hope to present to our readers next month.

The materials for dinner dress are various. Sarsnets, striped, plain, and twilled, are all in request. Fancy silks are also worn, and poplins are in high estimation. There is not that variety in trimmings which we expected; but, in fact, the invention of our dress-makers seems to have been turned almost wholly to out-door costume and full dress. Satin and blond are in the highest estimation for the trimming of dinner gowns. We have seen also some broad trimmings, composed of chenille and velvet; they were wreaths of velvet leaves inserted in a net-work of chenille: this net-work was finished at each edge by a row of narrow velvet points. We have seen also some sarsnet dresses trimmed round the

bottom of the skirt with three rows of satin scollops, which were edged with velvet. The effect of this trimming was rich, but heavy.

The most novel dinner dress is the one we have described as worn under the pelisse given in our print. Low dresses, however, are in greater estimation than three-quarter high ones for dinner parties. Waists continue as short as they have been worn, but backs are narrower and sleeves wider than we remember them for some time past; long sleeves also continue in estimation. Full bodices are wholly out of favour. We see with real pleasure, that lace *fichus* are adopted by several *élégantes* of acknowledged taste; they are at once delicate and becoming, and certainly very appropriate to dinner dress: some of them are made up to the throat with a small lace pelerine, which falls over. The *fichu* wraps considerably to one side, and is trimmed either with blond or fine narrow lace. Others, and these we think are likely to be the most fashionable, are finished by a queen Elizabeth ruff of broad lace, which stands up round the neck.

The full dress we have given in our print is deservedly, from its elegance and lightness, the first in estimation. British net, the material of which it is composed, is also considered most fashionable; but white *tulle* and gauze are also worn. Coloured satins are likewise partially adopted; and gossamer gauze, an article which looks extremely well, although it is not expensive, has just been introduced; how far it may become fashionable we cannot at present say, as we have noticed very few dresses

made of it. We have seen some trimmings of lamb's wool worked upon net in large flowers for evening dress; the effect was pretty, and they are likely to become fashionable.

We have just seen a white satin dress, which we consider highly worthy of the attention of our fair subscribers. The bottom of the skirt is finished by a single fall of blond lace set on very full; this is surmounted by an embroidery of peach-blossoms formed of satin and chenille. The body is composed of British net, made tight to the shape; the back is plain, but the front is formed, something in the style of a stomacher, by white satin pipings interspersed with letting-in lace. A trimming formed of small rosettes, composed of net, with floss silk hearts, goes round the bust. The sleeves are very short and full; the fulness is divided into compartments by satin pipings. The net is puckered about an inch in breadth at the bottom of the sleeve, and finished by two rows of pipings.

Half-dress caps do not seem likely to be in such very great favour as they have been for some time past: they are still, however, considered genteel. Small round caps, with low crowns profusely trimmed with lace, and ornamented with large bows of satin ribbon placed to the side, are in great favour for dishabille; but for half dress, small lace handkerchiefs carelessly twisted through the hair, and ornamented with a flower placed on one side, seem to us more likely to be fashionable than caps. Many *élégantes*, particularly young ladies, appear in their hair only.

*Toques* are likely to be universally worn in full dress by all but very juvenile *belles*. They are variously ornamented; ostrich feathers, heron's feathers, and artificial flowers, are all worn. These head-dresses are composed either of white satin and net mixed, or else of tissue gauze, spangled crape, or net lightly embroidered in silver.

For very young ladies, flowers it is thought will be most in favour, or else their hair dressed either without ornament or only with a single peak comb.

We have seen some very elegant ornaments in half-dress jewellery, composed of gold partly dead and partly finished; they consisted of a neck-chain, bracelets, and earrings. The drops of the latter were of uncommon length, and most exquisitely finished.

We have not noticed any thing novel in full-dress jewellery.

Dress shoes are again composed of white satin, white spotted silk, and white levantine. They are still made exceedingly and unbecomingly high over the instep, and are generally finished with a rich embroidery.

Fashionable colours are, fawn-colour, azure, wild rose-colour, Clarence blue, purple, slate-colour, and damask rose-colour.

A correspondent wishes to know why we so seldom mention stays. The reason is, because we do not recommend any but those likely to improve the shape, without injuring the health; and we have not seen any new stay of that description since the one we mentioned under the title of the improved *corset des Grâces*.

## FRENCH FEMALE FASHIONS.

PARIS, Jan. 22.

*My dear SOPHIA,*

PELISSES are with us at present the order of the day; one sees scarcely any thing else in our promenades: but the extraordinary variety both in the form and colour of head-dresses, prevents the tiresome uniformity which would otherwise result from the general adoption of this fashion.

Pelisses, or, as we call them, *carriicks*, continue to be made as I described them in my last letter. The materials of which they are composed are fine Merino cloth, levantine, and sometimes velvet: the latter, however, is but partially worn. Rose-colour, azure, and drab are the favourite colours. The trimmings most in estimation are Brandenburgs of steel and swansdown. The former are considered most fashionable; they are placed at regular distances down the front of the pelisse; the bottom, sleeves, and collar of which are ornamented only with a single rouleau of satin.

Pelisses trimmed with Brandenburgs are always close in front, but when swansdown is used, they are open and trimmed all round; the trimming is also very broad, and the brim of the *chapeau* worn with it has a light edging of swansdown.

Now for the head, the adornment of which is always the first object with the French *belles*, who take incredible pains to adapt their head-dresses to their style of features and complexion. There are some people who think they succeed, but, for my own part, I am of a contrary opinion. They do not under-

stand the grand secret, which is the proper and becoming mixture of colours; and they use too many ornaments. But let me have done with digression, which I am too apt to fall into, and describe to you as well as I can the fashionable *chapeaux* and *toques*.

Silk plush, velvet, and satin are the materials used for *chapeaux*, which have varied considerably in form since I wrote last. The brims now are not near so large as they have been worn, and instead of coming close round the face, they stand out at a considerable distance from it. The crowns are round and much broader at the top than the bottom. The edges are sometimes finished by a row of *tulle* plaited in the middle very full; at others a striped watered ribbon is sewed on either flat or slightly puckered. Velvet flowers and long flat feathers are the ornaments used for these hats. Marabouts are now never worn, except when the pelisse is trimmed with swansdown; then the *chapeau* has, as I before observed, a slight edging of swansdown, and four or five Marabout feathers are placed upright in front.

Another hat, and one which is in very great favour, is shaped like a man's hat; the brim comes down before and behind, and is rather large, but is narrow at the sides. The crowns of these hats are sometimes ornamented with two bands of broad satin ribbon, which are fastened by oblong yellow metal buckles. Sometimes, instead of these two buckles, the *chapeau* is ornamented with a large knot of



the material it is composed of, or a cockade, which is also of the same material, placed at one side.

A small cap, composed of *tulle*, is always worn with these hats, which are put on so as partially to display it before and behind. These caps are of a small round shape, with a full border of narrow lace. They are ornamented in general with a byas piece of *tulle*, which is nearly a quarter of a yard in breadth, and pointed at one end: it is plaited full across the crown; it is edged with narrow lace, and finished in front by a bow of ribbon or a lace rosette: the end, which is about half a quarter in length, falls into the neck.

As to the colours of *chapeaux*, rose-colour and white are considered as most fashionable; but azure, fawn-colour, and coral red are partially adopted by the most tonish *élégantes*.

For dinner dress levantine appears to be in greater favour than Merino cloth, and *percale* is almost as generally worn as either. Dinner gowns are now made rather more full than they were, and I think waists are a very little longer. Short sleeves begin to be seen in dinner dress. Gowns are cut much higher round the bust in front, but the backs are still very low.

Embroidery continues to be the favourite trimming for Merino dresses. Those made of levantine are frequently trimmed with swansdown. A trimming now very fashionable, is composed of *tulle*, velvet, and satin. There are three falls of *tulle*, each of which is cut in points at one side; these points are edged with satin pipings cut byas, and headed by a wreath of velvet

leaves. The effect of this trimming is extremely pretty; it is light, and as the falls are not very deep, it has not the effect of overloading the dress.

*Percale* gowns are generally trimmed with three narrow flounces of clear muslin, put on very close at the bottom, and surmounted by a row of rich work: this work is generally a wreath of leaves worked in white; the middle of each leaf is formed of lace. Over this are sometimes a few small tucks, but this is seldom the case.

Three rouleaus of clear crimped muslin, to each of which is attached a very narrow flounce of clear muslin small-plaited, are also used to decorate the bottoms of dinner gowns: a corkscrew roll of satin of two different colours is sometimes run through these rouleaus, and has a very pretty effect.

The busts and sleeves of dinner dresses are trimmed either with blond or *tulle*, except when the bottom is trimmed with swansdown, and then the bosom and sleeves are finished to correspond. Narrow lace, quilled very full, is generally used for *percale*; but I have seen some of these dresses ornamented with full puffings of clear muslin round the sleeves and bosom; a small bow of narrow ribbon was placed between each puffing. This kind of trimming had a neat and simple effect.

The favourite materials for full dress at present are *tulle* over white satin, or white satin only. Gauze and crape have disappeared. One sees, however, on some *élégantes* dresses of rich white lace over white satin; but these dresses are rare, very probably because they are



extremely costly. They are worn with a bodice of white satin made exactly to the shape, cut very low round the bust, and finished at the waist by *tabs*.

If, my dear Sophia, you do not know what a *tab* is, your grand-mamma will probably be able to shew you some at the bottom of her stays. These *tabs* are something less than an inch in breadth; they are edged with narrow silk trimming or lace. The sleeves are very short; they are composed of white lace, and generally finished by a satin band edged with pearl. A lace pelerine ornaments the bust, and a single flounce of very broad lace goes round the bottom. These dresses please me very much; there is an elegant simplicity in them which one rarely meets with here.

The *costume de bal* has not altered since I wrote last; and the very elegant dancing dress which I then described to you, is still in as much estimation as ever.

Coral is in very great estimation, though not quite so much the rage as it was last year: it is sometimes mixed with gold. Coral sprigs, for instance, have a gold stalk. Sprigs, flowers, bunches of wild berries and of raspberries, composed of it, are all fashionable as ornaments for the hair.

The hair is now dressed lighter on the temples than it has been for some time. The hind hair still continues to be divided into bands, which are platted and intermixed with pearl; these bands, instead of being brought up to the crown of the head, are now brought over to the front, and arranged so as to form a very full tuft. For balls, the hair is always ornamented with a

wreath of roses, either white or red, or sometimes a mixture of both; this wreath is placed very forward on the forehead.

*Touques* continue to be worn in full dress; they are higher in the crown than when I wrote last, but they are not so fashionable as turbans. The favourite materials for these latter are India muslin, crape, and cachemire. India muslin is generally embroidered in gold and mixed with crape; and when the turban is of cachemire, the crown is almost always of satin.

The forms of these turbans defy description, they are so varied by the manner in which the materials are disposed. I shall endeavour to send you one of the newest by the first opportunity.

It is some time since I have spoken of promenade or dress shoes. The former are generally composed of coloured kid. When the weather is clear and frosty, they are lined and trimmed with fur. Sandals are very little worn. Slippers are made to come high over the instep, but not unbecomingly so. Dress slippers are always composed of white silk, except when the trimming of the dress is coloured, and then they correspond.

Roses are at present the only flower in request for full dress. One sometimes sees indeed those ladies who are outrageous partisans either of the revolutionary or the royalist cause, adorned with lilies or violets; but this is rarely the case, for there seems to be a tacit agreement on both sides, to avoid the badges of party. You have heard, I suppose, of the king and the members of the royal family wearing the violet, from a wish to

abolish all party distinctions : but I am sorry to say that it has had no effect, for the spirit of rancour and ill-will, which party feuds always generate, is as violent as ever. But if I begin upon politics, I am sure

you will say that it is high time for me to conclude my letter. So adieu, my dear Sophia ! Believe me always your

EUDOCIA.

## INTELLIGENCE, LITERARY, SCIENTIFIC, &c.

*The History and Antiquities of the Cathedral of Winchester*, by Mr. Britton, with thirty engravings, is nearly completed. It comprises an original investigation into the early establishment and progress of Christianity in the south-western part of the island, *i. e.* among the West Saxons; an essay on the origin and architectural styles of the present cathedral, and a description of that edifice; an account of its various and splendid monuments; biographical anecdotes of the bishops, &c.; with ample graphic illustrations of the architecture and sculpture of the church. The latter are chiefly engraved by J. and H. Le Keux, from drawings by Edward Blore. The volume is dedicated, by permission, to the late Princess Charlotte, whose character and loss are noticed in the preface. In its historical and architectural relations, the cathedral of Winchester presents more attraction than any other edifice in England; and the author appears to have taken much pains to elucidate the one and illustrate the other.

Mr. Britton's first number of *Illustrations of York Cathedral* is also just ready; with six engravings by the two Le Keux, Scott, &c. from drawings by Mackenzie and Blore.

Mr. Donald Mackay has in the press, and will shortly publish, in

one volume 12mo. *The Lady's Encyclopædia*, being an introduction to those branches of science essential in the education of young females; comprehending Chronology, Ancient History, Geography, Drawing, Music, Dancing, &c.; from the French of Madame de la Mimardiere.

In the press, and speedily will be published, in one volume, *A Week's Holidays at Home*, or *The Townly Family*, being a collection of original stories, for the amusement and instruction of youth; containing also a Morning and Evening Hymn for every day in the week.

Shortly will be published, 12mo. a third edition, with additions, of *The Pleasures of Religion*, in letters, from Joseph Felton to his son Charles.

Early in February will be published, *Tales of my Landlady*, in three volumes.

Early in February will be published, *Sir James the Ross*, a border story, in one volume 12mo.

Shortly will be published, *Rhododaphne*, or *The Thessalian Spell*, a poem, in foolscap.

Mr. Egerton has in the press a new work, *The Soldiers of Venezuela*, which it is expected will excite much interest.

In the press, *A Journey to Rome and Naples*, performed in the summer of 1817, by way of Paris, Ly-

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## THE SECOND SERIES.

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lently as he explained the nature of his visit—his love, her danger, and his determination to aid her escape, provided she would consent to become his wife, should future events prove favourable to his wishes. Escape and concealment were all that could be done at present; he had obtained the keys, and could return them, so that her escape might appear to be owing to a negligence of the gaoler himself. Beatrice, whose eager eye never was withdrawn from the door, hastily consented to his prayer, and on his knees he rapturously acknowledged his satisfaction.—Having adjusted her dress, he cautiously led her through the house to the buttery and little postern, used only by the servants of the family; and at this spot it is said the youth first ventured to claim that testimony of gratitude or affection which authors never report with confidence as having transpired, because perhaps the parties never reveal it,

The fugitive was now at liberty, but the rapid succession of ideas had not permitted a due consideration of the spot she should adopt for her refuge, and she instinctively made her way towards the house of her late residence and misfortunes. It was closed, the door fast padlocked on the outside, and seals were affixed to the shutters of the lower windows: in fact, it had upon it the sign and seal of the law; and by the faint gleam of the moon, it looked as awful as would the record of her condemnation, or the imperial warrant for execution. Beatrice inwardly shuddered at the sight, and passing onward, doubtful of an asylum being afforded to her, she saw a light in the attic window of the dwelling belonging to a distant relation, and she knocked involuntarily at the door: it was the very house of the surgeon in which the poor linguist was still enduring the retrograde discipline of the healing art.

(To be continued.)

## FASHIONS.

### LONDON FASHIONS.

#### PLATE 16.—BRIDAL DRESS.

A LOW dress, composed of British net, and worn over a white satin slip: the dress is cut low and square round the bust; the bosom and back are ornamented with white satin points interspersed with pearl; the shoulder-strap is finished with chenille. The waist is very short, the dress tight to the shape, and the back of a moderate breadth. Sleeve *à la Française*, made very short and full, and ornamented with ten or

twelve narrow stripes of white satin placed bias round the arm. The skirt is finished at the bottom by a large rouleau of white satin, which is surmounted by four satin pipings, disposed in waves and interspersed with white roses. The front of the dress is so formed as to have the appearance of a drapery; it is ornamented with pipings, which terminate in a large bunch of white roses: the effect of this trimming is novel and elegant. The



hair is dressed high behind, and surmounted by a diadem of white roses; a band of pearl is placed across the forehead. The front hair is disposed in ringlets, which fall thickly over the temples so as to leave only a little of the forehead visible. Necklace, bracelets, armlets, and ear-rings, pearl. White leather gloves, and white spotted silk slippers.

PLATE 17.—WALKING DRESS.

A fawn-coloured poplin gown made half-high: the back is plain, and the front wraps a little to the left side; the body is trimmed with two rows of white satin ribbon painted in natural flowers. Plain long sleeve, finished at the wrist to correspond. The bottom of the skirt is very tastefully trimmed with painted ribbon interspersed with bows. Head-dress a small gipsy hat composed of cork, cut in the same manner as willow-shavings, ornamented with a bunch of cork flowers coloured to resemble nature, and a full plume of fawn-coloured feathers. A small round cap is worn under this hat; it has a full quilling of net round the face. We must observe, that the hat is not lined, but has a row of painted ribbon put round the inside of the brim, which resembles at a distance a wreath of flowers. Fawn-coloured kid slippers and gloves, and a rich silk shawl, complete this dress.

We are indebted to the invention and taste of Miss Macdonald of 50, South Molton-street, for both our dresses this month.

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GENERAL OBSERVATIONS ON  
FASHION AND DRESS.

Pelisses are most generally adopted in the promenade costume, but

they afford us little room for observation. For plain walking dress they are now generally composed of cloth or velvet, and trimmed with fur. The most fashionable have a very broad trimming all round the pelisse; the collar, pelerine, and cuffs also correspond. *Ponceau*, mulberry, dark green, and deep blue are favourite colours for these pelisses. Ermine, sable, and squirrel's skin are the furs most in request. The muff always corresponds with the trimming of the pelisse. We have not for many seasons seen muffs so generally adopted: they are worn of a moderate size.

Walking dresses are also in considerable estimation: they are composed of poplin, levantine, and fine Merino or Russian hair cloth.—When they are composed of cloth, they are generally finished round the bottom of the skirt with a trimming which is an intermixture of velvet and satin, and are worn with a velvet spencer: the colour of the trimming and the spencer always corresponds with that of the dress; but being of course much more vivid, it has a very pretty effect. We consider these dresses as very gentlewomanly, and peculiarly appropriate to the walking costume.

The materials for walking bonnets do not differ greatly from those of last month. Beaver is still in estimation; velvet is also generally worn, but it is now frequently mixed with satin. Leghorn is in very great favour: we have seen several bonnets composed of it of a singular and unbecoming shape; the crown is of a moderate height, but the brim, which is square, is enormously large, and comes very



BRIDAL DRESS.



WALKING DRESS.

close over the face. The trimming of these bonnets is novel and pretty; it is a *chevaux de frise* of ribbon of two or three different colours: this trimming is very full, but not broad, and has at a distance the appearance of wreaths of flowers; it goes round the edge of the brim, and also round the top and bottom of the crown.

Velvet and levantine pelisses are much worn in carriage dress, as are also high round dresses composed of plain and fancy poplins, and white Merino cloth. Pelisses are generally trimmed with swansdown; but we have seen some trimmed with a rich silk fringe, with a broad pointed heading, the points composed of chenille and little tufts of floss silk. Pelisses trimmed with this fringe, have generally a collar and cuffs of satin or fancy velvet, but the latter is most fashionable.

Cork hats form a favourite head-dress for the close carriage; and velvet and satin bonnets, the brims of which are elegantly finished with an embroidery in straw, are also in much request. The most novel head-dress that we have seen, is a white velvet bonnet, the crown of which is made like a caul of a cap: it is high, and has a band of green satin placed across in the middle; the front is small and square: it is lined with white satin, and finished round the edge by an embroidery of oak-leaves in green chenille, and a row of narrow blond lace set on plain. A very full plume of green and white feathers placed to one side, and green satin strings, finish this bonnet, which is one of the most tasteful and becoming head-dresses that we have seen for some time.

Merino cloth and striped tabinets are very much in favour for morning dresses. We have observed nothing actually novel either in the form or trimming of morning dresses, satin and ribbon being the only materials in request. Cork-screw rolls of ribbon interspersed with bows, are much worn, and have a pretty effect; but they cannot be considered as a new fashion, since, if we recollect right, they were described in our French Fashions as being worn in Paris some months back.

Plain and fancy poplins and striped sarsnets are most in favour for dinner dress; low dresses are upon the whole most prevalent, and long sleeves are universally worn. No alteration has taken place in the bodies of dresses since last month; the trimmings also which we described in our last number, are still in the highest estimation. We have noticed, however, two new trimmings: the one is painted ribbon or velvet, which, as our readers will perceive by our print, has a very tasteful effect: the other is an embroidery of floss silk, which is about half a quarter in breadth, and has the appearance of feathers; there are generally three together, and they are placed at distances of three or four inches asunder. The effect of this trimming is very whimsical, but by no means inelegant.

British net, white satin, and gauze are all in estimation in evening dress. Gauze is extremely fashionable: we have seen some flowered in the loom round the bottom of the skirt in a large running pattern; they are worn with coloured satin bodies, which are made



very low, and are cut round the bust and at the bottom of the waist in small scollops; a very fine narrow lace is set on plain round these scollops. The sleeve, which is very short and full, is surmounted by a half-sleeve composed of three large satin scollops, which are also finished with narrow lace. We have some reason to believe that trains are likely to be revived; a *marchande des modes* of considerable eminence at the west end of the town, has lately received several orders for train dresses.

Caps have been creeping into favour during the last month, and seem likely to be again as much worn as ever. In half dress, the *cornette* or mob shape is not, however, very fashionable, the most tonish being round: they are composed of British net, the cauls are rather high, and they are trimmed

either with narrow lace or a quilting of net round the face, and ornamented with ribbon only in undress; they are also generally tied with narrow ribbon under the chin. Those worn in half dress are a mixture of net and satin; the caul is usually lower; they are not tied under the chin, and instead of ribbon, they are profusely ornamented with flowers. Never indeed have we perceived flowers so generally adopted in full and half dress as at present; feathers are partially worn, so also are pearl and diamond ornaments in the hair; but flowers form the most general ornament of caps, *toques*, and turbans. They are also worn to adorn the hair in diadems, bouquets, and half-wreaths.

Fashionable colours for the month are, green, fawn-colour, scarlet, deep blue, and pearl colour.

## FRENCH FEMALE FASHIONS.

PARIS, Feb. 20.

*My dear SOPHIA,*

SINCE I wrote last, promenade dress has experienced a considerable alteration. Pelisses are still, however, fashionable, but many of our *élégantes* are seen in spencers: these are composed either of velvet or levantine; their form has nothing novel, and they are trimmed always with Brandenburgs either of steel or silk.

The coldness of the weather has occasioned our fashionables to resume an article of dress which has been very little worn in the earlier part of the winter; I mean the witzchoura. The form of this expensive cloak continues the same

as last winter; but the large fur pelierine which used to ornament it is discarded, and a high standing collar composed of fur is substituted in its place. Witzchouras are worn occasionally over spencers or pelisses, but they are more generally adopted with gowns of tartan silk, or fine Merino cloth: these gowns are made in a very plain style; the body is tight to the shape, and cut very low round the bust. The sleeve is long, and in general plain. The skirt is finished round the bottom by a broad rouleau of satin; this is surmounted by two or three bands of either satin or velvet. The bust and the bottoms of the sleeves are ornamented either with satin bands

or narrow rouleaus. I must not forget to observe to you, that a new and very beautiful stuff, which is an imitation of velvet, and is called *velours simulé*, is much in fashion for spencers, witzelouras, and court manteaus.

