



A DOUBLE SKIRT.

and dark blue velvet, are the prettiest combinations I have seen this year.

The effect of the new double skirt is seen in our illustration, which is made of striped taffetas, the silk which is to take the place of foulards. This gown has a saddle-shaped

yoke of lace at the neck, which has lines of black velvet at the edges. It will be noticed that the sleeves where they fall over the hands are pointed, and at the top, below the puffs, are trimmed with bands of velvet.

There is not much change in the shape of skirts made of washing materials; and the white linen collars will be used as much as ever. The tie bows are much smaller however. There are quite as many blouses as ever, and some of the prettiest of them are made of lace, in the same style as the French one illustrated in a recent number. The only change is that, in some cases, while the blouse itself is made of lace, the sleeves may match the gown. A striped black and white silk was made in this manner, and the effect was excellent. This idea would be a very good one to apply to the re-making of one of last year's gowns, where the bodice was worn out.

If we any of us thought that capes were going out of fashion, we must have discovered our mistake before this; for they seem to be as much worn as ever. Our illustration gives two of the new ones; the first being of velvet with an *appliqué* of white and black *passementerie*. It is lined with white satin. The other cape is of drab cloth, and forms a pretty spring wrap, which is light enough to be useful during the summer, when everyone needs a smart little one of the sort. Perhaps the prettiest thing just at present is the little

blue cloth coat with rather a short basque, braided in black, with a *Medicis* collar, and rather wide lapels lined with white satin, and covered with *guipure* lace. These little jackets are worn with any coloured skirt, and are made by the best West End tailors.

Blue is a favourite colour, but they are worn in white, fawn, and greys. There are plenty of black capes trimmed with *chiffon* frills and ruffles, and some of these are pointed at back and front, and have a double ruffle.

The hat of the most recent shape is rather like an umbrella in style, and droops like the old mushroom shape; but the *toque* seems to be quite the most popular thing, as it is so universally becoming to people of all ages. They are also very easy to make, and so are acceptable to those who manufacture their headgear at home. One is sorry to see that the wings and feathers of the poor little birds are more used than ever they were, in spite of all appeals to the kind-hearted to spare them. I have seen hats with, at least, half-a-dozen wings to decorate them, and on some of the French hats entire birds are placed. The *rosette* bow, and the full *choux* (or cabbage) as the French call it, are the two popular bows for hats; and the use of the silk *chiffon* seems to supersede flowers at present. I am told that the popular flower for this summer will be the rose, and that roses of every shade of pink and red will be worn on one hat. The newest hats on which violets are used, have them arranged in bunches, and the leaves are placed regularly round just like the bunches sold in the streets. They seem rather formal, perhaps, but look very well, and form a pleasant change.

Very wide sashes are worn on many of the new dresses, for day wear, as well as for the evening. The ends are often handsomely embroidered and ruffled; and there are some handsome wide lace ones on the more expensive gowns. Scarves of lace *chiffon* and silk are used, tied with a large bow in front, and we are promised a revival of the old-fashioned shoulder scarf, as worn in the early Victorian times.

A great deal of jewellery is worn; chains of all kinds, with or without the everlasting heart. Bracelets with all sorts of things hanging from them. Charms, seals, coins, and lockets jingling together as the wearers move their hands, are universally worn, and more rings grace the fingers than I have seen for some years past.

I suppose my readers have heard much of the rather heated discussion, which has been going on in the papers, about the prevalence of smoking among women and girls, and many good people have been much distressed by the idea of its being a universal fashion. But I have not found it so personally; and I do not feel obliged to put smoking into my chronicle of the last fashions. I do not find that the best class of women smoke; and, indeed, I have only seen one or two do it; and those appeared much more in fun than earnest. I do not think that Englishwomen will adopt the habit at all, and I am sure that all fears of it are quite groundless. It is not a nice habit, to say the least of it; and most women consider it rather fast, and quite unfit for a gentlewoman to adopt.

VARIETIES.

CHARACTER READ IN THE EYES.—Restless eyes, says a writer on physiognomy, denote a deceitful, designing disposition; greenish eyes mean falsehood, malice, and a love of scandal; blue eyes tell of a tendency to coquetry; black eyes mean a lively, passionate, and sometimes deceitful character; eyes with a yellowish bloodshot white usually betoken strong passions and hot temper; grey eyes mean dignity and intelligence; and brown eyes a tender, true, kind and happy nature.

SELF-CONFIDENCE.—There are a good number of men and women who always feel certain they could do anything they have never tried to.

UNDER GOOD GUIDANCE.—Nothing in the world is more pleasing than a mind under the guidance of reason and conscience.

MELTING AWAY.—Riches and honour acquired by unrighteousness are as a floating cloud.

BE THANKFUL.—"We can be thankful to a friend for a few acres or a little money; and yet, for the freedom and command of the whole earth, and for the great benefits of our being, our life, health and reason, we look upon ourselves as under no obligation."—*Seneca*.

WHO HAS THE GREATEST COMMAND OF LANGUAGE?—The girl who has the greatest command of language is she who can say "yes" and "no" at the right time.