

In common with all our colleagues of the press, we have to express our regret on the retirement of Mr. George Tolley from the editorial management of the *Star*. Mr. Tolley is thoroughly acquainted with all the intricacies of journalism, and his successful direction of our evening contemporary, during the term of nine years from its inception, is the best tribute to his ability and the fittest proof of his professional worth. Mr. Tolley retires to the country for several weeks, but we express a general feeling when we state that all his friends hope for his return among us. A few days before his departure he was entertained at a public dinner by a number of his friends. By some unaccountable mistake, however, a still larger number were not apprised of the fact, and the representatives of the press generally were thus unable to avail themselves of the occasion to do him honor. Still, in all the good wishes expressed on that occasion the absentees fully concur, and Mr. Tolley will please take note of the fact.

### THE PARISIAN FASHIONS.

The season has come round in Paris which is called "la saison des étrangers," and our promenades and theatres are filled with fresh faces, which, by their different types, are known to be English, American, and Spanish. This is emphatically the season of sales and bargains, and I should like to offer my readers a few words of advice on the subject of laying out their money to advantage. When you are in Paris you should look suspiciously on what our shopkeepers called "la haute nouveauté," for this is the name too often given either to conspicuous models of dresses, &c., made up to sell, but which no lady with the smallest pretension to taste or elegance would wear, or to models which have ceased to be the fashion, and which we call "des rossignols." Of course there are many houses where the inexperience of a purchaser is never abused, but unfortunately there are others who trade on the confidence of foreigners. I am led to these reflections by the apparition of a rich banker's wife from Madrid, who has just paid me a visit. It is true she is only twenty, and this is her first journey to Paris; but her toilette consisted of a Madras dress, dark blue and red, ornamented with a profusion of flame-coloured bows; a small round mantle of pale blue tricot, starred with white silk, and a large straw hat turned up on one side, with a tuft of flame-coloured roses, and ornamented on the other side with a long white feather. It would not have been polite to have informed my visitor that she looked ridiculous and a caricature, but such was the case; her dress was a complication of startling colours, made for a shop window; her mantle was a "rossignol," and her hat was a mad dream of some delirious milliner—all the result of rash shopping in Paris.

There is, however, a great allowance made for unhappy selections of colour this season, for never do I remember such original combinations as are now the fashion. They call for discernment on the dressmaker's part, because only an experienced eye can combine satisfactorily the strong contrasts and select the subtle varieties of shade now in vogue. In former letters I have indicated the popular colours. A dark blue linen dress can be trimmed with cherry red ribbons, and be worn with a hat ornamented with a garland of cherries and blue bows. Costumes of navy-blue ribbon are also trimmed with white braid, arranged to form trellis work, and also with Russian lace, having a red border.

New toilettes for seaside wear are now occupying the attention of our modistes, as the gay world of Paris is away to the sea, in order to repair the fatigues of the season. At the Maison Roger there are some new pilot jackets, made especially for the seashore, where the winds are ruder and the breeze fresher than inland. The material is thick navy-blue cloth, the form is demi-fitting, with large pockets, trimmed with white braid, and enormous white macarons placed in the centre of the pockets. Macarons to match, with a white tassel issuing from the centre of each, ornament the sides of the jacket; the sleeves and back are likewise trimmed in the same manner; sometimes lozenges or squares of white braid replace these macarons. For casino and afternoon wear there are new polonaises made of alternate bands of white muslin and crêpe de Chine, either pink, mauve, blue, or green. The muslin bands are embroidered with very fine and silky wool (also a novelty) of the same colour as the crêpe de Chine, with which they are to be combined. The crêpe de Chine bands are embroidered with white silk to match the muslin. When the crêpe bands are coral-pink the polonaise is worn over a spinach or cooked sorrel-green skirt, as this combination of colour is still most fashionable. Another curious colour is jade green; but this is usually trimmed with embroidery of a still lighter shade.

Toilettes of two colours are also in vogue, and they offer an inexhaustible mine of ingenious combination. A style in high favour is to open the polonaise in front and at the back over a dress of a different colour, invariably made plain, while the material of the polonaise is woven with stripes, and brocaded in thick and open-worked designs. Bronze and turquoise-blue form the prettiest combination of colours for this style, although golden-yellow with violet, and pale pink with spinach-green are newer. Pippings take a leading place in fashions just now; they are lavishly used on dresses, trimming all the outlines, and when the toilette

is very elegant, the pipings are double, each of a different colour. For example, a prune dress would be trimmed with double pipings; one of mandarin, one of tilleul, &c.

