

The young woman's companion in all her social relations, embracing practical instructions in plain and ornamental needlework, letter writing, sick room management, dress and clothing, house furnishing, gardening, etiquette, and every other variety of household economy in the nursery, kitchen, and parlour with copious notes of the months, complete history of domestic manufactures, moral and religious readings in prose and poetry and four hundred golden rules of life.

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London : Ward and Lock, 1863.

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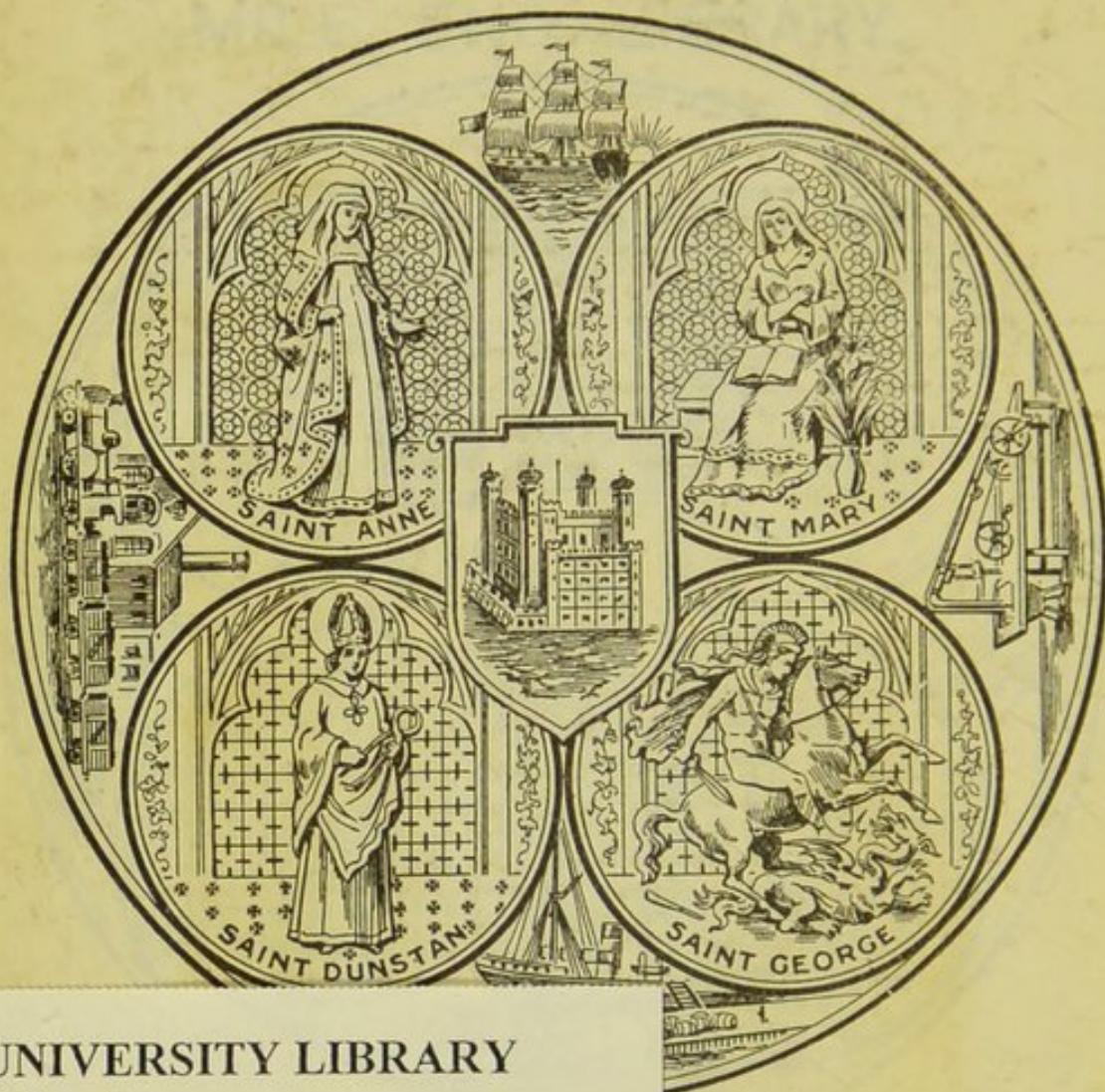


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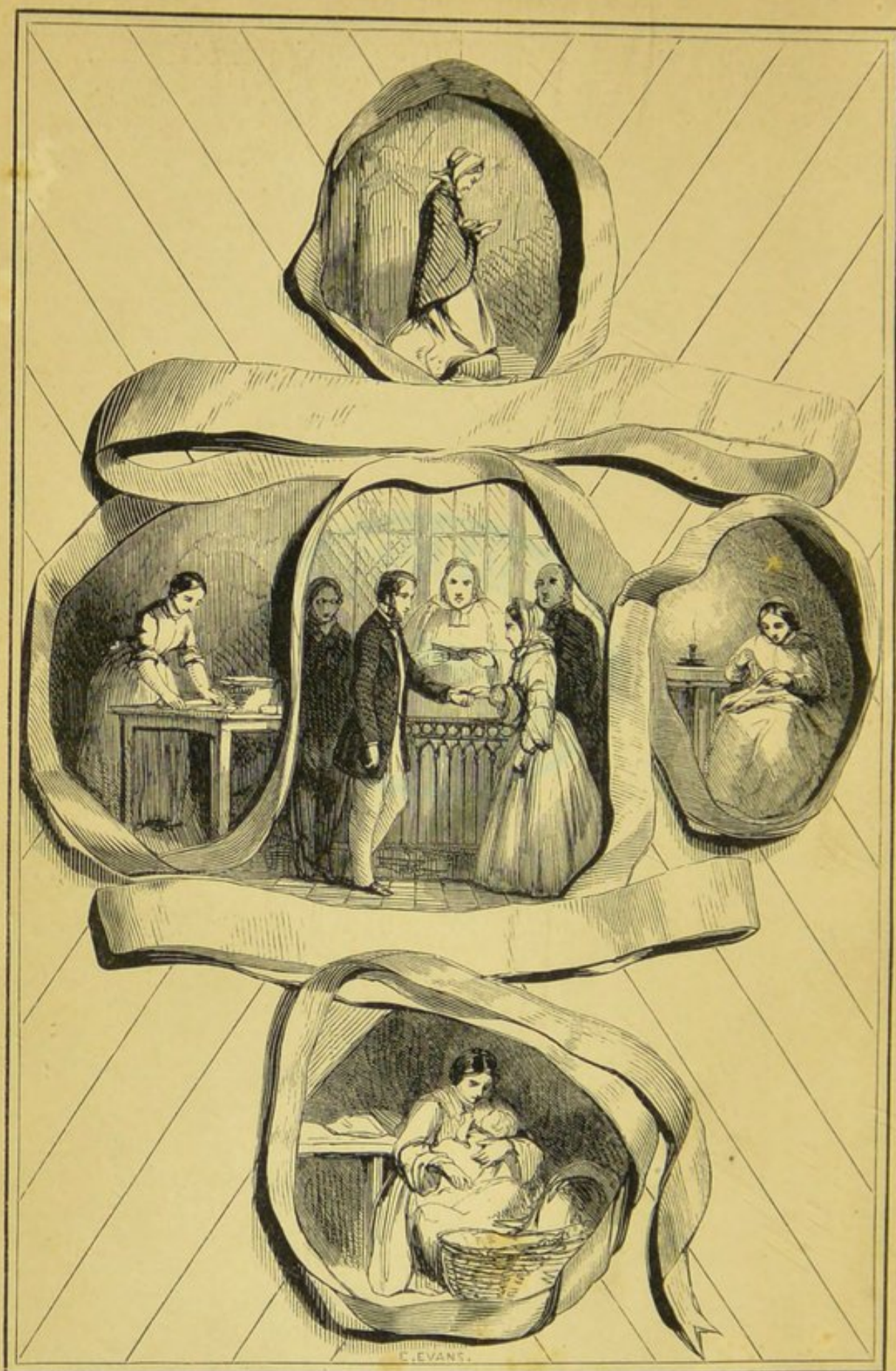
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THE
YOUNG WOMAN'S COMPANION

IN ALL HER
SOCIAL RELATIONS

EMBRACING
PRACTICAL INSTRUCTIONS IN

PLAIN AND ORNAMENTAL NEEDLEWORK, LETTER WRITING, SICK ROOM
MANAGEMENT, DRESS AND CLOTHING, HOUSE FURNISHING,
GARDENING, ETIQUETTE, AND EVERY
OTHER VARIETY OF

Household Economy

IN
THE NURSERY, KITCHEN, AND PARLOUR

WITH

COPIOUS NOTES OF THE MONTHS, COMPLETE HISTORY OF DOMESTIC
MANUFACTURES, MORAL AND RELIGIOUS READINGS
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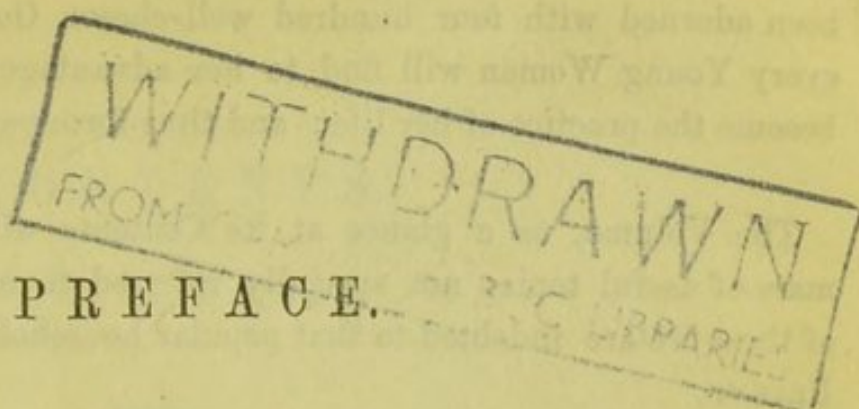
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PREFACE.

It has been the earnest desire of the Compiler of this Volume to be the "Young Woman's Companion," in the study and acquirement of subjects which cannot too seriously occupy her attention.

Her duties in the Sick Room, the Nursery, the Parlour, and the Kitchen, have been set forth in the simplest manner, and no Young Woman, who is in earnest to acquit herself worthily through life, can fail to find in this Volume a valuable "Companion," in any of these domestic departments.

That most indispensable feminine employment in every position of life in which the Young Woman can be placed—NEEDLEWORK—is herein set forth in all its varieties, precedence being giving to the plain and useful portions of the art.

Nor has the Young Woman's Leisure Hour been forgotten. Here she may learn how to pursue the refining occupation of Gardening; here she will find delightful Prose and Poetic Readings from the most esteemed Moral and Religious Writers; here she may profit by Lessons in Letter-writing, with the best examples; and here she may acquire Etiquette, and the proprieties of Speech and Manners. A Housekeeper's Notes for each Month in the Year, interesting histories of our Domestic Manufactures, and complete Guide to House Furnishing (a happiness which Young Women are, sooner or later, called upon to undertake), are also features in this Volume.

Good and useful things cannot be too often repeated, our Volume has been adorned with four hundred well-chosen Golden Rules of Life which every Young Woman will find to her advantage to dwell upon, until they become the practice of her life; and thus form part of her Daily Routine.

The Volume, as a glance at its Contents will show, contains a great mass of useful topics not specially referred to in this Preface. For most of these we are indebted to that popular household favourite—THE FAMILY FRIEND.

We also beg to express our acknowledgments to "The Practical Housewife," a very valuable Collection of useful Receipts published by Messrs. Houlston and Wright, of Paternoster Row.

Let us observe, in conclusion, that as the Volume is intended to form a Gift Book to Young Women, however circumstanced in life, the most scrupulous care has been bestowed upon it to render it pure in tone, and healthy in object, as well as useful in purpose.

C O N T E N T S.

| | PAGE | | PAGE |
|--|------|--|------|
| A Box of Lueifers | 326 | Bottles and Decanter Cleaning, Drying, Corking, and Stoppering. | 80 |
| Accounts, Model for Keeping | 14 | Boxes and Parcels, to Tie up Neatly and Securely | 9 |
| Acidulous Condiments | 111 | Breakfast and Tea Things, Washing up | 11 |
| Active Women | 364 | Budding and Grafting | 345 |
| Affection | 104 | Butter Condiment | 111 |
| Affection, the True value of | 302 | Butter Cups and Daisies | 48 |
| A Good Wife | 325 | Butterfly Vivarium | 286 |
| Almonds, Bitter | 111 | Calcelaria, the | 366 |
| Alphabet, How to Teach the | 262 | | |
| A Marriage of Convenience | 7 | Carpeted Room, How to Sweep | 71 |
| A Mother's Warning to her Daughter | 323 | Carpets, Manufacture of. | 348 |
| Angry Words | 75 | Chain-Stitch | 179 |
| Apartment, to Purify the Air of an | 271 | Charity, the Pleasures of | 201 |
| Apothecaries' Weights and Measures | 15 | Chenilles | 194 |
| April, Housekeeper's Notes for the Month of. | 105 | Children | 246 |
| Arrangements of the Hair | 151 | Chinese Primrose, Cultivation of. | 109 |
| Arrowroot | 65 | Cineraria, (The) to Cultivate | 72 |
| ——— Milk | 138 | Cinnamon | 338 |
| ——— Pudding | 138 | Cloth Work, Instructions in | 191 |
| Art of Dress | 73 | Coal, Steam | 164 |
| August, Housekeeper's Notes for the Month of. | 232 | —— Cannel or Gas | 164 |
| Auricula, Cultivation of the | 94 | —— Bituminous | 164 |
| | | —— Anthracite | 164 |
| Bad Temper | 311 | —— How to Economise | 164 |
| Bandages | 172 | —— Different Kinds of | 164 |
| Barbault, Mrs. Anna Letitia | 168 | Coffee | 112 |
| Bead-Work, Some Instructions and Re- marks on | 358 | Coffee, a Good Cup of | 263 |
| Beautiful Hands | 231 | Cold Cream. | 20 |
| Beds and Bedrooms | 202 | Cold Feet | 227 |
| Beef Broth | 138 | Condiments or Seasoning Agents | 111 |
| Berlin Wool | 193 | Content and Discontent | 22 |
| Birds, Habits of, Explained | 46 | Cookery for Children | 334 |
| Bitter Almonds. | 111 | Cookery for Invalids | 138 |
| Blisters, and How to Apply them | 121 | Cosmetics | 20 |
| | | Cotton | 353 |

| | PAGE | | PAGE |
|---|------|---|------|
| Courtesy and Kindness | 307 | Fire Making | 29 |
| Crochet with Beads | 180 | Fire Making; Six Hints on the most Economical Method of | 164 |
| Daily Plan of Work for a Housemaid | 122 | Fireplace, How to Clean a | 285 |
| Daisies and Buttercups | 48 | Fireside, Comforts of the | 357 |
| Dairyman's Daughter, The Grave of | 322 | Flannel, Observations on | 36 |
| Decanters and Bottles, Cleaning, Drying, Corking and Stoppering | 80 | Flax and Linen | 239 |
| December, Housekeeper's Notes for the Month of | 344 | Flirtations, Innocent | 54 |
| Desk, Position of while Writing | 2 | Floor Cloth Manufacture | 367 |
| Domestic Servants, Education Among | 38 | Flowers, the Language of | 76 |
| Don't Run in Debt | 8 | Fry, Elizabeth, Memoir of | 124 |
| Double Chain Stitch | 179 | Garments, Old, Making the Best of | 147 |
| Double Crochet | 179 | Golden Threads | 23 |
| Double Wrappers | 89 | Gold Fish, their History and Treatment | 157 |
| Draperies, Curtains, and Blinds | 250 | Grace Aguilar, Memoir of | 210 |
| Dress, the Art of | 73 | Hair, to Dye Black | 21 |
| Dress Body, to Make it Fit Well | 166 | Hair Oil | 20 |
| Dress Body' to Cut Out | 167 | Hair, Pomatum for the | 20 |
| Dress of Female Servants | 90 | Hair and its Arrangement | 150 |
| Dress, Hints On | 166 | Hands, Proper Position of while Writing | 3 |
| Dress, How to Buy a | 166 | Handwriting, Regularity of | 3 |
| Dusting, General Directions for | 123 | Hannah More | 233 |
| Dyeing the Hair | 21 | Hemans, Felicia, Memoir of | 161 |
| Early Marriages Induced by Unreal Prosperity | 40 | Home, the Language of | 338 |
| Early Rising | 175 | Hoops | 91 |
| Earthenware, Porcelain, and Glass | 60 | Hops | 129 |
| Edible Border Flowers | 132 | Housemaid, Daily Plan of Work for a | 122 |
| Education of the Female Character | 312 | How to get the Maids Up Early | 98 |
| Elder Flower Water | 21 | How to Furnish | 17 |
| Families, Twelve Golden Maxims for | 274 | How to Toast Well | 266 |
| Families, Truthfulness in | 163 | Infant's Band | 38 |
| Fancy Needlework, Elementary Instructions in | 179 | Infants, on the Food of | 219 |
| Fate, the Fiat of | 221 | Ink, the Best for Ordinary Use | 3 |
| Feather Ornaments | 365 | Innocent Flirtations | 54 |
| February, Housekeeper's Notes for the Month of | 32 | Invalids, Cookery for | 138 |
| Female Christian Names, Signification of | 203 | "I Wont be a Minute" | 296 |
| Female Friendship | 100 | January, Housekeeper's Notes for the Month of | 12 |
| Female Servants, Twelve Maxims for | 213 | Jealousy | 230 |
| Female Servants, Dress of | 90 | Jersey, Full-sized, with Long Sleeves, to Make | 37 |
| Finery, the Love of | 90 | June, Housekeeper's Notes for the Month of | 204 |
| Fire! Fire! or Much made out of Little | 237 | July, Housekeeper's Notes for the Month of | 217 |

| | PAGE | | PAGE |
|--|------|---------------------------------------|------|
| Kitchen, Garden, and Edible Border | | Never | 39 |
| Flowers | 132 | November, Housekeeper's Notes for the | |
| Knitting | 181 | Month of | 328 |
| Lace Manufacture | 208 | October, Housekeeper's Notes for the | |
| Lace Work, General Instructions in . . | 186 | Month of | 308 |
| Language of Flowers | 76 | Oily Condiments | 111 |
| Letitia Elizabeth Lander | 57 | Old Garments, Making the best of . . | 147 |
| Letter Writing, Practical Aids in . . | 1 | Old Tusser's Good and Bad Housewifery | 47 |
| Letter Writing, Rules for | 4 | Ornamental Grate Papers, to Make . . | 31 |
| Letter to a Friend on the Evil Conse- | | Pansy and its Culture | 41 |
| quences of a Love of Dress | 4 | Paper or Copybook, Method of Placing | |
| — from a Niece to her Aunt, offering | | while Writing | 2 |
| her Consolation on the Death of her | | Paper Flowers, Art of Making . . . | 321 |
| Uncle | 5 | Parakeets | 223 |
| — from a Mother to her Newly- | | Parcels and Boxes, to Tie Up Neatly | |
| Married Daughter, on Domestic Eco- | | and Securely | 9 |
| nomies | 5 | Parrots | 222 |
| — from a Young Woman, Accepting | | — to Teach and Train | 224 |
| an Offer of Marriage | 6 | — Food for | 223 |
| — on the Advantages of Simplicity, | | Patchwork | 225 |
| and Cultivating a Contented Spirit . | 7 | Passages from a Young Wife's Diary . | 68 |
| Little Things | 324 | Pen, Best Method of Holding | 3 |
| Live and Learn | 157 | Penholders | 3 |
| Long Treble Crochet | 179 | Pens | 3 |
| Long Square Crochet | 179 | Petticoat, a Warm | 38 |
| Lories | 223 | Picnic, a | 362 |
| Love and Duty | 336 | Pink, Directions to Make in Wood | |
| Macaws | 222 | Shavings | 351 |
| Maize | 132 | Pleasure at Home | 306 |
| March, Housekeeper's Notes for the | | Point Lace Work, General Instructions | |
| Month of | 92 | in | 185 |
| Masters and Servants; a Piece of Old | | Pomade | 21 |
| Fashioned Advice | 126 | Pomatum for the Hair | 20 |
| May, Housekeeper's Notes for the | | — White | 20 |
| Month of | 168 | Pomatums, Colouring and Scenting . | 20 |
| Medical Symbols and Characters . . | 15 | Poor and Rich | 50 |
| Milk of Roses, to Cool the Skin of the | | Position, the Best for Writing . . . | 2 |
| Face | 20 | Pottery and Porcelain | 276 |
| Music, its Origin and History . . . | 127 | Potatoes, a Chapter on | 107 |
| Muslin, Embroidery on, Instructions | | — New, to Boil | 107 |
| for | 191 | — in Butter | 107 |
| My Wife | 261 | — to Boil, a New Receipt . . . | 107 |
| Neatness, the Habit of | 90 | — to Roast or Bake | 108 |
| Needle Manufacture | 272 | — Scooped (Entremets) or Se- | |
| Netting | 182 | cond Course Dish | 108 |
| Netting, Instructions in | 235 | — Fried | 108 |
| | | — Cold | 108 |

| | PAGE | | PAGE |
|---|------|---|------|
| Potatoes, Mashed | 108 | Tapioca | 67 |
| ——— Omelette | 108 | Tatling, General Instructions in . . . | 199 |
| Propriety of Speech | 8 | Tea, to Make a Good Cup of | 62 |
| Put Everything in its Right Place . . . | 330 | Tea and Breakfast Things, Washing up . | 11 |
| Quilted Wrappers | 89 | Tears, the Philosophy of | 310 |
| Ranunculus, the | 245 | Temper, Government of the | 275 |
| Religion | 91 | The Cloud's Silver Lining | 352 |
| Rich and Poor | 50 | The Fatherless | 301 |
| Roses, and their Culture | 176 | The First Baby | 58 |
| Sago | 67 | The Little Shroud | 57 |
| Saline Condiments | 111 | The Voice of Spring | 163 |
| Sarah Simpson, the Regrets of | 44 | The Widow's Mite | 58 |
| Scarf-skin, on Face and Hands, for removing | 21 | The Woman who had Nothing to Do . . | 297 |
| Scrubbing Floors, Hints on | 170 | There's Something for us all to Do . . | 79 |
| Second Wedding, the | 239 | Tongue, the Proper use of the | 149 |
| September, Housekeeper's Notes for the Month of | 265 | Toucans | 222 |
| Sewing Work, Introductory Remarks . . | 82 | Treatment of House Plants | 228 |
| Shirt-making, Hints on | 207 | Treble Crochet | 179 |
| Shoe Sole, inside | 38 | Truthfulness in Families | 163 |
| Short Double Crochet | 179 | Tulip, Cultivation of the | 214 |
| Short Treble Crochet | 179 | Under-waistcoats, Winter | 37 |
| Sincerity | 99 | Unstoppering Bottles and Decanters . . | 81 |
| Single Crochet | 179 | Usefulness | 270 |
| Sisters-in-Law, Influence of | 26 | Ventilation | 110 |
| Skin, to dye Olive | 21 | Wallflowers, to Cultivate | 24 |
| ——, Tanned, to Clear | 21 | Washing of Woollen Articles | 30 |
| Slip Stitch | 179 | Washing, Practical Hints about | 153 |
| Soups, a few Words on | 171 | Weights and Measures, Apothecaries' . | 15 |
| Speak no Ill | 156 | Wife, the Good | 206 |
| Square Crochet | 179 | Wife, Important Requisites in a . . . | 337 |
| Starch | 65 | Winter Garments, Instructions for Knitting | 37 |
| Stays, a few Hints on | 200 | Winter Clothing | 33 |
| Steel and Cutlery, Manufacture of . . . | 289 | Woman's Mission | 206 |
| Stereoscope, the | 48 | Woman's Worth | 139 |
| Stoppering Bottles and Decanters . . . | 81 | Wool and Woollen Manufactures . . . | 313 |
| Summer in the Woods | 304 | Woollen Articles, <i>Washing of</i> | 30 |
| Success alone Seen | 57 | Wools | 194 |
| Sugar, its History and Manufacture . . | 141 | Young Wife's Secret, the | 56 |
| Tables of Maid Servants' Dress Con- sistent with wages | 91 | Young Woman's Commonplace Book, the | 370 |
| Tapestry Work, General Instructions in . | 191 | Young Woman's Sick-room Companion, the | 360 |
| Tambour Work, Instructions in | 193 | | |

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THE
YOUNG WOMAN'S COMPANION
IN ALL HER SOCIAL RELATIONS.



PRACTICAL AIDS IN LETTER-WRITING.

LETTER-WRITING is a thing which is absolutely necessary in every-day life, besides being a most agreeable pursuit. All young women ought to cultivate it; for who has not, at some period during life, to write a letter? It is an actual improvement, for it brings new thoughts and ideas into our minds. What pleasures should we be deprived of were it not for letter-writing. With what delight do we sit down to write to absent friends, "though lost to sight, to memory dear," and say to them, through the medium of the pen, what we should wish to say could we see them.

In one respect writing may be said to be

more important than conversation, inasmuch as words *spoken* merely fall on the ear; but expressions committed to paper meet the eye, and are more lastingly impressed on the memory. After transmitting a letter to post it is no longer our own, we have no further control over it, and cannot tell by whom it may be read. We may have intended it to be seen only by the person to whom it is addressed, and whose affection or friendship would overlook any discrepancies; but chance or accident may cause it to be subjected to the criticism of those who are not so lenient to our faults, and there it stands—if badly composed or ill-

BEWARE OF WICKED THOUGHTS.

written—an indisputable witness to our ignorance or inattention.

No accomplishment is more necessary, or of greater benefit to one's self and others, than the cultivation of epistolary correspondence. Many friendships that might have lasted through life have been dissolved from neglect of it—many advantages lost, and many means of usefulness put out of reach.

Letter-writing ought to be made an important part of education, for it agreeably sharpens the youthful intellect, fosters habits of observation and reflection, and improves the address generally, which but for this might be suffered to languish or die.

Epistolary composition induces a habit of reflection; it beneficially exercises the mental faculties, affords opportunity for the freer expression of our feelings, and forms a link in the chain of affection which binds heart to heart.

Dearly prized is the welcome letter to that pensive-looking girl who is earnestly perusing some letters; more valued are they, by her, than priceless jewels. What affection is breathed in their language; it flowed from a fond parent's heart, but the hand that penned it is in the cold grave, and hushed for ever is the writer's voice; nay, in those letters, "he being dead yet speaketh," and day by day will yet bear witness to the salutary influence they exert over her thoughts and actions.

We are now led to notice the benefit to *ourselves* which arises from this pleasing employment. The proposition is so obvious that it needs no argument of ours to elucidate it. Examples in illustration are met with on every hand. It is something ludicrous to see a person sit down to compose a letter, who, after carefully registering the usual exordium, "Dear Friend," or "Dear Mother," as the case may be, stares vacantly around on the walls and furniture, as if expecting that they "contain a folio volume" of the ideas which she is vainly trying to develop into intelligible language. Such a case as this, I say, is not only ludicrous, but pitiable; yet who can say that it is uncommon? Alas! experience tells us that it is no solitary or imaginary instance. Such cases are the result of the *neglect* of a due cultivation of epistolary composition.

Do not imagine, dear reader, that we class you with the foregoing example; but still, if you have not attained the *ne plus ultra* of literary excellence (and who has?) there is room for practice and progress. A habit of writing down one's thoughts is a great

help to the acquisition of learning. To digest and systematise the knowledge we acquire, and to criticise and comment on what we read, is one of the very best modes of study.

The following practical hints will be found useful to those persons who, from long habit, have fixed their handwriting, but who, nevertheless, are desirous of correcting its faults, so far as they are able, without going through a complete course of training, for which they may not have either the inclination or time:—

METHOD OF PLACING THE PAPER OR COPY-BOOK.—The paper or book should be square with the desk or table; that is, the bottom of the paper should be placed parallel with the front edge of the desk or table.

THE DESK should be sloped in that degree most convenient to the writer's height and sight. It will be impossible to write well and fast if constrained.

POSITION.—Sit easily, fronting the desk or table. Turn the left side towards the desk, and the right a little way from it. Rest partly on the seat, and partly upon the left arm, which should rest on the desk or table, so as to leave the right arm perfectly free. The right arm will then rest on the edge of the desk, at about half-way between the wrist and the elbow. Sit nearly erect, but not perpendicular. Throw the shoulders back, but not in a constrained manner. Take care to depress and not to elevate them. Throw the chest easily forward. Some persons sit with one side to the desk; but this is apt to throw the weight of the body on to one arm, and thus prevent a free movement. The chest should never be allowed to press on or against the edge of the desk. An upright position is not only essential to freedom in writing, but of the greatest importance with respect to the writer's health; and neglect upon this point is frequently followed by chest disease. All the blood, in the course of its circulation, passes through the lungs, where it undergoes a change, not only essential to health, but also to life. Whenever their function, therefore, is interrupted by debility or disease, the blood is deteriorated, and the whole system suffers; in fact, the very citadel of life is sapped, and nothing but a restoration of these organs to their natural condition, will effect a return of general health. Indeed, the lungs are of so much importance in the animal economy, that the complete suspension of their office is followed by speedy dissolution.

DO NOT REMEMBER RESENTMENT UNALLOYED.

PENS.—Use good pens. Bad pens make bad writers, waste time, spoil paper, and irritate the temper. Therefore it is not economy to use bad pens because they are low in price. A bad pen will be a very dear one if, by spoiling your writing and irritating your temper, it should cause you to write a scrawl in careless language upon business of importance. As few hands are alike, the best plan to find which kind of pen best suits your hand and temperament is to purchase several kinds of pens, and to try each by writing the same words upon the kind of paper which you generally use.

THE PEN-HOLDER.—The above remarks also apply to the pen-holder, which should be suitable in thickness, weight, and length to the requirements of your hand. Be careful to see that the pen is tightly fastened on or in the holder, otherwise your writing will not be firm or even.

THE HANDS.—See that your hands are dry, or they will not readily pass over the paper, besides being liable to gather dust, which, adhering to the dampness, will soil the paper. The nails should not be too long, or they will interfere with freedom of movement; at the same time, they should not be too short.

INK.—Use good ink. It is very annoying to attempt to read a letter written with pale ink, especially if the letter be upon important business, and the reader is in an ill-lighted office; or, worse still, if it be a love-letter, and the reader, of course, all impatience. See that the inkstand be in the right place, neither so near to you as to be liable to be upset, nor so far off that you have to alter your position each time you require to dip your pen into it. Take at each dip ink sufficient to fill the pen, without danger of dropping any by a hasty movement. If you take too much ink at a dip, you run the risk of blotting your letter; while, if you do not take sufficient, your writing is apt to become unequal from frequent stopping.

METHOD OF HOLDING THE PEN.—There are various methods of holding the pen, slightly varying from each other, and some writing-masters give very particular directions, which are not in any degree important to acquiring a good style of handwriting; indeed, some of these directions tend to impart stiffness rather than freedom. Few persons having hands and fingers of precisely the same shape and size, there must be some variation in the manner of holding the pen, and each person soon finds

the method which is most easy. But there are two points of importance which should be attended to by all who study to write gracefully and rapidly:—

1. To place the pen square upon the paper; that is, in such a position that if the elevated end of the quill or pen-holder were let down flat upon the paper, it would then be parallel with the side of the sheet. This brings both the points of the pen equally upon the surface of the paper, otherwise the handwriting will be faulty, and the pen will wear away unequally, causing the writing to become still more faulty as you go on.

2. To hold the pen, without any grasp, lightly between the thumb and the fore and middle fingers; that is, just steadying, but not pinching the quill or holder. The pen should be held lightly on the side of the middle finger and of the thumb, near the nail of each, the fore finger being placed on the top, and the pen's point being about three-fourths of an inch from the end of the middle finger.

THE PERFECT USE OF THE PEN requires a combination of two distinct kinds of movement:—

1. The movement of the whole hand and arm, proceeding from the shoulder or elbow, and not requiring any use of the fingers; and,

2. The light, easy, and rapid use of the thumb and fingers, which are mainly employed in forming all the smaller elements, letters, or words.

The first movement is preliminary to the second, and great facility should be acquired in carrying the pen with readiness and precision to any part of the page. The hand and arm form a vehicle for the fingers and thumb, by which, mainly, the characters and words are formed, and the perfect combination of the two movements is indispensable. If you wish to write easily, gracefully, and for a length of time without fatigue, you must hold the pen lightly, without any grasp.

A PENCIL is cleaner and far better to commence to learn writing with than a pen, and the change to a pen is always accomplished with ease.

REGULARITY OF HANDWRITING.—Try to write the whole of what you are about to write equally well and even. Many persons of undisciplined habits of thought and uneven tempers begin evenly and well, but finish the writing carelessly, and often illegibly. Such writers often slope some lines much more than others, make the let-

DO NOT LOOK ON GAIN AND COVET IT.

ters of different sizes, and even give different forms to the same letter; for instance, using a straight *h* in one word and a looped *h* in another word,—not for facility of writing, as when a looped *d* is used, but from mere carelessness. Such persons should study to give more decision and carefulness to their minds, if they would have their handwriting to show the same qualities.

RULES FOR LETTER-WRITING.—Few persons can write a letter to please themselves, or to satisfy others. But the art is not difficult to acquire. It only needs practice and thought to become a ready writer, although it requires great talent to write letters of the highest order. Every one who is able to converse easily ought to be able, and, with practice, would be able, to write a good letter, for letters should be written conversations. Few persons are first-rate conversationists, but most persons of education can converse very much better than they can write. The reason is that they are more natural in speaking than in writing. They utter their thoughts freely in speech; but strive to write elegantly, and the consequence is, that they write artificially.

Begin your letter with the most important subject, and write all that you have to write upon it before you proceed to the next subject.

By paragraphing each subject, your letter will be better understood, and more easy to refer to. Each paragraph should be commenced at about an inch from the left edge of the paper as you face it.

Avoid using unmeaning or vulgar phrases, as “You know,” “You see,” “So you see,” &c. But do not strive to write “fine” language. Write good, strong, expressive English, such as you will find in Shakespeare and the best writers. Many persons affect grandiloquent language, ponderous, but poor. With them everything is *splendid*, *superb*, *delicious*, &c.

Capital letters are required for the first word of every sentence, answer to a question, example, quotation, and verse (line) of poetry; for every proper name, that is, the name of a person, place, &c., as Homer, Great Britain; for common nouns personified, as “Hail, holy Light!” for the pronoun *I* and interjection *O*; for the appellations of the Deity, as Almighty, Most High, &c.; for adjectives derived from the places and names of persons, as English, French, Shakespearian, &c.; and for abbreviations, as M.P.

It is impossible to give precise rules for

punctuation. The best authors differ materially in their practice. Good sense and consideration are more important than any mechanical rules. The best plan is to point in such a manner as to make the meaning clear, and to use too many points, rather than too few.

Remember that putting words upon paper is a very different affair from uttering the same words, inasmuch as words spoken may be forgotten, or their precise meaning disputed or denied; while a letter written remains indelible and unalterable. When you put your hand to an assertion or an opinion, it becomes your own, and you are held answerable for it. For these reasons, you ought to use great caution in writing, even to your dearest friend, anything you should afterwards hesitate to acknowledge. To request your correspondent to burn a letter is a plain confession that you have written something of which you are ashamed, or that you are afraid of its being known; and, perhaps, the very circumstance of the request being made will induce the receiver to preserve the letter.

You should not forget that it is possible for your dearest friend to become your bitterest enemy, and equally so for your bitterest enemy to wish to be reconciled to you. Therefore write with warm but not foolish confidence to the friend, and with dignity instead of haughtiness to your enemy.

Use good paper. See that it is clean. Fold your letter neatly. These apparent trifles should be attended to, as many persons judge of a writer's character and habits by the appearance of his letter.

Do not use a wafer to fasten a letter to a superior. Either use an adhesive envelope, or seal your letter. Fancy-coloured wax may be used by ladies.

Never send a letter to any one without affixing a postage-stamp on the right-hand corner. All letters now must be paid, or they will not be delivered. But if such were not the postal regulation, it would be an offence not to frank the postage of your correspondence.

As examples for study we submit a few of the beautiful letters contributed by ladies to the “Letter Writing Council” of the *Family Friend*, a Monthly Magazine of the highest excellence:—

I.—LETTER TO A FRIEND ON THE EVIL CONSEQUENCES OF A LOVE OF DRESS.

MY DEAR FRIEND,

I am sorry that you should be so distressed by the idea, that your little daughter already

BEWARE OF ERRORS OF THE MOUTH.

evinces a decided "love of dress," as it is usually termed. All the little wisdom that experience may have given me on the subject is heartily at your service, though I believe your own good sense will not have failed to point out to you all, and more than all, that I can observe on the subject; for, as is generally thought, our sex is more liable to the foible (I will not call it *sin*, though I fear it sometimes assumes such a force as to merit the name), than masculine natures; so you will be more alive to the evil and more quick to devise a remedy.

In the first place, dear madam, let me counsel you not to let my little godchild see that you attach any importance to the subject, further than is required by order and decency; do not, so to speak, *acknowledge* the fault in her; but, as far as possible, ignore dress altogether as a matter of importance. If you insist sufficiently on cleanliness and neatness in other respects, Mary will not need to be especially reminded of their necessity with regard to apparel.

Do not, in your anxiety to check any love for finery which your daughter may display, fall into the other extreme, and dress her so plainly as to be singular; for that will rather foster than suppress her disposition to think about the subject.

I quite believe that it is not always the most showily-dressed people who care the most about their appearance; there is an "ostentatious humility," as some one has happily termed it, which is at least as objectionable as gaudy display. Let me, then, in a word entreat you to make it your aim to treat the subject as if of little moment, and to let it be seen that it is after all of very secondary importance. Do not, dear friend, for a moment imagine that I mean to infer that the fault of "love of dress" is of little importance; on the contrary, I think it of great consequence, for nothing can give a much meaner and less pleasing idea of a young girl's intellect and character than to say she is "fond of dress." The very name instantly conveys to the mind an idea of a foolish and weak-minded person, who, having no worthy subjects of interest or amusement, occupies herself with the least desirable. But I conceive that the surest way to divert her thoughts from her own personal appearance is to occupy her mind with other and more worthy topics; and to let her see, that as a subject of thought and study, dress is beneath the consideration of any rational being.

I myself have a great horror of this fault, as showing a weak and trivial mind; and any girl who is really guilty of it to a great degree is most sincerely to be pitied, as she is sure to be ridiculed. I speak only of *girls*, both because it is respecting a young lady that you ask my advice, and also because I consider any boy or young man who seriously devotes a large share of thought and consideration to his personal appearance, to be so thoroughly contemptible an animal as to be beneath censure.

I am sure I need not quote to you the highest of all authority on this subject, as its words will doubtless have long since suggested themselves.

Believe me to remain, dear Madam,

Your sincere Friend,

* * *

II.—LETTER FROM A NIECE TO HER AUNT OFFERING HER CONSOLATION ON THE DEATH OF HER UNCLE.

MY DEAREST AUNT,

Too well, alas! do I know how sad it is to realize the loss of one so dear, so long and fondly loved; and I feel how cold and powerless are words to express the sympathy my heart would offer. But hope is mingled with our sorrow, for we know that "our loss is his gain," and it is a sweet thought that he has but preceded you a few short years to his Father's home, where he waits to welcome you with more than human love; and though each hour his gentle tenderness, his voice and smile, are missed, yet who would wish him back? Rather let us rejoice that his Christian pilgrimage is ended; that the solemn moment of separation is over, and those dear eyes for ever closed upon this world of weariness and change, and opened to the fulness of God's glory; to the depth and height, the length and breadth, of His goodness. We know that God afflicts not willingly, and though each earthly tie be severed, and the voices which made the music of our life are hushed for ever, still can we rest passive in His hands, knowing that "He doeth *all* things well." Our few remaining years will soon pass away, and then, when the day is ended, how trifling will seem this world's sorrows; and its dreams of love and glory how unsatisfying. It is upon Christ *alone* that our hopes and desires can sweetly sleep and calmly rest. May, then, each trial be a cord of love, drawing us closer to Him!

How much do I long to be with you once again, and hear from your kind lips all the particulars of my dear uncle's illness; it will do us good to recall the happy days we all passed together; to read the books he read; to see his chair, and tend the flowers he loved:

"Though each a tinge may wear
Of something gone."

I trust soon to feel your soft kiss of welcome on my face, and hear your fond "God bless you," which expresses so much, and recalls so many joyous meetings, and sweet though sad adieux. For a short time, my own kind aunt, farewell, and believe me, with every prayer for your present and eternal welfare that a loving heart can offer,

Ever most affectionately yours,

EMMA.

III.—FROM A MOTHER TO HER NEWLY-MARRIED DAUGHTER ON DOMESTIC ECONOMY.

MY DEAREST CHILD,

As you have now entered on a new era of your existence, I feel it incumbent on me to point out to you the advantages arising from a due attention to household affairs. The domestic economy of a family is exclusively a woman's province; a good wife "looketh well to the ways of her household." Do not consider it beneath

DO NOT PUBLISH PEOPLE'S DEFECTS.

you to take an interest in these matters; the noblest ladies of Greece and Rome spent much of their time in these every-day occupations. Lucretia was found in the midst of her maids portioning to each one her task. Cicero says, "Economy is a large income." It is, when united with order, the basis of all home comforts. Economy and order are inseparably connected; an economical house must necessarily be a well-ordered one. It is common to mistake penuriousness for economy, but nothing is more erroneous: the former arises from a selfish, covetous principle, almost amounting to dishonesty, but the latter is the result of an honourable, conscientious desire to "live and let live," to "pay every man his own;" for by limiting our expenditure within the circle of our income we shall never contract debts which we have not the means of liquidating. By taking a lively interest in domestic concerns you will acquire a healthy tone of mind, fortified against the reverses of fortune, should it be your lot to experience any (which I sincerely trust it never will). Perhaps these duties will, at first, be irksome and uncongenial to your tastes, but the reward will amply compensate for the self-denial. You will gain the entire confidence of your husband, who will apply to you for counsel and support in all trials and difficulties. You will be his ministering angel, the sunshine of his home; he will look up to you as to one upon whose judgment he can rely, and in whose presence he may recover equanimity and composure to enable him to encounter with renewed vigour the labours and conflicts of the world. You will not fail to obtain good servants who will obey you, not with eye service, but with a conviction that their labours are duly appreciated and esteemed in proportion to their merit.

What a picture of domestic comfort is presented in the household of Antiope! What a genial ray of peace, order, and happiness is diffused throughout; and this is no ideal sketch, but a possibility which may be realised in the home of my beloved child, if she cultivates habits of economy and order. I could enumerate numerous other advantages arising from the performance of these duties, but I think I have said quite enough to convince you of their importance.

May God bless you with wisdom to rightly fulfil your mission as a wife and mistress, and may your wedded life glide smoothly on in peace and love till you reach the harbour of eternal felicity and rest!

I am, my beloved Daughter,
Your affectionate Mother,

AGNESE.

IV.—LETTER FROM A YOUNG WOMAN ACCEPTING AN OFFER OF MARRIAGE.

DEAR JAMES,

In answering your very unexpected letter, words would fail to express all I feel on so serious and so sacred a subject. I believe with you that love ennobles man, and makes him capable of high and lofty enterprise; that love, removed from all

the sillinesses and frivolities with which school-girls invest it—and also from all the trammels of pride and ambition, which manœuvring mothers and mammon-loving fathers surround it—is a fire kindled on God's altar, holy and pure; the sparks of which are enough for us, fanned, as they are, where two spirits of kindred feeling meet, until bursting into a flame, it burns steadily and for ever; for, where true love once exists, no power on earth can quench it.

In giving an answer to your honourable proposal, I should be only affecting prudery to say that you are indifferent to me. I have long admired and esteemed you, and, after much mature thought and consideration, feel even a warmer sentiment than that of friendship. But as a decision for life should not be settled too quickly, I should like you to know me better than you do at present. I fear you are looking through a strong magnifying-glass to see my virtues; allowing you to do this, I ask you to use the same glass to view my failings and many weaknesses. I am but an erring, sinful woman; finding that "when I would do good, evil is present with me." I could not even promise as much as yourself, that "no harsh word shall e'er be heard;" let him that thinketh he standeth, take heed lest he fall. Married life, I think, when reduced to practice, is not so romantic as many would make it. A patient, self-denying, devoted life—a bearing of each other's burdens, and an endeavour to esteem the other better than himself, such is, or should be, the intention of those who enter a married state. But think me not prosy. If you can accept me as I am, not as I would be, then I think we may pass our lives together, mutually helping each other in doing our work in God's appointed way, our love growing brighter as years increase, each striving to lend the counsel and encouragement so much required in a world where dark clouds often gather over our heads, dimming our faith in all that is good in man, and not unseldom making us faithless to God himself.

May we ever bear and forbear with infirmities born of the earth, having the sun of righteousness in our own hearts, causing our closing life to be gilded with the halo of light which surrounds the humble and the good! With fervent wishes for your welfare,

Allow me to subscribe myself

Yours affectionately,

ANNA MARIA.

V.—LETTER DECLINING AN OFFER OF MARRIAGE.

DEAR SIR,

The contents of your letter did not surprise me so much as you imagine; for the marked attentions you have lately shown me have spoken more eloquently than the strongest language, for "actions speak louder than words." The proposals you have sent me I have well considered, and must, in answer, say, I cannot return your affections sufficiently to be happily united for life. I know your good sense will point out the propriety of refusing the hand when the heart can-

DO NOT LEARN TO DO THAT FROM WHICH THERE IS NO ADVANTAGE.

not accompany it. I feel both grateful for and flattered by your professions of deep attachment to me, of the sincerity of which I have not the slightest doubt, (though I have seen many instances of the most devoted lovers becoming very neglectful husbands), and I have too high an opinion of the integrity of your character to think you would prove unfaithful. It is not from a want of respect for your character and abilities; there is no gentleman for whom I possess a greater regard than yourself, but regard is very different from love. I have ever esteemed and highly valued your intellectual qualities and amiable disposition, and shall still continue to do so. I should deeply regret if any word or action on my part has induced you to believe that your attachment is returned; if such is the case it is quite unintentional. I assure you I would not on any account trifle with another's feelings, especially those of an esteemed friend; for of all characters in the world that of a coquette is my abhorrence. Let me beg you to strenuously endeavour to conquer and eradicate a passion which, if encouraged, will not fail in rendering you unhappy. I hope my refusal will not break that bond of friendship and mutual esteem which has existed between us for a long period; that would make me very uncomfortable. I again repeat that my answer has not resulted from levity, but from mature deliberation. I do not cast you off unthinkingly. And now my prayer is, that any other lady on whom you may bestow your affections will respond to your wishes more favourably than is possible for

Your sincere Friend and Well-wisher,

AGNESE.

VI.—LETTER ON THE ADVANTAGES OF SIMPLICITY, AND CULTIVATING A CONTENTED SPIRIT.

MY DEAR EMMA,

Exposed as you are to a social atmosphere in which so much that is artificial predominates, I cannot, as your true friend, forbear to warn you of the seductive nature of surrounding influences, and bid you beware of inhaling that which will prove fatal to all true nobility of soul and independence of purpose, as well as to any substantial peace of mind or enjoyment of life. Perhaps, my dear girl, I cannot more effectually aid you in this respect than by commending to your regard a principle directly opposed to all the hollow semblances and so-called refinements of fashionable society; I refer to that unassuming grace,—Simplicity. Those who all their lives have been starving out their intellectual and moral natures by a constant round of dissipation, and have been guided rather by the varying standard of public opinion than any just appreciation of moral truth or beauty, may scorn the mention of simplicity, as a subject both dull and common-place. But their disapproval is no argument against it: and even in this their scorn we may suspect they are but partially sincere; for may not their habit of affectation extend even to this, and serve as a disguise

for that envy which it is policy to conceal? And truly they may well envy the unfailing streams of satisfaction that flow from this fountain of simplicity, a fountain of Nature's own filling, where her children drink and are refreshed.

You, my dear young friend, I think need not be told that simplicity, far from being commonplace, is in fact so high an attainment that it constitutes the perfection of excellence. It may be termed the highway of genius, yet it is a path in which the lowly may walk and not err. It is the aim of the great masters of art in all departments, and constitutes the charm of their noblest performances; and why? Because their eyes are fixed upon the great standard of perfection—Nature, who in all her works exhibits a majestic simplicity; and this very simplicity that Nature herself employs is the key that unlocks the great secret of all true nobility of character, as well as all dignity and grace of manners; it also adds a charm to personal appearance more potent than the most costly ornaments.

In looking at the moral bearing of the principle, we cannot fail to perceive how adapted it is to secure to our compound nature the development of the highest good. "Virtue is natural to the human mind," and the harmony that plays amongst the various faculties, when, hand in hand with simplicity, it is allowed to exert its native power, shows something of the original grandeur of humanity, and proves that "He who made us bent us to the right." Simplicity may truly be said to be "the vase that contains the sacred treasure of virtue," preserving it pure from all vitiating alloy. 'Tis, further, the personification of truth, the sign of internal sincerity, and the guarantee of whatever is ingenuous and straightforward in the outward deportment; and thus it will ever be, for where all is frank and honest there can be no motive for concealment. Another advantage is, that it preserves our faculties unfettered from all conventional rules, and rids us from a thousand anxieties as to what a fickle world may think or say; thus it gives the mind leisure to repose itself, as well as opportunity to decipher its powers for the race of true excellence.

Had this principle but scope to sway the sceptre which of right belongs to it, what a transformation would it effect on the face of society. Affectation would then be ashamed of her mask, and grow weary of her attempts to deceive, while candour and truth would impart a confidence to social intercourse which would cause the genial streams of peace and good-will to flow from heart to heart. But, alas! we must own that in the existing state of things there seems but little chance for our meek-eyed grace. Simplicity, I fear, must still remain in the shade, and her whispered teachings be unheard except by the few; the multitude will still be dazzled by the superficial and showy, and grasp at the shadow instead of the substance. But, my dear friend, is it not consoling to reflect that there is a remedy for all the depravity and derangement that are at work amongst mankind? "Heaven's easy, artless, unencumbered plan," Christianity, is the only grand restorative for a fallen world. Knowing this, let us ask ourselves the important question,

ONE NEVER LOSES BY DOING A GOOD TURN.

Do we bow to its sway? Are we guided by its unerring rule? If so, our eye will be single, our aim simple, and a spirit of humility and contentment will spread for us a continual feast; and we shall be blessed with that—

"Which nothing earthly gives, nor can destroy,
The soul's calm sunshine and the heartfelt joy."

I remain your sincere Friend,

LILY H.

[We heartily recommend those who are desirous of improving themselves in Letter Writing to join the FAMILY FRIEND Council.]

 PROPRIETY OF SPEECH.

1. You should be quite as anxious to *talk* with propriety as you are to think, work, sing, paint, or write according to the most correct rules.

2. Always select words calculated to convey an exact impression of your meaning.

3. Let your articulation be easy, clear, correct in accent, and suited in tone and emphasis to your discourse.

4. Avoid a muttering, mouthing, stuttering, droning, guttural, nasal, or lisping pronunciation.

5. Let your speech be neither too loud nor too low, but adjusted to the ear of your companion. Try to prevent the sad necessity of any person crying "What—what?"

6. Avoid a loquacious propensity; you should never occupy more than your share of the time, or more than is agreeable to others.

7. Beware of such vulgar interpolations as "You know," "You see," "I'll tell you wot."

8. Learn when to use and when to omit the aspirate *h*. This is an indispensable mark of a good education.

9. Pay a strict regard to the rules of grammar even in private conversation. If you do not understand these rules, learn them, whatever be your age or station.

10. Though you should always speak pleasantly, do not mix your conversation with loud bursts of laughter.

11. Never indulge in uncommon words, or in Latin or French phrases, but choose the best understood terms to express your meaning.

12. Above all, let your conversation be intellectual, graceful, chaste, discreet, edifying, and profitable.

 DON'T RUN IN DEBT.

Don't run in debt, never mind, never mind,
If thy clothes are faded and torn;
Fix 'em up, make them do, it is better by far
Than to have the heart weary and worn.

Who'll love you the more for the cut of your hat,
Or your ruff, or the tie of your shoe,
The shape of your vest, or your boots or cravat,
If they know you're in debt for the new?

There's no comfort, I tell you, in walking the streets

In fine clothes if you know you're in debt,
And feel that some tradesman perchance you may meet

Who will sneer—"They're not paid for yet."

Good friends, let me beg of you, don't run in debt:
If the chairs and the sofa are old,
They will fit your back better than any new set
Unless they are paid for with gold.

If the house is too small, draw the closer together,
Keep it warm with a hearty good-will;
A big one, unpaid for, in all kinds of weather
Will send to your warm heart a chill.

Don't run in debt, now, dear girls, take the hint:
If the fashions have changed since last season,
Old Nature is out in the very same tint,
And old Nature, we think, has some reason.

Just say to your friends that you cannot afford
To spend time to keep up the fashions;
That your purse is too light, and your honour too bright,
To be tarnished by such silly passions.

Gents, don't run in debt; let your friends, if they can,

Have fine houses, fine feathers, and flowers;
But unless they are paid for, be more of a man
Than to envy their sunshiny hours.

If you've money to spare, I have nothing to say:
Spend your pounds and your pence as you please;

But mind you, the man who his note has to pay,
Is the man who is never at ease.

Kind husband, don't run in debt any more;
'Twill fill your wife's cup full of sorrow,
To know that a neighbour may call at your door
With a bill you must settle to-morrow.

Oh, take my advice; it is good, it is true:
But lest you may some of you doubt it,
I'll whisper a secret, now seeing 'tis you,
I've tried it and know all about it.

LYING IS THE VICE OF A SLAVE.

TO TIE UP PARCELS AND BOXES NEATLY AND SECURELY.

THE most simple purpose for which a knot is required is the fastening together of two pieces of string or cord: the knot selected

the crossing; then the part *c* is to be wound round the thumb in a loop, as shown in the figure, and passed between the two ends, be-

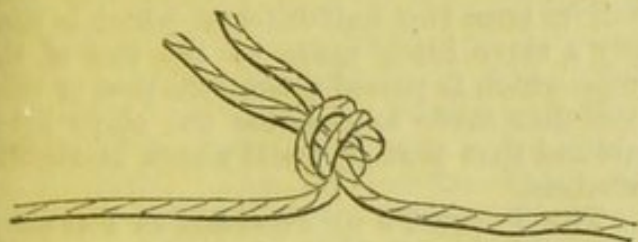


Fig. 1.

for this purpose should possess two important properties—it should be secure from slipping, and of small size. Nothing is more common than to see two cords attached together in a manner similar to that shown in Fig. 1. It is scarcely possible to imagine a worse knot; it is large and clumsy, and, as the cords do not mutually press each other, it is certain to slip if pulled with any great force. In striking

contrast to this, the worst of all, we place one of the best; namely, the knot usually employed by netters, and which is called by sailors "the Sheet-Bend." It is readily made by bending one of the pieces of cord into a loop (*a b*, Fig. 2), which is to be held between the finger and thumb of the left hand; the other cord *c* is passed through the loop from the farther side, then round behind the two legs of the loop, and lastly, under itself, the loose end coming out at *d*. In the smallness of its size, and the firmness with which the various parts grip together, this knot surpasses every other:

it can, moreover, be tied readily when one of the pieces, viz., *a b*, is exceedingly short, in common stout twine less than an inch being sufficient to form the loop. Of the knot, Fig. 2 is the simplest method to describe, although not the most rapid in practice, as it may be made in much less time by crossing the two ends of cord (*a b*, Fig. 3) on the tip of the fore-finger of the left hand, and holding them firmly by the left thumb, which covers

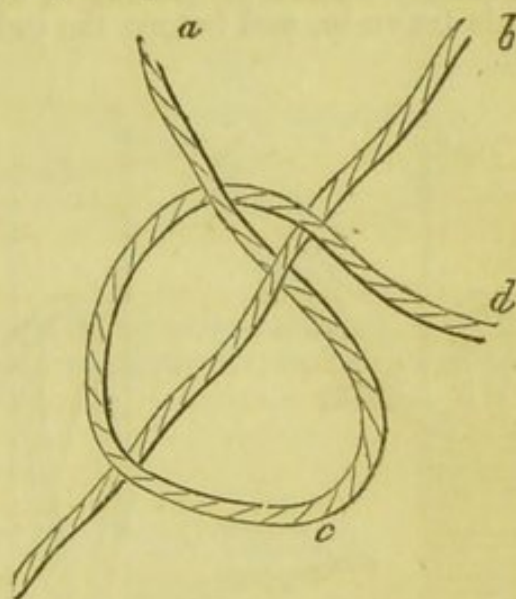


Fig. 3.

hind *a* and before *b*; the knot is completed by turning the end *b* downwards in front of *d*, passing it through the loop, securing it under the left thumb, and tightening the whole by pulling *d*. As formed in this mode, it is more rapidly made than almost any other knot; and, as before stated, it excels all in security and compactness: so firmly do the various turns grip each other, that after having been tightly pulled it is very difficult to untie.

The only precaution necessary in making a Reef-Knot (Fig. 4), is to observe that the two parts of each string are on the same side of the loop; if they are not, the ends (and the bows, if any are formed) are at right angles to the cords; the knot is less secure, and is termed by sailors a granny-knot. Other knots are occasionally used to connect two cords, but it is unnecessary here to describe them, as every useful purpose may be answered by those already mentioned.

The Binding-Knots, too (Figs. 5 and 6) are exceedingly useful in connecting broken sticks, rods, &c., but

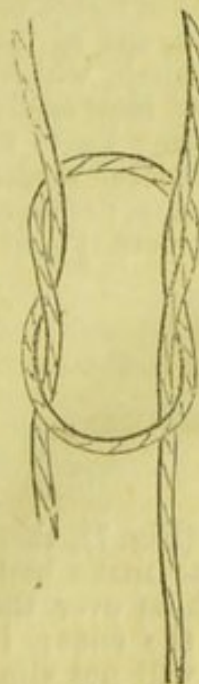


Fig. 4.

some difficulty is often experienced in fasten-

LABOUR MAKES A MAN.

ing them at the finish. If, however, the string is placed over the part to be united (as shown in Fig. 5), and the long end *b* used to bind around the rod, and finally passed through the loop *a* (as shown in Fig. 6), it is readily secured by pulling *d*, when the loop is drawn in, and fastens the end of the cord.



Fig. 6.



Fig. 5.

THE CLOVE HITCH-KNOT.—For fastening a cord to any cylindrical object, one of the most useful knots is the clove hitch, which, although exceedingly simple and most easily made, is one of the most puzzling knots to the uninitiated. There are several modes of forming it, the most simple being, perhaps, as follows:—Make two loops precisely simi-

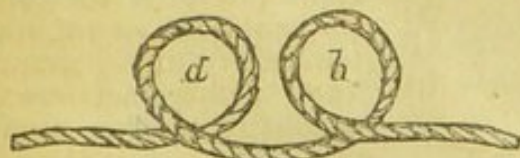


Fig. 7.

lar in every respect as *a* and *b* (Fig. 7), then bring *b* in front of *a*, so as to make both loops correspond, and pass them over the object to be tied, tightening the ends; if this is properly done the knot will not slip, although surrounding a tolerably smooth cylindrical object, as a pillar, pole, &c. This

knot is employed by surgeons in reducing dislocations of the last joint of the thumb, and by sailors in great part of the standing rigging. The loop which is formed when a cable is passed around a post or tree to secure a vessel near shore, is fastened by what sailors term two half-hitches, which is simply a clove hitch made by the end of the rope which is passed around the post or tree, and then made to describe the clove hitch around that part of itself which is tightly strained.

THE TYING UP OF PARCELS IN PAPER is an operation which is seldom neatly performed by young women whose occupations have not given them great facilities for constant practice. Whether the paper be wrapped round the objects, as is the case usually when it is much larger than sufficient to inclose them, or merely folded over itself, as is done by druggists, who cut the paper to the required size, it is important that the breadth of the paper should be no longer than sufficient to enable it to be folded over the ends of the object inclosed, without passing over the opposite side. It is impossible to make a neat or close parcel with paper that is too broad; excess in length can be easily disposed of by wrapping it round; the excess of breadth should be cut away. With regard to turning in the ends, the mode adopted by grocers is the best. The most common cause of failure in parcels is their being badly cording. We will, therefore (however unnecessary the description of so simple a performance may appear to those already acquainted with it), describe the most readily acquired mode of cording:—

Let a single knot be made in the end of the cord, which is then passed round the box or parcel. This knotted end is now tied by a single hitch round the middle of the cord (Fig. 8), and the whole pulled tight.

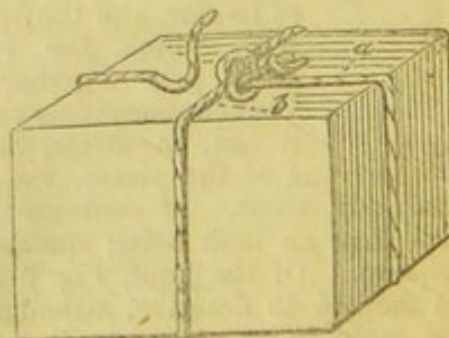


Fig. 8.

The cord itself is then carried at right angles round the ends of the parcel, and where it

BY PERSUADING OTHERS WE CONVINCE OURSELVES.

crosses the transverse cord on the bottom of the box (Fig. 9), it should (if the parcel is heavy and requires to be firmly secured) be passed *over* the cross cord, then back underneath it, and pulled tightly, then over itself; lastly, under the cross cord, and on around the other end of the box. When it reaches the top it must be secured by passing it under that part of the cord which runs lengthways (*a*, Fig. 8), pulling it very tight, and fastening it by two half-hitches round itself. The great cause of parcels becoming loose is the fact of the cord being often fastened to one of the transverse parts (as *b*, Fig. 8), instead of the piece running lengthways, and in this case it invariably becomes loose. The description may, perhaps, be rendered clearer by the aid of the

figures, which exhibit the top and bottom of a box corded as described. The cords,

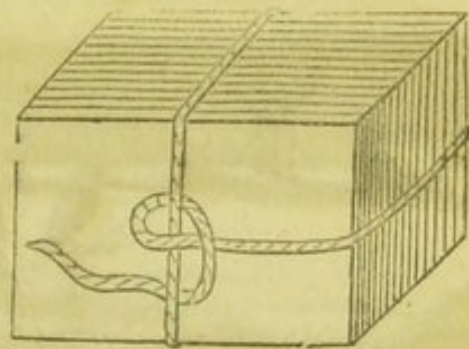


Fig. 9.

however, are shown in a loose state, to allow their arrangements to be perceived more easily.

WASHING UP BREAKFAST AND TEA THINGS.

It is astonishing how a little plan and notion, in performing this daily, or indeed twice-a-day duty, shortens the time spent over it, makes the things look bright and wholesome, and prevents chipping and breaking them. A kettle of hot water, a wooden bowl or tub, and soft dry cloths are requisite.

When Mary washes the breakfast things, it is not very uncommon for her to put water into her tub which is scarcely warm, and put into it plates that have been used for broiled bacon, or otherwise made greasy, with comparatively clean cups and saucers, and then perhaps she will try to wash glasses in the same water, and at last remembering the tea or coffee pot has not been scalded, she will put a fresh lot of water from the kettle into it, and empty the water away. Mary begins just at the wrong end.

She should first empty the tea and coffee pots of leaves, and then fill them up with hot water; this water may then be emptied into the tub, and will serve for the cups and saucers, which should be quickly turned round two or three times in the water, and briskly wiped dry, while they are still warm. Afterwards the more greasy or sticky things may be washed, for which a little more hot water should be added to that in the tub, and a bit of rag used to wash them with.

If Mary would make a neat pile of plates, and saucers, and basins on a teaboard, adding each article to its pile as soon as it is wiped, she would save much time; for she generally makes a confused heap of everything she has washed, and before she can carry anything to the place where it is kept, the whole heap has to be handled again to sort it.

Should there be a tea-urn, it must be wiped very dry inside, and polished off on the outside with an old silk handkerchief, or wash leather. We have heard of a well-meaning person trying to clean an urn with sand-paper, which, of course, spoiled it. There are few things more easily injured than lacquered tea-urns; a drop of hot water will sometimes leave a black mark. The tea-pot should also be well polished; but never put into the tea-tub to wash the inside.

Glasses may be washed either in warm or cold water, but either should be quite clean; they dry more easily from the warm, but have rather a better polish if well dried from cold water.

Used tea-leaves, if put into decanters and thoroughly shaken about with a little water, will clean and polish the insides.

In frosty weather, double care is needed not to crack glass or china by using the water *too* hot.

IDLENESS HAS NO ADVOCATES, BUT MANY FRIENDS.

NOTES FOR THE MONTH.—JANUARY.



simplify and expedite the operation of keeping household accounts. For those who do not care about a printed form, there is nothing simpler than a common memorandum-book, in a stiff cover, rather smaller leaves

The practice of account-keeping cannot be too strongly recommended as a means of regulating expenditure. A good housekeeper must be a good account-keeper, and she who has not hitherto attended to this very important duty will do well to commence. January being the first month of the year, it should be observed as a fitting period for turning over a new leaf.

There are many housekeeping account books published, some of which very much than those of "*The Young Woman's Companion*," ruled with money columns. *Keep one side for money received, and the other for money expended, and balance every week*, thus:—

| <i>Cash Received.</i> | | | | <i>Expenditure.</i> | | | |
|-----------------------|--------------------|---|-------|---------------------|--------------------|---|-------|
| 1861. | | | | 1861. | | | |
| | | £ | s. d. | | | £ | s. d. |
| Jan. 1. | Cash | 2 | 0 0 | Jan. 1 | Bread | 0 | 8 6 |
| | | | | 4 | Washing | 0 | 6 0 |
| | | | | „ | Vegetables | 0 | 2 3 |
| | | | | 5 | Meat | 0 | 3 6 |
| | | | | „ | Ditto | 0 | 2 3 |
| | | | | „ | Bacon | 0 | 1 0 |
| | | | | „ | Cheese | 0 | 0 10 |
| | | | | „ | Groceries | 0 | 8 9 |
| | | | | „ | Clothing, &c. | 0 | 3 0 |
| | | | | „ | Cash in hand | 0 | 3 11 |
| | | | | | | 2 | 3 0 |
| Jan. 8 | Cash in hand | 0 | 4 11 | Jan. 7 | Bread, &c. | | |
| „ | Cash, &c. | 1 | 0 0 | | | | |

Early rising is another good practice, which never can be out of season, though, truly, the cold season of January, with its dark, gloomy mornings, greatly tries the fortitude and resolution requisite to leave a warm, comfortable bed for the cold outer atmosphere. But who that habitually rises early will not testify to its beneficial results?

It is not enough that the servants in the house should be up betimes. There is often little good, and much mischief done, when the inhabitants of the kitchen know that "mistress will not be about this long while." A young housekeeper who feels it necessary to economise her means will find early rising indispensable. Or if she has not yet found it so, will she believe us as to the fact, and prove it experimentally during the first

six months of the year? And we think she may safely be trusted to continue it during the last six months.

"If you'd have health, and you'd have wealth,
You must be up soon in the morning."

It would require a large volume to contain all that wisdom and experience have written concerning the utility and importance of early rising; and many who, while young, doubted the truth of this wisdom, have thought very differently about it as they grew older, and have looked back with regret and self-reproach to the hours wasted in bed. But lost time is never found again; and regrets are useless, unless other young folks will profit by the experience of those who can never be young again.

MODESTY IS THE HANDMAID OF VIRTUE.

No doubt there are a thousand-and-one excuses which young housekeepers, and especially young mothers, may make for indulging in the morning; but there will be a rich reward in silencing and overcoming them all; and there will almost as surely be deep regret in after life if self-indulgence is left to conquer.

But perhaps some find greater difficulty in getting their maids up than in rising themselves, and would give us a hearty "Thank you," if we would show them how to accomplish that very difficult operation. Alas! for our wisdom and cleverness. It is here quite at fault. Many are the modes we have tried with different girls, with very indifferent success; bell-ringing, and calling, and counsel, and even bribes, having proved equally inefficacious.

"How foolish they who lengthen night,
And slumber in the morning light!
How sweet at early morn to rise,
To view the glories of the skies,
And mark, with curious eye, the sun
Prepare his radiant course to run!
Its fairest form then nature wears,
And clad in brightest green appears.
The sprightly lark, with artless lay,
Proclaims the entrance of the day.
How sweet to breathe the gale's perfume,
And feast the eye with nature's bloom,
Along the dewy lawns to rove,
And hear the music of the grove!
Nor you, ye delicate and fair,
Neglect to taste the morning air;
This will your nerves with vigour brace,
Improve and heighten every grace;
Add to your breath a rich perfume,
And to your cheeks a fairer bloom."

Being desirous one winter of securing the early rising of a maid, we thought we would try what a sort of bribe would effect. She was young and poor, and we purchased, at no very slight cost, a large warm cloak, and gave it to her, with a word of exhortation about her usual time of rising, and told her that the gift was to induce her to do better in that respect for the future. She took the cloak gladly enough, but the impetus it gave was all spent in two or three mornings, and very shortly the girl had a mind for a change, and she and the cloak departed together.

Many other kindly schemes we have tried, but find the most effectual is to be up and about ourselves. The true requisite for early rising in a servant is good principle, and no substitute that a mistress can devise will accomplish the purpose for long.

However, every one should remember that her servant needs a sufficient number of hours for rest; and if she requires her services late at night, she is scarcely justified in looking for them very early in the morning. We generally contrive to give ours a good eight hours in her room, and we think that seven is the least a mistress should habitually allow.

January is a month that calls for warm and well-aired clothing. Plenty of flannel under-clothing may be a means of keeping off colds, and the sometimes consequent consumption. Damp or unaired clothing is almost sure to give a bad cold; and at a season of the year when the laundry-maid finds a difficulty in drying clothes, the mistress should take extra care to see that all is well aired before it is used. The same remark will apply to sheets and bed-clothes.

Socks made of wash-leather will be found very valuable where there is a tendency to chilblains. When these troublesome visitors appear, one, among many other good cures, may be found in the application of a little made mustard. When they are very bad, a little simple cooling medicine is serviceable, and will very likely prevent them from breaking.

We shall finish our notes for each month with naming the provisions in season for the table of plain households. In January we may safely use beef, mutton, veal, and pork, in all their varieties, whether dried, salted, or fresh. For those who can afford such luxuries, the poulterer will offer turkeys, fowls, tame rabbits, wild ducks, widgeons, and teal; hares, partridges, pheasants, snipes, and woodcocks. The fishmonger cods, soles, plaice, and many other flat fish; herrings, sprats, whittings, and oysters. The cook must depend chiefly upon apples, preserved and dried fruits, for puddings and pies. Potatoes, carrots, turnips, parsnips, and savoy cabbage and red beet, are the most attainable vegetables. Split peas and dried beans also form an occasional variety; the former are almost indispensable in a winter soup; but to make it smooth and creamy, they should be thrown into the liquor when it is either quite cold, or fast boiling.

We submit another system for domestic accounts for those connected with larger establishments.

ACCOUNTS. It is incumbent on every young woman, whether housekeeper for husband, father, or brother, to keep an account of Income and Expenditure. We cannot too emphatically speak of the importance of observing this rule, and submit the following as a model for keeping domestic accounts :—

JANUARY—31 DAYS—1861.

[illegible]

AN HOUR IN THE MORNING IS WORTH TWO IN THE AFTERNOON.

HANDY HELPS FOR SICK ROOMS.

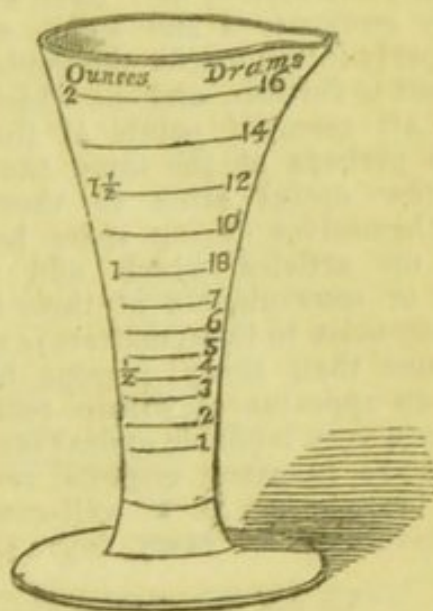
APOTHECARIES' WEIGHTS AND MEASURES
Are those which are constantly used in the compounding and dispensing of medicines in this country; as a knowledge of them is essential to young women who would attempt the domestic treatment of diseases, we give them.

Weights. One pound contains 12 ounces, or 5,760 grains; one ounce, 8 drachms, or 480 grains; one drachm, 3 scruples, or 60 grains; one scruple, 20 grains.

Measures. One gallon contains 8 pints, or 70,000 grains of water; one pint, 20 ounces, or 8,750 grains; one ounce, 8 drachms, or 437.5 grains; one drachm, 60 minims, or 54.7 grains.

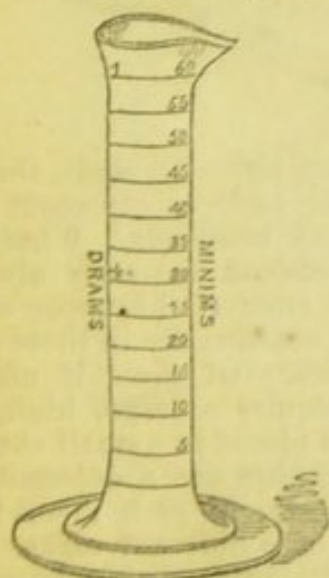
Symbols and Characters. lb. represents a pound; $\overline{\text{z}}$ an ounce; $\overline{\text{s}}$ a drachm; ss a scruple; gr. a grain; C. for *congius*, a gallon; O. for *octavius*, a pint: the prefix fl before $\overline{\text{s}}$ or $\overline{\text{z}}$ means a fluid drachm or ounce; M , a fluid minim; gtt. for *gutta*, a drop. The letters ss put after either of these characters signify a half; thus, $\overline{\text{zss}}$ is half an ounce. It should be borne in mind that minim and drop are not the same quantities, the former containing nearly half as much more as the latter; thus 10 minims of tincture of opium are equal to 15 drops. Formerly it was customary to prescribe all medicines by drops, as let fall from the mouth of a bottle; but the quantity in a certain number of these differed so considerably according to the density of the fluid, or the vessel it was dropped from, that an alteration in the plan was found necessary, and that of admeasurement was adopted. We give below a cut

of a minim measure, and also of one used for larger quantities; these may be purchased of any druggist at a low price. They are made of glass: some are large enough to contain a pint.

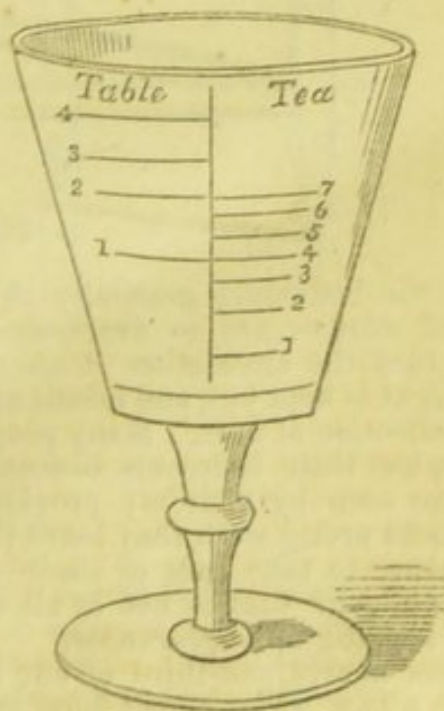


Two-ounce measure.

We give also a cut of a graduated medicine glass, which is a useful article in the nursery or sick chamber. It should be explained that a table-spoonful is considered to be half an ounce, a tea-spoonful 1 drachm, a dessert-spoonful is $2\frac{1}{2}$ drachms, a wine-glassful is 2 ounces. As spoons and glasses vary much in size, it is best to use a measure like this in giving medicines.



Minim measure.



Graduated Medicine Glass.

HOW TO FURNISH.

AMONG the means of domestic comfort there is scarcely any so important to woman as what is called household furniture; most persons must have felt that much of their well-being depends on the articles intended for our daily and nightly use. Such a branch of family economy is one which we may here properly introduce for the guidance of those about to furnish, and one which shall embrace all essential points of the subject, and perhaps at the same time convey a few useful hints to those who employ themselves during spare hours in making up articles which add to the comforts or conveniences of their family. A little attention to these matters is of more consequence than many persons believe; keeping up appearances within reasonable bounds is a very laudable endeavour. Appearances are, in many respects, realities: children brought up in a well-conducted home, where they see every day a shelf or

two of books, a few tasteful vases or other ornaments, or pictures on the wall, clean curtains and blinds, and well-swept carpet, look upon them all as realities, and, without knowing it, they grow up with a conviction of their value, and in most cases prove it by keeping their own households in order. A proper and becoming attention to appearances is often a warrant for true respectability of character; and it is sometimes said that you never really know people till you have seen what their in-door life is.

A want of system with regard to household furniture leads to inconvenience. We frequently see an intermixture of articles quite unsuited to the place they occupy and to each other. Sometimes it is a handsome table too large for a room in which everything else is shabby; or an over supply of ugly and awkward chairs; or, perhaps, a showy carpet, with nothing else to match. But the greatest mistakes are commonly

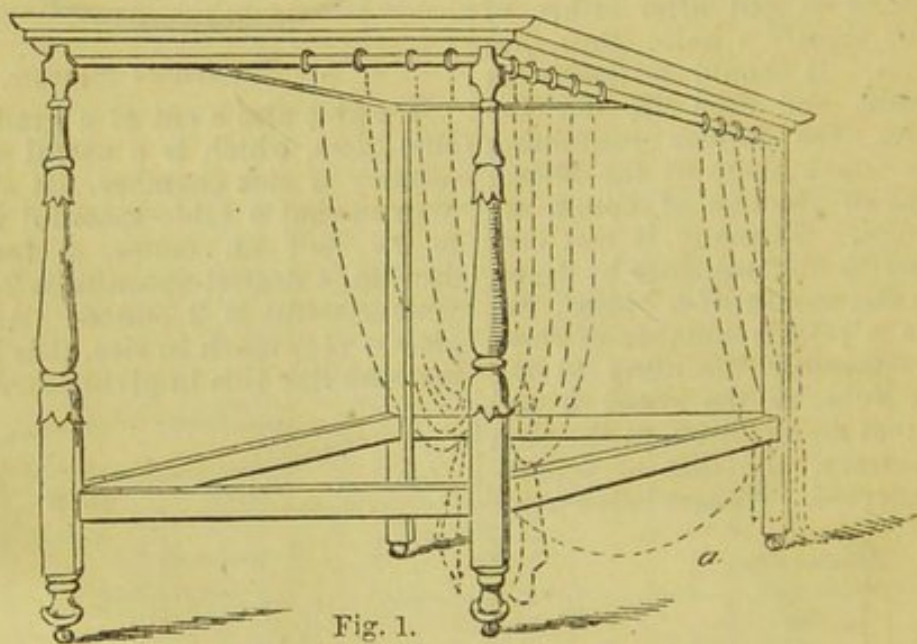


Fig. 1.

made in the bedroom; generally the bedstead and window are so overloaded with drapery, that the circulation of air is prevented, light is kept out, and means afforded for the collection of dust. Many people are apt to neglect their bedrooms because they are seldom seen by visitors; provided the parlour looks pretty well, they leave the rest of the house to take care of itself—a bad practice, and one that is not at all a true means of keeping up appearances.

We pass nearly one-third of our life in bedrooms, a fact which shows how important it is that these apartments should be

properly cared for. We shall, therefore, begin what we have to say about household furniture with bedsteads. What is called a four-post bedstead is nearly always found in the best room of the upper and middle classes, and occasionally in those of well-to-do mechanics. Of these it may be said that they require a large, high, and airy room; when placed in a small chamber with a low ceiling they are a deformity, as well as inconvenient: in such rooms it is better to have one of a different make. The present plan of constructing a four-post bedstead is a great improvement on that of a

NOTHING BEGETS CONFIDENCE SOONER THAN PUNCTUALITY.

few years ago; the heavy valances and draperies at the top are now done away with, whereby greater lightness and space are obtained. Figure 1 represents a bedstead of this sort. Besides the usual lining at the head and roof, called the headcloth and tester, there is nothing but the curtains and the valance, or base, below. These curtains,

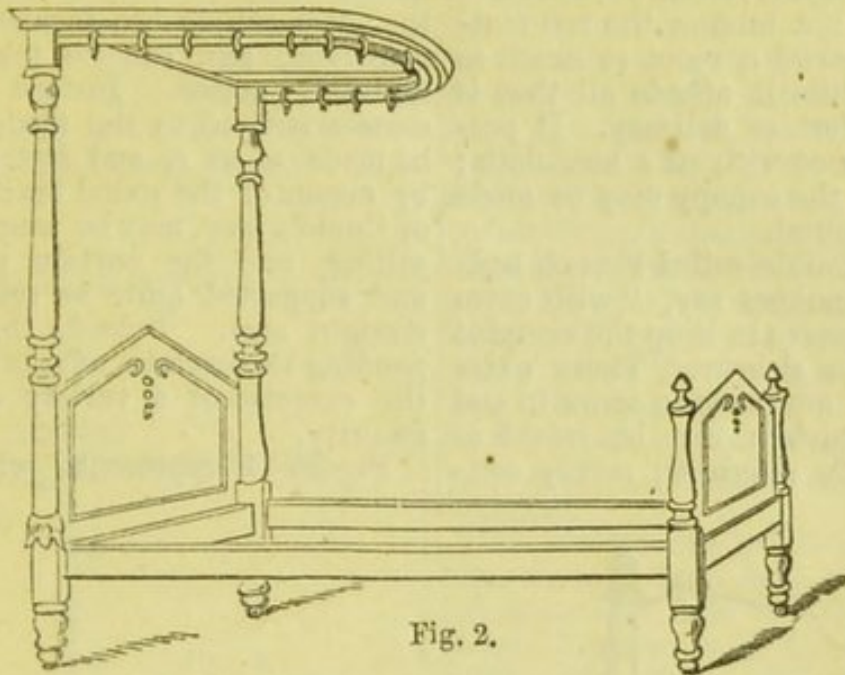


Fig. 2.

as will be seen, do not hide the two footposts: to prevent indistinctness, they are shown by dotted lines; and, as they are attached to the rings by hooks, they can be put up and taken down at any time with very little trouble. The poles on which the rings slide are made of wood, and fit, at each end, into a round hole bored into the

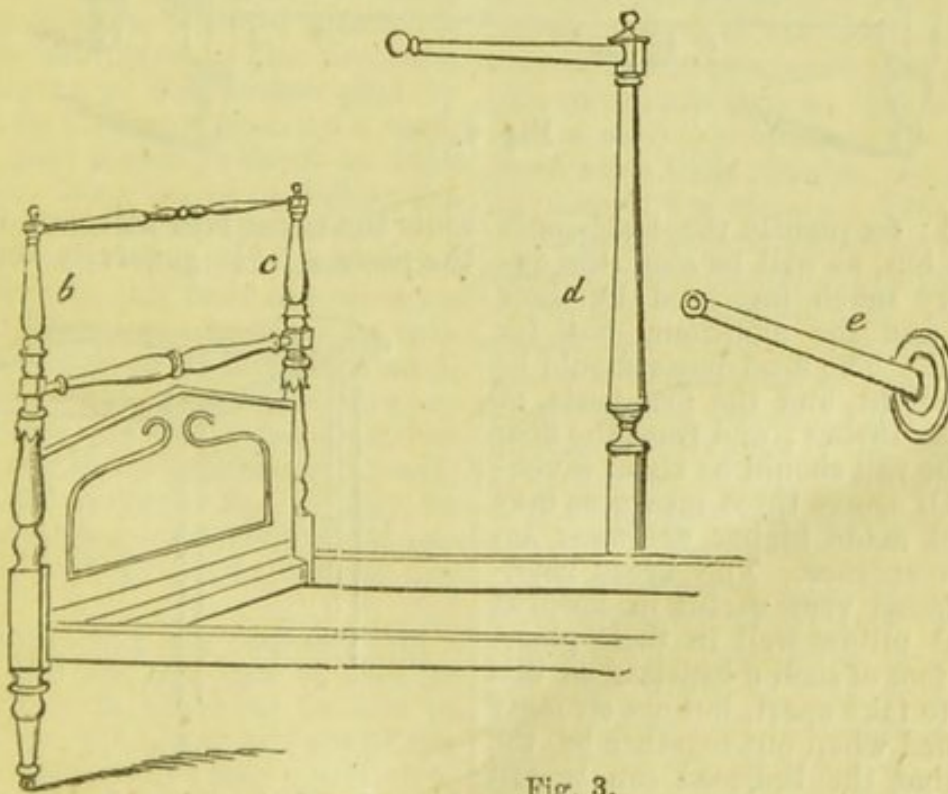


Fig. 3.

top of the bedposts. A polished or painted footboard can be introduced according to taste or choice. In some houses a rubbish-hole is established under the bed; this, on no account, should be suffered to exist; all should be clear to allow of frequent sweepings and circulation of air. The latter would be facilitated by having the bases cut of the shape as shown by the curved line *a*.

ALL THINGS ARE SOON PREPARED IN A WELL-ORDERED HOUSE.

The bedstead which we consider most desirable for all ordinary purposes is shown in figure 2. It is called a canopy French bedstead, and may be made very handsome or very plain—of mahogany, birch, or painted—as best suits. By not having the tall foot-posts, it does not crowd a room so much as one of figure 1, while it affords all that is necessary for comfort or delicacy. If preferred, it may be used without a headcloth; and the corners of the canopy may be made square instead of round.

Figure 3 is a double-railed French bedstead; or, as the makers say, "with extra standards," which serve to keep the curtains well up above the sleeper. These extra standards, *b* and *c*, are made to screw in and out, so that the curtain can be raised or lowered, as may be required; a very con-

venient arrangement. The two ends being both alike, only one is shown in the drawing. The curtain is supported by the pole *d*, from which it hangs, each way, over the head and foot, nearly to the floor. This is the most simple bed-furniture that can be contrived, and can be taken down at a minute's notice. Instead of having the cross-arm fixed to the upright pole, it may be made as at *e*, and fastened to the wall by means of the round bracket. Or a ring, or Cupid's bow, may be suspended from the ceiling, and the curtain passed through, and supported quite as securely as by the straight arm. Indeed, the mode of suspending the curtain affords opportunity for the exercise of a variety of taste and ingenuity.

Figure 4 represents what is called a

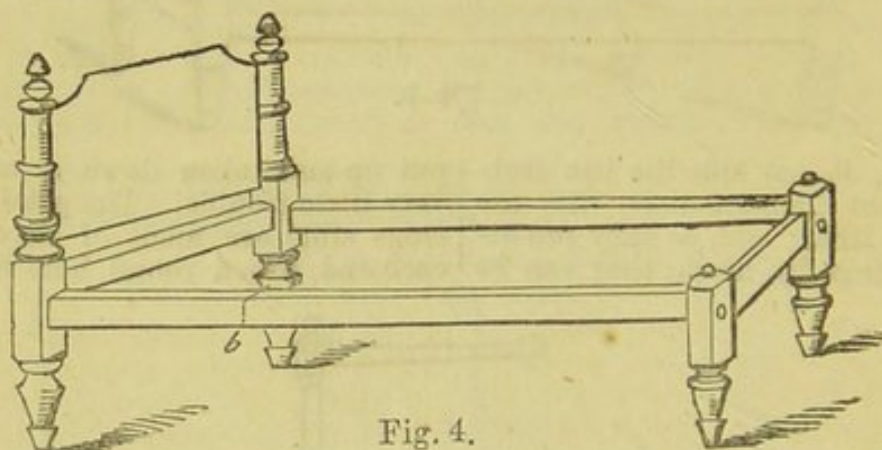


Fig. 4.

stump-bedstead; frequently the head-posts are left square, but, as will be seen, the appearance is very much improved by their being turned, and the additional cost for this is not great. The head-posts should be three feet in height, and the foot-posts, or stumps, eighteen inches; and from the floor to the top of the rail should be about seventeen inches. Of course these measures may be altered, and made higher or lower according to convenience. The broad headboard will be found very useful in keeping the bolster and pillow well in their place. The head and foot of such a bedstead as this are not made to take apart, but are strongly glued and pinned when put together by the workman, so that the bedstead can be put up with only four screws, thus saving time and trouble.

By having head-posts of six, seven, or eight feet high, either turned or square, this bedstead may be made into a half-tester bedstead, as shown in figure 5, which repre-

sents the tester lath attached to the top of the posts. It is generally kept in its place

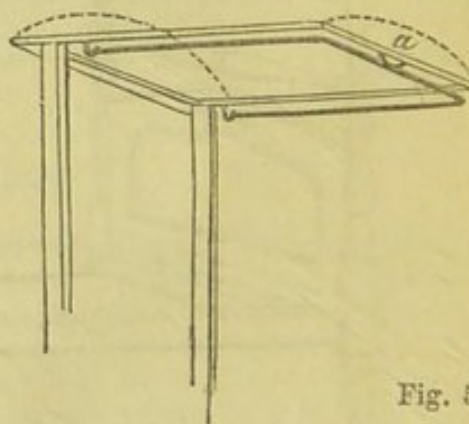


Fig. 5.

by a bracket, and a bedscrew which goes down into the post; but it would not be difficult to secure it by some more simple means. The rod for the curtain should be made of iron, rather less than half an inch in thickness. The corners of the lath may

IT IS BETTER TO SUFFER WRONG THAN TO DO IT.

be left square or round; and to the edge of this the valance or drapery is tacked by small nails, not driven close in, so that the hangings can be taken down at any time to be washed or cleaned. Different sorts of testers may be contrived; instead of the lath being flat, it may be on a sweep, as shown by the dotted lines *a*; or three poles may be fixed in a frame, and so fastened by screws to the back of the head-posts, figure 6. This

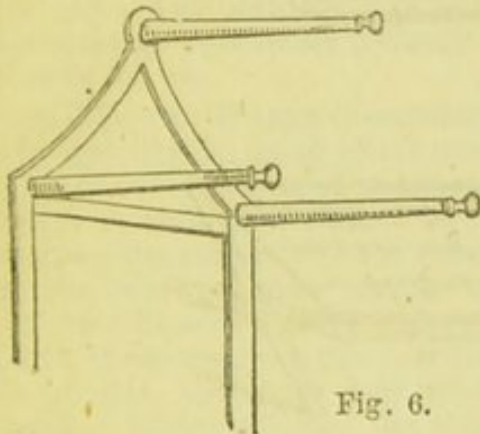


Fig. 6.

is a convenient arrangement, as it may be taken down for a time when curtains are not wanted, and it may be used with a stump bedstead, or a French bedstead similar to figure 3 before mentioned. The furniture is made to slip on to the centre pole by a bag or pipe, or is simply tied by a tape, and from this pole it hangs down on each side to the floor, being looped up during the day in the usual manner of curtains.

By making a joint where the dotted line is seen at *b*, figure 4, this bedstead, whether stump or half-tester, may be made to turn up, whereby much space is gained in a small room during the day. But where turn-up bedsteads are used, especial pains should be taken first to ventilate the bed-clothes well by opening the window; for if they be turned up warm, they always have an unpleasant smell, and in time become unwholesome.

From long experience we consider that a lath bottom is the best that can be used for a bedstead; there is much to be said in favour of it. First, the lacing and stretching of a sacking bottom always take a good deal of time, and many persons make a sad bungle of the operation; then the sacking, unless of the very best quality, soon gives way, cracks, and breaks, or the lace holes wear out, particularly in children's beds, which are often wetted, and most persons

know how apt a sacking is to settle down to a deep hollow. Then, again, the nailing on of a sacking splits the wood very much, and every crack is a harbour for vermin; and people so seldom think of cleaning the under side of the sacking, that whether there are cracks or not, spiders and other unpleasant creatures collect there and propagate, the more so, as it is nearly always dark under a bed. The writer of the present article has frequently had to take down bedsteads in the houses of people who fancied themselves cleanly in their habits; yet they never thought of brushing the under side of their sackings, or of letting the air blow freely under the bed, and the consequence was, that multitudes of noxious insects would breed in the snug retreats afforded by a sacking. To see and smell them was dreadful.

We recommend in all cases a lath bottom, made of inch deal or pine; not to be cut separately into the side rails, but to be framed together as in figure 7, which saves cutting the rails; and the fewer ins and outs there are in the bedstead the better. This lath frame is kept in place by the little corner piece being cut out at each end of the side pieces, which fit against the posts and prevent slipping. For convenience of lifting about, if the bedstead be large, it may be cut in two, and hinged on the under side in the middle; so that when folded, it can be easily carried. This sort of bottom gives very little trouble; it can be laid in its place in less than no time, as the saying is, and can be removed as quickly; thereby affording the readiest possible means for cleanliness. It must not, however, be forgotten, that when a lath bottom is used, a thin straw mattress is needed to come between it and the bed; but we shall enter further on this part of the subject when we come to notice bedding materials.

The simplest kind of bedstead is shown at figure 8. This is called a horse-bedstead, and in some cases it is found very serviceable and convenient, as it may be folded together and stood away in a corner when not wanted; or in case of sudden illness, when a nurse or attendant has to lie in a room with the patient, it can always be made use of, and at the shortest notice. The head-board is screwed to two clamps, which are rounded at their lower ends to fit into holes at the end of the side-rail, and the putting of this into its place or the taking it out is all that has to be done to prepare this bedstead for sleeping on. The bottom must

HOWEVER LITTLE WE MAY HAVE TO DO, LET US DO THAT LITTLE WELL.

be of sacking or sail-cloth, as laths cannot be fitted to it.

A full-sized bedstead, whether of the best or common description, should be six feet

six inches long; but a horse bedstead may be made of any length, so as to suit children, or to be used in place of a crib.

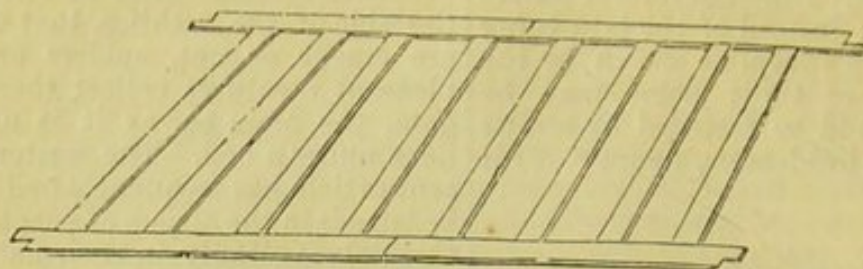


Fig. 7.

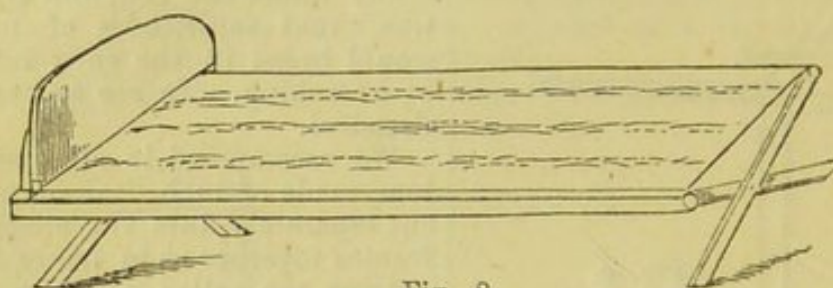


Fig. 8.

COSMETICS.

THIS term is usually applied to any article used in beautifying the complexion, hair, or teeth, or that in any way contributes to enhance personal appearance.

MILK OF ROSES, TO COOL THE SKIN OF THE FACE.—Take sweet almonds, five ounces; bitter almonds, one ounce; rose-water, two pints and a half; white curd soap, half an ounce; oil of almonds, half an ounce; spermaceti, two ounces; white wax, half an ounce; English oil of lavender, twenty drops; otto of roses, twenty drops; rectified spirit, a pint. Blanch the almonds, and beat them with the soap and a little of the rose-water. Melt together the oil of almonds, spermaceti, and white wax, and mix with the former into a cream, and strain it through fine muslin. Then add gradually the remaining rose-water, and, lastly, the spirit, with the essential oils dissolved therein.

POMATUM FOR THE HAIR.—Soak half a pound of clear beef-marrow, and a pound of unsalted fresh lard, in water two or three days, changing and beating it every day. Put it into a sieve; and when dry, into a jar, and the jar into a saucepan of water. When melted, pour it into a basin, and beat it with two spoonfuls of brandy; drain off

the brandy; and then add essence of lemon, bergamot, or any other scent that is liked.

WHITE POMATUM.—Take an ounce of Florentine orris-root, half an ounce of calamus aromaticus, and as much gum benjamin, a quarter of an ounce of rosewood, and a quarter of an ounce of cloves. Bruise the whole into a gross powder, tie it up in a piece of linen, and simmer it in a jar placed in a saucepan with two pounds and a half of hog's lard, well washed. Add a couple of pippins, pared and cut into small bits; four ounces of rose-water; and two ounces of orange-flower water. After the ingredients have simmered together a little while, strain off the liquor gently, and let the pomatum stand till cold; then put it away for use in the same way as other pomatums.

HAIR OIL.—Melt together over the fire a pint of oil of sweet almonds, and an ounce of spermaceti. When cold, stir in a tablespoonful of oil of bergamot, and two grains of civet.

COLD CREAM.—Lard, six ounces; spermaceti, one ounce and a drachm and a half; white wax, three drachms; rose-water, three ounces; carbonate of potass, fifteen grains; spirits of wine, three-quarters of an ounce; essential oil of bergamot, three drachms.

ENDEAVOUR TO BE WHAT YOU WOULD APPEAR TO BE.

Melt the three first, then add the rose-water, carbonate of potass, and spirits of wine, stirring well, and when nearly cold add the perfume.

Or,—Take half an ounce of white wax, half an ounce of spermaceti, and three ounces of almond oil; put these into a basin, which place into hot water until melted; then gradually add three ounces of either rose-water, elder-water, or orange-flower water, stirring all the while with a fork or small whisk. Any perfume may be put in; but, medicinally, it is better without. When cold it is fit for use.

ELDER-FLOWER WATER is commonly prepared by distillation, using about one pound of flowers to every gallon of water required. As, however, this plan cannot be put into operation by the majority of our readers, we suggest the following more simple method. Take of elder-flower oil three ounces; rectified spirit, three ounces; place them together in a bottle, and shake well twice a day for a week. After standing, the spirit will rise and float on the oil, from which it may be poured off quite clear. One ounce of this spirit of elder-flowers, added to one quart of soft water (rain or distilled water is the best), will make very excellent elder-flower water.

POMADE, to prevent baldness, is made thus:—Beef suet, one ounce; tincture of cantharides, one teaspoonful; oil of origanum and bergamot, of each ten drops. Melt the suet, and, when nearly cold, stir in the rest of the ingredients until set.

TO DYE THE SKIN OLIVE.—Use walnut-juice mixed with a small quantity of Spanish anonatto. The tint required may be ascertained by dipping the finger into it.

TO CLEAR A TANNED SKIN.—Take some unripe grapes, and soak them in water, sprinkle them with alum and salt, then wrap them up in paper, and roast them in hot ashes; squeeze out the juice, and wash the face with it every morning: it will soon remove the tan.

FOR REMOVING THE SCURF-SKIN ON FACE AND HANDS.—This appearance is often produced on delicate skins by sudden changes of temperature. A good preventive is clarified honey rubbed well into the part affected after washing, and allowed to remain.

DYEING THE HAIR.—Dyeing the hair is pernicious, whatever the medium may be that is employed. In cases where cosmetics become necessary, from fashion or defect in

the hair, the simplest and most harmless are always the best. The hygienic treatment of the hair consists in its cleanliness and that of the scalp, and especially, as Dr. Burgess says, in the strict observance of a precept which applies to everything connected with the management of the human frame. We, however, give a receipt or two.

TO DYE HAIR BLACK.—Take two drachms of silver, half an ounce of steel-filings, and an ounce of nitric acid, and eight ounces of rain water. Pour off the supernatant liquor, which constitutes the dye. Apply by brushing with a close brush. Although there is a great objection to nitrate of silver as a dye, from its liability to darken the skin, nevertheless it is very far preferable to caustic earths, from their almost certainty to act as depilatories. One said to be free from any injurious effect, and now in general use, is composed of the following:—Powder well in a mortar some litharge or vitrified oxide of lead, with some lime; these mix in water, in the proportion of eighty-five parts by weight of the former to fifteen parts of the latter. The manner of using it is as follows:—Wash the hair with warm water and soap to free it from grease, then dry it well. The hair is then to be covered with this mixture of the consistence of cream, beginning at the roots. Four folds of soft brown paper are then to be placed over the whole, and secured by an oil-skin cap. The hair must remain in this condition from three to six or eight hours, according to the depth of shade required; and the cap may then be removed. Some of the dye will fall out, and the rest must be combed and brushed out when the hair is dry. Do not wash the hair with water for three or four days after, as it irritates the skin. As the hair grows, the parts next the roots will be undyed, and will require the whole to be re-dyed every three or four months.

POMATUMS (COLOURING AND SCENTING).—Pomatums are seldom coloured of any other tint than red or pink; that is given by alkanet-root, which has the peculiar property of imparting its colour to oils and melted fats, but not to water. Half a drachm of it may be coarsely powdered, and steeped in oil or melted fat until the colour is extracted; this quantity will be sufficient to tint a pound of pomatum.

CONTENT AND DISCONTENT.

"THIS field will be given to any one who is quite content." Such, according to an old story, was a notice once posted up by the proprietor of an estate in the country. After a time a man presented himself as duly qualified to take possession: "Are you sure that you are quite contented?" asked the gentleman. "Yes, sir, quite sure." "Then why do you want my field?"

There is a great deal of this sort of content in the world; never quite satisfied; always on the out-look for a little more. Go where we will we meet with it; and whether we travel abroad, or stay and mind our business in our own town or village, we find people divided pretty generally into two classes—the content and the discontent. Perhaps a good many of those who profess to be content are not strictly so, like the man who wanted the field; but at all events they say they are, and taking them at their word, it is not difficult to see that the contented class is by far the smaller. Now, why should this be? Why should the greater part of mankind be in a state of discontent? Why is it that so many look upon themselves as ill-used, and very much to be pitied? We have never yet heard any good reason why it should be so, and therefore there must be a fault somewhere. But if we are to believe some people, no one, except Providence, is to blame for all the discontent; if they had had the ordering of things, they would have made a much prettier and more comfortable world than the one we now inhabit. A large number charge all their grievances upon other people,—upon perverse circumstances, against which they say it is of no use to struggle, and therefore they have a just right to feel and express discontent. Others, again, exclaim, "Oh, if we only had such and such a thing—if we were only in such and such a position, how happy we should be!" Such sentiments, however, if no worse, are a sign of ignorance. The real truth of the matter is this: content or discontent comes from within us, and depends much less on outward circumstances than is commonly supposed. We may change our position and prospects as often as we please; we may gain honours and lay up wealth, but unless we are prepared to find and bring happiness out of our own hearts, we shall never get it from other quarters.

The disposition to seek for excuses for our discontent, to blame this and that, and

endeavour to justify our fits of grumbling, is about as unfair as when people who have been drinking at a merry dinner-party lay their illness to the cucumber or pickled salmon, or any cause but the true one. How much better to come out with an honest confession, and acknowledge that the blame rests with ourselves alone. Why try to blink the subject: whether we shall be content or discontent depends on our own character and conduct? Figs do not grow upon thistles; neither must we expect ill-conduct to produce content. If a man will walk in crooked paths, he must expect to stumble, and meet with ugly rubs and bruises. It cannot be denied, that when the cupboard is plentifully supplied with bread and cheese, and we have money in pocket, content may not be so hard to come at as at other times. But these things, however desirable, are not the only good; and if people have not the spirit of content in themselves, they will not find it in money, or eating and drinking.

We are called upon to be content, whatever be the circumstances in which we are placed. This does not mean that we are not to try to better our condition, but that we are to regard the events of life as discipline; as something meant to make us wiser and better. The discipline may appear hard, and some will be ready to ask: "What is the use of living, if we cannot enjoy ourselves?" but there cannot be a more lasting source of enjoyment than the determination to undertake the duties of life with fortitude. The man who can make this resolution cannot fail of obtaining content. The appetite, we are told, grows by what it feeds on, and the more people grumble, the more will they want to grumble. It is of no use merely wishing that things were better, we must try to make them better. If we really desire to be content, we must put the desire into action. Every situation in life has its difficulties, its causes of discontent; but instead of knocking under, we must meet them with persevering courage. The powerful, the weak, the great, and the lowly,—none can escape, each one must bear his share of duty. A continual striving and straining after something more than we already possess is not the way to secure content, unless we understand beforehand, that whether we win or lose, it is our duty, as it is our pleasure, to go forwards—to improve ourselves. If our success be not so profitable as we expected,

TEMPERANCE IS THE BEST PHYSIC.

we may still get into the habit of finding great pleasures in small events. Gold is dug from stubborn rocks, and content may be extracted even out of hardships. One consideration, however, and a very important one too, is to be continually borne in mind.

We must be careful not to mistake greediness for a desire to go forwards:—"Beware of covetousness: for a man's life consisteth not in the abundance of things that he hath."

GOLDEN THREADS.

SPARE when young, to spend when old.

If youth knew what age would crave,
Youth would then both get and save.

A young woman idle—an old one needy. Winter finds out what Summer lays up. Think of ease—so work on. To her that is willing, ways are not wanting. Better thrive late than never. Do what you ought, and come what may. Though no one can command success, let each try to deserve it. God helps them who help themselves. Do well and have well. First deserve, and then desire. Rely not on another for what thou canst do thyself. Do not say go!—go thyself. Better spare to have than ask to have. To know the value of money, try to borrow some. Who goes a sorrowing goes a borrowing. Wrinkled purses make wrinkled faces.

Hail Independence! never may my cot,
"Till I forget thee, be by thee forgot!"

Industry is fortune's right hand, frugality her left. Of saving cometh having. She who gets does much; she who keeps does more. Catch is a good dog, but Hold-fast is a better. Without frugality none can be rich; and with it few would be poor. Spend not when you may spare. Ask thy purse what thou shouldst buy. Diligence is the mother of good fortune. I've no lands, so help hands. An idler is dead before his time. By doing nothing we learn to do ill. Standing pools gather filth.

An idler is a watch that wants both hands,
As useless when it goes as when it stands.

Virtue, and schooling, and trade, make up the best fortunes for children.

What we hope to do with ease, we must learn to do with diligence.

Do well whate'er 'tis right to do:
If oft to do, do quickly too.

There is but one method that can be best,
And by aiming at that you will better the rest.

Penny and penny laid up will be many. Little and often fills the purse. A penny saved is a penny got. Take care of the pence; the pounds will take care of themselves. Many a little makes a mickle.

Think nought of a trifle, though small it appear;

Small sands make the mountain, and moments the year.

Waste no time, for time is the stuff that life is made of. It is not how long, but how well we live. The less a man sleeps the more he lives.

Seize opportunity; avoid delay:

What may to-day be done do that to-day.

Youth is not rich in time—it may be poor: part with it as with money, sparingly; pay no moment but in purchase of its worth.

In the same case to others do
As you would they should do to you.

If social comfort be thy care,
Learn this short lesson—Bear—forbear.

If every one would mend one all would be mended.

Who friendship with a knave hath made
Is judged a partner in the trade.

Honour and shame from no condition rise;
Act well your part—there all the honour lies.

The virtue of prosperity is temperance;
The virtue of adversity is fortitude.

Our portion is not large, indeed,
But then how little do we need;

For nature's wants are few:
In this the art of living lies,
To want no more than may suffice,
And make that little do.

Law, conscience, honour, all obeyed, all give
Th' approving voice, and make it bliss to live;
While faith, when life can nothing more supply,
Shall strengthen hope, and make it bliss to die.

FAVOURITE GARDEN FLOWERS.

THE WALLFLOWER.

THE wallflower is just one of those good things that nobody likes to be without; but, at the same time, one of those common things that nobody, or at least very few, care to cultivate. Yet what a hearty plant it is, hardiest of the hardy, always fresh in verdure, even after six weeks' snow, and from January to June a fragrance and a picture. See it on the grey walls of an old castle, on the broken turret, or peeping through the deep green ivy above a ruined arch—and what a glory it gives to the scene—representing youth with its sweet breath and sunny laughter, gladdening the last hours of hoary decrepitude.

"Not a pastoral song has a pleasanter tune
Than ye speak to my heart, little wildings of June!

Of old ruined castles ye tell:

I thought it delightful your beauties to find,
When the magic of nature first breathed to my
mind,

And your blossoms were part of the spell."

CAMPBELL.

Many persevering amateurs who show their stores of pansies and auriculas, and their well-arranged beds of verbenas, geraniums, and calceolarias; and many high-class people who spend large sums on smooth lawns and shrub borders, and Dutch gardens, are guilty of the floral crime of cruelty to the wallflower. It makes one almost purple with indignation to go through a fine piece of ground, and to find everything as near perfection as possible except the wallflower; and these exhibiting to us ill-shaped forms, some run up like blooming brassica, some spread out into imitations of Portugal broom, others crowded with seed-vessels, and all bearing on their lanky stems little tufts of orange and iron colour. Yet, even then, the wallflower is a glorious thing, vivid in tint, and powerfully odoriferous. It is withal a cottage favourite, and will ever remain so, emblematic of the cleanly comfort, the hearty strength, the sweet freshness, the strong nationality of English rustic life.

There is nothing easier in floriculture than the production of first-rate wallflowers; and from this date to the end of October, the culture may be commenced either with cuttings or seeds. Next spring the reward for this year's labour will be visible in forms and colours of delightful beauty, and the old broccoli and kale-like stumps that have done

duty in the ground for years past, shedding their seeds by thousands, will find their way to the rubbish heap.

Let us suppose that your borders are pretty well stocked with common sorts, healthy, full of stout wood, and abounding in seed—in fact, looking as wallflowers do look when left to themselves and little cared for.

Take out a trench in some spare corner, or make up a nursery bed in the open ground—almost any aspect will do—dress up the ground with old manure from a hotbed, and with a good admixture of sand, or better still, fill up an eight-inch trench with scrapings from a sandy road—the best of all soils for flowers of almost every kind. Go over the plants you have, and select some strong shoots from the best plants; pinch off the shoots five or six inches each in length, and crop off the top leaves, and strip the stem bare without wounding it, leaving only the heart and a few of the smaller leaves around it. Dibble these cuttings into the sandy compost five inches apart, and after watering well, cover each with a thumb pot, to keep the cuttings dark for a week. If July rains assist, the cuttings will strike more readily, and it is often advisable to defer the planting till rain comes, to save the labour of watering. Of course a cold frame will be the best mode of rooting them.

By the middle of September these will be stocky plants, well rooted, and breaking freely from the sides into well-shaped plants. Determine where they are to be planted for flowering next spring; and if the soil be poor, dress it freely with sandy road drift, or old dung and turfy loam. I myself prefer taking away the old stuff from the borders, wherever a good plant is to be placed, and filling in with new and generous soil, so as in time to change the whole and keep it refreshed; the material removed goes on the top of new dung or rubbish to confine the exhalations, and comes away at a future time thoroughly enriched, and in every sense new soil.

Having planted out your new stock for spring, you are safe for good plants of the sorts you have, as it is only necessary to keep them in shape and fork them round occasionally to be sure of better plants than you have been accustomed to, unless you are already on the alert about wallflowers,

WHEN YOU HAVE NO OBSERVERS BE AFRAID OF YOURSELF.

in which case you scarcely need suggestions.

But another matter, and indeed the one on which I must insist here as all-important, is the displacement of the common windmill flowers, of orange and brown, by fine sorts that really pay for their keep, and of these the number is great, the culture as easy as that of the common kind, while the perfection of form and colour makes them genuine florists' flowers.

There are among the large number of named wallflowers a few that possess especial claims, and according to the space at command, I would recommend the amateur to cultivate a few or all of the following sorts. *Cheiranthus cheiri*, the green-top double yellow wallflower, is a plant of robust habit, very rich scent, and free in blooming. If left to itself it seeds freely, and the seedlings run back to windmill blossoms, and the beauty of the bloom is at an end; but if kept up to the mark by being raised from genuine seed pricked out in good soil, and then planted out into the borders in good stuff, it keeps its character and rewards you well. This is the common wallflower, which, in its neglected form, annoys the floricultural eye in the forecourt of every cottage, and on the borders of many high-classed gardens. Kept to its proper dignity of culture, it is a beauty that must be loved.

Cheiranthus flore-pleno lutea is a pretty double yellow, just the thing to plant in the mortar of an old wall, or on the summit of a pile of rockwork, or anywhere that a wallflower or snapdragon may be expected to grow. If planted with *C. atro-sanguinea*, the rich double blood-colour, and *C. violacea*, the blue, or rather violet-tinted kind, it makes a pretty contrast of habits and colour. The latter sort is a very choice thing in the wallflower way, and should be in the collection of every lover of flowers; it is unique, and, like the rest of the family, very easy of culture. The great point is to shift them at proper times, so as to dwarf the habit, and to give them positions where they will have plenty of light and air. If crowded with other shrubby things, they run up and lose character.

A plant of similar habit, and more truly approaching to the blue tint, is *C. fl.-pl. cœruleus*, the double blue wallflower, one of the latest novelties of its class. Of course it is not a true blue, and will be out of favour with a pre-Raphaelite, but for a flower grower it is a thing to be commended. I had seed of it from Mr. Waite three years ago: it came

true, was a glorious thing while it lasted, which was not by any means a short time, and was much admired by my friends as a novelty.

Among the high-class browns and yellows *C. fl.-pl. atro-fuscus* is good: it is a very dark rich maroon, and sometimes, under high culture, comes as near black as possible. *C. ochroleucus* is a very pale yellow dwarf, admirable for bedding in the formation of masses in Dutch gardens. The tint is pure, which I think a criterion of a good wallflower—stains showing a tendency to run back to the cabbage-stump style of the neglected plant.

But just now the glory of the wallflower world is *C. Marshallii*, a very pretty flower indeed, of regular habit, not over robust, and with very well-shaped single blossoms of a clear yellow. It is the best of all hardy bedding plants, for it blooms late, keeps neat if the seed-pods are clipped off, and in winter looks green and hearty, like the rest of its healthy and happy kindred. Mr. Clark, of Bishopsgate Street, has a good stock of this choice sort, which I can recommend as true and well-grown: if bedded now it will look well, and may be used to fill up any blanks caused by failures, or where a patch or line of yellow is needed for decisive contrast. The German sorts are generally good, and there are at least thirty varieties from which an amateur may choose to advantage.

During the heats of July, all the choice sorts of *Cheiranthus* may be raised from seed, in the same way as stocks and all other hardy biennials. The great point is to treat them generously from the first. Use sweet rich sandy compost for the seed-pans, regular watering, shade from burning mid-day sun, pricking out to strengthen when they have six leaves apiece, planting them as deep as the first pair of leaves, then planting out again in autumn to their blooming quarters. Each check is a benefit, and marks the difference between cultivating a plant and letting it grow wild. Leave it to itself, and it runs away in herbage and coarse stems, topped at last by wretched blossoms. Give it a check at the proper time, and its herbaceous rankness is changed into a neat and compact habit, and the pulp, which would have made an excess of woody fibre, goes towards the formation of profuse and lovely blooms.

Treat your wallflowers as you treat your less hardy plants; be generous to an old English friend, that from the days of Chaucer downwards has shed lustre and perfume on many glorious pages of English

LEARNING REFINES AND ELEVATES THE MIND.

verse, and has gladdened the heart of the ploughman, "plodding his weary way" from the brown fallows to the homely cottage porch, to be greeted there by the wall-flowers before the children run out to meet

him. It will remain a favourite as long as old castles, ruined abbeys, and sturdy brick-built homesteads remain to endear us to the land of our forefathers, and the scene of our realization of English domestic comforts.

INFLUENCE OF SISTERS-IN-LAW.

A SISTER'S love, amidst wind and stormy weather, makes many a voyage, but without a wreck, and enters the household harbour without a loss. It was so with Miriam as she watched the bulrush ark, and returned to her home to receive the warm and sunny rays of her mother's smiles and blessings, and still to be the sister-nurse of her cherished one. A successful voyage was hers on the mighty Nile, and on her return, instead of a loss, a richly-laden freight. Verily, she had her reward.

Frequently a sister stands between a father's frown and a brother's obstinacy or folly. She is the intercessor, and ventures in, uncalled, before the parent, whether a promise of pardon be made, or the hand of reconciliation, the golden sceptre of the family kingdom, be stretched out or not.

A brother's roughness is remanded by a sister's gentleness. Whose visits are like hers to him while he remains at school? Whose presents are like those she brings all the way from home, or purchases on the road? And whose so freely given?

Seeing, then, that a sister does so much, and a great deal more, for a growing brother, how close is the relationship between them, and what an amount of influence she may expect to exert upon him throughout his after life.

In the first place, there is a real position in which every sister stands in respect to a brother.

Relationship, like every other thing, is double; there is action and reaction. "None of us liveth to himself!" However real, however near, however warm a sister's love may be, there is to every man a more distinct, a nearer, a warmer love than hers can ever be. Beyond a sister's boundary line there is an inner court, a holier place, into which a brother can never admit her; a shrine, not inscribed with her name, and which will on no account acknowledge her as its deity. Outside she must stand, and wait until some other hand and heart, be-

sides a brother's, lead and admit her beyond the sisterly inclosure.

Hers is a dear relationship, but never designed by the Creator to be to man the dearest. Before the youthful brother's mind there ever exists a land of promise, within which blooms some fair Eden, in which some happy Eve resides. When the search is made and the object won, there is realized at once a love nearer and dearer, and a happiness brighter and more lasting, than the sisterly affection can ever be.

The position in which a sister stands to a brother is distinct and clear. If she be single or married, she is regarded by him, whether he has a wife or not, as the *second person*, singular or plural, as the case may be; his wife, in imagination, in prospect, or in reality, is to him the *first person* of importance to his domestic state and happiness; and in no instance can a sister occupy to him a place of equal prominence or eminence. Holy Scripture affirms that every other relationship is secondary to this primary one, namely, the relationship of Wife. "Therefore shall a man leave his father and his mother," and, it might have been added, his brothers and his sisters, "and shall cleave unto his wife, and they shall be *one flesh*."

In the second place, from the position which a sister occupies in respect to a brother, she has an influence to exert both for his present and for his future good.

It is an every-day occurrence for a sister to be called away from her parent's home to look after a brother's house, and attend to his domestic comfort. In this new capacity, the locality is altered as to the place of residence, and the condition, externally considered, may be different, but the relationship of sister is the same as it was before; she can never get any closer to a brother or further away from him than that. There is full confidence now reposed in her, from the head to the foot of the household; but it is a temporary confidence, given for a tempo-

GOODNESS THINKS NO ILL WHERE NO ILL SEEMS.

rary purpose, and with the distinct intention for it to have, sooner or later, a permanent termination; for no brother, in the expectation of introducing into his house a wife, would ask a sister to superintend his home on any other condition.

But whether a sister be introduced under temporary arrangements or not, if she would keep bright and burning the youthful flame of a sisterly affection, she will learn to throw a light around her brother's path, and make his welfare and happiness her own.

How difficult it is for a man to choose a wife to suit, in all respects, a sister's mind! But for whom is the choice he makes—for himself or for her? The selection being made, and not only made but settled; and not only settled but settled for life, it becomes the part of a brother-loving sister to acquiesce in the new arrangements, and to receive a sister-in-law as the wife of a beloved brother. Should she not, nay, will she not, rejoice that the one for whom she has so often and so long cared so much, has succeeded in the selection of a companion for times of joy and times of grief, and who is to share with him a joyous or an adverse lot, and act the part which she, though a loving sister even, never could do?

A brother, in taking a wife to his bosom, does not dethrone or degrade a sister from her place; she is a sister still, and must ever continue such. The place she occupied in the affections she still occupies; if she seek to usurp the sacred place which a wife alone can fill, then at best she is a usurper. The nearest possible position for her is that of second person, second to the brother's wife; for she, the wife, is one with the husband, one part of the whole; Holy Scripture says "one flesh."

"Let *sisterly* love continue." Let it continue after the brother's wedding-day, and after the marriage-feast, and after friends have departed and are far away; and when he brings home his newly-made wife, and presents his sister with a sister-in-law, let the love which she has been accustomed to show to a brother now expand, like a summer flower, towards this newly-found sister; and let it deepen and widen like a flowing stream, and continue in its outflow, refreshing all around. Let the heart, and lip, and look do to another what she would have another, under similar circumstances, do to her.

Has not the newly-made wife the right to ask, and the natural and relative right to expect, a friendly, impartial, nay, loving re-

ception from the sister of the man with whom she has intrusted her all for life? Has she not left a home where she was loved, and where she loved again? She has now for ever given up that home, and comes to one entirely new in all its associations. She has left sisters, who clung to her like woodbine interlaced; she comes to a new family, and finds sisters there, and naturally turns to them for sympathy, association, and love; she expects them to encourage her, with kind looks and gentle speech, in her recently-found position.

The young wife may be gentle, sensitive and uncomplaining, trusting, sympathetic and loving, brought up under a mother's watchful eye and guardian hand, surrounded with the sunshine of beauty and love, and unaccustomed to hard looks or cold, frigid words; and now, for the first time, she faces the world, to encounter its various scenes in a responsible way. The first place to which she comes is her new home; and now, what are her husband's friends to be to her, friends or foes? How is she to be received by them, with kindness, or the contrary? Is it to be a blank home or a blank house? Is she to seek friends elsewhere, and introduce new ones both to herself and husband? For friends she must and will have.

It rests chiefly, if not entirely, with her husband's family, and most of all with the new wife's sisters-in-law, to determine the future course of the newly-married pair as to the selection of their domestic friends.

When the new wife first comes home, to what is she introduced? To carpets and chairs; to tables, sofas, window-blinds, and general furniture? These may do very well in their place, but will never do alone. A young wife, with her sensibilities awake and with emotions full to overflowing, turns with the first look for some heart open to receive her, and to make the new place what it should be in reality—A HOME. And who so capable of making the place a happy one to her brother, his wife, and herself, as the brother's sister? If her heart be open to her sister-in-law, and beating to receive her, leaping forward to meet her at the threshold, pressing to embrace her with a tender glance, a happy smile, and a gentle word, such as only such a sister can give—a word not to be mistaken—does not the place in one short moment, before the new-comer has even passed through the entrance-door, become, by the mighty power of love,—a home, a happy, blessed home, to the newly-wedded wife?

THAT VIRTUE WHICH PARLEYS IS NEAR A SURRENDER.

In such a course of conduct, the sister-in-law shows to the bride, in more convincing terms than words could speak, that her brother's choice is hers; and from that moment they are sisters, and sisters will remain. Mistrust, if any, has spread its wings and flown; suspicion, if any, has departed to return no more; and jealousy, that sly and busy, whispering, peeping, hovering household imp, may knock and knock, but can find no admission where hearts are sealed and guarded with love.

Should a sister-in-law, possessed of an artful manner, a jealous, overbearing, tyrannical temper, a malicious tongue, and restless, ambitious spirit, be waiting in high, formal, tyrannic style to receive a brother's wife to her new home, the only effect that could be produced would be a repulsive one. The feelings of the youthful wife would be driven back towards their source, and frozen within their channels. Such a sister-in-law regards no choice in a wife or a husband, or in any other matter, but her own choice; and pays no attention to any selection, unless it happen to be her own.

At every visit she pays to her brother and his wife, the effect of her presence is in a moment visible, and the effect of her first reception is never forgotten; in fact, every movement is but the repetition of the first scene. First impressions are lasting, and hers were traced as with cold steel upon the young wife's soul. The unrelaxed stern countenance is still unrelaxed and stern; the same stony look retains its coldness; the compressed lips answer the same purpose; the fiery eye is still burning, and the automaton manner is still as formal.

However bright the home before she enters, she leaves it a different place; the domestic winds are raised, and the household sky is overcast. One wave of her wand produces a magical transformation, followed by an incantation scene. She has drawn a circle round her brother, and holds him spell-bound as with a chain. He is of easy mind, and often away from his family, and thinks there must be something wrong because his sister says so. She works her poison into his very soul, disturbs his domestic peace, and makes his wife miserable; she produces such an effect upon his home as may be seen at any time with dissolving views. The view is a summer scene; beauty, and brightness, and happiness prevail; but see, in a moment what a change comes over the scene: the trees are naked, the rivers are frozen, houses and fields and people are

covered with snow, and look as winterly as they can do. The spectators feel the change, and shiver in sympathy with the winter scene.

For a home to be but once exposed to such an influence is bad enough, but to be constantly exposed to it is a terrible evil. To prevent such scenes from occurring would be to confer present and lasting blessings on domestic life, and on society throughout. Prevention is always better than cure, and the shortest way is the best.

What, then, is the present duty of every sister to a married brother, and especially as a sister-in-law to a brother's wife?

Let the sister-in-law put herself, for however short a time, in a wife's place, and she will not fail to discover what her obligations are. If she has a husband, and if he has a sister, what would her feelings be if her sister-in-law endeavoured, by any means and by every means, to dig a ditch of separation, and fix a yawning gulf of disaffection and dissatisfaction between her heart and his? And yet this is the work which the jealous and prejudiced sister-in-law is engaged in promoting. In sowing the seeds of discord between a husband and his wife, a harvest will be reaped sooner or later to the party's cost. Where dragon's teeth are sown, armed men will spring up. She who sows to the wind may expect to reap the whirlwind; and whatsoever a sister-in-law soweth, that shall she also reap.

How much evil is perpetuated in families, and in general society, by one wrong word! Every unkind word is wrong. Evil speaking is a quiver full of arrows, and every one of which is dipped in poison; and poisoned speech is rankling, burning, and destroying. Set a guard upon the lips. Virtues should be engraved in brass, faults traced in water. A suspicious look, a half-uttered, half-smothered hint from a sister to a brother in respect to his wife, has shaken the whole household, and rocked to and fro the domestic state, and threatened the family happiness for months and years, if it have not entirely destroyed it. There is great force in what the poet says:—

“A whisper woke the air,
A soft light tone, and low,
Yet barbed with shame and woe;
Ah! might it only perish there,
Nor further go.
But no! a quick and eager ear
Caught up the little meaning sound;
Another voice has breathed it clear,

TRUTHS, LIKE ROSES, HAVE THORNS ABOUT THEM.

And so it wandered round
From ear to lip, from lip to ear,
Until it reached a gentle heart,
That throbbed from all the world apart—
And that it broke.

It was the only *heart* it found,
The only heart 'twas meant to find,
When first its accents woke;
It reached that gentle heart at last,
And that it broke.

Low as it seemed to others' ears,
It came a thunder-crash to *hers*—
That fragile girl, so fair and gay.
'Tis said a lovely humming-bird,
That, dreaming, in a lily lay,
Was killed, but by the gun's report
Some idle boy had fired; in short,
So exquisitely frail its frame,
The very sound a death-blow came.
And thus *her* heart, unused to shame,
Shined in its lily too;
Her light and happy heart, that beat
With love and hope so fast and sweet,
When first that cruel word it heard,
It fluttered like a frightened bird;
Then shut its wings and sighed,
And with a silent shudder died."

Sisters-in-law have acted their part with nobility of conduct. Madame Maille, when in prison during the French Revolution, was summoned by her jailer to execution. The jailer, perceiving he had made a mistake, questioned her concerning the residence of the person who ought to have been

arrested, and he then discovered that it was her sister-in-law. "I do not wish to die," said Madame Maille, "but I should prefer death a thousand times to the shame of saving my life at the expense of hers. I am ready to follow you."

It is said of the Princess Helena Elizabeth of France, sister-in-law to the unhappy Queen of her brother, Louis XVI., that when the Parisian mob burst into the royal palace, the Princess Elizabeth ran into the King's apartment, and when the mob called for the Queen, the Princess, in personating her, said to the terrified attendants, "For the love of God, do not deceive these men! Is it not better that they should shed my blood than that of my sister?"

A sister's influence is great in the promotion of the happiness or unhappiness of her brother with his wife; it is an influence for good or for evil; a clear stream or a poisoned fountain; a fire either to cheer and warm, or to burn and to destroy; a refreshing breeze or a withering blight; a winged messenger of mercy or a barbed arrow; an angel of light or a cloven foot from the blackness of darkness; a builder-up of domestic peace and household goodness, or a devastator of all the family charities; a sorrow or a blessing.

FIRE-MAKING.

It is a proverb, that there is one thing which everybody thinks he can do better than anybody else, that is, to poke and make a fire. It sounds rather oddly to be told that, although coals have been used as fuel since the days of our great-grandfathers and grandmothers, the proper way of using coals economically, and of making a good fire, has only just been discovered. It is probable, however, that we are only now entering upon a course of rational improvement in this matter.

The first step, as in all thorough reforms, is to make a clean sweep. Clean out the grate; lay a piece of paper, cut to the form and size of the lower part of the grate, at the bottom; pile up fresh coal as high as the level of the top bar,—it is better that the pieces should be about the size of stones for Macadamizing roads, and the larger lumps should be laid in front,—then dispose paper or shavings and sticks on the top, and

cover with half-burnt cinders and coals. The fuel is laid. It is to be lighted at the top! Housemaids may stand aghast and incredulous; but the results are most astonishing and satisfactory. If these simple instructions be well carried out, the fire lights up at once, without further trouble. The centre of the fuel soon catches, and the inferior strata of coal gets ignited. The fire burns downwards, and the smoke is forced to traverse the upper layers of burning coal; the consequence is, perfect combustion. A fire so made will go on burning for six, eight, or even ten hours, without poking, without adding fresh coal, or any interference whatever. There is little or no smoke, and scarcely any ashes; the fire gives out a pleasant and uniform glow. We have put this matter to the test of experiment, and feel well satisfied that we are rendering a service to our readers by earnestly recommending them to try the plan forthwith.

The avoidance of smoke is not only an immediate comfort to the inmates of each house, but the aggregate result in London would be a material abatement of a growing nuisance—the increased impurity of the air of the metropolis. Poking the fire, shovel-

ling up cinders, throwing in coal, and replenishing the coal-scuttles, are annoyances that most persons have experienced. A fire made on the plan recommended will burn the whole night without touching and without watching.

WASHING OF WOOLLEN ARTICLES.

It is a common complaint that woollen articles thicken, shrink, and become discoloured in washing. The complaint applies both to the lighter articles of knitted wool, such as shawls, &c., and to thicker and heavier materials—table baizes, carpets, and men's woollen garments. The difficulty in either case may be obviated by strict attention to the method about to be explained. To clear the way, it may be well first to point out some things which *never* ought to be done, but which frequently, perhaps generally, are done:—

1. Woollen articles are never to be washed in hard water, nor in water softened by soda, potash, or anything of that kind. Soap even should never touch them.

2. They are never, under any circumstances, to be rubbed at all.

3. They are never to be put in lukewarm water for washing, nor in cold water for rinsing.

4. They are never to remain lying still in the water a single minute.

5. They are never to be wrung.

6. When taken out of the water they must not be laid down at all before the process of drying is commenced, nor at any time afterwards until they are perfectly dry.

These things are to be avoided:—Now what is to be done?

1. Let the things to be washed be first well brushed and shaken, to get rid of the dust.

2. Before the woollen things are wetted at all, take care to have everything that will be required ready and within reach.

3. If several things are to be done, let each be begun and finished separately. This makes no difference in expense or trouble. A smaller vessel and smaller quantity of lather will suffice, and the stuff in which one article has been washed would do no good, but harm to others; it is, in fact, good for nothing.

4. Use only fresh rain water, or very clear river water: rain is preferable.

5. With a piece of sponge, or old flannel, rub up a very strong lather of either soft soap or best yellow soap. For very large greasy things, the lather may be made of ox-gall, half a pint to six quarts of water, whisked up with a handful of birch twigs (like that old-fashioned thing, a rod). In either case, the lather may be prepared with a small quantity of water, and the remainder added, boiling hot, the moment before using it. The whole should be as hot as the hand can bear it, the hotter the better. If the articles are very dirty, two lathers will be required in succession; and unless a second person is at hand to rub up the second while the first is being used, both had better be prepared in separate vessels before the wools are wetted, leaving only the boiling water to be added.

6. Take the article to be washed, and without leaving hold of it, keep on dipping and raising, dipping and raising for two or three minutes. By that time the lather will be absorbed by the wool, and the liquors will resemble slimy suds.

7. Squeeze the article as dry as may be without wringing it.

8. The second lather having been brought to the same heat as the first, proceed in the same manner, dipping and raising. N.B.—If the article was very little soiled, and after the first washing appears quite clear and clean, the second washing may be in hot water without soap. Whether lather or water only, a blue bag may be slightly drawn through before the second washing. When gall has been used, a third washing in hot water only will be required to take off the smell.

9. Having again squeezed the article as dry as may be for the lighter things, such as shawls, &c., spread it on a coarse dry cloth, pulling it out to its proper shape; lay over it another coarse dry cloth, roll the

SAY WHAT IS WELL, AND DO WHAT IS BETTER.

whole up tightly, and let it remain half an hour. This rule does not apply to large heavy things—they must be hung out at once.

10. If the weather be favourable, the drying may be best finished in the open air; but if the weather be damp or doubtful, the article should be, without delay, spread before a fire, or hung in an apartment where there is a strong current of air. A dry cloth should be placed on the line, hedge, or horse, and the woollen article spread upon it. The more quickly the drying can be accomplished the better. For this reason, settled dry weather should be chosen for this kind of work; if windy, all the better, for they get more thoroughly dry.

11. When dry, straight things, such as table-covers, may be folded smoothly, and

left all night in the mangle. Such things as have buttons are better smoothed with a cool iron.

It will be obvious that it is only to the lighter sorts of carpets, Scotch, Kidderminster, and the Venetians, that the above directions are applicable. If it is desired to cleanse a carpet which has an under texture of thread, as Brussels, Wilton, &c., or a thick Turkey or Axminster, the carpet, having been well beaten or shaken, and brushed, should be spread out singly, and scrubbed all over with a scrubbing-brush and the ox-gall. A pint of gall and three gallons of water will clean a large carpet. It should be prepared a little at a time. After the use of the gall, the carpet must be thoroughly rinsed, and dried in the open air.

ORNAMENTAL GRATE PAPER.

THE accompanying illustration,* when drawn upon paper and cut out, will require some amount of patience and perseverance; but the paper, when completed, will amply repay the operator for all the trouble, as it is extremely elegant, and at the same time inexpensive.

The materials required for each paper are two sheets of white tissue paper, and some paste or mucilage.

The instruments required are a sharp pair of fine-pointed scissors, a lead pencil (F or F F), needle and sewing cotton, and a circular punch (o).

To prepare the materials, take two large sheets of tissue paper, and paste or gum them very neatly together by their longest sides, so as to form a sheet of large dimensions.

When dry, fold the paper in the centre, and double it again; mark off the exact distance of each bar or pattern with a pencil, and rule the paper according to the design given; then tack it along the spaces between each bar, so as to prevent it moving during the process of cutting out. Sketch the design according to pattern or taste, and then proceed to cut out *all the shaded parts* with a sharp pair of scissors, taking care not to sever the connecting pieces; but if they

should be divided by accident, the two parts must be neatly joined with a little gum or paste and tissue paper.

In marking off the design, it may be some guide to our readers to inform them of the dimensions of each part of a paper according to the accompanying design.

When the paper is properly folded and tacked—

No. 1 should measure $6\frac{1}{2}$ in. long and 2 in. wide.

| | | | |
|----------|-----------------------|----------------------|---|
| „ 2..... | 9 | $4\frac{1}{2}$ | „ |
| „ 3..... | $11\frac{1}{2}$ | $2\frac{3}{4}$ | „ |
| „ 4..... | 15 | $3\frac{1}{4}$ | „ |
| „ 5..... | $15\frac{3}{4}$ | $\frac{1}{2}$ | „ |
| „ 6..... | $17\frac{1}{2}$ | $1\frac{1}{2}$ | „ |
| „ 7..... | $17\frac{3}{4}$ | $\frac{1}{2}$ | „ |
| „ 8..... | $19\frac{1}{2}$ | 2 | „ |

When all the shaded parts have been cut out, and the design finished by punching the parts that require it in Nos. 5, 6, 7, and 8, the basting-threads must be removed, the paper carefully opened out; and, the top being neatly tied with a piece of thread, the ornament should be suspended to a nail driven in the chimney, hung over a piece of wood like a cross, and placed over a heap of faded grate shavings, or thrown over a stiff sheet of dark-coloured paper arranged on purpose.

* See next page.

A HABIT OF CLOSE ATTENTION AND APPLICATION IS INVALUABLE.



ASSIDUITY IN LABOUR PRODUCES GLORY AND FAME.

NOTES FOR THE MONTH.



renewed gratitude to the Giver of all our enjoyments.

The winter of Nature is departing, and let us hope that any of our readers, who may have dark and wintry prospects in their household circumstances, will soon see the cheerful light of spring peeping in upon them.

At the present time, while some few may have made speedy fortunes by the war, hundreds are feeling the wintry influence of it; but cheer up, spring time will come again. Only meanwhile be hopeful, active, and prudent.

Does some puzzled housekeeper say, "I try to be hopeful, and I believe I am active and prudent, but I had need to be very ingenious also to make our income do all that is required of it. It would scarcely hold out when bread was cheap, and taxes nothing like what they are now. I scarcely know how to manage?" Well, cheer up, it is the nature of women to be ingenious, and your good-will and ingenuity will light upon some expedient to keep things straight. Taxes must be paid, and bread must be bought; so you must examine every other outgoing for your income, and do without some things which you have been used to consider as necessities of life, but which thousands of your fellow-creatures would look upon as quite luxuries.

Without peeping into your households and knowing all your habits, it is impossible to say which are your most needless (or least needful) expenses; but your own judgment will most likely point them out to you. If not, you can call a family council, and let each suggest what he or she thinks all might most easily do without while these difficult times last.

We know several respectable families, who have considered that to keep less kitchen-help than they have been used to is the easiest way of meeting the present emer-

gency, and they have tried it with great satisfaction. We would suggest whether this might not prove the very best thing for many families. What if it oblige the mistress and every other member to put a hand to help in such ways as they have not been used to? And what if it oblige you to forego an evening party, for the sake of attending to the requirements of home? Or what even if it should cause some of your acquaintances to look upon you with scorn because you make such a sacrifice? Your object is to live within your income; keep that object in view, and never mind what any one may say or think. Should you outrun it, you may find that there are worse troubles than voluntarily doing such things as you have not been used to do, or than being obliged to stop at home from parties; and worse even than being looked upon scornfully by an acquaintance, who may or may not be a little richer than yourself, but certainly is not wiser.

Much domestic misery might be saved, if every young housekeeper would, on first setting out, resolutely determine that she will keep her expenses within the limits of her income, not minding a few sacrifices to accomplish the object. We take it for granted that such is the resolution of our readers, and as one means to this end, we suggest that locks and keys are very requisite. "But does it not look stingy and mean," said an amiable novice in housekeeping, "to be always locking up everything? I like to trust those who are about me; I could not bear them to think that I was suspicious of them." The answer to this young person was, "If you do not begin the practice of locking up now, you will most likely find it necessary to do so, before very long. To an honest and amiable mind it is very delightful to be able to trust; but experience proves that in most cases it is better not to do so." This answer did not altogether convince the young person. A few months afterwards

NO MOTHER IS SO WICKED BUT DESIRES TO HAVE GOOD CHILDREN.

one of her servants left her, saying that she had met with a better situation. Well, this kind and trusting young mistress gave her servant a present and dismissed her with a good character. A few hours after she was gone her mistress went up stairs to put on an almost new dress; but alas! she was never more to wear that, for it was nowhere to be found, and that and many other articles she never saw again. Inquiry made it almost certain that the servant who had left had taken these things; but there was another servant in the house on whom a degree of suspicion also fell; and all that could be positively proved was, that the things were entirely lost to their rightful owner. A lock and key would have been a safeguard here.

But it is more in consumable articles that property may be wasted or pilfered, in almost imperceptible quantities perhaps, but yet amounting in time to no small value. We lately knew an instance where a person, who had been to and fro to wash for a family for *nearly twenty years*, was detected by the servant in carrying away a variety of grocery articles, chiefly soap and candles. When the mistress was told of it she said she could not believe it; so no notice was taken of it until the evening of the next washing day, when the servant took the woman's basket to her mistress, and, sure enough, there were many of her own goods ready to be carried away. The woman afterwards confessed that she had carried on the practice *the whole of the time that she had served the family*. Many a pinch of tea, a spoonful of sugar, an odd candle, &c., has travelled such a journey as the rightful owner has little dreamed of.

However, we do not wish to make a young person suspicious, but only careful. She should be careful for her own sake, and yet more for the sakes of those around her. If she feels that she has put it almost beyond the power of any one to injure her, either by dishonesty or carelessness, she will be less likely to be suspicious; and, generally speaking, good servants like better that everything should be safely kept by the mistress. But whether they like it or not, it is an imperative duty to keep temptation from every one, or, rather not to put temptation in their way, by giving them too easy access to property.

In February, the cook's bill of fare scarcely differs from that of the preceding month, except that eggs are becoming more plentiful, and will assist in forming an agreeable variety in the pudding way. Neither must

it be forgotten, that the 12th of February this year is Shrove Tuesday, or pancake day. Why the custom of the pancakes should be kept up when the shriving is forgotten, it is not for us to say: perhaps, because it is the more agreeable custom of the two, and the fresh incoming of eggs no doubt assists in keeping up that which has been a custom considerably more than two hundred years. An old poem, written in 1634, tells us that on this day every stomach,

"Till it can hold no more,
Is fritter-filled, as well as heart can wish;
And every man and maide doe take their turne,
And tosse their pancakes up for feare they burne;
And all the kitchen doth with laughter sound
To see the pancakes fall upon the ground."

Clever cooks are said to turn their pancakes by tossing them up from the pan and catching them again on the other side. This may be a very good way, but it would appear, from our old poem, that even in 1634 cooks could not always catch them again, but sometimes let them fall upon the ground, to the amusement and merry-making of the laughter-loving folks of those days. But we think it probable that, in the present time, both cook and mistress would be more likely to frown than to laugh at such a catastrophe, and therefore recommend the less pretentious mode of keeping them from burning in the pan by gently moving them; and when one side is done to a light brown, turning them in the pan with a slice, which may probably be a modern invention since the days of our poem.

But before our pancakes can be fried, we must remember to make them; for which we will give a few directions. The ingredients are flour, eggs, and milk, with a little salt and nutmeg. These ingredients may be varied, according to the means of the maker. Eight eggs to three-quarters of a pound of flour, and enough cream to make thin batter, is a recipe for the richest. Six eggs to a pound of flour, with new or skim milk, is sufficiently rich for most families; and pancakes by no means despicable may be made with only three eggs to a pound of flour, if the cook stirs the batter until it is frothy, and fries them nicely. For this purpose (as, indeed, for all others) the pan should be very clean, and put over a nice clear fire. Butter, or some grease, will be required to fry them in: and where eggs are scarce, a little finely-chopped suet, put in in the making, makes them lighter. Care should be taken to mix the batter free from lumps, which is best done by well beating

A GOOD ACTION HAS ITS OWN REWARD.

the eggs, and then pouring them into the dry flour, and then gradually adding the requisite milk. They should be served on a hot dish with a drainer, and garnished with sliced lemon. Lemon, or vinegar and sugar, are also sometimes eaten with them. We

have no objection to this good dish on Shrove Tuesday, but would also recommend that it should not be forgotten on many other days of the year, as it is a wholesome and serviceable dish, especially where there are children.

WINTER CLOTHING.