The materials in request for hats are velvet, white satin, and *tulle*. The two latter are in universal request for dress hats. Large bonnets are still worn; but I have recently seen two small hats of a very becoming shape, which I will endeavour to describe to you.

The first is composed of velvet; it is always worn with a *cornette* of *tulle*, no part of which is seen but the border, as the brim of the *chapeau* is shaped exactly like the headpiece of the *cornette*, and, like it, ties under the chin: it has no trimming round the brim, but is turned up in a soft full roll. The crown is oval, higher in front than behind; the top of it is formed of full velvet; a very full band of satin goes across the crown, and a plume of ostrich or Marabout feathers is placed to the left side.

The other is a small velvet hat, which has some resemblance to a *toque*; it is of an oval shape; the brim is turned up on one side. The crown is composed of a piece of plain velvet, but the middle part of it is ornamented with satin dispersed in folds; a brilliant steel loop is placed in the centre of these folds across the crown of the hat, and a very long plume of ostrich feathers put close to the loop finishes it.

Both these hats are of a becoming shape, but particularly the round one: it is, however, calculated only for a carriage or dress promenade hat, but the other is elegantly ap-

propriate to walking costume; it is tasteful, but at the same time simple and neat.

When I wrote to you last, small round caps were all the rage, now *cornettes* are in universal estimation; they are composed of *tulle*, velvet, satin, and worked muslin: the two first materials are, however, considered most fashionable. Instead of having, as formerly, a headpiece made with ears, the headpiece now consists of a plain band, one side of which is considerably longer than the other; this is brought under the chin and fastened at the right ear; it is ornamented with a broad lace border, and a narrower lace of a corresponding pattern is set on full round the ears and next to the caul, which consists of an oval piece, and resembles very much the caul of a night-cap. These *cornettes* are ornamented with half-garlands of flowers, or sometimes with low plumes of down feathers. Velvet flowers, which have been so long in request, are now entirely exploded; and Marabout plumes, which, when I wrote last, were but partially worn, are in higher estimation than ever.

Plaid silk has superseded levantine in dinner dress. *Percale* still continues fashionable, so are plain sarsnets of light colours; but Merino cloth is entirely exploded.

Dinner gowns continue to be made low, and in general with long sleeves. Embroidery is no longer considered fashionable for the trimming of dinner dresses; instead of it, our *élégantes* wear two or three rows of striped or spotted ribbon, put on in waves. This kind of trimming is generally terminated

by a puckering of satin at the bottom of the skirt. Dresses are again gored, and made of a moderate fullness, but it is thrown in general too much behind.

*Percale* dresses continue to be trimmed as described in my last, and the *fichu* worn with them generally corresponds with the trimming of the dress; that is to say, the collar is formed of two rolls of clear muslin or *tulle*: at the bottom of these rolls is a narrow frill plaited very small; another frill is placed between the two, and a similar frill goes round the *fichu*.

In full dress, *tulle* over white satin is still very fashionable; but gauze and crape are also in high estimation. Figured gauze is in greater request than plain. I saw last night a very beautiful dress composed of it, which I will try to give you an idea of.

The body is composed of white satin, and cut low on the shoulders and behind, but of a delicate height in front, so as to shade the bosom; it fastened in front, wrapped a little to one side, and was ornamented with the lightest and prettiest narrow white silk trimming I have ever seen. Three scarlet silk buttons are placed on the shoulder, and a band composed of floss scarlet silk, of a light and elegant pattern, goes round the waist. The body, instead of *tabs*, is finished by a short jacket, full behind but plain all round. The sleeve, which is short and full, is finished at the bottom by a band to correspond with the waist, and surmounted by a half-sleeve composed of three falls of *tulle*, each fall considerably deeper than the other, and each finished by a row of silk trimming to correspond with

the bust. These falls are very full, and stand out a good deal from the under-sleeve. The bottom of the skirt is ornamented with five or six flounces of *tulle*, disposed in large plaits; each of these flounces has a heading, a row of the scarlet silk trimming I have already described. The bottom of the skirt is also ornamented with a row of it, put close to the hem. The effect of this dress is uncommonly elegant; it is a great favourite in ball as well as full dress: for the latter, however, *canezous*, so the bodices are called that I described in my last, are in still greater favour. The newest trimming for ball dresses consists of narrow plaid velvet ribbon; from four to nine rows of this ribbon are used to decorate the skirts of ball robes.

The Mary Queen of Scots cap has been revived by some *élégantes* in full dress; it is composed of *tulle* or blond, and ornamented always with flowers: it is, however, only partially adopted.

The hair is dressed higher than when I wrote last; it is still divided into bands and platted: these bands, instead of being brought to one side, form a full tuft at the back of the head. Garlands of flowers are still in favour in full dress, but they are now placed very far back upon the head, and a pearl or coral bandeau generally ornaments the forehead. Coral ornaments are also in great favour for the hair; they are likewise placed far back upon the head.

*Toques*, turbans, and dress hats are in general estimation in full dress with matronly ladies; but flowers or coral ornaments form always the head-dress of youthful

*belles*. Fashionable colours are, scar-  
let, pale pink, and blue; but white  
is higher in estimation than any  
other colour.

Farewell, dear Sophia! Believe  
me ever your affectionate  
EUDOCIA.

## INTELLIGENCE, LITERARY, SCIENTIFIC, &c.

Mr. W. PHILLIPS will shortly  
publish the third edition of his lit-  
tle work, entitled *Outlines of Mi-  
neralogy and Geology*, with some  
additions. From this edition, how-  
ever, will be excluded the few  
pages annexed to the last, as an  
Outline of the Geology of England  
and Wales; which, together with  
the map accompanying it, will  
shortly be published separately,  
but with large additions, under the  
title of *A Selection of Facts from  
the best Authorities*, arranged so as  
to form an Outline of the Geology  
of England and Wales, with a map  
and sections of the strata, designed  
for the use of the student.

The author of *Melancholy Hours*  
has in the press a poem entitled  
*Astarte*, which will appear in the  
course of a few weeks.

Mr. J. H. Brohier has in the  
press, *The English and French and  
French and English Cambist*, or *Tables of Exchange*, from one farthing  
to a million pounds sterling, and  
from one denier to a million livres.

*A New Picture of Rome*, or an  
*interesting Itinerary*, containing a  
general description of the mo-  
numents, and most distinguished  
works in painting, sculpture, and  
architecture, both ancient and mo-  
dern, of that celebrated city and  
its environs, by Marien Vase, is in  
the press. It will be embellished  
with numerous views of public  
buildings, and a large plan of  
Rome.

J.W. Lake, Esq. is preparing for  
the press a volume of poetry.

Mr. Curtis, whose improvements  
in the treatment of diseases of the  
ear have lately occupied so much  
attention, has now in the press his  
*Introductory Lecture* to his Course  
on the Anatomy, Physiology, and  
Diseases of that Organ, as deliver-  
ed at the Royal Dispensary.

Speedily will be published, to be  
continued monthly till completed,  
the first number of an *Ecclesiasti-  
cal Biography*; containing the lives  
of Jesus and the Apostles, and of  
the most celebrated fathers, mar-  
tyrs, founders of sects, missiona-  
ries, and theological writers; ar-  
ranged chronologically, to form a  
connected History of the Christian  
Church.

Mr. Prince Hoare is preparing  
a *Life* of the late illustrious pa-  
triot and philanthropist, Granville  
Sharpe, a man whose deeds deserve  
to be recorded as examples to good  
men of all ages and countries.

Mr. Robert Bloomfield is enga-  
ged on a descriptive poem of the  
splendid mansion, and that en-  
chanting spot, Southill, near Bed-  
ford, the seat of the late Mr. Whit-  
bread.

A collection of the *Poems* of Ar-  
thur Brooke, Esq. of Canterbury,  
is in the press.

In March will appear, a volume  
entitled *Epistolary Curiosities*, or  
unpublished Letters from Eliza-  
beth Queen of Bohemia, Prince



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## THE SECOND SERIES.

VOL. V.

APRIL 1, 1818.

N<sup>o</sup>. XXVIII.

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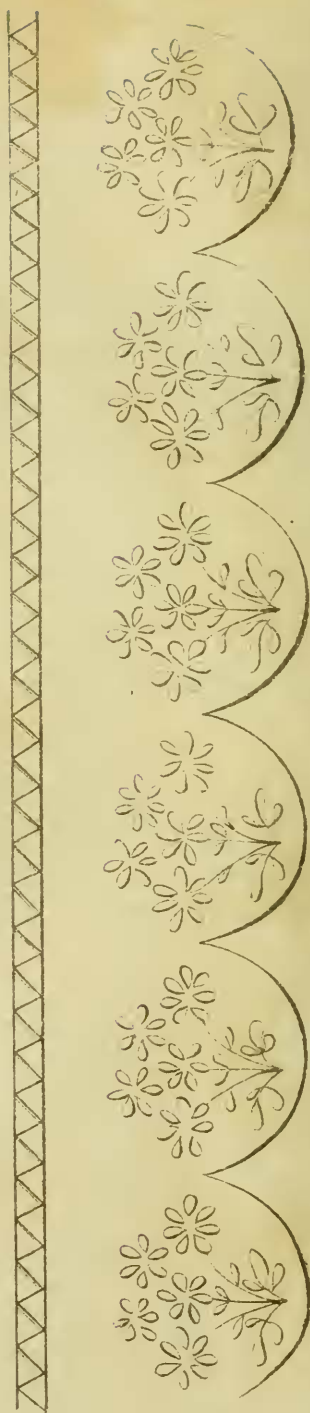
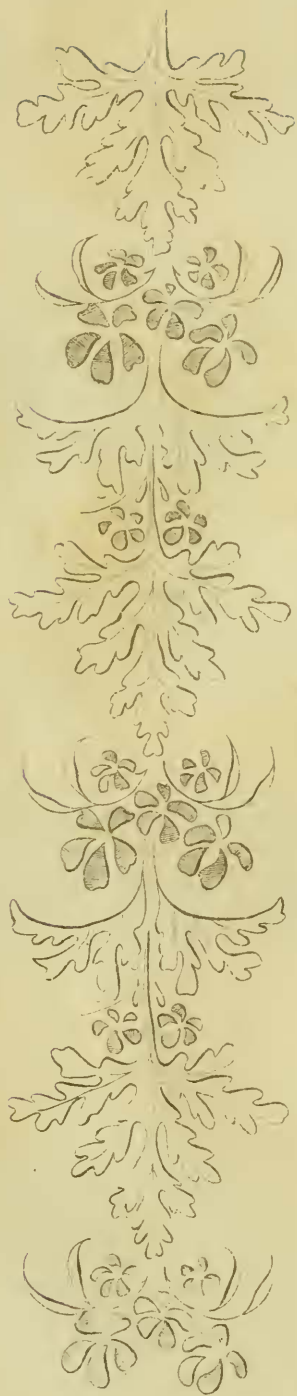
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WALKING DRESS



FASHION DRESS.



before. The young notary having succeeded his old and lately deceased master in the business of city scribe, he renewed with success his amorous solicitations, and eventually led the grateful Beatrice to the altar; who having transferred the business of the hotel to her cousin, she left her in full possession of the inviting stimulus to German courtesy ever afforded by beauty and good cheer. Mons. Le Pallet never returned; so that the musician had lost both his competitors, for the master of languages had been cured of the tender passion by the black plaster and other specifics: but the musician was sadly perplexed by certain qualms

of jealousy, that ever brought the painter to his imagination as being the lord of Teresa's affections: these were, however, soon and fortunately dismissed, for having accidentally beheld her sporting with her monkey, whom she had designated her "dear Le Pallet," he boldly construed her endearments as sarcastic reproofs of the painter's follies, and, as other wise men have been before, he was mistaken. In due time the parties were united, and at this hour they each pursue their respective occupations: the lively painter is not wholly forgotten; it may nevertheless be said, that the musician and his wife live together in perfect harmony.

## FASHIONS.

### LONDON FASHIONS.

#### PLATE 22.—WALKING DRESS.

A CAMBRIC muslin round dress, the skirt gored and rather full; the bottom is finished by a deep flounce of soft muslin, which is cut in scollops, and edged with narrow lace; this flounce is surmounted by a broad piece of soft muslin honey-combed, and finished at each edge by muslin scollops. High body, made tight to the shape, and richly let in with work. Plain long sleeve, finished at the wrist by three narrow scalloped flounces. Over this dress is worn a pelisse composed of lavender-coloured *reps* silk, and lined with white sarsnet; it is fastened down the front by white silk buttons, and is ornamented at the bottom of the skirt with a rouleau of white satin, which is entwined with lavender-coloured silk cord.

The back is tight to the shape, and has a narrow braiding at each side. The front is finished as far as the waist by rich white silk frogs and braiding. There is a small standing collar, which is lined with white satin. The sleeve is rather tight, and surmounted by an epaulette, which is looped to the shoulder, and ornamented with a white cord and tassels. Small white lace ruff. Head-dress the *chapeau et toque de Berri*: the *toque* part is composed of lavender-coloured satin, the hat of velvet to correspond; the crown is very low, the brim deep, and turns up all round; a full plume of white ostrich feathers is placed so as to fall over to the left side. Kid gloves, and half-boots to correspond with the pelisse.

## PLATE 23.—EVENING DRESS.

A white gauze round dress, the bottom of the skirt finished by a large rouleau of white satin; the rouleau is ornamented at regular distances with braids of lemon-coloured satin, and is surmounted by three bands of lemon-coloured satin. The body is made plain, and higher than they are generally worn; it is finished round the bust by a single fall of blond lace set on almost plain. Short full sleeve, confined at the bottom by a row of white satin points. A lemon-coloured satin body, cut extremely low round the bust, is worn over the gauze one; it is finished round the waist in the French style by *tubs*, and has a small epaulette, which stands up on the shoulder, of a very novel form. Head-dress the Cambridge *toque*, composed of British net and pale lemon-coloured satin; it is of a moderate height, ornamented round the top of the crown by rolls of pale lemon-coloured satin: a bird of paradise plume is placed on one side. Neck-lace and ear-rings pearl. White levantine slippers, and white kid gloves. A plaid scarf, composed of net silk, is thrown carelessly over the shoulders.

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GENERAL OBSERVATIONS ON  
FASHION AND DRESS.

Our fair fashionables now exchange the rich but heavy drapery of winter for the gay costume of spring; yet we must own that it is rather in the materials than the form of their dresses that we perceive novelty, for pelisses and spencers still continue in general estimation both for carriage and promenade costume. For the latter

they are composed of *reps* silk, levantine, or plain sarsnet, and lined with white sarsnet. They are universally made tight to the shape, the waist very short, and the sleeve a moderate width. Epaulettes are very general: they are either composed of satin, or if they are of the same material as the pelisse, they are intermixed with satin; those which are made exceedingly full, the fulness confined by bands of satin placed lengthwise, are considered very fashionable.

Satin ribbon and rich fringe are now the favourite materials for trimming pelisses. Six or eight pipings of satin disposed in waves, which go all round the pelisse, is a trimming much in favour: these are generally of white satin. Ribbon is usually disposed in shells. Silk plush, though it is rather late in the season, is worn by many *élégantes*; it is put on all round the pelisse either in one broad band or three narrow ones.

Spencers, which are also made of stout silk, are likewise in estimation for the promenade; but we have not observed any novelty either in their form or trimming worthy of the attention of our subscribers.

Promenade bonnets are composed of Leghorn, straw, and satin; but a very novel and elegant article has appeared, which promises to become a greater favourite both in the carriage and promenade costume than any of these materials; it is a mixture of straw and silk, invented, as we understand, by Mr. Conabe of Meard's-street, Soho. There is great variety in this article; sometimes it is white, sometimes straw-colour, and frequently it is striped. Among the bonnets

submitted to our inspection, there were some white ones with a narrow bright green stripe, which were very elegant, and highly appropriate to the present season. We shall endeavour to give next month a print of one of these bonnets.

In the carriage costume we find only pelisses or spencers; the most elegant of the former are composed of cream-coloured *reps* silk, rose and white shot sarsnet, or pale blue levantine. We have seen a very elegant carriage pelisse made of the first of the above materials: it is a three-quarter height; the body made to fit the shape exactly, but sloped in front so as to display the under-dress almost to the waist: it is finished round the bust by a small cream-coloured satin pelerine. The long sleeve is surmounted by a half-sleeve of satin to correspond; this is very short and full; the fulness is divided by a rich pea-green silk cord, brought in three divisions from the shoulder, and ending in a rich tassel in the middle of the arm. The pelisse is trimmed all round with a wreath of apple-blossoms in *chenille*, which has a beautiful effect; the bottom of the long sleeve is embroidered to correspond.

We must observe, that walking bonnets are worn with remarkably low crowns, the brims enormously large, quite square, and so low at the sides as to meet under the chin. They are ornamented with ribbons and flowers. For the dress promenade or carriage costume, the hat given in our print is indisputably the most novel and elegant. Half gipsy hats, composed of straw and silk, white chip, and white satin, are also much in favour. Feathers are still worn, but flowers begin to

supersede them. Wreaths of convolvuluses, hyacinths, and dog-roses are much in request; bunches of Provence roses and fancy flowers are also worn.

Fancy hats of mixed and wove straw have succeeded Leghorn: the Union hat, from the novelty and richness of the material, is much admired; it is formed of pearl (*baleine perlée*) with fine satin straw, or *tresse d'Italie*; the crown is low, and the front is thrown quite off the face, and turns tastefully down to the chin. *Le tout-ensemble est charmant et superbe.*

Muslin is now universally adopted for dishabille. Robes, so much in favour last year for morning dress, are again revived, and in as high estimation as ever. We have been favoured by a fashionable *marchande des modes* in St. James's-street with a sight of several: the form of these robes is elegantly simple; the skirt is of a moderate fulness, the body quite high, the back draws in with an easy fulness to the waist, the front is made to the shape; the sleeves are considerably wider than those worn for dinner dress. These robes are always open in front; if they are made in cambrie or thick jaconot muslin, they are trimmed all round with a broad piece of thin jaconot muslin honeycombed; about an inch of the muslin is generally left to form a flounce at each edge: the bottom of the sleeve is finished in a similar manner.

Several of these robes are richly worked all round. The sleeves of these are finished at the wrist by a profusion of work. *Pichus* composed of thin jaconot muslin, trimmed sometimes with lace, but more



generally with rich work, are an indispensable appendage to these robes: the *fichu* is always made with a high collar, which comes close round the throat, and has always either four or five rows of lace or work.

We had expected that this month would afford us some novelty in the form of dinner dress, but we have been disappointed. Frocks still continue in greater estimation than any thing else, and their simple form leaves us nothing to describe. India muslin is now in much estimation for dinner dress, but silks still continue, and are expected to continue, very fashionable. Poplins and bombazeens have disappeared. The trimming of muslin dresses consists of either lace or work: if the latter, the bottom of the skirt is richly embroidered in five or six rows of work; between each row a piece of muslin is generally disposed either in corkscrew-rolls or honeycombs, and the skirt is usually finished at the bottom with a broad flounce of rich work.

If the trimming is lace, there are three flounces, each of which is headed by a row of puffed muslin; these puffs are finished by rosettes or bows of ribbon. The half-sleeves of dresses trimmed in this manner are always interspersed with bows of ribbon, and the waist is ornamented with a sash, tied in a bow and long ends behind.

Gauze seems at this moment more tonish than any thing else for full dress. The most striking novelty in evening costume is the one we have given in our print; but we have been favoured, by the lady to whom we are indebted for the morn-

ing dress we have just described, with a sight of the bridal paraphernalia of a young lady of high rank. The bridal dress is of rich white silk; the form a frock, cut very low round the bust; short sleeves, which are very full, and finished in a rich and novel style with a profusion of French lace. The bust is ornamented with a fall of lace to correspond, which is caught up at distances of little more than a nail by rosettes of satin ribbon. The bottom of the skirt is richly finished with flounces of broad lace.

There are also several frocks of different coloured gauze, each trimmed with the same material intermixed with white satin. One of these, finished round the bottom of the skirt with a drapery flounce, struck us as particularly elegant.

Though not in the habit of noticing court costume, yet as novelty in every way is our object, we cannot refrain from noticing a new court hoop, the invention of the *marchande des modes* of whom we have just spoken: it is constructed upon a principle which removes all the inconveniences of a hoop; a lady is as much at her ease in one as in her usual dress. They are also smaller than those generally worn, and the effect is consequently much more graceful and becoming to the figure.

Morning *cornettes* and half-dress caps are now universally worn low in the caul: for the first, the mob form prevails, but they are cut in a more janty style; the ears are very small, and cut far back; they are trimmed with ribbon only.

Those worn in half dress are of a round form in general, though some, composed of satin and net,



are mobs; these are ornamented with a profusion of blond or thread lace, and have either wreaths or bunches of flowers.

*Toques* do not appear to be at present in so much estimation for evening parties as they have been for some time. We have been accustomed to see them in a great variety of shapes, but now the one which we have given in our print is the only *toque* generally considered fashionable.

Turbans composed of silver spotted gauze and silver tissue are in much estimation; they are worn very low, and the Turkish form seems to predominate.

Small hats composed of white satin are much worn in full dress. One of the prettiest is the Elizabeth hat; it has a low yeoman crown, the four corners of which are ornamented with very small light tassels composed of pearls. A small front, of intermingled blond and satin, is looped in seven or eight places with pearl, and a long plume of beautiful white ostrich feathers is placed so as to fall over to the left side.

In half dress the hair is worn braided across the forehead, and in general but little displayed. Some

ladies, however, wear, instead of braids, a few light ringlets on each temple; but the middle of the forehead is always bare.

The hair in full dress is now generally disposed in light corkscrew ringlets on the forehead. The hind hair is partly arranged in curls and bands; the curls are brought to the summit of the head, and confined by two or three bands of hair mixed with them; the remainder of the hind hair is generally platted and brought across the forehead.

For matronly ladies turbans or dress hats are in universal estimation; but pearl ornaments or flowers still continue to be adopted by unmarried and youthful *belles*.

Emeralds are much worn in full-dress jewellery; one of the most beautiful ornaments for the hair that we have lately seen, is a wreath of laurel-leaves composed of them.

Cornelian begins to be in some estimation in half dress; the most fashionable are those of mingled red and white: this sort of cornelian is peculiarly and generally becoming to the complexion.

Fashionable colours for the month are, all the light shades of green, lavender-colour, azure blue, lilac, and Spanish brown.

## FRENCH FEMALE FASHIONS.

PARIS, March 20.

*My dear SOPHIA,*

OUR out-door costume now consists entirely of spencers, which are worn with muslin dresses, or rich silk shawls thrown carelessly round the shoulders. Spencers still consist almost wholly of velvet, and black ones are esteemed

the most fashionable. They are made always tight to the shape, the backs of a very moderate breadth, the waists very short, and the long sleeve rather tight; a short half-sleeve, made very full on the shoulder, and confined to the arm by a plain narrow band of velvet. There is a small collar, which is just seen

under the ruff; it closes at the throat, and the fronts fasten on the inside.

This spencer, though there is not the least novelty in its form, has yet a new and striking appearance, from the style in which it is trimmed: two rows of small gold buttons are set on at each side of the front, in such a manner as to form the bust in the shape of a heart; these buttons come from the shoulder on each side, and the spencer has no other trimming.

Within the last few days, however, some spencers have appeared composed of spotted silk, generally rose-colour and white, or else citron, or green, and white: these spencers are trimmed in the same manner as the velvet ones, but the buttons are silk, to correspond with the spots of the spencer.

