

BRISK CLARA BELLE.

A Budget of News About the Hidden Parts of Women's Dress.

Threatened Return of Hoop-Skirts—New Styles in Under-clothes, Shoes and Fine Hosiery.

A Place Where Such Things are Disregarded.

Correspondence of the Cincinnati Enquirer.

New York, August 19, 1881.

A fellow told me the other day that he had made an astonishing discovery, which was that a fashionable mink friend had come up to her room before dinner to loosen her corset-laces. He thought it strange and awfully funny that, in order to make room for a square meal, it was necessary for her to enlarge her bodice. I instructed the simpleton that if all snugly-laced belles do not let out their least feel a fullness afterwards. The truth is that unmarried men know very little of what may be called the out-of-sight dressing of women. They see only the outer-robe, as a rule, and don't think much about the garments and toggery underneath. These articles, however, are of great importance in the estimation of the woman of fashion, and occupy a considerable share in her calculations and expenditures. It is easy to say that all this bother is thrown away, since no male eye sees it in case of maidens, and only husbands in case of dowagers; but show me a woman who neglects her underclothes and I will show you one who is careless in every thing else. Extravagance is always to be condemned in those who can't afford it, of course, but every woman of taste owes it to herself not to bestow all her attention on the surface, leaving the interior to take care of itself. I propose to devote this letter to trustworthy news about under-dressments, and that down east editor who prudishly condemned me when I last wrote on the subject a year ago can stand reading at the end of this sentence if he fears being shocked again. Yet, if he doesn't stop, he will not find the slightest delicacy. The idea that a fashion writer should not discuss

ANYTHING BELOW THE OUTER FABRIC of women's costumes is ridiculous, and peculiar to America. It was not long ago that the English girl who, in New York society, spoke of her legs just as she would at home, was regarded as impolite, if not brazen. I am glad to say that among the girls of that holiest of holies, the neighborhood of Second avenue and Twentieth street, where the remnant of Knickerbocker nobility has veiled itself from comparatively plebeian Fifth avenue, now sanctions the utterance by feminine lips of the word legs. One no longer hears a girl say limbs unless she means both arms and legs. This is sensible, and the reform might well be extended. But let's get to the news of undergar. It is evident that the talk about a revival of the hoop-skirt is largely an effort by manufacturers to create a demand for their wares. Still, there is no denying that the latest fashion plates sent over from Europe show wider and fuller skirts, and I greatly fear that, sooner or later, the horrible fashion will be re-established. The actual grotesqueness of extended crinolines may readily be demonstrated. Look at a picture of a woman of 1855, when hoops were at their worst, and you will say she was a monster. On the other hand, the graceful, classical, clinging skirts of the past few years will never seem outlandish, no matter how remote they get from prevailing styles. But there is no use recasting the tendency of fashions, and if we must wear hoops, then we must, and that is all about it. I hope, however, for a year or so of respite, though there is a strong pressure to force them onto us next winter. I have been shown by a New York correspondent a passage on this point in a LETTER BY WORTH,

the Paris dress-maker. Translated, it is as follows: "I have not designed anything for the coming fall or winter, thus far, that contemplates hoop-skirts. A sufficiently bouffant is obtained, in the instance of anything I have yet originated, by less metallic expedients. You write to me that some American ladies wish to wear that good taste of I am confident that the good taste of American ladies, as a generally, will make them reluctant to wear hoop-skirts. In none of my designs for the fall season are hoops in the slightest necessary."

Worth isn't the great I Am of fashion, as many seem to suppose, for there are other designers of equal European fame in Paris and Berlin; but he is a man of exquisite taste, and his influence ought to count for something against hoops. In the meantime, hoops are being actively revived in a modified form. The sale of bustles is undeniably on the increase, and a few hoops are usually added at the bottom just to enough to kick your heels against, get wobbled around to one side, and annoy you generally. But it is the few, not the many, who are yet, as wearing bustles. They have gradually been lengthened out from a mere hip-piece until they now extend the length of bustles to displacement, a few complete hoops are sometimes added to keep it in place. This may develop into a complete hoop-skirt. Horse-hair skirts, with ruffles on the back breadths to form a bustle or tournure, are far more comfortable and are extensively sold. One thing is certain: just as soon as the storm of ridicule rises, the women will put on hoop-skirts anyhow. There is no way of making a fashion all the rage so certain as setting all the wits to writing about it. A novelty in