WINTER is the season for warm garments. This is admitted on all hands. The mercers' shops at the present season display, not muslins and gauzes, but furs and woollens, from the costly cashmere to the humble merino, with every variety of cloaks, hosiery, flannels and blankets. Among the customers, we see the rich furnishing themselves with every seasonable comfort that money can command—the benevolent, considering how best to lay out a portion of their surplus for the supply of the destitute—the thrifty, gladly producing the little sums they have had the prudence to lay by, and exchanging them for some comfortable winter garment for themselves or their family. It is a pleasure to see people furnishing themselves, or others, with suitable comforts. It is painful to observe any in shivering scantiness cast a longing eye at those needed comforts, which they have not the means of procuring. Perhaps a useful hint may be furnished to each of these classes:—

First, leaving aside for a moment the question of expense, we shall consider what is best to be worn by those who are able to wear what they please. To begin with the feet. It is impossible to preserve health unless the feet are kept comfortably warm. That is, unless the blood properly circulates to the extremities, and the nerves of the skin, which are the seat of feeling, are kept in proper working order. Good food and active exercise contribute largely to produce a right state of things in this particular; but clothing, also, has an important office, that of preserving and promoting the vital warmth within, and screening against cold and damp from without. Woollen-stockings contribute much to comfort, and should be universally adopted during the winter. Even silk are much warmer than cotton, because silk is a decided non-conductor of heat. Many persons who can afford silk stockings wear nothing else, winter or

summer; but wool being thicker than silk, is generally preferable. Not, however, what is called a thick stout texture, nor one formed of a heavy material. The fine light wools, as lamb's-wool, Angora, Thibet, Vienna, or German-wool, are much better than worsted; and the texture should be rather loose than close. Other things being equal, knitted stockings in the matter of warmth are greatly superior to such as are woven. They do not, however, appear quite so fine, and, therefore, are little adopted. But those who know the comfort they afford, would not readily be induced to abandon them. They are especially adapted for the wear of children, and of persons in the decline of life. Persons in youth and middle-age are more robust, and *will be* more hardy, though *they* sometimes suffer for the imprudence of sacrificing comfort to appearance. Those who persist in wearing cotton stockings through the winter, should, at least, wear under them a thin ankle-sock of lamb's-wool or of wash-leather. A piece of brown paper cut to the proper size and shape, and worn as an inside sole, takes scarcely any room in the shoe, and adds greatly to its warmth. Boots are sometimes found useful in promoting the circulation, and so keeping the feet warm. Whatever kind of shoes be worn, they should be made to fit comfortably, and should be sufficiently thick to resist damp. Snow is particularly penetrating. For walking out when snow is on the ground, it is well to have an under sole of coarse felt, which is a protection against slipping, as well as a great preservative against damp. A sole of cork, or of knitted wool, within the shoe, is comfortable and useful; but it is probable that the newly-introduced article, gutta percha, will supersede these contrivances. It is found most effectually to resist damp, and its cheapness, as well as its utility, and its adaptedness to old shoes as well as to new ones, recommend it to the adoption of those

WHEN YOU HAVE NO OBSERVERS BE AFRAID OF YOURSELF.

who cannot avail themselves of expensive expedients. During the winter season, whatever shoes have been worn abroad, should be changed on coming into the house. They may not feel damp, but after a time they will strike a chill into the feet, which may continue cold for hours, without the cause being suspected. Severe colds are often thus originated. In travelling, it is a prudent and comfortable precaution to wear over the usual shoes an outer boot of woollen cloth or of thick lamb's-wool knitted. Woollen gaiters also are a great protection. Elderly people, and those who are liable to rheumatism, find great comfort from knee-caps, knitted with thin lamb's-wool. If night-socks are worn, they should be loose and large, that they may not in any degree cramp the feet. They will then slip off when the feet or the bed-clothes have become thoroughly warm.

Flannel next the skin is an important preservative against cold. It not merely acts as a non-conductor of heat, but gently stimulates the skin, and assists it in throwing off superfluous matters. Flannel is a most important article in the dress, both of infancy and age. The three rules given by the celebrated John Hunter for the rearing of healthy children were, "Give them plenty of milk, plenty of sleep, and *plenty of flannel.*" In addition to all the usual appliances, a band of fine flannel should be worn round the body of an infant, for at least six months, and will be found one of the most effectual preventives of bowel complaints. For adults, a broad band of flannel round the loins, or a long inner waistcoat of the same material, is found to be extremely serviceable as a preventive against epidemic complaints; and as many persons will remember, was strongly recommended for general adoption during the apprehended prevalence of cholera. Persons who have in any way to take violent exercise, so as to produce frequent and copious perspiration, should invariably wear flannel next the skin. So should those who are frequently troubled with cough, or tenderness of the chest, or who are liable to rheumatic attacks, or general debility. All elderly people require the warmth and nourishment which flannel affords. For wearing next the skin, thin flannel should be chosen. The real Welsh is the best for the purpose. A very delightful article may be substituted, viz., thin wool knitted. Berlin wool is the best. It is rather more expensive than flannel, but much more

durable, and if properly washed, does not shrink or thicken. Flannel worn next the skin should be taken off for the night, and spread on a chair or horse, that the moisture may pass off. It was a notion formerly, that new flannel alone possessed any virtue, and people would wear an under waistcoat for weeks or months without washing. This was a great mistake. What is uncleanly must be unwholesome. It is true that woollen goods are impoverished by frequent washing, and it may be properly obviated by having two articles to wear on alternate days, on the intermediate days exposing the one laid aside in the open air, or in the influence of a fire. They may thus be kept fresh and sweet for many days; but when they begin to look soiled with perspiration, they should certainly be washed. Some persons prefer wash-leather to flannel for wearing next the skin. This should be changed and purified in the same manner. Some persons who are very tender on the chest, find benefit from wearing a prepared hare-skin. This requires frequent airing and brushing. Those who are liable to bowel-complaints should also wear flannel-drawers. In general, it should be borne in mind, that a little flannel next the person is of more avail in preserving health than a large quantity of outer furs and muffings.

English women, in general, do not wear enough of woollen garments. The fashions just now happen to favour their making a somewhat more bulky appearance than was admissible a few years ago; but fashion is a fickle dame, and may quickly turn round and demand the scanty flimsy vestures, which, a few years back, were undoubtedly the cause of many deaths by consumption. Therefore, it is well to take the opportunity of giving a word of caution. We sometimes laugh at the figures of Dutch women in pictures, and a clumsy English woman is often spoken of in ridicule as "square, Dutch built." But it is worth notice, that although the Dutch are no strangers either to damp situations or severe frosts, yet coughs, colds, and consumptions are rare among them: alas, they are not rare in England. We cannot personally vouch for the fact, but have met with the statement in a medical work of some celebrity, that the Dutch women wear, at least, half a dozen full woollen petticoats, while many English women never think of exceeding one of flannel, and one of calico above it; and to this is, in a great measure, ascribed the difference in point of health. Certain

SHE THAT WOULD ENJOY THE FRUIT MUST NOT GATHER THE FLOWER.

it is, that plenty of warmth about the loins and limbs is greatly conducive to health, and it is a pity that health should be sacrificed to the vanity of displaying a slim figure. We hope some of our female friends will take the hint, and furnish themselves with the additional petticoats, flannel, merino, or the lined-skirt of an old silk or woollen dress, or lamb's-wool knitted. They will find it add greatly to their health and comfort.

INSTRUCTIONS FOR KNITTING WINTER GARMENTS.—UNDER WAISTCOAT.—Pins, number nine or ten. Single Berlin wool, or the wool called "Lady Betty," the thinner or thicker sort, as may be preferred. From thirty-six to forty-two stitches will be the number to cast on for half. Knit six or eight plain rows. After that, in every stitch, turn the wool twice round the pin. This method does not increase the number of stitches, but makes the work soft and elastic. In this way, work sixty or seventy rows to the depth required. Then six plain rows. Next row, knit ten stitches and return, on these ten stitches work from twenty-four to thirty rows for a shoulder-strap. Next, after working the ten stitches, cast on additional to them the same number as were left on the other pin. This is for the second half. Work six plain rows. Then as many rows, with the wool twice round the pin, as will correspond with the other half; the same number of plain rows as at the beginning, and cast off. There yet remains one-half top to cast off, and to work a second shoulder. Fix a loop of wool in the tenth stitch of the row in which the shoulder was begun, and with that, cast off all the top stitches but ten, on to which work the second shoulder, cast off double with ten of the stitches, and cast on for the second half. The sides are to be sewn up, leaving two inches at bottom not sewed, and seven or eight inches at top for an arm-hole. If a sleeve is desired, cast on forty or forty-four stitches, work a few rows plain, afterwards wool twice round the pin. After the tenth row, begin to widen, making an additional stitch by knitting the second or third loop between the stitches at the beginning of the row. Widen two rows; knit two without widening. When the sleeve is wide enough, and nearly deep enough, cast off ten stitches at the beginning of every row. This is a most pleasant waistcoat for a grown person, or for a child, the proportions being reduced to the size required.

FULL - SIZED JERSEY WITH LONG SLEEVES.—Wool as above. Pins, number seven or eight, cast on seventy-five. Knit one row, purl one row, so as to make it appear like stocking-work, but in the purled row, knit the first four and last four stitches to form a selvedge, and prevent curling; do that throughout the body; work seventy rows. Lay this piece aside on a spare pin, and work a second piece exactly like it. In the seventy-first row, knit twenty-five stitches, then lay the other piece in front of that in which the row is begun, and knit the two together, by taking up one stitch from each pin and knitting them as one. Fifty stitches will come to the end of the first piece, and leave twenty-five of the other. Knit them; and then go backwards and forwards on the whole hundred. This is the front half of the Jersey. When nearly long enough, work a few rows ribbed, and cast off. For the back.—Pick up three of the cast on stitches at the outer edge of the top. Knit them; cast on to them ninety-four more; then knit the three from the outer edge of the other half-front, thus making up a hundred. On these work a sufficient depth for the back, ending with a few ribbed rows. 200 rows is a good depth. To finish off the top.—Fix the wool in the third stitch knitted, which joins the back to the front at the shoulder. Knit three stitches from the back. Return and knit three more from the front. So proceed taking three more at the end of every row, till a gusset of sixty or sixty-six stitches is worked. Work a similar gusset on the other side. Then go along the right hand gusset, the back, the left hand gusset, and twelve stitches of the left hand front. Return and work twelve from the right hand front—return and work twelve more from the left hand front—return and work twelve more from right hand—return and finish the row to the left hand; then a whole row to the right hand. Next row reduce the stitches one-third, by knitting two as one, every other stitch; a few plain rows and cast off. Those who are good knitters may work two button holes in the collar, by casting off five or six stitches in one row, and casting on as many in the next at the part where one front laps over the other. For a long sleeve, cast on thirty-three or thirty-six; rib a few rows. Then knit one row, and purl one row. Having knit twenty-four rows straight, widen at the beginning of every third row, till the piece is long enough to reach the elbow, then widen

TEMPERANCE IS THE BEST PHYSIC.

at the beginning of two rows, and work two without widening, till it is sufficiently wide, and nearly long enough to reach the shoulder. 110 stitches is a full width. Cast off ten at the beginning of every row. Sew up, and sew in the sleeves, also the sides, leaving about three inches at bottom.

INFANT'S BAND.—This is merely a straight piece of ribbed knitting, about five or six inches deep, the lower half worked on pins a size smaller than the upper, the better to adapt itself to the form of the body. The suitable wools are Berlin, (single) Lady Betty, or embroidery worked double. The two first for a very young child; with pins number twelve and number eleven. The latter for an older child, pins number eleven and number ten. For the smallest size, sixty is a good number to cast on. Work in ribs of one and one, about sixteen rows, with each sized pins (thirty-two small) will bring it to a good depth. For each advance in size, allow six or eight more stitches in width, and six rows more in depth. The band is to be joined up by sewing the selvedge together, and is put on from the feet.

INSIDE SHOE-SOLE.—Pins, number eleven or twelve. Wool, Lady Betty or single Berlin. The middle of this sole is done in double knitting. The first and last stitch of every row are plain. The increase is made by working an additional stitch on the back of these loops. Double knitting is done thus—Bring the wool in front, slip one stitch, carry the wool back, knit the next stitch, pulling the wool twice round the pin; work these two stitches alternately throughout. In the next row, the slipped stitches will be knitted, and the knitted stitches slipped. When done, the work may be pulled apart, as if it were two pieces joined together at the edges. When it is required to decrease, do so by knitting two stitches as one, next after the edge. When either an increase or decrease has been made, on returning, there will be an additional stitch to knit plain; but the next time of increasing or decreasing at that

part, will restore the edge to its original one stitch, and either reduce or increase two double stitches. Cast on fourteen; knit two plain rows; then commence double-knitting; widen at the beginning of the following rows—fifth and sixth, ninth and tenth, thirteenth and fourteenth, seventeenth and eighteenth, twenty-first and twenty-second, twenty-fifth and twenty-sixth. There are now twenty-six stitches on the pin. On these, work eight or ten rows without increase. After this, decrease at the beginning of two rows, and work two without decrease; repeat these, till the number of stitches on the pin is reduced to fourteen. Again knit eight or* ten rows in the regular way. Then widen on twelve or* fourteen rows in succession. Knit eight or* ten rows on twenty-six (or* twenty-eight.) After this, reduce at the beginning of every row for twelve (or* fourteen) rows. Next two rows, reduce twice at the beginning of each row. Next two, reduce one at the beginning of each row. In the second of these rows, slip and knit the stitches in their regular order, but do not put the wool twice round the pin in the knitted stitches. Knit two rows quite plain. Then cast off, taking two stitches as one at the beginning and end of the row.

A WARM PETTICOAT.—Pins, number four or five; wool, six-thread fleecy. Cast on 220, knit eight rows ribbed, eight rows plain; eight rows ribbed, eight rows plain; eight rows ribbed, eight rows plain. Then continue working in ribs till the petticoat is of sufficient length—about 200 rows from the commencement is a good size, and it may be reduced into a knitted band, by taking three stitches as one, or two as one, and using smaller pins. Rib the band same as the petticoat, about twenty rows deep. Or the petticoat may be cast off and sewed to a calico band. From sixteen to eighteen ounces of wool will be required, but it will out-last three flannel petticoats.

* Different numbers are stated to provide for a little difference in size as may be required.

EDUCATION AMONG DOMESTIC SERVANTS.

Two most respectable girls, housemaid and laundrymaid in a family residing in one of the best squares in Edinburgh, came together of an evening to a school, requesting to be taught to write. This process was ac-

cordingly begun, but went on with lamentable slowness. At length one of the girls—the housemaid—whispered aside to her female teacher, “Hae ye nae ither bit room noo, whar a body micht get a lesson in the

DO NOT HARBOUR A DANGEROUS THOUGHT.

reading to bring theirsels on, just by *theirsels* like?" "Oh yes," replied the teacher; "that I have, and I'll be very happy to gie ye a lift." "Weel," said the girl, when they had withdrawn to the desired apartment, "the truth is, ye see, that I canna read ava; but I wadna for the world that *she* kent. They're a real weel-learnt family—an' she has a brither that's a gran' scholar—an' there's something atween us—eh! woman, ye'll no speak o't?" The teacher promised the utmost secrecy, and so the lessons proceeded. In a very few days the laundrymaid had an aside for the ear of the teacher likewise. "I maun just tell ye," said she, "that I'm no gude reader, an' I wad like fine to get a lesson by mysel'; but I wadna wish for onything that *she* kent." "An' what for no?" inquired the teacher; "ye'll hae *some* reason.

Hae ye a *brother*? or has she a brother?—They'll be something that way?" "That's just the thing," replied the girl; "a brither o' mine's looking after her, an' she maun na look doon on him or his. I ken she's a *gran' reader*." "Maybe," said the teacher, "she'll no be so gude at it as ye think. Just ye try; ask her to read two or three verses some nicht to ye afore ye go to your bed, and then ye'll be sure." The result of this experiment was, that the mutual deficiency was discovered, and the two poor girls flung their arms round each other's necks, and cried heartily together. Their teacher very sensibly advised them to apply all their spare time of an evening to reading and helping each other on; and in a short time they had mastered all difficulties.

NEVER.

NEVER on any account take a book that belongs to your employers, without first gaining their permission. You have no right to meddle with their property. By so doing you would incur their just displeasure. And you would be greatly mistaken in thinking, what a poor servant girl once said, "Please, ma'am, I thought if it was a good book for the young ladies it was a good book for me, and I thought they wouldn't mind my having it." The education and station of ladies render some books very suitable and instructive to them, which would be far otherwise to a servant. What you have to do is to find books that are suited to you, and never mind what the young ladies or any others in the family read. You ought not even to look at the titles of books which you see on their tables.

Never write even the most proper things in the time that you should be serving your employers. Nothing can be more proper than that a daughter should write words of affection and remembrance to absent parents, or than that a sister should so remember her brothers and sisters; but let it be done at the proper time. And do not let your employers know all the day before you write a letter in the evening that your mind is somewhere else than in their service. We knew a mistress who frequently said, "I am sure Ann has got a letter in progress of writing, for she quite forgets everything she is told, and she is evidently not attending to her duties." This fit of neglect and forgetfulness would last a day or two, and sometimes three, when a letter would be

posted, and Ann would seem herself again. Might not this mistress sometimes feel ready to say, "It is so much the worse for me that my servant knows how to write?"

Never write a word about the affairs of your employers, even if you think "there can be no harm in saying just this." Harm sometimes arises where it is little expected by those who have been the cause of it.

Never write to those with whom you would be ashamed to be seen in company. It is a sure step towards keeping company with them.

Never write what you would be ashamed to be heard to speak.

Never read any writing that may be left about in the rooms of your employers. No action can be more dishonourable; and no girl of good principle would do it.

Never read even the directions of letters—not even those that may pass through your hands to be posted. It is of no consequence to you to whom your employers may write, and it is very impertinent curiosity to look.

Never look into drawers or desks to read what you may find there. Are some of our readers shocked at the very idea of doing such a thing? We are glad of it, for indeed they ought to be. But it is only by abstaining on principle from the other minor indulgences of curiosity that they are safe from falling into this evil. That this sin very often is committed, too many mistresses and too many guilty consciences can testify. No words can be strong enough to express the culpability of so unfaithful an action.

EARLY MARRIAGES INDUCED BY UNREAL PROSPERITY.

THERE is one point of social economy which, if properly attended to, would save people from a lifetime of trouble and difficulty; and this point is, to refrain from marriage until all circumstances are favourable. Marriage is said to be the most important act of a man's or woman's life. How much depends upon it—not only their own welfare, but that of their family; and yet in too many instances it is entered on without any reflection at all. It would appear, indeed, that the poorer people are, the less forethought do they exercise with regard to marriage: they who ought to hesitate the most, hesitate the least. We commonly find that the wealthy and the middle classes think well before marrying; they take time to consider; and the question which a young tradesman asks himself is—Can I afford it? It would tend greatly to improve the condition of the working classes and those in humble life, if they would exercise the same prudence. We do not mean to say that there are no cases of forethought and good conduct among them, we know that there are many such, which do not need advice; but on the other hand there are thousands who from evil example, or imperfect education, never give a thought to the importance of the subject—and to whom a word in season may be useful.

Among persons of little or no education, the notion too often prevails that, whatever their desires, they ought to be gratified. Individuals with but small weekly wages will indulge themselves in eating and drinking of the best that can be bought, because, as they say, they have as much right to enjoy themselves as their betters. In one sense this is true; yet no man, whether rich or poor, has a right to expend his means improvidently, if, as is mostly the case, he thereby incur the risk of becoming a burden to his friends, or to society at large.

Prudence in regard to marriage would, while promoting the virtues of self-denial, improve the condition of those of scanty resources:

“When Poverty comes in at the door,
Then Love flies out at the window.”

is a well-known phrase, and the prospect one which might well make man or woman take time to consider. Often the motive to marriage is no higher than that of mere animal passion, or a sudden whim, or because wages rise: the consequence is, a

multitude of sickly and neglected children, some of whom survive to follow out the same unhappy course. Sometimes parties attempt to excuse an improvident marriage by saying that “Providence never sends mouths without sending bread to fill them;” forgetting that very frequently all the bread goes to one house, and all the mouths to another. We have heard of a labourer marrying who earned at the time less than a shilling a day; and of a girl whose plea was that she had got “a whole boll of potatoes.” Although we may smile at these cases, they are deplorable evidences of want of proper education. We do not know who introduced the adage, “Marry in haste, and repent at leisure;” it was doubtless some one who had seen many instances of ill-assorted or improvident marriage.

We would give the true and pure feelings of the heart every encouragement; but we cannot think that rash marriages are a proof of their existence. The desire to possess a home would actuate many persons; but if there are not means to maintain a home, it will be better to wait. What man that truly loves the woman of his choice would wish to see her in the condition of a poor household drudge, which she must be if they marry with no other provision than sanguine expectations. The glad excitement is soon over—but the miseries of struggling poverty not unfrequently last for the rest of life. Abstinence we may be told would imply a doubt of Providence, but we believe that proper exercise of reason is one of the best signs of trust in Providence. We do not say, don't marry! we only recommend caution. If men would wait to the age of 27 or 28, and women to that of 22 or 25, there would be a vast decrease of domestic wretchedness.

All men and women need necessities of life—(1) Water. (2) Food. (3) Physic. (4) Clothing. (5) Firing. (6) Lodging. (7) Cleansing. Now, all these are points well worth consideration by those who contemplate matrimony; let them calculate whether their means will suffice to provide all these requisites. They should consider too that their family will need education, which will furnish an additional motive for self-denial. Let them follow this up for a few years, and place their spare earnings in a savings' bank; they may then look forward with tranquil minds to the true comfort and advantages of wedded life.

MANY A BORN GENIUS DIES A FOOL.

THE DYING MAIDEN.

'Twas the Sabbath—day of duty,
And a day of joy and beauty,
Fair as e'er was born :
And the flowers were upward springing,
And the little birds were singing,
And the deep-toned bells were ringing
On that Sabbath morn.

Down beside a noble mountain,
In a garden, near a fountain
Bright and glad to see,
Stood a cottage, small and quiet,
And a pleasant wood was nigh it,
And a stream which rippled by it
Made sweet melody.

All without was blithe and merry,
All without was glad and very
Happy on that day ;
But within the cot was sighing,
For a maiden there was lying,
And the maiden fair was dying,
Wasting swift away.

And the friends, so weak and weary,
Kept their watch, so sad and dreary,
In the maiden's room.
Lo! she speaks. "O, don't be weeping,
Nor your lonely watch be keeping,
When the one you love is sleeping
In the quiet tomb.

"I will go, that I may meet you—
I will go, that I may greet you
On that shining shore ;
Where the angels bright are flying,
In a land that knows no sighing—
In a land that knows no dying,
Happy evermore!"

Still the cot is standing quiet—
Still the streamlet ripples by it,
Light and life is shed :
Still the flowers are upward springing,
And the little birds are singing,
And the deep-toned bells are ringing,
But the maid is dead!

THE YOUNG WOMAN'S GARDEN COMPANION.

No. 2.—THE PANSY AND ITS CULTURE.

THE pansy has enjoyed a very even popularity ever since its proper introduction to the region of fancy flowers by Lady Monck, in 1812. Previously to that date the pansy had been a garden favourite for centuries, as we know by the many references to it which occur in the works of our old poets. And our little favourite early gained for itself a distinguished place in the trim borders of our ancestors' gardens. It had as many queer names as other old garden favourites: Kit-run-about, three-faces-under-a-hood, herb-trinity (on account of the three divisions of the flower), love-in-idleness, pansy, and heartsease. The last two are still used to designate this pretty flower. Pansy comes from the French *pensée*, (thought), in which sense it is used by Ben Jonson:—

"Now the shining mead
Do boast the *paunse*, lily, and the rose,
And every flower doth laugh as Zephyr blows."

It was an old French custom to present a bride with a bouquet of pansies (or thoughts), and marigold (cares), a very suggestive present.

The name heartsease is unquestionably one of the most poetical flower-names in our language. John Bunyan uses it skilfully where he makes the guide say to Christiana and her children, of a shepherd lad singing to his sheep, "Do you hear

him? I will dare to say this boy leads a merrier life, and wears more of that herb called heartsease in his bosom, than he that is clothed in silk and purple."

As our object is to treat of the culture, rather than the history of the pansy, we must leave its literary associations and consider its properties as a florist's flower. When Lady Mary Bennett, afterwards Lady Monck, planted her father's garden at Walton-upon-Thames with a collection of heartseases, her gardener, Mr. Richardson, was rather astonished at the variety he succeeded in obtaining. *Viola amœna* gave the dark purple varieties, the great size and velvety softness of which at all times show its parentage, however hybridized; the yellow varieties are chiefly from *Viola lutea*. The pale blue came from *V. rothomogensis* and *V. bispida*; while the pretty wildings, *V. tricolor* and *V. bicolor*, have each sent their representatives into the florists' collections.

A pansy grown according to the orthodox pattern has a perfect roundness of form, the entire flower representing a circle. Where the petals cover each other, the indentation in the outline should be scarcely or not at all perceptible, the petals should have great breadth, should be fleshy in substance, quite flat, and with no irregularities on the margin, a single notch being

A HABIT OF CLOSE ATTENTION AND APPLICATION IS INVALUABLE.

sufficient to ruin a flower, whatever its excellencies of outline and colour. The ground colour should be decided, and any markings on the ground should be quite regular, and especially those which radiate from the centre. The eye should be dark, and a velvet softness should overspread the whole, not only to the eye, but to the touch.

So far as to the named varieties. Of the unnamed the sorts are numberless, and the better kinds of them are the worn-out offspring of sorts that have had their day, many of them still very beautiful, and worth the culture of any lover of flowers who does not care to expend money and time on the study of novelties and changes of fashion. That is just one of the advantages of pansy-growing, that a poor flower which has lost its name and title to homage is still beautiful, and may embellish the border, without fear of being treated with contempt.

As the pansy during the summer season flowers a few weeks after sowing, a succession may be easily obtained from carefully saved seed. If required to bloom the same year, the seed should be sown from February to May, and the plants bedded out in succession as soon as they have half-a-dozen strong leaves each. The early sowings should be in pans filled with rich sandy loam, and forwarded by gentle heat; the late sowings may be made in the open air, and, if the weather should be dry, water should be liberally administered, and shade given during hot sunny weather. Moderate shade, good drainage, a plentiful supply of water, and a generous compost of old cow-dung, sand, and leaf-mould, or loam, are the requisites for producing good pansies, and the seedlings must be bedded out with such combined advantages, or the best sorts will soon run false.

The next mode of bedding out is as follows:—Choose a sunny quarter, which you can shade when necessary; prepare it by first securing a free drainage; for, though the pansy delights in moisture, damp soon destroys it. Cut a trench a foot wide and a foot deep, and throw into the trench about three inches of sharp sand or Thames grit, and upon the sand lay seven or eight inches of well-rotted cowdung, or a mixture of well-rotted stable-dung and leaf-mould. Tread this down firmly, and fill up the trench with mellow loam, in which a good proportion of sand or virgin earth from a meadow has been mingled. The whole should be sweet

and well pulverised, and neatly dressed up before planting. Set your plants out along the trench, carefully spreading out the fibres of the roots and placing a little rotted dung in each hole; but so that the roots must grow a little to reach it. Dress up with care and water liberally, and give shade if the weather be bright. The plants will soon take root and show signs of progress, but all will be spoilt if left to the risk of dry weather, and exposure to sun and insufficient nourishment.

Now, if such a collection consists of named sorts for which you have paid a good price, you must carefully watch the first blooms that show, and destroy or give away every plant that appears deficient in character. Whatever its colours and special qualities, it must conform to the accepted "properties" of a florist's pansy, and all your courage must be exercised to extinguish or remove blemished specimens.

If you design to raise new sorts by hybridization, or to exhibit any which appear worthy of it, you must adopt the practice of pinching off the flower-buds as they appear, leaving only one or two, or but a small proportion of the whole, to open bloom. This plan will increase the size and vigour of the few flowers that remain, and if by this practice you succeed in bringing a few to high perfection of form, colour, and size, you must propagate at once from cuttings, for fear that accident should rob you of the chance of getting seed. This is the more necessary that the pansy rarely yields more than one fine set of blooms, and these are apt to lose their distinctive features unless the sort be perpetuated by means of cuttings.

In May, June, and July, the cuttings are to be taken from such plants as appear most worth propagating. They should be taken from young and vigorous plants before they have exhausted themselves by free blooming. Pinch them off as cleanly as possible, each cutting two inches long; cut off all the stem below the joint, and as close to the joint as possible; remove the lower leaves and dibble them in by means of the finger or a skewer, in rich sandy loam, covering with a hand-glass. It is best to press the hand-glass on the soil first, so as to mark it, and then the cuttings may be placed regularly inside the mark. A new pot has lately come into use; it is made with a rim, on which a hand-glass fits, and is admirably adapted for striking cuttings of all kinds, but particularly of pansies. They are

LET YOUR INTENTIONS BE EXALTED, BUT YOUR MANNERS HUMBLE.

to be obtained in Covent Garden, and should be in the possession of every pansy-grower.

After one good watering, it will be well to keep the cuttings only moderately moist, and if much exhalation condenses on the glass, lift it off for half an hour in the morning, and, after wiping it dry, replace it before the sun reaches the border. In six or seven weeks, or even earlier sometimes, the plants will be in a proper condition for planting out, and may be bedded for blooming, either in beds by themselves, carefully arranged as to colours, or in the borders with other flowers. In either case their character can be sustained only by following the plan we have already described. Shake the earth from their roots, and replant them with care, so that they will have to push out their fibres in order to reach the manure; a good proportion of sand must be used in the compost, the plants carefully shaded until they make root, and water abundantly supplied.

In transplanting purchased roots that have begun to bloom, it is necessary to remove the ball of clay with which the roots are generally crushed up, and wash the fibres quite clean, but without breaking them. Then nip off every flower and also any superabundant shoots, and plant as before directed, giving plenty of water and shading them from the sun. If the sorts are good, the cuttings may be struck in pots, under hand-glasses, or in a shady border similarly covered, and new plants obtained to succeed those already in bloom. It is most essential that the soil should be in good heart, well sweetened and pulverised, and the manure well rotted. New dung would ruin the strongest or the weakest pansy that was ever grown, and, except in very practised hands, manure water would be equally injurious.

As the season closes prepare your wintering quarters for those sown in August and September, for these, properly treated, will come in early the following spring. The pansy is very hardy, but susceptible of damp, and, though fond of moisture, it soon rots under improper treatment. If they are to be wintered out-of-doors in beds, set them in rows nine inches apart from row to row, and five inches from plant to plant, on a south border previously prepared with proper soil, but by no means so rich as you would use in spring, your object being to harden the plants and check rather than promote growth. The choicer kinds should be potted

and set in a cool greenhouse or cold pit for the winter, or if you have no such convenience, the window of an attic or dwelling-room, that window being preferable where they will be free from dust and sudden alterations of temperature. Sorts that have cost much money or great labour should (if worth their cost) be preserved in duplicate, for fear the variety should vanish altogether, as was the case with Mr. Rogers's "Goliath," the finest pansy ever grown, but which perished after producing only one flower. If anything of a striking character shows itself in your stock, as will frequently happen in a collection of well-grown seedlings, get one or two cuttings as soon as possible, and allow but a few blooms to expand, then tend with all care till you have secured seed.

Early spring blooms may be very well obtained from cuttings struck in August, and if you have a goodly number of August and September plants you may secure a succession until the May plants come in, and keep up the show through autumn. I have had a gay show of pansies in the second week of February, by securing strong autumn plants from cuttings; and these, if free-blooming cuts, will continue until the spring seedlings take their place, to be again succeeded by May seedlings and cuttings. If you have any difficulty in getting cuttings from a choice sort that deserves propagation, cut the plant over and make a cutting of the main stem, carefully removing every flower-bud so as to promote a fresh growth from the root. This plan never fails if adopted in time; but if you suffer your plants to expend their strength in blooming, you may soon lose the whole collection.

Some of the best sorts ever raised have come by chance; or, perhaps we should say that that best of florists' friends, the bee, made them. Florists usually select their plants for seeding with great care, and bring together the finest plants of opposite characters, or if some sorts have richness of odour, but irregularity of form, they seek to improve them by crossing with better formed flowers, the colours of which may perhaps be less perfect. If the grower does not care to destroy inferior, he should remove them to a safe distance from his choicer kinds.

It is a very easy matter to lose pansy seed just as it ripens; and to prevent such a calamity it is usual to tie a piece of gauze over the pods when they are about half-ripe.

DO NOT BLOT GOOD BOOKS.

The pansy has many enemies. The grower is often the worst of them, and many collections have been lost through bad treatment. Recent manure is always injurious, and damp is generally fatal. There is so little woody fibre in the pansy that its succulent stems soon show exhaustion if exposed to heat and drought; and, on the other hand, readily rot, if moisture stagnates above the roots. Slugs and snails are very partial to the juicy stems and tender leaves, and frequently commit sad havoc, by eating the unexpanded flower from within the bud. These pests should be made scarce by a daily visit to the beds—it is the early bird that finds the worm—and the early florist may overtake many a bloated snail on his way to his burrow by

an inspection of his pansies at daybreak. Fresh cabbage leaves, tiles, with pieces of carrot or apple under them, are good traps, and, if laid overnight in the neighbourhood of the plants you wish to protect, will not only attract the snails, and prevent them eating into the hearts of favourite flowers, but enable you to capture them before they retire for the day.

As this is the season for the pansy grower to be vigilant, we commend the lovers of this established favourite to select only such sorts as have the most distinguished characters, and to have nothing to do with intermediates, or with blotched or wrinkled specimens, except as common border flowers at a few pence per dozen.

THE REGRETS OF SARAH SIMPSON.

SARAH SIMPSON was habitually of a cheerful rather than a gloomy temper, yet she sometimes heaved a sigh, and said, "Ah! if it were to do over again!" This expression might be called forth when she witnessed acts of folly or unkindness in others.

It more frequently slipped out unawares, when she was busy sewing or knitting, and thought not of any person being within hearing; but, whenever it was uttered, a shade came over her countenance, as if her recollections were not just what she would like them to be.

Sarah had always borne a good character, and been much respected. If she thought ill of herself, it was, perhaps, worse than any one else did think, or had a right to think of her; and yet, probably, her own judgment was right. Conscience generally has truth on its side. Our neighbours can see only our actions, and by them they judge of us. But conscience reminds us of our thoughts and feelings, and call us to reflect not only upon gross crimes, but upon occasions when we failed to do as well as, under all circumstances, we might have done and ought to have done. Such were Sarah Simpson's recollections, when she used to sigh for an opportunity of doing things over again; but Sarah shall tell her own story:—

"Lucy, dear, you should not turn away your head, and give a sneer, when your

mother speaks to you. You may not mean it so, but it looks as if you did not respect her, and you will be sorry for it another day. Oh! if it were to do again, I'd be a different child to my poor dear parents that are dead and gone."

"How can you say so, Mrs. Simpson, when you were so good to them, and kept them off the parish in their old days?"

"Well, that's true, and a comfort to think on. But having done right in great things does not altogether take off the pain of having done wrong in lesser ones. Many a rude, snappish word of mine, which at the time pricked them like a needle, now cuts me like a knife, especially when my own young ones don't behave just as they ought to me—when they look at me, Lucy, as you looked at your mother just now."

"My mother says such odd things, and has such old-fashioned notions, I can't help sometimes giving a sneer, but I do not mean any harm."

"Ah! I thought my mother's sayings odd and old-fashioned in many things that I have lived to prove the truth of, and often I have thought her very tiresome, when she was full of kindness and anxiety for my good. It is a vain wish that I had her back again to care for me, and receive kindness from me; but, depend upon it, Lucy, if you should outlive your parents, you will wish, as I do, that you had been kinder to them in little things."

THE TABLE ROBS MORE THAN THE THIEF.

"That's a handsome Bible of yours, Mrs. Simpson."

"Yes. It was made me a present of by my master and mistress when I married away."

"They were very good people that you lived with, were they not?"

"Yes, very good indeed, and far kinder to me than I deserved."

"What did you do amiss? They must have liked you pretty well to keep you so many years, and make you such nice presents."

"As to that, when people have got an honest, cleanly servant, that knows her work, they often put up with things that are uncomfortable, rather than change; and the kindness I received from them was intended to cure me of my faults, as well as to encourage me in what was right."

"If you were cleanly and honest, and did your work, I don't see what more was to be expected of you."

"That I should serve with good-will and cheerfulness, try to please them well in all things, and take as much care of their property and interest as if they were my own. These things I did not always do; I had not that feeling for the family that I ought to have had. Sometimes I gave way to my temper, and put things to sixes and sevens, when, if I had had a mind, all might have been smooth and comfortable. Sometimes I was extravagant with the provisions, more from pride than anything else. If anybody was with me in the kitchen, a washerwoman or a visitor, I was ashamed to seem careful. My master and mistress were always kind and liberal, yet I well knew they had nothing to spare for waste. These things often come into my mind, now I know the paying for of every bit of bread, and meat, and coal that I use. Oh! I wish I had always minded the rule of doing as you would be done by!—then I should have studied the interest and feelings of my master's family more than I did, and it would have been much pleasanter to look back upon." * * *

"Were you not very angry with your husband last night, Mrs. Simpson?"

"Why, what good would it do to be angry?"

"No good that I know of, only, when a man is so very provoking, one can't help it."

"But we should try to help it. You know the Bible says, 'A soft answer turneth away wrath, but grievous words stir up strife.' Ah! if it were to do again, I never would scold or worry my husband if he did not go on just as I wished. I really think love and kindness are much more likely to win him to the right way."

Happily for Sarah she found this out in time to make the trial, which proved so successful that she only regretted not having begun to try that course from the very first.

Several other things might be mentioned, in which Sarah wished that she had acted differently, but these few hints will suffice, if they should serve to instil such lessons as these:—

We should try to the utmost of our power to make all around us happy.

The comfort of families is often interrupted by little faults of temper in those who, in the main, mean well and act well.

We never do an unkind action, or indulge an unkind feeling, that does not, sooner or later, bring pain to ourselves.

There is nothing more likely to bring our faults to remembrance than being placed in the circumstances of those we have injured. Our faults would often be prevented if we only considered, "Suppose we were to change places, how should I wish them to act towards me? Let me act just so towards them."

We should never lose an opportunity of doing kindness; for opportunity once lost can never be recalled, and the remembrance of it is bitter; but acts of kindness and feelings of goodwill are wholesome in exercise and soothing in reflection.

"Since trifles make the sum of human things,
And half our misery from our foibles springs;
Since life's best joys consist in peace and ease,
And though but few can serve, yet all may please;

Oh! let th' ungentle spirit learn from hence,
A small unkindness is a great offence.
To spread large bounties, though we wish in vain
Yet all may shun the guilt of giving pain."

HABITS OF BIRDS EXPLAINED.

Why are birds usually classed according to the forms of their bills and feet?

Because those parts are connected with their mode of life, food, &c., and influence their total habit very materially.—*Blumenbach.*

Why have birds little power of suction?

Because of the narrowness and rigidity of their tongue; as may be seen when they drink, having to hold up their heads and depend upon the weight of the water for transmitting it into the craw.—*Rennie.*

Why are birds said to be "poised" in the air?

Because the centre of gravity of their bodies is always below the insertion of their wings, to prevent them falling on their backs, but near that point on which the body is, during flight, as it were suspended. The positions assumed by the head and feet are frequently calculated to accomplish these ends, and give to the wings every assistance in continuing the progressive motion. The tail also is of great use in regulating the rise and fall of birds, and even their lateral movements.—*Fleming.*

Why do birds fly?

Because they have the largest bones of all animals in proportion to their weight; and their bones are more hollow than those of animals that do not fly. Air vessels also enable them to blow out the hollow parts of their bodies, when they wish to make their descent slower, rise more swiftly, or float in the air. The muscles that move the wings of birds downwards, in many instances, are a sixth part of the weight of the whole body; whereas those of a man are not, in proportion, one-hundredth part so large.

Why are birds covered with feathers?

Because, by this addition to the nonconducting appendices of the skin, birds are enabled to preserve the heat generated in their bodies from being readily transmitted to the surrounding air, and carried off by its motions and diminished temperature.—*Fleming.*

Why are the strongest feathers of birds in the pinions and tail?

Because the pinion-feathers may form, when the wing is expanded, as it were, broad fans, by which the bird is enabled to raise itself in the air and fly; whilst its tail feathers direct its course.—*Blumenbach.*

Why do birds moult?

Because they may be prepared for winter, this change being analogous to the casting

of hair in quadrupeds. During summer the feathers of birds are exposed to many accidents. Not a few spontaneously fall; some of them are torn off during their amorous quarrels; others are broken or damaged; whilst, in many species, they are pulled from their bodies to line their nests. Hence their summer dress becomes thin and suitable. Previous to winter, however, and immediately after incubation and rearing of the young are finished, the old feathers are pushed off in succession by the new ones, and thus the greater part of the plumage of the bird is renewed.—*Fleming.*

Why do birds sing?

Because of the receptacles of air already mentioned, but particularly by the disposition of the larynx, which in birds is not, as in mammifera and amphibia, placed wholly at the upper end of the wind-pipe; but, as it were, separated into two parts, one placed at each extremity. Parrots, ravens, starlings, bullfinches, &c., have been taught to imitate the human voice, and to speak some words: singing birds, also, in captivity, readily adopt the song of others, learn tunes, and can even be made to sing in company, so that it has been possible actually to give a little concert by several bullfinches. In general, however, the song of birds in the wild state appears to be formed by practice and imitation.—*Blumenbach.*

Why do the notes of different species of birds vary?

Because, probably, of the structure of the organs of each species enabling them more easily to produce the notes of their own species than those of any other, and from the notes of their own species being more agreeable to their ears. These conditions, joined to the facility of hearing the song of their own species, in consequence of frequenting the same places, determine the character of the acquired language of the feathered tribes.—*Fleming.*

Why are birds equally dispersed in spring over the face of the country?

Because, during that amorous season, such a jealousy prevails between the male birds, that they can hardly bear to be seen together in the same hedge or field. Most of the singing and elation of spirits of that time seem to be the effect of rivalry and emulation.—*G. White.*

Why is August the most mute month, the spring, summer, and autumn through?

Because many birds which become silent

GOOD INSTRUCTION IS AS NECESSARY AS FOOD.

about midsummer reassume their notes in September, as the thrush, blackbird, wood-lark, willow-wren, &c.—*G. White.*

Why do birds congregate in hard weather?

Because, as some kind of self-interest and self-defence is, no doubt, their motive, may it not arise from the helplessness of their state in such rigorous seasons; as men crowd together when under great calamities, they know not why? Perhaps approximation may dispel some degree of cold; and a crowd may make each individual appear safer from the ravages of birds of prey and other damages.—*G. White.*

Why do we so often fail in rearing young birds?

Because of our ignorance of their requisite food. Every one who has made the attempt well knows the various expedients he has

resorted to, of boiled meats, bruised seeds, hard eggs, boiled rice, and twenty other substances that nature never presents, in order to find a diet that will nourish them; but Mr. Montagu's failure in being able to raise the young of the curl-bunting until he discovered that they required grasshoppers, is a sufficient instance of the manifest necessity there is for a peculiar food in one period of the life of birds.—*Knapp.*

Why have most nocturnal birds large eyes and ears?

Because large eyes are necessary to collect every ray of light, and large concave ears to command the smallest degree of sound or noise.

Why do stale eggs float upon water?

Because, by keeping, air is substituted for a portion of the water of the egg, which escapes.—*Prout.*

OLD TUSSEY'S GOOD AND BAD HUSWIFERY.*

ILL huswifery lieth
Till nine of the clock;
Good huswifery trieth
To rise with the cock.

ILL huswifery tooteth
To make herself brave;
Good huswifery looketh
What household must have.

ILL huswifery trusteth
To him and to her;
Good huswifery lusteth
Herself for to stir.

ILL huswifery careth
For this nor for that;
Good huswifery spareth
For fear, ye wot what.

ILL huswifery pricketh
Herself up in pride;
Good huswifery tricketh
Her house as a bride.

ILL huswifery one thing
Or other must crave;
Good huswifery nothing
But needful will have.

ILL huswifery moveth
With gossip to spend;
Good huswifery loveth
Her household to tend.

ILL huswifery wanteth,
With spending too fast;
Good huswifery canteth,
The longer to last.

ILL huswifery easeth
Herself with unknown;
Good huswifery pleaseth
Herself with her own.

ILL huswifery brooketh
Mad toys in her head;
Good huswifery looketh
That all things be fed.

ILL huswifery bringeth
A shilling to naught;
Good huswifery singeth
Her coffers full fraught.

ILL huswifery rendeth,
And casteth aside;
Good huswifery mendeth,
Else would it go wide.

ILL huswifery sweepeth
Her linen to gage;
Good huswifery keepeth
To serve her in age.

ILL huswifery craveth
In secret to borrow;
Good huswifery saveth
To-day for to-morrow.

ILL huswifery pineth
(Not having to eat);
Good huswifery dineth
With plenty of meat.

* Thomas Tusser, a quaint writer, is supposed to have been born about 1515, at Rivenhall, in Essex. In 1557 he published his "Hundred Good Points of Husbandrie," from which the above is extracted. Fuller says of him that he "was successively a musician, schoolmaster, servingman, husbandman, grazier, poet—more skilful in all than thriving in any vocation."

EXCELLENCE IN ANY CALLING IS THE RESULT OF APPLICATION AND INDUSTRY.

THE STEREOSCOPE.

THE name *Stereoscope*, from the Greek words *stereos*, solid, and *skopein*, to see,



invention, for exhibiting in true relief and apparent solidity all objects, or groups of objects, by combining into one picture two representations of these objects on a plane, as seen separately by each eye.

If we hold up a thin book between our two eyes, with its back towards us, and at the distance of about a foot, we shall see the back and the two sides of the book when both eyes are open; but if we shut the *right* eye, we shall see with the *left* eye only the back and *left* side of the book; and if we shut the *left* eye, we shall see only the back and the *right* side of it. Or, to use a more homely illustration, when we shut the *left* eye, we see only the *right* side of our nose with the *right* eye; and when we shut the *right* eye, we see only the *left* side of our nose with the *left* eye. And in general, when we look at any solid object whatever, the right eye sees part of it towards the right hand not seen by the left eye, and the left eye sees part of it towards the left hand not seen by the right eye. Hence we arrive at the first and fundamental truth on which the theory and construction of the Stereoscope depend, viz.: When we look with two eyes upon any solid body or object whose parts are at different distances from us, the picture of it which we see with the right eye, or the image of it which is formed on the retina of the right eye, is different from the picture of it which we see with the left eye, or from the image of it which is formed on the retina of the left eye.

has been given to an instrument of recent

BUTTERCUPS AND DAISIES.

LET us consider these two familiar friends attentively. In the buttercup the natural leaves consist of many divisions, while in the daisy the leaf is in one piece; in both leaves, however, we find the veins, or fibres, of the leaf distributed upon a somewhat similar plan, viz., a central, or principal fibre, from which smaller fibres arise, and form a network of veins on either side. On cutting the stalks, moreover, and examining them with a magnifying glass, we discover a further similarity of structure; for we see that there are bundles of woody tissues symmetrically arranged around a central pith (*d*). Above the bracts we find the blossom, which consists of the following parts:—1.

Calyx; 2. Corolla; 3. Stamens; 4. Pistil. If we look at the base or back of the buttercup, we shall observe five small green leaves, as it were, supporting the yellow leaves of the blossom, (fig. 2, *b*). Each of these green leaves is called a *sepal*, and the five sepals together form what is called the *calyx*, because they are frequently united at their edges, and thus constitute a cup (*calyx*) for the flower. Within or above the calyx we have five yellow *petals* which together form the *corolla*, a word that signifies in Latin a little crown or garland, and has been applied to this part because the petals (the parts of the corolla) are usually of a brilliant colour, and give beauty to the



Fig. 1.

flower. If we remove these yellow petals, we shall find at the base of each (fig. 1, *p*) a small scale, or gland, which was at one time called the *nectary*, from the idea that it was the organ which secreted honey. It may here be appropriately pointed out, that in nearly all plants with branched stems and reticulated (net-veined) leaves, there is a curious relation in the number of their parts. In the buttercup before us, we found a calyx consisting of *five* sepals, then a corolla of *five* petals; and in the section of the stem we count *five* bundles of woody tissue; in the other parts of the flower we shall find also the number *five*, or a multiple of it. In all such growths the numbers four and five, or their multiples, predominate. Within the corolla are smaller organs, which, though more difficult to distinguish, are more important agents in the production of fruit or seed. These will re-

quire the use of a lens to be *minutely* examined, but can be distinguished in their general outlines by the naked eye. Indeed,



Fig. 2.

at first sight, the distinction between the stamens, which are outermost, and of a deeper yellow—and the pistils, which are the innermost, and have a greenish appearance—will be obvious.

HIGH REGIONS ARE NEVER WITHOUT STORMS.

RICH AND POOR.

"Each one knows where his own shoe pinches."
 "'Tis easy enough for ladies like her to talk of contentment and thankfulness; but if she were a poor ailing body like me, with five hungry children to care for, she wouldn't find it so easy a matter."

"Well! neighbour, perhaps the lady has her own share of trouble though we don't know anything about it;" observed Mary Gray, to a cross, sickly-looking woman, who, as she sat with her arms folded, by the side of a few dying embers, gazed through her cottage window at a lady who had just stepped into a pony carriage, and driven away from the door.

"Trouble!—and what trouble can *she* have in her carriage, with good clothes on her back, and a fine house to live in, and plenty of money in her pocket to do what she likes with?"

"Oh! neighbour;" replied Mary, "there are as sore trials in the gentlefolk's houses as in our poor cottages. I lived ten years among them as lady's maid before I married; and many's the sad heart I've seen among them; for sickness and sorrow, and sin, creep into a palace as well as into a hovel."

"But then, they have plenty of money to get all they like. Talk about it as you will, it is not the same thing with them as with us poor people. Theirs are fat sorrows; ours are lean ones. Oh! if I only had my poor dear husband alive as that lady has, I wouldn't grumble about any thing else."

Mary saw that her neighbour, Mrs. Hill, was not in a state of mind to receive comfort from any thing she could say to her; so she only observed in a low gentle tone: "Yes; he was a good man, and a good husband; you had a great loss in him;" and then added,—"I just came in to see whether I could be of any use to you or the children this afternoon."

"Thank you, thank you;" replied Mrs. Hill, in a languid tone, as if the effort of speaking were too much for her; but seeing at the same moment her youngest child, a chubby, handsome boy of six years old, raising up the lid of a basket which lay upon the table, and peeping into it, she cried out angrily: "What are you about there, you little rascal? I'll teach you to peep where it does not concern you." And so saying, she gave him so hearty a box on the ear, as

to send him roaring lustily out of the cottage door. Mary looked on silently at this outburst of maternal passion for a mere childish error; but her grave, sad look was in itself a reproof which Mrs. Hill could not endure; so she said, in an exculpatory tone: "One must teach children to behave; or there would be no peace with them."

Many a less sensible woman than Mary Gray would have offered some excuse for the child, but she knew that that would only make matters worse; she therefore sought to divert Mrs. Hill's thoughts into some other channel. "I hope," said she, after a moment's pause, "that this warm weather may help to take away your rheumatism."

"A thick flannel petticoat would do more for me than all the fine weather in the world," replied Mrs. Hill, sulkily.

"I thought that the kind lady who is just gone away promised you one last week when she was here;" said Mary Gray.

"So she did," answered Mrs. Hill; "but she said nothing about it to-day, so I suppose she forgot all about it: those great people haven't time when they go home to think of such poor folk as we be: I dare say she never gave a thought to it since the day she promised it."

"Might it not be in the basket she left for you on the table there?" inquired Mary.

"Oh no! she would have said so if it was. I'll be bound there's nothing but scraps in that basket. They think their leavings are good enough for such as we."

Mary's mild countenance glowed with displeasure on hearing her neighbour speak so unkindly, so unjustly, of her fellow-creatures; but checking the utterance of words which came to her lips, she said quietly: "Had we not better look to see if the flannel is there?"

"Oh yes! the basket is not so large but that it can be easily emptied."

Mary, having raised the lid, drew out first some packets containing tea, sugar, arrow-root, and one or two other preparations of nourishing food for the sick woman. Beneath was carefully folded a new flannel petticoat, and a neat, warm shawl; and, wrapped up in paper, at the bottom of the basket, was half a crown, wherewith to buy meat for broth. Mary, having opened out the petticoat and shawl, carried them over to Mrs. Hill. A faint flush came upon the

invalid's cheek. She felt herself convicted of uncharitableness and injustice; for she had spoken bitterly of one whose careful kindness had thus provided for all her present wants. Being a woman of passionate feelings, her emotions of mingled gratitude and self-condemnation now found as full a vent as her vexation had previously done. "God forgive me," cried she, bursting into tears: "but I have wronged the lady,—wronged her from first to last. What a wicked wretch I am to have done so! And she, so much better to me than I deserve!" And thereon ensued a torrent of lamentation and self-accusation; to which her neighbour listened in silence. Mrs. Hill beginning to sob violently, Mary offered her a glass of cold water, which stilled and refreshed her. Then for the first time, Mary ventured to observe:—"Yes, the lady is very kind and thoughtful. May God bless her for it! Oh, let us thank Him for raising you up such a friend in time of need, and may we put our whole trust in Him for the future!"

At this moment, a group of beggars came thronging around the open door. They were Irish, as might quickly be perceived from their brogue and their tatters.

"For the love of heaven, give a morsel of food to the fatherless childer and their starving mother!"

"Go about your business;" said Mrs. Hill. "I am poor enough myself, without feeding a set of idle vagabond Irish."

"Ah! then; may ye niver want the bit nor the sup as bad as we do this blessed day!" said the beggar woman in a doleful tone. "Heaven help us! When the poor look unkindly upon us, how can we expect pity from the quality?"

Mary Gray, seeing that the wanderers looked worn and weary, thought they must be far poorer than herself; so she was on the point of telling them to follow her home and she would give them bread, when Mrs. Hill relented; for as her eye glanced at the table her heart was softened by the sight of "the lady's" good gifts which seemed to reprove her unkindly and suspicious spirit.

"Well! you shall not have it to say that you went away empty-handed!" said she to the beggar-woman: and calling her eldest girl, desired her to give the beggar a piece of bread which was in the cupboard. The child did so; and she coloured up with pleasure as she listened to the blessings which were poured out upon her by the woman and her whole tribe of children, with

that impassioned fervour belonging to the Irish character.

"Mother," said Anne Hill, "they seem so poor and hungry! may I give them some more bread?"

"Not unless you choose to go without your supper!"

"Let me give half of my share."

The mother's heart was softened by her child's unselfish goodness. A tear fell on her pale cheek. "Do so, my child."

"And may I too?" inquired the little chubby-faced boy who had offended by looking into the basket. Mrs. Hill patted his head fondly; for although she had in a moment of irritation struck Willy, yet he was her favourite child.

"Yes, my darling," she replied: and so saying, she cut their remaining loaf and divided Anne's and Willy's into two, as they had desired. The blessings of the Irish family were once more offered with fervour.

Mary Gray looked on with silent delight: for her fretful neighbour had learned through her children that there was a blessedness in self-denying charity which might be enjoyed even by those who were poor in this world's goods; and she had also learned by her own experience that there was no lack of sympathy for the poor among that class, of whom she had recently spoken with such bitterness and envy.

Remembering that her half-hour's leisure was ended, and that she would be wanted at home, Mary bid her neighbour good-bye, promising to look in again on the following day; and placing within the beggar's hand a penny (all that she had in her pocket) hastened away.

It was to a cheerless home that Mary returned; for despite her placid countenance, hers was no enviable lot. She had been disappointed in her husband, who, previous to his marriage with her, had been a sober, steady man; but in consequence of some losses, and through the influence of evil companions, he had recently been drawn to a different course of life. More than once had he returned home to her at night in a state bordering on drunkenness, and her heart sank within her as she beheld him reeling in this condition to his own fireside,—him, to whom she had fondly looked for aid and counsel in the path of piety and virtue. And yet, her domestic horizon, although a cloudy one, was by no means bereft of light; for she loved her husband too well not to bear with him and to pray

KNOWLEDGE IS THE FOOD OF THE SOUL.

for him: and wheresoever dwell Love and Prayer, there also will Hope be seen to smile, and beckon us on to future peace and happiness.

A celebrated Italian writer has compared human life to an hospital where every patient feels the unevenness of his own pallet and turns repiningly upon it, while he imagines that his neighbour's couch is soft and smooth, and envies him his ideal comfort; not knowing that each resting-place has its own inequalities which are felt by those only to whom it has been assigned. Never was this saying more fully illustrated than in the case of Mrs. Hill and her kind lady visitor.

Lady Fitz-Allan was the possessor of wealth, rank, and beauty. We have seen how she was envied by the poorer recipient of her bounty. And was her lot indeed so happy as to make her a fitting object of this hateful passion? Let us glance for a moment at her history.

At the age of eighteen, Blanche Dolban, in compliance with her parents' wishes, had married Lord Fitz-Allan, a man about twenty years older than herself. Courteous and pleasing in manner, prepossessing in person, and noble in bearing,—with a cultivated mind, and decorous in his habits of life, Blanche's parents thought that they were securing the happiness of their daughter by bestowing her hand upon a man who, in their estimation, seemed altogether worthy of her. Nor was the young girl averse to their wishes. Just emerged from the school-room, and totally ignorant of life, she was gratified by Lord Fitz-Allan's devotion to herself, and, looking up to him with a sort of childish admiration and respect, thought she could not fail of being happy with the husband of her parents' choice. So they were married; and for awhile poor Blanche's dream of happiness remained bright and vivid; but the moment of awaking came at last, and slowly yet surely did the unwelcome truth dawn upon her, that she was wedded for life to one whose heart had been chilled and blighted by an early disappointment,—whose belief in woman's worth and truthfulness had long since passed away as the "baseless fabric of a vision,"—and who regarded her as a beauteous toy, to be trifled with or neglected, as the caprice of the moment might dictate. One only object did he passionately desire;—that his name and honours and princely estate might

descend to an heir of his own name and blood. Year after year of his married life stole on without this desire being realised, and as the hope became more faint, he gradually grew colder and sterner, until his very presence brought a blight with it to his timid young wife, who had once regarded him with fond and confiding reverence. Being of a lowly, sympathizing disposition, she found her only solace in deeds of kindness and charity; and a certain portion of her time was regularly devoted to the poor in her immediate neighbourhood. As she was stepping into her pony carriage at the widow Hill's door, upon the day already alluded to, she turned back to gaze upon the bright-eyed boy who stood upon the threshold of the cottage; and sighing deeply, she said within herself:

"Oh! if I had worlds at my command, I would give them all to call that lovely child my own! Then, *he* would love me again, as he did once." A feeling of discontent and envy glanced through her bosom.

"*She* has five children! and *I* not one! What avails all this pomp and honour, if I am to be miserable? The draught is not the less bitter for being tasted out of a golden cup." These thoughts, however, found no resting-place within Lady Fitz-Allan's bosom. She knew in whose hands her destiny lay, and she bowed herself submissively in spirit, saying, "Thy will, not mine, be done." Well was it for her that she returned home in this lowly, resigned disposition, for no kindly greeting awaited her there. On entering the hall, she met her lord, whose glance at once betrayed an unusual degree of irritation.

"I have been inquiring for you, madam," said he, "during the last hour, and could get no other satisfaction from any of the servants, but that 'my lady was gone out a visiting the cottagers;' and here has been my old friend M'Leod waiting to be introduced to you. Methinks you would be as suitably employed entertaining my guests, as poking into all the filthy hovels of the neighbourhood. I am sick of all this cant and nonsense. I won't suffer it, madam. . . . You understand me, and I expect to be obeyed."

Blanche attempted to stammer out some excuse: she thought he was engaged out till evening . . . she did not know he expected friends . . . But he listened not to her words, and with a freezing glance, begged to know whether she was now at liberty to attend to his guest?

TALK OF THE LIPS TENDETH ONLY TO POVERTY.

"I am quite ready," replied she; and as the tears trembled in her large blue eyes, she looked so lovely even in her pale, sad beauty, that the heart of a ruffian might have been softened by it: but Lord Fitz-Allan was one of those men of the world whose finer sensibilities are all withered, and who regards tears as a sort of female weapon, ever ready for use as occasion may require. He chose to think his guileless wife was enacting a part; and after gazing sternly upon her, said: "If you mean, madam, to appear in that lachrymose mood, I think it may be more advisable for you to retire to your apartment and leave me to do the honours for you to my guest."

Poor Blanche had no pride, no native strength of mind to bear her up beneath this cutting blast of domestic cruelty. She had only a woman's tender heart, which felt oppressed and chilled by her husband's stern unkindness. Happily for her, however, she knew of a surer and mightier strength than her own,—one that "is made perfect in weakness;" and lifting up her heart in earnest supplication to Him who—

"Listens to the silent tear

'Fore all the anthems of the boundless sky."

she felt her sorrow lightened, and with calm serenity replied that she felt quite cheerful again, and was most anxious to make the acquaintance of her husband's friend, of whom she had so often heard him speak. Lord Fitz-Allan looked at her steadfastly as if he could not understand the secret of her quiet self-possession; and leading her into the drawing room presented her to General M'Leod. There was a frank cordiality and a respectful courtesy about the general which at once set her at ease with him; and before many minutes had elapsed, the current of conversation flowed on so smoothly that no stranger could have detected the rocks and shoals which lay beneath that tide of social life. Yet they were there. Lord Fitz-Allan's worldly bitter spirit was there; Blanche's sorrowful, half-broken heart was there. And this was the being whom Mrs. Hill, in the narrowness of her judgment, had deemed so happy, so enviable a person.

Alas! alas! if we were only more sensible of our own faults and our own mercies,—if we were only more open-eyed to the trials

of others as well as to their virtues, how would the channel of pity, of forbearance, and of love widen itself day by day within our hearts!

It is not a very long while ago since these events of a day occurred, but many a change has passed since then over the inner as well as the outer life of those who have here been introduced to our readers.

Mrs. Hill has "laid upon earth's quiet breast" her rosy-cheeked Willy, her youngest and most darling child; and her attendance upon him during a long and painful illness has been the means of arousing within her more energy of mind, as well as a truer appreciation of the blessings still left to her.

Mary Gray has had the joy of seeing her husband rescued from the degrading vice by which he had for a while been nearly enslaved. He is now a member of the temperance society; and the hours which used to be spent at the public-house are devoted to a summer evening's walk with his wife, or to the perusal of some instructive book over their winter fireside, while she sits at her needlework, listening to him with pleased attention.

The longing desire of Lord Fitz-Allan has at length been accomplished, for Blanche is the mother of a lovely boy; and this unexpected boon has served as a link to draw the estranged pair nearer to each other in heart and mind. Lord Fitz-Allan, however, has not been suffered long to enjoy the blessing which he had so passionately coveted. A sudden illness carried him off only a few months after the birth of his son, and Blanche is left as the sole guardian and guide of her noble boy. She mourns deeply her loss, for never, even in his sternest moods, had she ceased to regard her husband with tenderness, and this feeling had been strengthened by the recent renewal of his affection for her. Life seems to her, however, too full of duties and of responsibilities for her to indulge in a state of morbid lamentation; and so faithfully does she fulfil her appointed task, that in her daily life is realised the poet's dream of human perfection in a time of sorrow or of trial:

"Our hearts to God! to brother-men
Aid, labour, blessing, prayer,—
And to the past, a sigh!"

INNOCENT FLIRTATIONS.

LET us see how a young lady, who was eminent for her skill in making *nets*, fared with her "innocent flirtations." Lucy Chalmers was a gay, young, and pretty girl, with a competent fortune, living in the midst of the best society, and surrounded with every luxury. She was engaged to be married to a spirited young naval officer, of good standing in his profession, of good family and expectations; sufficiently good-looking to satisfy the most fastidious, and of a temper and disposition with which few could find fault. Henry Meredith was one whom any young lady might be proud to have in her net, and if she were wise, would try to construct her cage so strong that he would never escape. But Lucy Chalmers, although professing the truest attachment to her young sailor, was not satisfied without seeing others in her net as well. The first quarrel of the lovers was occasioned by one of her "innocent flirtations;" she had cast her nets around a son of Mars, as well as round a son of Neptune, and played off the red-coat against the blue with great assiduity, until the blue turned green with jealousy, and was on the point of slipping his cable. The red-coat, however, was removed from the district just in time to prevent an open rupture; and then the lady reverted to her older love with renewed vigour, parried his reproaches for some time by protestations of unceasing love for him; and then assumed the air of one injured by his suspicions, frowned upon him, accused him of seeking to break off their engagement, charged him with flirting with others, and heaped up such a load of improbable accusations that he knew not where to turn. And when he professed forgiveness for the past, she rated him soundly, told him he had never believed her faithless, or he could never have forgiven her; that if she had thought him guilty of such faithlessness as that of which he accused her, she would never have pardoned him; he who could pardon such faults could only have a mean spirit, and would be certain to commit them himself; and she poured out such a torrent of eloquent indignation that he was obliged to give way, ask pardon for the very offences that had been committed against himself, and humble himself before the indignant asserter of woman's rights. Soon after the termination of this quarrel the young officer was compelled to go to sea;

and many were the vows of eternal constancy on his part, and loud and strong were the protestations of undying love on the part of the lady. He had not long been gone when a young lawyer arrived in the neighbourhood, over whom she cast her nets. He was a sighing swain, who wrote "such pretty verses" that her passion for him assumed a very sentimental mode; the young sailor was forgotten, although she still continued to correspond with him; and we know not how far she might have gone with the lawyer, had not a young Oxonian, brilliant in waistcoats, the brother of her intimate friend and confidant, arrived for the long vacation. The nets thrown over the lawyer were withdrawn, and cast over the Oxonian. Another "innocent flirtation" was commenced; the pair became inseparable. Every shady nook and dell in the district was witness to their murmured vows; and many a rustic swain and village lass observed them in their haunts, and rustic tongues were not silent as to what was observed. The "innocent flirtation" had produced some rumours that deprived it of the "innocent," and the youth's father compelled them to give up their intercourse. These rumours reached her sailor's ears, who again remonstrated, and again were his remonstrances treated with scorn and ridicule. He must be wild or mad to be jealous of a boy, the relative of her dearest friend; but she forgave him his suspicions and his jealousy—they proved that he had some sparks of love for her. She only tried to mould the boy—give him some air and style; but he was merely awkward and boorish; she could make nothing of him, and had not seen him for ages. But while she was thus writing to her absent lover, her nets were round another—a gay young man of fashion, come to shoot and sport; but finding more attractive game in our poor Lucy's eyes, fell readily into her net, and suffered its meshes to entwine him just as tight as she pleased. For weeks and months they met as lovers only meet; the world around her supposed that her sailor love was cast off, and that she had succeeded in winning the gay man of fashion; but the time for his departure for other scenes arrived, and he broke through her nets without the slightest difficulty. He went away unscathed and heart whole; but she, in trying to conquer, had been vanquished herself.

BUSINESS FIRST AND PLEASURE AFTERWARDS.

Her disappointment at finding her nets so easily broken, and, it is to be hoped, some slight feelings of compunction for her conduct laid her upon a sick bed. Again the sailor heard of her proceedings and her illness; again did he remonstrate. This time she could not deny the charge, and so she tried to cover it over with a lie. She told her lover that she always disliked the gay man of fashion; that he had been forced upon her by her father, who insisted on her receiving his addresses; that she had done so for a time, but at length had given him his dismissal; and her illness was the consequence of the sufferings she had undergone in being compelled to endure his attentions. Unfortunately for her the lie was soon discovered. Her "innocent flirtations" had sapped the roots of his love; her moral baseness entirely eradicated all remains of it. He was ordered on a distant voyage before he could reply to her last—indeed, before he was aware of her untruth. Absence accounted to her for his silence. Notwithstanding her former failures, the nets were again cast; and this time the false fire burned within her with a fury no reason could restrain. Her new lover was not one of your sighing swains, but a bold, ardent, and passionate man, as little given to constancy as the lady herself. She became furiously jealous of him; fainted in a public room at seeing him attentive to another; gave way to every impulse of her mind; declared her love before all who were assembled; and exposed herself so thoroughly, that he himself left her at once, without remark or apology. Still she wrote fond letters to her absent sailor, and wondered at receiving no reply. Scarcely was she recovered from her last attack, before another temptation fell in her way. A young and handsome curate seemed a fitting object for a lady's net: it was speedily cast, and for a time bound him securely. The curate deserted his holy books and pastoral cares, for long summer rambles and moonlight walks. Again was the sailor forgotten—nay, all her former loves were forgotten also; she lived but in the present: the soft and gentle praises of the soft and gentle curate were all in all to her. But the proceedings of the young lady had been so notorious, that a father's watchful eye was now always upon her; she had been so unscrupulous and incorrect, that a father might well be excused the fear that her principles were not strong enough to restrain her. He had no great respect for the amorous curate, who in some

other matters was not thought to have maintained the proper dignity of a churchman; besides, he was poor, as well as base; and he contrived to have the curate removed to another curacy in a distant diocese. And again the lady found her nets were broken through. Still she heard not from her sailor. And now she began to be alarmed at his silence; but at length the news arrived that his ship was ordered home. Hope again sprang up in her breast; he had not written because he was coming home: it was not because he was offended. She had good hope that she had cleared away the suspicions that had arisen in his mind from her "innocent flirtations" with the lawyer, the Oxonian, and the man of fashion. She had also good hope than he had not heard of her subsequent "flirtations," when uncontrolled passion led to the public avowal of her love for an unworthy object, or when she turned the brains of the poor curate; but still a fear hung over her lest some kind and intimate friend should have enlightened him on these matters; and, with providential forethought, she set about preparing her defence, if she should be so charged. She was well aware that it was no use to deny the facts in either instance—they were too public; but what could she say to explain the furious love she manifested for the one, or the sentimental fondness she had displayed for the other? Nothing but woman's wit could help her here; nothing could sustain her but the belief that her skill and cunning might be of more avail than her forfeited truth. One hope she had: she knew that Henry Meredith was a man of sense. Of that she was aware. She had some hopes, then, of being able to dupe her lover once more. She could tell him she was fevered—she was mad—she was not accountable for her actions, under the pressure of disease—anything that could excuse her for her wickedness and folly. And for the curate she could take high religious grounds; when the world accused her of flirting, she was only endeavouring to gain religious instruction; to settle some doubts that had arisen in her mind; to place her religious faith on a sure foundation. And while she thus planned her defence, at the expense of truth and honesty, strong hopes rose in her mind that she should be able to bring him to her feet, and bind him faster than ever in her nets. But while she was preparing her defence, and anticipating the security of her conquest—now, indeed, more than ever necessary to her, from the failure of all her "innocent flirtations"—she was

PATIENCE IS A FLOWER THAT GROWS NOT IN EVERY ONE'S GARDEN.

thrown at once into the very depths of despair. The Portsmouth paper was brought in, and there was an account of the arrival of her lover's ship; and amongst the passengers she brought was Captain Henry Meredith, promoted for his gallant conduct in the Indian seas, with his bride, the daughter of Admiral Gardiner, whom he had married at the Cape. The next morning brought her a letter that ought to have been received many months before: it had been wandering round the world, transferred from ship to ship, and at length reached its destination. It told her that her falsehood respecting her father having forced the man of fashion on her was known; that neither that, nor her faithlessness, could be forgiven; that he set her free from all engagements, as he himself must be held free, for he could never wed a heartless coquette. The blow was struck: all her nets had been broken, and for the remainder of her life she settled down into a sour old maid, for ever railing at the fickleness of man.

Ah! dear ladies, beware the mimicry of love. In man it is never innocent; and in

you it is always dangerous—much more dangerous to yourselves than to those on whom you cast your nets. Besides, what pleasure or profit can there be in making an impression on every trifler's fancy—we cannot say heart, for they have none—or in listening to every flatterer's vows? Wherever there is flattery, there is a fool in the case. If the flatterer is discovered, it falls to his share; if he be not, to hers whom he deludes. We have no very great respect for those who stoop to every prize. A picture is often so drawn that its eyes are fixed on those of every one who looks at it: the lady whose eyes, like the picture, are turned to all, is as heartless as the picture.

"Innocent flirtations," we fear, often lead "the other way." They seem, indeed, but too commonly a return to the old Egyptian mode of worship, when divine honours were paid to apes. There is a great mistake in supposing that the influence of women is extended in this way; every "innocent flirtation" that is indulged in has a tendency to deteriorate the feminine character.

THE YOUNG WIFE'S SECRET.

"Now, Eliza, after such a delightful wedding-holiday as we have had, would it not be a good time to tell me your secret?"

A young and happy-looking couple were seated at breakfast, on the morning after their short honeymoon trip, when this question was asked.

"A better time, dear James, could not be chosen; but would you really like to hear it now?"

"Why not? The sooner we begin to act upon it the better."

"That is true, James; but would you not prefer to find it out for yourself?"

"Oh, I have been trying to guess ever since you first told me of it. Perhaps, Eliza, it is no secret after all."

"I assure you that it is; and a most valuable one too."

"Is it much known?"

"Well, dear, I can hardly say; but judging from appearances I should think not."

"How came you to know it?"

"I learnt it from my mother; she often told me that all her happiness was owing to

it. Were she alive now she would witness its effects in us."

"You quite puzzle me, Eliza; it must be something extraordinary if, as you say, it prevents man and wife ever having a second quarrel. You may as well tell me at once."

"I am quite ready to tell you James; but I am sure that your pleasure will be greater in finding it out yourself. Fortune favours the persevering."

"Ah, I know now; you mean that we are to count a hundred; or fill our mouth with water; or twirl a chain, or some such way of getting cool when we happen to be angry."

"No, James, none of these: it is much more certain, and attended with better effects."

"Perhaps you mean that we should shut ourselves up in different rooms, or not speak to one another for a week?"

"No, dear James, nothing so cruel as that. You will very likely say that it is no secret after all, now that I tell you:—The surest way to avoid a *second* quarrel is never to have a *first*!"

BETTER TO BE ALONE THAN IN BAD COMPANY.

EMINENT FEMALE BIOGRAPHY.

LÆTITIA ELIZABETH MACLEAN.

LÆTITIA ELIZABETH LANDON,* one of the most eminent among the female poets of our age, was born in London on the 14th of August, 1802. Her father dying when she was very young, and her mother being left with a large family and but little for their support, Lætitia, whose talent for poetry was early manifested, devoted her youthful enthusiasm to literary composition, the fruits of which were applied to the maintenance and advancement of her family. Her first productions were brought forward about the year 1822, in the pages of the "Literary Gazette," to which she continued for many years a frequent contributor, and to which she was mainly indebted for her reputation. She also contributed largely to many other periodicals, and to nearly all the *Annals*, of some of which she wrote all the poetry, as of "Fisher's Drawing-room Scrap-Book," the "Flowers of Loveliness," and the "Bijou Almanac." This almost ceaseless composition necessarily precluded the thought, study, and cultivation essential to the production of poetry of the highest order. "Hence, with all their fancy and feeling, her principal works—the 'Improvisatrice,' the 'Troubadour,' the 'Golden Violet,' the 'Golden Bracelet,' and the 'Vow of the Peacock'—bear a strong family likeness to each other in their recurrence to the same sources of allusion, and the same veins of imagery, in the conventional rather than natural colouring of their descriptions, and in the excessive though not unmusical carelessness of their versification. In spite, however, of the ceaseless strain upon her powers, and the ceaseless distractions of a London life, Miss Landon accomplished much for her own mind in the progress of its career; she had reached a deeper earnestness of thought, had added largely to the stores of her knowledge, and done much towards the polishing and perfecting of her verse."

Miss Landon was married on the 7th of June, 1838, to George Maclean, Esq., Governor of Cape Coast Castle, South Africa, and soon after left England for her new abode. Letters were received from her by her friends in England, telling

them of her employments and her happiness; but these were soon followed by news of her death. On the 15th of October, of the same year, she was found dead on the floor of her chamber, with an empty phial in her hand, which had contained prussic acid. She had been in the habit of using this as a remedy for spasmodic affections, and had undoubtedly taken an overdose. The stories that were circulated about her having poisoned herself were doubtless cruel slanders; as a letter to a friend, written on the morning of her death, breathing a spirit of content and happiness, was found upon her table.

Of Mrs. Maclean's genius, there can be but one opinion. She had great intellectual power, a highly sensitive and ardent imagination, an intense fervour of passionate emotion, and almost unequalled eloquence and fluency. Of mere art she displayed but little. Her style is irregular and careless, but there is genius in every line she has written. It is, however, to be regretted that she too often took sad and melancholy views of life. The following are some of her choicest pieces:—

SUCCESS ALONE SEEN.

Few know of life's beginnings—men behold
The goal achieved; the warrior, when his sword
Flashes red triumph in the noonday sun;
The poet, when his lyre hangs on the palm;
The statesman, when the crowd proclaim his
voice,
And mould opinion, on his gifted tongue;
They count not life's first steps, and never think
Upon the many miserable hours
When hope deferr'd was sickness to the heart.
They reckon not the battle and the march,
The long privations of a wasted youth:
They never see the banner till unfurl'd.
What are to them the solitary nights
Passed pale and anxious by the sickly lamp,
Till the young poet wins the world at last
To listen to the music long his own?
The crowd attend the statesman's fiery mind
That makes their destiny; but they do not trace
Its struggle, or its long expectancy.
Hard are life's early steps; and, but that youth
Is buoyant, confident, and strong in hope,
Men would behold its threshold, and despair.

THE LITTLE SHROUD.

She put him on a snow-white shroud,
A chaplet on his head;
And gather'd early primroses
To scatter o'er the dead.

* Better known to the literary world by the signature L. E. L.

AN EVIL LESSON IS SOON LEARNED.

She laid him in his little grave—
'Twas hard to lay him there,
When spring was putting forth its flowers,
And everything was fair.

She had lost many children—now
The last of them was gone;
And day and night she sat and wept
Beside the funeral stone.

One midnight, while her constant tears
Were falling with the dew,
She heard a voice, and lo! her child
Stood by her weeping too!

His shroud was damp, his face was white;
He said—"I cannot sleep:
Your tears have made my shroud so wet;
O, mother, do not weep!"

O, love is strong!—the mother's heart
Was filled with tender fears;

O, love is strong!—and for her child
Her grief restrain'd its tears.

One eve a light shone round her bed,
And there she saw him stand—
Her infant in his little shroud,
A taper in his hand.

"Lo! mother, see my shroud is dry
And I can sleep once more!"
And beautiful the parting smile
The little infant wore.

And down within the silent grave
He laid his weary head;
And soon the early violets
Grew o'er his grassy bed.

The mother went her household ways—
Again she knelt in prayer,
And only ask'd of Heaven its aid
Her heavy lot to bear.

THE WIDOW'S MITE.

It is the fruit of waking hours
When others are asleep;
When, moaning round the low-thatch'd roof,
The winds of winter creep.

It is the fruit of summer days
Pass'd in a gloomy room,
When others are abroad to taste
The pleasant morning bloom.

'Tis given from a scanty store,
And miss'd while it is given;
'Tis given—for the claims of earth
Are less than those of heaven.

Few, save the poor, feel for the poor;
The rich know not how hard
It is to be of needful food
And needful rest debarr'd.

Their paths are paths of plenteousness;
They sleep on silk and down,
They never think how heavily
The weary head lies down.

They know not of the scanty meal,
With small pale faces round;
No fire upon the cold damp hearth,
When snow is on the ground.

They never by their window sit,
And see the gay pass by,
Yet take their weary work again,
Though with a mournful eye.

The rich, they give—they miss it not—
A blessing cannot be
Like that which rests, thou widow'd one,
Upon thy gift and thee!

THE FIRST BABY.

My old shoolmate, Mary Thornley, had been married nearly two years, when I made my first call on her in her capacity of a mother.

"Did you ever see such a darling?" she cried, tossing the infant up and down in her arms. "There, baby, that's ma's old friend Jane. She knows you already, I declare," cried the delighted parent, as it smiled at a bright ring which I held up to it. "You never saw such a quick child. She follows me with her eyes all about the room. Notice what pretty little feet she has: the darling footsy-tootsies," and taking both feet in one hand the mother fondly kissed them.

"It certainly is very pretty," said I, trying to be polite, though I could not see that the infant was more beautiful than

a dozen others I had seen. "It has your eyes exactly, Mary."

"Yes, and da-da's mouth and chin," said my friend, apostrophizing the child, "hasn't it, precious?" And she almost smothered it with kisses.

As I walked slowly homeward, I said to myself, "I wonder if, when I marry, I shall ever be so foolish. Mary used to be a sensible girl."

In a fortnight I called on my friend again.

"How baby grows," she said. "Don't you see it? I never knew a child grow so fast. Grandma says it's the healthiest child she ever knew."

To me it seemed that the babe had not grown an inch; and, to avoid the contradiction, I changed the theme. But, in a

HE WHO WILL NOT BE COUNSELLED CANNOT BE HELPED.

moment, the doting mother was back to her infant again.

"I do believe it's beginning to cut its teeth," she said, putting her finger into the little one's mouth. "Just feel how hard the gum is there! Surely that's a tooth coming through! Grandmother will be here to-day, and I'll ask her if it isn't so."

I laughed, as I replied—

"I am entirely ignorant of such matters; but your child really seems a very fine one."

"Oh! yes, everybody says that. Pretty, pretty dear!" And she tossed it up and down, till I thought the child would have been shaken to pieces; but the little creature seemed to like the process mightily. "Is it crowing at its mother? It's laughing, is it? Tiny, niny little dear: what a sweet precious it is!" And she finished by almost devouring it with kisses.

When I next called, baby was still further advanced.

"Only think," said my friend, when I had made my way to the nursery, where she now kept herself from morning till night, "baby begins to eat. I gave it a piece of meat to-day: a bit of real broiled beefsteak."

"What!" said I, in my ignorance, for this did look wonderful; "the child eating beefsteak already?"

"Oh!" laughed my friend, seeing my mistake, "what a sad dunce you are, Jane! But wait till you have babies of your own! She says you eat beefsteak, darling," added the proud mother, addressing the infant, "when you only suck the juice. You don't want to choke yourself, do you, baby? Eat a beefsteak! It's funny, baby, isn't it?" And again she laughed, laughing all the more because the child, sympathetically, crowed in return.

It was not many weeks before the long expected teeth really made their appearance.

"Jane, Jane, baby has three teeth!" triumphantly cried the mother, as I entered the nursery. "Three teeth, and he's only three months old! Did you ever hear of the like?"

I confessed that I had not. The whole thing, in fact, was out of my range of knowledge. I knew all about Dante in the original, and a dozen other fine lady ac-

complishments; but nothing about babies teething.

"Just look at the little pearls," exclaimed my friend, as she opened the child's mouth; "ain't they beautiful? Your never saw anything so pretty—confess that you didn't. Precious darling," continued the mother, rapturously, hugging and kissing the child. "it is worth its weight in gold."

But the crowning miracle of all was when "baby" began to walk. Its learning to creep had been duly heralded to me. So also had its being able to stand alone—though this meant, I found, standing with the support of a chair. But when it really walked alone, the important fact was announced to me, in a note, for my friend could not wait till I called. Of course I lost no time in hastening to Mary.

"Stand there!" she said to me in an exulting voice. "No, stoop, I mean: how can you be so stupid?" And, as I obeyed, she took her station about a yard off, holding the little fellow by either arm. "Now, see him!" she cried, as he toddled toward me, and finally succeeded in gaining my arms, though once or twice I fancied he would fall, a contingency from which he was protected, however, by his mother holding her hands on either side of him, an inch or two off. "There, did you ever see anything so extraordinary? He's not a year old, either."

By this time I began to be considerably interested in "baby" myself. He had learned to know me, and would begin to crow whenever I entered the nursery; and I was, therefore, almost as delighted as my friend, when, for the first time, he pronounced my name.

"Djane," he said, "Djane!"

His mother almost devoured him with kisses in return for this wonderful triumph of the vocal organs; and when she had finished, I, in turn, smothered him with caresses.

I never, after that, smiled, even to myself, at the extravagance of my friend's affection for her baby; the little love had twined himself around my own heart-strings. How could I?

And now that I am a mother myself, I feel less inclination still to laugh, as others may do, over that mystery of mysteries, a mother's love for her baby.

IT COSTS MORE TO REVENGE INJURIES THAN TO BEAR THEM.

HOW TO FURNISH EARTHENWARE, PORCELAIN, AND GLASS.

EARTHENWARE, in its numerous forms and varieties, holds no unimportant place in the furnishing of a house. It is one of those things which we are continually using, which we have constantly under our eye, and which contributes largely to our comfort and convenience. It is to some extent an educational medium, seeing that the objects on which we look day after day tend to cultivate and improve, or to deprave our taste. We shall do well, therefore, in our purchases of earthenware, whether common or costly, to remember that there are true principles to be observed in the art and manufacture of pottery, which, when applied, produce true and elegant forms; and that, by the exercise of a little care and discrimination, we may have in our cups, jugs, and basins objects of grace and beauty which shall charm the eye and refine the taste. It is as easy to do this as to fill our house with deformities, which many people contrive to do, from the mere force of habit and from indifference.

But with respect to earthenware, we have to consider not only what is pleasing to the eye, but also convenient for use. However elegant be a vase or jug, if it be awkward to hold or difficult to clean, its value as a household utensil is greatly diminished. If it be as troublesome to get at the inside of a pitcher, as of a bottle, such an article may do very well for show, but its usefulness is impaired or sacrificed. This is a point to be borne in mind when purchasing pitchers or ewers for the bed-room, for if not thought of, the article may prove a lasting inconvenience. The Report on Design published by the Exhibition Commissioners, furnishes an example. Figure 1 represents an Etruscan vase with two handles, by which it is lifted from place to place with great ease; but some manufacturer, forgetting the difference between lifting and pouring, makes the same vase into a pitcher by leaving off one of the handles and substituting a spout. The consequence is, as seen in the cut, that the handle becomes a long lever with a weight at the end, too heavy to be lifted by one hand, while the pitcher has to be turned nearly on its side before the water will flow out, as indicated by the dotted line. Had, however, the handle been placed at *a*, all this inconvenience would be avoided, and the weight being evenly distributed, very

little effort would be needed to pour out the water. This point is worth attending to in

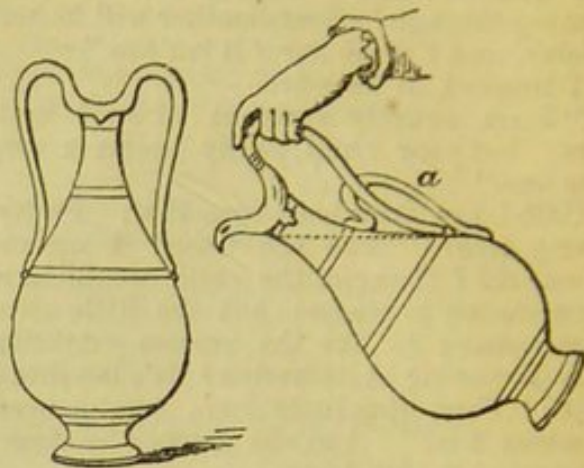


Fig. 1.

many other utensils as well as pitchers, which are more or less convenient to use according as the handles are properly placed or not, and manufacturers ought to remember it as well as purchasers.

Use first, and ornament afterwards, may be held as a true principle. "The New Zealander," it has been said, "or the South Sea Islander, first *forms* his war-club or his paddle of the shape best adapted for use, and then carves the surface to ornament it." Let this be thought of in providing household utensils, and we shall get rid of much that is false and useless. A thing is not ornamented because it has something stuck upon it, the ornament should present itself as part of the thing; and in proportion as it does not form part of it, so will it be an excrescence or inconvenience. Over-crowding with ornament, too, is to be shunned, for it deprives us of a chief beauty, the beauty of contrast. Life and repose charm us when properly contrasted; but if there be excess of ornament there is no repose, and something at variance with the laws of art and of nature.

Figure 2 exhibits a form of vase which has the merit of combining elegance with utility. It is intended for flowers, and is wide and open at the top to give the blossoms room to spread and show themselves to the best advantage, and is contracted lower down to keep the stalks from straggling, while the swell or boss beneath serves as a capacious reservoir for water in which they may find a due supply. Thus a graceful

outline is obtained, and a form particularly suitable to the purpose, without resorting to

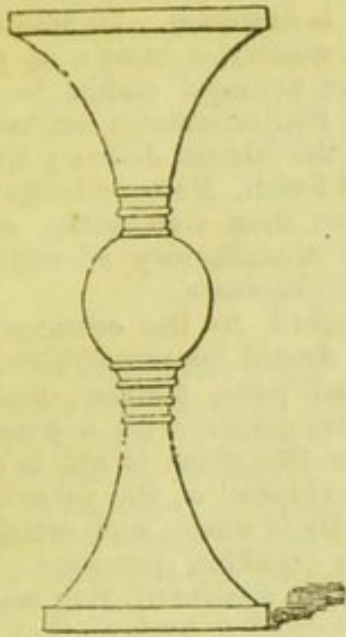


Fig. 2.

fantastic devices. Whatever may be the size of the vase, the same principles should be kept in view.



Fig. 3.

Fig. 3 is a simple vase for the centre of a table, or basket, or window sill; combining in its form some of the peculiarities of figure 2. Figure 4 is a Greek vase, generally made of marble, and being shallow, it should be covered with the wire screen used for flowers. Figure 5 is the Coalbrookdale serpent vase, which was so much admired in the Great Exhibition; in its numerous curves it presents lines of beauty in pleasing variety. The examples here

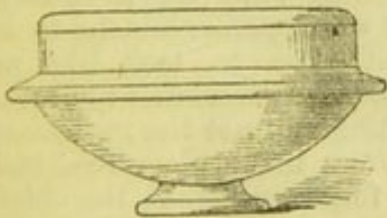


Fig. 4.

given, through few, will serve to indicate true style, and assist in forming a correct judgment, yet affording free scope for exercise of taste in their numerous modifications. Fortunately the risk of making mistakes is not so great as it once was, for our manufacturers have improved in taste and produce fewer monstrosities; but there is still great room for amendment.

The lip, or outward curve, which is so suitable in a vase, is far from being suit-



Fig. 5.

able in drinking vessels, whatever may be thought of the elegance of its appearance. It facilitates the spilling of the contents of the cup, or wine glass, throwing the liquid over with the slightest jerk or movement to one side, as many persons have doubtless experienced to their vexation. Such mischances may be avoided in some measure by using other shapes, of which there is a sufficient variety, especially of teacups and saucers. Among these the form shown at figure 6 is one of the most pleasing, safe, and



Fig. 6.

serviceable. It is one that has come largely into use within the last year or two, and is always a favourite with those who prefer utility to that which is inconveniently ornamental.

As regards colour, some plain tint is generally the most preferable. White inside and buff outside is particularly suitable for teacups; pure white, cream colour, and pale blue are also appropriate. The variety is however so great, that every taste may be gratified, due care being taken to avoid a multiplicity of colours, which too often produces a tawdry appearance. The common yellow ware has been so much improved of late, that with the addition of a few deep-tinted veins it somewhat resembles scagliola marble, and presents a striking effect in large basins, jugs, and vases, and looks well as a dinner service.

For the same reason that we have elsewhere given against representing animals

ALL THINGS ARE SOON PREPARED IN A WELL-ORDERED HOUSE.

on hearthrugs, or flowers on carpets, it is desirable to avoid the like in earthenware. Instead of covering the centre of dishes and plates with landscapes or bouquets, or other inventions, it would be best, as a rule, to leave them plain, which not only satisfies our ideas of cleanliness, but leaves out a picture where it is not wanted, and where it is hidden when the plate or dish is in use. A simple wreath, or border, or geometrical pattern on the rim, would be found the most appropriate. Outrageous as is the old willow pattern, it is less objectionable than many more beautiful designs, because, as its parts depend little on one another, any one may be hidden without spoiling the effect of the rest, which cannot be said of modern landscapes and groups of flowers. Designs which include the figures of angels, religious symbols, or subjects thereto related, should be rejected as altogether out of place on articles from which we eat or drink. Although styles are various, it is desirable to preserve a certain order in the furnishing of a house, so as not to mix classic, mediæval, and modern in one discordant assemblage.

The quality of even the commonest English earthenware is in general so good, that it fully answers the purpose for which it was intended, and in this particular article our manufacturers excel those of foreign countries. Those who have seen the common earthenware in France and Germany will remember how coarse and clumsy is its appearance in comparison with ours, while the glaze is often so imperfect that it cracks in every direction, forming a network of dirty veins.

The same general rules apply to porcelain as to ordinary kinds of earthenware. Gilding, which looks tawdry on common ware, is a real ornament to porcelain, but it must be judiciously applied. A greater variety of colours may also be introduced; at the same time there are many who will find a pure white, with a tinge of rose or grey in the border, the most to their taste. Figures in white relief on a blue ground have a pleasing effect, and what is called "shadow enamel," and open-work in fancy articles produces effects of high artistic excellence. Advantage has of late been taken of porcelain to apply it to various uses for which it appears to be peculiarly adapted. Besides tea and dinner-services, it is formed into vases, jars, and pots of surpassing beauty—into garden seats, hand rails, balusters, fountains, sinks, door-plates, handles, and

buttons, and a variety of other objects. It will of course be understood that the quality of the porcelain varies with the use for which the article is designed. In addition to porcelain, the materials known as *parian* and *biscuit* have eminent claims to notice, as from them real ornaments can be produced, combining the utmost delicacy with beauty of form and finish. Nothing looks better on a mantel-piece than a statuette, or vases of parian, the manufactory of which is very much on the increase.

With regard to the common kinds of pottery, it should be remembered that the ordinary red pans, platters, pipkins, and such like, are glazed with a preparation of lead, and as this glaze is apt to melt when exposed to vinegar or the juice of fruit, or fat, especially if warm, such articles are unsuitable for cooking purposes. In some places on the continent the use of such vessels is forbidden by law, that is, for the preparation of food, owing to the dangerous nature of their glaze. There is not the same objection to *stone ware*, which may be used with safety, and which is now produced in a variety of elegant and useful forms.

Much of what is said above will apply also to glass: it is a material which admits of almost infinite diversity of form and purpose. Since the repeal of the duties on the manufacture, it has become singularly cheap, and ingenuity has been taxed to devise something which shall be considered new, and not without falling into error. Some manufacturers give a colour to their glass to make it look like porcelain, as though a base imitation could be desirable. It is best to avoid imitations; and let us have things for what they really are. In the rage for novelty, a thing is put forward because it looks like something else; for instance, leather to imitate wood, papier-mâché to look like stone, and glass to look like porcelain. Better to buy the porcelain at once, and have the real thing and not the imitation. Other manufacturers make glass dead and dim by grinding, forgetting that the chief beauty and utility of glass is its transparency, that we can see on the other side or within it; and this advantage is to be lost, merely that something different may be produced.

Another mistake is the deep cutting often seen on plates or dishes of glass: broad surfaces should not be deeply cut, though there would be no objection to a border. The same rule applies here as to the pictures on porcelain plates. Excessive cutting or decoration is a sign of vulgar taste.

AN HOUR IN THE MORNING IS WORTH TWO IN THE AFTERNOON.

Glass is very suitable for the pillars of lamps, and for pendants, knobs, and handles—attention being paid that where it has to pass frequently through the hand the surfaces must not be covered with sharp projections. It should be remembered, too, that glass should look like glass; and we may conclude this chapter by repeating, that if the orna-

ment on any article interferes with its use, or the convenience it should afford, the object is defeated. "The perfection of our manufacture," we are told, "consists in combining, with the greatest possible effect, the useful with the pleasing, and the execution of this can generally be most conveniently carried out by adopting the simplest process."

A GOOD CUP OF TEA.

To secure the satisfactory and economical preparation of this favourite beverage, attention must be paid to several particulars which are frequently overlooked.

Water.—It is essential that the water employed in tea-making be good, fresh, and soft. Hard water sets the herb, and fails to draw out the flavour. Pond water, or water that is stale, imparts an unpleasant and unwholesome taste of its own; either may be improved by filtering. A small portion of carbonate of soda is often employed to soften water for the making of tea, and is by some persons reckoned a matter of economy. It certainly does both draw out the goodness, and, by heightening the colour of the liquor, gives the *appearance* of strength, but it destroys the fine flavour of the tea, and to those who know better is very disagreeable. However, where people are badly off for water, it may sometimes be useful. But let it be remembered that even a slight excess is intolerable; four or five grains is sufficient for a large pot of tea: it should be put dry in the tea-pot with the fresh tea. The above quantity would lie on the handle tip of a common-sized salt-spoon.

Kettle.—A good kettle that shuts closely, and is free from fur. An oyster shell in a tea-kettle gathers the earthy particles to itself, and prevents furring. A kettle should never be suffered to stand by with a small quantity of water in it. As soon as done with, it should be drained dry, and well rinsed before filling. When filled, set it on the fire immediately, and let it boil quickly.

Tea-pot.—A round tea-pot is found to draw better than an oval one. For material the preference is due in the following order:—Silver, foreign china, Britannia metal, black Wedgwood, English china. For management of the tea-pot—*Never* let it be dipped in the vessel in which tea things are washed, but having removed the drained

leaves, fill the tea-pot with boiling water, and empty it in the vessel for washing up the rest; drain and wipe the inside with a *perfectly clean dry cloth*, and keep the lid off or open. If a tea-pot lid is closed but a few hours, a dampness gathers, which soon becomes musty. Immediately before making tea, half fill the pot with boiling water, drain it perfectly dry, and let the tea be made while the tea-pot is still quite hot. The tea pot should hold at least two more cups than the number of persons who are to be supplied from it; one to allow for the bulk of the tea, and one to remain on the leaves between each filling. If the tea is drained, the next filling will be good for nothing. A larger tea-pot than absolutely necessary is no disadvantage, only there must be calculation as to the quantity of water. Thus, if the tea-pot holds eight cups, and three persons require from it three cups each, in the first making let it be moderately full; after pouring out one round, add only as much water as two cups; this will supply the quantity required without waste.

Tea.—A *sufficient* quantity of *good* tea is essential: inferior tea is but water spoiled. Black tea is reckoned most wholesome, but a mixture of green is generally preferred; one ounce will make two quarts of good tea, not more. It is best to put in at once the whole quantity required; by adding a little and a little the tea is not so well-flavoured, and does not go so far.

Mode of Making.—Having the tea-pot heated as above indicated, see that the kettle is *actually boiling* at the moment of making tea, and *not before*. If the water is kept boiling some minutes before tea is made, or if it has ceased boiling, and has to be made to boil up again, the tea is never well-flavoured. The tea-pot may be filled up at once, or "brewed;" that is, put only a

THINK OF EASE, BUT WORK ON.



small quantity of water at first, just enough to wet the leaves, and let it stand two or three minutes before filling up: the latter mode draws all the goodness in the first filling; the former preserves an uniform goodness throughout, and a more delicate flavour. Tea should not stand more than from five to ten minutes before pouring out. The tea-pot, when on the tray, should always stand on a woollen mat or rug, by which

the heat is kept from passing off; and if the pot be entirely covered with a green baize or cloth bag, the effect will be still more improving to the tea. Finally, to have a good cup of tea, it is necessary to have *good* sugar and cream (for those who can afford it), if those articles are used at all; and they mingle much more smoothly and pleasantly if put first in the cup, and the tea poured upon them.



TEA PLANT.

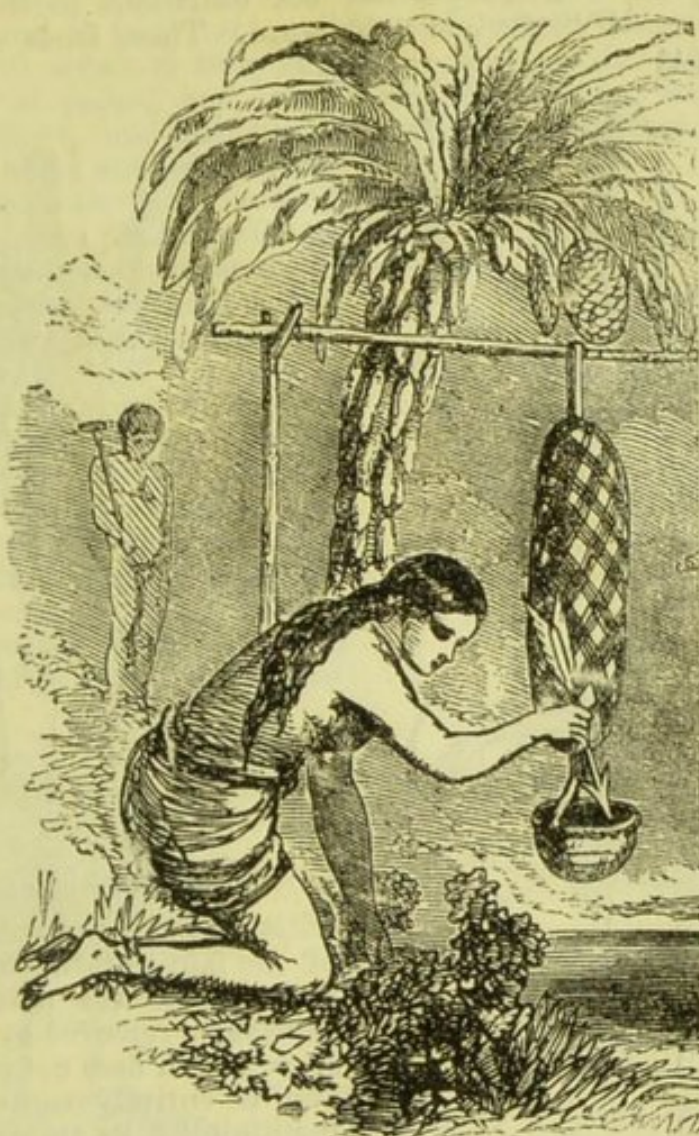
ENTERTAIN NO THOUGHTS THAT YOU WOULD BLUSH AT IN WORDS.

ARTICLES OF DOMESTIC USE.

STARCH.

In the complex vegetable kingdom starch is a very widely - diffused body. In almost every growing cell granules of starch may be distinguished by means of the microscope. These granules are of various sizes, and assume a great variety of forms; some are round, others are flat, whilst others are even stellate. These granules are always found mixed with other substances, but they are easily made distinguishable by the application of a little iodine, which is one of the best tests for starch, and which, coming in contact with it, produces a beautiful blue colour.

Starch is found in some plants in greater quantities than in others; it is, however, very generally found in perennial roots and root-stocks, in the stems and in the seeds of plants. It seems stored up in these parts for the future growth of the developing organs of the plant. There are few or no vegetables or parts of plants that are eaten that do not contain starch. We find it in turnips, carrots, potatoes, cabbages, parsnips, beans, peas, wheat, barley, oats, and the rest of the Cerealia; in chestnuts, walnuts, hazelnuts, and all other seeds; in the apple, the pear, the plum, the cherry, and all other fruits. In many of these things, however, it is not the distinguishing alimentary ingredient, but it is often separated and used pure as an article of diet. The substances in which it exists in a tolerably pure form, and of which we wish now more particularly to speak, are arrow-root, sago, and tapioca.



and the mode of preparation the same. Plants belonging to this family have what is called, botanically, a rhizoma or root-stock (*a*), an organ standing between the root and the stem. In this root-stock the starch is deposited, and it is separated in the following manner:—The root-stock is dug up, and then bruised and placed in water. The heavier parts, consisting of woody tissue and other matters, fall to the bottom of the water; it is then collected and dried. This is the principle on which all starch is separated from the tissues in which it is developed. By the same process starch may be procured from potatoes, carrots, turnips, and the stems, leaves, and seeds of plants.

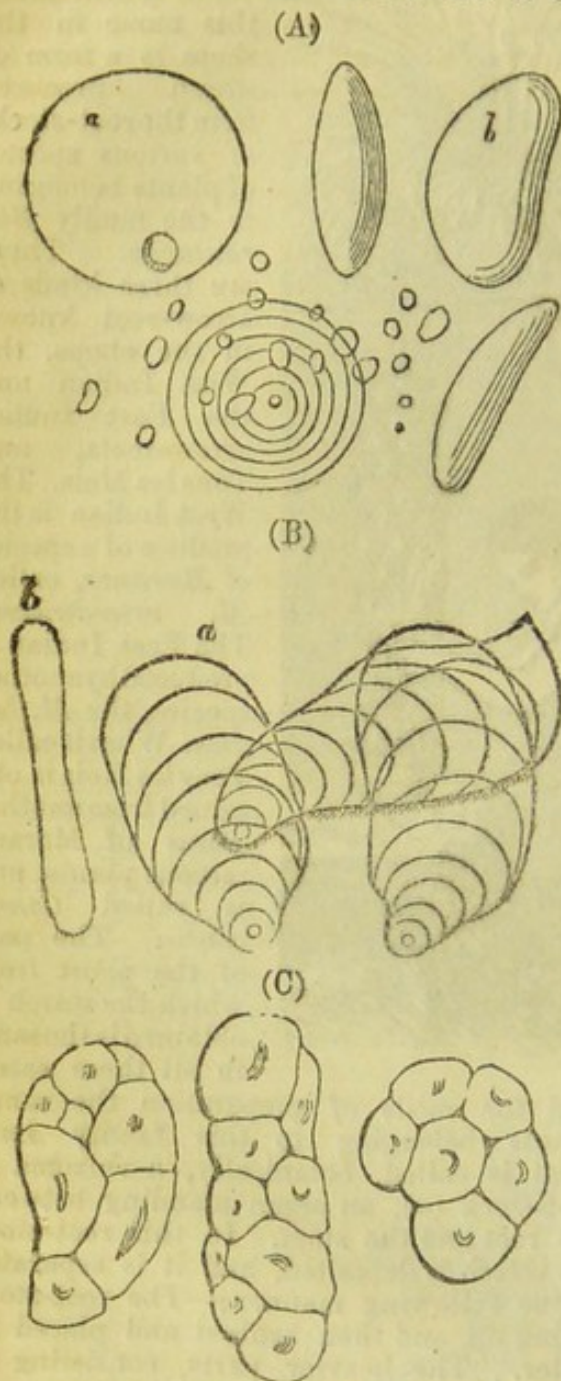
Although arrow-root, sago, tapioca, and potato starch, are all composed of the same constituent, their flavour is very different; hence the preference given to arrow-root as

ARROW-ROOT.—What is sold under this name in the shops is a form of starch procured from the root-stocks of various species of plants belonging to the family *Marantaceæ*. There are three kinds of arrow-root known in the shops, the West Indian and the East Indian arrow-roots, and *Tous les Mois*. The West Indian is the produce of a species of *Maranta*, called *M. arundinacea*. The East Indian is produced by another species, the *M. Indica*. What is called *Tous les Mois* is obtained from another genus of *Marantaceous* plants, and is called *Canna edulis*. The part of the plant from which the starch is obtained is the same in all these cases,

CONSTANT APPLICATION OVERCOMES THE GREATEST DIFFICULTIES.

an article of diet. This flavour depends on some peculiar principle which is produced in the plant from which the starch is obtained, and by very careful preparing can be entirely got rid of. Arrow-root is used

Arrow-root is frequently regarded as very *nutritious*; but if what we have stated above is correct, it will be seen that it is not nutritious in the proper sense of the word. Those foods can alone be called nu-



Granules of Starch. (A) From wheat and barley; (B) from arrow-root; (C) from Portland sago.

for making cakes, puddings, and a thick gelatinous fluid in great request in the sick room. It is a property of starch to combine with water at a temperature of 180° , and form a gelatinous compound. This property of starch renders it very useful in cookery, and seems to increase the digestibility of the starch itself.



Maranta arundinacea—ARROW-ROOT.

tritious that contribute to the building up of the fabric of the body, by adding those materials to the tissues which are being constantly removed by the wear of the body. Now, starch does not perform this function, and is entirely consumed in the body in maintaining its animal heat. Arrow-root, however, and the other forms of starch, are frequently mixed with nutritious matters, such as milk and bread; and in this way the food into which they enter becomes nutritious.

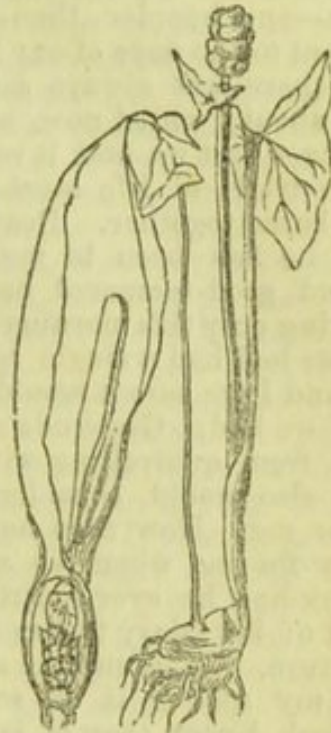
Still, it may be said that children become fat when fed on arrow-root; and this is an undoubted fact. The explanation is, however, easy. When the carbonaceous substances are taken into the system in larger quantities than can be consumed in maintaining animal heat, they are changed in their characters, and become converted into oil, which being deposited in the tissues, produces fat. This oil is not a living part of the body; and a person may get fat even without having his frame nourished, or his strength increased. This is an important fact to bear in mind, as many persons get fat upon certain kinds of diet, without getting any stronger, or more able to perform the functions of the body.

SWEET MERCY IS NOBILITY'S TRUE BADGE.

SAGO.—Another form of starch sold in the shops of Europe is *sago*. It occurs in little round masses, and when very white and pure, is called *pearl sago*. When it is in larger and darker masses, it is called *common sago*. It is starch obtained from the inside of the trunks of palms, and other trees. They are cut down, and the tissue containing the starch being scraped out, the sago is prepared in much the same way as arrow-root. Many plants yield starch in their stems, which, on being prepared, is called Sago by Europeans. The sago which is sold in the shops in England is principally imported from the islands of the Indian Archipelago, and is the produce of a palm called the true sago palm, or *Sagus lævis*. There is, however, another palm belonging to the same genus, the *Sagus Rumphii* (the prickly sago palm) which yields the sago that is consumed by the natives of India.

TAPIOCA.—This is another form of starch. It is brought to Europe from South America, and is the produce of a plant known to

arrow, so as to poison its point. After the root is drained it is taken out of the bag, and submitted to a process such as we have above described for preparing arrow-root. Cassava, which is eaten by the natives, is procured from the same plant, but is prepared in a different way from tapioca. The starch of tapioca does not differ in chemical



Arum maculatum—CUCKOO-PINT.



Sagus Rumphii—PRICKLY SAGO PALM.

botanists by the name of *Janipha manihot*. It is a poisonous plant, and the Indians in the countries where it grows extract a poison from it, which they use to poison their arrows before they obtain the starch. The mode of preparing the tapioca is as follows:—The roots of the plant, after it is dug up, are bruised and placed in a bag, to allow the juice to drain out, which is collected in a vessel, into which the Indian plunges his

composition from that of sago and arrow-root, and it is used in the same way, and for the same purposes.

There are many other well-known plants which owe their dietical properties to the starch they contain; amongst these we may mention the potato, the carrot, the turnip, the parsnip, the cabbage, the Jerusalem artichoke. From any of these starch might be prepared. There is a plant in our hedges, known to children in the spring of the year by the name of "lords and ladies," and commonly called "cuckoo-pint." This plant, the *Arum maculatum* of botanists, contains an acrid juice; but, nevertheless, its roots are full of starch. When cooked, the acidity of the plant is got rid of, and they are eaten with impunity. These roots are employed in making the substance called Portland sago; which is the starch separated from the rest of the matter of the plant. This sago is used for the same purposes as the other kinds of sago.

NEVER ACCUSTOM THOSE WHO LOVE YOU TO DO WITHOUT YOU.

PASSAGES FROM A YOUNG WIFE'S DIARY.

MAY 1.—Just three months to-day since William and I were married. What a happy time it has been, and how quickly it has passed! I am determined to begin and keep a journal again, as I used to do before I married, if it be only to mark how the days go by—one happier than the other. How different to the days of our long courtship, when there was always something to be anxious about; whilst now, nothing but death can ever part us, and it seems to me as if all the trials of life must be easy to bear when borne together. Dear William! How kind he has been to me, and how cheerful and good-tempered he always is. He was saying only this morning that he did not think we had had a single *tiff* since we married; and I am sure it would have been my fault if we had. Gratitude alone ought to keep me from quarrelling with William if nothing else would, considering all he has done for me. How nice he made this place ready for me when we married. I cannot think how he ever contrived to save enough out of his salary to buy such handsome furniture. To be sure he always says that it is my setting it off so well that makes it look better than it is; and yet, except the muslin curtains to the window, and the table-cover, and my workbox, and the flowers, I have not done much. I almost wish he had left me more to do, for time does hang heavy on my hands sometimes when he is away. I wish that some of my neighbours would make acquaintance with me; for I know no one hereabouts. That Mrs. Smith who lives next door looked towards the window as she passed this morning, and seemed inclined to stop—I only wish she would; it would be so pleasant to have a neighbour occasionally coming in for a chat, and I should pick up a bit of news perhaps to tell William in the evening. Now I think of it, I will just go up stairs and take a look at his shirts; it is just possible that there may be a button off, though they were all new when he married; or perhaps his stockings want running at the heels. I wonder I did not think of that before. There is nothing like preventing holes from coming.

MAY 2.—Told William last night of my plan of keeping a diary, and he thinks it a good one, and has given me the old ledger, in which he says I can scribble away as much as I like. And really after writing so

much as I did for aunt Morris, it is easier I believe for me than for most people to write down what happens each day, and what passes in my mind. To my great surprise who should come in this morning but Mrs. Smith from next door. One would think she had peeped over my shoulder, and seen what I wrote about her yesterday—but she says she has long been thinking of coming in, only she did not know whether I should be inclined to be sociable. She seems a most respectable and pleasant kind of person, and really quite superior to the other people in the lane. She said she felt sure by my looks, as she had seen me going to church on Sunday with William, that I was not a common sort of person, and said moreover that William was a very genteel-looking young man, and remarkably like a nephew of hers who is in quite a large way of business in Manchester. Mrs. Smith admires my room very much, only she says her house has an advantage over ours, in having a passage, instead of the front door opening into the room. She had, in fact, a partition put up after she came, to divide one off, and says it is astonishing how much more comfortable it makes the place, besides looking more genteel. I have often wondered myself that William did not choose a house that had this convenience, and I am sure it will be cold in winter to have the door opening right into one's room in this way, besides making the chimney smoke. Mrs. Smith has asked me to look in as often as I can, and says it will be quite a charity to sit with her now and then, she is so lonely.

MAY 3.—I think William is glad that I am at liberty to have a friendly neighbour, only he says he is afraid that Mrs. Smith is rather above us in the world, and might not suit our humble ways. I do not think this, however; but if it were so, I would rather associate with those who are above me than below me. I mentioned to William what she told me about the alteration she had made in her house, but he did not seem as if he thought it would be so great an improvement. After breakfast I put on my bonnet and shawl and went in to Mrs. Smith's. She keeps a little maid-servant I find, which I had no idea of before. I found her sitting at work quite in style, and really it is quite astonishing how snug her house seems in consequence of the

PRIDE, LIKE A WILD HORSE, OVERTHROWS ITS RIDER.

alteration she has made. The sitting-room is of course so much smaller, but that is nothing compared to the comfort of the passage; I should not have thought that the houses could ever have been built alike, hers is so superior to ours. To be sure the style of her furniture is perhaps better than ours, and the papering handsomer, and her carpet goes all over her room, and she has a very handsome hearth-rug. Altogether I could not help fancying our place looked quite mean and shabby after I came back. But then I said to myself, that William and I were after all only beginning the world, and who knows what we may not be able to do by and by! Nothing is more likely than that William should have his salary raised in a year or two, and perhaps some day go into business himself.

MAY 4.—William got home nice and early last night, and read aloud to me for more than an hour. It was very kind of him, and the book was very interesting, but somehow or other I think I would rather have talked to him. I wanted to tell him several things that Mrs. Smith had said to me—especially about the putting up of that partition, being such a trifling expense. I did get it said at last; but it is astonishing how little he seems to care about what would be such a great improvement to our place. Of course he cannot understand as well as I do how disagreeable it is for people to be coming to the door, and lifting the latch and looking straight in at me as I sit at work—just the same as in any cottage in the country. I think William rather forgets that I never was accustomed to this kind of thing at home. Last night even, when the postman came, if he had not been so anxious to read his letter, he might have noticed how the draught from the open door made the candle flare, and the tallow run down all over my nice bright candle stick. The letter was from his father, asking him to give a couple of pounds towards fitting out his brother George for Australia. William means to send it I see, and really I am very glad that he can assist his relations, and should never think of saying a word against it—only it shows that he has plenty of spare money, and that it is not so much the expense of the thing that makes him seem to dislike the idea of altering our place. He keeps saying, “My dear, I think it is very well as it is,” and “My dear, it seems very comfortable to me;” but that is no reason why it should not be better, as I tell him.

MAY 5.—Mrs. Smith came in this morning and brought her work, to have, as she said, a friendly gossip with me. She is really a most pleasant and sociable person, and says she is sure we shall suit each other uncommonly well. I told her that I had mentioned to William about the passage she had contrived to her house, but that he did not seem to think it would be so great an improvement. “I dare say not,” said she, laughing; “husbands very often don’t like new plans, unless they are themselves the first to propose them—but such a young wife as you ought to have your way in such a matter.” I took care to tell her that William was the kindest and most good-natured creature in the world, and that no husband could be more anxious to please a wife. “Then,” said she, “if that be the case, take my word for it he will end by making the alteration you want.” This quite emboldens me to say a little more to William about our having this partition put up; because I should not like Mrs. Smith to fancy that my wishes have no weight with him. I will see what I can do to-night when he comes home.

MAY 6.—I am afraid I vexed William last night, and only wish I could unsay two or three things that I said about the making of this passage. I begin to think I was foolish to get such a fancy into my head. After tea, just as he was about to open out his book, I ventured to say, “I wish you would talk to-night, dear William, instead of read, for I have so little of your company.” In a minute he had shut his book, and drawn his chair up to mine, and said, so good-naturedly, “Well, little Fanny, and what shall we talk about?” that I felt quite afraid of beginning upon the subject I had in my mind. By and by, however, I broached it, and said I really had set my heart upon having our room altered like Mrs. Smith’s, and that I was sure it could be done for very little expense, even supposing our landlord would not do it for us. William said he could not think of even asking him to do it, after having put the house into such complete repair when we came here; and he added that he had fancied I was pleased with the place, and thought it comfortable. “So I was, dear William,” said I; “but I had no idea till I tried, how uncomfortable it is to sit in a room with a front door opening into it in this way—it is like sitting in the street.” William looked so vexed as I said this, I did not speak for some time. Then all at

A GENTLE DISPOSITION IS AN UNRUFFLED STREAM.

once he said, "Well, Fanny, as I wish you to be happy and comfortable, I suppose you must have your way in this matter. I cannot exactly say that I cannot afford it, because you know I do not spend all my salary upon housekeeping; but there were some books I thought of buying, which after all, I can wait for very well; so if you like to speak to John Wilson, I dare say he would do the job as cheap as any one—he can make an estimate of what it would cost, and let me know." I thanked William most heartily for his consent, and I am sure that when the passage is once made, he will be as pleased as any one with the improvement. And yet I do not feel quite satisfied at the idea of his going without his books, and only wish he had the money for them as well.

MAY 7.—Happening to see John Wilson passing down the lane on the way to his work, I called him in, to consult him about putting up the partition. He made a very careful measurement, and then, after calculating wood-work, and paint, and time, he said he thought he could do it for two pounds ten. I thought it would not have been more than two pounds at most; but I had forgotten about the inner door, with its handle and hinges, &c. It seems a great deal of money, I must say. William's books I know would only have cost thirty shillings. They would certainly be very useful books to have always at hand to refer to, and William seems so anxious to improve himself, and to understand every thing he reads, that I cannot help regretting that he will not have his wishes gratified as well as I mine.

MAY 8.—Somehow or other I could hardly make up my mind after all last night to tell William about John Wilson's estimate;—but when I did get it said, he made me feel quite at ease by the open way in which he talked about it with me, and planned it all just as if he thought it as desirable as I do. This is particularly kind of him, because I know he thinks all the time that we could do very well without it. Before we went to bed, too, he took out the little purse in which he keeps his savings (the very purse I made him before we married), and, taking out the £2 10s., told me to keep the money myself ready to pay John Wilson, as he said he might be spending it perhaps if it was not out of his way. "You know," said he, laughing, "I pass the book-shop every evening on my way home,

and I cannot answer for myself." I could not help feeling very much this kindness of William's in giving up his wishes so readily to mine in the matter, and I told him so—and really it quite kept me awake half the night thinking about it. I think the very sight of that purse brought back to my remembrance how I used to say to myself that when once I was William's wife I would try so hard to make him happy, and sacrifice all my wishes to his. I began to feel that after all it would not make me half as happy to have my own way as for him to be pleased with me; and in spite of his trying not to let me see it, I cannot help fancying that he was a little hurt at my being discontented with my little home, that had given me such satisfaction at first, and in which we have been so happy. I begin to think that I was foolish in being persuaded by Mrs. Smith that my snug little house wanted anything to complete my happiness. Happiness! How ridiculous it seems to write that word in connection with such a trifle as this. As if William and I were not too happy to care about whether our house is as good as our neighbour's! I am determined after all to give up this affair of the passage altogether. I have half a mind—nay, I am quite resolved, to spend the money instead upon those books for William. How surprised he will be!

AFTERNOON OF THE SAME DAY.—After coming to the decision I did this morning, I put on my things and set off into the town. I don't think I ever walked faster than I did to that bookseller's shop. Luckily they had all the books I wanted, or if they are not quite right William has only to change them afterwards. They did not cost as much as I had calculated, too, and with the discount they gave me I had enough left for the little hanging bookshelves that William took such a fancy to at the cabinet-maker's the other day. I got them all home this afternoon—books as well as shelves—and in less than an hour after their arrival the nail was knocked into the wall opposite the fireplace, the shelves hung, and all the books arranged upon them. How nice they look, and how pleased will dear William be when he returns! I declare I would not exchange the happiness I now feel in giving him pleasure for the finest house, with the grandest entrance to it too, that ever was built. Six o'clock, and William will be home at seven!

BESTIR YOURSELF WHILE YOUNG; YOU WILL WANT REST WHEN OLD.

HOW TO SWEEP A CARPETED ROOM.

A DAY or two after Jane's mistress had taught her how to light a fire and clean the grate, she was surprised by hearing very extraordinary noises and knockings, and rang the bell to ask Jane if she could tell what caused them. Jane said she did not know of any noises, and her mistress sent her to the outer doors, to see if any one was knocking there, and into all the rooms, to try to find out what it could be. But Jane could find out nothing, and was sure she did not know what caused the noises.

"What were you doing, Jane," said her mistress, "when I rang the bell?"

"Please, ma'am," said Jane, "I was sweeping the best parlour—and—Oh! perhaps it was the knocking I made there, that you heard!"

"But what were you knocking there, Jane?"

"Oh! nothing in particular, madam, only I was sweeping."

With this Jane's mistress rose to accompany her to the scene of sweeping, and a pretty scene of confusion was there. Jane had set about her business in right earnest, and meant to sweep the room thoroughly; for which purpose, as if to make sure of moving everything, she had carried what was at this end of the room right across to the other; the footstools she had turned upside down, and had piled chairs upon the tables, and some on one another, and the whole room was in a cloud of dust.

"Oh, Jane," said her mistress, "this will never do! I approve of your wish to sweep all over the floor; but by this manner of doing it, we should never have a clean room, and the furniture of it would be sadly injured. You should very carefully remove two or three things at a time, just so far from their places as is necessary to give you room to sweep where they stood; and having swept, put them back again; but be very careful not to knock one bit of furniture against another; and pray do not pile things one upon another; you can scarcely do so without more or less injuring something; and I hope next time you sweep I shall hear no noise. Knocking and sweeping are two very different things. But, now

show me where you were knocking when I rang the bell?"

Jane showed her mistress, and she in return showed Jane some very ugly bruises, which she had made on the wainscoting of the room, by knocking the woodwork of the brush against it.

"I hope, Jane," said she, "that you will not think, as some girls seem to do, that what does not tumble to pieces at the moment, before your eyes, is not at all injured by any treatment you may give it. You have injured the wainscoting here, and I fear you have also bruised and scratched the furniture, by moving it about as you have done. But now let me see how you use your brush."

Jane began to sweep, and up rose little particles from the floor to the ceiling. Jane used her brush very much as playful little puppy-dogs may sometimes be seen to use their hind feet, as if, for want of something better to do, they were trying how much of the road they could kick up into the air. But as Jane's mistress had no wish to see her carpet tossed up in atoms, she quickly stopped her hand.

She kindly took the brush from her, and showed her how to draw it along, in a light quick manner, taking as long a straight stroke as her arm would allow, and then lightly raising the brush from the dirt which had been drawn together.

"Your mode, Jane," her mistress said, "of scratching the brush on the carpet in such a number of short strokes, and giving it a jerk each stroke, as you do, instead of clearing the room of dust, merely removes what is in it from the floor to the ceiling, leaving it to settle again, on the ledges, or furniture, or floor, and so making future work. And, what is worse, it creates dust, by scratching the wool from the surface of the carpet, by which means a good carpet will in a very short time have all its beauty swept away. If there should be an end of cotton or wool, or a bit of paper, that the brush will not easily remove, pick it up with your fingers, and never give a needless stroke of the brush, as it helps to wear the carpet away."

THINK LIKE THE WISE, BUT TALK LIKE ORDINARY PEOPLE.

THE YOUNG WOMAN'S GARDEN COMPANION.

No. 4.—THE CINERARIA.

For autumn, winter, and early spring decoration, few plants are more useful than the Cineraria, or make a greater display when in blossom. Although easily cultivated, however, it is seldom brought to that state of perfection which it ought to be in that respect.



As most people are fond of raising seedlings, when the plants are in bloom a few of the best varieties should be selected for saving seeds from, bearing in mind that those chosen should be of the best possible form, and clear and well-defined colours, as much depends upon this in reproducing new and first-rate varieties. When the seeds are ripe let them be sown, as soon as they are gathered, in pans, and raised on a very slight hotbed. When the plants have germinated and have become large enough to handle, prick them out thinly in shallow pans or wide-mouthed pots, and keep them

close for a few days; then gradually harden them off, and keep them in a cold frame till they are sufficiently large to put into pots singly. When large plants are required they should be stopped when about two or three inches high.

As soon as the seeds are gathered the old plants should be cut down, or partly so, as in some instances the crowns rot if too closely cropped. Remove them to some shady place until they push fresh shoots, when they should be potted in larger pots in a light soil, where they will furnish strong cuttings, from which good specimens can only be obtained. When they have grown about an inch or two, remove the cuttings, and place them in a compost prepared for the purpose, composed of equal parts of loam, leaf mould, and silver sand, taking care at the same time to secure effective drainage. When rooted, which will be in a fortnight, pot them off into three-inch pots in light soil. As first-rate plants are required, great care should now be paid to keep them in a growing and healthy condition; they should therefore be shifted every few weeks until they receive their last potting, which should be about January; by no means permit them to become pot-bound while they are in small pots, as that would induce them to bloom too early, and thus prevent their ever being such fine plants as they otherwise would be.

The best kind of soil for specimen plants is two parts good turfy loam, and equal parts well-decomposed dung and leaf-mould mixed with a little silver or river sand. As the plants increase in growth, thin out all the superfluous leaves, so as to admit air and light freely and prevent mildew, which is often very troublesome, and which can only be kept in check by means of timely applications of sulphur to the parts affected.

The Cineraria should only be stopped once, or at most twice; more stoppings are only productive of weak wood. As soon as the shoots are long enough, tie them out widely, keeping the outside branches as low as possible, and set the plants close to the glass, which will keep them dwarf and compact. Fumigate occasionally to keep down green fly, and water very sparingly during the winter months; the supply may, however, be increased as spring advances, when weak liquid manure may also occasionally be given.

THE GREATEST OF ALL FAULTS IS TO BELIEVE THAT WE HAVE NONE.

ART OF DRESS.

ONE of the first inquiries which ought to be made in selecting a dress is, whether it is suited to the complexion and character of the person who intends to wear it.

It is evident that a dress of the same character is not equally suitable to every individual, but that a certain relation is necessary between the character of the wearer and the colour of the garment. "The same colour which would be beautiful in the dress of a prince would be ridiculous in that of a peasant. We expect gay colours in the dress of youth, and sober and temperate colours in that of age. We feel a propriety in the cheerful colours of a marriage, and in the melancholy colouring of mourning. There is a propriety of relation also between the colours that distinguish the dress of certain situations and these situations themselves, which we never see violated without some degree of pain." To these judicious remarks it is unnecessary to add. The subject for our consideration, therefore, is confined to the selection of colours in reference to the complexion, and the mode of their adaptation, whether as acting by contrast or by relation.

There are in nature only three primary colours, yellow, red, and blue; and all the hues, tints, and shades of which colours are susceptible, arise from the combination of these in various proportions.

We are thus led to a principle of the simplest application in selecting such colours as will best suit the complexion. Having determined to which of these primary colours the complexion bears the greatest affinity, or which predominates, we are at once enabled to pronounce which of them will harmonize with it, or which will offend by the ill-accommodated contrast.

It will, however, be necessary, before proceeding farther, to point out the various combinations into which these colours enter, and thus enable us more easily to trace their relations to each other.

From the combination of the primary colours arise what are called the secondary; orange, which is composed of yellow and red—purple, which is composed of red and blue—and green, composed of yellow and blue—in certain proportions, which it is unnecessary here to point out. These are called the accidental or contrasting colours to the primaries; the orange contrasting with the blue, the purple with the yellow, and the green with the red.

In the same manner, from the combination of these secondaries arise the tertiaries, which are also three in number; olive, from the mixture of purple and green—citron, from green and orange—and russet, from orange and purple. These tertiaries stand in the same relation to the secondaries that the secondaries do to the primaries; olive to orange, citron to purple, and russet to green. Out of the combination of the tertiaries arises an incalculable gradation of colours, such as brown, maroon, slate, &c.

Besides this contrast or opposition, there is also a harmony existing between all such colours as have something in common: thus either yellow or red harmonizes with orange, because each enters into its composition; purple, in the same manner, harmonizes with red or blue; and so on with the other combinations.

From what has been said, it will be evident that each of the primitive colours is contrasted by its opposite or their combination, and may be harmonized by the secondary into the composition of which it enters: thus, blue is contrasted by orange, and is harmonized by purple; yellow is contrasted by purple, a compound of the other two primaries, and is harmonized by orange and green.

In the same manner, purple, one of the secondaries, harmonizes with either red or blue, of which it is composed, and contrasts with yellow, the remaining primary colour. The same remarks apply to all the other colours. We may merely observe, in passing, that, like every other colour, purple has various hues, each of which is distinguished by a particular name, such as lilac, peach-blossom, &c., all of which, with a very slight knowledge of colours, can be easily traced to their constituents.

The practical application of these remarks appears to be so simple that it is unnecessary to dwell on them at great length. One or two observations on the management of complexions in which there is a deficiency or a surplus of colour may, however, be useful.

When the face is red, so much so, we mean, as to be objectionable, the unpleasant effect may be remedied, or at all events very much lessened, by the use of a dress in which that colour predominates, the comparative brilliancy and mass of colour in the dress serving to relieve and soften down that of the complexion. The use of a blue

FRUGALITY IS THE BEST FUEL OF HOSPITALITY.

or green dress will, on the contrary, aggravate the evil, and should be shunned.

If yellow prevails in the complexion, the same treatment is applicable, using articles of dress in which this colour predominates. As a general principle, it may be observed, that the intensity of all colour is merely comparative. Two complexions, for instance, in which the same degree of yellow tinge exists, will, to general observation, appear very different, if the one is brought in contrast with purple, while to the other is opposed orange, &c.

These observations will suffice for the adaptation of colours to complexions which possess any peculiarity of tint. Some faces, however, are so pale as to be utterly devoid of sufficient distinctiveness of character as regards colour, so that none of these remarks, nor the inferences derivable from them, apply. On complexions of this description, a few more words may therefore be necessary.

When the complexion is pale, the application of colours, acting by contrast, is apt to produce unpleasing effects, each removing the colours to which it bears most affinity, and thus bringing the others more prominently into view; to such complexions, white and black offer the best resources. Addison, speaking of the hoods which formed a peculiar feature in the dress of the ladies of his day, says, "The palest features look most agreeable in white sarcenet; a face which is overflushed appears to advantage in the deepest scarlet; and a dark complexion is not a little alleviated by a black hood. In short," he continues, speaking of his friend, Will Honeycomb, "he is for losing the colour of the face in that of the hood; as a fire burns dimly, and a candle goes half-out, in the light of the sun. 'This,' says Will, 'your Ovid himself has hinted where he treats of these matters, when he tells us, that the blue water-nymphs are dressed in sky-coloured garments; and that Aurora, who always appears in the light of the rising sun, is robed in saffron.'"

When, however, the eyebrows and eyes are dark and fine, and give character to the face, their effect will be heightened by the use of white.

"To brunettes," says a French writer, "a deep yellow hat, a dress of unbleached cambric, in short, all possible shades of yellow, from dark yellow to straw colour, are perfectly suited. Yellow flowers among their dark locks, indeed, render them almost charming. To a fair girl, on the contrary,

such a head dress would impart an almost livid appearance. Such is the power of contrast."

When the complexion is fair and delicate it is necessary to see that the opposition of colours is not too powerful, and thus, by the contrast, completely blanched. Dark features, on the contrary, not only admit but require dark colours.

When the colour is transmitted to the face by reflection, as, for instance, by the lining of a bonnet, care must be taken that the transmitting surface does not come too prominently into view, and thus serve as a contrast instead of a reflector. For this reason, the fronts of bonnets which serve this purpose should be confined, not wide and open as if to invite the comparison.

The application of colours to the countenance by reflection is so difficult, and the effect so liable to be destroyed by the light in which the individual may be placed, that it is always safer and more satisfactory to produce the desired effect by the use of colours acting by relation or by contrast.

Mr. Alison, in his work on Taste, has some remarks on beauty in relation to the colour of dress which deserve a wider circulation than is to be looked for in the pages of a Philosophical Essay.

"It may be observed," he remarks, "that no dress is beautiful in which there is not some leading or predominant colour displayed; or in which, if I may use the expression, there is not some unity of colouring. A dress in which different colours were employed in equal quantities, in which one-half of the body was distinguished by one colour, and the other by another, or in which each particular limb was differently coloured, would be ridiculous instead of beautiful. It is in this way, accordingly, that mountebanks are dressed; and it never fails to produce the effect that is intended by it, to excite the ridicule of the common people.

"No dress is ever remarked as beautiful in which the prevailing colour has not some pleasing or affecting expression. There are a variety of colours that are chosen for common apparel which have no character of expression in themselves, and which are chosen for no other reason but because they are convenient for the peculiar occupations or amusements in which we are engaged. Such dress, accordingly, has no beauty; when we say it is a useful or a convenient colour, we give it all the approbation it is entitled to. There are, on the

IT IS A LONG LANE THAT HAS NO TURN.

contrary, a variety of colours which are expressive from peculiar associations, which are either gay, or delicate, or rich, or grave, or melancholy. It is always such colours that are chosen for what is properly called dress, or for that species of apparel in which something more than mere convenience is intended. When we speak of such dress, accordingly, we generally describe its beauty by its character, by its being delicate, or rich, or gay, or magnificent, or, in other words, by its being distinguished by some pleasing or affecting expression; we should feel an equal impropriety in any person choosing the colour of ornamental dress on account of its convenience, as in choosing the colour of his common apparel because it was gay, or delicate, or splendid.

"Besides all this," he continues, after introducing the remarks on the relation between the colour of the dress and the character of the wearer, or the situation in which he is placed, which we have introduced at the beginning of this article, "there is a relation of a still more delicate kind between the colour of the dress and the form of the person who wears it, which, however little attended to, is one of the most important articles in the composition of dress, and which is never observed or violated without either increasing or diminishing the beauty of the person it distinguishes. As the general beauty of dress depends upon the predominant colour being distinguished by some pleasing or interesting expression, so the beauty of dress in any particular situation or character depends upon this expression being suited to that particular character or situation.

"No dress is ever considered as beautiful in which the composition of the inferior colours is not adapted to the peculiar expression of the prevailing colour. The mere accumulation of different colours without

any regard to the general colour of the dress, every one knows to be proverbially expressive of ignorance and vulgarity. To suit these colours, on the other hand, to the prevailing colour, is considered as the great criterion of taste in this kind of composition. If you inquire accordingly why, in any particular case, such colours are not suited to the dress, you will be told that they are either too glaring, too solemn, too gay, or too delicate for the predominant colour; in other words, that they do not accord with the expression of the dress, and that on this account the composition is not beautiful. Whenever, in speaking of dress, it is said that colours either suit or do not suit, what is meant or felt, I believe, is, that their expressions either agree or do not agree.

"It is upon the same account that different colours in dress admit of very different degrees of variety in the composition of the subordinate colours. Rich colours admit of little variety; grave or melancholy colours, of less. Delicate colours admit more of contrast than of variety. Gay or cheerful colours demand a great proportion of variety. In all these cases, the proportion which is beautiful is that which accords with the peculiar nature of the emotion that the predominant colour excites. Strong emotions, and emotions which border upon pain, require uniformity in their objects. Rich, magnificent, or mournful dresses require, therefore, a great proportion of uniformity in the composition of the colouring. Weak emotions require to be supported and enlivened. Dresses of a gentle or delicate character are, therefore, best illustrated by contrast. Emotions which belong to pleasure demand variety in their objects. Dresses of a gay character admit, therefore, of a greater proportion of variety in their colouring than any of the others."

ANGRY WORDS.

ANGRY words are lightly spoken
In a rash and thoughtless hour;
Brightest links of life are broken
By their deep insidious power.
Hearts inspired by warmest feeling,
Ne'er before by anger stirr'd,
Oft are rent, past human healing,
By a single angry word.

Poison drops of care and sorrow—
Bitter poison drops are they—
Wearing for the coming morrow
Saddest memories of to-day.

Angry words—oh, let them never
From the tongue unbridled slip!
May the heart's best impulse ever
Check them ere they soil the lip!

Love is much too pure and holy,
Friendship is too sacred far,
For a moment's reckless folly
Thus to desolate and mar.
Angry words are lightly spoken,
Bitterest thoughts are rashly stirr'd;
Brightest links of life are broken
By a single angry word!

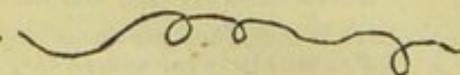
BE THANKFUL: WHO HAS NOT SOME CAUSE FOR GRATITUDE?

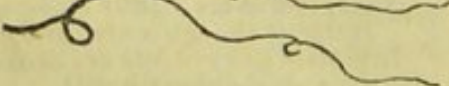
LANGUAGE OF FLOWERS.

THE first rule to be observed in our floral grammar is, that the pronoun *I* or *me* is expressed by inclining the symbol flower to the *left*, and the pronouns *thou* and *thee* by inclining it to the *right*. When, however, it is not a real flower offered, but a representation upon paper, these positions must be reversed, so that the symbol leans to the heart of the person whom it is to signify.

The second rule is, that the opposite of a particular sentiment expressed by a flower presented upright is denoted when the symbol is reversed; thus, a rose-bud sent upright, with its thorns and leaves, means, "I fear, but I hope." If the bud is returned upside down, it means, "You must neither hope nor fear." Should the thorns, however, be stripped off, the signification is, "There is everything to hope;" but if stripped of its leaves, "There is everything to fear." By this it will be seen that the expression of almost all flowers may be varied by a change in their positions, or an alteration of their state or condition. For example, the marigold flower placed in the hand signifies "trouble of spirits;" on the heart, "trouble of love;" on the bosom, "weariness." The pansy held upright denotes "heart's-ease;" reversed, it speaks the contrary. When presented upright, it says, "Think of me;" and when pendent, "Forget me." So, too, the amaryllis, which is the emblem of pride, may be made to express, "My pride is humbled," or, "Your pride is checked," by holding it downwards, and to the right or left, as the sense requires. Then, again, the wallflower, which is the emblem of fidelity in misfortune, if presented with the stalk upward, would intimate that the person to whom it was turned was unfaithful in the time of trouble.

The third rule has relation to the manner in which certain words may be represented; as, for instance, the articles, by tendrils with single, double, and treble branches, as under:—

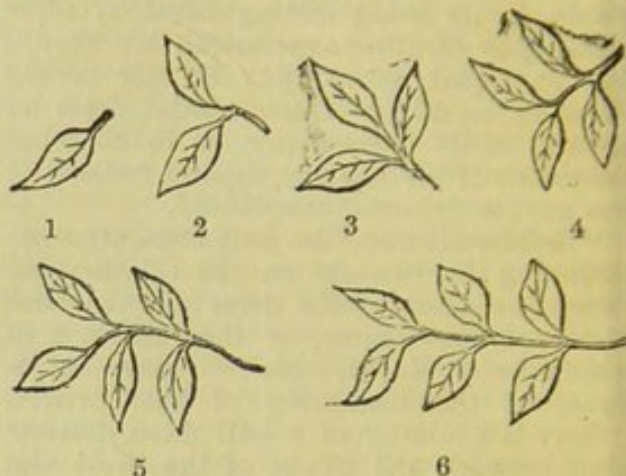
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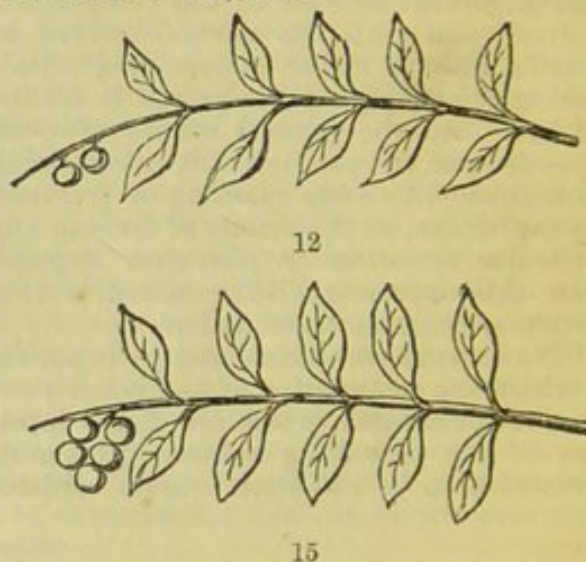
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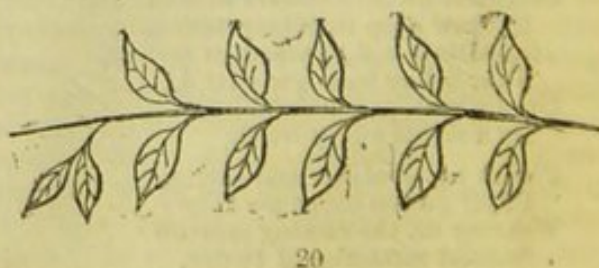
The numbers are represented by leaflets running from one to eleven, as thus:—



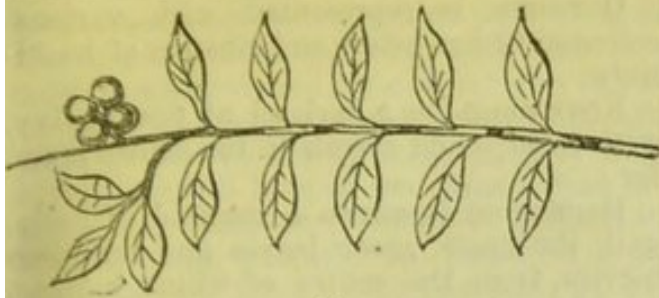
From eleven to twenty, berries are added to the ten leaves, thus:—



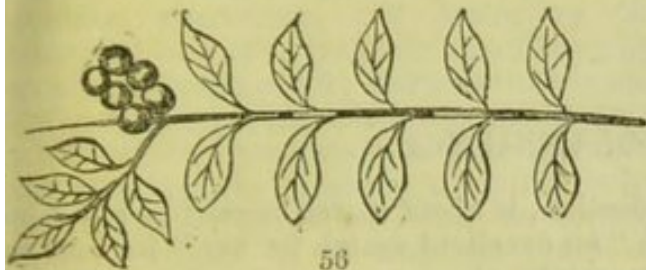
From twenty to one hundred, compound leaves are added to the other ten for the decimals, and berries stand for the odd numbers, so:—



HEAVEN HELPS THOSE WHO HELP THEMSELVES.

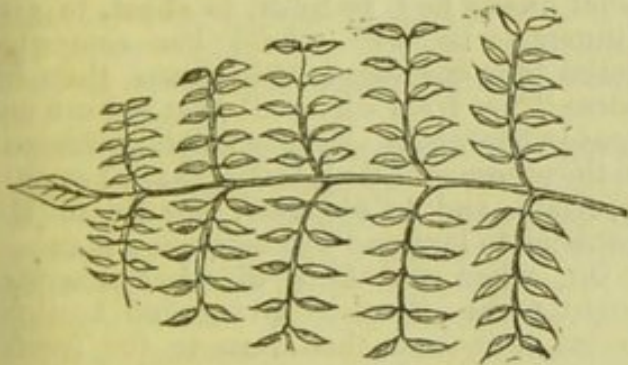


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A hundred is represented by ten tens; and this may be increased by a third leaflet and a branch of berries up to 999.



100

A thousand may be symbolized by a frond of fern having ten or more leaves, and to this a common leaflet may be added to increase the number of thousands. In this way any given number may be represented in foliage, such as the date of a year in which a birthday, or other event, occurs to which it is desirable to make allusion, in an emblematic wreath or floral picture. Thus, if I presented my love with a mute yet eloquent expression of good wishes on her eighteenth birthday I should probably do it in this wise:—Within an evergreen wreath (lasting as my affection), consisting of ten leaflets and eight berries (the age of the beloved one), I would place a red rose-bud (pure and lovely), or a white lily (pure and modest), its spotless petals half concealing a ripe strawberry (perfect excellence); and to this I might add a blossom of the rose-scented geranium (expressive of my preference), a peach blossom to say, "I am your captive," fern for sincerity, and, perhaps, bachelor's buttons for hope in love.

This is, however, as far as we need carry the example. Our readers will at once understand our application for the principles laid down as a basis for this delightful language of flowers, in which all the days of the week are symbolized as follow:—

MONDAY by a leaf of the lotus or water-lily (*Nymphaea*), half represented light, half dark. Selected because the eastern nations consider the lotus as

"The emblem and cradle of creative night."

TUESDAY has a leaf, half of which is light, to signify the heavens; and the other half blue or sea-green, meaning the waters, in reference to the second day's work of creation.

WEDNESDAY. The emblematic leaf for this day is divided into three colours: light for the heavens, blue for the waters, and green for the earth.

THURSDAY has a green lotus leaf, on which is placed a flower, figurative of the great luminary created on the fourth day.

FRIDAY has a leaf on which an insect is feeding—"Let the earth bring forth the living creatures."