The shawls, are very large, of a rich substantial silk; they have always a beautiful border of flowers embroidered in the loom. The middle of the shawl is either white, citron, straw-colour, or pea-green, but white is considered most fashionable.

Our promenade dresses now are all composed of cambric or jaconot muslin: they are made in the plainest possible style. The skirts are finished round the bottom by eight or ten tucks, or else four or five rows of worked muslin or letting-in lace. For morning dress the bodies are high, and have small pelerine collars, which fall over so as to display the whole of the throat, and are generally edged with narrow lace. The body is loose, but confined at the waist by being gauged in three rows; these gaugings, which are nearly two inches

in breadth, form the waist in a very pretty manner. The sleeve is long, it comes very far over the hand, and is nearly tight at the wrist; it is edged with a lace to correspond with the collar.

Velvet and black satin hats are much in favour for plain walking dress: the most fashionable have a very low round crown; the brim is enormously large in front, but of a moderate size at the sides; a puffing of blond is put on round the edge of the brim, and the hat is generally trimmed with ribbon only. These hats are put very far back on the head, so as to display the *cornette*, composed of *tulle* or clear muslin, which is worn underneath. *Cornettes* are considered by ladies of all ages as an indispensable appendage to plain walking dress.

Large bonnets are also in fashion for the dress promenade; they are composed of *gros de Naples*, satin, or crape, but the last is the highest in estimation. *Capotes*, which had declined exceedingly in favour, are now again worn; but I cannot say there is any novelty in their form.

*Toque* hats are upon the whole most fashionable for the dress promenade; they are always composed of satin and crape, or *gros de Naples* and crape, or fancy velvet and crape. They, as well as large bonnets and *capotes*, are generally ornamented with flowers; wreaths of hyacinths without leaves are most in favour, but bunches of lilac, of white and rose-coloured hyacinths and crocuses, are also in favour. Full plumes of Marabout feathers are also reckoned extremely tonish.

Let us now turn to the in-door costume. I have already spoken to you of morning dress: that worn for dinner, if for home parties, is composed of the same materials; if for a dinner of ceremony, spotted silk or India muslin is substituted, but the latter is highest in estimation. Silk dresses are made very low round the bust, which is usually finished with a pelerine of fine lace; the waist is very short, and is ornamented by a band of satin fastened in front by a gold or pearl clasp. The sleeves are generally long, and are decorated by a narrow roll of satin wound in a corkscrew manner round the arm. A profusion of narrow rouleaus of satin finish the bottom of the skirt. I must observe to you, that the satin always corresponds in colour with the dress; it is generally white, but one sees sometimes, though rarely, dresses composed of straw-colour or pale pink.

There is nothing in muslin dress which you would think pretty; they are also made low, tight to the shape, and are literally loaded with lace: the most fashionable have three serpentine flounces, the highest of which comes nearly to the knee. This unbecoming style of trimming is, however, only partially adopted, for lace is the only material with which dresses are trimmed high.

Gauze, crape, *tulle*, and white satin are all in estimation for evening dress. Ball dresses are composed only of gauze or *tulle*; satin and crape are more in estimation for full dress. I shall endeavour to describe to you one of the most elegant dresses, taken altogether, that I have seen since my residence

here; it was worn at a party a few evenings since by a handsome young married lady, remarkable for the elegant taste with which she decorates her person.

A white satin round dress, made short enough to display a full trimming of quilled *tulle*, which ornamented the bottom of the slip. The body is made to the shape; the sleeve short and full, and finished at the bottom to correspond with the slip; each shoulder-strap is ornamented with a puffing of white satin placed across. At the bottom of the dress is a single rouleau of white satin, immediately above which is a drapery of *tulle*, which is looped in eight or nine places by small bunches of moss-roses; there are three in each bunch: this drapery is surmounted by two rouleaus of white satin.

The head-dress consisted of a half-garland of diamonds, which is, I think, the most beautiful ornament I ever saw; it consists of a number of sprigs, which are very low at each side, but higher in the middle: this garland was placed very far back on the summit of the head, and appeared to confine the hind hair. The front hair was disposed in ringlets, which fell thickly over each temple; and a wreath of roses, placed a little to one side, was brought round the head. I wish, my dear Sophia, I could give you any idea of the exquisitely beautiful effect of this dress altogether. I know, however, that your just taste will quarrel with the mixture of jewels and flowers in the hair, and I confess that I do not think it consistent; but it has, nevertheless, a most striking appearance, and is very fashionable.



Turbans composed of crape are much in favour; they are made also in silver gauze, and are ornamented with ostrich feathers and Marabouts. Dress caps composed of *tulle* are also much worn; they are always adorned with Marabout plumes. In very full dress, however, jewellery is much more worn than it has been for some time: the most fashionable ornaments now are the garlands I have described to you: those who cannot afford them in diamonds, wear pearl garlands. I have seen also some in coral, but these latter are not very general.

The hair in full dress is now worn in very light ringlets on the forehead, and low at the sides of the face. The hind hair is combed very tightly back, platted and brought

up to the crown of the head, where it forms a moderate sized tuft. This fashion is generally becoming, but in all probability it will soon be at an end; for some *élégantes*, who lead the fashions, have been recently observed with the front hair combed entirely off the forehead, and a few corkscrew ringlets falling over each ear. I think you will agree with me, that it must be a very pretty face which this style of hair-dressing would not spoil.

Fashionable colours at present are, lilac, citron, rose-colour, and green.

Adieu, my dear Sophia! I have scarcely left myself space enough to tell you, that I am always your affectionate

EUDOCIA.

## INTELLIGENCE, LITERARY, SCIENTIFIC, &c.

EARLY in April will be published, new plates of two whole-length Portraits of her Royal Highness Princess Charlotte and his Serene Highness Prince of Saxe-Coburg-Saalfeld, after the much-esteemed pictures by A. Chalon, R.A. engraved by Henry Meyer. The unprecedented demand which has been, and still continues to be, made for the engravings of the whole-length portraits of her late Royal Highness the Princess Charlotte of Wales and his Serene Highness Prince Leopold of Saxe-Coburg, after the admired paintings of A. Chalon, R.A. renders it necessary, to satisfy the prevailing impatience to possess such acknowledged resemblances of these illustrious personages, to have new plates engraved by the same eminent artist

who produced those which have already given such universal satisfaction. These are the only two whole-length portraits that have ever been engraved of those exalted personages from the favourite paintings which are in the possession of H. S. H. Prince Saxe-Coburg-Saalfeld.

R. Ackermann will publish shortly, *A Topographical and Panoramic Survey of the Campagna di Roma*; with references to Geology, History, and Antiquities: illustrated by a topographical plan on an extended scale, and panoramic views referring to the plan, by Dr. F. C. L. Sickler, member of the Academy of Antiquities at Rome.

Mr. Ackermann has in the press, a translation from the German, *The History and Process of Lithography*,



# THE Repository

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NO. XXIX.

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rial head-piece and diadem. The artist has here satirized the sacrifices which youth make to the shrine of love, and also the inordinate ambition of age: for in the painting he has represented the *marchand* as offering the least ornamented helmet to the notice of the youthful princess, who condescends to prefer its simplicity; whilst the aged courtier behind is represented as boldly fixing his eager eye on the target surmounted by a crown.

The TWO OF HEARTS, an allusion to the misapplication of time; the subject representing an aged seer in search after worldly acquirements even at the door of the tomb, before which a vase is placed containing an aloe, a plant which the

nations of the country in which it is indigenous consider as emblematic of vast age and even of eternity, believing that it blossoms but once in a century, and blossoms a hundred times. On this plant the ephemeral butterfly is creeping, an emblem of the brevity of temporal existence and of a future state.—“This man,” says the disciple of wisdom, “seeks retirement and shades; he is employed only in adding to the overcharged stores of his own acquirements, forgetful that the lessons of virtue are communicable—that the precepts of the good are as beacons to the young and the unwary, and that man was not born for himself alone.”

## FASHIONS.

### LONDON FASHIONS.

#### PLATE 30.—DINNER DRESS.

A WHITE British net dress, which is worn over a bright peach-colour satin slip. The dress is finished at the bottom of the skirt by a row of broad and singularly beautiful trimming, composed of satin to correspond with the slip, which is interspersed with narrow white silk fancy trimming: a row of this latter is placed at the edge of the bottom of the skirt, and another row surmounts the peach and white border. The body is called the *corsage à la Circassie*; it is composed of peach-colour satin, made without seam, cut very low in the bust, displays exactly the proportions of the shape, and is so contrived as to form a novel half-sleeve, which wraps across

at the lower part, and displays a full white satin sleeve worn underneath. The body and sleeves are ornamented with narrow white silk trimming, to correspond with the skirt. Head-dress, a bright peach-colour silk handkerchief, disposed in the turban style, and ornamented in front with a large bunch of white roses. The hair is much parted on the forehead, and disposed in full curls at the sides. Pearl necklace and ear-rings. White kid gloves. White satin shoes. Small ivory fan.

#### PLATE 31.—MORNING DRESS.

A cambric muslin slip, richly finished round the bottom of the skirt with festoons of work, surmounted with ornaments of work intermixed with lace. Over this is

worn the Hesse breakfast robe, composed of jaconot muslin. The form of this robe is very novel and becoming: it is open in front; the trimming is composed of the same material, it goes round the robe, is very broad and full; the fulness is disposed in a novel style. The body is made without seam, it fits the shape exactly, and has a high standing collar. Long full sleeve, finished at the wrist by a trimming to correspond with that round the robe, and surmounted by a small epaulette of a singularly pretty shape. Breakfast *cornette*, composed of bobbin net; the caul is of a moderate height; the ears, which are very narrow, fasten under the chin; and it is tastefully ornamented with a bunch of flowers placed upright in front. The hair is slightly parted on the forehead, and disposed in full ringlets on the temples. Gloves and shoes, white kid.

The bonnet placed near this figure is composed of small diamonds of cork, laid on one over the other; it is a French shape, the crown higher than any we have lately seen; the brim is of a moderate size; the top of the crown is elegantly ornamented with a rouleau of mingled white and cork-coloured satin; the brim is also enriched with satin to correspond; it is lined with white satin, and ornamented with a superb plume of white ostrich feathers.

We are indebted to the invention and taste of Miss Macdonald of 50, South Molton-street, for both our dresses this month.

---

GENERAL OBSERVATIONS ON  
FASHION AND DRESS.

We have little variation to announce in promenade costume

since last month. For plain walking dress, pelisses composed of green, dark blue, or dove-colour sarsnet, are much in estimation; they are made in a neat and simple style, something longer in the waist than last month, with a plain long sleeve and a small standing collar: they are generally trimmed with satin.

For the dress promenade, spencers are more in estimation; they are usually composed of rich figured sarsnet, but we do not perceive any material alteration in the mode of making them since our last number.

Promenade bonnets continue the same as last month, both in materials and form. We think the large shape is likely to predominate during the summer.

For the carriage costume, pale blue, peach-colour, striped green, and white levantine or *reps* silk pelisses are most in favour. White satin spencers are also in general estimation; they are usually trimmed with blond.

For carriage and dress promenade, the union hat, which we noticed in our preceding number as *un chapeau très élégant et superbe*, is in much estimation, having been presented to royalty; since then we have seen a rich production (from the same manufacturer, Mawman Brown of Newman's-row, Lincoln's Inn Fields,) of wove straw and cordonna and the beautiful article *perlée baleine*: this is one of the most splendid materials for ladies' hats ever introduced.

Morning dress continues to be made of jaconot and cambric muslin; and we see with pleasure that needlework is generally adopted

for trimmings. Robes continue to be worn, but they are now usually a little shorter than the slip, and several of them are rounded at the corners. Some are tight to the shape behind and loose in front; others draw in to the waist in the manner we described last month: these, we think, are more general. The favourite trimming is beautiful; it is a broad rich flounce of work, which goes all round the dress, and is attached to it by a piece of soft muslin of about a nail in breadth, which is drawn into the form of diamonds by coloured ribbon; this is headed by a puffing of muslin. The long sleeve is finished at the wrist by a rich ruffle of work, and there is a full epaulette composed of three rows of work.

We see with pleasure that sarsnets of every description are very much worn in dinner dress. India muslin is also in estimation. Dinner gowns continue to be worn low; but we have observed one very elegant novelty of a different form, which we think very well worthy of the attention of our fair readers.

It is composed of bright green sarsnet with a small white leaf. The body is nearly three-quarters high; the back is plain, tight to the shape, and broader at the bottom of the waist than they are generally worn. The front is very elegantly let-in with white satin, and ornamented at each of the lettings-in, which are placed across the front, with bright green satin leaves. The sleeves, which are very short and full, correspond with the front, and are finished at the bottom by a full puffing of blond lace. The bust is ornamented with a similar puffing. The bottom of the skirt is elegantly

finished with white satin; it is laid on full, and nearly a quarter of a yard in breadth; the fulness is confined in waves by a wreath of bright green satin leaves; a puffing of blond finishes this trimming on each side. This dress is extremely novel and tasteful.

In speaking of full dress, we cannot forbear noticing the very elegant one in which her Royal Highness the Princess Elizabeth was married: it was composed of rich silver tissue, the body and sleeves full trimmed with Brussels point lace; the latter, which are particularly beautiful, are looped in the drapery style with silver tassels. The bottom of the skirt was trimmed with two flounces of Brussels point lace, each flounce headed with shells composed of silver net. The robe was of silver tissue, lined with white satin, and trimmed with Brussels lace; the trimming headed with silver net shells to correspond with the dress. A superb clasp of diamonds ornamented the waist. Head-dress, a plume of ostrich feathers, and a magnificent bandeau of diamonds.

This superb and elegant dress does credit to the exquisite taste which her royal highness is so well known to possess.

Full dress, in general, is extremely tasteful at this moment, and the materials vary more than usual at this season of the year. White satin, plain, figured, and striped; white lace, British net, and gauze, are all adopted by youthful *élégantes*. Ladies more advanced in life wear white and coloured satins: the latter are very much in favour. Frocks are in general estimation for full dress, as are also *corsages* of





THE END OF THE WORLD.



MORNING DRESS .

satin mixed with blond or *tulle*. Of the bodies of dresses we have only to remark in general, that they are made extremely low all round the bust, and the sleeves, which are always full, are as short as possible. Trimmings afford considerable variety; blond is much in favour. Full flounces of blond, two or three in number, are frequently headed with shells composed of the same material. Draperies composed of alternate falls of satin and blond, fastened with satin roses, are also much worn. Spanish puffs of British net, which are edged with white satin, and interspersed with bows of ribbon, are also in favour. Embroidery does not seem to be much worn, except in silver, in which it is very general for ball dresses, for which light silver fringe is also a good deal used.

Trimmings are now of a moderate and becoming height: trains appear to increase in favour in full dress; but the demi-trains, which are at present coming into fashion, though more convenient, are certainly not so graceful as the long

trains, which some years ago added much to the elegance of the figure.

Caps continue to be universally worn in undress, but they have not varied in form since our last number. They are also in favour in half dress; but we have observed that white lace half-handkerchiefs, some of which are elegantly embroidered in coloured silks, are much in estimation. Caps, however, are upon the whole more predominant.

Head-dresses in full dress continue nearly the same as last month, except that *toques* are more worn, and that feathers, unless for very young ladies, appear in greater estimation than flowers. We have observed some very elegant women at the Opera with silver tissue handkerchiefs twisted through their hair, the ends of the handkerchief formed a rosette on the left side; it was placed at the base of an elegant plume of feathers.

Fashionable colours for the month are, amber, blue, Pomona green, grass green, straw-colour, and peach-colour.

## FRENCH FEMALE FASHIONS.

PARIS, April 20.

*My dear SOPHIA,*

WHEN I wrote to you last, our fair fashionables wore in general spencers or silk shawls for the promenade: now pelisses are considered more fashionable than either. Many ladies, however, appear with only a lace *fichu*, which is worn underneath the gown; and the weather is at present mild enough for them to do so without danger to their health.

Pelisses continue to be made

short in the waist; they are worn more off the shoulders than they have been for some time past, and the backs are likewise of a more moderate breadth: they are still worn tight to the shape. The trimming is usually of platted silk; it is about an inch in breadth, and goes all round the pelisse. The long sleeve is also finished with it at the wrist, as is likewise a very small epaulette; the latter, as well as the wrists and throat of the pelisse, are elegantly finished with

blond. The pelisse fastens down the front on the inside, and is just short enough to display a little of the flounce of the under-dress.

The dresses which I have just spoken of as being worn with only a *fichu*, and which are fashionable alike for dinner and for the promenade, are composed of silk tissue, sarsnet, and sometimes of *percale*. The trimming is always the same as the dress; it consists of a broad piece laid on full, and divided into *bouillons* by silk cord, which corresponds in colour. The body is moderately low round the bust; the back is plain, but the front is striped lengthwise with silk cord, which has the appearance of small rouleaus. Long sleeve, finished at the wrist to correspond with the bottom of the skirt: there is also a half-sleeve of the same description. The *fichu* worn with this dress is composed either of *tulle* or clear muslin, but the former is considered most fashionable; it is made tight to the bust, and finished at the throat by a ruff, which is disposed in large plaits: the ruff is open in front, and partially displays the throat. The general effect of these dresses is novel and pretty; they are singular without being *outré*; and though made in general in very shewy colours, their being trimmed to correspond prevents them from being glaring.

I must now endeavour to give you some idea of our head-dresses, which, to speak in the Irish style, afford great variety with little difference. The fact is, that the materials of *chapeaux* are various, and each *modiste* arranges them according to her own fancy; but the shapes of hats are in general the

same, or nearly the same, so that whether the stuff is put on bias or straight, full or plain, they have a strong similitude. An oval crown, always very low, with a brim extremely deep in front and rounded at the ears, is at present the only shape in request.

The materials consist of straw, plaid silk, crape, *gros de Naples*, and satin; of these the least fashionable is straw, and the most tonish is crape. Rose-colour is the highest in estimation, but lilac and citron are also fashionable, and they are always contrasted: if the hat is citron, the trimming is lilac; if it is composed of lilac stuff, the trimming is citron: but the most elegant hats are those composed of rose-coloured crape, and ornamented with the same.

Some hats are finished round the edge of the brim with two bands of ribbon; others have a quilling of blond set on very full; but the latest fashion is a trimming of gauze cut bias, and set on double and moderately full: there are three rows of gauze laid on one above another at some distance. The gauze has sometimes a corkscrew roll of very narrow ribbon, laid on where it is tacked to the brim, the effect of which is rather pretty.

*Percale* is generally adopted for morning dress, but coloured muslins are also partially worn; they are either spotted or striped, and are trimmed with the same material. The skirt, which is now worn of an easy fulness, is ornamented at the bottom by three flounces, placed at very little distance from each other: these flounces are of a moderate breadth, and are disposed in large plaits. The body is made



full; it is finished round the bust with two rows of trimming, which is put on just over the shoulder: this trimming, which is also disposed in large plaits, forms a kind of pelerine. The dress is made up to the throat, with a standing collar, which, however, is always covered with a large ruff. Plain long sleeve, made rather loose, and finished at the wrist to correspond with the bottom of the skirt.

Evening dress has not varied in the materials since I wrote last, but it is a good deal changed in the form. *Belles* of all ages are now attired in the robe à l'enfant. This juvenile habit is, as you may suppose, far from being generally becoming. The body is cut in the style of an infant's frock, and quite as low round the bust; which is, however, partially shaded by an under front, composed either of blond, rich work, or lace. The sleeves are frequently long, but have seldom any ornament, except a few tucks at the wrist. The bottom of the skirt is differently trimmed, according to the taste of the wearer, either with Spanish puffs, which are composed either of satin or *tulle*, flounces of blond lace, or bands of embroidered ribbon: this last trimming is much in favour; the bands are from three to five in number, and placed pretty close to each other.

*Cornettes* have entirely superseded round caps in half dress; they are worn also occasionally in full dress. The cauls are always of a moderate height, and some quite low: these latter are in fact made out of a plain piece, which is cut out at the top to the size of the

crown of the head, and a small crown is tacked in, round which is a wreath of flowers, and at one side a very large bow of ribbons; it is finished by a lace or *tulle* border set on next to the face.

*Toques* and turbans are but partially worn in full dress; the latter are, however, more in favour than the former: they are generally composed of plaid gauze, and are ornamented with feathers. Crape hats and *tulle* caps are, however, considered more fashionable: these are always decorated with flowers. Roses, lilacs, and ranunculuses are much in favour; but the yellow flower which the French call *immortelle*, is higher in estimation than any other.

The hair is dressed lighter on the forehead than when I wrote last, but the hind hair continues to be worn as I then described it.

Coral is now perfectly the rage in jewellery. The lady who would be thought fashionable, adorns herself with a coral necklace, earrings, clasp for her waist, ornaments for the shoulder-straps of her dress; and if she appears *en chevelure*, her hair also is decorated with coral ornaments.

I have just seen a wreath of wild berries composed of coral and emeralds, which is really beautiful; the berries are coral and the leaves emerald: they are made strictly to imitate nature, and have certainly a very striking effect, but they are more calculated for a winter head-dress than for the present time of year. The season is, however, seldom considered by the Parisian *élégantes*.

I shall quarrel with you, my dear

Sophia, if your letters are not more circumstantial; they are in general much too short to serve as replies to those voluminous epistles you receive from your ever affectionate  
EUDOCIA.

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## THE SELECTOR :

*Consisting of INTERESTING EXTRACTS from NEW POPULAR PUBLICATIONS.*

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### THE LOVER'S TASK.

(From Introduction to the *Tales of my Landlady*, by PEREGRINE PUZZLEBRAIN.)

IT is now more than a year since I thought myself upon the point of becoming the happiest man in the world: the death of a very distant relation had given me possession of an easy independence, and the mother of a charming girl, whom I had long loved, consented to bestow her daughter's hand upon me.

Nothing remained to complete my felicity but my Sophia's consent to fix a day for our union; when an incident, of a nature apparently trivial, obliged me to undertake a very irksome task; and doomed me, for a considerable period, to the miseries of celibacy.

Conversing one evening with Sophia, I happened to speak slightly of a novel which was lying upon the table, and from defending its merits she proceeded to speak, in what I thought exaggerated terms, in favour of similar publications. One of my faults, and I must own that it is an unpardonable one in a would-be Benedict, is an impatience of contradiction. I am afraid that I supported my opinion with more warmth than politeness would strictly warrant, and I concluded by a declaration, that I believed it very possible to manufacture works of fancy, from the

short story which adorned the pages of a magazine, to the ponderous romance, without any portion of natural genius whatever.

I was surprised to see the dove-like eyes of my Sophia lighten with indignation at a speech, which was wholly void of intentional offence to her; for Heaven knows, I was totally ignorant at that time, that she was a constant writer for every one of the magazines that do not pay for contributions. Surprise, mingled with the fear that I had offended her, although I knew not how, rendered me silent; and after a short pause she rose, and saying that she had an engagement, coldly wished me a good evening.