For seaside wear and travelling there are some new collars and cuffs made of twilled éternel foulard, embroidered with bright coloured wools, such as blue and red, brown and yellow, green and pink. The form of the collar is the sailor, and it is edged with white lace, which is mixed with one of the colours used in the embroidery. For a dressy toilette at the seaside Mme. Roger has introduced a novelty in the form of a large coat à la Française, which is to be worn over a muslin skirt. It is made of plain double foulard; the front forms a very large waistcoat, on which are placed bands of Venetian guipure, and the coat fastens with white satin bows; the large pockets are trimmed with lace, likewise the edge of the coat, which is only half-fitting at the back. The brown Russian lace, with colour introduced, is sometimes used instead of Venetian guipure.

I will describe two seaside dresses, one for day and one for evening wear, just completed for a noted *élégante*. The first consisted of a moss-green silk skirt, covered with double barège (a soft, silky, strong material), which was plaited from the waist to the feet, the silk skirt being edged with a narrow vandyked border of plain blue and dark green embroidery. Four bands of éternel foulard commenced at the waist and descended the skirt; they were vandyked at both edges, and entirely covered with a mixture of green and blue chenille embroidery. The bodice was a blouse, plaited all over, with the exception of the side pieces; a waistband of pale blue silk, and a large sailor collar and deep cuffs, embroidered all over, completed the dress. This make, which is plaited all over, is one of the successes of the season.

The Casino toilette was composed of orange and straw-coloured foulard; the orange skirt was trimmed with three plaitings, the centre one being orange, the Louis XIV. over-skirt was straw-coloured, and was ornamented with gros grain bows, a mixture of orange and turquoise blue; the front was plaited, and the centre trimmed with two flat rows of wide Valenciennes lace, tied with orange and blue butterfly bows. Orange bodice, with straw waistcoat covered with crêpe lisse, and fastened with orange and turquoise bows. The bodice was square, and the opening filled with Valenciennes lace; demi-long sleeves, with crêpe lisse and Valenciennes ruffles, and looped up with orange and blue bows.

I paid a flying visit to Dieppe a few days ago. It is the same gay town it has ever been since the Duchess de Berri frequented it; and it remains the popular bathing place for the French aristocracy.

The English style of costume is affected for early morning wear—Cheviot cloth, ornamented with large buttons and belts. There appeared to be quite a *furor* for belts, leather belts, Russian belts of gold and silver braid, and steel belts with silver nails. Belts, with Spanish buckles of damascened metal, were also to be seen. The favourite shoes are Russian leather of light colour, and are worn with checked gaiters. Woollen costumes in tiny checks, such as black and white, brown and white, blue and white, and sometimes red and white, are extremely popular. They are trimmed with a profusion of bows—often as many as eleven—of narrow worsted braid, or with one row of exceedingly wide braid; the narrow variety is generally dark, the wide is white. The hats for early morning are bell-shaped, and are crowned at the top with a sort of mushroom of velvet the same colour as the toilette, with two Spanish silk balls of some bright colour, such as red or yellow. Others have large coloured gauze veils, which are twisted as a scarf, falling over the face and fastening under the chin. Feathers are not worn in the morning, but at the Casino the fashionable Leghorn bonnet, with long white ostrich plume, is to be seen.

The favourite bathing dresses are navy blue flannel, trimmed with white, red, or blue braid; gray flannel suits are trimmed with rows of white cotton tape stitched on flatly, and have large gutta percha buttons; some have chain stitching, worked by machine in braiding patterns on the yoke, cuffs, and belt—pale blue, white, or scarlet stitching is effective on dark blue. The white flannel costumes have sailor collar, cuffs, and belt of bright blue flannel; but the most costly bathing suits have woollen braids laid on in the Breton style. Bathing cloaks, for wearing when coming out of the water, are made of white Turkish towelling, and trimmed with red or blue braid; bathing shoes are made of sailcloth.

Among novel items may be classed the new fringes for trimming black and cream grenadine dresses; they are made of natural oats strung on chenille. Feather fringes have netted headings in trellis patterns, with marabout feathers hanging below.

Before quitting Paris many of the residents have visited the more noted among our fancy-work shops, so as to lay in a store of ornamental work for their sojourn at the seaside during the long days of summer. The Madras work, for covering cushions, &c., is new. The foundation is a cotton handkerchief printed in bright colours—in fact, the Madras which West Indian women wind round their heads as turbans. In the centre of the squares which form the pattern a single flower is embroidered, and the lines dividing the squares show rows of fancy stitches in many-coloured silks. This Madras work is novel, and appropriate for decorating the furni-

ture of country houses, but it is original rather than pretty.

