

FASHION'S AUTUMN FREAKS.

AND OTHER ITEMS WHICH INTEREST THE LADIES.

—Feather fans are the caprice of the moment.
 —Niagara Falls is still the favored resort of bridal parties.
 —Late Paris bonnets have an abundance of roses about them.
 —The art of swimming is being acquired by many fashionable ladies.
 —Ladies are buying cheap Japanese fans and painting them to suit their tastes.
 —At Newport the beaux are hunting foxes and the belles are hunting husbands.
 —The styles of the sixteenth century will be revived in the garments of the coming season.
 —Anybody can feel at home in Saratoga, but at Newport there is room only for the opulent.
 —The English style of dancing at present is very quiet. The gliding waltzes are as stately as minuets.
 —It is noted that Maria is always one of the names of the members of the Spanish royal family, male or female.
 —Unique dresses for little girls are now made of gay plaid bandana handkerchiefs, with pleatings of lace.
 —Lace mitts and gloves are almost universally worn at present, and they are seen in a great variety of colors.
 —At Newport, lawn tennis parties are being had without limit, and other out of door games prove equally attractive.
 —At Saratoga they point out a woman who is the owner of eighty dresses, and travels with two poodles and two parrots.
 —Fifteen kinds of ice-cream are enumerated on the wonderful bill of fare of the Windsor, Saratoga, and a dozen kinds of ices.
 —Compartments for the stowing away of pins and needles, cotton and other small articles, are the latest addition to belt clasps.
 —Of the British army officers at Newport it is said that nature made them six feet high, and society makes them much bigger.
 —White parasols with lace trimming are the most elegant of the season and accompany white French bunting and India muslin toilets.
 —Ladies with artistic taste and talent are turning their talent to account by painting silk or satin to be used as a costume for the ensuing season.
 —The coming season will witness painted silks and satins in many evening costumes, and the ornamentation will be the work of those who wear them.
 —Fashion favors the use of sun umbrellas to the exclusion of parasols while off on an excursion, or when enjoying long country walks, or taking a lounge on the beach.
 —The latest parasols used by the ladies of Newport for the drivers are of colored velvet, bordered with feathers or wholly composed of downy white plumes or peacock's eyes.
 —Jennie June suggests that among the ambitious young women of to-day there is more desire to do than willingness to apply one's self to preparation for doing everything well.
 —Some of the new vase lamps are marvels of beauty, and they afford evidence of an artistic taste on the part of the public which the manufacturers are willing to gratify.
 —The new "tear-drop ring" consists of bangles, with small pear-shaped pendants. One forces as many as possible on a single finger, and it is understood that each tear is the gift of a friend.
 —Dauphin gray is a new shade of silk that will be worn in the autumn. It has a yellowish tinge, not so deep as that of old gold, and will be contrasted with myrtle green and with wine color.
 —Pouge driving coats for gentlemen are very fashionable, and certainly comfortable at this season of the year; and when it becomes a little cooler these coats can be worn as dusters.
 —The leading feature of the trimmings of winter bonnets are fancy feathers, so-called because of the fanciful shapes in which they are mounted, though the feathers themselves are of natural colors, and are plucked from rare birds. These feather ornaments combine many rich colors, and are mounted in flat pieces that conform to the shape of the bonnet.
 —Harper's Bazar says the first importations of autumn millinery consist mainly of large bonnets, but two extremes are represented, and there are also small close cottage shapes. The large bonnets are poked with close sides, and a large brim projecting above the forehead. The small bonnets have scarcely any brim, and seem to consist of a square crown that takes in the back of the head, and covers only about half the top.

DEATH OF MRS. CHAPMAN.

HER LONG AND ADMIRABLE CAREER AS AN ACTRESS.

Mrs. William H. Chapman, the well known old time actress, died at the residence of her son-in-law, East Canaan, Connecticut, yesterday.—She was well advanced in years, being upwards of seventy. She had gone out to look at a waterfall and twisted her leg, and from the injury resulting she died.
 The news of Mrs. Chapman's death set all theatrical people talking in the city last night. Reminiscences were recalled right and left. Everybody had something good to say about her. The last year's of Mrs. Chapman's life on the stage have been identified with the history of the Walnut street theatre, with which, for ten or twelve years past, she had been connected in the capacity of leading old woman, which part she played to her husband's leading old man. Last season she was dropped out of the list of the Walnut street company. How it happened forms a sad feature of Mrs. Chapman's later life. Her last appearance in that theater, or any theater, was on the evening of Saturday, June 9, 1877, when she appeared as the nurse in "Romeo and Juliet," supporting Maud Granger, as Juliet. Previous to this it had been noticed that she at times wavered and seemed to forget her lines. There had been indications that her mind was becoming affected. This was first rendered strikingly apparent on a night about two years and a half ago, in the midst of a piece and before a crowded house. She had got about half through her part when she stopped suddenly and pressed her hand to her forehead. She had forgot her lines.
 "Wait a minute" she said, addressing the audience in the most matter of fact manner; "they'll come back to me."
 "And," said Manager Goodwin, who tells the story, "they did come back to her, and she went through the rest of her piece all right." Previous to this no woman on the stage had been more reliable, more respected, more pleasant or better liked than Mrs. Chapman. "She was all that a woman should be, and all that an artist should be," said her former manager last night. Her manner was most pleasing. Everybody got along well with her because of her warm heart and uniformly gentle disposition. But reliable and trustworthy and well liked as she had always been, the affection of her mind increased to such an extent that, as stated, her acting began to interfere with rather than help on the plays; and the manager, when he made up his new company a year ago, had to leave her out. Previous to this she and her husband together earned about \$60 a week. They had bought a farm in New Jersey, about six miles from Haddonfield, at a place known as Snow Hill, and to this place they retired and have lived ever since.
 After leaving the stage Mrs. Chapman was seldom seen in the city.—But one afternoon about a year ago she dawned suddenly on the vision of Manager Goodwin as he sat in his private office in the second story of the Walnut. She addressed him in an apologetic manner, and said she desired to ask a favor of him. Would he lend her five dollars?
 The manager said certainly he would. He invited her to be seated, and wrote out an order for that sum on the box office. She took the order and went to descend the stairs, but had hardly got through the door until she stumbled and fell rigid to the floor. She had fainted dead away. Help came, and she was resuscitated and assisted down stairs. About one hour afterward she again appeared at the manager's office.
 "Did I get some money from you awhile ago, Mr. Goodwin?" she asked.
 The manager replied that he had given her an order on the box-office.
 "I did not know what I was doing," she said; "I did not need the money, and if you gave me an order I have lost it."
 This is mentioned as another indication of her mental failing, for she was in need of no money, her husband and herself both being in comfortable circumstances.
 Mrs. Chapman was born in England, and made her first appearance in this city in 1846. She was married to Mr. Chapman, the well-known comedian in 1858, being at that time the widow of Josh Slisbie, also a famous comedian of the old time.
 —[Philadelphia Times.]
 —The conjuring materials taken from a Georgia negro consisted of goose quills filled with broken needles, a vial of iron rust, the feathers of various birds, and a snake skin. The negroes of his neighborhood had long believed in and feared his power of working mischief with charms.

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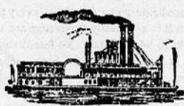
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