The next day I was refused admittance. Almost distracted, I applied to the mother of my offended divinity, and from her I soon learned the extent of my offence. Such of my readers as have ever been in love, will readily believe, that I heartily cursed my folly, when I found that all attempts to conciliate my Sophia were vain. At length I succeeded, but with considerable difficulty, in procuring an interview, in which I tried to make my peace, by unsaying all that I had previously said against her favourite works; but my re-

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OF

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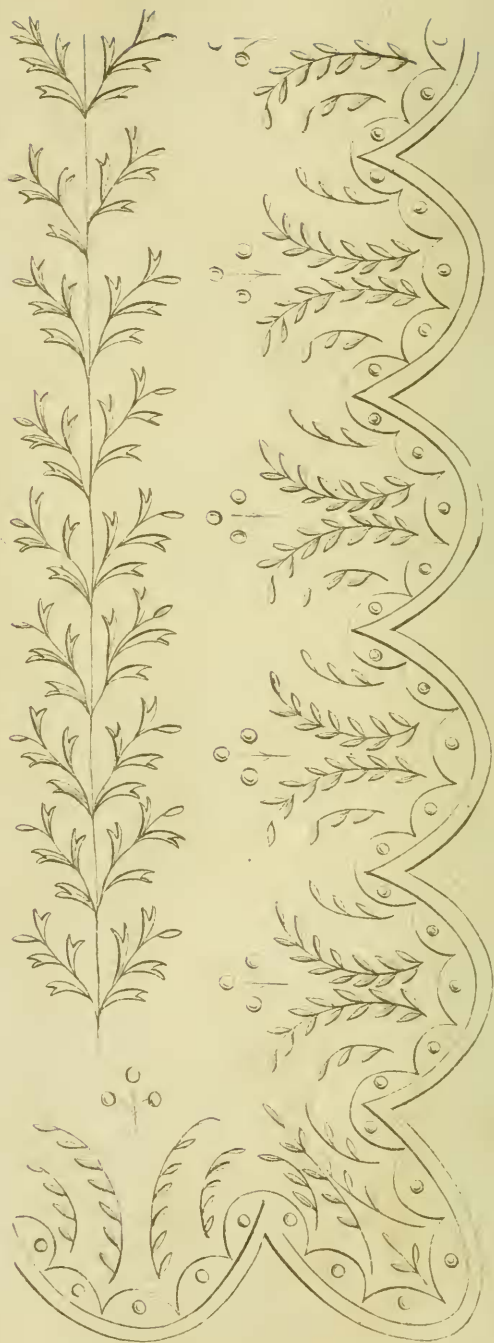
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MUSLIN PATTERNS





FRANÇOIS VOGUE



EVENING NEWS

after all, you have still as good a title to the tales as many other authors; nay, in fact, you have a better, for if the greater part of your work is not your own, at least it is honestly come by."

I kissed with transport the hand of my dear little apologist, nor did I release it till I had gained a tacit consent, that in one month it should be my own.

In the midst of my happiness, I was not unmindful of my worthy landlady. I presented our joint property to a respectable publisher, whom I requested to read the work, and if he thought it worth publishing, to let me know what sum he could afford to give for it; as I intended to present the pro-

duce of it, and as much more as I could spare, to the good woman to whom I consider myself indebted for the hand of my Sophia.

We soon agreed about the terms, but a difficulty arose as to the title, which, as my publisher assured me, was a very essential point.

"And pray," said Sophia, who happened to be present, "why should you not call it, *Tales of My Landlady*? Certainly no title can be more appropriate."

Although I had half a dozen names in my head, which I thought would have sounded better, I had profited too much by experience, to give an opinion in opposition to hers, and the MS. was named on the spot.

## FASHIONS.

### LONDON FASHIONS.

#### PLATE 37.—WALKING DRESS.

A HIGH dress composed of pea-green sarsnet, made very short in the waist, and with a plain broad back. Long sleeve, rather loose, finished at the bottom with white satin honeycombed. A very full epaulette sleeve, the fulness confined in compartments by silk trimming. The collar is ornamented in a similar style; it stands back, and displays the lace *collerette* or frill worn underneath. The waist is ornamented by a band and tassel, and the bottom of the skirt finished with folds of pea-green satin and rich silk trimming placed alternately. Head-dress, a pea-green satin *toque*, ornamented with flowers. Gloves and shoes to correspond.

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#### PLATE 38.—EVENING DRESS.

A white net gown over a pale blush-coloured slip; the body is made tight to the shape, and cut very low all round the bust, which is delicately shaded by an under front of white lace. The bust of the dress is tastefully ornamented by rich white silk trimming; a band of the same round the waist, with white silk tassels tied in front, gives an elegant finish to the body of the dress. The skirt is trimmed with draperies of net interspersed with bunches of roses: these draperies are placed high, and the skirt is finished round the bottom by a narrow trimming, of a novel description, composed of satin and a rich flounce of blond lace. Short full

3 D.

sleeve. Head-dress, a *toque* composed of richly embroidered gauze, ornamented with an elegant plume of white feathers, which are placed so as to fall over on the right side. Pearl necklace and ear-rings. White kid gloves, and white satin shoes.

We are indebted to the invention and taste of Miss Macdonald of 50, South Molton-street, for both our dresses this month.

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#### GENERAL OBSERVATIONS ON FASHION AND DRESS.

The summer fashions this year are, with the exception of those adopted by our fair pedestrians, more than usually various and elegant. For walking dress, plainness and simplicity seem to be the order of the day. Plain muslin high dresses, with silk pelisses or spencers, and very large Leghorn, fine straw, or silk and straw bonnets, which are generally trimmed with flowers, are most prevalent. High silk dresses, made always in light colours, and in a manner similar to the one we have given in our print, are also in very general estimation.

For the carriage and dress promenade, pelisses composed of clear muslin, lined with coloured sarsnet, and profusely trimmed with white lace, are considered very tonish. The most elegant of these pelisses which we have seen is composed of fine plain clear muslin, and lined with bright green sarsnet, the skirt gored and made full. The waist is very short, the back is full, and the body richly decorated with lace, put on in a novel and rather whimsical manner in four zig-zag rows, laid one above another, which forms a pelerine and half-sleeve,

for they come no farther than the shoulder in front. There is no collar, but a very rich lace ruff, usually left open at the throat, is worn with this pelisse. Long full sleeve, the fullness confined from the wrist about half way to the elbow by narrow bands of bias green satin, which are finished at each edge by a row of gimp. The trimming of the pelisse consists of a broad flounce of lace, which goes up the fronts and round the bottom, and is surmounted by a wreath of leaves formed of joining lace, which is let in immediately above the flounce.

The materials for carriage bonnets are white satin, white gauze, net, or chip: the latter, however, is but partially worn. The crowns of bonnets continue to be made low, but the brims are considerably larger than we ever remember to have seen them: when, however, which is frequently the case, the brim is composed of a transparent material, its immense size does not render it unbecoming. Some bonnets are entirely transparent, but we have not noticed many of them, the most fashionable being either composed of plain white satin, or else having a gauze or net front, with a white satin crown covered with gauze or net. Flowers are the favourite ornaments, but white feathers are adopted for satin bonnets by many *élégantes*. Blond is a great deal used, particularly for satin bonnets, the brims of which are generally edged with it. *Ruches* of blond, net, and gauze, are also in request for the brims of bonnets.

Muslin robes still continue in very great estimation in morning dress; but close round dresses begin also to be a good deal worn. The



bodies of these dresses are made in a style very similar to the robes. The skirts are generally trimmed high, either with flounces of worked muslin, or rouleaus of clear muslin placed between rows of embroidery: some ladies, however, give a preference to *ruches* of soft muslin, placed at a considerable distance from each other; there are three or four of these *ruches*, and they are always very full. Waists continue as short as usual, and long sleeves are worn fuller than last month.

Muslins, satins, and figured silks are the fashionable materials for dinner dress, the form of which has undergone a slight revolution since our last number, as the bodies of dresses are cut something higher, the short sleeve is not looped quite so high, and the backs of dresses are made narrower, and consequently more becoming to the shape. Frocks are more in favour than gowns, and trimmings afford a good deal of variety in form, though very little in material, as they are mostly composed of satin, gauze, or net; the former of which is generally mixed with chenille.

Satin trimmings are in the form of shells or points, with a heading of chenille. Gauze trimmings are disposed in waves, in scollops, and sometimes in flounces; there is always a mixture of satin or chenille with gauze, but in general we think satin predominates. Blond and British net are worn in dress flounces, which are headed either with puffings of narrow full *ruches* of the same material, or else with wreaths of stamped satin leaves or narrow rouleaus of twisted satin. Trimmings composed of ribbon are still

considered genteel, but they begin to decline in favour.

The only novelty that has appeared in full dress since our last number is a pretty brace, which forms a very genteel and becoming *corsage*. This brace is composed of white or coloured satin, and is attached to a very full sleeve of net or blond, mixed with satin; these sleeves are put on over a gown, and the brace, which is long, something less than half a quarter in breadth, and rounded at the ends, is folded across the bosom, where it forms the shape in a very becoming manner, brought round the waist, and fastened in a full bow in the middle of the back. These braces are generally edged with a narrow blond, but we have seen one or two finished round the edge with an embroidery of rose-buds, the effect of which was exquisitely beautiful.

Plain and sprigged muslin *cornettes* are much worn in undress; they are made with low cauls, the borders eased with ribbon at the edge, and the fulness of the back part of the caul confined with easings: the ears of these caps, which are very narrow, fasten under the chin with a bow of ribbon, and a full bow of broader ribbon is placed nearly in the centre of the head-piece.

In full dress, *toques*, turbans, caps, and small hats, are all considered fashionable; even the most youthful *belle* covers at least partially her beautiful tresses with one or other of them. Our limits will not permit us to enter into a particular description of their various forms; we shall, therefore, only observe, that the crowns of hats and the cauls

of caps are always of a moderate height: the former are composed of white satin, or satin to correspond with the dress; the latter of lace, or else of a mixture of satin and lace. Some also are of net, the fulness of the caul divided by rouleaus of white satin; these have a light and tasteful appearance: but perhaps the most strictly appropriate to full dress are those composed of blond, with a mixture of satin. Caps are always ornamented with flowers. *Toques* and turbans have sometimes flowers, but oftener feathers or silver ornaments; they are also frequently trimmed with the material of which they are made. Hats, the brims of which we must

observe are always small, are invariably decorated with feathers.

Plain gold ornaments are most fashionable in half-dress jewellery; white cornelian is also partially worn.

Pearls are universally adopted in full-dress jewellery.

By next month we shall probably be able to make some observations on the manner in which the hair is worn in full dress, but the passion for covering it has prevented any novelty from being observable lately.

Fashionable colours for this month are the same as last, with the addition of wild-rose colour and pale blue.

## FRENCH FEMALE FASHIONS.

PARIS, May 20.

*My dear SOPHIA,*

THE papers will have announced to you, before you receive my letter, the death of the venerable Prince de Condé, as well as the short court mourning which has been ordered for him. I shall say nothing to you about the mourning, because it is confined to those immediately connected with the court, and is, in fact, similar to what I described on the lamented death of her late Royal Highness Princess Charlotte of Wales: I shall, therefore, proceed to detail to you the fashions, beginning, as usual, with the promenade costume, which exhibits more variety than when I wrote to you last. Pelisses have disappeared; their place is supplied by spencers, muslin dresses, which are worn with pelerines to correspond, and silk gowns, made also with pelerines. I will begin

with the spencers, which, though not quite so much in favour as the muslin and silk dresses, are very pretty, and have a good deal of novelty in their make.

*Reps* and levantine are the favourite materials for spencers, the waists of which are worn a very little longer than they have been for some time past. *Tabs*, so lately exploded, are again in fashion, but they are rather deeper than they used to be worn. The spencer is cut without any seam; the back is plain and of a moderate breadth; the collar slopes gradually back from the throat; it is high behind, and stands out from the back of the neck. The long sleeve is nearly tight to the arm, and covers almost half of the hand. There is generally a half-sleeve, which is short; it is cut in points, which are fastened down, and the space between them filled up with a lacing of che-

nille. The spencer fastens down the front with silk frogs, and two rows of chenille braiding, one broad, the other narrow, go up the front and across the back. The bottom of the long sleeve is also finished with chenille braiding. These spencers are worn in white, lilac, and citron silk, but white trimmed with lilac chenille is considered most elegant.

*Percale* is the only kind of muslin at present adopted for promenade dress. The bodies of gowns continue to be made tight to the shape, and the long sleeve is likewise nearly tight to the arm. The skirts are worn of a moderate fullness, and are ornamented round the bottom either with narrow flounces, Spanish puffs, or a trimming which our *marchandes des modes* call a *ruche*, and your milliners, I think, term a *chevaux de frise*: this last trimming is worn much narrower than it is with you.

The Spanish puffs and flounces are usually six in number, and placed very close together, the first being merely divided by a cotton cord placed between them: there are not more than two rows of the *ruches*, but each row contains six falls; one of these is placed at the very bottom of the dress, and the other at the distance of about half a quarter and nail from the bottom. The *pelerines* worn with these dresses entirely conceal the body of the gown; they are very large, and always fasten behind; they are trimmed with a single row of *ruche*, or a double row of Spanish puffs or flounces.

Now let me speak to you of *chapeaux*, which are strictly appropriate to the season, being generally

composed of crape, gauze, or *tulle*. Leghorn and straw are partially worn; and I must observe, that the French bid fair to rival the Italians in the manufacture of straw, as several of the French straw hats are so exquisitely fine that they might be mistaken for Leghorn.

*Chapeaux* still continue to be worn low in the crown, and with large brims, some of which are square just in front, others are round, and some deeper on one side than the other; but in one particular they are all alike, that of nearly meeting under the chin.

It is chiefly in the trimming of hats that the excessive versatility of Parisian taste is displayed. Scarfs of plaid gauze, wreaths of lilacs, or roses without leaves and very large, and bunches of flowers, are all in request. The edges of the brims of hats are decorated with folds of gauze cut bias, and *ruches*, Spanish puffs, and *bouillons* also of gauze; blond, ribbon, and *tulle* are likewise in request, and all so equally in fashion that it would be difficult to say which predominates. But within these few days a new *chapeau* has appeared; it is composed of *tulle*, and the edge of the brim is embossed in a running pattern of leaves of yellow straw. This *chapeau* was sported for the first time by a pretty *comtesse* who is distinguished for the elegance of her taste, and the effect of the straw-embroidery round the brim is so much admired, that it promises to become general: it is not, however, novel, for it has been worn before on velvet and on satin, though never on light materials.

While I am on the subject of promenade dress, I must not forget



to notice our parasols: the most fashionable are of azure silk with white silk fringe; they are in general large, and in the hands of a French *belle* almost as formidable to the gentleman as the fan was formerly considered in those of our countrywomen. You will perhaps, my dear Sophia, suppose that the mode of carrying a parasol is too simple to admit of any display either of grace or coquetry; but half an hour spent in our promenades would make you change your opinion.

*Perkale* is now the only thing worn in morning costume. Gowns are made nearly as they were when I wrote last, except that sleeves are tighter and waists longer: the large plaits too in which the flounces were disposed, have disappeared, and ruffs are very little worn within doors; small laced handkerchiefs, tied carelessly round the throat, are substituted in their stead, and have certainly a much better effect.

Dinner gowns are made of *perkale*, of slight silk, and of worked muslin: the latter is, however, but little worn. They are cut low in the neck, but not indelicately so, and generally made tight to the shape: they are trimmed in the style of those worn for the promenade; in fact, with the addition of a pelerine, they form promenade dresses.

Figured gauze is at present the favourite material for full dress; but plain and striped gauze is also in request, as is likewise *tulle* and white satin: the latter is much in favour for dress gowns, but it is no longer in request for slips; our fair fashionables substitute rich white sarsnet in its place. Trim-

mings in full dress have not varied since I wrote last; but the robe à *l'enfant* has given place to *corsages* of different descriptions: some are composed of different coloured ribbons platted together, which at a distance appear like plaid silk; they are cut lower round the bust than the under dress, and have always a full *ruche* of blond round the bosom. The sleeves are of *tulle*, if the gown with which the *corsage* is worn is satin, otherwise they correspond with it; they are very short and full.

Some *corsages* are made of white or coloured satins; but the prettiest of them that I have seen, was one composed of *tulle*: it was worn over a lilac satin dress, and was gaged with very small lilac silk cord; the gagings, of which there were five or six in the body, were laid on zig-zag, and the bosom and bottom of the waist trimmed with blond lace; that at the bottom of the waist was put very full just behind, and rounded in front so as to form one of the smartest little jackets I ever saw. The sleeves were composed of very broad blond lace, and were looped on the shoulder with pearl ornaments in the shape of leaves. I recommend this *corsage* to your particular attention, my dear Sophia, because I consider it one of the most elegant dress bodies I have seen for some time.

I perceive that in speaking of the trimming of hats, I have omitted to mention, that *chapeaux* of straw never have any trimming round the edge of the brim, and that *cornettes*, so much in fashion some time ago under hats, are now exploded: they form, however, an indispensable part of home costume



for undress, but are not much worn either in half or full dress.

*Toques* are more in favour than they were during the two last months. The most fashionable for full dress are composed of *tulle* or crape scarfs spotted with silver, and finished at the ends by a silver fringe; these *toques* are made of a moderate height, the scarf is disposed in a number of folds round the crown, and they are ornamented only with rosettes formed of the scarf in front.

Coral ornaments are still considered fashionable both in full and half dress jewellery, but they are very frequently mixed with pearl, and still oftener with burnished gold.

There is nothing novel in the manner of dressing the hair: very young ladies ornament it with large wreaths of flowers, which are brought very low on the forehead; sometimes a bunch of flowers is placed behind, at others an orna-

mental comb. *Toques*, turbans, dress hats, and sometimes but rarely caps, are adopted by matronly ladies.

I was introduced last night to a *merveilleuse*, whose time and thoughts are devoted to her toilet; she is not ambitious of appearing well dressed, but she doats upon being attired as unlike other people as possible. I am told, however, that she sometimes strikes out fashions which are really becoming and tasteful. She is to appear in a few days at a *bal paré*, for which I hear she has invented an uncommonly pretty dress: if it is worth noticing, I shall send you an account of it in my next. Adieu, dear Sophia! Believe me always your

EUDOCIA.

I forgot to tell you, that the only colours at present considered fashionable are, rose-colour, lilac, and citron-colour. White is, however, more in favour than anything.

## INTELLIGENCE, LITERARY, SCIENTIFIC, &c.

EARLY in June will be published, the second part, containing 40 pages, of *Ornaments from the Antique*, for the use of architects, sculptors, and painters, printed from stone at R. Ackermann's lithographic press.

In the press, *The Book of Common Prayer*, and Administration of the Sacraments, and other Rites and Ceremonies of the Church, according to the use of the united Church of England and Ireland: with translations into the Greek, Latin, Italian, Spanish, French, and German languages. This work will be comprised in one quarto volume,

uniform to a Polyglot Bible, also in one quarto volume, now publishing by Mr. Bagster of Paternoster-row, by whom the names of subscribers will be received; and it is hoped that this publication will make the Common Prayer still more acceptable to the scholar and student, and ensure the approbation and encouragement of the clergy and friends of the established church. A Common Prayer in each of the above languages, in a beautiful pocket volume, will be published at the same time.

A *Romance* from the pen of Mrs. Isaacs, authoress of *Tales of To-*

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WALKING DRESS.



RIDING DRESS.



## FASHIONS.



## LONDON FASHIONS.

## PLATE 4.—WALKING DRESS.

A ROUND dress, composed of thin jaconot muslin, over a pale peach-coloured sarsnet slip: the body of the gown is made high, it has a little fulness at the bottom of the waist, and is trimmed with a triple fall of lace at the throat, which is put on narrower before than behind, and stands back so as partially to expose the throat. Plain long sleeves of a moderate fulness, finished at the wrist with lace. The bottom of the skirt is flounced with rich French work, which is surmounted by a rouleau of muslin, and this rouleau is headed by a fancy trimming. Over this is a second row of French work, with a rouleau and heading to correspond. The spencer worn with this dress is composed of white striped lute-string; the body is made plain, tight to the shape, and with a small collar. The waist is very short; the fronts are richly ornamented with braiding, which is disposed in a very novel manner over a part of the back. The sleeve is rather wide, and finished at the hand by a fulness of white striped gauze, which is doubled, and stands out from the arm: full epaulettes to correspond. Head-dress, a Leghorn hat, the brim large, and turned up behind in a soft roll in the French style: the crown is of a moderate height, and ornamented with four rouleaus of pale peach-coloured satin twined with white cord; it is tied under the chin with painted satin ribbon. White kid shoes, and straw-coloured gloves.

## PLATE 5.—RIDING DRESS.

A habit composed of fine slate-coloured cloth; the skirt is of a moderate fulness, and finished up the front with braiding. The body is short in the waist: for the form of it, which is very novel, we refer our readers to our print; it is braided in a very rich manner, as is also the sleeve. Head-dress, a small round hat, composed of cork. Slate-coloured leather boots, and Limeric gloves.

We are indebted to Miss Macdonald of 50, South Molton-street, for both our dresses this month.

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 GENERAL OBSERVATIONS ON  
FASHION AND DRESS.

The present month is one in which we are obliged to select such novelties as we deem worthy of the attention of our fair readers, from the promenades and ball-rooms of the fashionable watering-places, to which our fair leaders of *ton* repair at this season. Simplicity is at present the order of the day; but the dresses, though moderately ornamented, are perhaps for that reason more tasteful and becoming than we have seen them for some time.

Spencers are still fashionable for the promenade; they are composed of striped lutestring, satin, and fancy silks: the most fashionable form is the one we have given in our print. Gauze is generally worn for trimmings, but satin is also much in favour, particularly white satin. We have noticed also a few spen-

cers trimmed with blond net intermixed with chenille.

Leghorn, white straw, chip, and satin are all worn in promenade bonnets, which still continue of a large shape: the crowns, however, are in general rather higher than we have observed them for a month or two past. A novel and very pretty trimming for the edge of the brim has lately appeared: it is a row of blond lace of about a nail in breadth, which is festooned up with small roses, either white or red; one rose, without leaves, is placed on each festoon. The effect is pretty, and more light than the *ruches* of net and gauze, which, however, are still fashionable. Flowers are in much request; but we see frequently plumes of white feathers, or feathers to correspond with the spencer or dress, if it be coloured.

For carriage dress, the pelisse described in our last number is still in very high estimation; but the Cambridge spencer, composed of white satin, and richly trimmed with blond, is in still greater request: it is made tight to the shape, quite high at the back of the neck, but without a collar; the fronts are sloped down at each side, so as to leave the under dress visible; the bust is trimmed with blond, intermixed with fancy silk trimming; the bottom of the long sleeve is decorated to correspond; and blond epaulettes, which are formed into rouleaus by fancy silk trimming, give an elegant finish to the satin sleeve. This is a very tasteful spencer, but it is one which displays the shape so much, that it ought to be worn only by ladies who are well formed, and not too much inclined to *en-bon-point*.

The Cambridge hat, worn in general with the spencer of which we have just been speaking, is one of the most elegant and ladylike head-dresses which we have seen for a considerable time; it is composed of white satin and British net, the latter laid in in the shape of large leaves; the crown is low, somewhat narrower at the bottom than at the top; the brim is a small gipsy shape, but much deeper over the face than behind; the lower part of the crown forms a *toque*, which comes rather low on the forehead, and is ornamented with a wreath of roses; the brim is tied down so as to display this *toque*, and shades, without concealing, the face; a bunch of half-blown roses, intermixed with myrtles, is placed on one side, and the edge of the brim is finished with a narrow *ruche* of British net.

Morning costume has varied little since last month. Waists still continue short, but the backs of dresses are a little decreased in breadth; they are also generally made plain at the top, and with a little fulness at the bottom of the waist. If the dress is made with a collar, it is always thrown back so as partially to shew the throat. Ruffs, even of the lightest description, are now exploded in home costume. No alteration in trimmings since last month.