Coutille—a grey and white twilled cotton of firm quality and of which fine stays are sometimes made—is the new material for screens, cushions, chairs, &c., that are ornamented with embroidery and appliqué; the prettiest screens have a stork in the centre, and a black velvet bordering all round; some of the appliques are of the new repped cretonnes, worked with point Russe and leather stitch. Another new material for fancy work is Turkish towelling of fine quality; it is decorated with appliqué harlequins, griffins, and dragons, cut out of grey, blue, scarlet, gold, and black cloths, and embroidered with long Russe stitches and sprays of fancy stitches. Some of the designs for chairs are Egyptian heads, lions rampant, stocks of gay colours, bees, and butterflies.

For tricot and knitted shawls and hoods, Shetland wools and Shetland floss are used in preference to Zephyr wools; they are light and firm, and do not tumble so easily. Silk purses are in use again, and ladies are knitting them with dark shaded silk and beads. Holbein work is now done on a new canvas that shows alternate squares of honeycomb patterns with the plainer canvas; the Holbein work is done in darning stitches, that make it alike on both sides. The new canvas, embroidered in this manner, is used for antimacassars, dressing-table covers, &c. There is another novelty in canvas, called the Ida, which has a star woven into the pattern. But little cross-stitch or Berlin work is now to be seen; when it is used the designs are in the fade colours of Gobelins tapestry.

ELIANE DE MARSAN.

### BRELOQUES POUR DAMES.

MRS. PARTINGTON says one is obliged to walk circumspectively these slippery times.

MANY young men would pay very little regard to the church bells but for the thought of the church belles.

THE old historical oak under which it is said Wesley preached his first sermon in America is still standing at Frederica, Ga.

IN Paris there has been opened a new restaurant at whose door stands a physician. He examines into your health and prescribes your dinner.

CLEVELAND young women write comments on the margins of the library novels they read. One emotional creature writes: "The pangs of love are grate I have been there my self."

SOME one attending a fashionable marriage stated that he beheld, when the bridegroom knelt down, fifteen shillings and sixpence marked in plain figures on the soles. It was a very gorgeous wedding.

ANOTHER doctress, Mlle. Anna Dahms, has passed a brilliant examination before the Paris Faculté de Médecine. She was received by unanimous vote, and was, moreover, complimented by the president.

MISS ROSE: "Goodness! the fire is out. I thought it was very cold." LOVER: "Shall I get my overcoat and put it on you?" MISS ROSE: "Oh, no; but (glancing at the clock) hadn't you better put it on yourself?"

A FASHIONABLE young man lately presented his sweetheart with a string of pearls. As she hung them jocosely around her neck, a cloud came over her brow, and she cried: "Beloved, do not pearls betoken tears?" "Nary tear," was the response; "them's imitation."

"I DIDN'T at all expect company to-day," said a lady to her visitor, with a not very pleasant look; "but I hope you will make yourselves at home." "Yes, indeed," replied one of them, starting off, "I will make myself at home as quick as possible."

NEIGHBORLY.—"Can't stop a minute; baby's crying; but I just ran over to tell you that Mrs. Jones' husband came home a moment ago just as tight as he could be. Only think! Must go—knew you were not at the window to see him get home. Awful! Good-bye, love."

THE latest thing in dolls is a young lady of tinted wax, who, when wound up and given a high chair at the table, reaches out her arms, seizes a piece of bread and slowly puts it in her mouth; when she has done this a number of times, it is necessary to open her back, remove the food, and wind her up again.

If thy wife be small, bend down to her and speak to her; do nothing without her advice. Everything in life can be replaced; the wife of early days is irreplaceable. An honourable man honours his wife; a contemptible one despises her. The loss of a first wife is like the loss of a man's sanctuary in his lifetime.

"MR. TOMKINS," said the young lady who had been showing off her wit at the expense of a dangle, "you remind me of a barometer that is filled with nothing in the upper story."—"Divine Julia," meekly replied the adorer, "in thanking you for that compliment, let me remind you that you occupy my upper story."

At a brilliant wedding, the other day, the pew-opener showed some very worthy but socially obscure people into pews. As soon as the clerk discovered it, he hastened to the pew-opener, and exclaimed, "Did you give those common people that pew?" "Yes." "What on earth did you do that for? Did you not know that they were only free-seat trash?"