SATURDAY. The leaf for this day is filled with fruit:—"I have given you every herb bearing seed, and every tree, in which is the fruit."

SUNDAY. Simply an olive leaf, sacred to peace or rest.

The floral emblems of the month are thus given by Philips:—

JANUARY is represented by a robin, encircled in a garland of sweet-scented tussilago (*Tussilago fragrans*); since the one cheers our dwellings at this season by its chirrup, whilst the other regales the early month by its fragrance.

FEBRUARY has a wreath of snowdrops (*Galanthus nivalis*) surrounding a pair of goldfinches; that being the month in which those flowers appear, and on which, also, the birds begin to couple.

MARCH is distinguished by the hieroglyphics of a bird's nest encircled by a branch of the almond (*Amygdalus*),

"That blooms on the leafless bough."

APRIL. For this month we have a linnet on his nest in the midst of a bush of

"The vernal furze with golden baskets hung."

MAY. A nest of young birds clamorous for food, in a hawthorn bush in full flower, represents this month.

NOTHING IS TOO DIFFICULT FOR DILIGENCE TO OVERCOME.

JUNE has a wreath of flowing grapes, encompassing a branch of ripe strawberries; and

JULY a bunch of red cherries, enwreathed with the fragrant purple thyme. For

AUGUST is woven a coronal of wheat, barley, and oats, encircling ripe plums.

SEPTEMBER has a cluster of purple grapes, with a wreath of hops—

“For clustering grapes are his peculiar care.”

OCTOBER is represented with various-coloured China-asters and clusters of hazelnuts.

NOVEMBER has a garland of flowing ivy, with turnips and carrots in the centre; and for

DECEMBER is woven a garland of holly, with its glossy green leaves and vermilion berries, from the centre of which hangs a branch of mirth-inspiring mistletoe.

A MARRIAGE OF CONVENIENCE.

ALAS that such a phrase should ever sully the lips of an Englishwoman! Well may we strive to hide somewhat of its deformity under a foreign dress, when we speak lightly and carelessly, amid the flow of playful conversation, of a “*mariage de convenance*,” as if we were not uttering in those words high treason against man’s honour and woman’s purity. For what does the phrase imply, but the desecration of that sacred bond—the last relic of that glorious Eden life—that divine picture of happiness upon which the smile of the All-loving rested as he pronounced it “very good”—the profaning of the sanctuary of “home,” over which the shadow of that lost Eden still lingers? Well may the angels weep—those pure and holy beings who sang the nuptial strain in the bowers of Paradise, when Adam received from the hands of their mutual God and Father his other and dearer self—who rejoiced over the two souls henceforth to be united in one—in love, in duty, and in praise—when they behold a woman, young and lovely, leaving the home of her youth, going forth into the world with one who is henceforth to be her companion and protector—not because it is he whom her soul loveth—not because her affections are entwined about him—but because it may be her parents’ request—because he can provide for her the comforts, perhaps the elegancies of what she calls life; because she will, by joining her lot to his, acquire a certain position in “the world;” but a man for whom she has little or no more liking than she has for any chance acquaintance or admirer.

Or, alas! it may be still worse than this. This young creature, with a heart that, had it been left unspoiled by the false teachings of this same society, should have been fresh and pure, yearning after a true and holy

affection, is about to sell herself to one who is “an excellent match for her,” for he has an estate of —; a man who lives (or should I not rather say exists? for it is but an exterior life: of the inner striving upward to light of the Spirit, the true life, what knows he?) to hunt, to shoot, to give dinners—who will “hold her somewhat better than his dog, a little dearer than his horse,” but from whom all that is pure and good in her recoils. Yet she will take this man in the presence of God, for her dearest earthly associate, and boldly utter the lie to His minister to love and honour such a man.

Oh, when we think of what marriage ought to be—what to loving and truthful hearts it is, and then turn to the fearful picture of what it is too often made by these marriages of convenience, well may we be “very sorrowful.”

When, fresh from the hand of his Creator, Adam stood forth in his strength and beauty, God’s vicegerent on the new and lovely earth—nature with enchantment surrounding him on every side, and speaking through her thousand voices the praises of the beneficent Lord of all—still he was alone; the inexpressible charms of sympathy and companionship were wanting to fill up the measure of his complete felicity; and God said, “I will make him a help-meet for him;” and when Eve, in all “her sweet attractive grace” and gentle loveliness stood before him, his heart was grateful to that All-wise Benefactor, and worshipped Him for this, His last, best, crowning gift. And surely, if in Eden the man made in the image of God, still holy, and knowing not even the existence of evil, could find an added joy in this companionship, how must he not now, on this sin-stained and sorrowful earth, seek in it the solace of his griefs, the beguiler of his oft-times weary pilgrim-

CAUTION AND CARE BAFFLE MANY A SNARE.

age? And truly much lighter do his cares become, less toilsome and weary his pilgrimage when shared by a loving and faithful wife; and truly may we believe that the smile of our Father in heaven rests with forgiveness and love on two thus joined together by Him—thus bravely, patiently, hand in hand, treading the path He hath appointed for them; the husband, in his conscious strength and manhood, guarding, guiding, cherishing, and protecting the treasure God hath given him; and the wife, seeking not with a false and unwomanly ambition to usurp a place or assert an authority which God's providence neither intended nor approves, but looking up with loving and wife-like obedience. She is content that he should be as God has ordained, "her head, her glory," willing in all things to be guided by his judgment, and to submit to his direction; while he, trusting ever to her truth and affection, seeks ever her counsel and sympathy, and loves to feel and acknowledge her gentle influence blending with and softening his rougher and sterner nature.

Thus, types of true man and true woman, "he for God only, she for God in him," they pass through life—through its joys and sorrows, its storm and sunshine, rejoicing and weeping with each other, and in both thanking Heaven for that unspeakable gift He hath bestowed upon them. That mutual love—which, but begun on earth, they know (for in their perfect love there is no fear), shall outlive all the storms of this lower life, pass safely across the dark river of death, and receive its full fruition and glory in that land of blessedness where love is the vital air of its inhabitants.

If, then, this is marriage, what is that false and daring imitation of it, which, with a hateful levity, we call a "marriage de convenance?" Do they think—that man and woman who stand there, amid, it may be, an array of wealth and splendour, as if striving to conceal beneath the gorgeousness of the trappings the hollow skeleton beneath—who are taking each other as they would a partner at a ball, or the companion of a day's journey, for convenience, or by mere chance—do they think that they can thus sin with impunity against those despised feelings of love and affection, which are still a part of that human nature, which they, in common with all, received from their Creator, and which will certainly one day make themselves felt, in spite of all the fetters of falsehood and selfishness with which they have bound them—that they are evoking a Nemesis who shall surely rise up, at no distant period, and most fearfully avenge them? Oh, how large a portion of unhappiness in the world is the necessary and inevitable consequence of marriages of convenience, the bringing into close and intimate connection two persons wholly unsuited to each other. If positive misery be not the result, they can but hope to traverse each their solitary way, their hearts growing colder and more selfish year by year—and they pass through the summer and autumn of life, and reach the winter of old age alone, and uncheered by those sweeteners of all human ills, sympathy and affection—for with each other they have no feeling in common. Their first mutual act was one of untruthfulness, and they reap through life the bitter fruit of their marriage of convenience.

THERE'S SOMETHING FOR US ALL TO DO.

THERE'S something for us all to do
In this great world of ours:
There's work for me, there's work for you,
Heaven sends no idle hours.
We have a mission to perform,
A post of trust to fill;
Then rouse the soul and nerve the arm,
And bend the lofty will.
Fame may not grave our names in brass
Or monumental stone;
But virtue's trophies far surpass
What heroes ever won.

There's something for us all to do,
Whate'er may be our lot,
From jewell'd royalty unto
The peasant in his cot:
There's ignorance with crime to stay,
And God's own truth to spread;
Despair and want to chase away,
And hope's bright beams to shed;
And not a man in this wide earth
Who holds the Christian's creed,
But may hand down some deed of worth,
The yet unborn may read. G. B.

WILLOWS ARE WEAK, YET THEY BIND OTHER WOOD.

CLEANING, &c., DECANTERS.

IN this article we propose treating of the manipulations connected with bottles and decanters, &c., under the following heads:—Cleaning, Drying, Corking, Tying down, Stoppering, and Unstoppering.

Cleaning.—Perhaps no more effectual and easy mode of cleaning wine and beer bottles can be recommended than that commonly adopted, viz., the use of small shot and water; in the case of old port wine bottles, however, it often occurs that the mechanical action of the shot is unable to remove the hardened crust from the interior. A small quantity of pearlash or soda, added to the water, will soften the crust sufficiently to permit its easy removal. There is, however, one objection to the use of shot for the purpose of cleaning bottles: unless due care be taken, by the violence of the shaking it often happens that several become firmly

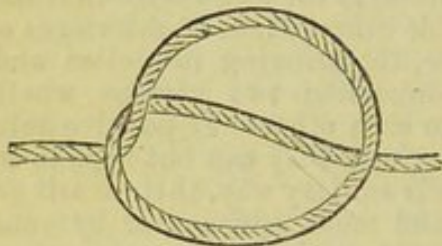


Fig. 1.

wedged between the bottom and sides of the bottles, and are not removed by the subsequent rinsings with clean water, and if the bottles are used for acid wines or other liquids (almost all our home-made wines contain a considerable portion of free acid), the shots are slowly dissolved; and from the metallic arsenic which they contain, as well as from the lead itself, the liquid is rendered poisonous. This effect may be readily guarded against by removing any

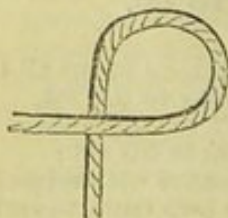


Fig. 2.

shots which may have become fixed, by a stiff wire slightly hooked at either of the ends.

Decanters are formed of flint glass, which is much softer and more readily scratched

than the common kinds; they require, therefore, a less rough treatment. In general, warm (not boiling) water, with the addition of a few pieces of coarse brown paper, and, if requisite, a little soda, will be found effectual. Should greater force be required, a small portion of tow wrapped round the notched end of a moderately stiff wire, and used with a little strong soda, will be found sufficient. Sand or ashes should never be employed in cleaning decanters.

Drying.—Some have doubtless experienced the inefficiency of the ordinary means for drying decanters, &c. After drain-

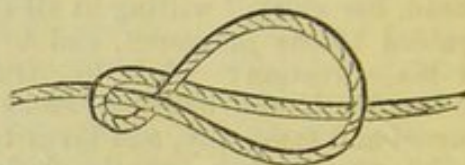


Fig. 3.

ing for some days they still remain damp, and if placed near a fire, the warmth merely drives the vapour to the colder part of the vessel; they may, however, be readily and quickly dried, after draining, by making them slightly warm, and blowing in fresh air with a pair of bellows, which rapidly carries out the damp vapour, and leaves the vessel perfectly dry. If bellows are not at hand,

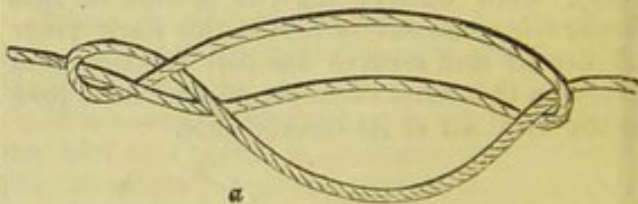


Fig. 4.

the damp air may be *drawn out* (not blown) with the mouth, assisted by a tube sufficiently long to reach nearly to the bottom of the decanter. In the laboratory a piece of glass tube is usually taken, being always at hand, but for domestic use a piece of paper may be rolled up so as to form an extemporaneous and effectual substitute.

Corking.—Little can be said with regard to the corking of bottles, beyond stating the fact that cheap bad corks are always dear. The best corks are soft, velvety, and free from large pores; if squeezed they become more elastic, and fit more closely. If good corks are used of sufficiently large size to be

UNEMPLOYED TIME IS THE GREATEST BURDEN IN LIFE.

extracted without the corkscrew, they may be employed many times in succession, especially if they are soaked in boiling water after.

Tying down.—The most common mode of fastening down corks is with the ginger-beer knot, which is thus made:—First the loop is formed as in Fig. 1; then that part of the string which passes across the loop is placed on the top of the cork, and the loop itself passed down around the neck of the bottle, and, by pulling the ends of the cord, is made tight beneath the rim; the ends of the string are finally brought up, and tied either

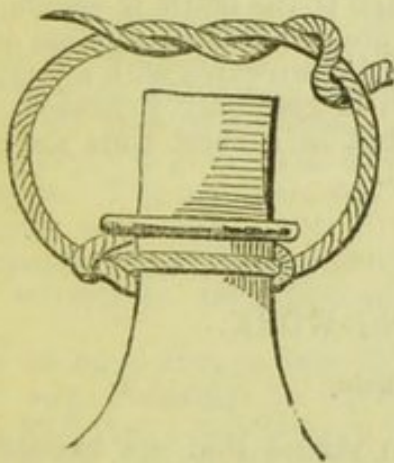


Fig. 5.

in a double knot or in a bow on the top of the cork. When ginger-beer is made at home it will be found most advantageous to use the best corks, and to tie them down with a bow, when both corks and strings may be made use of repeatedly.

For effervescent wines, such as champagne, gooseberry, &c., and for securing lemonade, gingerbeer, and soda water a securer knot is desirable, which, as it can be both expeditiously and easily made, and will be found to answer the purpose more efficaciously than any other, we would impress upon our readers the desirability of remembering, it may be made thus:—

A loop as in Fig. 2 is first formed, and the lower end is then turned upwards, and carried behind the loop, as shown at Fig. 3; it is then pulled through the loop as in Fig. 4, and in this state is put over the neck of the bottle; the part *a* being on one side, and the two parts of the loop on the other, on pulling the two ends the whole becomes tight round the neck, and the ends, which should be quite opposite, are to be brought up over the cork, twice twisted, as in Fig. 5, and then tied in a single knot.

Stoppering.—The stoppering of bottles is an operation usually performed by the makers; it may, however, be useful to know that badly fitting stoppers may be readily fitted by regrinding. This is done by dipping the stopper in a mixture of fine sand, or still better, emery and water, replacing it, and turning it backwards and forwards with a slight pressure: fresh sand must be applied from time to time. When the fitting is exact, so that the stopper turns freely without shaking, the whole may be finished off by using a little fine emery and oil.

Unstoppering.—In treating of this operation various means may be employed, and we will mention them in the order in which they should be tried, beginning with the simpler and more easy, and passing on to those which are more effectual, and at the same time, unfortunately, more dangerous. The first method, then, that should be tried is to press the stopper upwards with the forefinger and thumb of the left hand (the other fingers holding the neck of the bottle), and at the same time giving the stopper a succession of short, sharp, light taps, with the wooden handle of a chisel, knife, or small hammer. Should this plan be found ineffectual after a short trial, it may probably be from the stopper being cemented by some substance, such as the dried sugar of a sweet wine. In such cases we

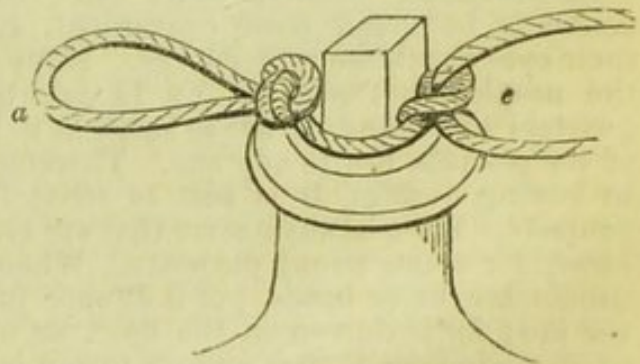


Fig. 7.

should endeavour to dissolve the cement by a suitable solvent, which should be placed in the groove between the stopper and the bottle; thus, if the stopper is cemented with sugar, gum, or salt, water may be used. In many circumstances oil is advantageous, or spirit, or even strong acid may be used. Whatever liquid is employed, it should be allowed to remain some days, being renewed if requisite, and the tapping, &c., should be again had recourse to.

Should these methods fail, a piece of cloth may be dipped in very hot water, and wrapped

BETTER GO ABOUT THAN TO FALL INTO THE DITCH.

round the neck of the bottle, when the heat causes the expansion of the glass, and if the stopper be tapped or twisted *before* the heat has had time to enlarge it, its removal may be effected. This operation must necessarily be a quick one, for if the stopper is heated and enlarged, as well as the bottle, it is obvious that no benefit will result. In the laboratory it is often customary to heat the bottle, not by a strip of cloth dipped in hot water, but by turning it rapidly over the flame of a lamp. In this way there is more danger of cracking the bottle, and the plan is not to be recommended in general, although employed with considerable success by those who, like operative chemists, are constantly in the habit of applying heat to glass vessels: it will at once be seen that the plan is fraught with great danger if applied to bottles containing inflammable liquids, as spirits, &c.

The most effectual mode of removing stoppers, especially those of small bottles, such as smelling bottles, remains to be described. Take a piece of strong cord, about a yard or four feet in length, double it at the middle, and tie a knot (Fig. 6), *b*, so as to form a loop, *a*, of about four inches in length at the doubled end; bring the knot close to one side of the stopper, and tie the ends tightly together on the opposite side, as at Fig. 7, *c*, so as to fasten the string securely round the neck of the stopper; now pass one of the ends through the loop, *a*, and then tie it firmly to the other end; the doubled cord is then to be placed over a bar or other support; then if the bottle is surrounded by a cloth to prevent accidents in case of fracture, and pulled downwards with a jerk, the force of which is gradually increased, it will be found that in a short time the stopper is liberated.

DIRECTIONS FOR SEWING-WORK.

INTRODUCTORY REMARKS.

No sort of sewing-work can go on well unless there is at hand a sufficient and well-chosen supply of everything necessary to its accomplishment.

In providing needles, short ones will generally be found most convenient, and their eyes should be rather large. Many of the needles that are put up in assorted quarters of a hundred are so small as to be of no possible use to any one. Therefore, in buying needles, it is best to select for yourself. Have always some that are *very large*, for coarse strong purposes. When a needle breaks or bends, put it at once into the fire; for if thrown on the floor, or out of the window, it may chance to run into the foot of some one. It is well to get at least a dozen cotton-spools at a time, that you may have always at hand the different gradations of coarse and fine. The fine spools of coloured cotton are far better for many purposes than bad sewing-silk; but coloured sewing-cotton should only be used for things that are never to be washed, as it always fades after being in water. Mourning chintz should on no account be sewed with black cotton, as it will run, when wet, and stain the seams. The best English sewing-silk is excellent, being both strong and pliable. The India is strong; but harsh, wiry, and unpleasant to use. It

comes in skeins that are twisted up very tightly. Silk is troublesome to wind, and is weakened by the process. It is better to cut the skeins at the tying-place, and put them into long papers. By laying on each other six half-sheets of long, or foolscap paper, and sewing them together down the middle, as if making a book, and then folding each division lengthways into a thread-paper, you may have a receptacle for twelve different skeins of silk; keeping them all compact by means of a narrow ribbon or tape tied round the whole.

Except for some very slight purposes, it is best to buy no tape that is not twilled. Real linen tape is now scarcely to be found at any price, all that passes for it being only of glazed cotton; therefore, since you must have cotton, it is better to get the twilled, as it is very strong, and not apt to break. In buying cotton cord, choose that which is quite small, or, when covered, it will be clumsy; and see that it is clean and of a good white, particularly if intended for muslin; as it will show through the covering, and never wash whiter. It is well to buy a dozen hanks of cord at a time.

In choosing galloon or silk ferret, inspect it attentively, to see if it is not half cotton, instead of being all silk. If there is cotton in it, the colour will be dull, and it will very

WHO LOOKS NOT BEFORE FINDS HIMSELF BEHIND.

soon break. There are thick, stout ribbons (usually broad) that have cotton in them, and wear rough and rusty almost immediately: do not buy them.

You will require several bodkins, of different sizes. The smoother they are the better they will run through the cases. Always get them with a knob at the end. Steel bodkins are more serviceable than those of gold or silver; but in buying steel ones, take care they are not pewter; this you may ascertain by trying if they will bend.

You will find it necessary to have three pairs of scissors: a large pair for cutting out things that are thick and heavy; a smaller pair for common use; and a very small pair for work that is nice and delicate. They should all be sharp pointed. When your scissors begin to grow dull, have them ground at once. The cost will not exceed a few pence for each pair, (even if ground at a surgical-instrument shop,) and haggling with dull scissors is very uncomfortable work.

It is well to have always two thimbles, in case of one chancing to be mislaid. When you find that a hole is worn in your thimble, give up the use of it; as it will catch the eyes of your needles and snap them off.

Keep always coarse brown thread in the house; also hanks of grey, white, and black worsted, for darning winter stockings, and slack-twisted cotton, and strong floss silk, for repairing other stockings.

As mother-of-pearl buttons have, from their superior durability, almost entirely superseded the use of thread buttons, it is well to keep a supply of them always in the house, buying several cards at a time. It is a saving of expense, as well as of time and trouble, to buy every sort of sewing material in quantities, as far as convenient. There is also economy in purchasing plain ribbons by the piece, when they are of excellent quality. Keep your ribbons always wound on blocks, and secured with minikin pins. You can easily obtain blocks from the shops where ribbons are sold. In winding on a block a ribbon that is in two pieces, slip the end of the second piece under the end left of the first, and not over it, or there will be a ridge.

You should appropriate a box or drawer entirely to the purpose of keeping materials employed in sewing; the articles for immediate use being in your work-basket.

There are various ingenious needle-books,

so contrived as to contain, in a very small compass, all the implements that may be necessary to a lady when she takes her sewing with her on a visit.

A piece of white wax, for rubbing on a needleful of sewing-silk to strengthen it, is a most useful little article; so also is a small box of prepared chalk, to dip the fingers in when the weather is warm and the hands damp. But, as some portion of the chalk will come off upon your work, it is best to use it only when you are sewing white things. At other times, you will find an emery-bag indispensable. Those that are made for sale have generally so little emery in them, that they are soon found to be useless. It is best to make your own emery-bags; buying the emery yourself at a druggist's.

We highly recommend a brick pincushion, as an important article of convenience when sewing long seams, running breadths, or hemming ruffles. It is too heavy to upset, and far superior to a screw pincushion, which can only be fixed to a table with a projecting edge. A brick pincushion can be set anywhere, even on a chair; and it enables the person who has pinned on it her sewing, to sit always in an upright posture, which is a great advantage; as to be obliged to stoop incessantly over your work is extremely injurious to health.

Get a large clean brick, not in the least broken or scaled off at the edges, and cover it all over with strong coarse tow linen, or thick cotton cloth, sewed on tightly and smoothly with strong thread. Then make a bag of thick linen, allowing it to be two or three inches larger each way than the top of the brick. Stuff the bag as hard as possible with bran or with clean wool (not cotton, as it will prevent the pins from going in). You must put in at least two quarts of bran, but most probably more. You can procure bran at a corn-chandler's. In making this pincushion, you should wear a large apron, and keep the whole apparatus on a waiter or tray. Use a spoon for putting the bran into the bag, and press it down as hard as possible. When the bag cannot hold any more, even by tight squeezing, sew up the opened end. Fit the bag evenly all round to the top of the brick, and sew it strongly to the coarse linen covering. Then sew a piece of green baize on the bottom, where it lies on the table. Afterwards cover the whole pincushion, except the bottom, with thick strong silk, or damask, or some other substantial material.

RICHES ARE BUT THE BAGGAGE OF FORTUNE.

It is best not to ornament it with bows, as your thread may catch round them when you are sewing.

All mantua-makers and seamstresses should be provided with brick pincushions. They can be made at a very trifling cost, and, with renewed coverings, will last twenty years or more.

A smaller pincushion may be made in a similar manner, substituting for the brick a square block of wood. These block pincushions are not heavy enough to use when sewing a long seam, but they are very convenient to hold the pins you may want when cutting out and fixing work on a bed; for, having flat bottoms, they are not liable to roll off. You may also make a very handsome toilet pincushion with a block for its foundation.

Making up Linen.—In buying linen, select that which, however fine, is thick, and has a round, close thread. If not a *perfectly good white* at first, let no persuasion induce you to take it; as, whatever you may be told to the contrary, you will find that it is beyond the skill of any laundress to whiten it, even by repeated washings, boilings, and spreadings on the grass. Much of the linen that is now sold is half-cotton, instead of being all flax; and the deception is so complete, that it is extremely difficult to discover it till after washing and ironing. It will then be evident, by the threads being flatter and less glossy than when all of linen; it will also be found to wear very badly, breaking into slits after being a short time in use. We have seen very fine linen of this sort, that went into slits even while making up, merely in stroking the gathers with the point of a needle. If it is offered for sale considerably under the usual cost of fine linen, you may justly doubt its goodness; but even when a high price is asked, linen is sometimes found deceptive. All fabrics woven of two different materials, as flax and cotton, cotton and silk, silk and worsted, are liable to slit or fray very soon; the threads of the stronger article wearing out those of the weaker. For a similar reason, what is called *lustre silk* also wears badly, though, at first, it looks very rich and glossy; but the cross-threads being much thicker than the others, the fine threads are cut and frayed by them in a very short time.

In choosing linen you may generally test the goodness by drawing one or two of the threads. If the thread breaks immediately, the linen is not good; either being injured

by the process of rapid bleaching, or having cotton in it. But if you can draw, each way, a thread of a quarter of a yard in length, you may consider the linen worth buying. When linen is very good, a thread near a yard long may be drawn in it, without breaking.

Before it is cut out, the piece of linen must always be washed and stretched, to shrink it and take out the stiffening. In making up linen, take care not to sew it with thread or cotton that is too fine; or the stitches, after a few washings, will break, and the seams rip. The stitching, however, should be done with very fine thread. The gathering-thread must be particularly strong; otherwise it will break, and give you the trouble of doing the gathers over again. A great many persons use white silk for gathering; but, unless very excellent, it will break as soon as thread or cotton.

The buttons, also, must be sewed on with very strong thread.

To Make a Plain Shirt.—A long piece of *yard-wide* linen will make eight shirts for a man of moderate size, and in a plain manner; and it can so be cut out that not a thread of the linen will be lost. To do this proceed as follows:—

Take an old shirt, lay it on a bed, and measure from it the lengths of eight bodies, notching each length with your scissors. Having thus marked the divisions, cut off the whole long piece that you intend for all the bodies. Next, cut off, from one of the sides of this body-piece, a long, straight strip for wrist-bands, shoulder-straps, sleeve-linings, sleeve-gussets, neck-gussets, tail-pieces, and bosom-bits. This strip must be as wide, all the way along, as a wrist-band before it is doubled.

Take this long strip, and (measuring by the pattern-shirt,) cut off from it sixteen double wrist-bands, and sixteen neck-gussets. The neck-gussets must be cut exactly square, but doubled triangularly when sewed in. The strip that comes off from the side of the neck-gussets is for the sleeve-linings. The remainder will make the bosom-bits and tail-pieces. Then measure, by the pattern-shirt, the exact size of the eight collars, and cut them from the large piece of linen that was left after the bodies were taken off. Of *yard-wide* linen, one breadth across should make three collars. From the remainder of the linen, cut the sleeves according to the pattern-shirt. One breadth across should make two

sleeves. You will find that by exactly following these directions there will be no clippings or shapings, but every particle of the linen will be turned to account.

The old shirt must be your model in putting together and sewing the different parts. It is usual to make the bodies first, then the sleeves; then the collars, wrist-bands, and neck-gussets; and, lastly, to put all the different parts together.

For ruffling shirts, a breadth of *wide* cambric is the usual allowance for each side of the bosom. If the cambric is narrow, allow a breadth and a quarter to each side. If too full, it will not lie smoothly or plait well. Half a quarter of a yard is a good depth for each frill. This, if the cambric is wide, allows a quarter of a yard to each shirt—being two yards to eight shirts.

In the room where you generally cut out your sewing-work, you should keep a yard-stick. It is a good practice to measure things as soon as they are brought home; that if there is any mistake in the quantity you may discover it at once, and have it rectified.

In teaching a little girl plain sewing, it is not necessary that she should begin with a shirt, particularly if she learns at school, where making a shirt is always a very slow business, and where some of the pieces are frequently lost during the process. A much better way is, to let a child practise the varieties of plain sewing on a yard of fine shirting muslin, on which her instructor may contrive to show her specimens of all the different things belonging to shirt-making—such as sewing selvage seams; back-stitching and felling; hemming; fine stitching; working buttonholes; making gathers and sewing them in; tail-pieces, bosom-bits, neck-gussets, &c. When a little girl has successfully accomplished all that can be done on one of these preparatory yards of muslin, or plain-work samplers, she will find no difficulty in making a shirt. In teaching a young person to cut out linen, you had best let her begin with night-shirts, which (except that they are now made long enough to descend to the feet) are cut out precisely according to the foregoing directions for a plain day-shirt.

Shirts with Bosom-Pieces.—For a man of moderate size, you may take from the side of a piece of yard-wide linen, a strip that will suffice for the wrist-bands; of course allowing them double. Each body may be measured about a yard in length.

Cut out of the fore-body of each a square

piece, three fingers long and three fingers wide. This square piece, split in two, must be sewed as lining on each side of the back part of the body. The false bosom, collars, &c., are frequently made of finer linen than the rest of the shirt; the false bosoms must be wider on the left side than on the right; for instance, half a yard and a nail, or sixteenth of a yard, on the left side, and a quarter and half-quarter on the right. It must have a broad tuck on each side; and on the edge of the left, where it lies over the right, a broad hem, with a row of stitching near the extreme edge. This bosom-piece should be neatly inserted into the square place cut out for its reception, back-stitching and felling it down, and making the seams as small as possible. When sewing it to the two lower corners of the bosom-piece, two plaits must be laid in the body of the shirt. The wrist-bands should be cut of a crescent form, and the sleeve gathered into the hollow or concave part. Do not make them bias, or they will stretch out of shape in ironing.

Shirts made in this manner, may either have a collar sewed on permanently, or you may finish them with a binding round the neck, to be worn with a false collar.

A Shirt open at the Back of the Neck.—

If the shirts are for a man of moderate size, and the linen is yard-wide, you may, in cutting out the body, (which should be a yard in length,) take a strip off the side for the wrist-bands, &c. Slit the back of the shirt, down from the neck, about half a yard deep. This slit must be hemmed; and at its termination, a tuck is to be laid all the way down the remainder of the shirt back. Cut a square piece out of the upper part of the fore-body, (about a quarter and half-quarter deep, and the same in width,) for the purpose of admitting a full bosom-piece. This square piece of linen will come into use for sleeve-linings, &c. The bosom-piece must be cut about three-quarters wide, and a quarter and half-quarter deep. It is to be set into the open square made for its reception in the fore-body; first laying it into three broad plaits of equal size, basting them down till you have fitted the bosom-piece, and put on the neck to the proper size. Then close-stitch the plaits all the way down by a drawn thread. Afterwards, insert the bosom-piece into its place, back-stitching and felling it down, neatly—first basting it in. Dispose of the extra width of the fore-body, where it joins the lower part of the bosom-piece, by laying

small plaits, one at each corner, and two meeting in the centre. Insert into the top of each shoulder, where the collar is to go on, a neck-gusset, gathered a little at the upper edge. Line the tops of the shoulders with an under-piece, about half a finger broad.

Gather the back of the neck; having cut out the front, rounding it downwards. The neck, both before and behind, must have a binding made of a double piece of linen about half a finger deep when doubled. This binding must be a straight band, and should have two buttons and buttonholes behind, one above another, and, directly in front, a button, to sustain the false collar with which these shirts are always worn.

The sleeves must be cut quite straight. A breadth of yard-wide linen will make a pair of sleeves. The sleeve-gussets may be a finger and a half square. Gather the sleeves at the shoulders and at the wrists.

The wrist-bands must be of double linen, (not cut bias,) in depth about a finger. They should be cut spreading or fanning, so as to be wider on the back of the hand than at the wrist, and hollowed out or made concave at the bottom, where they are sewed on to the sleeve-gathers. Round them off at the upper corners, and finish them with a row of fine stitching, a very little distance from the edge. Put a button and buttonhole to each.

No other buttons are now used for shirts than those of mother-of-pearl.

To Make a False Collar.—Take a straight piece of double linen, about two inches deep when doubled, and turn in the edges. This is for the band or basis of the collar, and is concealed under the cravat. For the cheeks or visible part of the collar, cut out two pieces of linen, with linings for each, making them about half a finger deep in front, or perhaps deeper. Slope their upper edges down towards the back of the neck, till their depth is reduced to little more than an inch; and give the lower edges a slight curve inwards, where it is to join the straight neck-band. The front corners that come on the cheeks must be rounded off, and sloped a little inwards, as they descend to the neck-band, into which these cheek-pieces must be sewed. They must have a row of fine stitching all round, a little distance from the upper edge. Directly in front of the neck-band to which they are sewed, make a perpendicular buttonhole, to meet the button on the inner binding of the shirt-neck. Strengthen the

lower part of this buttonhole by sewing a bit of fine tape at its bottom. At the back of the false collar, sew to each end a string of fine tape, about half a yard long, to tie it on with.

For a moderate-size man, the collar-band may measure somewhat more than a quarter and half-quarter round the neck.

A False Shirt Bosom.—Take a piece of yard-wide linen, at least a quarter and half-quarter in length, and make a narrow hem up each side, slightly sloping them towards the shoulders. Lay over in the middle a broad tuck, that, when folded or creased down, will be a nail in breadth; and close to it, on both sides, make two smaller tucks, each a little more than an inch broad. The broad or middle tuck must be stitched down permanently, and it should have a row of fine stitching near the folded edge. The other four tucks need only be laid over, basting them down to keep them in place, till after they are secured by the bindings at top and bottom. At the bottom put a binding of linen, about an inch and a half broad when doubled, working a cross-way or horizontal buttonhole in the centre of its front, and sewing to each extremity of the binding tape strings, about half a yard in length. Bind the neck with a strip of linen, about an inch and a half broad when doubled, and perhaps a quarter and half-quarter in length, and make directly in front a cross-way buttonhole. Between the neck-binding and the main piece of linen, insert at each shoulder a small single neck-gusset, cut out in a triangular shape, about half a finger each way. Sew on each end of the neck-binding a tape string about half a yard long. These false shirt-bosoms are, of course, always worn with separate collars tied on above them.

Chemises.—For the body, cut two breadths of yard-wide linen into lengths of a yard and a quarter each. This will make a chemise sufficiently long for a middle-size woman, or for one rather above the middle size. For a small woman, a yard and a half-quarter will be long enough. From one side of each breadth, cut a gore to sew on the other side; thus giving an equal slope to both. The gores should be little more than an inch wide at the top. Pin the selvage sides of the gores to the selvage edges of the linen, lay them evenly on a bed, and slope the gores upwards at the bottom, otherwise their lower ends will dangle down in peaks. The pieces sloped

DO WHAT YOU OUGHT, COME WHAT MAY.

off the bottoms of the gores must be kept to line the sleeve-holes.

If the sleeves are to have broad hems, cut them a quarter of a yard deep. One breadth across the linen will make a pair of sleeves, excepting the gussets. If they are to be gathered on an arm-band, a half-quarter and a nail will be a sufficient depth for them. Next, cut out the sleeve-gussets, allowing each a finger square. A breadth across will make four sleeve-gussets and two shoulder-straps. The shoulder-straps should be half a finger broad (when doubled) and two fingers in length.

If you have plain loose sleeves with a broad hem, the chemise, to correspond, should have the neck or top (it being perfectly straight across, behind and before,) simply faced on the inside with a fine twilled tape, so as to form a case for a drawing-string. If the bottoms of the sleeves are gathered into arm-bands, the neck or top of the chemise body may be gathered also into a band, made to fit the width across from shoulder to shoulder, in which case there must be a slit of a quarter of a yard deep, either down the back, or down the front of the neck, fastening with buttons. Cut this band bias.

Make the body of the chemise first; finishing the neck, and putting on the shoulder-straps. Then have ready the sleeves, and set them into the sleeve-holes left at the two sides. The sleeves should be gathered on the top of the shoulder, and the shoulder-straps felled down upon them, on each side. If there are arm-bands, they should sit loosely round the arm. Next, take the sloped pieces that came off the bottom of the gores, and with them line that part of the body that forms the sleeve-holes; carrying down the lining about one inch below the lower corner of the gusset. This will greatly strengthen the part round the sleeve-holes.

Cut out in the above manner, the whole of the linen will come into use, and there will be no shapings or clippings whatever. What is called a *long* piece of yard-wide linen will thus make ten chemises for a woman of moderate size; with the addition of an extra yard and a quarter to complete the body of the last.

A lady's chemise may be trimmed with thread edging, with tettering, or with linen cambric frilling. The frilling, to look neatly, should be very narrow. In fulness, allow it a little more than twice and a half the extent of the parts on which it is sewed.

For winter, chemises with long sleeves are very comfortable; and are good preventives against rheumatism, particularly when made of fine thick American muslin or domestic cotton. These sleeves may be half a yard and half a quarter long, they need not extend down quite so far as the wrist. One breadth of wide cotton, split in half, will make a pair of long sleeves, to which square gussets must be added. You may gather them at the lower part of the arm, as well as at the shoulder; leaving a small slit, and setting on a band to fasten with a button. Or you may leave them loose at the bottom, merely finishing with a broad hem.

Making up Flannel.—No one that can afford the price of fine flannel should ever buy it coarse. There is no coarse flannel that can be washed without shrinking much more than if it were fine; also, it is rough and unpleasant to wear, and catches dust and dirt immediately. In purchasing flannel, look particularly at the blue selvage edge; if that is thin, uneven, and coarse, the flannel is not good; but if the selvage is stout, fine, and close in its texture, you will find the flannel to wear well. For grown persons, always get the wide flannel. Three breadths will make a petticoat for a woman of moderate size; and if the breadths are a yard and a quarter in length, they will allow three tucks, to be let out successively as the flannel shrinks. Before making it up, flannel should always be washed; first dividing the breadths, but do not cut off the blue selvage till after the washing.

In sewing flannel, lay the two raw edges one over the other, and run them together along the middle, with short close stitches. Then cat-stitch or herring-bone each of the raw edges down to the flannel, making both sides of the seam exactly alike, and doing it very neatly. In making a flannel petticoat, put one breadth before and two behind. At the top, leave, exactly in front, a quarter of a yard quite plain; plait the rest, except just behind, and there gather it. Bind it with white linen, and finish the plaits with a row of close stitching, an inch below the binding. Sew to the binding straps of broad twilled tape to go over the shoulders; making the straps long enough to allow the petticoat-binding to be a little below the waist of your dresses. It is a good plan to have in the back part of the petticoat binding two cases, each about a quarter of a yard long, nicely stitched, with one end of

THAT WHICH IS BITTER TO ENDURE MAY BE SWEET TO REMEMBER.

each left open, and an eyelet-hole worked on the outside of the binding at the other termination of the casings. Into these cases run long strings of twilled tape, in the manner of reticule strings, to draw both ways; each string being long enough to cross in front, and then go round the waist and tie behind. The loose ends of the strings should have a thick rolled hem, to prevent them, when stretched out, from slipping back into the eyelet-holes.

Babies' flannel is frequently bound with white ribbon. Many ladies also bind the bottoms of their petticoats with ribbon. It looks very nicely at first, but has the disadvantage of shrinking after it is washed, of turning yellow, and of very soon wearing off, and requiring renewal.

Flannel shirts, jackets, &c., should be made full large at first, to allow for shrinking.

All the seams and hems of flannel must be made very flat; the hems finished with a row of running close along the edge. None of the raw edges should be turned in and felled down, as it renders them too clumsy. The cat-stitch or herring-bone should be used instead of felling. The slits must all be cat-stitched down, and secured at the bottom with a bit of tape sewed across.

In running a tuck, whether on flannel or anything else, the best way of regulating its width, so as to make it all the way precisely even, is to cut out a bit of stiff card exactly the depth you intend to make the tuck, including the regular distance from the hem, or from the last tuck below. This distance you may designate by making a notch in the perpendicular edge of the card. Keep this bit of card between the thumb and finger of your *left* hand, holding it lightly down on the tuck, and moving it along as you proceed. With this guide, it is impossible to run the tucks otherwise than straight and even; and it precludes the necessity of stopping to measure as you go along. Tucking with a card is said to be an invention of Dr. Franklin's, who suggested it to his daughter one evening when he observed her taking much trouble in trying to get a tuck even, by measuring it every few minutes with the part already done.

Ladies' Night-Gowns.—Night-gowns for summer may be made of narrow-corded cambric dimity, of cambric muslin, or of striped or cross-barred muslin; each of these articles being ell-wide, or a yard and

quarter, which is the real width of what is called six-quarter muslin. For winter, they are most comfortable of fine, thick, American muslin, the widest you can get; but it rarely exceeds a full yard in width.

Where the winters are very severe, night-gowns of wide white flannel are much in use.

For a moderately tall woman, the length from the neck down to the feet may be a yard and a half; this will generally allow a good size hem at the bottom. In making a night-gown of ell-wide or yard and quarter muslin, two breadths will usually be found sufficient for the front and back from the shoulders down. Having measured two breadths, cut a gore from the side of each, not the whole length, but beginning the slope about a quarter and half-quarter from the top; so that when sewed on, each gore will commence just below the sleeve-hole. Sew the selvage edge of these gores to the selvage or straight edge of the breadths; making the two sloped edges come together, and rounding or sloping up the corners at the bottom, as in a chemise. The two breadths at the top are to be joined together, after sloping the shoulders down from the neck. The slope down from the top of the neck to the top of the sleeve-hole, should not exceed a finger length, or half a quarter. If the shoulders are long, and the sleeve-holes small (according to the present fashion of day-dresses), the night-gown will drag down uncomfortably, and the upper part will consequently tear or wear out very soon. Having cut the shoulder slopes exactly even, round out the sleeve-holes; giving them the same scoop or curve on both sides, and allowing them very large and easy. The length of the sleeves from the top of the shoulder to the hand may be about three-quarters of a yard. A breadth of what is called six-quarter muslin will make a pair of sleeves; dividing this breadth down the middle into two pieces, and sloping a gore off one side of each piece, to sew to the straight side of the other. After these gores are fitted, round off the tops of the sleeves, but not so much as for a frock; the front part of each sleeve-top should have a scoop or curve inward, the scoop beginning at the seam and going up along the front of the shoulder. All the seams in a night-gown should be back-stitched and felled; and the shoulders should be strengthened at the joining-place by stitching them down upon broad pieces of twilled tape basted underneath. In cutting out the

CALCULATE WELL BEFORE YOU RESOLVE.

neck, round out the front much more than the back. Cut a slit down the front breadth of the night-gown, a little more to the left side than to the right, so as to allow for a perpendicular tuck to be laid over, all down the front, from the neck to the feet. The length of the slit downwards may be something less than half a yard. On the tuck-side are to be worked half a dozen perpendicular buttonholes. The other side is to have a facing of muslin the same breadth as the tuck; the facing to descend an inch or two below the slit, so as to strengthen it at the bottom. On the faced side of the slit, set half a dozen pearl buttons.

The shape and size of the collar are a matter of taste; but for a plain square collar, you may have a piece of muslin about a quarter of a yard deep and half a yard in width; if for a broad hem, it must be larger every way. If you wish the collar to sit closely, give it no scoop at the back of the neck, but let it be perfectly straight all along, where it is sewed on to the gathers. Line the collar, not throughout, but merely about half a finger up; sewing in between the lining and the outside the gathers of the neck. Place a button and a buttonhole at the bottom of the collar. The sleeves may either be finished with a wrist-band at the bottom, or left loose with merely a broad hem; the latter way is best for convenience. The collar and wrists of a lady's night-gown may be trimmed with frilling of a thinner muslin, or lace-edging: or, what is much easier and less expensive, they may be finished with points or scollops along the edge, made by laying down a hem *on the right side*, and, with a bit of card cut into the proper shape, marking the scollops along this hem with a pencil, but not so close as to make them join each other. Then run the scollops along by the pencil-marks, taking very short stitches; and, when done, cut them out with sharp scissors, a little distance above the sewing. Next turn them over, so as to make them right-side out; poking their edges even with the blunt end of a bodkin slipped inside; and then finish by hemming down the straight edge.

Instead of sewing the gathers into the collar, night-gowns are very frequently made with what is called a yoke; that is, a piece of muslin cut bias and made double, and carried over the shoulders. The back and front of the gown, and the tops of the sleeves are gathered into the yoke, which, to look well, should not be too deep. Less

than a finger behind, and less than half a finger directly in front, will be quite deep enough. The yoke should be corded all round, and have two buttons to fasten it in front.

For very warm weather, it is well to have some cross-barred muslin night-gowns, with short full sleeves, gathered on a band; and, instead of a collar, the neck also to be gathered on a narrow band. They will be found very cool and pleasant in nights of extreme heat.

If there is too much fulness in the back of a night-gown, it will drag downwards off the neck behind, and ride up (as it is called) at the throat. To avoid entirely this inconvenience, night-gowns, when of six-quarter muslin, are sometimes made with the back-breadth sloped into two very large gores; sewing them both together by the sloped edges, so as to make a long seam up the middle of the back, from the neck to the feet; the small ends of the gores coming together at the top, and fitting into the collar or the yoke without having *any* gathers behind. This manner of cutting increases the width at the bottom of the gown. Where the gore-seam terminates at the lower end, each gore should be sloped considerably upwards, otherwise they will hang in an awkward point.

Loose gowns of black India silk are very convenient. For winter they should be lined all through with slate-coloured glazed muslin.

Double Wrappers.—These may be cut out in the same manner as night-gowns. If made of calico or gingham, it is best to have both lining and outside of the same material. The seams are all inside, so as to have no raw edges. If intended chiefly for comfort, (as all wrappers ought to be,) it is best to make them loose all the way down, without attempting any thing like a body; as is sometimes done by having a plain back, with a case at the bottom, set on a gathered skirt behind. These backs never look even tolerably well, unless they are drawn in tightly to the waist, and worn with a belt and over corsets; all which, if the wrapper is designed for a garment of ease, will defeat the purpose.

Quilted Wrappers.—These, the warmest of all wrappers, are extremely convenient to slip on in case of being called up in a cold night, or after coming home late in a winter evening to wear while preparing for bed; also for many other purposes. They are generally made of dark calico, which should

THE CREDIT THAT IS GOT BY A LIE ONLY LASTS TILL THE TRUTH COMES OUT.

have no white in the figure; and it is best to have them lined with the same. A light-coloured lining looks soiled almost immediately; and a lining of glazed muslin should on no account be put in, as none of these muslins will ever bear washing. Quilted wrappers are generally cut so as to wrap over very much to one side, and are left open all the way down, so as to be easily slipped on. There should be no gathers or plaits at the top, either behind or before; as the wadding will make any fulness there uncomfortably clumsy. By sloping the back from below the arm-holes upwards, you can have it quite plain at the place where the collar goes on. The collar should be a square turn-over, sitting closely

to the back of the neck. The sleeves ought to be long, wide, and set high up on the shoulders, with a large easy arm-hole.

After the whole has been cut out, and the breadths sewed together, lay the wadding (it should be white, thick, and *not* split) between the lining and the outside, and quilt it in large diamonds, with long needle-fuls of dark-coloured silk. Then quilt the sleeves and the collar, and when done put them together. Some persons find it more convenient to quilt all the breadths separately. The quilting may be done either in a frame or on a large table.

If made of proper materials, a quilted wrapper may be washed as often as necessary, in the same manner as a bed-quilt.

DRESS OF FEMALE SERVANTS.

THE *Dress of Female Servants*, although usually left to their own discretion, may be, and generally is, influenced by the opinion of their employers as to its suitability. A mistress may require her maid-servants to expend a portion of their wages on neat and creditable clothing. Beyond this she may have no right to interfere; but by a judicious use of her influence she may restrain them from running into extravagance and inconsistency of dress, and consequently from many errors into which their vanity might lead them. Of late years the low price of most of the articles of clothing has introduced into many classes a more showy style of dress than they formerly indulged in, and among maid-servants this is particularly evident.

Of *neatness of dress* all must approve: it is inconsistency, in point of expense, of form, or of colour, with the means or daily avocations of any class of society, that alone is censurable.

In large establishments of servants, there are different ranks, as in more general society, in which the employments vary, from those which are laborious to those comparatively light and easy. In the discharge of these different duties, a different style in dress may be not only admissible, but consistent. The *housekeeper and lady's-maid* may, with propriety, approach nearer to the style of dress of their employer than the *house-maid, laundry-maid, or under servants*, though in all the same general principle should be the guide.

Cleanliness of dress, whatever may be their

employments, all servants should regard as one of their essential requisites. In the upper servants there can be no obstacle to its observance; the difficulty may be greater with those who engage in the more laborious duties of cleaning a house. Yet with them much depends on habit and management of their work. Some servants have the habit of getting through the least cleanly part of their employments in a comparatively cleanly manner: with others the reverse is as evident. One servant will scarcely show by her dress, another scarcely hide, the nature or her employment; so great a difference in habits is there even in this one point.

To the *habit of neatness* the same remark will apply. Neatness and cleanliness may indeed be regarded as inseparable qualities, the one being rarely found without the other. The same habit of mind tends to the cultivation of both; and where these qualities are found, there also we may look for *greater consistency*, for a better taste, it may be called, in dress.

To the *love of finery* are often united habits of untidiness and uncleanness. It is no uncommon thing to see *slovenliness* among domestic servants in the morning hours, and in the evening a dress inconsistent, both in expense and style, with their station and means.

In families requiring the attendance of maid-servants during the morning hours in the parlour, or at the house door, the neatness of their morning dress is as important as that of the evening, although, from the

DOING NOTHING IS DOING ILL

difference of their employment in these divisions of the day, a change of dress is both allowable and desirable.

Among the articles of dress which must be regarded as inconsistent with any degree of domestic service, may be enumerated silk gowns and silk stockings, blonde, lace, feathers and artificial flowers, bracelets, necklaces, rings and ear-rings.

As for *hoops*—since the daily papers show their dangers as well as their folly, surely no prudent servant will wear them, especially under *cotton* dresses.

The outlay in dress should be regulated by the amount of wages received. Those who have low wages will not, if they reason rightly, attempt to vie in dress with those who have higher wages. Propriety and prudence alike condemn such attempts in them, as much as in the wife and daughters of a man of small income, were they to compete in dress with those of superior means.

In servants' dress two-thirds of the wages only should be spent. The remainder placed in savings' banks to accumulate, may prove a means of comfort to them beyond comparison greater than the transient pleasure which a more expensive dress might give them. In the following tables will be found estimates sufficiently accurate to show, that with judgment in the choice of materials, and a proper subordination of the inclination for dress to the means for obtaining it, a third part, or even more, of wages may in most cases be untouched, and yet the personal appearance of the servant not neglected thereby, but rather improved, inasmuch as

consistency in dress is always one of its most becoming attributes.

TABLES OF MAID-SERVANT'S DRESS CONSISTENT WITH WAGES.

TABLE I.—*Wages, 7l. 7s.*

| | | | |
|--|----|----|---|
| 1 good cotton dress, at 8 <i>d.</i> | 0 | 7 | 8 |
| 2 common working gowns, at 6 <i>d.</i> | 0 | 7 | 0 |
| Linings for the dresses..... | 0 | 2 | 0 |
| 4 petticoats | 0 | 8 | 0 |
| Body linen | 0 | 4 | 6 |
| Stockings (3 pairs) | 0 | 3 | 0 |
| Caps and handkerchiefs | 0 | 5 | 0 |
| Bonnet and trimmings..... | 0 | 10 | 6 |
| 4 chequered aprons, two white ditto | 0 | 6 | 0 |
| A shawl | 0 | 12 | 0 |
| 2 pairs of boots | 0 | 14 | 0 |
| 2 pairs of gloves | 0 | 1 | 6 |
| Sundries | 0 | 12 | 0 |
| | £4 | 13 | 2 |

TABLE II.—*Wages from 12l. 12s. upwards.*

| | | | |
|--|----|----|---|
| 3 gowns (making, &c.) | 1 | 10 | 0 |
| Petticoats | 0 | 12 | 0 |
| Body linen | 0 | 6 | 0 |
| 4 pairs of stockings | 0 | 4 | 0 |
| Aprons | 0 | 7 | 0 |
| Caps, habit-shirts, ribbons, and gloves | 1 | 0 | 0 |
| 2 bonnets and trimmings..... | 1 | 0 | 0 |
| Shawl | 0 | 15 | 0 |
| 2 pairs of boots | 0 | 14 | 0 |
| Sundries | 1 | 0 | 0 |
| | £7 | 8 | 0 |

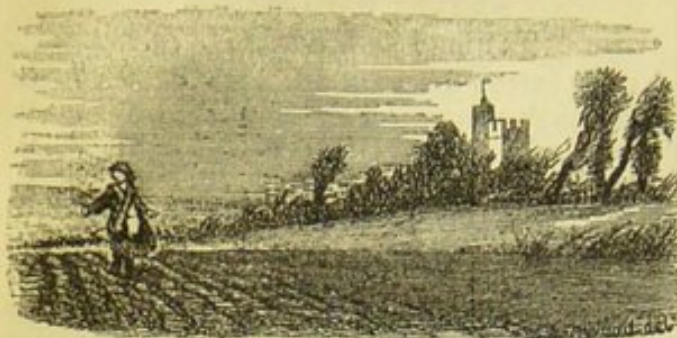
RELIGION.

YOUNG persons are apt to view the subject of religion in a very unfavourable light. Some look upon it with a contemptuous sneer, others with mockery. All this may generally be attributed to the manner in which their parents or guardians presented it to them at an earlier period of their lives, for, in a measure, all depends upon this.

Most young persons look upon religion as gloomy, uninteresting, and melancholy; thinking that to embrace it would deprive them of the enjoyment and pleasures of life. How mistaken and misled are they who consider this beautiful theme in such a light, and how vastly different the picture when viewed in its true colour. We find it all beauty, all happiness; we find that instead

of taking away, it adds to our enjoyments, mitigating every difficulty, and opening a path of real bliss. It shows to us the difference between real and false happiness, and we soon see the happiness here is vain, compared with that of the other world. It brings consolation to the dying: it points to the star of hope with a cheering look and steady hand. When sorrows, despondency, and cares come upon us, she hovers near, cheering us with her sunny smile and hopeful look, and bids us to look up and trust in Heaven. When friends have deserted and frowned upon us, she steadfastly stands with unchanging look, and plainly tells us, "that all her ways are ways of pleasantness, and all her paths are paths of peace."

A HOUSEKEEPER'S NOTES FOR THE MONTH.—MARCH.



On other days the crocuses are tightly closed, the lark does not sing, bees keep within their hives, and delicate children and invalids are better within doors also. The north-east, or, as country people call them, "the black winds," which generally prevail much at this time of the year, cannot be too carefully guarded against. It is these winds which shut the flowers and drive the bees within doors.

"When the wind is in the east,
'Tis good for neither man nor beast."

This very common saying every one has most likely heard. Now, we may be sure that even the east wind has its good uses; yet there is correctness in the saying, so far as healthfulness is concerned; and though, on such days, strong, healthy children may with advantage be warmly clothed, and taken out for brisk exercise, it is not well for invalids or infants to be exposed. The bees and the crocuses are good examples for such.

And, besides the evil of the east winds of March and early spring, there is often during that time much cold moisture arising from the ground, which makes it very objectionable for even healthy children to be allowed to play in gardens and play-grounds unwatched. They are almost sure to be stooping down over the cold, damp earth, to look for some treasures of flowers that have been hidden during the winter; or, possibly, they may be found making themselves happy by converting the earth into bricks or mud pies. It is in such ways that croups and inflammatory colds are frequently caught, and lasting or incurable evils follow. We know very well a little boy, who is now lame for life through taking cold in his limbs while playing over the damp ground of spring two years ago.

Will mothers forgive us if we say that

ARCH—many weathers, or, as some one has been pleased to call this month, "the variable tyrant of the year"—introduces us on some days to the full-blown crocus, with the hum of the busy bees gathering honey therefrom; to the rich, sweet song of the lark, and occasionally to a sight of the brimstone and peacock butterflies; and calls forth a merry troop of children searching successfully for daisies with their pink eyelashes, and on sunny banks, for the sweet purple violet.

really some appear to dress their children as if with a view to expose them as much as possible to these evils? Why is it that so many children of the present day look as if some

"Johnny Stout
Had cut off their petticoats
All round about?"

Is it that when they are abroad they may be exposed to all the damps and changes that may harm them? Of course not. Mothers do not wish their children to be injured. Then mothers should take care to clothe their children in such ways as will, as far as possible, prevent injury.

If it is necessary that they should have short petticoats, let them have flannel drawers as well as muslin ones; and when they go out of the house, let their legs be covered with woollen gaiters.

The children of the wealthy have attendants who can take care that they are not unduly exposed to changes of atmosphere, whatever their mode of dress may be. They can be kept in rooms well warmed, and taken abroad in cushioned carriages, and in many ways so cared for, that the variations of fashion in clothing are to them comparatively harmless.

It is the children of those in humble life, who love to imitate and even outdo the fashion, however extravagant it may be, that suffer from such extremes.

Not many months ago, the mother of a very nice little boy was expostulated for letting him go about in a sort of half-clothed state. She said that "he had not been well lately, and that he had been liable to colds." "Then why do you not put warmer clothing on him?" was the reply. "His clothes are too short, and his legs should be covered up with warm stockings or trousers." "Trousers at his age!" she replied with a

REPORT NOT AMONG STRANGERS WHAT YOU HEAR AMONG FRIENDS.

start of horror, as if the perpetration of some serious crime had been proposed to her. "I think," she continued, "that it is a good plan to harden children—do not you?" "Indeed," answered her friend, "I do not think it at all a good plan to try to harden them by undue exposure of some parts of the body to the atmosphere. Neither would anybody else think so if it did not suit the fashion."

Well, the clothing of this little boy remained unchanged, the mother was engaged one way and another, and could not afford to keep sufficient attendants for her children. He amused himself indoors or in the garden as pleased him, and a few weeks ago he was laid up with the rheumatic fever: he suffered exceedingly, but with medical assistance got somewhat better. He was again dressed in his cotton drawers and short petticoats, was taken ill again, and now lies without hope of recovery.

This may, perhaps, be considered an extreme case, and one of culpable carelessness. Still it may be useful as a caution all through the year, but especially during the trying and varying weather of March, to those who have the care of children to see that they are warmly clad, and dry shod. The inventions and fashions of the present day all help to make the latter very easy.

Spring commences on the 20th of March. It is a very busy time with gardeners; and though our housekeepers may not have much to do with the garden, it will be well to remember that now is the time for planting such useful herbs as balm, sage, mint, thyme, marjoram, and parsley. A cook finds it very pleasant to have all these at hand, and if put in at the right time they are easily grown.

March winds often give chapped hands and toothache. The former may be greatly prevented by washing the hands in warm soft water, and when thoroughly dry, rubbing them with a paste of honey and flour, or melted mutton suet. Glycerine is a still better preventive. For toothache we have lately learned an exceedingly simple remedy, but one which is in some cases very efficacious. It is just to lay a piece of bread crumb against the aching gum, and when it becomes hot or uncomfortably moist change it for another bit, if the pain is not removed. But sometimes a dose of cooling medicine is the best and only cure for the toothache.

Good Friday this year fell on the 9th of March, and in many parts of the country, the Good Friday bun is a breakfast table accom-

paniment by no means to be forgotten. And as a young housekeeper may any day find it pleasant to put a nice bun upon the table, we will give directions for the making:—

Mix two pounds of flour, one of moist sugar, and half an ounce of allspice. Make a hole in the middle, and pour in a small teacupful of thick yeast, and half a pint of warm milk. Stir the milk and yeast into a little of the surrounding flour, so as to have a thin batter, then cover it, and set it before the fire until the yeast ferments. Then add half a pound of melted butter, and warm milk enough to work the whole into a soft dough. Let the mass stand again near the fire for half an hour to rise. Then divide it into portions, and bake on buttered tins.

This recipe was used before the introduction of bread powder or baking powder; and we have given it, because there are still some who prefer the good old-fashioned yeast, and do not think the baking powder wholesome. Many, however, have been in the habit of using it for years, and find no reason to complain of it. The great secret in succeeding in its use is to use it quickly, and not to put liquid to the flour with which the powder is mixed until everything is quite ready for putting it into the oven. By the use of the powder, the buns may be made with one tithe of the trouble that yeast will require.

In March lemons are cheapest and best, and now is the time to make ginger wine. For nine gallons of wine, take as many ounces of bruised ginger, nine lemons, and five Seville oranges, twenty-seven pounds of sugar, and nine pounds of raisins. Put into the copper ten gallons of water: when it boils stir in the sugar and ginger. Squeeze the juice of the lemons and oranges into a separate vessel. Tie the peel and pulp in a cloth, and throw it in the copper. Chop the raisins small, and put them with the lemon-juice into a clean nine-gallon cask. When the copper has boiled half an hour, empty it into a vessel to cool. When cool, pour it into the cask on the raisins, &c. The ginger should also be put in the cask, but the pulp and peel thrown away. Stir in half a teacupful of solid yeast, and in a few days, when it has done working, bung it down.

The bill of fare in March is not greatly varied from the preceding months. But we have the acceptable addition from the garden of all kinds of sprouting greens, which, when well cooked, form a very wholesome accompaniment to the dinner table.

AN UNCULTIVATED MIND IS LIKE A NEGLECTED GARDEN—FULL OF WEEDS.

THE YOUNG WOMAN'S GARDEN COMPANION.

No. 5.—THE AURICULA.

WHEN a novice finds a poor weaver in possession of a superb collection of auriculas, he is apt to wonder how the poor florist can find means for the culture of such choice things, how obtain his greenhouse, his cold frames, his composts, and etceteras of floriculture. People who do not know how enthusiasm finds means, or makes them, generally imagine that the humble flower-grower wastes on his "fancy" that which ought to be expended on clothing for his children; for it seems to him that everything that has a superior look *must* be attended with a heavy outlay. We know a heavy-pursed dabbler in flowers, who thought he could beat his poorer neighbours hollow because he "could pay" for what he wanted. He *did* pay, but lacking skill, or rather, lacking the enthusiasm that begets skill, he lost all he bought just as the purchases should have proved the sagacity of his choice, and so he bought again and again, and wasted enough to stock fifty gardens, and never had a bed of auriculas to equal that of a poor barber who lived opposite. If you want auriculas, or anything else that may be produced out of earth; in fact, if you want to turn decomposed dung into bright colours and elegant forms and sweet odours, you must trust to skill and perseverance; and if you begin with sixpence you may soon beat many who begin with pounds.

Do you love the auricula? Would you have a collection of the choicest, named and arranged—witnesses of your handicraft and your love of flowers? You may have them without expending a penny on glass, and with the help of a few common pots and a bit of soil from the road-side. Of course, if you can bring to your aid the implements of high-class floriculture, the better; such things are certainly very acceptable for those who can afford them.

In the glorious month of June the lover of flowers may enter upon the most hazardous of enterprises, for the common soil becomes a natural hotbed; there is no fear of frost, and auriculas, and dozens of other things that ordinarily require artificial heat, may be raised without it.

If you are in possession of good seed, let it be sown in shallow seed-pans, marking each sort with a tally, and then sink the pans in a spot where the full heat of the sun will reach them. The soil should be rotted turf mixed with a little sand and

very old dung; or, if you can get it, peat enriched with a mingling of ancient manure. The seeds should be very lightly covered.

A shelf in a greenhouse, or a shed where good daylight enters through a few glass tiles, or the window of a dwelling-room will do for those who are minus a garden. To bring out the seedlings well, let the pans be kept moderately moist, but not wet. As soon as they appear above the surface, moderate the amount of sunlight, and as soon as they have six leaves apiece, prick them out round the edges of middle-sized pots, or, better still, round the edges of seed-pans. They should stand four inches apart at first. The soil for the young plants should be from an old dung-heap, or from a used-up hot-bed, tempered with a good admixture of river sand and loam from an old meadow. Delicate flowers, such as the auricula, require very porous, light, rich soil, but it must be old stuff, frequently turned and sweetened, and exposed to the atmosphere after a final breaking up for at least a week before using it.

In pricking out your young plants, be not tempted to treat with contumely any of the weakly ones; for, strange to say, these, if carefully nursed, often give magnificent blooms. When the seedlings begin to touch and crowd each other, pot them off singly into sixties, and in this operation imitate Izaak Walton's hint about the frogs—handle them as if you love them.

To be in readiness for this final potting, get some old stuff for the purpose: cow-dung, horse-dung, or the mingled droppings from sheep, poultry, pigs, and cattle, well mingled and frequently turned, will make the basis of the best of compost. You may know if it is the right sort of thing by the look of it: it should be dark-coloured, friable, and rather dry in its nature—if clayey or strong to the nose it will not do. Of course the flower-grower has always at hand such a material, as well as a little heap of leaf-mould. Take some virgin earth from a meadow, or some peat or bog earth, and mix about equal quantities of this with the rotted dung and sharp sand. Fork over all, and let the atmosphere operate freely on it, and at the last moment sift it thoroughly, and use it for potting off. Without some crumbly old dung and sand it is impossible to have fine auriculas.

Frost, damp, and excessive sunlight are

CONTENT IS THE TRUE PHILOSOPHER'S STONE.

the three natural enemies of the auricula—hence give them a dry quarter as winter approaches, and the more equable the temperature the better. A greenhouse is a very proper place, but if housed in autumn they should have plenty of air and shade from the hot mid-day sun.

But in the absence of a cold frame or greenhouse, the whole collection may be wintered under a south wall out-of-doors by making a bed of coal ashes, and plunging the pots up to the rim in it. A slanting board mounted on four uprights, or attached to the wall or shed by the means of hinges, should be adopted to shelter them from storms; and in very severe weather a little matting and an occasional shaking over of straw will give further protection. In fact, the auricula is hardy, but will not bear sudden transitions from heat to cold, and is most impatient of damp in winter.

Soon after Christmas the stock should be inspected, and any plants showing signs of disease should be turned out for an examination of the roots. In the house this is more necessary, for damp is more likely to be fatal to plants in confinement, and especially so to such as have been potted in rank soil, or such abominable stuff as fresh night soil, blood, or pigeons' dung. These strong manures have carried off many a fine collection in the possession even of professional florists, who had unwisely adopted the stimulating system in the growth of this delicate flower.

As a rule, the plants should not be repotted on this occasion, for they are now showing their blooms; but decaying leaves should be stripped off, and any that have cankered roots should have the diseased parts removed either with the thumb-nail or a sharp knife. The plants should be cleansed and repotted, but the healthy plants should be simply refreshed by removing two inches of the surface soil, and replacing it with very powdery dung, giving the whole a careful watering when the operation is completed. As the plants show signs of spring progress, the watering may be more liberal, and care must be taken that severe weather—so frequent towards February—does not attack them at the moment of their opening glory. Auriculas in windows should be removed at night to the middle of the room; for, being less hardy than those out-of-doors, they may suffer on some bitter night to an extent that may ruin them.

Now is your time to consider about preparing flowers for show. Weak pips must

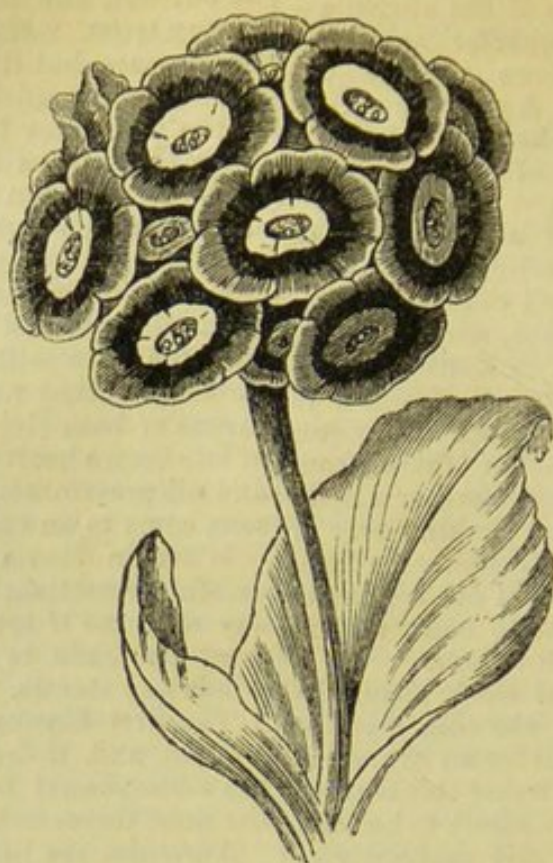
be cut out, and not more than a dozen left in any truss. Most of the plants will show two trusses, but it is usual to allow only one to remain, in order that the whole strength of the plant may be thrown into it. At this stage the quacks in floriculture commence their tricks upon the plants to give the trusses a fine form, and when the blooms open to secure a spurious perfection of outline. Such doctored invalids are unworthy of exhibition, and whatever qualities they may have in other respects, must go for nothing if they need to be brought out by means of base sleight-of-hand. There has of late been a healthy reaction in this matter, and all pre-eminence for floral cripples will soon come to an end.

When in bloom the plants require very careful protection, especially from the mid-day sun, and if set out on a stage, provision must be made to give shelter from high winds and storms.

The first blooms should be carefully examined, and, if they differ much in quality, the sorts should be at once separated, and the most imperfect given away or destroyed.

Auriculas are judged in trusses, but in the first year of blooming it is usual to be lenient on this score, and judge rather by pips. A fine auricula has a very firm stem, long enough to carry the blooms above the foliage. The truss should be very round and compact, but without any crowding towards the centre, and every pip should stand upon an elastic footstalk. The faces of the corollas should be regularly presented, and any ill-placed pip should be removed; but should the removal destroy the completeness of the truss, it would be better to let it remain, and wait for the next blooming to determine the value of the plant.

The pips are the main attraction, and if of high quality we may overlook minor blemishes, because in a second blooming these may disappear; whereas, if the pips are of poor quality, the grower may labour in vain to bring them up to his standard of perfection. There should be at least eight pips in a truss, and if the corollas are finely developed there will seldom be room for more than a dozen. The corolla ought to be perfectly round, the indentations where the petals overlap being scarcely visible, and the neck should be circular, and decidedly white or yellow. A velvety softness ought to combine with a richness of colour in the petals, and the larger and more regular the flower the better. If the stamens project beyond the heart it is con-



sidered a fault, but they ought to fill the tube well.

For in-door growing we should prefer the Alpine sorts. These are delicate things, very hardy, and require only to be secured against damp and drought to bloom freely and finely at the cost of but little trouble. As they are not mealy in the foliage, but of a fresh hearty green, they are elegant window plants at all seasons, and are most welcome ornaments to a room in the early spring, when they send up their trusses of rich dark blooms, preserving their beauty for many weeks with a little care. Any one may raise them by sowing during summer, from May to August, and potting them off as they require it; but in greenhouse culture from December to March is the best season for sowing all kinds of auriculas.

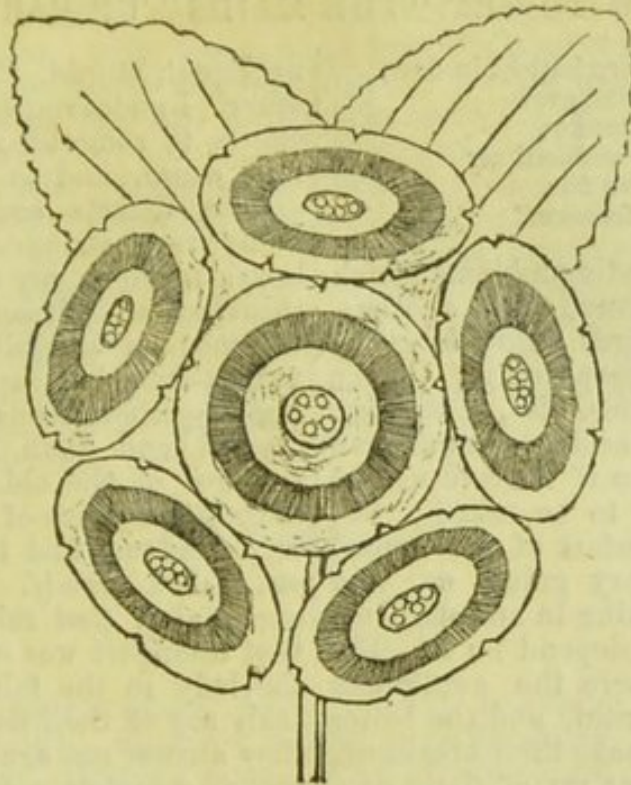
Choice kinds may be propagated by division of the roots in July and August, and if put under glass for a few weeks, will soon make root; but they are apt to fog off if exposed to damp or strong sunlight. Auriculas bedded out have a pleasing effect, as they do also on rockwork, especially the Alpine kinds, on account of their lovely foliage. In this mode of growing them the bottom should be well drained by a layer of broken crockery or potsherds, and the plants set out in a generous compost, and with some little protection against the July sun.

It should be remembered that in its native localities among the Alps, the auricle is subject to very few changes of temperature, for during the depths of winter it is covered with that best of matting—the snow—and although found on moist ledges among clumps of fern and beds of moss, it is seldom exposed to stagnant water or long-continued drought.

Once a year, at least, the collection should undergo a general examination and careful repotting. We prefer to accomplish this soon after the plants have bloomed, though it is usually delayed till July or August. As we have found *early* repotting promotes early and fine blooming, when late potting occasionally proved hurtful, we can do no other than recommend the grower to give his plants good time to make root and prepare pulp for future trusses. Should the early-potted plants show bloom in autumn, the grower may take his choice of removing it or not. If allowed to flower then, the spring blooms will be all the weaker, or perhaps may fail. For ourselves, we think a *succession* of any beautiful flower very desirable, and when we can spare a few for autumn blooming we are glad to see them get forward, trusting to others for the spring show.

The named varieties of auriculas are pretty permanent, but new sorts from seed

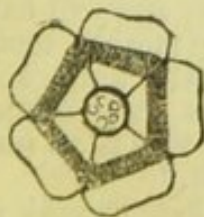
ALL WOMEN ARE GOOD FOR SOMETHING OR GOOD FOR NOTHING.



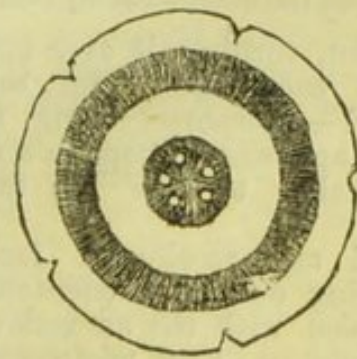
Perfect Ideal Truss.

are most easily raised. Among the green-edged, the most famous are Thornton's Invincible, Warris's Prince Blucher, Hedge's Britannia, Smith's Waterloo, Reanson's Badajoz, the Duchess of Oldenburg, Berle's Superb, and Hudson's Apollo. The white-edged sorts are very beautiful, but few in number. Perhaps the Pillar of Beauty, Bright Venus, Popplewell's Conqueror, Taylor's Glory, and Simson's Lord of Hallamshire, are the best. Among the grey-edged, which still have the highest character, we may name the Ploughboy, Lord Hill, Kenyon's Ringleader, the Lancashire Hero (grown by Taylor we think), Grimes's Privateer, and the Lovely Ann, the last well worthy of its name.

Crimson and purple selfs are apt to run away into common border flowers, or lose all pretensions to high character under the care of some dear old granny who keeps half a dozen in pots outside her almshouse window. There are, however, a few gorgeous sorts of this kind, and they are essential in making up a stand. Apollo, Fire King, Flora's Flag, Eclipse, Othello, King of the Alps, and True Blue, would perhaps serve for any amateur who wishes for variety within moderate compass. Mr. Groom, of Clapham, an old hand at the auricula, has at least a hundred and fifty sorts in his collection, which is the finest, perhaps, in the country.



Original form of Auricula.



Cultivated Ideal.

FOR THAT THOU CANST DO THYSELF RELY NOT ON ANOTHER.

HOW TO GET "THE MAIDS" UP EARLY.

"Did you but know, when bathed in dew,
How sweet the little violet grew
Amidst the thorny brake;
How fragrant blew the ambient air
O'er beds of primroses so fair,
Your pillow you'd forsake."

Of all the difficult domestic problems which one housewife will propound unto another, that contained in the words above long appeared to me the most perplexing. Unlike many perplexing questions, also, it was one that could not be set aside or considered with indifference. Even if it could not be answered, it was ever to be asked; for, more or less, all the comfort of the household, all the satisfactory going on, and getting over of everything in an establishment, must principally depend on it. Especially in families where the gentlemen must start by an early train, and the ladies previously be called to make their breakfast, are servants who will get up of their own accord a blessing, and servants who will *not*, about the greatest trial a mistress has to bear. Accordingly, in my particular character of general listener and confidante, I have continually been called upon for sympathy and advice in regard to this especial grievance; but my personal sympathies, being so much more with the maids who liked to get their sleep out o' mornings than with the mistresses who liked to get them out of their sleep, I prefer to leave the subject to those who could more appropriately do it justice. In common with innumerable other reformers, however, my theory on such matters was deemed better than my practice, and it was still earnestly requested of me that, although owing to my own short-comings,

"I had not wished to *say* much on this head,
I'd ponder on the question in my bed."

I did so then, turning it over upon my pillow most comfortably and conscientiously; and—Morpheus being no bad patron of metaphysics—I hope in a manner not discreditable to this his favourite science.

I collected and recollected facts and families bearing on the momentous difficulty,—grappled with the anomalous connection of indolent, easy mistresses, with active industrious servants (real comforts), on the one hand, and stirring, vigilant, always-after-them housewives, with lazy,

negligent, stupid, "real torments" on the other. I endeavoured to trace very doubtful effects to something approaching to a certain cause, and to discover how so many certain defects could continue under so many very stringent and sharply-enacted laws; in short, my dear reader, what with thinking and dreaming, I pondered more volumes on the subject than I shall now write pages, but, unhappily, without finding any other means for accomplishing the desired end than the last-to-be-adopted resource of the old lady in the fable, who, after the sacrifice of the cock by her refractory maidens, had to get up and rout them out of bed *herself*. Some of my acquaintances, also, (*not* fabulous ladies,) declared that their fate was still harder than that of the lady in the fable, as they could most truly say of their domestics, "We call, but they answer not again;" so that I was altogether completely posed, and fain to turn my attention to other matters.

Judge, then, of the interest with which I listened to the following dialogue between an elderly lady and a younger one:—

Elderly Lady—"Well, dear, where have you been to-day?"

Young Lady—"I have been to Mrs. L—'s to inquire the character of the new housemaid we have heard of, and, as it is quite satisfactory, I have engaged her, and I think we shall like her exceedingly."

The elderly lady here asked many particulars concerning the qualifications of the engaged housemaid, to all of which the young lady answered satisfactorily. I observed, however, that she did *not* inquire if the new-comer was an early riser, and fancied that, like myself, she might be afraid of the nature of the reply, and did not wish to discourage the young mistress. After a moment's hesitation, she then concluded her queries, by demanding, "And what wages do you mean to give?"

"Well," answered the young lady, "as she is but young, and will have to be taught a good deal, my mother thought £8, with tea and sugar, was quite enough; but, IF SHE GETS UP IN THE MORNING WITHOUT BEING CALLED, SHE IS TO HAVE £9, and I dare say she will."

"What was that you said, my dear?" exclaimed I, surprised into a hope that I had long believed I must renounce entirely.

LITTLE STICKS KINDLE THE FIRE, BUT GREAT ONES PUT IT OUT.

The young lady repeated and enlarged for my peculiar edification. "Our new housemaid will have £8 a year, with tea and sugar, as her regular wages; but if she will get up without being called, she will have an extra pound every year."

"And this she is to forfeit, I suppose, if she ever oversleeps herself?" inquired the elderly lady.

"If it happens more than twice in the quarter," replied the young lady; "or she might be forgiven the third time. But Mrs. L—, who has always got her maids to get up in this way, says that, after the first quarter, she seldom finds that they over-

sleep themselves at all. Before she did this she used to have a world of trouble. You, at least," added my young friend, archly, turning towards me, "will think me quite right in trying the experiment. I thought of you when I heard of it: it is the 'do,' instead of the 'don't' system, and I was sure that you would approve of it."

"I shall certainly adopt it myself," observed the elderly lady; "such a boon is cheaply purchased at an extra sovereign a year. However, I certainly did not expect to learn so much from so young a housekeeper."

SINCERITY.

SINCERITY expresses a quality which belongs to the mind and heart. Sincerity is the foundation of honesty. Honesty is uprightness of act, of *doing* what is just; but sincerity is uprightness of intention, of *thinking* what is just. There is a great and essential value in sincerity, which commands respect even from those who do not care about it for its own sake. How often do we hear people praised for speaking openly and sincerely; and how many, when they wish to be believed, say, "Now, candidly;" or, "To be candid with you;" or, "Upon my honour, I mean what I say;" all of which shows that there is a real genuine character about sincerity. Insincere people borrow it, or the semblance of it, when it suits their purpose to do so. They rub wax into the chinks.

Acting aright grows out of thinking aright. Sometimes, however, a good intention is stifled in its birth; sincerity is strangled before it is strong enough to run alone as honesty. There must be a reason for this untimely cutting-off; and it would be well worth while trying to find out what it is. For instance: conscience says, Do so and so; it is your duty to do it. Our first impulse is to obey. But the question arises, Shall I lose by it? Will it hurt me in my business? What will the neighbours say? Mr. Smith gets along very well without doing it, and why should not I? And so some excuse, some expedient puts out the spark that was burning in our heart, and which, had we fanned it a little, would by-and-by have flamed up as a shining lamp of truth.

This is cowardly, to say the least of it, and morally wrong, to say the most of it. Why are we placed here on the earth, but to act out our parts manfully according to the voice of conscience? Have we a true thought in our heart, and shall we not declare it? Have we a desire to act aright, and shall we not seek to put our desire into practice? What is there in our fellow-men that should make us afraid? Is there not something infinitely more terrible? We often clamour about our rights and privileges; but he who can be content to live in the light of the sun, and shrink from speaking and acting his sincere thought in all due season, flings away the most glorious privilege a man can enjoy. Honest old Feltham says, "Surely a liar is both a coward and a traitor. He fears the face of man, and therefore sneaks behind the littleness of a lie to hide himself. A traitor he is; for God having set him to defend his truth, he basely deserts the hold, and runs to his enemies' colours. He dares not keep the post he is assigned to by owning of His truth; but, like a coiner (pretending gold), he stamps the great King's image, Truth, upon copper and coarse alloy."

A habit of sincerity is of the highest value and importance to every one, and especially so to the working woman, she whose character is her capital; and there is no more pleasing sight than that of willing labour animated by a spirit of sincerity. It begets confidence, and wins esteem, and repays cares and trials with bright hopes and lasting pleasures.

SHE WHO SERVES WELL NEED NOT BE AFRAID TO ASK HER WAGES.

FEMALE FRIENDSHIP.

WOMEN have not immortalized themselves by their friendships—they rarely, if ever, form them; yet, startling as the assertion may seem, we repeat it, for our conviction is very strong on this point. Attachments, intimacies, companionships, if you will, but not friendships. And this from many causes.

Will you call that friendship, in which the sentimental, novel-reading, shop-frequenting, all-beflounced young lady of the present day indulges? And, remember, she can do nothing without her dear, sweet, darling Mary Jane. We cannot call it by so dignified a name.

Misses L. and F., two elderly spinsters, are invariably together; they know the same set, carry purses of the same length, help each other in deciding the proprieties of dress, and, because they are so frequently together, the wiseacres jump at the conclusion that they are "great friends." Excellent reasoners! Watch on till some unforeseen event opens a new road, by which one, and one only, of these "dear friends" may advance in the journey of life: are they contented to remain side by side, or do we see each endeavouring to outreach the other? We leave it to the experience of each reader to decide this question.

"My very dear friend, how glad I am to see you," says Mrs. Smith to Mrs. Jones. Yes, and so you are, good madam, only we beseech you don't call her "your dear friend." The link that binds you is simply pies and puddings, babies and black draughts, good girls and bad boys, and the old tale of saucy servants and bothering bills.

A friend is born for adversity; and, were dark days to come, would the good old soul stand by with a lamp to direct and cheer your road? If somebody who shall be nameless will permit her, she will; if not, she will see with other eyes, and somebody else's pies and puddings, babies and black draughts, girls, boys, servants, and bills, will supply her with matter for gossip and a comfortable chat over "the cup that cheers but not inebriates;" and whispering tongues will add water to the expiring flame; and a few smouldering ashes will be all that remains of what the world called your friendship, but which, after all, was only congeniality of tastes, joined to the gregarious bias of our nature.

Our faith in the wise sayings of our fathers, and the experience of the past, is very great; we cling to them with the

pertinacity of the drowning man to the plank which is his only chance of deliverance from a watery grave. We cannot avoid a smile when we see men and women endeavouring, either covertly or openly, to extend the boundaries of observation in those fixed purposes of our nature which are changeless, and concerning which it may indeed be said, there is nothing new under the sun. The first question that arises with us, when any new proposition is presented to our notice, is always—What has been? Of course this is not to be referred to the advancement of science, or that increased light which has been thrown by research over the mysteries of creation; but in all that relates to our feelings, motives, influences, and actions, we ever find nature true to herself, and, in turning to the past, we look in vain for any examples of female friendship.

Memory recalls many illustrious women; but we find no trace of a Castor and Pollux, a David and Jonathan, a Beaumont and Fletcher, or a Milton and Lycidas.

Sophonisba rises, but she stands between Syphax and Masinissa. Corinna, in solitary grandeur, contests with Pindar for the bloodless victory of poesy. Zenobia, flying on a dromedary, graces the triumphs of Aurelian; but history is ominously silent of the maidens who bore her company.

It is Sappho and Phaon, Hero and Leander, Heloise and Abelard. It is Cornelia with her sons, and Alfred with his mother. It is Philippa and Edward, Elinor and Llewellyn.

Mary of Scots,

"Born all too high, by wedlock raised
Still higher,"

was surrounded by her four namesakes, but they were as little her friends as the illustrious woman who—

"Ruled her prison's key,
A sister queen, against the bent
Of law and holiest sympathy."

And who were Elizabeth's friends? Did she not place her hands in those of Essex, Raleigh, Leicester, and Burleigh? If Anne, at first sight, appears to have been an exception to this rule, and Sarah, Duchess of Marlborough, claim to bear the title of her friend, we think that a little consideration will show that ambition, rather than affection, was the mainspring of this attachment, born as it was of that influence which a determined will can always, if so disposed,

THEY MUST HUNGER IN FROST THAT WILL NOT WORK IN HEAT.

exercise over a gentle and yielding mind; a union which has, and ever will have, many parallels, but which savours too strongly of the cry of the horse-leech to be honoured with the title of friendship.

In sacred as in profane history the experience of other ages is precisely the same. Miriam finds no second self among her sisters; nor, still later, does Deborah, the prophetess; and Aaron and Barak, the son of Abinoam, raise with them the key-note of thanksgiving after their victories. The love that bound Ruth to Naomi was the sad yet sweet remembrance of the one gone before, rather than affection for the lonely lingerer; and since she could not follow to that land where he had gone, "it soothed her to be where he had been." It was this—it was this that kept the Moabitess from returning to her own country and her father's house. It was one common grief that bound the Marys, those who were "latest at the cross and earliest at the tomb"—a master-grief, one overwhelming sympathy that animated them all, and made them of one mind; and they walked in the same road because they were agreed. This is not friendship.

The Bedouin tribes are of one mind when they sally forth, equipped, for the destruction of the next village; so are the Thugs as they sit in the dark places of the earth, meditating cruelty, or lying in wait for those whom they may secretly devour.

This we call an association for some purpose that requires combination; and where is the difference between such associations and the ordinary friendships of the world? Just this—the one has in view an illegal and evil, the other a legitimate and innocent end; but this is no more friendship than the nomade tribes of the desert are a regular army.

Englishwomen—we speak of the generality of them—are gentle, loving, kind-hearted creatures, ready to sympathize and agree with any one of a similar disposition; and, consequently, the most trivial circumstances are the groundwork for companionship and association. This very facility, however, for forming attachments, is one of the grand causes of their failure in this respect; for—

"Friendship, like love, is but a name,
Unless to one you stint the flame."

We must not be misunderstood.

"She who asks
Her dear five hundred friends, contemns them all,
And hates their coming,"

is not in our mind's eye—we are thinking of what honest, well-intentioned, warm-hearted women have done and are doing in regard to their friendships. Is it not true that a companionship of many years is often dissolved through a fit of jealousy, or by the voice of slander? Would the bonds of love have been so easily broken had they been tied by the hand of friendship herself? How is it that the marriage of one who has been our friend in youth raised a wall so high, that to attempt to pass it would be an idle labour? We say not this to blame women—'tis their misfortune, not their fault, for we believe they never forget the old familiar faces of youth. Were their destiny more in their own hands, perhaps we might have heard more of the love which women bear to each other. And yet, contradictory as we may seem, we know, and have noticed over and over again, that the first love of the girl is *always* some one of her own sex, and often, too, one many years her senior. Nor is there anything very remarkable in this dissimilarity of age, for true love has a large share of veneration and respect in its composition.

When we remember the warmth and number of our school-day *friendships*, as we called them, no better proof could be given of the truth of our assertion; for these ardent attachments have melted like snow in summer, and were like fair flowers with slender stalks and tender roots, which have withered and faded away beneath the scorching heat of the risen sun.

We imagine there are few women who, on reading the following lines, will not be able to recall some one form from the past with whom she was formerly associated, and to whom with herself she can apply every word of this beautiful picture:—

"We, like two artificial gods,
Have with our needles created both one flower,
Both on one sampler, sitting on one cushion,
Both warbling of one song, both in one key,
As if our hands, our sides, voices, and minds,
Had been incorporate."

Oh, school-days' friendships, childhood innocence, how truly bitter the parting, how earnest the protestations of love, how many the promises of communication after separation, what parting gifts and curling of lovelocks! How many a bright sunny tress, mingled with curls of various hues, are there not now in the little box before me—reminiscences of life's young morning! Did we not call all their owners by that sweet name of "my friend?"

BETTER TO GO TO BED SUPPERLESS THAN TO RISE IN DEBT.

PUT EVERYTHING IN ITS RIGHT PLACE.

ON a bright evening of an early summer I was making an excursion into a part of the country with which I was before unacquainted. Having left my slight supply of luggage at a small inn, I sallied forth for a ramble, and pursued my way with the calm sense of enjoyment which rural scenery and a genial air almost always inspire. I followed the course of many a winding lane, pleasantly bordered with greensward, and occasionally shaded by hedgerow timber; at length I came upon one of the few heathy commons which the zeal for cultivation has left in our civilized England. Ascending a little knoll, which was crowned by a group of firs and two large lime trees, I paused to enjoy the scene: it was a charming view. The common, of no great extent, was traversed by two sandy ways, scarcely deserving the name of roads, along which several parties were proceeding towards a village situated at the edge of the heath. One cottage was quite visible; the grey tower of the church was seen among the surrounding trees; while roofs and chimneys, peeping from nests of orchards, betokened the dwellings of a comfortable rural population. A middle distance of woodland, whose delicate spring tints had not given place to the unvaried green of the later summer, seemed to mark the residence of a large landed proprietor; to the right extended a succession of farms whose pasture and arable might, in the fresh growth of spring, almost be said to contend for brilliancy of verdure; beyond, a range of hills, possessing historical interest, rose to a considerable height, and seemed to melt in the purple mist of even. Light and shade played over the whole landscape. The sun, at that point of its descent when its rays become of a rich amber tint, shed a warm glow on every spot touched by its beams. As I paused to admire, I was passed by two young girls, poorly clad, but apparently very clean; and, in the few words of their conversation which caught my ear, I was struck by the unusual softness of voice and purity of pronunciation. I followed, and putting to them a few commonplace questions, observed in their answers the same peculiarity. I found that they, and others whom they pointed out to each other as we crossed the common together, had been scholars of the "governess," who lived at the cottage I had seen from the distance, and that they were all going to pay her a

visit. She usually had a party once a year, but now it would be larger than usual, as there had been rejoicings in honour of the christening of Mr. Vernon's eldest son (the woods I had before noticed were pointed out as belonging to his house); and, in consequence, many young people from service had returned to the neighbourhood, and almost all must go and see Mrs. Rae. I was soon interested in the few particulars I received, and resolved on a personal introduction to the old lady. I therefore continued to walk with my new acquaintances (who, by the way, assured me of a welcome) till we arrived at the place of destination. It was the *beau idéal* of a situation for a village school; standing alone, at the verge of a wide common, where the children might play without danger, not more than fifty yards from the church, sufficiently near to other dwellings not to seem lonesome, but too far to derive any ill from a bad neighbour, if any such chanced to be the inmate. The neatness of the garden would have attracted the notice of any passer by; and now the appearance was remarkable, from the evident preparation for a meal *al fresco*. A clean white table was placed under the shade of a large elm-tree, close outside the garden gate; benches were on each side; several women and girls were going to and from the cottage, arranging cups, saucers, plates, knives, and tea-spoons; two cakes, and piles of evenly-cut bread and butter, were on the board; now a rosy-faced maiden brought a dish of well-made buttered toast, while another carried the bright copper tea-kettle, to give the teapot the preliminary warming.

Mrs. Rae was soon distinguished by her greater age than the rest of the company, and by the greeting to each newly-arrived guest. She came to carry the teapot into the house in order to make the tea near the fire, and welcomed me in a frank and respectful manner, inquiring if I would not step in to rest. Having wished for the invitation, I was glad to accept, and entered the roomy dwelling. A strong carved oak chair was evidently the throne of state for the "governess;" it was now devoted to my use, and I found it as comfortable as it looked. Its owner was almost too small and too animated-looking for a position of so much dignity. She had attained the allotted seventy years of the age of man, but she looked considerably younger. Her face

THERE ARE NONE POOR BUT SUCH AS GOD DISOWNS.

had scarcely a wrinkle, her back was still unbent, her eyes not at all dim, her step was elastic and active, and all her movements indicated cheerfulness; her complexion was healthy, but without the bronzed look which exposure to the open air produces; and her hands were more delicate than is usual. A small bookcase, filled with neatly-covered volumes, adorned one side of the cottage; another of the walls was almost tapestried with samplers of various forms and sizes, worked with all degrees of skill, in almost every imaginable device. There were lions, and yew trees in pots; crosses of diverse shapes, and hearts of varying proportions; flowers such as botanists never knew, and forms of labyrinthine outline. They appeared mementos of many sets of little fingers that had moved by the direction of the presiding genius of the place. In one respect all were alike. The motto, "Put Everything in its Right Place," was wrought on each; and over the mantelpiece it was again seen, framed and glazed, and worked in brilliantly-coloured letters. I was on the point of remarking on the appropriateness of the precept for a school, when tea was declared to be ready, and I was invited to partake of it. Curious to know more of the party, who seemed so completely at home, I took my place at the table. We were ten in number, and all chatted merrily about their business and prospects. Some of them were servants in place, now enjoying a holiday; one or two wives of labourers; one a farmer's wife. All seemed interested in hearing of the welfare of the others. I heard more than once the repetition of the favourite maxim, as, when one of the servants spoke of quitting her place because the mistress was so particular, Mrs. Rae answered with a good-humoured smile,—

"Put your pride into its right place, Susan, and you will stay where you are; there is not a better situation to be found."

Immediately that the tea was over, one of the young women with whom I had crossed the common began to tie her bonnet, and pin on her shawl, saying,—

"I must wish you good evening, ma'am. I promised my mistress that I would not be more than two hours away. You know I've no right to a holiday yet, I have been with her so short a time; but I begged her to let me come this once to see you. Good evening," she repeated, with a look round the table, as if making the adieu general.

"Good-by, Mary," said Mrs. Rae. "Go

on putting everything in its right place, and when your two years are over, if I live, you shall have a better situation."

Mary's eyes brightened at the promise, and with a hearty shake of the hand she and her companion departed.

"That is a really good girl," said Mrs. Rae, turning to me. "She has taken the hardest place in all the country, in order to enable her mother, who is a widow, to remain in the house she now inhabits. Last year they had much illness, and the rent was behind-hand; the widow would have been turned out, and would have lost the washing by which she gains her livelihood, but the landlord wanted a servant, and Mary offered to take the place for two years without wages, if the debt might be forgiven."

I was disposed to blame the landlord as hard-hearted; but no,—Mrs. Rae would not allow it. Here was an illustration of her maxim. "Everything in its right place," said she. "As by a sacrifice the debtor could pay the debt, there was no reason why he should not call for his own. He was a farmer, and had his living to get as well as the widow. His wife was glad of the bargain, for she knew Mary was a handy, good working girl, and she seldom kept a good servant two years, being a sharp-tempered woman; but we must not forget that even now he favoured the widow, for he was content to forego the money he might have claimed by law, and it was an advantage to any girl to have a first place where she might be formed for a better." Mrs. Rae's reasoning seemed, indeed, to put all claims in their right place, and I said so.

"It is the rule by which I have brought up all these young persons, and many, many more," she answered, looking kindly around her.

At this moment the sound of a carriage rapidly approaching drew our attention, and the governess exclaimed, with animation,—

"It must be Mrs. Vernon come to show me the young squire. How good of her!"

In another instant it had stopped at the gate, and the lady within said, in a sweet, cheerful tone,—

"How do you do, Mrs. Rae? I have brought my little treasure to pay his first visit to you. Where shall I put him? Everything in its right place you know," pressing the infant to her heart, as if to show that was his first place at all events; and then depositing it in the arms of the schoolmistress, who took it tenderly, and gazed at it

with pleasure in her countenance. It seemed an evening of applications of the maxim of the house, for Mrs. Vernon had not long departed, and most of the guests (after the literal fulfilment of the precept in replacing all the tea apparatus) had said farewell, when a young man, apparently of the farming class, came to the door; and, after a friendly salutation to the hostess, he turned to a quiet-looking girl, who still remained, and asked her to walk home with him. She looked distressed, but declined; and Mrs. Rae interposed, saying,—

"Oh, Walter! your promise is not in its right place, nor your duty to your mother. They are stowed away somewhere, so that you do not find them when they are wanted."

"I have not seen her for a twelvemonth; and this is the first time I have asked her to walk with me: it's very hard," observed Walter, answering indirectly.

"It is very hard," resumed the old lady, kindly. "But when the time is over you will be very glad that you have been obedient. More than half your probation is passed—look back and see how short it seems; and so will the next year, when it is gone. All is going well; you know you will only vex Jane, and make your mother angry, without gaining anything. *Down* is the place for temper, and *up* for patience. Keep them there a few short months, and you'll have your farm and a good wife."

During this speech Jane had disappeared, and Walter turned sorrowfully away; but, returning in a moment, he said, in a more cheerful tone,—

"Tell Jane I will not try to speak to her again. I will go out early to-morrow, and not return till after the hour at which she leaves. Say to her, 'I will keep all in its right place for one more year.'"

"I'll promise for her," said his friend. "She would have been glad to speak kindly to you, but the promise must be kept."

His look was hopeful.

"Thank you, thank you," was all that he said; and after one earnest gaze, as if to

seek for a glimpse of Jane, he walked hastily away. Interested by this little episode of true love, which did not seem to run smooth, I ventured an inquiry concerning the young couple, and learnt that they were the children of two brothers, farmers, who lived within a stone's throw of each other. A youthful attachment had risen between the cousins, which strengthened as they grew older; and before he had passed his twentieth year, Walter declared his intention of marrying Jane. His mother, now a widow, was a woman of ambitious and violent disposition. She thought him entitled to a match of more pretension than his cousin. He would have a good property at the age of twenty-five; whereas his uncle, having met with losses, and having a large family to support, could not provide portions, and Jane was already destined for service. Many sad scenes had been witnessed, and there was, for a time, a cessation of all communication between the families. At length Jane, to appease all quarrels, had promised Walter's mother that she would not consent to any private interview with her lover till he was free to act for himself. She had hastened her departure from home, and had visited her parents but once in three years. In the mean time every inducement and temptation to change was tried upon Walter; but the last year of his dependence had begun, and he was still constant. This little history was scarcely related when Jane reappeared from the bed-room, where she had evidently been crying. She kissed Mrs. Rae in bidding her farewell, and said she would not again return to the neighbourhood.

"It is a long time to trust to the constancy of any one," said she. "You may give my love to him, and tell him I will try to act by the precept we have so often said together when we were at your school. When I am away I have it before my eyes in the green and red letters which excited our early admiration. I cannot bear to say *no* to him, and I will not come home again unless some of them are ill."

AFFECTION.

AFFECTION! thou mother of care,
Sweet visitant sent from above,
Thou canst make e'en the desert look fair,
And thy voice is the voice of the dove.
Even Genius may weary the sight,
By the fierce and too constant a blaze;

But Affection, mild planet of night,
Grows lovelier the longer we gaze.
When Time, at the end of his race,
Shall expire with expiring mankind,
It shall stand on its permanent base;
It shall last to the wreck of the mind.

DO GOOD WITH WHAT THOU HAST, OR IT WILL DO THEE NO GOOD.

A HOUSEKEEPER'S NOTES FOR THE MONTH.

APRIL.

"The first of April, some do say,
Is set apart for All Fools' day;
But why the people call it so,
Nor I nor they themselves do know."



"It is a thing to be disputed,
Which is the greatest fool reputed."

But, dear readers, as it is by no means our intention to make April fools of you, nor yet to assist you in that pleasing occupation, we will at once forget the subject, and turn to the more serious affairs of house-keeping.

We happened the other day, when looking over various writings, to take up one containing a small fragment of a "Slut's Journal." Who she was we know not; but the name at once proves that it was none of our readers. Yet some of them may possibly feel a degree of sympathetic interest in her experience, which we will therefore give in her own words:—

"Having gone to bed last night with a determination to rise early, on first awaking, looked at the watch—ten minutes past six—impossible! The watch must be too fast—and yet there is a strong light comes through that hole in the window curtain. Let's see, what time does the sun rise? I suppose about six. Well, I will turn round for five minutes, just five minutes, and then, supposing the watch to be a quarter of an hour too fast, I can get up just at the time I intended. I must not exceed five minutes, for I have a busy day before me. Well, the light is strong enough now to dazzle one—surely I have not forgotten myself, and dropped asleep!—half-past eight!—and there is the milkman ringing at the door!—how unfortunate I am—never can do anything I intend to do—there, he is ringing again. Oh, how tiresome!"

Yes, it really must have been tiresome.

AND not knowing, and not being likely to learn, we will leave the young to crack such jokes on that day as may best please their fancies, and to make as many April fools as they can make without spoiling tempers. It might perhaps be as well if a good deal of the joking and quizzing, which the young folks of the present day seem so much to delight and pride themselves in, were more confined to April fool's day than it is. The fool and the fool-maker may always remember that—

And we hope our readers may never have the misfortune to be in a similar predicament. But should it happen to them, we hope that it will not be on the morning of a "cleaning-up day;" for of all things it is necessary to be up early, and get a good start on such a day. And this brings us to our promise of giving a few directions concerning house-cleaning.

We fancy it is the custom in some parts of the country, much more than in others, to have a thorough spring cleaning. Were you, reader, some day in spring, generally in the week before Easter, to take a walk through villages which we know, you might be ready to suppose that a general emigration was contemplated. You would see chairs and tables, kneading-troughs and cradles, bedsteads and bedding, all put out for an airing, while the busy cottagers are scrubbing and whitewashing, and perhaps painting and papering within doors. Neither is the practice confined to the poorer class only. We know a lady with a very large house and a very small family, who each spring has the cleaning apparatus taken into every room, closet, and cupboard, although some of them may have scarcely been entered since the spring before. She says it sweetens the places, and makes the house more healthy; and she is quite right. No doubt soap-water is more conducive to healthfulness than lavender or rose water, however delightful the latter may be.

Perhaps not many even inexperienced housekeepers would begin at the downstairs passages and parlours, and proceed up-stairs to bedrooms, &c. Still it may not

LET YOUR ACTIONS CORRESPOND WITH YOUR GOOD REPORT.

be quite needless to some to say, begin at the top, and work on downwards. Should you clean the lower rooms first, they will be sadly dusty by the time the rest are completed.

While sweeping, keep all doors shut, that the dust may not spread. And let those who are not active assistants in the operations know as little as possible of what is going on; have no brooms and brushes here and there to proclaim it, and no water-pails and dust-pans standing about to endanger people's shins.

The first thing to be done in a room is to remove any drapery and carpets, to be carried out, and brushed and shaken; and if for this purpose they are put into a charwoman's hands, it may be well to see that they are not thrown down in the yard or doorway, to be trampled upon until it suits her to attend to them.

Pictures, looking-glasses, and ornaments are best moved and cleaned under the care of one who is an interested owner of them.

If circumstances prevent a room from being entirely emptied out, as the cottagers empty theirs, all that is left in it should be covered over; and before any cleaning commences, the chimney, if needing it, should be swept, and the ceiling and walls brushed down before the floor is scoured.

If boards are very dirty, a handful of unslaked lime thrown into the water assists in cleaning them; or wood-ashes, used with soap, will make boards very white and sweet.

Housekeepers who wish to avoid expense—and it is for such we are chiefly writing—will find it by no means necessary to employ a plasterer to whitewash a ceiling; any active charwoman can do it, by laying on with a brush a mixture of either quicklime and water, or whiting and water. Some like whiting best, as the lime is apt to turn yellow; but an ounce of copperas put in the mixture will help to keep it white. It should be laid on as evenly as possible, taking straight strokes with the brush all one way.

If a good wall paper is soiled, it may be refreshed by rubbing it lightly with a piece of bread-crumbs; this, too, is best done by straight long strokes.

Should the carpets have soils, which brushing and shaking will not remove, they may be cleaned by soaping the dirty parts, and then using a clean scrubbing-brush dipped in boiling water, and then well rubbed with a rough dry cloth.

China ornaments may be cleaned by wash-

ing in warm water with a little soap and soda: a bit of flannel or a soft brush should be used to the crevices, and then well dried and polished with a soft cloth.

A soapy flannel is the best thing to clean looking-glasses, but it requires the greatest care not to touch gilded frames with anything damp. When washing the glass, it is well to hold a bit of thin board or card in the left hand to shield the frame from the damp flannel. The frame may be dusted with a brush, and polished with an old silk handkerchief. An old handkerchief is the best rubber for highly polished tables. For mahogany that is not French polished, there is nothing better than bees'-wax and turpentine, provided it be rubbed afterwards until the rubber and the rubbed are quite warm.

For paint, use soft soap and a sponge to clean it; then clear it of soap with cold water, and polish with a soft cloth. This, we are told by a house-painter, is the best mode. Indeed, we would recommend the use of soft soap for almost all house-cleaning, were it not for its peculiar smell; but where this is not objected to it will be found very efficacious.

Cleaning-up time gives a good opportunity for putting, with a feather, a little oil to creaking hinges or rusty locks.

Emery paper, with elbow grease, will be wanted for the fire-irons and polished parts of the grate, and the latter article with black-lead for the black parts of the grate, though these articles are, of course, used every week, if not every day.

Bedrooms which are in use should be scoured early in the day, that there may be time for them to thoroughly dry and be set in order before night.

If one sunny day in the year, at least, all bedding could have a good airing out-of-doors, it would be very beneficial: a feather bed put in the sun for a day will have received almost as much benefit as if it had been sent to be cleaned and steamed. A feather should be put into all the screw-holes and crevices of a bedstead, to clear it of dust; and if there is suspicion of any unwelcome visitors, the feather should be dipped frequently in turpentine.

Nearly all the foregoing remarks may of course be as suitable for any other time of the year as spring; and we hope no young housekeeper will suppose that we are recommending neglect of cleanliness all the year through, to be atoned for at that particular season.

KNOWLEDGE OF OUR DUTIES IS THE MOST USEFUL PART OF PHILOSOPHY.

April is the month for sowing the seed of the fragrant and ever-welcome mignonette, the cheerful Virginia stock, which will flower and flourish almost anywhere, and be none the less welcome, and wallflowers and ten-week stocks. We mention these few simple flowers as being within the reach of those who may have ever so small a plot of ground to call a garden. And we strongly urge every housekeeper to have her house as clean and tasteful, and her ever-so-small garden as fragrant and beautiful, as woman's taste and her means can make it.

There is at present a portion of the benevolent public who seem very anxious to allure the poorer classes from their homes, that they may have recreation and enjoy "the beautiful;" though what is meant by this now hackneyed phrase, "the beautiful," it would be somewhat difficult clearly to define. It would sometimes appear almost as if it were a newly-discovered deity, ready to confer immediately all good morality on the beholder, and might with all propriety be worshipped in place of the one true God, and beneficially studied in place of the Bible. Let every working man and every working man's wife prove to such patrons of the working classes that they have recreations and attractions at home; that there is no worldly enjoyment they could wish for instead of their own domestic happiness, and that there is no beauty like "the beauty of holiness."

Speaking of beauty reminds us that April and May are the months the nightingale

sings; therefore those who are able to take country walks should listen for his beautiful warblings, or they will not be likely to hear him until next year.

In April cowslips appear, and as cowslip wine is with some a very favourite beverage, we give a recipe. Take four gallons of water, let it boil, then add the thin rind of two lemons and twenty-four quarts of cowslip pips; boil a few minutes, then strain it, and add twelve pounds of sugar; boil and skim clear. When cool work it with yeast; let it stand two or three days, then put it into the cask with the two lemons.

This is also the time for rhubarb, which, besides being so useful for pies and tarts, makes a pleasant and useful preserve. Take for every four pounds of rhubarb one lemon and three pounds of sugar. Skin the rhubarb, and cut it into very small bits; take off the thin yellow rind of the lemon in small bits, and put it with the pulp and juice (omitting the thick white skin) into the stewpan with the sugar and rhubarb; set over a clear but not too strong fire, keeping stirred to prevent burning until the sugar is dissolved, and boil gently, but really through, for one hour and a half. Put into dry clean jars, and if this does not keep it will be owing to some other cause than the making. The red rhubarb will be found best for this purpose.

April brings veal and lamb into season, as also pigeons and rabbits.

THE YOUNG WOMANS KITCHEN COMPANION.

A CHAPTER ON POTATOES

To Boil New Potatoes.—These are never good unless freshly dug. Take them of equal size, and rub off the skins with a brush, or a very coarse cloth; wash them clean, and put them, without salt, into boiling, or at least quite hot water; boil softly, and when they are tender enough to serve, pour off the water entirely, strew some fine salt over the potatoes, give them a shake, and let them stand by the fire in the saucepan for a minute; then dish and serve them immediately. Some cooks throw in a small slice of fresh butter with the salt, and toss them gently in it after it is dissolved. This is a good mode, but the more usual one is to send melted butter to table with them, or to pour white sauce over them

when they are very young, and served early in the season, as a side or corner dish. Very small, ten to fifteen minutes; moderate sized, fifteen to twenty minutes.

New Potatoes in Butter.—Rub off the skins, wash the potatoes well, and wipe them dry; put them with three ounces of good butter for a small dish, and with four ounces or more for a large one, into a well-tinned stewpan or saucepan, and simmer them over a gentle fire for about half an hour. Keep them well shaken or tossed, that they may be equally done, and throw in some salt when they begin to stew. This is a good mode of dressing them when they are very young and watery.

To Boil Potatoes (a new Receipt).—Wash,

BEFORE THOU MARRY, BE SURE OF A HOUSE WHEREIN TO TARRY.

wipe, and pare the potatoes, cover them with cold water, and boil them gently until they are done; pour off the water, and sprinkle a little fine salt over them; then take each potato separately with a spoon, and lay it into a clean *warm* cloth; twist this so as to press all the moisture from the vegetable, and render it quite round; turn it carefully into a dish placed before the fire, throw a cloth over, and when all are done send them to table quickly. Potatoes dressed in this way are mashed without the slightest trouble; it is also by far the best method of preparing them for puddings or for cakes.

To Roast or Bake Potatoes.—Scrub and wash exceedingly clean some potatoes nearly assorted in size; wipe them very dry, and roast them in a Dutch oven before the fire, placing them at a distance from it, and keeping them often turned; or, arrange them in a coarse dish, and bake them in a moderate oven. Dish them neatly in a napkin, and send them very hot to table: serve cold butter with them. One and three-quarters to upwards of two hours.

Another way to Roast Potatoes.—Parboil, rub off the skin, and put them into the Dutch oven; or, if there are embers, wrap them in two or three papers, wet the last, and cover them with the hot ashes, or bake them in the oven. Best of all, if the ashes are reduced and hot, to wash the potatoes clean, and bury them in them, which frees them from all moisture.

Scooped Potatoes (Entremets), or Second Course Dish.—Wash and wipe some large potatoes of a firm kind, and with a small scoop adapted to the purpose form as many diminutive ones as will fill a dish; cover them with cold water, and when they have boiled gently for five minutes pour it off, and put more cold water to them; after they have simmered a second time for five minutes, drain the water quite away, and let them steam by the side of the fire from four to five minutes longer. Dish them carefully, pour white sauce over them, and serve them with the second course. Old potatoes thus prepared have often been made to pass for *new* ones, at the best tables, at the season in which the fresh vegetable is dearest. The time required to boil them will, of course, vary with their quality: we give the method which we have found very successful.

Fried Potatoes (Entremets).—After having washed them, wipe and pare some raw potatoes, cut them in slices of equal thick-

ness, or into thin shavings, and throw them into plenty of boiling butter, or very pure clarified dripping. Fry them of a fine light brown, and very crisp; lift them out with a skimmer, drain them on a soft warm cloth, dish them very hot, and sprinkle fine salt over them. This is an admirable way of dressing potatoes. When pared round and round to a cork-screw form, in ribbons or shavings of equal width, and served dry and well fried, lightly piled in a dish, they make a handsome appearance, and are excellent eating. If sliced, they should be something less than a quarter-inch thick.

Cold Potatoes.—They may be cut in slices somewhat less than half an inch thick, and fried in like manner. They are sometimes fried with onions as an accompaniment to pork chops or a rasher of bacon.

Mashed Potatoes.—Boil them perfectly tender quite through, pour off the water, and steam them very dry; peel them quickly, take out every speck, and while they are still hot, press the potatoes through an earthen cullender, or bruise them to a smooth mash with a strong wooden fork or spoon, but never pound them in a mortar, as that will reduce them to a close, heavy paste. *Let them be entirely free from lumps,* for nothing can be more indicative of carelessness or want of skill on the part of the cook than mashed potatoes sent to the table full of lumps. Melt in a clean saucepan a slice of good butter, with a few spoonfuls of milk, or, better still, of cream; put in the potatoes after having sprinkled some fine salt upon them, and stir the whole over a gentle fire with a *wooden* spoon until the ingredients are well mixed, and the whole is very hot. It may then be served directly, or heaped high in a dish, left rough on the surface, and browned before the fire; or it may be pressed into a well-buttered mould of handsome form, which has been strewed with the finest bread-crumbs, and shaken free of the loose ones, then turned out, and browned in an oven.

Obs.—More or less liquid will be required for potatoes of different kinds. For two pounds of potatoes add one tea-spoonful of salt, one ounce of butter, and one quarter-pint of milk or sweet cream.

Potato Omelette.—It may be made with a mashed potato or two ounces of potato-flour, and four eggs, and seasoned with pepper, salt, and a little nutmeg. It should be made thick, and, being rather substantial, a squeeze of lemon will improve it. Fry a light brown.

CHARITY BEGINS AT HOME, BUT DOES NOT END THERE.

THE YOUNG WOMAN'S GARDEN COMPANION.

THE CHINESE PRIMROSE.



EVERYBODY loves a primrose; and, if a poor wandering outcast can find no other means of obtaining her "daily bread" than in wandering miles in search of them, we who call ourselves Christians, and have our bread more certainly assured to us, are bound in duty not to let honest toil go unrewarded. The Father of the poor was the Maker of the primrose; and Christian charity teaches us to believe that the "image of God" is never blotted out from the face of misery, to whose weeping eyes even a primrose may give relief, and a kind word prove a boon inestimable.

There, then, the pretty primroses all lie, wrapped up in virgin garments like so many babies in their graves, waiting till spring shall awaken them to heavenly joys and angelic minstrelsy. For the primroses will awake, they will begin to bloom lustily, even before the frosts are quite over; and here we come to the gist of the thing, that primroses of all kinds—whether the common sorts from the hedgerows, which, like

the "lilies of the field," speak softly to the heart, and direct the eye upwards, or the expensive and beautiful florists' varieties, which assert man's right to the conquest of the earth, and the appropriation of all created things as far as he can find pleasure in them—are among the very hardiest of the hardy flowers which all the season long feed our souls with beauty.

To the florist there are few more important families than the *Primulaceæ*, or primrose tribe. The lovely Alpine auricula, that dares the blast on the peaks of snow-clad mountains; the florist's auricula, with its fairy-like markings of green, grey, maroon, and purple; the many-tinted polyanthus; the sweet cowslip, that seems made only to kiss the cherry lips of a laughing dairymaid, as she sits among the spring grass milking at daybreak; the pimpernel, a sort of vegetable coral, or alluringly-wrought specimen of fairy jewellery, as well as a fairy time-piece and weather-glass, are all members of this tiny cheerful family; and you may grow every one of them in all their varieties to perfection, by observing that they like moisture, moderate shade, and a rather heavy and fat soil, which, after all, is a comprehensive summing up of the necessary treatment.

Now, how do you grow these primulas? I'll tell you; and, in the first place, bear in mind that they are not quite hardy, and yet not particularly tender; and as the principal charm about them is in having them in bloom from November to May, they need a little extra pains to get them through the winter.

Get a pinch of first-rate seed from a grower who saves it with care. You need not sow till the last week in March, when one little pinch may be committed to a seed-pan. About the second week in April sow another and a larger pinch, and sow your last batch in May. If you make but one sowing—which you ought not to do with any kind of flowering plant—the middle of April is the best time. The soil for the seeds should be light, rich mould, with plenty of silver sand incorporated with it.

Put the seed-pans into a close, warm frame, and keep them just moist till the plants appear. As soon as they have two

TO ERR IS HUMAN; TO FORGIVE DIVINE.

rough leaves apiece prick them out into other pans in little patches to strengthen, and as soon as they begin to get crowded pot them separately in 60-size pots, using equal parts of decayed leaf-mould, sweet friable loam, and silver sand. Keep them in a frame, and shade from the sun, but give them as much air as they will bear, to promote a robust growth, and as soon as the weather gets hot take off the lights at night. And here let me say that *the night air* is of immense benefit to plants, even if it is necessary to shade them from the sun all day. As fast as your plants fill their pots with roots shift them into larger ones, adding fresh soil every time, but be careful not to break the ball; and, above all things, do not shift them suddenly into large pots, for, to get fine specimens, the potting must be gradual and progressive. At each time of shifting, after they are out of sixties, use a little decayed cow-dung with turfy loam, and never let them flag for want of water. In September they will be large enough to shift into 24 or 16 pots, according to their size, and if any attempt to bloom, the buds must be nipped out as soon as they appear.

This last is the final potting; and the compost for it should be one part turfy loam, one rotten cow-dung, two leaf-mould, and two silver sand, with plenty of drainage at the bottom of the pot. If your compost is not made exactly, or very nearly, as I describe it, do not blame me if the blooming is only second rate; for in poor, stale, rank, or heavy stuff, the Chinese primula will not succeed.

Keep your plants in a frame till October, giving them abundance of light and air, and before the nights get very chilly remove them to a shelf in a greenhouse, conservatory, or pit; keep them near the glass, water regularly once a week, let them have a dose of weak manure water, made by stirring cow-dung and soot in a vessel of water for a week, and then drawing it off and using it quite clear. You have only to turn them round to prevent their growing flat, or leaning over to the light, and continue to watch them, as pets deserve to be watched, and before Christmas you will have a show of lilac, crimson, snow-white, and purple blossoms, glorious to behold.

 VENTILATION.

Air in Nurseries should be admitted very freely during fine weather and in temperate seasons. There should be an open fire-place, with a tolerably wide chimney, and a window on the opposite side of the room, which being opened in hot weather, a current of air could pass right through the room. If the stove be a close one, and there is no chimney, there should be one or more openings in the wall of the room near the top, or the ceiling, with perforated zinc let in. It has been calculated that, even under favourable circumstances as to ventilation, about 1,000 cubic feet of space are required for the due supply of one set of human lungs with air, and, when the necessary collection of a large family in one room renders this space unattainable, the air should be changed as often as possible by the throwing open of doors and windows, the inmates of the room retiring to another.

Air in Bed-rooms.—This generally, by the morning, becomes vitiated by the quantity of carbonic acid gas exhaled by the sleepers, and requires a thorough change, which can only be effected by the opening of the windows, if there be one on either

side of the room, or if they be opposite an open fire-place, or a door which can be set wide back: if this latter can be moved gently backwards and forwards, so as to put the air well in motion, it will facilitate the purifying process. The bed-room should be vacated as soon after dressing as possible, and nothing but urgent necessity should keep the sleeper therein during the day. The bed-room for children should always be distinct from the nursery, and all windows left open through the day, unless in damp, foggy weather. Care should be taken to close it and all bed-rooms before the night comes on, as in this climate, even in summer, there is generally a degree of moisture in the air at night which is prejudicial to the health of those breathing it, especially in sleep. We are no advocates for leaving bed-room windows open through the night, however warm the weather may be; the door left ajar, with the chimney-board down, will afford quite sufficient ventilation, and obviate the risk of a chill to the person, exposed as it often is in the restless tossing so usual in extreme heat.

CONDIMENTS, OR SEASONING AGENTS.

THE name of *condiment* is usually given to those substances which are taken with foods for the immediate purpose of improving their flavour. But most of them serve other and much more important purposes in the animal economy than that of gratifying the palate. Most of them are, in fact, alimentary substances, the use of which has become habitual to us.

But all the substances used as condiments are not necessary to our existence. This is the case with the aromatic and pungent condiments. The purpose which these substances serve in the animal economy is not very obvious; they probably act as stimulants, and, in some cases, they may answer to correct the injurious qualities of the food with which they are eaten.

Saline Condiments.—Common salt is considered by most persons as a mere luxury, as if its use were only to gratify the taste, although it is essential to health and life, and is as much an aliment or food as either bread or flesh. It is a constituent of most of our food and drinks, and Nature has kindly furnished us with an appetite for it. In many cases of disordered stomach, a teaspoonful of salt is a certain cure. In the violent internal pain termed *colic*, a teaspoonful of salt, dissolved in a pint of cold water, taken as soon as possible, with a short nap immediately after, is one of the most effectual and speedy remedies known. The same will relieve a person who seems almost dead from receiving a heavy fall. In an apoplectic fit no time should be lost in pouring down salt water, if sufficient sensibility remains to allow of swallowing; if not, the head must be sponged with cold water until the sense returns, when the salt will restore the patient from lethargy. In cases of severe bleeding at the lungs, and when other remedies have failed, it has been found that two tea-spoonsful of salt completely stayed the blood.

Acidulous Condiments.—Vinegar, either by accident or design, has been employed by mankind in all ages, in greater or less quantity, as an aliment, or rather substances naturally containing it in small quantities have been employed as food, or it has been artificially formed to be used and eaten. It is necessary, in one or other form, for the preservation of health. The prolonged ab-

scence from juicy vegetables or fruits, or their preserved juices, is a cause of scurvy. Vinegar is used as a condiment on account of its agreeable flavour and refreshing odour. It is employed alone or with pickles. When taken in small quantities it is wholesome; but, of course, if immoderately used, it will cause trouble. Citric acid is employed as a substitute for lemon and lime juice in the preparation of cooling and refreshing beverages. Tartaric acid is employed as a cheap substitute for citric acid or lemon juice. Besides being cheaper, it has another advantage over citric acid; it is not deliquescent (or does not contract moisture) when exposed to the air. Cream of tartar is used in making cooling drinks. There are other acids contained in fruits and vegetables, which are constantly employed and necessarily eaten by all.

Oily Condiments are oils derived from the seeds of fruit called *vegetable oils*. They are used raw, as in almonds, walnuts, flaxseed, cocoa-nuts, and nutmeg, and other fruits. They are also pressed, as olive oil or sweet oil, oil of almonds, and many volatile or essential oils. The sweet or savoury herbs, such as mint, marjoram, sage, &c., owe their peculiar flavour and odour to volatile oil contained in the leaves. In fact, all fruits and leaves, and some vegetables, as onions, garlic, with the spices, owe their grateful odour and taste to volatile oil. These oils, prepared, sold, and dissolved in spirit of wine, form the essences for flavouring, &c.

For eating or cooking, *almonds* should be blanched, on account of the injurious qualities of the husk.

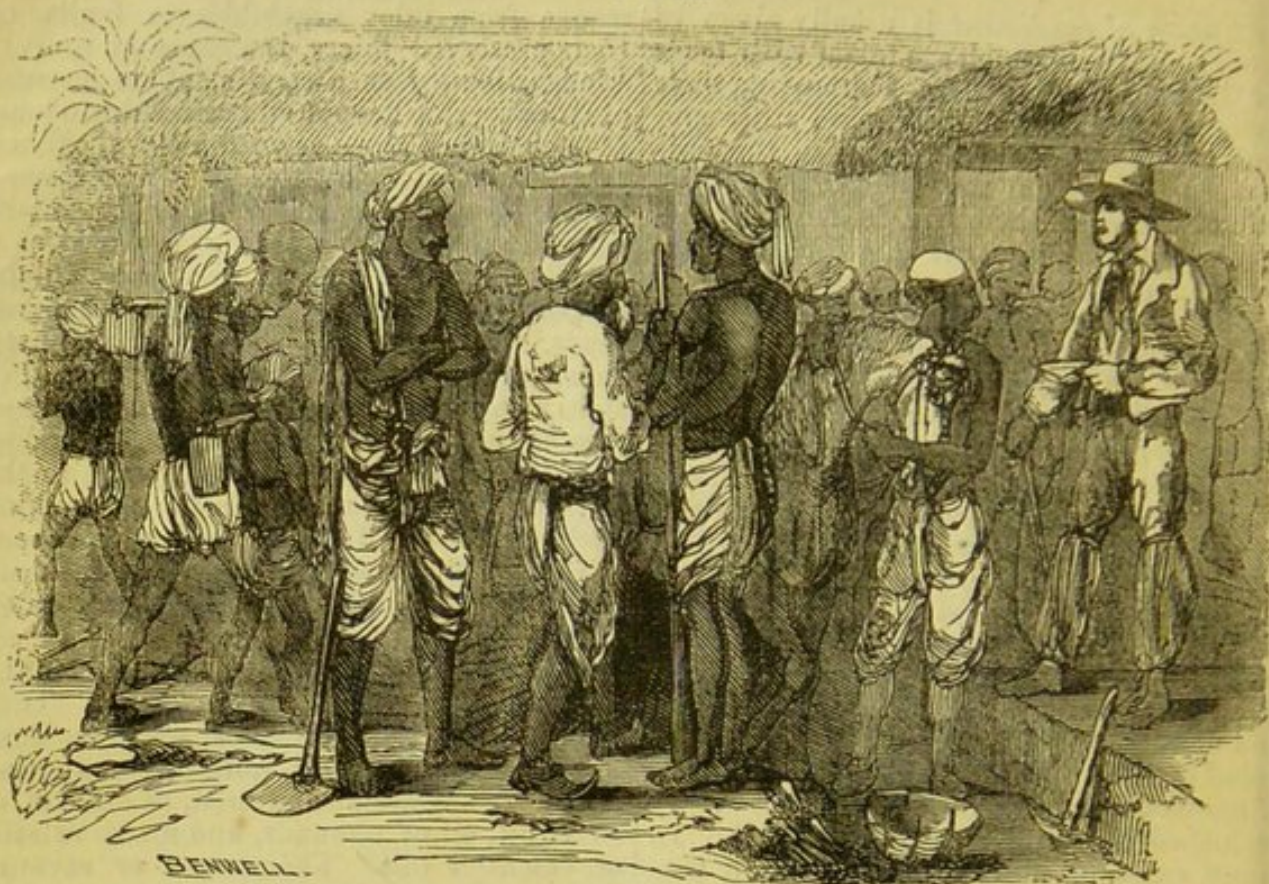
Bitter Almonds are more or less poisonous to all animals. Dogs, pigeons, &c., are readily destroyed by eating these nuts. When eaten in large quantities, bitter almonds have caused fatal consequences. The oil of bitter almonds is a very powerful poison, being four times as powerful as prussic acid. A single drop will kill a cat in a few minutes. From this fact it is highly improper for ignorant persons to employ it, yet it is extensively used by cooks and confectioners for flavouring.

Butter is employed as a condiment. When rancid by keeping, or when melted by heat, it is injurious to the dyspeptic.

THE HANDSOMEST FLOWER IS NOT THE SWEETEST.

ARTICLES OF DOMESTIC USE.

COFFEE.



COOLIES MUSTERING FOR WORK IN THE COFFEE-GROUNDS.

THE method adopted in the cultivation of this article varies in detail, although not in principle, just as we find the mode of raising wheat or turnips differs in various European countries. The scenery, the people, the article itself, each will be found varying in every coffee-producing country. It will suffice our present purpose if we describe the various processes by which, in a free British colony, wild jungle-ground is made to produce abundant crops of this valuable berry. We will transport the reader, in imagination, to the island of Ceylon, in the great Indian Ocean, once famed for its pearls and its spices, but now known to commerce for very different productions—articles, if not as costly, at least of far more general use to mankind; and amongst these is coffee, in the growth of which Ceylon now occupies the position not many years since held by the British West India Islands.

The country from which all the present varieties were derived by Europeans is Arabia, to this day producing a coffee the most highly prized of any, viz., the Mocha. The plant was, however, originally found in Abyssinia, where it may to the present time

be seen in its wild state. It appears to have been cultivated in Arabia early in the fifteenth century. It was not until the latter part of the seventeenth century that the Dutch Governor-General of India introduced a quantity of the seed from an Arabian port to the island of Java, where they were sown, grew rapidly, and bore fruit. From these plants seedlings were raised, one of which was sent to the Botanic Garden at Amsterdam. From this single plant it would appear that the whole of the British and foreign West India islands, as well as Brazil, derived their supply of seed; whilst the East India plantations, including those of Ceylon, have been supposed to receive theirs from Java. The first coffee plantation formed by Europeans was in the Dutch colony of Surinam, in the year 1718; ten years later it was introduced by the English into Jamaica, and into Martinique by the French, whilst the Brazilian estates were not formed until the year 1774.

In Ceylon the coffee-plant has been known to exist for about a century; but during the greater part of that time it was only found in the gardens allotted to the

THE BIBLE IS OUR BEST DIRECTORY IN FAITH AND PRACTICE.

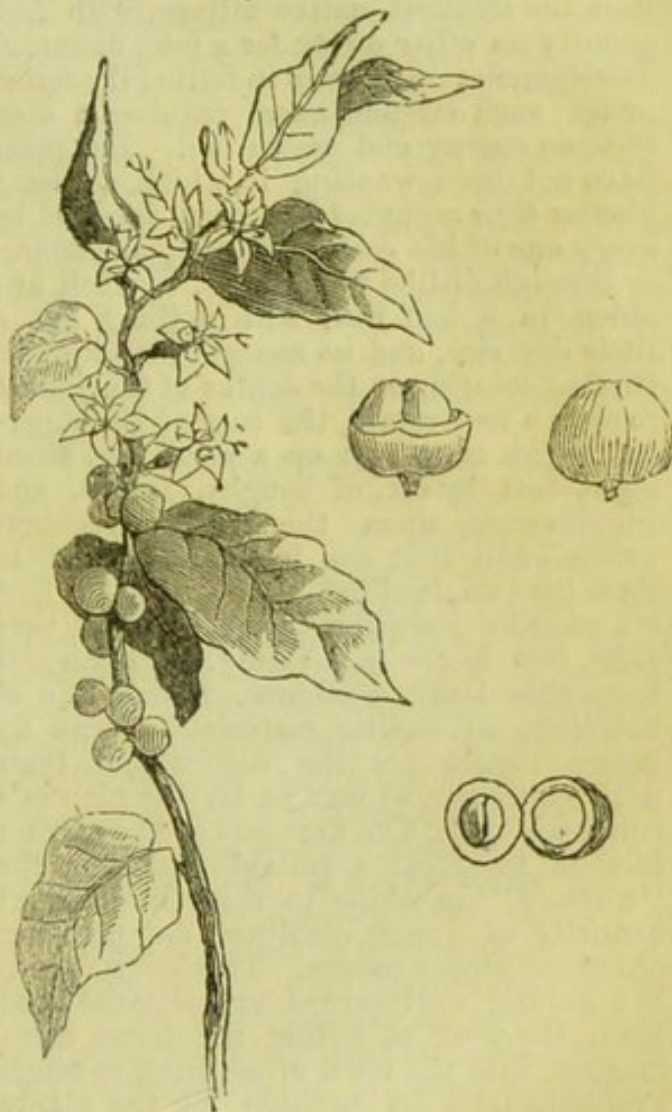
native temples. Hence it became propagated by the inhabitants to larger tracts of land, though still in an uncultivated state; and during the rule of the Dutch in that island it became an article of trade in a small way. It remained in this state until the year 1832, when the Governor, Sir Edward Barnes, planted a small experimental estate on the West Indian plan, and succeeded in producing a good sample of coffee. The example was shortly after followed by private individuals; and so well was this new quality of coffee received at home, that the profit consequent upon the undertaking induced great numbers of capitalists and adventurers to embark in the same direction. The extent of Crown lands sold for planting purposes was in 1835 only 435 acres; in 1838 it rose to 10,400 acres; in 1840 it amounted to 42,840 acres, and in the following year to 78,685 acres. In twelve years upwards of 300,000 acres had been thus disposed of, forming about 320 coffee plantations, varying in size from 800 to 1000 acres.

The coffee-plant which yields the article of commerce is one of a dozen species of the like *genus*, inhabiting various countries about the tropics. It is the *Coffea Arabica* of botanists, and belongs to the order of *Rubiaceæ*. From the engraving it may be seen that in appearance the coffee-plant closely resembles the Portugal laurel. The flowers assimilate to those of the jasmine (as well also in fragrance), while the full-grown fruit has the appearance of a ripe cherry.

The plant, if left uncultivated, grows in a wild, straggling manner to about the height of ten or twelve feet. In plantations, however, it is as carefully pruned as any currant or gooseberry bush in this country, being kept down or "topped" when from five to seven feet high, and only a certain quantity of the best-bearing wood retained. It grows readily in many soils at various altitudes, from 500 to 4,000 feet above the level of the sea in tropical countries, but does not yield abundantly or of fine quality unless at between 1,700 to 3,500 feet, which on the slope of mountain land, and with good soil, is the favourite altitude.

A few of the earlier plantations in Ceylon were formed on low, flat land, not heavily timbered; but there they soon ceased to be productive. Experience proved that to insure a lasting and a profitable yield, heavy forests, or the upper ranges of mountain land, or along the undulating slope situated between the many lofty ranges of

hills, should be selected. It is in such positions that the greater portion of the good Ceylon coffee is now grown, and which, in commercial language, is called "plantation" or "mountain" kind, in contradistinction to the "native" or inferior sorts gathered by the Singalese villagers from their wild trees, and sent to market with little if any care.



COFFEE PLANT AND BERRY.

Wilder and more beautiful scenes can scarcely be found than those amidst which the coffee estates of Ceylon are formed—vast tracts of land, cleared from huge forest trees, stretching along the steep sides of mountains, with the unfelled monsters of the jungle, waving their broad branches to the cold north winds above; while below, miles of green "pattana," or prairie-ground, may be seen winding through the valleys, skirted by low tufts of oriental underwood, and dotted over with herds of wild buffaloes, with here and there the villagers' cattle quietly grazing. A plantation thus situated, when in full bearing, and with all the usual buildings on it, presents a most

KEEP GOOD COMPANY, AND BE ONE OF THE NUMBER.

picturesque appearance, worthy the pencil of any artist. In its earlier stage, however, it wears a totally different aspect, and the life of a coffee-planter, under such circumstances, is far from being either easy or agreeable.

Many of the best plantations are situated forty or fifty miles from the only town in the interior of the island, and a dozen miles from the smallest native village, with frequently no other estate for a long distance. To commence operations in felling the forest under such circumstances requires a man of some energy and resolution. Instances have not been wanting in which a young planter thus occupied has been deserted by every one of his coolies, from some offence, or through dislike to the spot, and left unaided in a leaf hut, with nothing but a little dry rice, and no means of cooking it. On first locating in the depths of the jungle to open a new estate, the care of the superintendent is to run up a small hut about eight feet by six, of boughs, leaves, and jungle-grass, upon the most convenient grassy knoll that can be found: this is to form his own dwelling-place during the first six months' operations, and occupies, perhaps, two hours in erecting. Within call from this leafy residence, a long line of building, of similar materials, is run up before sunset for the coolies and their native overseer, as well as for the planter's single servant. The first care of the planter is then to select a suitable spot for the "nursery" in which to raise a sufficient quantity of young seedlings for planting out at the proper season. This being found, the ground well turned up, and the seed sown, the work of felling the forest commences, with the view of securing as much available land as possible for the plants that will be ready to put out during the ensuing rains. The operation of felling, although apparently a very ordinary affair, is in these places one requiring considerable judgment, with a view to economizing time and labour. Much of not only the cost, but of the future success of a coffee estate will depend upon the judicious "fall" that may be made. Trees are here never cut down singly; neither, indeed, are they cut until they fall by the stroke of the axe: experience has taught the planter an economical lesson in this respect. It has been already said that these plantations are formed on the slopes of mountain forest-land: it is rare indeed that a piece of quite flat ground is met with in these precipi-

tous regions. In placing his party of axemen to work, the planter commences at the base of the hill, and works gradually upwards in a straight line; two men usually work at each tree, and occasionally, when those are of large size, three axes will be placed at one trunk. The rapidity and regularity of stroke of these woodmen are truly astonishing; and a prettier sight can hardly be met with than a felling party of sixty or a hundred coolies scattered apparently in disorder, but really in great method, and plying the bright, sharp axes as merrily and untiringly as though they were the merest toys, and had only just commenced. The trees thus attacked are not, however, cut through sufficiently to make them fall; they will be cut about half through, when the axe-men pass to the next, and so on until the party have maimed a whole legion of trees in a straight line from the base to the brow of the hill.

Then comes the interesting sight, and, to a stranger, a rather alarming one. The whole gang of coolies are mustered together in a line across the top of this mountain of wounded forest-kings; two men to a tree, they stand prepared for action, and at a signal, a whistle, or a blast on a huge conque-shell, away fly the bright axes ringing against the stubborn old trees, and this time they ply until the huge things are cut completely through. Then comes the din of destruction; this upper row of wide-spreading trees totter for a moment on their broken pediments, reel to and fro like drunken men, and then with one long chorus of deep-sounding groans, they topple over on the row beneath, which in their turn, though but half cut through, stagger beneath the pressure from above, and with many a groan and heavy cry, tumble headlong with their giant branches, carrying the like destruction as they go, crashing, and splintering, and thundering as they bend heavily to the earth. And so the deafening work goes on, until, like a mighty tempest, the roar has reached the basement of the mountain side; and all that is left of that once lordly forest is a wild steep of ruined, blighted, splintered stumps, and trunks, and branches.

The next task—and this should be begun at once—is to arrange the scattered wreck by applying the axe here and there, so as to facilitate the passage of the fire when all shall be ready, which it will be in about three months' time. As the rainy or planting season draws nigh, firing commences.

BE JUST AND FIRM OF PURPOSE.

There is not much skill or labour wanting in this operation. The superintendent usually sees the "burn" started, which is, of course, always from the windward side of the dry mass. It is a brilliant and imposing sight towards evening to watch the many jungle fires throughout one of these coffee districts, especially if you happen to be travelling through some quiet valley, and the "burns" are coming off on the mountain slopes far above you. The effect is then very magnificent, flinging as they do a supernatural glare over sky, and cloud, and forest. And later, too, when these fires have burnt out, and there remain but so many smouldering heaps of red flickering ashes, you may see them peering up amidst the depth of the jungle in the darkness of a thundery night, like the restless, winking eyes of some wild Titan denizens of the forests disturbed in their mountain solitudes.

These fires sweep away all the small branches and some of the larger, but not all, the huge trunks being only badly singed and blackened. So soon as the embers are cold, a party of "loppers" are placed on the ground with light axes and "catties," or bill-hooks, with which they trim off every remaining branch: these are followed by other coolies, whose duty it is to pile all the lopped wood at certain intervals, where it is left to dry for a time, and, previously to the planting operation, has to be burnt off.

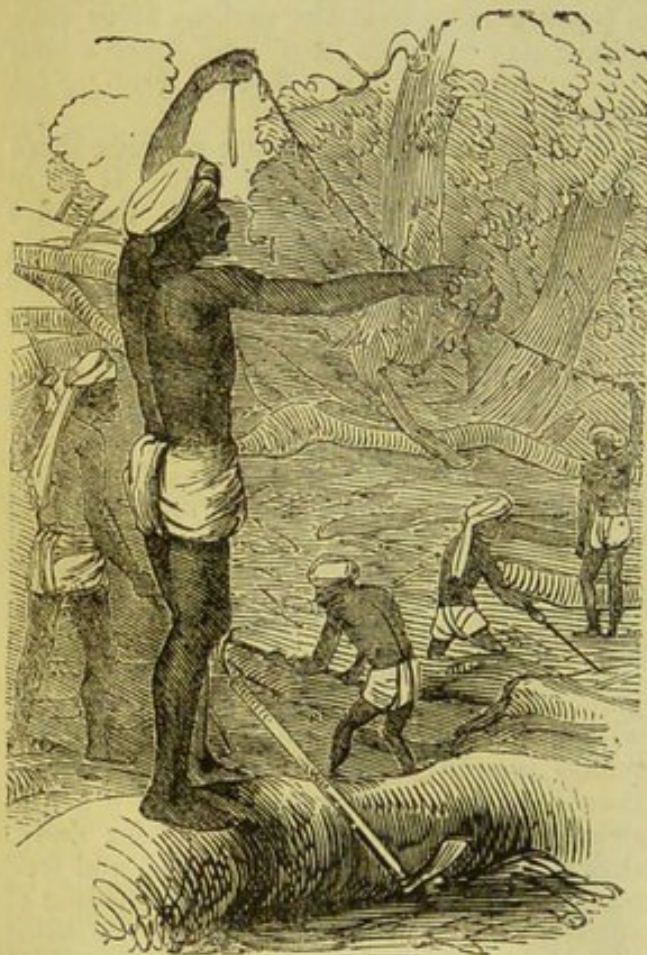
A month or so before the first rains commence, and which are there very regular in their approach, "lining and holding" form the chief work. A stranger to this life, scrambling over the rough ground, bewildered amidst the tangling masses of trunks of trees, rocks, &c., would imagine it impossible to plant a hundred acres of land with young coffee at regular intervals, or with any approach to uniformity of distance. It is done, however, and with marvellous rapidity. "Lining" and "staking" are accomplished quickly enough by means of long cords, having cloth tallies secured to them, at such intervals as the coffee is to be planted. This line being stretched across the field by two or three coolies, high above all impediments, other men walk along and drive in the ground sharp sticks immediately beneath each tally on the line. The ground being thus "staked" off, a party of "holers" follow. This is rather tough work, as stems, roots, &c., have to be removed from the spot indicated by the stake, and a hole dug eighteen inches square by the like in depth.

The first burst of thunder-storms over the hill-tops is the signal for beginning "planting," and a right busy time it is. The whole force of the plantation is generally placed at this work, it being essential to have the plants in as early as possible. The young seedlings, when first put out from the nursery, are very small and invisible at a little distance, buried as they are amidst such acres of huge blackened trees and blasted rocks. The field appears one black, barren tract, so unlike anything approaching a "plantation" as to puzzle strangers not a little. For some months afterwards the plants are barely visible above the staves and rotting wood; but in twelve months the estate wears a cheerful green look, and busy parties of weeders are to be seen going over the various fields with their heavy "Dutch hoes" and sharp-edged "coontanies," with which they grub up all obstinate roots.

While these early plants are growing there is no rest for the superintendent. If there are no more fields to be planted, there are the coolies' lines or sheds to be erected in a permanent way; his own bungalow to be seen to, on some elevated spot where a good look-out can be obtained over the working parties. Lastly, there are the "works" for securing and preparing the coming crop: a receiving shed, a pulping-house, a stove, and a long range of paved ground for drying the coffee on, occupy many months, and occasion an outlay of a good many hundred pounds. These should be ready for work by the time the plants have reached their third year, for at that time they give a maiden crop. In the hands of an active, clever manager, a coffee plantation in its third year will present one of the most picturesque scenes imaginable. The young bushes are then seen to perfection before they begin to straggle and need the pruning-knife; and if they have been judiciously selected and well planted, they will be as nearly as possible of equal size. Let the reader picture to himself, if he can, an estate of three hundred acres of young coffee, every bush in its proper place, each one tapering beautifully to the top, covered with deep-green leaves, and loaded with jasmine-like blossoms, and this stretching away along the steep hill-sides, up above one's head, almost to the clouds, and down again in the sharp valleys, where the rushing mountain streams tumble over acres of water-cresses. To the right and the left, before, behind, above, below, all is one beautifully undulated mass of

LIARS ARE GENERALLY COWARDS, AND ALWAYS BOASTERS.

lovely green and white, looking so green and white as the sun shines full on it, that one might imagine the little trees to be loaded with emeralds half hidden by a heavy fall of snow. It is difficult to believe this to be the same place as was seen two years since all black and cold, and desolate. Away in the distance, just on the brow of a round hill, commanding an extensive view over the estate, stands a neat white-walled bungalow, with a real chimney and real smoke; and in front may be seen a prettily-laid-out flower-garden, where, when we are near, we shall find roses, and dahlias, and mignonne, and sweet peas, all telling so strongly of home, that one might be excused for looking round to see where the hay-rick and the corn-stack are.