Silks are still in considerable estimation for dinner dress, and some of them are of a much heavier texture than we should have expected at this season of the year. The most fashionable are plain and figured sarsnets, striped lustrings, and satins. Dresses continue to be trimmed very high; and we see with much pleasure, that fancy

trimmings, composed of floss silk or chenille, intermixed with silk, are in favour. Gauze, net, satin, and blond are also worn; the two former are generally intermixed with ribbon: if the dress is flounced, the edge of the flounce is finished by a narrow shell-trimming composed of ribbon, and it is headed by a roll of ganze twisted in the corkscrew style with ribbon: there are generally two of these flounces. Blond is usually set on full, festooned with bows or rosettes, and headed with silk fancy trimming. Satin is not so fashionable in trimmings as it was last month: it is, however, adopted by some *élégantes*.

Muslin is considered quite as fashionable as silk, or indeed rather more so. Muslin dresses are profusely trimmed with both work and lace: the former is more worn than we ever remember it. The bodies and sleeves are in general richly worked, and the bottoms of dresses ornamented with rows of embroidery, between which are lace flounces. Muslin dresses are frequently made with long sleeves, but silk ones have always either short sleeves of the same material, or else long ones composed of white lace or British net.

Gauze is the most fashionable material for full dress: plain, striped, and figured gauzes are all in estimation; but the most tonish and the most appropriate to the season is transparent gauze, the effect of which over white satin is very beautiful. There is nothing novel in full-dress trimmings. The bodies of dresses continue to be cut as low as ever. Sleeves are also worn very short. The elegant brace which we described last month is more in favour now than when it first ap-

peared. We have seen also a brace of another description, though not, in our opinion, so pretty: it is composed of narrow folds of white satin mixed with blond, which is laid in full; a piece of folded satin is placed in the centre of the bust, to this is attached on each side a piece of net, which forms the shape of the bosom, and which is intermixed with folded satin. The brace slopes down on each side of the back, and just meets at the bottom of the waist, where it is ornamented with a rosette of satin or of ribbon. These braces have a light and neat effect, but they are neither so elegant nor so advantageous to the shape as those which we described last month.

*Toques*, turbans, and dress caps are still in the greatest estimation in full dress; but flowers and pearl ornaments are more in favour with juvenile *belles* than they have been for some time past. The hair is variously arranged in full dress, some ladies having their foreheads nearly bare, with a few loose ringlets falling over the cheek on each side; while the hind hair is partly disposed in bows, which are placed high, and partly in braids, which are twisted among the bows. Other ladies have the front hair divided in light loose ringlets on the forehead; part of the hind hair forms a knot at the back of the head, and part of it is curled on the crown of the head. We have seen also on some *belles* the hind hair brought very forward on the left side, and disposed in large bows; but this fashion is not general.

Muslin *cornettes*, trimmed with narrow lace, continue to be worn in undress; but gauze or silk handkerchiefs, disposed in the form of

a *toque*, are more in favour for half dress.

Fashionable colours for the month || are, pale peach-colour, pale pink, apple-green, blue, straw-colour, and evening primrose.

## FRENCH FEMALE FASHIONS.

PARIS, June 20.

My dear SOPHIA,

OUR promenade dresses are now composed either of perkale or printed calico; the ground of the latter is either blue or citron-colour; they are spotted with a darker shade of the same colour, or with white. The form of these dresses is simple and very becoming to the shape: the front is made half high, tight to the shape of the bust, but sloping so that the dress is cut lower at the back than in front; the back is plain and very broad, it buttons behind; the waist is very short, and is ornamented with a narrow flounce slightly worked at the edge, which has the effect of a jacket, and gives a very jauntier air to the gown. Plain long sleeve, nearly tight to the arm, finished on the shoulder with a triple fall of calico, worked to correspond with the jacket, which forms a small epaulette. The sleeve is trimmed at the hand to correspond. The skirt is gored, but rather of a scanty width: it is trimmed with two, three, or four flounces, according to the taste of the wearer. A plain muslin *fichu* is worn underneath the dress, and a rich worked muslin ruff envelopes the throat. Sometimes a black lace handkerchief, or pelerine, is thrown over it for walking, but it is more generally worn without.

Perkale gowns are frequently trimmed with soft muslin, a piece of which is laid on almost as high

as the knee; this is puckered in a variety of ways, and finished both at the bottom and top by a rich flounce of work or lace. Some ladies, however, who consider the effect of this trimming as formal and rather heavy, have their dresses trimmed with two or three flounces of the same material disposed in large plaits. The only out-door coverings now adopted, are *canezous* and pelerines of perkale, and pelerines and handkerchiefs of black lace.

The latter are generally worn large; they are crossed upon the bosom, and confined by a band of ribbon round the waist. The former are more in favour, but they are the most heavy, formal-looking things I ever saw; they are spencers which button behind, and are composed, both body and sleeves, of stripes of muslin something broader than a nail, sewed in full to bands of work of about an inch in breadth: as these are placed straight across both in the body and sleeves, you will easily conceive how formal they must look. They are made up to the throat, and always worn with a large ruff; they are also finished with a flounce of worked muslin at the bottom of the waist.

The fantastic variety of promenade head-dresses defies description: the most appropriate, as well as fashionable, for plain walking dress, are perkale *capotes*; they have a moderately sized crown, the muslin is laid on full, and confined by



casings; the brim is very deep over the face, but gradually slopes back, so as to be quite short at the ears: the muslin, which is laid on full, is drawn in four casings at the front of the brim; a piece of worked muslin, pointed at each corner, is pinned across the crown; it ties with a white ribbon under the chin, and is finished at the edge of the brim with a *ruche* of worked muslin slightly embroidered.

I have been particular in describing to you this *capote*, because I think you will find it a pretty and becoming morning bonnet.

*Capotes* are made also, of a similar shape to the one I have just described, in plaid gauze; the favourite colours are brown and green, which form a bad contrast. These *capotes* are usually trimmed with bunches of feathers, cut to resemble blades of grass: the effect of these ornaments would be at once pretty and appropriate to the season, if this artificial grass was always green; but the Parisians, in their rage for novelty, have it of different colours, and it is no uncommon thing to see a bonnet composed of brown and green gauze decorated with a large bunch of lilac grass.

Leghorn is at present in great favour, as is also fancy straw, and white cotton platted to resemble straw: this last material had been for a short time unfashionable, but it is now in much request. Gauze and crape are generally used for dress hats.

*Chapeaux* are still worn very large in the brim, and with low crowns; the most fashionable are of a singular but not unbecoming shape: the brim, which is very large, stands

out from the face just over the forehead, where it is quite square; it slopes down at the sides, which tie under the chin, and turns up in two or three folds behind. *Chapeaux* of this shape came out some time ago, but until lately they were only partially worn; now they are considered very fashionable.

We see a few citron, blue, and lilac hats, but nothing is so tonish as white. Feathers are very little used, the few that are worn are *Marabouts*. Flowers are generally adopted; both wreaths and bunches are considered fashionable, but the latter are most in favour: these bunches are either of pomegranate flowers, wild flowers, or roses; there are always six or seven of the latter, and those too are generally of as many colours: red, blue, green, yellow, lilac, orange, and brown, are usually the colours employed to form these curious bouquets, which have a most glaring and inelegant effect.

Percale is much worn for dinner dress: jaconet muslin is also greatly in favour; it is generally embroidered at the bottom of the skirt in a large pattern; this embroidery is finished by a rich flounce of work at the bottom, and surmounted by a row of puffs or *bouillons*. Percale dresses are trimmed as I have described them for the promenade.

Short sleeves are now very generally adopted in dinner and evening dress; they are made extremely short, and as the glove is never drawn higher than the elbow, the arm is by this means very indelicately exposed, both in public places and at the evening promenades. Waists are still very short, and gowns are made in general to fall

more off the shoulder than they have lately done.

White striped satin is much worn in full dress, as is also plain white satin and tulle; gauze is but partially adopted. Dress gowns begin to be made shorter in the skirt than they have been worn lately. Broad blond lace, set on almost plain, and headed with a row of cockle-shells of white satin, is a favourite trimming; there are generally two rows of it round the bottom of the skirt. Dresses trimmed in this way have a full plaiting of blond net round the bust, in the middle of which is a narrow row of satin cockle-shells; the bottom of the sleeve is decorated to correspond.

I have nothing to say about the bodies of dresses, because the *corsages* which I mentioned in my last are still as much in favour as ever. I have seen the dancing dress which I promised to describe to you: its present form is too *outré* to please you, but I think, with some alteration, it would be very tasteful and pretty; I shall therefore endeavour to give you the best idea I can of it.

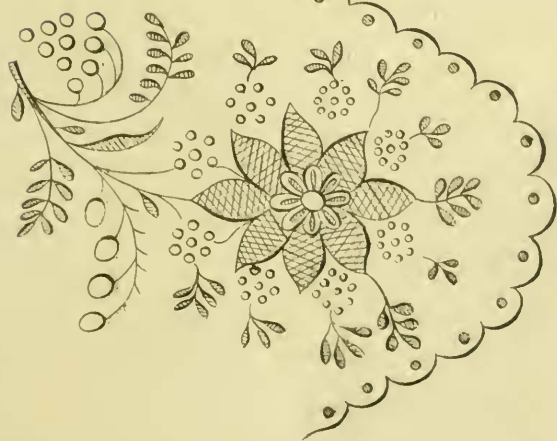
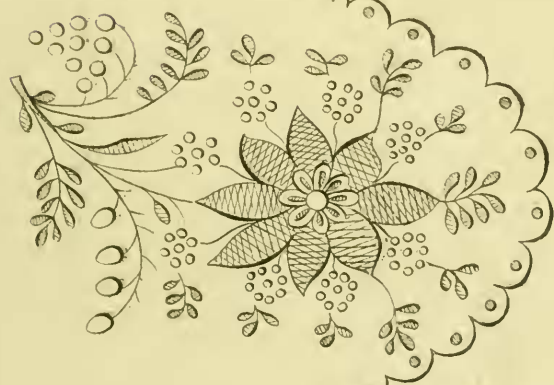
A blue silk petticoat, sufficiently short to display a pair of white satin trowsers, finished at the bottom by rich blue silk fringe, and made very loose: at the bottom of the petticoat was a large rouleau of white satin, stiffened in such a manner as to prevent it from clinging close round the figure; this rouleau was surmounted by a drapery of tulle intermixed with garlands of field-flowers. The *corsage* was composed of white satin; it was cut as low as possible round the bust, and ornamented with a narrow fancy trimming of blue ribbon. The sleeves,

if sleeves they might be called, which scarcely covered the top of the shoulder, were of tulle over white satin; they were very full, the fulness divided in three places by a trimming to correspond with that on the bust. A very narrow cestus of folded white satin was fastened in front by a diamond clasp. The effect of the whole was certainly striking and tasteful, and if the trowsers were omitted, and the bosom and arms less exposed, the dress would have been truly elegant.

For this last month the hair has been more displayed in full dress than during the three preceding ones: the front hair is divided on the top of the head, and combed back on each side so as to display the skin of the head; it is disposed in full curls on each side, the middle of the forehead being left bare. The hind hair is variously disposed; sometimes in a full tuft, sometimes in four or five bows; and very often it is platted in three or four bands, which are bound round the head: there is nothing arbitrary in the fashion of dressing the hind hair, except that it must be low.

Flowers are the principal ornaments, except in grand costume: bunches and wreaths are both considered fashionable; the former are generally placed at the back of the head, so as to incline to the left side: the wreaths are placed very much on one side.

Coral is still worn in full-dress jewellery, but coloured stones begin to predominate; sprigs of emeralds in particular are much in request. Rings, which for some time past have been little worn, are now in great favour; the most fashion-



MUSLIN PATTERNS

able are those which are set with coloured gems.

I must not forget to tell you, that half-boots, composed either of kid leather or stout silk, are universally adopted for the promenade costume. A few dashing *belles* have appeared in gaiters, but this fashion does not appear at all likely to become general.

White is still considered most fashionable, blue and citron are next in estimation, and some ladies, whose complexion will bear it, wear lilac. Any other colours are considered vulgar to a degree, except in flowers.

Farewell, my dear friend! Believe me unalterably your

EUDOCIA.

## INTELLIGENCE, LITERARY, SCIENTIFIC, &c.

MR. J. C. GINZROL has published, at Munich, the first volume of his very learned work on the carriages used by the ancients, *Die Wagen der Alten*: many of the materials were collected by the author during his residence in this country, where he ransacked the repositories of antiquaries for materials for his undertaking. The investigation is curious, but we may fairly doubt of any practical benefit to result from it: by some it is said, that the ancients were much more skilful in this respect than the moderns; and one object of Mr. Ginzrol is to establish that fact.

The Royal Society of Copenhagen has recently been employed by the researches of M. Vleugel upon the important subject of the variations of the magnetic needle: he maintains that its tendency to the west, so observable of late years, has nearly, if not quite, reached its full extent.

Dr. Withering's *Systematic Arrangement of British Plants* will speedily be published, accompanied by a familiar Introduction to the Study of Botany: the whole will be comprised in four volumes

8vo. and they will be illustrated by a number of plates.

Mr. Hallam's forthcoming work, entitled *A View of the State of Europe in the middle Ages*, may be looked for very shortly. This extensive and dark subject will occupy two volumes 4to.

Mr. George Soane, A. B. author of the Falls of the Clyde and several other dramatic pieces, has translated, from the German of the Baron de la Motte Fouque, *Undine*, a fairy romance of great interest.

An Abridgment of the Rev. J. H. Todd's edition of Johnson's *Dictionary* is in preparation by the editor. It is not, we believe, yet determined what space it will occupy.

A poem, in six cantos, called *Bodrain Castle*, will be published early in the ensuing month.

Maclin's *Bible* will be republished as soon as so extensive an undertaking can be accomplished. It will not be on the same scale as the original, nor will the expense be so heavy. Dr. Nares will write the historical matter connected with it: it will be accompanied by the original valuable engravings.



# Repository

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THE SECOND SERIES.

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N<sup>o</sup>. XXXII.

## PICTURESQUE TOUR OF MOUNT SIMPLON.

*(Continued from p. 2.)*

### PLATE 7.—VIEW OF THE GALLERY AND BRIDGE OF THE GANTHER.

ON reaching the summit of mount Leria, which separates the valley of the Rhone from that of the Ganther, the most varied prospect is disclosed: on one side is the whole plain of the Valais, the winding course of the Rhone, and the glittering steeples of the town of Brieg, which the traveller has just quitted; on the other side is seen the union of the valleys of the Ganther and the Saltine, echoing with the roar of the torrents by which they are watered; thence you follow the course of the mountains that inclose them, their bases covered by gloomy forests, and their summits crowned by naked icy rocks.

The old road winds at their feet over steep precipices, and soon descends suddenly to the bottom of the valley of the Ganther; while the new road turns to the left, reascends the valley to its opening, making a circuit, and crossing a bridge at the foot of the glaciers by which it is terminated. This

bridge was built to maintain the gradual inclination of the road, and its elegant construction and whiteness, contrasted with the dark forests of larches by which it is surrounded, are extremely striking: near it was the first gallery, which was not by any means remarkable for its size when compared with seven others that are met with in a distance of about fifteen leagues: it has, however, very recently been destroyed, to prevent accidents, which were not unfrequent in wet weather, from the fall of detached rocks, that are only held together by a natural cement of clayey earth, which becomes extremely slippery with rain.

The road itself is very irregular and picturesque, now passing over mountains, and now crossing deep valleys; but on the whole, the ascent to the glaciers by it is tolerably gradual though very circuitous.

The span of the arch of the bridge of Ganther is 74 feet.





CHAMBERLAIN

CHAMBERLAIN

ses, every hope is lost!"—"I have but one wish," replied the affectionate girl, with an angel's smile, "that of living and dying with thee: to-morrow I might have been deprived of that blessing, to-day I am thine—thine for ever!"—Laurence, by swimming, had gained the entrance of the grotto, to which the waves had advanced, to ascertain whether it were yet possible to escape. All around was overwhelmed with water; the sea was every where either sinking into gulphs, or rising into mountains; the waves pursued him, and dashed him with fury into the interior of the cavern, which they filled even as high as the point where the young shepherdess still braved them: she extended her hand to

Laurence, to climb up by her side; she strained him to her heart, and endeavoured to inspire him with all her courage. "Seest thou," said she, "the enormous wave which approaches? It is death—" She spoke: their arms were entwined, their lips were united, and the sea devoured its double prey.

The repeated dashing of the waves could not separate them; Saubade and Laurence were thrown lifeless upon the rock, which was to them at once a temple and a tomb.

From this time the grotto, rendered sacred by the remembrance of this melancholy event, has received and retained the name of *the Chamber of Love*.

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## FASHIONS.



### LONDON FASHIONS.

#### PLATE 10.—MORNING DRESS.

A HIGH dress composed of jacot muslin: the body has a little fulness in the back; the fronts are plain, and wrap across in the style of a *fichu*. A row of richly worked trimming, headed with a double rouleau of muslin, through which a coloured ribbon is run, ornaments the back between the shoulders, and goes down on each side of the front. Instead of a collar, the body is ornamented at the throat by a single row of work, headed by a rouleau of muslin. The skirt is of an easy fulness; it is richly embroidered round the bottom in a light pattern of branches of leaves placed upright. Over this dress is worn a pelisse composed of pearl-coloured striped lutestring, trim-

med round with a row of light embroidery in a wave pattern of pearl-coloured silk. The body is made plain, tight to the shape, and the waist is of a moderate length; it has no collar, but is finished at the throat by a frill of pointed blond. Plain long sleeves, embroidered at the wrist to correspond with the skirt of the pelisse. Head-dress, the Clarence bonnet, composed of blond intersected with pipings of pale pink satin, and ornamented with a full garland of moss and damask roses and blue bells. This bonnet is of a French shape, but it is a moderate and becoming size: it is tied under the chin with pale pink satin ribbon. Lemon-coloured gloves, and pale pink slippers.

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## PLATE II.—EVENING DRESS.

A blue satin slip, over which is a British net frock: the body is cut very low all round the bust; and the waist, which is extremely short, is ornamented, in the French style, with a row of blond set on full at the bottom. The sleeve is short; it is made very full, and is decorated with knots of blue ribbon. The skirt of the frock is made more than usually full; it is trimmed in a manner at once striking, tasteful, and singular: this trimming consists of a deep flounce of rich blond lace, which is intermingled with branches of grape-blossoms, and surmounted by a row of satin cockle-shells, which are placed at some distance from each other, and connected by a narrow rouleau of satin. Head-dress, the Kent *toque*, composed of Parisian gauze of a bright gold colour, richly embroidered in small roses. This *toque* is made higher than we have observed them lately, particularly in front; the gauze is laid very full on the fore part of the crown; this fulness is formed into large Spanish puffs by two bands of the same material, which confine it: it is worn without any other ornament. Necklace and ear-rings are composed of sapphires. White kid gloves, and white satin shoes.

We are indebted to the invention and taste of Miss Macdonald of 50, South Molton-street, for both our dresses this month.

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GENERAL OBSERVATIONS ON  
FASHION AND DRESS.

The excessive heat of the weather has induced the generality of our fair fashionables to prefer muslin dresses for the promenade;

these dresses being made high, form at once a home and out-door costume for the morning. They are, however, though generally adopted, by no means exclusively so: silk spencers are still fashionable; and pelisses composed of slight sarsnet or striped lutestring, made like the one we have given in our print, are in high estimation, particularly for the evening promenade and for carriage dress.

One of the prettiest and most fashionable dishabilles for a morning walk that we have lately seen, is composed of jaconot muslin: it is a round dress; the bottom of the skirt is finished by three narrow pieces of muslin let in very full; to each of these pieces is attached, on both sides, a row of points of richly worked muslin, which button together, and which form the fulness beneath into slashes: this trimming is terminated by a rich worked flounce at the bottom of the skirt. The body is made tight to the shape; the bust is ornamented with a narrow wave composed of work, each extremity of which is finished by a very small rosette of clear muslin. The collar is puckered, made to stand out from the throat, and trimmed with a single fall of narrow lace. Long sleeve, finished at the wrist with a single row of trimming to correspond with the skirt. The only addition made to this dress for walking, is a large pelerine of the same material: it is richly embroidered round the edge, and is tied at the throat with a bow of coloured ribbon. This dishabille is neat, ladylike, and perfectly appropriate to the season.

Walking bonnets remain as we described in our last number, with

the addition of a morning bonnet, which was first introduced with the above dress; it is composed of clear stiff muslin, has a moderately sized oval crown, and a very large brim: the latter is quite square; the muslin is very full, but the fulness is confined round the edge by four easings, through which is run a coloured ribbon, and between each easing is a row of narrow letting-in lace. A narrow muslin scarf, edged with lace, is formed into a full bow and ends, and placed a little to one side; and the bonnet ties on the other side, with a ribbon to correspond with that in the easings.

The only novelty which we have observed in carriage dress since our last number, is a spencer composed of pale blue satin, which is covered with white British net, laid on very full: the back is ornamented at each side with three very narrow rouleaus of blue satin; the fulness of the net in front is confined by a light and fanciful embroidery of blue chenille, which is intermixed with small blue silk tufts. The long sleeve is plain, of a moderate width, and the net with which it is covered is laid on tight to the satin: it is finished with a light embroidery at the wrist, and surmounted by a net epaulette cut in the form of a shell, and richly embroidered in blue chenille. Instead of a collar, there is a frill composed of net cut in deep points, which are overcast with blue silk. This is a very elegant and tasteful spencer, and promises to become extremely fashionable.

Morning costume continues to be composed of muslin only; jacobin is in the highest estimation, but we have recently observed, that

Scotch cambric, now so well made as scarcely to be distinguished from French, is very much worn. Robes are but partially adopted. Round dresses are made more full; and a considerable alteration for the better has taken place in trimmings. Instead of the flounce upon flounce which used to reach almost to the knee, the bottom of the dress now is richly embroidered, or else a single deep flounce of work is surmounted by a rich embroidery, or the bottom is ornamented in the same manner as the elegant promenade dress which we have described in the beginning of our observations. The bodies of morning dresses afford nothing new.

Silk is no longer seen in dinner dress, nothing being at this moment considered fashionable but muslin. Frocks are universally adopted; they are made more full in the skirts than usual, and are very profusely trimmed either with lace or rich needle-work; but we observe that the former predominates. The bodies and sleeves of these dresses are in general richly let in with lace; if the sleeve is long, the letting-in lace is wound in a serpentine manner through it across the arm, and the wrist is finished with two or three falls of lace. The bodies of dresses also are trimmed with lace set on very full; they are in general cut very low round the bust.

For grand costume, British net over white or coloured satin appears to us to be universally adopted; white and coloured crapes, so generally worn at this season of the year, not being at all in request, and gauze only partially worn: it is still, however, adopted by some *élégantes*: it is worn over

white or coloured satin slips. The brace which we described last month still continues in favour.

For the theatres, or for social evening parties, where ladies do not think it necessary to appear in full dress, clear muslin gowns, sometimes worn over coloured sarsnet slips, but more frequently over plain white ones, are in very high fashion. These dresses are made with great simplicity: a flounce of the same material, which is festooned by white satin rosettes or bows, or else a trimming composed of broad stamped satin leaves, goes round the bottom of the dress. The body, plain, tight to the shape, and cut very low round the bust, is finished either with a narrow lace, or a little fancy trimming of ribbon. The sleeves are made very short and full. Slashes of satin ribbon, which are generally embroidered at the ends, are much worn with these dresses.