OUT-OF-SIGHT DEVICES is called the crinola corset. It is made of a yielding woven material, and is laced under the arms, while over the hips are set elastic gorges of India rubber webbing. It is designed for woman who adopt the scanty draping, clinging skirts and close-fitting bodies now clinging in vogue; but it

should be worn only by those who are plump without being fat, and on such figures it has a pliant, yielding effect that is charming. New chemises are trimmed at the bottom, as well as on the sleeves and yoke, with hemstitched trimmings on which colored flowers are worked; and the ruffles at the bottom so universal now are of bands of the same. Costly handkerchiefs are set into the bosoms of chemises. These are usually of the sheers French lawn, elaborately embroidered in pure white or tinted work, which shows exquisitely artistic designs. They cost from \$5 to \$30 each. One at the latter price is of the finest white silk, nearly covered with an embroidery of red and gold sea moss, tiny golden butterflies and delicate wreath of roses. The wearer could not bear to keep it wholly obscured, and so wore it under a transparent white dress, so that it was at least partially exhibited. A new practice of Long Branch is to wear flat bouquets of real flowers on the breast of the chemise, under the robe, which must be gauzy enough to show the floral garniture dimly through. In some cases the bosom is fairly overlaid with a variety of flowers. I leave the reader to imagine how long the flowers will remain unsoiled, thus confined on the body of a dancer in a hot hall-room, to say nothing of being crushed against the breasts of partners in the waltz.

SHOES show much elaborateness of design, as might be expected in a summer of short skirts. Shoes of black kid, high and laced on the instep, or inner side of the foot, are adapted for morning toilets in both town and country; but for afternoons and evenings a great variety of fancy styles are seen. Handsome Louis Quinze slippers are made of black satin and embroidered with arabesque designs in rubber and steel beads. They have deep French heels covered with black satin. The brocade slipper is a pretty novelty, cut very low in the front, with high straps over the instep, fastened under a bow, which also forms the fastening of a band around the ankle upholding a high heel piece. Sometimes a silver or steel ankle takes the place of the strap, giving quite an Oriental style to the feet thus shod. But such slippers are not, as a rule, so becoming as simpler ones without straps or bows, and cut low enough to show the entire foot. Molded shoes of black satin, with broad, square brocades of Rhenish pebbles, and heels of moderate height are worn at garden parties. Low quartered shoes are again in demand, even for city street wear. Some have the vamp or upper, cut in one piece almost as low as slippers. Fancy French kid ties, foxed with patent leather and stitched with white silk, are affected by some women. But for general wear the low of fine kid or goat-skin, plainly finished, is preferred for city out-door wear. For the house sandals take the place of ties; or sandaled slippers, with several narrow straps cut in the vamp. It must be borne in mind that these are only the vanities in fashions for shoes. There is no diminution of approval by tasteful women of the buttoned boot for both the promenade and for the dressy toilet of visiting. Women with unbecomingly well-formed feet will be glad to hear that there is a limited revival of the laced-up boot of former years, than which nothing can display an arched instep to better advantage.

FANTASTIC STOCKINGS have held their own during the summer, but there are premonitions of a reaction. Perhaps the most eccentric notion in hosiery is that of one stocking black and the other colored; but such cross matches are invariably plain. The use of lisle thread hosiery has in a great measure superseded silk. Not that silk stockings will ever be out of date, but lisle thread is cooler, more washable and much less costly. The fastidious few, however, cling to silk for full dress purposes. Taste is divided for the moment between stockings in plain colors and hair-lined stripes. Frequently the hair-lines are produced simply in the weaving or knitting of a delicate line of open or dotted stitches down the entire length of the stocking. Of course, this does not produce stripes sufficiently pronounced to make thin legs look thinner. Young girls at balls often wear colored stockings over colored silk ones. Colored stockings, in spite of all that is written about their dangerous dyes, have completely superseded white. Dark stockings, such as garnet, gray, purple, blue, iron gray and black, are worn in the morning, while plain, pointed ones, with lace insteps and side pieces, or with fine clocking and embroidery running up the leg in pyramid form, are worn with low slippers in the evening. In full dress, the hosiery often matches the dress in color. For the most dressy occasion there are stockings of silk in high finish and gray colors, as well as black, pearl, cream, white, flesh-color and mauve, with rows of the finest real lace set in across the instep with a delicate vine or pearl of embroidery. More bizarre fancies are provided in silk stockings embroidered in designs of game cards—clubs, spades, hearts and diamonds, with their ranks, queens and jacks in the proper colors. The variety of colors in hosiery is enormous, and these are duplicated in the lisle-thread long gloves, which also have clocking like the stockings; so that, when you see a tapering, meat-covered member hanging down, you have to look twice, sometimes, to make out whether it is a leg or an arm.