LINING AND STAKING THE COFFEE-GROUNDS.

Those who have partaken of the coffee-planter's hospitality—and they are many, for he gives a welcome to all—will attest how well the inside agrees in character with the exterior. If there are no luxuries to be found within, there are many comforts, and those of a substantial kind. And it had need be so, for the planter has a hard, and, unless married, a lonely life. Besides, he has just passed through two or three years

of as great privation as falls to the lot of any man. The bungalow is usually the last matter attended to. Even the housing of the coolies has to be cared for before the superintendent's quarters. Until all this is complete he has to be content with the stick-and-leaf hut alluded to in the early portion of this paper. That must be his lone, dark dwelling-place for the best part of two years, unless, as often happens, the heavy rains wash away the frail tenement, when he is fain to borrow shelter in one of the coolies' lines.

Until of late years the coffee-planters of Ceylon enjoyed a notoriety for all kinds of fool-hardiness. To be thought a "fool," or in jungle terms a "brick," was their chief ambition—a pride which cost not a few of them their lives. The fashion, however, has gone out, and at present they are, as a body, as steady and hard-working as any other class of toilers. With the best of them this wild jungle sort of life has proved hardening to the character. It has rendered them but ill adapted to society, and to a certain extent intent only on selfish pursuits.

The daily routine of a planter's life may be thus briefly summed up:—Daybreak sees him up and accoutred; and with a cup of thick-looking, black coffee in his hand, he strolls into the verandah in front of his bungalow, if he happens to have one, where the coolies are mustering, tools in hand, ready for the day's work. All hands being out, the "check-list," or muster-roll, is called over, beginning with Mootoo Carpen, and ending with Verasamy. In this process a quick and ready ear is needed, as it not unfrequently happens that those present cry out "All right" on behalf of any absentees, who would otherwise be fined or short paid. Mootoo considers it no offence to respond on the part of Tamby, and *vice versa*. The list being made up, the people are told off in working gangs of thirty or forty, under *canganies*, or head-men, who receive from the manager the orders for the day's work. Whilst these several parties, numbering together sometimes as many as three hundred hands, proceed to the fields requiring them, the planter mounts his pony and gallops to some more remote parts of the estate, to see how the young coffee looks, and if labour is needed elsewhere. Joining the working gangs, he remains amongst them, dismounted, until ten o'clock, having a vigilant eye to the style of their work, especially if it should be planting or pruning, or operations at crop-time. From ten to one the

INCONSTANCY IS THE ATTENDANT OF A WEAK MIND.

superintendent passes in the stores, and has his breakfast of curry and rice. The work-people return home to their meal at eleven, going into the field again at twelve. At one the manager remounts, and goes over the same ground as in the morning. Once a month this monotonous life is varied by a trip to Kandy, the capital, and the interior, whence he brings, on the heads of coolies, fresh supplies of provisions, tools, clothing, and cash. Hereafter I will give the process of securing the ripened crop, and preparing it for shipment.

"Crop-time" brings with it a long train of toils and excitements, which, if they weary and harass his body, supply his mind, at any rate, with unceasing stimuli. For a couple of months before the berries begin to change their colour on the bushes, the superintendent, if he be a prudent man, occupies himself busily with preparations. Baskets and sacks for picking, measures, pulpers for removing the outer skin of the coffee, cisterns for soaking and washing the berries, platforms for drying them, and, lastly, plenty of well-ventilated store-room for housing the partly-cured crop, have all to be attended to and got in readiness. And when the gathering does commence what a busy time it is. The active planter, at such a season, spends the greater part of his days, and not a little of his nights, in the "works," as the curing-houses and stores are called. He no longer rides into the fields; the picking is left to the care of the native "cangany," and the worse for him if he allows any of his party to gather unripe berries. The superintendent is moving everywhere throughout the "works:" all stand in need of his presence, for should the least thing go wrong with the machinery, great mischief may very soon happen. It does not take a great deal of carelessness to spoil a batch of coffee for the market. A quantity of unripe berries; a "pulper" out of order; a pile of half-dried coffee allowed to rest too long without being turned over—all or each of these accidents suffice to do a deal of mischief to the crop.

These matters will be better understood if we give a few particulars of the processes of cropping, washing, and curing the coffee berries, as completing the labours of the planter, and fitting the article for after and final preparation in the low country, where a more certain and powerful heat enables the merchant to cure it sufficiently to stand the long homeward voyage without damage.

The works of a coffee plantation are usually in the centre of the property, and placed near the largest stream, of which there are always several, for the convenience of water-power for the machinery. Our engraving (p. 112), represents one of these suites of buildings as accurately as it is possible to do, when almost every estate has some peculiarity of its manager shown in the position, arrangement, or extent of the stores. On the right is the entrance to the receiving and pulping rooms, where the coffee is measured as the coolies bring it in, and the pickings of each working party entered in a book. It is then in the "cherry," and the removal of this "cherry,"



COOLIES CARRYING THE COFFEE.

or soft outer coating, forms the first process, known as "pulping." The operation consists in passing the fruit between two wooden or metal barrels, covered with sheets of copper having rough surfaces, and which are so adjusted as to allow only the inner portion of the fruit to pass, rejecting all the outside skin and pulp. From the pulping-rooms the coffee is removed to larger wooden

cisterns, and placed in these covered with water, and well stirred for twelve hours: during this period the gummy saccharine matter, adhering to the inner skin, or parchment of the coffee, ferments, and combining with the water, leaves the skin perfectly white. In this state it is removed to the "barbecues," or drying-platforms, at once, if the weather permits, or at any rate as soon after as possible, for the retention of the moisture for any time is certain to injure the appearance and flavour of the coffee. On these drying-platforms in front of the "works" the washed coffee is spread several inches in thickness for a day or two, after which it is laid out in thinner heaps, until dried sufficiently to bear bagging and cartage to the sea-port, Colombo, which is generally a tedious process. The great uncertainty of the weather in the coffee districts during crop-time renders the operation of drying a weary and costly labour: frequently, after some hours have been spent in spreading out several thousand bushels of the "parchment," a thunder-storm approaches, compelling the whole to be re-housed, provided the manager has sufficient hands near to accomplish it before the pelting shower descends.

And when these anxious tasks are nearly completed there is still another and a tedious operation, that of removing all the crop from the plantation. Very few indeed of the estates are fortunate enough to have a cart-road up to their boundary: they are in districts mostly far too precipitous and wild for anything beyond footpaths, or, as they are termed, "bullock-tracks." Along these tracks, then, the coffee has to be carried as best it may, by "pack-bullocks," or on the heads of coolies, as represented in the engraving, p. 117, for frequently twenty or thirty miles, to the town of Kandy, where there are stores for housing it, and whence it is afterwards loaded in bullock-carts for the sea-port, Colombo, a further distance of seventy-two miles, but with the advantage of a carriage-road as good as most such in that country. These conveyances, rude as they may appear to the uninitiated, perform the work remarkably well, the country bullocks being strong and hardy, and standing the climate much better than any other animal. It is, however, an expensive mode of conveying goods, though not so costly as that by pack-bullocks. The entire cost of carrying coffee from an estate such as described to the port of shipment equals that of the freight thence to England.

The coffee having, at the end of a week or ten days' journey, arrived in Colombo, and having been delivered into the custody of the planter's agent, is then made to undergo a further drying or "curing" process. The partial drying given it on the estate barely sufficed to preserve it during its carriage to the sea-port. The berry within the parchment skin will be quite soft and green, and would rapidly ferment and spoil if left in that state.

To effect this after-process the Colombo merchants are provided with extensive ranges of brick factories, or, as they are termed, "go-downs," with several acres of bricked and cemented drying grounds. Spread thinly over these grounds, and exposed for many successive days to the fierce, unbroken heat of a tropical sun, it may readily be imagined that all the remaining portion of vegetable moisture within the coffee berry is at length dissipated, and the bean within the skinny coat left dry and solid. When the outer thin skin peels easily from the bean, and the coffee-seed within is scarcely indented by hard pressure from the teeth, then, and not until then, is it fit for undergoing the next process, that of "peeling."

A more animated and interesting scene can scarcely be witnessed than that of a morning assemblage of coffee-women at a large "go-down" in Colombo. As soon as the sun peeps over the lofty mountains that veil the distant beauties of the Kandyan country—as soon as the early grey mists of morning have rolled along the valleys and swept the foot of Adam's Peak—as soon as the swarming fleet of fishing-canoes have darted like birds over the rippling waters of the wide bay in the distance—may be seen pouring in from the native town, first in quiet pairs, then in chatty threes and fours, and lastly in noisy throngs, the coffee-women hastening to their daily toil. Tramp, tramp they come with their bare feet and heads, and thin checked cotton clothes wrapped about them with a careless grace: then along the Black Town, over the old wooden drawbridge, under the crumbling Dutch gateway, and inside the antiquated, sleepy-looking fort, filled with Government officers and merchants' counting-houses.

Thousands of those women will enter the fort of Colombo every morning during the season, their occupation being that of picking out all imperfect or inferior berries from the coffee, freeing it from chaff, and sorting it into different qualities. I will

CUSTOM IS THE GREATEST TYRANT.

describe one of those many large coffee establishments where, during the season, upwards of a hundred thousand bags of coffee are prepared and shipped.

It is a fine old Dutch mansion, with ample verandahs and spacious doorways; gigantic wide-awake windows, as though the place had been originally intended for a conservatory or a palm-house; and such doors and rusty old bolts, and bars big enough to lock up half a kingdom. In this old sturdy-looking place the last tyrant King of Kandy was confined, when made captive by the British, some forty years since.

Time has certainly worked wonders in Ceylon. Since those bloody days, coffee estates have sprung up where the wild buffalo was hunted, and where the elephant walked in solitude—a change which now gives employment to all these poor women, and circulates amongst the natives a quarter of a million sterling annually. The great square red-bricked yard of this old mansion is strewn thickly with the clean white-coated coffee berries; women are walking to and fro amongst it, singing and laughing, and stirring it up with their shoeless feet.

In the long wide verandahs are some hundred or two of women, old and young, ugly and pretty, all busy at the same task. Each is seated on her haunches like a monkey, with a two-bushel bag of coffee on one side, and her mat and sifting-basket on the other. The incessant rattle of the round coffee over these baskets, as it is shaken to separate the chaff from the berry, the buzz and hum of many female tongues, the vociferations of the coolies, and the hoarse croaking voice of the tall, dark-eyed "conicopoly," or native overseer, high above the motley din, give one some faint idea of what an Indian Babel might be like.

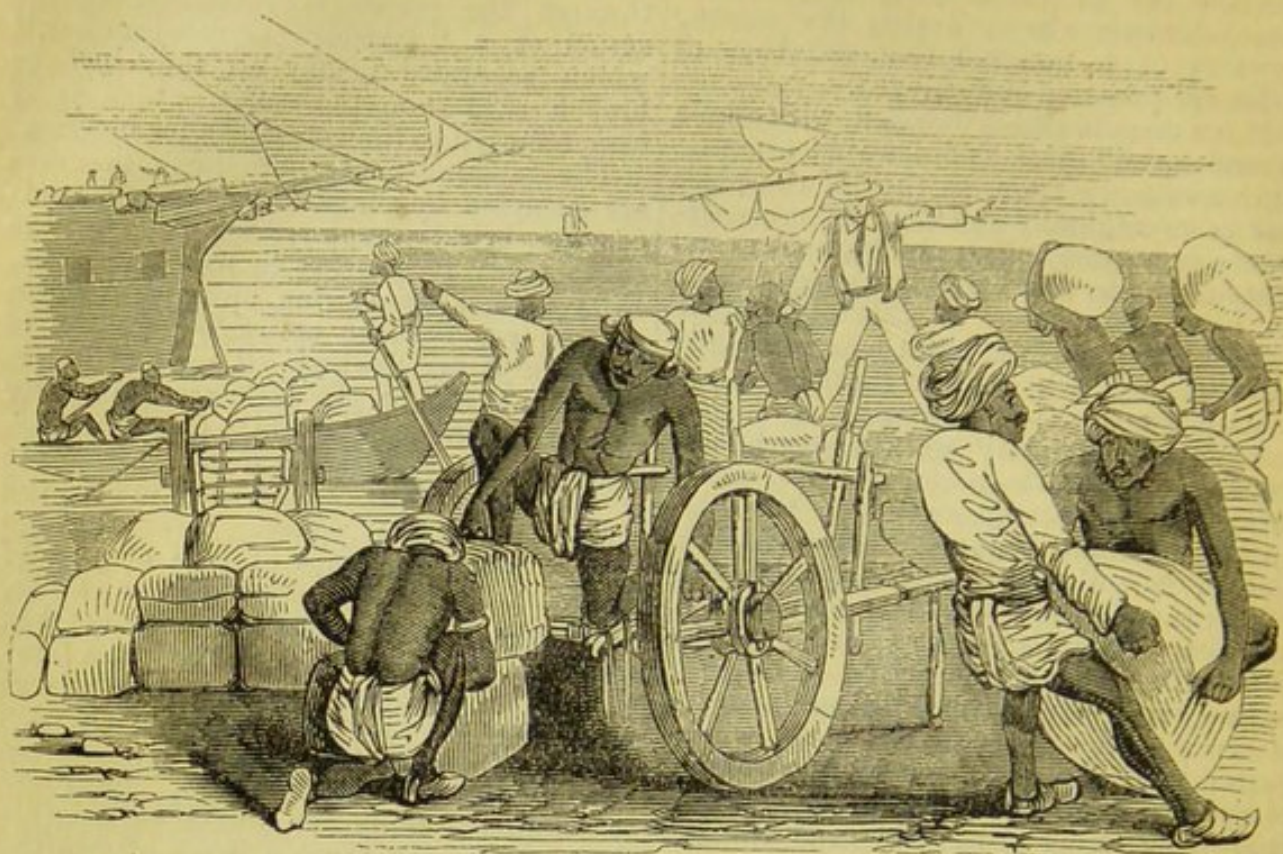
At the further end of the yard is a lofty shed, in which is a singular-looking machine, called a "peeler," used for removing the dry outer skin of the coffee from the berry. The machine consists of two huge wooden wheels, shod with brass, and revolving on their broad edges, with a circular trough filled with the coffee in the process of cleaning. Motion is given to them by some score or so of dusky labourers, who, to a dull monotonous song, run round their beaten path, pushing, and tugging, and pulling, and vociferating as though they had got their bitterest and most deadly enemies under the big wheels, and were determined to take it out of them this time.

In another shed the coffee thus passed through the peeler is submitted to the action of a "farmer," or "winnowing," which separates nearly all the chaff or broken skin from the coffee, which is at once removed to the verandahs for picking.

The remainder of these large premises are occupied by gangs of coolies and conicopolies, briskly employed weighing up the coffee ready for market in bags and casks. Fifty needles are sewing up bags; a dozen coopers are heading up casks; a score of black imps are daubing all sorts of hieroglyphics in ink on the packages, describing weight, quality, &c.; while further away, in the rear, half a hundred niggers are scampering along, staggering under the weight of bags of coffee. Away they go over casks, and heaps of iron hoops and bushel measures, and along narrow planks, as though they had got a lady's bonnet-box on their heads instead of more than a hundred weight of coffee. They rush to a large open window, and standing on the sill, turn round, and fling the load into the street below with the utmost coolness. But there is a bullock-bandy, or native cart, under the window, and there a brace of swarthy coolies catch the bags as they fall, and fling them into the bandy, until it has its complement, when a mat is flung over it, a piece of rough cord is passed across the bags, and away go bullocks, cart, and driver at a tremendous rate, sending up a cloud of dust as though a squadron of cavalry were galloping through the fort.

It is in the very height of the season; every one is anxious to make the most of the beautiful weather; some large ships are waiting for cargoes, shippers are anxious to get their coffee away, and all are doing their utmost, down to the very bullocks, that are not larger than Newfoundland dogs.

What a busy scene there is at the custom-house wharf! It is not yet nine o'clock, but the sun is fearfully hot. Long strings of loading bullock-carts are being whirled down to the water-side, where confusion reigns supreme. A hundred carts have got wedged into a space intended for fifty. The drivers are screaming at each other, and flogging their unhappy bullocks, with a view of mending the matter. Clouds of dust fly about. Swarms of coolies rush amongst the carts, and make desperate attempts to unload them. The tall, swarthy boatmen seize everybody's boxes—they are not at all particular—and fling them into their boat,



PREPARATIONS FOR SHIPPING COFFEE.

reckless as to the ship they may be intended for. The European superintendent rushes about in a high fever, alarmed at the misappropriation of property, knocks down half a dozen boatmen, upsets a bandy or two, threatens, entreats, orders, all in vain; and at last turns away to a hidden corner, and in the depth of his rage and despair—lights a cheroot! The work goes on; coolies become frantic with the excitement; boatmen are in their wildest glory. High above them all, perched on an old ship's anchor, stands the tindall, or Hindoo captain of the cargo boat, cheering on his men by the most frantic gestures and exclamations. He clenches his fist, he waves his turban in the air, he shouts, sings, jumps, clasps his hands, stands upon one leg, and as the last bag is flung into his boat, leaps from his metallic rostrum, springs on board, seizes the helm, and pitches the key-note for the

wild Malabar boat-song. Away they shoot across the smooth water, far out to sea, where the huge vessel awaits them. Their complement of coffee bags is right enough in number, and that is all that concerns them. What do they care if they have got bags that belong to other ships? They will all get home to England, and masters can pick out the right bags there. No care clouds the countenance. All are light-hearted and singing merrily over their labour. It is a sight to glad the heart of the beholder, and inspire him with the conviction that labour brings content.

“Man went to till the ground
From whence he rose; sentenced indeed to toil,
As to a punishment, yet (e'en in wrath
So merciful is Heaven) this toil became
The solace of his woes, the sweet employ
Of many a livelong hour, and surest guard
Against disease and death.”

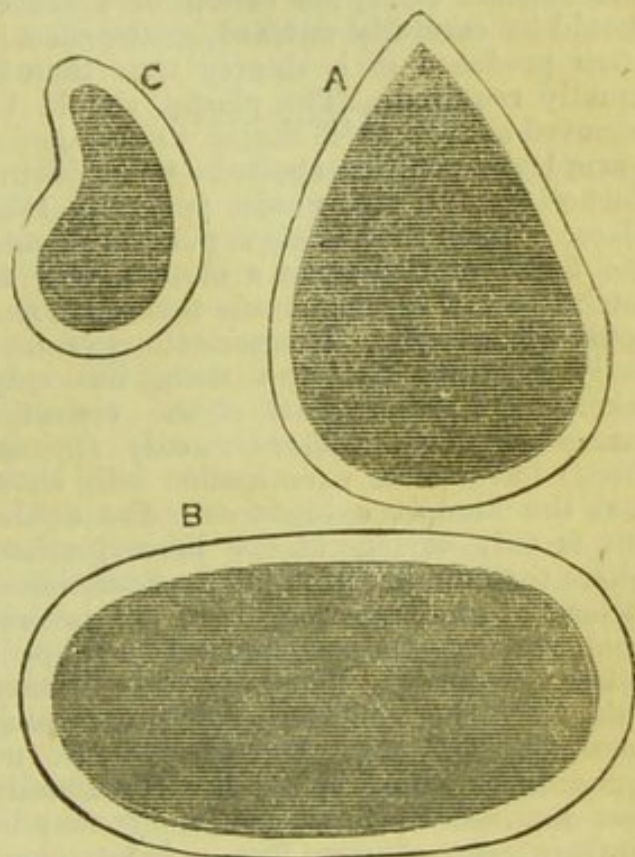
YOU CANNOT EAT YOUR CAKE AND HAVE IT ALSO.

THE YOUNG WOMAN'S SICK-ROOM COMPANION.

[BLISTERS, AND HOW TO APPLY THEM.]

A BLISTER is an application to the skin, producing a discharge of thin watery matter by exciting acute inflammation. The chief blistering agent used by medical practitioners in this country is the Spanish fly. But the application of any highly-irritating substance will produce the same effect, which is in truth an effort of nature to protect the acutely sensible true skin from the action of the irritant, by interposing between it and the outer skin, or scarf, a bag or vesicle of fluid: thus we see that, after scalds and burns, bladders of serum arise. Steam, strong ammonia, mustard, horseradish, croton oil, tartar emetic, and many other applications, will excite this inflammatory action, and cause the formation of a blister, but scarcely any so speedily and effectually as the agent first named, which is generally applied in the form of a plaster, although this comparatively clumsy and inconvenient mode of application is now being rapidly superseded by one more light and elegant, and cleanly, called *cantharidine* or *blistering tissues*, which is silk, or some other convenient material, saturated with the active principle of the fly, obtained by distillation in ether. This has only to be cut to the requisite size, placed on the part, and kept close to it for a few hours; it may be obtained of any druggist. There is also an extract prepared by evaporating a tincture composed of 4 parts of the flies to 1 of strong acetic acid, and 16 of rectified spirits; and *acetum lyttæ*, formed of the above acid and the insects. The latter preparation has merely to be applied with a camel-hair brush; it is very speedy in its operation. The old and still generally-pursued method is to spread the blister plaster pretty thickly on leather, adhesive plaster, calico, or linen, and place it on the part affected, putting a handkerchief round to keep it close to the skin. In ten or twelve hours it ought to produce the desired effect; it may then be taken off, the vesicle clipped with a pair of sharp scissors to let out the fluid, which should not be suffered to run down the body, as it will produce painful excoriations. Keep the blister dressed with spermaceti or elder-flower ointment until healed. Sometimes a little of the powdered fly is sprinkled over the outside of the plaster when spread, and previous to its application, and sometimes a few grains of tartar emetic: these

increase the activity of the application, but are apt to produce *strangury*. Respecting the *shapes* and *sizes* of blisters, we may just observe that these vary greatly in accordance with the parts to which they are to be applied. The following diagrams exhibit the shapes of those most in use:—



A, for the chest, pointed end upwards—size, 7 inches long by $5\frac{1}{2}$ at broadest part; B, for the side or loins, 8 inches long by 4 broad; C, behind the ear, 4 inches long by $2\frac{1}{2}$ at the broadest part: this includes the margin, which should be left plain, or spread with resin or some other adhesive plaster; that is, when the old blister plaster is used. For children the same shapes are used, but reduced in size according to age and other circumstances. Sometimes very much larger blisters than these are applied, and of different shapes, adapted for particular parts of the body; but this is under the immediate direction of the medical attendant. The best time for the application of a blister is the evening, and as soon as it is on the patient had better retire to bed, and if possible get to sleep. If at the end of twelve hours it is found not to have risen well, it must remain on longer. With persons far advanced in life, or who have a particularly dry skin, or are in a state of

WHEN ALL IS CONSUMED REPENTANCE COMES TOO LATE.

great nervous depression, sixteen or even twenty hours may be required for the full effect of the irritant to be produced. The action may be assisted, and the removal of the plaster facilitated, by rubbing the part previously to application with olive oil, or by interposing a thin piece of muslin between the plaster and the skin; this, of course, refers to the old form of application. For children, and those who have tender and delicate skins, the action of a blister should be carefully watched, as the effect is often produced in a shorter time than is usually required. The plaster should be removed as soon as it begins to rise, and a warm bread poultice applied: under its influence the full rising will generally take place. When the vesicle is punctured, and the fluid emptied upon a cloth placed to catch it, allow the membrane to subside, and apply the dressing. It is sometimes erroneously imagined that the rising has only taken place at one part of the vesicated surface, because a bladder only appears there; but a close examination will show that the bladder extends over the whole, but is only obvious at the lower portion, where the fluid has gravitated. Sometimes, instead of one large bag, there are several small vesicles—these should all be clipped, unless very small. When, instead of watery fluid, the blister contains a thick pus, which does not flow out, there should be no squeezing to make it do so; it will gradually ooze out into the dressing, which may be ointment spread upon lint, as before mentioned, or cotton wadding, which has been recently employed with good results. But perhaps the most effective, as it is un-

doubtedly the most pleasant and elegant, is that called Brown's Tissue Dressing, which consists of a cerate evenly and thinly spread upon tissue paper; this adheres closely upon the vesicated surface, and forms as it were a second cuticle.

Sometimes a blister is popularly said to "get the fire into it," that is, it becomes hot and inflamed; in this case a cold bread-and-water poultice will generally give relief.

The custom of keeping blisters open by repeated applications of savin ointment, or some other irritant, although followed by many medical practitioners, is scarcely to be recommended. By its irritating effect upon the nervous system it frequently does much harm. The counter irritation may be kept up by a succession of small blisters close about the same spot.

"Flying blisters" are those which are taken off as soon as redness is produced; weak mustard poultices will answer this purpose. The non-rising of a blister frequently gives much alarm, it being a popular impression that the absence of susceptibility of the skin is owing to a deficiency of vital power; but very trivial causes will sometimes prevent the expected effect taking place.

Persons liable to affections of the kidney should never be blistered, except with medical sanction. Much harm is often done by resorting too hastily to this method of obtaining relief in cases of fever and acute inflammation; by the irritation produced, the general symptoms are aggravated, without affording the expected amount of local relief. It is always best to consult a surgeon before making the application.

DAILY PLAN OF WORK FOR A HOUSEMAID.

BEFORE breakfast clean the sitting-room grates, where there have been fires in winter; and in summer dust them, and take care to have them always bright. Then clean the sitting-rooms, beginning with that one which will first be wanted for breakfast; and when there is not time to finish all the sitting-rooms before breakfast, return to complete them after you have had your breakfast.

The hall must, however, be swept and dusted after the first sitting-room is completed, before the others are entered upon;

also the hall door-steps must then be washed and kept very clean.

When the breakfast-room, hall, and door-steps, together with the remaining sitting-rooms, are done, go into all the rooms that have been slept in, in order to open the windows and turn down the beds to air and sweeten them, if the occupants of the rooms have not already done this. Next fetch the slop-pail and a can of hot water, and another of cold; empty all slops, and scald well all the crockery that has contained them; after which rinse every vessel with cold water,

WHO DAINTIES LOVE SHALL BEGGARS PROVE.

and wipe each dry. Never fail to empty away all water left in the bottles and jugs; rinse them well, and leave them supplied with *fresh* water.

Mind to have the cloths with which the bed-room crockery is wiped perfectly sweet; to which end wash them out daily after use, and hang them in the open air.

Then, covering the rug with a cloth, and the sofas, &c., with dust-sheets, proceed to clean the grates and lay the fires ready for lighting.

Next wash your hands, put on a clean apron kept for the purpose, and make all the beds; shake the feathers well, turning the beds; after which turn up the valance, and sweep under the beds; and once a week wash under the beds with a damp flannel.

Twice a week sweep each room; and before sweeping, fold up everything left about, and put it into its place; and cover up beds, sofas, and furniture with dust-sheets. Use tea-leaves when sweeping.

After sweeping a room, do not immediately remove the dust-sheets, but give a little time for the dust to settle. Whether rooms have been swept or not, when all else is done, they should be carefully and well dusted, and the furniture a little rubbed.

No room is clean unless the edges of doors and windows, the tops of wardrobes, and all parts on which dust could rest, are well rubbed over with a duster.

The windows will want polishing from time to time; they should always look clean and bright.

All fenders, fire-irons, and door-handles should be kept bright and clean: a little daily attention will effect this without much labour. No fire-places or irons should be cleaned until the rug is turned back, and the carpet covered with a hearth-cloth.

A black-lead box and the brushes and cloths used in cleaning grates, &c., should never be set down on a carpet, but always on a hearth-cloth, and every care should be taken that no spots or stains are made upon carpets and rugs. Carpets should be taken up, and bed-rooms scoured, once a month.

Stairs must be swept down every day, and cleaned more completely once a week, when also all passages should be well swept.

The water-closet should be thoroughly cleaned each day.

Servants' sleeping-rooms should have the beds opened to air and sweeten, and the windows opened before being left in the morning. This is highly requisite for health. They should be scoured once in three weeks.

The slop-pail, after use, should be well rinsed with hot and cold water, and put out of doors to keep it sweet, the lid being off it.

Banisters of stairs should be dusted every day.

GENERAL DIRECTIONS.

Never begin to sweep a room or clean a grate till the furniture is covered with dust-sheets, and a hearth-cloth laid down. Always use tea-leaves in sweeping.

In fine weather open all the windows, and keep them open as much as the occupants of the rooms will permit. Shut them, however, before the evening damps come on. In winter never keep windows open after three o'clock.

A housemaid should portion out her extra room-cleaning so as to divide the sweeping and scouring equally amongst the days of the week.

All beds and mattresses should be occasionally taken off the bedsteads, that all parts may be sweetened and dusted.

A good housemaid will have a pride in having everything under her care bright and clean; she will not be afraid of trouble.

A good housemaid will watch over furniture, sewing on tapes and buttons as they come off, and never allowing anything to become dull or dingy for want of rubbing or polishing.

When the family quit a room for a time to take a meal in another, she should enter that which they have left, attend to the fire and the hearth, put anything right which is left out of order, and use her duster as it may be requisite.

She should not fail to use the cobweb-brush from time to time; indeed, her eye will be in every corner to detect any particle of dust, or anything out of order.

A good housemaid will be at her work every morning at six o'clock.

EMINENT FEMALE BIOGRAPHY.

ELIZABETH FRY.

FIRST on the list of those who shine forth as patterns of active benevolence stands Elizabeth Fry. Inspired at the early age of eighteen with an ardent desire to be of use to her fellow-creatures, her whole life became devoted to their service; and, departing in some respects from the established habits of her sex, she marked out for herself a sphere of usefulness co-extensive with the world; for the unfortunate, and even the vicious, whatever be their country or their religion, were the objects of her care. Gifted with ample means of indulging her benevolent disposition, it was to the apparently almost hopeless task of reclaiming the female prisoners of Newgate that her endeavours were first directed, and though there is that in the nature of a virtuous woman which shrinks from approximation to vice, Mrs. Fry, by exerting a degree of moral and physical courage seldom met with in the softer sex, conquered a feeling that must otherwise greatly have interfered with her philanthropic plans. Undismayed by the many discouragements she met with, she persevered until abundant success crowned her efforts. When she first visited the prison, the abandoned wickedness which everything around her bespoke was, to use her own words, "perfectly indescribable." The miserable condition of the children, whom the sins of their parents had exposed not only to want and wretchedness, but to that certain ruin which results from a depraved education, particularly affected her, and, animated with the hope of being able to rescue at least some of them from destruction, she requested to be admitted a second time alone, when, without betraying one symptom of terror at finding herself locked up with women who had passed through every stage and scene of vice, she represented to them, in the most touching manner, the deplorable situation of their offspring, entreating them to co-operate with her in forming a school for their instruction. This proposal even the most abandoned received with tears of joy, and under her auspices the school was opened. So successful were her labours, that in a very short time another was set on foot for the improvement of the adult prisoners in reading and needlework, and the promotion amongst them of habits of industry. For more than twelve months Mrs. Fry and other ladies who joined her in her benevolent undertaking

spent nearly the whole of their time within the dreary walls of Newgate, thus voluntarily resigning the pure air and cheerful light of day for the confined and gloomy precincts of a prison, and the sweet society and endearing ties of home and kindred for the company of persons who had not only set at defiance the laws of their country, but who openly avowed their disrespect for those of their Creator.

Nearly three hundred women, sent there for every gradation of crime, some untried, and some under sentence of death, were crowded together in the two wards, and two cells which are now appropriated to the untried alone, and are found quite inadequate to contain even the diminished number. Every one, even the Governor, was reluctant to go amongst them. He persuaded Mrs. Fry to leave her watch in the office, telling her that even his presence would not prevent its being torn from her. She saw enough to convince her that the wretched inmates of the prison were engaged in every species of wickedness. "In short," said she to her friend Mr. Buxton, in giving him this account, "all I tell thee is a faint picture of the reality: the filth, the closeness of the rooms, the ferocious manners, and the abandoned wickedness which everything bespoke, are quite indescribable."

Circumstances rendered any attempt on Mrs. Fry's part to reform these wretched beings impossible when she first became introduced to them; but about Christmas, 1816, she resumed her visits, and succeeded in forming her Ladies' Committee, consisting of the wife of a clergyman, and eleven members of the Society of Friends, to whom the Sheriffs and Governor delegated every necessary authority for carrying into effect the benevolent plan which they had conceived of restoring the degraded portion of their sex confined within the walls of Newgate to the paths of knowledge and of virtue. The Committee professed their willingness to suspend every other engagement and avocation to devote themselves to the work in Newgate, and they faithfully performed their promise, for, with no interval of relaxation, and with but few intermissions from the calls of other and more imperious duties, they literally *lived* among the prisoners. It was predicted, and by many too whose wisdom and benevolence added weight to their opinions, that those who had set at

MANY THINGS LAWFUL ARE NOT EXPEDIENT.

defiance the law of the land would very speedily revolt from an authority which had nothing to enforce it, and nothing more to recommend it than its simplicity and gentleness. That these ladies were enabled to resist the cogency of these reasons, and to embark and to persevere in so forlorn and desperate an enterprise, in despite of many a warning without, and many an apprehension within, is not the least remarkable circumstance in their proceedings; but intercourse with the prisoners had inspired them with a confidence which was not easily to be shaken, and feeling that their design was intended for the good and for the happiness of others, they trusted that it would receive the guidance and protection of Him who is often pleased to accomplish the highest purposes by the most feeble instruments.

A school being thus established by these ladies within the prison, for the purpose of teaching these unhappy women to read and work, their next care was to provide employment. It occurred to one of the Committee that Botany Bay might be supplied with stockings, and indeed all articles of clothing, manufactured by the prisoners. She therefore called upon Messrs. Richard Dixon and Co., of Fenchurch Street, and candidly told them that she was desirous of depriving them of this branch of their trade, and, stating her views, begged their advice. They said at once that they would not in any way obstruct such laudable designs, and that no further trouble need be taken to provide work, for they would engage to do it.

During the first month the ladies were anxious that the attempt should be secret, that it might meet with no interruption: at the end of that time, as the experiment had been made and had succeeded even beyond their expectations, it was deemed expedient to apply to the Corporation of London. It was considered that the school would be more permanent if it were made a part of the prison system of the City, than if it merely depended on individuals. In consequence, a short letter, descriptive of the progress already made, was written to the Sheriffs. The next day an answer was received, proposing a meeting with the ladies at Newgate.

In compliance with this appointment, the Lord Mayor, the Sheriffs, and several of the Aldermen attended. The prisoners were assembled together, and it being requested that no alteration in their usual practice might take place, one of the ladies read a chapter in the Bible, and then the females

proceeded to their various avocations. Their attention during the time of reading; their orderly and sober deportment; their decent dress; the absence of everything like tumult, noise, or contention; the obedience and respect shown by them; and the cheerfulness visible in their countenances and manners conspired to excite the astonishment and admiration of their visitors.

The magistrates, to evince their sense of the importance of the alterations which had been effected, immediately adopted the whole plan as a part of the system of Newgate, empowered the ladies to punish the refractory by short confinement, undertook part of the expense of the matron, and loaded the ladies with thanks and benedictions.

The effect wrought by the advice and admonitions of the ladies may, perhaps, be evinced more forcibly by a single and slight occurrence than by any description. It was a practice of immemorial usage for convicts, on the night preceding their departure for Botany Bay, to pull down and to break everything breakable within their part of the prison, and to go off shouting with the most hardened effrontery. When the period approached, every one dreaded this night of disturbance and devastation. To the surprise of the oldest turnkey, no noise was heard, not a window was intentionally broken. They took an affectionate leave of their companions, and expressed the utmost gratitude to their benefactors. The next day they entered their conveyances without any tumult; and their departure, in the tears that were shed, and the mournful decorum that was observed, resembled a funeral procession; and so orderly was their behaviour, that it was unnecessary to send more than half the usual escort.

"It will naturally be asked," says Mr. Buxton, "how and by what vital principles was the reformation in Newgate accomplished? How were a few ladies of no extraordinary influence, unknown even by name to the magistrates of the metropolis, enabled with such facility to guide those who had baffled all authority, and defied all the menaces of the law—how was it that they

"Wielded at will this fierce democracy?" How did they divest habit of its influence? By what charm did they transform vice into virtue, not into order? A visit to Newgate explained all. I found that the ladies ruled by the law of kindness, written in their hearts, and displayed in their actions. They spoke to the prisoners with affection, mixed

with prudence. These had long been rejected by all reputable society. It was long since they had heard the voice of real compassion, or seen the example of real virtue. They had steeled their minds against the terrors of punishment; but they were melted at the warning voice of those who felt for their sorrows, while they gently reprov'd their misdeeds; and that virtue which discovered itself in such amiable exertions for them recommended itself to their imitation with double attractions."

Queen Charlotte, being informed of the laudable exertions of Mrs. Fry, expressed a

wish to see her, and, in an interview which took place, testified in the most flattering terms the admiration which she felt for her conduct.

The Grand Jury of the City of London also marked their approbation of Mrs. Fry's meritorious services in their report to the court at the Old Bailey, on visiting Newgate the 21st of February, 1818, in a very handsome manner.

The Grand Jury repeated the same sentiments in a letter which they wrote to Mrs. Fry herself, inclosing a donation for her Benevolent Fund.

MASTERS AND SERVANTS.

A PIECE OF OLD-FASHIONED ADVICE.

IN a book published some hundred years since, we find the following excellent piece of advice to a servant-maid, written in good sound English, and as applicable to-day as in the hour in which it was first published.

"WASTING OF VICTUALS.—To make any waste of what God has given for the support of his creatures is a crime of much deeper dye than those imagine who dare be guilty of it; and, to say nothing of another world, rarely goes without its punishment in this, by the severe want of that which they have so lavishly confounded. What they call the kitchen stuff is the usual appurtenance of the cook; and I have heard that in large families, where a great quantity of everything is ordered in, some have been base enough to melt whole pounds of butter into oil, on purpose to increase that perquisite. I should scarcely believe this to be fact, if I did not know that several who are very far from being of a niggardly disposition towards their servants have denied them the profits of the kitchen stuff merely on this score; others who among you have been so dainty that you could not eat of any joint of meat the second day, and especially if your master and mistress had any little thing for their own table—suppose a fricassee or fowl, the remains of which they would be glad to have set by for supper; but this you cannot allow of—you must have your share you think, and besides a bit or two purloined in the dressing, make sure of all they leave, and then the poor cat or dog has the blame, who, before you were aware, stole all out of the dish. Indeed, there is something very mean and vile in such paltry

pretences, and as they are easily seen through, make you suspected of worse practices. But banish pride and liquorishness, and you will have no occasion for these little subterfuges. I do not deny but you have the same appetites with your superiors; and a good mistress will, doubtless, allow her servants a taste of everything in season. But then you are not to expect it as often, or in as full proportion as she has it herself; that were to destroy all disparity, and put you too much on a level with those you serve.

"This, perhaps, you think a hard lesson, but were you to know the real pinches some endure who keep you, you would find the balance of happiness wholly on your side. The exorbitant taxes, and other severities of the times, have for some years past reduced our middling gentry, as well as tradesmen, to very great straits; and the care of providing for you, and paying your wages, is much more than an equivalent for your care of obliging them and doing your duty by them. Methinks if you would thoroughly weigh the comforts of your condition, you could not help having an affection for those under whose roof and protection you enjoy them, especially when they behave to you with any tolerable degree of affability and sweetness; for then not to love them would be the highest ingratitude. But supposing they are a little harsh in their expressions, use you with haughtiness, and keep you at the greatest distance, yet still you should remember it is their bed you lie upon, their food that sustains you, and their money which clothes you."

PRAYER PREVAILS AGAINST TEMPTATION.

MUSIC: ITS ORIGIN AND HISTORY.

MUSIC forces itself upon the attention of mankind by its presence everywhere throughout Nature's dominions. The whispering breeze delights the ear with harmonious sounds as it flits through the trees; the torrent murmurs melodiously as it descends the mountain side; even the stormy whirlwind howls a frightful music as it hurries along; insects chirp, and birds sing in praise of their Creator. Is it any wonder, then, that man, whose soul is attuned and whose ear is pleased with harmony, should have perceived and felt the power of music from the earliest period of his existence? The object of music is to give pleasure to the ear by a "proper succession and combination of sounds," and man has long been sensible of that pleasure; for, in the 4th chapter of Genesis, 21st verse, Jubal, the sixth descendant of Cain, is spoken of as the "father of all such as handle the harp and the organ;" and about 550 years after the deluge, or about 1800 years before Christ, both vocal and instrumental music are spoken of as being of every-day occurrence; for Laban said unto Jacob, "Wherefore didst thou flee away secretly, and steal away from me; and didst not tell me that I might have sent thee away with mirth and with songs, with tabret and with harp?" We have also satisfactory proof that the Hebrews derived their music from the Egyptians; for music, both vocal and instrumental, formed an important part of the Hebrew worship. The Greeks, it is also thought, received their rudiments from the same source; but they soon excelled their masters in it, for in Egypt this art was held stationary by the laws. Not so, however, among the Greeks, for the highest rewards were held out to those who made any improvement in it, and consequently the love for it was so increased that it at last became of the greatest importance in their religious rites, games, processions, theatrical representations, &c. Hence from this we might draw the supposition that music was brought to the same degree of perfection as the other fine arts, such as architecture and statuary; but when we come to examine, we find they stopped at a point of perfection far behind what has been attained by the artists of modern Europe.

Before we proceed any further, we beg leave to explain the meaning of the terms

melody and *harmony*. *Melody* is a succession of simple sounds, following one another in such a manner as to gratify the ear. *Harmony* is a combination of two or more simple sounds which strike the ear at the same instant, and form that which is called a *chord*.

The music of the ancients was almost entirely vocal, and, consequently, was only melody; for the human voice is capable of producing but one tone at a time, as any one may readily be convinced by striking two or more keys on any instrument, and then trying to imitate those sounds by means of the voice: this will be found utterly impossible. The instrumental music of the ancients was only melody played on rude instruments, inasmuch as they were totally unacquainted with the laws of harmony, and had no notation for tune; and also the entire subjection of the ancient vocal music to the quantities of syllables in their poems must have made it resemble our oratorical recitations rather than our music.

In the general overthrow of literature and the fine arts which followed the irruptions of the barbarous nations into the western empire, music found an asylum in the church. It was there that the knowledge of ancient music was preserved, and from which sprang (after the process of time had refined and perfected it) the modern system of harmony. The practice of singing spiritual songs was recommended by the apostles, both by precept and example; and there is not a doubt but that it was adopted in the meetings of the first Christians for social worship. It is reasonable to suppose that this music was taken from the sacred songs of the Hebrews, rather than from the temple worship of the heathens; but afterwards, when the church began to imitate the splendour of Pagan worship, and adopted their rites, we may safely conclude that she adopted their music also. The first mention that we have of a regular choir was that established by Flavianus, bishop of Antioch, and which, according to an old manual of the seventeenth century, "he divided into two parts, and made them sing the Psalms of David alternately."

This practice spread itself out to the end of the world. It was called Antiphonal singing, and was the foundation of that species of harmony called Fugues. Gregory is



said to have banished rhythmical singing from the church, as too light and heathenish, and introduced the plain chant, in which the notes were all of equal length. The invention of the organ, and its introduction into the church, form an important era in the history of music, for there can be no doubt but that this noble instrument has a most material influence on the progress of that art towards perfection.

Franco, of Cologne, who flourished about the middle of the eleventh century, made considerable advances in the art, among which were several discoveries in the theory,

which would be needless to mention here. Marchetto, of Padua, wrote a treatise on it, which is dated 1274. It is also worthy of note that Marchetto was the first one who made use of the sharp in the chromatic scale.

Among the most celebrated modern masters may be mentioned Lulli, Weber, Marpurg, Haydn, Mozart, and Handel. The country in which music has been most successfully cultivated we may safely conclude to be Germany; for, as a traveller says, "it is frequently the case that a child knows its notes before its letters."

PRAYER AND PERSEVERANCE CAN DO EVERYTHING.

ARTICLES OF DOMESTIC USE.

HOPS.



It is a rare treat to wander at the season for hop-picking among the richly-scented fields in the southern counties of England, and particularly Kent:—

“When the plants are laden with beautiful bloom,
And the air breathes around in its rich perfume;
And the village reapers exultingly come
To gather the fruits of their harvest home.
More graceful the hop than the far-famed vine,
More tenderly, too, doth its tendrils twine.
And there, like the spirit of all sweet flowers,
The peasant girl glides through its fairybowers;
And far and near,
With accent clear,
The hop-picker's song salutes the glad ear;
The old and the young
Unite in the throng,
And echo re-echoes their jocund song.

The hop-picking time is a time of glee,
So merrily, merrily, now sing we;
For the bloom of the hop is the secret spell
Of the bright pale ale that is loved so well.
So gather it quickly with tender care,
And off to the wagons the treasure bear.”

The hop-vine, the *Humulus lupulus* of botanists, is a native of Britain and most parts of Europe. It is dioecious, that is, the male and female flowers grow upon different plants, and are of a different form: the catkins are picked and dried for the purpose of brewing. There is only one species of this plant, but there are several varieties of it, the qualities of which depend much upon the soil. The most extensive plantations are in Kent, Sussex, and Herefordshire; but

SELF-CULTURE IS THE ONLY METHOD OF ACHIEVING PROGRESS.

they are also cultivated in Worcestershire, Wiltshire, Hampshire, Gloucestershire, Surrey, and several other counties. Kent, in particular, is celebrated for the mildness of its hops. Those in the neighbourhood of Canterbury and Farnham are reckoned of the best quality for porter, uniting an agreeable flavour with strength. Nottingham hops grown on clay, called North Clay Hops, are strong, but are thought to have a rather rank flavour; they are chiefly fit for liquor that is to be long kept. In Worcestershire and Cheshire a mild hop is grown, very fit for ale.

The young plants are raised in beds, and may be raised from seed; but it is more usual to plant the young shoots which rise from the bottom of the stems of old plants. The varieties most esteemed are the Grape Hop, the White Vine, and the Golden Hop. The young plants are placed in groups of three each, about six inches asunder, in the midst of prepared masses of soil about a yard asunder. A watering with liquid manure greatly assists their taking root, and they soon begin to show bines. A stick three or four feet long is then stuck in the middle of the three plants, and the bines are tied to this stick with twine or the shreds of Russia mats, till they lay hold and twine round it. During their growth the ground is well hoed and forked up around the roots, and some of the fine mould is thrown around the stems. In favourable seasons a few hops may be picked from these young plants in the autumn, but in general there is nothing the first year. Early in November the ground is carefully dug with the spade, and the earth, being turned towards the plants, is left so all the winter.

In the second year, early in spring, the hillocks around the plants are opened, and the roots examined. The last year's shoots are cut off within an inch of the main stem, and all the suckers quite close to it. A pole about twelve feet long is then firmly stuck into the ground near the plants; to this the bines are led and tied as they shoot, till they have taken hold of it. The ground being well hoed and the earth raised round the plants, the produce this year will average 4 cwt. per acre if the season is favourable.

In September the flower containing the seed will be of a fine straw colour, turning to a brown; it is then in perfection. No time should now be lost in picking them.

The poles are an expensive article; those of chestnut are the most durable, and also the

dearest. They should be put into a shed during winter, or else be placed on end in the form of a cone, leaning against each other.

Besides the use of hops in brewing, they produce a bitter infusion and a tincture which are valuable in medicine for complaints in the stomach.

Hops are dried nearly in the same manner as malt. They are spread upon a hair cloth, from eight to twelve inches deep, and placed in the kiln, and a steady heat is applied for eight or ten hours, until the ends of the hop stalks are quite shrivelled and dry; they are then taken off, and laid out on a large floor to cool. When quite cold they are packed up in bags, and sent to market. As the smoke from any fuel would be improper in drying malt, some kind that gives none is used, as coke, Welsh stone coal, or crelm, or charcoal. If coal is the fuel, a contrivance called a *cockle-oast* is used.

Early in the fourteenth century hops were employed by the brewers of the Netherlands with great success; from them we adopted the practice, and they came into general use about two centuries afterwards. It has been affirmed that Henry VI. forbade the planting of hops; but it is more certain that Henry VIII. forbade brewers to put either sulphur or hops in their ale. The taste of the nation changed in the reign of Edward VI., as we find in the records of that time privileges granted to hop-grounds. The introduction of hops is dated about 1524, and is thus noticed by an old writer:—

"Hops, reformation, bays, and beer,
Came into England all in one year."*

From this line it has been inferred that the use of hops first gave the drink the name of beer, to distinguish it from the ancient and softer malt liquor called *ale*. Thus, in a book published in 1616, it is said, "The general use is by no means to put any hops in ale; making that the difference between it and beer, that the one hath hops, the other none; but the wiser housewives do find an error in that opinion, and say that the utter want of hops is the reason why ale lasteth so little a time, but either dyeth or soureth, and therefore they will to every barrel of the best ale allow half a pound of good hops." Tusser, the celebrated writer on husbandry, had sung the praises of the hop about half a century before, thus:—

* Or, in Baker's Chronicles,—

"Turkies, carps, hoppes, piccarell, and beere."

WE MAY GIVE ADVICE, BUT CANNOT GIVE CONDUCT.

"The hop for his profit I thus do exalt,
It strengtheneth drink and it flavoureth malt!
And being well-brew'd, long kept it will last,
And drawing abide, if ye draw not too fast."

In another work, published in 1649, we find further mention of the introduction of hops as follows: "Hops were then grown to be a national commodity; but it was not many years since the famous city of London petitioned the parliament of England against two nuisances; and these were Newcastle coals, in regard to their stench; and hops, in regard they would *spoyl the taste of drink*, and endanger the people." How greatly the consumption of hops and malt must have increased with the population may be learned by these important facts. In the year 1830 there were 46,727 acres occupied in the cultivation of hops in Great Britain. In 1847 there were 52,327½ acres; the quantity charged with duty was 45,134,365 lbs., and the duty realized was £394,923.

As ale became the national beverage of England, its manufacture was improved, and our forefathers became celebrated for the excellence of their ales, their variety, and richness.

Such ancient ales as were medicated were those wherein medicinal herbs were infused or added during the fermentation. Gill-ale is that in which the dried leaves of gill, or ground ivy, have been infused. It was formerly customary to give a bowl of medicated or spiced ale to a criminal on his road to execution; and from time immemorial it was customary for the Lord Mayor of London to call at Newgate, and drink a "cool tankard" with the governor, on his way to proclaim Bartholomew Fair; the contents of this tankard anciently being medicated ale or wine, though, in all probability, the "cool tankard" visit of our times implies a well-appointed *déjeuner à la fourchette*. Ale likewise formed an important luxury in the wasteful banquets of the sovereigns and prelates of bygone ages. Thus, at Archbishop Nevill's installation feast, in the reign of Edward IV. (1470), the guests had the liberal allowance of three hundred tuns of ale, and one hundred tuns of wine; that is, in all, above one hundred thousand quarts of liquor. Hume relates that at the Earl of Leicester's magnificent entertainment to Queen Elizabeth, in Kenilworth Castle, there were drunk

three hundred and sixty-five hogshheads of beer, or twenty-three thousand gallons—an almost incredible quantity. We likewise find ale in the chimney-corner of the cottage as well as in the courtly banquet; and so general was this taste, that the word *ale*, in composition with other words, is used by some ancient English writers for festival. Thus ale was an item of innumerable feasts: as *bridal*, or *bride-ale*, is the feast in honour of the bride, or marriage; *leet-ale* denoted the dinner at a court leet of a manor, for the jury and customary tenants. *Lamb-ale* was the annual feast at lamb-shearing. *Whitsun-ales* were the sports and feast of Whitsuntide. The *Church-ale* was a festival for the repairs of the church, and in honour of the church saint, when the people went from afternoon service on Sundays to various sports and pastimes in the churchyard, or in the neighbourhood, or in some public-house, where they drank and made merry; and by the benevolence of the people at these pastimes, many poor parishes cast their bells, beautified their churches, and raised stock for their poor. *Clerk-ales* were for the better maintenance of the parish clerk, who, in poor parishes, being but ill paid, the people sent him in provisions, and then came on Sundays and feasted with him; by which means the clerk sold more ale, and tasted more of the liberality of the parishioners than their payments would have amounted to in many years. A *bid-ale* was when a poor decayed housekeeper was set up again by the generosity of his friends at a Sunday feast.

Many interesting particulars are to be found in the books of the Brewers' Company, in the city of London. Under the date 1421 is a long story of one William Payne, at the "Swan," Threadneedle Street, refusing to contribute a barrel of ale to be sent to the king (Henry V.) in France. In the following year we find Sir Richard Whittington, of "cat" celebrity, informing against the Brewers' Company for selling dear ale, when they were fined by the Lord Mayor twenty pounds. With the intention of keeping up the quality of ale were appointed ale-conners, officers in London who inspect the measures used in public-houses. A tax was also paid annually to the Lord Mayor of London by all who sold ale within the city, and was called ale-silver.

THAT IS DONE QUICKLY WHICH IS DONE WELL.

THE YOUNG WOMAN'S GARDEN COMPANION.

ORNAMENTAL KITCHEN-GARDEN AND EDIBLE BORDER FLOWERS.



MAIZE.

To all who love rural life there can be no more pleasing sight than that afforded by a well-filled kitchen-garden. The square patches of coleworts, the straight rows of hearting cabbages, the bright green of the lettuce, and the magnificent branching heads of the purple kale, are so many bright pictures that allure the eye, and give a relishing smack to the tongue, as we reflect upon their excellence when gracing the dinner table. There is nothing more pleasing, speaking generally, than the aspect of growing eatables, from the graceful foliage of a bed of carrots or celery to the brilliant display of an orchard of ripe fruits. There is a homeliness about all garden scenery that an Englishman loves, and we excel in horticulture because we are homely people. The kitchen-garden, when well kept, is in itself a pretty scene; the flower-garden is, of course, a prettier—hence the exclusive cultivation of flowers by those whose plots are limited in extent, or whose means enable them to indulge in the growth of those plants which appeal to the eye and the mind rather than the palate.

Now, it must often have occurred to the lover of gardening, that if flower and kitchen garden could be happily combined, an excellent end would be gained in the combination of the beautiful and the profitable—the *utile cum dulce*; in fact, pre-

senting bouquets for the vase and delicacies for the pot. It has for a long time past been an aim of mine to ascertain how far the present knowledge of horticultural matters would enable one to bring about a successful union of these two departments of gardening; and I must confess, at starting, that there are many difficulties in the way, which it will require time to remove. The perfection of the idea would be realized when a flower-garden could be laid out in a showy style, and kept perennially brilliant with flowering plants, every one of which might be made to minister to our domestic wants, either in the supply of positive food, or articles of strict utility for the toilette and in domestic medicine.

As matters stand at present, much may be done, for some of our choicest floral favourites are known to possess edible and medicinal properties, that fit them for important uses, though few persons ever think of visiting the borders and parterres to "cull simples," or to find accompaniments to roast beef and mutton.

On the other hand, too, a majority of our ordinary edible plants are very beautiful objects when growing; but the great obstacle to their use as ornaments is the necessity of growing them in large masses, or in trenches, in order to render them profitable, while the consciousness that they

WHEN THE SPEECH IS CORRUPTED SO IS THE MIND.

are mere "pot-herbs" goes a great way to prejudice us against attempting their introduction to a piece of ornamental ground. Beans and peas will be admitted to a high place as regards their strictly ornamental appearance, by any one who has a true perception of beauty in form and colour; yet it would be very difficult to persuade an amateur to plant a few rows along with his roses, or in close proximity to his hyacinth and geranium beds. Among ornamental climbers there are few that excel the common scarlet runner, which is perhaps the only strictly kitchen plant that finds its way into most small gardens. It is the poor man's vine; hence the lady gardener usually shudders if little Arthur plants a few against a trellis unknown to her, and orders the gardener to clear them away as soon as she discovers that the floral soil has given birth to something eatable.

But it is worth inquiring what may be done in this way, for there are many who till small garden plots as a recreation, who would gladly give their labours a utilitarian turn, and for such we here give a few particulars that may be useful. In the small gardens in towns there is a constant war waged between flowers and fruits: edgings of parsley inclose parterres of verbenas, and drills of spinach intersect the soil allotted to ornamental shrubs. There is a strong desire to grow something useful, but a fear of sacrificing a pretty scene entirely to Ceres and Pomona. To those who find themselves in any difficulty of this sort we more especially address our loose jottings on the formation of an ornamental kitchen-garden.

All the tribes of peas and beans we regard as suitable to help in producing a pleasing effect, and of their utility we feel that we need say nothing. They are really beautiful objects, a few rows of peas in bloom offering as much to please the eyes as their subsequent harvest of pods does to satisfy the appetite. The scarlet runner is a true ornament; it has all the lightness of character, freshness of foliage, and brilliancy of bloom that we require for the covering of a trellis, a wall, or to form a screen or background. Were its pods poisonous instead of being wholesome and palatable, it would have a prominent place in the flower-garden of the wealthy amateur—it is discarded only because of its utility.

Then as to the gourd tribe, are they not grand in their outlines, wonderful in the prodigious size and bold forms of their fruits?

The elegant tendrils and the fresh vine-shaped leaves give them a character that would be a constant subject of eulogy, were they not the well-known tenants of the cottage garden, doomed to end their days in pumpkin-pie.

There is no difficulty in cultivating gourds, and we strongly recommend them as worthy subjects in Flora's most select kingdom. There is a great variety of the gourd tribe, and some are better adapted for purposes of ornament than others.

First of all stands the common pumpkin, which delighted us when young, and many a time tempted us to gluttony in the delights of pumpkin and apple pie. My father used to grow monster pumpkins in immense numbers; they were gathered green, and suspended among the branches of the cherry-trees to ripen, so as to give quite a tropical tone to the upper regions of his garden at Stepney. When winter set in, the ceilings were studded with them, and twice a week the odour of the pies made the whole house redolent of perfume. I have a great regard for pumpkins, and pride myself in following in the horticultural footsteps of my parent. Therefore I urge their culture on the lover of elegant eatables. They may be planted on mounds or banks in rich earth: the side of a dung-heap is no bad place, but it is not an ornamental one. If the plants are raised in heat, and planted out in the middle or end of May, with protection under glass till the night frosts are over, an early crop may be insured. Where there is not the convenience of a hotbed, they may be raised in pots in windows, so as to be strong enough for transplanting in May.

The common vegetable marrow is an admirable plant for a trellis, and is highly productive, if well cultivated. The small cream-coloured variety is most esteemed, but I give the preference myself to the large green variety, the flavour of which is quite equal (if not superior) to the smaller sort, while it is handsomer and more profitable. An espalier covered with them is a most beautiful object, and they serve well to cover a wall or paling where they can have abundance of sun.

Of other sorts, the Turk's cap, or turban pumpkin, is worth growing for its singular form, and it is as useful as any of the others. It is best, too, for small gardens, or for filling up small spaces in large gardens, as it spreads much less than the other kinds. The squash is another good variety, but true seed of it is not easily obtained. All

TOO MUCH DEFINING DESTROYS PURE REASON.

the melons are ornamental, and their fruit highly prized. The mammoth attains enormous dimensions, and is a plant of very great utility. The whole of the tribe are worthy of extensive culture, but demand a rich soil, plenty of sun, and abundance of water.

Though gourds are grown extensively, few know how to use them properly. As a rule, gourds are not improved for table by being ripened. If cut green they make a first-class table vegetable, cut into quarters and boiled with plenty of salt, in the same way as vegetable marrows are cooked. They should never be peeled, nor should the inner pulp be removed, for that, if the gourds are young, has a very delicate flavour, and takes the addition of butter and pepper most kindly. The common pumpkin, when cut in an unripe state, is a good accompaniment to stews, as is also the vegetable marrow. It may be cooked with the meat by throwing in the fruit in quarters twenty minutes before serving; the mucilage of the fruit enriches the soup, and the vegetable eats well with the meat. Boiled or fried in butter, any of the gourds except the orange variety, which is bitter, are acceptable at table; and if pumpkin growers would for once give up ripening the fruit, and use them as table vegetables, they would soon agree with me that to ripen is to spoil them. Besides this, cutting them green increases the productive power of the plants, and brings a large harvest. In Italy fried pumpkin is considered a rare dish. The squash should never be allowed to grow to its full size unless wanted for seed. The fruit should be gathered when it has attained the size of a turkey's egg, and then boiled in salt and water, and served on toast with melted butter. It is then as good as sea-kale, and better than asparagus. Or if gathered somewhat smaller, and pickled in the same way as gherkins, it will be found very useful in winter to help off a cold joint. But the mammoth gourd is certainly the king of the tribe for table use. This is, perhaps, the only sort which may be profitably used when ripe. It is then of a deep yellow colour both without and within, the flesh very succulent, and of a beautiful appearance. It may be boiled or fried in the same manner as any of the others, or if cut up in soups or stews, it is a good substitute for carrots and turnips; it eats well, and gives a rich flavour to the broth. If boiled in plain salt and water, it is a good substitute for potatoes with meat. As this fruit usually

attains enormous dimensions (weighing sometimes 245lbs.), it is an additional advantage that it may be cut up as wanted, if well ripened previously, and will keep good some months, even if cut every day.

But there is another use of the gourd family that renders it pre-eminently acceptable. The leaves and tops are delicate and wholesome if cooked as pot-herbs; they are, in fact, a first-class dish of the spinach kind. To grow them well, it is necessary frequently to shorten their branches by nipping off the young shoots, and instead of carrying these to the dung-heap, we advise you to carry them within doors, boil them briskly with plenty of salt and a pinch of common soda, and you will have a dish of greens worthy of an epicure's table. This last use is rendered by the beautiful orange gourd, the fruit of which is as unwholesome as it is beautiful, but the young tops are salubrious and well flavoured.

Another useful climber which may be made to adorn the kitchen garden is the love-apple, of which there are many varieties. This belongs to a class of refined edibles very much neglected by cultivators of small gardens; yet there is no reason why the artisan who glories in his potato and cabbage patches should not indulge in tomato sauce of his own producing, as he might also of many other choice zests and delicacies, if he would leave the beaten track a little, and grow a few of those things which he too often regards as belonging exclusively to the grounds of the nurseryman. All the sorts of tomato are good, but the pear-shaped red are those most esteemed. Raise them from seed in heat at the end of March. When two inches high, prick them out into another hotbed, or if you have not a hotbed, raise them in pots indoors, and tend them carefully till the end of May, then transplant them to their permanent sites. They should each be planted upon holes filled with hot dung, covered with six inches of rich mould, and a hand-glass should be placed over each until established. Plenty of water should be given. A south border under a trellis or wall is a good position—they cannot have too much sun; or if you have no such convenience, train them over the ground on the side of a mound or raised bed. On an espalier tomatoes have a splendid effect, and might be very properly introduced to the best kept flower-garden. The large red-fruited kind is the most handsome, and this is, indeed, a glorious thing if properly managed. The shoots

THE PRESENT ARE THE GOOD OLD TIMES.

should be stopped when each has produced one cluster of fruit. Some gardeners strip off all the leaves as the fruit sets, but the practice is manifestly bad. The fruits ripen from the first week in September to the end of October, and any that are green then must be gathered and ripened indoors on a warm shelf. They ripen as well in this way as if left out in the sun. In soups tomatoes are valuable for their fine flavour, and if your roast mutton wants a sauce to help it down, tomato sauce is the best accompaniment. The juice may be preserved like catsup for winter use, and is useful to flavour cutlets or roast meats. The green fruits make a first-class pickle.

Those who are curious in gardening matters may perform a pretty experiment by grafting tomatoes on the stems of potatoes; good crops of both potatoes and love-apples are sometimes obtained in this way. To perform the operation, choose a vigorous part of a shoot having a well-developed leaf. In the axil of this leaf an oblique cut is made of half its thickness. The point of a tomato shoot so far developed as to have its fruit quite formed is then cut off, and pointed at its end two inches below the fruit. Insert the graft into the stock, bind round with bast, and cover in the grafting with wax or a little well-tempered clay, and the union will soon be completed.

Those who grow hops for covering bowers or outhouses may make this noble climber useful by blanching a number of the young spring tops. When the sets begin to start, cover them up with heaps of sand, and when the shoots are three or four inches high remove the sand, cut off a number of the whitest and most fleshy of the sprouts, and boil them as you would asparagus. They are tender and delicately flavoured, and form a wholesome spring vegetable. They are largely used in Holland, but seem to have gone out of use in this country, though we do now and then meet a primitive pedestrian selling a spring growth of "hop-tops."

I have frequently grown maize as a curiosity, and in commemoration of that master-worker, William Cobbett; but it is so noble a plant, that I think it might very well be included in this loose category of eatable ornaments. The student of botany has here a notable example of Linnaeus's *Monœcious* family of plants, the male and female flowers being on different parts of the same plant. The sort which thrives best in English gardens is that which has both yellow and white seeds. It is the smallest sort, scarcely

rising four feet high, and the ears are no more than four inches long. It requires a warm soil and a sunny aspect, and should not be sown till the spring frosts are over. As soon as it has blossomed the tassel should be removed. It would be quite out of place here to go into the agricultural uses of this inestimable plant. He who grows it for its bold flag-like foliage, or to make acquaintance with a plant that has created so much interest, from the over-sanguine expectations of Cobbett to the present time, may be informed that the tender green ears, stripped of their leaves, "and roasted by a quick fire till the grain is brown, and eaten with a little salt or butter, are a delicacy." "The tender green grains dried may be kept all the year," says Dr. Franklin; "and mixed with green haricots, also dried, make at any time a pleasing dish, being first soaked some hours in water, and then boiled." Those who grow it largely turn every part to account, the dry tassels and blades for feeding sheep, the cob for fuel and bottle-stoppers, and the young shoots blanched for asparagus.

A long chapter might be written on "extinct esculents," and if samples of these were gathered together, the exhibition would be very instructive. Who ever hears of or sees now-a-days such good old-fashioned eatables as skirret, tarragon, chervil, purslane, cardoon, salsify, or scorzonera? Perhaps one or two of these may be parted with without regret, but they have been swept away bodily by fashion, or, perhaps, by the absorption of the good old cottage gardens into large properties, and the change which has come over gardening matters, making the art a commercial project rather than a domestic pleasure; but there are two semi-extinct esculents that I would here recommend to the attention of those who are willing to make the experiment of an ornamental kitchen-garden. *Scorzonera* is too good a thing to be turned out of the kitchen plot, and pretty enough to have a place in the ornamental border. On the Continent it is a great favourite, and is dressed in a variety of ways. It is a hardy perennial, with a stem from two to three feet long, which produces a number of elongated leaves and pretty heads of starry yellow flowers, which open in July. The root is the edible portion. It is thin and spindle-shaped, covered with a dark-brown skin, but white within, and full of milky juice. As these roots are slightly bitter, it is usual to scrape and steep them in rain

ONE TO-DAY IS WORTH TWO TO-MORROWS.

water for a few hours before cooking. When boiled they have a delicate flavour, and are very wholesome. The plant is very hardy, and may remain in the ground all the winter, so as only to be taken up as wanted for use. Though it is perennial, it is best to raise it from seed every other year, as it degenerates if propagated by offsets.

The other unfortunate exile is the Jerusalem artichoke, which will soon be numbered

I strongly recommend them to those who wish to turn a little garden to profitable account, but who cannot well enter on the routine of regular vegetable growing.

It is an admirable esculent for town gardens, for, no matter how poor the soil, it will give a good crop. The roots are creeping, and yield red tubers, thirty or forty to a plant. These boiled, and mashed with butter, or baked in pies, are excellent eat-



SCORZONERA.

among the fossils of husbandry, unless a few enthusiastic gardeners secure the last bushel of living tubers to save the race from extinction. We are to regard it here as an ornament, or we dare not mention it at all; and it may raise a smile, perhaps, on the reader's countenance to find the Jerusalem artichoke numbered amongst floral elegances. And yet in gardens of not very high pretensions a row of these makes as good a background as many other things that are used for the purpose—better, certainly, than a grim, ghastly wall staring one out of countenance, or a rickety paling that the landlord refuses to repair. Indeed, I would not hesitate to say, that in a well-kept garden the tall leafy stems of the *Helianthus* might be introduced with advantage, if only as a screen or fence, or to fill up a space, for there is something stately about them that befits landscape if they are rightly placed.



JERUSALEM ARTICHOKE.

ing, and so easy of digestion, that supper eaters may regale upon them without fear of nightmare.

They should be planted in February or March, in rows two and a half feet asunder, the sets eighteen inches apart, and about four inches deep. The sets are to be obtained by cutting up the tubers, one eye to each set. In November they must be taken up, and stored away in sand, for though they endure the hardest winter, they degenerate if allowed to propagate spontaneously. Where shade is, at midsummer, wanted for lettuce, turnips, strawberries, &c., the Jerusalem artichoke may be used for the purpose, for its stems frequently rise ten feet high, and form a very compact screen. One caution is necessary for those not accustomed to the growth of Jerusalem artichoke, namely, if once in the ground, it is difficult to eradicate; the consolation is, that if you labour to remove the tubers from the soil, you may eat all that you obtain.

We must now hasten to conclude this paper, and we shall confine ourselves to the

UNJUST RESENTMENT IS ALWAYS THE FIERCEST.

enumeration of a few strictly ornamental plants, which may be introduced to the garden for culinary purposes.

The egg-plant and the capsicum are noted ornaments, and both possess highly useful qualities. The best variety of egg-plant for the table is *Solanum melongena esculentum*, which is prickly on the stem, leaves, and calyx. Other varieties are useful, but not equally so with this. They should be raised in heat, and planted out in rich borders on a trellis, or may be treated as standards. When the eggs are ripe, cut them in slices, and fry in oil, with pepper, salt, or bread crumbs. They may also be boiled and seasoned with butter.

The capsicum is the most wholesome of condiments, and may be as well grown in the cottage garden as in the nursery. The seeds should be sown in heat in March, or in pots in windows, and transplanted from one pot to another till the middle of June. The annual sorts should then be transferred to the open garden, and if the fruit does not ripen well, the green pods may be used as a salad, or will make a first-rate pickle. The ripe pods, when ready, may be hung up with the branches till wanted; they will keep in this way two or three years. The triennial kinds make splendid window ornaments, but seldom succeed if bedded out. There is a French sort, called the *Tomatum capsicum*, which is very mild when green, so as to be a very excellent salad.

All the kinds of *Tropæolum* are edible plants. The annual sorts, known as nasturtiums, are famous for the excellence of the green seeds when pickled, but the young shoots make as good a pickle, and when fresh gathered, make a good addition to a salad; but the bulbous sorts are as useful. If cultivated in the same manner as dahlias, *Tropæolum tuberosum* furnishes a large number of tubers, which, when boiled, are equal to sea-kale. A single bulb, cut up, will furnish a number of plants to ornament trellises and walls, or banks, and furnish many a savoury dish when their summer growth is done. London states that Mr. Cameron, of the Birmingham Botanic Garden, raised twenty-five plants from twelve tubers planted in April, and these in November yielded half a bushel of tubers of fine flavour and large size.

Those who keep bees should grow a few patches of borage, which supply a large amount of honey. Every time a salad is mixed a few young tops of borage should be thrown in, with a few blossoms for ornament;

the young succulent stems have a cool, grateful taste, closely resembling cucumber, but require to be well chopped in mixing the salad, on account of their hairy nature. Borage, boiled as greens, is by no means to be despised.

Another of the useful flowers is the tree primrose, which may be cropped above for salad, and below for the pot. The roots are white and crisp, and when boiled have a sweet flavour that will recommend them to most palates.

All the plants of the rocket and wallflower family are wholesome, and are noted for their antiscorbutic properties. The garden rocket may very well be added to a salad, if young shoots be chosen, but the wallflower is nauseously bitter and acrid, and suited but for a few palates. The same must be said of the stonecrop, which was used in old times both as a salad and a pot-herb, but is too acrid for modern palates.

Plants of the Amaranth tribe are essentially ornamental: many of them are old garden favourites. If the reader is a connoisseur in cockscombs, he will perhaps hesitate before he boils any of his choice plants; but he may do so if he pleases, and find a delicate dish in return for his skill as a cultivator. The Globe Amaranth and the common Love-lies-bleeding are of the same family, and are well-flavoured and wholesome. This tribe of plants abounds in a saccharine mucilage, which eminent authorities declare nutritious and demulcent.

We close this already too long paper with a brief notice of a most valuable esculent and border flower, the *Oxalis Deppei*. This is a plant but little known, but deserving extensive cultivation. There are several varieties of *Oxalis* in seedsmen's lists and in gardeners' grounds, but this sort excels them all, and is at present rare. It was introduced from Mexico in 1827. It has an elegant appearance in the borders, and produces a pretty pink blossom, with green calyx marked with yellow stripes. It is propagated by means of the scaly bulbs which are produced about the collar of the parent plant. These should be planted in the middle of April, in rich sandy loam, five inches apart, and one inch deep. During dry summer weather they should be watered with manure water, and in October taken up and stored in sand in a dry cellar. The plant is perennial, but is apt to degenerate if allowed to propagate spontaneously. One plant should be allowed to stand the winter, and in

DROWSINESS SHALL CLOTHE WITH RAGS.

April this should be taken up, and all the bulbs removed from the collar for planting. One plant produces from thirty to fifty of these.

The roots of *Oxalis Deppei* are very delicate esculents; they are generally four inches long and one inch thick, of a uniform pulpy nature, without woody fibre or sap vessels. They are boiled gently with salt, after having been washed and peeled. They are eaten with melted butter and eggs, or with white sauce like asparagus. They are easy of digestion, delicious in flavour, and agree

with the most delicate stomach. The young leaves are dressed like sorrel, or put in soup, or used as greens. The flowers are admirable in a salad, mixed with due proportions of endive, beet, one young heart of sprouting horseradish, small salad, and a few dahlia petals. The latter should never be left out of a salad, even if you have to travel a mile to get them; they give the crowning flavour to this paragon of dishes. To attain the art of salad mixing is worth an apprenticeship of seven years.

COOKERY FOR INVALIDS.

WHEN the art of cookery is studied merely that self-gratification may be varied and increased, its pursuit is more than a waste of time; it is also an evil appropriation of our gifts, and an abuse of our tastes. When carefully practised from motives of economy, or that we may add to the comforts and enjoyment of others, it is not only excusable, but highly commendable as a duty of life. But there is one branch of it peculiarly sacred and important; for, if skilfully and judiciously performed, it may assist to restore the invalid to health, and may pleasantly and harmlessly divide the long weary hours of debility and pain, while negligence and ignorance may render the ill-prepared or ill-selected aliment a subject of loathing or a cause of physical suffering. Indeed, the most scrupulous nicety and even delicacy of preparation are requisite to render palatable to the fevered and perverted taste of the invalid the plain articles of diet to which the preparer is often limited. I subjoin a few recipes, which I think may be found useful to those little practised in this art.

Beef Broth.—Choose tender lean beef, and allow one pound to every quart of water. Boil gently for three hours, set by until wanted, when it must be heated again—that is, as much of it as may be required. As soon as it is hot, add a small quantity of vermicelli—say a table-spoonful to a small basinful of broth, with pepper and salt, and serve with dry toast cut in very small squares.

Arrowroot Milk.—To a half-pint of cold milk add about a table-spoonful and a half (or two table-spoonsful if required to be quite thick) of arrowroot. Break and mix the arrowroot well with the milk, then boil a pint of milk with a piece of lemon-rind in it to flavour it, and pour it boiling into the

cold milk and arrowroot, stirring the latter quickly while pouring. No further boiling is requisite. Remove the lemon-rind, and eat with sugar.

Arrowroot Pudding.—Boil a pint of milk with white sugar and lemon-rind; mix two table-spoonsful of arrowroot with half a pint of cold milk, and pour the boiling milk into it as described before. Then return the whole to the saucepan, and continue to stir until it just boils; let it cool, and mix with it the yolks of from two to four eggs, previously well beaten, stirring the arrowroot rapidly as you pour them in; then bake in a buttered dish.

Nothing is so wearisome, where any capability for employment exists, as the inertia forced on the mental organs by the prohibition of reading, music, work, reflection, &c. Hence arises, on the simplest diet, indigestion, sleeplessness, or intense languor. To avoid these evil consequences, the mind, and indeed body, should be kept frequently in a state of harmless exercise. For instance, those who are forbidden to read at least may listen to the reading of others. Those who are fond of music may be gratified by the playing of others; while amusing conversation, not argumentative discussion, will pass away pleasantly many a long and otherwise wearying hour. It is even an entertainment to watch the labours of others if prevented working ourselves, and the arranging of a bouquet, a game of draughts or backgammon, or even the winding of worsteds, may contribute to the same beneficial result—passing time agreeably, keeping up the spirits, and inducing refreshing slumbers. Employment has another good effect also; the invalid feels his own capability, and looks hopefully forward to the time when his powers and energies shall be completely restored.

EXPERIENCE IS GENERALLY BOUGHT DEAR.

WOMAN'S WORK.

MAN is emphatically the *outdoor animal*, in whatever rank of life, from the prince to the merchant, down to the mechanic. The male members in general go forth and employ themselves in business or pleasure during the greater part of the day: this is so much the custom, that if, here and there, a man is known to mope at home and content himself indoors—excepting where illness obliges him to do so—he naturally calls forth feelings and expressions of contempt on account of his effeminate and indolent habits. It is the order of things, in fact, for men to live away from home during the greater part of the day; and those who are independent of office and workshop betake themselves to the various sports to which their tastes incline, or to which the fashion or the season may invite. Thus it is the province of the wife or other female members of the family to make all comfortable and cheerful for their return, and we cannot but consider that the habit some women pursue of being always abroad, either on business or pleasure, is deserving of the severest censure. Let it not be supposed that we would deny women of any class a rational amount of enjoyment and recreation; but we think, if they would in general endeavour to cultivate the habit of making *business a pleasure*, instead of *pleasure a business*, as now—if leisure hours were set apart for recreation, not to interfere with the graver and more necessary pursuits of life—both would yield a greater amount of satisfaction. But we have digressed. Scripture plainly points to woman's duty on this head. She is told she is to be a "keeper at home;" and apparently, that she may have no cause to work with her own hands for bread, St. Paul says, addressing the men, "So labouring, ye ought to support the weak."

The man is to keep the wolf from the door, the woman (the housewife) to make all comfortable within; but that this is not done the present condition of the English home fully verifies. And may we not look upon the domestic discomforts of the poor, and the social evils generally that surround us, as a consequence of neglected homes, if not a just retribution and a proper punishment for such disobedience to the divine command?

It is said, in justification of the present habits of people, that they are in accordance

with the existing state of things—that a revolution has taken place in the whole social machinery—and society is differently constituted now from what it was a century or two ago; consequently, individuals must accommodate themselves to the present mode of living and manner of obtaining a livelihood, and that they ought not to be blamed for that which they have no control over, and so forth. This is a favourite argument, we know, but nothing can justify a departure from God's law; and, therefore, we repeat that it is a great evil for women to leave their home the whole day, under the erroneous impression that they are helping to gain a livelihood for their family.

It is argued, again, that where the wages of men are low, the woman must do something to add to the earnings. We think if there were more skilled artisans, &c., there would be no cause to complain of low wages. Skilled labour, in every department, will always secure good pay. But, be this as it may, the point we wish to insist upon is this, that whatever the husband's earnings may be—much or little—the wife would be well and profitably employed in minding her children and managing her house. The want of domestic comfort, and the idea that the wife is earning something to make up his deficiencies or his extravagances, may encourage the husband in idleness, or drive him to the public-house, where he spends more than his own and his wife's earnings put together. But there is other mischief in the background. Where are the children? Either on the sick list or in the streets, getting a precarious living by begging, or worse; and what can be a greater drag upon a nation's resources than *drunkenness, pauperism, and crime*?

Here there is a fitting field and a good work for practical philanthropists to engage in. Teach the working man's wife the lesson now so forcibly before us; tell her to stay at home for the sake of her husband and children; teach her how to buy food to the best advantage, and to cook it in the most economical and wholesome manner; advise her to bring up her girls with a practical knowledge of household work, and when old enough to leave the parental roof, to send them to service. There is not a more honourable and comfortable position for young people of that class than domestic service. It is the best school wherein

TAKE HEED WILL SURELY SPEED.

they can learn all they will after require as the working man's wife.

Parents are greatly to blame for the failings and shortcomings of domestic servants in these days; they give their children ideas beyond their station; consequently they are indifferent to the interests of their employers, as well as to their own; and when they marry, which they often do too soon, they are as ignorant and as thoughtless as their parents were before them, knowing nothing of the commonest comforts, nor even how to supply their actual wants. Thus poverty is perpetuated, and ignorance, sickness, and crime go hand in hand. We believe that if men had double the wages they can now earn, they would not be better off under such a state of things as we have described. All would be swallowed up by the wear and tear and other expenses of a neglected, ill-managed home.

There is one very sad side to the picture, which must not be passed by in silence, viz., the great mortality of infants, especially in manufacturing towns, from neglect, narcotic drugging, and other ignorant or reckless treatment, consequent upon the mothers leaving them with strangers or to mere children, often during the whole day, while they go to their work. How many little lives are cut short by accident and disease, and how many who mayhap struggle through these miseries past their infancies, still carry through life, long or short as it may be, the effects of early neglect and maltreatment! We will glance at another custom which is a great cause of mortality among the infants of the working classes. We allude to the practice of mothers going out as wet nurses. This is such an unnatural custom, common—we should say fashionable—as it is to employ such, and fraught with so many evils, moral and physical, that we hope in this enlightened age it will speedily die a natural death: reason and common sense will extinguish it. The tyrant fashion has silenced humanity's voice on this matter too long. If mothers would reflect that, in securing this nourishment for their babe, they are robbing another little one of its own life-giving fountain, they could scarcely persist in so cruel and inhuman a practice, especially since scientific research has made known a system, within the reach and comprehension of all classes, by which infants may be hand-fed with the greatest certainty of success, when they are deprived of their natural inheritance—their mother's milk. It is a fact

that children of wet nurses form a very large proportion of those who die prematurely. We have not the figures before us and cannot state accurately; but the numbers are comparatively great. This is one of the worst phases of going out to gain a livelihood. The food and pay of a wet nurse are a great temptation, no doubt; but then how miserably she suffers for it, in the loss of her own child, and abandonment of her home and her family to shift for themselves, whilst she lives in comparative comfort and ease!

Is not this sufficient to stir the sympathies and the energies of the British public—the female portion, at all events, for it is a truly womanly work—to devise some means of alleviating, if not arresting, the sufferings of those poor little ones? It is upon such matters as these that we would engage the interest and the influence of the higher class of women. Oh! how much comfort and kindness they might dispense around! And they need not go far for objects, for there they are close to their own home. But we must draw our remarks to a close.

It will doubtless be said that all have not homes, and, therefore, that the foregoing advice, touching domestic duties, does not apply generally. We answer, it does apply, for no girl or woman should be ignorant of the particulars of domestic arrangements. All may not require to put such knowledge to practical use on their own account, but they may be able to direct and to assist others, which is not a small matter. Besides, there is something peculiarly feminine in such pursuits, and if it should prove of no value, it will certainly have the effect of elevating the character by improving the mind. And as any branch of knowledge gained opens a door to fresh inquiry, it thus enlarges the ideas and strengthens the understanding.

But ere we conclude this paper we must say a word to a class we have not yet addressed—a very numerous and a very important one, too—in connection with the subject of "woman's work." We refer to those who have had what is called a good education, and were reared without any expectation that they would ever have to depend upon their own exertions for their maintenance. Hundreds—nay, thousands—of once well-to-do women are, from some unlooked-for cause, seeking employment in that overstocked field, the Governess Market. Why is this? Are there no other ways open

LOVE IS OFTEN EXTINGUISHED BY THOUGHTLESSNESS.

for them? We think there are. But a mistaken idea of what is and what is not "respectable" seems to be a barrier to such persons undertaking many occupations of responsibility and trust which offer. We refer to such situations as matrons, nurses, superintendents, secretaries, &c., attached to hospitals for orphan infants and for the sick, institutions of health, colleges for ladies, and so forth. We need only mention the great mortality that occurs in many of the foundling hospitals, lying-in institutions, and so forth, in connection with the prevalent ignorance and prejudice among the attendants, who generally have too much under their control, to prove that a better state of things ought speedily to be set up. The "*Gamp race*" should be no longer

triumphant; such posts should only be filled by intelligent women, of sound principles and a good education; only such are capable of appreciating and carrying out the directions of the medical men. With the retirement of "*Mrs. Gamp*," such places would become respectable, and the foolish idea of losing caste, and consideration, and the world's esteem would no longer withhold really useful and estimable women from taking up a position, which many must feel fitted for in an eminent degree.

It remains now but to express a hope that women, individually and collectively, will bestir themselves in some good work, directly or indirectly bearing upon the points we have insisted on, and endeavour to carry them out energetically and practically.

ARTICLES OF DOMESTIC USE.

SUGAR.

It is not a little remarkable that an article in such general use as sugar—the production of which in the present day amounts to a million and a half of tons from all sources—should have been so little known among the ancients, and so rare in many parts of England, even up to the fifteenth century, that we read of a Mrs. Pastor, the wife of a landowner of Norfolk of that day, writing to her husband in London, and begging that he will "vouchsafe to buy her a pound of sugar."

Many of the early writers, even so far back as the father of history, Herodotus, make allusions to "honey made by the hands of man," and "the sweet juice of an Indian reed, much used for drinking," which Pliny calls *Sacchorn*; but of its precise nature, place of production, &c., the most vague opinions were held.

There is little doubt that China and India were the original places of production of this article, whence it would seem to have travelled by slow degrees towards Persia, Arabia, and Syria; and thence became known to many nations of Europe, through the Crusaders, who carried back with them the knowledge of many useful arts.

Chemically speaking, sugar, or the saccharine principle, is met with in many products of the vegetable and animal kingdom. It has been extensively manufactured from beet-root in France and Germany; while, in the United States, a very capital sugar is produced from the juices of the maple-tree. In Ceylon, and some parts of continental India, sugar is also produced from the juices

of the cocoa-nut and jaggery palms. The sugar, however, of which I am now about to write, is the ordinary sugar of commerce, the production of the sugar-cane.

Tracing the spread of the sugar-cane culture from Arabia, westward, to the islands of the Mediterranean, Italy, and Spain, we gather that the Portuguese carried the cane to the island of Madeira; and about the fifteenth century the Spaniards imported it into the Canaries and the Brazils. Europe continued to be supplied with sugar by the Spaniards and Portuguese; and it was not until the following century that the English colonists of Barbadoes commenced the first of the West India plantations, which afterwards formed such a lucrative occupation to many of our colonists in that part of the world.

The duties levied on the importation of raw sugars into this country, not less than the abolition of the slave trade and slavery in our Western colonies, have materially affected the manufacture of the article in various parts of the world, and have at length had the effect of throwing out of cultivation most of the estates in the West Indies where slavery existed, and at the same time encouraging a very large growth of the cane in our possessions in India and the Mauritius by means of free labour.

Upon no imported article has the customs duty varied so much as upon sugar. In the seventeenth century it amounted to but 1s. 6d. per cwt. on sugar the produce of British plantations. By the end of that century it had been doubled. By the end

of the following century it was raised to 17s. 6d. Between 1800 and 1833 various changes took place; and it finally, at the latter date, stood at 24s. the cwt. on British plantations; while British East India and Mauritius sugars were 8s. or 10s. higher, and foreign 60s. and 63s. the cwt. The equalization of East and West India sugars as regards duties, and since that time the reduction and assimilation of duties levied on *all* kinds to 10s. the cwt., have given a great stimulus to this branch of Indian industry. At the peace we received but 43,006 cwts. of sugar from the East Indies; at the present time, India and the Mauritius between them send us two millions of hundred-weights.

The particular mode of cultivation and manufacture which I am now about to detail has reference to the Isle of France, or the Mauritius, a comparatively modern colony, and until the last quarter of a century producing but small and indifferent samples of sugar. This island belonged at one time to France; but since our possession of it many enterprising planters have settled there, and, by means of English capital and French skill, have succeeded, in spite of many difficulties, in producing as fine a description of sugar as is to be met with.

The climate of the Mauritius is very genial, although tropical. Its soil is most fertile, and the vegetation of the island rich and varied in the extreme. Excellent roads stretch from the principal town and seat of government, Port Louis, through the most fertile districts in every direction. At some distance from the shore lofty and abrupt ranges of hills rise from the luxuriant plains, clad to their summits with the most abundant and beautiful foliage. Dotted along the slopes of green hills, and pleasantly situated amidst the cool shade of palm topes and mango groves, may be seen many delightful villas, the rustic dwellings of the wealthy Mauritians.

Farther from the town than the above are the bungalows of the planters, surrounded by outhouses, stores, cattle-sheds, and dwellings of their Indian workpeople. A more animated and interesting scene can scarcely be pictured than the homestead of a Mauritius sugar-planter of the present day. Their labour is entirely that of free Indians brought thither free of cost from the Malabar coast, or from Bengal, under stipulated agreements as to their return home at the end of a stated term. These labourers have each a cottage and piece of ground allotted them; and if

at all industriously inclined, which many are, may live in considerable comfort, and at the end of five or seven years return to their native villages in a state of comparative affluence.

The works of a sugar-planter, if of the most approved description and well managed, present an extended and pleasing view. The power employed is in nearly all cases that of steam, and the engine will be so placed as to be readily available for the many purposes for which it will be required, whilst the mill is so situated as to be easily reached from any part of the estate. A supply of water is a great point; not less so, indeed, for the works than is a good stock of cattle for the fields.

The soil of the Mauritius is mostly of a fine chocolate colour, loamy and fertile to a degree; so much so, that many plantations have produced ample crops for several years in succession without the aid of manure. The propagation of the plant is performed by slips of the cane, generally of a single joint, being placed in holes dug at regular distances, a few inches below the surface, or in slight trenches, turned up with a light kind of plough. The planting takes place at the change of the monsoon, when frequent showers may be reckoned on, followed by a sunshine not too powerful. At their first stage of growth, the young canes are subject to attacks from many enemies, not the least fatal and secret of which are the white ants. Wild pigs, porcupines, rats, hedgehogs, &c., all prey upon it, attracted by the sweetness of its sap. Weeds of every description are carefully removed from the field from the earlier growth of the canes, as a free circulation of air is most necessary to their proper development.

The liberal rains which fall in all tropical countries during the south-west monsoon induce a rapid growth of all plants; and amongst these the sugar-cane is one of the most luxuriant vegetation. A more beautiful scene cannot be met with than a fine full-grown field of canes, free from weeds or the attacks of wild animals. In the Mauritius they attain a surprising height, often nine or ten feet, and of a thickness almost incredible—indeed, they bear a closer resemblance to bamboos than canes. The joints into which a cane is divided are distant some six or eight inches from each other, their length entirely depending upon the vigour of the cane, to which this forms a sure guide. From each joint springs a narrow and rather graceful leaf, which, however, are stripped off, as

WE CONFESS OUR FAULTS IN THE SINGULAR, AND DENY THEM IN THE PLURAL.

the plant approaches maturity, to within three or four joints of the top. By the side of these gigantic canes, yellow in their stem and bright green in their leaves, and waving to the breeze, the tall Malabar coolie ap-



WEEDING A SUGAR PLANTATION.

pears quite dwarfed, and a whole gang of a hundred labourers soon becomes quite hidden amongst the dense groves of sugar-cane which stretch on every side for many miles, through valleys, round hills, and across ample plains.

The world-famed names of Paul and Virginia, consecrated by one of the noblest works of fiction and fact in existence, are still to be seen engraved on a simple tomb at the foot of the Pamplémousse mountain, surrounded by scenery which of itself, without the hallowed recollections of the tale, would suffice to give a charm to any spot. Birds of softest note warble amongst the deep green foliage of mango and tamarind trees. The squirrel leaps from the wide branches of the bread-fruit tree, and the gay, fluttering plumage of the paroquet

and the dove may be seen darting amidst the waving, broad leaves of the bananas. A cottage is near the lovely spot, surrounded by a grove of orange and jambo trees. A small garden of cotton, and tobacco, and melons, is attached, and the sound of soft, sweet voices comes from beneath its roof. Can it be some kindred spirit to the gentle Virginia that dwells therein?

Voices are heard over the fields from where the canes are being cut, the first of the new harvest. The toil of that burning day is over. A fine-limbed, swarthy Malabar coolie, with streaming black locks, hastens up the hill from his comrades. A small graceful figure emerges from the orange grove; the genius of the spot darts down the path, and welcomes the labourer home. It is the first night of the new harvest, and there is rejoicing amongst the children of the heathen. One of their first acts of gladness is to place a large bouquet of flowers upon the tomb of the sleeping lovers, Paul and Virginia, whose simple, touching history has found an echo and a sympathy even in the hearts of those unlettered people.

The taking-in of the sugar crop is a most bustling scene. Every one capable of assisting in any way turns out to lend a helping hand, for there is work for all. The huge canes, towering above the tallest of the coolies, stagger and fall before the short sharp click of the Malabar bill-hook. The ground is heaped up with them, whilst parties of men and women are engaged making them up in bundles for removal to the mill. The tops being cut off, they are taken from the ground in bullock or mule carts, and at once passed into the crushing-mill.

There an equally busy, though very different scene presents itself. Beneath a wide and lofty roof a pile of dark iron machinery stands, waving its long arms, and twisting its terrible-looking limbs, and rushing round and round with its heavy wheels, as though it were afraid of being a good deal too late for something, without quite knowing what. The cart-loads of beautiful canes are piled in regular heaps before this Goliath of a machine, whilst a party of men and boys are busily engaged feeding the hungry monster with armfuls of them. The bright, smooth, clean canes are passed between the metal jaws of the insatiable creature, and lo! on the other side they fall down a confused and ugly mass of crushed and broken fibre and wood, while a pale stream of juice flows from the relentless iron



COOLIES AT THE SUGAR CROP.

jaws, and, rushing down a narrow channel, is lost to sight amidst a chaos of wheels, and pistons, and other dreadful, dark-looking apparatus.

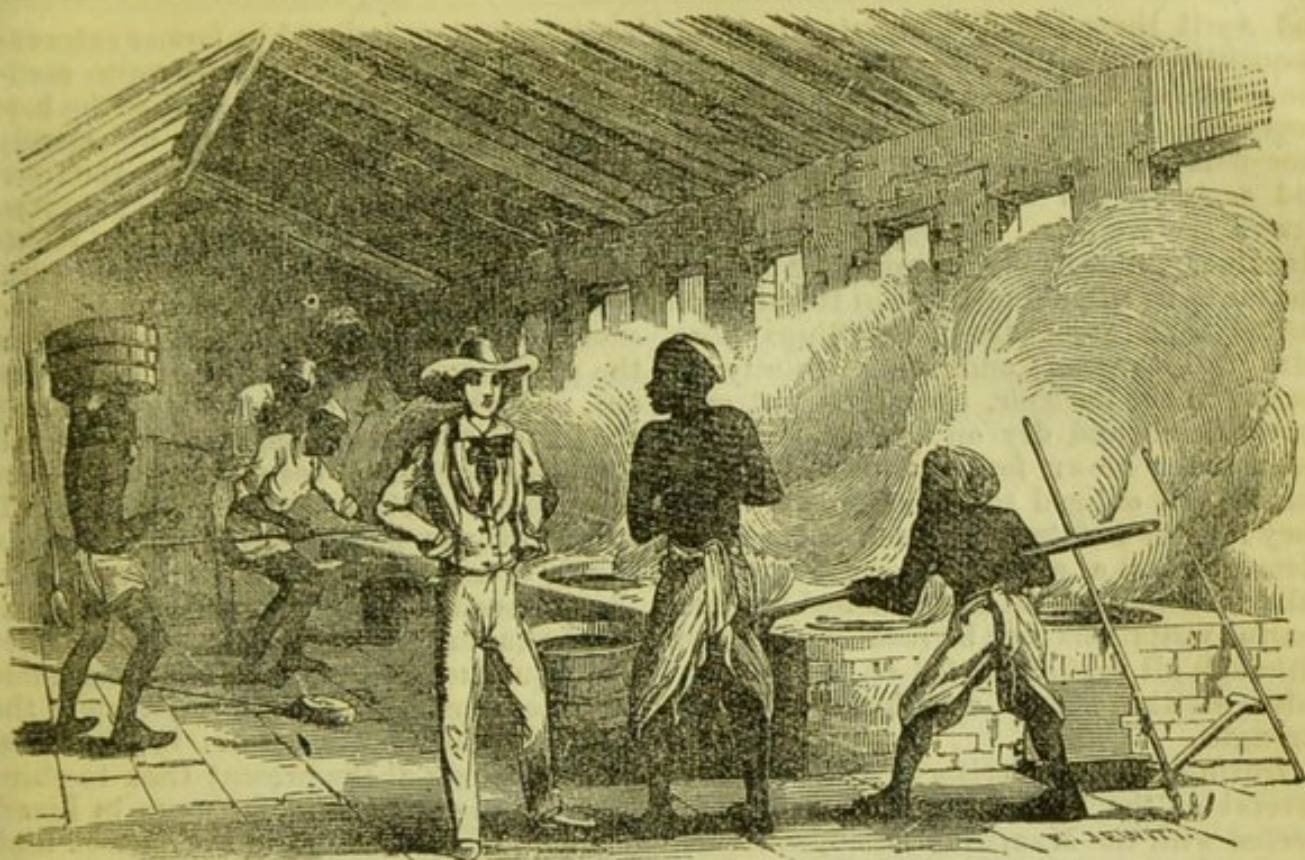
Next to this noisy, steamy, smoky place is a long range of neat, orderly buildings, that appear as though they never had been in the least dirty, and didn't mean to be, come what might. There are no windows to it; but, bless me! what a number of wide, open doors! A delightful breeze floats through the place; there is a decidedly warmish feel; but it is softened by the breeze, which brings in its company a number of pleasant perfumes from orange groves, and rose apples, and citron-trees, that one rather prefers it.

But if the outside be clean and neat, how much more so is the interior! Why, there never was such a place, to be sure, except in the Hôtel de Ville at Paris, or her Majesty's Castle at Windsor. There are huge bright-shining copper stewpans, large enough to boil soup for the whole unions of the United Kingdom; and coolers, and vats, and cisterns, capacious enough to mix grog for the entire British navy, with enough to spare for the army too. Is it possible that the Governor-General of India and his lady

can be coming to take breakfast in this beautiful clean hall, and have a dance afterwards? They might very well be entertained in a dirtier place. All that is wanted are some mats and cushions for the company, and a few garlands of flowers.

Reader, this is the boiling-house of the Pamplémousse Sugar Estate; and the neat-looking, dapper gentleman, with the light wand in his hand, is *not* the master of the ceremonies, as I imagined, but the boiling-master of the establishment. The bright-shining coppers are becoming hot and steamy; their contents are thickening gradually, whilst in one or two the operation of skimming commences, in order to remove the foreign matter which rises to the surface during the boiling.

The dapper master of the ceremonies claps his hands, and half a dozen coolies, as clean as himself, glide in from some invisible corner—I almost fancied they came out of one of the large vats—and without so much as a word spoken, tilted up, by some unseen machinery, one of the hissing, boiling caldrons of sugar juice, and away it went into another caldron rather brighter than the others. The party of mutes having performed this, shifted a number of the



THE BOILING-HOUSE ON A SUGAR ESTATE.

other pans, allowed some more fresh liquor to flow in from a vat near the mill-house, and at length, by the aid of more chains and pulleys, that looked like instruments of torture, they contrived to upset the nearest caldron over a sort of gigantic funnel or wooden water-spout, and away rushed the burning hot juice to some unknown regions below.

Down a wide flight of stone stairs, along a cool passage, and through a pair of huge folding doors, the visitor reaches the granulating-room. It is immediately beneath the boiling-house, and contains many sets of capacious Heidelberg-looking vats, in which are the first boilings of the new crop, granulating and draining, ready for shipment to England. I was shown a little sugar remaining over from the last year's harvest, and a more perfect crystal, and finer, fuller flavour, I certainly never remember. It was white as any salt, and shone brilliantly like pure crystals in the sunlight. It had been prepared by some new and improved process, of which the Mauritius planters are now ready to avail themselves; and what is of equal value to the beautiful appearance is, that the yield of sugar from the juice is much greater by this process, and at the same time the proportion of drainage or molasses is much less.

When the sugar is believed to be sufficiently drained, it is dug out of the large granulators, and placed in bags for shipment, very few casks being used in this colony, the sugar being of a far drier nature than that of the West Indies or Brazils. Cropping time lasts from six weeks to three months, during which time both man and beast are worked to the utmost, in order to secure the canes whilst in their prime. If left for too long a period in the ground, they blossom and lose a great part of their juice, as well as become harder and more difficult to grind; and hence it is the endeavour of the planter so to regulate his planting and his cultivation, that all his fields may not be forced on his hands at one time.

The calculation for ordinarily good ground is a yield of one ton and a half of sugar per acre; but from some of the richer soils of the Mauritius as much as four and even five tons the acre have been obtained. The whole of the labour employed on the estates of this island is imported, as well as the food for their support—viz., rice, dried fish, curry stuffs, and ghee, a sort of fat.

One great and constantly recurring drawback to the prosperity of the sugar planter of the Mauritius is the liability to hurricanes to which the locality is subject. During the months of February, March,

and April these terrific tempests are most frequently met with; and when they visit the island in full force they are not soon forgotten. Houses, factories, mills, engines, cane-fields, all are rooted from the ground, and scattered far and near like so many straws before the destroying element. Machinery, many tons in weight, has been known to be lifted many feet in the air, and hurled to a great distance. Ships laden with full cargoes, and lying quietly at anchor in the harbour, have been not only driven high and dry on the sandy beach, but actually blown for a quarter of a mile inland, and obliged to be broken up where they lay, for to take them back to their own element was a matter of sheer impossibility. The loss that is occasioned by these fearful visitations may be readily imagined, although all works situated on the exposed sides of the island are built of great strength.

During the great crisis of 1847 and 1848 several of the largest planting firms connected with the Mauritius failed, and their prostration caused much embarrassment in the colony at the time. Fresh energy and capital have, however, been since brought to bear upon the sugar industry of this island; and it is now in a more healthy and thriving condition than at any previous period of its history.

Large quantities of a pale and rather weak sugar are imported into this country from British India, where the East India Company have long used their utmost endeavours to encourage a better cultivation and mode of manufacture. The sugars of Madras and Bengal are still far inferior to those of most other countries, though a few very pretty and saleable specimens have been recently brought over from Cossipore, near Calcutta, the make of a European house.

By far the greater part of the sugar shipped from the Presidencies of India are both grown and made up by natives, who will not be induced to take greater pains. Some English factors have established mills and boiling-houses, at which they receive any quantity of canes brought to them by native growers, paying for them according to their yield in juice at the mill. This is a troublesome method; but it has been found to answer whenever properly and fairly managed on both sides.

In Jamaica and some other of our earliest sugar-producing colonies, the difficulty of procuring free labour after the abolition of slavery, added to the embarrassments of the

leading planters, induced by former extravagance and reckless living, has quite revolutionized their industry. Most of the best plantations have been sold at merely nominal sums, and purchased by the freed negroes, who squat on their small holdings, and growing just sufficient for their maintenance, have no inclination to labour for hire.

This, however, is not universally the case; for on some few of the islands where the *squatting* system could not be carried out, and where the estates fell entire into the hands of enterprising capitalists, skill and industry have been brought to bear upon the properties; and at this moment, what with new and improved machinery, a supply of manure, and imported free labour, the owners are realizing handsome returns for the capital sunk, in spite of low prices and equalized duties. It is a remarkable fact that some, and, indeed, not a few of the most thriving sugar estates in the West Indies, belong at the present time to ship-owners and cotton manufacturers in Liverpool and Glasgow, who in the days of high duties and extravagance made heavy advances to the reckless planters; and when the pressure came, and bankruptcy stared the latter in the face, the creditor took over the properties at a valuation in exchange for the debt. This has been the fate of fully one-half of the finest properties in the West Indies. Of the remainder, the greater portion have been publicly brought to the hammer, and, as already noticed, sold in small lots to free negroes or anybody. Very few indeed remain to this day in the hands of the descendants of the original proprietors.

Before concluding this chapter on the sugars of commerce, I may as well mention that the description of sugar called *Muscovado* is simply the raw unrefined sugar as produced by boiling and granulating. Those sorts known as fine crystallized sugars have been better and more carefully freed from impurities and colouring matters, some of them being evaporated in what are termed vacuum pans,—that is to say, in pans having light metal covers, and from which all air has been removed by an apparatus for the purpose. By this means the liquor or syrup boils with much less heat, and consequently does not become so brown. There is another description called “Clayed Sugar,” which is a sort partially purified by being set to granulate in porous earthen pans kept moistened, from which the moisture passing and running through

TRUE ECONOMY IS SOMETHING BETTER THAN STINGINESS.

the grains of sugar carries with it much of the impurity and colour.

Sugar-refining has been practised in England for the last two hundred years. At first the Dutch supplied this country with better and cheaper loaf-sugar than could be produced in London; but gradually improvements were effected, until we are now able to compete successfully in this trade with any other country. The entire art consists in employing certain substances in the mass of dissolved raw sugar as will remove all the colour and impurities to be

found in it, leaving little beyond the pure crystallizable portion, which is left to cool in earthen moulds.

Sugar-candy, imported from China, is a peculiar kind of clarified sugar left to cool slowly upon strings or twigs, which are placed in the vessels containing the refined syrup, and which is there kept at a certain moderate temperature during several days, at the end of which time the still liquid syrup is allowed to run off, and the candy, in fine large crystals, is removed and left to dry in the air.

MAKING THE BEST OF OLD GARMENTS.

“WHAT a wretched-looking family are those Smiths! The poor children almost always go shivering and barefooted, with a few rags hanging on them, altogether insufficient to keep out the cold; and to decency they make no pretension. They now and then have on a garment that seems to have been good for something, but it is all in slits for want of repair. The little girl wears a woman's bonnet bent in all manner of shapes; and the boy's coat drags in the mud; while the frock of a third barely covers the knees for want of a tuck or two being let out.”

“What a respectable appearance Mrs. Brown the schoolmistress makes! With her small salary it is astonishing how she can afford it. She and her family always appear neat and well-dressed, in garments suited to the season and to the work in which they are engaged.”

Such have often been the remarks of casual observers in regard to the very different aspect of two families whose resources are nearly equal: the ragged family is, however, the best off in this respect. On closer inspection the difference is easily accounted for. The Smiths lay out several pounds in the course of a year at the draper's and the shoemaker's, besides which they receive valuable bundles of clothing from charitable neighbours; but for want of good management and care, purchases and gifts alike fail to secure decency and comfort. As to Mrs. Brown, it is little indeed that she has to spare for the purchase of clothing, but that little is laid out to the best advantage. Now and then some of her friends send her old garments, generally with the remark, “It is scarcely worth

sending; but, bad as it is, Mrs. Brown will be sure to turn it to good account for herself or the children.” There are doubtless many persons who might find it to their advantage to take a leaf out of Mrs. Brown's book. Even those who do not, as she, stand in need of the assistance of friends, may be glad of a hint to assist them in turning their own half-worn garments to the best account, either for themselves or others.

In cutting up old garments, it is a great advantage to have a portion of the same material new. For this reason, when purchasing a new garment, buy a little additional quantity sufficient for repairs, and take care that it is kept for that purpose, and not wasted in any way. It was formerly the custom with all thrifty women, when buying a gown, to buy an extra yard for new sleeving. To be sure, a gown in those days was a more expensive affair than a gown is now; and people were more concerned to make it last as long as possible. But it should be remembered, that if six gowns can be bought for the money that used to buy four or three, they cannot be made up in the same time if done at home, nor for the same money if put out. Any tolerably handy woman, though she may not choose to venture upon cutting out and making a new dress, may easily repair one, having the old pattern and lining to work by, and the very creases and stitches for a guide. If, by so doing, a gown will wear half as long again, the price of a little over-quantity at first, and the hour or two employed on the work, are certainly well bestowed. The same remark applies to the garments of men. Unless they be bought ready made, the cuttings should be inquired

GREAT EFFORTS ARE DIRECTED TO GREAT ENDS.

for, and carefully preserved for the purpose of repairing. Every working-man's wife should know enough of the art of tailoring to enable her to sew on a button neatly, or to mend any garment of her husband's; and when past service for him, to cut them up for her children. If any new pieces remain they should not be forgotten when the making is set about; and in forming the plan it should be so arranged as to employ them to the best advantage. If there be not enough entirely to new-top the article, the new stuff should be used for those parts where there will be the greatest strain or rubbing, as under the arms of a gown or coat, where also the difference of colour will be least perceptible.

But whether or not there are any new pieces at command, we will suppose that there is a garment to be repaired for a grown person, or cut smaller for a child. If but little mending is required, it is possible that pieces sufficient for the purpose may be taken from the garment itself without at all injuring its appearance or strength. Some parts of the flaps of a coat are double, from the underneath part of which a small piece or two may be obtained. A gown, made a few years since, will afford, from the ample fulness of its sleeves, sufficient to make sleeves the present size, cutting away all that is at all worn, and even pieces that may serve for repairing other parts. In gown-making, too, there is often a piece of facing to a front pocket-hole, which, in case of need, might serve to mend a small hole or two. Perhaps some portion of the fulness of the skirt might be spared for new sleeving or other repairs. These matters should be thought of before the cutting-up begins.

The garment should be well brushed and shaken to free it from dust, and afterwards picked to pieces. But, unless it be so dirty as that the working would be unpleasant, it is better not to wash it till the new one is made up, or at least till so much as is needful is unpicked. If it is intended to turn the article, of course the whole of the sewing must be undone, and the pieces perfectly separated. In this state all woollen garments should be cleansed. If the entire article is not so dirty as to require washing, grease spots may be removed by rubbing in with the finger a little French chalk powdered, or a little spirits of turpentine.

In print dresses, and other materials that do not bear turning, the breadth-seams may be saved; but it is better to unpick

both the gathers and the bottom hem, and to press out the creases with a cool iron. It is always an advantage, in making up afresh, to vary, if only by a few threads, the place of the turnings. If the edge of the bottom is much worn, it will be better, instead of unpicking the hem, to turn in the edges, and fell them together inside. It is a good plan, also, to sew up the old pocket-holes, and open them in other seams; so bringing the strongest part of the stuff into the part where most strength is required.

The body and sleeves, unless they fit exactly, had better be picked to pieces and re-made. An ill-fitting garment, whether it be too large or too small, never looks well, and soon wears out. Therefore, when the work is in hand, a little extra time is well bestowed to secure its fitting properly, as well as in making the seams and creases fall not exactly where they did before.

These remarks apply to making up a garment in its original size, or nearly so; and, generally speaking, it answers best to make a grown person's garment serve for a grown person again. But now supposing that it suits better to cut it up for a child—before cutting the garment, it may be worth considering whether it can be so contrived as to serve for two. For want of thought in this matter, a gown has been hastily cut up for one frock, a great bundle of pieces remaining, almost, but not quite enough for another—or perhaps so wastefully cut as to be of little use for any purpose. The length of a full-sized gown will be sufficient for two frocks for children from five years old to seven, perhaps requiring a false hem or bit of lining at bottom. The body and sleeves of the gown will at least make the same for one frock, and enough may be taken from the fulness to make the other. Perhaps both may be taken out of the fulness. In that case, the large body will make a spencer for additional warmth when going out of doors. If a frock be required for a taller girl, so that two skirts of the same depth cannot be got from that of the gown, enough may be taken to make one for a very little child, or perhaps a dress for a boy; the waists now being worn very long, a small quantity suffices for the skirt, and pieces can be cut to great advantage. A thrifty woman, with a family of children of all sizes, has been known to contrive three frocks out of one full-sized gown, taking the skirts of two from the depth of the skirt, and from its fulness, one-third or more, from which to make the third skirt, and

ONE GOOD HEAD IS BETTER THAN SEVERAL HANDS.

pieces which, together with the gown body, made out the three frock bodies. It is a good way to cut paper patterns of each piece required for body and sleeves, and to lay them on the material before beginning to cut, so as to cut one out of another to the best advantage; and the same may be done with men's woollen garments. Every notable housewife should keep a good paper pattern of trousers, waistcoat, and gaiters for her husband; and of jacket or coat, and trousers for her boys. Then, in case of an old garment coming into her possession, she can find out the best use to which to put it. If well contrived, a pair of man's trousers will cut a pair for a boy free from the worn part; and also a pair of gaiters, or a cap from the pieces above or below; or if neither of these be required, the pieces will serve to repair the trousers as long as they last. Unless it is intended to turn the material, the straight side seam may remain, and the side pockets, but all the rest should be carefully ripped. The paper pattern is then to be spread, the side to the side, and the top to the top. Thus the worn part will be cut away in the extra width, the strongest part of the material will be secured for the new garment, and the whole of the spare length will be left at bottom.

The lining of a well-made waistcoat is very serviceable; it serves as a good pattern for another, and may be new covered, or cut to a smaller size for a boy. By a little contrivance in this way some women get a happy knack of tailoring.

A full-sized shift or chemise will make two smaller ones for a child five years old,

thus:—Pick out the sleeves, take about a quarter of a yard out of the middle from top to bottom, both of the front and back; cut across the middle of these two double halves, so as to divide them into two equal lengths, the upper halves narrower than the lower; join one narrow half to one wide half lengthwise, and the other the same. Thus both the goar seams are saved, and two small shift bodies are formed, half the bottom of each ready hemmed. Perhaps the old sleeves will serve to cut one small pair; or both pairs may be got out of the piece taken from the middle, the thinnest part of which will do to lay under the shoulder parts, if worn, as most likely they are. This supposes two shifts of equal size; but if it be desired to have one larger than the other, it is only allowing rather more than half the length to the bottom, and joining together both the bottom halves for the larger shift, and both the top halves for the smaller. The making up of old linen should be done more slightly than new work; and the thread or cotton had better not be quite so thick as if great strength were required. Linen, however old, is valuable for the use of young infants, being much softer than calico. A full-sized shirt sleeve will cut two shirts for a babe, and though much worn, is worth running up slightly.

A flannel or other petticoat when worn thin in front by the friction of the stay bone, or the pressure of the knees, may be made to last much longer by being bound afresh, and turning it partly round so that the parts which were the sides fall to the front and back, any actual holes being darned or pieced.

THE PROPER USE OF THE TONGUE.

We should *not* use our tongues,

1. To rail or brawl against any one.
2. To speak evil of others in their absence.
3. To exaggerate in any of our statements.
4. To speak harshly to children or the poor.
5. To swear, lie, or use obscene language.
6. To hazard random and improbable statements.
7. To speak rashly and violently upon any subject.
8. To deceive people by circulating false reports.
9. To offer up lip-service in religion.

10. To take the name of God in vain.

But we *should* employ them,

1. To convey to mankind useful information.
2. To instruct our families and others who need it.
3. To reprove and admonish the wicked.
4. To comfort and console the afflicted.
5. To cheer the timid and the fearful.
6. To defend the innocent and the oppressed.
7. To plead for the fatherless and the widow.
8. To congratulate the success of the virtuous.
9. To confess our faults one to another.
10. To pray to God and speak his praise.

HAIR AND ITS ARRANGEMENT.

HAIR is an eloquent emblem. It is the mother's pride to dress her child's rich locks; the lover's joy to gaze on the hair-locket of his mistress; the mourner's despair to see the ringlet stir, as if in mockery of death, by the marble cheek of the departed. How the hue of hair is hallowed to the fancy! From the "glossy raven" to the "silver sable," from the "brown in the shadow, and gold in the sun," to blond and silken thread, there is a vocabulary of hues appealing to each memory.

The beautiful economy of nature is signally displayed in the human hair. The most simple expedient in the animal frame, the meanest adjunct, as it were, to the figure, yet how effective!

"Hyacinthine locks

Round from his parted forelock manly hung
Clustering, but not beneath his shoulders broad;
She, as a veil, down to the slender waist,
Her unadorned tresses wore,
Dishevelled, but in wanton ringlets waved
As the vine curls her tendrils, which implies
Subjection, but required with gentle sway,
And by her yielded, by him best received,
Yielded with coy submission, modest pride,
And sweet, reluctant, amorous delay."

In this passage the blind bard of Paradise has interpreted the natural language of woman's hair before the artifices of fashion had curtailed its natural grace. Whoever has attentively perused one of the pictures of the old masters, where a female figure is therein represented, must have perceived, perhaps unconsciously, that the long, flexible ringlets conveyed an impression to the mind of dependence. The short, tight curls of a gladiatorial statue, on the contrary, give the idea of self-command and unyielding will. There is a poetical charm in the unshorn tresses of a beautiful woman, which Milton has not exaggerated. I have seldom received a more sad conviction of the bitterness of poverty than was conveyed by the story of a lovely girl, in one of the continental towns, who was obliged to sell her hair for bread. She was of humble parentage, but nature had adorned her head with the rarest perfection. Her luxuriant and glowing ringlets constituted the pride of her heart. She rejoiced in this distinction as the redeeming point of her destiny. Often would a blush of pleasure suffuse her cheek as she caught a stranger's eye regarding them admiringly, when at her lowly toil.

The homeliness of her gait, the poverty of her condition, were relieved by this native adornment. It is wonderful to what slight tokens the self-respect of poor mortals will cling, and how the very maintenance of virtue depends on some frail association. A strain of music, glimpses of a remembered countenance, a dream, a word, will often annihilate a vile intention, or unseal the fountain of the heart. A palm-tree in England drew tears from an Eastern wanderer, and the native wisdom of Jeannie Deans led her to make her first visit to the Duke of Argyle arrayed in a plaid, knowing his honour's heart "would warm to the tartan." And thus to the simple-hearted maiden her rich and flowing hair was a crown of glory—the only circumstance that elevated her in her own estimation. And when the iron necessity of want came upon her, and she was a homeless orphan—when everything had been parted with, and all appeals to compassion had failed, the spirit of the poor creature yielded to hunger, and she sold her hair. Before this sacrifice, she had resisted, with the heroism of innocence, the temptation to purchase food at the expense of honour. But when the wants of nature were appeased, and she went forth shorn of her cherished ornament, the consciousness of her loss induced despair, and she resigned herself hopelessly to a career of infamy.

Abundant hair is said to be indicative of strength, and fine hair of susceptibility. In the hair are written the stern lessons of life. It falls away from the head of sickness and the brows of the thoughtful. The bright lot of childhood is traced in its golden threads, the free buoyancy of youth is waked by its wild luxuriance; the throe of anguish, the touch of age, entwine it with a silver tissue; and the intensity of spirit will there anticipate the snows of time. The hair of Columbus was white at thirty; and before that period Shelley's dark waving curls were dashed with snow. In the account of the execution of the unfortunate Mary, the last touch of pathos is given to the scene when it is stated that, as the executioner held up the severed head, it was perceived that the auburn locks were thickly strewn with grey.

Associations of sentiment attach strongly to the hair. Around it is wreathed the laurel garland of fame. Amid it tremble the flowers of a bridal. The Andalusian women

WHO SWIMS IN SIN WILL SINK IN SORROW.

always wear roses in their glossy black hair. The barbarous practice of scalping doubtless originated in a savage idea of desecrating the temple of the soul, as well as of gathering trophies of victory. The head is shaven by the monks in token of humility, and the stationary civilization of the Chinese is indicated by no custom more striking than that of wearing only a single forelock, the very acme of unpicturesque. There were few more characteristic indications of a highly artificial society than the absurd state of dressing the head once so fashionable. Even at the present day, no part of female costume betrays individual taste more clearly than the style in which the hair is worn. To tear the hair is a true expression of despair, and the patriarchal ceremony of scattering ashes on the head was the deepest sign of sorrow. How much the desolate grandeur of the scene on the heath, in *Lear*, is augmented by his "white flakes" that "challenge pity;" and what a picture we have of Bassanio's love, when he says—

"Her sunny locks

Hang on her temples like a golden fleece,
Which makes her seat at Belmont, Colcho strands,
And many Jasons come in quest of her."

The women, at the siege of Messina, wrought their hair into bow-strings for the archers, and on a similar occasion, in the Spanish wars, the females of a small garrison bound their hair under the chin to appear like beards, and arranging themselves on the ramparts, induced the enemy to surrender.

Samson's hair was singularly associated with his misfortunes, and the abundant locks of Absalom wrought the downfall of his pride. It is often a net to entrap the affections. The hair speaks the heart. Laura's flying tresses haunted Petrarch's fancy:—

"Qual Ninfa in font'i, in selve, mai qual Dea
Chiome d' oro si fino a l'aura sciolse?"

It is the surviving memorial of our physical existence:—

"There seems a love in hair, though it be dead—
It is the gentlest, yet the strongest thread
Of our frail plant—a blossom from the tree,
Surviving the proud trunk; as if it said,
'Patience and gentleness is power. In me
Behold affectionate eternity.'"

D'Israeli paints Contarini Fleming, the creature of passion, after his wife's death, as clipping off her long tresses, twining them about his neck, and springing from a precipice. Miss Porter makes Ellen Mar embroider into the banner of Wallace the

ensanguined hair of his murdered Marion. Goldsmith's coffin was opened to obtain some of his hair for a fair admirer, and there is a striking anecdote of a man who was prevented from declaring love to his friend's betrothed, by recognizing on the hand he had clasped a ring containing the hair of his rival. With what a pathetic expressiveness does the "Cenci" conclude:—

"Beatrice —Give yourself no unnecessary pain,
My dear Lord Cardinal Here, mother, tie
My girdle for me, and bind up this hair
In any simple knot;—ay, that does well.
And yours, I see, is coming down. *How often*
Have we done this for one another! and now
We shall not do it any more. My hood!
We are quite ready. Well, 'tis very well."

The dialogue between King Philip and Constance is very significant:—

"King Philip.—Bind up those tresses. Oh
what love I note
In the fair multitude of those her hairs!
Where but by chance a silver dross hath fallen,
Even to that dross ten thousand wiry friend
Do glue themselves in social grief,
Like true, inseparable, faithful loves
Sticking together in calamity.

Constance.—To England, if you will.

King Philip.—Bind up your hairs.

Constance.—Yes, that I will, and wherefor
will I do it?

I tore them from their bonds; and cried aloud,
'Oh, that these hands could so redeem my son,
As they have given these hairs their liberty!
But now I envy at their liberty,
And will again commit them to their bonds,
Because my poor child is a prisoner."

ARRANGEMENT OF THE HAIR.

In the arrangement of the hair, the greatest regard ought to be paid to the style of the features, as well as to the general appearance of the wearer. It is thus only that we can hope to avoid such errors of taste as we frequently see committed by those who, regardless of the unfitness of a particular mode of arrangement—to which they may have taken a fancy—to their own style of countenance, adopt it at once without due consideration. The mode which they admire may perhaps have been adapted by the dictates of the nicest taste to the features of the wearer, while to their own it is completely unsuited; but, pleased with its effect in those in whom they admire it, and yet ignorant of the source of the charm, they blindly adopt it, and instead of rendering themselves more attractive, become merely ridiculous.

When the features are large, or strongly marked, the hair should be arranged in masses, in large curls, or well-defined bows,

DELIBERATE SLOWLY ; EXECUTE PROMPTLY.

so as to harmonize with the general cast of the countenance.

If, on the contrary, the features are small and delicate, the greatest care should be taken not to render too striking the contrast between them and magnitude of the head-dress. Small and delicately-formed curls or ringlets, braids, or light and airy bows are the most pleasing varieties for this style.

The features of the greater number of young ladies, however, may be classed under neither of these extremes. When such is the case, the fancy of the individual is of course allowed greater latitude, but ought to be no less subject to the dictates of taste.

There are what may be called four distinct styles of arrangement, under one or other of which the various modes of dressing the hair may be classed: in bows, in braids, in twist, or in curls. To the latter class may be also referred ringlets, since they are only a modification to suit the features of particular individuals.

Bows will be found particularly suitable where the face is round, as they tend to lengthen the countenance, and make its peculiarities less apparent. The longer they can be made without extravagance, the more pleasing will be the effect. If, on the contrary, the countenance is narrow and lengthened, low swelling bows should be adopted.

In arranging bows, care should be taken to avoid an *exact* uniformity on each side. Such an arrangement gives an air of stiffness, which it is at all times well to be free from.

To braids, the above observations are in general equally applicable.

Curls no less than bows require to be carefully adapted in size to the features. If the face is long and deficient in breadth, care should be taken that the great mass should cluster near the temples, and fall gracefully over the cheek, taking care, however, not to conceal the latter, and thus to render the length still more apparent. From the ease with which curls are adapted to every style of feature—and there are few indeed to which they are not becoming—and from the facility which they afford to display a beauty, or conceal a defect, this has always been a favourite style of arrangement.

Ringlets, as has been already remarked, are merely a modification of curls. They require, however, to be more cautiously adopted, as, though extremely fascinating

when suited to the style of the wearer, they give an air of ridicule to one to which they are unsuited.

Ladies who are *petite* either in stature or in feature should avoid anything approaching to exuberance in their head-dress.

Flowers form decidedly the most becoming articles for ornamenting the hair; but the greatest care is necessary in suiting them to the complexion of the wearer and the style of the head-dress. They must, on the one hand, be neither numerous nor large enough to appear to encumber the head; nor, on the other, so few in quantity and insignificant as entirely to lose their individuality of character among the tresses by which they are surrounded. The hair arranged according to the dictates of taste is without dispute the most attractive of all head-dresses; and it should be borne in mind that the addition of all ornament ought to be for the purpose of heightening its effect, not of overshadowing or concealing it.

When worn in wreaths, flowers ought not to be placed so low as to fall down upon and conceal the forehead. An air of stiffness is the certain accompaniment of an ill-arranged wreath, however suitable the materials of which it is composed. It ought not, therefore, to cross the head in a straight line, or be exactly uniform on both sides; but, on the contrary, traverse the head in a slightly slanting direction, with here and there a bud or a blossom peeping through amongst a cluster of ringlets, or nestling amid a group of curls. There are few styles of beauty to which a judiciously assorted wreath of flowers will not lend a charm.

Wreaths ought not to be worn unless when the hair is arranged in what may be called the ornate style; ornate, we mean, in opposition to simplicity.

We cannot conclude our observations on this branch of our subject better than in the words of a writer, who remarks generally, "Whatever be the reigning mode, and however beautiful a fine head of hair may be generally esteemed, those who are short in stature or small in features should never indulge in a profuse display of their tresses, if they would, in the one case, avoid the appearance of dwarfishness and unnatural size of the head, and, in the other, of making the face seem less than it actually is, and thus causing what is merely *petite* to appear insignificant. If the hair be closely dressed by others, those who have round or broad faces should nevertheless continue to wear drooping clusters of curls; and although it

SIN, LIKE A DISEASE, IS OFTEN CAUGHT BY INFECTION.

be customary to part the hair in the centre, the division should be made on one side if it grow low on the forehead, and beautifully high on the temples; but if the hair be too distant from the eyebrows, it should be parted only in the middle, where it is generally lower than at the sides, whatever temptation fashion may offer to the contrary. We might multiply instances *ad libitum*, but the foregoing cases will, we

doubt not, satisfactorily elucidate our proposition. It is our object to press on our readers the propriety of complying with the ordinances of fashion, when their observance is not forbidden by individual peculiarities, and the necessity of fearlessly setting them at defiance, or offering only a partial obedience, when a compliance with them would be positively detrimental to personal grace."

PRACTICAL HINTS ABOUT WASHING.

MRS. BIRD.—"You had an interesting meeting at the Town Hall on Tuesday, I dare say?"

Mrs. Grant.—"Very much so. How was it you were not there?"

Mrs. B.—"It was my washing-day, and I could not get out—I do not like to leave home when workpeople of any sort are about. To be sure the bare washing was done, but there are always a great many little things to attend to. Besides, after stirring about all day, I felt too tired to enjoy the meeting."

Mrs. G.—"Ah, washing is a bustling, fatiguing time, make the best of it, though I think some people make more fuss than they need. I don't mean you, for you are a good manager, and get it up with as little trouble as possible; but I know one house in particular which is at sixes and sevens the whole week long. The poor man sometimes comes to our house for an hour or two to get out of the way of it. He calls it hanging out the flags of distress."

Mrs. Edwards.—"But do you know there is a new way of washing invented now? I saw an advertisement of it in the newspaper."

Mrs. B.—"I should not be at all surprised if it is just the same, or nearly so, as one that I have had in my possession at least twenty years. If I can lay my hand upon it I will show it you—. Here it is, in my housekeeping common-place book; I had it from A—, in Berkshire. Almost every family there adopted it, and it was made just as much talk of as this can be now. Ingredients—soap, either soft or yellow, three quarters of a pound; soda, a quarter of a pound; quicklime, half a pound. Pour over the soap and soda half a gallon of boiling water, and stir or whisk it to a good lather. About the same quantity is to be poured over the lime, which must be quite fresh. If it do not hiss, bubble, and crack

when the water reaches it, the virtue is gone. When this liquor is quite clear, pour it steadily off, add it to the other mixture, stir them well together, and put into the copper with as much water as will be required for the quantity of clothes to be washed. Unless the wash is large, all the clothes to be washed may be put in the copper at the same time, the coarsest and dirtiest at the bottom. Collars and wristbands or shirts, and feet of stockings, should be previously rubbed a little, but no other rubbing is required; four hours is a sufficient time to boil."

Mrs. G.—"Four hours! Why, Mrs. Saunders told me twenty minutes!"

Mrs. B.—"Four hours is what my receipt says—'or,' it adds, 'if more convenient, the clothes may be put in overnight, and the copper made to boil up; then fill the copper-hole with small coal and cinders, and leave it all night.' In the morning light the fire and boil up once more, when the linen will be sufficiently done: wring it out of the liquor, and rinse in hot water, blued."

Mrs. G.—"Well, did you ever try it?"

Mrs. B.—"I did not try it myself, because at that time we were in the habit of putting out our washing, and since we have taken to wash at home, it has scarcely occurred to my recollection till I was lately reminded of it; but my opposite neighbour at that time tried it; she did not find it answer—I fancy with her it had not a fair trial; the servants set themselves against it, and most likely she did not look much into it herself. Another friend of mine, who then kept a ladies' school in A—, practised it for several years with success, and I very well know that it is the method constantly practised in Norfolk. A friend of mine who settled in that county some twenty years ago, a thoroughly domestic managing

young woman, found that the people she employed were in the habit of proceeding on that plan, and, though very different from what she had before been accustomed to, as on trial she found it answer, she readily adopted it. My daughter-in-law, too, who comes from those parts, tells me she always has her children's white clothes done in that manner, just rubbing the feet of the cotton socks overnight, and leaving them in soak, and in the morning boiling the whole with a mixture of lime-water, soda, and soap: she boils them half an hour."

Mrs. G.—"Don't you think the lime must rot the linen?"

Mrs. B.—"My Norfolk friend says she has not found it so, and also the lady I mentioned at A—, who kept a ladies' school. They both think the lime-water less destructive than the hard rubbing which this method gets rid of."

Mrs. G.—"But to talk of boiling all the things at once! I am sure my great washes could not be got into the copper at three or four times filling."

Mrs. E.—"If I am not mistaken Mrs. Saunders said the same stuff would serve for boiling up three times."

Mrs. B.—"And then, you know, this method can only be applied to white things; all coloured and woollen things must be done separately."

Mrs. G.—"That had not struck me; but I suppose they must. I have more than once had both coloured things and flannels spoiled by the use of only a little soda. But if they required to be washed separately, how is it possible that a great wash can be got through by one servant before breakfast?"

Mrs. B.—"I venture to say it is *not* possible, unless she was up all night to do it, or that breakfast was deferred till Monday, neither of which is a reasonable supposition. Besides, if the washing itself were done, it is nonsense to talk of being at leisure to sit down to needlework. If the mistress were a fine lady who took no share in household business, she might sit down to needlework, or music, or whatever else she pleased; or go out to pay morning visits if she like it better, let the washing be done whichever way it might. But if she was really a domestic manager, she would not need to be told that when the clothes are out of the washing-tub there are yet many things to be done before the wash is got up, and both mistress and maid must move about briskly if they would get through them before night, hanging out, taking in, starch-

ing, folding; to say nothing of mangling, ironing, airing off, and putting away; which in a 'large family' will give full employment for a second day. If the plan be a good one, it is a great saving of labour in the matter of rubbing, and in the quantity of soap required; but it can make no difference in any other respect. But many people are apt, when they have learnt anything good, to make too much of it; and that raises false expectations in some, who hope to find it good, for everything, and leads others to reject it with prejudice, as if it were good for nothing."

Mrs. E.—"My wash is next week, and I should really like to try the plan, if you will give me leave to copy your receipt."

Mrs. B.—"Clearly, it is quite at your service, and I think I shall try it myself."

* * * * *

Mrs. Bird.—"Well, Mrs. Grant, I suppose you have tried the washing experiment. How did you find it answer?"

Mrs. Grant.—"Oh, don't ask me: I am quite vexed to think of it. My wash was a complete chapter of accidents."

Mrs. Edwards.—"But do tell us about it; it is nothing between ourselves, and it is not to be expected that we should succeed so well the first time as when we have had a little more experience."

Mrs. G.—"Well, the first thing that I was wrong in, and which, indeed, ran through the whole business and thwarted it at every turn, was doing it at an unsuitable time. I had fixed my time for washing, and was not inclined to put it off, though I was ill myself, and had company in the house. So I could not be about to see to it myself. My servant and washerwoman might have got along tolerably in the ordinary way, but anything fresh is sure to put them out, and they did not do half so well as usual. They kept teasing me with complaints of all manner of difficulties. Where were they to get lime? How were they to get the exact weight of things (we don't happen to have a pair of scales in the house, but I certainly will get a pair, they are handy for so many purposes)? and what vessels could they have to put the things in? Instead of being done before breakfast, it was almost dinner-time before the clothes were got into the copper; then the woman went away and let the copper fire out. At last, when one portion of the linen was boiled enough, they had no hot water ready to scald them."

"Mrs. E.—That is a difficulty. We happen

INDUSTRY AND CHEERFULNESS ARE SWORN FRIENDS.

to have two coppers, but those who have not a second copper want a large kettle, or other vessel free from grease, and must have another fire at command for heating it. It strikes me that even the number of vessels required would render the plan unsuitable to poor people, who have but few conveniences. But do tell us how you got over your difficulties."

Mrs. G.—"Well, by the help of chips and bellows, and tea-kettles, hot water was obtained and the first linen scalded. Then for a little while things seemed to be going on tolerably well. The first lot was hung out, and by that time the second lot was ready; and these things when dry looked tolerably well. But I suppose, for the third boiling, either the copper was crammed too full, or the liquor was too much reduced, and night came on, and the weather next day was unfavourable for drying; and one way or another the whole was so bemuddled, that when I put away the linen almost a week afterwards, I could not help saying,

"Oh, worse for mending—wash'd to fouler stains!"

Now I have candidly told you my story, though I am really ashamed of it; but I shall try again. This was not a fair trial—things may turn out better next time. Come, Mrs. Edwards, let us hear how you succeeded."

Mrs. E.—"Why, pretty well; I had good weather for drying, and was able to attend to it myself. It certainly is a saving of labour, but I think not so great as is represented. The things really dirty require good rubbing and soaping before they are boiled, or the stains will be boiled in. I tried this with some things of little value; some of them were thoroughly rubbed and some only slightly rubbed, and the difference in appearance between the two when got up clearly proves, at least to my satisfaction, which of those plans is the best. The things when dry were of a good colour, but they have an unpleasant sticky feel, like new calico. That is the principal fault I find with the method."

Mrs. G.—"But how did you manage to have fresh hot water ready for scalding them?"

Mrs. E.—"By having my second copper lit. This was filled with rain-water, with which the flannels and coloured things were washed, while the white things were boiling in the other copper, and plenty of clean hot water remained for scalding them when they came out of the water. But I want to hear Mrs. Bird's story."

Mrs. B.—"My story agrees pretty well with yours. Perhaps you will think me very fond of trying experiments, when I tell you I have tried it three times—once according to Mrs. Saunders's method, once according to the old recipe from A—, and once with, what I thought, some little improvements of my own."

Mrs. G.—"Do let us hear all about it."

Mrs. B.—"The first time I had half a pound each of soap and soda, and only a quarter of a pound of lime. The lime was what I felt rather in fear of, so I thought it best to begin on a small scale. Over the soda I poured half a gallon of boiling water, and about a quart on the lime in another vessel. Then I boiled the soap in half a gallon of water, and having poured that out in a third vessel, I put the other two (the lime and soda) into the same saucepan, and boiled them together twenty minutes. Meanwhile my servant was putting the linen in soak, rubbing the dirtiest parts with a little soap. She also put ten gallons of water into the copper, and laid the fire ready for lighting, for we had a mind to try whether it could be got up so early as was said. Next morning, the fire was lit at five o'clock, and the soap-water and the other mixture added to the water. The lime and soda water we strained through a hair sieve, pouring steadily so as not to disturb the sediment. While the copper was heating, she wrung out the things that had been put a-soak; and had them quite ready to put in the copper as soon as the water boiled. It was now getting to six o'clock. The tea-kettle boiled, and I thought it would do us both more good to have our breakfast than to wait for it; so I made the coffee, and filled the kettle up again, which, with a tin boiler that is never used for anything greasy, was hot against we wanted to scald the linen. By the time breakfast was over, the linen had boiled its time. The second batch was put in the copper at a quarter to seven, and the third at half-past seven. By half-past eight the copper was emptied of that liquor. It was then filled with water only, for flannels and coloured things. I am sure my servant washed well, from five o'clock to nine; and as to hanging out, I did it all myself; but she had then to do the remainder of the washing. However, it was all done and cleared away in the forenoon, and that is very agreeable. The day being fine, the drying and folding were finished before tea. Now, I will honestly say that I could have gone to the Town Hall that evening without neglecting anything at

CIVILITY IS A KIND OF CHARM THAT ATTRACTS THE LOVE OF ALL.

home, and without being too tired to attend to what was to be seen and heard at the lecture, which I could not do when I washed on the old-fashioned plan. But there is a great difference between being at leisure at ten in the morning, and at four or five in the afternoon."

Mrs. E.—"To be sure there is: any practical person must know that the one is impracticable, and would be fully satisfied in attaining the other. But your second experiment?"

Mrs. B.—"Well, as to preparing the ingredients, I proceeded just according to the old recipe that I gave you; soap, three quarters of a pound; soda, quarter of a pound; lime, half a pound. But I did not have the linen put a-soak overnight; the copper was filled with soft water, and the fire laid for lighting, and lit as before at five o'clock. When the water boiled, I had it poured into tubs, for washing the coloured things and flannels; then sufficient water and the other ingredients were put in for the fine washing. While the first copper was heating, the servant rubbed the collars and wristbands, and other things that required it, but did not wet things that were but slightly soiled. While the second copper boiled we had breakfast, and during the four hours that the linen was in the copper, the flannels and coloured things were all washed and hung out, some of them taken down and folded. The water for scalding was ready as before in the kettle and boiler, and was being used at eleven o'clock; all the wash was hung out before dinner. I do not know that one of these plans was preferable to the other; the work was finished about the same time, and the linen looked equally well, very white and clean; but, as Mrs. Edwards observed, they had an unpleasant sticky feel. I need not detain you long over my third experiment. I dissolved the soda and soap separately, and am inclined to think there is

an advantage in doing so. Begin by heating plain water, sufficient not only to wash the coloured things and flannels, but also to 'first' the white things, not considerably to soap, nor laboriously to rub them, as under the old system, but rub and soap the parts that especially require it, and for the rest to do little more than wet and wring them out. When the copper with the other ingredients boiled, the white things were thrown in as fast as they were ready, and the coarser things remained in soak; an hour's boiling proved sufficient for the lighter, cleaner things. When they were removed, the rest were put into the copper, and boiled on till all the rest were finished. But here is the main difference—all the things were rinsed in cold spring water, blued, which I very much prefer to hot. The things look exceedingly well, and are quite free from the sticky feel. The conclusion I come to is this—that for things slightly soiled, the plan in either of its forms answers exceedingly well. I can quite suppose that for the dresses of boarding-school young ladies it would be very satisfactory. For rougher, dirtier things, the method so far answers as to require less rubbing than in the ordinary way of washing; but it does not supersede rubbing altogether, nor to the degree professed in the advertisements; the grand secret amounts to little more than any woman of common sense would find out for herself—that all things do not require equal rubbing. I think cold-water rinsing is decidedly preferable to hot, and, in addition to it, better still. Finally, in order to effect the business as quickly as possible, there must be plan and contrivance to make matters chime in together, as to heating water and carrying on the washing of those articles to which the lime and soda are not applicable, that all may be done together."

SPEAK NO ILL.

NAY, speak no ill: a kindly word
Can never leave a sting behind;
And oh! to breathe each talk we've heard
Is far beneath a noble mind.
Full oft a better seed is sown
By choosing thus the kinder plan;
For if but little good be known,
Still let us speak the best we can.
Give me the heart that fain would hide—
Would fain another's faults efface,
How can it pleasure human pride
To prove humanity but base?

No; let us reach a higher mood—
A nobler estimate of man;
Be earnest in the search for good,
And speak of all the best we can.
Then speak no ill, but lenient be
To others' failings as your own;
If you're the first a fault to see,
Be not the first to make it known.
For life is but a passing day,
No lip may tell how brief its span;
Then oh! the little time we stay,
Let's speak of all the best we can.

LITTLE AND OFTEN FILLS THE PURSE.

LIVE AND LEARN.

How do you hang up your dresses, gentle reader? Probably like ninety-nine English and Scotch women in a hundred, either by one sleeve or both (if you have pegs to spare), while a cloak will be hooked on by or under the collar, and when it falls down, which probably it will, be hung up again with rather more of the material crumpled up over a hook than it had before, but not in security after all.

But, supposing you can have a nicely-made dress from a nice French dress-maker, you would find proper loops for the *express* purpose of hanging up the garment, either at the waist or at the tops of the inside of the sleeves. For a cloak, the silk loop would be placed beneath the collar inside, as is done by good *English* tailors with

gentlemen's overcoats. I think all persons would find the expedient of the loops for all dresses a great improvement upon the general fashion of unsafe and untidy danglings necessitated by the want of them; and dress-makers who wish to acquire a reputation for "knowing what's what," could not do better than add loops *à la Française* (in the French mode), without being particularly requested so to do. All dresses left hanging in a room should be covered with a cloth or curtain. Cloaks and dresses exposed to rough or out-of-door wear, and destined to *keep other garments clean*, should not be turned inside out; that which comes near the finer dresses beneath being what is really of most importance to preserve from dust or accident.

GOLD FISH:

THEIR HISTORY AND TREATMENT.

GOLD and silver fish, though slightly differing in colour, are identically of the same species, being a variety of the *Cyprinidæ*, or carp tribe, and are known to naturalists as the *Cyprinus auratus*—golden carp—of Linnaeus. Originally natives of China, the date of their introduction into this country is variously stated by different authors.

The years 1611, 1691, and 1728 are individually recorded as the precise period in which they were first brought to England. It is probable that they were introduced at the two earlier dates, but becoming extinct, they were subsequently re-introduced at the later period, and have, since that time, been permanent residents among us. France acquired them later: the first seen in that country was sent thither as a present to the beautiful but depraved Madame Pompadour.

Gold fish must have been introduced into Portugal at a very early period, probably immediately after the renowned Vasco de Gama discovered the route to the East Indies by the Cape of Good Hope; for they appear to be completely naturalized in that corner of the great European peninsula, and abound in most of the Lusitanian rivers, from whence they are brought to England in trading vessels from Lisbon, St. Ubes, and other ports, in large tubs and jars, and may be purchased very cheaply from the Portuguese seamen before they get into the

hands of the Jew dealers. They have also been introduced and naturalized in the island of Mauritius, where they now abound in fish-ponds and streams, and are served up at table as a delicate *bonne bouche*, with the other fresh-water fishes of the country, to the increase of which they are considered to be very inimical, from their greedily devouring the spawn and young fry.

The Chinese are exceedingly fond of keeping gold fish; and though rat ragoût and puppy pie are choice dishes in the Celestial Empire, we have never heard of them eating their golden-coloured little piscine favourites, as the epicures of the Mauritius rejoice to do. The choicest and most beautiful kinds are taken from a small lake in the province of Che-Kyang. Every person above the lowest class keeps them for amusement, either in beautifully-decorated porcelain vessels, or in the small basins that ornament the courtyards of the Chinese houses. The beauty of their colours, and their lively motions, give great entertainment, especially to the females, whose pleasures, from the policy and customs of the "Flowery Land," are exceedingly limited. The Chinese have them so well trained, that they will come at the sound of a whistle to receive food from the hands of their mistresses.

With all the boasted knowledge of modern Europe, it is certain that the germs, at least, of our most important discoveries, such as

AN INQUISITIVE PERSON IS A SPY IN DISGUISE.

gunpowder, the mariner's compass, and even electricity, were many centuries ago known to the Chinese; also the artificial propagation of fish, which at the present time is exciting such an intense interest, both in a scientific and economical point of view, has been successfully practised in China from time immemorial, particularly so for the increase and multiplication of gold fish.