Caps are much worn both in dis-

habille and half dress; in the former mobs are always adopted, but we think round caps predominate in the latter, though *cornettes* are likewise partially worn. There is nothing novel either in the form or materials of these head-dresses, which are in general of a becoming height and shape: they are mostly in the French style, but only sufficiently so to be smart without being *outré*.

*Toques* and dress hats are still in high estimation for evening parties, but flowers are much more general, except for ladies of a certain age. Half-wreaths of roses or fancy flowers are placed very far back on the head, and garlands are worn a little to one side.

White cornelian intermixed with gold is much in favour in half-dress jewellery. In full dress, pearls are universally adopted.

Fashionable colours for the month are, pale pink, azure, pearl-colour, green, pale lilac, and straw-colour:

## FRENCH FEMALE FASHIONS.

PARIS, July 19.

*My dear SOPHIA,*

WERE it not for the multitude of your own fair countrywomen who flock here every day, and who as soon as they arrive hasten to attire themselves *à la mode Française*, I should have but little to say to you respecting our prevailing modes; for our principal leaders of fashion have, since the month of May, been retiring to their respective chateaus, where they always pass a part of the summer: for you know that we have not here any fashionable places of summer resort similar to those in

England. We still, however, retain a few *élégantes*, and the changes of fashion are not less numerous or frequent than in the winter months, because the invention of the *marchandes des modes* is as fully employed now in decorating foreigners, as it was then in adorning their own countrywomen. One of our most fashionable *tailleuses*, Madame Levino, has lately introduced some dresses both for the promenade and for evening parties; which I will endeavour to describe to you.

The prettiest of the promenade dresses is composed of white mus-



lin, checkered so closely with pink, that at a distance the dress appears to be of a peculiarly beautiful shade of pink. The skirt is not gored, but is tolerably full, and is trimmed with six flounces of white muslin embroidered in roses; these flounces have very little fulness, so that at any distance they appear like garlands of roses. The body is very novel; it is a frock, but made without seam, tight to the shape, and half high: it fastens behind with small pink silk buttons. Plain long sleeve, finished at the wrist by a double fall of trimming, embroidered, but in a smaller pattern, to correspond with the skirt. There is a short half-sleeve made excessively full, the fulness confined by a band of embroidered muslin placed across the arm. This dress is pretty, but it is too showy, and too much loaded with trimming. When worn for the promenade, a *sautoir*, that is to say, a half-handkerchief of cachemire, is tied carelessly round the neck: these handkerchiefs have generally rich embroidered borders.

High dresses composed of cambric muslin, both white and printed, are in much favour for the promenade: the skirts of these dresses are always trimmed with flounces; the bodies are in general made tight to the shape, and the waists as short as possible. There are now no collars worn to dresses, but printed gowns have either a silk half-handkerchief tied carelessly round the throat, or else a large ruff. If the dress is white, a plaid silk half-handkerchief tied round the throat, and a plaid sash tied in a bow and long ends behind, are almost al-

ways worn with it. Ruffs are at present but little used, and those which are worn have seldom more than two falls of muslin or lace, and are always left open at the throat.

There is but little alteration in the forms of *chapeaux* since I wrote last; but the brims are smaller, and the crowns something higher, than they were then. Muslin *capotes* are still in great estimation for undress; plain white straw and Leghorn are worn in half dress, and gauze and tulle are universally adopted for full dress: the former material is indeed so much the rage, that it is worn both in half and full dress by many ladies. Fancy straw and satin are at present but little seen in head-dresses: the latter, however, is in considerable estimation for the linings of gauze and tulle bonnets; few of either being now worn with transparent brims, though the crowns are seldom lined.

The brims of straw or Leghorn hats have seldom any trimming at the edge; if there is any, it consists of a broad ribbon bound rather full on the edge, or a light plaiting of gauze laid on at a little distance from the edge. Gauze and tulle hats continue to have *ruches* quillings and rouleaus of the same material on the front. The newest, and in my opinion most elegant, style of trimming is a piece of gauze or tulle which is disposed round the crown of the hat, in very large hollow plaits; in the hollow part of each of them is placed a full-blown rose, which is partially shaded by the plait: the edge of the brim has a quilling of double gauze laid on bias; and



quilled in large plaits. This trimming is now much in fashion, and certainly nothing can be prettier than the intermixture of gauze or tulle and roses upon the crown.

Flowers are at this season always a favourite ornament for hats, but this year they are disposed with more propriety and taste than I have ever before observed them to be: instead of the enormous bunches and ill-assorted wreaths lately so prevalent, a moderate-sized bouquet is placed on one side, or else a wreath of roses, marigolds, jessamine, pinks, or larkspurs. Within these few days past, marigolds have been in great request.

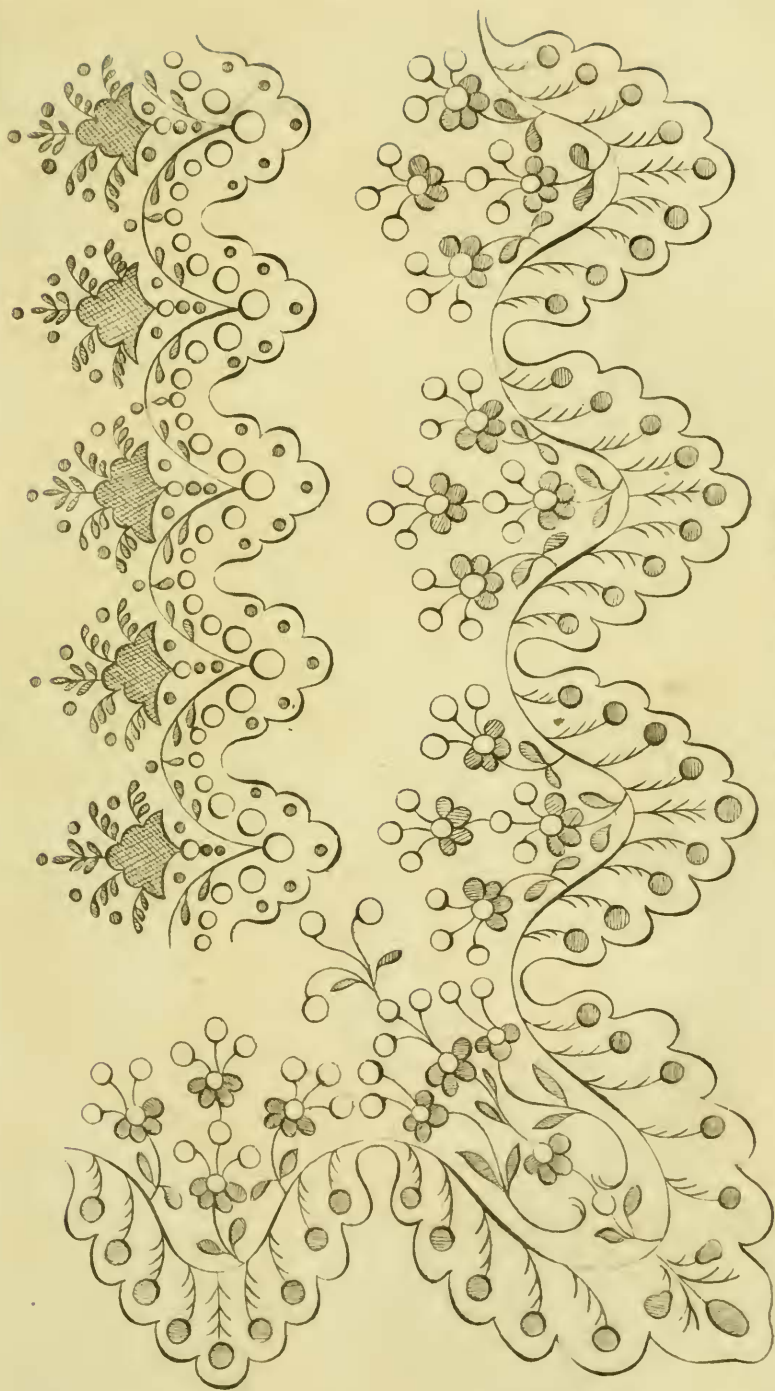
Bunches of flowers are generally composed of two or three roses, mixed with a few unripe ears of wheat and one or two corn-flowers; or else a few half-blown roses mixed with some sprigs of mignonette, geranium, and larkspurs. Roses composed of transparent gauze have lately become very fashionable, particularly on hats of the same material; they have an extremely light and beautiful effect.

But let me leave the adornments of the head, about which I run on with as much prolixity as if I were a Frenchwoman, and proceed to tell you how we dress for the different parts of the day. I have already spoken of morning dress in my description of promenade costume; I shall therefore proceed to describe to you a new and much admired dinner gown.

It is composed of cambric muslin striped in a rich embroidery of leaves, which are worked in white cotton and much raised: it is trimmed at the bottom with three floun-

ces of rich worked muslin; the middle flounce is rather broad, but the one placed above and the other below it are narrow. The body, which is of a three-quarter height, is made without seam; the middle of the back is full, but it sits close to the shape, being disposed by the laundress in very small plaits on each side. A piece of bias muslin is let in full to each of the fronts; it is about two inches in breadth, and is also disposed in small plaits: at the edge of this trimming, next to the bust, is a row of narrow Valenciennes lace, set on very full. Long sleeves of rich clear muslin, worked to correspond with the gown, and finished at the wrist by a triple fall of Valenciennes lace: they are also ornamented at the shoulder by an *epaulette* formed of three falls of rich pointed work. This dress, which owes its celebrity to the inventor, Madame Levino, is extremely fashionable; it is rich but rather heavy, and the stripes give it something of a formal appearance.

Silk begins to be partially worn in dinner dress, but it is much more general for evening parties: white, azure, rose-colour, and lilac are the colours most in fashion for dresses. Frocks are much in request for evening parties; they fasten behind, and are made in general with stomacher fronts. The trimmings of these dresses are always flounces of tulle or blond, which are so disposed as to have a novel and pretty appearance: there are six flounces, which are laid on in waves, each wave being headed by a small rouleau of satin; the top flounce is frequently finished by rosettes of ribbon placed in the



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THE SECOND SERIES.

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in C minor is well treated; the whole of p. 11 presents a string of select ideas; and the conclusion, p. 12, is in fine style.

In dismissing this divertimento, we cannot refrain from expressing our satisfaction at the progress towards perfection in the art, which Mr. E.'s successive works obviously exhibit. His aim at originality, although occasionally productive of the *ultra* in composition, is laudable, and his attention to correctness in harmony worthy of our warm commendation.

*The Copenhagen Waltz, with new Variations for the Piano-Forte, composed by C. L. Lithander.*—Pr. 2s.

However numerous the varia-

tions upon this sprightly German tune may be, Mr. Lithander's labour before us shews that the subject had not been exhausted by his predecessors. His variations are any thing but commonplace amplifications of the air. Considerable ingenuity has been used in their construction, and something or other of a select cast is to be met with in every one. The left hand, too, stands in no danger of being "asleep:" it is kept in activity by occasional passages of very good effect. Among these, we number the neat imitations in the second strain of var. 3. the bass of var. 1. and 4. &c. The chromatic semitones sprinkled through var. 5. we notice with commendation.

## FASHIONS.

### LONDON FASHIONS.

#### PLATE 16.—WALKING DRESS.

AN open robe composed of jaconot muslin, and trimmed with mull muslin laid on full; the fulness is drawn in by welts; there are two round the bottom, and a heading. Over this is a very broad piece welted in five places, which has also a heading; it is trimmed down the fronts with a double fulness of muslin, in the middle of which is a welt. The body is made tight to the shape, and has a collar welted, to correspond with the trimming. Long sleeves, of an easy fulness, finished at the wrist also to correspond. Over this robe is worn a spencer, which is composed of a new material, of a beautiful pale canary colour; the waist is short, the back a moderate breadth, and

the sleeve, which is of an easy fulness, falls a little off the shoulder. The bust is slightly ornamented with evening primrose satin; the sleeve, which falls a good deal over the hand, is also edged with it, and there is a narrow band goes across the wrist to correspond. The shoulder is very tastefully finished with full puffs of satin, each fastened down by a silk button of the same colour. The spencer comes up to the throat, and the collar of the dress falls over. The head-dress is a French bonnet, of the same material; it is of a moderate size, and is finished at the edge of the brim with primrose satin, and tied under the chin with ribbon to correspond: a bunch of flowers and an elegant plume of ostrich feathers are placed





WELSH DRESS



ALBERTUS PICTOR

ALBERTUS PICTOR PICTORIS ALBERTUS PICTORIS

on one side. Gloves and shoes, pale canary colour.

PLATE 17.—EVENING DRESS.

A transparent gauze dress over a white satin slip; the bottom of the skirt is ornamented with a trimming composed of double gauze cut bias: the heading of this trimming is disposed in large plaits, the lower part falling in an easy fullness; it is slightly festooned; a row of painted taffety goes round it, and a full-blown rose is placed on each festoon. The body is cut very low in the back of the neck, and shews the shoulders, but it is so contrived as to come high over the bosom. Very short full sleeves, which, as well as the body, are elegantly ornamented with pointed tulle. Head-dress the coronet cap composed of white satin and tulle, with a slight intermixture of evening primrose satin. The upper part is entirely white satin; it is in the form of a crown: the lower part has a fullness of tulle round the face, which is very becoming. Necklace and ear-rings, coloured stones. White kid gloves, and white satin shoes.

We have been furnished with both our dresses this month by Miss Macdonald.

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GENERAL OBSERVATIONS ON  
FASHION AND DRESS.

The present month is one in which Fashion generally seems to suspend her whims, when, as is at present the case, the weather is fine. We have accordingly but little novelty to notice, particularly in the promenade costume.

Walking dresses still continue to be made of muslin, but sarsnet pelisses have very generally displaced

muslin ones for dishabille. The prettiest and most novel of these pelisses is composed of rich figured sarsnet, of the colour of a dead leaf, and lined with white sarsnet. The body is cut bias, and without any visible seam; but the back and shoulders are ornamented with three small welts on each side. The collar, which falls over, is made to stand out from the throat; and the sleeve, which is of a moderate width, falls half over the hand. The trimming of the pelisse is a rich embroidery in a feather pattern, composed of various shades of green floss silk and chenille; it goes all round the pelisse, is very broad, and has a beautiful effect. The shoulders and the bottom of the sleeves are ornamented with satin of the colour of the dead leaf; it is disposed in a singular but tasteful manner in folds, and forms a pretty epaulette and cuff. We consider this as one of the most gentlewomanly walking dresses we have seen for some time; it is neat, simple, and appropriate to the season.

Spencers are likewise in much estimation both for walking and carriage dress: the one which we have given in our print, is equally a favourite in the dress promenade and carriage costume. Levantines, spotted silks, and striped lute strings are the favourite materials; the trimming is always satin, sometimes of the same colour, but oftener of one which contrasts well with it. Epaulettes are universally adopted. Waists continue as short as ever, and we observe that the fashion of the sleeve falling off the shoulder seems to be reviving.

Leghorn is by much the most fashionable material for walking bon-

nets; they continue to be worn as large as ever, but we observe no alteration in their shape since our last number: for plain walking dress, they have seldom any ornament but a ribbon; but for carriage or promenade dress, they are decorated either with flowers or feathers, or sometimes with a mixture of both.

Spencers and scarfs are most fashionable for carriage dress: the Augusta spencer, which we understand is at present in high estimation at Brighton, is one of the prettiest dress spencers that we have seen: it is composed of striped white satin, made tight to the shape, and finished at the waist with tabs, which are cut in the form of leaves, and edged with narrow silk trimming: this mode of ornamenting the waist is novel and pretty. The bust is trimmed with three rows of blond put on in the pelerine style, and mixed with silk trimming. There is no half-sleeve, but the last row of blond passes directly over the shoulder, and supplies the want of one. The sleeves are finished at the hand with blond and silk trimming. Nothing can be more elegant than this spencer.

The transparent bonnets which have been so long in estimation are now very partially worn, even in carriage dress, white satin and Leghorn being the favourite materials. Large-sized bonnets, of the French shape, are very prevalent; but toques are also in favour: they are composed either of white satin, or of satin to correspond with the spencer or pelisse. These head-dresses are worn very low; the oval shape is most in favour, and they are always ornamented

with feathers, of which there are generally three, placed to fall over on the left side.

Muslin is still universally adopted in morning costume. Robes seem more in favour than they have been for the last two months, and dresses are again trimmed very high. Welled trimmings are much in favour, as is also French work: this last is much used for robes. Some *élégantes* wear the bottoms of their dresses trimmed with rich work, which is set on very full; there are generally three rows of this work, each row headed by two or three welts formed in the dress by cotton run in. The bodies of morning dresses are generally made in the *chemisette* style, but with very little fulness. Collars are universal. Sleeves are worn very loose.

Silks are now as much, or indeed rather more worn than muslin in dinner dress. Frocks still continue in favour; they are cut low round the bust, and the sleeves, if the dress is silk, are always short. The most fashionable trimmings for silk dresses are composed of blond, British net, or gauze. Flounces, either disposed in large plaits, or cut bias and laid on double, are in much request; when they are double, they are generally headed with silk trimming. A puckering of net or gauze, intersected with silk trimming or cord, is also very fashionable; and rouleaus, disposed in waves, though so long worn, are still considered very genteel.

British net and transparent gauze over white satin are the favourite materials for full dress: the one which we have given in our print, is the only novelty worthy of notice



which has recently been introduced.

A new and very pretty dishabille cap has just appeared: it is composed of fine worked muslin; is a round shape, with a full border of lace; the crown is higher than they have lately been worn; a small net handkerchief, edged with lace, is pinned on the crown *à la marmotte*, as the French say, and is tied at the left side; it is ornamented with full bows of narrow ribbon in front.

Caps are also very fashionable in half dress; but they are little worn in full dress, with the exception of the one we have given in our print, which promises to become a very great favourite.

*Togues* are still considered very fashionable; but head-dresses of hair are more general than they have been for some time. The

hind hair is dressed always of a moderate height; the front hair is combed back on each side so as to leave the forehead bare, a few loose ringlets only being suffered to appear on each side. This fashion, though far from becoming, is so general that no lady ventures to appear with her forehead shaded even by a single ringlet. Flowers continue in very great request; but plumes of feathers, at the base of which one sometimes sees an *aigrette* of pearls, diamonds, or coloured stones, are also very fashionable: it is needless to mention, that this kind of head-dress is confined entirely to *grand costume*.

Fashionable colours are, Pomona green, pale canary colour, evening primrose, sea-green, pink, and Clarence blue.

## FRENCH FEMALE FASHIONS.

PARIS, Aug. 19.

My dear SOPHIA,

OUR fashionable promenade dresses at present are composed either of perkale, jaconot muslin, or the pretty pink muslin which I described to you in my last. Pelisses of perkale, trimmed with mull muslin, are much in favour, as are also perkale pelerines; they are the only out-door coverings adopted by *belles* of any taste, silk pelisses and spencers being totally exploded: though so very versatile is fashion with us, that perhaps by the time I write to you again they will be all the mode.

Pelisses at present are made half-high, and quite tight to the shape; they have no trimming at bottom,

but are trimmed down each front and round the bust in a very tasteful manner with a puckering of mull muslin, which is edged on each side with rich but narrow work. The bottoms of the sleeves are ornamented to correspond; and the sleeves, instead of being tight to the arm, are now of an easy fullness, except just at the wrist. These pelisses have really not much novelty, yet there is something neat and tasteful in their appearance, and the manner in which they are cut and trimmed round the bust is particularly advantageous to the shape: they are always worn with a *fichu*, and a large ruff of rich worked muslin.

Pelerines are rather more in fa-

your; they are worn so large as to conceal the body of the dress, and are fastened behind with small buttons: they are always trimmed to correspond with the bottom of the dress. Sometimes the collar stands up round the throat, at others it falls over. I need not observe to you, my dear Sophia, that this kind of girlish covering for the bust looks ridiculous enough on women of a certain age, or on clumsy ill-proportioned figures; it is in fact proper only for the slight and graceful *belle* who is still in the spring of life: but so arbitrary is the tyrant Fashion, that ladies of all ages and all figures are seen in the public walks without any other covering.

Gowns are now made longer in the waist, and the backs narrower, than when I wrote last. The same materials are used both for morning and dinner dress: the former have a plain high body; the latter are cut low round the bust; but long sleeves are generally adopted for both. The bottoms of the skirts are trimmed with two flounces, which are always white, even if the dress is coloured: the lower flounce is very deep; a narrow one, placed immediately over it, serves for a heading. These flounces are disposed in very large plaits: the bottoms of the long sleeves are trimmed to correspond. A sash of the same material as the dress is tied behind in small bows and long ends, the ends sloped so as to be broader towards the extremities, which are finished with plaited muslin to correspond with the trimming of the dress.

This, however, though the most fashionable, is not the only kind of trimming worn; there is another

kind of flounce, much prettier and less formal: it is the same material as the dress, is cut bias, and set on very full: two rows of this trimming are put on, at some distance from each other, round the bottom of the skirt; it is of a moderate breadth, and falls in careless folds, which has a good effect. The pelerine, sleeves, and sash are trimmed to correspond.

The materials for *chapeaux* are gauze, crape, *gros de Naples*, and Leghorn. The most fashionable of these is gauze, of which the milliners make at least as many hats as of the other three. White, citron, lilac, straw-colour, and plaid gauze are all in request, but white and plaid are deemed most tonish.

The crowns of *chapeaux* are still worn low, and the brims large, but not of such an *outré* size as they were some time ago. Some have a piece set in behind at the bottom of the caul, which stands out and shades the neck a little; the brims of others go all round, but are only about an inch in depth behind, that is to say, at the back of the neck; others are quite square in the brim, and these in general are cut out behind.

The ornaments for the edges of the brims of hats vary a good deal. Some have a *ruche* of the same kind; others have a gauze ribbon plaited round the edge in large plaits; some have gauze or crape *bouillonné* on the edge, and a great number have a piece of some light material disposed round the brim in what are called *wolves' mouths*. Leghorn hats are simply bound at the edge with a ribbon, which must be either plaid, lilac, or white.

Flowers are as much in favour as

ever, but we see very few roses. Pinks, larkspurs, violets, geraniums, daisies, and pomegranite flowers are all in request. Garlands continue to be worn of a moderate size, and are not so general as wreaths.

Short robes, trimmed with flounces disposed in large plaits, are likely to become fashionable in *dis-habille*. They have loose bodies with puckered collars, which stand up quite round the throat, and partly envelope the chin, and are confined to the waist by a sash of the same material, the ends of which are trimmed to correspond with the robe.

In speaking of the promenade costume, I have given you the best idea I am able of dinner dress. For full dress, tulle over white satin or sarsnet is in very great request. White levantine, trimmed with tulle or blond, is also very fashionable for evening parties. I have just seen one of these dresses, which, without being strikingly novel, is, I think, pretty and tasteful enough to deserve your notice.

The skirt is of a moderate length, made without gores, and tolerably full; a row of rich blond lace is set on plain at the bottom; over this is a row of tulle *bouillous*, which is surmounted by white satin *coques* placed perpendicularly. These *coques* are ornamented at each end by a little silk tuft, and headed by another row of tulle *bouillous*. The body is cut very low round the bust; it is ornamented with a row of *bouillous*, and has a stomacher to correspond. The sleeve, which is very full and short, is composed entirely of tulle, and has a band of *bouillous* across the lower part. The girdle

worn with this dress is singularly pretty; it is a ribbon composed of net silk, and tied in a full bow on one side of the bosom: as it is of various colours, like the scarfs you have in London, it appears at any distance like a bouquet of flowers.