A WOULD-BE swell, wishing for an excuse to speak to a beautiful woman in the street, with whom he was unacquainted, drew his nice white cambric handkerchief from his pocket as he approached her, and inquired if she hadn't dropped it. She glanced at the handkerchief, nodded assent, thanked him, and marched on, leaving the exquisite to be laughed at by his companions.

THEY were walking arm in arm up Middle street, last evening, and just ahead of them was a woman in a new Princesse dress. The setting sun was gilding the western heaven, and throwing a beautiful crimson glow over all the earth. He said, in a subdued tone: "Isn't it lovely?" "Well, I don't know," was the reply of his fair companion; "I don't think the trimming matches very well, and it doesn't fit her for anything." He shuddered.

Mrs. Golightly (fishing for a compliment): "Ah! Mr. McJosephs, beauty is the most precious of all gifts for a woman! I'd sooner possess beauty than anything in the world!" Mr. McJosephs (under the impression that he is making himself very agreeable): "I'm sure, Mrs. Golightly, that any regret you may possibly feel on that score must be amply compensated for by—or—the consciousness of your moral worth, you know, and of your various mental accomplishments."

"Oh, dear," said she, sweeping away with her broom, "what shall I do? Here it is eleven o'clock and I haven't this room swept, the beds are not made, and the breakfast dishes are yet to be washed. Oh, dear, was ever woman so much pressed for time as I am!" Then she suddenly stopped, leaned on her broom, and listened for a half hour trying to catch the points of a quarrel which was going on between a married couple in the next door house. The study of feminine character is a hard one.

### VARIETIES.

PROFITS OF THEATRES.—The stage, like the pulpit, rarely pays, in the business sense. The science of profitable management is yet to be discovered. It is noted that the only London theatres that realize profits for their managers are those which run single pieces for a long time. Hence the tendency there, as in New York, to quit the old practice of changing the play every night or week, and to give attention exclusively to "hits" which may run a hundred or more nights. It will surprise some who imagine the theatrical business to be a very profitable one, to learn that "Drury Lane" has never prospered as a commercial speculation for the last seventy years.

THE PRIME MINISTER IN A NEW ROLE.—A very unusual incident occurred recently in the House of Lords. Earl Beauchamp brought down with him his eldest son, a little fellow five years of age, who, unfortunately, is motherless, and seated him on the steps of the throne. The Earl of Beauchamp shortly afterwards entered, and took his seat on the Government benches. Presently his eye caught the little stranger, who was now gazing round the House in wonderment, and anon scanning the Lord Chancellor and his wig. A smile broke over the Prime Minister's careworn features; and, rising from his seat, he walked to the steps of the throne, and reclined by the side of the youthful lord, with whom he at once struck up an acquaintance, chucking him under the chin, and calling him, no doubt, a fine fellow. The strange and touching spectacle of a Prime Minister unbending in this manner speedily attracted a group of peers to whom, as well as to Lord Beauchamp, the little stranger was for a time an object of interest.

TREATMENT OF ENGRAVINGS.—Every one who possesses engravings which are neither framed nor bound in volumes, is probably aware how dangerous it is to show them to any but a very few exceptionally careful people. One of the most eminent engravers of the English school had a fine collection of proofs which he hardly dared to show to his acquaintances, and he used to say that he very seldom met with any one who could or would hold a print so as not to injure the paper in some degree. What people generally do when they get hold of a print is to break the paper either by taking it with one hand only, on one side, when the weight of the paper is enough to cause a break, or else by seizing it in such a way as to produce a hollow about the thumb, the edges of the hollow being fractures in the substance of the paper. The proper way to hold a print is to take it with both hands, and the thumb and forefinger of each hand, placing them at half the height of the paper. In this way the paper is so held that its weight will not crease itself, and it is almost impossible to crease paper with the thumb and forefinger only.

### LITERARY.

As an illustration of the truism that good writers are seldom fluent speakers, it may be remarked that Victor Hugo never learned the art of thinking upon his feet, and had to prepare his Parliamentary efforts beforehand, and to read them from manuscript. In this connection the Paris *Figaro* relates this anecdote: The time was after 1848, and one day M. Victor Hugo, being in the tribune, read a manuscript on which had been noted at a certain passage (at which he supposed a storm of interruption would take place) the following words: "Ah! you interrupt me!" But, on the contrary, not a member said a word. The orator paused, and repeated in his most sonorous voice, "Ah! you interrupt me!" M. Dupin, who presided, leaned a little toward him and said to him in a tone to be heard both by the Deputies and the public: "Not at all! not the least in the world! Do you not see that they are all slumbering?"