At a certain season of the year a vast number of small trading junks may be seen in the great river Yang-Tse-Kiang, busily engaged in purchasing the spawn of these fish. Towards the month of May the proprietors of the fisheries inclose the river in several places with mats and hurdles. The inclosures altogether occupy an extent of about thirty miles, leaving only a space in the middle sufficient for the passage of vessels. The spawn of the fish, which a Chinese can discern at first sight, though a stranger could perceive no traces of it in the water, is stopped by the mats and hurdles; the water mixed with the spawn is then drawn up, and after it has been put into large earthenware jars, is sold to the merchants, who afterwards transport it to all parts of the empire. This water is sold by measure, and purchased by those who are desirous of stocking their ponds.

It was long supposed that the gold fish would not breed in this country, and this unsupported idea caused a very large annual importation, and a correspondingly high price; but it is now well ascertained that they will freely multiply in small ponds, or even tanks, if a few fagots be thrown in, so as to afford a sheltered place for them to deposit their spawn, more particularly so if the temperature of the water can by any means be maintained at an elevation above the ordinary mean.

It is well known that in manufacturing districts, where there is an inadequate supply of cold water for the condensation of the steam employed in the engines, recourse is had to what are called engine-dams, or ponds, into which the water from the steam-engine is thrown for the purpose of being cooled. In these dams, the average temperature of which is about eighty degrees, it is common to keep gold fish; and it is a notorious fact that they multiply in these situations much more rapidly than in ponds of lower temperature, exposed to the variations of the climate. Three pairs of this species were put into one of these dams, where they increased so rapidly, that at the end of three years their progeny, which

were accidentally poisoned by verdigris mixed with the refuse tallow from the engine, were taken out by wheelbarrowsful.

Gold fish, by the way, are by no means useless inhabitants of such dams, as they consume the refuse grease, which otherwise would impede the cooling of the water by accumulating on its surface.

We may here observe a fact in natural history not very generally known, that fish can bear extraordinary extremes of temperature. Humboldt and Bonpland, when travelling in South America, saw fish thrown up alive from the crater of a volcano in the course of its explosions, along with water and heated vapour, that raised the thermometer to two hundred and ten degrees—only two degrees below the boiling point! Again, fish, when frozen with ice into a solid mass, have been brought to life when gently thawed. Indeed, an instance is on record of a frozen gold fish being thus restored.

The extreme elegance of form of the gold fishes, the splendour of their scaly covering, the ease and agility of their movements, and the facility with which they may be kept alive in very small vessels, place them in the first class of our most pleasing and desirable domestic pets. They even recommend themselves by another agreeable quality—that of appearing to entertain an affection, not only for their keeper, but also for each other. Mr. Jesse, in his most interesting "Gleanings on Natural History," informs us that a lady who kept two of these fish in a glass globe gave one away to a friend, and that the other immediately refused to eat, and showed other evident symptoms of unhappiness, until its companion was restored, when it frisked about its glass prison, apparently in the highest of glee and good spirits.

Indeed, few objects can be more ornamental or amusing than a glass globe containing gold fish. The double refractions of the glass and water represent them, when in motion, in a most beautiful variety of sizes, shades, and colours, while the two mediums, glass and water, assisted by the concavo-convex form of the vessel, magnify and distort them; besides, we have the gratification of introducing another element and its beautiful inhabitants into our very parlours and drawing-rooms.

Some persons, however, exhibit their gold fish in, to say the least, a very extraordinary manner. They have a hollow globe in the

A GOOD CHARACTER IS A FORTUNE.

interior of the one containing the fish, and in this hollow globe they put a canary, or other small cage bird, which appears to be hopping in the midst of the water, while the fish are swimming in a circle round it. This conceit, as our ancestors would have termed it, is tasteless and unnatural, and, in an æsthetic point of view, richly deserves the severest reprobation.

Though gold fish are seen to the greatest advantage when kept in glass globes, yet we regret to be compelled to say that they are very unsuitable dwellings for them. Just let us consider for a moment the conditions which are absolutely necessary for the health and even the existence of fish, and we shall find that a glass globe, however beautiful they may appear in it, is one of the most inappropriate of vessels for keeping them in. In the first place, they require abundance of air. Now, scarcely any other shape than a globular one contains so much water with so little exposure to the air. Fish, too, require shade, not when we choose to give it to them, but when they feel the want of it; and it need scarcely be observed that all day long a glass globe is in a blaze of light. Still more, the water in a globe must be daily changed, consequently the fish must be lifted out either by the hand or a small net; and it is utterly impossible, however careful we may be, to handle or net these delicate little struggling creatures without injuring them at one time or another. Indeed, we find—and we have had no little experience in the management of gold fish—that when we take a few from our store pond, and put them in globes, they very soon begin to lose their brilliant colours, become diseased, and die. The large dealers in these fish are well aware of this fact, and keep constantly shifting from the pond to the globe, and *vice versa*.

Where there can be a contrivance made for letting a flow of water, be it ever so small, say a drop a minute, in and out of the vessel containing the fish, the water will not require to be changed; and a small water plant, say the very curious *Vallisneria spiralis*, would afford the required shade. The most eligible and interesting method of keeping gold fish, however, is in the aquatic vivarium invented by Mr. Warrington; and of which the reader will find a full description, with an engraving, in No. 14, "Home Companion," 1853.

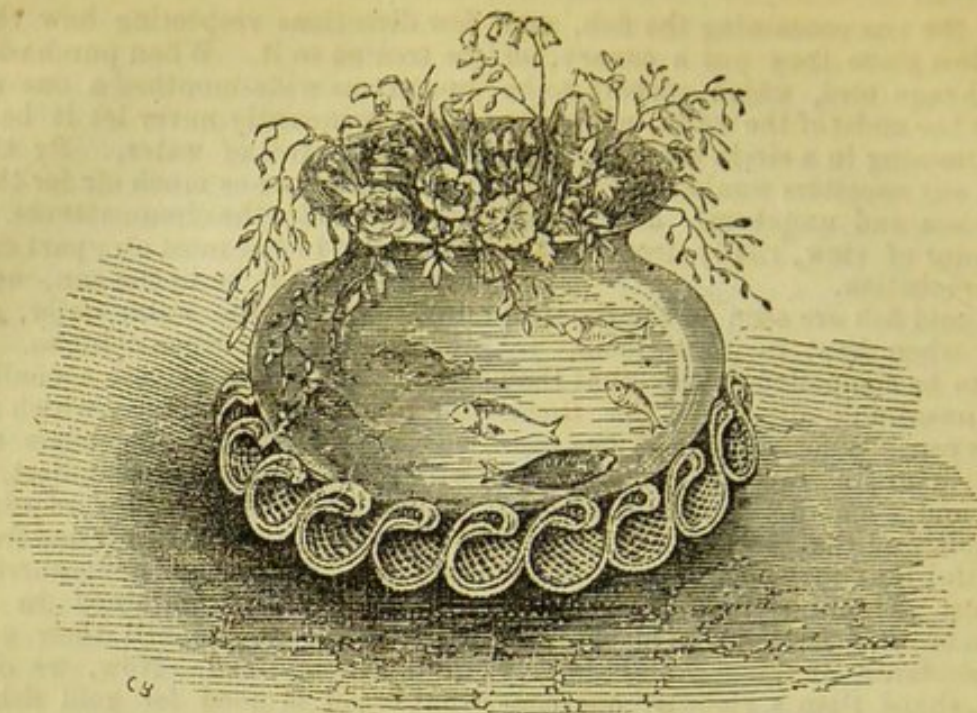
But as a globe will be ever the most popular domicile for these fish, we shall give a

few directions respecting how they should be treated in it. When purchasing a globe procure as wide-mouthed a one as possible, and subsequently never let it be more than three parts full of water. By these means you will secure as much air for the fish as is possible under the circumstances. Keep the globe also in the most airy part of the room, never letting it be in the sun, nor near the fire. Change the water daily, and handle the fish tenderly when doing so. Some persons, when changing, use a small net, some the hand. We cannot say which is the best, but would advise our readers to use that which they may find the handiest. Never give the fish any food: all they require when in a globe is plenty of fresh air and fresh water—they will derive sufficient nutriment from the animalculæ contained in the water. Numbers of people kill their gold fish by giving them bread. Now, we do not deny that bread is good for gold fish, and that they will eat it, but the uneaten crumbs immediately get sour and deteriorate the water, to the great injury of the fish. One hint more: if, on getting up in the morning, you find a fish missing, and can discover no traces of it, you must not conclude that it has taken wings to itself and flown away, but that the cat has hooked it out with her claws and eaten it. Not that pussy hated wet feet less, but that she loved fresh fish more.

Two diseases, being the most frequent, may be pointed out as the principal ills which it is the lot of gold fish to be heirs to. Sometimes a fish seems less lively than usual, and on a close inspection will have a sort of mealy look, and, in a day or two, this mealiness will turn out to be a parasitical fungus. We have heard of several remedies for this very mysterious disease, but never found any of them of the slightest use. There is absolutely nothing for it but to take the fish, at the first appearance of the disease, and throw it away, for it will not recover, and it will infect the others, and thus destroy the whole stock. We would, however, advise the inexperienced gold fish keeper, whenever a fish seems unhealthy, to place it by itself for a few days—he will then see whether the fungus makes its appearance; if not, the fish may recover, and be returned to the globe.

The other disease is apparently an affection of the air-bladder, arising from being supplied with too little air. We have found fish recover from it when removed from the globe and placed in a pond. When under

GOD'S MERCIES ARE AS BOUNDLESS AS HIS BEING.



the influence of this disease the fish swims sideways, with its body bent as if its back were broken, and in a short time dies. Whenever those symptoms are observed, the fish should be placed in a large tub of water, and a small stream of water allowed to drop into it; the water, through dropping, becomes more aerated, and the fish, thus receiving an abundant supply of air, will frequently recover.

The variety of colours among gold fish is, in all probability, principally caused by their being a sort of semi-domesticated animals. The rabbit, pigeon, duck, and many other animals, when domesticated, lose the distinctive markings of their race, and assume a variety of other colours. The young gold fish, also, are at first dark-coloured—indeed, nearly black, changing more or less rapidly according to their constitutional power. Besides, we have reason to believe that the silver-coloured fish are most generally old ones. The reader must recollect that size in fish, as in men, does not always betoken advanced age. Sauvigny, a French naturalist of the last century, published a most elaborate work on gold fish, with coloured representations of eighty-nine specimens, exhibiting almost every possible shade or combination of brilliant orange, silver, and purple.

Not only do these curious and interesting fish vary in colour, but, what is more remarkable still, they vary in the number and size of their fins and tails—some having double anal fins, others triple tails; but

when such anomalies occur, the other organs are deficient. Thus the specimens with triple tails are sometimes without a vestige of dorsal fin. Out of twenty-four that we took out of our pond at random and accurately examined, a few years ago, we found that no two were exactly alike. Some had dorsal fins extending more than half the length of the back; others, on the other hand, had dorsal fins consisting of five or six rays only; and one, to our amazement, had no dorsal fin whatever, and yet preserved its perpendicular position in the water with apparently the same ease as any of the others. As it was generally supposed, at that time, that a fish could no more preserve its equilibrium without a dorsal fin than a man could dance on the tight-rope without a head, the reader may fancy our surprise, and readily believe that we immediately communicated the fact to a scientific friend, when we were informed that the celebrated ichthyologist, Mr. Yarrell, had, from observing a gold fish without a dorsal fin, been induced to make some experiments, the result of which proved that that fin was not of the extreme consequence previously attached to it.

When gold fish are bred in ponds, under favourable circumstances, the young will attain the length of four or five inches in the first year; but their subsequent growth is much less rapid. The largest we have ever heard of, from an authentic source, did not exceed ten inches in length; the largest we have seen only measured nine.

CRAFT BRINGETH NOTHING HOME.



EMINENT FEMALE BIOGRAPHY.

FELICIA HEMANS.

THERE are few modern poets whose works have become such familiar household words as the poems of Felicia Hemans, but less so, however, amongst ourselves than with our cousins across the water; for in America her poems were, if they do not now remain, universally popular. On many accounts the life of such a writer cannot fail to be interesting, and we shall now present a few of the leading facts of her brief history.

Felicia Dorothea Browne was the daughter of a Liverpool merchant, and was born on the 25th of September, 1793. From her earliest years she was remarkable for her extreme beauty and precocious talent. At the age of seven her father was unsuccessful in business, and removed to Wales. Here the young poetess passed a happy childhood, and here she imbibed that intense love of nature which ever afterwards "haunted her like a passion." She early began to court the Muse, and in 1808 a volume of her poems was published; but it was not received with much favour. This, however, did not discourage her, and she

continued to write. In 1812 another volume entitled, "The Domestic Affections, and other Poems," was given to the world—the last that was to appear under her maiden name, for in the summer of that year she exchanged it for the one by which she is generally known, her youthful fancy having been captivated by the martial appearance and military dress of a Captain Hemans, of the army. The match proved a very unhappy one, and after they had lived together six years, in 1818 Captain Hemans, whose health had been impaired by a military life, determined to try the effects of a southern climate, and went to Italy. Mrs. Hemans, with her five boys, repaired to her maternal roof, and the two never met again. She continued her studies in her rural retreat, acquiring several languages, and in 1819 obtained a prize of £50 for the best poem upon Sir William Wallace. In 1820 she published the "Sceptic," which was favourably noticed in the "Edinburgh Monthly Magazine." In June, 1821, she obtained the prize awarded by the Royal

CONFINE YOUR TONGUE, LEST IT CONFINE YOU.

Society of Literature for the best poem on the subject of "Dartmoor."* "The Voice of Spring," perhaps the best known and the best appreciated of all her lyrics, was written early in the year 1823. In the latter part of the same year she published "The Vespers of Palermo," a tragedy, which was considered a failure; and in 1826 appeared her best poem, "The Forest Sanctuary," which was brought out in conjunction with the "Lays of Many Lands." Every successive year brought fresh proofs of her widely-extending fame. In 1828, having suffered the loss of her mother—an affliction which went down into the very depths of her soul—she removed to Wavertree, near Liverpool, and soon gave to the world "Lays of Leisure Hours," "National Lyrics," and other poems. In 1829 she made a visit to Scotland, and was most cordially received by Sir Walter Scott, Jeffrey, and other distinguished literary characters of the Scottish metropolis.

In the "Edinburgh Review" for October, 1829, appeared an article on the poetry of Mrs. Hemans, from the masterly pen of Jeffrey, who, with great delicacy and discrimination, touches upon the peculiar characteristics of her style. "Almost all her poems," writes this high authority, "are rich with fine descriptions, and studded over with images of visible beauty. But these are never idle ornaments; all her pomps have a meaning, and her flowers and her gems are arranged, as they are said to be among Eastern lovers, so as to speak the language of truth and passion. This is peculiarly remarkable in some little pieces, which seem at first sight to be purely descriptive, but are soon found to tell upon the heart with a deep moral and pathetic impression."

Early in 1830 she published her volume of "Songs of the Affections," and in the month of June she accomplished a project which she had long had at heart, of making a visit to the Lakes of Westmoreland,† and

* In a letter to a friend on the occasion she thus pleasantly writes:—"What with surprise, bustle, and pleasure, I am really almost bewildered. I wish you could have seen the children when the prize was announced to them yesterday. Arthur sprang from his 'Latin Exercises,' and shouted, 'Now I am sure mamma is a better poet than Lord Byron.'"

† Of the beauty of this scenery she thus writes:—"Yesterday I rode round Grasmere and Rydal Lake. It was a glorious evening, and the imaged heavens in the waters more completely filled my

to the poet Wordsworth. On returning thence, she went to reside in Dublin, where her brother, Major Browne, was settled. She entered very little into the general society of Dublin, but devoted most of her time to the education of her children. Her health, however, was enfeebled, so that, in her own language, "the exertion of writing became quite irksome." Early in 1834 appeared her "Hymns for Childhood," which was soon followed by "Scenes and Hymns of Life," and both were noticed very favourably in the periodicals of the day. But her course of life was nearly run; a cold, taken by being out too late in the evening, terminated in a fever, and she breathed her last, without a pain or struggle, on the 16th of May, 1835. Her remains were deposited in a vault beneath St. Anne's Church, Dublin, and over her grave some lines, from one of her own dirges, were inscribed:—

"Calm on the bosom of thy God,
Fair spirit, rest thee now!
Ev'n while with us thy footsteps trod,
His seal was on thy brow.
Dust to its narrow house beneath!
Soul to its place on high!
They that have seen thy look in death
No more may fear to die."

If Mrs. Hemans' poetry be not of the very highest order, it is distinguished for its pure fancy, beautiful imagery, and melodious versification. Many of her shorter pieces and her lyrical productions are touching and beautiful, both in sentiment and expression, while everything that she wrote is full of elevated moral feeling, and combines much energy of thought with a winning grace and delicacy of sentiment. To this brief biography we append

mind, even to overflowing, than I think any object in Nature ever did before. I could have stood in silence before the magnificent vision an hour, as it flushed and faded, and darkened at last into the deep sky of a summer's night." Her sonnet, "A Remembrance of Grasmere," written four years afterwards, describes the peculiar colouring with which her imagination invested it:—

"O vale and lake, within your mountain urn
Smiling so tranquilly, and set so deep!
Oft doth your dreamy loveliness return,
Colouring the tender shadows of my sleep
With light Elysian; for the hues that steep
Your shores in melting lustre seem to float
On golden clouds from spirit lands remote—
Isles of the blest—and in our memory keep
Their place with holiest harmonies."

CLIMB NOT TOO HIGH, LEST THE FALL BE THE GREATER.

THE VOICE OF SPRING.

come, I come! ye have called me long—
 come o'er the mountains with light and song;
 Ye may trace my step o'er the wakening earth,
 By the winds which tell of the violet's birth,
 By the primrose stars in the shadowy grass,
 By the green leaves opening as I pass.

have breathed on the South, and the chestnut
 flowers

By thousands have burst from the forest bowers;
 And the ancient graves and the fallen fanes
 Are veiled with wreaths on Italian plains.
 But it is not for me, in my hour of bloom,
 To speak of the ruin or the tomb!

have passed o'er the hills of the stormy North,
 and the larch has hung all his tassels forth;
 The fisher is out on the sunny sea,
 and the reindeer bounds through the pasture free,
 and the pine has a fringe of softer green,
 and the moss looks bright where my step has
 been.

have sent through the wood-paths a gentle sigh,
 and call'd out each voice of the deep-blue sky,
 From the night-bird's lay through the starry time,
 In the groves of the soft Hesperian clime,
 To the swan's wild note by the Iceland lakes,
 When the dark fir-bough into verdure breaks.

From the streams and fountains I have loosed the
 chain;

They are sweeping on to the silvery main,
 They are flashing down from the mountain brows,
 They are flinging spray on the forest boughs,
 They are bursting fresh from their sparry caves,
 and the earth resounds with the joy of waves.

come forth, O ye children of gladness, come!
 Where the violets lie may now be your ho me.

Ye of the rose-cheek and dew-bright eye,
 And the bounding footstep, to meet me fly:
 With the lyre, and the wreath, and the joyous lay,
 Come forth to the sunshine—I may not stay.

Away from the dwellings of care-worn men,
 The waters are sparkling in wood and glen;
 Away from the chamber and dusky hearth,
 The young leaves are dancing in breezy mirth;
 Their light stems thrill to the wild-wood strains,
 And youth is abroad in my green domains.

The summer is hastening, on soft winds borne;
 Ye may press the grape, ye may bind the corn;
 For me, I depart to a brighter shore—
 Ye are marked by care, ye are mine no more.
 I go where the loved who have left you dwell,
 And the flowers are not Death's—fare ye well,
 farewell!

The following exquisite "Sabbath Son-
 net" was her last production, composed on
 the bed of death:—

"How many blessed groups this hour are bending,
 Through England's primrose meadow paths, their
 way

Toward spire and tower, 'midst shadowy elms as-
 cending,

Whence the sweet chimes proclaim the hallow'd day!
 The halls, from old heroic ages grey,

Pour their fair children forth; and hamlets low,
 With whose thick orchard blooms the soft winds
 play,

Send out their inmates in a happy flow,
 Like a freed vernal stream. I may not tread
 With them those pathways—to the feverish bed
 Of sickness bound; yet oh, my God! I bless
 Thy mercy, that with Sabbath peace hath fill'd
 My chasten'd heart, and all its throbbings still'd
 To one deep calm of lowliest thankfulness."

TRUTHFULNESS IN FAMILIES.

For all happy households, that is the hap-
 piest where falsehood is never thought of.
 All peace is broken up when once it appears
 that there is a liar in the house. All com-
 fort is gone when suspicion has once
 entered—when there must be reserve in
 talk and reservation in belief. Anxious
 parents, who are aware of the pains of sus-
 picion, will place generous confidence in
 their children, and receive what they say
 freely, unless there is strong reason to dis-
 trust the truth of any one. If such an
 occasion should unhappily arise, they must
 keep the suspicion from spreading as long
 as possible, and avoid disgracing their poor
 child while there is any chance of his cure
 by their confidential assistance. He should
 have their pity and assiduous help, as if he
 were suffering under some disgusting bodily
 disorder. If he can be cured, he will be-
 come duly grateful for the treatment. If

the endeavour fails, means must of course
 be taken to prevent his example doing harm;
 and then, as I said, the family peace is
 broken up, because the family confidence is
 gone. I fear that, from some cause or
 another, there are but few large families
 where every member is altogether truthful.
 Some who are not morally guilty are intel-
 lectually incapable of accuracy. But where
 all are so organized and so trained as to be
 wholly reliable in act and word, they are a
 light to all eyes, and a joy to all hearts.
 They are a public benefit, for they are a
 point of general reliance; and they are pri-
 vately blessed within and without. With-
 out, their life is made easy by universal
 trust; and within, their home and their
 hearts, they have the security of rectitude
 and the gladness of innocence. If we but
 invoke wisdom, she will come and multiply
 such homes in our land.

THE YOUNG WOMAN'S KITCHEN COMPANION.

HOW TO SAVE HALF YOUR COAL.

DIFFERENT KINDS OF COAL.

ALL coal is essentially composed of carbon, oxygen, hydrogen, and nitrogen. The quality of any coal depends upon the proportions which it contains of these four elementary ingredients.

1. *Dry or Cubical Coal*.—This species is very black and shiny. It generally comes from the pit in large masses; and it burns freely, with much flame and heat. This is by far the best coal for blast-furnaces, but is not so desirable for domestic use.

2. *Steam Coal*, sometimes called "*Smithy Coal*." This species, which ignites readily, and produces comparatively little smoke, is much valued for its excellence in the furnaces of steam-boilers. It contains more carbon than bituminous coal, and more hydrogen than anthracite.

3. *Cannel or Gas Coal*.—This species does not shine, but has, on the contrary, rather a dull appearance before it is ignited. When burning, it emits a most brilliant flame. As the roots of fir are used instead of candles in the winter nights by the peasantry in some parts of Scotland, so this coal is made to answer the same end in some parts of England, and also in the South of Scotland. Hence its name, *Cannel*, the Lancashire word for *candle*.

4. *Bituminous Coal*.—This species swells and cakes when heated. It is more abundant than other kinds, and is well adapted for household use. Bituminous coal, in a raw state, is not suitable for the blast-furnace.

5. *Anthracite Coal*.—This species is very black, very brittle, and very shiny. When sold, it is generally broken up into small pieces, but there is not much dust. It produces almost no smoke, and scarcely any ashes. Where it can be obtained at the same price as bituminous coal, it is more economical for domestic purposes. Even where it costs more, it is good management to mix the bituminous and anthracite together. The latter, by its great heat, consumes the smoke of the former, and thus saves fuel. Two scuttles ought to be used in such a case, one for each kind of coal: at all events, the bituminous coal, in order to effect the saving, must be put below the anthracite, so that the smoke may have to pass through the

glowing embers. Anthracite coal is abundant in Wales and Ireland. In Ireland it is called *Kilkenny coal*; in Scotland, *blind coal*; and in England, *stone coal*. It usually contains about ninety per cent. of pure carbon. This sort of coal is especially valuable to maltsters, brewers, and millers, because it throws out intense heat, and may be said to be almost without smoke. But it is also decidedly economical (where the price is reasonable) in stoves and house-grates. There being ninety per cent. of carbon, only ten per cent. is left for smoke and ashes; whereas, in some sorts of coal, the residuum of ashes amounts to forty per cent.!

SIX HINTS TO FIRE-MAKERS AS TO THE MOST ECONOMICAL METHODS OF KINDLING AND KEEPING A FIRE.

Hint First.

Put a piece of iron plate, which you may get at any foundry for fourpence or sixpence, across the bottom of your grate, reaching within an inch and a half of each side, and projecting about an inch and a half in front. There will thus be one narrow opening for air between the last two bars at the bottom grating at each end of the plate, while the remainder will be closed. The draught upon your fire will thus be almost entirely from the front, and you will soon discover, by experience, that the present method of constructing grates, by which the whole bottom admits air through the bars, is wrong in principle and extravagant in practice.

Hint Second.

When about to make a fire, let the grate be first half filled with common Newcastle coal. Above these place some shavings or waste paper, and then a few dry sticks or splinters, or bits of charcoal or broken peat. Lay on the top a few of yesterday's cinders, and, lastly, some lumps of coal. These must not be shovelled in at random, but laid on carefully by hand. Apply a match to the shavings or paper, and in fifteen minutes you will have a cheerful fire.

At first, servants will object to this plan, and even ridicule it. They have always been accustomed to light a fire at the bottom of the grate, and it is difficult to persuade them

DISEASES ARE THE INTEREST PAID FOR PLEASURES.

ven to try the experiment of lighting it from above. They cannot believe that the fire will work its way down into the mass of dead coal. One fair trial, however, will satisfy a housemaid on this point; and she will soon find that it not only saves her master an incredible amount of coal, but that it also saves her, what she may perhaps consider of more importance, a vast deal of trouble. The bell will be rung less frequently for the coal-scuttle; the fire, if properly made and reasonably attended to, will never require to be re-lighted during the day; there will be no soot-flakes on the furniture, and so little even in the chimney that the services of the sweep will be seldom required. But if you would have as little smoke as possible, take heed to what follows.

Hint Third.

After the fire has been made in the manner last described, let it be replenished during the day with *anthracite*, not bituminous, coal. Anthracite yields no smoke, and burns with such an intense heat that it consumes any smoke which rises from the pitchy Newcastle coal at the bottom of the grate.

Hint Fourth.

Abolish poker and tongs. [Very few will do this.] These time-honoured implements are worse than useless when a fire has been made on the smoke-consuming principle. Allow no poking, unless you are willing to have your coal wasted and your fire spoiled. Instead of the burnished, clumsy, steel bipped, which is always in the way, get a blacksmith to make for you a light instrument like a sugar-tongs, about a foot long, and without hinge or joint. If you are fond of sitting by the fire, and rarely pressed for time, you will find it amusing, as well as economical, to pick up a lump of bituminous coal every now and then, when there is an opening in the *lower* part of your fire, and thrust it in among the red embers. Every time you do this, you will have a beautiful illustration of the smoke-consuming principle adopted in a more costly way by Franklin, Cutler, Arnott, and others. The black lump will immediately begin to puff out crude gases and smoke, which ignite and are consumed before they have time to reach the top of the fire. You will find the projecting inch and a half of iron plate in the bottom of your grate very convenient for the purpose of introducing bits of coal in this manner:—Just lay the coal on the edge of the plate, and push it

in without disturbing the fire. It is a good plan, however, to thrust in a lump wherever there happens to be a gap in the burning mass.

Hint Fifth.

Whatever kind of coal you use, never put on much at a time when replenishing the fire. Even with Newcastle coal you will have comparatively little smoke if you put on only a thin layer about once in half an hour or so. Busy people would grudge this trouble; but any one who has leisure, and enjoys a good fire, would do well to adopt this hint, especially if anthracite coal cannot conveniently be obtained. The fire will continue clear and hot, and the expenditure of fuel be very much lessened. When a large shovelful of bituminous coal has been thrown on the fire, there is always a dense smoke for some time; but when only a thin sprinkling is put on, if the fire below is good, the gases emitted will produce flame and heat.

Hint Sixth.

Mrs. Sarah Hale says—and what she says may be depended on—that “a saving of nearly one-third of the coal consumed may be made by the following easy means:”—Preserve the coal-ashes which are usually thrown away as worthless. When you have a sufficient quantity, add to them an equal bulk of small coal or coal-dust from your cellar, and then pour a little water on the mixture. Use this compost at the back part of your fire. It will burn brightly and pleasantly; only a little dust will remain unconsumed, and thus the trouble of sifting will be saved besides.

Our experience has proved that, after all, the following is

THE BEST METHOD OF MAKING A FIRE.

If a tolerably good fire be required—one nearly filling the grate—having first cleared out the ashes, fill up with coal, or coal and cinders, to nearly the top of the grate, then place pieces of coal round the ends and back of the grate, making a sort of wall about four inches high on three sides of the grate, open in front: this will leave a space about the size of half a brick in the centre. In this space place the shavings, and over these very carefully the sticks or wood—(there is no material for lighting fires better or cheaper than the London firewood at a halfpenny a bundle, one bundle making four fires)—place the bits of wood about half an inch apart in one direction, the ends resting upon

BETTER TO BEND THAN BREAK.

the walls of coal at each end of the grate; place little pieces of good unburnt coal about the size of walnuts between the pieces of wood, about half an inch apart; over this lay another row of wood crosswise, and bits of coal as before, another bit or two of rather thicker pieces of wood crossing these, and bits of coal over all, and over these some good cinders and rather larger coal; light the shavings, and in a very short time there will be a good fire down to the bottom of the grate, without poking or blowing, or any further trouble. The coal wall round the

three sides prevents the wood and coal from tumbling over, gives an open space in the centre for the air to enter all parts of the grate, and is, to use the military phrase, the key to the position. It takes no longer to make a fire in this way than another, and saves much time and trouble afterwards. When a small fire is required, do not fill up the grate so high with coal before lighting, but let the fire be made nearer the bottom, or if you please, quite at the bottom of the grate. In other respects proceed exactly as as before described.

HINTS ON DRESS.

TO MAKE A DRESS BODY FIT WELL.

A DRESS not fitting is so uncomfortable that what I can write to help young beginners in the art of making a dress fit well I hope will be of use to many. When you put a body on the figure, do not drag it first right and then left. I can assure you no dragging or pulling will ever make a dress fit well; neither will pinning it as tight as ever you can to the figure answer, nor the plan of putting a piece of holland on the figure; and then making the plait is very difficult for young beginners. I think it requires an even eye and long practice to make a graceful plait or plaits. My plan is this—that all who attempt dressmaking should have at least six different size paper patterns with plaits already made in them, so that you can cut out your body by one, and then tack it together and place it on the figure. The shoulder and under the arm are the principal places to let a body out or take it in. You will now ask me how you are to know which pattern will fit Mrs. Brown, or which will fit Mrs. Jones. You must measure your paper pattern on the party you are going to fit. Let the lady keep her dress on while you are measuring your pattern down the shoulder seam, under the arm seam, down front and back seam, and from thence across the chest from arm seam to arm seam; the same with the back. If one pattern is too large or too small, try another; practice and industry will soon make you quite perfect. It is a good plan to keep two or three sizes made up ready to fit on; but I should wish you to measure quite a dozen figures before you venture to place a body on that you think will fit. A really clever dressmaker knows very nearly what

body will fit before she puts it on. The taking the size of the waist is the least important part of your body. I find most fault in young beginners not placing the bosom plaits right; the plaits should not be carried high over the bosom. Any one wishing to fit well must consider whether the bosom is high or low: if low, the length from the seam on the shoulder to the bosom plaits will be longer than for another body whose bosom lays high. So many would not be complaining of the dress being tight across the chest if this part of the body was more attended to: the changes are often occasioned by stays driving the human figure. Now and then you meet with a lady who lets her figure remain in its natural position, and then you will find a difference in the fitting. A figure of this kind requires more than all others to be well fitted, and certainly no pulling will make it set well: a figure braced in stiff stays will remain as you fit it; but our natural figure, being elastic, requires the dress body to move with, and yet fit well.

I must impress on you to have, or appear to have, all the confidence you can. If the dressmaker appears nervous or over anxious, most ladies begin to doubt her ability. Try to appear cool and collected. The close confinement of the business, and almost always being in a hurry, greatly helps to unfit the dressmaker for fitting. Talking to a dressmaker while she is fitting is a great denial to her doing well; it ought never to be encouraged: let her mind be entirely on what she is doing.

HOW TO BUY A DRESS.

During my visits to linendrapers' and other shops I have been much surprised at

BE NOT TOO HASTY TO OUTBID ANOTHER.

the strange manner of women in buying things in general, more particularly a gown.

They do not appear to have previously formed any settled idea of the colour, quality, or length of the material required. The only conclusion to which each of them has come seems to be this,—I have the money, and am going to buy a gown. Should a friend ask what sort of gown, the answer invariably is, "Oh, I shall see when I get in the shop." This is a very unsatisfactory reply. No woman will ever be well dressed who has not an idea of what she wants before she enters a shop. The variety of colours and patterns when displayed on a counter so bewilders the eye and mind, that it is almost impossible to choose well, to say nothing of the great fatigue it is to look and fidget over so many things. Weary and tired, you at last take what at first you could not bear to look at, and which will not unfrequently turn out to be the worst thing you could have chosen. I will now give a few hints how to choose a gown. In the first place consider what bonnet, or what shawl or cloak you are going to wear with the gown; what are the colours most becoming to you. Do you mean to wear the gown by candlelight as well as daylight? Are you likely to be obliged to make the dress last for some time? All these matters are to be well considered before you go to a shop. But some, perhaps, may be ready to ask, "Are we, then, not to look at dresses?" Certainly you are; but first determine in your own minds what sort you really must have, so that no shopman may talk you into buying what nine times out of ten you never like. It is their business to sell their goods; and remember it is yours to lay out your money to the best advantage. The annual saving in a family is great, by your always buying what you like. I have known persons buy things, and soon afterwards sell them for half what they cost; they then must deprive themselves of some article or other in order to make good the loss. All this has an effect on the temper and home, for women do not like the idea of being losers; and although they may say nothing about it, the sore point is not forgotten. Many persons that dress well are, I find, in the habit of keeping by them pieces of ma-

terial of various colours; scraps of ribbon, or any sort of material will do; only take care that the colours are good—blues, or browns, or greens; any and every plain or mixed colour. The pieces will take up very little room in a box; and my plan would be, whenever I wished to go shopping, to take my scraps of colours out of the box, and hold with myself a little consultation as to what colour, whether mixed or plain, I should prefer, and whether it would be likely to suit with the other parts of my dress; and I might still go to the shop for fashion. What I wish to draw your attention to is this—to know a little your own taste before you go a shopping. One word more on the subject of gowns: mixed materials never wear well. A dress to wear well should be all wool, or all silk, or all cotton. The smartest-looking materials are those that are mixed; and those persons who purchase them are the best customers a linendraper has.

HOW TO CUT OUT AND FIT A BODY.

Measure the lady you are going to fit with an inch measure. First, under the arm, down the seam of shoulder, across the chest from seam to seam—I mean the seam under the arm. Length from throat to waist. Length of back to waist. Across the back the same way as front. Now measure your paper patterns. Cut in common lining the paper pattern nearest your measure. Leave turnings, or cut your pattern larger in any part (if required) half an inch. In making up your lining to fit, pin the body together on shoulder and under the arm. Tack the plaits, or run them up with cotton. Take the lady's measure over her gown, but fit it on without it. Before you begin to cut, have a piece of paper ready written in the following manner, detailing in inches the respective measurements; for instance, a middle size would be something near these proportions:—

| | |
|-----------------------|-----|
| Under the arm..... | 8 |
| Shoulder | 7½ |
| Chest | 19 |
| Length of front | 17 |
| Length of back | 15½ |
| Across the back | 15 |

A HOUSEKEEPER'S NOTES FOR THE MONTH.

MAY.



and children, may be very well applied to May also. It is sometimes said of invalids, "If they get up May-hill they will do."

It is well not to be in a hurry to believe that summer weather comes with May, and that flannels and warm garments may be thrown aside.

"Leave not off nor rags nor clout
Till the month of May is out."

If the language of this rhyme is not very elegant, the advice is, no doubt, the result of experience, and it is wise to profit by the experience of others.

May dew is said to be the best liquid for washing away freckles, and for giving a clear complexion. Young folks that live in the country can try it for themselves; it will do them good and not harm to be up and abroad early enough to catch the May dew; but they should be careful to keep their feet dry. We wish we could show all our good friends, whose lot it is to live and labour in small spaces in large towns, how they might daily enjoy the pleasures of seeing the clear blue sky and the green grass, and listening to the warbling of the feathered tribes. It is more than likely that many a young housekeeper, who has been brought up in the country, and married into a town, is, in fine weather, disposed to repine that she is so shut in by bricks and mortar, and that she can scarcely breathe really fresh air. There are other housekeepers who have married from towns to live in the country, and they may sometimes be heard to wish that they could have more of the conveniences and pleasures of town, and less of the monotony of the country. No doubt it is well for country-folks sometimes to peep into towns, and for town folks to peep into the country. Perhaps each may go home invigorated by the change, and better satisfied with her own lot. May gives us light mornings and evenings; and by the exercise of a little

AY is the pet month of the poets. They sing all its praises, which are deservedly many; but they do not tell us of the cold winds that so often prevail, especially during the early part of the month; or of the night frosts that may bite the tender annuals if not sheltered, and nip the dahlias if they are planted out. May is a very changeable month, and what we said of March, as regarding the health of invalids contrivance, could not many, who have not been in the habit of thinking it practicable, find their way for an hour into either the parks or the country before or after the hours of labour? Certainly, in London, the cheap conveyances must make it more easy to accomplish than it was some years ago. But whether in town or in country, let every one endeavour to grow that very delightful flower heartsease, which will prosper best in the soil of content, watered by a clear unburdened conscience.

Whitsun-week is, in some counties, the time looked forward to by servants as a time of merry-making and changing places, they hiring themselves from one Whitsuntide to another. And this reminds us to refer to a subject which is so often a source of bewilderment and sore trouble to those in the middle classes who have servants, or even only one servant. There seems to be a perpetual warfare carrying on between mistresses and servants. We think we shall not exceed truth if we say, that it is not more than one family in fifty that can hire a servant and comfortably settle in together for twelve months.

Now, there must be something somewhere very wrong to occasion this; and, fallible as the serving class may be, we cannot think that all the blame is to be justly laid at their door.

Mistresses, especially those who are young and inexperienced, may be apt to expect too much from those they employ. Some will try to exact a greater deference and servility than should be looked for. Others may expect a greater capability, and a greater knowledge of right and wrong, than they would think likely to exist, were they more acquainted with the homes from which girls enter domestic service. We could write a page or two now on the vexed subject of education, but this we will leave to more competent pens than ours—merely

A QUIET TONGUE SHOWS A WISE HEAD.

remarking that, as our present race of servants clearly shows, a knowledge of reading and writing, with any amount of book-knowledge added to it, is as insufficient to make good servants as it is to make honest men.

"But what can I do to help myself?" is the natural inquiry of each mistress. To begin at the beginning—inquire thoroughly into the character of a servant before you hire her. Were servants generally convinced that this would be done, they would often be more careful of their conduct than they are. Do not be content to receive a writing from a girl certifying that her character is so and so. There is a great probability of such a document being entirely valueless; for one of the abuses of a knowledge of writing is, that there is a possibility of a servant recommending herself.

Not long ago a servant was sent from an establishment in disgrace: she went to a neighbouring town to try to hire herself there. The lady to whom she applied asked her where she had been living. The servant could not evade answering her, but gave false reasons for her leaving. "I will call on your former mistress," said the lady; and the servant went away, puzzled as to what she should do. But having a ready wit, she sat down and wrote a letter purporting to be from the housekeeper of the lady whose service she had left, stating that her employer was gone into a distant county, and it would be of no use for any one to call on her, but that she, as her housekeeper, was authorized to give the very best character in all respects to the bearer of the note. With this false character she had nearly been hired, when some peculiarity in the document led the lady to suspect its truth, and the fraud was exposed.

Having obtained what you consider a satisfactory character with a servant, let her, from her first entering your house, see that you act conscientiously in all your transactions. Be careful of your property, but never stingy towards her. Try to make her understand that kitchen and parlour are not opposing forces, but faithful and friendly allies. Let her feel that though you are her mistress, you wish to act towards her in such a manner as you would like, were you in her place. But remember also familiarity breeds contempt; and a mistress who gives way to a gossiping or joking habit with a servant cannot expect to be respected. If a servant shows herself to be immodest or dishonest, send her away;

minor failings a mistress should try to put up with. When mistresses are perfect themselves, then, but not till then, they may look for perfect servants.

It is well to put within the reach of servants such books as are useful and suitable for them to read. Reading the trashy low publications which now abound, mistress and maid will both feel the effects of; and where can the mischief end, if the mistress herself gives way to such reading? It will be but little use then to supply better books for the kitchen.

While we are speaking about servants we will enlighten the young and unsuspecting housekeeper as to a mode of pilfering much adopted in, at least, one part of the country. It is simply to unstitch an inch or two of the ticking of feather beds or pillows, and abstract a portion of the feathers, and sew it up again. One lady, complaining to a friend that she had discovered this trick to have been practised on her bedding, was answered, "Be comforted that you have only lost a few feathers. I had a press bedstead wherein I kept a feather bed for very occasional use, and on going to it the other day I found it empty. One of my maids had been married from my house a few weeks before, and it is now pretty clear that she had helped herself to it." We mention these things to show a young housekeeper the necessity of making herself acquainted with the character of those she employs; and we must not be supposed to imply that all servants are dishonest in this particular way, or in any other way. One more hint we will offer to the young housekeeper with regard to her servants, which is to be careful to give definite directions as to what is wished and expected from them, and not to call them off hastily from one occupation to another. If a girl is just busy over rough dirty work, it would be not unlikely to try her temper to require an errand through the town from her; and it is often the want of consideration in such ways that irritates a girl, and causes her to speak rudely, and finally leave her place.

During this month nature appears in new and lovely array, and ladies are not unwilling to do the same. When they go shopping they may save some trouble by considering, first, their legitimate means, then their comfort, and afterwards appearance. It is too frequently that the last is pre-eminently thought of, while the first and second are almost forgotten.

Green gooseberries will be now welcomed,

A SMART REPROOF IS BETTER THAN SMOOTH DECEIT.

in the cook's department, as something wherewith to fill her pies, puddings, and tarts; and some invalids, who cannot eat pastry, are fond of gooseberries baked with rice. A pint of gooseberries, with a quarter of a pound of rice, a little sugar, and a quart of water, may be baked until the rice is softened into a mass; or the same preparation may be made with milk and eggs instead of water.

For those who like green gooseberries at Christmas we give the following recipe:—Before the gooseberries become at all discoloured, top and tail them carefully, so as not to break the skins. Fill wide-mouthed bottles with them up to the neck, shaking them down close. To a pint bottle put a wine-glassful of water; tie them over with bladder, and stand them in a pot or copper, with cold water up to the necks of the bottles; let the water boil up slowly; as the bladder puffs it up, prick it; when the water boils let the vessel be moved from the fire, and the bottles remain in the water until it is cold; then remove them. Take off the bladder, and put upon the top of the gooseberries a layer of powdered white sugar and a spoonful of brandy. The gooseberries should be gathered in the dry,

and put in the bottles while quite fresh. The bottles should be securely corked, and the corks covered with resin, and put away in a place which will be neither damp nor frosty. Green currants may also be done in the same manner.

Green gooseberries make an exceedingly nice preserve, boiled with three pounds of loaf sugar to four pounds of fruit. Gooseberry fool is the fruit boiled quite tender with some sugar, and enough water to keep the vessel from burning. The pulp may be then strained from the seeds and skins, and mixed with new milk or cream, and sweetened with loaf sugar. Or, for family use, milk and sugar may be mixed to the fruit without straining, and it will be found very nice. In May and the two following months mutton is not generally so good as through the rest of the year: beef, veal, and lamb are in season. Mackerel is now usually plentiful, and salmon in season. A variety of young vegetables may also be found in town markets, but countryfolk must wait a little longer before they become abundant in their own gardens. A proportion of vegetable diet, we need scarcely observe, is very conducive to healthfulness, when properly and sufficiently cooked.

HINTS ON SCRUBBING FLOORS.

AFTER the white-washing, paint-cleaning, and window-washing of each room have been completed, let the floor be scrubbed, first seeing that it has been well swept. For this purpose have a small tub or bucket of warm water; an old saucer to hold a piece of brown soap; a large, thick, tow-linen floor-cloth; and a long-handled scrubbing-brush. Dip the whole of the floor-cloth into the water, and with it wet a portion of the floor. Next rub some soap on the bristles of the brush, and scrub hard all over the wet place. Then dip your cloth into the water, and with it wash the suds off the floor. Wring the cloth, wet it again, and wipe the floor with it a second time. Lastly, wash the cloth about in the water, wring it as dry as possible, and give the floor a last and hard wiping with it. Afterwards go on to the next part of the floor, wet it, scrub it, wipe it three times, and proceed in the same manner, a piece at a time, till you have gone over the whole, changing the dirty water for clean whenever you find it necessary. For a large room, fresh warm water will be required four or five times in the

course of the scrubbing. When the floor has been scrubbed, leave the sashes raised while it is drying.

For scouring common floors that are very dirty, have by you an old tin pan with some grey sand in it; and after soaping the brush, rub it on some sand also.

In scrubbing the stairs, commence at the top, and come gradually downwards, doing one step at a time, and finishing each before you begin the next. Use for the stairs a hand-brush, instead of a large one with a long handle. You will require clean water at least once for every flight of stairs. For the kitchen stairs you may use sand as well as soap.

Before the steps of the staircase are scrubbed, the painted part of the banisters should be cleaned. First sweep them well with a banister-brush, getting all the dust thoroughly out from between the rails; then wash them with soap and flannel and lukewarm water, rinsed off with plain water, and dried with a linen cloth. The mahogany part must be cleaned in the same manner as your other mahogany.

A TREE IS KNOWN BY ITS FRUIT.

THE YOUNG WOMAN'S KITCHEN COMPANION.

A FEW WORDS ON SOUPS.

"THE researches of Liebig offer a simple and convenient method of preparing, in a few minutes, a broth of the highest nutritive properties. Finely-chopped lean beef is mixed with an equal weight of cold water, and left, if possible, to macerate for a short time, and the whole then slowly heated to ebullition. After gently boiling for some minutes, the clear broth separates from the coagulated albumen, and from the muscular fibre, which has now assumed a sinewy appearance. After straining, it requires only to be seasoned, and slightly coloured with burnt onions, or with caramel (burnt sugar). The colouring of broth is nothing but a concession to the common prejudice, which cannot, however, be well dispensed with.

"By evaporation in a water bath, or at a still lower temperature, the broth becomes spontaneously coloured, and leaves behind a brown extract, possessing a delicate odour of roasted meat: it may be preserved for any length of time. This extract, when dissolved in about thirty parts of water, and flavoured with salt, yields, at any moment, a most excellent broth. The advantage of extract of flesh for the nutrition of invalids, from its use in hospitals, or in field service, as well as in domestic economy, is sufficiently obvious. We see, likewise, that bone broth, broth tablets, &c., being preparations entirely different from a true broth from flesh, cannot compete with it as articles of food."

The delicate and proper *blending of savours* is the chief art of good soup-making. Be sure to skim the grease off the soup when it *first boils*, or it will not become clear. Throw in a little salt to bring up the scum. Remove *all* the fat. Be careful to *simmer softly*, and never allow a soup to boil hard.

Put your meat into *cold* water, and let it grow warm slowly. This dissolves the gelatine, allows the albumen to disengage, the scum to rise, and the heat to penetrate to the centre of the meat. But if the meat be put into *hot* water, or the soup over a *hot fire* to boil, the albumen coagulates, and the external surface of the meat is hardened; the water is prevented from penetrating to the interior, and the nutritious part of the meat from disengaging itself. The broth will be without flavour, and the meat tough, if so managed. Allow two table-spoonsful of salt to four quarts of soup, where there are many vegetables; and one and a half where there

are few. One quart of water to one pound of meat is a good rule.

Soup made of meat not previously cooked is as good, perhaps better, on the second day, if heated to the boiling point. If more water is needed, use *boiling* water, as cold or lukewarm spoils the soup. Some persons have thought potato water to be unhealthy: do not, therefore, boil potatoes in your soup, but, if required, boil them elsewhere, and add them when nearly cooked.

The water in which poultry or fresh meat is boiled should be saved for gravies or soups for the next day. If it is not needed in your own family, give it to the poor. The bones, also, of roasts, with a little meat, make a soup; and, if not required for this purpose, you may save them for the grease they contain. But this preparation, be it remembered, is entirely different in its essential properties from soup made from flesh; and it should never be given to an invalid or convalescent as an invigorating or nutritive repast. In boiling out the bones in water, not only the fat present in all bones, but also the gelatine (which is tasteless, and can impart neither flavour nor any nutritive property to the soup) is extracted. It follows, therefore, that the fat is the only matter obtained for the soup, the flavour of which must depend entirely on the vegetables and spices that may be added. As fat is both difficult and slow of digestion, would it not be quite as well to keep the grease for other purposes, and use the vegetables without it?

Keep the vessel covered tight in which you boil soup, that the flavour may not be lost. Never put away soup in metal pots. It is much better to boil your soup the day before wanted, and allow the liquid to cool, that the fat may be all removed. Thickened soups require more seasoning than thin soups; nearly twice the quantity is necessary.

In France few dinners are served without soup; and the *pot-au-feu* (soup-kettle) is a necessary utensil in the kitchens of both rich and poor. It might be termed the national dish, so constantly is it used by all classes. The white, thin soups are intended only to commence a set dinner. The substantial, thick soups might, with vegetables, form a dinner satisfactory to any labouring man.

Clear soups should not be strong of the meat flavour, and should be of a light brown,

sherry, or straw colour. All white or brown thick soups should be rather thin, with just sufficient consistency to adhere lightly to a spoon when hot, such as soups of fish, poultry, or game. Simple brown soups, no matter whether of meat or vegetables, require to be somewhat thicker.

If good housekeepers could bring themselves to give up the old notion of boiling for five or six hours to obtain "the extract" of meat, and follow the advice of chemists, they would be able to serve up a nice soup in a short time, and with comparatively little labour. At the commencement of the French Revolution public attention was directed to the improvement and management of food for the poor and the army. The scientific men of France were called upon for an opinion; and the government, led away by enthusiastic reports, were induced

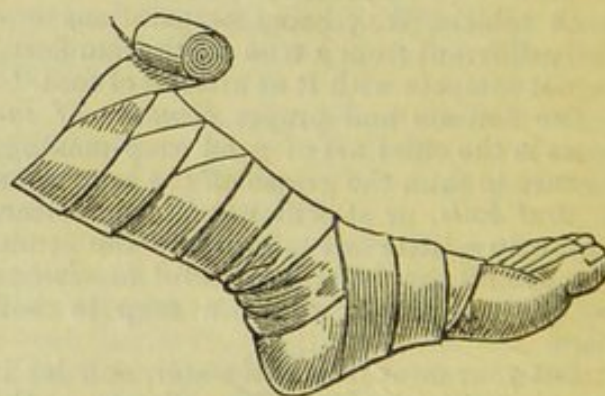
to send forth such language as the following:—"A bone is a tablet of soup formed by nature; a pound of bones gives as much soup as six pounds of meat; bone soup, in a dietetical point of view, is preferable to meat soup." It would seem that even cookery, at that time, was looked at through the same exaggerated medium as political matters. These expressions were soon found to be the grossest exaggerations, and the apparatus which was put up to convert the bones into soup was soon found to be useless, and totally abandoned. The medical officers of the Hôtel Dieu drew up a report, which declared such soup to be of bad quality, and indigestible. Therefore we may conclude soup made from the bones of meat and poultry to be nothing more than the stone soup of old, which, with plenty of vegetables and seasoning, made quite a delicious repast.

THE YOUNG WOMAN'S SICK-ROOM COMPANION.

BANDAGES.

THERE is not a more important art connected with household surgery than that of bandaging. To do it well requires much practice and no little judgment; even hospital dressers are not always perfect in this branch of their operations; and we have known "family doctors" make a sad bungle of bandaging a leg or an arm. On the other hand, we have seen it so deftly performed, that no piece of machinery-work could excel it; so smooth and regular, so compact and firm, every fold and diagonal turn falling into its exact place, and maintaining its proper relative position; each layer of even texture fading off, as it were, from its fellow, and in turn supporting another, with no undue strain or pressure on any part—the very perfection of close binding. We do not expect many of our readers to accomplish this; but it will be as well for them to understand *how* it is done, that they may, when the emergency arises, know how to go about it. First of all, let us ask, What is a bandage? Something that binds, a fillet, a piece of linen or cloth for binding up a wounded limb. The material employed for this purpose is usually stout unbleached calico, from two or three to nine or ten inches wide, and from six to twelve yards long; the former length and breadth will do best for the leg. If commenced at the ball of the foot, and evenly applied so that each fold overlaps the other about one-third,

it will reach to the knee. The following cut will best show the mode of application. The bandage having been first tightly rolled up, is taken in the right hand of the operator; the end is passed under the foot, and held there by the left hand until it is secured by

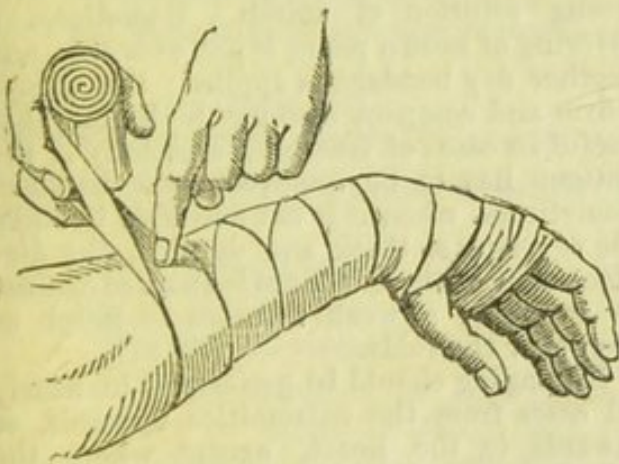


one turn of the bandage over it; an upward direction is then taken, so that a couple of folds bring the bandage up to the front of the leg, over the instep; the next turn will naturally pass over the heel behind; and then, if proper care be observed, it will go on fold above fold, each overlapping the other slightly, all up the leg. The bandage is passed from the right to the left hand each time that it goes round the leg, and great care should be taken to hold it firmly, and equalize the pressure, as well as to smooth out any wrinkles that may occur in

AN OBEDIENT WIFE COMMANDS HER HUSBAND.

the process of binding. A firm and even support is thus afforded to the limb, which is not likely to crease, or get displaced by the motion which may be afterwards necessary: it may be made fast above the calf by a couple of pins, or a needle and thread. Great care should be taken in this, as in all similar operations, to get the bandage rolled up *tightly* and *smoothly* before commencing; it may thus be grasped in the hand, and kept well under the command of the operator, who should on no account let go his hold of the bandage, so as to relax the pressure.

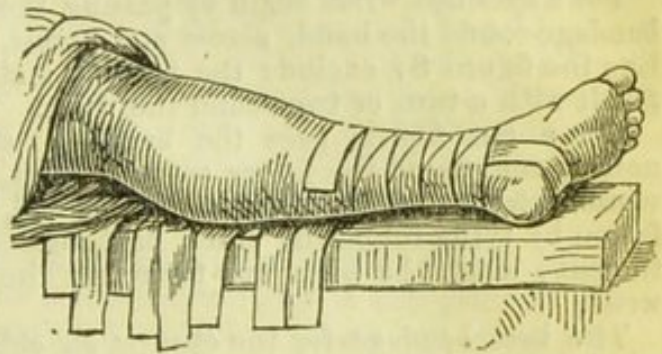
The arm does not require so long or broad a bandage as the leg; about two inches, by three or four yards, being the average size. This limb is rather more difficult to manage, half turns being necessary to effect a proper envelopment. How this is effected may be seen by the following cut. The bandage is folded back upon itself, so as to take a different direction, and cover the space which would be left exposed by the ordinary method of folding: these half turns, unless they are done tightly and evenly, will be very apt to slip and derange the whole binding. Some operators avoid half turns by letting the roller take its natural course,



and then coming back to cover the exposed parts; but this method, besides requiring a larger bandage, does not effect the required purpose so neatly and efficiently. One mode of fastening a bandage is to split it up a short distance, so as to leave two ends, which can be passed round the limb, and tied. It should always be borne in mind that the chief art in applying bandages is to give firm and uniform support, without undue pressure upon any part; and to effect this properly, the strain in winding should be upon the whole roll held in the hand, and not upon the unrolled portion of it; and

this strain should not be relaxed during the operation.

The next cut represents the mode of applying what is called a many-tailed bandage, useful to apply over a wound, or wherever it requires frequent changing, or in cases in which it is desirable not to exhaust the patient by much movement of the limb. This is a strip of calico some-



what longer than the limb to be enveloped; on it are sewed, at right angles, other strips, about one-half longer than the circumference of the limb, each overlapping the other about one-third of its breadth, so that when drawn tightly over in regular succession, each secures the other; the end of the strip passes under the heel, and coming up on the other side, is made fast to the bandage there, and so all is kept firm.

For keeping poultices on the lower part of the back, or in the groin, a cross bandage is used, the fashion of which is this:—Make a calico band large enough to pass round the loins, and tie a buckle in front; to this is attached another piece, which proceeds from



the centre of the back to the anus, where it divides into two, which pass under the thighs, up on either side, and are fastened

ANGER DIETH QUIETLY WITH THE GOOD.

to the band in front. The bandage used to close a vein after bleeding is commonly called a figure of eight.

For a sprained ankle, place the end of the bandage upon the instep, then carry it round, and bring it over the same part again, and from thence round the foot two or three times, finishing off with a turn or two round the leg above the ankle.

For a sprained wrist begin by passing the bandage round the hand, across and across, like the figure 8; exclude the thumb, and finish with a turn or two round the wrist.

For a cut finger, pass the bandage, a narrow one, round the finger several times, winding from the top, and splitting the end, fasten by tying round the thick part above the cut; or if it be high up, tie round the wrist.

The best bandage for the eyes is an old silk handkerchief passed over the forehead, and tied at the back of the head. For the head itself, it is best to have a cross-bandage, or rather two bandages; one passing across the forehead, and round the back of the head, and the other over the top of the head, and below the chin, as in the preceding cut. Or, better than this is, perhaps,

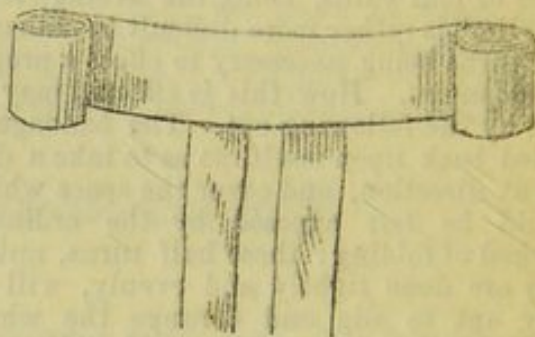


a large handkerchief which will extend all over the forehead and crown, two ends of it passing to the back, and after crossing from

thence round the neck, then tying the other two beneath the chin.

For fracture of the ribs, bandages should be about nine inches wide, and drawn round the body very tightly: in this case, as in that of any other fracture or dislocation, only a properly qualified person should attempt their application.

We have not yet spoken of the T bandage, which is simply a broad band to pass round the body or elsewhere, having attached to it one of the same width, or narrower, like the upright part of the letter after which it is named; or there may be two stems, if they can be so called, in which case it is a double T bandage, as under.



Starch bandages are those in which the roller, before it is put on, is saturated in a strong solution of starch. Sometimes a covering of brown paper is put over this, and another dry bandage is applied; this makes a firm and compact case for the limb. It is useful in cases of fracture, especially if the patient has to be removed to a distance. Sometimes, when it is not desirable to make the covering so thick and durable, the displacement of the bandages is guarded against by brushing a weak solution of starch or gum over the folds.

Bandaging should be performed in nearly all cases from the extremities upwards, or inwards to the heart, except where the injury is situated above the seat of vital action. If they give much pain there is reason to suspect inflammatory swelling beneath, and they should be loosened, if moistening with cold water does not relieve the pain. Flannel for bandages is used where warmth as well as support is required.

EARLY RISING.

I do not know why the lark should have been so much complimented by the poets on account of his early rising, when the cock gets up quite as early, and the chimney-sweeper much sooner. Perhaps it is to the beauty of his morning song that he owes all the praise he has met with. To be sure, I never heard it; but to those who are up and out to enjoy it, I can fancy there must be a great delight in hearing the clear voice of a bird trilling his song a great way up in the fresh morning air; but a pleasure such as this can only be tasted in the green fields and moorlands of the country. My lot has been cast in a crowded city, and all the larks I see are ready trussed for pies in the poulterers' shops, and their taste is more familiar to me than their voice.

Certainly the lark shows his wisdom in getting up early, though it may be that the cock and the chimney-sweep are entitled to quite as much praise; for early rising has always been looked upon as a wise practice, if not as a great virtue; and our ancestors have put together a vast number of witty proverbs and rhymes on the subject. What little boy or girl, on being sent weeping to bed, has not been told, as its best consolation, that

"Early to bed, and early to rise,
Is the way to be healthy, wealthy, and wise?"
And what industrious papa has forgotten the ancient saw,—

"He who would thrive
Must rise at five,
But he who has thriven
May sleep till seven?"

Yet, if he judged mankind by this rule alone, he would be tempted often, I fear, to think that youth had thriven more than age. The greatest men of all ages have (as a rule) been very early risers. Frederick the Great was always up and dressed by five o'clock, and Sully an hour before him. The great naturalist, M. Buffon, had a fancy for lying in bed; but he knew so well the value of the time he lost there, that he ordered his servant to come and pull him out by the legs every morning—an order which was very regularly executed. Our own

great anatomist, John Hunter, was at work every morning in his museum at sunrise, meditating on the human frame, concerning which he made so many valuable discoveries. And one no less celebrated than John Hunter, though in a different profession—I mean that great lawyer and linguist, Sir William Jones, whose untiring industry was no less conspicuous than his talents and his virtues—read and meditated on the portion of Scripture selected for the day between three and four o'clock in the morning.

Bishop Taylor says, "Time spent in bed after a reasonable sleep is the greatest extravagance of which a man can be guilty, because it is invaluable in respect of its present use, and irreparable when past." I can fancy some of those great and good men who gave up every hour of their day to the cultivation of talents committed to their charge, looking with amazement on the sluggard, and addressing him in some such words as Bishop Hall uses to a dormouse:—"At how easy a rate do these creatures live that are fed with rest! . . . How oft have I envied the drowsiness of these beasts, when the toils of thought have bereaved me of but one hour's sleep, and left me languishing to a new task; and yet when I have well digested the comparison of both these conditions, I must needs say I had rather waste with want than batten with ease; and would choose a life profitably painful, than uselessly dull and delicate. I cannot tell whether I should say those creatures live which do nothing; sure I am their life is not vital. For me,—let me complain of a mind that will not let me be idle, than of a body that will not let me work." And in this opinion of this good and wise man, who but the sluggard would not agree?

When I lie, half waking, half sleeping, on my bed in the early morning, thoughts like these will often urge me to rise, and waste no more such precious moments; for well indeed do the lives of these men prove the truth of that wise old saying,—

"'Tis the early bird that gets the worm."

ALL ARE NOT FRIENDS THAT SPEAK US FAIR.

THE YOUNG WOMAN'S GARDEN COMPANION.

THE ROSE AND ITS CULTURE.



ROSES have always been regarded as essentials in gardening; by some means, however, adepts in floriculture have managed to envelope rose culture with a deal of mystery. The opinion is very common that those only who have been bred to the work can grow roses with any degree of success. This is a mistake. Not only is rose culture a pleasurable and remunerative recreation for an amateur, but an amateur may, if his heart is in the work, equal, if not excel, many of the professional florists in the production of roses.

There are at least two hundred species and a few thousand varieties of roses, and among so large a number, of course, there are many requiring special treatment. Yet, in spite of this, the culture of roses may be generalized thus: warm situation and plenty of sun, rich loamy soil, abundance of water during dry summer weather, judicious pruning in February and March, and the removal of all insect pests as soon as they appear.

As to soil, any sound loam will grow good roses; but it must be liberally enriched with well-rotted manure, and every autumn the top soil should be removed, and its place supplied with a few inches of fresh manure. If the roots are laid bare, or nearly so, and the manure thrown upon them, the effect will be better, and every dose of water will carry down to them some of the soluble principles of the dung.

With regard to situation, roses on walls

do best in a south or west aspect; but in open spaces, as on lawns or beds, some shelter from the cutting east winds of spring is necessary in exposed districts, and sun they must have in moderation at least, and if abundantly all the better. Some of the finest roses are very tender, and only do well in a warm, genial air; but some few, such as the Ayrshires, will brave the keenest exposure even on wet cold soils, and will grow and bloom freely on walls facing east or north.

But however well treated as to soil and aspect, roses are impatient of drought, and during dry hot weather water must be liberally supplied them, or they soon flag, and before autumn, when most roses are in perfection, not a single bloom will be produced. Watering in summer has another use; it is a specific against red spider and green fly. As soon as the young shoots are found to be afflicted with either of these plagues, the enemy must be drowned out, and where a large space of covered wall or a collection of standards is to be treated, there is nothing like an engine with which to play against them as if they were on fire. Every evening during hot dry weather this should be done, unless the cleanliness of the young shoots renders it unnecessary. Green fly is a special pest of the rose; the plant is but seldom free from it, whether indoors or out. In the first case, a forcible spray of water is the best remedy; in the second tobacco fume or tobacco water, with syringing afterwards, is the course to be pursued. Then as to pruning: this is best performed at the end of February or early in March, and for this reason—roses do not shed their leaves and ripen their wood in autumn, as most other deciduous shrubs do; they grow very late in the year, and in the case of the *sempervirens* growth is always going on, except during frost. Hence if they are cut in the autumn, or at any time pruned too severely, the activity of the root causes them to throw up suckers, and though this does not matter much with roses on their own roots, it is ruin to standards. Indeed, the judicious gardener never prunes so close as to allow no escape for abundance of sap. Trees of all kinds require sufficient wood to be left to balance the root; if the latter becomes too strong for the number of branches left, the tree is injured, and an excess of new

A LIGHT-HEELED MOTHER MAKES A HEAVY-HEELED DAUGHTER.

branches will be speedily produced, and these will run away to wood again, and produce plenty of foliage, but very few of either flowers or fruit. But severe pruning is seldom necessary in the culture of roses; the chief thing to be attended to is to regulate the shape and contour, to stop any rods that seem to be running wild, or monopolizing the nutritive juices, and this work is always best performed early in spring.

Though the varieties of roses may be considered under many general heads, for all cultural purposes they may be reduced to two great divisions—those worked on stocks, and those grown on their own roots. Everybody knows that cuttings of roses strike easily enough in the open ground any time between the 1st of July and the 20th of August, and hence very few who have good roses neglect to propagate them at that season. But when we come to the standards, amateurs are apt to shake their heads and sheer off, fully impressed with a conviction that none but professional growers can ever succeed in that way. I here emphatically say, that there is no one operation or exercise of judgment requisite in producing tree-roses that an amateur may not accomplish as well as a nurseryman.

November and December are the months for commencing rose-growing. Stock of all kinds may now be transplanted safely, whether dwarfs or standards; and now is the season for the planting of briars, with which, by the process of budding, to manufacture tree-roses. The first step is to bargain with a forester or the head-man of a farm for a supply of stocks from the hedges or the woods. They cost very little. In choosing them, give the preference to those that are most shapely: a clean straight stem, and a well-growing, bushy head are good points. The root, too, should be somewhat fibrous, though, if utterly without fibre, the stock is not to be rejected if suitable in other respects. Green and brown stocks are the best; the red are the least valuable, and in every case young briars are preferable to old ones.

The stocks are to be trimmed up neatly, all suckers and tall roots are to be removed, and the stems reduced to suitable sizes, care being taken to cut back to a ring whence a desirable shoot may be expected. In trimming and dressing, the wound should always be dressed with a mixture of half bees'-wax and half pitch melted together in a pipkin, and applied in a warm state immediately after the cut has been made. The

stocks are then to be planted out in rows, arranged in order according to their several heights, and the rows sufficiently far apart to allow of easy passage between them. The soil should previously have been manured liberally, and occasionally turned and broken, and after planting, the earth must be trodden down about the roots of the stocks.

A little supervision is all that is needed from the date of planting until the time for budding arrives. By that time the stocks will have bushy heads, and many of them will be well filled with fragrant wild roses. There ought to be healthy growth, and two or three main shoots moderately ripe to bud upon.

Now the sorts must be determined on, and buds obtained. Fast-growing sorts must be budded on vigorous stocks, and delicate-growing kinds on stocks of smaller and less robust stature and habit. On the 1st of July the thorns ought to be removed from the stems, and a door-key is usually employed for this purpose. They readily part from the stem; but the operation must not be attended with injury to the bark. You must use some judgment as to which you bud on first: those that are backward must be deferred for a few weeks, and it will be better in early practice only to propagate the well-known hardy kinds of hybrid perpetuals and a few Bourbons, since mistakes are less likely to occur in selecting these, and they are very easily managed. Choose dull weather, just after a shower. The shoots from which the buds are to be taken should be well ripened, and the buds should be selected, if possible, from shoots that have not borne flowers at their summits. The buds ought to look plump and apparently on the point of finishing their growth; but a bud which is opening is quite useless. When the shoots are selected, first clip off every leaf neatly, then take the shoot in the left hand, enter the knife three-quarters of an inch above the bud, cut through to the centre of the stem, and bring it out again three-quarters of an inch below the bud, so as, in fact, to cut out a semicircular piece, composed of wood and bark, and with the bud midway between the two extreme ends. The next thing necessary is to slip the wood out of the bark, so as to leave the bark only, or shield, as it is termed, with the bud in the centre. The bud, of course, must not be injured or broken by the removal of the wood. If you cannot see the bud in a complete form inside the hollow of the shield, you have spoilt it, and

COURTESY ON ONE SIDE NEVER LASTS LONG.

must make another by a repetition of the process.

The insertion of the bud must be made on one of the shoots of this year, and very close to the stock—so close, indeed, as to prevent any wild bud from breaking out between it and the stock itself. You have first to slit the bark of the shoot, so that you can open the bark sufficiently to introduce the prepared bud between the bark and wood of the stock. A slit of two inches will admit it freely, and it must be tenderly inserted so as to touch the wood, and occupy the same place and position as the bark itself did before being opened to receive it. This operation, however, must be witnessed once at least; it is very simple, though not to be taught, except through ocular example, and as it admits of many variations, according to circumstances or the custom of the cultivator, the amateur must witness it to understand it properly; he may then come back to this paper for further guidance on points that may be taught through the help of books.

When inserted, the budded shoot must be neatly bound up with fine bass, well wetted previously, in such a way that there is no knot to press upon the incised bark, or cause a drip on the bud; the latter must, of course, be left peeping out, and the ligature must be as tight as could be borne round the finger for a few moments without causing pain. I generally use soft worsted for binding up, and I insert a laurel leaf by passing the worsted round it at each end, so that it arches loosely over the bud, and defends it against sun and rain, both of which are prejudicial.

The ligature must not be hurriedly removed; sometimes it may come away altogether in six weeks, in others it is better left on till spring; in any case it should be first loosened by cutting it behind, but so as not to injure the bark, and then, after two or three weeks, it may be removed altogether. Newly-worked stocks should be looked over occasionally, in order that if the ligatures appear to check the swelling of

the wood, they may be loosened by untying or wetting them.

Now here I beg to caution the amateur against one of the errors of the nurserymen. Do not prune in a single tree till the autumn growth is stopped by the natural descent of the sap. It is enough to drive one crazy to see how they mow down the wild branches of worked briers at the nurseries, at a time when the sap is up, and the roots require threads to work the sap. They do so under a fallacy that the buds will push stronger, and the plants be strengthened; but no such ends are attained, and the plants are injured by the sudden amputation of active limbs. But *they work roses to sell*; you work them *for use*, and therefore wait till the upward growth ceases, which will not be till the beginning of November, and then shorten in the wild growth, and leave above each worked bud from half a dozen to a dozen inches of the wild wood. This process prepares the trees to break properly in the ensuing spring; but if the whole of the wild wood were removed, so as to compel the sap to flow into the inserted buds, these same buds would open too early in spring, and perhaps perish, while the stock would give off suckers and side shoots that would cause further trouble. In pruning be careful not to shake or bend the stems into which buds have been inserted. In March another pruning must take place, and this time *one* wild bud only must be left above each worked bud, and the use of this wild bud is to draw up the sap, and cause a healthy union of the bud and the stock. The inserted bud invariably works better when aided by a natural bud above it to draw the sap upwards.

But this last wild bud on each worked shoot is not to be allowed to grow at will. When it has got half a dozen leaves it must be stopped, by nipping the head with the finger and thumb, and if the worked bud pushes vigorously, the wild one may be cut away close over the inserted one at midsummer, and the wound dressed as described before.

ELEMENTARY INSTRUCTIONS IN FANCY NEEDLEWORK.

CROCHET.

Position of the Hands.—The crochet-hook is held lightly in the right hand, between the thumb and the forefinger. The hook should be kept in a horizontal position, never twisted round in the fingers. The work is held close to the last stitch, between the thumb and forefinger of the left hand; the thread, crossing the fore and middle fingers of that hand, is held firmly between the latter and the third, and a space of about an inch is maintained between the fore and second fingers. A very slight motion of the left wrist, by which the second and third fingers are drawn back, suffices to lay the thread over the hook, and then a movement of the thumb and forefinger towards the middle one forms the thread so laid into a new chain-stitch. Thus the chain-stitch is made without any movement of the right hand, which not only gives a much more elegant appearance to the hands, but also enables the lady to work much faster than she would if both hands were constantly moving.

Chain-Stitch.—Make a slip-knot at the end of the cotton, insert the hook in it, place your hands in the position already described, and make the requisite number of stitches as directed.

Double Chain-Stitch.—This is a stronger and firmer chain-stitch than the ordinary one; and as it resembles braid, is sometimes termed braid-stitch. When you have done two ordinary chain-stitches, *besides the one on the needle*, insert the hook in the *first* of those two, draw the thread at once through them both, then continue to insert the hook in the stitch just finished, *as well as the loop on it already*, and draw the thread through both.

Slip-Stitch.—Insert the hook in a stitch (having already one loop on it), and draw the thread through both. This stitch is frequently used to pass from one part to another of a round, as by it there is hardly any depth added.

Single Crochet.—Having one loop on the hook, insert the latter in a stitch or chain, and draw the thread through in a loop. You have now *two* on the hook. Draw the thread through both.

Short Double Crochet.—Having one loop on the hook already, pass the thread round it, and insert it in the stitch to be worked.

Draw the thread through. You have now two loops on the needle, besides the thread passing round it, which we may call another. Draw the thread through all three at once.

Double Crochet.—Begin as for the last; but when you have the three loops on the needle, draw the thread through *two* only. This leaves one besides the newly-formed one. Draw the thread through both.

Short Treble Crochet.—Pass the thread twice round the needle before inserting it in the stitch. Draw the thread through, which is equivalent to *four* loops on the hook. Draw the thread through two, which leaves two and the new one. Draw the thread through all three together.

Treble Crochet.—Work as for the last until you have four loops on the hook. Draw the thread then through *two* only at a time, so that it will take a *treble* movement to get them all off the needle.

Long Treble Crochet.—Pass the thread three times before drawing it through the stitch, thus having five loops on the needle. Draw the thread through two at a time, until all are taken off. This will require four movements.

Square Crochet.—Square crochet is either open or close. Close consists of three consecutive double crochet stitches. For an open square, do one double crochet, two chain, miss two. Thus either takes up three stitches, so that the foundation chain for any piece of square crochet may be reckoned by multiplying by three, and allowing *one* stitch over. A piece of fifty squares would require a hundred and fifty-one foundation chain.

Long Square Crochet.—By this method any ordinary square crochet pattern may be done on an increased scale. Allow four chain for the foundation of every square, with one extra. Then a close square will be four treble crochet stitches: an open square, one treble crochet-stitch, three chain, miss three.

To Contract an Edge.—This may be done while working double crochet, treble crochet, or long treble. In any one of these do half the complete stitch, but instead of completing it, twist the thread round the needle again, until, on bringing it through the next stitch, you will have as many as before. Finish the stitch in

DEPEND NOT ON FORTUNE, BUT ON CONDUCT.

the ordinary way; by this means you have worked two stitches at the bottom, and one only at the top. This stitch is frequently used in forming flowers.

To Enlarge an Edge.—This is also chiefly done when imitating natural flowers. It may occur with a double, treble, or long treble stitch. In either case work the next shortest stitch to it, on the side instead of on the chain-stitch. Suppose there is a long treble stitch, and you wish to increase the edge. Do a treble crochet stitch, inserting your hook in the side of the long treble; then a double crochet on the side of the treble, and a single on the double. Thus, with *one* stitch only on the chain, or last row, you would have *four* at the edge. This is much smoother and flatter than working four stitches in one.

To Join a Thread.—Always manage to do this in any but chain stitches.

Ribbed Crochet.—This is always worked backwards and forwards, and is produced by inserting the hook in the *back* of the chain, instead of the front, as is usual. Finish a stitch with the new thread, leaving a short end of both, of it and the old one, which hold in as you work.

To Work with Several Colours.—This is always in single crochet. Hold in those threads not in use at the back of your work, occasionally working over them, so that the loops may not be too long. When a new colour is to be introduced, finish the old stitch with it. Thus, if two scarlet three green were ordered, you would work one complete scarlet; begin the next stitch with the same; but instead of using scarlet to draw through two loops on your hook to complete the stitch, you would draw *green* through. So if only one stitch of a colour is ordered, you do not do the *perfect* stitch, but you finish one, and begin the next with it. Sometimes in working over cord in several colours it is desirable to have the part covering the cord in one colour, and the upper or chain-like part in another. To do this, begin the stitch with one colour, and finish with another. The upper half of the stitch is always of the old colour. Thus three and a half green, one and a half white, would be three perfect green; then begin the fourth stitch white, but finish it in green. The fifth stitch all white.

To Work Over Cord.—Frequently done in making mats, baskets, &c. Hold the cord along the top of the work, insert the hook as usual, and bring out the loop of

wool *under* the cord. Finish the stitch *over* the cord.

To Work in Both Sides of a Chain.—Along the top of every line of crochet is the appearance of a chain, or succession of tambour stitches. Usually the hook is inserted in the front one only of these; but occasionally in both, where strength is likely to be required.

To Work Under a Chain.—The hook is inserted under, instead of *in* a stitch: it will then slip backwards and forwards.

CROCHET WITH BEADS.

This is so common now for jewelled D'Oyleys, mats, and other articles in cotton-work, as well as for those in silk and metal beads, that directions for these will certainly be acceptable.

It must be remembered that beads are dropped on what is always considered the *wrong* side of a piece of crochet. In working from an engraving, therefore, work from left to right.

Beads may be placed on any kind of stitch. A chain-stitch will require one; a single crochet, the same; a double crochet, two; a treble crochet, three; a long treble, four. All are put on after bringing the thread through the stitch. In s c, d c, t c, l t c, a bead is put on with each movement.

To Increase in Jewelled D'Oyleys, &c.—Do one chain-stitch where an increase is required, instead of two s c in one. Thus you avoid a hole, always produced by the other method, in s c. In these D'Oyleys the pattern is made in beads, on a cotton ground. As it is requisite that the beads should set *very* flat, any increase must always be in the cotton stitches.

To Choose Cotton and Beads which will Work well Together.—The cotton should be as thick as it is at all easy to get the beads over. If they run on too easily the work will not look well.

To Mark the Commencement of a Round in D'Oyleys and Similar Articles.—Take a bit of coloured thread if the ground be white, or *vice versa*, and draw one end of it through the last stitch of the first round as you form it. Continue to draw it through the front part of the chain of the last stitch of every round. By doing this from the beginning the plan is easily kept, otherwise it will be found a constant trouble to mark the stitch terminating the round, although the accuracy of the pattern depends on it.

DILIGENCE IS THE MISTRESS OF SUCCESS.

The Simplest Way of Counting a Foundation Chain which is Afterwards to be Worked in Set Patterns.—Instead of counting the entire length of stitches, which is both troublesome and confusing, count in the number required for a single pattern, and then begin over again. Thus, if each pattern requires twenty-five chains, count so far, and then begin again: this will insure your having the proper number to complete patterns.

To Produce Work of any Dimensions Required from a Square Crochet Pattern.—Choose a hook with which you can work easily, and cotton according to the following scale, for which the Boar's Head crochet cottons of Messrs. Walter Evans and Co. have been used, with Boulton and Sons' tapered crochet-hooks:—

| No. of Cotton. | No. of Stitches to the Inch. | No. of Hook. |
|----------------|------------------------------|--------------|
| 1 | 10 | 15 |
| 2 | 12 | 16 |
| 4 | 14 | 17 |
| 8 | 15 | 18 |
| 12 | 17 | 18 |
| 16 | 18 | 20 |
| 20 | 20 | 21 |
| 24 | 23 | 21 |
| 30 | 26 | 23 |
| 36 | 28 | 24 |

KNITTING.

Casting On.—Hold the end of the cotton between the third and little fingers of the left hand, and let it pass over the thumb and forefinger. Bend the latter, and straighten it again, so that in the operation the thread shall be twisted into a loop. Now catch the cotton over the little finger of the right hand, letting it pass under the third and second, and over the forefinger. Take up a knitting-needle, and insert it in the loop on the forefinger of the left hand; bring the thread round the needle; turn the point of the needle slightly towards you, and tighten the loop, while slipping it off the finger. Take the needle now in the left hand, holding it lightly between the thumb and second finger, leaving the forefinger free. This needle is kept under the hand. The other rests over the division between the thumb and forefinger of the right hand, and the thumb lightly pressing against it, holds it in its place. The forefinger has the thread carried from the left hand over the nail of it. Insert the point of the right-hand needle in the

loop of the left-hand one; put the thread round it, and let it form a loop. Transfer the loop to the left-hand needle, but without withdrawing the other needle from it. Again put the thread round to form a fresh loop, which slip on the left-hand needle, and repeat the process.

Plain Knitting.—Slip the point of the right-hand needle in a loop, put the thread round it, and draw it out in a new loop.

Purling.—Slip the right-hand needle through a loop in front of the left-hand one, so that its point is the nearest to you. The thread passes between the two, and is brought round the right-hand one, which is drawn out to form a loop on it. The thread is always brought to the front before purl-stitches, unless particular directions to the contrary are given.

Twisted Knitting.—Insert the needle in the stitch to be knitted, at the back of the left-hand one, and, as it were, in the latter half of the loop. Finish the stitch in the usual way.

Twisted Purling.—Insert the right-hand needle in the stitch, not crossing the left-hand one, as is usual, but parallel with it. When the loop is on it, it can return to its usual place, and be finished like any other purled stitch.

Stitches, to Make.—To make one stitch, merely bring the thread in front before knitting a stitch, as, in order to form the new stitch, it must pass over the needle, thus making one. To make two, three, or more, pass the thread round the needle in addition: once, to make two; twice, to increase three; and so on; but when the succeeding stitch to a made stitch is *purled*, you must bring the thread in front, and put it once round the needle to make one stitch.

Take In, to.—(*Decrease.*)—Either knit two as one, which is marked in receipts as k 2 t; or slip one, knit one, pass the slip-stitch over the knitted. This is either written in full, or *decrease 1*. When three have thus to be made into one, slip one, knit two together, and pass the slip over.

Slip, to.—Take a stitch from the left to the right-hand needle without knitting.

Stitch, to Raise a.—Knit as a stitch the bar of thread between two stitches.

Round, to Join a.—Four needles are used in stockings, mittens, gloves, and any other work which is round without being sewed up. Divide the number of stitches to be cast on by three. Cast a third on one needle. Take the second needle, slip it into the last stitch, and cast on the required

number. The same with the third. Then knit two stitches off from the first needle on to the third. The round being thus formed, begin to use the fourth needle for knitting.

Sock, &c., to Join the Toe of a.—Divide the entire number of stitches, putting half on each of two needles, taking care that all the front ones are on one needle, and the sole on another. Knit one off from each needle *as one*. Repeat. Then pass the first over the second. Continue as in ordinary casting off.

Cast Off, to.—Knit two stitches; pass the one first knitted over the other; knit another; pass the former over this one. Continue so.

Brioche Stitch.—The number cast on for brioche stitch must always be divisible by *three*, without a remainder. Bring the thread in front, slip one, knit two together. It is worked the same way backwards and forwards.

Garter Stitch.—Plain knitting in anything which is in *rows*, not rounds. The sides appear alike.

Moss Stitch.—Knit one, purl one, alternately. In the next row let the knitted stitch come over the purled, and *vice versa*.

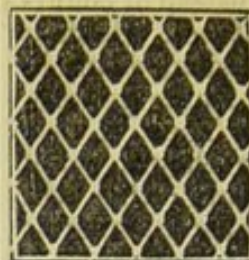
Knit Rapidly and Easily, to.—Hold the needles as near to the points as possible, and have no more motion in the hands than you can avoid. Keep the forefinger of the left hand free to feel the stitches, slide them off the needle, &c. The touch of this finger is so delicate, that by using it constantly you will soon be able to knit in the dark.

Ribbed Knitting.—Knit and purl alternately so many stitches as two. In rounds the knitted must always come over the knitted, and purled over purled. But in *rows* the *purled* stitch will be done over the *knitted*, and *vice versa*. Thus if you end a row with a purled stitch, that stitch must be *knitted* at the beginning of the next row to make it right.

NETTING.

Netting, Preparation for.—Take a piece of fine string or strong cotton, and knot it to make a stirrup to go over one foot, and come up to a convenient distance from the eyes; or a shorter one may be pinned to the knee, or to a lead cushion. Having filled the needle, fasten the end of the thread in a slip-knot on the stirrup, and you are ready to begin.

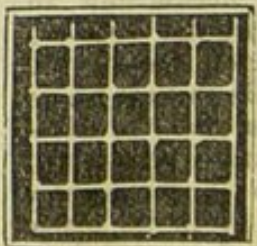
Plain Netting.—Pass the thread thus joined to the stirrup over the fore, second, and third fingers of the left hand, the forefinger being close to the knot, and the mesh held under the thread, and straight along the finger. Pass the thread under these fingers, and catch it up with the thumb. Leave



it to hang over the hand in a loop, pass the needle up through the loop over the fingers, *under* the mesh, and under the foundation thread or the stitch to be worked. Draw the needle through, in doing which you form a loop, which catch over the fourth finger of the left hand. Gradually let the thread off the *three* fingers, and tighten it into a knot, to form itself close to the mesh. Then gradually tighten the loop still over the fourth finger, taking care not to let it go until it is nearly drawn tight. This is the elementary stitch in netting—the only one—from which every pattern is compounded. If well done, the *stitch* will just be tight enough to allow the mesh to slip from it, and the knot will be quite close to the mesh. It forms a diamond.



Square Netting.—To produce a piece of netting which shall be square, and in which the holes shall be of the same shape, begin on *one* stitch; in this net two. Turn, and do one stitch in the first, and two in the last. Turn again, and work a stitch on every stitch but the last; in this do two. Continue until you have, along one side, as many holes *but one* as you require. For instance, if in your pattern you have thirty-six, you want thirty-five only. Now do a row, stitch for stitch, without any increase. This makes the corner square. After this, net the last two stitches of every row together until you have but one.



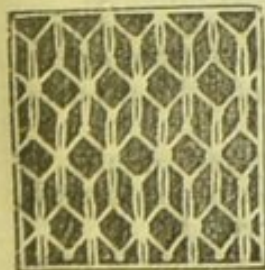
Oblong Netting.—This term is applied, not to the stitch, but to the shape of the work when done, the stitches being square, as in the last. Proceed as for square netting, until you come to the plain row; after this, decrease at the end of every second row, but in the alternate ones *increase* by doing

two in one, until, up the straight long side, you have as many squares as your design requires, *less one*. Do another plain row; and then decrease at the termination of every row, until you net the last two stitches together. To prevent the possibility of mistaking one side for the other, when alternately increasing and decreasing, put a bit of coloured silk on one side to mark it.

Netting of Six, Eight, or Ten Sides, Working from the Centre, to Make a Piece of.—Begin with *half* the number of stitches that you mean to have sides—3 for a hexagon, 4 for an octagon, and so on. Close into a round, and do two stitches in each stitch. You have now as many stitches as sides. Do two again in each one: you will thus have alternately a large and a small loop. Work round and round, with *one* stitch in every long loop, and two in every small loop, until you have the required size.

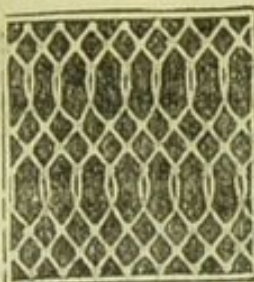


Fancy Stitches—Round Netting.—This stitch is particularly strong, therefore especially suitable for purses, mittens, &c. From the mode of working it contracts considerably, and will require at least a fifth more stitches than plain netting with the same mesh to make any given length. Begin as for plain netting, but draw the needle completely out from under the mesh, without inserting it in the stitch; then pass it through the loop on which you are to work, turning the needle upwards and towards you. Tighten the stitch as in common netting.



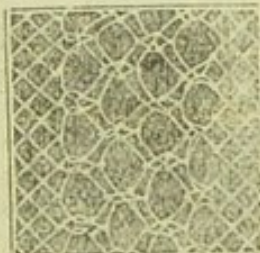
Honeycomb Netting.—This requires four rows for a perfect pattern, and must have an even number of stitches. 1st row—miss the first stitch, and net, instead of it, the second; then the first; now net the fourth, and afterwards the third. Repeat to the end of the row. 2nd row—plain netting. 3rd row—net the first stitch plain, then miss one; net the next; net the missed stitch; repeat, until you come to the last stitch, which net plain. (This row, it will be observed, is exactly like the first, but with a plain stitch at the beginning and ending of the row, to throw the holes into the proper places.) 4th row—plain

netting. Repeat these four rows alternately.



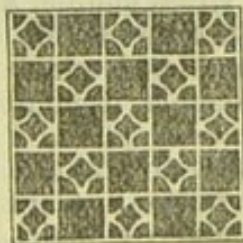
Long Twisted Stitch.—Do a row of round netting with a fine mesh; a plain row with a mesh double the size; and then another row like the first. (Very useful for purses.)

Grecian Netting.—For this two meshes, one seven sizes larger than the other, are required. Thus—6 and 13; 10 and 17; and so on. Do one plain row first with the large mesh. Second row—small mesh. Draw the needle quite from under the mesh, without inserting it in



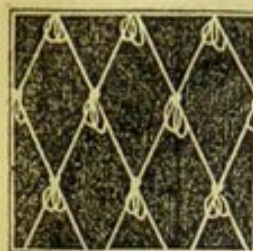
the loop; then put the needle in the first loop, in the usual direction, and slip it on to the second, which draw through the first. Bend the point of your needle down, to take up the first loop again which runs across it, and which you will take up by pointing your needle downwards and then towards you. Finish the stitch. There is a small loop then found at the side, which you net plainly. The alternate repetition of these two stitches forms the row. The third row is in plain netting, with the large mesh. The fourth is the same as the second; but, as in the honeycomb stitch, one plain stitch must be worked at the beginning and end of the row.

Ground Net.—This requires an even number of stitches. First row—one stitch plain netting, one with the thread twice round the mesh alternately to the end. Second—a long stitch (that is, where the thread has been put twice round the needles), a plain stitch alternately. Third row—make a double stitch, and draw the needle entirely from under the mesh; insert it in the right-hand hole of the last row but one (that is, in the line of holes immediately under that last made). Catch up the first loop of the last row, and draw it through that of the previous row, and net it: this will cause the second loop of the last row to be also partly drawn through. Net this, which is a very small stitch, in the ordinary way. Repeat these two stitches throughout. The next row is like



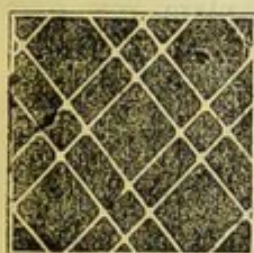
the second; the fifth like the third, except that a plain stitch is done at the beginning and end of the row.

Spotted Netting.—Do a stitch on your foundation with the thread twice round the mesh; then two stitches with it only once round the mesh. Repeat these three stitches in working backwards and forwards. After the foundation row, all these stitches must be worked

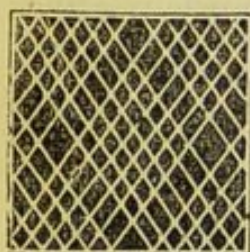


on one loop.

Diamond Netting.—First row—one plain stitch, one double one (with the thread twice round the mesh), alternately. Second row.—In the preceding row the stitches are alternately short and long; this row is in plain netting, but every alternate loop is worked not close to the mesh, but so as to make the ends even. Third row—one double stitch, one plain stitch, alternately. Fourth row—one long stitch, one plain one, alternately.



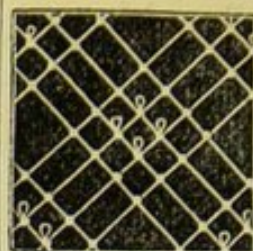
Large Diamond Netting.—The number of stitches required for this pattern is six, and one over. First row—1 double, 5 plain; repeat to the end, which is a double stitch. Second row—1 plain netting, 1 long, draw out the mesh; 4 more plain netting, draw out the mesh.



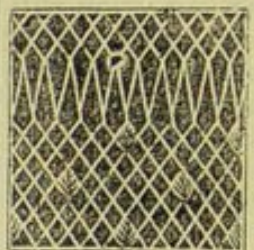
Third row—1 plain, 1 long stitch double, 3 plain double, 1 plain. Fourth row—2 plain, 1 long double, 2 plain double, 1 plain. Fifth row—2 plain, 1 long double, 1 plain double, 2 plain. Sixth row—3 plain, 1 long, 2 plain. Seventh row—3 plain, 1 double, 2 plain. Eighth row—3 plain double, 1 plain, 1 long double, 1 plain. Ninth row—2 plain double, 2 plain, 1 long double, 1 plain. Tenth row—2 plain double, 3 plain, 1 long double. Eleventh row—1 plain double, 4 plain, 1 long double. Twelfth row—1 long, 5 plain.

Spotted Diamond Netting.—This is worked with two meshes, one being half the size of the other. The spot is made by working a plain stitch in the same loop as the last with the small mesh. Four stitches are required for each pattern, and an extra one in the entire length. First row—1

double, 2 plain with spot, 1 plain. Second row—1 plain, 1 long double, 1 plain with spot, 1 plain double. Third row—1 plain, 1 long double, 1 plain double, 1 plain. Fourth row—1 plain, 1 plain with spot, 1 plain, 1 long. Fifth row—1 plain with spot, 1 plain, 1 double, 1 plain with spot. Sixth row—1 plain with spot, 1 plain double, 1 plain, 1 long double. Seventh row—2 plain, 1 long, 1 plain double. Eighth row—1 plain, 1 plain with spot, 1 plain, 1 long.



Leaf Netting.—Each pattern requires five stitches, and four extra in the length—two at each edge. First row—3 plain, 5 plain all in one loop, 5 plain in next. Second row—take on your needle at once the 9 extra loops made, and work them as one; 4 plain. Third row—plain. Fourth row—2 plain, increase 4 in each of the next two loops, 1 plain. Fifth row—1 plain, 9 together as one, 3 plain. Sixth row—plain. This description does not include the extra stitches at the ends, which are always in plain netting.



Double Stitch.—Pass the thread twice round the mesh, instead of once, thus making a long stitch.

Long Stitch.—Used when some of the stitches in the preceding row have been double stitches. To work so that the loops of this row shall be even, the knot must not be drawn close to the mesh in working on the single stitches of the previous row. These stitches are termed *long stitches*.

Beads, to Work with.—A long darning-needle must be used instead of the ordinary netting-needle, and the beads threaded on for every separate stitch.

Mesh.—This term is applied equally to the instrument on which the loop is formed, and to the loop or hole so formed.

Embroidering on Netting.—This is done either in simple darning, which only permits such geometrical patterns as can be worked by counting threads; or by real embroidering of flowers, leaves, and other designs in chain-stitch. To do this, have the pattern drawn on light-coloured crape, which tack over the surface of the netting, and put the latter into a small hand-frame. The instrument used for the work is a *tambour-needle*; and it is to be done in the

A MERRY HEART IS A CONTINUAL FEAST.

ordinary tambour-stitch. Very generally, in this sort of work, the flowers, leaves, stems—in short, every part of the design—are edged with a line of chain-stitch in the finest gold thread.

When all the embroidery is done, draw out the threads of crape, as you would those of canvas in working on canvas and cloth.

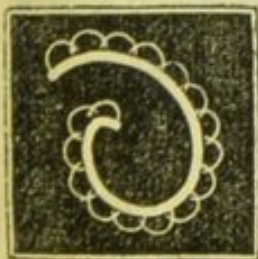
Flanders Lace Work, General Instructions in.—This consists of various fancy stitches, done on a ground of netting. The diagrams show the manner in which they are worked, the only difficult one being *cloth-darning*.

This is used much in ancient church-lace. It is worked so that every square has two four-threads crossing it in each direction. To do this, begin at the left-hand corner, and in either direction take as long a line as possible. *Never* cross over two threads, even in turning a corner; and join on always with a weaver's knot, so that no appearance of a join exists at all.

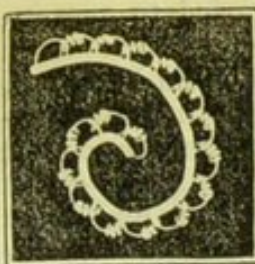
A glance at these engravings will show the way in which the various designs are done.

POINT LACE WORK, GENERAL INSTRUCTIONS IN.

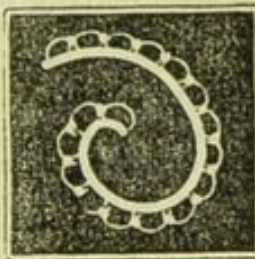
The leading stitch in all varieties of Point Lace is the ordinary button-hole, or over-cast stitch: worked at regular intervals, or perfectly close, it forms the basis of three-fourths of all the stitches used in the manufacture of point. The various stitches may be sub-divided into three classes—Edges, Bars, and Laces. We treat of them in regular gradation.



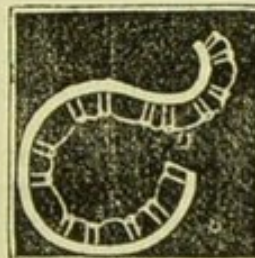
Brussels Edge.—A series of button-hole stitches, about ten to the inch, each stitch being allowed to form a small loose loop. Work from left to right.



Venetian Edging.—On the single loose button-hole stitch of last edge do four tight stitches.

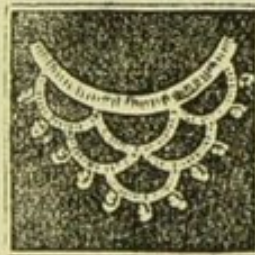


Little Venetian Edge.—On the single loose Brussels edge stitch do one tight stitch.



Sorrento Edge.—The loose button-hole stitch being worked, do a tight one on it, then another loose and tight one at half the distance. One-eighth and one-sixteenth of an inch are the proper distances.

Point Edge.—Six loops are arranged to form a point. Take one stitch from the extreme left, to make a loop the size seen in the engraving. Fasten it on the foundation, and work it back so as to have a double bar of thread. Cover this with close button-hole stitch, making on the first half of it the two Raleigh dots seen in engraving. When this loop is thus finished, make the second without dots; then form the third, but only *half* cover this with button-hole stitch. Take a stitch in the middle of the centre



loop, and then of the left-hand one, to form two more loops. Cover the one entirely with button-hole stitch, adding the two dots; the other only partially. Make a loop to connect these two, and form the point; cover this, making four dots on it; and work down the halves of the other loops, doing two dots on each. A wider edge may be made, on this principle, by doing four loops for the basis, or even five, decreasing one, of course, in every row. To keep the loose loops in their places while working them, hold them on the paper, or *toile cirée*, with a fine needle.

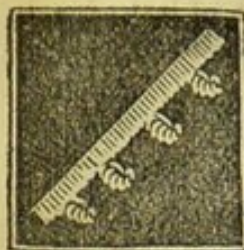
Bars.—These are used to connect the flowers, &c., with the edge of point lace, and to form a solid piece of it. There is an infinite variety of fancy bars; and they can,

IF SINNERS ENTICE THEE, CONSENT THOU NOT.

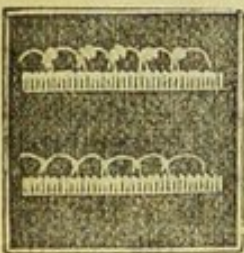
by a little ingenuity, be varied to any extent. The basis is the

Raleigh Bars.—Begin as for a Venetian, and after every eighth or tenth stitch, instead of bringing the needle through the loop, slip it under the bar, and bring the needle up on the right-hand side, leaving a loop of thread about one and a half inches long, which must be held down, to keep it in its place;

then pass the needle six times round the right-hand side of the loop; and when drawn up this will form a knot, thick on one side, and with the single thread on the other. Slip the needle through it above the bar, and continue to work it in the ordinary button-hole. This peculiar knot is what is called a Raleigh knot.



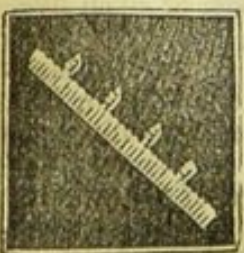
Venetian Bars.—A bar of one, two, or more threads, closely covered with button-hole stitches. They are either simple lines or branched bars. In the latter, work on the principal line until you come to the branch. Make that bar, and cover it, before finishing the main line.



Edged Venetian Bars.—The same bars, with Brussels or Venetian edge worked on them.



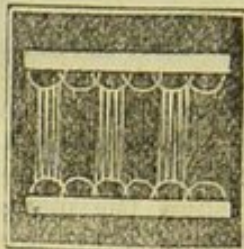
Sorrento Bars.—Two threads so closely twisted together as to appear like one line.



Dotted Venetian Bars.—After every fifth or sixth stitch of an ordinary Venetian bar, put in a needle, to hold the thread out, while covering it with button-hole stitch.



Point d'Alençon Bars.—The ordinary herringbone stitch, with the thread twisted once, twice, or oftener, according to the depth to be filled in.



English Bars.—This is simply darning between two lines of Venetian or Brussels edging. The needle is always put in the stitch from the upper side downwards.



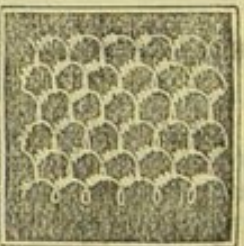
Grounding Bars.—These are all formed of varieties of Venetian bars dotted with Raleigh.

LACE WORK, GENERAL INSTRUCTIONS IN.

For forming Flowers, Arabesques, &c., or filling up spaces.



Brussels Lace.—A succession of rows of Brussels edge, worked on each other, and backwards and forwards.



Venetian Lace.—This is a series of rows of Venetian edging; but as it is inconvenient to pass round the needle constantly, and it can only be worked from left to right, it is usual to alternate the Venetian, worked in that direction, with Brussels done in the opposite.

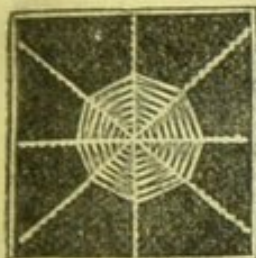


Sorrento Lace.—The same stitch as Sorrento edging: it can be worked only in one direction, therefore it is necessary to fasten off at the end of every row. The short stitches of one row are worked on the long ones of the previous.

English Rosettes.—These resemble, as

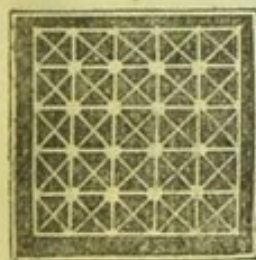
THE CURSE CAUSELESS SHALL NOT COME.

nearly as possible, a spider's web. They are worked on six, eight, or ten threads, according to the space to be filled in. Take twisted threads across the space to be filled, at regular distances. Let them all cross in

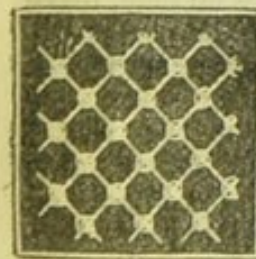


the middle, and after the first; slip the needle *under* in the single thread, and *over* when twisting it back again, thus uniting them as you proceed. In twisting the last thread stop in the centre, and make a tight button-hole stitch to secure it. Now work the spot, passing the needle first under two threads, X then under the last of the two, and the next so that the thread goes round one bar, and under two; repeat from the cross, until the spot is large enough, when finish twisting the incomplete bar, and fasten off.

Open English Lace.—Made on double the number of bars. The diagonal are single threads, and must be made first; the upright and horizontal lines are of twisted threads, and the spots are worked, when forming the latter, just as described in English lace. Great accuracy of distance is required between these threads, otherwise they will not all cross in the same places, and it will be impossible to form the spots.



English Lace.—Fill up a given space with twisted threads evenly placed about the eighth of an inch apart diagonally, and all in the same direction. In crossing each one of these you make the spots belonging to that particular line thus: pass your needle completely under the line of threads, and in an opposite slanting direction. (See cut.) Fasten it by a tight button-hole stitch on the braid, and twist back on the single thread till you come to where it crosses. Cross over this twisted thread, and pass the needle *under* the single thread on the other side of it. Again cross, and slip your needle under the twisted part of the new bar. Continue thus, always putting your needle under the new bar, and over the old, until your spot is large enough. Then twist on the single thread until you come to another crossing,

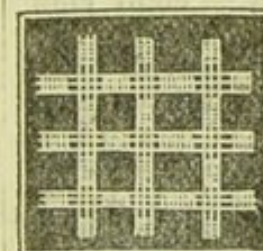


when make the spot as before. Every line is thus completed. Be careful to twist the threads perfectly in this and the next stitch.

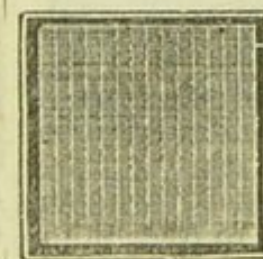
Henriquez Lace.—Make two parallel lines, darning spots at intervals, across the two, very near each other, of twisted thread. Miss about three times the space that is between the two, and do another pair, and be sure the spots are on a line with the others. Repeat until in *one* direction you have filled the space. Begin to make the bars in the opposite direction. Do one, with the needle *under* those you cross in going, and *over* in returning, taking the space between the spots; and be sure to make one twist between the two close bars, which will keep them at proper distances from each other. In making the second pair of cross bars, darn the space between the pairs to correspond. The entire of all should be filled by the darned dot.



Cordovan Lace.—Very similar to the preceding, but on *three* bars, and therefore considerably easier to darn. Both these laces must be done with *very* fine thread. Evans's Boar's Head crochet cotton, No. 150, is particularly suitable for the purpose.



Valenciennes Lace.—Simply darning; done very finely and closely.



Foundation Stitch.—The ordinary button-hole stitch, worked over a bar of thread, taken from right to left. The stitches are to be as close to each other as possible. The stitches of one row are taken each between two of the preceding.



Close Diamond.—In this and the following patterns the design is produced by leaving at regular intervals a long stitch; that is, instead of taking a stitch after every *one* of the previous row, to miss *two*, which forms a hole. Be careful to miss the spaces evenly.



Open Diamond.—Just like the preceding, but that the diamond has nine holes instead of four.

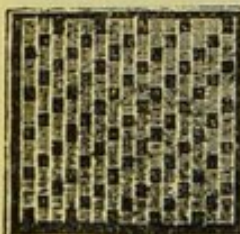
Antwerp Lace.—The holes are so arranged as to form a succession of diamonds. It requires six rows to make one pattern. 1st—do 4 stitches, leave space for 4; do 11, leave space for 4. 2nd—leave the space over 4, work 4 on the loop, 10 over the 11, and 4 more on the next loop. 3rd—like 1st, with 11 on centre 12 of 18. 4th—seven stitches, miss space of 4; 4 over the centre of 11; miss the space of 4; do 4 on the loop (this being succeeded by 7, makes 11). 5th—eleven stitches; miss the space over 4, 7 more stitches. 6th—like 4. This makes a perfect diamond.



Open Antwerp.—1st row—eight close stitches; leave a loose loop over the space of 5. End with 8. 2nd—five close over centre of 8, and 2 on centre of loop. 3rd—two on centre of 5, 5 over 2, and the loop at each side of it. 4th—begin with 2 stitches on the loop before the 5; 4 on 5, and 2 more on next loop. 5th—two on loop, 5 on centre of 8. 6th—two on centre of 5; 5 over 2.



Escalier Stitch.—In this the holes fall progressively. Do 9 close stitches, and miss the space of 3. In the next row do 6, miss the space of 3, and afterwards do 9, beginning on loop. In the third, begin with three; and so on. In all these last three stitches there is no bar across.



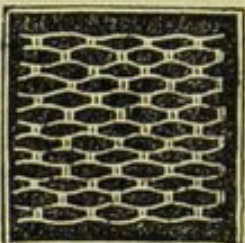
Cadiz Lace.—In the first row work six close stitches, miss the space of two; do two, and again miss the space of two. In the second row work two on each loop, and miss the stitches. These two rows, worked alternately, form the stitch.



Fan Lace.—1st row—6 stitches, and miss the space of 6. 2nd—5 stitches on 6, miss the same space as before. 3rd row—miss the stitches, and do 6 stitches on the bar. 4th row—like 2nd.



Barcelona Lace.—The first row is like Sorrento edging. In the second there are four stitches on the long space, and the short is missed. These two rows are alternated.



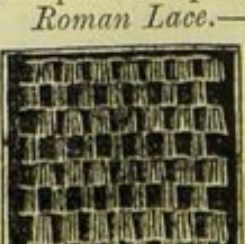
Spotted Lace.—Work two close stitches, miss the space of four. In the second and following rows work the two on the centre of the loop.



Venetian Spotted Lace.—A series of diamonds of Venetian bars, in each of which there are four spots of English lace.



Florentine Lace.—Nine close stitches, miss for four; repeat this, and it makes a foundation. 1st row of pattern—(working back)—4 stitches on loop, leave a loop across the 9. 2nd—9 on loop, leave loop of 4. 3rd (working back)—do 4 stitches on loop, and 4 more on the centre of 9. 4th—3 stitches on the small loop, 3 more on 4, 3 more on next loop, and leave a loop over the four stitches. These four rows comprise the pattern.



Roman Lace.—Begin with 5 stitches close together, leave space for 4. Next row—4 in the loop, and 4 on the 5. 3rd—leave a loop over 3 centre of 5 in first row; do 5. 4th—4 on 5, and 4 more on loop. 5th—like 3rd, but the loop is to be over 5 of 3rd row, so that the holes do not fall in the same place. The alter-

A FAT KITCHEN MAKES A LEAN WILL.

nate rows are always alike. The repetition of these, with the 3rd and 5th, forms the pattern.

Mecklin Wheels.—Work Venetian bars, at equal distances, in one direction of the space to be filled. In crossing them with other bars, form wheels: you must cover the thread with button-hole stitch to the outer line of the wheel; then carry a thread round, passing the needle through



the bars equidistant from the cross, and hold the round so formed in its place with a needle while covering it with button-hole stitch. The wheels sometimes have spots, like dotted Venetian; sometimes Raleigh dots.

Spanish Rose Point.—The very thick and heavy raised work which characterizes the most valuable lace. It is used to edge flowers, leaves, and arabesques, and is *never* of the same thickness throughout; while the thicker and heavier it is in the centre, the richer it is thought. Evans's Moravian cotton,



No. 70, is used for it. Take six lengths, and sew them down at the beginning of the edge you wish to finish by taking stitches *across* the cotton; after a few stitches, add three or four lengths more cotton; after a few stitches, add some more cotton, so as gradually to increase the thickness to the centre, when,



in the same way, diminish the thickness. Having thus prepared the foundation, cover it closely with button-hole stitch (always done with Evans's Mecklenburgh thread, as no other material gives the requisite shiny appearance). In doing this add Raleigh dots or fancy loops at intervals to finish the edge.

The Materials for point lace have, for the most part, been made on purpose for it. The cottons are those of Messrs. Walter Evans and Co., Boar's Head cotton manufacturers, of Derby. That these materials have been exclusively used in the periodicals may, perhaps, be considered as a proof how admirably they are adapted for the work. A complete set comprises their Boar's Head, Nos. 40, 50, 70, 90, 100, 120, and 150; Moravian, No. 70; and

Mecklenburgh, Nos. 1, 80, 100, 120, 140, and 160.

Besides threads there are various braids used—the French white cotton braid of different widths, the Italian, and Maltese. These last are, in fact, linen laces, made on a pillow, about a quarter of an inch wide. The Maltese has a dotted edge; the Italian a straight one.

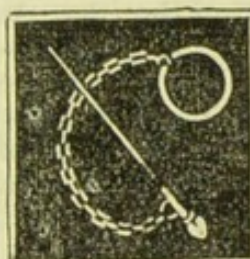
Some lace has no foundation but a thread. This is the case with all Spanish point. The outlines are then made in Mecklenburgh, No. 1.

The patterns may be drawn on coloured paper, under which linen is pasted.

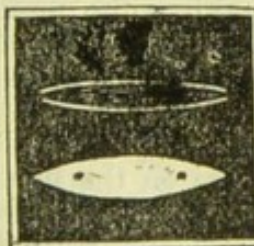
French braid is put on, unless very wide, by running it along the centre; but Italian and Maltese must be sewed on at both edges.

A knowledge of the stitches we have given will enable a lady not only to make new lace, but so perfectly to repair and alter the old, that she may make handsome articles of dress out of what would appear mere scraps.

TATTING, OR FRIVOLITE, GENERAL INSTRUCTIONS IN.



The great simplicity of this kind of work, and the easiness with which it can be executed without straining the eyes, particularly recommend it to invalids and elderly people.



There are only two stitches, and these are generally used alternately. They are the English and the French stitch.

Hands, Position of the.—The shuttle being filled with cotton, leave about half a yard at the end. Hold the shuttle between the thumb and the first and second fingers of the right hand, and the thread an inch or two from the end, between the thumb and first finger of the left. Pass the thread round the fingers of the left hand (holding them rather apart), and bring it up again between the thumb and forefinger, thus making a circle.

English Stitch.—Let the thread between the left hand and the shuttle fall towards you. Slip the shuttle *downwards* under the loop, between the first and second fingers, and draw it out with a slight jerk

A GOOD LAYER-UP IS A GOOD LAYER-OUT.

towards the right, in a horizontal position, when a loop will be formed on it with the thread which was passed round the fingers of the left hand. Hold the shuttle steadily, with the thread stretched out tightly, for if you slacken it the loop instantly transfers itself to this thread, and becomes a tight instead of a slip knot. While holding it thus stretched out, work up the knot with the second finger till it comes close up to the thumb.

French Stitch.—Instead of letting the thread fall forward, throw it back in a loop over the fingers of the left hand, and pass the shuttle up between the thread round the fingers and this loop. Draw it up, and complete it as the other.



Double Stitch.—These two stitches worked alternately.



Picot.—This is the little loop, or purling, ornamenting the edge. It is made with a gilt purling-pin. Lay the point of the pin parallel with, and close to, the edge of the stitches. Pass the thread which goes round the fingers over the pin before making the next stitches. All the picots on one loop of tatting ought to be made without withdrawing the pin.

Loops, to Join.—They are always united by the picots, which should be on the first of any two to be joined. In it draw the cotton which goes round the fingers of the left hand, and slip the shuttle through this loop; tighten the cotton again over the fingers, and continue.

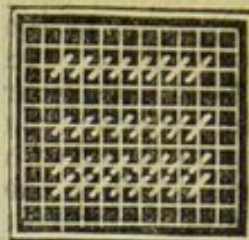


Sometimes a needle and thread are used in joining patterns. In this case leave a longer thread to begin with, and then thread the needle on it.

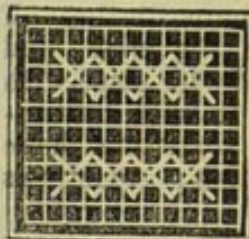
Tatting, to Wash.—Cover a bottle with flannel, on which tack the tatting; rub it with a lather of white soap, and boil it; rinse it out, and pull it very carefully out before ironing. A piece of clean linen should be laid over it, between it and the iron.

BERLIN WORK, GENERAL INSTRUCTIONS IN.

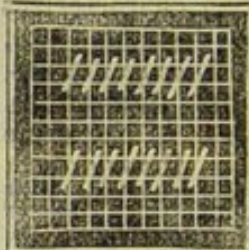
The following stitches are those most generally used in work on canvas:—



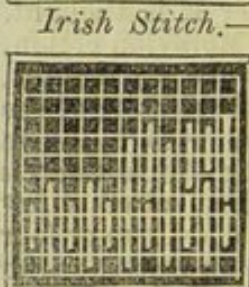
Tent Stitch.—From one hole, to the next above it on the right-hand side. This stitch and one across a hole, but still in the same direction, are also used in putting on beads.



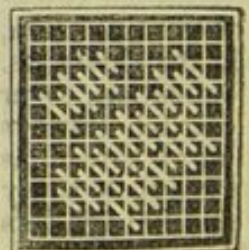
Cross Stitch.—Stitch crossing two threads, both in height and width. When a line of it has to be done, all the half stitches should be done, and then all crossed, but each finished as you proceed.



Tapestry Stitch.—A single stitch over one thread in width, and two in height.



Irish Stitch.—A nice grounding stitch. Alternately you take straight stitches across two threads, and four threads in height; the four threads are, however, one above and one below the two. In the next row, the four-thread stitch is on a line with the two, and *vice versa*.



German Stitch.—Somewhat similar to the last, but in a sloping direction, alternately with and without missing a hole.

There are variations in these stitches, but none of consequence.

Raised Berlin Work.—Done over meshes, such as those used for netting. Thread needles with as many colours as you have shades, and do each line in the flower or other design as you go on, beginning at the bottom. Every stitch in this is across one thread in length and two in width. Make a knot at the end of your needleful, and bring the needle up in front of the mesh. Take a *tent stitch* to the left. Put the wool round the mesh, and take another

A GOOD NAME KEEPS ITS LUSTRE IN THE DARK.

tent stitch to the *right*. Put the wool round the mesh, and proceed with the next stitch taken to the left. Sew a thread of canvas between every two rows. Do not withdraw one mesh until the next row is worked. Raised work requires to be cut by such experienced hands, that it is always best to send it to a warehouse to be done; and the Berlin pattern from which it was worked must accompany it, as a guide to the cutter.

Working on canvas with a cloth ground requires them both to be put in a frame, allowing for the cloth stretching considerably more than the canvas. The usual way, when the design is worked, is to draw out the threads; but it is better to cut them off as closely as possible. Any parts in the interior of a group, in which the ground is seen, should be worked in Berlin wool, exactly to match the cloth. The work has thus a raised appearance: if the threads are drawn out, on the contrary, the stitches appear loose.

Berlin Work, to Iron.—This is frequently necessary when a piece of work has been long in hand. If at all crooked, it should first be damped, and stretched in a frame in the contrary direction. To iron it, lay a piece of the *same* canvas on a clear linen cloth, and on it your work, face downward, and *very* even. Lay a damp cloth over the back, and iron it very smartly and rapidly. If there is any silk in it, the iron must not be too hot.

TAPESTRY WORK, GENERAL INSTRUCTIONS IN.

This term applies, in modern needlework, not so much to the tapestry stitch, as to designs in two or three *set* colours without any shading. Banner screens, ottomans, and chairs look particularly rich in this sort of work, which, when several colours are used, has something of the rich, yet chaste effect of painted glass. Maize or gold-coloured silk, with crimson and blue (Royal), is a favourite combination, or gold and rich claret only. When gold is used with two or more other colours, the effect is greatly heightened by the former being entirely surrounded by a single line of black. The design is thus, in fact, *outline* in black; in technical phrase, *cut* with it.

CLOTH WORK, GENERAL INSTRUCTIONS IN.

Many pretty articles are worked simply by braiding on cloth. They are ottomans, sofa cushions, music stools, urn mats,

slippers, and a great variety of other articles. Formerly every lady had to prepare her own pattern, and either mark it on the material or run the braid on over a tissue paper, which had to be torn away. Now this, as well as muslin work, is done by pointing, if numbers are required, or by other simple processes for single articles. It is both cheaper and better, therefore, to have it done at shops.

Children's dresses and cloaks, and every article in merino, should also be marked for braiding on the material. The experienced hands who now perform this adapt the design to the particular shape required.

Braiding is the usual mode of ornament, and any of the braids we have named may be used. The end is always to be drawn in to the wrong side; and points, curves, &c., formed with great care, stitches being taken across the braid, not along the centre. Use a *long* needle, and for putting on Russia braid, take strands of silk out of a length of the braid previously cut off.

Application, or Applique Work.—This, being finished with braid, may be considered as forming a part of it. A design is cut or stamped out in one material, which is laid on another with a species of gelatine. Velvet is often put on cloth, or one colour of the latter on another. The edges are then finished with silk or gold braid or cord—two materials being used for this purpose; it is rather expensive, but very handsome.

Hope's Patent Imperial Applique is the ingenious invention of Mr. G. C. Hope, of Hastings. All the articles usually sold for braiding are to be had in this material, in which, in the same piece of cloth, the pattern is in one colour, on a ground of another. It is very effective, especially with the Alliance braid or gold cord, and is little more expensive than ordinary cloth. Every genuine piece has "Patent Imperial Applique" stamped on it. The colours are perfectly fast, and do not rub off, as a would-be imitation does.

EMBROIDERY ON MUSLIN, GENERAL INSTRUCTIONS FOR.

The stitches used in this are—two over-cast (satin-stitch) or button-hole stitch, sewing over, and various fancy stitches, of which we give diagrams.

Broderie Anglaise.—The simplest sort of work on muslin, suitable for children's drawers, petticoats, &c. The design is formed entirely of holes cut out or formed by piercing them with a stiletto: previously

to this they are traced, then sewed closely. To make it strong, a stout thread, such as Evans's Boar's Head, No. 10 or 16, ought to be sewed in.

Button-hole, or over-cast stitch, is the ordinary stitch known by that name. It is sometimes *graduated* to form leaves, flowers, or scallops. In this case each stitch is taken rather longer or shorter than that preceding it. This, like satin-stitch, must be *raised* thus:—

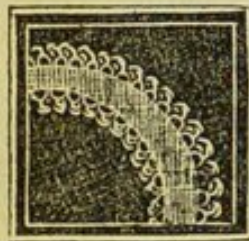
To Raise Work.—After tracing the outlines accurately, take long stitches backwards and forwards, in the space to be afterwards covered over, making it thickest in the middle, or widest part. Take care to keep this within the outlines.

Satin Stitch.—A series of stitches taken across any leaf or petal closely and regularly.

Guipure.—This term is applied now to embroidery on muslin held together by bars, and all the muslin ground cut away.

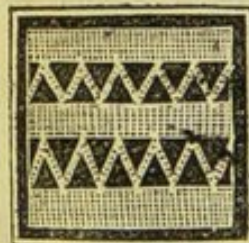
Swiss Lace.—Muslin and lace worked together so that the latter forms the ground, and the former the pattern, all that which covers the ground being cut away after the work is done.

Fancy Stitches.—*Point d'Echelle.*—A series of small holes close together, forming the edge of a design in Swiss lace. Worked with a rather coarse needle and fine thread, two or three stitches being taken in every hole formed by the needle. The edge is then

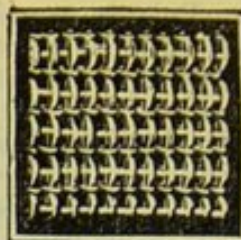


sewed over.

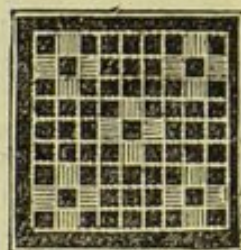
Hem Stitch.—Draw out four threads, and sew over three of those in the opposite direction, to form a bar, from one edge to the other. Sew down the next three. Continue thus. Sometimes hem-stitch is done when it is impossible to draw out threads, not being a straight line. In that case, with a coarse needle, work the holes to resemble this. The edges must afterwards be sewed over, to keep the holes clear.



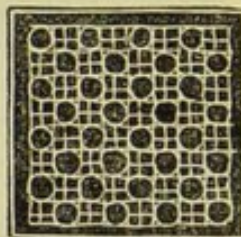
Mourning Hem Stitch.—*For Handkerchiefs.*—Leaving sufficient cambric for the hem, draw out nine threads, and leave three, alternately, for any depth you wish it to be. Take a thread longer than the side of the handkerchief, and having fastened it on at the right hand, pass your needle



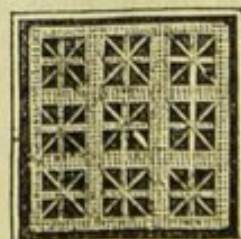
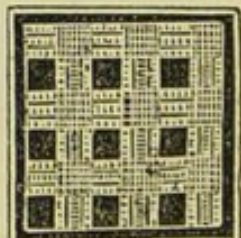
backwards under the third and fourth threads from the edge, lifting up on the point the first and second. Thus the first two of every four threads come before the others. Each line must be done with a single needleful of thread, fastened off at the end. Then the bar of three between must be sewed over on the wrong side, a single stitch being taken between every four threads.



engraving.



No. 2.—Draw four and leave four each way. Half cover one bar, and then take the thread across the space. Work the half of this bar, and round the corner, and cross the thread already found in the space with another to form the cross. Cover the half of the bar to which you have taken the needle, and proceed to put the cross in another square.



No. 3.—Draw out six threads, and leave twelve, in both directions. Then work round every three of the twelve to form the whole into four bars.

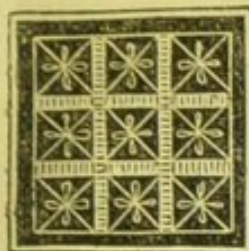
No. 4.—Prepare like last. Make the two outer three into bars, but darn the inner six backwards and forwards from the centre, to make a single one. These can be varied by working spots in the squares.

No. 5.—Draw out three, and leave four both ways.

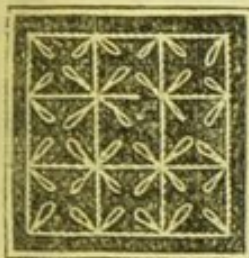
Make the threads into bars, and carry the middle diagonally across, to make the lines seen in the engraving.

No. 5.—Draw out three, and leave four both ways. Make the threads into bars, and carry the middle diagonally across, to make the lines seen in the engraving.

A GOOD WORD IS AS SOON SAID AS AN ILL ONE.



No. 6. — In squares formed of Venetian bars (see Point Lace stitches, p. 185). 'Make a cross as for English lace spots, instead of which work a Venetian dot between every two threads.



No. 7. — A space filled with lace on which, instead of English spots, four of Venetian dots united in the centre are worked. The worker's ingenuity may be exercised in producing other stitches from these.

TAMBOUR WORK, GENERAL INSTRUCTIONS IN.

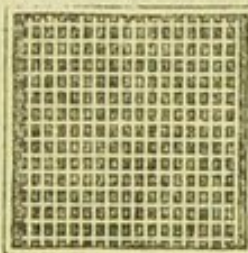
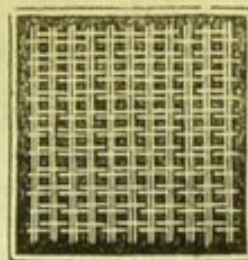
The instrument is a needle with a point like that of a crochet-hook, screwed into an ivory handle. The small steel screw which secures the needle in its place is kept by the thumb in holding the instrument, as it then forms a sort of guide in twisting the hook. The material to be tambour must be stretched in a frame. The stitch exactly resembles the ordinary chain-stitch. A pattern may be worked entirely on one fabric. Thus veils are worked, and muslin dresses. But generally one material is applique on another, as muslin on lace. Hold the thread under the work with the thumb and first finger of the left hand, close under the place where the pattern begins. Insert the hook with the right, and draw up a loop of the thread. Holding the loop on the hook, again insert it, a little in advance, and draw up a fresh loop through the one already formed. Continue this until the work is done. Outlines are always the first parts to be done; and this section of any flower or leaf, being completed, fill it up or finish it before proceeding. Where the whole design has to be outlined or edged with a particular material, however, as with gold thread, this must be done last. To fasten off, draw the thread on the wrong side, and work with a common needle.

BERLIN WORK, MATERIALS FOR.

The term generally applied to work done on canvas with wools, silks, or beads. The following are the principal kinds:—

Penelope Canvas.—There is, in this canvas, alternately a large and small space between the threads. This forming a guide to the eye, it is much the easiest canvas to

work upon. The numbers in which it is made are 5-8, 10-6, 12-7, 14-8, 16-9, 18-10, 19-11, 20-12, 22-13, 24-14, 30-15, 40-17, 50-18. The lower figure of each pair indicates the number of stitches in an inch. Cross-stitch only can be worked on Penelope canvas, except with beads.



Patent or French Canvas has the threads placed at *even* distances. The sizes are the same as in the Penelope.

Patent or French German Canvas has every tenth thread of a different colour. This assists the eye; but as the material itself is not nearly so good as the French, and as, in particular, it has the defect of not having the horizontal and diagonal lines at equal distances, it is very little used. Never attempt to work anything *round*, such as a wreath, on German canvas, as it would become oblong.

Silk Canvas always has the threads at equal distances. It is made in various widths, from two inches for braces, to three-quarters of a yard or more. It is made black and white. In purchasing canvas, lay it over some material of a different colour, to see if there are many knots or irregularities in the threads. White silk canvas is usually of a beautiful pearly colour.

Imitation Silk Canvas.—A much cheaper material than the real. It is often used for large pieces of work, and looks very well when new. Afterwards it may be grounded in Irish or German stitch.



Railway Canvas.—A coarse, claret canvas, used for banner screens and other such purposes. It has eight threads to the inch, and is 20 inches wide. Worked in cross-stitch with eight-thread wool. Must be worked in a frame, or it

will crease.

Java Canvas.—This has *no* holes between. It is, in fact, more like a cloth woven with *double* threads each way. It is little used. We have brown, salmon, and stone before us, all *very* coarse; and a finer

dark blue. Some is three-quarters of a yard wide; the coarsest, five-eighths.

Wools to Use with Canvas.—No. 20 is the coarsest size that can be properly used with four-thread Berlin wool. Nos. 16 and 18 are well adapted for eight-thread; and 14 may be used with this wool by those who do not pull their hands too tightly. If they do, it is necessary to cross the stitches twice in one direction. For coarser numbers than 12 the wool must be used twice in both directions. *Filoselle* is equal in thickness to eight-thread Berlin, therefore can be used in the same way.

SILK MATERIALS.

Crochet Silk.—A hard-twisted silk, used for knitting and crochet. The sizes vary from 1 to 5; the latter being the finest. Nos. 1, 2, and 3 are the most common. Observe, there is an immense difference both in the quality and price of crochet silk. Some work into a substance with scarcely any more gloss than cotton. In all respectable Berlin houses the maker's name is attached to every skein. Pearsall's silks hold a high position both for quality and tint.

Netting Silk is not twisted so hard as crochet silk. The crochet silk is, however, often used for it.

Soie d'Avignon.—This is an extremely fine silk, sold in reels. It is suited for the very finest (or fairy) netting. It is not generally obtainable, but is frequently mentioned in the periodicals.

Chine Silk.—Netting or crochet silk shaded in more colours than one. Sold in reels or skeins.

Ombre Silk.—Silk shaded in tints of one colour only.

Floss Silk.—Sold in short twisted skeins. A very beautiful material, used in working flowers, &c.

Dacca Silk.—Used much in embroidery. It is a sort of medium between the hard-twisted crochet silk and the floss, which it rather resembles; but it is put up in longer skeins.

Filoselle.—A coarse fabric, not of pure silk, although extremely brilliant, and capable of receiving the finest dyes. It is sold in large skeins, each weighing about a quarter of an ounce. Used much in tapestry and the coarser sorts of embroidery.

China Silk.—A very fine silk, sold on very small reels.

Sewing Silk.—Sold in long skeins.

CHENILLES.

This beautiful substance presents the appearance of velvet. It is made in various thicknesses.

Embroidery Chenille is not much coarser than crochet silk. It is greatly used in embroidery on canvas, satin, or cloth.

There are gradations from this size to the thickness of a finger. The very thick is called *Rolio Chenille*.

Wire Chenille.—This is made in as many thicknesses as the other. A wire is worked in the centre of it, so that it can be formed into loops, leaves, &c.

WOOLS.

The ordinary kinds are Shetland, Berlin, fleecy, and carpet yarn; also worsted, lamb's wool, and Pyrenees.

Shetland.—A very fine wool, used for veils, scarfs, shawls, &c. It is not very much twisted.

Pyrenees.—This wool is of nearly the same thickness as Shetland, but more twisted. The dye of the coloured Pyrenees is remarkably beautiful and fast, owing, it is said, to some peculiar property of the waters on the mountains whence it derives its name. It is rarely met with genuine in this country.

Berlin Wool.—Only procurable in two thicknesses, four-thread and eight-thread, commonly called single and double Berlin. There are at least a thousand shades of this wool.

Fleecy.—A cheaper wool than Berlin, and now obtainable in a number of beautiful colours. It is made in two-thread, four, six, eight, ten, and twelve-thread, and is sold by the pound.

Carpet Yarn.—A cheap wool, used much for comforters and other articles for the soldiers in the Crimea.

Worsted and Lamb's Wool.—Used for knitting stockings, &c.

Patent Knitting Wool.—Patented by Whytock, Edinburgh. This wool is sold in bales of various sizes, each exactly calculated to do some certain piece of work—as an antimacassar, a table cover, &c. It is dyed so that, by following the arrangements, the pattern in varied colours will appear. The balls are either of worsted or Berlin wool. The latter are the most expensive. Directions are sold with each ball. The knitting is always moss-stitch.

Hutton's Patent Orné Balls.—An improvement on the former. Some are

A GREAT DOWRY IS A BED FULL OF TROUBLES.

adapted for crochet, and some for knitting.

Crewels.—Fine wool, sold in tightly-twisted skeins, like crochet silk. Used for samplers. Very little used. It is suitable, however, for embroidering on muslin.

Crystal Wools are wools round which bright gold or silver paper, or foil, is wound. This gives them a very gay appearance. They are sometimes called spangled wools.

Pearl Wool.—This is a dye of modern invention. The wool is alternately white and coloured, in one, two, or three colours, each not more than a quarter of an inch in length. It is a variety of Berlin made in four-thread or eight-thread.

Chine Wool.—Wool shaded in various colours.

Ombre Wool, or Shaded Wool.—Shaded in one colouring. Observe that every colour but blue is pretty in this dye.

Crystal Twine.—A fine cord, sold in balls, either coloured, or to imitate pure gold or silver. The two latter are called gold twine and silver twine.

Crochet Cord.—This is just like window-blind cord, but white, and of various thicknesses: covered with wool or silk, in crochet, for mats.

Caruntille.—A fine wire used in flowers.

COTTONS.

Knitting Cotton.—A soft, but twisted cotton, used for a variety of purposes. Sold by the pound.

Boar's Head Crochet Cotton.—Manufactured by Messrs. W. Evans and Co., of Derby. It is a particularly firm, even, and well-twisted material, and washes extremely well. The numbers run from 1 to 150. It is the cotton in which all the crochets and other valuable designs in that popular periodical, the *Family Friend*, are worked, and therefore should always be procured if it is of consequence to produce articles exactly similar to the pattern. Every reel of the genuine Boar's Head has a boar's head on the label at the top of it, this device being the family crest of the manufacturers.

Tatting Cotton.—A soft yet strong cotton, suited for this work, and manufactured exclusively by the same firm.

Mecklenburgh Thread.—This is a linen thread, used in many designs. It should also find a place in the work-box of every lady, as it should be used in mending linen, cambric, &c. It is known as Evans's Mecklenburgh thread.

Royal Embroidery Cotton.—This is used for the very fashionable embroidering and Broderie Anglaise, on muslin, long-cloth, or French cambric. It is sold in packets, each containing a dozen skeins, and is, like all the others, the manufacture of Messrs. Walter Evans and Co.

Moravian Thread is a soft, untwisted cotton, varying in the number of threads composing a strand.

Evans's Patent Glacé Thread.—This thread has a perfectly smooth and shining surface, and is particularly adapted for sewing.

Coloured Cottons.—These are French. They are scarlet, rose, greens, browns, lilacs, blues, and black; but the scarlet, rose, and black are the only colours that will really wash well.

BRAIDS (SILK).

Russian Braid is flat, and with even edges. Each knot is of one colour only. The best is firm, even, and glossy.

Alliance Braid.—This is the same plait as the Russian, but of two colours, one at each edge. It is considerably dearer than Russian.

Sardinian Braid.—The same plait, but of two or more colours blended; and not, like the Alliance, each one-half the width of the braid.

Star Braid.—This braid appears like a succession of diamonds; the edges, therefore, are in points. It is an extremely pretty braid.

Eugenie Braid.—This appears as if crimped or waved with irons.

Albert Braid is more properly a fine fancy cord. For sofa cushions and ottomans it has a much richer effect than flat braid, especially if two shades or colours are laid on close together.

Soutache.—A French name for very pretty ornamental braids, often combining gold and silver with chenilles, silk, &c. They are made in every variety of shade and pattern. Sold in pieces of about thirteen yards long.

Broad silk braids, used for aprons, children's dresses, &c., are rarely found in England.

COTTON BRAIDS.

French White Cotton Braid.—The term French applies to the *plait*, which looks as if woven. The best comes from Paris, and is very firm, even, and close: varies in size from No. 1 (very narrow) to No. 14.

Mohair Braid.—Narrow, closely-woven, brown or black silk braid, for chains.

A HANDFUL OF GOOD LIFE IS BETTER THAN A BUSHEL OF LEARNING.

Russian Cotton Braid is plaited like the hair formed into what is called the Grecian plait. It is used for children's dresses.

Waved Braid is another variety, used for the same purpose.

Eugenie Tape is a cotton braid, crimped like the Eugenie braid. It is nearly one-third of an inch wide.

Italian Braid.—An insertion, made on the pillow, of Evans's Mecklenburgh thread. Used in making or mending Italian point lace.

Maltese Braid.—The same, made with a dotted edge.

Worsted Braid.—That usually sold is narrow, and intended for braiding antimacassars, &c. It is in various colours, and washes well. It can also be had wider, for children's dresses.

MATERIALS IN METAL.

Gold Braid.—The Parisian is much superior to the English for flexibility and purity. It is made in various widths. The English braid is usually Russian plait. It may be had either pure or washed. The former only can be used for any article intended for durability.

Silver Braid is very little used.

Gold Cord or Thread.—Sold in small skeins, varying from No. 0 (the finest) to No. 6. This, also, is of various qualities. It is sometimes sold on reels.

Silver thread is not so much used, but it is very pretty for purses, &c.; either for bridal or mourning purses.

Bourdon.—A cord covered with gold or silver, used much by the Parisians in crochet, with coloured silks. It is made in various sizes, and is extremely brilliant, but not very durable.

Bullion.—This is either dead or bright gold. It is a sort of tube of gold, used in embroidery. It also is of two qualities.

Spangles, though little used, yet make pretty decorations in embroidery.

All these materials should be kept in silver, and then an outer covering of blue paper, and especially not be exposed to gas.

Filet.—A French material exactly imitating netting. It is both black and white, and with the mesh of various sizes. To get a piece to imitate square netting it must be cut on the cross.

Guipure Net.—A fancy net which, laid under muslin and applique, gives the appearance of bars.

Brussels Net.—A very soft fine net, used in Swiss lace.

Toile Cirée.—An oil cloth much used in muslin work; it is green on one side, and black on the other. If good, it is very thin and flexible. It differs much in quality, the English generally being thick and hard.

BEADS.

"O. P."—We cannot at all discover the origin of this extraordinary name for the large beads. They were at first used principally for mats and table-covers, for which, indeed, on account of their rough sharp edges, they were singularly unfit. They make beautiful pendent vases for flowers, decorations for chandeliers, and similar articles. They are sold in bunches of twelve strings; they are either clear or opaque. If the latter, it would appear that they are painted on the inside, with a colour different from that of the glass itself. They are technically termed CLEAR and FILLED. The latter are always dearest. They are manufactured in Bohemia.

Pound Beads.—These are like seed-beads, except in size. Those in most general use are distinguished as No. 1, 2, and 3. No. 1 is rarely used, except for grounding mats worked in wools and silks. No. 2 is used for tables, ottomans, table borders, and such things. No. 3 is fit for footstools, hand-screens, and fine articles. The greatest variety of colours and shades is to be had in this size. It is next to seed-beads in its dimensions. All these are sold by the ounce.

Seed Beads.—Very small beads for crests, cigar-cases, and very delicate work generally. Can only be used with proper beading or jeweller's needles, and fine white silk. Sold in small hanks of ten strings each.

Cut Beads.—These, instead of having a round smooth surface, are cut in angles. They are more brilliant as well as more expensive than the ordinary kinds. Black, ruby, and garnet are the colours usually obtainable.

Fancy Beads are almost infinite in their variety of form, size, and colour. Many are used in ornamenting mats and fancy baskets. Some, which are round, are of plain glass, silvered or gilt, to look like gold, silver, or steel beads. The flat, round ones, termed sequins, both gilt and of coloured glass, are used much in trimming head-dresses. All are sold by the string or bunch.

Metal Beads are gold, silver, steel, and

SHE WHO WILL NOT BE COUNSELLED CANNOT BE HELPED.

blue steel. The two former may be had either cut or round, the last-named kind being considered the best. They are sold in small bunches, marked from 2 to 12. The sizes from 9 to 12, being very large, are not generally to be obtained.

Bugles are tubes of glass, varying both in length and thickness. The black and white are used for trimming articles of mourning. Coloured bugles have lately been introduced—green, purple, bronze, and blue. They are sold by the ounce or pound.

Proper Canvas for Beads.—With No. 1, canvas No. 18; No. 2, canvas No. 19; No. 3, canvas No. 22. Although classed under these three heads, the beads which will work together are not always of one size. Canvas must always be selected which will suit the largest beads of the size.

IMPLEMENTS.

For Crochet.—A needle of ivory, bone, or steel, with a hook at the end: whatever the material, the hook should be rounded at the end, and quite free from sharpness. We use Boulton and Son's tapered hooks, numbered from 12 to 24, including all the numbers: 12, 15, 18, 21, and 24 make an excellent and serviceable set.

For Knitting.—Needles (or pins, as they are sometimes called) of bone, ivory, or steel. They should be evenly thick throughout, except the ends, tapered to a point without any sharpness. Some have knobs of ivory to prevent the work from slipping off at one end. Unless when, from the size of the work, long needles are indispensable, short ones will be found by far the most convenient.

For Tatting.—Either a shuttle of tortoiseshell or ivory, or a netting-needle, with a purling-pin, attached by a small chain to a ring, which slips over the thumb.

For Netting.—A netting-needle of ivory, wood, or steel, with a round or flat mesh; the former are measured in a gauge, the latter by the width.

A *Lucette* is a small ivory instrument, something in the form of an Irish harp, used for making little chains. As they can now, however, be had at a lower price than the silk required for making one costs, the lucette is very little used.

For Beadwork.—Pound beads can be put on with fine ordinary needles, but the beading needles, or jeweller's needles, are used for seed-beads. These latter are pieces of silver wire twisted from the middle, which leaves a loop forming the eye.

Elliptic needles, used for embroidering, have oval eyes.

Rug Needles, or tapestry needles, have long eyes and blunt points.

Chenille Needles have the same description of eyes, and sharp points.

Gauge.—This is an instrument for measuring the size of knitting-needles, netting-meshes, and crochet-hooks. The two former articles are gauged by being slipped down into the holes, when they are respectively of the numbers which the holes are marked. The crochet-hooks are measured by slipping the widest part of the hook itself into the narrow channel before the hole. The bell gauge is the least expensive of all good gauges, and is the one by which our own designs are written. Those in ivory are as durable, but more expensive. The eagle card-board gauge is now unobtainable; and, being of so fragile a material, was never so serviceable as the others.

TRIMMINGS.

For Sofa Cushions.—Four tassels, and a length of cord $2\frac{1}{2}$ or 3 yards, form what is called a set. We show the leading kinds.



DRESDEN.



GRECIAN.



EUGENIE.



CHENILLE.

SHE WHO MARRIETH FOR WEALTH DOTH SELL HER LIBERTY.

Gertrude, like Grecian, with Purse Silk.—These are the most expensive. They are extremely beautiful in every combination of colours.

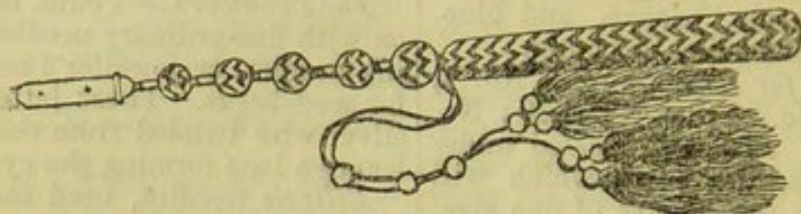
For Banner Screens.— $1\frac{1}{2}$ yards of gimp, $\frac{3}{4}$ -yard of fringe, 2 pairs of tassels, connected by a cord 5-8ths long, and 2 yards of cord, all to match.