*Toques* have again become fashionable in full dress; and small round caps composed of tulle, and ornamented with bunches of flowers, are beginning to be worn: but the most elegant head-dress that I have observed, is a kind of *toque* hat, which is composed of white satin and transparent gauze: the crown, which is oval and low, is a mixture of both; the satin is plain; the gauze is laid on in flutings. The brim is very small; it is cut in points, which are edged with pearl: the *toque* part is gauze, laid on very full, something in the style of a turban; the fulness is confined by strings of pearl, which are fancifully intermixed with it. This is really an elegant hat, and would be particularly becoming to my Sophia's Hebe face.

Our shoes and boots have afforded no novelty for some time past, but I have lately observed that our dress shoes are worn higher than they used to be on the instep: instead of rosettes, there are generally little clasps of gold or silver; sometimes these clasps are pearl or coral. For the promenade we wear *brodequins*, which are a sort of half-boot composed of kid leather, or stout silk, and buttoned on one side; they sometimes correspond with the dress, but more frequently are of a different colour.

Lilac, wild rose-colour, citron, and straw-colour, are at present most fashionable.

And now, my dear Sophia, having described to you the apparel of our Parisian *belles*, literally from the crown of the head to the sole of the foot, I have only to repeat to you what you already know, that

neither time, absence, nor new connections can ever weaken that tender friendship for you, which has for so many years constituted the principal pleasure of your

EUDOCIA.

## FINE ARTS.

### PICTORIAL CARDS.

#### PLATE 15.—FOUR PLAYING-CARDS.

THE THREE OF DIAMONDS represents a mountebank exhibiting and lecturing on varieties of the human visage, made hideous by ill-shaped masks and strange colours; an improvement, perhaps, on the ancient medium of the *horse-collar*. The zany is in the usual act of expressing astonishment at the skill of his master; and the male part of the audience are attentively watching the effect of the exhibition on the countenance of a well-dressed female placed between them. The figure of the card forms the mask and handkerchief, and an ornament to the stage.

THE FOUR OF SPADES. A fire-worshipper is prostrate at a consecrated altar, at which two lamps are burning with the perpetual fire. The pyramid and globe are sheltered beneath a canopy supported by four pillars, which is decorated by mystical devices formed by the

spade, and by inscriptions in the Persic language, inscribed upon the capitals and friezes.

THE SEVEN OF CLUBS. A Turkish rajah, seated on his throne of state, is receiving the homage of two officers, who are prostrate before him. The throne is surmounted by plumes and other decorations formed by the figure of the club, which is also borne as ornaments on the dresses of the attendants.

THE FIVE OF HEARTS represents a Grecian lady at her work-table, employed in forming into bracelets the valuable seed of the accoa plant, which are said to possess the property of giving additional lustre to beauty, by communicating their transparent freshness to the skin, and by giving brilliancy to the eyes. The heart is disposed as architectural ornaments, and as part of the contents of the vase.

### AN ANSWER TO THE QUESTIONS REGARDING RECENTLY IMPORTED ANTIQUITIES.

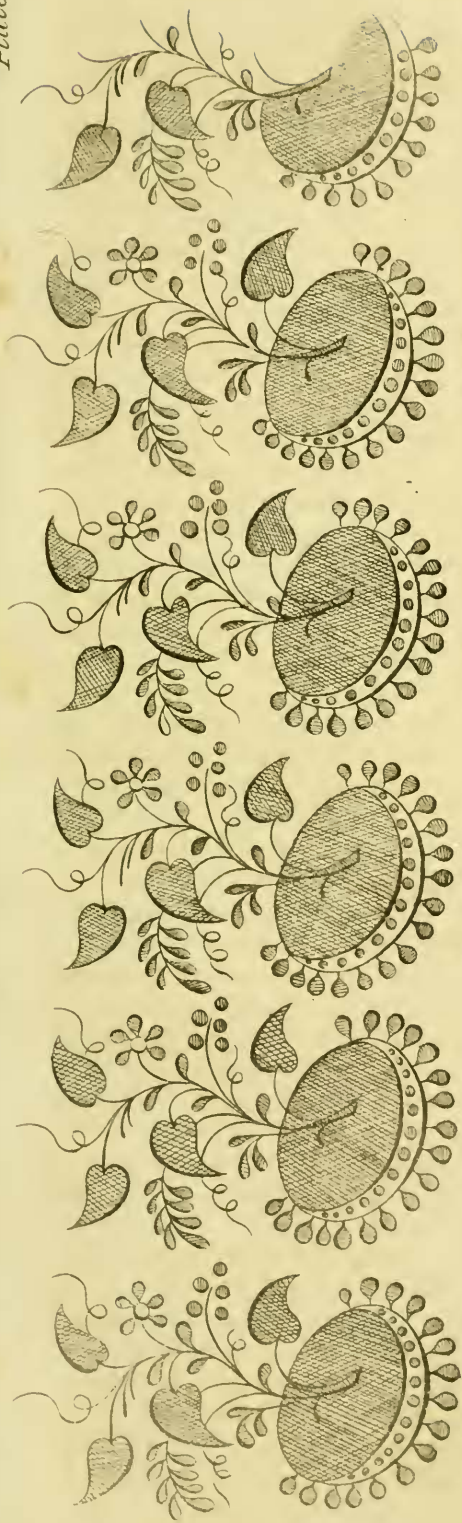
#### TO THE EDITOR.

SIR,

I PERCEIVE in your last number some inquiries by a correspondent signing himself H. K. respecting some relics lately brought into

this country from the Mediterranean, and landed at Palace-yard. He asks, first, whether they formed part of the ruins of Carthage, Corinth, or Thebes, or of any, or all





MUSLIN PATTERNS

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

THE SECOND SERIES.

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"The plant (*alisma plantago*, Linnaeus), which is successfully employed as a cure for hydrophobia, grows in water, either in marshes, lakes, or ponds. It has a capillary root resembling that of an onion. The plant continues under water until the month of June, at the commencement of which, or even during the month of May, in a warm temperature, from five to seven detached sprouts, of a long convex form, shoot from beneath the water. These sprouts have a reddish bark, and are each provided with a pointed, smooth, and deep-coloured leaf. In the month of June a stalk appears, with a round green root resembling that of asparagus. This stalk shoots from beneath the water, sometimes with, and sometimes without leaves. It is divided into several sprigs without leaves, at the extremity of each of which is a small trefoil flower, of a pale red colour, which afterwards contains the seed. This plant is in blossom during the whole of the summer season. The latter end of August is the fittest time to gather it. It is made use of in the

following manner: One large root, or two or three small ones, are first well washed and dried in the shade. They are then reduced to powder, and strewed upon bread and butter, and in this way administered to the patient. On the second, or at most the third trial, this remedy will destroy the virus of the madness, however violent it may be, even when the symptoms of hydrophobia have already appeared. This root operates with equal efficacy on dogs which have been bitten, as well as on mad dogs. During an interval of twenty-five years, this specific has constantly been found an infallible preservative against madness. It has cured individuals in whom this disease had acquired so decided a character, that they attacked and bit all who came near them; and no symptoms of relapse were ever observable. Numerous cures have been effected, particularly in the government of Tula."

We are indebted for this notice to Mr. F. V. Turgeneff, who has lately sent from Moscow, for gratuitous distribution, 600 copies of a description of this plant.

## FASHIONS.



### LONDON FASHIONS.

#### PLATE 22.—EVENING DRESS.

A WHITE lace dress over a white satin slip: the bottom of the skirt is trimmed with a drapery of white lace entwined with pearl, and ornamented with full-blown roses without leaves, which are placed at regular distances: a rouleau of white satin is placed above and another below this trimming. *Corsage* of

pale rose-coloured satin, made tight to the shape, and cut so as to display the bust very much: a row of blond lace is set on plain, so as to fall over the *corsage*. Short full sleeve of rose satin, slashed with white lace, and finished at the bottom by a fall of blond set on plain. Head-dress, a white satin *toque*, made rather high, and orna-



EVENING DRESS.





WILLIAM T. BROWN

NEW YORK: PUBLISHED BY T. BROWN, 15 NASSAU ST.

mented with a bunch of flowers placed at the left side. White satin slippers. White kid gloves. Necklace and ear-rings pearl. Hair arranged in a few light ringlets on each temple. Small ivory fan.

PLATE 23.—WALKING DRESS.

A round dress of jaconot muslin: the body is made high, without a collar; the back is plain; the front is formed of alternate strips of rich work and welted muslin; the welts are very small, and there are three in number between every strip of work. A frill of rich work stands up round the throat, and goes down the fronts. Plain long sleeve, rather loose except at the wrist, where the fulness is drawn in in welts. The bottom of the skirt is finished by a flounce of work disposed in large plaits; this is surmounted by a row of embroidery and a second flounce of work, over which are three or four welts. The spencer worn with this dress is composed of dark blue *gros de Naples*; it is made tight to the shape, without seam, and richly ornamented with white satin. The collar, which stands up round the throat, is composed of white satin: it is very full, but the fulness is confined by narrow bands of *gros de Naples*; there are four or five, and a small white tassel, which depends from each, falls into the neck. The waist is finished by very small tabs edged with white satin. Long loose sleeve, ornamented with ribbon at the wrist, and with a puffing of white satin on the shoulder. Head-dress, a *cornette* of white lace, ornamented by bias bands of white satin. The top of the crown is full and rather high; the fulness is confined by a wreath of moss-roses,

which go round the top of the head. Bonnet of a French shape, composed of white satin, the edge of the brim finished by rouleaus of blue and white plaid silk; a large bow of the same material, and a plume of ostrich feathers, are placed on one side the crown. White gloves, and half-boots, the lower part blue leather, the upper jane. A lemon-coloured shawl, very richly embroidered, is thrown loosely over the shoulders.

We are indebted to Miss Macdonald for both these dresses.

---

GENERAL OBSERVATIONS ON  
FASHION AND DRESS.

Promenade costume has suffered little change since the publication of our last number. Muslin is still generally worn in gowns. Silk pelisses and large silk shawls are universally adopted in the early morning walk. For the dress promenade or carriage attire, spencers, coloured silk scarfs, and China crape shawls, are most fashionable. Some ladies have silk scarfs of the same colour as their spencers, which they fold carelessly round the figure, so as to form a drapery on the left side.

Transparent bonnets have entirely disappeared. Leghorn are worn in dishabille, and satin or *gros de Naples* for the carriage or dress promenade. Bonnets have diminished in size very much since last month; they are certainly still worn large, but by no means unbecomingly so. There is no alteration in their ornaments since our last number.

Morning dress is still composed of muslin: we have seen some invented by a fashionable *marchande des modes* for a lady going to India,

which were made in a new, and, we think, becoming style. One is an open robe composed of jaconet muslin, and worn over a petticoat of the same material; the bottom of the petticoat is ornamented with mull muslin fluted and laid on in vandykes; these are about half a quarter in breadth; between each is a bunch of leaves richly embroidered, which resembles lace. The robe is open in front, but rounded at the corners; it is beautifully worked all round in an embroidery of bunches of leaves tied together; at each edge of this embroidery is a very slight fluting of mull muslin. The body is quite plain in the middle of the back, but has a fulness at each side, which is confined by small white buttons and braiding. It is made up to the throat, and has a collar which falls quite over, so as to form a small pelerine, which is pointed in the middle and at each corner, and worked to correspond. The long sleeve is richly finished with work at the wrist, and a single row of broad pointed work forms a pretty epaulette.

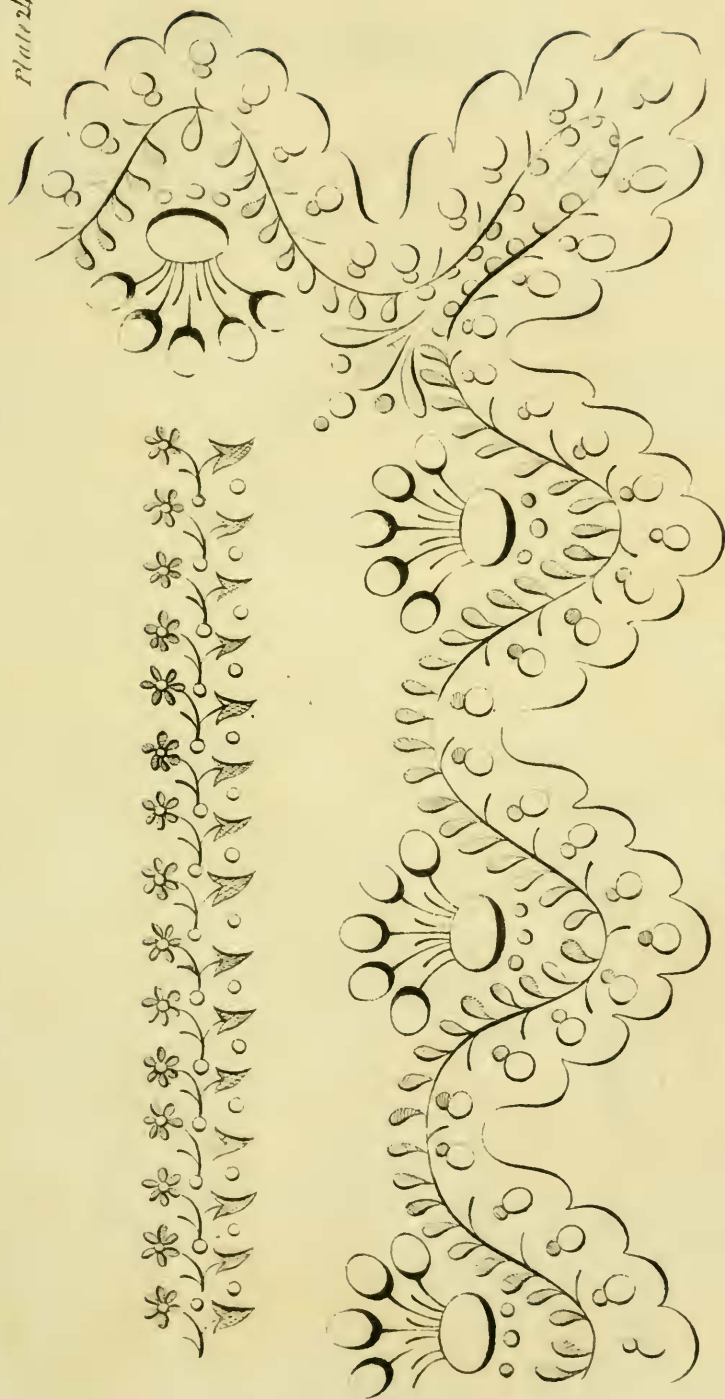
Half-dress caps, composed of fine worked muslin richly trimmed with lace, are in much estimation: but we do not perceive any thing particularly novel in their form; they are mostly made round; the cauls are higher than we have seen them for some time, and the fulness of the caul is generally brought to the crown of the head. Flowers are the usual ornaments of these caps.

Dinner and evening dress afford nothing novel: in the former muslin still predominates, but silks are worn, though partially. In evening dress, that which we have given in our print is the only one worthy of our readers' attention.

The hair is now dressed very low: the forehead is not so much exposed as last month; it is partially shaded by a few light curls: the hind hair is partly braided and brought round the head, and partly disposed in bows, which are fancifully arranged on the crown of the head, but are made very small.

Dress caps seem much in favour: we have seen some of transparent gauze trimmed with British blond, which looked remarkably well. We cannot help observing, that as our own gauze and blond are brought to so high a degree of perfection as to equal if not rival the productions of foreign looms, it is much to be wished that our fair fashionables would exert themselves for the support of these manufactures. Our silks, muslins, ribbons, &c. have been honoured with the most illustrious patronage: but for what reason we know not, French gauze and blond sell much better than our own; though they are so far from being superior, that, in more than one instance, ours, particularly the transparent gauze, is more beautiful.

There is no alteration in the fashionable colours since the publication of our last number.



MUSLIN PATTERNS



# THE Repository

OF

ARTS, LITERATURE, FASHIONS,

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THE SECOND SERIES.

VOL. VI.

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N<sup>O</sup>. XXXV.

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mission, acknowledged the emperor's extraordinary bounty and favour in bestowing on your grace so signal a mark of his beneficence, and thanked the commissioners for having so well discharged their part. He then turned to the four officers, and signified to them, that your grace having been duly informed of their honest and prudent administration, was disposed to continue them in the same, if they desired it. Whereupon they presented to me a petition, signed by all four of them, humbly begging that their respective offices might be preserved to them, and giving assurances of their inviolable allegiance and fidelity. Then Dr. Heyland read to them a paper con-

taining the duty expected from them; to which they having given their assent, he read to them likewise the usual oath, which they repeated after him, holding up their thumbs and the two fore fingers of their right hands. After which, I told them in a few words, that I did not question but they would duly observe what they had sworn to your grace; and upon these assurances, I promised them, in your name, all the justice and protection they could hope and expect from a good and gracious sovereign: in confirmation whereof I gave each of them my hand, a custom used in these countries when homage is paid."

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## FASHIONS.

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### LONDON FASHIONS.

#### PLATE 28.—MORNING DRESS.

A CAMBRIC slip trimmed with four rows of French work round the bottom; over it is an open robe of the same material, trimmed with jaconot muslin. We refer our readers to our print for the form of this trimming, which is of a novel description: two rows go round the bottom of the dress, and one up the front on each side as far as the waist. The body is made quite high, but without a collar; the back is loose, the fronts tight to the shape, and the waist is very short: the fronts are edged on each side of the bust with a trimming of about half the breadth of that which goes round the dress. Loose long sleeves, finished, both at the shoulder and the wrist, to corre-

spond with the skirt: a triple fall of lace goes round the neck. Head-dress a small lace cap of an elegant and simple form: it is a round shape; the caul is low, formed of puffings of lace, and ornamented with a bunch of roses placed in the centre; the lace next to the forehead is disposed very full on each temple, and formed in the shape of a shell in the centre of the forehead: it is ornamented with a bunch of roses placed exactly over the shell; a rose-coloured ribbon passes under the chin, and ties in a full bow at the left side. Gloves and shoes white kid. This is also an elegant morning carriage dress with the addition of a bonnet and a cachemire or silk shawl.

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## PLATE 29.—WALKING DRESS.

A high dress composed of cream-coloured levantine; the bottom of the skirt is finished by four rows of tulling, which is surmounted by two rows of trimming of a novel and elegant description: it is a mixture of lead-colour and white satin; the former a full band, which is confined by little ornaments of the latter, resembling a crescent in shape. The spencer worn with this dress is composed of lead-coloured *gros de Naples*; it has a very short waist, a plain tight back, and a small standing collar, which supports the double frill of lace that trims the neck of the dress. The sleeve is nearly tight to the arm, and is ornamented with a half-sleeve cut out in slashes, which are edged with blue satin; the bottom of the sleeve is decorated with blue satin, laid on to correspond with the epaulette. The bust is ornamented with a light wave of blue braiding, placed lengthwise, and interspersed with small silk tufts; a silk handkerchief is tied carelessly round the throat, and a rich scarf thrown over the shoulders. Head-dress a white lace *cornette*, and a bonnet of the same material as the spencer; the crown is of a low oval shape, and the front is small and cut in the Mary Queen of Scots style: it is trimmed round the edge of the brim with tulle, disposed in large plaits; the brim meets just under the chin, where it fastens with a bow of ribbon to correspond. A plume of lead-coloured and white feathers falls over on the right side. Gloves and shoes lead-coloured kid.

We are indebted to Miss Macdonald for both our dresses this month.

## GENERAL OBSERVATIONS ON FASHION AND DRESS.

The approach of winter has had its usual effect upon the promenade costume: muslin dresses have disappeared, and sarsnets, poplins, and levantines are adopted in their stead.

For the dress promenade, nothing can be more elegant than the spencer given in our print. Levantine pelisses are in much estimation; they are made quite tight to the shape, and in general without pelerines; the collars, which are generally wadded, are higher than we have observed them for some time back, and they always stand up round the throat in such a manner as to display the ruffs or *collerette* worn underneath. Satin still continues to be worn in trimmings; but although it is rather early in the season for the introduction of velvet, we have seen several pelisses trimmed with it; some had satin and chenille mixed with the velvet. One of these trimmings we thought was particularly pretty: it was a broad wave, of which the edges were velvet, and the middle a fulness of satin; a bunch of leaves formed of chenille was placed between each wave: this trimming went entirely round the pelisse, and the collar and cuffs corresponded.

High silk or poplin dresses are also much worn with India or silk shawls; and Leghorn bonnets are still very general: they are now usually ornamented with feathers, and we see with pleasure that they continue of a comparatively moderate size. Beaver bonnets, of a similar shape to the Leghorn ones, begin to be in requisition, and will

probably be generally worn before the end of the month.

White Merino spencers are very much worn in carriage dress; the favourite form is that which we have given in our print: but there is a good deal of variety both in the make and in the trimming of spencers: some are worn very plain, without half-sleeves or tabs, and have no other trimming than a simple binding of satin and a satin lining to the lappel which falls over; others are trimmed with puckered bands of satin, or plain ones of silk plush, an article which is coming into favour very fast; and many are finished up the fronts and round the tabs with a slight embroidery, and have a collar and half-sleeves of satin, *gros de Naples*, or silk plush. Toque hats composed of this latter material are very much worn in carriage dress. We have noticed also two new bonnets: one of these, which we consider remarkably gentlemanly and becoming, we have given in our print: the other has a round crown of a moderate height; the brim is deep and square on one side, but is rounded on the other, and turns up in a soft roll, so as to display that side of the face a good deal. This bonnet was made in dark green satin, to correspond with the spencer worn with it; it was lined with white, and ornamented with white feathers tipped with green.

Muslin is still worn universally in dishabille; the robe form is most prevalent, and worked trimmings are very high in estimation. We have noticed a few round dresses made a three-quarter length, and trimmed with two narrow flounces

of mull muslin, one put on a little above the other, which are plaited as small as possible. The body of the dress is a *chemisette*, with a falling collar and a pelerine, both trimmed to correspond; the bottoms of the long sleeves are also finished in a similar manner, and the petticoat has three plaited flounces. These dresses have a neat but rather formal appearance, and are not, we think, likely to be generally adopted.

Muslin, tarset, and figured silks are all worn in dinner dress, but we think the two last predominate. Frocks are much in favour for dinner dress; they still continue to be cut very low round the bust, and the waists are very short. Sleeves, unless they are of lace, are always short. Lace sleeves are surmounted by a half-sleeve of the same material as the dress; these half-sleeves are generally very short, and are looped up to the shoulder with a silk ornament, a knot of ribbon, or a small tassel. The newest trimming is a beautiful rich white gauze; it is disposed in two or three flounces round the bottoms of dresses; there is a puckered heading also of gauze, and the bottom of each flounce, which is cut in scollops, is finished by a piping of satin to correspond with the dress: a *ruche*, scolloped in this manner, frequently goes round the bosom; and where the sleeve is short, the shoulder is often ornamented with a puffing of gauze.

Gauze is also in very general estimation in full dress. The elegant *corsage* which we gave last month is still in favour. Frocks, over which bodices of white or coloured satin are worn, are likewise

in much estimation: these bodices are cut down on each side of the bust, so that the under-dress forms a kind of stomacher; they are laced up behind, and finished at the waist with tabs, which are deeper behind than before; sleeves are worn exceedingly short.