A PLACE OF NO SUCH FINERY is the free bath at the Battery, which I mentioned last week, but which comes up in my mind as I write about variegated and elaborate fashionable underclothing. Nearly a hundred young girls had just been let in when I took my view of the place, and the way just got out of their clothes would have been a surprise to my intricately-clothed readers. In numerous cases they had no underclothing at all, and simply had to shuck a plain, single frock; but even those who affected chemises, drawers and stockings were not long in leaving them in a heap. I regard their lack of dimity as indicative of an absence of social custom. Few of them seemed to care about their nakedness, though they were in the glare of open daylight, and their principal anxiety was to have as much fun as possible in the twenty minutes allowed to each batch.

I should explain, before some capacious critic hurries to say that I falsify, that these bathers are required to wear a covering for a portion of their bodies, and are not utterly nude, like the enjoyers of the Turkish bath, which I once raised such a breeze by describing. The cover, however, is sometimes merely a breech cloth. In the day swimming schools the girls wear a sleeveless, loose-necked and rudimentary leghed garments, which they get into by thrusting arms and legs in all at once, and then button up in the back. But what I set out to say is that love of, and attention to, the usually hidden articles of a woman's dress prove her possession of good taste.

Wonders of the Beautiful Valley of Virginia.

A well-known Louisville gentleman, who is doing the rounds of the United States as advance man of a circus, sent a letter to a friend, which was received yesterday, giving the following description of a newly discovered natural wonder in the Shenandoah Valley of Virginia. It is likely that some of the scientists now at work in Cincinnati would find something wonderful at the cave mentioned. The writer says:

"Well, here I am at Luray. Your question would naturally be, 'Where is Luray, and what goes on at Luray?' There are thousands of people who have never heard of Luray except in connection with Stonewall Jackson's famous flank movement at Banks, nearly twenty years ago, and the presence of Lee's army a few months later. But Luray is now achieving celebrity by reason of the opening of its wonderful cave—a cave which is destined to become one of the famous and most widely known of all the underground phenomena of this world. Hours of winding through miles of corridors, then up by the sides of gaping chasms, then down by giant gorges, the dome of giant halls. Whenever a particularly striking feature of the cave is reached, the guide proceeds to change the value of the sight by means of an illumination with a magnesium tape (which will be supplanted in a few days by an electric light). Down in these earth-imprisoned realms of crystal, where the echoes of human feet have not been heard for ages, the trembling fancy of the explorer must shudder in apprehension of meeting impalpable impressions of some kind at every turn of the body. The gloom of the fretted corridors; the yawning chasms telling of mystery, night and danger; the crystal monuments and alabaster columns, high and vast; the crypts, cloisters and cathedral-like apartments of this mystic underworld; the glittering pendants and pearl-like formations on every hand must have filled the eye of the discoverer as it fills the eyes of the visitor now aways with feelings of wonder, awe and speechless admiration. There are statues no bigger than a lady's finger, others like the great giant, Jim Porter. Here and there you will find quiet pools and peaceful lakes, which the winds of heaven have never kissed; cascades which appear to the eye of fancy as if the waves had been leaping over each other's shoulders into a pool below and frozen as they fell. At one place a nest from which the laughing birds were taken wing; at another a riding whip as perfect as if chiseled by the hand of Phidias, the sculptor of the gods. Indeed, it needs but a little play of the imagination to people those dusky chambers with conservatories rich with crystallized snow and ice, marvelous in form and profuse in numbers, as these beauties scattered in every hand, as if the Frost King had really ousted himself in wonderful freaks. The grandeur of these scenes—embodying millions of the most curious forms, from tiny trickling rills and flowers and pieces of drapery to carved and fluted columns, groups of statuary and arched domes of imposing dimensions—making one feel as if he were in the enchanted abode of the subterranean gods. The chief points of interest is the cathedral, or organ room, with its stalactites, the pipes of an organ, produce, when struck by knuckles or a piece of wood, real musical sounds. Then the Giants' hall, magnificent and imposing; the Specter column—a column of pure white, rising out of a chasm five hundred feet long, seventy-five feet deep and fifty feet wide; the Saracen's Tent, guarded by grim sentinels; the Lost Blanket, a wonderful formation; Diana's Bath; Frow's Fountain cemetery; Titania's Veil; Cinderella's Leaving-the-Bath-room; Bird's Nest, quite natural; a Human Skeleton; the Fallen Column, and many other places of interest. To see Luray Cave once is to want to see it time and time again."

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