Gimps are made in all varieties of pattern

and colour. They trim screens and baskets very prettily.

Screen Handles.—Gilt, ivory, or passementerie—of which last we give an engraving.

The last named are very splendid, and should combine all the colours used in the screen. They are only obtainable in Paris.



Fringes.—Silk or bullion. The latter are twisted, the former have the threads of silk loose. The price depends on the closeness and the depth: 3 inches, so much; $3\frac{1}{2}$, so much more; and so on.

Cords are made in such infinite varieties, it is impossible to enumerate them. They are of every thickness, and almost of every material.

TO PRESERVE MATERIALS FROM INJURY.

Steel Beads.—If these show any indication of rust, wear them in your pocket for a few days. It will remove any specks, especially if you are near a fire.

Gold and Silver Beads.—Keep them wrapped up in silver paper, so that no two bunches rub against each other. They should then be wrapped in coarse brown paper, and kept in a tightly-closed box.

Gold and Silver Thread and Braid should always be kept in silver paper, and away from air or gas. Rubbing them slightly with jeweller's paper will brighten them.

White Articles, as fringe, ribbon, silk, &c., are best kept in the very coarsest brown paper, and in a closed box.

Violet.—It is impossible to prevent this beautiful colour from fading; but if kept in silver paper, and away from air or gas, it will be preserved as long as it can be. Silks, and silk braids of all colours, should be kept in covered boxes.

To Quill Ribbon for Trimming.—Allow nearly three times as much ribbon as the length required; have a piece of narrow tape to run it on; take a stitch or two to fasten the tape and centre of the width of the ribbon; make a small plait towards the right, and another close to it, but not folding over it, to the left; run them down

lightly through the tape; and this double plait being made, leave about half the length of ribbon plain before making another. This looks very much handsomer than a fuller quilling. A gold or fancy cord should afterwards be run along the centre to hide the stitches.

To Make up Sofa Cushions.—The cushion should not be too soft, as much of the beauty of the work is then hid. Cut a stout calico lining on the cross, and cover one side of each piece with fine wadding; of this make the bag, and fill it with down. This is much the finest way of making the pillow. If the covering is in white silk canvas, it should be lined with white satin. The back may be of tabaret, satin, or velvet. Make the worked part and the back into a case, in which slip the pillow. Finish with cord or gimp, and tassels.

To Make up Carriage Bags.—Very nice frames are sold for these. They are of a stout dark calico on the outside, and nice striped ditto inside, with a handkerchief pocket. The sides are of leather, and the upper part of the frame and the handles are of the same. The work should be one piece for both sides—the canvas or cloth edges turned in at the sides, and sewed to the edges of the bag. At the top the edge of the canvas must be laid under the leather, which is stitched down over it. The handles are merely tacked on. They must be removed for mounting, and afterwards carefully sewed down in the same places, over the canvas. Cover all the seams, and the edges of the leather along the top, with a fine silk cord. Observe that the work must be made to fit the frame, not the latter to fit the work, as frames are made only in certain gradations of size, except to

SHE WHO RUNS AFTER A SHADOW HAS A WEARISOME RACE.

order; and what is called an *out* size, even if smaller, always is more expensive.

To Make up Banner Screens.—These are either mounted on a pole or on an apparatus for fastening to the chimney-piece. In either case the work must be lined with silk of the same colour as the ground, the bottom cut into a handsome scalloped form, with a handsome fringe, the sides finished with gimp, and two pairs of tassels; the top draped with cord. The trimming for a banner-screen must always be made expressly for it. Whether with a pole or chimney fitting, the top is always sewed on gilt rings run on the pole.

To Mount Hand Screens.—Wire frames, silk or satin fancy cords, or quilled ribbon, fringe, and handles are requisite. If the screens be transparent, as netting, both sides of the frame must be covered with satin. If white silk canvas, one side with white satin, and the other with silk or satin of the colour of the fringe. Then sew on the work very evenly. Add the fringe, and afterwards the ribbon, or cords and handles. Two cords, at least, should be used—one to match the fringe, and the other of a lighter material, such as chenille and satin blended.

To Increase the Size of an Engraved Pattern.—It is frequently necessary to give, in the periodicals, a design which cannot be engraved of the full size. This causes some trouble to those who cannot readily enlarge a pattern for themselves. The method of doing it is, however, very simple. Take a piece of paper the full size required for the article, and rule lines across it at equal distances, throughout the length and width. Rule the same number of lines, also at equal distances, on the reduced pattern. The squares will of course be much smaller. It will be easy, with this aid to the eye, to get every scroll and flower in a square of the small pattern into the same space of the large one. When half of a collar or any other article is marked, if the other half corresponds with it, as it usually does, it ought to be transferred to tracing paper, by means of which the other half may be taken.

Drawing Paper, used for taking off patterns, should be, *not* the tissue paper, but very thin bank post, or *tracing paper*—a paper rendered transparent with oil. It may be purchased of any artist's colourman.

Contractions in Crochet.

ch. Chain-stitch.

dch. Double chain-stitch or braid-stitch.

sl. Slip-stitch.
se. Single crochet.
sdc. Short double crochet.
dc. Double crochet.
stc. Short treble crochet.
tc. Treble crochet.
ltc. Long treble crochet.
m. Miss.

Contractions in Tatting.

D. Double stitch; one French and one English.

P. Picot.

J. Join.

Loop. Any number of stitches drawn up.

Contractions in Knitting.

K. Knit (plain knit).

P. Purl.

M. Make (increase).

K 2t. Knit two as one. K 3t. Knit three as one.

D 1. Decrease one, by taking off a loop without knitting; then knit one, and pass the other over it.

D 2. Decrease two; slip one; knit two together, and pass the slip-stitch over.

Sl. Slip.

R. Raise.

T.K. Twisted knitted stitch.

T.P. Twisted purl-stitch.

Contractions in Netting.

Pn. Plain netting. The ordinary stitch.

Dn. Double stitch. The thread twice round the mesh.

Ln. Long stitch. A stitch in which the knot is not to come close up to the mesh.

D. Draw out the mesh (before the row is completed).

M. Miss.

PRINTER'S MARKS

In the directions for every kind of work.

These consist of crosses +—sometimes printed as the ordinary letter X; asterisks *—daggers †. They are to indicate repetitions in any row or round. Two similar ones are placed at the beginning and end of any part to be repeated, and the number of times is written after the last. Thus + 3 dc, 5 ch, miss 4, + 3 times, would, if written in full, be 3 dc, 5 ch, miss 4; 3 dc, 5 ch, miss 4; 3 dc, 5 ch, miss 4.

Sometimes one pair of marks is used within another—thus + 5 dc, 3 ch, miss 2; * 1 dc, 3 ch, miss 2 * twice; 4 dc, 2 ch, miss 1 + twice. This written at length would be 5 dc, 3 ch, miss 2, 1 dc, 3 ch,

THOSE WHO SOW BRAMBLES MUST NOT GO BAREFOOT.

miss 2; 1 dc, 3 ch, miss 2; 4 dc, 2 ch, miss 1; 5 dc, 3 ch, miss 2; 1 dc, 3 ch, miss 2; 4 dc, 2 ch, miss 1.

This example will show how much valuable space is saved by the adoption of these very simple and comprehensible terms.

Round.—A line of work beginning and ending at the same place, without turning back.

Row.—A line of work which requires you to turn it in order to recommence. Example:—We speak of *rows* in a garter, and *rounds* in a stocking.

A FEW HINTS ON STAYS.

To counteract, if possible, the great evil occasioned by both young and old wearing stays we submit the following remarks, which we trust will meet with attention from those whom the subject concerns:—If the stays that are worn only fitted, the evil would not be so great; but it is quite certain that the human frame is often squeezed into things called stays, which are nearly as stiff as a saddle; and the great evil is that so few women have any judgment of when stays really fit them. From my knowledge of young persons I am fully aware that if stays give them pain they, in their ignorance, simply imagine that their figure will be improved by it. This, however, is a sad mistake. Unless under clever medical treatment, they should never submit to the slightest pain from any articles of clothing. When they do endure pain there is something wrong. No good-fitting garment can ever cause the slightest pain or inconvenience, let it be what part of the dress it may. The majority of ladies imagine that they know when a dress fits, but this is a mistake—it would be well if they did, and also if they took more interest in the fit of their under garments. I never yet met with any person but a staymaker who seemed to understand how stays ought to be made. It is the bounden duty of a mother to give the young and pliable all the ease she can, for with ease and comfort strength will come. For warmth a simple calico body is sufficient. That the young ladies will all object to this I feel certain; but parents should not regard such objections. Let Nature do her work; she wants but gentle tending, and not to be braced with bone or steel, unless in case of

deformity. Could grown women understand how ugly and unnatural it is to have their figure put into all sorts of shapes, they surely would not submit to it. That there are clever staymakers there can be no doubt; but talent must be paid for; the cutter-out of cheap stays does not possess this. Well-fitting stays are the most simple article to make. It is this simplicity which renders it not understood by the majority of women; so true it is that the most beautiful and simple articles are least understood. We call the Indians a savage race; in some things they may certainly return us the compliment.

One word more: Do not wear common, ill-cut stays, full of cane or whalebone. I have positively seen stays with bones broken running into the flesh, causing day after day pain and wounds. The bones will of course break if the stays do not fit; being drawn tight, the bones bend and break to accommodate themselves to the shape of the figure. It is absurd for ladies to imagine that they cannot do without stays. Let them wear a firm body, taking care that it fits the figure, or else it will tear. Nothing tears so readily as a garment that does not fit. If you do not like to leave off your stays all at once, cut off the shoulder-straps. To this you will probably answer, "I cannot keep the stays on if I do." This remark is a sure proof that they do not fit. No well-made stays have ever shoulder-straps put into them of any kind. Next to the shoulder-straps, take out the steel in front of the stays. Take exercise, in order to gain strength in your back and chest, and you will soon find that you do not require artificial means to brace you up.

LATE RISING NEVER DOES A GOOD DAY'S WORK.

THE PLEASURES OF CHARITY.

"HE that hath pity on the poor lendeth to the Lord, and He will repay him." There are few words the meaning of which has been more perverted or misunderstood in latter times than the word "Charity." The careless, thoughtless, but good-natured worldling fancies it consists in giving money indiscriminately to the nearest or the most importunate beggar; and having done so, complacently imagines that one of the most frequently-urged precepts of our Lord has been nobly fulfilled. It is said that in the metropolis alone upwards of a million pounds are annually disbursed in this way. If those who give it could see to what vile uses it is put, in what scenes of vice and immorality it is spent, their self-satisfaction would be much diminished; nay, they would shudder at the fearful responsibility for crime which their careless liberality had entailed upon them, and would hesitate ere they purchased again, with their loose silver or copper, the spurious pleasure of having got rid of a troublesome or unsightly applicant.

Others, who would be horrified if called worldlings, but who may not inaptly be termed the Pharisees of the New Law, adhering to the *letter* of the Apostle Paul's beautiful lesson, decry all almsgiving, declare that Charity consists wholly in the love of God, and affirm that none are obliged to seek for aid but the lazy, the improvident, or those otherwise unworthy of help. They forget that the love of God is incompatible with hatred of, or rather indifference to, their neighbour; and suppose, if they pay their poor-rates regularly, that all duty to their poorer brethren is amply performed.

To both these classes "the pleasures of charity" are unknown. They are alike selfish and mistaken; and though perchance once in a thousand times the careless giver may relieve a worthy object, in the other nine hundred and ninety-nine cases the gift is bestowed on an impostor, and it is not *such* charity that "He will repay."

There is another class of persons who give, and give largely, whose alms are well bestowed and judiciously applied, and who derive considerable satisfaction from the contemplation of their goodness, as well as from the fact that many others know of it also. Those are they who give in public, who delight in seeing their names down on a subscription list near to those of some

titled persons, and in equalling, if not exceeding, their contributions. The pride of such persons in being charitable is unquestionable; but the pure pleasure of charity they know nothing of. And though their money is almost always well spent, yet, as it is not given with a pure motive, their reward must be more than doubtful; for "He who knoweth the secrets of all hearts" knows that if a subscription list were not published, the fifty would often be five pounds, and oftener nothing.

Those who really enjoy "the pleasures of charity" are not few, and are fortunately confined to no class, comprising in their glorious circle individuals of every station, from the noblest in the land to the beggar herself; for it not unfrequently happens that a poor creature who has but just received an alms will share it with a friend still poorer, or perhaps unable to seek for it herself.

The rich give from their abundance, gracefully and kindly. It has been urged that because they have no trouble in giving, therefore they have no merit, but this is very unfair; for when they give judiciously, and when, as many of them do, they seek out those who are unwilling and ashamed to intrude their wants, and when they accompany their gifts with those kind acts and gracious words which make them doubly valuable, then indeed do they taste the noble "pleasures of charity"—then do they obey in the strictest sense the command of the Saviour, the precept of the wise man, the lesson of the apostle.

The poor give little neighbourly helps, kind words, time, often as valuable to them as money; give, too, all unconscious of the greatness of the act. A flower brought in from the fields to a sick neighbour, a little dainty from the market, got, perhaps, in exchange for a few eggs carried thither, a cup of gruel made, or a peevish child nursed for an hour—these are the charities of the poor; and surely such acts bestow pleasure ineffable, and verily and indeed will have their reward.

The middle classes, those in respectable position, but with limited means, who nobly deny themselves an innocent and long-desired gratification for the purpose of bestowing the cost of it on some deserving object, those are they who taste in the fullest sense the pleasures of charity; for,

FORBEARANCE IS NO ACQUITTANCE.

while their deeds are unknown and unpublished, their appreciation of the pleasure they forego is perhaps all the keener for their self-denial. Though it may be said that they only exchange one pleasure for another, yet we all know that that which we have desired, but not enjoyed, always seems more satisfying than that which we are in possession of. Other kindnesses, too, they practise in a greater degree than is possible for those greatly above or much below them. The former are precluded by their station, the latter by their manifold occupations, from bestowing that entire and devoted attention to their sick friends usually shown by the middle classes; for where shall we find such unwearied nurses as the mothers, wives, daughters, and sisters of this rank? Attendance on our own immediate relatives may not come strictly within the scope of the word charity; but how often does the peevish fretfulness of an invalid, or the fatal nature of his malady, exercise his attendants in the daily observance of every domestic virtue: patience, fortitude, resignation, charity, all are called forth, and are seldom found wanting.

The kindly attentions of the young to

aged friends in reading for them, chatting cheerfully to them on subjects very interesting to the old people, but very vapid to the young, in listening with attention to their little tales of old or complaints of present times—these are charities of daily and hourly occurrence, and if the performance of them does not afford any very great pleasure at the moment, the reflection that we have given gratification to others must prove grateful and pleasing hereafter.

All cannot enjoy the supreme satisfaction which the consciousness of their noble deeds must afford to Florence Nightingale and her devoted band, but few are so isolated or so poor as to be debarred from offering some kind attention to an aged or ailing friend.

In conclusion, we may safely assume that, even in a mere worldly sense, the pleasure to be obtained from contributing to increase the happiness or assuage the cares of our fellow-creatures is much greater than that to be derived from any mere personal gratification; and if we look, as we ought, to a higher aim, we can only finish as we have begun, by saying that "he who hath pity on the poor lendeth to the Lord, and that which he hath given He will repay."

BEDS AND BEDROOMS.

IN our present highly civilized state we spend so large a portion of our time in bed (about one-third), even when in health, that it is of great importance for us to understand what is the best form, and material, and condition of this place of repose. For healthy persons it is inadvisable to burn a fire or gas-light during the night: the former, while it burns briskly, promotes ventilation, by causing a current up the chimney; but very commonly, towards morning, it sinks low, and has not sufficient power to cause a draught, and is only a consumer of oxygen, and a liberator of carbonic acid: such also is the gas-burner, unless there be a tube over it running into the chimney, and carrying off the noxious fumes. Most persons experience a sense of insecurity when they retire to rest with the bedroom door open, yet this is the safest condition in which to sleep, as far as the health is concerned; the air is then constantly undergoing a change, and does not become vitiated as in a confined space, where one or more persons, by breathing, are abstracting its vital principle. A light chain-bolt will answer the purpose of security, and enable the door to be kept ajar; or if this is objected to, the upper panels may have perforated

zinc plates let into them, or some other contrivance, by which open spaces can be left. This is sometimes done with bedroom windows, and it may be so managed that the openings can be closed at pleasure. For the rest, have as few obstructions to the free passage of air as may be. Bedrooms are far too much encumbered by bed and window curtains, and other drapery. If people knew the inestimable value of a pure and frequently-changed atmosphere, they would not wrap and inclose themselves as they do, shutting out their best friend, oxygen, and in their deadliest enemy, carbonic acid. Always let beds be stripped directly they are vacated, and the clothes thrown right off: unhealthy excretions are given off by all animal bodies in a heated state, and these must be dissipated as soon as possible; therefore open the window, and let the fresh breeze sweep through the room. Remove slops and dirty linen the first opportunity, and sweep out frequently, scattering tea leaves to keep the dust from flying. Do not wet the floor in damp weather, but when it is fine and dry, this should occasionally be done early in the morning, that it may be perfectly dry by night.

FLY PLEASURE, AND IT WILL FOLLOW THEE.

SIGNIFICATION OF FEMALE CHRISTIAN NAMES.

Abigail, *Heb.* the father's joy.
 Adeline, *Ger.* a princess.
 Agatha, *Gr.* good.
 Agnes, *Ger.* chaste.
 Alethea, *Gr.* the truth.
 Althea, *Gr.* hunting.
 Alice, Alicia, *Ger.* noble.
 Amy, Amelia, *Fr.* a beloved.
 Anna, Anne, or Hannah, *Heb.* gracious.
 Arabella, *Lat.* a fair altar.
 Aureola, *Lat.* like gold.
 Barbara, *Lat.* foreign or strange.
 Beatrice, *Lat.* making happy.
 Benedicta, *Lat.* blessed.
 Bernice, *Gr.* bringing victory.
 Bertha, *Gr.* bright or famous.
 Blanche, *Fr.* fair.
 Bona, *Lat.* good.
 Bridget, *Irish,* shining bright.
 Cassandra, *Gr.* a reformer of men.
 Catharine, *Gr.* pure or clean.
 Charity, *Gr.* love, bounty.
 Charlotte, *Fr.* all noble.
 Caroline, *feminine of Carolus, the Latin of Charles,* noble-spirited.
 Chloe, *Gr.* a green herb.
 Christiana, *Gr.* belonging to Christ.
 Cecilia, *Lat.* from Cecil.
 Cicely, *a corruption of Cecilia.*
 Clara, *Lat.* clear or bright.
 Constance, *Lat.* constant.
 Damaris, *Gr.* a little wife.
 Deborah, *Heb.* a bee.
 Diana, *Gr.* Jupiter's daughter.
 Dorcas, *Gr.* a wild roe.
 Dorothy, *Gr.* the gift of God.
 Drusilla, *Gr.* dewy eyes.
 Dulsabella, *Lat.* sweet and fair.
 Edith, *Sax.* happiness.
 Eleanor, *Sax.* all-fruitful.
 Eliza, Elizabeth, *Heb.* the oath of God.
 Emily, *corrupted from Amelia.*
 Emma, *Ger.* a nurse.
 Esther, Hester, *Heb.* secret.
 Eve, *Heb.* causing life.
 Eunice, *Gr.* fair victory.
 Eudoia, *Gr.* prospering in the way.
 Frances, *Ger.* free.
 Gertrude, *Ger.* all truth.
 Grace, *Lat.* favour.
 Hagar, *Heb.* a stranger.
 Helena, *Gr.* alluring.
 Jane, *softened from Joan ; or, Janne, the feminine of John.*
 Janet, Jeannette, little Jane.
 Joyce, *Fr.* pleasant.
 Isabella, *Span.* fair Eliza.
 Judith, *Heb.* praising.

Julia, Juliana, *feminine of Julius.*
 Kunigunda, *Ger.* the king's favour.
 Lettice, Letitia, *Lat.* joy or gladness.
 Lois, *Gr.* better.
 Lucretia, *Lat.* a chaste Roman lady.
 Lucy, *Lat. feminine of Lucius.*
 Lydia, *Gr.* descended from Lud.
 Mabel, *Lat.* lovely.
 Magdalene, Maudlin, *Syr.* magnificent.
 Margaret, *Ger.* a pearl.
 Martha, *Heb.* bitterness.
 Mary, *Heb.* bitter.
 Maud, Matilda, *Gr.* a lady of honour.
 Millicent, *Fr.* sweet as honey.
 Mercy, *Eng.* compassion.
 Mildred, *Sax.* speaking mild.
 Nest, *Brit. the same as Agnes.*
 Nicola, *Gr. feminine of Nicolas.*
 Olympia, *Gr.* heavenly.
 Orabilis, *Lat.* to be entreated.
 Parnell, or Petronilla, little Peter.
 Patience, *Lat.* bearing patiently.
 Paulina, *Lat. feminine of Paulinus.*
 Penelope, *Gr.* a turkey.
 Persis, *Gr.* a destroying.
 Philadelphia, *Gr.* brotherly love.
 Philippa, *Gr. feminine of Philip.*
 Phoebe, *Gr.* the light of life.
 Phyllis, *Gr.* a green bough.
 Priscilla, *Lat.* somewhat old.
 Prudence, *Lat.* discretion.
 Psyche, *Gr.* the soul.
 Rachel, *Heb.* a lamb.
 Rebecca, *Heb.* fat or plump.
 Rhoda, *Gr.* a rose.
 Rosamond, *Sax.* rose of peace.
 Rosa, *Lat.* a rose.
 Rosecleer, *Eng.* a fair rose.
 Rosabella, *Ital.* a fair rose.
 Ruth, *Heb.* trembling.
 Sabina, *Lat.* sprung from the Sabines.
 Salome, *Heb.* perfect..
 Sapphira, *Gr.* like a sapphire stone.
 Sarah, *Heb.* a princess.
 Sybilla, *Gr.* the counsel of God.
 Sophia, *Gr.* wisdom.
 Sophronia, *Gr.* of a sound mind.
 Susan, Susanna, *Heb.* a lily.
 Tabitha, *Syr.* a roe.
 Temperance, *Lat.* moderation.
 Theodosia, *Gr.* given by God.
 Tryphosa, *Gr.* delicious.
 Tryphena, *Gr.* delicate.
 Ursula, *Lat.* a female bear.
 Vida, *Erse, feminine of David.*
 Walburg, *Sax.* gracious.
 Winifred, *Sax.* winning peace.
 Zenobia, *Gr.* the life of Jupiter.

A HOUSEKEEPER'S NOTES FOR THE MONTH.

JUNE.



the hawthorn, and the hedge roses. And we hear her near approach announced by the loud and deepened notes of the cuckoo.

The 21st of June is the longest day. A good day, perhaps, for housekeepers to spare an extra minute or two in considering whether—while in field and garden the growing of the seed and the springing of the weed are rapidly progressing—there may be any weeds of unsightly or poisonous growth dropping their seeds or taking root within-doors. Let these weeds be carefully looked for and speedily rooted out; for there are many such that will peep up and rapidly take strong root if not removed.

There is, for instance, extravagance, which may often be found growing near to vanity and emulation. It is, indeed, often brought into existence by them; for the weeds of vanity and emulation will affect a housekeeper, with whom they grow, in such a manner as to make her reckless of expenses and oblivious to almost every consideration, so that she may be as gaily dressed, or give as grand a party, or go to as fashionable a watering-place, as the neighbour or friend whom vanity causes her to imitate or emulate.

Then there are the weeds of sloth and procrastination, which often grow near together, and very poisonous indeed are their effects. They alter the aspect of all that would be beautiful and successful about a house and home.

Contention, ill-temper, and the love of power, are all weeds which should also be carefully kept away. And one more we must name, which is perhaps more hurtful and hateful than any other, namely, deceit. The least blade that springs up having the appearance of this weed should be rooted out with double care. Should it once gain

JUNE, at least to the early part of this month, we may apply the verse of an old song:—

“Summer is yecomen in,
Loud sing cuckoo;
Groweth seed
And bloweth mead,
And springeth the wood new.”

Full summer is not yet here, but she is coming; we may imagine we have a peep at the fringe of her garments when we see the lovely blossoms of the wild honeysuckle, a strong root it will be difficult indeed to remove, and there will be scarcely a thought or a movement untainted by it. Harmony and happiness cannot flow uninterruptedly where deceit exists. It poisons all, and often acting invisibly, it as often defies a cure.

More than one man have we unfortunately seen struggling in meshes of difficulty and perplexity, the existence of which he could not account for, nor see how to remove, while we could have whispered to him, “Deceit at home has done it all!” If a wife, or a woman in any capacity, would be happy and respected, let her abhor deceit in any possible form.

Most likely many of our readers are just now planning that before the summer is ended they will take a trip from home and see a little change, some to a nearer and some to a greater distance. Well, we wish they may all be able to do it to their satisfaction, and see old friends and new sights, and take in new knowledge and new health, and return home again strengthened and invigorated for another winter's campaign.

But we just offer one word to the ladies on this subject. The past year has been one of considerable and unusual difficulties to many bread-winners, the same circumstances often causing the double trouble of diminished incomings and greatly increased outgoings of the purse.

Now, should it be the lot of any one of our readers to hear her husband declare that, with all his wishes to indulge and gratify his family, he cannot furnish so much money towards an outward-bound trip this year as he has done formerly; or that he cannot hire for them the pretty cottage in the country, or the costly apartments they had wished for at the watering-place; but that they must be satisfied with something less expensive,—should these, or

FEW TAKE CARE TO LIVE WELL, BUT MANY TO LIVE LONG.

similar statements, be made to one of our readers, we do hope that she will neither go into fainting fits nor hysterics, nor yet sullenly and perseveringly take to be very poorly indeed, telling all her friends that she knows she shall never be quite well until she has had exactly the indulgence which her husband has declared himself unable to afford.

We have seen this practised, and we have seen the wife gain her point; but she has henceforth had more of her husband's pity than his esteem.

We hope our readers, should there be the occasion, will show themselves sensible women, and be guided by the wishes of their husbands. Travel and change are very good and delightful; but they are not absolutely necessary, or what would have become of our ancestors? Another year may turn things round again, and ease the circumstances of many a struggler; but not if his wife work against him. There is no truer saying than that "a man must ask his wife's leave to thrive."

This month we may hope that the east winds will not afflict us very much; and ladies may have the privilege of going abroad without bonnets with much less danger of *tic-douloureux*, toothache, or earache, than they experienced during the previous months. We should judge, however, that the little somethings, so little as to approach to nothings, which are placed somewhere over the shoulders instead of bonnets on the heads, will be very apt to expose the countenance to the same process as the corn and the fruits will be undergoing from the sun's influence. However, there are veils and hats, and parasols; so, one way and another, ladies may, perhaps, contrive to escape many ill-effects from their bonnetless condition, at least until another winter sets in. Possibly the tyrant Fashion will by that time have relented, and sensible and useful bonnets will be called up from banishment; though, truly, we scarcely dare to hope for such a benefit.

In June and the two following months the fresh air should be made to pass over everything as much as possible: have plenty of open windows and doors; always, however, avoiding being in draughts of air personally, for they are very likely, even on a fine summer's day, to give cold. But let your bedding and stores of linen and clothes all get as good a passage of air over them as your premises will allow: set open cupboard doors now and then, that the fresh air

may sweeten everything there. Such precautions will keep away moths and mischief better than a great many other recipes.

This month in the country gives business and pleasure in sheep-shearing and hay-making.

Those who are fond of aromatic herbs may remember that this is the month for planting slips of lavender, sage, southernwood, hyssop, and similar plants; and such herbs as are intended to be dried for winter use will generally be fit for gathering during this month. They are not so good if suffered to go into full flower before they are gathered. We mean such as mint, balm, sage, and thyme. They should be cut when the weather is dry, and hung in a dry, shady place.

Lettuces and cucumbers may now make an agreeable accompaniment to any meal; we recommend them very much to the breakfast-table, and think that English folks generally err in not introducing much more of fresh fruit and vegetables to their morning meal than they usually do. They are purifying to the blood and cooling to the system generally. Of course, to be wholesome, green vegetables must not be stale; but when eaten newly gathered they are very wholesome. We have known a family in which at breakfast-time a plateful of cucumbers would be gathered, and each child or grown person would take a half or perhaps whole cucumber, with a proportionate quantity of dry bread and salt; so making the cucumber serve instead of butter, cheese, or meat. Gooseberries and currants, too, or any other fruit as it comes in season, may be made a source of wholesome and useful enjoyment, by being eaten as part of a meal. It is often because such things are eaten entirely extra to what the stomach requires that they disagree, and are thought unwholesome.

At a somewhat later season, when cucumbers are abundant, they may be pickled in the following manner:—Cut a square piece out of the side, scoop out the inside, let them lay in strong salt-and-water brine four or five days; fill them with mustard-seeds, heads of garlic, cayenne pepper, and allspice; replace the piece cut out, and place them in jars with good vinegar; keep the jars rather near the influence of the fire, covered with fresh vine leaves, which are intended to keep them of a green colour. In a few days they should be tied over with bladder, and will in a few weeks be fit for use.

FALSE FRIENDS ARE WORSE THAN OPEN ENEMIES.

Cauliflowers, peas, beans, and young potatoes now make their welcome appearance at the markets. Cauliflowers, as well as cucumbers, make a good pickle for winter use. Take firm, well-coloured vegetables before they are quite ripe, and cut away the bark of the stems and all the green leaves, pulling the heads into rather small pieces. Scald them for four minutes in a pan of boiling brine, and then drain and dry them thoroughly, which will require at least twenty-four hours. Pack them in jars, and pour over them vinegar, with black pepper, ginger, and cayenne.

Since we wrote our directions of last month for bottling gooseberries, we have seen a capital pie made of green gooseberries, which had been preserved by filling large stone jars with fresh-gathered red-ruffs while quite hard and green, and filled up with cold well or spring water, and kept in a dry cool place; the jars being tightly corked, all the trouble of scalding them had

been dispensed with, and they were quite as good.

Strawberries, cherries, gooseberries, and currants are now ripening, and a housekeeper should remember to preserve such fruits for winter use before they are out of season. July, though, is perhaps the most busy month for preserving; so we will only say now that eight pounds of any fruit may be boiled with six pounds of fine moist or loaf sugar, putting all in the pan together, and boiling thoroughly for one hour.

The housekeeper should remember that mutton is very apt not to be good or to quickly turn bad at this time of the year, and a neck or leg requires particular attention before purchasing: if there is a green hue over it, it either is or very soon will be uneatable. Chickens, ducks, green geese, and fowls are in season, and are really preferable to much butcher's meat at this time of the year, where they can be afforded.

WOMAN'S MISSION.

To love with an honest heart,
To know no change and fear no ill,
But to take one steadfast part
'Gainst time and change, and evil still,
To be the same for ever,
Unshrinking from all doubts and fears,
With one high aim and one endeavour,
Is woman's mission here.

To act with a quiet power,
Which like rich odour spreads around,
And is prized, although the flower
From which it rises be unfound;
To be home's star, still shining
With a mild and modest light,
Yet so that her declining
Should bring a mournful night.

To speak, as woman speaks,
When worthy of her angel name,
With a voice whose language seeks
No word of praise or loud acclaim;

Counselling, or pleading,
Gently leading from some mad career;
The strong restraining—the weak leading—
Such is woman's mission here.

To think—with thoughts which are
Only the shadows of deep feeling,
Thoughts which wander wide and far,
Yet round home's centre ever stealing,
Are to her a crown of glory,
Patient, gentle, calm thoughts flowing,
Round her still like star rays glowing,
O'er the pages of life's story.

Thus to love, and act, and speak,
Amid all life's cares and bitter trial,
To wear a spirit mild and meek,
And cheerful in its self-denial;
A heroine—as really
As those the laurel crown who wear,
And in high or low condition,
Fulfilling still her mission,
To endure and to forbear!

FALL NOT OUT WITH A FRIEND FOR A TRIFLE.

HINTS ON SHIRT-MAKING.

HAVING assisted the ladies with useful hints for themselves, I will now offer them a few remarks to enable them to employ their leisure in doing something for husbands, brothers, &c. It is a constant complaint amongst the gentlemen that it is quite impossible to get a decent-fitting shirt made at home. I do not think that wives or daughters are unwilling to make a shirt; but what appears to me to be most wanting is a good pattern, and a few hints how to put it together. I will therefore now proceed to explain this as clearly as possible. A man that has once worn an easy, good-fitting shirt is not likely to wear one that sets badly in front, or that drags on the shoulders—two very common faults. A garment well made will last twice as long as an ill-fitting one; and it is necessary that a shirt should admit of the arms and body being moved in any direction. Calico or linen cut the wrong way of the thread will tear immediately. Some persons join pieces that they know to be wrong, but they do it for economy; this, however, should not on any account be done. Those who are in the habit of cutting out shirts by the dozen have an advantage over those who cut a smaller number; but, by a little thinking before you begin to cut, all can be done well and right. I have frequently noticed that errors in cutting out any article proceed more from want of attention than ability to do it right. The fixing of needlework in general is too much neglected, and by the very persons who require it the most. A clever needlewoman fixes carefully her work with small pins or tacking-thread; while those who can scarcely work at all never think of putting a pin or tacking-thread. This must be carefully attended to before you can make a shirt well. Many persons look only at the sewing. There are, however, two things to be considered before the sewing—first, to carefully cut out the shirt, and then fix it well together, putting fulness where there should be fulness, and plain where it ought to be plain. If a gentleman has already a shirt that fits him, so much the better. You must unpick half of

it, and carefully cut your calico or longcloth like it. By keeping one-half of your shirt not unpicked, it will show you the proper places for fulness. This is of great importance; for if the fulness or gathers are not put in the proper place, a drag will be the consequence. Those who know a little of dress-making will find it an advantage in assisting them to make a good-fitting shirt. I will now give some instructions how to proceed.

Fronts, collars, and wristbands should all be cut out at one time, and, if possible, stitched and finished before the bodies and sleeves; or else make the bodies and sleeves first. The stitching will look better if done by one person. Regular shirt-makers keep different hands to do different parts of the shirt. The reason for this is, the hand with practice in stitching becomes perfect; whereas if you go from running to hemming, and from hemming to stitching, your work will never look well. Many persons will say, "I would rather finish one shirt first." This I agree to; but if the fronts and wristbands of all the shirts are first prepared, the making will appear less tedious. In cutting out your shirt you must mark carefully with a red or soft black-lead pencil round your paper pattern before you begin to cut. By doing this, when you come to put the different parts of your shirt together, they cannot fail to fit. The paper pattern should be the exact size of the shirt. When put together, you will require to leave small turnings beyond the paper. Do no part of your shirt without measuring; you will find it a very easy affair to recollect the inches. Accustom yourself, in cutting any article, to measure all before you begin to work. Most of the shirts now made are intended to be worn with loose collars; these are the most easy to make fit. The fault in the fitting of the shirt very often arises from the slope in the front of the neck; for instance, a man with a long neck will require very little sloping; but to save yourself any anxiety, have a good pattern, copy it, and when one shirt is finished, get it washed, and let it be worn; you will then very soon perceive if any trifling alteration is required.

LACE MANUFACTURE.



LACE-WORKERS.

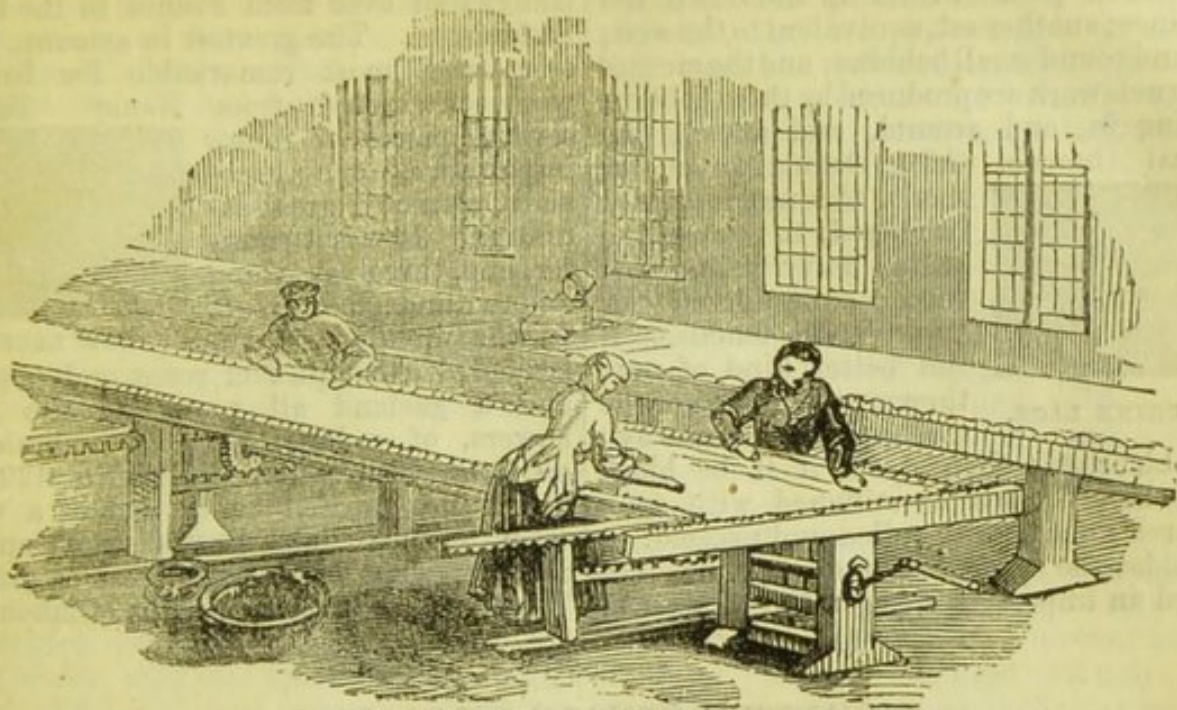
THIS very pleasing branch of industry exhibits instructive features in respect to the application of machinery to what was before mere hand-labour. We must glance at the subject in its two aspects of *pillow-lace* and *bobbin-net*.

Pillow Lace.—Real lace, such as that which often obtains so high a price, is mostly made of flax thread, and is produced in the following way:—The lace-worker sits on a stool or chair, and places a hard cushion on her lap. The desired pattern is sketched upon a piece of parchment, which is then laid down upon the cushion; and she inserts a number of pins through the parchment into the cushion, in places determined by the pattern. She is also provided with a number of small bobbins, on which threads are wound; fine thread being used for making the meshes or net, and a coarser kind, called *gimp*, for working the device. The work is begun at the upper part of the cushion by tying together the threads in pairs, and each pair is attached to one of the pins. The threads are then twisted one round another in various ways, according to the pattern; the bobbins serving as handles, as well as for a store of material, and the pins serving as knots or fixed centres around

which the threads may be twisted. The pins inserted in the cushion at the commencement are merely to hold the threads; but as fast as each little mesh is made in the progress of the working, other pins are inserted, to prevent the thread from untwisting; and the device on the parchment shows where these insertions are to occur.

The kinds of lace which have obtained different names have certain peculiarities in the character of the mesh. *Brussels point* has a network made by the pillow and bobbins, and a pattern of sprigs worked with the needle. *Brussels ground* has a six-sided mesh, formed by twisting four flaxen threads to a perpendicular line of mesh. *Brussels wire-ground* is of silk; the meshes are partly straight and partly arched, and the pattern is wrought separately by the needle. *Mechlin lace* has a six-sided mesh formed of three flax threads twisted and plaited to a perpendicular line, the pattern being worked in the net. *Valenciennes lace* has a six-sided mesh formed of two threads, partly twisted and plaited, the pattern being worked in the net. *Lisle lace* has a diamond-shaped mesh, formed of two threads plaited to a perpendicular line. *Alençon lace* has a six-sided mesh of two

EVERYTHING IS GOOD IN ITS SEASON.

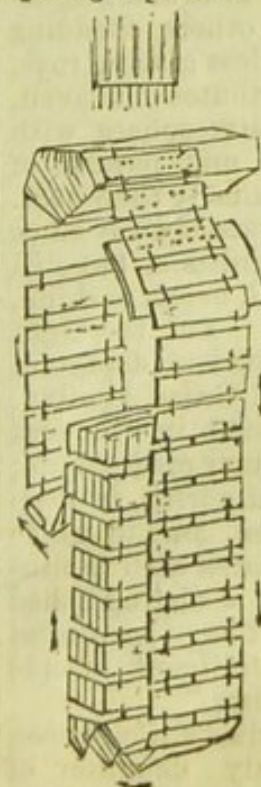


LACE-DRESSING ROOM.

threads. *Alençon point* is formed of two threads to a perpendicular line, with octagonal and square meshes alternately. *Honiton lace* is distinguished by the beauty of the devices, worked by the needle. *Buckingham lace* is mostly of a commoner description, and somewhat resembles that of Alençon.

Pillow lace, such as we have just described, is supposed to have been first made in Saxony in the sixteenth century, the earlier Italian lace having been wrought by the needle. From Saxony it extended to Flanders and France. In Brussels alone there were 10,000 females employed at lace-making at the close of the last century. The art was introduced into England soon after its invention in Saxony; and it is curious that Honiton has produced the best kinds from that time to this. Throughout the midland counties, especially Bedford, Buckingham, and Northampton, almost every town and village exhibits this manufacture; but hand-made lace has suffered severely from the invention next

1770 a stocking-weaver at Nottingham, named Hammond, made the first attempt to imitate lace by a slight adaptation of his stocking-frame, and many other persons gradually introduced improvements in the art; but it was Mr. Heathcoat who, early in the present century, gave the chief impulse to the trade by the invention of his bobbin-frame, which gave the name of *bobbin-net* to machine-made lace. The manufacture sprang up into wonderful activity in and around Nottingham; and though it has suffered many fluctuations since, it still constitutes a very notable department of Nottingham industry.



JACQUARD.

The cotton used in making bobbin-net is mostly spun in Lancashire. The machines are very costly, and are seldom or never owned by the actual worker. They are among the most complicated apparatus employed in manufactures; and when adapted for steam-power, and provided with the Jacquard apparatus for the production of figured net, the machines are sometimes worth £1,000 apiece. One set of threads, which we may call the warp, is

TWISTED AS BOBBIN to be noticed.
NET. *Bobbin Net.* — About

EVERY ONE PUTS HIS FAULT ON THE TIMES.

stretched in parallel lines up and down the machines; another set, equivalent to the weft, is wound round small bobbins; and the meshes of the net-work are produced by these bobbins twisting in, and around, and among the vertical threads. After being woven or



MACHINE LACE.

made, the net is gassed or singed, to remove the little hairy filaments; then embroidered or "run" by females, if the better kind of net; then mended if any of the meshes have given way; then bleached; then dyed, if it be black net; then dressed or stiffened with gum or starch; and finally rolled and pressed.

Besides the specimens from Belgium, lace formed an important item in the number of

things sent over from France to the Great Exhibition. The greatest in amount, however, and most remarkable for beauty, was contributed from Nancy. Besides

several pieces of minor importance, one especially attracted great attention. It was a counterpane, three yards long and two and a half broad.

In the middle was embroidered a bouquet of roses and poppies, and a garland all round of the same flowers, of a large size, all embroidered *au lancé* with cotton of size No. 120, the appearance created being that of a white satin texture. The leaves were embroidered on what was termed a sanded ground. The tracery cost three months of labour.



RUN LACE.

EMINENT FEMALE BIOGRAPHY.

GRACE AGUILAR.

ONE star differs from another star in glory; but whether of lesser or greater magnitude, all the bright gems that spangle the sky are stars, and we look up to them with reverence, and regard their brighter or feebler radiance alike as

"Light from heaven."

So of genius—the greater or the lesser lights; some burning with heat and brightness like the noon sun; others shedding benign and genial, though less glaring rays, but still possessing the attributes of heaven, and irradiating the moral atmosphere with rays of holy beneficence, and powers of gentleness, and beauty peculiarly their own.

About thirty years have passed away since a star—not of the first magnitude, but still a star—bright and beautiful, began to shine, then quickly disappeared. But the light remained, though its source had departed. We possess the writings of Grace Aguilar: they may not perhaps stand in the first rank, regarded as mere literary productions; still in high principle and purity, in deep feeling and earnest purpose, and in grace and beauty, always associated with genius and goodness, they occupy a distinguished place in public esteem, and have been most decidedly classed by intelligent people among "books worth reading."

The story of Grace Aguilar's life is soon told. She was the only daughter of Emanuel and Sarah Aguilar, and was born

at Hackney, in 1816. On account of her fragile health she was removed at four years old to Devonshire, at which early period we are told she commenced collecting and arranging shells and minerals, and manifested her strong predilection for literary studies. At seven she commenced a daily journal, "jotting down what she saw, heard, and thought, with the most rigid regard to truth;" and it was her habit, after visiting any new scene, to ponder what she had seen and heard, and record the result of her thoughts in her tiny journal. Her mother, a highly-educated and talented woman, strove in every way to direct the mind and heart of her gifted daughter in right paths, and to the study of whatever was beautiful and true.

In consequence of Mr. Aguilar's infirm health, the family removed to Tavistock, when the mind of Grace began still further to assume the enthusiastic and earnest character which so pre-eminently distinguished both herself and writings.

One of the ablest and best of living authoresses has furnished a deeply interesting and genial sketch of Grace Aguilar's brief sojourn—brief in time only—long in performance and accomplished effort. In that elegant and interesting book, "Pilgrimages to English Shrines," Mrs. S. C. Hall thus writes of Grace Aguilar:—

"It was beautiful to look upon the young and highly-endowed Jewish maiden,

EVERY ONE IS THE ARCHITECT OF HIS OWN FORTUNE.

nurtured in the bosom of her own family, the beloved of her parents—themselves high-class Hebrews, gifted with tastes of the beautiful in Art and Nature, and a sublime love for the true; leaving the traffic of the busy city, content with moderate competence, soothed by the accomplishment, the grace, and the devotion of that one cherished daughter, whose high pursuits and purposes never prevented the daily and hourly exercise of their domestic duties and services, which the increasing indisposition of her father demanded more and more."

Her first work was a translation from the French, entitled "Israel Defended," and she wrote a work in defence of her religious faith; and one of her first general works was "Home Influence"—which is not in any degree controversial, but a book for every reader who can appreciate the true, the beautiful, and good in human character and action. She afterwards wrote the "Women of Israel"—"a work," says Mrs. Hall, "sufficient of itself to create and crown a reputation." At this period (1838), she was attacked with measles, after which she never enjoyed even her former imperfect health and vigour, and change of air was recommended as the only method to prolong her life. Bitterly regretting the necessity of bidding adieu to friends and country, she went to Germany, to enjoy the society of her eldest brother (who has now become a famous musician), and also to derive benefit—if such might be—from the German baths.

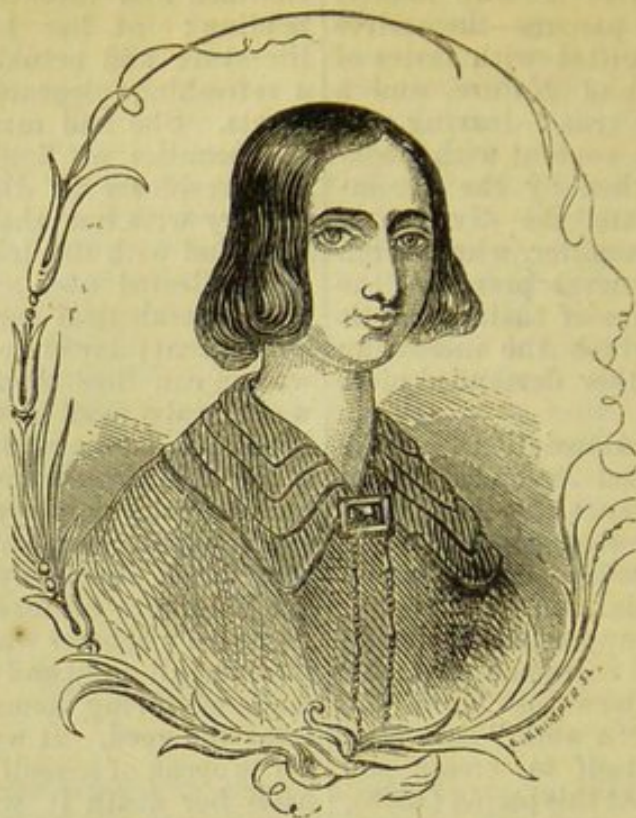
"At our first introduction to Grace Aguilar," observes Mrs. Hall, "we were struck as much by the earnestness and eloquence of her conversation as by her delicate and lovely countenance." Her person and address were exceedingly prepossessing; her eyes of the deep blue that look black in particular lights; and her hair dark and abundant. There was no attempt at display; no affectation of learning; no desire to intrude 'me and my books' on any one, or in any way; in all things she was graceful and well-bred. You felt at once that she was a carefully-educated gentlewoman, and if there were more warmth and cordiality of manner than a stranger generally evinces on a first introduction, we remember her descent, and that her love of her studies, as well as her passionate love of music and high musical attainments, had increased her sensibility. When we come to know her better we are

charmed and astonished at her extensive reading; at her knowledge of foreign literature and actual learning, relieved by a refreshing pleasure in juvenile attainments. She had made acquaintance with the beauties of English nature during a long residence in Devonshire; loved the country with her whole heart, and enriched her mind with the leisure it afforded; she had collected and arranged conchological and mineralogical specimens to a considerable extent; loved flowers as only sensitive women can love them; and with all this was deeply read in theology and history. Whatever she knew, she knew thoroughly; rising at six in the morning, and giving to each hour its employment, cultivating and exercising her home affections, and keeping open heart for many friends. All these qualities were aroused by a fervent enthusiasm for whatever was high and holy. She shunned all envy and uncharitableness, and rendered loving homage to whatever was great and good. It was difficult to induce her to speak of herself or of her own doings. After her death it was deeply interesting to hear from the one of all others who loved and knew her best (her mother), of the progress of her mind from infancy to womanhood; it proved so convincingly how richly she deserved the affection she inspired."

"We have seen," continues Mrs. Hall, "her life had in it nothing to render it remarkable; surely we are in error—her patient, industrious, self-sacrificing life was remarkable, not only for its sanctity, its talent, and its high purpose, but for its earnest and beautiful simplicity, and perfect *womanliness*."

"When the period for the departure for Germany had arrived, her friends found it difficult to bid her farewell; for they thought it would be the last time they should ever press that attenuated hand; but the brightness of her eyes, the hopefulness of her smile, made them hope against hope. She left England on the 16th of June, 1847, lingered in the brilliant city of Frankfort for a few weeks, and then went to the baths at Langen Schwalbach. She persevered in the use of the baths and mineral waters, but they afforded no relief; she was seized one night with violent spasms, and the next day was removed to Frankfort. Convinced that recovery was now impossible, she calmly and collectedly awaited the summons of death; and though all power of speech was gone, she was able to make

EVERY COUPLE IS NOT A PAIR.



her wants and wishes known by conversing on her fingers. Her great anxiety was to soothe her mother; though her tongue refused to perform its office, those wasted fingers would instruct her to be patient and to trust in God. She would name some cherished verse in the Bible, or some dearly-loved Psalm, that she desired might be read aloud. The last time her fingers moved it was to spell upon them feebly, 'Though He slay me, yet will I trust in Him;' when they could no longer perform her will, her loving eyes would seek her mother, and then look upwards, intimating that they should meet hereafter.

"Her death occasioned deep regret among the Hebrews, both in this country and America; foreign tabernacles poured forth their lamentations, private friends gave voice to their grief in prose and poetry, and the various journals of both hemispheres spoke of her with the respect and admiration she deserved. But to those who really knew Grace Aguilar all eulogium falls short of her deserts; and she has left a blank in her particular walk of literature which we never expect to see filled up. Her loss to her own people is immense; she was a golden link between the Christian and the Jew; respected and admired alike by both, she drew each in charity closer to the other; she was a proof, living and illus-

trious, of Jewish excellence and Jewish liberality and loyalty and intelligence. The sling of the son of Jesse was not wielded with more power and effect against the scorner of his people than was her pen against the general prejudice.

"In conversation, at the mention of her people, she seemed as one inspired; and the intense brightness of her eyes, the deep tones of her voice, the natural and unaffected eloquence of her words, when referring to the past history of the Jews, and the positive radiance of her countenance when she spoke of the gathering of the tribes at Jerusalem, could never be forgotten by those who knew this young Jewish lady. In time, as we have observed, her own people estimated her as she deserved. She received a very beautiful address from some of the women of Israel when she left this country for Germany. Among her works of a more general nature 'Home Influence' is perhaps the most popular; and its sequel, 'The Mother's Recompense,' though only recently published, was written so far back as the year 1836. The 'Vale of Cedars' is a tale of Jewish faith and Jewish sufferings. We are persuaded that had this young woman lived in perilous times of persecution, she would have gone to the stake for her faith, and have died praying for her murderers. And this heroism was

EVER SPARE AND EVER HAVE.

not only for the great trials of life; she was also a heroine in the endurance of much suffering and petty annoyances, deeming it sinful to manifest impatience, and thinking it right to be afflicted."

It would be a mistake to suppose that because Grace Aguilar was a believer in the Jewish faith, and enthusiastically attached to her own people, her writings are generally characterized by her peculiar religious sentiments. Some of them are so characterized—such as "The Vale of Cedars," the story of Jewish persecution in Spain, and the "Women of Israel" in a few passages; but her writings generally are of a thoroughly catholic character: religious sentiments are brought forward, but they are the sentiments of both Jew and Christian. "Home Influence" and the "Mother's Recompense," for instance, bear no trace—no positive trace at least—of Jewish origin, but are distinguished by the earnest-hearted, enlightened moral sentiments and purpose of their author. The "Days of Bruce" is a purely historical tale, and one of high character. "Woman's Friendship" reminds us of the delightful stories of Maria Edgeworth. Certainly the majority of our so-called Christian writers—including nearly all the past and present race of novelists, and a host of literary stars of every magnitude—are, in regard to correct religious views and high moral principle, very far behind this pious and enlightened "Jewish maiden."

No question but there are writers who excel in literary power and effect any works produced by Grace Aguilar—and there are readers who for these qualities *alone* read

books so written. Had she lived, it is possible that she would have far excelled in this respect also any of the admirable performances she has left us. In sincerity and earnest-heartedness, high principle, conception and delineation of character, tracing its formation from the earliest impressions to its final development and issues in actual life, few writers have excelled Grace Aguilar. The perfect naturalness of her descriptions and narratives is a striking and pleasing feature in her writings. To women the works of Grace Aguilar possess a peculiar charm: most of her descriptions and subjects refer to incidents of domestic life, and relate to the affections, responsibilities, hopes and fears, joys and sorrows, and endearments of the family and home. They tell of trials of faith and love, and her own genial affectionate character is impressed upon the scenes she describes, and is continually reflected in her writings; and the reader feels conscious of holding intercourse with one who speaks from the abundance of her own heart to the springs of love and hope within ourselves, and not less to the good sense of our intellects. She had a mission, and she fulfilled it. Though twelve years have passed since she departed, her writings have, we believe, become increasingly popular, and both in this and other lands possess an influence for good inferior to few productions of our times.

She died at the early age of thirty-one, and was buried, "not in the England which she loved so well," but in the Protestant burying-ground at Frankfort. The headstone which marks the spot has upon it a butterfly, and beneath it is the inscription—

"GIVE HER OF THE FRUIT OF HER HANDS; AND LET HER OWN WORKS PRAISE HER IN THE GATES."—Prov. xxxi. 31.

TO FEMALE SERVANTS.

1. Rise early, be active and diligent over your work.
2. Be clean and tidy in your person and clothing.
3. Keep good order, and put everything in its place.
4. Carry out no tales respecting the family.
5. Be good-tempered, civil, and obliging to all.
6. Waste neither food, fire, candles, nor any other article.

7. Be strictly honest and trustworthy in all things.
8. Live in peace with your fellow-servants and all the family.
9. Try to make yourselves contented in your situation.
10. Respect and obey your master and mistress.
11. Always speak the truth as in the sight of God.
12. Fear God, and love all mankind.

HAVE NOT THY CLOAK TO MAKE WHEN IT BEGINS TO RAIN.

THE YOUNG WOMAN'S GARDEN COMPANION.

CULTIVATION OF THE TULIP.

THE Tulip is a native of Persia, and was first introduced into Europe at Constantinople, where it was, and still is, a great favourite with the worshippers of Allah. In 1554, Auger Gislem Busbec, better known as Busbequis, being at the Porte as ambassador from Ferdinand I., Emperor of Germany, procured some seeds and bulbs, which he transmitted to Vienna, with the remark that "the Turks charged a high price for them." Several amusing stories are related about these bulbs; how they were at first eaten as onions, but found unpalatable; how they were then made into a conserve with sugar, but their flavour not improved; and how at last, being thrown out on a manure-heap as worthless, a few bloomed, revealing the true use of the plant. This was its first introduction into Western Europe.

In the first half of the seventeenth century occurred that remarkable historical episode, the "tulipomania." It commenced in Holland, from thence it spread to France, and no doubt would have invaded England if the inhabitants of this country had not been fully engaged with the more sanguinary mania of civil war.

The peculiar habit of the tulip not permitting it to be freely and quickly propagated, is no doubt the reason why some particular varieties have been so highly esteemed. From the time of sowing the seed, five years at least must elapse before the flower appears, and this first bloom is almost invariably a *self*, or mere ground colour. In this state the plant is termed a *breeder*; and when in the course of a few years, more or less, the petals become striped and variegated, it is then termed *broken*.

There are two species of tulips extensively cultivated in England, the earliest of which is the *Van Thol*. The late-flowering variety is the garden tulip—the *T. Gesneriana*, the prize flower, and tulip *par excellence*. English florists divide this species into three classes, viz., *roses*, *byblomens*, and *bizarres*. The *roses* are marked by crimson, pink, scarlet, or cherry colour on a white ground. The *byblomens* are marked with black, lilac, or purple on a white ground. The *bizarres* are marked with purple or red on a yellow ground.

These classes are still further divided into *flamed* and *feathered*. A *flamed* tulip is one that has a dark, pointed spot, somewhat in shape like the flame of a candle, in the centre of each sepal. Though it has become almost conventional among amateurs and gardeners to speak, and write too, of a tulip's *petal*, yet the word is a gross botanical misnomer. A tulip has neither corolla nor petal, but merely a *calyx* of *coloured sepals*. A *feathered* tulip has a dark-coloured edge round it, gradually becoming lighter on the margin next the centre of the sepal; the feathering is said to be *light*, if narrow; *heavy*, if broad; and *irregular*, if its inner edge has a broken outline. In some instances a tulip may be both *feathered* and *flamed*.

To display tulips to the best advantage, they must be grown in beds, situated in an open, airy part of the garden. The exact size of a bed is, as the reader will presently see, easily determined by the number of plants it is intended to contain. The required dimensions being marked out, the soil should be removed to the depth of twenty inches; and a layer of sound fresh loam, ten inches thick, placed in the bottom of the excavation. Over the loam must be laid twelve inches in depth of thoroughly rotten two-year-old cow-manure; and over this last another layer of loam, two inches deep at the sides and three in the centre, thus leaving the centre slightly convex. The bed should be prepared in the beginning of October, so as to allow it to settle before the time of planting, which is from the 1st to the 10th of November; and at this time the bed will be about two inches higher than the circumjacent walks.

Mr. Groom, of Clapham, one of the first tulip-growers in the world, and who, no doubt, possesses the best collection extant—the Dutch having completely lost their pre-eminence in the finer varieties—cultivates these plants in beds of four feet in width. When the bed is ready to receive the bulbs, its surface is brought to an accurate convex curve by means of a piece of board in the required form, termed a *strike*. This being done, the places of each and every bulb are exactly marked by the same implement, which is divided into eight spaces of six inches each. On the flat side of the strike,

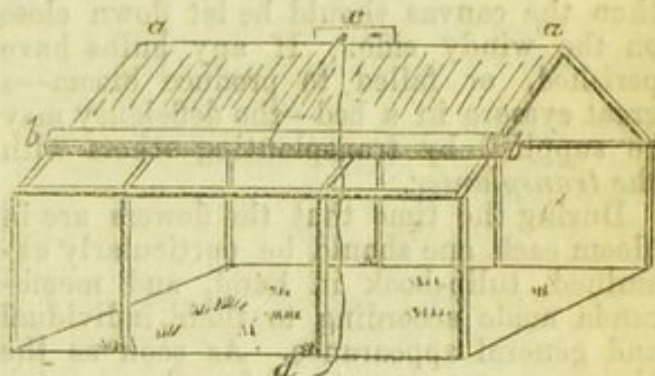
HEAR TWICE BEFORE YOU SPEAK ONCE.

at the marks between the spaces, are small staples which receive seven small pegs; these, when the strike is laid across the bed, mark the places for one row of bulbs. From this first row, which is six inches from one end of the bed, six inches are measured at each side, and the strike being again laid over the bed at the termination of these measurements, gives the places of the plants in the next row, the same method being continued till every place is accurately determined. From the foregoing it will be seen that there are seven bulbs in each row across the bed; that each bulb is six inches apart every way from another; and that the side and end ones are six inches from the edge of the bed—the length of the bed depending upon the number of bulbs the grower possesses, or chooses to plant in it: a bed twenty-five feet in length is said to have the most brilliant effect. The places for the bulbs having been thus found, a little clean sand should be sprinkled on each position, the bulb placed on it, and a little very sandy earth put over, so as to envelope each bulb in a cone. The bed should then be covered with a sound, fresh loam, and the surface smoothed off with the back of the strike, which for this purpose is formed with a curve and shoulders; the former taking in the breadth of the bed, while the latter slides against boards placed at each side; the whole moved onwards takes off the redundant soil, leaving the surface regularly rounded, the centre being six inches higher than at the sides. The tallest-growing flowers must be placed in the centre, the nearest in size next, and so decreasing in height: the shortest are placed at the sides. The convexity of surface permits the bulbs to be covered with a depth of soil proportionate to the size of the plant. No tulip bulb, however strong the plant may be, should be covered by more than four inches of soil, measuring from its upper part; nor should it be buried less than two inches, however small or weak it may be.

It is a most important object to arrange the bulbs in the bed so that when in bloom the plants will make the greatest possible display.

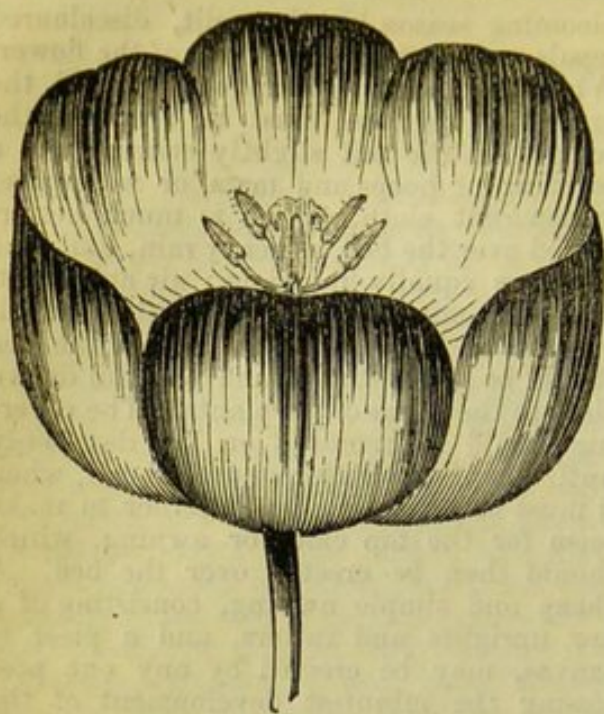
If symptoms of frost appear after the bulbs are planted, the bed must be covered with fern, straw, or other similar protection; for though the tulip can scarcely be destroyed by the most rigorous frost known in this climate, yet a short exposure to even a slight congelation will injure the bulb, and its effects will be plainly apparent in the

blooming season by the split, discoloured sepals and other imperfections of the flower. When the plants appear above ground, the protecting material must be removed, the surface of the soil slightly stirred, and a covering of hoops and mats, or waterproof transparent cloth, which is much better, placed over the bed, as heavy rain, hail, and frost are equally injurious; air and light, however, must be freely admitted on all favourable occasions. In March the bed should be again stirred, and the soil drawn close to the stems of the plants. The covering should be removed on fine days only until about the latter end of April, when it must be taken away altogether to make room for the top cloth or awning, which should then be erected over the bed. A cheap and simple awning, consisting of a few uprights and rafters, and a piece of canvas, may be erected by any one possessing the minutest development of the organ of constructiveness. The subjoined figure, which we trust requires but little explanation, is intended to represent



An Economical Awning.

The canvas is fastened along the ridge *a a*, and should be long enough to reach down to the ground. A roller, *b b*, is fixed to the lower edge of the canvas, and a cord attached to the ridge is brought down under the canvas, round the roller, and up over the canvas to a pulley at *c*; so that by pulling or slackening the cord *d*, the canvas is rolled up or let down. On the other side of the frame there are also another cord, canvas, roller, and pulley, used in the same manner and for the same purpose. The blooming season draws on apace in May, and from the moment that the flowers commence to show colour, neither sunshine nor rain must be allowed to fall upon them. Still, a free circulation of air must be constantly kept up, and therefore the canvas should not be let down close to the ground except in windy weather, which is exceedingly prejudicial to the flowers



Tulipa Gesneriana, var.—Duke of Sutherland,
(a Bizarre).

then the canvas should be let down close on the windy side. If any bulbs have perished, or failed to produce bloom—a great eyesore in a bed—the deficiency may be supplied by transplanting others with the *transplanter*.

During the time that the flowers are in bloom each one should be particularly examined, tulip-book in hand, and memoranda made according to their individual and general appearance. As soon as the bloom commences to fade, the awning should be removed, and the plants exposed to the full influence of the sun and air. When the sepals drop, the seed-pods should be picked off; and about the end of June,

or beginning of July, when the foliage has turned yellow and shrivelled, the bulbs may be taken up, the offsets separated from them, and the stems cut off with a sharp knife, about half an inch from the bulbs, and the latter put in drawers placed in the shade, there to dry and harden.

In August the bulbs should be cleaned free from dirt; their skins and the bit of stem adhering to them taken away; each one placed in its own division of the drawer, and the drawers placed in the cabinet. About this time, too, the compost should be thrown out of the bed, and the fresh compost for next season carefully turned over and searched for those destructive pests, the wireworm and grub. In September the bed may be planned and arranged in the drawers. In October the offsets should be planted out in the reserve garden. Choose a dry, airy situation; the soil should be fresh sandy loam, with a little rotten cow-manure, placed from seven to twelve inches beneath the surface. The beds should be raised six or eight inches above the alleys, formed rather convex on the surface, and provided with hoops and mats, to use as occasion may require, as protection from heavy rains, hail, and frost. Tulips never require to be artificially watered, even in the driest seasons, at any period from planting to taking up. At the same time, moderate, gentle showers in spring, before the flowers appear, are most beneficial to the plants, and at such times the covers should be removed.

The tyro, when purchasing bulbs, should select those that have not lost the brown skin, are not mouldy nor soft at the root end, and are full, solid, and rather pointed at the other.

THE GOOD WIFE.

SHE commandeth her husband, in any equal matter, by constantly obeying him.

She never crosseth her husband in the spring-time of his anger, but stays till it be ebbing water. Surely men, contrary to iron, are worst to be wrought upon when they are hot.

Her clothes are rather comely than costly, and she makes plain cloth to be velvet by her handsome wearing it.

Her husband's secrets she will not divulge. Especially she is careful to conceal his infirmities.

In her husband's absence she is wife and deputy husband, which makes her double the files of her diligence. At his return he finds all things so well that he wonders to see himself at home when he was abroad.

Her children, though many in number, are none in noise, steering them with a *look* whither she listeth.

The heaviest work of her servants she maketh light, by orderly and seasonably enjoining it.

In her husband's sickness she feels more grief than she shows.

GOOD COUNSEL IS ABOVE ALL PRICE.

A HOUSEKEEPER'S NOTES FOR THE MONTH.

JULY.

"Our Saxon fathers did full rightly call
 This month of July 'Hay-monath,' when all
 The verdure of the full-clothed fields we mow,
 And turn, and rake, and carry off; and so
 We build it up in large and solid mows.
 If it be good, as everybody knows,
 To 'make hay while the sun shines,' we should choose
 Right times for all things, and no time abuse."



keeper should not neglect the right time to gather or obtain them.

Strawberries, cherries, gooseberries, currants, and raspberries are now ripe; and so agreeable and serviceable are these fruits when preserved, that we recommend every housekeeper to get as good a stock of them as she can. Black currants especially are serviceable in case of colds and sore throats. And now grocer's currants are so indifferent and so dear, and sugar so cheap, we really consider it a matter of economy to preserve a good stock of garden fruits.

There is no mystery, and there need not be much trouble, in making good preserves, such as will keep fit for use until summer fruits come round again, though we must allow that fruits ripened in a cold wet season are much more liable to mildew than they are when the summer is hot and dry. We will give a few general rules for preserving, which will be applicable to any sort of fruit.

The fruit should be gathered when the weather is dry.

It should be used as fresh as possible; any time that it remains gathered before being used it is receiving injury.

It should be put into a thoroughly clean and dry saucepan or stewpan.

The jars in which it is to be kept should be washed with boiling water, and after being dried with a cloth, put near the fire, that any remaining moisture may be drawn out.

Jars holding half a pint or a pint are

JULY is the month when store-rooms will be deficient of many of the good things which it is desirable they should contain, if the good advice given in the last two lines of our quotation is neglected. True enough the advice is good for every one; but in the month of July, the sun which is drying the hay and ripening the corn for the farmer, is equally active in ripening fruits for domestic use, and the house-preferable to larger, as when the mass of preserve is very great, it does not stiffen so well, and is apt to ferment.

The less porous the jar is, the more likely the fruit is to keep, and there is a great difference in jars in this respect.

The choice of sugar must depend upon the resources of the pocket. White or loaf sugar is decidedly to be preferred where expense is no object, especially for the more delicate fruits, such as raspberries and red currants, for their own flavour and colour are much better preserved by it. But moist sugar will also make very good preserve for family use, and those who cannot well afford white need not wish for it.

For eight pounds of fruit take six pounds of sugar. Bruise a layer of fruit at the bottom of the stewpan, then put some sugar, and then more fruit and more sugar alternately; set it over a clear brisk fire, stirring occasionally. After it boils up, let it continue really to boil, without boiling over, for three-quarters of an hour.

As the preserve will shrink a good deal in cooling, the jars should be filled as full as they can without spilling.

In a day or two, when the preserve is quite cold and settled, cut a round of white paper, just to fit upon the top of the preserve; soak the paper in spirits, and lay it on; then tightly tie a cap of other paper over the jar.

If kept in a very hot place the preserve will ferment,—if in a damp place, it will be liable to mildew; a dry, airy shelf is desirable.

LOSE NOTHING FOR THE ASKING.

Raspberry vinegar may now be made, and it will be found a refreshing drink for warm weather, and is sometimes very acceptable in sickness. Boil an equal weight of white sugar and fruit for one hour; strain the juice from the pulp, and add an equal quantity of the best vinegar. When cold, put into bottles, and cork securely. This will keep a very long time, but is fit for use at once. It should be taken one part of vinegar to eight of cold water.

Walnuts are now in a state for pickling and preserving. For pickling they should be so tender that a pin will run through, or they never will be tender. Steep them a week in brine, then simmer them a few minutes in the brine, and spread them to drain in an airy place until they become black, which will be two or three days. Put them into dry pickle jars, and pour over them vinegar, allowing to every quart, black pepper, ginger, salt, eschalots, and mustard-seed, an ounce each.

Walnuts in the same state as for pickling are sometimes preserved by boiling them with an equal weight of coarse moist sugar. This is a very useful aperient, a tea-spoonful serving all the purposes of such medicines as salts or other purgatives.

Mackerel are now plentiful, and, when nicely boiled or broiled, they make an agreeable and serviceable dish. A relish for the future may also be made by cleaning and boning them, and baking in a pan with plenty of spice, bay-leaves, and butter: when cold, put them in small jars, and pour over them a layer of oiled butter, and tie over the jars securely. We are told that in 1808 these fish were caught so plentifully at Dover, that they were sold sixty for a shilling. Not long ago they were twenty-four a shilling in London. At an ordinary price they are not very costly food.

During the heat of this month great care should be taken in the purchase of meat, and also in keeping it afterwards, as it will be very apt to spoil, whether cooked or uncooked. A joint of uncooked meat will at any time be much more likely to spoil lying down than if it is hung up. And cooked meat should not be put away from one meal till another on the same dish, nor yet the same part of the joint towards the dish. Good housekeepers should not have spoiled food even in July.

The greatest care should also be taken speedily to remove anything offensive, and that might injure health.

We have just met with a few cautions conducive to health in the month of July, and, though printed many years ago, we copy them as suitable to our purpose.

"In hot weather walk slowly, and as much as possible in the shade.

"When fatigued, recline on the sofa, and avoid all draughts.

"Eat sparingly of meat, and, indeed, of everything.

"Especially shun *unripe* fruits, and be moderate of cherries.

"Strawberries may be safely indulged in; with a little cream and bread they make a delightful supper an hour or two before retiring to rest.

"If the frame be weakened by excessive heat, a table-spoonful of the best brandy, thrown into a tumbler of spring water, becomes a cooling restorative, otherwise spirits should not be touched.

"Spring water with a toast in it is the best drink."

These remarks are all very good; but we fancy there may be more than one of our housekeeping readers who would find it very difficult to abstract herself from her various duties, so as to be able to recline on the sofa when fatigued, especially if the heat makes the children fretful, and the servants weary and out of temper. Then, indeed, has the mistress double need to guard her own temper, that when she feels fatigued and languid, there may be no angry slap for a weary, peevish child, and no cross, impatient scolding for servants, who also feel the heat and its effects. Bear and forbear is always a maxim for a mistress to act upon; she should be careful that reason, and not temper, guides even her apparently least important actions and expressions. Unfortunately, it is too frequently that temper has a greater sway than reason; and many a domestic sorrow does this same temper cause. Those who have read Fénelon's "Telemachus" may remember the following passage, which every housekeeper would do well to get by heart:—

"Above all things be on your guard against your temper. It is an enemy that will accompany you everywhere to the last hour of your life. If you listen to it it will frustrate all your designs. It will make you lose the most important opportunities, and will inspire you with the inclinations and aversions of a child, to the prejudice of your gravest interests. Temper causes the greatest affairs to be decided by the

SPENDTHRIFTS ARE ON THE HIGH ROAD TO BEGGARY.

most paltry reasons; it obscures every talent, paralyzes every energy, and renders its victims unequal, weak, vile, and insupportable."

The control of the temper requires mental watchfulness and discipline. But every attention to secure health of body will also assist in giving a healthy tone to the mind and temper. For this purpose we cannot too strongly recommend the use of water to the person. Whether entire sponging, or warm baths, or cold baths, must depend upon choice and opportunity; only use water, and if it has not hitherto been your habit, you will be surprised to find what energy it will give you for the duties of the day. "There is, perhaps, no one thing," says one, "that so equally contributes to the three graces of health, beauty, and good temper;—to health in putting the body into its best state; to beauty, in clearing and tinting the skin; and to good temper, in rescuing the spirits from the irritability occasioned by those formidable personages 'the nerves,' which nothing else allays in so "quick and entire a manner." In the warm month of July this healthful refreshment seems peculiarly needed; but great care should be taken that the body is in a proper state. For baths in the house there is no time preferable to a few minutes after first waking in the morning. Bathing is not good immediately after a full meal, and may be very hurtful when the body is heated with exercise.

The 15th of July is St. Swithin's day. It is frequently showery about that time; but readers of the present day will scarcely be disposed to think that St. Swithin has any influence over it. Some of our readers may be amused to read the following supposed origin of the superstition:—

"In the year 865, St. Swithin, bishop of Winchester, dying, was canonized (or called a saint) by the then Pope. He was singular for his desire to be buried in the open churchyard, and not in the chancel of the minster, as was usual with other bishops, which request was complied with. But the monks, on his being canonized, taking it into their heads that it was disgraceful for the saint to lie in the open churchyard, resolved to move his body into the choir, which was to have been done, with solemn procession, on the 15th of July. It rained, however, so violently on that day, and for forty days succeeding, as had hardly ever been known, and made them set aside their design as heretical and blasphemous, and, instead, they erected a chapel over his grave."

In this month the birds are nearly all silent; but there is many a delight for the palate and the eye. About this time various caterpillars of the hawk-moth species have attained their full growth; they are mostly large, pale green, smooth caterpillars, and those who should chance to find them may secure to themselves a sight of the very beautiful moths they produce, if they will supply the caterpillars with the leaves of the tree on which they find them until they begin to turn colour and leave off eating; they should then be supplied with two or three inches of fresh earth, in which the caterpillars will bury themselves, and there turn into chrysalises, and remain until June in the next year, when the beautiful moths will come forth. Utilitarian housekeepers need not look upon such information as useless. There is a great deal of rational pleasure for old and young in observing such wonderful changes and beauty.

ON THE FOOD OF INFANTS.

THE best food for infants is undoubtedly that which Nature herself provides, viz., the child's own mother's milk; but sometimes mothers have no milk, or not sufficient for the child's nourishment, and in some cases it is expedient for other reasons that she should not nurse. In such cases it is usual to seek for a wet-nurse. If the nurse has lost *her own child* of nearly the same age as the one she is engaged to suckle, her health good, and all parties satisfied, then nothing can be said against the arrange-

ment; but if her own offspring is living, and if it has to be taken from her, and deprived of its own proper nourishment, an unnatural and cruel wrong is inflicted on the poor helpless and innocent sufferer; and if, as is often the case, the selected nurse is a mother, but not a wife, the encouragement to immorality is so direct and positive as to be shrunk from by all right-minded persons, and vice is rewarded with a good home, good living, and little or no work. In other cases the infant is "dry-nursed," or

GRASP ALL, LOSE ALL.

"brought up by the hand;" that is, if it should not happen to be killed by the process, as is too often the case, and then of course it is not "brought up" at all.

That improper food is the cause of much infant mortality there cannot be a doubt, and if there were, it would be removed by a Report,* lately printed and circulated by Drs. Whitehead and Merei, giving the results of their most careful and painstaking investigations into the causes of mortality and disease amongst children. This Report shows that more than 50 per cent. of children in Manchester die before they reach the age of five years, and of these by far the greater part die during the first year, the deaths being in the following relation to ages:—

Under 12 months, of 146 patients 20 died, or 14 per cent. nearly.

From 1 to 2 years, of 105 patients 8 died, or 7½ per cent.

From 2 to 3 years, of 65 patients 4 died, or 6 per cent.

From 3 to 4 years, of 53 patients 2 died, or 4 per cent.

Above the age of 4 years to the 13th, of 161 patients no deaths had occurred.

The same Report shows that "70 per cent. of the deaths occurred from *abdominal diseases*; 72 per cent. were partly cases of deranged digestion, in most instances combined with diarrhoea, of either dietetic or atmospheric origin." It also shows that the number of badly-developed children amongst the "hand fed" was *six times as great* as among those fed with the milk of the breast alone. Here, then, we have an appalling amount of mortality, disease, and imperfect development, arising from errors in the diet of infants. The question is—*Can it be avoided?* And the reply—*It can.* How?

If we examine the constituents of the human milk, and compare them with those of the cow, we shall find that they differ considerably. The following table shows the composition of different kinds of milk, as given by Henry and Chevallier:—

| Constituents. | Milk of the | | | | |
|---------------------|-------------|--------|--------|--------|--------|
| | Woman. | Cow. | Goat. | Ewe. | Ass. |
| Caseum..... | 1.52 | 4.48 | 4.02 | 4.50 | 1.82 |
| Butter | 3.55 | 3.13 | 3.32 | 4.20 | 0.11 |
| Sugar of Milk | 6.50 | 4.77 | 5.28 | 5.00 | 6.08 |
| Various Salts | 0.45 | 0.60 | 0.58 | 0.68 | 0.34 |
| Water | 87.98 | 87.02 | 86.80 | 85.62 | 91.65 |
| | 100.00 | 100.00 | 100.00 | 100.00 | 100.00 |

From the above it will be seen that the milk of the cow differs from that of woman in this principally, that it contains less sugar of milk and more caseum. The excess of the latter may be got rid of by precipitating with rennet, but this is a very troublesome process, and is open to other objections which it is not needful to notice, as I am about to suggest a much simpler method of accomplishing the end.

Dissolve one ounce of sugar of milk in

three-quarters of a pint of boiling water, and mix with an equal quantity of good fresh cow's milk; let the infant be fed with this from the feeding bottle in the usual way. Always wash the bottle after feeding, and put the teat into cold water, and let it remain until wanted again.

The water in which the sugar of milk is dissolved should be thoroughly boiled to insure its complete solution, and also to expel the air, which might cause flatulence.

If the child requires to be suckled in the night, a little of the prepared milk may be warmed in a pipkin by means of a spirit-lamp. The occasional addition of a little fresh cream to the above food will be beneficial to the child.

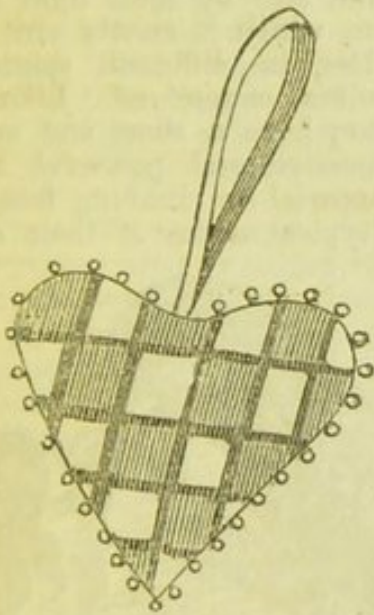
* CHILDREN'S DISEASES: First Report of the Clinical Hospital for Diseases of Children, Manchester, containing an account of the results of the first two hundred and fifty patients treated by A. S. Merei, M.D., and J. Whitehead, M.D.

HASTY RESOLUTIONS SELDOM SPEED WELL.

THE FIAT OF FATE.

Materials required.—Twenty-four pieces of card of the same shape and size as the following diagram, a yard of China ribbon, very small pins, a sheet of paper, and silk or satin of twelve different hues—each piece being sufficient to cover two pieces of card.

Having covered two pieces of card with chequered silk, or the other colours given below, sew a piece of China ribbon, two inches long and doubled, on the inside of one of the pieces of card, so that it shall form a loop; then sew the two cards together, and stick the small pins round the edges, as in the design. Proceed in the same manner for all the cards until the twelve hearts have been made; then pass a double piece of China ribbon, about six



inches long, through all the loops, and having knotted the two ends, pass them through the loop, and pull it tight.

The following "Oracle," that is to be consulted, must now be neatly written out on a sheet of Bath post, and inclosed in an envelope with the hearts.

THE FIAT OF FATE.

To all who wish their fate to know,
These hearts will future fortune show.
With shaded eyes then touch and name,
The colour will thy lot proclaim.

BLUE.

If Fortune favours thee with blue,
Thou couldst not wish a brighter hue:
On life's dark disc this shade portrays
Truth, happiness, and length of days!

VARIEGATED.

These variegated colours show
A pleasing mixture here below,
To those whose lot it is to name
This emblem of both joy and pain.

WHITE.

This lovely white then touch with joy,
And gain a fate without alloy.
Fair, pure, and spotless is the life
Thus singled out from future strife.

SCARLET.

With caution this gay colour name
For wide and evil is its fame:
Inflammatory, it taints the air,
Portending strife and civil war.

GREEN.

This cool, inviting, lovely green
Has to the single ever been
An emblem of their future state—
Their peaceful, though forsaken fate.

LILAC.

The lilac tint betokens life
Of every hope and pleasure rife;
Of love and friendship, holy, true—
The pink is temper'd by the blue.

CHEQUERED.

The many colours here portray'd,
Of every hue and every shade,
Portend a chequer'd, changing lot,
From palace to the humble cot.

BROWN.

This sombre brown denotes a calm
And pleasing life, devoid of harm;
An innocent and simple mind;
A temper meek and well inclined.

SLATE.

This pale and melancholy shade
Betokens ills that never fade,
But prey upon the tainted power,
Embitt'ring each succeeding hour.

PURPLE.

This royal colour, rich in pride,
A splendid fate may well betide—
Exalted rank and riches great,
Vanity, power, pomp, and state.

YELLOW.

Beware of yellow—'tis a colour
Speaks of misery, grief, and dolor;
Of jealousy and broken vows,
And many nameless, endless woes.

PINK.

A life of innocence and mirth
Will be thy portion here on earth.
With reason, then, you may rejoice
That modest pink has been your choice.

PARROTS.

IN works on natural history we generally find the members of this family of *Leviostres*, or large-billed birds, ranged under six divisions; but it will be sufficient to enumerate only those that are usually treated as household pets, viz., the *Macaws*, which include the Cockatoos and Toucans; the *Parrots*, which include the Parakeets; and the *Lories*, which have, perhaps, the most gorgeous plumage of any. Let us commence with the first-named division—

The **MACAWS**, which, for gracefulness of form and richness of plumage, may vie with the most beautiful members of their tribe. They are distinguished from the true parrots by having the cheeks bare of feathers, and the tail very long, in which latter respect they resemble the parakeets, than which, however, they are generally larger birds. They are usually more sedate and less given to mischievous practices, such as biting and tearing things to pieces, than other members of the family, although they are vivacious birds, and withal very noisy ones, occupying a great deal of their time in discordant screeching. There is much of grace in their motions, and the rich metallic reflections which play over their plumage render them extremely ornamental in the hall or drawing-room. These macaws are mostly natives of the tropical parts of America, where they nestle in the holes of decayed trees, which some are said to excavate in the same way as do our woodpeckers. It is certain that one species burrows in the elevated banks of rivers and streams, and perhaps others may do the same, for of their habits in a wild state but little comparatively is known. With regard to food, they appear to prefer dry seeds to succulent berries: in the neighbourhood of cultivated lands they feed much on coffee. They can scarcely be called gregarious, being found mostly in pairs; sometimes two or three of these pairs form a little community, but there does not seem to be much sociability among them.

COCKATOOS.—These birds are among the largest of the parrot tribe, and most of them are distinguished, in a greater or less degree, by the beautiful crest of feathers on the head, which they can elevate or depress at pleasure. The name of the group is derived from the loud and distinct call-note of some of the species belonging to it sounding like the distinct syllables *cock-a-too*

very distinctly uttered. They are mostly natives of Australia and the Indian Isles, where they breed in the holes of decayed trees, like many parrots and macaws; they have short and powerful bills, remarkably deep at the base, and often nearly concealed by the projecting feathers of the face; the upper mandible, which is much arched, projects considerably over the lower, nearly inclosing it like a sheath; near the tip it becomes narrow and acute; the cutting edges are sinuated, or toothed. The cockatoos feed upon the seeds of various trees and plants, being able to crack the stones of the hardest fruits; they form a well-marked genus, distinguished from other groups of the *Psittacinae* by the above-named characteristics, and also by their light and uniform colour, which is mostly white, tinged more or less, in different species, with sulphur-yellow or rose-red. Like the true parrots, they have a short and even tail; and the massive and powerful bill, and robust scansorial or climbing feet may be taken as typical marks of their scientific



classification. They do not possess the imitative powers of the parrots generally, their own peculiar name or cry being all that they are able to acquire or utter.

TOUCANS.—These birds are all distinguished by their enormous bills, which are convex above, and much hooked towards the point. Although very light, they are of great strength, and, being toothed at the edges, they are formidable instruments of destruction when used, as they sometimes are, in attacking other birds, which the toucans chase from their nests, in order to get at the eggs and young, which they devour in sight of the unhappy parents. During the season of incubation they are

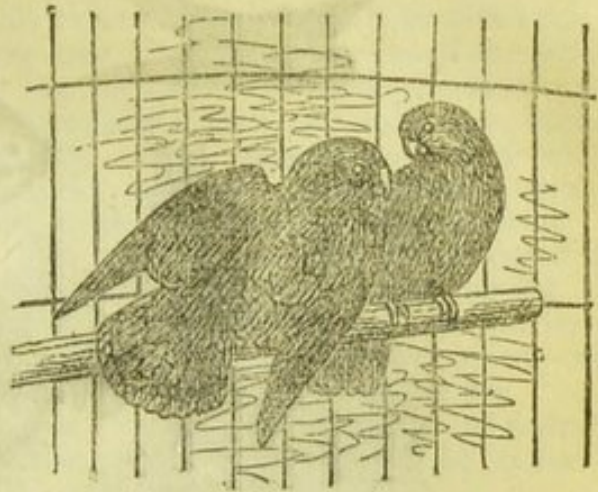
SHE LIVETH LONG THAT LIVETH WELL.

said to live chiefly on this kind of food, although at other times they eat fruits, insects, and the tender buds of plants. The toucans are found chiefly in the warmer regions of America, where they go in little flocks of from six to ten. Although heavy fliers they reach the top of the highest trees, where they are fond of perching. They make their nests in the hollows of trees. The female lays but two eggs like other parrots. The young are easily reared and tamed; they will eat almost anything. Their mode of eating solid food is very peculiar. When the morsel is presented they take it on the point of the bill, throw it upward, and then catch it in the open mouth so dexterously that it goes at once into the aperture of the gullet, and is then swallowed without difficulty. The toucans are so sensible to cold that they dread the night air, even in tropical countries; it is therefore necessary to keep them in a warm temperature. Their tongues are more hard and inflexible than those of other parrots; consequently they do not shine as speakers—their utterance is usually confined to a kind of croak.

PARROTS.—We now come to the parrot proper, forming what is called the typical group, or *Psittacina*, of the great parrot family. In this group are included all the short and even-tinted species which are found distributed throughout all parts of the globe, but chiefly in the tropical countries, and especially those of America. Their general form may be described as rather strong and compact than elegant. The colours of their plumage are not so varied and brilliant as those of the macaws and lorries, although some of the parakeets, which are usually classed with them, may vie in this respect with some of the most superb of the tribe. But the true parrots are chiefly valued on account of their aptitude for imitation and extraordinary power of articulating words and sentences, in which art they are the greatest proficient of any.

PARAKEETS.—The term Parakeet—or, as it is sometimes called, paroquet—is a kind of diminutive of Parrot, and is applied to the smaller species of those beautiful and interesting birds of which we are now treating. As a distinctive term, however, it is of little value, as some species which are called parrots are of smaller size than others known as parakeets. As a general rule, it may be understood that those known by the latter name are not only the smaller, but

also the more slender and elegantly-proportioned birds, with long, pointed tails.



Several of them are distinguished by rings round the neck, and these are mostly Asiatic and African species. The parrots commonly—indeed, all the true parrots—are stout, heavy birds, with short and even, or slightly rounded tails.

LORIES.—The name “Lory” is, like “cockatoo,” derived from the call-note of some of the species of birds to which it is applied. These are among the most gorgeous of the parrot family; they are all natives of the East, and are, generally speaking, more delicate in their nature than the macaws, cockatoos, &c. Hence it is that, although plentiful in their native climes, they are by no means common here, most attempts to bring them alive to Europe being failures. It will therefore be understood that much care is necessary to their preservation when in confinement. In this group of birds the tongue is not so thick and fleshy as in other parrots, and the tip, instead of being smooth and soft, is rough and horny, being thus better adapted for extracting the nectar of flowers, and sucking the juices of soft fruits, on which they chiefly feed in a wild state; the bill, too, is more weak and slender in its proportions. There are other structural differences, into which we need not here enter.

Food.—Bread and milk should form the chief diet for these birds, and this is how it should be prepared:—Take the best white bread moderately new, cut it into pieces, and place it in hot water; let it stand for a short time, then drain off the liquid, and pour over it as much boiling milk as it will absorb without being too moist; place this food in the feeding vessel, which should be of porcelain or glass, and give it fresh twice a day, taking care that the vessel is carefully washed each time before the food is put in.

GET THY DISTAFF READY, GOD WILL SEND FLAX.



In the winter-time a supply for the whole day may be made, but in hot weather it should not be more than ten or twelve hours old. This kind of soft food should not be exclusively employed, but have occasional variations in the shape of biscuit, broken farinaceous grain, and nuts of any kind, fruit both soft and hard. If Indian corn is given, it should be first boiled, then drained dry, and suffered to cool—this is for the larger kinds of parrots; to the smaller give, besides bread and milk, soft fruit, with hemp and canary seed, and millet. A cayenne pepper pod, chopped small, is good occasionally for all kinds; but meat should be avoided, and so should pastry and sweets generally. It is a mistaken kindness to feed feathered pets too highly. The digestive organs of birds in confinement never have fair play, for want of that exercise which, in a wild state, they would take; therefore let them have easily-digestive food; do not overload their stomachs, and so engender diseases which will render their lives miserable, if they do not bring them to an untimely end.

Water.—Let them have plenty of this both to drink and bathe in, and be sure that it is at all times clean and sweet.

Lodging.—We need not say much upon this head; everybody knows what a parrot requires—a good roomy cage, if he be kept in one (the bell-shape is the best) made of metal wire, not painted; a loose ring to swing on above, and a perch or two below, with proper eating and drinking vessels, *not* of zinc or pewter, but, as we said before, of glass or porcelain. Tin vessels for food and drink may be affixed to the perch, but take care that they do not get rusty and corroded.

Teaching and Training.—Be patient, be gentle—and if the pupil can learn, he will; repeat the lesson frequently, and give rewards for diligence and attention (some choice morsel), but never threaten or punish—no good is effected by this, but much harm. Never let your bird be teased or trifled with—many a good temper has been spoiled by such means—many a fond affectionate creature rendered spiteful and morose. Think of the deprivations to which the poor captive is subjected for the pleasure of its possessor; of what he would enjoy, if he were at liberty in his own home, of warm sunshine and luxuriant vegetation; and do all you can to make his prison life pleasant and agreeable to him.

THEY LOSE NOTHING THAT KEEP GOD FOR THEIR FRIEND.

PATCHWORK.

MANY improvements may be made in the old style of patchwork that most of us have been accustomed to see for years when visiting the cottages and rooms of the poor; the same old, quaint, hexagonal shape has haunted us wherever we have been, and in anticipation of some improvement in the designs at present used, we venture to intrude a few remarks, trusting that our readers will not take them amiss.

The Materials necessary for patchwork are such portions of wearing apparel, whether of cloth, calico, linen, holland, silk, velvet, cotton prints, &c., as would

otherwise be thrown away, or saved for the rag-man. No matter how small the portion, it has its use. The next necessary article is some stiff paper—old envelopes, backs of letters, brown paper, &c.—to form the shapes; and lastly, the design-shapes, cut out in tin, and the designs themselves.

The materials should be arranged into shades and qualities. After having been cut to the requisite sizes, and the irregularities of the edges neatly remedied—when this is done, they are ready for use.

The Patterns may be varied *ad infinitum* if the person possess the least talent for

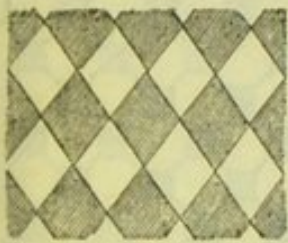


Fig. 1.

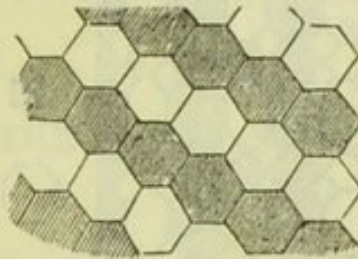


Fig. 2.

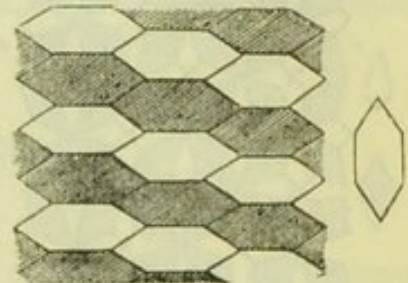


Fig. 3.

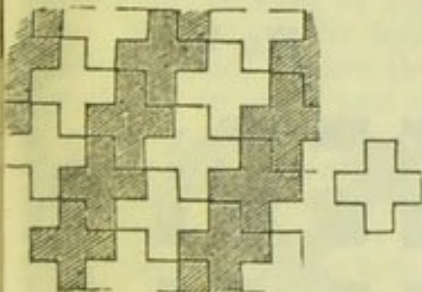


Fig. 4.

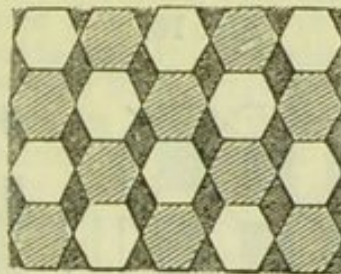


Fig. 5.

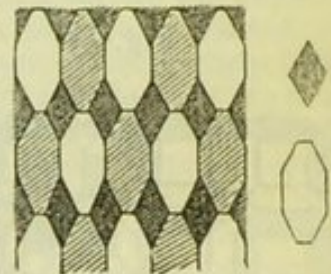


Fig. 6.

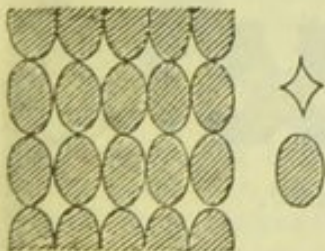


Fig. 7.

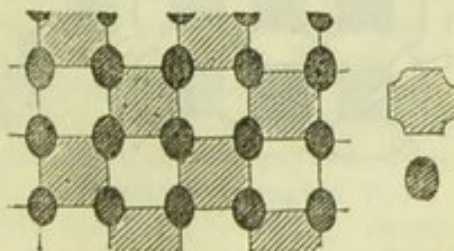


Fig. 8.

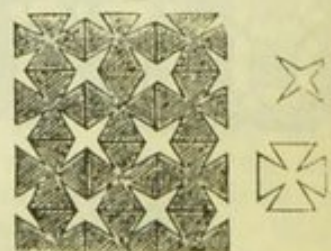


Fig. 9.

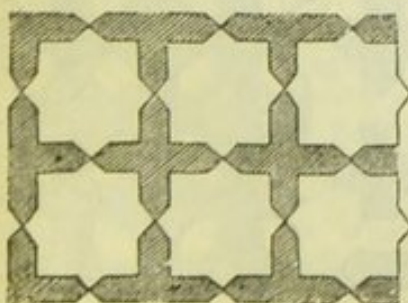


Fig. 10.

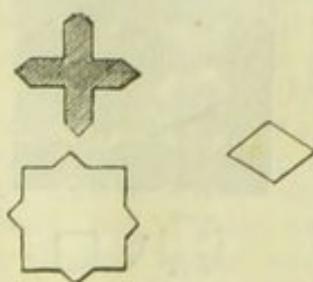


Fig. 11.

SHE THAT IS WARM THINKS ALL ARE SO.

PATCHWORK DESIGNS FOR VARIOUS COMBINATIONS.

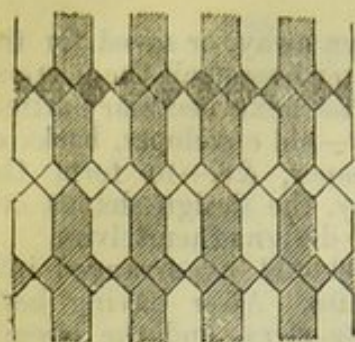


Fig. 12.

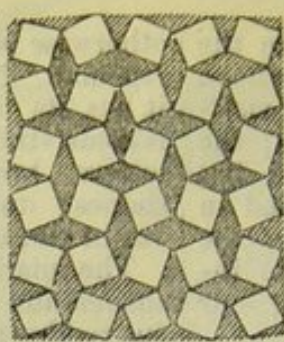


Fig. 13.

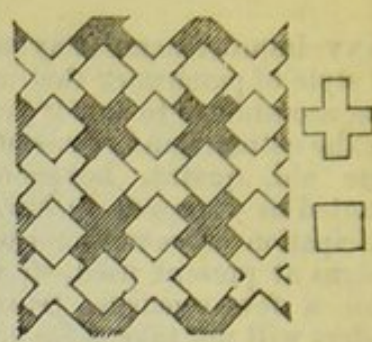


Fig. 14.

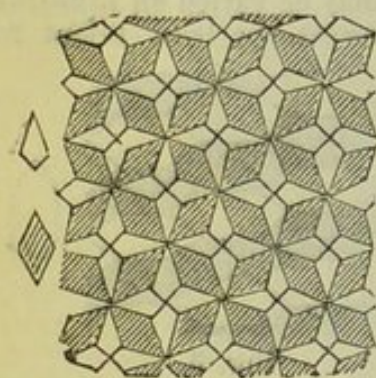


Fig. 15.

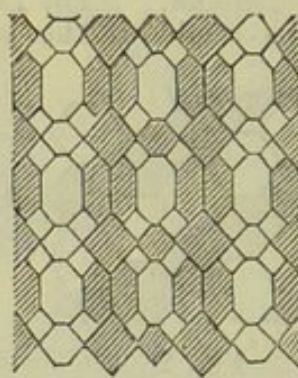


Fig. 16.

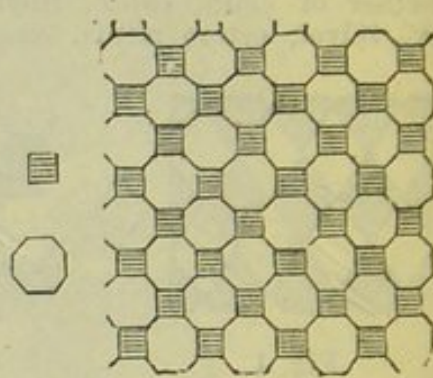


Fig. 17.

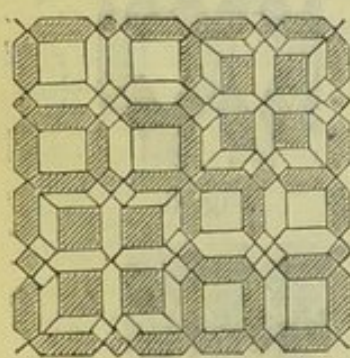


Fig. 18.

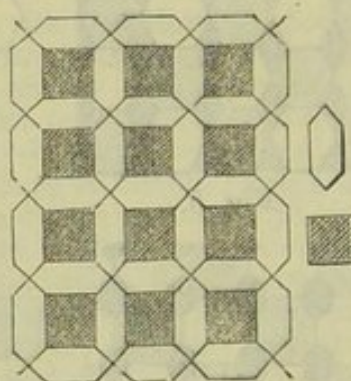


Fig. 19.

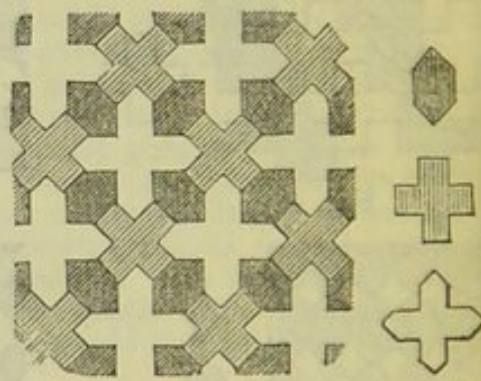


Fig. 20.

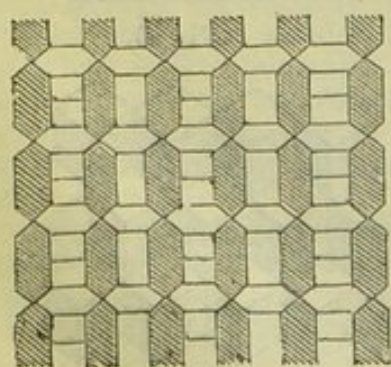


Fig. 21.

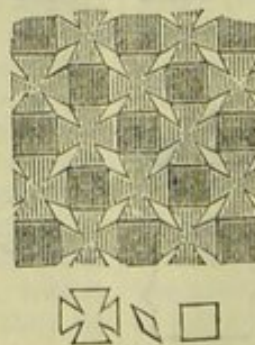


Fig. 22.

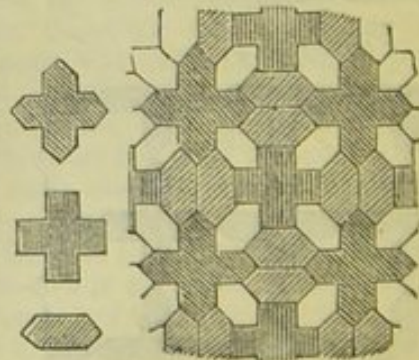


Fig. 23.

ALWAYS COMPLAINING, NEVER PITIED.

drawing and designing; but for the sake of those who may not be thus gifted, we submit the following simple and effective designs, to be executed in any of the materials.

To make the Patchwork.—The pattern should be placed before the person, and the shades being selected, the several pieces arranged so as to form the design, and the edges then neatly sewed together; after which they are either pressed or ironed, the papers removed, and the lining proceeded with.

When silks and velvets are employed, it improves the effect to combine the two, taking the silk for the lighter, and the velvet for the darker shades; or, as in Figs. 5, 6, 8, and 11, to have silk for the lighter shades, and two velvets for the others, shaded to pattern.

A very pretty effect is produced by combining holland and calico, silk and satin, silk or satin and velvet, and rough and fine cloth.

The various articles that may be manufactured are quilts in coloured and white calico; antimacassars in silks; ottomans in silks and velvets, silks and cloth; table-covers in silks and cloth; cushions for chairs or sofas, in silks; and mats, rugs, and carpets, in cloth.

We have seen many useful white quilts for children's cots made from the cuttings remaining after shirt-making. The centre might be of holland and calico, Fig. 10, Fig. 5, and then Fig. 7, with a fringe border, knitted. Numerous rugs might be made in coloured cloths, to look equal to carpets, for poor people, and wear much better.

THE SICK-ROOM COMPANION.

COLD FEET.

COLD feet are the avenues to death of multitudes every year; it is a sign of imperfect circulation, or want of vigour of constitution. No one can be well whose feet are habitually cold. When the blood is equally distributed to every part of the body there is general good health. If there be less blood at any one point than is natural there is coldness; and not only so, there must be more than is natural at some other part of the system, and there is fever; that is, unnatural heat or oppression. In the case of cold feet the amount of blood wanting there collects at some other part of the body which happens to be the weakest—to be the least able to throw up a barricade against the intruding enemy. Hence, when the lungs are weakest, the extra blood gathers there in the shape of a common cold, or spitting blood. Clergymen and other public speakers, by improper exposure, often render the throat the weakest part: to such, cold feet give hoarseness or a raw burning feeling, most felt at the little hollow at the bottom of the neck. To others, again, whose bowels are weak through over-eating or drinking spirituous liquors, cold feet give various degrees of derangement, from common looseness up to diarrhoea or dysentery; and so we might go through the whole body, but, for the present, this is sufficient for illustration. If you are well, let yourself alone. This is our favourite motto. But to you whose feet are inclined to be cold, we sug-

gest that as soon as you get up in the morning you put your feet at once in a basin of cold water, so as to come half way to the ankles; keep them in half a minute in winter, or two minutes in summer, rubbing them both vigorously; wipe dry, and hold to the fire, if convenient, in cold weather, until every part of the foot feels as dry as your hand; then put on your socks or stockings. On going to bed at night draw off your stockings, and hold the foot to the fire for ten or fifteen minutes, until perfectly dry, and get right into bed. This is a most pleasant operation, and fully repays for the trouble of it. No one can sleep well or refreshingly with cold feet. In bivouac all sleep with the feet towards the fire. Never step from your bed with the naked feet on an uncarpeted floor. I have known it to be the exciting cause of months' illness. Wear woollen, cotton, or silk stockings, whichever keep your feet most comfortably; do not let the experience of another be your guide, for different persons require different articles: what is good for a person whose feet are naturally damp cannot be good for one whose feet are always dry. The donkey who had his bag of salt lightened by swimming a river advised his companion, who was loaded down with a sack of wool, to do the same, and having no more sense than a man or woman, he plunged in, and in a moment the wool absorbed the water, increased the burden many fold, and bore him to the bottom.

TREATMENT OF HOUSE PLANTS.

WATER, heat, air, and light are the four essential stimulants to plants: water, heat, and air, to promote growth; and light to render that growth perfect.

Water, heat, and air man can command at pleasure by artificial means; but over light, as an element of the perfect growth of plants, we have less control. To be beneficial to plants, light must come directly from the sun; and therefore the plants should be so placed as that it may act upon them with as little as possible of that refraction and decomposition which it suffers when it passes obliquely through glass, or any other medium except the air. Plants grown in the open air, and with such free exposure to the light as their habits require, not only develop all their parts in their proper form, but their leaves, flowers, and fruits have their natural colours, odours, and flavours. Plants excluded from light have not their natural colour, odour, or flavour, they make little or no charcoal in the woody part, the leaves are not green, and if they do flower and fruit, which is rarely the case, the flowers are pale and scentless, and the fruit is insipid. This has been proved by many experiments, of which the blanching of celery and endive by earthing-up, and that of a cabbage by the natural process of hearting, are familiar instances. A geranium placed in a dark room becomes first pale, then spotted, and ultimately white; and if brought to the light it again acquires its colour.

If plants kept in the dark are exposed to the action of hydrogen gas, they retain their green colour, though how this gas acts has not been ascertained. Some flowers, too, such as the crocus and tulip, are coloured, though grown in the dark.

Light seems to be fully as essential to plants as air or heat, and while it acts beneficially on the upper surface of the leaves, it appears to be injurious to the under surface, at least of some plants; for in whatever way a plant is placed, it contrives to turn the upper surface of its leaves to the light. Professor Lindley is, we believe, making some experiments on this subject.

Plants in rooms turn not only their leaves, but their branches to the window at which the light enters, and a plant may, by turning it at intervals, be made to bend successively to all sides; but such bendings weaken the plant, and thus it is an excessive or unnatural action. This turning of the

plant to the light is always, of course, in proportion to the brightness of that light as compared with the other sides of the plant. Flowers, too, open their petals to the light, and close them in the dark, or in some cases, as in that of the crocus, when a cloud passes over the sun. The same flower, and also some others, will open their petals to the light of a lamp or candle, and close them again when that is withdrawn.

It follows, as a necessary consequence, that in rooms plants should be placed as near the window as possible, that the windows should have a south exposure, and that they should be as seldom as possible shaded with blinds or otherwise. If placed at a distance from the windows, plants should be frequently changed, and to place them permanently on tables or mantelshelves is bad management.

Air is as necessary to the health of plants as light; but air can find its way where light cannot, and therefore it requires less care from the cultivator. If the air is too close, opening the doors and windows produces a change, the warm air escaping at the top, and cold air coming in below; but on opening the windows of a warm room in cold weather, care must be taken not to chill the plants by leaving them in the cold current.

The heat of ordinary dwelling-houses is quite enough for such plants as we would recommend for general culture in rooms, only in very cold weather the plants should be removed a little further from the windows. The blinds and shutters are usually a sufficient protection during the night; and we may remark that plants in rooms are more frequently killed by too much heat than too much cold.

Spring and autumn are the times of the year at which window-plants require the greatest attention. It is usual to have the plants outside the windows even during the night in the summer season, and kept in the house both night and day in the winter season. In the intermediate seasons of spring and autumn the plants are frequently placed in their summer situation during the day, and it is desirable that then they should be placed in their winter situation during the night. Our climate is so variable at those seasons, that we not only have summer during the day, and winter during the night, but whole days of summer and winter alternating with each other. Sometimes

THEY WHO WOULD REAP MUST SOW WELL.

we have warmer days in April than in May or June, and occasionally we have more severe frosts in the beginning of September than any which occur again till November is nearly over. Now, it is not the absolute heat or cold, but the rapidity of the transition from the one to the other which is injurious to plants; and therefore it is absolutely necessary for all such as would have their house-plants in the perfection of beauty to attend to those circumstances. This is more especially necessary in towns, where the people are much less interested in the changes of the weather, and therefore much less observant of them than they are in the country; and we have no doubt that more plants are destroyed from want of attention to those variable periods of the year than from any other cause. It is a safe rule to trust no plant less hardy than a common *geranium* outside the window all night, earlier than about the 29th of June, or later than the 1st of September. No doubt there are many nights before the first of these times, and after the latter, during which the plants might remain in the open air without injury. There is, however, no knowing what a night may bring forth at those inconstant seasons, and therefore the safe plan is not to leave the plants to chance.

When, as often happens, plants get slightly injured by frost, cold water should be sprinkled on them before the sun reaches them, and this sprinkling ought to be continued as long as any appearance of frost remains on the foliage.

Water is often very injudiciously applied to plants in rooms, and the evil arises from falling into the opposite extremes of too much and too little. Fear of spoiling the carpet, forgetfulness, and sometimes a dread of injuring the plant, are the chief causes of an under supply of water. On the other hand, many have a notion that such plants should be watered every day, or at stated periods, without inquiring whether it be necessary or not. Saucers or pans are often placed under flower-pots to prevent the water which escapes from soiling the apartment; but in these cases the saucers should be partly filled with gravel to prevent the roots from being soaked with water, or the water which lodges in the saucers should be removed.

Fanciful and elegant baskets of wire or wicker-work, and plant-tables, are, perhaps, preferable to common stages. The baskets should have a pan of zinc, copper, or other

metal, and over this a bottom pierced with holes, or a grating of wire, on which the pots are to be placed. The pan is generally about an inch deep, and has a plug or other contrivance, by which the surplus water may be drawn. Plant-tables can be constructed in the same manner.

Water is as essential to the whole plant as it is to the roots, because they are liable to collect dirt, and thereby to be injured; they should, therefore, be frequently washed over with a syringe, having a rose to it; and, in order to perform this operation properly, the plants must generally be removed to some other apartment, where they should remain till they are dry. In winter this operation must be performed in mild weather only; it should be done in an apartment not colder than that in which the plants usually stand, and the water should be about milk-warm. When the plants are in baskets, or on tables, they can be removed and washed without deranging their order. Plants which have large and leathery leaves, such as oranges, pittosporums, camellias, and myrtles, may be washed with a sponge; or, if very foul, they may be washed with soap, and the soap carefully removed by pure water. Loose dust may be removed by a pair of bellows. Attention to cleanliness greatly increases the vigour of the plant.

House-plants are greatly benefited by being placed out of doors in the summer months, especially during gentle showers; and such as have no other convenience may advantageously place them outside the windows. They may also be syringed and washed in this position; and, if the owner is not in possession of one, a common watering-pot, held high, so that the water may fall on the plant with considerable force, is a tolerable substitute.

Plants respire by their leaves as animals do by their breathing apparatus; and it is on this account that keeping the leaves clean is so very essential to the health of plants. Indeed, the dust which collects on them, and interrupts their respiration, is one of the greatest evils which can befall plants, especially in rooms and on balconies in towns.

Light has also a considerable effect in promoting the healthy action of leaves, and many plants fold up their leaves in the dark, or even when the sky is lowering. This, though it has no resemblance to sleep in animals, has been called the sleep of plants; and the curious reader may find an interesting notice of it in the "*Amœnitates Academicæ*" of Linnæus.

JEALOUSY.

JEALOUSY is that passion which arises in the heart when fearful that some rival may deprive us of the affection of one whom we greatly love, and is almost inseparable from an ardent love before it is secure in possession of its object. When successful love is accompanied by suspicion it is much to be deplored, being often unjust, frequently mischievous, invariably troublesome, and liable to degenerate into the meaner passion of envy, to which this species of jealousy is nearly akin. Envy is a vice which we with difficulty believe can exist in companionship with anything that is lovable and amiable.

To find subject for grief in all that gives happiness to another, and to derive a bitter joy from the conviction of her misery, is so unnatural an affection, that it is only after long observation of character that we have come to the conclusion that it may sometimes exist in the neighbourhood of contrasting excellences. It is equally acknowledged, by those who are guilty and by those who are free from its taint, that there is no quality more degrading, none meaner, than that of envy. It is easy to show the hateful nature of this vice, which few will acknowledge to be their own, and she who openly ventured to accuse another of such a failing would hardly be admitted to rank as a friend, even though the motive that prompted her was pure and disinterested. This is unfortunately widely different with respect to jealousy. But little shame is felt by a consciousness of its existence—many even boast of it, imagining it to be a proof of warm feelings and an affectionate heart.

Perhaps genuine jealousy may be so considered. The anxious vigil kept over even the fancied diminution of the affection of those whom we love, the watchfulness to detect the smallest symptom of a withdrawal of their regard, may, in many cases, be a manifestation of a loving heart, though proving a deficiency in that most noble faith which bestows its confidence freely and unquestionably, and is the surest safeguard, the firmest foundation, of both love and friendship.

But even in its best form jealousy is but a weakness and an instrument of misery to ourselves and others, requiring the most careful circumspection lest it should descend further into a vice and a meanness. It is so exacting in its nature, that it will not rest contented with anything less than

an equal return; and if it fears that the love it values may be lessened by the contemplation of superior excellence in another, there is strong temptation to feel at the least no sorrow at the chance display of failings in the rival who is dreaded. It is under such circumstances that the excusable jealousy of attachment overleaps its boundary, and passes into the vice of envy, which lies dangerously near. Jealousy inquires only into the feelings of the loved ones, is solicitous alone for their esteem and regard; but Envy, in her desire for universal preference, allows of no distinctions: she grieves over the slightest amount of admiration, though bestowed by those in whom she is uninterested, on others towards whom she feels equal indifference.

We mourn to say that even in domestic England, "the land of happy homes and strong family ties," jealousy is often very painfully manifested amongst the members of a large family. We think that this evil is often nurtured in childhood by the system of exciting an excessive emulation. Instead of setting before the young that highest and purest motive for the attainment of excellence, "Be ye perfect, even as your Father which is in heaven is perfect," the aim placed before them in striving towards advancement is to crawl before some brother-worm weak as themselves.

Jealousy is a passion which at an early age excites but little notice, and if observed, is only attributed to a too tender susceptibility of disposition. Thus no struggle is made against its progress, which gradually but surely spreads its baneful influence on its possessor, and on all within its sphere. And if the preferences amongst kindred, or amongst persons of the same sex, are so often productive of jealousy, how much stronger and more bitter is that experienced when the parties are of different sexes! Yet a young lover will often thoughtlessly provoke an exhibition of the weakness on the part of the other, urged by the petty triumph of displaying his or her power, heedlessly forgetting that "as a little hole in a ship sinks it, a small breach in a sea-bank carries all away before it, and a little stab in the heart kills a man," so the germ which is now being fostered may in time overrun the entire soil, choking in its rank luxuriance the seeds of good which may have existed in the character. Truly is jealousy an instrument of

HUMILITY IS THE FOUNDATION OF ALL VIRTUE.

misery to ourselves and others, for it can never lack either opportunity or time for its indulgence.

"Trifles light as air
Are to the jealous confirmation strong
As proofs of Holy Writ."

It has been correctly said that a jealous man wishes himself to be a kind of deity to the person he loves; but if suspicion has found an entrance into his heart, the warmest and most tender expressions fail to give him any real satisfaction. Every word or gesture, however harmless, supplies food for his suspicion, and furnishes him with fresh matter for jealousy.

Being aware of the evils which follow in the train of jealousy, let us with diligent self-examination search ourselves, inquiring whether there ought to be room for the indulgence of it in a heart which is bringing every thought into captivity to the obedience of Christ. If conscious of the feeling, let no dangerous self-delusion prevent us from placing it in its natural deformity before our eyes, with earnest prayer entreating to be

brought into "a higher moral atmosphere." And if the happiness of our lives be embittered by the jealousies of another—the petty irritations and vexations, which "smart more because they hold in Holy Writ no place," let us inquire, and we may very likely find it to be the case that the annoyance of which we complain is the inevitable chastisement of some former sin.

Finally, let us turn this trial to our present profit, by obtaining thereby a keener insight into the weakness of our own hearts, and a more indulgent view of the wrongs of others towards ourselves. Let us accept our cross in humiliation and self-abasement, endeavouring at the same time, by forbearance and watchfulness, to remove all occasion for that jealousy which proves a stumbling-block in our brother's way, judging his fault with gentleness—for is it not through love for ourselves that he errs?—and remembering that with all our best and truest endeavours, we cannot in this world learn to love purely and unselfishly as do the angels in heaven.

BEAUTIFUL HANDS.

As a young friend was standing with us, noticing the pedestrians on the side-walk, a very stylish and elegant girl passed us.

"What beautiful hands Miss — has!" exclaimed our friend.

"What makes them beautiful?"

"Why, they are small, white, soft, and exquisitely shaped. The fingers taper down delicately, and there is a roseate blush on the finger-nails that no artist could imitate."

"Is that all that constitutes the real beauty of the hands? Is not something more to be included in your catalogue of beauty, which you have not enumerated, to make the hand desirable?"

"What more would you have?"

"Are they charitable hands? Have they ever fed the poor? Have they ever carried the necessities of life to the widow and the orphan? Has their soft touch ever soothed the irritation of sickness, and calmed the agonies of pain?"

"Are they useful hands? Have they been taught that the world is not a playground, or a theatre of display, or a mere lounging place? Do these delicate hands ever labour? Are they ever employed about the domestic duties of life—the homely, ordinary employments of the household?"

"Are they modest hands? Will they per-

form their charities or their duties without vanity? Or do they pander to the pride of their owner by their delicacy and beauty? Does she think more of their display than of the improvement of her intellect and character? Had she rather be called the 'girl with the beautiful hands' than to receive any other praise for excellency of conduct or character?"

"Are they humble hands? Will their owner extend them to grasp the hard hand of that old schoolfellow who sat at the same desk with her, and on the same recitation bench, but who now must earn her living by her labour? Or will they remain concealed in their exclusiveness, in her aristocratic muff, as she sweeps by her former companion?"

"Are they religious hands? Are they ever clasped in prayer or elevated in praise? Does she remember the God who has made her to differ from so many of her sex, and devote her mind, her heart, her hands, to His service? Does she try to imitate her Saviour by going about doing good? Or are her hands too delicate, too beautiful, to be employed in such good works?"

"These are the qualities that make the hand a beautiful one in my estimation. There is an amaranthine loveliness in such hands, superior to the tapering slenderness of the fingers, or the roseate hue of the nails."

A HOUSEKEEPER'S NOTES FOR THE MONTH.

AUGUST.



all. They are likely to be hurtful if not thoroughly ripe, and still more so if they are stale. And they are hurtful—as any other food would be—if eaten when the stomach is already full. Ripe plums are very nice cooked in puddings and tarts; and they make a rich jam for winter use, according to last month's directions for preserving; and they are very good in tarts or pies, with a mixture of apple.

Grapes are now ripening, and these may be kept for winter use by placing them in a cask or box that can be tightly closed, with layers of bran that has been dried in an oven. The grapes should be gathered when the atmosphere is dry, and before they are very ripe; and there must be none that are spotted. Bran should be placed at the top and bottom of the cask or box, which should then be made air-tight. If, on opening the box, the grapes are found to be a little shrivelled, they may be restored to freshness and plumpness by cutting the ends of the stalks, and putting them for a few minutes into either white or red wine, according to the colour of the grape.

Blackberries also are now ripening, and much has been said of them lately, as affording a cheap and wholesome preserve. It is true that they do make a very nice and wholesome jam, and it is a pity that cottagers, who live within reach of them, should not take the trouble to gather them, and boil them with sugar for winter use, which they might do with a few at a time as they ripen. The fact is that it is but in very few parts of the country, or only in remarkably favourable seasons, that these berries can be gathered equally ripe in any considerable quantities. But where they can be obtained, when preserved with white sugar, they are nearly equal to mulberries, and when preserved with coarse sugar (some

AUGUST brings with it much that requires the vigilance of the housekeeper, with regard to the health of her household. Plums and other stone fruits are now in season, and these, when used injudiciously, are very apt to cause bowel complaints. Like all other things which God's providence has bestowed upon us, they are beneficial when properly used, and hurtful to us only when abused. They are abused when hastily swallowed, skins, stones, and say treacle) they are very wholesome, and might serve the cottager with an occasional variety.

For those who can obtain blackberries we will give directions for making them into wine. Over as many quarts as you have of berries pour so many quarts of cold water which has been boiled. Bruise the berries well, and let the whole stand for twenty-four hours, stirring it occasionally; strain the juice, and put a pound and a half of sugar to each gallon of liquid; stir it until the sugar is dissolved, and put it into a cask with a quarter of an ounce of isinglass to two gallons of liquid; let it remain open until the next day, when it should be bunged. In two months it may be bottled off, and will be found a very pleasant wine.

Damsons also, which are now ripe, make a nice wine, and may be kept whole for winter pies by stewing some time in an oven half a pound of sugar with a quart of damsons, and then securing them from the air, either in tightly-closed bottles or jars.

But if we said all that might be of every fruit of the season, we should turn our notes into a cookery book, which is by no means our wish or intention. The housekeeper must look about her, and remember that autumn is the time for ingathering and storing by, and it is a pity to lose the right time for doing so.

It is a practice with some very thrifty and notable housekeepers to make their beds ready for the next night's use before they leave their rooms in the morning: they perhaps would scarcely be able to enjoy their breakfast if the bed were not made. Indeed, we have been amused many years ago, in Miss Edgeworth's deservedly admired stories for children, by her causing her little hero and heroine each to make their bed before they were allowed their

IDLE FOLKS HAVE THE LEAST LEISURE.

breakfast. Now, though Miss Edgeworth generally makes her good little people do the right thing (though not always from the best of motives), yet we must question the wisdom of this early bed-making, by whomsoever practised. The sooner that a bed is stripped and shaken after it is out of use in the morning the better; but it should have at least an hour's air from without upon it before it is covered up again. The sheets and bedding have been imbibing perspiration from the person during the night; and it is obvious that it cannot be so cleanly or healthy to cover it up again immediately, as to allow it to be exposed to the fresh air. The bed-room window, ex-

cept in very peculiarly unfavourable states of the weather, should always be opened when the occupant leaves the room; and everything which is to be removed from the room should be taken away in as early a part of the day as possible. Many servants will delay doing this if they are not looked after; but a housekeeper cannot be too fully aware of the important influence all these things have upon health. It is all very right and pleasant to see that the drawing-room chairs and tables are dusted, and the room in apple-pie order; but it is an imperative duty to see that beds and bed-rooms are wellaired, to say nothing about their being well supplied with soap, water, and towels.

EMINENT FEMALE BIOGRAPHY.

HANNAH MORE.

THIS most excellent and accomplished woman was the daughter of Jacob More, a village schoolmaster at Stapleton, in Gloucestershire, where she was born in the year 1745. Soon after this Mr. More removed to Bristol, where he was appointed to take charge of the parochial school of St. Mary Redcliffe. The family, which numbered four other daughters, soon began to attract notice, as one in which there was an unusual degree of talent; and, shortly after removing to Bristol, they opened a boarding and day-school for young ladies, which continued for many years the most flourishing establishment of the kind in the west of England. Hannah was, from early life, the most remarkable of the family. Her first literary efforts were some poetical pieces written for the edification of her pupils. Among these was the "Search after Happiness," a pastoral drama, which she wrote at eighteen, but did not publish till 1773. It met with a very flattering reception. She was thus induced to try her strength in the higher walks of dramatic poetry, and she successively brought forward for the stage her tragedies of the "Inflexible Captive," "Percy," and "The Fatal Falsehood." Of these "Percy" was the most popular, having been acted fourteen nights successively. The reputation which she thus acquired introduced her into the best literary society of London—into the circle in which Johnson and Burke and Sir Joshua Reynolds moved. But her dramatic career closed with the production of these tragedies. Shortly after her opinions upon the theatre underwent a decided change; and, as she has stated in

the preface to her tragedies, she did not "consider the stage, in its present state, as becoming the appearance or the countenance of a Christian."* This great change in her spiritual views was followed by a corresponding change in her manner of life.

Under a deep conviction that to live to the glory of God, and for the good of our fellow-creatures, is the great object of human existence, and the only one which can bring peace at the last, she quitted, in the prime of her days, the bright circles of fashion and literature, and, retiring into the neighbourhood of Bristol, devoted herself to a life of active Christian benevolence, and to the composition of various works, having for their object the moral and religious improvement of mankind. Her practical conduct thus beautifully exemplified the moral energy of her Christian principles.

She retired into the country in 1786, and in two years after published her first prose piece, "Thoughts on the Manners of the Great," and a "Poem on the Slave Trade." These were followed, in 1791, by her "Estimates of the Religion of the Fashionable World." In 1795 she commenced at Bath, in monthly numbers, "The Cheap Repository," a series of most instructive and interesting tales, one of which is the world-renowned "Shepherd of Salisbury Plain." The success of this publication, so seasonable at a time when the infidelity of France had too many admirers in England,

* While her mind was in this state of transition she published, in 1782, a volume of "Sacred Dramas," to which was annexed a poem called "Sensibility," all of which were received by the public with great favour.

IF EVERY ONE WOULD MEND ONE, ALL WOULD BE AMENDED.

was extraordinary and unprecedented; for it is said that in one year one million copies of the work were sold.* In 1799 appeared her "Strictures on the Modern System of Female Education," which led to an intention warmly advocated by Porteus, the Bishop of London, of committing to her the education of Charlotte, Princess of Wales. This, however, was not effected, but it led to the publication of her "Hints towards forming the Character of a Young Princess," in 1805. Then came what has, perhaps, been her most popular work, "Cœlebs in Search of a Wife," published in 1809, and which passed through at least six editions in one year. It is a very entertaining and instructive novel, full of striking remarks on men and manners, and portrays the kind of character which, in the estimation of our author, it is desirable that young ladies should possess.

In 1811 and 1812 appeared her "Practical Piety" and "Christian Morals;" and, in 1815, her "Essay on the Character and Writings of St. Paul"—a far bolder undertaking than any in which she had previously been engaged, and which she has executed to the delight of every reader. Soon after the death of her sister Martha, in 1819, her literary career terminated with "Moral Sketches" and "Reflections on Prayer." She was now aged and infirm, but still continued to take a great interest in the welfare of charity-schools, Bible and missionary societies, and other benevolent and religious institutions. In 1828 she left Barley Wood,†

* "Hannah More's eminently useful life manifested itself in nothing more than in the effort she made to instruct the ignorant, through the medium of moral and religious tracts, and by the establishment of schools. These were made a blessing on a wide scale, whilst their good effects are continued to this time, and are likely to be perpetuated."—*Cottle's Reminiscences of Southey and Coleridge*.

† A cottage delightfully situated in the village of Wrington, in Somersetshire, a village renowned as the birth-place of John Locke. "Miss Hannah More lived with her four sisters, Mary, Elizabeth, Sarah, and Martha, after they quitted their school in Park Street, Bristol, at a small neat cottage in Somersetshire, called Cowslip Green. The Misses M., some years afterwards, built a better house, and called it Barley Wood, on the side of a hill about a mile from Wrington. Here they all lived in the highest degree respected and beloved, their house the seat of piety, cheerfulness, literature, and hospitality; and they themselves receiving the honour of more visits from bishops, nobles, and persons of distinction than, perhaps, any private family in the kingdom."—*Idem*.

where she had resided from the beginning of the century, and took up her abode at Clifton, very near Bristol, at both of which places she had many valuable friends, though she had outlived every known relation on the earth. Here she spent her last days, supported in the afflictions of age by the consolations of that religion to the service of which she had devoted the vigour of her life, and expired, with the calmness and full faith of the Christian, on the 7th of September, 1833.

As a pleasing specimen of Miss Hannah More's verse we append the following:—

THE TWO WEAVERS.

As at their work two weavers sat,
Beguiling time with friendly chat,
They touch'd upon the price of meat,
So high, a weaver scarce could eat.

"What with my brats and sickly wife,"
Quoth Dick, "I'm almost tired of life;
So hard my work, so poor my fare,
'Tis more than mortal man can bear.

"How glorious is the rich man's state!
His house so fine! his wealth so great!
Heaven is unjust, you must agree:
Why all to him? Why none to me?

"In spite of what the Scripture teaches,
In spite of all the parson preaches,
This world (indeed, I've thought so long)
Is ruled, methinks, extremely wrong.

"Where'er I look, howe'er I range,
'Tis all confused, and hard, and strange;
The good are troubled and oppress'd,
And all the wicked are the bless'd."

Quoth John, "Our ignorance is the cause
Why thus we blame our Maker's laws.
Parts of His ways alone we know;
'Tis all that man can see below.

"Seest thou that carpet, not half done,
Which thou, dear Dick, hast well begun?
Behold the wild confusion there;
So rude the mass, it makes one stare!

"A stranger, ign'rant of the trade,
Would say, no meaning's there convey'd;
For where's the middle, where's the border?
Thy carpet now is all disorder."

Quoth Dick, "My work is yet in bits,
But still in ev'ry part it fits;
Besides, you reason like a lout—
Why, man, that *carpet's inside out*."

Says John, "Thou say'st the thing I mean,
And now I hope to cure thy spleen.
This world, which clouds thy soul with doubt,
Is but a carpet inside out.

"As when we view these shreds and ends,
We know not what the whole intends;
So when on earth things look but odd,
They're working still some scheme of God.

IF THE BRAIN SOWS NOT CORN, IT PLANTS THISTLES.

"No plan, no pattern, can we trace;
All wants proportion, truth, and grace;
The motley mixture we deride,
Nor see the beauteous upper side.

"But when we reach that world of light,
And view those works of God aright,
Then shall we see the whole design,
And own the workman is Divine.

"What now seem random strokes, will there
All order and design appear:
Then shall we praise what here we spurned,
For then the *carpet shall be turned.*"

"Thou'rt right," quoth Dick; "no more I'll
grumble,
That this sad world's so strange a jumble;
My impious doubts are put to flight,
For my own carpet sets me right."

We cannot omit the following from the pen of Miss More: such admirable principles cannot be too often quoted:—

THE PROPER EDUCATION FOR FEMALES.—Since, then, there is a season when the youthful must cease to be young, and the beautiful to excite admiration, to learn how to grow old gracefully is, perhaps, one of the rarest and most valuable arts which can be taught to woman. And it must be confessed it is a most severe trial for those women to be called to lay down beauty, who have nothing else to take up. It is for this sober season of life that education should lay up its rich resources. However disregarded they may hitherto have been, they will be wanted now. When admirers fall away, and flatterers become mute, the mind will be compelled to retire into itself; and if it find no entertainment at home, it will be driven back again upon the world with increased force. Yet, forgetting this, do we not seem to educate our daughters exclusively for the transient period of youth, when it is to maturer life we ought to advert? Do we not educate them for a crowd, forgetting that they are to live at home? for the world, and not for themselves? for show, and not for use? for time, and not for eternity?

Not a few of the evils of the present day arise from a new and perverted application of terms: among these, perhaps, there is not one more abused, misunderstood, or misapplied, than the

term *accomplishments*. This word, in its original meaning, signifies *completeness, perfection*. But I may safely appeal to the observation of mankind whether they do not meet with swarms of youthful females issuing from our boarding-schools, as well as emerging from the more private scenes of domestic education, who are introduced into the world under the broad and universal title of *accomplished young ladies*, of all of whom it cannot very truly and correctly be pronounced that they illustrate the definition by a completeness which leaves nothing to be added, and a perfection which leaves nothing to be desired.

It would be well if we would reflect that we have to educate not only rational but accountable beings; and, remembering this, should we not be solicitous to let our daughters learn of the well-taught, and associate with the well-bred? In training them, should we not carefully cultivate intellect, implant religion, and cherish modesty? Then whatever is engaging in manners would be the natural result of whatever is just in sentiment and correct in principle; softness would grow out of humility, and external delicacy would spring from purity of heart. Then the decorums, the proprieties, the elegancies, and even the graces, as far as they are simple, pure, and honest, would follow as an almost inevitable consequence; for to follow in the train of the Christian virtues, and not to take the lead of them, is the proper place which religion assigns to the graces.

Whether we have made the best use of the errors of our predecessors, and of our own numberless advantages, and whether the prevailing system be really consistent with sound policy, true taste, or Christian principle, it may be worth our while to inquire.

Would not a stranger be led to imagine, by a view of the reigning mode of female education, that human life consisted of one universal holiday, and that the grand contest between the several competitors was, who should be most eminently qualified to excel and carry off the prize in the various shows and games which were intended to be exhibited in it? and to the exhibitors themselves, would he not be ready to apply Sir Francis Bacon's observation on the Olympian victors, "That they were so excellent in these unnecessary things, that their perfection must needs have been acquired by the neglect of whatever was necessary?"

INSTRUCTIONS IN NETTING.

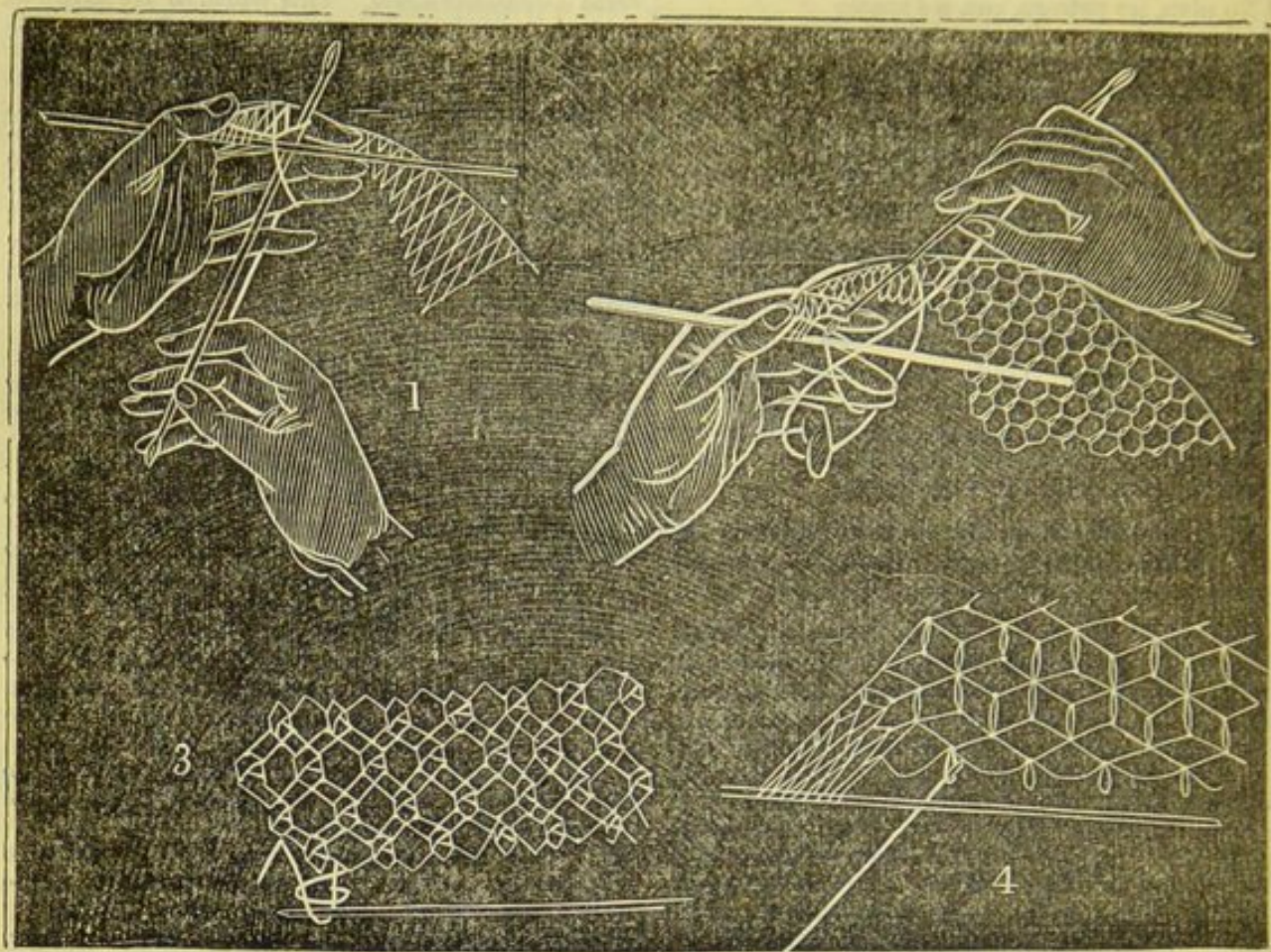
THE art of netting is one of the simplest and prettiest with which a lady's fingers and leisure time can be employed. The implements are extremely simple, the stitches few and readily to be understood, and the patterns formed, with or without the aid of a common sewing needle, are very elegant and durable. One thing is especially to be noted in netting. Each stitch is in itself so firmly made, and so independent of all the others, that the accidental breakage does

not in the least affect them. This, we know, is not the case with crochet; and the disastrous consequences of "dropping a stitch" in knitting are known to every worker.

By the aid of our diagrams we trust to make our descriptions perfectly intelligible to the reader.

The implements used in netting are, a netting needle and a mesh. The former is a long steel or bone bar, split at each end, and with a hole through which the end of the

IF THINGS WERE TO BE DONE TWICE, ALL WOULD BE WISE.



cotton is drawn, and fastened, before being wound round the needle. In filling a netting needle with the material with which you intend to work, be careful not to make it so full that there will be a difficulty in passing it through the stitches. The size of the needle must depend on the material to be employed, and the fineness of the work. Steel needles are employed for every kind of netting except the very coarsest. They are marked from 12 to 24, the latter being extremely fine. The fine meshes are usually also of steel; but, as this material is heavy, it is found better to employ bone or wooden meshes when large ones are required. Many meshes are flat; and in using them the *width* is given, but round ones are measured by the same ivory gauge as is used for knitting needles.

The first stitch in this work is termed *Diamond Netting* (Fig. 1), the holes being in the form of diamonds. To do the first row, a stout thread, knotted to form a round, is fastened to the knee with a pin, or passed over the foot, or on the hook sometimes attached to a work cushion for the purpose. The end of the thread on the needle is knotted to this, the mesh being held in the left hand on a line with

it. Take the needle in the right hand; let the thread come over the mesh and the third finger, bring it back under the mesh, and hold it between the thumb and first finger. Slip the needle through the loop over the third finger, under the mesh and the foundation thread. In doing this a loop will be formed, which must be passed over the fourth finger. Withdraw the third finger from the loop, and draw up the loop over the fourth gradually, until it is quite tight on the mesh. The thumb should be kept firmly over the mesh while the stitch is being completed. When the necessary number of stitches is made on this foundation, the future rows are to be worked backwards and forwards. To form a *round*, the first stitch is to be worked immediately after the last, which closes the netting into a circle.

Round Netting (Fig. 2) is very nearly the same stitch. The difference is merely in the way of putting the needle through the loop and foundation, or other stitch. The engraving shows that, after passing the needle through the loop, it must be brought out, and put *downwards* through the stitch. This stitch is particularly suitable for gentlemen's purses.

ILL EXAMPLES ARE LIKE CONTAGIOUS DISEASES.

Square Netting is exactly the same stitch as *Diamond Netting*, only it is begun at a corner, on one stitch, and increased (by doing two in one) in the last stitch of every row, until the greatest width required is attained. Then, by netting two stitches together at the end of every row, the piece is decreased to a point again. When stretched out, all the holes in this netting are perfect squares.

Grecian Netting (Fig. 3).—Do one plain row. First pattern row:—Insert the needle in the first stitch as usual, and, without working it, draw through it the second stitch, through the loop of which draw the first, and work it in the ordinary way. This forms a twisted stitch, and the next is a very small loop formed of a part of the second stitch. Repeat this throughout the row.

The second row is done plain.

The third like the first; but the first and last stitches are to be done in the usual manner, and you begin the twisting with the second and third loops.

The fourth is plain. Repeat these four rows as often as required.

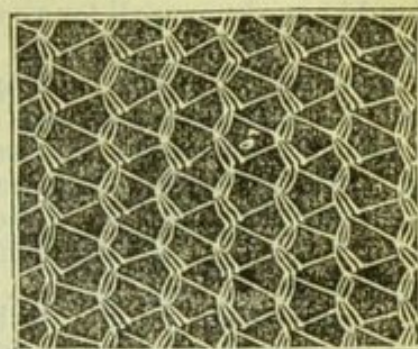
Use No. 20 mesh for the fancy rows, and No. 14 for the plain.

Honeycomb Netting (Fig. 4).—After a plain row, first row, net in the usual way the second loop, then the first. Repeat, working the loops alternately throughout the row.

Second row, plain.

Third, do one plain stitch, and then repeat the first row.

Fourth, plain.



Herringbone Netting (Fig. 5).—To make this stitch, do every row like the first of the last pattern, taking the second stitch *first*, and the first second.

Square and *Diamond Netting* are frequently ornamented by having patterns darned on them in simple darning, or in various point stitches. In the latter case it forms a variety of sorts of work termed *guipure*.

Stitches in netting are always counted by knots.

The beauty in netting consists in its firmness and regularity. Loops longer than the others of the same kind should be avoided. All joins in the thread must be made in a very strong knot, and, if possible, at an edge, so that it may not be perceived.

“FIRE! FIRE!”

OR, MUCH MADE OUT OF A LITTLE.

“Oh dear, Mrs. Thomson! have you heard of the dreadful fire last night at the bottom of Mill Street?”

“No, not a word of it.”

“Well, that is strange! it is quite the town talk! It broke out about seven o’clock in the evening; I did not hear of it until past nine, and then it was just out. I’d a good mind to come up and tell you about it last night, but my husband said you would be gone to bed.”

“Whose house was it?”

“Mr. Martin’s, next door to the great timber-yard.”