Trimmings afford nothing very novel: the prettiest, as well as the newest, in our opinion, is a double fall of gauze or blond, which is gathered very full, and sewed on in a zigzag direction; the edges are finished either with satin piping or a very narrow blond lace; between each zigzag is an embroidery of a bunch of wild berries done in chenille, which are partially shaded by the trimming; there is only one row goes round the bottom of the dress. We see with pleasure that dresses are not trimmed by any means so high as they were; they are consequently much more becoming, as well as elegant, for very few figures could appear to advantage in the over-trimmed dresses that have been lately so much the rage.

Caps are in requisition for all times of the day, as are also *toques*, turbans, and dress hats. The few ladies who appear *en chevelure* or-

nament their heads with flowers in general, unless for very grand parties, for which they wear diamonds or pearls. Feathers are very generally worn with jewels, but we have not observed any without, except in *toques* or turbans, for which they are the favourite ornament.

The hair is dressed in general of a moderate height: the front hair is disposed in full and rather heavy curls on the temples; the hind hair is partly disposed in a full cluster of bows, which are brought very forward, and partly braided and brought round the head. When the hair is ornamented with flowers, a wreath is placed round the crown of the head. We observe that bunches of flowers are worn in caps only.

Fans, which had recently increased a little in size, seem to be dwindling to their lilliputian dimensions again: those in carved ivory are most fashionable, but white crape, richly embroidered in silver, are also considered very elegant.

Fashionable colours are, dead leaf green, amber, lead-colour, violet, dark green, and Provence rose-colour.

## FRENCH FEMALE FASHIONS.

PARIS, Oct 20.

My dear SOPHIA,

You will excuse my silence last month when you know the cause, which our friend Mrs. S— will explain to you. I shall now hasten to make up for my omission, by describing to you the various changes in dress that have taken place since I wrote last.

Muslin dresses are now worn only in dishabille, and are never seen in the promenades; silk, Merino, *gros de Naples*, and above all cachemire, are fashionable for out-door costume. The latter material is, however, so expensive, that it is confined to ladies of high rank, or rather, I should say, to those who are very rich. Nothing can be more

simple than the form of these robes: the most elegant are white, with a border of large palm-leaves at the bottom; the body is tight to the shape, made low, and trimmed round the bust and at the bottom of the long sleeves with green satin; a green satin sash tied in a bow and long ends behind, and a pelerine of green silk plush, complète the dress.

The most fashionable colour for silk gowns is violet; they are as often made high as low, but they are always worn with a pelerine of the same material. The waist is of a moderate length, and the body fits the shape exactly; the sleeve is rather loose at the top of the arm, but nearly tight at the wrist. The trimming, which is always the same as the robe, consists of flounces laid on in waves, and disposed in large plaits; there are from three to five, or even seven, of these flounces worn: when they are broad, three are deemed sufficient; but if narrow, there are five, and if very narrow, seven.

The pelerine, which is just made large enough to cover the shoulders, is of a round shape, and always fastens behind with small silk buttons: it is trimmed, as are also the bottoms of the sleeves, to correspond with the robe; but there are never more than three rows of trimming. Many ladies appear in public, notwithstanding the lateness of the season, without any covering for the bust but the pelerine; those who adopt any other, have in general a cachemire or silk shawl thrown carelessly over the shoulders, so as to display the fore part of the bust.

Promenade dresses in *gros de Naples* or Merino cloth are made in

a similar style, except that in the latter the flounces are not serpentine; they never exceed three in number, and though always of the same material as the dress, they are finished at the edge by a narrow *cordon* of silk of a different colour: blue or green, if the dress is white; yellow, if purple; and white, if green.

When the gown is of silk or *gros de Naples*, the *chapeau* is always of the same material; with Merino or cachemire dresses, silk *pluche* or satin is worn; and some few, but as yet very few, velvet hats have been seen. Straw, crape, and tulle have disappeared.

The bonnet most in fashion for the promenades has a low oval crown; the brim is of a moderate depth, but its circumference is unbecomingly wide. As we are in general in extremes, we have left off on a sudden both feathers and flowers: a large knot of the same material as the hat, or a full bow of ribbon placed on the crown, is now the most fashionable way of decorating it. Those ladies who do not choose to conform to this fashion, place a cockade on one side of the crown, composed of six or seven Marabout feathers. Gauze and tulle *ruches* are almost entirely exploded; but crape, especially yellow crape, is still used to trim the edge of the brims of hats with what we call *wolves' mouths*: but the favourite trimming is ribbon, a band of which is either put on plain round the edge of the brim, or else fluted or tacked in large plaits in the middle of the ribbon. The top of the crown is generally ornamented to correspond. This is a neat and ladylike though not very be-



coming bonnet: it is, however, generally adopted in plain walking dress, except by those ladies whom we style *merveilleuses*, and whom you would call *dashers*: they wear *capotes* of crape, or *gros de Naples*; the crown of the *capote* is made like a child's cap; the front is round but very large, a pointed piece, or sometimes two, in the shape of a half-handkerchief, is tacked to the back of the crown, and falls into the neck; the edge of the *capote* is ornamented with a fluting of a newly invented ribbon, the middle part of which is plain satin, the sides of a silk *pluche*, nearly resembling swansdown; strings of this ribbon fasten the *capote* under the chin, and a large glaring and ill-assorted bunch of fancy flowers is placed on one side of the crown.

The materials for dinner dress are, as usual, those adopted for the promenade. High and low dresses are worn indiscriminately in dinner costume, but the pelerine is always thrown aside. Half-dress caps of tulle or muslin, very richly embroidered, are generally worn for dinner, even by very young ladies; they are of a round shape, and of a very pretty and simple form. The headpiece is formed by three casings, through which a coloured ribbon is run; the caul, something in the shape of a beef-eater's crown, is fluted; next to the face are one or two rows of blond put plain over the forehead, but very full at the sides of the face. A full-blown rose, or a small bunch of daisies, is placed in the centre of the headpiece before, and strings of broad ribbon, which always correspond in colour with the flower, tie it under the chin.

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Crape begins to be in very great request in full dress; white satin is also much in favour. Gowns are cut very low all round the bust; the waists are longer than they were some time ago; backs continue the same breadth; sleeves are short, but they generally reach half way to the elbow.

White crape is more in favour than coloured; but green, blue, and deep jonquil are also worn. Crape dresses are simply trimmed round the bottom with bands of the beautiful ribbon which I have described in the beginning of my letter. White satin dresses are usually ornamented round the bottom with a wreath of twisted crape, which is disposed in waves; within each wave is a small bouquet of flowers, embroidered in chenille: the wreath itself always consists of two different pieces of coloured crape, twisted together. This trimming, though perhaps too showy, is really tasteful and striking. The busts, both of crape and satin dresses, are trimmed either with *ruches*, or quiltings of blond or tulle; and there is frequently an epaulette sleeve of the same material, looped high on the shoulder with a brilliant ornament.

So much for full dress in general: I must now describe to you one which I consider as very tasteful; how far it will become fashionable I cannot say, because it was only worn for the first time at a party last night, and the lady who introduced it, though a woman of elegant taste, is not a leader of fashion. It consists of a white crape petticoat over a white sarsnet slip: the former is gored and made full; the bottom is trimmed with a wreath

of intermingled lilies and laurel-branches most tastefully disposed: over this petticoat was a jacket composed of bright green satin, the body part cut low round the bust; the jacket about half a quarter lower than the waist, very full behind, and rounded in front on each side; it just meets before at the bottom of the waist, but is sloped on each side of the bust, so that the white satin front worn under it forms a stomacher. The fronts of the jacket and round the back are lightly braided with silver cord; a quilling of blond shades the bosom. A short white satin sleeve, finished at the bottom with a quilling of blond; and over it an epaulette of green satin, in the shape of a scallop-shell, slightly braided to correspond with the fronts of the jacket. I regret that I cannot send you a little model of this dress, for my description can give you but a faint idea of its elegant effect.

Caps, *toques*, and *toque* hats are now so much the rage, that even the most youthful *belle* generally covers her beautiful tresses with one or other of them: consequently I have nothing to say to you about hair-dressing, except that the hair is worn in full curls at each side of the face, and the forehead left quite bare; a fashion, by the bye, which is unbecoming to nine out of ten: but fashion is as arbitrary with us as with you, and the forehead must be shewn whether it is handsome or ugly.

Dress caps are always of a round shape; the cauls are high, but not preposterously so; they are composed of tulle, mixed sometimes with satin. The caul is always full:

sometimes the fulness is divided across the top by bands of satin; sometimes it is laid in folds, which are separated by knots of ribbon, or a piece of satin formed in the shape of a shell, placed between each fold: the caul and headpiece are usually formed of the same piece; some have no border, only a wreath of flowers next the face; others have a border of blond, which is set on exceedingly full, except just across the forehead, where the lace is either plain or else disposed in the form of a shell: when there is a border, the ornament is either a bunch of flowers or a single rose.

*Toques* are always of an oval shape; they are worn higher than they were; those of silver gauze or tissue are most fashionable for full dress: they have no other ornament than the material of which they are composed, disposed in various ways in the front of the *toque*. I must, however, observe that I have seen a few which were decorated with clasps of precious stones: I think there were three placed perpendicularly, and between each clasp a fulness of gauze. This *toque* was made very high in the front, and it was well calculated to give the wearer what the French call *l'air imposant*. If the *toque* is of plain gauze or satin, a plume of heron or ostrich feathers is placed to fall over to the left side.

*Toque* hats have suffered no alteration since I first described them to you, except that the brims, which do not turn up, are narrow before and behind, and broad at the sides: they are always ornamented with feathers.

Thank your stars, my dear Sophia, that the already unconscion-

able length of this letter prevents my indulging in a panegyric upon the handsome amends I have made you for my last month's silence. Observe, however, that I demand

in return all those minute details about yourself, which you know are always so welcome to your ever affectionate

EUDOCIA.

## FASHIONABLE FURNITURE.

### PLATE 26.—DESIGN FOR A COMMODE, PIER GLASS, AND TABOURETS.

THIS furniture was intended for a saloon of an octagonal form, four sides of which were occupied by entrances to several apartments, and the four remaining sides by glasses and commodes: as each reflected an opposite pier, they produced effects called the endless perspective, so much admired in the present arrangement of this species of furniture; and repeating the magnificent lustre suspended from the centre of the ceiling of the apartment, the brilliant vistas formed by their seeming continuity were particularly striking.

This commode is proposed to be formed of the American maple-wood,

with a statuary-marble top, and the ornaments in gold: the panels are of verd antique, to give effect to the basso-relievo of ivory; a style of embellishment superseding the bronze, and in high estimation if well executed.

The glass-frame is a pale lavender, and the ornaments are in gold.

The tabourets are of maple-wood and gold, and the draperies of rich purple.

The apartment in which a similar arrangement should be adopted, must be previously designed in a corresponding style of Grecian symmetry, or the effect and beauty would be imperfect.

## INTELLIGENCE, LITERARY, SCIENTIFIC, &c.

THE following arrangements have been made for Lectures at the Surrey Institution during the ensuing season:

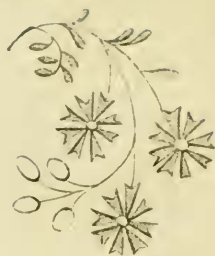
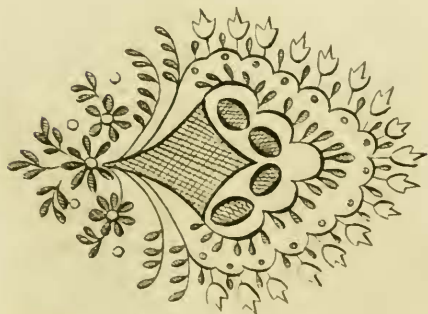
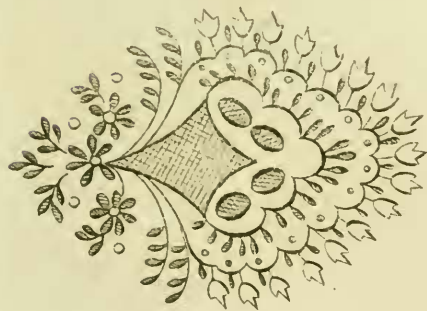
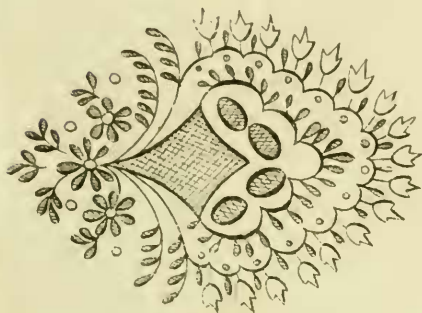
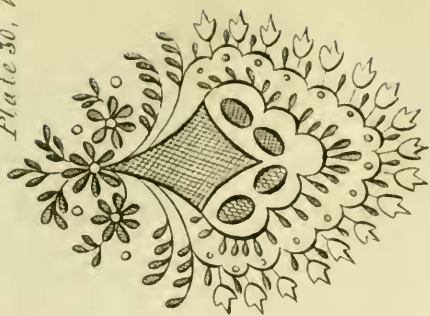
1. On the Comic Writers and Genius of Great Britain, by William Hazlitt, Esq.; to commence on Tuesday, the 3d of November, at seven o'clock in the evening precisely, and to be continued on each succeeding Tuesday.

2. On Oratory, by James Ogilvie, Esq.; on Friday, the 6th of November, and to be continued on each succeeding Friday, at the same hour.

3. On Chemistry, by Frederick Accnm, Esq. M. R. I. A. &c. &c. early in January 1819.

4. On Music, by W. Crotch, Mus. D. professor of music in the University of Oxford, early in 1819.

Proposals have been issued for publishing by subscription, *The History and Antiquities of Kensington and its Environs*, interspersed with biographical anecdotes, by T. Faulkner, author of the Historical Account of Chelsea and Fulham. This work will be illustrated with a map of the manor and parish, interior views of the palace and Hol-



MUSLIN PATTERNS



# THE Repository

OF

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*Manufactures, &c.*

THE SECOND SERIES.

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NO. XXXVI.

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## FASHIONS.



## LONDON FASHIONS.

## PLATE 34.—EVENING DRESS.

A BLACK crape dress over a black sarsnet slip: the body is cut very low and square round the bust, and is tight to the shape; it is trimmed round the bosom and the back with a rouleau of crape intermixed with jet beads: this trimming does not go round the shoulders. The bottom of the waist is finished by rounded tabs. Long sleeve, made very loose, and finished at the hand by a rouleau to correspond with the bosom; the fulness of the sleeve is disposed on the shoulder in puffs, which are interspersed with jet beads, some of which also confine it across the arm: this forms a new and elegant style of half-sleeve. The bottom of the skirt is cut in broad scollops, the edges of which are ornamented with narrow black fancy trimming, and an embroidery of crape roses, with branches of crape leaves disposed between each; a second row of this trimming is laid on at a little distance from the first. The front hair is much parted on the forehead, and disposed in light loose ringlets, which fall over each ear. The hind hair is braided, and brought round the crown of the head. Head-dress, a long veil placed at the back of the head, and an elegant jet ornament, consisting of a rose and aigrette, which is also placed far back. Shamois leather gloves and shoes. Ear-rings, necklace, and cross, jet.

## PLATE 35.—WALKING DRESS.

A round dress of black bombazine; the body is made tight to

the shape and up to the throat, but without a collar; long sleeves, with white crape weepers: the skirt is finished at the bottom with a broad black crape flounce, disposed in large plaits; over this is a very narrow flounce, which is also plaited to correspond; a little above this is a third flounce, which is quilled in the middle to correspond, and the whole is surmounted by a broad band of bias crape. The spencer worn with this dress is composed of black cloth; it is cut without a seam, and ornamented with a fulness of black crape, disposed in large plaits at the bottom of the waist: a high standing collar rounded in front, made to stand out from the neck, and edged with a light trimming of black crape: long loose sleeves, finished at the hands with black crape trimming, and surmounted by epaulettes draped with black cord and ornamented with small tassels. Head-dress, a bonnet of black crape of a moderate size; the edge of the brim is finished with a row of large hollow plaits; the crown is trimmed to correspond. A white crape frill stands up round the throat. Gloves and shoes black shamois leather.

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 GENERAL OBSERVATIONS ON FASHION AND DRESS.

The mourning for our late venerated and beloved Queen is equally deep and general: no wonder indeed that the whole English nation should be eager to pay a tribute of respect to the memory



EVENING DRESS.





WEDDING DRESS.



of a sovereign, whose truly feminine virtues added lustre to her exalted rank. The lord chamberlain's orders for court mourning are, black bombazine, crape, long lawn, and plain muslin for dress; and dark Norwich crape for undress. These materials are adopted by all fashionable people; and the mourning dresses, of which a considerable number have been submitted to our inspection, are made as deep as possible.

We can say but little this month respecting promenade dress: those we have seen were in general pelisses or spencers, composed of black cloth, and very fully trimmed with black crape. One of the most elegant spencers we have given in our print; and the pelisse we are about to describe is, we think, likely to be equally fashionable during the period of the mourning. It is composed of very fine black Merino cloth, and lined with black sarsnet: the skirt is very full, particularly at the bottom part; the body is short at the waist; the back broad, except just at the bottom of the waist, where it is narrower than they have lately been made; the fronts are plain and tight to the shape; and the long sleeve falls very far over the hand, and is of an easy fulness. A pelerine of black crape, of an entirely novel shape, is affixed to the back of the pelisse; it is cut into three divisions, which are in the shape of shells: one of these covers the middle of the back, while each of the others forms a half-sleeve: a full piece of crape, with pointed ends, which fastens into the shoulder in front, crosses the bosom, and ties behind in a full bow at the bottom of the waist. The trimming is very broad,

and goes all round the pelisse; it consists of folds of black crape, between each of which is a row of black cloth leaves: this trimming forms the collar, which is of the same shape as that given in our print, and likewise ornaments the bottom of the sleeve.

It is a considerable time since we have seen any thing so novel or tasteful as this pelisse, which is made in a style exceedingly advantageous to the shape. The trimming is also very well fancied, and is quite new. We think it likely that this trimming, and others of a similar description, that is to say of a broad flat kind, will be very prevalent during the ensuing winter.

Promenade and undress carriage bonnets are worn in general exceedingly large; and for mourning those head-dresses are certainly very appropriate: they are always of black crape over black sarsnet; the crowns are very low; the brims have an uncommon width in front; they are mostly rounded at the corners, and always ornamented with a very full *ruche*. The *ruche* and the lining of the brim frequently consist of white crape, particularly for young ladies; those more advanced in life, or who wish their mourning to be of the most sombre kind, have the whole bonnet in black. The crown is ornamented with black crape, disposed in various ways, either in the style we have given in our print, in bows, or *ruches*, of which one is placed at the top of the crown, the other at the bottom. Crape flowers are also in very general request, and we have seen some bonnets ornamented with very full bunches of cypress leaves.

Disshabilles of Norwich crape,

made in the robe form, of a three-quarter height, are very general for morning: they are trimmed all round with a broad border of plain muslin or long lawn, with weepers to correspond; and are worn with lawn or muslin handkerchiefs, and large mourning ruffs, which in general are rounded at the ends, and do not quite meet in front of the throat.

Black bombasine is universally worn for dinner dress, and is also adopted for social evening parties. There is a good deal of variety in the form as well as the trimmings of dinner gowns. Frocks are very general; some are cut quite low and square round the bosom, with very short sleeves, which are formed of full puffings of black crape placed between bands of bombasine. The bust is trimmed with black crape, variously disposed; but *ruches*, though so long worn, appear to us most prevalent. The bottoms of the skirts are always very full trimmed with black crape; some have a broad band of crape formed into bias flutings, which are placed across; others are trimmed with black crape leaves, of which there are two or three rows placed one above another. Corkscrew rolls of crape, which are very narrow, and always four or five in number, are also a favourite trimming; and we have observed several gowns trimmed extremely high with black crape tucks.

The bodies of other dresses are made partially high round the back of the neck; the back is plain, and buttons up behind with small jet buttons; the front has a little fulness at each side of the shoulder-strap; the middle of the bust is

plain, and sloped gradually on each side; the waist is very short, and the bust is trimmed round with a single row of crape disposed in *wolves' mouths*. Plain long sleeve, ornamented at the hand to correspond with the bust, and finished at the bottom of the skirt with a similar but broader trimming.

We recommend this dress, at least the manner in which the body part is made, to those of our fair subscribers who are of the middle age; it is at once delicate and becoming. We understand that several matronly ladies of distinction have given orders for dresses made in this style, and we shall be glad to see it generally adopted.

Black crape over black sarsnet is universally adopted for full dress. The most elegant style is that given in our print. We have, however, noticed another, which we consider as very tasteful and worthy of attention: it is a frock; the body, formed of a fulness of crape, is made to fit the shape of the bust by jet beads, which form a kind of stomacher; the back is full; the shape is formed on each side by jet beads, and it is fastened behind with small jet buttons. A short full sleeve, the fulness looped in various places by little jet ornaments. The bottom of the skirt was trimmed with a deep flounce of black crape, which was looped in the drapery style with jet ornaments, and headed by a row of small crape roses.

We understand that it is expected, dresses both of bombasine and black crape, trimmed with white crape, will be worn, particularly by young ladies. We consider this as very likely, because it is still very deep mourning, though less

gloomily than all black: we have not yet, however, seen any of them.

Several trimmings, composed of black crape and intermixed with scarlet, are we understand in preparation for some very dashing *élégantes*. This mixture of black and scarlet has of late years been tolerated even in the deepest mourning; in our opinion it is far from appropriate: we remember upon a late ever-to-be-lamented occasion it was seldom seen, and we believe it is now likely to be confined chiefly to those ladies whom the French would style *merveilleuses*.

Head-dresses, both for full and half dress, are mostly made in white crape. *Toques* and turban-hats are generally adopted in the former, and caps in the latter; they are always of a round shape, and the cauls low: some have narrow borders; others have no border, but

have the head-piece formed in the *toque* style, that is to say, disposed in very full folds: these last are always ornamented with flowers.

*Toques* are usually made without any other ornament than the crape tastefully disposed in front. Turban-hats are either ornamented with flowers, or if black, with jet beads. Head-dresses are at present either entirely white or entirely black; and the former, as we have just observed, are most prevalent.

Very young ladies wear jet combs, sprigs, and tiaras, in full dress; but for dishabille, *belles* of all ages wear simple undress caps, which are in general muslin, long lawn not being much used.

It is almost superfluous to mention, that all ornaments for the hair, &c. at present are composed of jet.

Gloves and shoes are always of black shamois leather.

## FASHIONABLE FURNITURE.

### PLATE 32.—DRAWING-ROOM WINDOW-CURTAIN.

THE draperies of this design are arranged and decorated in the style of the Vatican embellishments, and are suspended from a cornice by silk cords and tassels; the curtains are edged by a border of foliages and figures in lozenges, ovals, and other formed tablets. The material with which they are composed

is an exquisitely fine woollen cloth, on which the border is painted by hand, as is frequently done on velvet; and the cornice is decorated in a similar way, with the addition of gold fillets and mouldings. The sub-curtain is of muslin, withdrawn by cords and tassels.

## INTELLIGENCE, LITERARY, SCIENTIFIC, &c.

THE following new works are in the press, and will shortly be published by Mr. Ackermann:

1. *High Quarrel with the Pope*: a correspondence between the court of Rome and Baron von Wessenberg, Bishop of Constance, in which

the bishop disputes the authority of the pope in Germany; with an account of his endeavours, and every probability of success, to effect a general reformation in the German Catholic church. Demy 8vo.

2. *A complete History of Litho-*



