

OUR LADIES' PAGES.

FASHIONS UP TO DATE.

So much interest has been excited by the production of "The Charlatan" at the Haymarket that I am sure some of it will be extended to the gowns, especially as they are worn by actresses noted for their good taste in dress. With the help of the accompanying sketches, I think that some of you may get a few ideas which may prove useful; but, quite apart from this, there always seems to be a peculiar fascination about stage dresses which everyone acknowledges, and these are not likely to be an exception to the rule.

Let us start, therefore, in due order with the heroine, Mrs. Tree, who wears a charming and perfectly simple tea gown of soft white silk, trimmed with chiffon; in Act II. her evening dress is of white chiffon,

dark violet brocaded satin over a petticoat of string-coloured net and guipure. There is a zouave bodice of the brocade, also trimmed with fur, and a vest of guipure; while the under-bodice of pale mauve is finished off with great marble-shaped silver buttons, the buttonhole loops at the other side being of silver cord. Round the waist is a loosely draped sash of bright yellow chiffon, knotted in front, and the long girdle ends caught into quaint cone-shaped receptacles, prettily silvered over. It is a most effective gown, and one which is well worth copying, as, indeed, is also the evening gown which Miss Kingston wears in Act II., and in which she looks very lovely. The trained skirt is of black satin, veiled with draperies of black chiffon and with bands of jet passementerie passing from waist to hem. The bodice, of black velvet, is puffed at the top, and has large sleeves of the same material, sloping right off the shoulders, a broad band of jet passementerie passing over the shoulders and showing up the whiteness of the skin to perfection.



DRESSES IN "THE CHARLATAN": MRS. TREE (ACT IV.); MISS LILY HANBURY (ACT I.); MISS GERTRUDE KINGSTON (ACT I.)

with a high sash of bright blue chiffon tied in a huge bow at one side. Through these gauzy draperies one catches glimpses of an underdress of shimmering silver brocade, and a few vine leaves twined in the hair complete a very charming picture.

In Act III. Mrs. Tree appears in a lovely peignoir of the softest white silk, falling in straight, clinging folds from a square-cut yoke, bordered with lace insertion. It is made with a Watteau back and long, flowing sleeves, also trimmed with lace insertion, and is altogether a most delightfully graceful garment. She last appears (in Act IV.) in a simple but most artistic gown of tea-rose yellow poplin, the seams of the skirt outlined with fine gold cord, and the bodice made with a chemisette and quaint little revers of the finest white muslin and lace insertion, the lower part of the sleeves being of the same transparent material arranged in tiny puffings. Round the waist passes a sash of black chiffon, drawn into a V in front, and tying in a large bow with long ends at the back; and I must not forget one of the prettiest touches of all—a series of dainty wee bows, which pass up the centre of the bodice at the back.

So much for Mrs. Tree's gowns, in all of which she looks charming and girlish; and now let us turn to the costumes in which Miss Gertrude Kingston takes the part of the fascinating Pole, Madame Obnoskin. She first appears in a most original tea gown of soft woollen material in the palest shade of mauve, made in Princess style, the slightly trained skirt bordered with a band of dark brown fur, and turned back slightly, with

The lower part of the corsage is entirely covered with glistening jet, and Miss Kingston's only ornament is a long string of pearls, passing round the neck and falling over the bodice, where it is caught up on the left side in the fashion which the Princess of Wales has introduced.

In the last act Miss Kingston dons a beautiful gown of golden-brown velvet, with a vest and turned-down collar of light brown holland sewn with red silk and finished off with a natty little neck-bow of the latter colour. The bodice is slashed open at the sides to show the vest underneath, and has rolled-back revers, lined with satin of the colour of Virginia creeper leaves when autumn has tipped them with an exquisite shade of red, these revers being continued into a simulated hood at the back. Round the waist is a draped band of red and brown satin ribbon combined, and down each side of the skirt in front passes a band of brown satin ribbon over red satin, a touch of the brighter colour showing prettily at each side, and being again introduced in the smart little bows into which the ribbon is drawn at intervals. This style of skirt trimming is seen again in Miss Lily Hanbury's last gown (in Act IV.), which is of white delaine with a large floral design in mauve, the skirt being finished off with straps of mauve satin ribbon interspersed with rosettes. The bodice is of mauve silk, covered, with the exception of the yoke, with creamy guipure lace, the sleeves, which are arranged in three puffs, caught in with bands of bows and ribbon, being finished off with cuffs of silk

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