“Dear me, Mr. Martin’s! Was the house burnt down? and were there any lives lost?”

“No, the house was not altogether burnt down, but it would have been if the neighbours had not broken in and put out the fire and as to lives, there were none to

lose, and that’s how it happened. You know they are very religious people, and they were all gone to chapel, maid-servant and all, and the servant had made up a great rousing fire in the kitchen to burn until they came back. Well, for my part, I think it very wrong to leave a place in such a manner. Nobody knows how much timber was burnt in the next yard, and, for anything they knew, the whole street might have been on fire.”

“No, Mrs. M., begging your pardon, you are quite mistaken there: the maid-servant was *not* gone to chapel; she was just gone up to put on her things, and when she came down the kitchen was all in a blaze, and she was quite suffocated. I heard she was dead, but I don’t know how true that is. Did you hear that?”

“No, Mrs. B., and I am very sure no-

ILL WEEDS GROW APACE.

body was in the house, for my husband knocked at the door; nobody answered, and he came home. I was very much vexed with him for not staying to see the whole thing, then I should have known all for a certainty. But let it be how it will, I should think it would cure them of going to chapel and leaving the house in that manner."

"I am rather surprised at it," said Mrs. Thomson. "I don't think they are in the habit of leaving the house on a week-day; besides, now I think of it, Thursday is not their chapel night."

"Well, perhaps they might all be gone visiting—I cannot say; and perhaps the girl took the opportunity to go too, when her mistress was out of the way."

"We should be careful not to surmise things without knowing. Old Sally has lived with Mrs. Martin several years, and it would be hard if she should hear anything unjustly charged to her. Perhaps, after all, she had nothing to do with the fire."

"Well, perhaps not."

When these two parish alarmists, Mrs. M. and Mrs. B., had run on in this manner, they took leave; and Mrs. Thomson, who was really concerned at the report, determined to call on Mrs. Martin, and offer her any assistance she could in her distress. To her great surprise she found the front of the house uninjured, and the carpenters then at work in the yard, just as if nothing had happened; to her still greater surprise, old Sally answered the door and showed her into the parlour, the furniture of which was as clean and orderly as ever. Moreover, in passing by, she espied the kitchen fire blazing merrily, and a joint of meat roasting at it. "Well," thought she, "how amazingly soon they have got things to rights!" Her soliloquising was interrupted by the entrance of Mrs. Martin. With much solicitude Mrs. Thomson inquired how she found herself after the fright.

"What fright?" asked Mrs. Martin.

"Dear madam, I beg your pardon: is it possible people have been so wicked as to make up a story about your house being nearly burnt down while you were at chapel last night?"

"Oh! I know now what you mean. I was not at chapel, but at home. I may say that I was the guilty person: having been answering several letters, I threw them behind the fire, and the chimney being rather dirty, the soot fired."

"And were you alone in the house? How frightened you must have been!"

"No, I was not alone in the house; Sally was in the kitchen, I believe."

"Then did not the fire break out in the kitchen?"

"No, in my room above; but, in fact, it did not break out at all—it was entirely confined to the chimney."

"Then, madam, did the flakes of fire fly into the timber-yard?"

"No, through mercy they did not; that was the only thing about which I was alarmed, lest, as the night was windy and the yard full of deal and shavings, any mischief might ensue, and we considered it right for a man to sit up and watch."

"Excuse my asking so many questions, but I really have been quite distressed at the report."

"Report! Why, has anybody thought it worth while to report it? I am astonished to think you should have heard a word about it."

"Dear madam, I can assure you I came down expecting to find you in great distress, and poor Sally nearly or quite suffocated. Will you tell me how the fire was put out?"

"Why, I put it out myself, by just shutting the register of the grate, as then there was no draught of air, and the soot soon ceased burning."

"Then the neighbours did not break into the house?"

"Oh no! Some of them knocked at the door when they saw the flame at the top of the chimney, and as I knew there was no danger, I thanked them for their kindness, but declined admitting them into the house, as it was unnecessary to give them trouble and make a bustle for nothing. Poor Sally fared the worst, for she forgot to shut the door after her as I desired her, and the smoking smell set her coughing, and she said she felt as if she would be suffocated."

"Well, madam, so it is, then—this great fire seems to all end in smoke. What *might* have been, people said *has* been; and when you were afraid lest any sparks should drop on the shavings, they said the timber was burnt; and when Sally felt as if she would be suffocated, they said she was suffocated and dead. And so it proves that some people have a wonderful knack of making much out of a little; but I am afraid, when they let their tongues run so far before the truth, they forget that 'in the multitude of words there wanteth not sin, but he that refraineth his lips is wise.'"

IN A CALM SEA EVERY MAN IS A PILOT.

THE SECOND WEDDING.

BY SAMUEL BISHOP: 1731-95.

"THEE, Mary, with this ring I wed,"—
So, fourteen years ago, I said.
Behold another ring! "For what?"
"To wed thee o'er again. Why not?"

"With that first ring I married youth,
Grace, beauty, innocence, and truth,
Taste long admired, sense long revered,
And all my Molly then appeared.
If she, by merit since disclosed,
Prove twice the woman I supposed,
I plead that double merit now,
To justify a double vow.

"Here, then, to-day with faith as sure,
With ardour as intense, as pure,
As when, amidst the rite divine,

I took thy troth and plighted mine
To thee, sweet girl, my second ring,
A token and a pledge, I bring:
With this I wed, till death us part,
Thy riper virtues to my heart;
Those virtues which, before untried,
The wife has added to the bride;
Those virtues whose progressive claim,
Endearing wedlock's very name,
My soul enjoys, my song approves,
For Conscience' sake, as well as Love's.

"And why? They show me every hour,
Honour's high thought, Affection's power,
Discretion's deed, sound Judgment's sentence,
And teach me all things but—repentance!"

FLAX AND LINEN.

FLAX is an annual plant, botanical name *Linum usitatissimum*, of the Natural Order *Linaceæ*. It is said to be a native of Egypt, but is now naturalized throughout the whole of Europe, and in many parts of North America. From its stalk the well-known fibre called Flax or Lint is obtained, and from this are manufactured some of the coarsest and finest fabrics, from the sails of a man-of-war to a cambric handkerchief. From the generic name of the plant comes the term *linen*, applied to all fabrics composed of it. The plant, which has been cultivated from time immemorial for its textile fibres, grows from a foot and a half to two feet high; it has a green stem bearing a blue flower, which is succeeded by flattish oblong seeds of a brown colour, from which is expressed *linseed oil*, an article extensively used in manufactures and painting. There are several varieties of flax cultivated; the best comes from Riga and from Holland. There is a very fine long variety which is cultivated in the neighbourhood of Courtrai, in Flanders. The most common variety is of a moderate length, with a stronger stem. There is a single variety which does not rise above a foot, grows fast, and ripens its seed sooner; another variety has a perennial root, and shoots out stems to a considerable height.

The soil best adapted for the growth of flax is a deep rich loam in which there is much humus or vegetable mould. It thrives well on the rich alluvial land of Zealand and the Polders. It is also raised with great success on the light sands of Flanders,

but much more careful tillage and manuring are required. The land on which flax is sown must be very free from weeds, the weeding of the crop being a very important part of the expense of cultivation. In southern climates flax is sown before winter, because too great heat would destroy it. It is then pulled before the heat of summer. In northern climates the frost, and especially the alternation of frost and thaw in the early part of spring, would cause the flax to perish; it is consequently sown as early in spring as may be, so as to avoid the effect of hard frost. In Flanders the ground is prepared for flax more carefully than in any other country. The seed which is used is generally obtained from Riga, it being found that the flax raised from home-grown seed is inferior after the first year. When the flax is full grown (and this depends on whether coarse or fine fibres, or seeds for oil, are the chief commercial objects), the pulling begins, which is done carefully by small handsful at a time; these are laid upon the ground to dry, two and two obliquely across each other. Soon after this they are collected in larger bundles, and placed with the root end on the ground, the bundles being slightly tied near the seed end; the other end is spread out that the air may have access, and the rain may not damage the flax. When sufficiently dry they are tied more firmly in the middle, and stacked in long narrow stacks on the ground. This is the method adopted by those who defer the steeping till another season. Some carry the flax as soon as it is dry under a

IN VAIN ADVICE IS GIVEN IF NOT FOLLOWED.



INTERIOR OF A FLAX-MILL.

shed, and take off the capsules with the seed by *ripping*, which is drawing the flax through an iron comb fixed in a block of wood. The flax is then immediately steeped; but the most experienced flax steepers defer this operation till the next season. In this case it is put into barns, and the seed is beat out at leisure in winter. *Steeping the Flax* is a very important process. The object is to separate the bark from the woody part of the stem, by dissolving a glutinous matter which causes it to adhere. The usual mode of steeping is to place the bundles of flax horizontally in shallow pools or ditches of stagnant water, keeping them submerged by means of poles or boards with stones or weights laid upon them. The method adopted by the steepers of Courtrai, where steeping flax is a distinct trade, is different. The bundles of flax are placed alternately with the seed end of the one to the root end of the other, the latter projecting a few inches: as many of these are tied together near both ends as form a thick bundle about a foot in diameter, and these are placed in an oblong wooden frame. The frame is sunk in the river Lys, low enough to keep all the flax under water, and is kept down until the steeping is effected. The bundles are now untied, and the flax is spread evenly in rows, slightly overlapping each other on a piece of clean smooth grass which has been mown or fed off close. It is

occasionally turned over, and is allowed to remain spread out upon the grass till the woody part becomes brittle. It is then taken up, and as soon as it is quite dry it is tied up again in bundles and carried into the barn.

Breaking and Scutching the Flax.—In domestic manufacture this is done at home, when the weather prevents outdoor work. The common break consists of four wooden swords fixed in a frame, and another frame and three swords, which play in the interstices of the first by means of a joint at one end. The flax is taken in the left hand and placed between the two frames, and the upper frame is pushed down briskly upon it. It breaks the flax in four places, and by moving the left hand, and rapidly repeating the strokes with the right, the whole handful is soon broken. It is then *scutched* by means of a board set upright in a block of wood, so as to stand steady, in which is a horizontal slit about three feet from the ground, the edge of which is thin. The broken flax, held in handful in the left hand, is inserted in this slit, so as to project to the right, and a flat wooden sword of a peculiar shape is held in the right hand; with this the flax is repeatedly struck close to the upright board, while the part which lies in the slit is continually changed by a motion of the left hand. This operation beats off all the pieces of wood which still

INCONSTANCY IS THE ATTENDANT OF A WEAK MIND.



TOW CARDING.

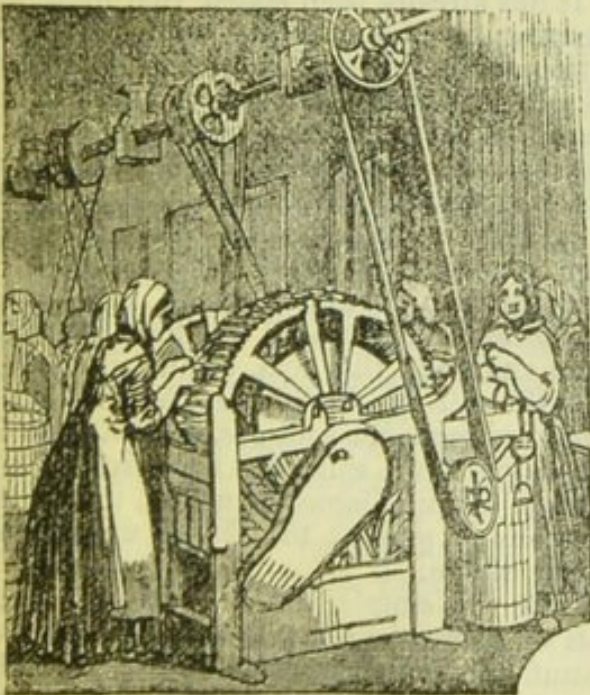
adhere to the fibre, without breaking it, and after a short time the flax is cleared of it, and fit to be heckled. On a larger scale the breaking, scutching, and heckling are effected by more efficient machines.

Heckling of Flax.—This is the operation by which the fibre is cleaned, split, separated, and arranged in parallel order, while the coarser matter is removed. The heckle is a sort of comb, the teeth of which are usually iron or steel, very sharp at the points, and from one to two inches long; they are sometimes four-sided, and are



DOUBLING THE DRAWING.

arranged on an equal level, being pressed through holes in a brass or iron plate, which is fixed to a square or circular block of wood rising from an oblong plank. Two or three heckles of different degrees of fineness may be mounted side by side on one plank; the finest may perhaps contain upwards of 1,000 teeth. In heckling, the workman seizes a lock of flax by the middle, throws it upon the points of the coarse heckles, and draws it towards him, at the same time with the other hand spreading the flax, and preventing it from sinking too deeply among



FLAX HECKLING.



DRAWING THE HECKLED FLAX OR LINE.

IT IS AN ILL WIND THAT BLOWS NOBODY GOOD.

the teeth. In this way the flax is divided into two parts—the short fibre, or *tow*, and the long fibre, or *line*. One-half the length being heckled, the other half is turned round and prepared in a similar way. The process is then repeated on the fine heckle until the required fibre is produced. One hundred pounds of well-cleaned flax is reckoned to yield from forty-five to sixty pounds of line, the rest being tow, bony particles, and dust. An unskilful heckler produces more tow than line, but a good heckler throws the flax more or less deep among the teeth, according to circumstances, and exercises the force and dexterity which are necessary to separate it into fine parallel lines. Sometimes between the first and second hecklings the flax is folded up in a bundle, and beaten upon a block with a wooden mallet, after which it is well rubbed with the hands. The sort of assistance thus given to the hecklers may be gained also by bruising the flax upon a board with a stiff brush, and also by boiling it in potash-lye.

In heckling by machinery, as performed by large mills (see cut), the flax is divided into lengths of about ten or twelve inches, and fixed in an iron vice or holder, which, with a number of others, is fixed in a kind of double drum, the inner case of which is covered with sharp heckling teeth; these, when the machine is set revolving, turn in a contrary direction to that of the outer case, the motion of which is comparatively slow, and the unsupported ends of the flax, falling into the internal drum, are caught by the teeth, and combed out straight. There are various modifications of this plan, by which the necessary degree of coarseness and fineness in the fibre is obtained. The work in the heckling-mills is chiefly performed by women and girls.

Sorting, Spreading, Drawing, Roving, and Spinning are the next processes of manufacture which the flax has to undergo. Into the particulars of these we have not space to enter: the latter process differs but little from that of cotton and wool, except that the flax fibres have to be kept wet during the process to make them adherent, pliable, and easy to twist.

Cottonizing Flax, as it is called, is effected by boiling it for about six hours in a weak solution of caustic soda, potash, or lime, or allowing it to steep therein for twelve hours at a temperature of 150°. This completely dissolves the resinous and oily substance of the plant, producing a soapy kind of liquid,

which removes all extraneous matter, and leaves the flax free from stain and impurity. By this method, which was discovered by the Chevalier Claussen, a cotton grower of the Brazils, the preparation of long fibre is not only effected in one day, instead of perhaps a dozen, but it is also uniform in strength, and can be bleached and dyed with much less trouble.

If the fibre is required to be long, such as is now commonly spun in flax machinery, the free alkali adhering to the fibre is got rid of, together with any remaining gummy extractive matter, by steeping it for about two hours in water acidulated with sulphuric acid; or, instead of this, the wet flax is exposed to the fumes of burning sulphur. The acid combines with the alkali, forming a sulphate, according to the acid employed. The flax is next washed in water, and then *bleached* by means of chlorine.

If the fibre is required to be short, so that it may be *felted* or *carded* for spinning on cotton, wool, worsted, or tow spinning machinery, several additional processes are required. First, by a nicely-adjusted machine, similar in operation to an ordinary chaff-cutter, the flax is cut into short lengths, corresponding with the staple of cotton. Next, by an ingenious application of chemical forces, the harsh and elastic fibres of the flax are brought to the soft downy texture of cotton, thus overcoming a difficulty which seemed for ever to preclude the possibility of spinning flax upon cotton machinery.

It has already been stated that instead of steeping in the ordinary way, flax to be cottonized is boiled in a solution of caustic alkali; it is then taken out of the vat and placed in another, containing a solution of bicarbonate or sesquicarbonate of soda, in which it remains three or four hours, until it is fully saturated with the salt. It is then placed in a third vat containing a weak solution of sulphuric acid, with which the hollow cylinders of the flax fibres become charged; this acid, coming in contact with the salt which the fibres had taken up, generates carbonic acid gas, which, with its expansive force, splits the fibres into a vast number of fine filaments, which, under the microscope, present the downy appearance of raw cotton.

From this simple and beautiful application of a chemical law to a great staple of manufacture very important results may be expected. It has been estimated that the total cost of one ton of flax fibre so prepared,

IT IS LESS PAINFUL TO LEARN IN YOUTH THAN TO BE IGNORANT IN AGE.

and bleached and washed ready for weaving or spinning, is about £21, or 2½d. per pound; the average price of Upland American cotton is about 6½d. per pound; of East Indian cotton, about 5d. There is no reason why flax should not be largely grown at home, especially in Ireland, and our manufacturers would thus be rendered in some measure, if not altogether, independent of foreigners for their supply, besides benefiting our own agriculturists by the introduction of a new and profitable growth. In Scotland, as well as Ireland, great breadths of land have already been devoted to flax cultivation, with very encouraging results; scutching and spinning mills have been erected in situations where the supply of water power is abundant; and a means of raising the latter country from her state of poverty and wretchedness seems to be presented in this branch of national industry.

The following statistical items in relation to our present subject we copy from Tomlinson's *Cyclopædia of the Useful Arts*:—"So long as the production of linen yarn was confined to the spinning-wheel, linen was a costly article, and the trade necessarily limited. The powerful effect upon the wealth and industry of the country by the introduction of cotton machinery was soon extended to flax, before the spinning of which by machinery the French and Belgian spinners were so superior to anything that we had in this country or in Ireland, that the linens were a great part of them imported from Flanders, or from the north of Europe.

"Mills for spinning flax were first constructed at Darlington, many years ago, and the improvements which have been made in spinning and in bleaching, &c., have raised the British trade to the same level, and even above that of foreigners; so that, besides supplying our own markets, we export largely. Our exports of linen yarn, however, have of late years been subject to considerable fluctuations. Thus in 1848 they were of the declared value of £493,449; in 1849, £737,650; in 1850, £887,295. To some countries—France for example—our exports have gone on gradually declining in consequence of the success of native manufactures. In 1841 France took 20,832,875lbs. of our linen yarn; in 1850 only 690,602lbs.

"In 1849 there were imported into the United Kingdom of flax and tow, in condition of hemp and flax, 1,806,786 cwt.; and in 1850, 1,821,578 cwt."

The principal flax-mills in England are in the West Riding of Yorkshire and its immediate vicinity, and in Lancashire, Dorset, Durham, and Salop. In Scotland, Dundee is the chief seat of this trade; and in Ireland, Belfast. Some years ago it was stated that the linen trade had doubled in England, and trebled in Scotland, within half a century, and that the improvements in machinery had been such that one manufacturer, named Marshall, who employed 2,000 hands, had, in order to keep pace with these improvements, reconstructed his mill twice within that period.

From Knight's *Cyclopædia of Industry* we learn that "the woven goods, in which flax is the chief material, comprise linen as the principal, but also numerous others, such as *duck, check, drab, tick, huckaback, damask, diaper, drill, towelling, shirting, sheeting, sail-cloth, dowlas, canvas, &c.* Barnsley is the centre of the English flax manufacture, mostly conducted by the hand-loom system, but partly on the factory system. Dundee is the centre of the Scotch flax manufacture for coarse goods, and Dunfermline for fine, mostly conducted on the hand-loom system. Belfast we have already named as the centre of the Irish flax manufacture.

"In 1850 the flax machinery in the United Kingdom was moved by an aggregate of 14,292 horse power. These factories contained 965,031 spindles, and 1,141 power-looms. The persons employed in them numbered 68,434, of whom 47,617 were females. The children under 13 years of age were 1,581."

Since the above date the flax manufactures of Great Britain have increased to such an extent that it would probably not be an over-estimate of their present condition to double the figures here set down.

We give here a cut of the pretty little flax plant, which Mary Howitt has apostrophized in some sweet and simple lines. The seeds have demulcent properties, which render them valuable in the medicinal treatment of bronchial and pulmonary affections. Linseed oil and lint are also valuable aids to the surgeon and apothecary; and the Purging Flax (*Linum catharticum*), here likewise represented, is another plant of this genus, which is sometimes employed medicinally. It owes its activity to a peculiar drastic principle, which has been called *linin*, and which is afforded by the plant after the flower has fallen. Muscular rheumatism, catarrhal affections, and dropsy

LIFE WITHOUT A FRIEND IS DEATH WITHOUT A WITNESS.

are the diseases in which this plant has been found most efficacious; it has also been



given with advantage in biliary disorders. It is generally administered in the form of



extract, in doses of from four to eight grains twice or thrice daily.

We may well conclude this article with a poetical picture, evidently founded on the idea of the ancient Fates.

"THE FLAX SPINNERS.

"RECITATIVE.

"In a lone room, half lit by the midnight oil,
Four sister spinners plied their weary toil;
With haggard eyes, harsh lips, and pallid skin,
They looked the furies that they were within;
On the grim walls their spectre shadows hung,
Whilst thus, in varying tones, they hoarsely
sung:—

"FIRST SISTER.

"'Twine the flax! Oh, pretty flax
Thou shalt hidden be in wax;
Thou shalt rise a blazing torch,
Fit for lamp or palace porch;
Thou shalt look on mighty things,
Noble eyes—perhaps a king's!
Draw the threads! Twist the twine!
Whose love-labour equals mine?"

"SECOND SISTER.

"'Weave the flax! Oh, pretty flax!
Thou shalt ride on rustics' backs;
Not a London blight shall smutch thee;
Not a footman slave shall clutch thee;
But, as sweet as hawthorn air,
Thou shalt be the peasant's wear.
Twine the threads! Twist the twine!
Whose sweet labour equals mine?"

"THIRD SISTER.

"'Weave the flax! Piy the looms!
Thou shalt sleep in lonely rooms!
Dainty feet shall tread upon it;
Not a peasant e'er shall don it;
Not a poor man shall caress it
For its warmth, nor beggar bless it.
Twine the threads! Twist the twine!
Whose proud labour equals mine?"

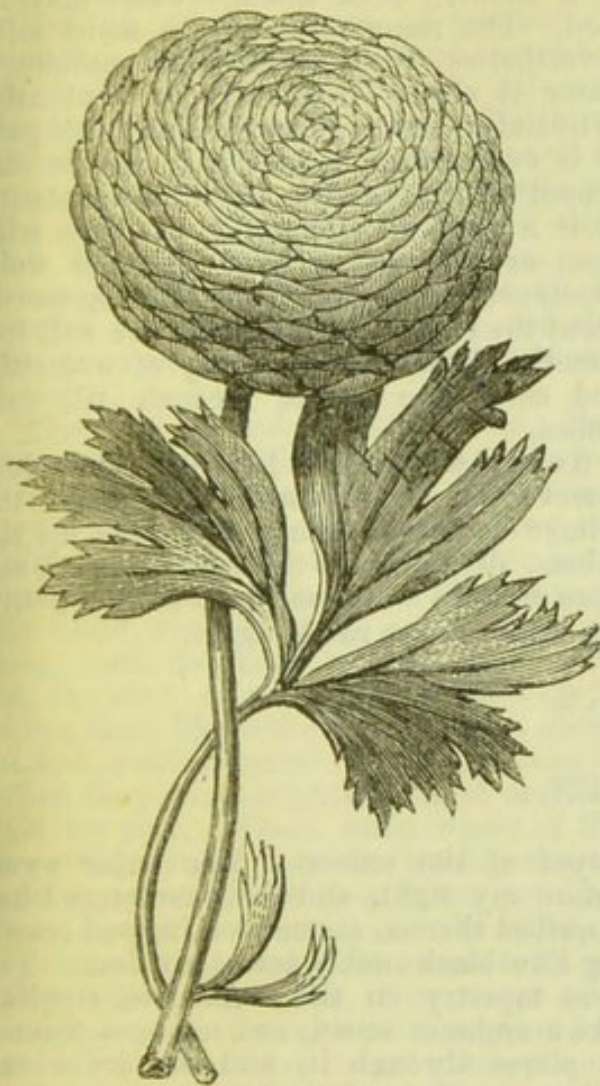
"FOURTH SISTER.

"'Twist the threads! Oh, thou shalt deck,
Pretty flax! a felon's neck.
Be thou hard, and coarse, and long,
And (be sure of't) very strong.
If thou show'st a failing thread,
Poor man! he may hurt his head.
Closer, closer twist the line!
'Tis the felon's pretty twine!
Torches may in chariots shine;
Shirts may sleep upon the line;
Good is thine! and good is thine!
But what are a'll your deeds to mine?"

LIVE AND LET LIVE.

THE YOUNG WOMAN'S GARDEN COMPANION.

THE RANUNCULUS.



THE Ranunculus is a member of the celebrated family of the Buttercups, and, like its kindred, it loves a deep mellow loam, plenty of moisture while growing, and a free pure air. The true florist's varieties require and deserve great care, but the inferior kinds grown in the borders do well with treatment given to the generality of hardy perennials. The Turbans are the best for border culture, and are exceedingly showy.

The proper soil for choice ranunculuses is a rich mellow loam; the proper manure, well-rotted cow or horse dung. Recent manure ruins it; so do any exciting compounds of night-soil, blood, or chemical stimulants, or an excess of manure of any kind, all which have been recommended, and the proportions stated with ridiculous precision. If the soil of the garden is at all suitable, manure it well in preference to preparing composts; if it is not of a loamy and somewhat crumbly character, procure

the top spit of an old meadow—one in which buttercups abound is best; ridge it up, turning it occasionally for about six months, and with this and some well-rotted dung prepare your bed.

In preparing the bed, rake out the old soil to a depth of fifteen inches, then lay down rotten cow-dung two inches thick; work up the old sweetened soil well with half its quantity of decayed stable and cow dung, and with this fill it up, and then edge it either with some low-growing edging plant, or Hogg's edging tiles, which have the effect of an elegant stone moulding, with the advantage of being easily removed in altering a bed.

An amateur desirous of a good bed of ranunculuses, but not aiming at the production of show flowers, might make sure of a good display by properly planting them in well-manured loam in a *firm state*, and if prepared three months before planting all the better. The roots of the ranunculus always work deep; hence a shallow soil is quite unsuitable. A depth of three feet is none too much, and if the lower spit is a sound loam the roots will reach it, and frequent watering will be less necessary. In a heavy soil a little sand may be added with advantage, but a slight admixture will be enough.

The ranunculus bed ought to be ready early in January, and the best time for planting is between the 1st and 20th of February, the precise day or week being determined by the weather.

The best mode of planting ranunculuses is to drill them, and the operation is performed as follows:—Choose a fine day, have your tubers sorted as you mean to plant them, and your zinc or wooden tallies ready. You have already planned how the colours and sorts are to be arranged, and have entered in your note-book all necessary heads, so that when you begin planting you will have to work only, and not to consider.

First rake the soil so as to give the bed a gentle convexity; then put down the line for the first row, and with a small pointed hoe, or the corner of a common one, draw the drill exactly two inches deep. The orthodox depth is an inch and a half, but we prefer, and therefore recommend a trifle deeper, on the principle of giving free work before the foliage appears, as well as to escape, as much as possible, the effects of

LOWLY SIT, RICHLY WORN.

the very late frosts to which we have been subject for some years past.

Into the drill sprinkle a very little fine sand, then proceed according to your book, and plant the first row of tubers, inserting the proper label *at once*, not trusting to memory one jot. Each tuber must be gently pressed into the soil to about half the length of the claws, care being taken that none of the claws are broken in the process. The drills may be five inches apart, and the roots four inches apart, in the drills, though some growers prefer six or even eight inches every way.

When the drills are filled and tallied, sprinkle a little sand over the tubers, and then neatly rake down the soil over them, and dress up the bed as you intend it to remain.

When the young foliage begins to show itself, the bed should be carefully trodden over between the rows, firmness of the soil being a prime element of success in the general

cultivation. If the weather is dry, they may be watered night and morning, and if the soil has not been so liberally manured as it should, weak manure-water may be used. The ranunculus likes a moist soil; nevertheless, it is a mistaken notion to water it either frequently or copiously. Artificial watering never does as much good as is expected of it, and if it can be dispensed with it is all the better for the plants. It is a good plan to mulch the beds with moss or old tan, or even old and well-sweetened dung, placing the dressing neatly about the rows. Such a procedure will frequently obviate the necessity of watering, and carry the plants through till rain comes.

As soon as the plants have done flowering, remove the flower-stems, and when the foliage begins to turn yellow take up the tubers, dry them in the shade slowly, and store away in a dry cool place till the planting season comes round again.

CHILDREN.

CHILDHOOD has a thousand beauties and attractions, but choicest among them all I rank its laughter. Who can ever laugh like a child? Not the most silvery-tongued syren that ever held entranced thousands hanging breathless on her accents. It is a thing *sui generis*, and cannot be imitated. Listen to it as it comes ringing on the ear, pure, clear, and liquid—a silvery stream of sound, that makes the most dry and desert heart blossom again with sympathy and love. Then the bright blue eye, with a joyous demon of mischief lurking in its fearless glances; the yellow hair, flung back in wanton curls from the pure and open brow; the tiny rounded figure, so full of grace and freedom, and expressing, with equal ease and elegance, command or supplication; the low winning voice that pleads for pardon; even the little bursts of youthful passion, when young Graceless retires into a corner, and turning his face to the wall, refuses all further intercourse with the world: all, all are charms, and steal into the heart of age like sunbeams into a dark old chamber; making the dust of years look bright again, and lighting up each hollow nook with joyousness and love.

I had written thus far when a strange feeling crept over me—a sort of irresistible

torpor of the senses. The paper swam before my sight, and the characters I had inscribed thereon seemed waving and crawling like black snakes across my desk. The blue tapestry on the walls was rippling like a summer ocean, and my eyes seemed to pierce through it, and see miles and miles away into the quiet country, where shadowy landscapes were flitting by, like clouds across the heavens. My head grew heavy as if with sleep, and drooped upon my hand; the roar and turmoil of the city faded into a low sweet murmur, such as the wind sings to itself when wearied it creeps to rest in some secret, sea-girdled cave; and it was then that, in this state of partial slumber, I dreamed

A STORY OF A CHILD.

In the quiet heart of a vast untraversed forest there once dwelt a solitary child. He had been there ever since he could remember, and had never gazed upon a human face, nor did he even dream that the world contained any other beings save himself and the birds, whose morning carols awoke him from his slumbers. He had been always young; the years swept vainly over him, leaving as little mark upon his fair white brow as a vessel's keel upon the

LOOK BEFORE YOU LEAP.

ocean. The summer came and went, and came again, and at each parting seemed to leave some of her sunbeams on his hair. The spring was kind to him also, for she called up whole crowds of crocuses and snowdrops around the woodland cave where he dwelt. He did not love the autumn—her breath, he thought, bore with it rain and decay; for when she came he saw the joyous flowers lay down their heads and die, and the whispering trees grew silent and shivered without their foliage. So when he beheld the first tokens of her advent he fled to his little cave, and slept the hours away until the summer came once more.

Pleasures he had in abundance; there was a lofty waterfall far off in the deepest recesses of the forest, where a quick stream forced its way over the rugged brow of a lofty crag, and fell like an amber plume into the sullen pool below. Thither would the child wend his way, and gaze all day long upon the beads of foam that floated on the air; or watch the bubbles on the wave, that, like some hero's career, glowed at first with a myriad of rainbow hues, but when they were brightest, burst and were lost for ever. Then, when weary of this, he would wander into the wood-paths, and gazing up at the restless leaves overhead, that danced so merrily in the wind, he would ask them softly to come down and play with him. But they never came, save some few that whirled slowly, and fell at his feet; but these he saw were withered, and he cared not for them. Then at night he would look up into the fathomless azure sky, and wonder at the stars. Such myriads of eyes looking down so steadily into his soul! Such pure cold glances, seeming as if they could read every inmost thought! The child trembled as he looked at them, and creeping into his warm mossy cave, he sought to hide himself from their penetrating gaze.

In time, however, he grew weary of these simple sports. A strange, undefined longing took possession of his soul, which, without the consciousness of aught existing beyond the precincts of that lonely forest where he dwelt, urged him irresistibly onwards, and whispered to him mysterious things which filled his mind always, but which he did not comprehend. One day, when the summer's sun was casting floods of yellow light through every vista in the forest, and crowning the pale white lilies with coronals of glory, the child arose from

his couch of velvet moss and sweet-smelling wild flowers, and took his way through the deep forest. He had scarce set out when it seemed to him as if a warm delicious wind sprang up at his feet, and circled about him like a mother's arms. It kissed his cheek lovingly, and played like unseen fingers with the tresses of his hair. As he went on he fancied that in its low murmurings he could detect a language, so he listened attentively, and soon could trace its whispered meaning. All day long during his onward journey, and also while he rested beneath the shadow of the old elms, did the wind speak with him. It told him of many things he knew not of, but which raised his childish wonder. It told him how a great world, which he had never seen, throbbed with a fevered pulse outside the girdle of these calm green woods—how myriads of human beings, with busy hands and restless hearts, thronged its paths, raising mighty cities, levelling ancient thrones, balancing in their little hands the destiny of empires, all fondly hoping to steep their names in glory, and all passing away in time as traceless as the last year's snow. Then the wind whispered to him of the many strange sights it had beheld in its wide wanderings over the face of this world. It told how it had swept over broad green fields that but a few short hours before had waved with a promised harvest, and where then fierce men were butchering their fellows, that they might hold a bauble they call a crown; and how, when the day was done, it had crept along the battle-field, and wandered among the dead as they lay with their pale faces upturned to the stars, until it grew sickly with the atmosphere of blood, and had to fly to the sunny south to grow pure again.

The child grew afraid of this wicked world as he listened to these tales, until the wind began to speak of brighter things; of the beautiful green hills where it was cradled, and the broad blue ocean over which its breath had sent many a white-winged vessel bounding gladly. Then it breathed of the orange-groves of the south, where it had wandered through a sea of fragrance, and listened to the whispered tones of love. All these things it spoke of sweetly, until the child's mind grew fairly bewildered, and he longed for rest; so at last, wearied out with walking, he threw himself at the foot of an old tree, and bidding the friendly wind good night, soon slept soundly. But the wind was not weary,

LOVE ASKS FAITH, AND FAITH ASKS FIRMNESS.

or in want of rest; and it scampered off down the quiet forest glades, and shook every slumbering tree and flower until they awoke, and wondered what unquiet spirit was abroad, or asked themselves if it were possible that winter had come so soon again. With the first flush of morning the wind returned and aroused the child, and they journeyed on as before, through long green paths, where the foot fell silently upon the soft brown turf, formed by the decayed foliage of many a summer; and the squirrels flittered like shadows from bough to bough amid the old moss-grown trees. As they neared the outskirts of the forest, and drew nigh the boundary where the quiet glades ended, and the stormy world began, the wind began to murmur something about the beings with whom the child would soon mingle.

"The world you are about to enter," said the wind to the child, "is fair, and full of wonders; but the men that throng its crowded ways are false and hollow-hearted, and lie like blots upon the beauty of the universe. They pride themselves on what they have not, and the gifts they really possess they look upon with contempt. Three great virtues in particular do most of these men pretend to—Faith, Hope, and Charity; but if you follow me, sweet child, you will see how they are practised."

So saying, the wind led the way joyously out of the forest into the busy world beyond, and the child followed it with fear and wonder.

They had not gone far (the wind meanwhile playing a thousand wild pranks with the flowers it met on its way), when they came to a small village, at the nearest end of which there stood an old ivied church. It was the Sabbath-day; the deep-toned bell was tolling in the grey tower, where the owls sat winking at the sunlight; and a crowd of humble peasants were gathered round the porch. Presently a splendid equipage drove up, and every head was uncovered, and bowed humbly to the ground, as a proud-looking man stepped from the emblazoned coach, and moved with a haughty step into the church.

"That is a great marquis," whispered the wind to the child, "and lord of all the lands for miles around. He is going to kneel before his God: let us follow, and witness his worship."

So the wind and the child entered the temple after the great marquis, who proceeded slowly to his pew, and entering,

knelt. What a pew it was! a gorgeous structure of black oak, elaborately carved all over with the owner's armorial bearings. Above, below, wherever the eye glanced, it met some symbol of his pride. Ancestral banners floated over his head; his Bible was emblazoned with his coat of arms, bound in velvet, and clasped with gold; he knelt upon soft crimson cushions, and silken draperies shaded his august features from the vulgar gaze. Assuredly this must be a temple raised for the worship of the lord of the manor, rather than for the Lord of Hosts. Presently a silver-tongued chaplain ascended the pulpit, and preached forth his silken doctrines. Want, hardship, and insecure salvation for the poor—but mercy, inexhaustible mercy for the rich! The claws of his reproof were sheathed, and tickled pleasantly, but did not wound. It was still the great marquis! Holding him up as a model of charity and virtue, the polished preacher gently advised his poorer audience to emulate the example of their august master, who all the while nodded from behind his silken curtains with an approving smile. Poor wretches! where were they to get carved pews, gold-clasped Bibles, and sweet-lipped chaplains?

The child grew weary of all this, and turned to go; and as he left the old grey church, he thought of his own simple orisons while he dwelt in the forest, when, kneeling on the warm turf, he lifted his eyes and prayed to that great Being whose spirit seemed to fall around him in the sunbeams.

He and the wind wandered on together through the great country, and much he marvelled at what he saw. Through great towns, by blue lakes, and over cloud-capped hills, they passed; and the child confessed that indeed it was a beautiful world. Anon they came to a lonely cottage, round which the thick clematis and starry jasmine were creeping luxuriantly. One window, which looked upon the south, was open, and through it there stole the perfume of the flowers, and the hum of bees. The child and his companion drew close to the open casement, and peeped in. It was a small room, literally filled with books; reams of paper, written all over closely, were strewn about; while at a table, drawn near the window, sat a pale, thoughtful-looking man. He was writing busily; and as his pen flew over the paper, a bright light seemed to flash from his deep eyes, and his mouth curled with a hopeful smile.

MAKE A VIRTUE OF NECESSITY.

While the child was wondering much what it was that this pale-browed man was writing, it seemed as if a strange and sudden power was given him to decipher the meaning of these characters. There he saw, enshrined in glowing language, high and noble thoughts; lessons teaching man to look upward and onward, though bitterness and trial should cloud his view and encumber his path; beautiful doctrines of Hope, decked in the eloquence of poetry, and preached with the tongue of a prophet—bright and inspiring truths, that would find an echo in every pure heart, and a home upon every lip.

All this the child saw, traced by these busy fingers, upon the white paper; and much he revered that pale, thoughtful man, who, from the solitude of his study, sent forth such pure and beautiful thoughts to make the world better. But the wind whispered in his ear, as it crept in and out through the jasmine leaves, that this gifted man was a cheat; that though he called upon all men to look up, nor fix their aspirations on the fleeting things of earth, his own bosom was filled with a thousand gross hopes and ambitions, and that at the very moment he penned these noble sentences he was selling his pen and conscience to a minister, in the hope of a pension or a place.

The child's eyes grew sad as he heard this, and he turned away from the jasmine-covered casement, all silent and disappointed.

After this, the wind and his child-comrade journeyed through the fields once more together, but the latter was spiritless and sorrowful; and it seemed to him as if the beauty of the earth was fading away before him. In a little time they came to a vast city: it was a gigantic monster of brick and stone, and, with its ceaseless roar and turmoil, seemed like a vast caldron of humanity, seething and bubbling all day long, and even far into the night. The pair stopped by a magnificent and lofty building, then in the course of erection, where crowds of busy workmen were plying at their task, and loud-voiced overseers were shouting out their orders. People stopped in the street to gaze at this splendid palace; and the child heard them say to one another that it was the gift of a munificent and charitable man, as a refuge for such destitute beings as might be found wandering hungry and homeless through the cold streets of that vast, pitiless city. And the

child's little heart grew warm again as he heard of this generous goodness, and the earth seemed to recover its fading beauty. Presently the munificent donor came down the street himself, and very proud and full of consequence he looked. People made way for him—for he was very wealthy—and he wore his charity like a court suit, so that all the world might see it. As he passed the noble edifice his wealth was erecting, his strut became loftier than ever, and the child could see the stealthy glance of pride he cast at the great entrance where the name—his name—and title of the founder were emblazoned in gold. He passed on, and had not gone a hundred paces, when he was accosted by a hungry, starving woman. She was in rags: her form was a mere shadow and the child she clasped to her wasted bosom seemed blue with the shadows of death. She entreated of the munificent man to give her one penny to buy a little food—only one penny—that would satisfy her. He stared at her with a cold astonishment, and uttering a muttered taunt, hastened on and left her drooping. He give secret alms! he relieve an unknown beggar! Why, no one would ever have been a bit the wiser, and what he wanted was to have his generous deeds in every mouth.

The child's soul sickened as he witnessed the scene, and the earth grew dim again, and seemed blank and desolate. He sighed for the deep green woods he had left behind him, and longed to be there once more. So he turned to the wind, and asked it to return with him, for he was weary of the world, where all seemed mockery and masquerading with virtue. The wind laughed low and sweetly as it assented, and it circled joyously about him, and lifted up his hair, and wantoned with his rosy lips. They set off together for the quiet forest, and wandered lovingly through the enamelled fields. The child was not sorry to leave behind him the profaned temple, the corrupt cities, and the prostituted intellects, and betake himself to the woods, where none of these could come; and it was with a pure and grateful joy that he welcomed the sight of those waving coverts, whose quiet pleasures he would never more forsake. So he entered the forest, and saluted his old friends the trees, and was welcomed by all the woodland flowers; and he and the wind went straight to the warm mossy cave, and dwelt there happily for evermore.

MISCHIEFS COME BY THE POUND, AND GO AWAY BY THE OUNCE.

DRAPERIES, CURTAINS, AND BLINDS.

THE windows of a house sometimes reveal the character of the occupants in a way not to be misunderstood. Where they are dirty, filled with cracked panes, or disfigured with slovenly blinds, we may conclude, without much risk of mistake, that those who dwell within are not models of order and cleanliness. On the other hand, well-kept windows give an appearance of respectability, and a sense of propriety and comfort which are highly gratifying. Drapery is to a room what dress is to the human figure, and, like dress, its style may be such as to suit every taste and every pocket.

When the candles are lit, and the shutters closed, a room has rather an unfinished appearance, unless the breaks in the wall, caused by the windows, are covered with curtains, and, in rooms where there are no shutters, the curtains are of material service in preserving warmth; for as the glass is kept cool by the air on the outside of the house, the air of the room is chilled by coming in contact with it, and descends with a steady current from the ceiling to the floor. In this way some of the unaccountable draughts felt by those who sit near a window are to be explained: they do not always come from the outside. This cannot take place where there are curtains, as their substance prevents the flow of the air of the room towards the glass, and effectually excludes all unwelcome currents of air that may enter by the windows. Curtains and drapery, therefore, are not merely ornament; they serve an important purpose. And what an air of snugness and comfort they impart to a room! Cowper's well-known lines will recall pleasing recollections to the minds of thousands:—

"Now stir the fire, and close the shutters fast,
Let fall the curtains, wheel the sofa round,
And, while the bubbling and loud-hissing urn
Throws up a steamy column, and the cups
That cheer, but not inebriate, wait on each,
So let us welcome peaceful evening in,
Fireside enjoyments, home-born happiness,
And all the comforts that the lowly roof
Of undisturb'd retirement, and the hours
Of long-uninterrupted evening know."

Then, again, in the summer season, blinds or curtains serve the really necessary purpose of excluding the sun's rays. Health and enjoyment depend very much on light, but too much light is injurious to the objects on which it falls. Every one knows how curtains and carpets are faded by the sun;

it is desirable, therefore, to have the means of shutting out the light, and this we can do satisfactorily by means of different kinds of blinds and curtains. The colour of wood is altered, too, by the sun, and the wood itself often cracks or warps when exposed to too much heat. Water-colour drawings also are injured, but oil-paintings do not suffer from light. Indeed, it has been found that pictures turned with their face to the wall have not kept so well as those exposed constantly to the influence of the light.

At the present day it does not cost much to finish off rooms with drapery, and there are few persons who may not gratify their love of neatness and order by the decoration of their apartments. The materials, whether cotton, woollen, or silk, are now so cheap as to be within the reach of all; that is, of all who are industrious and self-reliant. Each may find what is most fitting, and this is a point deserving of consideration. A room which has been some time used may be made to look shabby all of a sudden, with all that is in it, by new and showy window curtains, when hangings of a quiet character would have harmonized and given a tone of relief and cheerfulness to the whole. If, as is sometimes the case, the curtains are the chief attraction, everything else will look insignificant. Harmony is to be aimed at, and one key-note is to regulate the whole, however great be the variety. Some people make the mistake of adopting monotony for harmony, but a little attention to the laws of decoration will soon convince that, however numerous be the materials, they may be harmonized, and not made to look like a Chinese landscape—all patchwork and incongruity. As a rule a cool tone should prevail in apartments with windows towards the south and east in a country residence; but the apartments of town houses require to be all more or less warm in their tone. Forgetfulness of laws of colouring often causes people to degrade where they mean to refine.

Red is a warm colour, and throws a tone of warmth on all within its influence; it, however, requires a great deal of management and regulation by other colours. Combined with yellow, its effects become warmer; with blue they are cooled and subdued. Russet, which includes two shades of red, is a very useful neutral tint, making an excellent shade or set-off for cool

MAKE THE BEST OF A BAD BARGAIN.

colours. Pure red, and its various hues of scarlet, are too violent and obtrusive to be used in large masses, either in decoration or in any general arrangement of colours upon a piece of manufacture, unless under very peculiar circumstances. It forms, however, like orange, an excellent leading colour, or key-note. On all such occasions its contrasting colour, green, ought to be neutralized by being brought in tone towards olive: lighter green, if employed at all, ought to be used in very small quantities. The tertiaries ought generally to be those in which red predominates, and blue subordinate to yellow, and these relieved by deep rich tones of green. A small proportion of gold colour adds brilliancy and effect to arrangements of this description. Of all the hues of red, crimson is the most beautiful and useful. It is cool and mellow, and forms one of the best backgrounds on which to hang pictures; but care should be taken to have it of the proper depth and hue, as much that is called crimson is not truly so. Citron green is the best relief for it.

Purple is classed among the cool colours; it is pleasing and agreeable, and admits of a variety of combinations. But with respect to cool colours generally, it should be borne in mind that the effect they produce is materially altered when seen by the light of candles or gas; for while artificial light enlivens warm colours, it deadens cool ones. The reason is, that the colour of the flame is of a deep yellow, which being the contrast to the blues and some other cool colours, it neutralizes them and diminishes their brilliancy. It should ever be borne in mind that "warm colours are naturally allied to light, and cool colours to shade."

The principle may perhaps be better understood from the following illustration:—A rich hue of green upon the walls of a drawing-room, accompanied by cream colour, French white, and gilding in the cornice, ceiling, and wood-work, with damask hangings of giraffe and gold colour, and a suitable carpet, never fails to produce a pleasing and splendid effect in any light. When this arrangement is inverted—that is, when the hangings and chair seats are green, and the walls of a warm tone—the effect is equally beautiful by daylight; but in artificial light it is injured by the green being neutralized, and the warm tone on the wall rendered more effective, thus making that which is principal in the arrangement, and of the smallest quantity, recede, while that which ought to retire and be subordinate is

brought forward. This applies to all other colours employed in decoration, according to their relative powers of reflecting or absorbing such kinds of light.

In addition to the question of taste, there is one of an economical nature, and that is the use to which a room is to be put. If it be already overcrowded with furniture, or if it be the common family room where the children pass most of their time, it would be a mistake to trim the windows with a large mass of hangings. In some houses we have seen the lower part of the curtains covered with holland bags, but we think that this is not so good a plan as having no curtains at all. The aim should be to have that which is most suitable in all respects—not to shut out too much light, nor to hinder ventilation.

Few persons need to be informed that the materials most available for hangings and draperies are of three kinds, cotton, woollen, and silk; but it will not be out of place to say a few words concerning them. Of cotton the variety is great, and the manufacture so much improved, that British chintz now excels that formerly introduced from India. A true chintz should have five different colours, but the name is often applied to many patterns of glazed calico which have but two or three colours. The width is from twenty-two inches to a yard; and the effect produced by a handsome chintz is very pleasing, but the folds of the drapery do not hang with the same easy flow and droop as with softer materials. Still, if proper pains be taken to arrange the folds when the hangings are put up, chintz may be advantageously employed in drawing-rooms and bed-rooms, to which it will be found to give a lightsome and summer-like appearance.

Whatever fashion may dictate, we must repeat that there are certain true and fixed rules which it is not wise to depart from; and when we see what are called chintzes covered with large staring flowers—dahlias, roses, peonies—we may be sure the taste is both false and vulgar. For materials that are to hang we want what artists call an "up and down" treatment, for it is rarely that a pattern looks equally well on the floor and against the wall. The appearance of a large pattern when in folds is anything but pleasing; half the design is hidden. On the other hand, a small pattern adapts itself to every sweep of the drapery, and to every fold and flute of the valance or curtains, and shows all its forms. The same

MODESTY IS THE HANDMAIDEN OF VIRTUE.

remark applies also to the materials for dress. Another mistake made with chintzes is to give them a warm look, notwithstanding that to make a light material look heavy is a manifest absurdity. Chintzes being for summer use, should be light, cool, and airy, and not have a warm effect; neither should a chintz be chosen because it looks like silk; for, besides being heavy in appearance, it is a sham. It is surely far better to have a chintz that looks like what it really is, rather than because it looks like something else which it is not. Shams and imitations should be scrupulously eschewed by those who wish to promote true artistic taste.

The same principle applies to muslin curtains. The "up and down" patterns should be chosen, not those covered with huge heavy monstrosities in the shape of fruits, flowers, or cornucopias. And with regard to the choice of hangings generally, it is scarcely possible to avoid error, except by remembering that "flatness of treatment and subdued contrast of colour are the only sure guides."

Of common glazed figured calico the patterns offered are numberless; some are sold at threepence the yard, a price so low that no one need go without cotton hangings to the windows, or covers to the chair seats and sofa. Besides those which are called furniture prints, many elegant patterns are produced for blinds, and some people are content with a blind of this sort, and a valance instead of curtains. Gingham of various widths and designs is also much used for blinds.

Linen, too, is employed for similar purposes. An excellent kind, called "Silesia," or white holland, is woven of such width that the widest window may be fitted without a seam. This should always be chosen of good quality, because there is no economy in buying cheap kinds. If the material be common, it will be so spoiled by the first washing as never to run pleasantly over the roller afterwards.

Of woollen there is the well-known moreen, which is now manufactured in almost as great variety as cotton: the cheapest kinds can be bought for eightpence a yard. The width should be three-quarters, but the low price has, in nearly all cases, the effect of reducing it an inch or two. Watered moreen is usually preferred, as the water marks enliven the appearance by their reflected lights. The quality of moreen is generally stiff; it requires, therefore, to have the folds

carefully arranged when first hung. Damask, which is a species of moreen, of a soft and silky texture, is not open to the same objection; it droops gracefully, and bends itself to all varieties of folds and festoons, and there is no material so generally suitable for hangings. A kind known as merino damask is much preferred by those to whom cost is no object. There is, however, another kind, of cotton and wool mixed, which may be bought at a very low price.

There is a kind made with cotton and woollen, which is known as "union damask;" and sometimes silk is introduced in addition. The manufacturers of Halifax are famous for their beautiful damasks. Satin Ture is also an elegant material; and China grass, which is the fibre of one of the nettle tribe, similar in character to hemp, has been found to possess qualities which render it very suitable for hangings, either alone or in combination with other substances.

The question here arises whether the high-priced or the low-priced is to be preferred; but we think, with regard to hangings, that, as a rule, the low-priced should be chosen. The best quality of damask, or drapery material of any kind, will last a lifetime; on the other hand, the common qualities may be purchased two or three times in the same period for the same cost.

We therefore should decide for cheap hangings, and afford ourselves the pleasure of seeing our rooms newly decorated at least once in ten years. There is more economy in the plan than appears at first sight; cleanliness, and consequently health, is promoted, and frequent opportunities are offered for the exercise and gratification of taste.

The materials in silk include brocade, damask, satin, taffety, tabaret, plush, serge, and velvet, all of which are used for hangings and decorations, and produce the richest possible effects, but which need not be further entered upon here.

After the choice of the material comes the question of making up. There are many people who, from the smallness of income or other economical reasons, always do their own upholstery at home, in preference to employing a tradesman. There is no objection to this practice in cases of real necessity; but when it is only adopted from a miserly spirit, or when there are means of employing one's time in occupations better understood, then the work should be left to the upholsterer.

IT IS A BAD CAUSE THAT NONE DARE SPEAK IN.

We shall, however, in accordance with our plan, give such instructions as may be desirable on this part of the subject. In cutting out window curtains, then, it should be remembered that if the room be a low one, the top of the valance or drapery may be placed close to the ceiling, with its lower edge hanging just to meet the upper panes of the window. The effect of this arrangement is to make the room appear higher, while none of the light is shut out, as is the case when the top of the drapery is put to the top of the window. This should only be done with very lofty windows, and in large and light rooms. The length of the curtains should be from half a yard to two feet more than the distance between the curtain rods and the floor, otherwise, when looped up during the day, their lower edges will be so far above the floor as to give them a very mean appearance. They should be of such a length as to reach the floor when looped up, and when drawn at night this extra length rests on the floor in a heavy mass of folds. The number of breadths in a curtain must depend somewhat on the purchaser's means and inclinations; but if too scanty there is not only a poverty of effect, but also a loss of protection, for small curtains do not exclude draughts. For ordinary windows, three feet or three feet six inches wide, not less than two breadths should be taken, and this quantity may be increased at pleasure, according to taste or to differences of width. The effect of the lace or binding with which the edges are trimmed is greatly increased if it be laid on flat about an inch from the edge, instead of being made to show half on one side and half on the other.

The simplest form of curtain is well known—one or two breadths of calico or dimity tacked to the upper moulding of a window, looped up at one side, or opening in the middle and looped up at both sides. The next advance is to put a band of the same or some coloured material, or a fringe to hide the tacks across the top; and from this we pass to laths, rods, poles, and cornices, with all their ingenious appliances. The construction of these is generally simple, but as it is seldom understood, we give an explanation.

Figure 1 represents a lath fixed in place at the top of a window; it is one of the simplest kind, intended for bed-rooms or other apartments, according to circumstances. The usual width is about five inches; the rod should be made of beech,

three-quarters of an inch in thickness, according to its length. It is attached to the

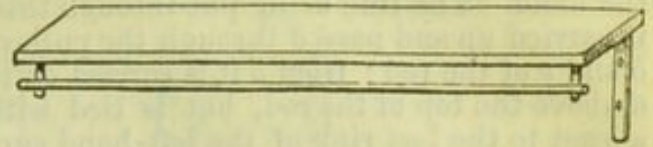


Fig. 1.

lath by a square hook at each end, and when in its place should be an inch within the front edge. For windows that are more than five feet wide it is usual to have two rods, overlapping each other a few inches in the centre, as, if all in one length, they would bend greatly with the weight of the curtain. As a rule, the length of the lath should be the distance between the outer edges of the architrave, or wood-work, at each side of the window. But if the windows are narrow, or sufficient light be not admitted, it is then usual to have the lath to project from six to eight inches beyond the architrave on each side, which admits of the curtains hanging, without excluding the light, and at the same time makes the window look larger from the inside, which is sometimes an improvement to the appearance of a room.

On rods, such as above described, the curtains are made to draw or slide by a jerk with the hand of a person standing on the floor; but where the room is lofty, or the curtains heavy, other means have to be used. This is shown in Fig. 2. It is the same as

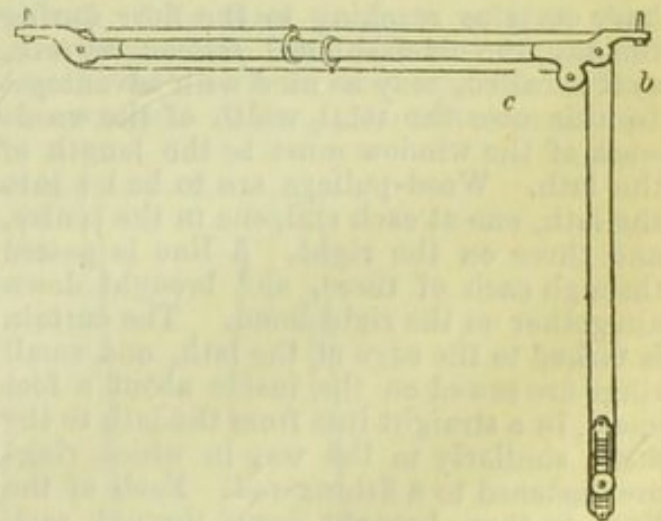


Fig. 2.

before, except that the rod has brass ends fitted to it containing pulleys, and by the aid of these pulleys and a line the curtains can be drawn backwards and forwards as easily as a blind is made to rise or fall. The

IT IS MORE PAINFUL TO DO NOTHING THAN SOMETHING.

rack pulley *a* is fixed to the edge of the architrave on the right at such a height from the floor as to be easily within reach of the hand. The line being put through this, is carried up and passed through the pulleys *b* and *c* of the rod; from *b* it is carried on to *d* above the top of the rod, but is tied with a knot to the last ring of the left-hand curtain, as shown. From *d* it is passed along inside all the rings, to keep it from drooping, to the last ring of the right-hand curtain, where it meets the other end of the line brought from *c*. Here the two ends are tied together and to the ring. Then by pulling either one line or the other near the rack pulley, the curtains will either recede to either side or advance to the centre at pleasure. Wood pulleys may be let into the rod instead of using the brass ends, if preferred, using an ordinary screw pulley for the one at *c*.

We have taken some pains to explain the arrangement of these laths and rods, because, though simple in themselves, they serve an important purpose in the decoration of windows, and also that those who use curtains may know how to set them to rights when they get out of order. Sometimes the mere tying of a knot, or sewing on of a ring, will save the cost of a visit from the upholsterer. In putting up curtains on rods, as above described, the outer ring on each side should be left on the hook, and not passed on to the rod, as it then prevents the outer edge of the curtain from slipping towards the centre of the window.

In some rooms where it is not desirable to have curtains reaching to the floor during the day, the old-fashioned *festoon curtain*, as it is called, may be used with advantage. In this case the total width of the wood-work of the window must be the length of the lath. Wood-pulleys are to be let into the lath, one at each end, one in the centre, and three on the right. A line is passed through each of these, and brought down altogether on the right hand. The curtain is tacked to the edge of the lath, and small rings are sewed on the inside about a foot apart, in a straight line from the lath to the floor, similarly to the way in which rings are fastened to a fishing-rod. Each of the lines is then brought down through each line of rings, and fastened to the curtain at the bottom. This being done, a pull on the right, where the three lines are fastened together, will raise the curtain in the manner shown in Fig. 3. A cornice or fringe may be used to conceal the top of the cur-

tain where it is tacked to the lath, or the curtain itself may be gathered up to an ornamental head, and fastened to the lath

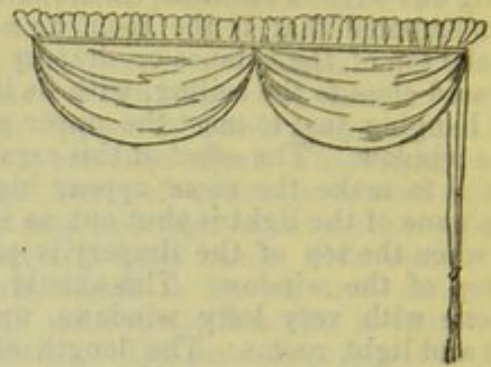


Fig. 3.

by tacks passing through a tape sewed on behind it, which is the usual mode of fixing all valances and draperies, as the tacks cannot then be seen.

Another mode of suspending curtains, which has come greatly into use of late years, dispenses with the lath and rod; it is the cornice pole with large rings. This pole

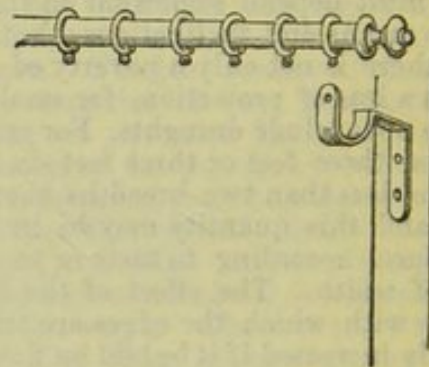


Fig. 4.

may be made of common wood, and painted or stained to any pattern or colour, or it may be of mahogany or brass, with such ornamental ends as are found most suitable. In this case a valance or drapery is not necessary, but sometimes a narrow valance or a length of fringe is placed behind the pole to hide the architrave of the window, and throw the pole and rings into better relief. The pole is fixed by means of brass brackets made for the purpose, as shown in Fig. 4, and is prevented starting from its place by a screw with ornamental head, which passes through the front of the bracket. Gutta percha rings have been lately introduced, and by some they are preferred to brass, as they make little or no noise.

We come now to the draperies and hangings; and of these the variety is so nume-

IT IS NOT THE GOWN THAT MAKES THE LADY.

rous that every taste may be satisfied. We can do no more in the present work than give a few designs of the leading styles, with explanations. Figure 5 is a simple piped

valance, very suitable for general purposes; in fact, this perpendicular style, which is of modern invention, has some advantages which recommend it to notice; it does not

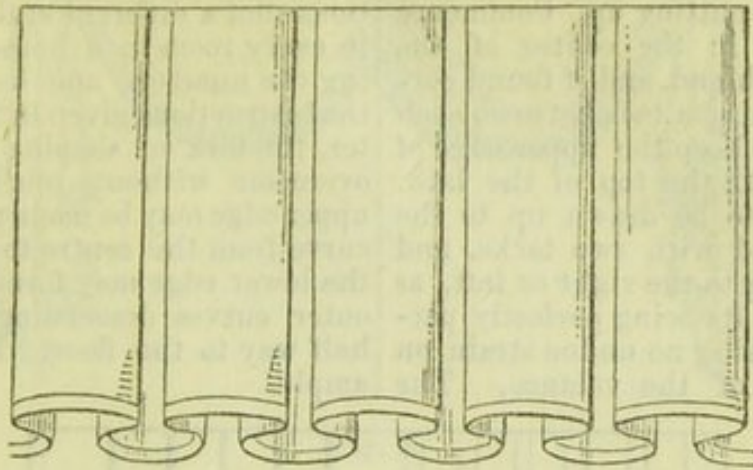


Fig. 5.

gather dust to such an amount as festoons or draperies. This design admits of variations; it may be fringed, or the pipes may be bell-shaped instead of straight, as seen in Fig. 6. Simple as this appears, it must be formed with care, or else the pipes will hang stiffly, and of course ungracefully. Exactness may be obtained by the following method, as described by a practical upholsterer:—
“Take a piece of tape the length of the window lath, or whatever may be the space about to be filled with the piped valance; divide it into an equal number of parts, each being as nearly as possible equal to one-third of the depth the valance is intended to be when finished, which depth will, of course, be regulated by the height of the room, &c. Then, having a piece of the material for the valance, three times the length of the tape, and of the proper depth,

fringed, laced, &c., divide and mark it at the top with the same number of distances as already marked on the tape. Then with pins fasten the valance, mark for mark, to the tape, which, when this is done, must be stretched evenly on a board, or held with a tack at each end. A pipe is then to be formed in each division, and will be the more easily accomplished by first pinning the middle of the space in the valance intended for the pipe to the centre of the division in the tape (which may be guessed at), then finish by folding and fastening through the double plaits. It is required that the folds should touch beneath the pipes, and the distances between be perfectly uniform; it is then ready to sew to the upper edge of the tape, or it may be tacked up to the lath as it is, and afterwards the pins removed. Perhaps the latter would be

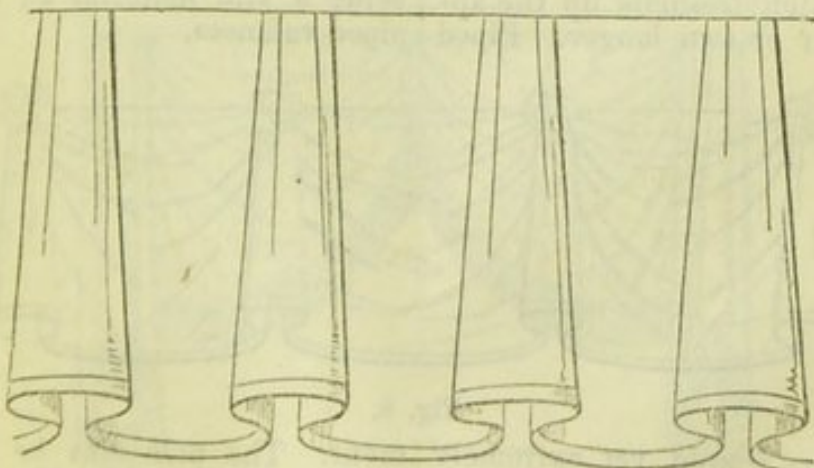


Fig. 6.

JESTING LIES BRING SERIOUS SORROWS.

preferable, as the valance, when taken down, can be more conveniently brushed and put away neatly folded up."

Another consideration is, that "the beauty of this style of decoration depends greatly upon the manner of putting up. Commence by driving a tack in the centre of the valance, then at each end, and if found correct, proceed by placing a tack between each pipe, taking care to keep the upper edge of the valance even with the top of the lath. Each pipe is then to be drawn up to the same level, and fixed with two tacks, and kept from inclining to the right or left, as its effect depends on its being perfectly perpendicular, and causing no undue strain on the plain portions of the valance. The

appearance is to be judged of by viewing it from the floor, when the needful corrections may be made. These directions will apply more or less to all kinds of piped valances."

Piped valances admit of so many variations that a different style might be adopted in every room in a house without exhausting the number; and by a careful study of the instructions given in the preceding chapter, the task of shaping and fitting may be overcome without much difficulty. The upper edge may be made to fall with a festoon curve from the centre towards each end, or the lower edge may form a deep curve, the outer curves descending in some patterns half way to the floor. Figure 7 is an example.

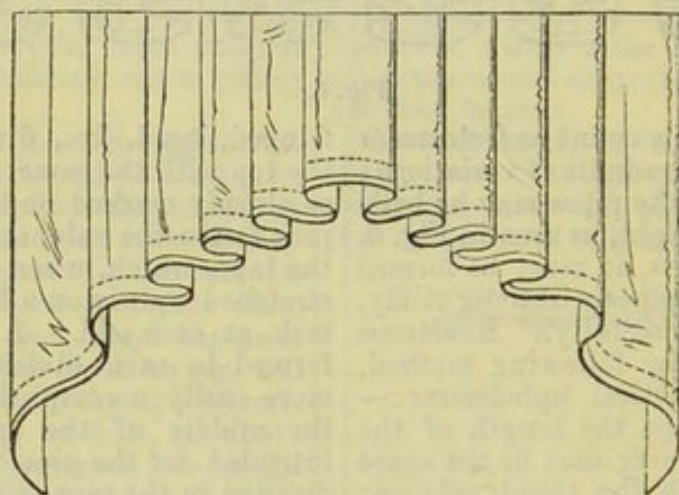


Fig. 7.

Figure 8 is another form, very suitable for a parlour or drawing-room. The richness of the effect is materially increased by a fringe, which may be attached to almost every kind of piped valance, with the certainty of improvement. Some people have them put up at first plain, and add the fringe a year or two afterwards, which freshens up the appearance for a year or two longer. Piped

valances may be used for bed hangings, due attention being paid to the dividing of the spaces so that a pipe may hang exactly at the corners. If the pipes will not retain their open trumpet-mouth form, a copper wire passed into the hem will retain it in any curve to which it may be bent. Chintz, being a stiff material is, well adapted for piped valances.

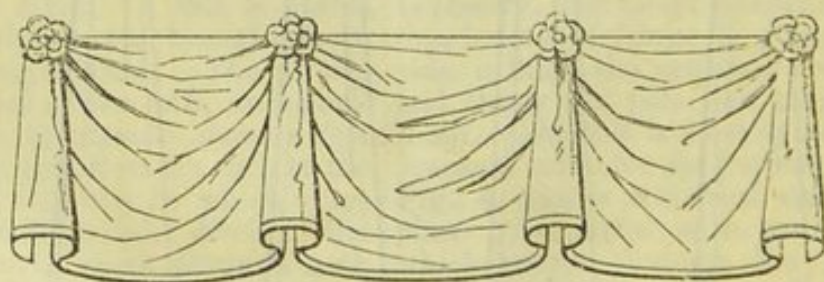


Fig. 8.

Figure 9 is a very simple, yet extremely graceful form of drapery, well adapted to give a light and cheerful air to an apart-

ment. The pole may be half round only, having a flat on the inside, and is to be fitted to the lath in the same way as a cornice. A

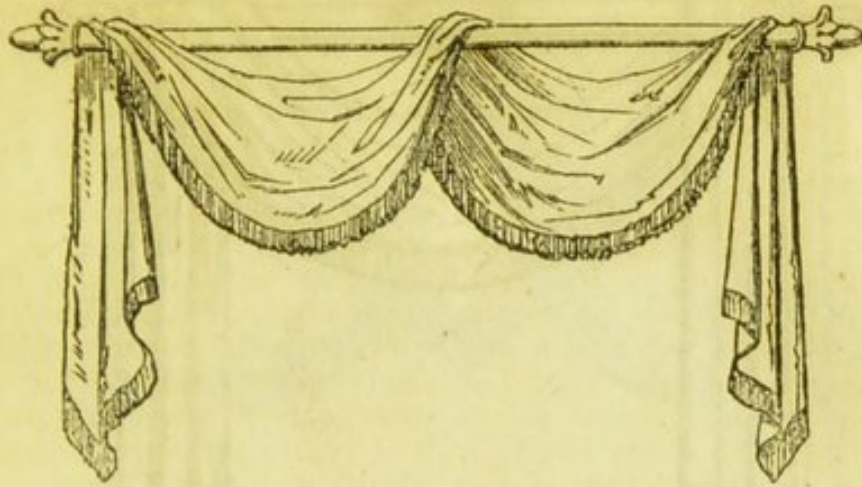


Fig. 9.

plain strip of material similar to the drapery, but of a contrasting colour, should in some cases be tacked to the lath, so as to conceal the wood-work of the window where the festoon droops from the pole.

Figure 10 is more quiet in character, and yet with sufficient lightness and elegance to make it acceptable. It is very suitable for a dining-room or library. The *swag*, as the festoon is usually called, is made to appear as though drawn up in the centre by a double rope, while the outer ends are brought behind the *tails*, and fastened to them; the latter cannot then be drawn from their place when the curtains are pulled back. The effect may be heightened by a pair of tassels hanging from the rope in the centre, which will be found to look well from the outside of the house as well as from the room. The perpendicular stripe of the piece tacked

to the edges of the lath to fill up the opening presents a pleasing contrast to the horizontal lines of the cornice and the curves of the drapery. The piece of which the tail is formed should be three times the width of what it appears when finished.

A drapery of the same form as Figure 8 may be made with a double cord in place of the pipes, each cord being made to appear as though looped over the cornice with a bow, and supporting the drapery. When finished at each end with a pair of long full tails of pipes or folds, it has a very graceful appearance.

Figures 11 and 12 represent different styles, good in themselves, and suggestive of numerous modifications.

Figure 13 is a design in which the drapery appears to be supported by a rope instead of a cornice, which has a novel and

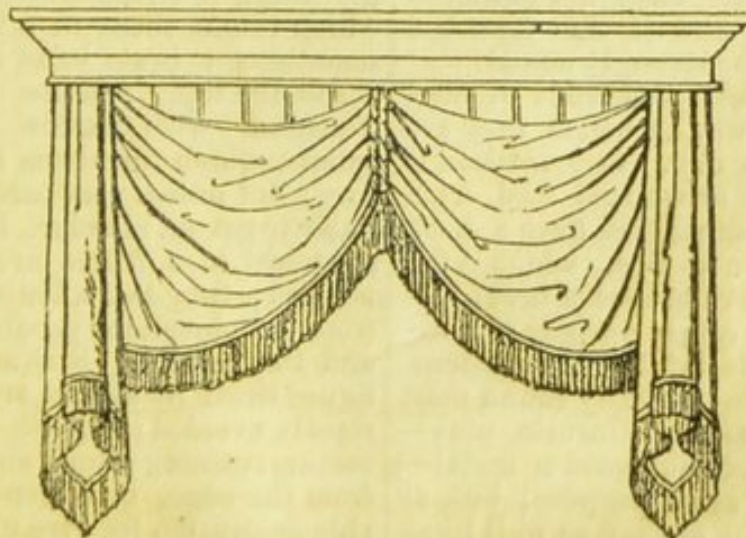


Fig. 10.

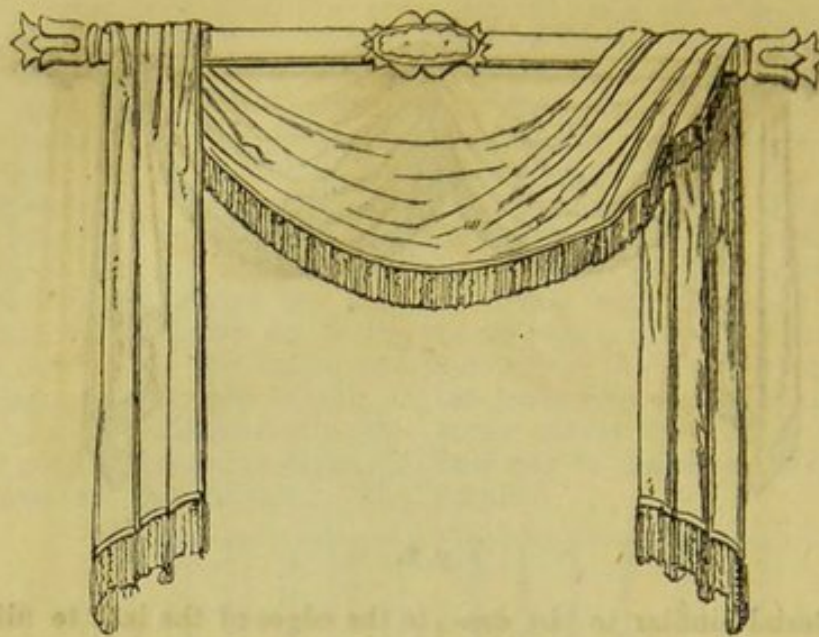


Fig. 11.

pleasing effect. The rope is stretched upon three blocks of wood fitted to the lath on the upper side, at such a height as to keep the lath itself concealed by the drapery. The central pipe is made separate, of two breadths of the material, and of such a length as to form the head gathered up in folds, as represented.

In all the drawings of valances and draperies the curtains are omitted to avoid confusion and overcrowding. It should, however, be understood that curtains may be used with any one of the designs, the lath and rods being fitted as already described. The making of the curtains is a simple task, and needs no explanation: the chief consideration is to put in breadths enough, and cut them long enough. They are gathered to a tape at the top, and to this tape the rings or hooks are to be strongly sewed.

Much of the graceful appearance of curtains depends on the way in which they are looped up during the day. One method is by a long loop of silk or worsted cord, with or without a tassel, suspended from a hook three or four feet above the floor, which is the usual height. Bands of bronze or brass, too, are much used, fixed either upright or horizontally, as may be tasteful or convenient. The upright bands are generally found most suitable for small rooms. Curtain pins—that is, handsome rosettes of wood or metal—are also used for the same purpose; but, at the present time, they are not so well liked as the bands or loops. When the curtains are looped up in the morning some pains

should be taken to make the folds fall gracefully: some people take no pains in this particular. The curtains may be suspended over the band or loop, either towards the window, or away from it, or they may hang straight up or down. Indeed, there are almost as many ways of arranging the curtains as of folding napkins for the dinner table, and they may all be found out by a little ingenuity.

Blinds come next to be noticed as an important article of window fittings. There are several kinds for indoor or outdoor use. First may be mentioned the dwarf blinds; that is, those placed at the lower part of the window as a screen from the gaze of passers-by on the outside. These are of muslin or net, hung to a tape, or frilled up on two rods which retain them in a fixed position, and sometimes a brass band is shown running across the top. Another kind is the dwarf Venetian, with narrow upright laths, or splais, which turn from side to side at pleasure; but unless very carefully used they are liable to get out of order. Blinds of wire gauze stretched in a frame are the best that can be used; they last a long time, and are free from the objections peculiar to the Venetian and the muslin. But any attempt to disfigure them by absurd ornament should be rigidly avoided; a plain band of one or two colours running round, about an inch or two from the edge, is in general the most suitable decoration for wire blinds. Besides the wire gauze made in England, there is a kind imported from China, which has a very fan-

FAVOUR UNUSED IS FAVOUR ABUSED.

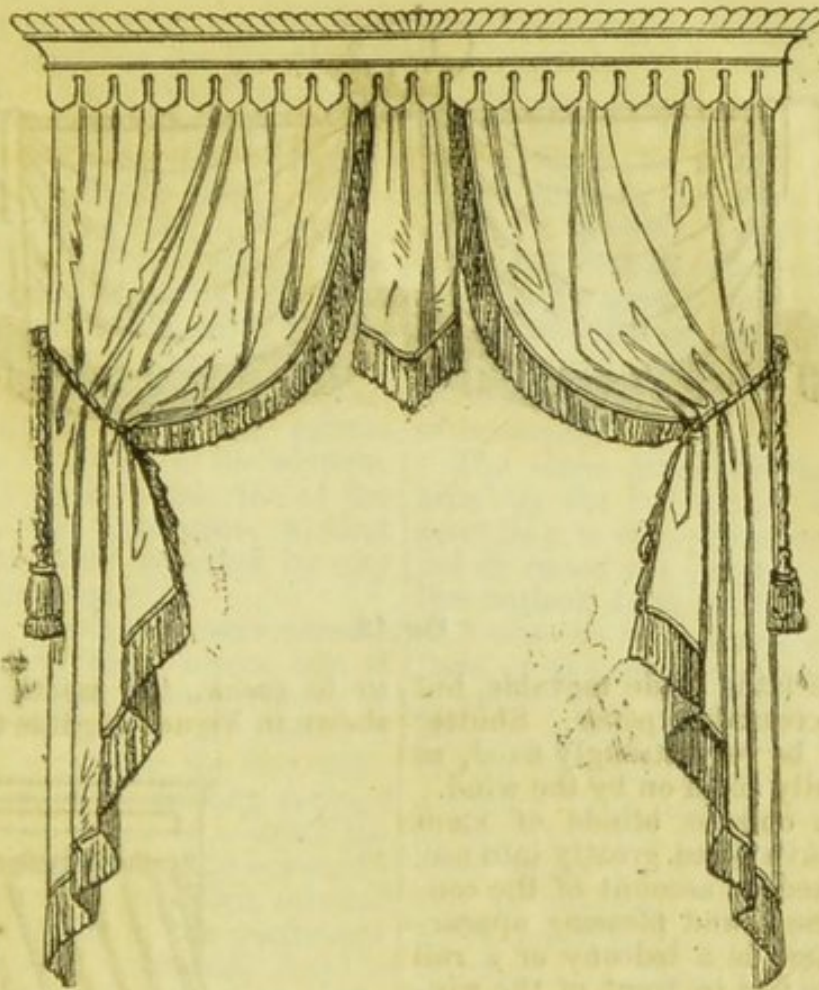


Fig. 12.

eiful appearance with its grotesque paintings, and which suits well with the style of certain old-fashioned rooms.

The roller blinds which draw down to cover the whole of the window are, as before mentioned, commonly made of a superior kind of white holland, known as Silesia. In cutting them out, pains should be taken to have the top and bottom perfectly square, and the edges perfectly straight; and the needlework required upon them should be so neatly done as to leave the material free from crease or wrinkle; indeed, the blind should present the appearance of not having been touched at all with the fingers. The side hems should be slightly herring-boned, this being the only method which leaves the sides sufficiently free to run up and down without a bias. Pains should be taken to keep blinds clean as long as possible, because they never look or run so well as before, after being washed. In some parts of the north of England it is the practice to make the tuck which receives the lath at the bottom sufficiently large to receive the roller, so that every time the blind is washed it may

be changed end for end when put up again, and thus be made to last much longer than by keeping the same end always downwards.

Besides holland there are various kinds of ginghams, and fancy patterns, and transparencies, which are used for roller blinds, any one of which may be chosen according to taste or other circumstances. There are also various contrivances, by spring rollers and otherwise, to make blinds run up and down, as well as the usual line and rack-pulley.

In rooms much exposed to the scorching sun of summer, Venetian blinds are frequently used inside or outside. The laths of these blinds hang across the window, and as they can be set to any angle, they keep out the light and glare, but give free admission to the air, a matter of much consequence in hot weather. Outside Venetian blinds, which are altogether of a stronger make, instead of being made to rise and fall, are mostly contrived to open or close as shutters, and with the laths fixed at the proper angle for intercepting the superabundance of light. It is, however, pos-

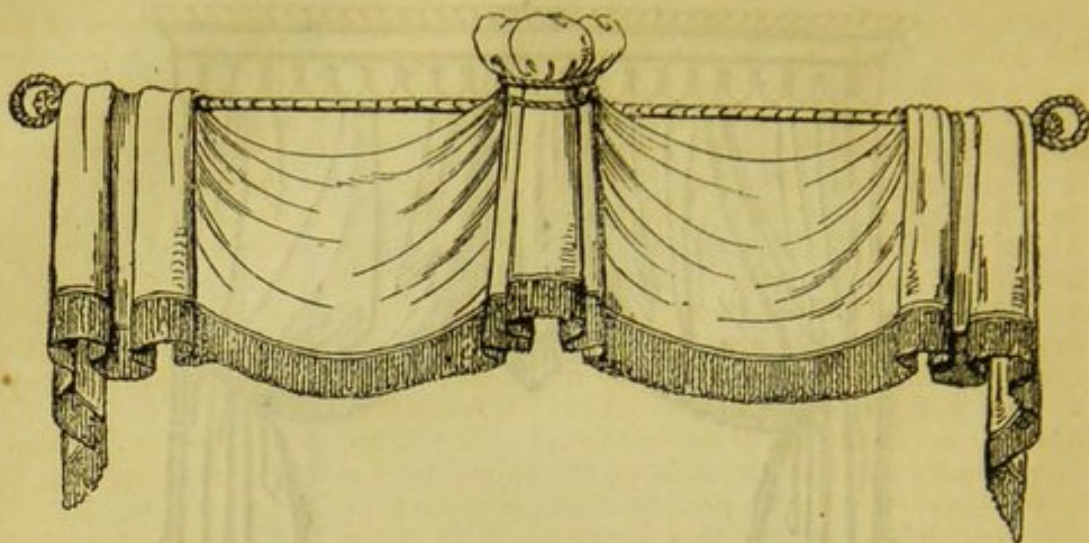


Fig. 13.

sible to have the laths made movable, but at a greatly increased expense. Shutter blinds require to be very strongly fixed, as they are powerfully acted on by the wind.

Of late years outside blinds of stout striped canvas have come greatly into use, and are much liked on account of the convenient arrangement and pleasing appearance. When there is a balcony or a rail fixed two or three feet in front of the window, they can be fitted as outside roller blinds at but little cost and trouble. The blind being drawn down, the lower end is tied to the rail, so that it presents the appearance of a long sloping verandah, which excludes heat and light, without hiding the view from those in the room. This is the way of fixing very frequently seen on the continent, where this form of outside blind was first introduced.

The windows, however, which have a balcony or rail in front are comparatively few; for the others a different mode of fitting the blinds has been applied. This is shown in Figure 14. The deep cornice at the top forms a case into which the blind is drawn when raised, and thereby protected from rain and other casualties of weather. The mode of construction of this kind of blind is shown by the next two figures. In Figure 16, the straight line *a* represents an iron rod fitted inside the wooden frame or case of the blind, which of course is made to fit the window. Three feet six inches, as a general rule, will be a sufficient length for this rod, and it must be fixed about half an inch from the wood, to allow the swivel to work freely up and down upon it. This swivel is attached to the rod *b*, which forms,

so to speak, the mouth of the blind, as shown in Figure 14; it is to be twenty-eight

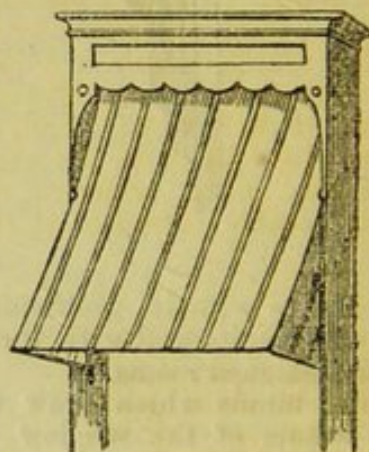


Fig. 14.

inches long from back to front. Figure 15 shows the lath, and the arrangement of

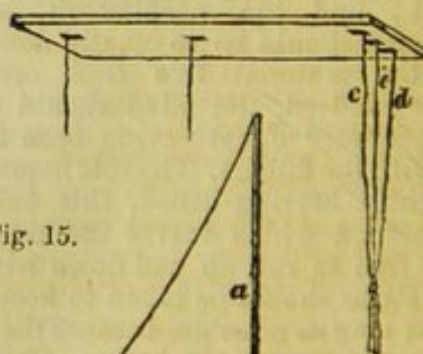


Fig. 15.

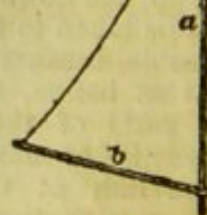


Fig. 16.

EVER BUSY, EVER BARE.

pulleys for raising or lowering the blind; it is similar to that described for the festoon curtain, Figure 3. The line *c* is carried to the pulley on the extreme left; *d* goes to the centre pulley, while the line *e* descends over its own pulley on the right. These three lines being tied together a short distance below the lath, form a single rope. The lines led through the pulleys extend to the lower edge of the blind, being carried down the inside by small rings; and when they are pulled the rod *b* rises to a perpendicular, and is lifted up with its canvas hood into the case at the top of the window. Hooks are usually fixed at the side of the window to secure the lines upon, so that the blind may be easily managed by any one standing in the room.

There are many practical inconveniences attending the use of these hooks, one of which is that the blind cannot always be held at any required height. Mr. Brae, of Leeds, has found a remedy for this difficulty in his patent self-retaining support for Venetian blinds, which is a small instrument, not larger than an ordinary snuff-box. It may be fitted to any blind, screwed either to the top lath or to the wood-work of the window, and if preferred, may be placed in the centre instead of at the side.

The instrument contains a pair of jaws held by a spring, which open when the line is pulled downwards, but close upon it and hold it fast the instant that it is slackened. The greater the weight of the blind the more tightly do the jaws keep their hold; they can, however, be opened by a pull on the short line attached to them, and thus there is the most perfect command over the blind, which may be raised or lowered at pleasure, and with the certainty that it will remain at any elevation without any trouble of fastening.

The slope given to the bottom of the blind by the rod *b* may be less or more, according to circumstances. The more the rod is raised the greater will of course be the outlook from within, but the greater will also be the admission of light. The form of the hood may also be varied at pleasure; it is sometimes made circular or elliptic, as well as square. Instead of an iron rod for the guide of the blind, a groove with a sliding block may be made in the wood-work of the side frame, and the rod of the hood being fixed to this, it will rise or fall as required. Outside blinds, indeed, afford ample scope for many ingenious contrivances in their fittings and management.

MY WIFE.

LONG years ago I met a child
As through the world I pass'd,
She was the first star of my life,
The dearest and the last—
An angel child, by some strange fate,
To earth a dweller driven,
Who brought her virtues to my heart,
And left her wings in heaven.
I dreamt not that this child of love
Would mine for ever be,
That she had come to tread this world,
This weary world, with me.
But as in kindness, side by side,
We wander'd day by day,
The more I loved her, and the more
She seem'd inclined to stay.
'Twas strange that from that very hour
I never knew a care,
But seem'd through some unearthly power,
A pleasant thing to bear;
And if, perchance, her gentle eye
E'er mark'd a tear in mine,
'Twas turn'd to smiles by her kind heart,
And treasured on its shrine.
Around my growing destiny
Her hopes all centred were,
For much I tried to make this world
A pleasant home to her;

And still within she seem'd content
To bear its rougher part,
Together with the joys she found
Whilst nestling at my heart.

And thus together, hand in hand,
We trod this vale of tears,
Our youth departing, but our love
Increasing with our years;
Forgetting all that outward world,
Made up of grief and sin,
But loving more the world above,
And a bright world within.

The cheek that closely presses mine
Is furrow'd now by years,
For we have known the cares of life,
And we have wept its tears;
But God was ever kind to us,
Although the world was cold,
And we are growing happier
As we are growing old.

There seems a brighter world in view,
A home from sorrow free,
A dwelling of eternal years,
For my dear wife and me.
And oh! the angel of my youth,
So good and very fair,
I know will take her wings again,
And be my angel there.

GOD SHAPES THE BACK FOR THE BURDEN.

HOW TO TEACH THE ALPHABET.

THE plan for teaching the alphabet quickly and surely, which I am about to propose, rests on a plain and simple theory. The alphabet, viewed educationally, divides itself into SOUND and FORM, which may be taught together or separately by the simple exercise of the senses, and hence requires only an interesting method of communication to render it especially suited to young children.

The common method of teaching the alphabet has been difficult and tiresome, slow and unpleasing, because it has not with sufficient skill aided the senses. Even teachers of the most improved systems of education are slow to apprehend how greatly *the perception of form is assisted by imitation*—how the rudest attempt to draw a letter gives the child such an interest in it that it can hardly be forgotten—how the plan of learning to read and write simultaneously is the best of all plans.

And this is the plan I would recommend. Every letter should be simultaneously recognized and imitated, and *one letter taught at a time*, and a large and small letter bearing one sound finished before proceeding to a letter of another sound.

The manner of teaching the alphabet on these views may be modified according to circumstances and the amount of invention in the teacher, for this is a plan admitting of much inventive improvement, both in the school and by the fireside.

The first thing to be done is to set before the children a single letter in bold, hard outline. Ordinary printed letters are seldom distinct and simple enough; there should be no heavy black lines contrasting hair-drawn ones—no flourishes—nothing but such a plain form as a young child could not mistake—nothing but a bare skeleton outline. In setting up this pattern before the child's eye, think of all the means by which you could render the imitation of it interesting, and the idea of it permanent. Thus you may repeat the form in many different sizes, from the gigantic down to the common book or lesson size; and the exercises I have next to mention may be rendered attractive by different coloured chalks, and by various other showy materials.

After the letter is set up you tell its name, which the children repeat after you, and you should be careful that the sound is distinctly uttered.

Now you tell the children to watch what

you are going to do; and you make on the floor, at a little distance from them, an outline—no matter how rude—with laths for straight lines, and red tape or other flexible material for curved lines; and you ask the children what you have made; and they, looking at it, recognize, in the form of the letter which is the subject of the lesson, the same kind of outline that they have set before them in printed patterns, and they answer by naming the letter.

With these patterns before them, you set the children to commence making imitations on the floor with laths, &c., and every imitation they make of the letter is compared with the patterns and named, and you ask the children if it is well made or not, and see if any of them can point out where it is wrong, and amend it. These outlines on the floor of the letter before them are the first imitative exercise, the easiest, and the best suited to infants. They require a large clear space to give them full effect, as the more imitations grouped around your model, the more interest, and the more likelihood of the letter thus multiplied being permanently remembered.

The *second* exercise on the letter consists in making drawings of it with chalk on a black board or large slate, or any other suitable surface; and here again you set the model, and the children imitate it, naming, judging, and correcting each other's work. This, though a rather more difficult exercise than the first, is a decided favourite with the little ones, who delight to take the chalk in their hands, and produce something with it. And those persons who have paid little attention to the observing and imitative faculties of children, may hardly believe what shapely outlines of a letter will be often produced by little hands that had never before attempted to fashion a line.

The *third* exercise on the letter is a step beyond the large chalk outlines, and approaches nearly to writing. It is, indeed, a preparatory writing exercise. The children are to be employed on this *after* they have accomplished the imitations previously recommended. If they have failed with the laths, or with the chalk, they are not to have the pencil. But if they have satisfied you and each other in both the first and second exercises, let them have a slate each, and set them a neat small pattern of the letter which they are to copy. This is just doing what Pope the poet did in his childhood. He learned to

RIGHT WRONGS NO ONE.

write by imitating printed letters. Our children may both learn to read and write by the same means. And they are delighted to learn in this way. They will ask eagerly for their slates; and when after the lesson you examine what has been produced, you will have the best answer that could be given to any objection that may be urged against little children attempting to write.

I see no reason why, in domestic teaching especially, you should confine the small imitations of the letters to slates—the black-lead pencil and rough drawing-paper would be very suitable for children that had succeeded in the previous exercises.

All these variations upon the form of a single letter may be comprised in one lesson, advancing gradually step above step, there being a continual repetition of one form, so that towards the end of a lesson you see the letter multiplied in all sizes and materials, printed, made with laths, &c., and chalked and pencilled on slate and on paper, your own model in each style appearing surrounded by its copies. A further step readily suggests itself, forming a summary and test of what has gone before; it is this:—Take away the printed letter and all the patterns you have made, remove the children's imitations, and let them draw the letter from recollection. Also let them pick out the letter from among many others, either cut up and mingled together, or in a book, or on a lesson board. This exercise will satisfy you that the letter is perfectly learned.

The plan here stated is, in practice, exceedingly simple, easy, and amusing. Well worked, it keeps children earnestly engaged for some length of time, without weariness, restlessness, or what we may call school restraint. The whole becomes a kind of recreation. The slate is the child's privilege; the chalk his reward. It is a sore privation not to permit him to make a letter.

The absence of expensive machinery is one of the desirable things about this plan; for in the new systems of education, expense is often a serious hinderance. A poor family should look out for good outlines of printed letters in stray bills, title-pages, &c., and cut out the most suitable for their purpose, and paste them on board, or any solid substance. It would be a good evening employment for older boys to print very large outlines of the alphabet, both the large and small letters, each letter being separate from the rest. Keep the set in a box ready to hand. Wood may also be cut of different lengths for shaping the letters on the floor, and these kept in the same box with the large printed outlines. A piece of red tape, or other flexible material, a few cheap little slates, a large slate, or a large board painted black, complete the requisites for teaching children to recognize and to form all the letters of our language—to which you may add a few sheets of cartridge paper cut up in small pieces, and a few lead pencils.

It may be necessary to remind my readers that the production of accurate outlines is far from being the main object, which is the agreeable exercise of the child's senses, and the first development of its imitative powers, directed to the acquisition of the alphabet.

Let any one try this plan, and compare it with the dry abstract methods that have been so long in use, and I think she will soon perceive its advantages.

This subject much concerns all who have the charge of young children, many of whom have already realized, by painful experience, the remark of a writer on the British system of education:—"The alphabet, when taught *abstractedly*, is the most difficult and tiresome lesson which the pupil meets with in the whole course of school instruction."

A GOOD CUP OF COFFEE.

It is remarkable that, so much as coffee is used in this country, the proper mode of preparing it as a beverage should be so little understood. Perhaps it is that most people consider coffee-making as too easy a process to need any pains at all; and for this reason the coffee served out at nine breakfast tables out of ten throughout the kingdom is a miserable, muddy infusion, which people

seem to drink only because, as washerwomen say, "it is wet and warm."

The right way of making coffee is not less easy than the wrong one; there is no mystery about it. All that is required is the observance of a few simple rules.

We have known some people to put the coffee-powder into the coffee-pot with treacle or sugar, and then to fill up with cold water,

EVEN AS YOU WON IT MAY YOU WEAR IT.

and boil the whole together. We hope there are not many who pursue such a mistaken practice. Others will make use of isinglass, or yolk of eggs, to "fine the liquor;" or, at all events, they must have a biggin or a patent percolator. Now, we know from long experience that none of these articles are necessary; we will undertake to make first-rate coffee, clear and bright, in a frying-pan. The ordinary coffee-pot is the most convenient and useful utensil for the purpose.

We come now to a few particulars which it will be desirable to bear in mind:—

1. The nature of coffee is such that it parts very easily with its aromatic, stimulating, and other properties; a small quantity of water will draw out all the goodness quite as effectually as a large quantity; and it will do this if the coffee-berries be only bruised, or very coarsely ground. It is a grave mistake to suppose that coffee should be ground to a *fine* powder; extreme fineness is the great cause of "thick coffee" as prepared for breakfast. In eastern countries, where people know what good coffee means, they always bruise the berries in a mortar. In fact, the goodness of coffee depends more on the roasting, and the method of preparing afterwards, than on the quality of the berry, or any other particular.

2. Buy your coffee ready roasted, but *not* ground; that is, buy coffee-berries, and always choose such as are fresh roasted, in preference to stale. Observe also whether your grocer keeps the article properly shut up in tin canisters, or lets it lie about in open tubs or trays.

3. If possible, buy a coffee-mill, one that will grind very coarsely. The price varies from half-a-crown to five shillings. This article is so essential to a good cup of coffee, that no one who can afford the outlay should hesitate to buy one. Those who have a pestle and mortar may try the method of bruising; but whether a mill or a mortar, no more should be ground or crushed than is wanted for use at the time.

4. Coffee requires to be kept in a very dry place; and as it readily takes up the flavour of other articles near which it may be placed, it should be kept in an air-tight tin canister. If you buy tea and coffee at the same time, do not pack them in the same parcel or basket, or carry them in the same pocket, for the true flavour of both will be injured. We presume that no one will be so careless as to keep either tea or coffee in paper only; a wooden box would be better than this, but the tin canister is best of all.

5. Have a clean, dry coffee-pot; it should always be rinsed out when put away, and turned down to drain.

6. To every half-pint of water allow half an ounce of coffee-powder; have your kettle of water boiling, put the necessary quantity of powder into the coffee-pot, and pour in as much water from the kettle as you require. Set the pot on the fire for a few seconds, but on no account let the contents boil up; then pour about half a pint of the liquor into a cup, and pour it back again into the pot, and stand it on the hob or on the fender to settle. If these directions have been properly followed, there will be, in three or four minutes, a pot of coffee as clear and well-tasted as any one could wish to drink. Should it be too strong, you have only to use less of the coffee-powder. All the goodness is extracted with the first boiling; and those who wish to drink good coffee must never boil the same grounds a second time.

7. The milk, in all cases, must be boiled, and used as hot as possible; and it should always be put into the cup with the sugar, before the coffee is poured in. When a cup of coffee is taken after dinner, it should be drunk without milk, and with very little or no sugar.

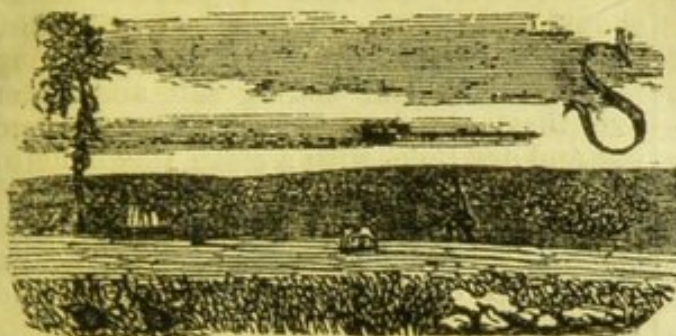
But of all the preparations of coffee there is none equal to the French, known as *café au lait*, or milk-coffee. We have drunk it constantly for several years, and can pronounce it to excel all others as a breakfast beverage. In this there is more milk than water, and the coffee liquor is rather an essence than a decoction; it will be almost black in colour. The process to be followed is the same in most respects as above described (6); but instead of a quart or three pints, not more than a third of your usual quantity of water is to be poured on the full quantity of coffee-powder. After it has stood to settle, pour it carefully off the grounds into a jug or pitcher, which is to be kept hot by any convenient means. In this way the liquor, though black, will be perfectly clear. At the same time a quantity of milk, according to the wants of your party, must be boiled in a saucepan with a spout or lip. When this is ready pour it into your breakfast cups until they are three-parts full, or rather more, add the sugar, and then fill up with coffee from the jug, more or less according as you prefer it strong or weak.

Coffee made in this way will be found more nutritious, and to possess greater richness and smoothness than can be attained by any other means.

EAST OR WEST, HOME IS BEST.

A HOUSEKEEPER'S NOTES FOR THE MONTH.

SEPTEMBER.



The 29th of September is the quarter-day, known as Michaelmas day. And while the husband is remembering—with more or less satisfaction according to the fulness of his purse—that it is rent-day, we imagine that some of our housekeeping friends will be experiencing that it is a favourite time with domestic servants for changing places.

We have in a former month said a little about mistresses and servants, but may be excused for referring to it again. We would suggest to some notable, well-meaning young mistresses, that when they are fortunate enough to meet with a girl of tolerably good principle and efficiency, they should not too frequently overlook or interfere with her proceedings, nor let the requisite and proper portion of overlooking be too palpable. Servants do not like to feel themselves watched in every movement. It is not well for a young mistress to say, "Jane seems a pretty good girl, but she does not do things my way; and I am determined I will have things done my own way; I will be mistress in my own house." If Jane is a pretty good girl, and can accomplish the work required of her, do not be too particular whether she does it in her way or yours. While you are determining to be mistress, she may be determining not to be your servant; and you may have to exchange a pretty good girl for a very bad one. We know a lady who makes in most respects a very comfortable home for her servants, but they never stay any time with her, because, as they say, "she is so fidgety and particular;" she is always restlessly looking after them, and seemingly looking for something to find fault about, as if thereby to prove that she is mistress, and they are servants. This is neither amiable nor wise, and is very likely to excite a rebellious feeling in a servant, and lead her to feel and say "that she is as good as you

any day, if you do fancy yourself so much above her;" a feeling which is very prevalent among the class we are speaking of, but which can hardly be shown while the mistress behaves in all respects with wisdom and propriety.

any day, if you do fancy yourself so much above her;" a feeling which is very prevalent among the class we are speaking of, but which can hardly be shown while the mistress behaves in all respects with wisdom and propriety.

The 1st of September brings a supply of partridges to the tables of a fortunate few. Not many years since, a lady who was more used to plain joints than game, received a present of some partridges, and invited a friend or two to assist in eating them. Unfortunately, either she or her cook, having stripped them of their feathers, seemed to think that nothing more was required preparatory to cooking; and so they were roasted and brought to table. Such a mistake may never happen to our readers; still we may suggest that they cut a slit in the neck of their birds, and take out the crop and all internal parts, and put in a small tea-cupful of fine bread crumbs, an ounce of fresh butter, the liver of the bird scalded and chopped small, with a little pepper, salt, nutmeg, and lemon-peel. The head should be left on, and tucked under a wing, and the legs turned back over the breast. The fire should be brisk and clear, when a little more than twenty minutes will cook them. They should be well floured and basted while roasting, and be served up on buttered toast, which has lain the last few minutes under the roasting birds. Cauliflower or mashed turnips, as well as potatoes, should be served with them; and bread sauce is a requisite. This is simply bread crumbs, enough to thicken a saucepan of boiling milk, let to stand near the fire about an hour, with one onion, and a little butter, and pepper, and salt. These birds are cooked in a variety of other ways by those who have them in abundance; but where they are only occasionally had, no way is preferable to roasting.

This is the season for a good nutting party,

GIVE YOUR TONGUE MORE HOLIDAYS THAN YOUR HEAD.

and nuts gathered from the hedges of our own lanes, or from the copses, may be kept until Christmas by filling a cask with them, and burying it in the earth, or making it air-tight in a cellar.

Mushrooms are now in season; and it requires but a very simple operation to make catsup from them. Whatever quantity of mushrooms you may have, cover them thickly with salt; and in a few days, whenever it may be convenient, press the mushrooms, and pour all the liquor into a saucepan to boil half an hour, with some mustard seed, allspice, and black pepper. Put it into a jug until the next day, and then, without shaking up any sediment which there may be, pour it into bottles and cork securely.

According to the rhyme which says,—

"Pork and oysters are better far
In any month that has an R,"

they are now to be considered in season, and to continue so for eight months, there being only the four warmest months of the year that cannot lay claim to the R. But it does not so much matter at what time of the year pork is cooked, as that it be used fresh and thoroughly done.

Those housekeepers who have no garden may find it worth their while to lay in a stock of apples while they are in season, for puddings and pies during the winter. Put away in baskets or boxes, covered and lined with straw, they will keep a long time; and there is scarcely a more wholesome or serviceable fruit when well cooked. We would not, however, recommend the storing of apples to those who have nowhere but their own living-rooms to keep them in; unless there is such a place as cellar, or garret, or outhouse, it will be better to trust to buying them now and then as they are wanted; for the scent of even one apple

kept in a warm living-room is sometimes very disagreeable, and a store of them would be very objectionable.

Those who are fond of pickled onions should now obtain the small silver onions, not much larger than marbles, and having peeled them, pour boiling salt and water over them; in about five minutes take them out and dry them with a clean rough cloth, and put them into a jar of cold vinegar, with mace, ginger, and pepper. Let them stand in the influence of the fire a few hours, and when cold tie over with bladder and paper.

A little magnesia put into milk which is near turning sour will assist in keeping it sweet a few hours longer. Those who wish to keep milk from the morning until the evening meal should boil it; that is, if the weather is warm enough to make its keeping doubtful.

Geraniums and myrtles, or similar plants, should now be taken out of the ground, and taken indoors at night, if the weather is cold—and the nights in September are often cold—though the day may have been fine. Now, also, is the time to put in cuttings of honeysuckles and suckers of roses; and what housekeeper is there who can find a nook about her premises for these English ornaments to a cottage, but will take a little trouble to plant them? Their fragrance and beauty will well reward a little care.

Some plants will grow and flourish without the care of a cultivator—among these is the thistle. By some roadsides these plants may be seen so full of down or seed, that it has been recommended to the poor to gather the down for cushions and pillows. We have never seen one so made, but a cottager's children might be worse employed than in gathering it up; and the mother could, without any great difficulty, try whether it served the purpose well or not.

SPEAK GENTLY TO EACH OTHER.

"PLEASE to help me a minute, sister."

"Oh, don't disturb me; I'm reading," was the answer.

"But just hold this stick, won't you, while I drive this pin through?"

"I can't now; I want to finish this story," said I, emphatically; and my little brother turned away, with a disappointed look, in search of somebody else to assist him.

He was a bright boy of ten years, and my only brother. He had been visiting a young

friend, and had seen a windmill, and as soon as he came home his energies were all employed in making a small one; for he was always trying to make tops, wheelbarrows, kites, and all sorts of things, such as boys delight in. He had worked patiently all the morning with saw and jack-knife, and now it only needed putting together to complete it, and his only sister had refused to assist him, and he had gone away with his young heart saddened.

GET WELL, AND KEEP WELL.

I thought of all this in the fifteen minutes after he left me, and my book gave me no pleasure. It was not intentional unkindness, only thoughtlessness, for I loved my brother, and was generally kind to him; still I had refused to help him. I would have gone after him, and afforded the assistance he needed, but I knew he had found some one else. But I had neglected an opportunity of gladdening a childish heart.

In half an hour he came bounding into the house, exclaiming, "Come, Mary, I've got it up; just see how it goes!" His tones were joyous, and I saw that he had forgotten my petulance; so I determined to atone by unusual kindness. I went with him, and, sure enough, on the roof of the wood-house was fastened a miniature windmill, and the arms were whirling around fast enough to suit any boy. I praised the windmill and my little brother's ingenuity, and he seemed happy, and entirely forgetful of my unkindness; and I resolved, as I had many times before, to be always loving and gentle.

A few days passed by, and the shadow of a great sorrow darkened our dwelling. The joyous laugh and noisy glee were hushed, and our merry boy lay in a darkened room, with anxious faces around him, his cheeks flushed, and his eyes unnaturally bright. Sometimes his temples would moisten, and his muscles relax; and then hope would come into our hearts, and our eyes would

fill with thankful tears. It was in one of these deceitful calms in his disease that he heard the noise of his little wheel, and said, "I hear my windmill." "Does it make your head ache?" I asked. "Shall we take it down?" "Oh no," replied he. "It seems as if I were out of doors, and it makes me feel better."

He mused a moment, and then added—"Don't you remember, Mary, that I wanted you to help me fix it, and you were reading, and told me you could not? But it did not make any difference, for mamma helped me."

Oh, how sadly these words fell upon my ear, and what bitter memories they awakened! How I repented, as I kissed little Frank's forehead, that I had ever spoken unkindly to him! Hours of sorrow went by, and we watched his couch, hope growing fainter and fainter, and anguish deeper, until, one week from the morning on which he spoke of his childish sports, we closed the eyes once so sparkling, and folded his hands over his pulseless heart. He sleeps now in the grave, and home is desolate; but the little windmill, the work of his busy hands, is still swinging in the breeze, just where he placed it, upon the roof of the old wood-shed; and every time I see the tiny arms revolving I remember the lost little Frank, and I remember also the thoughtless, the unkind words.

HOW TO BE MISERABLE.

"How to be happy" is a very common heading to an article addressed to the young. I have seen it in the papers so often, that I should not think of writing upon it. But I have never seen anything in print to tell young people how to be miserable.

"How to be miserable! Well, we don't want to be miserable."

Don't want to be miserable! How so? Then why do you take so much pains to be miserable? I cannot think how a child or a youth who is free from care or trouble, and full of buoyant spirits, can be miserable, without trying very hard to be so. But as I have seen a great many young persons who not only seem determined to make themselves miserable, but everybody around them also, I thought perhaps they would thank me for telling them how they may do it easier.

In the first place, if you want to be misera-

ble, be selfish. Think all the time of yourself, and of your own things. Don't care about anybody else. Have no feeling for any one but yourself. Never think of enjoying the satisfaction of seeing others happy; but the rather, if you see a smiling face, be jealous lest another should enjoy what you have not.

Be very sensitive, and take everything that is said to you in playfulness in the most serious manner. Be jealous of your friends, lest they should not think enough of you.

Be touchy and irritable. Cultivate a sour, cross, snappish disposition. Never be satisfied with anything, but always be fretting. Pout at your father and mother; get angry with your brothers and sisters; or, if you are alone, fret at your books, or your work, or your play. If you will do half of these things you will become miserable enough.

EMINENT FEMALE BIOGRAPHY.

ANNA LÆTITIA BARBAULD.

ANNA LÆTITIA BARBAULD, a name long dear to the admirers of genius and the lovers of virtue, was the eldest child, and only daughter, of the Rev. John Aikin, master of a boys' school in the village of Kibworth Harcourt, in Leicestershire, and was born at that place on the 20th of June, 1743. In her very earliest childhood she discovered remarkable powers of mind, being able to read quite well at two and a half years of age. Her education was conducted by her father, and was of a very solid character; and though at that day there was a strong prejudice against imparting to females any tincture of classical learning, she devoted a portion of her time to the study of Latin, and before she was fifteen she had read many authors in that language with pleasure and advantage: nor did she rest satisfied without gaining some acquaintance with the Greek.

In 1758, when Miss Aikin had just attained the age of fifteen, her father removed from the somewhat obscure village of Kibworth, to take charge of the classical department in the Dissenting academy at Warrington, in Lancashire, to which he had been invited. In the cultivated society of this place she found most congenial associates; and here for fifteen years she passed probably the happiest, as well as the most brilliant portion of her existence. In 1773 she was induced by her brother to collect the various poems she had from time to time written, and arrange them for publication. She did so, and with so much favour were they received by the public, that four editions were called for within that year. Her brother also induced her to join him in forming a small volume of prose pieces, which was published that same year, under the title of "Miscellaneous Pieces in Prose, by J. and A. L. Aikin." These likewise met with much approbation, and have been several times reprinted.

In 1774 Miss Aikin was married to the Rev. Rochemond Barbauld, a descendant from a family of French Protestants. Soon after this Mr. Barbauld opened a boarding-school for boys in the village of Palgrave, in Suffolk. The rapid and uninterrupted success which crowned this undertaking was doubtless owing, in a great measure, to the literary celebrity attached to the name of

Mrs. Barbauld, who took part with her husband in the business of instruction. It was for the benefit of the younger class of scholars that she composed her "Hymns in Prose for Children." "The business of tuition, however," says her biographer, Miss Aikin, "to those by whom it is faithfully and zealously exercised, must ever be fatiguing beyond almost any other occupation; and Mr. and Mrs. Barbauld found their health and spirits so much impaired by their exertions that, at the end of eleven years, they determined upon quitting Palgrave, and allowing themselves an interval of complete relaxation before they should again embark in any scheme of active life." Accordingly, in the autumn of 1785, they embarked for the continent, and, after spending nearly a year in Switzerland and France, returned to England in June, 1786. In the spring of the next year, Mr. Barbauld was elected pastor of a "Dissenting" congregation in Hampstead, where, for several years, he received a few lads as his pupils, while Mrs. Barbauld gave instruction to two or three girls. But her pen did not long remain idle. In 1790, and in the few subsequent years, appeared her "Poetical Epistle to Mr. Wilberforce," on the rejection of his bill for Abolishing the Slave Trade; her "Remarks on Mr. Gilbert Wakefield's Inquiry into the Expediency and Propriety of Public or Social Worship;" and her "Sins of Government, Sins of the Nation," &c.

In 1802 Mr. Barbauld accepted an invitation to become pastor of the congregation at Newington Green, and quitting Hampstead, they took their abode in the village of Stoke Newington. In 1804 she offered to the public "Selections from the 'Spectator,' 'Tatler,' 'Guardian,' and 'Freeholder,' with a Preliminary Essay." This Essay has ever been considered a very fine piece of criticism, and the most successful of her efforts in that department of literature. Hitherto Mrs. Barbauld's life had been almost one uninterrupted course of happiness and prosperity. But she was soon to experience one of the severest of all trials in the loss of her husband, who, after a most lingering illness, expired on the 11th of November, 1808. A beautiful memoir of his character, doubtless from her pen, appeared shortly

EVERY FLOW HAS ITS EBB.

after in the "Monthly Repository of Theology and General Literature;" and in her poem of "Eighteen Hundred and Eleven" she touchingly alludes to

"That sad death whence most affection bleeds."

Mrs. Barbauld published but little after this: a gentle and scarcely perceptible decline was now sloping for herself the passage to the tomb; and on the morning of March 9th, 1825, after a few days' illness, she expired, without a struggle, in the eighty-second year of her age.

To claim for Mrs. Barbauld the praise of purity and elevation of mind might well appear superfluous. She is decidedly one of the most eminent female writers which England has produced; and both in prose and poetry she takes the highest rank. Her prose style is easy and graceful, alike calculated to engage the most common and the most elevated understanding. Her hymns are among the best sacred lyrics in the language, and it has been justly said of her that the spirit of piety and benevolence that breathes through her works pervaded her life."

HYMN TO CONTENT.

O thou, the nymph with placid eye!
Oh seldom found, yet ever nigh!
Receive my temperate vow.
Not all the storms that shake the pole
Can e'er disturb thy halcyon soul,
And smooth unaltered brow.

Oh come, in simple vest arrayed,
With all thy sober cheer displayed,
To bless my longing sight;
Thy mien composed, thy even pace,
Thy meek regard, thy matron grace,
And chaste subdued delight.

No more by varying passions beat,
Oh gently guide my pilgrim feet
To find thy hermit cell;
Where, in some pure and equal sky,
Beneath thy soft indulgent eye,
The modest virtues dwell—

Simplicity in Attic vest,
And Innocence with candid breast,
And clear undaunted eye;
And Hope, who points to distant years,
Fair opening through this vale of tears
A vista to the sky.

There Health, through whose calm bosom glide
The temperate joys in even tide,
That rarely ebb or flow;
And Patience there, thy sister meek,
Presents her mild unvarying cheek
To meet the offered blow.

Her influence taught the Phrygian sage
A tyrant master's wanton rage
With settled smiles to meet;
Inured to toil and bitter bread,
He bowed his meek submitted head,
And kissed thy sainted feet.

But thou, O nymph retired and coy!
In what brown hamlet dost thou joy
To tell thy tender tale?
The lowliest children of the ground,
Moss-rose, and violet blossom round,
And lily of the vale.

Oh say what soft propitious hour
I best may choose to hail thy power,
And court thy gentle sway?
When Autumn, friendly to the Muse,
Shall thy own modest tints diffuse,
And shed thy milder day;
When Eve, her dewy star beneath,
Thy balmy spirit loves to breathe,
And every storm is laid;
If such an hour was e'er thy choice,
Oft let me hear thy soothing voice
Low whispering through the shade.

A BRAVE GIRL.

DURING the seven years' war, the exertions of the Prussians at some critical periods to support the sinking fortunes of their enterprising monarch were of a nature truly astonishing; but they were far outdone by the public sacrifices which were voluntarily made by individuals to resist the invasion of the French in 1813.

An anecdote of a Silesian girl is recorded, which serves in a striking manner to show the general feeling which pervaded the country. Whilst her neighbours and family were contributing in different ways to the expenses of the war, she was for some time in the greatest distress at her inability to manifest her patriotism, as she possessed

nothing which she could dispose of for that purpose. At length the idea struck her that her hair, which was of great beauty, and the pride of her parents, might be of some value; and she accordingly set off one morning privately for Breslau, and disposed of her beautiful tresses for a couple of dollars. The hairdresser, however, with whom she had negotiated the bargain, being touched with the girl's conduct, reserved his purchase for the manufacture of bracelets and other ornaments; and, as the story became public, he in the end sold so many that he was enabled, by this maiden's locks alone, to subscribe a hundred dollars to the exigencies of the state.

USEFULNESS.

To feel that we are usefully employed—that the occupation in which we are engaged will be profitable either to ourselves or others—is often, though it may cost us some labour, productive of more real pleasure than we derive from the pursuit of mere amusement. In middling life the occasions for useful female avocations are frequent; in high life we may presume that, if they ever occur at all, it is very seldom; and it were hardly going too far to attribute to this circumstance much of the *ennui* complained of in aristocratic circles.

To the female of small fortune, surrounded by petty domestic cares, which often fatigue and annoy her, it may seem very enviable, very delightful, to have no business in life but to kill time in any way most agreeable to her fancy, especially if she be a woman of refined taste and cultivated talents. Nevertheless I conceive such a notion to be founded in error. Even those accomplishments which she thinks would afford her, under more propitious circumstances, untiring delight, are productive of more gratification to her from being interrupted by the housewifery avocations she is called upon to perform. "Duty well done is fame well earned;" it is also pleasure well earned. There is pure satisfaction in reflecting that we have well performed any requisite task; that we have, by skill and economy, turned limited resources to the best account; that our individual labour has contributed to the comfort and enjoyment of those we love. I venture to assert that the pleasure arising from such a reflection is ample compensation, even where the circumstances are very humble indeed, for the unattainable brilliancies of high life. I can conceive no malady to be more insupportable than *ennui*. Now, could we obtain a candid statement from fashionable physicians relative to their fine-lady patients, I fancy we should find that *ennui* is the disease from which nine-tenths of them are suffering.

The habits of children prove that occupation is a necessity with most of them. They love to be busy even about nothing, still more to be usefully employed. With some children it is a strongly developed physical necessity, and if not turned to good account will be productive of positive evil, thus verifying the old adage that "idleness is the mother of mischief."

Children should be encouraged, or, if

indolently disinclined to it, should be disciplined into performing for themselves every little office relative to the toilet which they are capable of performing. They should also keep their own clothes and other possessions in neat order, and fetch for themselves whatever they want; in short, they should learn to be as independent of the services of others as possible, fitting them alike to make a good use of prosperity, and to meet with fortitude any reverse of fortune that may befall them. I know of no rank, however exalted, in which such a system would not prove beneficial.

Louis Philippe is said, upon good authority, to have alluded with noble simplicity to his practical experience of the humble offices imposed upon him by a lowly and straitened condition, while familiarly conversing with an Englishman of political eminence. "Do you know," said he, "why I am, perhaps, the man best qualified to wear a crown of all who now reign in Europe?" This question, seemingly so vain-glorious, was a perplexing one to answer; but his Majesty relieved his guest from the difficulty by adding, "Kings, you know, have not the easy situations they once had. Now, no one can be so prepared for any fortune that may betide as myself; for I am the only man amongst them, I presume, that has *brushed his own boots, and could do it again if necessary.*"

It were wholly superfluous to remark of a monarch universally admitted to be one of the ablest characters of the age, that the menial act to which his necessities compelled him, and to which none but a truly great man would choose to revert, in no respect unfitted him for the exalted station he afterwards filled.

The history of conventional helplessness would be almost as curious as the history of ostentation; tracing it, as we might do, through all its gradations and variations, from the barbaric courts of the Asiatic and African despots, where to be borne on men's shoulders, fed like an infant, and lulled by the exertions of slaves into brute lethargy, is considered the *ne plus ultra* of kingly dignity, to the more refined, but scarcely more rational etiquette of some of the royal palaces of civilized Europe during the past and present centuries. But we need not restrict our observations to royal palaces; we might carry our investigation into the boudoir and the drawing-room of the modern

PRIDE THAT DINES WITH VANITY SUPS WITH CONTEMPT.

fine lady of fashion; nay, into the dressing-room of the modern fine gentleman also; and there we should probably find personal helplessness, instead of being considered, as it ought to be, a matter of humiliation, viewed as a distinctive mark and privilege of high caste. However weak in themselves, these *privileged* individuals fancy that they are strong in the strength of others; and the more they can multiply their hired attendants, and the more skill and ability those hired attendants display in their vocation, the more apparent do their employers conceive their own superiority and consequence to be.

The sick, the infirm, and the aged, with whom helplessness is involuntary and a misfortune, may be allowed the comforts of personal attendants. Affliction and the inevitable decay of nature render them dependent upon the good offices of others. Their case is pitiable, not reprehensible; but when the young and the healthy, through sheer pride or indolence, voluntarily reduce themselves to the condition of physical imbecility, and call upon their fellow creatures to assist them in putting on their clothes, such wilful helplessness excites the indignation of the right-minded.

TO PURIFY THE AIR OF AN APARTMENT.

THE best method of effecting this will be obvious, if we consider the influence which heat exercises on the atmosphere. Air is expanded and rendered specifically lighter at the ordinary temperature on the application of heat. Hence, in every room heated above the temperature of the atmosphere, there is a continual current of air in circulation. The hot air in chimneys ascends and creates a draught towards the fire-place, whilst the hot air in churches, theatres, and other buildings passes through the gratings in their ceilings, and its place is supplied by the flow of cold fresh air through the windows and doorways in the lower parts of these buildings.

The following simple experiment can be easily performed, and is highly instructive: Take a lamp or candle, and hold it to the top of the doorway of a crowded apartment, or of a room in which there is a fire; the hot air will be found escaping out of the room at the top of the doorway, as will be indicated by the outward direction of the flame. If the lamp be placed on the floor, the cold air will be found to be coming in at the bottom of the doorway. If now the lamp be gradually raised from the bottom to the top, the flame, at first inflected inwardly, will be seen gradually to become vertical as the lamp approaches the middle of the doorway, and finally it will be again blown outwardly when the lamp reaches its summit. It would appear from this that in the middle of the doorway the temperature of the air

is uniform; hence there is no current either in or out of the apartment. The whole experiment is highly interesting and instructive, and proves that a fire is an excellent ventilator. Hence, to ventilate an apartment thoroughly, it is only necessary to kindle a good fire, and let the air have free access through the doorway and windows; the fire will create a current of fresh air into the apartment, and its atmosphere will be thus kept continually changed.

We would remark, in conclusion, that those moving masses of air called winds are produced in a similar way. The sun is the great cause of winds; its heat is unequally diffused over the earth's surface, and the air becomes consequently heated in one part to a greater degree than in another. The hot air rises, and its place is supplied by the flow of the colder air from the surrounding parts. When the vacuum thus created is sudden, and the flow of the surrounding air is violent, the meeting of winds from all points of the compass produces at sea the phenomena of water-spouts, and on land whirlwinds, caused by the air ascending by a spiral into the higher regions of the atmosphere. There are a number of causes which produce inequalities of temperature in the atmosphere, some of the most obvious of which are the alternation of night and day, and the occurrence of cloudy and uncloudy skies. The air must be necessarily heated when illumined by the rays of the sun, and cooled when those rays are withdrawn.

EAT IN MEASURE, AND DEFY THE DOCTOR.

NEEDLE MANUFACTURE.

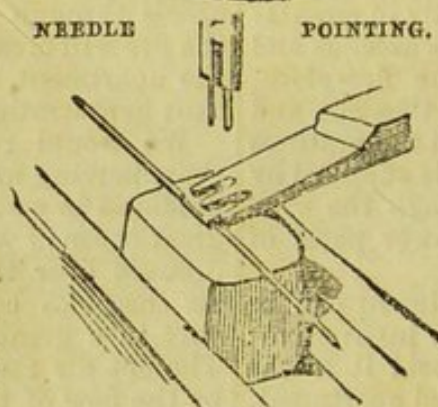


THIS is one of the most remarkable industrial pursuits of our country, both technically and locally. In a technical point of view it is striking for the number of processes which every individual needle passes through; while it is not less noteworthy on account of the grouping of the manufacture in and around the town of Redditch, in Worcestershire, where it has been calculated there are sixty or seventy millions of needles made every week.

In commencing the manufacture of a needle, soft steel wire of the required thickness is first cut into lengths of about five inches, and these lengths being placed together in a bundle, are bound together by means of iron rings, five inches in diameter, placed at each end of the bundle and rolled upon a flat iron surface until the wires are made perfectly straight. About a dozen and a half or two dozen of these wires are then taken by the grinder, and together are pointed on a small dry grindstone. This, like the dry grinding of the Sheffield cutlers, is a very deleterious employment, towards the amelioration of

NEEDLE

POINTING.



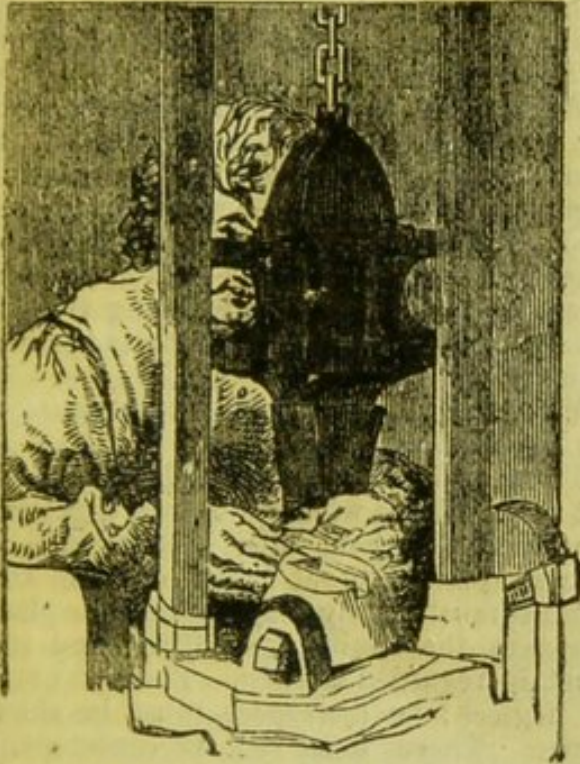
PIERCING.

which the workmen render very little assistance, unfortunately for themselves.

When the pointing is finished, the wires are cut into the required lengths, and the holes or eyes are perforated. This operation is usually performed by females. The tools employed are a small anvil fixed on the work-bench, a hammer, a finely-pointed and well-tempered steel punch, a pair of pliers, a file, and a block of lead. The woman first slightly flattens the unpointed end by a stroke of the hammer, then makes an indentation on one side by means of the punch and hammer; the needle is then taken from off the anvil, and being placed with the indented side downwards on the block of lead, the perforation is completed by striking with the punch and hammer on the opposite side of the needle. Holding then the needles in the pliers, the head is somewhat bent, and with the file the *guttering* is performed, which is the forming of the channel that may be seen on each side where the perforation is made. The head is then smoothed by passing the file over it. Needles to which the name *drilled-eyed*

KEEP SOMETHING FOR A SORE FOOT.

is applied are perforated in the manner here described, but the additional process is used of smoothing the eye by means of a drill after it is perforated.



STAMPING.

For making the eyes and gutters in large needles machinery is employed. The wires



STRAIGHTENING.

used for making these needles are pointed at both ends, and the channels and eyes are

formed in the middle, when the two needles thus made are cut asunder, and their heads smoothly filed.

These operations being performed when the steel wires are in a soft state, they are more or less bent, and must be straightened, which is done by rolling them on one plate of metal under the weight of another. The needles are then placed, many thousands together, in a kind of crucible, and covered over with ashes, when they are put into a close furnace and exposed to a cherry-red heat. When this degree of heat has been obtained, the crucible is withdrawn, and the needles are dropped into cold water, from which they are taken out and put upon an iron plate almost red-hot, where they are turned about so as to cause the heat to apply equally to all, and as fast as the needles become of a blue colour they are removed as being of proper temper. Such of the needles as now appear crooked are straightened on a small anvil by blows from a hammer.



RUBBING.

The needles are next ranged in parallel rows upon a coarse cloth, which has been smeared with a mixture of oil, soft soap, and fine emery powder. In this cloth from 40,000 to 50,000 needles are rolled up, and several of these rolls are placed together in a machine like a mangle. The rolling to which they are here subjected is continued, by means of steam or water power, for two and sometimes three days.

TWELVE GOLDEN MAXIMS FOR FAMILIES.

I. *Health must be regarded.*

This demands the first attention, and unceasing regard. The laws of health must be observed, and those wise and efficient means must be uniformly employed by which, in connection with the Divine blessing, the health of the various members of the family may be secured. It is deeply to be regretted that so many families disregard the laws of health: we cannot wonder that illness so often prevails—that death so prematurely ensues.

II. *Education must be earnestly attended to.*

The mind must be early cultivated: acquisitions, varied and important, must be continually gained. The faculties must be wisely and vigorously disciplined, not only from the consideration of the happiness which will be secured, and the true respectability which will be attained, but from the conviction that at the present period a good sound education will be essential to the members of our households in future life—that they will be worth comparatively nothing without it.

III. *Amiable tempers must be cherished.*

The kindly dispositions in our families are not only desirable, but indispensable; there is no domestic happiness without them. One must be bland, courteous, and amiable to another. The law of kindness must be the rule—governing, moulding, harmonizing the family. There must be nothing hard, stern, or unyielding; but mutual concessions, mutual tenderness, mutual love.

IV. *Industrious habits must be formed.*

Nothing is more essential. Unless active habits are cultivated, and cultivated from principle, no progress can be made in anything that is valuable; no respectability, intellectual, social, or moral, can be gained; no confidence on the part of others can be realized; no blessing from heaven can be vouchsafed. Indolent, apathetic families, habitually sluggish, and indisposed to labour, are ignorant, unhappy, immoral. This may be regarded as an indisputable fact.

V. *Mutual confidence must be reposed.*

There must be no shyness of each other. There must be no jealousy, no undue caution, no distrust. If these feelings be manifested in the family circle there will be no comfort; there will be a canker-worm at the root of domestic love and happiness; and this want of confidence will increase

until everything that is petulant and malicious will be discovered.

VI. *A continual desire for domestic tranquillity must be cherished.*

What can be more desirable than peace in our dwellings—that peace which is the result of love—which springs from mutual respect and forbearance—which is associated with principle—which is the consequence of the fear of God—which is identified with filial and unwavering trust in Him? A tranquil, happy home is the very emblem of heaven.

VII. *The parental character must be highly respected.*

There will be no domestic blessing without this. There will be no true dignity in the family without this. There will be no real prosperity at home without this. Parents must occupy their appropriate place: they are the heads of families, and they must be regarded as such. There must be no neglect; no disrespect must be shown them. There must be no contempt of their authority, no indisposition to render obedience. Children must value and honour their parents, else instead of having a blessing throughout life, they will be sure to have a curse.

VIII. *Domestic order must be maintained.*

Where there is disorder there is no tranquillity, no excellence, no advancement, no happiness. Order in families is essential to their peace, elevation, and progress. In our households everything should be done at the best time, as well as in the best manner. There should be rules to direct and govern, from which there should be no deviation, unless necessity compel. Disorderly habits, a constant want of arrangement, will entail nothing but loss and misery; and as the children grow up, these habits will be rendered fixed and permanent, so that they will become men and women, fathers and mothers, without any love of rule or order.

IX. *The love of home must be fostered.*

There is no affection, when it is cherished from an early period, and from principle, which is stronger: and sure we are that there is no feeling which is more valuable and important. It is connected with a thousand endearments; it preserves from a thousand temptations; it is identified with the cultivation of the noblest principles and

NEVER STRIVE AGAINST THE STREAM.

purest emotions; and it is inseparable from peace and happiness. In such a world as ours home should be the refuge from every danger; the spot where freedom is found from every care; the haven where tranquil waters are met with after the fiercest storm.

X. Sympathy under domestic trials must be expressed.

There must be no cold, no unfeeling heart displayed. Family difficulties will occur; family changes will be experienced; family sorrows will be endured; family bereavements will be undergone; and in these situations there must be sympathetic and tender emotions cherished. The parents must feel for the children, and the children for the parents; brothers must be kind and compassionate towards their sisters in affliction; and sisters must endeavour to alleviate the sorrows and burdens of their brothers. Thus will support be administered under the heaviest pressure, consolation be afforded during painful illnesses and protracted calamities, and the benediction of Heaven be graciously imparted.

XI. Sincere prayer must be presented for each other.

Parents, in this way especially, must remember their children, and children their parents. It is the best kind of remembrance—the most beautiful expression of love. There should be in the family circle

the elevation of the heart to God for his continual guidance, preservation, and blessing. Mutual prayer will cement mutual love—will alleviate mutual sorrows—will sweeten mutual mercies—will heighten and purify mutual joys. Where these elevated feelings are not cultivated there is no happiness, no security.

XII. The family must look forward to a purer, brighter, nobler world than this— a world where there shall be no ignorance to darken, no error to mislead, no infirmities to lament, no enemies to assail, no cares to harass, no sickness to endure, no changes to experience; but where all will be perfect bliss, unclouded light, unspotted purity, immortal tranquillity and joy.

Members of families, in passing through life, should make it apparent, by their principles, by their habits, by their conversation, by their spirit, by their aims, that they rise above the present transitory scene; and that they are intensely anxious to unite again in that world of peace, harmony, and love, where there will be nothing to defile or annoy, and where the thought of separation will be unknown.

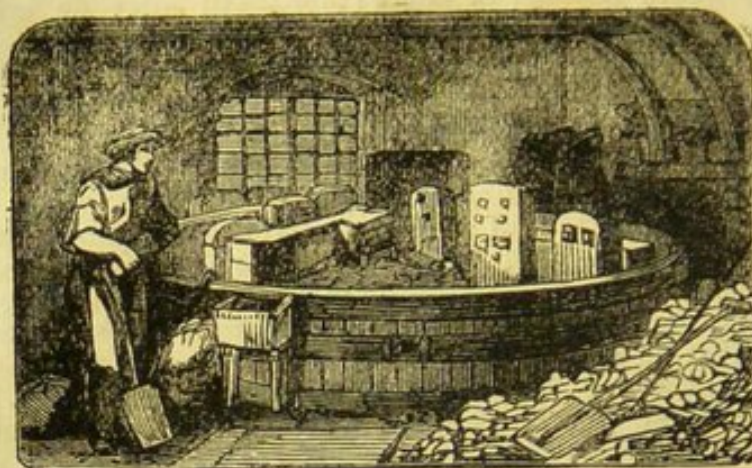
Families, and especially the female members, make the above maxims your governing principles, and we promise you domestic bliss. Wherever you may find discomfort abroad, you will be sure to realize happiness at home.

GOVERNMENT OF THE TEMPER.

TEMPER is a part of our nature so closely connected with our own happiness, and that of those around us, that it is of the utmost importance it should be well regulated. Some persons are naturally gifted with an even temper, and have it much in their power to spread a happy influence in the social and family circle. Many are naturally irritable; such claim our sympathy, having much more to contend with than others, and should never be purposely annoyed, as is sometimes inconsiderately done. It is quite possible for a person of this description to govern his temper, but time must be allowed, much care exercised, and divine assistance sought and obtained, before it can be so kept in subjection that unexpected

affronts do not overcome it. But how often do we find some giving way to an unchristian spirit when vexed, even among those who would not be called bad-tempered. We are all liable to meet with unpleasant circumstances, and it may be from want of thought that we are so easily overtaken in the fault. Experience would prove the benefit of preserving a watchful spirit against this temptation; the enemy once vanquished, would not the next time appear so formidable. The wise king Solomon has given us a clear judgment on this subject, when he observes, "He that is slow to anger is better than the mighty, and he that ruleth his spirit than he that taketh a city."

POTTERY AND PORCELAIN.

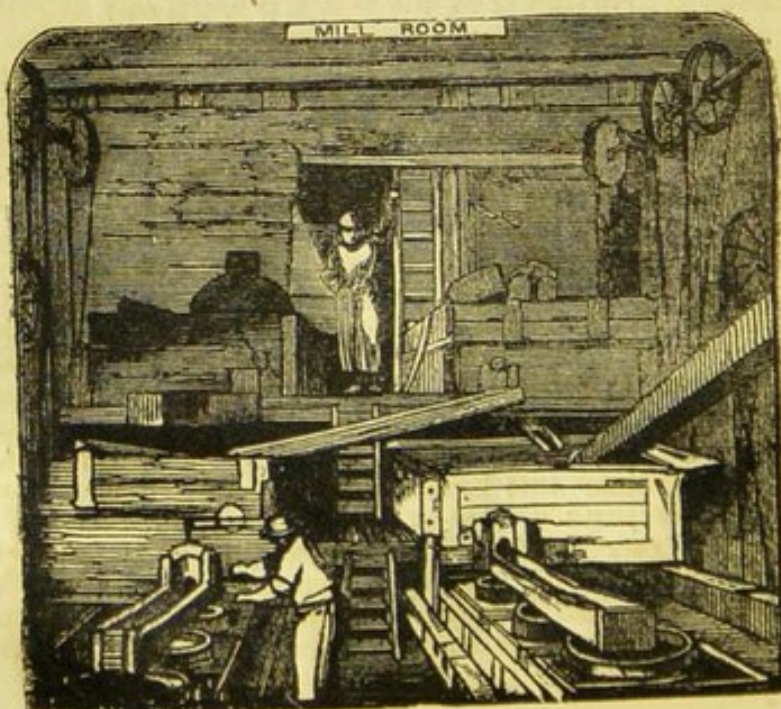


FLINT CRUSHING.

THE pottery art appears to have been practised in the earliest ages, and undoubtedly has been known amongst the rudest nations. The most ancient records allude to the *potter's wheel*; and we have proof that great skill had been acquired in the manufacture of porcelain of a superior quality in China and Japan at a very remote date. The little figures covered with a fine deep-blue glaze, which are deposited with Egyptian mummies, and numerous jars, some specimens of which may be seen in the British Museum, show that in Egypt likewise the art was anciently practised. Vestiges of considerable Roman potteries have been discovered in many parts of this island. In newly-discovered countries it has been found that the

use of earthen vessels is familiar among people otherwise little acquainted with the arts of civilized life.

Although earthenware may be considered, in a general term, applicable to all utensils composed of earthen materials, it is usual to distinguish such utensils more particularly into three different kinds—namely, *Pottery*, *Earthenware*, and *Porcelain*. Under pottery are classed the brown stoneware, made into jugs, &c.; red pans and pots, porous vessels, &c. Earthenware consists of the white, blue and white, and yellow ware, which are so extensively used in this country. Porcelain is distinguished from earthenware as being a semi-vitrified compound, in which one portion remains infusible at the greatest



STAY NO LONGER IN A FRIEND'S HOUSE THAN YOU ARE WELCOME.



THE BANK.

heat to which it can be exposed, while the other portion vitrifies at a certain heat, and thus intimately combines with and envelopes the infusible part, producing a smooth, compact, shining, and semi-transparent substance, well known as the characteristics of true porcelain. Until the beginning of the eighteenth century the manufacture of earthenware in this country was confined to a few objects of the coarsest description; and, till nearly the close of the same century, the porcelain of China was still in common use on the tables of the wealthy, the home manufacture being confined to articles of the commonest domestic use. Earthenware was likewise largely imported from Holland, and superior kinds from Germany and France. English earthenware and porcelain are now not only brought into general use in this country, to the exclusion of all foreign goods, but earthenware is also largely exported to almost every part of the known

world, and even to those countries where the art was previously prosecuted. England is entirely indebted to Mr. Wedgwood for the extraordinary improvement and rapid extension of this branch of industry. Before his time our potteries produced only inferior fabrics, easily broken or injured, and totally devoid of taste as to form and ornaments. Wedgwood's success was not the result of any fortunate discovery accidentally made, but was due to patient investigation and unremitting efforts. He called upon a higher class of men than had usually been employed in this manufacture to assist in his labours; and in prosecuting his experiments, he was guided by sound scientific principles; and signal success, which crowned his first exertions, only served as an additional motive for continuing his pursuit. One of the principal inventions of Mr. Wedgwood was his *table ware*, known at present as *Queen's ware*. It is characterized as a dense and

PRIDE NEVER LEAVES US TILL WE GET A FALL.

durable substance, covered with a brilliant glaze, and capable of bearing uninjured sudden alternations of heat and cold. Mr. Wedgwood's more beautiful inventions were *terra cotta*, which could be made to resemble porphyry, granite, Egyptian pebble, and other beautiful stones of the silicious or crystalline kind; a black porcelainous biscuit, very much resembling basalt in its properties, and therefore called *basaltes*; a white and a cane-coloured porcelain biscuit, both smooth, and of a wax-like appearance; and another white porcelainous biscuit, distinguished as *jasper*, having in general all the properties of the *basaltes*, with a very important addition—the capability of receiving through its whole substance, from the admixture of metallic oxides, the same colours as those oxides communicate to glass or enamel in fusion. This peculiar property renders it applicable to the production of cameos, and all subjects required to be shown in bas-relief, as the ground can be made of any colour, while the varied figures are of the purest white. Mr. Wedgwood likewise invented a porcelain biscuit, nearly as hard as agate, which will resist the action of all corrosive substances, and is, consequently, peculiarly well adapted for mortars in a chemist's laboratory.

Since, then, porcelain is but a finer kind of pottery, the description which we purpose giving of its manufacture, at all events in its early stages, will comprehend that of both kinds of ware.

The materials for earthenware are reduced to the consistence of cream, in which state they are called *slip*: this fluidity is necessary to insure the perfect mixture of all the ingredients, and their mutual chemical action in the fire. The basis of the composition is a clay from the plastic clay formations of Devonshire or Dorsetshire, to which is added ground flint, which gives whiteness and solidity to the goods. For the better kinds, a portion of china-clay, or decomposed felspar from Cornwall, is added, together with a small quantity of ground white granite. By this means the density of the ware is increased, greater purity of whiteness is obtained, and also a degree of vitrification which makes the ware sonorous when struck. The flints employed are burned in a kiln, slaked to destroy their coherence, and ground to powder in a mill. The powder is then sifted in water until reduced to a fit state for combination with the other substances. The clays are thrown into their several vats, sunk in the ground, where they are blended

with water and sifted through fine silk lawns into other receptacles, and then diluted with water. The mingled flint and clay in the shape of a creamy fluid is then pumped into a boiler or slip-kiln, the bottom of which is formed of large, flat fire-bricks, under which four or five parallel flues pass from the fireplace to a high chimney. The water is evaporated until the boiling mass is brought to a proper consistency for working; but the steam having given it a cellular and porous texture, it requires to be beaten or divided until the air is driven out, and a section of the mass, when cut, is smooth and compact.

All the various kinds of ware, such as *cream ware*, *drab ware*, *drab body*, *brown body*, *Egyptian black*, *blue body*, *jasper body*, and *turquoise body*, &c., are formed of different kinds and proportions of clay and flint, with small additions of colouring materials. Round articles which may be turned upon a lathe have their form given upon the thrower's wheel, which is a lathe with a vertical spindle, having a small round table on the top, at which the thrower sits. He receives the clay prepared to the proper size by a woman, and throws it upon the whirling table between his knees, which is put in motion by the wheel-woman, whose eye watches every motion of the thrower, and regulates the velocity of the work with perfect accuracy. The thrower first draws the clay up into a pillar, then depresses it into a flat cake, until the whole mass has been drawn into a circular arrangement of all its parts. He then opens the hollow of the vessel with his thumbs, and continues to draw out the clay, or press it inwards, until the destined shape is given to it. It is then cut from the table by a brass wire, and placed on a board, which, when full, is carried into a store-room to harden.

When a number of vessels of the same size are to be thrown, a gauge is fixed so that its point just touches the top edge of the article when it is revolving; this fixes both the height and diameter of all that are made in that pattern.

When the vessels are sufficiently hardened they are turned upon a lathe similar to that used by wood-turners. The turner dexterously shaves away the clay to the proper thickness, and works the mouldings, &c., polishing the whole with a steel burnisher. He frequently ornaments bowls, jugs, &c., with a coating of various coloured clays, which are sometimes blended with each other so as to give a marbled surface: by these earthy pigments he produces an infi-

NOTHING IS SO DIFFICULT BUT WE MAY OVERCOME IT BY PERSEVERANCE.

nite variety of patterns. This kind is called *dipped ware*.

Such articles as require handles and spouts are then passed to the handler, who makes these appendages in plaster moulds, and sticks them to the vessels with liquid clay. Plain handles are pressed by a syringe through a hole of the proper size and form, and as the clay comes through in long strings it is cut off, and bent into the desired shape for the handles. Thrown and turned goods are sometimes ornamented with figures in relief, which are made out of flat moulds by children, and fixed upon the ware by workmen, who, having carefully adjusted each figure to its place, run a little water under it with a camel-hair pencil,

TURNING.

which unites it to the surface of the pot. Goods of an oval or angular shape, which cannot be turned, are made by pressing clay into plaster moulds, which give the outside form



PLATE MAKING.

to the vessels; this is called *hollow-ware pressing*. Another kind called *flat-ware pressing*, is performed by giving the shape to the goods by moulds which fit to the inside of the vessel: plates, dishes, saucers, cups and hand-basins, are made on this principle.

Casting is resorted to when a mould is so intricate as to be

difficult for the workman to fill by pressing. Slip-clay is poured into the mould, which rapidly absorbs the water, and a coating of clay is deposited upon the inside; the remaining fluid is then poured out, or drawn with a syringe, and a thicker mixture is put



FLINT CRUSHING.

in, and left rather longer than the first before it is withdrawn. The mould is then put into a stove to dry.

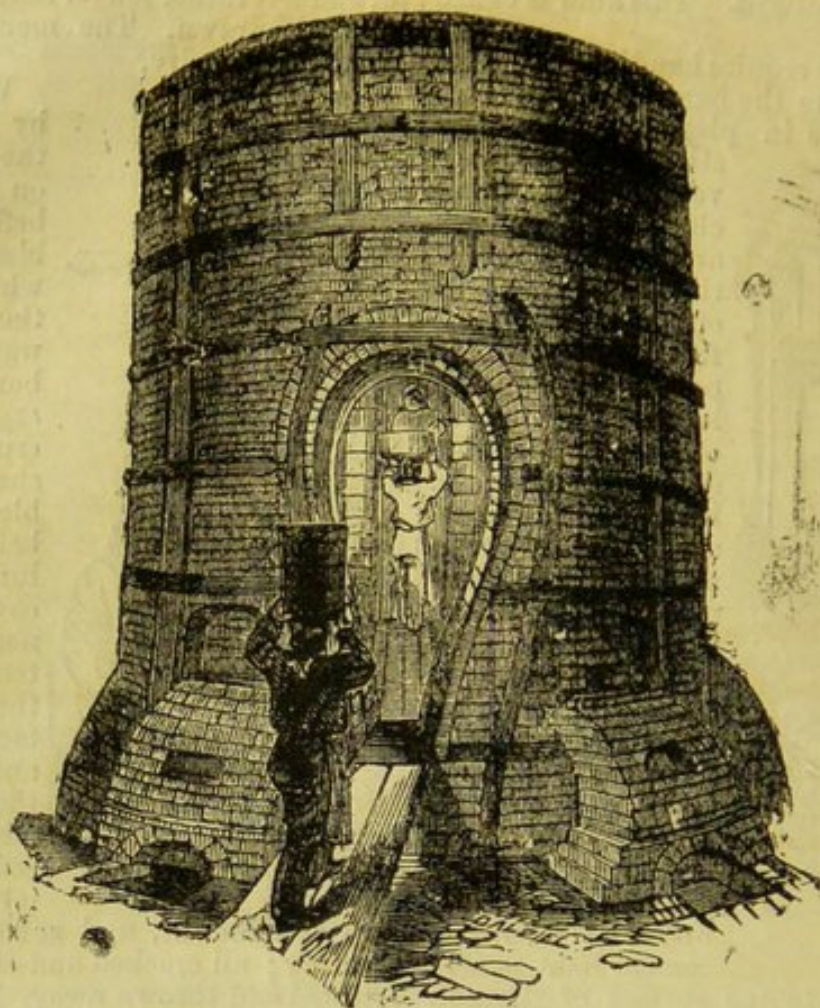
When completed by the workmen, the goods are placed on boards to dry, before going to the biscuit-oven, in which they receive the first fire. The ware to be thus burnt is placed in *saggars*, made of crucible clay: in shape they resemble hat-boxes, and being piled in columns, each saggarr covers the one beneath it, and protects the goods from the immediate contact of the smoke and flame. When the baking is finished, and the oven cooled, the doorway is opened, the saggars brought out, and submitted to a rigid scrutiny; all cracked and crooked pieces are rejected and thrown away. The ware is now called *biscuit*, and in this state goes to the *printer* or *biscuit painter* to be ornamented.



PRINTING.

The printing of earthenware is effected by transfer papers from engraved copper plates. The ink used in printing is made of linseed oil boiled with litharge, resin, balsam of sulphur, or Barbadoes tar, and is tinted with any of the usual mineral colours—blue being the principal, and formed of oxide of cobalt. The colour

having been ground very fine, the printer blends it with his oil upon a hot stone, and filling the engraved plate with it, takes off the impression by the common rolling-press. The tissue-paper used for this purpose is first prepared with a solution of soap. As soon as the print is taken a girl cuts out the en-



BISCUIT KILN.

graving with scissors, and hands it to the transferrer, who carefully places the print upon the biscuit ware, which being absorbent, holds it with great tenacity. The transferrer then passes it to her assistant, who, with the end of a cylinder of flannel tightly rolled and bound with twine, rubs the print with such force as to work the ink into close contact with the biscuit. The goods, thus coated with the paper, are then put into a tub of water, and the paper being wiped off with a sponge, every minute point of the engraving is found accurately transferred to the earthenware. When dry, the goods are packed close in a large muffle, or kiln, round which a fire circulates and brings the whole to a low red heat. By this means the oil is burned out of the colour, which would be injurious to the process of glazing which follows. Some patterns are executed in biscuit by painters who lay in the colour in gum-water.

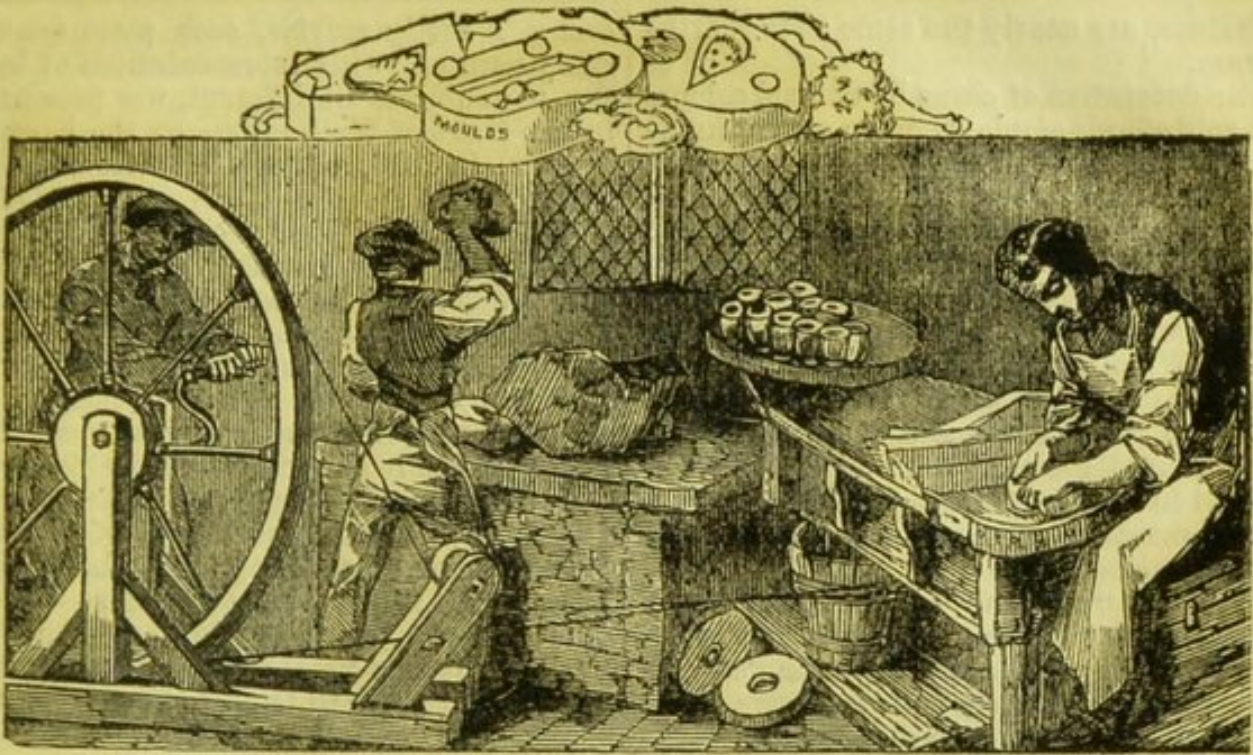
The biscuit ware thus ornamented is carried to the dipper, who dips each piece into the tub containing the finely-ground mixture

which, when melted, forms the glossy coating to the ware. This glaze is blended in water, which, being absorbed by the biscuit, leaves a thin cover of glazing-powder upon the surface; a dexterous shake of each piece in a circular motion as it emerges from the fluid prevents the glaze from settling unequally, and throws off all that is superfluous. The material of the glazes differs according to the kind of ware: white-lead is a general ingredient.

When the goods have been dipped in the glazing mixture they are dried, and placed in saggars, which are washed on the inside with a compound of glaze, with lime and clay. Every piece is carefully placed, so as not to touch another; otherwise, when the glaze melts, they would stick together. When drawn from the oven the ware is carried in baskets to the glossed warehouse, where it is again subjected to a close examination.

Porcelain is a finer species of pottery, in which the ingredients are so selected that they act chemically upon each other, and

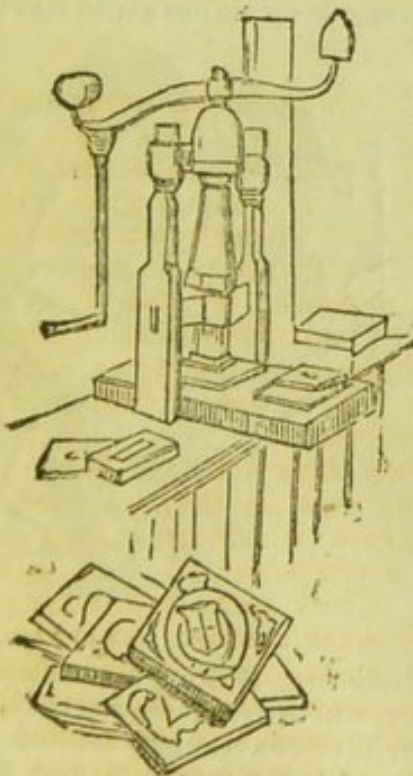
GOOD HEALTH IS BETTER THAN WEALTH.



THROWER, BALL MAKER, AND WHEEL-TURNER.

are brought to a state of vitrification; the fracture has a dense or greasy surface, like that of a flint stone, and is therefore not liable to be acted upon by acids. When the porcelain is coloured by metallic matter it is called stoneware; jasper and some drab ware are of this description; but when it is

Hard china is formed chiefly of Kaolin or Cornish clay, felspar, sand, and selenite; but soft china, which is more frequently made in England, has a different composition. Bones calcined and ground are largely used in the manufacture of English china, combined with aluminous and silicious



FILE MAKING.

perfectly free from colouring matter, and is translucent, it is called china, of which there are two species, hard and soft china.

earth in such proportions that they will vitrify together. The mode of mixing the materials, and the general processes of ma-

NEVER SPEAK ILL OF THEM WHOSE BREAD YOU EAT.

nufacture, are nearly the same as for earthenware.

The decoration of china by enamel colours and gold affords employment to a great number of persons, some of whom attain great excellence in their beautiful art. The colours used are all prepared from metallic oxides, which are ground with fluxes, or fusible glasses of various degrees of softness, suited to the peculiar colours with which they are used. When painted, the goods are placed in the enamel kiln, where the fluxed colours melt, and fasten to the glazed surface, forming coloured glasses. The gold, which is applied in the form of an amalgam, ground in turpentine, is afterwards burnished with steel burnishers.

The term "porcelain" is said to be derived from *pour cent années*, it being formerly believed that the materials of porcelain were matured underground one hundred years. It is not known who first discovered the art of making porcelain, nor is the date recorded; but the manufacture has been carried on in China, at King-te-Ching, at least since A.D. 442, and here still the finest porcelain is made. It is first mentioned in Europe in 1531, shortly after which time it was known in England. It was made at Dresden in 1706; fine ware in England, at Chelsea, 1752; at Bow, in 1758; in various other parts of

each. A costly service, each piece exquisitely painted, with representations of battles, the subjects all different, was presented to the Duke of Wellington, by the King of Prussia, in 1816, and is the finest in England.

Pottery, comprising the coarsest and commonest wares, involves the use of clay only, and requires much less careful processes than porcelain or earthenware.

The porcelain manufacture has made great advances within the last few years. The Exhibitions of manufactures in this country have afforded room for the honourable emulation of manufacturers from different districts; while the excellence of Sèvres, Dresden, and other foreign manufactures of porcelain have shown our native artists what are the points in which we are still excelled by our neighbours. The production of statuettes in biscuit and Parian has lately reached a high degree of beauty, especially in those specimens which, under the name of art manufactures, have called forth the inventive skill of Bell, Marshall, and other sculptors, and the practical skill of Minton, Copeland, and other distinguished manufacturers. Slabs of highly-decorated porcelain are now much used in fire-places, and in many forms of house-decoration. The mode of pressing dry porcelain powder into various forms has given rise to many new



FILLING SAGGARS.

England about 1760; and by the ingenious Josiah Wedgwood, who much improved the British manufacture, in Staffordshire, 1762. M. Boeticher, who was an apothecary's boy, in 1700, first made the fine porcelain ware known as Dresden china. Services of this ware have cost many thousands of pounds



FIXING HANDLES.

productions. Button manufacture, for instance, and the combination of parti-coloured clays, have enabled manufacturers to imitate many of the pavements and floors of the Romans called *tessellated floors*.

In respect to the commerce in these articles, it is the plain, neat, well-made, and well-glazed *earthenware* for which the

greatest demand exists in foreign countries; for nowhere are such things so excellently produced as in England. In 1848, our exports in this branch of native manufactures were 58,286,076 pieces; in 1849 they were 61,528,196; in 1850 they reached 76,952,735 pieces. Two-thirds of these went to the United States. The more costly porcelain and the rough stoneware were not so largely exported as the earthenware. Since the above period the exports have greatly increased.

The cuts attached to this article will give our readers a good idea of the various processes of manufacture to which allusion has been made, without any more special reference to them: an hour or two spent at a pottery establishment would do more to explain these processes than the perusal of the most elaborate description, however well assisted by pictorial illustrations.

We have alluded above to the making of buttons out of porcelain; this process, which was patented by Mr. Prosser in 1840, is thus described in "Knight's Cyclopædia of Industry:"—

"Clay, clayey earths, or clay combined with a small portion of flint or felspar to give it hardness, is thoroughly dried, and ground to a fine powder. The powder is passed through a fine sieve, having about 2,000 perforations to a square inch; all particles too large to pass through the perforations being rejected. For some coarser purposes a coarser sieve may be used. Buttons and other small articles are made of this powder by dies, or moulds, and a fly-press. The fly-press is firmly secured to a strong bed or frame, and a die, carrying on its under face the form in reverse (*i.e.*, hollow instead of relief) proposed to be given to the top of (the button, is screwed to the follower of the press. A second tool or die, of a kind of T shape, with an impress of the back of the button, fits loosely into a corresponding recess in the bolster. Below the press there is a treadle, supported on a fulcrum near its centre, from one end of which a rod passes up through a small hole in the bolster to the lower die or tool. The hollow or recess in the bolster on which this tool rises and falls is of such a depth as to be an exact measure of the quantity of powder necessary for the formation of a button. The hollow in this mould being filled with powder, and the powder squared off to an exact level with the top of the mould, such power is applied to the press as will bring down the tool with a force of about 200 lbs.

on the square inch upon the powder lying in the mould. The powder is by this means compressed into a very dense, hard, and durable substance, having on its surface the device imparted to it by the die. If the button is to have a metallic shank attached to it, a recess is formed at the back of the button for its reception, by a corresponding projection on the face of the lower die. If the button is to have holes, similar to a brace button, the dies must have such projections as will form these holes while the powder is being pressed into the mould."

We learn from the above authority that, in the course of a year or two after this patent was obtained, no less than 5,600 gross of these buttons were made weekly at Minton's Porcelain Works, in Staffordshire; and further, that "the Vicomte de Serconne took out a patent in 1850 for a mode of making buttons which have a crystalline appearance. They are made of felspar, basalt, lava, pumice, granite, or flint. These minerals, or the one adopted, are reduced to powder, and made into a paste with salt and flour; the paste is pressed into a mould, of which the upper and under parts give the device to the button; and, by subsequent modes of treating the surface, the button assumes either a transparency or an agate-like opacity."

Door-plates and handles, and other ornamental fittings of our houses, of a somewhat similar make, have recently been introduced, and are admirable alike for their cleanliness and elegance. In tiles for *tessellated floors*, again, we have another important branch of porcelain manufacture, which is also of recent introduction. The Romans used for their costly inlaid floors *tesserae*, or small cubes of coloured marbles. Mr. Prosser formed his compressing porcelain powder into moulds with great force in the manner above described. The *tesserae* may be of any colour, and of any definite form. In the formation of the floor or pavement with such *tesserae*, the pieces are first put together in their proper order, placed downwards on a smooth surface, and, as soon as a sufficient portion of the design is finished, it is backed with fine Roman cement, which is worked in to fill the crevices between the *tesserae*. The pavement is thus formed of smooth flat slabs of convenient size, which are laid down on any properly-prepared foundation.

Many instances of the application of porcelain slabs and tiles to purposes of domestic ornament and utility will occur to our readers, besides those which we have

TRUTH WILL ALWAYS STAND WITHOUT A PROP.

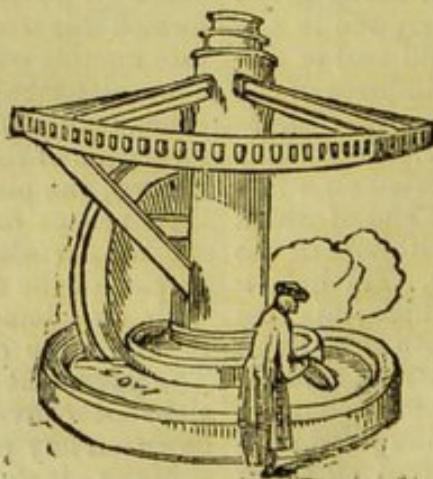
mentioned, and convince them of the increasing importance of this branch of our national manufactures. We have dwelt in these articles more on the useful than the ornamental part of our subject, as accords best with the character of our volume.

McCulloch, in his "Statistical and Descriptive Account of the British Empire," says:—"Certain descriptions of earthenware are produced in a considerable quantity, and of excellent quality, at Lambeth, and the same and other descriptions in other countries. Chinaware is made at Worcester, Derby, Colebrook Dale, Rotherham, &c. It is estimated that the value of the various sorts of earthenware produced at the Potteries may amount to about £1,700,000 or £1,800,000 a year; and that the earthenware produced at Worcester, Derby, and other parts of the country may amount to about £850,000 more; making the whole value of the manufacture £2,550,000 or £2,650,000. The consumption of gold for gilding, &c., at the Potteries is about £700 a week, and of coal about 9,000 tons a week."

The finer sorts of clay used in the Potteries are principally brought from the Isle of Purbeck, in Dorsetshire, and from Devonshire; steatites, or soap-stone, is brought from Cornwall; large quantities of flints from Kent, and some from Wales, Ireland, &c. The railways and canals by which Staffordshire is intersected, and which unite the Potteries with all the principal parts of the kingdom, afford the greatest facilities for the conveyance of the raw material used in the manufacture, and for the easy distribu-

tion of the wares to all the great markets at home and abroad.

Owing to its extreme cheapness, excellent cream and blue-coloured stoneware is now found in every cottage; and it has everywhere superseded, not only the old, ill-glazed, clumsy delft-ware, but also pewter plates, and the greater part of the wooden dishes that were formerly used in the kitchen and the dairy. It is not easy to overrate the influence of this change in diffusing a taste for cleanliness, and for increased comforts and conveniences, nor have its advantages been confined to this country. It is now widely spread over all parts of the world; the annual value of the exported articles being nearly a million. Formerly, as we have seen, we imported large quantities of stoneware from France, and at a previous period from the Dutch potteries at Delft; but the produce of our own Potteries is now everywhere held in the highest estimation. An intelligent foreigner, M. Faujas de St. Fond, when noticing the English earthenware, observes, "Its excellent workmanship, its solidity, the advantages which it possesses of sustaining the action of fire, its fine glaze, impenetrable to acids, the beauty and convenience of its form, and the cheapness of its price, have given rise to a commerce so active and universal, that in travelling from Paris to St. Petersburg, from Amsterdam to the extremity of the South of France, one is served at every inn on English ware; Spain, Portugal, and Italy are supplied with it; and vessels are loaded with it for the East Indies, the West Indies, and the continent of America."



GRINDING FLIN.

TIME AND THINKING TAME THE STRONGEST GRIEF.

HOW TO CLEAN A FIRE-PLACE.

"WELL, Jane," said her mistress, "I am glad to see you have conquered the difficulty of lighting the fires. Now, I think it adds very greatly to the comfort and beauty of a fire-place that the stove, fire-irons, and fender should all be bright and clean. I will now, as I promised, teach you how to make them so."

"In the first place, be careful that when you are cleaning one thing you do not dirty others. Let there be no black finger-marks left upon the paint or paper near, and no brushing beyond the stove: mind that the wood-work is not touched. To prevent this, here is a thin strip of wood, which you may hold against the paint with one hand while you brush with the other."

"To prevent injury to the rug, roll that up, and put it quite out of the way, and lay in its place this piece of old carpet; and mind that your brushes and black-lead, as well as the fender and fire-irons, are set upon this, and nowhere else in the room, as they are very likely to leave dirty marks."

"Now to begin the stove: moisten some black-lead with a little stale beer, if there is any; if not, water will do. Then with the small round blacking-brush put the lead over every part that is to be blacked. Be careful not to black over the bright steel ornaments. In many stoves the ornaments are made to slip in and out, and then it is better to remove them before using the black-lead."

"When the black-lead is dried on the stove use the polishing brush briskly until it shines in every part; where the larger part of the brush cannot go, use the bristles at the end of the brush. Do not knock the wooden part of the brush against the fire-place. When there is plaster or mortar, as is sometimes the case, you will knock it into holes, beside that it makes a needless and unpleasant noise."

"The fender and fire-irons you may carry into the kitchen to clean. Black the ends of the fire-irons, and polish them the same as the stove. I will give you a mix-

ture for cleaning the bright parts of them. It is made of rotten-stone and sweet oil; but this need not often be used, as frequent rubbing with a soft leather will keep them bright for a long time."

"If you ever see a spot that will not move with this mixture, you must use a little scouring-paper. But remember it is better, by a quick every-day rub, to keep all these things bright, than to have to work hard to make them bright after they have been suffered to rust."

"Now, Jane, I think you will be able to clean these grates nicely."

Jane thanked her mistress, and said she thought she should.

"You can read writing, Jane, can you not?"

"Yes, ma'am, I can very well."

"Then I will write out for you some further directions about fire-grates, which I shall expect you to attend to as occasion occurs."

"At the beginning of winter, when the bright bars are taken from the stove, they should be well rubbed until they are quite dry and almost warm; then greased in every part with mutton fat, and tied securely in brown paper, and put away in a dry place. When they are again wanted for use, the grease must be rubbed off with a rough dry cloth, and rotten-stone and oil used to polish them. The same should be done by the bright ornaments of the grate, if a room should be out of use any length of time."

"When a grate is damp or difficult to shine, mix the black-lead with a little spirits of turpentine instead of water."

"When a grate is pretty clean, and only wants a little more polishing, a dust of the dry lead shaken on, and brushed with the shining brush, will serve the purpose."

"A convenient mixture to keep made for kitchen grates is:—One pint of small beer, a quarter-pound of black-lead, and an ounce of soft soap, smoothly mixed, and boiled for a few minutes."



OF ALL FLATTERERS SELF-LOVE IS THE GREATEST.

FLOWERS OF AFFECTION.

WE'VE loved, we've loved each other,
 From childhood until now,
 Though we in truth have never,
 Exchanged a lover's vow.
 In childhood's happy moments
 We lived, we lov'd too well,
 To think that time or changes,
 Could break the golden spell.
 And when at length we parted.
 Yet could we not forget,
 For the mystic spell still bound us
 Which binds our spirits yet.

And we have learnt the lesson,
 We could not know before;
 Two hearts once loving fondly,
 Love once, and ever more.
 For if our Heavenly Father,
 Has never given in vain,
 The simplest of those blossoms,
 That tremble o'er the plain,
 How much more has he planted
 Some blessing to impart;
 The flowers of affection,
 In the garden of the heart.

THE BUTTERFLY VIVARIUM.

THE introduction of vivaria into the parlour and the drawing-room has added very greatly to the intellectual pleasures and enjoyments of the home circle, and tended to increase and intensify the love of nature and of natural history which must be felt by all thoughtful and cultivated women. In the cage and the aviary we have long been accustomed to see the beautiful feathered songsters, acting out their little drama of life, if not in so unrestrained and joyous a manner as in their native woodlands, yet sufficiently so for us to enter into their pleasures, and understand their habits. The aquarium opened to us a new world; unfolded wonders and beauties of which we had no conception at all, or only a very faint one; it brought home to us the marvels of the deep; and gave to our view sparry cells and grottos submarine, with their profuse vegetation and "wondrous shapes, and manifold as wondrous," of animal existence, for study and delight. The river-bed and the deep sea-bottom have alike given up their living tenants, and we behold them as they are in their native waters, living and loving, fighting and feasting, as their natural wants and instincts direct:—

"Richly adorned and curiously spread,
 With adaptations and resources meet,
 For all requirements of their complex natures."

Then, too, we have, with other "adornments for our homes of taste," the Wardian case, wherein the delicate feathery ferns grow and flourish under our very eyes, looking as fresh and green as in the sylvan recesses, sunny slopes, and bosky dells wherefrom they have been transplanted, to gladden eyes with some of the loveliest forms of nature. All gorgeous tropical plants, too, we have, loading the air around us with delicious perfume, and foreign birds, whose plumes seem lustrous

gems woven upon sunbeams, which serve to realize our ardent dreams of Eastern climes, and yield us all the pleasures of foreign travel without its dangers and annoyances. And, as if this were not enough, steps in Mr. Noel Humphreys, and offers to unfold to us the wonders of the insect world. He has constructed "The Butterfly Vivarium, or Insect House," a sort of Crystal Palace for butterflies, moths, beetles, dragon-flies, and other members of the entomological division of animated nature. The accompanying cut will show what an elegant and complete thing it is. We append the author's description. After speaking of the ruder contrivances of himself and other entomologists for keeping and rearing insects, he says:—

"In order to place the continually-occurring wonders of my rearing case in a condition for their convenient observation, I conceived the plan of a glass vivarium, of a form somewhat similar to that of a fern case, but with additions and modifications suited to its special purpose. This is a front view, and, being intended for rearing aquatic as well as land insects, a portion of the interior is set apart for a small reservoir of water, starting from the front angle of the case, and curving backwards in the form of a little bay. The water-tight separation forming this little reservoir consists of a piece of sheet zinc of the necessary height. It is soldered to the bottom of the vivarium, which is also formed of zinc, and up the front angles it is equally soldered to the zinc uprights or columns. The reservoir has, therefore, its back and sides formed of zinc, and its front of glass, the joint at the bottom of the glass with the zinc floor being rendered secure by means of cement. The semicircular course backwards of the water division is intended not to extend above half the depth of the viva-

MARRY ABOVE YOUR MATCH, AND GET A MASTER.

rium even to its furthest point in the centre, so as to leave ample space for the land arrangements, which, in the two back angles, will thus form a considerable space. At the sides and back the vivarium is to be of zinc, or glazed tiles, or slate, up to the height of the joint just above the water-level, which is shown in the front view. And, at this joint, the whole of the upper part, or cover, is intended to lift off, for the purpose of general cleaning, ventilating, &c., at proper opportunities, when none of the insects are in a flying state. The upper portion will be made to fit tightly to the lower by sinking into a deep groove extending round the whole joint. At the sides of the structure, joining both back and front columns, a broad strip of perforated zinc will be attached for ventilation, which will form the framework to a glass door, affording easy access to all parts of the vivarium, and entirely occupying the rest of the space above the solid zinc or tile-work, which will reach up to the joint, as before stated. The lower part of the glass door will, therefore, be on a level with the surface of the land arrangements, and will reach to the top of the square portion of the frame from which the roof springs. The opposite side will be the same, except that the glass portion need not be made to open, as another door would scarcely be necessary; and I may remark here, that the little gallery at the crown of the roof is also of perforated zinc. The back will be like the front, with the exception that the frame will be solid—that is, of zinc or slate—up to the same height as the water-line in front. A variety of effect might be indeed obtained, if desired, by making the lower solid portion of the frame ascend gradually from the water-level, at the front angles, to some four or five inches higher at the back, so as to make the land rise all around from the level of the water, like the seats of an amphitheatre, till it reaches the top of the solid portions of the frame at the sides and back; taking care not to follow the line too arbitrarily, but, for the sake of the picturesque, varying it by a few irregular pieces of moss-covered stone. Before filling the watery portion of the vivarium, the bed of the little lake should be varied by a few groups of tasteful rockwork, which at one or two points might be made to conceal small shallow flower-pots, containing garden mould, in which water plants requiring earth may be planted, such as the *Vallisneria spiralis*, or small plants of *Calla Ethiopica*. The other portions of the bed of the tank may be covered with small and pretty pebbles, or

a little sand, in which, in spring and autumn, a sprinkling of water-cress seed may be strewed, which, in the earlier period of its growth, will produce the effect of a small submarine lawn or grass-plot. But the plants must be taken out as they begin to get large, or they would soon fill up the tank. It is necessary to put in a few pond snails to act as scavengers, by consuming all scraps of decaying vegetation, and to aid in keeping the water clean and healthy.

For arranging the land portion, a layer of drainers, full three inches deep, consisting of small pieces of broken flower-pots, brick, &c., should be put in before the earth is added, in order that portions of the earth may remain sufficiently dry for such plants and insects as would be injured by too much moisture. The planting may then commence, according to the following instructions:—Common grasses may form the staple of the plantation, putting in a few nice, closely-grown, turfy roots, and sowing grass seed between some of the smallest low-growing kinds. Other plants may then be added, taking care to select those which will thrive best in such a situation, but not omitting a few of the more hardy and ornamental ferns. In the earth certain tin or zinc tubes are supposed to have been sunk for the purpose of receiving and concealing small bottles of water, in which the stalks of the different kinds of plants required for the food of the caterpillars may be plunged, in order to keep them fresh. This contrivance is very necessary, inasmuch as the foliage often required for the caterpillars may be of a kind that could not be made to grow within the case—that of oak or elm for example. Pots with small plants in flower may be plunged to their rims in other parts of the earth of the vivarium, which have been arranged for that purpose—an addition which will not only add beauty and variety to the general aspect of the structure, but at the same time furnish, in the nectaries of their blossoms, food for the butterflies which have reached their perfect state during the short time that they can be preserved in the vivarium. In insect vivaria, in which the rearing of water insects forms part of the plan, the same principles must be applied, in order to keep the water clear and pure, as those employed in fresh-water aquaria, namely, the addition of water plants and *Algæ*, such as the favourite *Vallisneria spiralis*, and one or two species of the *Chora*, or some of the *Oscillatoria*, the curious spasmodic movements of which are exceedingly interesting. These plants serve to aerate the

SHE'LL SOON BE A BEGGAR WHO CANNOT SAY NO.



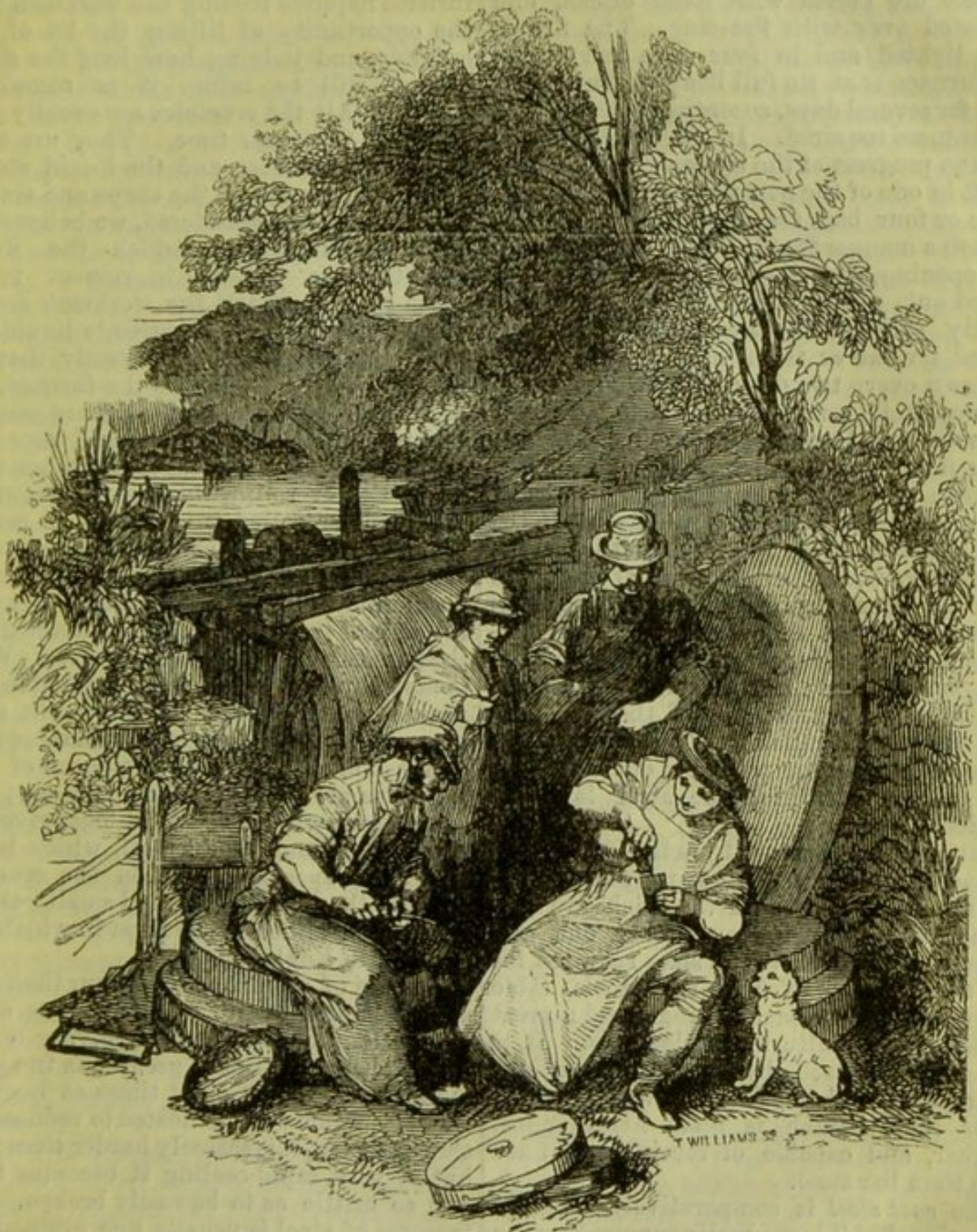
ELEGANT DESIGN FOR A BUTTERFLY VIVARIUM.

water according to the principle first clearly announced by Ingenhauss in the last century, when he stated that "*plants immersed in water, when exposed to the action of light, emit an air known as oxygen.*"

If we couple the knowledge of the fact last stated with that of the absorption of oxygen

by the breathing apparatus of animals, and giving out of carbonic acid, which vegetation absorbs, we shall at once see how the balance of these two great constituents of the air is maintained, and the whole *rationale* of aquaria management is before us.

BE WHAT YOU SEEM TO BE.

ARTICLES OF DOMESTIC USE.
STEEL AND CUTLERY.

A "WHEEL" OR CUTLERY GRINDING MILL NEAR SHEFFIELD.

SHEFFIELD has been called "the Metropolis of Steel." There it is that the gleaming metal is cut and fashioned into innumerable forms, applicable to nearly every conceivable purpose. The usual operation in manufacturing steel is to cut the bar iron into certain lengths, leaving room in the vessels for the expansion of the metal. The closed vessels in which the bars are heated are usually twelve feet in length,

and divided into two pots or troughs, on the bottom of which the workman strews charcoal to the thickness of about an inch, and upon this he places, on their flat sides, a layer of bars; then about three-fourths of an inch more of charcoal is added, and upon this he places another layer of bars, and so on until the troughs are filled; these are then covered with a ferruginous earth coming from the Sheffield grinding-stones,

IT IS ALLOWABLE TO DERIVE INSTRUCTION FROM AN ENEMY.

called the *wheel's-wharf*, to the thickness of about eight inches. All the apertures of the furnace are closed with loose bricks, and plastered over with fire-clay. The fire is then lighted, and in four days and nights the furnace is at its full heat, at which it is kept for several days, according to the degree of hardness required. In order to be able to test the progress of the carbonization, a hole is left in one of the pots near the centre, and three or four bars are placed in the furnace in such a manner that the ends come through this opening, and after the sixth day one is pulled out. If the iron be then not sufficiently carbonized, the heating is continued for two or three days longer; a bar is drawn every two days, and when the iron is completely converted, the fire is heaped up with small coal, and the furnace is left to burn out, and it requires from this period fourteen days' time to cool sufficiently to allow a person to go in and discharge the steel. A *converting furnace*, as it is called, contains generally fifteen tons of iron, and there are some large enough to hold eighteen or twenty tons. The bar steel, when discharged from the furnace, is partially covered with small round portions of the metal; and, from the resemblance of these to blisters, the steel is called *blistered steel*. The degree of conversion produced depends upon the purpose to which the steel is to be applied.

Bar steel, as it comes from the converting furnace, is used for various purposes without refining. Those parts which are free from flaws and blisters are broken out, and hammered or rolled to the sizes required for the manufacture of files, edge tools, table knives and forks, coach springs, and a great variety of agricultural implements. It is also manufactured by repeated heating, hammering, and welding into what is called *shear steel*, which is more homogenous, tougher, and capable of receiving a finer edge than bar steel.

The *cast steel* is comparatively a recent invention, but it is gradually superseding the use of bar and shear steel, on account of the equability of its temper, and the superior quality as well as beauty of the articles which are made of it. The process adopted is that of taking bar steel, converted to a certain degree of hardness, and breaking it into pieces of about a pound each; a crucible charged with these is placed in a melting furnace similar to those used by brass-founders. The furnaces are 20 inches long by 16 inches wide, and 3 feet deep. The

most intense heat is kept up for two or three hours, coke being used as fuel. When the furnace requires feeding the workman takes the opportunity of lifting the lid of each crucible, and judging how long the charge of each will be before it is completely melted. All the crucibles are usually ready at about the same time. They are taken out of the furnace, and the liquid steel is poured into ingots of the shape and size required. This is considered, we believe, the most fearful process which the British manufactures present, in respect to the fierce heat to which the workmen are exposed: the steel is in a perfectly liquid state in the crucibles, which, directly they are emptied, are returned into the furnace, and again charged. After three times using in this way they are rejected, and new ones are substituted. The ingots are taken to the forge tilt or rolling mill, and hammered into bars or rolled into sheets as may be required. The celebrated Indian steel, called *wootz*, is simply cast steel, but it is frequently so badly prepared as to resemble rather cast iron; the metal is obtained, like the Swedish, from the magnetic ore. Wootz is made by the natives from malleable iron, packed in small bits with wood in crucibles, which are then covered with some green leaves and clay. About two dozen of these crucibles are packed in one furnace; they are covered with fuel, and a blast given for about two hours and a half, which terminates the operation. When the crucibles are cold they are broken, and small cakes of steel are obtained in the form in which it is brought to England.

Steel is of a lighter grey colour than iron, so characteristic as to be described as a *steel grey*. It is susceptible of receiving a very high polish, and this is greater as the grain is finer; it is about eight times as heavy as water. When steel is heated to redness and slowly cooled, it is scarcely harder than iron; but by very rapid cooling it becomes hard, and so brittle as to be easily broken. The fracture of steel is usually fine grained; in ductility and malleability it is much inferior to iron, but exceeds it greatly in elasticity and sonorousness. It may be subjected to a full red heat, or 2,786 deg. Fahrenheit, without melting, and is therefore less fusible than cast iron, but much more so than wrought iron. Pieces of steel which have not been cast may be readily welded together, or with iron; but after casting the operation is more difficult. Steel does not acquire magnetic polarity so readily as iron, but re-

A GOOD NAME WILL SHINE FOR EVER.

tains it much longer; by exposure, however, to a moderate degree of heat, this power is lost.

In order to give to steel the different degrees of hardness required for the various purposes to which it is applied, it is subjected to the process of what is called tempering. It is found that the higher the temperature to which it is raised, and the more sudden the cooling, the greater is the hardness produced. The steel is usually immersed in a bath of mercury or of oil, having a temperature varying from 430 deg. to 600 deg. Captain Kater found that 212 deg., or the heat of boiling water, was the exact point at which the knife edges attached to a pendulum wire are properly tempered. *Case hardening* is the operation by which articles made of malleable or cast iron are superficially converted into steel, by heating them with charcoal in a crucible.

With respect to the composition of steel, and the nature of the admixture requisite to constitute it, differences of opinion have long existed, and the question, even now, is considered by some as hardly decided, whether carbon is indispensably necessary to its formation, and whether certain substances or metals, especially silica, may not give rise to it. All steel contains a little silica and phosphorus, as well as carbon. Mr. Faraday and Mr. Stoddart published in the "Philosophical Transactions" for 1858 a valuable series of experiments in alloys of steel, from which it appears that by combining this with other metals, its quality is improved. A very minute addition was found sufficient to produce a good effect; thus, 1-500th of silver gave an alloy harder than cast steel; 1-100th of nickel gave a very hard alloy, susceptible of a fine polish; alloys of rhodium and platinum formed the most valuable compounds.

The Tilt Hammer, which forms the subject of one of our cuts, is an immense hammer much used in the manufacture of iron and steel; it is worked by machinery impelled either by steam or water power; the term *Tilt Mill* is sometimes applied to its ponderous mechanism. The steam hammer, weighing several tons, invented by Mr. Nasmyth, for dealing heavy blows rapidly and steadily, is an engine of this description; it is now generally employed in anchor making, iron forging, pile driving, and other heavy work of the kind; its blow can be so nicely regulated as to crack a walnut without crushing the kernel, although it falls

with sufficient force to beat a large mass of iron into any required shape.

File Making is one very important branch of manufacture in this metal: the steel for this purpose is required to be of unusual hardness. One of our cuts represents a row of men engaged in the operation of file-cutting; they have before them a number of "blanks," pieces of metal of the requisite size and shape, and each man is seated astride upon a saddle-shaped seat, having in front of it a small anvil, across which he lays the blank file, and secures it with a strap which passes over each end, and under his feet, like a shoemaker's stirrup. He then takes in his left hand a very carefully-ground chisel made of the best steel, and, in his right, a peculiarly-shaped hammer. If the file be flat, or have one or more flat surfaces, the operator places the steel chisel upon it at a particular angle or inclination, and with one blow of the hammer cuts an indentation or furrow completely across its face from side to side, and then moves the chisel to the requisite positions for making other and similar parallel cuts. If it be a half-round file, as a straight-edged chisel is still used, a number of small cuts are necessary to extend across the file from edge to edge. So minute are these cuts in some kinds of files, that in one specimen, about ten inches long, flat on one side and round on the other, there are more than 20,000 cuts, each made with a separate blow of the hammer, and the cutting tool being shifted after each blow. The range of manufactures affords few examples more striking of the peculiar manual tact acquired by long practice.

Several highly ingenious machines have been contrived for superseding the tedious operation of cutting by hand; but suited as the process may appear to be for the use of machinery, it has been found to present such great difficulties that we believe no file-cutting engine has been brought successfully or extensively into operation. One very serious difficulty arises from the circumstance that if one part of the file be either a little softer than the adjacent parts, or narrower, so as to present less resistance to the blow of the hammer, a machine would, owing to the perfect uniformity of its stroke, make a deeper cut there than elsewhere. After the files have been cut the steel is brought to a state of great hardness: this is effected in various ways, according to the purpose to which the file is to be applied; they are generally coated with a sort of temporary var-

BE FAITHFUL TO THE END.



STEEL CASTING FURNACE.

nish, then heated in a stove, and then suddenly quenched. After hardening, the files are scoured, washed, dried, and tested.

Very curious and interesting are the various processes by which steel is converted into articles of cutlery, a vast quantity of which, employed all over the world, is made at Sheffield; we must, however, except swords and bayonets, which are manufactured chiefly at Birmingham.

The number of processes to make each kind of cutting instrument depends on various circumstances. In making a *table knife*, for example, a piece of bar steel is cut off; it is forged to a rough blade-shape; a small piece of iron is welded to it, and forged to form the tang; the shoulder, between the tang and the blade, is fashioned into shape by swaging or hammering it with a die, and the knife is thus far finished; it

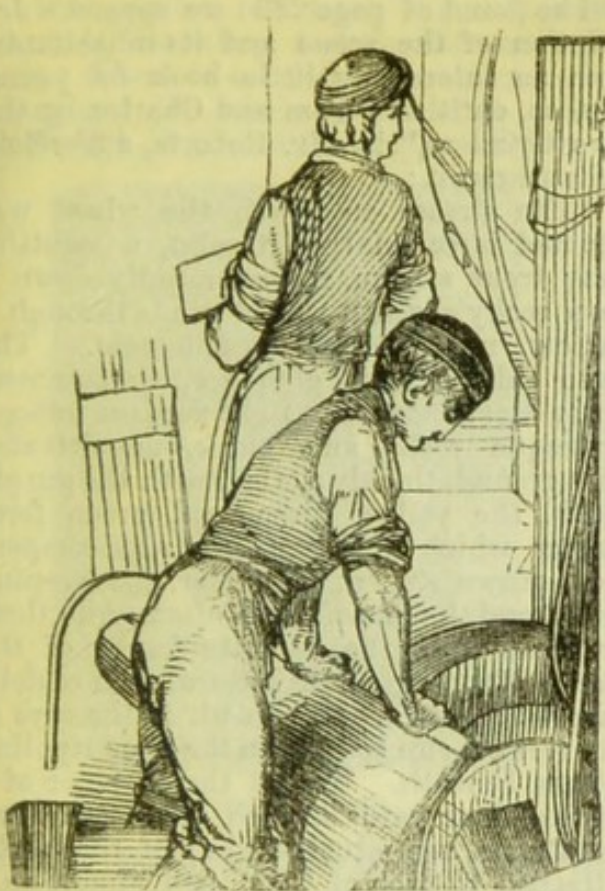


FILE CUTTING.

is then tempered, ground, sharpened, and polished. In making a *fork* the end of a steel bar is first made red-hot; it is hammered so as to give a rough approximation to the shape of the shank or tang; it is again heated, and a blow from a die or stamp gives the proper contour; the prongs are cut out by a powerful blow from a stamp of peculiar form, and the fork is finally annealed,

hardened, ground, and polished. In this process of fork-grinding, which has so often been made the subject of comment, the fork is ground dry upon a stone wheel, and the particles of steel and grit are constantly entering the lungs of the workmen, thereby ruining the health and shortening the duration of life. Many contrivances have been devised for obviating this evil but the

A GUILTY MIND PUNISHES ITSELF.



SAW GRINDING.

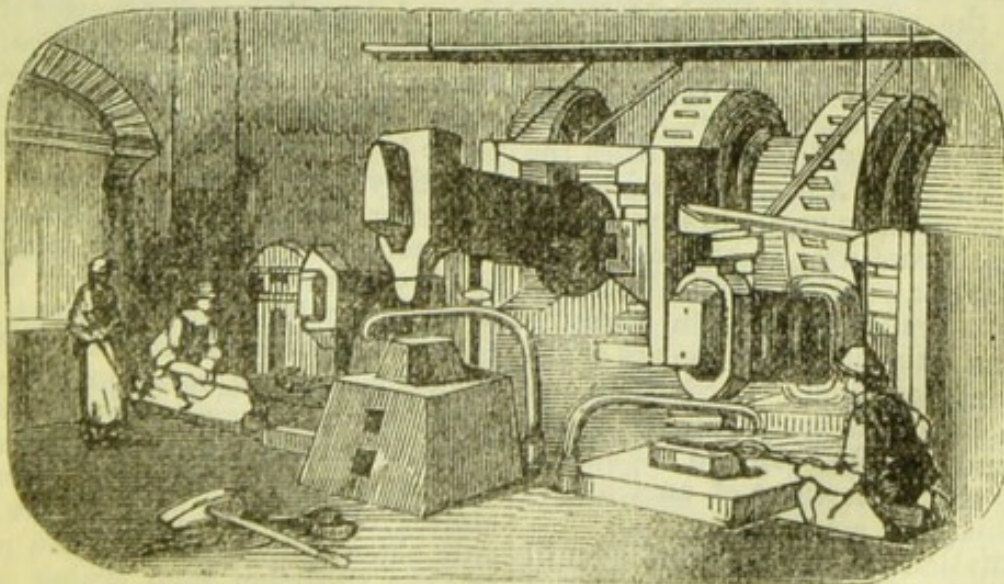


CUTTING IVORY HANDLES FOR KNIVES, &c.

grinders have not seconded these efforts so zealously as might have been anticipated.

In making *pen and pocket knives* a slender rod of steel is heated at the end, hammered to the form of a blade, and carried through many subsequent processes: but the putting together of these hinged knives requires more time than the making of the blades, and affords a curious example of minute detail. When the pieces of ivory, pearl, tortoise-shell, horn, bone, or other substance

which are to form the outer surface of the handle are roughly cut to shape; when the blade has been forged and ground, and when the steel for the spring is procured, the whole are placed in the hands of a workman, who proceeds to build up a clasp knife from the little fragments placed at his disposal. So many are the details to be attended to, that a common two-bladed knife has to pass through his hands seventy or eighty times before it is finished.



TILT HAMMER FOR HARDENING SHEAR STEEL.

HEAR MUCH BUT SAY LITTLE.

In making a *razor* more care is required than in most kinds of knife-making. A piece of steel is heated and hammered at the end; it is again hammered on a round anvil to make the back concave; by cutting and forging it is brought to the peculiar shape which a razor blade often presents; it is ground upon a small grindstone to give the concavity, without which it could not be sharpened to the requisite degree; it is tempered with very great care, and finally polished. The recently patented *guard razors* are somewhat complicated contrivances for shielding the skin of a clumsy user.

The making of *handles* for cutlery is a very large department of Sheffield industry. Mother-o'-pearl, ivory, ebony, bone, horn, &c., are purchased in large quantities; and the making of each kind of handle or haft constitutes a distinct employment. The cutting of ivory handles with circular saws is represented on the preceding page.

A method was introduced a few years ago of ornamenting cutlery by transferring the impression of an engraving to the steel. The engraving may be from a copper-plate, or from a wood-cut, printed in the one case by the roller press, and in the other by the printing press. The ink is a composition of asphalt and bees'-wax: the impressions on paper are applied to the steel, and an acid liquor fixes the device.

The *Damask*, *Damascene*, or *Damascus* work, so often met with in choice specimens of metal manufacture, especially on the old Damascus sword-blades, is a method of producing a pattern or design by incrusting one metal with another. It was introduced into Europe from the Levant, where it was much practised in the middle ages, especially at Damascus. The metals usually employed were silver or gold on iron or copper, gold on silver, or silver on gold; but any other combination would equally come within the principle of the art. A kind of damascene work was once much in vogue in England in the seventeenth century; it partook of the nature of *piqué*, or a design formed by small pins or studs. Venice and Milan were the chief European cities in which the art of damascening was practised. In Sheffield and Birmingham beautiful specimens of mixed metal are turned out, but they do not appear to be exactly similar to those of ancient art which we sometimes meet with.

A representation of a cutlery grinding mill near the great emporium of manufactured steel, with a group of Sheffield grinders,

will be found at page 289: we append a description of the scene and its inhabitants, from an interesting little book for young persons, entitled "Tom and Charles, or the Two Grinders," by Mr. Roberts, a Sheffield philanthropist:—

"The stream on which the wheel was situated is called the Rivelin, a beautiful clear trout stream, falling rapidly down a deep rocky channel which winds through a narrow, retired, well-wooded vale. The steep sides of this glen are, in summer, finely diversified with light verdant foliage, grotesque rocks, and bleak, uncultivated open ground, thickly clothed with the purple heath, the yellow furze, and green fern, among which are scattered rude-shapen, moss-grown stones; the alder, the weeping birch, and the graceful ash often unite their branches from the opposite banks of the stream, forming a light natural arch of delicate trellis-work, through which the rays of the vertical sun sparkle on the clear rippling waters beneath. Within the distance of a few hundred yards of each other, all down the stream, are situated many of the mills. Attached to each of them, and almost on a level with their roofs, are the dams, the irregular shape of whose bush, furze, and rush-grown banks give them the appearance, when viewed from above, of small natural lakes; these pellucid sheltered waters, rarely ruffled by the breeze, reflect with soft and harmonized tints the opposite woods and mountains. The wheels themselves, as well as their accompanying figures, are highly picturesque. The ground about them is generally rugged and richly variegated; the yellow tint, which is always spread, in a greater or a less degree, over every object around, harmonizes and warms the whole—forming, at the same time, a beautiful contrast with the varied green foliage on either side. The mountains up the stream continue to increase in height and rude sterility, till they look down westward upon the towering Tor of the Peak of Derbyshire. The perpetual sound of the rushing waters, as they flow from the revolving wheels, dash down the falls from the dams, with the faintly-heard monotonous hum and noise of the works and the workmen within, produce a lulling and pleasing accompaniment to the scene, disposing the contemplative mind to calm and serious reflection. Man here, as almost everywhere else, seems to be the only object which prevents the philosopher and the Christian from crying out, 'All is good.'

CONSTANCY IS THE FOUNDATION OF VIRTUE.

"The grinders are nearly the only inhabitants of the valley, and they do not reside in it. There is scarcely a dwelling-house throughout the whole length of it. They are a rough, half-civilized class. Removed



FILE FORGING.

it does arrive. At those times groups of human beings may be seen near every wheel, which, taken with the surrounding scenery, form such subjects as are well fitted for the pencil of a Salvator. Athletic figures with



FILE TEMPERING.

thus from the restrictions of society and the observation of all authority, they associate only with each other. In summer, when the mountain streams which feed their infant river are almost dried up, they have



TREADING CLAY FOR STEEL CASTING POTS.

not a supply of water to employ them half their time. As, however, it is uncertain when the uppermost dam will be sufficiently filled to enable the wheel to work, and dismiss the fluid element to the expecting wheels below, they are under the necessity of being almost constantly upon or near the place, to take advantage of the supply when

brown-paper turbans, the sleeves of their shirts rolled high up, exposing their brawny arms bare almost to the shoulders, their short jackets unbuttoned, and their shirt collars open, displaying their broad, dark, hairy chests; their short leathern aprons; their breeches' knees unbuttoned, and their stockings slipped down over their ankles; the whole tinged with ochre-coloured dust, so as to leave the different colours and materials faintly discoverable, form a figure, even when taken singly, sufficiently picturesque; when grouped, as they generally are, they become strikingly so. You there see them, some seated upon the stone-raised, turf-covered bench at the door, with their copious jug and their small pots, handing round the never-elying English beer; others reared up against the huge grinding-stones supported by the walls of the building; others, again, seated on the same kind of stones lying upon and against each other on the ground, whilst some are stretched at full length dozing, or contemplating on the verdant sloping bank of the mill-dam; some are amusing themselves with athletic exercises, and others are devising or slyly executing some rude practical jokes. At times you may perceive, as an exception to the general habits, a solitary wandering ruminator with a book, but much oftener with a pipe."

SUBMIT TO GOD.

"I WON'T BE A MINUTE!"

"I WON'T be a minute" is the excuse to others, and often to ourselves, for turning aside from the pursuit of some important plan to gratify a petty curiosity, or other equally worthless feeling.

I had promised J. B.—, on Thursday, to meet him at several places in London, on points of business of great consequence to me, upon which depended the issue of certain legal proceedings pending between us. I breakfasted with him in the morning, at his house at Greenwich, and we came up to the City together. Everything promised well for a settlement satisfactory to me, till my unlucky disregard of the value of "just one minute," destroyed all the plans which had taken time, and labour, and money, to bring into such a promising position.

"I won't be a minute," said I turning aside from my companion, and stopping at a shop window to admire some prints. They were beautiful—and I could soon overtake J. B.—, so in I went to inquire the prices. The shopman was obliging, and I was delighted; and thus two minutes fled. With hurried step I re-entered the street, under the impression that a quickened pace would presently bring me to my companion's side. An accident, however had happened in the crowded thoroughfare, and five minutes more elapsed before I could get a fair start to overtake my friend; and then, in walking quicker than the mass, I found that I was not only impeded by the passengers I met, but, moreover, by those whom I overtook. "Five minutes to twelve!" said my watch. At twelve we had agreed to meet a legal gentleman of noted punctuality at his chambers in Chancery Lane, but I was only yet in Cheapside. At the crossing near St. Paul's, the tide of carriages, cabs, and omnibuses, rendered it impossible for me to get on without considerable delay, and the clock reminded me that the time for our appointment was already passed before I entered Ludgate Hill.

"Ten minutes past twelve!" said my watch, when, annoyed, and heated, I tapped at the door of Mr. Law's chambers. Rap, rap, rap! No answer. J. B.—

must have called, transacted his business, and gone. Rap, rap, rap! No answer still. A clock in the vicinity chimed "a quarter-past," and at half-past we were to meet another professional man at Somerset House. I could not, nevertheless, give up the idea of seeing Mr. Law, knowing what had been done, without an effort; so I knocked at the door of the adjoining rooms. "Mr. Law is likely to be found at the registrar's office," said the inmate; so thither I hurried. I had some trouble in finding the place; and when I had done so, I learned from the porter that Mr. Law and a friend had been there, but had gone away—whither, no one knew. The clock chimed half-past, and I was more than five minutes' walk from Somerset House. I resolved to take a cab, but not one could be had; so hurriedly walking away, I rushed to endeavour to keep my second appointment.

"Twenty-three minutes to one!" said my watch, as, almost breathless, I sprang up the stairs at Somerset House. The official informed me with coolness that J. B.— had been waiting several minutes for me; and that, as I had not kept *the other* engagement, he had concluded that I had no objection to the law-suit proceeding—and so had left just in time to catch one of the Greenwich steam-boats.

"Sixteen minutes to one!" said my watch; I rushed into the Strand. "Cabman, drive me with all haste to Hungerford Pier!" said I, jumping into the vehicle, and smashing my hat against the top. Away we went, as fast as the lean horse could carry us.

"Fourteen minutes to one!" said my watch, as I rushed on to the pier. "Just too late, sir," said the money-taker; "our boats leave here every quarter of an hour, and the last has been gone *just one minute!*"

I missed J. B.—, who refused afterwards to enter into any negotiations for the settlement of our dispute: the law-suit went on, and I had to pay damages and costs.

The moral is plain:—*Never allow any good opportunity to pass, or it may chance that insuperable difficulties will prevent its ever being overtaken.*

THE WOMAN WHO HAD NOTHING TO DO.

"WELL, Mary," said Charles Lewis to his young wife, who had returned, after an absence of a few days, from an exploring expedition, "I think I have found a place which will suit us both."

"Where is it?" inquired Mary.

"In Bloomfield, about fifty miles from here. There is not a single shop within a mile, and every person to whom I mentioned the subject is of opinion that I cannot fail to do a good business."

"And can a suitable house be obtained?"

"Yes, one that will exactly suit you. Were you to see it, you would imagine that it was built on purpose for us. It is white, with green blinds, and is literally embowered among trees and shrubbery."

"Are there any flowers?"

"Plenty of them. They border all the paths, and as for roses, judging from the number of bushes, we may, if we please, have a 'feast of roses,' as they do in the East."

"According to your description, it must be an earthly paradise. When shall we go?"

"Next Monday, if you can be ready so soon as then."

"I could, if necessary, be ready before that time," was Mary's reply.

Though Mary's expectations had been raised high, she was not disappointed with the appearance of their new place of residence. It was exactly what she wished. By the close of the week everything was arranged, and all the apartments wore a neat, quiet, home look. Mary had never been accustomed to do housework, having before her marriage taught in a school for a livelihood; but she had, whenever opportunity presented, been a close observer, and bade fair, with a little experience, to make a most excellent house-keeper. Though her husband thought that it would be impossible for her to get along without, at least, a girl of a dozen or fourteen years to assist her, she told him that she could at any rate make the attempt, as they could not afford to increase their household expenses.

"Don't you think, Charles, that I am nearly equal to any heroine?" she said one day, as she placed some fine strawberries and cream upon the table for the dessert.

"I am sure I do. How very fragrant they are!"

"That is because they are fresh."

"Who gathered them for you?"

"No one—I gathered them myself."

"But we have none in the garden."

"I found these in the fields."

"Let you find them where you would, they are delicious; I believe that they are superior in flavour to those which are cultivated. Didn't you find it fatiguing to rove round the fields after them?"

"I was a little tired by the time I reached home, but I shall enjoy my reading and sewing all the better for it this afternoon."

"Speaking of reading makes me think of the *Family Friend* I brought from the booksellers."

"I am glad the magazine has come. The little room we have fitted up for a library will be a delightful place to read in. Those maples shade the windows, and create a cool, delicious gloom; while the rustling of their foliage makes exactly the right kind of music for one who wishes to read or indulge in reverie. You must not be surprised if the rural influences by which I am surrounded prove so inspiring that I shall, one of these days, write something for the magazine. Don't you think that the name of Mary Lewis would look very well among the list of original contributors?"

"Admirable."

"I wish you could stay at home this afternoon and read with me."

"Oh, never fear for me," said he gaily, "so long as I can measure calico and ribbons, an employment which is delightfully varied by weighing sugar, coffee, and tea."

Half an hour afterwards, Mary had seated herself near the open door of the library, whence, whenever she chose, she could step out upon a smooth, green terrace. She had just commenced cutting open the leaves of the *Family Friend*, when she was somewhat startled by a voice that said—

"You are the lady of the house, are you not?"

Looking up, she saw a tall and lean, yet vigorous-looking woman standing at the door.

"I am," was Mary's answer.

"And my name is Pickins; and as I am your nearest neighbour, I came right in without knocking. I set out to come and see you yesterday afternoon, but Mrs. Hopson came in and hindered me."

Suspecting that she had come with the intention of spending the afternoon, Mary

SMALL THINGS INCREASE BY UNION.

invited her to take off her things, and then conducted her into the parlour.

"This is my work," said Mrs. Pickins, opening a large bundle as soon as she had seated herself. "I've a large family to sew for, and have to improve every minute. I was telling Mrs. Hopson yesterday that if I was in your place I shouldn't be able to find anything to do a tenth part of my time. I should be obliged to sit and fold my hands."

"I read or cultivate the flowers when I have no work which I am obliged to do," said Mary.

"Well, I know a body can read when worst comes to worst, but it is terrible dull music according to my way of thinking. And as for flowers, though I don't say but what they look pretty enough, there is no profit in them—they'll neither give you meat, drink, nor clothing. Mrs. Hopson and I were wondering between ourselves why you didn't keep a cow. Taking care of the milk, and making a few pounds of butter now and then, would be pretty work for you, and help to fill up your time. And you haven't a mite of knitting to do neither. Well, as Mrs. Hopson and I said, it's a mystery how anybody that has no more to do than you have can get through the day with any kind of comfort. I believe, if anything, it is worse than to have as much to do as I have. Only see what a lot of work I've brought with me, and there's not a stitch of it but that I may safely say we are suffering for. Here's an apron to make for our Sally, another for Kitty, a gown to make for Betsey, and the button-holes to work in Sam's jacket, and how I'm ever to get them done is more than I can tell."

"If you are very much in a hurry, let me assist you this afternoon," said Mary.

"Well, if you will take something and help me a little, I shall be the thankfullest creature that ever lived. Here's the button-holes I spoke of, to work on Sam's jacket. I know you are good at button-holes—ain't you, now?"

"I believe I can work a button-hole," said Mary.

"I knew so. Now our Sally, though she's a good, smart girl about the house, mortally hates to touch sewing; and as for button-holes, she can't work one that is fit to be seen. You see that this jacket is a pretty good piece of cloth. It looks as if it would wear well, and I don't think it will fade. By good rights, the button-holes on such a good jacket as this ought to be

worked with twist, but I haven't a needleful in the world."

"I believe I have some that will do," said Mary; "I will look and see."

"So do, that's a good dear woman; and some time when it comes handy I will do as much for you. I suppose Mrs. Hopson can go with me," said Mrs. Pickins, after Mary had found the twist, and commenced working the button-holes, "to go and see Mrs. Creamly to-morrow in the afternoon. She's a good woman to go and see. She knows how fond I am of warm cakes and custards, and so when I go to spend the afternoon with her, the minute it is four o'clock she puts the oven to heating, and then we have something with our tea that's worth eating."

Mary, after this broad hint from her guest, thought she could do no less than follow Mrs. Creamly's example. She therefore worked as hard as if she had been on a wager, so as to finish the button-holes in time to bake some cakes. When she rose to go into the kitchen in order to perform her task, she requested Mrs. Pickins to excuse her absence.

"I hope you don't think," said her guest, "that I am going to stay here alone while you are getting tea. I'm going to keep you company, for I wouldn't have you think that I am so proud that I can't sit in the kitchen."

Mary remonstrated as far as politeness would permit; for, considering herself as yet a mere novice in the culinary art, she did not like to be subjected to the scrutiny of such an adept as Mrs. Pickins declared herself to be, during the performance of her onerous task. Remonstrance, however, to such a determined woman as Mrs. Pickins, proved vain, and taking Sally's apron to hem, because, as she said, "it was more carelesser work than anything else she had to do," she followed Mary into the kitchen.

"You find the oven to be first-rate, don't you?" said she. "That's the name Maria Griggs used to give it. Mrs. Grovner, that used to live here, was an ailing woman, and used very often to have to get Maria to help her."

"I haven't tried the oven yet," replied Mary; "I use a cooking-stove."

"Well, I couldn't imagine what kind of a piece of furniture that was. It's the first that was ever in the place. I've heard tell of 'em, but never had a great opinion of 'em; can't think it's possible to bake anything so well in 'em as in an old fashioned brick oven. Come now, suppose you go and

FEAR NOT WHILE ACTING JUSTLY.

heat the old oven just for the notion of it. I can tell you all about it, and perhaps you won't have another such chance for a long time."

But as Mary's wish to please was not strong enough to overcome her reluctance to trying the experiment of heating the oven for the first time she declined in a quiet, yet so decided, a manner, that Mrs. Pickins did not urge the matter any further. She kindled a fire in the stove, and hoped that when the room became uncomfortably warm, Mrs. Pickins would take refuge in the parlour, as the consciousness of being watched in every movement perplexed her exceedingly, and rendered her task doubly oppressive. She had underrated her guest's powers of endurance, when tried in the balance against her curiosity. She endured the heat with stoical fortitude, and evidently had no thoughts of withdrawing. At last Mary ventured to suggest, that as the stove made the room very warm, she would be much more comfortable in the parlour.

"Well, if you can bear the heat, I can," was her reply.

"I am obliged to bear it," said Mary.

"Well, I don't care for that; I wouldn't have you think I'm so selfish as to get off and leave you here all alone. You have to mope here by yourself enough without a single person to speak to; and, besides, I love to watch the manoeuvres of young women when they first set up house-keeping, to see if they bid fair to make good, smart wives."

Though Mary, from the first, had a kind of vague suspicion that curiosity was the real cause why Mrs. Pickins so pertinaciously insisted on remaining in the kitchen, this unceremonious announcement of her motives heightened her embarrassment to such a degree, that she found it impossible to recollect whether she had put the requisite quantity of sugar into the cakes she was preparing or not. This put her to the necessity of trying a small cake by itself; also to renew the fire, that the oven might longer retain the proper degree of heat. As the cake refused to rise, she found that she had omitted something, which elicited from Mrs. Pickins the savory admonition, "to mind and always have her thoughts about her."

As soon as the cakes were fairly in the oven, "I want to know," said Mrs. Pickins, "if the currants ain't big enough to preserve?"

"I don't know," replied Mary, for, as we have had plenty of strawberries, I have not noticed them particularly."

"I think they are," said Mrs. Pickins. "Come, suppose you and I should go into the garden and pick a few to eat with our tea. They make first-rate sauce—an excellent thing to refresh the appetite."

The currants were accordingly gathered, and, after due preparation, were placed upon the table.

"There, now go and set your table, if you want to," said Mrs. Pickins, "and I'll watch the cakes, and see that they don't burn, too."

Mary thanked her, and gladly availed herself of her offer; for the custards were now very nearly done, and she did not wish them to get cold to suit her guest's taste. It was also about time for her husband to come home to tea, and, as he had no clerk, he would not like to be obliged to wait. When Mary returned to the kitchen, she was surprised not to see Mrs. Pickins.

"Here I am in the store-closet," said she. "I'm hunting round for a pan, or something of the kind, into which to put the dish of currants. There, you needn't come; I've found something at last. What a grand, good provider your husband is!" said she, as she placed the dish of currants before her. "While I was in the store-closet, I took the liberty to look round a little, and saw that there was plenty of everything the heart could wish for."

In a few minutes Mr. Lewis arrived. While at the table, Mrs. Pickins gave him a faithful account of the household labour she was obliged to perform, "week in and week out." She also averred that, had she not seen it done with her own eyes, she could not have believed it possible that such complete cakes could ever have been baked in a stove oven. When she took leave, she assured Mary that she found her to be a much more agreeable person than she expected—not half so proud or starched up; and that as for button-holes, she *did* think she was the neatest hand at 'em of any person she ever came across.

The next day Mary had starching and ironing to do, which, besides the cooking and other necessary tasks, kept her closely employed till dinner-time. The weather was uncommonly warm; and, by the time she was ready to sit down in the afternoon, she had seldom in her whole life felt so much fatigued. As on the preceding day, she seated herself near the open door of the

library, with the magazine in her hand—she could not help thinking that she had earned the right to read it. She had finished cutting open the leaves, and had read about half a page of an interesting tale, when she heard some one rapping at the back-door. On answering the somewhat noisy summons, she saw a large, awkward-looking boy with a bundle in his hand.

"Will you walk in?" said she, after vainly waiting for him to make known his errand.

"Well, I suppose I can't stop," said he. "Mother has sent you Tim's best jacket and mine for you to work the button-holes. She seed them you worked for Sam Pickins, and Sam's mother says you've nothing to do, and would rather work them than not. They must be done to-morrow by noon, 'cause Tim and I want the jackets to wear over to Uncle Thomas's."

"What is your name?" inquired Mary.

"Ben Hopson, and I live over in the red house next to the school-house."

Before Mary had made up her mind what to say in reply to this singular request, Ben had deposited his bundle on the door-sill, and turned to go. She thought of calling him back, and sending word to his mother that she was busy, and could not work the button-holes; but a little hesitation on her part gave him time to get beyond the sound of her voice, had she made the attempt. Having thus tacitly consented to perform the task so unceremoniously imposed, she took the bundle into the house and opened it. On examining the jackets, she found they were of a flimsy fabric, which would ravel at the slightest touch. This would make it very difficult to work the button-holes in a manner at all satisfactory. As there was nothing sent to work them with, she concluded that Mrs. Hopson expected that she would find whatever was necessary, as she had done for Mrs. Pickins. Having succeeded in finding some silk of the right shade, she, with a sigh, resumed her seat in the library, with a jacket in her hand instead of the magazine. As she had anticipated, it required the utmost exertion of her skill to make them look decent. She worked with unremitting assiduity, and was barely able to finish them by the time it was necessary to prepare tea. Some sewing of her own that could not well be dispensed with, which, with a little reading, she had intended to employ herself with during the afternoon, occupied her time till late in the evening, and then she was far too weary to have any wish to read.

The following day her household duties, as usual, consumed all her time till dinner, when she again took her seat in the library, with the magazine in her hand. She found it impossible to give herself up to the full enjoyment of its pages. Rows of unworked, ravelly button-holes seemed to form a kind of spectral framework round the columns of neat, clear letter-press. She started nervously at the slightest noise, for she was haunted with a presentiment that even then there were loads of button-holes on their way, which by some means she would be inveigled into working, though she made up her mind to refuse in the most positive manner.

"The button-holes have arrived," said she to herself, starting quickly from her chair, at the sound of a low, modest knock at the front-door. She went and opened it, and beheld a pretty, rosy-cheeked girl of eighteen. She held a small bundle in her hand, and Mary was sure that there were unworked button-holes in it; yet the girl's blue eyes beamed so modestly, and her voice was so low and sweet when she said, "I believe this is Mrs. Lewis?" that Mary could not help inviting her to walk in—not coldly and ceremoniously, but in a manner so warm and sincere, that the blue-eyed beauty's courage at once revived.

Mary insisted on her taking off her bonnet, and spending the afternoon. She soon afterwards took some sewing to encourage her young guest (whose name she found was Ellen Gray) to undo the roll of snowy linen, which, at her entrance, was laid on the table. She soon took it thence, and Mary observed that her colour heightened and her hands trembled as she unrolled it.

"Though I dislike very much to trouble you," said she, taking up a shirt sleeve which was neatly made, "I have taken the liberty to call in order to request you to teach me how to make a button-hole. But I mustn't learn on this." And, restoring the sleeve to the bundle, she produced a piece of cloth, on which were sundry longitudinal perforations intended for button-holes, all of which were decided failures. She was right in thinking that they did not look fit to appear on the wristband of the sleeve she had just exhibited.

"These are the best I can do," said she, "and you see what miserable-looking things they are, and they will be so unmercifully criticized by Edward's sister."

This allusion to Edward brought another blush to her cheek, deeper than before.

LOVE YOUR FRIENDS.

"Do you think it will be possible for me to learn to make button-holes as nice as you can, Mrs. Lewis?"

"Oh yes," replied Mary, "with a little instruction you will be able to make them quite as well."

"Do you think so? I am very glad, for Edward's sisters are so nice, and have laughed at him so much about being obliged, when we are married, to come to them to have all his nice sewing done. He wished me to show them that they were mistaken, by making some nice shirts for him. I have taken a great deal of pains with them, and have succeeded pretty well, I believe, till I came to the button-holes. They were too hard for me."

"I suspect you didn't begin right," said Mary; and so it proved. By carefully following the directions of her instructress, her sixth button-hole she felt sure was quite equal, if not superior, to what Jane Horton, Edward's eldest sister, could work.

"So," thought Mary, as she listened to her remarks, and noted her earnest countenance, "by teaching Ellen how to work a button-hole, I have perhaps given her the means of working herself into the good graces of her future sisters-in-law, without which her domestic happiness might rest on a precarious foundation."

And this reflection, when she remembered that Mrs. Pickins was the primary cause, somewhat ameliorated the feelings of dislike with which she regarded her too unceremonious next-door neighbour. "There must," thought she, "be an end to the button-holes," and so there was, for that season, at least; but the pity lavished upon her because she had nothing to do appeared to be inexhaustible.

One woman, when compassionating her on the subject, like Mrs. Pickins on a different occasion, declared that if she had

nothing more to take up her time than she had, she would be tempted to commit suicide. That Mary might not be beset by such an awful temptation, she told her that she thought she would send her a cap and collar to work.

"It would," she said, "be sweet, pretty innocent work to amuse her when alone."

"So it would," said Charles Lewis, who entered in time to hear this last sentence, "but as ill, or perhaps good luck would have it, Mary has got to make a dozen shirts for me, and I can hardly tell what beside. You see, therefore, that working the cap and the collar is out of the question."

"La, well!" she replied, "if she only has some kind of employment to keep her from being low-spirited, it's all one to me, I'm sure. I wasn't governed by any selfish motive. I despise being as selfish as Mrs. Pickins is. I wish, though, I hadn't gone to the expense of buying the muslin. I got plain muslin instead of sprigged, on purpose."

"I am much obliged to you, Charles," said Mary, after their neighbour had gone, "for relieving me of the cap and collar; but I thought that you had so many shirts that you would not care to have any more made at present."

"You thought right. You can, if you please, take the next dozen years to do them. It is, however, necessary that you make an immediate beginning, otherwise every woman in the village will have a cap and collar for you to work—not because they care about having them done, but because you have nothing to do."

It was soon circulated through the village that Mrs. Lewis had a dozen shirts to make—a circumstance which, while it saved her much time and eyesight, proved a great injury to the sale of her husband's plain muslin. The sprigged, however, went off with unexampled rapidity.

THE FATHERLESS.

SPEAK softly to the fatherless;
And check the harsh reply
That sends the crimson to the cheek,
The tear-drop to the eye.
They have sad weight of loneliness
In this rude world to bear:
Then gently raise the fallen bud—
The drooping flow'ret spare.
Speak kindly to the fatherless!
The lowliest of their band
God keepeth as the waters
In the hollow of his hand.

'Tis sad to see Life's evening gun
Go down in Sorrow's shroud;
But sadder still when Morning's dawn
Is darken'd by the cloud.
Look mildly on the fatherless!
Ye may have power to wile
Their hearts from saddening memory,
By the magic of a smile.
Deal gently with these little ones—
Be pitiful, and He,
The Friend and Father of us all,
Shall gently deal with thee!

THE TRUE VALUE OF AFFECTION.

MR. CHRISTOPHER was the proprietor of an extensive farm in the centre of Touraine, one of the most beautiful parts of France, and he had the credit of being the richest inhabitant of the district in which he lived. He had commenced his career with limited means, but everything seemed to prosper with him; the wind which injured the crops of his neighbours left his own scatheless; the diseases which decimated their cattle did not affect his own; the prices of grain in the market were always low when he purchased, and high when he sold. He seemed to be one of those fortunate men who always win in the lottery of life, and who begin an undertaking as one might plant a tree, leaving its growth and luxuriance to the sun and rain.

Deceived by so many happy chances, the wealthy farmer boasted of his prosperity as though it had been entirely the result of his own foresight and ability. He considered that his success was due to the skilful employment of his money, to which he attributed all the power which a magic wand might be supposed to possess in the days of the fairies. We may add, however, that Mr. Christopher was frank, jovial, and good-natured, with few of the vices which sometimes accompany riches; his defects, at the most, might merely be termed ridiculous.

One morning, while he was superintending some alterations he was making in his estate, he was accosted by one of his neighbours, an old schoolmaster, who lived upon a scanty income, having worked hard for forty years to possess the privilege of not closing his days in starvation.

Father Carpenter (for thus the old man was addressed in the village) occupied a small, mean-looking cottage in the neighbourhood, where he lived more contented with the good character he had gained than troubled with his poverty.

The proprietor of the farm returned his neighbour's greeting, observing, with a self-satisfied smile—

"Well, my friend, you have come to see my improvements. Pray enter; one needs the advice of a philosopher like you."

This distinguishing appellation of a "sage" had been conferred upon the worthy schoolmaster by the parish, partly from esteem and partly from pleasantry. The

old man smiled in acknowledgment of the invitation, and passing through a gate, he entered the inclosure.

With the pride of a rich proprietor, Mr. Christopher took his visitor over the building, explaining to him all his projects for its enlargement and decoration. It was, he said, his intention to add several chambers for the use of friends who might visit him; also coach-houses and stables, a billiard-room, &c.

"All this will cost something," he added; "but we ought never to regret the money we spend to better ourselves."

"That is true," replied the old schoolmaster; "a man who does not know want is indeed happy."

"Besides," continued the farmer, "health is to be considered; and here we shall breathe at ease; and this reminds me, neighbour, that an idea occurred to me yesterday as I passed your cottage——"

"I am not surprised at that, Mr. Christopher," remarked the schoolmaster quietly.

"No; but without joking, I have found out why you have been troubled with the rheumatism. It is owing to the dense shade of those poplar trees before your windows, which deprive you of air and light."

"That is true," replied the schoolmaster. "When I first lived in the cottage the trees were small, and I loved to see them, for they attracted the birds by their beauty, and the sun could glance upon my dwelling. I thanked, in my heart, my neighbours, who had planted them near to me; but since then the branches have extended, and the leaves have formed an impenetrable wall, and that which once soothed and delighted me has become a source of sadness and trouble. Such, however, is life: the graces of infancy become the vices of old age. But what am I to do?"

"Why, cut down the poplars to be sure."

"To do this one must purchase the right," observed the schoolmaster.

"Well, I will buy them," replied the farmer; "I had already thought of doing so, and I shall have no regrets if you get rid of your rheumatism."

Father Carpenter expressed his gratitude warmly.

"You need not thank me," continued the farmer with a smile, "for I do so in order to

LABOUR CONQUERS EVERYTHING.

prove to you that one can do something with money."

"Add, if you like, *many* things," replied the old man.

"I will even say *everything*," returned the rich proprietor; and observing the schoolmaster's gesture of dissent from this opinion, he added, "Ah, I know your prejudices, old philosopher; you look upon money with a jaundiced eye."

"I regard it," said the schoolmaster quietly, "as an instrument which we can employ to our happiness or our sorrow, according as we may devise. But most certainly everything is not dependent upon it."

"For my part," exclaimed Mr. Christopher, "I say that wealth is the ruler of the world. From this alone can spring all the joys we could possess."

At this moment a servant arrived with a letter. The eyes of the farmer glistened as he perused its contents. Turning to his poor neighbour, he added, in a triumphant tone—

"Strange indeed! A proof of what I have been telling you lies in this letter. It contains my appointment to the mayoralty of the district."

The schoolmaster warmly congratulated the farmer on his good fortune, "which," he added, "no one could have merited more than himself."

"Merited!" repeated the newly-appointed dignitary. "And why is this, neighbour? Is it because I am the most capable man in the parish? Why, Mr. Dubois, the magistrate, knows infinitely more than I do. Is it because I have rendered more public services than any one here? There is old Father Lorient, who some time ago prevented the whole village from being destroyed by a few incendiaries, and who also, by his prudent measures, stopped the fever in its progress here last year. Is it because there is not a better man than myself? Why, think of yourself, Father Carpenter: are you not honestly itself in vest and trousers? You will admit, then, I am sure, that I have been nominated to this post because I am the richest man in the country, and consequently the most influential. Money, neighbour—it is nothing but money. It has enabled me to purchase ease and independence—health itself. Now it also procures me respect and authority. To-morrow, if I please, it will obtain for me anything. You must perceive that the world is a shop, in which all can be purchased by those who have the means."

"Has Peter sold you his dog?" inquired the old schoolmaster abruptly, in order to evade a direct reply to his neighbour.

Mr. Christopher glanced at him with a smile of triumph; and then slapping his shoulder, exclaimed—

"Ah, you are trying still to find some defect in my system. You had defied me to purchase that man's dog for its weight in gold."

"That would be a great sum," observed the schoolmaster; "but I know the shepherd looks upon his dog as a companion."

"Well, that faithful friend and companion now belongs to me," exclaimed Mr. Christopher; and seeing the surprise of old Carpenter, he added, "The animal was brought to me yesterday. Peter had become security to some amount for his sister, and when the bill became due he could not meet it. I came to his assistance, and the dog is mine."

"Is the poor beast here?"

"In the outer court, where he has found all that constitutes the happiness of his race—that is to say, plenty of food and well-furnished quarters. You may see him if you like."

The farmer passed through the inclosure, followed by the schoolmaster; but on approaching the spot where the dog had been chained, they perceived the place in disorder. The animal had broken from his trammels, and, profiting by the night, he had escaped through a hole in the wall, which had not been repaired by the masons.

"Who could have thought it!" exclaimed the astonished farmer. "Why, the dog has broken loose."

"To return to his former master," observed the schoolmaster quietly.

"And what does he want with him?"

"That which you could not include in your purchase of the animal—affection for the man who nourished and protected him so long. That kennel was warmer, the food was more abundant, and the chain was lighter than the dog had from Peter; but with his old master were the memories and habits of the past, and for beasts as well as men there is something which is neither bought nor sold. Money may procure, on this earth, everything except *affection*, which alone stamps it with a value. You have good sense, and will not forget the lesson which chance has given to you. Remember that if money can purchase a dog, his attachment can only be secured by kindness and tenderness."

TRUTH IS POWERFUL AND WILL PROSPER.

SUMMER IN THE WOODS.



SUMMER IN THE WOODS.

"There, in close covert by some brook,
Where no profaner eye may look,
Hide me from day's garish eye;
While the bee, with honeyed thigh,
That at her flowery work doth sing,
And the waters murmuring,
With such concert as they keep,
Entice the dewy-feathered sleep."

MILTON.

SUMMER in the woods!—there is a music in the words—a rustling of green boughs, hanging their gorgeous garlandry over our heads—a humming of bees, which have known no other dwelling than the wild solitude of a flowery forest—a lisp of waters welling away in sunshine and in shadow—and a thousand voices, all blending into one rich harmony, reach our ears in the beautiful name of Summer. The young Spring has mellowed into the full maturity of her beauty, and the last finishing touch has been given to the landscape. The sky is of a deeper and a darker blue; there is a richer flush on the cheek of the wild rose; and a lighting up of a newer joy on the countenance of every flower, as if Morning had left a warmer blush to settle down upon the scene, and mantle it in one fond embrace.

How delightful it is to get into the woods at the first dawn of day, and, before we reach those realms of holy repose, watch the

many bright things which have come forth to look upon the summer; see the butterfly roaming abroad on gorgeous wings; and hear the rejoicing voice of the skylark, as he droppeth wild notes from a higher region, and wonder how that small and insignificant speck, which we can only just distinguish, outlined dark amid the surrounding blue, can fill so large a space with his immeasurable joy! We will wander from glade to glade, and thicket to thicket, until we reach the innermost recesses of the woods, where old twisted trees, of every imaginable form, stand closely together, making a dim twilight between them. And there we shall think of many a pleasant ramble we have enjoyed with some loved companion summers ago; while the very odour of the turf, and the fresh woody smell which meets us in every wind that blows, come like kind awakeners of sunshiny hours. Here is a little outlet, similar to that through which we passed when so many clusters of ripe brown nuts were hooked down and gathered, and we went on, and threaded together many an intricate maze, till we came to a little nook, silent and green, and there we talked of poetry—pictured the solitary Macbeth standing gloomily while he listened to the secrets of his yet hidden destiny in the precincts

REMEMBER DEATH.

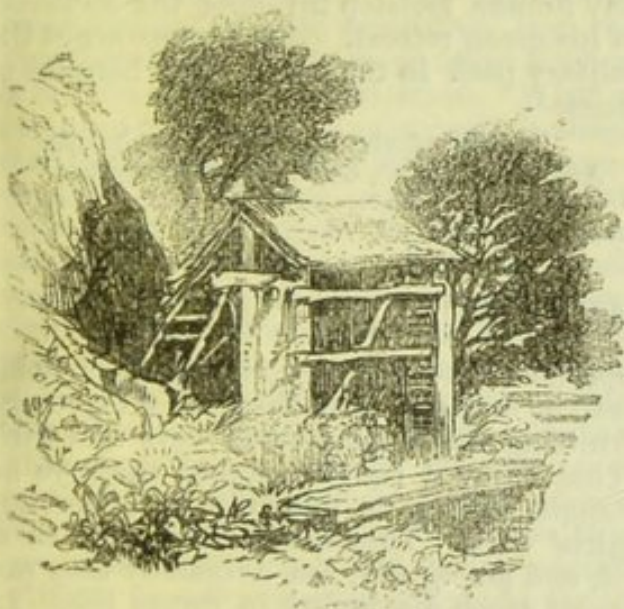
of the lonely cavern; and then, in a lighter mood, as some strain of music came upon our ears, imagined the merry voice of Ariel warbling amidst the flowers. It was but a throstle, which had alighted on a neighbouring bough to sing. This is the very spot where we caught sight of the wild thyme purpling the ground, and scattering abroad its aromatic fragrance, which we had distinguished long before.

Here we lose all traces of the ancient pathway amongst the variegated tints of the liverworts and mosses, which spread their rich carpeting over the ground, with fungi of every hue and size, shining in red, and brown, and grey, and scarlet, beneath the bronzy gold of the prickly furze, and the paler yellow of the broom. Every here and there, too, we find some exquisite little

this land of leaves; see how the wedded boughs

"Make network of the dark blue light of day."

So closely are they woven above our heads that we can scarcely discern the form of a cloud, or obtain a glimpse of the stainless blue, sparkling in the glow of the sunshine. What an awful stillness rests around us, as if Nature sat alone, absorbed in solemn contemplation as she looked upon the work she had perfected, and remembered that the leafy majesty of her trees must soon fade, and all she had created die away! Then a gentle wind stirs amid the branches, sounding sweet, and low, and solemn, like whisperings from another land. Here might Meditation sit weaving many a pensive moral as she gazed upon the trees shadowing



THE HUT IN THE WOODS.

flower: the centaury, with its small, pink, starlike bloom, or a cluster of crimson heath-pells. The stately foxglove rears its long stem, hung with a profusion of pink, pendent flowers; while the velvet-looking leaves of the coltsfoot appear in the distance like broad patches of sunshine; and the bright green of the spreading fern adds to the beauty and picturesqueness of the scene. These are overtopped by crab-trees and bushes, running ragged and wild, and hung with the glowing fruits of the forest, on which the birds will feed during the dark months of winter, when the insects have be-aken themselves to their hiding-places, and sunk into their long sleep, from which they will not awaken until the warm breath of spring is again abroad. Look upward, amid



THE PATH IN THE WOODS.

spots far away from the living world. And here might Fancy dream; while Enchantment peopled the fairy regions, waved her bright wand, and summoned to her presence the beautiful of past ages.

What memories are awakened in an ancient wood, amongst these lofty avenues of "unwedgeable and gnarled oaks" which have triumphed over Time, and waved their broad arms through forgotten centuries! We look upon trees, and think of them as things coeval with the early world. Their green leaves waved over the garden of Eden; and under the shadow of a tree, whose clustering boughs shut out the heat of day, did the angels converse with Abraham, giving unto him the promise of a son. It might be such an oak as this under which

VIRTUE NEVER GROWS AULD.

we are now seated. Perchance the very wind made the same murmur, as it swept through the branches over the plains of Mamre, while the warm sun, that now shines upon us, fell upon immortal wings. How busy is imagination in such a scene, bearing us away to other days, when the Druids held their solemn rights, and the evening anthems rolled in breezy echoes through the rose-tinted silence; while the undying stars fell, like holy glances, between intermingled boughs, lighting up the rugged altars, which stood solemn and solitary, when night had settled down upon the scene, and the form of the priest had vanished with the youths and maidens who had come hither to pray. What mirthful feet have trodden these dim arcades! and what sad ones!—and all are gone. No voice arises to tell of the smiles which beamed forth gladness, or the tears which were shed by those who lived then; but the same sun looks down, and the same sky, with blue undimmed, bends its silent arch over the solitudes—now so still that every

leaf which waves may be heard; the song of the bee as he dives far down into the innermost heart of the flower; and the fluttering wings of the butterfly which alights upon it, fancying it more beautiful in this shadowy region.

Emerging from this umbrageous spot, we come upon an open glade, where the sun and the shadows are at play, now tracing between them dark and golden lines, and now letting in a fuller gush of glittering sunshine, and anon sinking again into the blackness of shadow. And here by this rushy stream, musical with its breezy willows, the antlered deer comes down to drink. How beautiful are his branching horns, as they shine reflected darkly on its clear surface—his stately head, and bold bright eye! Fearlessly he glances around, and dreams not of any human footstep invading the seclusion of his green retreat. But here we are at the solitary path in the woods, and here let us pause—

“While admiration feeding at the eye,
And still unsated, dwells upon the scene.”

PLEASURE AT HOME.

A CHILD may as easily be led to associate pleasure with home ideas as to think of it in connection with the home of his playmates. Certainly, if allowed to do so, he can as readily connect happiness with parents, brothers, and sisters, as with those of other kin. And the child will do so, unless happiness and pleasure, when he calls for them under the parental roof, respond—“Not at home!” All home pictures should be bright ones. The domestic hearth should be clean and joyous.

Give the little ones slates and pencils, and encourage their attempts to make pictures. Drawing will amuse them when noisy plays have lost their zest, or are unseasonable; and the art will be useful to them in all the business of after-life. Have them read to each other stories and paragraphs of your selection, and save the funny things and the pleasant ones you see in papers and books.

Choose well for them, for the impression made on their minds now will last when the hills crumble. Have them sing together, and sing with them, teaching them songs and hymns. Let them sing all day—like the birds—at all proper times. Have them mutually interested in the same things, amusements and occupations, having

specified times for each, so that their habits will be orderly. Let them work together—knitting and sewing—both boys and girls. They enjoy it equally, unless the boys are taught that it is unmanly to understand girls' work. They should know how to do it, and practically, too, as thereby they may avoid much discomfort in future life. Let them work together in the garden—boys and girls—both need outdoor work. Together let them enjoy their games, riddles, &c.—all their plays, books, and work—while the parents' eyes direct and sympathize, and their voices blend in loving accord. Have the children do some little things daily for your personal comfort; let them see that it gives you pleasure, and that you depend on them for the service.

This will attach them to you more strongly; and if they feel responsibility, even in matters of themselves trivial, and are sure of your sympathy, their affections and joys will cluster around the home-hearth.

Children like to be useful—it makes them happy. So give them work-time, as well as play-time. But, in any case, and in all cases, give them sympathy. Express love for them.

COURTESY AND KINDNESS.

COURTESY, among "well-bred" people, would seem to be a matter of course, and good-nature is not an uncommon characteristic of a larger class. But kindness is something more than either of these, involving and appealing to higher instincts and rarer feelings. True kindness is almost always courteous, because gentleness and sympathy teach it to be so; but the converse of the rule hardly holds good. The show of politeness may be taught, and may be so well learned as to pass muster in that society which rarely peers beneath the smooth surfaces of things. Good-nature, too, is often a shallow, and sometimes even a selfish characteristic. It implies the possession of neither sympathy, tact, nor thoughtfulness, of which qualities kindness is but the natural manifestation. What we call good breeding in individuals is simply that kindness of manner which makes us at once feel easy in their society, pleased with them, and freed from troublesome consciousness of ourselves. That same self-consciousness is probably at the root of two-thirds of the awkwardness and ill-breeding that we meet with. It teaches an artificial or "studied" manner, than which nothing is more uncomfortable or absurd to behold. Also, since they who labour under the pressure of self-consciousness cannot possibly have time to think of anything else, there can exist none of that kind feeling which is quick to perceive and take thought for the feelings of those around them. Thus the very fundamental element of good breeding is lost. But where this discriminating kindness of heart is joined to naturalness of manner, there will always be genuine, even if not conventional *courtesy*. Good feeling speedily teaches good manners.

Kindness is, in fact, sympathy made manifest. But it must be admitted that, granted the feeling of kindness, the desire to be kind does not necessarily secure its own fulfilment. Something is needed, besides, of that subtle essence we call *tact*, that happy combination of delicate instinct and quick intelligence which enables us to evince our sympathy or kindness in the manner best

suited to the idiosyncrasy of the recipient. This especially applies to our intercourse with absolute or comparative strangers. The most obtuse learn in time to adapt themselves, in some measure at least, to those constantly around them. Moreover, our friends, and those who know us well, will generally give us credit for kind intention, even when we fail in effect. But with those who know us little, we have at once all to learn and everything to teach. It is in such cases that what we mean by "good breeding" helps us out of the difficulty.

For instance, it is not kind, and therefore is not courteous, to be over-demonstrative with a reserved person, or over-reticent to one whose own warm open heart asks for answering frankness. Nor need we forfeit one iota of what is worth preserving of our individuality by thus adapting ourselves to the differing characteristics of those around us. It would do very few of us any harm if we all "rubbed each other's angles down" in this way. The reserved may be assured it would be a wholesome discipline for them to practise candour; while the demonstrative would do well sometimes to set a guard upon their too great readiness to say and do.

Finally, there is one simple and all-sufficing rule to bear in mind in this as in many another case. Love lends to most of us "tact," forethought, knowledge. Where we love, we understand, and can make ourselves understood. It is this which imparts to the simplest the faculty of so placing himself in the position of his neighbour that he instinctively divines the course of speech, manner, and action which will be most grateful and beneficial to him. It is hardly enough to "do unto others as we would they should do unto us;" we must try to "do unto others as we would they should do unto us"—*if we were in their place*. The first is the letter of Christian morality, which may serve to save ourselves. The addition is in the spirit of Christian kindness, which may, and does many a time, save our brethren.

THEY THAT LOVE MOST SPEAK LEAST.

A HOUSEKEEPER'S NOTES FOR THE MONTH.

Now frowning skies begin to change their cheer,
And Time turns up the wrong side of the year."



of the year;" that it is the right side all round the year with us, and that each side as it turns uppermost is the best.

To the housekeeper who wishes to secure sunshine within doors while there is a wintry sky without, the first recommendation we offer is, that she endeavour to cultivate personal cheerfulness and good temper, and she will be thereby likely to diffuse an air of pleasantness over all. This will need constant watchfulness and self-control; for most women have undoubtedly much to try their cheerfulness and good temper. To explain what we mean by good temper, we will quote the words of one whose pen has always been used with sound sense and discretion. By good temper is meant, not that thoughtless gaiety that is always laughing with or without a reason, nor that sort of indifference to circumstances which nothing can penetrate or perturb, nor the natural easiness of disposition which can refuse nothing, whether right or wrong; but the habitual and practical ascendancy of the benevolent feelings over the selfish ones, by which persons acquire the happy secret of finding their own pleasures in witnessing and promoting the pleasures of those around them. Such persons not only carry happiness in their own bosoms; but have a mighty influence in softening the ruggedness and allaying the irritability of others, and diffusing happiness and calmness on all those who come in contact with them.

It becomes the duty of the female head of the family to see, from day to day, that all is done which can be done to promote the comfort and healthfulness, and thereby the cheerfulness, of every member of the household.

OCTOBER.—Nature this month gives us many a hint that "the wrong side of the year" is turning uppermost; and as we cannot, like the swallow,

"remove betimes,

And seek a better haven, and warmer climes," we will try to plan how the nest we must winter in, under sometimes frowning skies, may be so comfortable, that our families will think Dryden has made a mistake in calling winter "the wrong side

October's chilly mornings and evenings speak very plainly in favour of a cheerful fire, instead of summer ornaments, in the fire-place. Nothing (of the sort) promotes social enjoyment more than a cheery fire in a neat bright fire-place. We know, or in our younger days used to know, some excellent methodical housekeepers, who would have been sadly shocked at the idea of a fire anywhere but in the kitchen fire-place until a day fixed by themselves for that important era: one chose the fifth of November, another the ninth. Perhaps most of the present generation are growing too wise to act upon such precise and unreasonable rules, and will have the good sense to act according to the requirements of the season.

As to the art of making a good fire, we think that different persons accomplish the same object by different modes, varying somewhat according to their own previous habits, and yet more according to the make and position of the fire-place, and the sort of coal.

For a fire that is not required to burn up speedily, we think the plan which was some time ago suggested, of putting a layer of coals first in the grate is very good, as in time a solid lasting fire is by this means obtained. But if a brisk fire is wanted quickly, we prefer putting lighted paper or shavings into the empty fire-place, and dropping in stick by stick the wood that is allowed for the purpose, and then gently placing large cinders, or, should they not be handy, small lumps of coal.

But whichever way the fire may be made, let the housekeeper remember that a cheerful, tidy fire-place is one very important means within her power of keeping away

THE WORTH OF A THING IS BEST KNOWN BY THE WANT OF IT.

the gloom of winter, though indeed this alone, or added to many other bodily comforts, will not be sufficient unless the mind be cared for. Happily, the present day places books within the reach of all classes of society, and a fire-side may be enlivened by books, suited to the taste and capacity of all, at little trouble and little cost. A good mistress will bear this in mind, and endeavour to provide healthful amusement or employment for heads and hands. It is very desirable also to cultivate the habit of conversation on reasonable topics, and this the mistress may at least endeavour to do.

A change of season necessitates a change of garments; and no doubt the generality of young people are willing enough to change their outer garments to suit the newer fashion; but this is not all that needs attention. October, before the really cold weather is yet here, is a good time for arranging and re-arranging all the undergarments of the family, that they may be provided with what is warm and comfortable when it is needed; and not as some that we know, be putting on their winter clothing when spring is just here, and casting it off at midsummer.

It is truly astonishing how much expense may be saved in clothing a family by forethought and notionable contrivance. Let the whole stock of clothing be well examined, and that which is outgrown by one wearer may be made to fit another. Some clothes which are partially worn out may be nicely pieced, while others may be cut up, and smaller articles made from the best parts of them. The skirt of a dress which refuses longer to serve its original purpose may be made tidy for a petticoat, or perhaps for a child's frock: and many other such contrivances a notionable and not proud woman will make; and no really sensible person would scorn her for it.

Of course those who have plenty of money can go shopping as often as they please; and they are sure to be able to find many among their poorer fellow-creatures who will be glad to rid them of any out-grown or despised clothes. But there are very many others who have but little money to spare for clothing, and it is for such we have made these remarks; and we wish we could assist some of them to a better way of spending that little, for it is a pity to see the want of judgment with which it is sometimes done. Generally speaking, the very cheapest things in a draper's shop are not the best worth buying, as they will not

prove so durable as rather more costly goods. Strength and durability should be considered more than fine or highly-finished texture. Unbleached cotton wears very much longer than white of the same price, and serves many useful purposes just as well, especially at the beginning of winter. Flannels are hardly worth buying under a shilling a yard. In buying dresses, besides choosing a suitable texture, remember that the colour is such as may be worn with the bonnet, or anything else with which it may come in contact, without violating good taste.

We have heard lately with horror of the "quietners" given by women to their drunken husbands. Now, we do not fear that any of our readers will ever have the temptation to fall into that sin. But instances that have lately come under our own notice, of mothers using "sleeping stuff" for their babies, induce us to give a warning word against the practice. Let every mother feel that she would be committing a sin to give any medicine whatever to make her child sleep. It may kill the child, as hundreds and thousands have been killed; or it may make it grow up stupid or idiotic, and at any rate cannot be given without more or less real injury. If a child needs medicine, get it from a competent adviser; but never give a healthy child "sleepy stuff," for the mere purpose of making it sleep.

We were asked the other day, by the mother of a family, if we knew of anything to cure boils or gatherings, as one of her boys had a bad one on the neck. We suggested a poultice, and a little brimstone and treacle. "Well," replied the mother, "I don't know, but I believe he must do as he did two years ago, when he had them." "And what was that?" we inquired. "Oh! they say it's a fine thing: he swallowed nine shots, and crept nine times through a quick-set hedge." "And do you think that did him any good?" we asked. "Well," she replied, "he got better then, and has not been troubled again until now." We mention this plan, not for our readers to follow it, but to show that ignorance and superstition are in more parts of the kingdom than one, and also to show that time will cure many of the minor troubles that flesh is heir to; for we must suppose it was time, and not his ridiculous remedy, that cured the poor boy.

Bedroom windows, which we must suppose have been opened through the day,

THEY THAT GIVE YOU HINDER YOU TO BUY.

should now be closed at an early hour in the afternoon, as the evening air is often damp.

Oysters, now in full season, may be made into a nice dish by strewing crumbled bread over a dish, with a little pepper and salt, and here and there a bit of butter and an oyster; then a covering of bread crumbs, pepper, salt, and butter. This makes a supper to suit some stomachs better than uncooked oysters.

Bulbs, such as tulips, hyacinths, narcissuses, crocuses, and snowdrops should

now be planted where they are wished to flower in spring.

"Poor people's ways," like all other persons ways, are sometimes faulty and sometimes worth imitating. A poor woman told us the other day that when she boils more potatoes than she uses, she thoroughly mashes them, and mixes them with the dry flour for her next day's cooking, and she thinks they improve either pudding or pie-crust, and that the potato does instead of a portion of dripping or suet. We think that this is a hint in cookery worth trying.

THE PHILOSOPHY OF A TEAR.

BEAUTIFUL Tear! whether lingering upon the brink of the eyelid, or darting down the furrows of the care-worn cheek—thou art beautiful in thy simplicity—great, because of thy modesty—strong, from thy very weakness. Offspring of sorrow! who will not own thy claim to sympathy? who can resist thy eloquence? who can deny mercy when thou pleadest? Beautiful Tear!

Let us trace a tear to its source. The eye is the most attractive organ of animal bodies. It is placed in a bony socket, by which it is protected, and wherein it finds room to perform the motions requisite to its uses. The rays of light which transmit the images of external objects, enter the pupil through the crystalline lens, and fall upon the retina, upon which, within the space represented by a sixpence, is formed, in all beauty and perfection, an exact image of many miles of landscape, every object displaying its proper colour and true proportions—trees and lakes, hills and valleys, insects and flowers, all in true keeping, are there shown at once; and the impression produced thereby upon the filaments of the optic nerve causes a sensation which communicates to the mind the apparent qualities of the varied objects we behold.

That this wonderful faculty of vision may be uninterrupted, it is necessary that the transparent membrane which forms the external covering of the eye shall be kept moist and free from the contact of opaque substances. To supply the fluid which shall moisten and cleanse the eye, there is placed at the outer and upper part of the ball a small gland, which secretes the lachrymal fluid, and pours it out at the corner of the corner of the eye, whence, by the motion of

the lids, it is equally spread over the surface, and thus moisture and clearness are at once secured.

When we incline to sleep, the eyes become comparatively bloodless and dull. The eyelids drop to shut out everything which might tend to arouse the slumbering senses. The secretion by the lachrymal glands is probably all but suspended, and the organs of sight participate in the general rest. When, after a long night's sleep, the eyelids first open, there is, therefore, a dulness of vision, arising probably from the dryness of the cornea; then occur the rapid motions of the eyelids, familiarly termed "winking"—sometimes instinctively aided by rubbing with the hands—and after a few moments the "windows" of the body have been properly cleansed and set in order, the eye adjusted to the quantity of light it must receive, and we are "awake" for the day, and may go forth to renew our acquaintance with the beauties of nature.

It is from the glands which supply this moisture that tears flow. Among physiologists it is well known that *emotions*—impressions upon the nervous system—exercise a powerful and immediate influence upon the secretions. As, for instance, the mere thought of some savoury dish, or delicious fruit, or something acid—as the juice of a lemon—will excite an instant flow of the salivary fluid in the mouth. An *emotion* of the mind influences the lachrymal glands which copiously secrete and pour forth the crystal drops, and these, as they appear upon the surface of the eye, we denominate *tears*.

A similar action, called forth by another kind of excitement, occurs when dust or other irritating substance comes in contact

SLANDER LEAVES A SORE BEHIND.

with the eye; the glands instantly secrete abundantly, and pouring the crystal fluid out upon the surface, the eye is protected from injury, and the offending substance is washed away. The feelings which excite excessive laughter or joy, also stimulate this secretion—the eyes are said to “water.” It is only when the crystal drop comes forth under the impulse of sorrow—thus speaking the anguish of the mind—that it can be properly be called a *tear*. Hence its sacred character, and the sympathy which it seldom fails to create.

Every tear represents some in-dwelling sorrow preying upon the mind and eating out its peace. The tear comes forth to declare the inward struggle, and to plead a truce against further strife. How meet that the eye should be the seat of tears—where they cannot occur unobserved, but, blending with the speaking beauty of the eye itself, must command attention and sympathy!

Whenever we behold a tear, let our kind-

liest sympathies awake—let it have a sacred claim upon all that we can do to succour and comfort under affliction. What rivers of tears have flown, excited by the cruel and perverse ways of man! War has spread its carnage and desolation, and the eyes of widows and orphans have been suffused with tears! Intemperance has blighted the homes of millions, and weeping and wailing have been incessant! A thousand other evils which we may conquer have given birth to tears enough to constitute a flood—a great tide of grief. Suppose we prize this little philosophy, *and each one determine never to excite a tear in another*—how pleasantly will fare mankind! Watching the eye as the telegraph of the mind within, let us observe it with anxious regard; and whether we are moved to complaint by the existence of supposed or real wrongs—let the indication of the coming tear be held as a sacred truce to unkindly feeling, and all our efforts devoted to the substitution of smiles for tears!

BAD TEMPER.

LAVATER, the famous physiognomist, though an enthusiast, was a kind man, and his wife, one of the most amiable of women. One day his servant asked him after dinner if she should sweep his room. Being in rather an irritable mood, he assented pettishly, telling her not to touch his books or papers. When the servant had been gone some time, he said to his wife—

“I am afraid she will cause some confusion up stairs.”

In a few moments his wife, with the best intention, stole out of the room, and told the servant to be careful. Lavater met his wife at the bottom of the stairs, on her return, and exclaimed, as though secretly vexed about something—

“Is not my room swept yet?”

Without waiting an instant, he ran up stairs, and as he entered the room the girl overturned an inkstand which was standing on a shelf. She was much terrified. Lavater called out hastily—

“What a stupid beast you are! Have I not positively told you to be careful?”

What followed we will let Lavater tell himself.

“My wife slowly and timidly followed me up stairs. Instead of being ashamed, my anger broke out anew. I took no notice of her; running to the table lamenting and moaning, as if the most important writings had been spoiled, though in reality the ink had touched nothing but a blank sheet and some blotting paper. The servant watched an opportunity to steal away. My wife approached me with timid gentleness. ‘My dear husband,’ said she. I stared at her, with vexation in my looks. She embraced me. I wanted to get out of the way. Her face rested for a moment on my cheek. At length, with unspeakable tenderness, she said, ‘You will hurt your health, my dear.’ I now began to be ashamed. I was silent and at last began to weep. What a miserable slave to my temper I am! I dare not lift up my eyes. I cannot rid myself of that sinful passion. My wife replied, ‘Consider, my dear, how many days and weeks pass away without your being overcome by anger.’ I knelt down beside her, and thanked God sincerely for that hour, and for my wife.”

THE FEMALE CHARACTER.

EDUCATION.

OF all the charms which twine themselves about the female character, none is more lovely, more touching, more worthy to be honoured and admired, than simplicity—the gentle yet frank open-heartedness of character which seems to make the soul a place of light and purity, like the mild, sweet radiance of a spring morning, amid budding leaves and opening flowers. How exquisitely beautiful, how unspeakably delicate, says a late writer, is the loveliness of a woman unaccustomed to the world! “Unscathed by the chilling influence of blasted hopes, of wounded affection, her sharply-defined feelings manifest themselves in all their freshness, with a warmth unchecked by the dictates of jealous prudence, or the wary suggestions of calculating, narrow-minded, self-protecting interest. For her to think, is to give utterance to her thoughts; and to feel is to give expression to her emotions, with a guileless simplicity, unsuspecting of ill-natured misrepresentation, and fearless because unconscious of the possibility of misconstruction.” Compare this sweet and touching simplicity, which makes the life but the expressive countenance of the soul, with artifice, that hateful weed, which often takes root so vigorously even in early life, hardening and blackening the soil in which it grows, till nothing is seen but smut and stubble. Compare a subtle, contriving, tortuous snaky thing—with her crafty, satin-spoken words, her quick, furtive glances, her readily-changing brow, and her artificial softness of demeanour—the heartless syren of the dance, who lures on her victim with deceitful smiles and clustering ringlets, and jewelled fingers, and the pattering of tiny feet clothed in slippers of the choicest satin—the false-hearted, smooth-faced creature who attunes her shrill voice “by a system of polite *solfeggio*,” and conceals the sharpness of her talons under a feline velvetude of paw—compare the words and looks of such a being with the unconstrained and artless vivacity, the open looks, of fair simplicity—of the guileless

being, who knows no restraint but that delicacy which has grown up with her inmost thoughts, shading but not concealing them, like the sheath of sheltering green around the exquisite lily of the valley! No, no! simplicity is the very soul of beauty—the sweet spirit of fascination which makes us love what otherwise we could but at the most admire. All artifice or affection of character, all prettinesses, all exquisite and elaborate contrivances to rivet the enchanted gaze of the beholder—whether displayed in the dress or manners—can never so bewitch us as Nature’s self. In female dress, when youth and beauty appear arrayed in simple white, with perhaps a single bouquet reposing on the bosom of innocence—how infinitely does such a vision outshine the mere earthen image, tricked out in all the puffs and papillotes, all the dangling bows and tresses, all the glittering ribbons and sparkling paste, which wealth or fashion, vanity or folly, can string together!

It is a grand defect of the science of female education in this country that it is too much the science of *mere behaviour*. Instead of educating the feelings, we are critically didactic as to the mode of their expression—the sentiment and disposition reigning within are not constantly visible in the external deportment. We do not encourage intrepidity and independence of thought,—there is nothing original—nothing fervent—nothing which may prolong the delicate spell of respectful tenderness and admiration, by casting upon the everyday occurrences of life the glow of feeling and the charm of novelty. Some minds there are by nature so strong and elastic, as to rebound from the pressure of education into the beautiful region of natural enthusiasm and innocent true-heartedness; but the mass are so moulded that they are often but pasteboard, buckram, and whalebone things—creatures of puffery and artifice—whose every word, look, and act, everything they do, is but a trick of custom.

NEVER SPEAK ILL OF THEM WHOSE BREAD YOU EAT.

ARTICLES OF DOMESTIC USE.

WOOL AND WOOLLEN MANUFACTURES.



COLOURED CLOTH HALL AT LEEDS.

THE term "wool" is now applied almost exclusively to the fleece of the sheep. The distinction between wool and hair is more easily understood than described. Wool compared with hair is generally softer, more flexible, and more disposed to undergo the felting process, which imparts to it so much value in manufactures. Many of the wilder animals, such as the beaver, the racoon, the wild cat, and the otter, produce both hair and wool, the hair forming the long and conspicuous outer fibres, and the shorter fibres of wool lying hidden beneath. The goats of Angora or Ancyra, of Thibet and of Cashmere, yield woolly fibres of great beauty, which are peculiarly suited for the weaving of shawls. For the manufacture of all kinds of woollen fabrics except these shawls, the wool of the sheep is used.

In the time of Edward I. a duty was imposed on the exportation of British wool, and in 1337 an act was passed for prohibiting the exportation. From that time down to

the reign of Charles I. the exportation of British wool was sometimes prohibited and sometimes allowed, under certain restrictions and duties. From 1660 down to 1824, the exportation was strictly prohibited. In the mean time, duties sometimes more, sometimes less, were laid on the importation of foreign wool. At length, in 1824, an act was passed making the duty on importation and exportation the same, viz., 1d. per lb. The duty on exportation was soon afterwards removed, and in 1844 the duty on the importation of foreign wool ceased altogether.

All the finer wools used to be brought from Spain; but in 1765 the Elector of Saxony imported into his dominions a few Merino sheep, which have had a most surprising influence on the trade of wool. The Saxony Merinos, instead of degenerating, improved upon their Spanish progenitors, and the wool afforded by them has almost driven the Spanish wool out of the English market.

OF ALL FLATTERERS, SELF LOVE IS THE GREATEST.

In the Great Exhibition (1851), Germany retained its pre-eminence for fine wool. The fleeces exhibited from Austria presented in a high degree, according to the Jury's report, "the desired qualities of substance in the staple, and of fineness and elasticity of the component fibres, the spiral curves of which were close and regular, and were immediately resumed after being obliterated by stretching the fibre—the length of which was also considerable for wool of this carding quality, the most valuable for the finest description of cloth."

WOOL AND WORSTED MANUFACTURES.

Wools are divided into two great classes—*Clothing Wools* and *Combing Wools*, or *Short Wools* and *Long Wools*; and the fabrics woven from them are termed *Wool-lens* or *Worsted*s, according as the one or the other is employed. *Clothing Wools* possess in high perfection that peculiar property which enables the fibres to "felt" or interlace one among another, and to form thereby the dense compact material of which men's garments are so largely made in this country; whereas *combing wools*, though long in fibre, are deficient in the felting property, and are therefore employed for stuffs, merinos, hosiery, and a large number of fabrics which do not undergo the felting process.

Woollen Manufacture.—The sorting of the wool is the first operation. Each pack of wool contains many different qualities, according to the part of the fleece whence it was taken, and other circumstances; and much tact and discrimination are called for in the separation. The sorter has to make his separation in relation to the *fineness*, the *softness*, the *strength*, the *colour*, the *clean-ness*, and the *weight* of the wool; and in reference to these qualities he separates the wool into many parcels. When the proper kinds are selected, they are next *washed* or *scoured* with soap and alkali, to free them from the grease which invariably attaches to them.

If the cloth is dyed in the wool, that operation succeeds the scouring; but if dyed in the piece, many other processes intervene; and it depends a good deal on the kind of colour as to the plan which is followed. Supposing the dyeing to be completed, however, the wool undergoes the process of *wil-lying* or *willowing*, which is somewhat analogous to the *batting* or *scutching* in the cotton manufacture; the object being to open and disentangle the locks of wool, and

cleanse them from sand and other loose impurities. The willowing machine contains a number of revolving spikes which tear asunder the fibres of the wool, and a fan which blows away the dust from them. There are frequently impurities which cannot be removed by the willy, and such are afterwards picked out by boys or women, called *Wool-Moaters*, or *Wool Pickers*. A further opening of fibres results from the process of *scribbling*; but before this is effected, the wool undergoes that of *oiling*; it being spread out on the floor, sprinkled with olive oil, and well beaten with staves. The *scribbling machine* is very similar in its principle of action to the *carding engine*.

The carding into which the wool is brought by this operations, and which are short pieces in the form of rolls or sticks, are then spun into yarn for the use of the woollen weaver, the process of spinning being generally effected by means of the *slubbing-billy*, or *slubbing-machine*, and afterwards by the common jenny or mule-spinning machine; the slubbing-billy bringing it to the state of a soft, weak thread, and the spinning-machine giving it the proper firmness and hardness for yarn.

The process next following that of spinning is weaving, by which the yarn is worked up into a textile fabric.

As the wool has been dressed with oil before spinning, and with size before weaving, it becomes necessary to cleanse it from these impurities immediately after the weaving. This is the object of the second scouring process, in which the cloth is beaten with woollen mallets in a kind of trough or mill, soap and water being let in upon it first, and then clear water. Being then carried to the drying-room, or the tenter-ground, it is stretched out by means of hooks on rails, and allowed to dry in a smooth and extended state. It is then taken into a room and examined by *Burlers*, who pick out all irregular threads, hair, or dirt. After this it is ready for the important process of *fulling* or *felting*, which imparts to woollen goods that peculiarity of surface whereby they are distinguished from all others. A large mass of cloth folded into many plies is put into the fulling-mill, where it is exposed to the long-continued action of two heavy woollen mallets or stocks. Superfine cloth has four fullings of three hours each, a thick solution of soap being spread between each layer of cloth every time. This process, besides felting or lacing the fibres together, thickens the cloth

ACCURACY IS INESTIMABLE.

remarkably, but diminishes it both in length and breadth nearly one-half.

In the fulled state the cloth presents a woolly and rough appearance, to improve which it goes through the process of *teazling* or *raising*, and *shearing* or *cutting*, the object of the first being to raise the ends of the fibres above the surface, and of the second to cut them to a uniform level. The raising of the fibres is effected by thistle-heads, teasing-cards, or wire brushes. Teazles are the seed pods of the *Dipsacus Fullonum*, and are used by hand; but sometime wire cards are used, fixed to a machine called a *gig-mill*.

When the ends of the fibres have been thus raised to the surface, they are next speared or cropped, a process of great beauty and singularity. Originally this process was performed by means of large hand-shears, the cloth being stretched over a stuffed table, and the workman proceeding to clip the ends of the fibres in a regular and equable manner; but the process now is more frequently conducted by a machine, which causes a revolving circular head furnished with cutters, to travel horizontally over the cloth, and shear it.

When the cloth has been raised and sheared (which operations are repeated two or three times for superfine cloth), it is brushed by a machine consisting of a system of brushes affixed to the cylinders, the cloth being exposed at the same time to the action of the brushes and the steam. A few subsequent operations are carried on, having for their object the imparting of smoothness, gloss, &c., to the cloth, preparatory to its being placed in the hands of the dealer.

Leeds is now regarded as the first town in England for the extent and variety of its manufactures in wool; its chief trade is in the middle and lower qualities. The manufactures of Leeds largely supply the foreign markets, and vary their productions according to the taste and requirement of each. Huddersfield and its neighbourhood rank next to Leeds in importance, and supply a great number and variety of goods; the productions of this place, however, are chiefly for home consumption, of the middle qualities; they were in 1830 made from home-grown wool only; but since that period they have greatly increased in extent and variety. Leeds is the great mart for coloured or *mixed* cloths, as they are called which are wholly made of dyed wool; and for *white* broad cloths. *Flannels* and

baizes, and cloth used for the army, are chiefly made in or near Halifax. The *blanket* and *flushing* trades is chiefly carried on in the district between Leeds and Huddersfield. *Broad cloths* and *Kerseymeres* are made at Saddleworth; *narrow cloths* in and near Huddersfield. *Worsted* spinning is exclusively carried on at Bradford, and *stuffs* are made in its vicinity, as well as at Leeds and Halifax. Wakefield has been long celebrated for the skill of its cloth dyers; and Dewsbury is the chief seat of what is called the *shoddy trade*, of which old woollen cloth, &c., formerly used as manure, and cast-off woollen clothing, form the staple. The materials are subjected to certain preparatory processes, after which they are torn to pieces by machinery, and reduced to the ordinary condition of wool, which is spun again, sometimes with an admixture of fresh wool, and is again woven into cloth. Shoddy cloth answers very well for the purpose of padding, &c., and was long confined to such uses; but the improvement effected in its manufacture; and especially in the art of dyeing it, have led to its application to blankets, flushings, druggets, carpets, table-covers, and cloth for Pilot and Peter-sham great coats. It is even used largely in making clothes for the army and navy; and most persons at some time or other wear clothes, (especially if they are cheap) made of shoddy cloth, of which woollen table-covers are commonly made, the pattern being printed by means of aquafortis.

But we must not forget the West of England, which once rivalled Lancashire and Yorkshire in the production of the finer kinds of woollen fabrics. Looking in this direction, we find that Gloucestershire still maintains its trade, Stroud and its neighbourhood being the chief seats of the manufacture. Stroudwater as this town is sometimes called, on account of the purity of its waters, has been long celebrated for dyeing scarlets and other light colours. Fine broad cloths are manufactured in this neighbourhood; and also at Ebly, Eastington, Stonehouse, and Minchinhampton. Trowbridge, in Wiltshire, is the next town and neighbourhood of importance in the West; it manufactures largely and well. Bradford, Wilts, is less noted than formerly; Chippenham, in the same county, makes some first-rate superfine broads; and Melksham is also in good repute. Frome in Somersetshire, has lost some of its former celebrity for superfine broads, but it has a

COMMON THINGS ARE NOT ALWAYS THE WORST.



FULLING STOCKS.

high character for fancy *six quarters*. At the Great Exhibition were some beautiful specimens of cloths, beavers, and Venetians from Frome, and from Twerton, near Bath. Scotland makes some excellent goods of a cheap description for trouserings.

Halls for the sale of cloth are established at Leeds, Halifax, Huddersfield, Bradford, and other places.

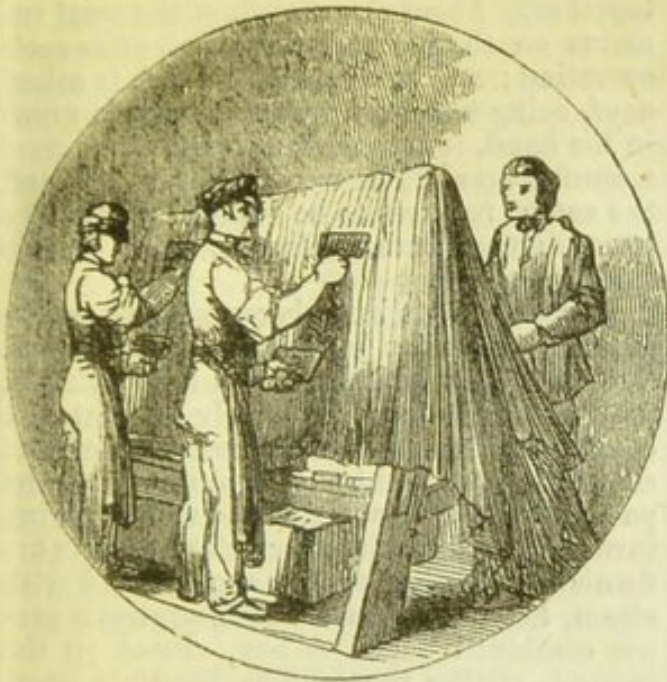
The following notice of the Coloured Cloth Hall at Leeds (of which we give a cut) is taken from Tomlinson on "the Useful Arts and Manufactures of Great Britain;" from which work also we are indebted for much of the foregoing information:—

"There are two cloth halls at Leeds; the Coloured Cloth Hall, built in 1758, and the White Cloth Hall, built in 1775. The cloth market was formerly held in an open street.

"The Coloured Cloth hall is a plain building, occupying three sides of a large square, divided into eight compartments, which are called streets; these are, King-street, Queen-street, 'Change-alley, Mary's-lane, Prince of Wales-street, Cheapside, Commercial-street, Union-street, and New-street. Each street contains two rows of stands facing each other; each stand projects from the wall 11 or 12 feet; but it measures 22 inches in front: it is inscribed with the name of the clothier to whom it belongs. Nobody can occupy a stand unless he has served a regular apprenticeship to the clothing business. Each

stand, which is the absolute freehold property of the holder, cost originally about £3; and the value has been as much as eight or ten times that amount; but since the extension of the factory system, a good deal of cloth produced in the woollen district is sold without passing through the halls, which have, consequently lost much of their importance, and the stands do not now exceed their original value. The markets for the sale of coloured cloths are on Tuesdays and Saturdays, on which days only are the merchants permitted to make their purchases in the halls. The time of sale commences by the ringing of a bell, at nine o'clock in the summer, and half an hour later in the winter half of the year, from October to March. At the end of an hour the bell is rung again to warn the buyers and sellers that the market is about to close; and in another twenty minutes the bell is rung for the third time; after which a fine of 5s. is imposed on every buyer. The White Cloth Hall, situated in another part of the city, is opened immediately afterwards, and is subject to similar regulations. The cloth is brought to the halls in the undressed state; the purchasers, who are the proprietors of what are called *finishing-shops*, conduct the various finishing processes. The goods produced in the West of England and in Norfolk are not sold in cloth halls, but at public fairs or markets, or to the agents sent round by the drapers."

PLEASE THE HEART, NOT THE EYE.



HAND RAISING.

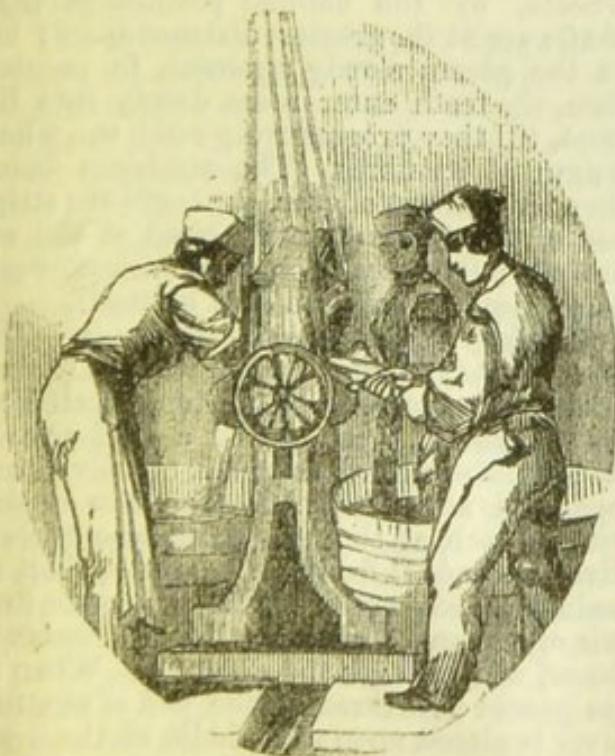
MANUFACTURE OF WORSTED YARN.

THE preparation of worsted yarn resembles that of cotton, and is essentially different from that of *short wool*, or *clothing yarn*; for while, in the latter, the fibres are entangled and crossed in every direction, in order to assist the felting property, care is taken in the preparation of the former to dispose all the fibres as nearly as possible in parallel lines.



FIXING TEAZLES.

The first operation in the preparation of long wool is *washing* in soap and water. Much of the moisture is pressed out by rollers, after which the wool is conveyed in large baskets to the drying-room, where it is spread over the floor. The drying-room is usually situated immediately over the boiler of the steam-engine, and is thus economically heated. When the wool is dry it is removed to a kind of willowing machine, called the *plucker*. This is attended



WARP SCOURING.



JACQUARD CARD MAKING.

SELF SATISFACTION IMPLIES ASSURANCE.

by a boy, whose business it is to spread the wool with tolerable regularity over a feeding-apron, which, by advancing, delivers the tufts of wool to a pair of fluted rollers, which convey it to a fanning apparatus.

After the wool has passed through this machine, it is ready for combing. For the finer description of long wool, this is still done by hand. It is a laborious and unhealthy occupation, being carried on in hot rooms. The wool-comber employs three implements, namely, a pair of combs, a post, to which one of the combs can be fixed, and a small stove, called a *comb-pot*, for heating the teeth of the combs.

The wool-comb is composed of two or three rows of pointed, tapering, steel teeth, the rows being of different lengths; they are fixed to a wooden stock or head, which is covered with iron, and from this head projects a perforated handle, made to fit into certain projections in the post, upon which the combs are occasionally rested during the operation. The turned up part of the iron stem enters a hole in the handle of the comb, while the staple near the post enters the hollow end of the handle, thus holding the implement securely.

The comb-pot consists of a flat iron plate, heated by fire or steam, and above this is a similar plate with sufficient space between the two to admit the teeth of the comb.

The heated comb being fastened to the post with the teeth upwards, the workman takes a handful of wool, sprinkles it over with oil, rolls it up in his hands to distribute the oil uniformly, and then throws about one-half of the wool over the points of the comb, leaving each time a few straight filaments on the comb.

When the handful of oiled wool is thus disposed on the comb, the comb is removed to the stove, so as to expose the wool to the influence of the heat. An empty comb is at the same time taken from the stove and mounted on the post, where it is filled with wool as before. The man then takes the two combs, and, sitting down upon a low stool, holds one of them in his left hand over his knee, and holding the other in his right hand, introduces the teeth of one comb into the wool stuck in the other, and draws them through it; by which operation the wool is transferred to one comb. This process is continually repeated, until the fibres are laid truly parallel. The man begins by combing out the ends of the wool, advancing gradually from one end to the other, until at length the teeth of the combs are very near

together. About one eighth of the wool remains on the teeth of the comb after each operation; and this quantity which is called *noyl*, being too short for the comber to grasp in his hand, is transferred to the short wool manufacturer. The wool, after it has left the comb, requires to be combed again, at a lower temperature, before it is fit for the spinner.

Many attempts have been made to supersede this operation by self-acting machines. One of these consists of two large wheels, ten feet in diameter, set nearly upright, the comb teeth forming a circle round the rim of each wheel, at right angles to its plane, the points of the combs in the two wheels being turned towards each other. The wheels are furnished with hollow iron spokes filled with steam, for the purpose of maintaining a proper combined heat. A boy, seated on the ground, strikes the wool in handfuls upon one wheel which is made to revolve slowly for the purpose. The wheel is then made to revolve more rapidly, and the teeth of the one wheel, sweeping obliquely over the teeth of the other smooth out the tangled locks with great delicacy and precision. When the wheels are set in rapid motion, the loose ends of the fleece by the centrifugal force, are thrown out in the direction of the radii, upon the teeth of the other revolving comb-wheel, so as to be drawn out and made truly straight. The operation commences upon the tips of the tresses, where the wheels, by the oblique posture of their shafts are at the greatest distance apart; but as the planes slowly approach to parallelism, the teeth enter more deeply into the wool, till they progressively comb the whole length of its fibres. The machines being then thrown out of gear, the teeth are stripped of the tresses by the hand of the attendant; the *noyls*, or short refuse wool, being also removed and kept by itself.

Breaking, Drawing, and Spinning.—The wool, as it is combed into *slivers*, is formed into narrow bundles, called *tops*, each containing about a pound and a half or two pounds; these being unrolled, the slivers are separated and thrown loosely over a pin, within reach of the attendant, who takes a sliver, spreads it flat upon an endless belt or feeding-board, presenting the end to the first pair of rollers of the *sliver-box* or *breaking-frame*, which draws the sliver in. When it has passed half through, the end of another sliver is placed upon the middle of the first, and they are drawn through together. Care is taken to splice the long end of one sliver

ONE THING ONLY AT A TIME.

to the short end of another. When this second sliver has passed halfway through, the end of a third is placed in the middle of it; and in this way the short slivers are united and extended by other pairs of rollers into one long and uniform sliver, eight times the length which it had on the feeding-board. The slivers from this machine are received into cans, the contents of eight of which are drawn into one at the drawing frame. These are, also, received into cans, and being again drawn out and slightly twisted, are wound on bobbins. At about the fifth drawing, a number of yards are weighed, so as to ensure a given length to a given weight of yarn. If this sliver is not the length required for the size of the worsted intended to be spun, the speed of the drawing frames is changed accordingly.

THE JACQUARD LOOM.

This which may more correctly be called an appendage to the loom, is the most beautiful of all contrivances connected with weaving. It is the invention of Joseph Marie Jacquard, a Lyonnese weaver, who conceived the idea of it as early as 1790, but was only able in 1801, to present a model of it to the National Exposition of the Products of Industry at Paris. After much opposition from the weavers of his native town, he had the satisfaction before his death, which took place in 1834, of knowing by its extensive use that his invention was appreciated.

The apparatus which cost Jacquard so much thought and anxiety, is intended to facilitate the weaving of figured patterns on cloth of any kind. In plain weaving, the weft or cross threads pass alternately under and over the warp threads, forming a perfectly regular interlacing; but, in pattern or figure weaving, the device is made by irregularities in these alterations, sometimes two or more threads are crossed over at one time, without any immediate under-crossing. When the shuttle with the weft thread has to be thrown from edge to edge of the warp or web, some of the warp threads have to be lifted up to allow it to pass, and the Jacquard apparatus assists in this elevation, which depends (in every throw of the shuttle) on the pattern to be woven. There are numerous cards (as many as 500 for a complicated pattern) formed of paste-board and pierced with holes. Every card has a certain relation to one throw of the weft thread, and the number and arrangement of the holes determine which warp

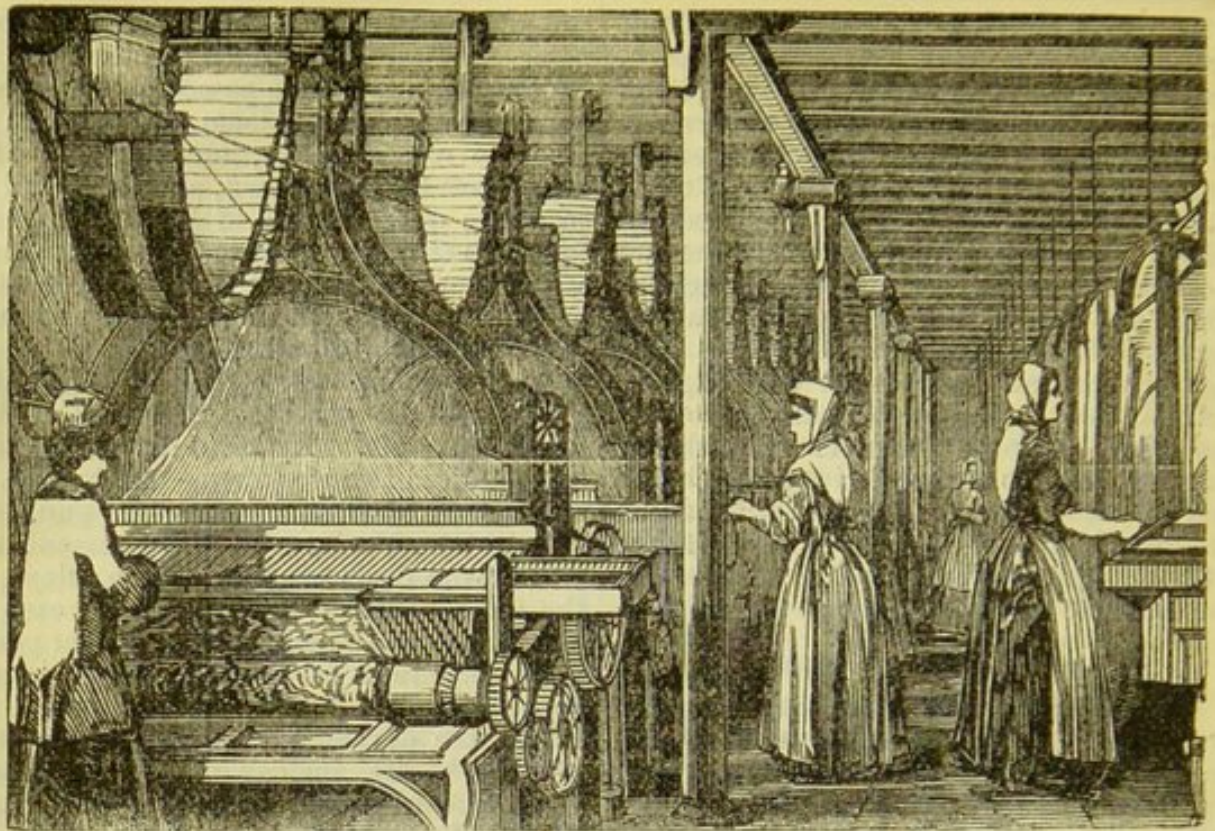
threads shall be drawn up to let the weft pass. The cards are linked together into an endless chain, which is passed over a hollow box at the top of the loom. The chain is made to rotate slowly, one movement for every weft thread thrown, and each card in turn acts upon a series of levers by which the warp threads are raised; the blank part of each card acts upon the levers, while the perforated parts allow the levers to pass into the holes without being affected.

Mr. Mackenzie a few years since patented a machine for punching the holes in the Jacquard cards. Hitherto that operation has required two workmen—one to read, as it is termed, and one to arrange the punches; but, in Mr. Mackenzie's arrangement, the person who reads off the pattern, plays, at the same time, on a set of keys, each of which inserts a punch into its proper place.

An ingenious variation of the Jacquard apparatus has lately been patented, in which the device is marked by pins on a rotating barrel, instead of by holes in a chain of cards. The principle is the same as that of the barrel-organ and the musical snuff-box; and there would seem to be no reason why it should not apply efficiently to the weaving apparatus.

THE WORSTED TRADE, although ancient did not begin to assume its present importance until about twenty years ago. The introduction of cotton machinery into this branch of manufacture took place towards the end of the last century; but up to the year 1834, worsted fabrics were made with wool alone, with the exception of bombazines and mixed fabrics manufactured in Norfolk; but at that time, manufactures of worsted weft and cotton warp were first brought forward, and gave a great impetus to the trade. In the year 1836, the wool of the *Alpaca*, an animal of the *Llama* tribe, inhabiting the mountain ranges of Peru, was introduced; this wool is of various shades of black, white, grey, brown, &c., and is remarkable for brightness and lustre, great length of staple, and extreme softness. After the difficulties of working this material had been overcome, the *Alpaca* assumed an important rank in the worsted trade. About the same period, *Mohair*, or goat's wool, from Asia Minor, came into general use in the West Riding of Yorkshire, and many beautiful fabrics were produced from it. The combination of silk with these new materials, has led to the production of many beautiful fabrics for clothing and furniture; more rapid processes of manu-

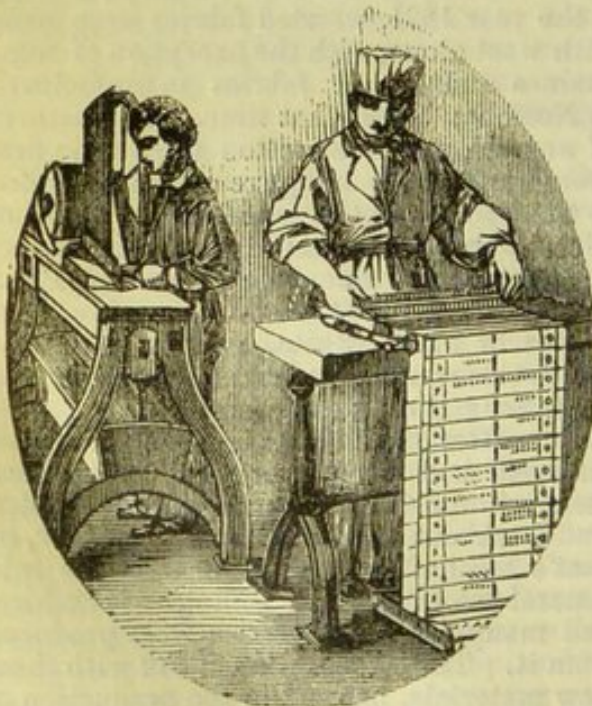
CONSCIENTIOUSNESS IS A JEWEL.



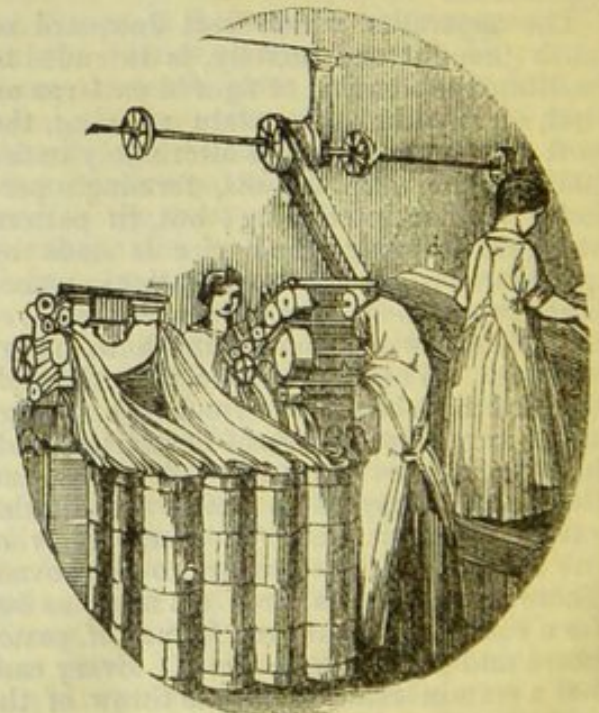
JACQUARD WEAVING SHED.

facture have been contrived, improved machinery has been, and constantly is produced, and yet, notwithstanding the greatly-increased facilities of production, the number of work-people has been quadrupled during the last thirty years. Thus, Bradford, which is the centre of the manufacture,

and the great market of this trade, had, in 1826, a population of 26,309; in 1831, 43,527; in 1841, 66,718; and in 1851, 103,782. At the commencement of the present century there were only three mills in Bradford, and there are now more than a hundred.



DRAWING IN WORSTED.



DRAWING IN SLIVERS.

READING BAD BOOKS IS AS HURTFUL AS KEEPING BAD COMPANY.

THE ART OF MAKING AND MODELLING PAPER FLOWERS.

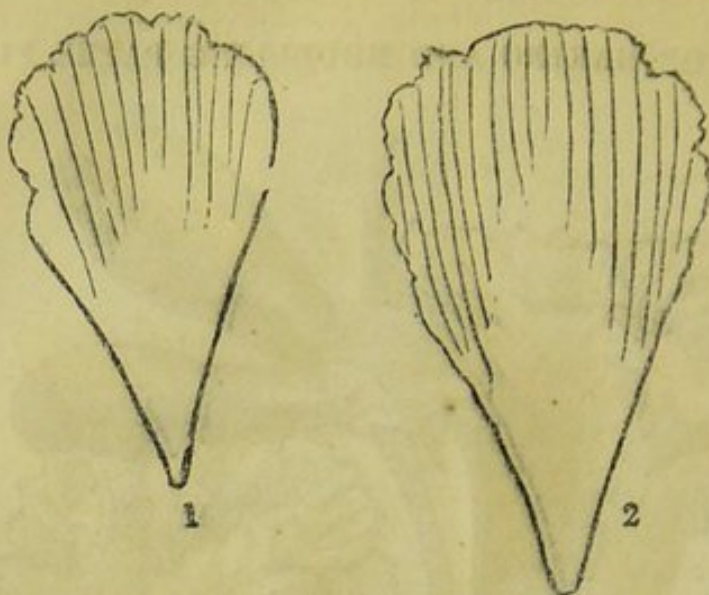


THIS is a charming art for young women, and one that may be easily acquired. Frost and snow may reign around us and nip the tender blossoms in our gardens, still our homes can be made gay with delightful representations—so real that only the touch can discern the difference—of Flora's children. Our first instructions shall be for the formation of the pomegranate.

The pomegranate is a beautiful flower to model, and is of a brilliant scarlet, of a peculiar tint, and will amply repay the pupil for the care bestowed in making it. There is another beautiful and delicate

variety of this flower, which is white, much more crimped at the edges, and most beautifully marked with scarlet; it is rather scarce in this country, but an elegant flower for a vase. This flower requires but two patterns for the petals, and about 35 to 40 from a flower, 20 of No. 1, and 16 of No. 2. Place the petals, No. 1 on a piece of crape; fold them in two, and crimp between the fingers and thumb the upper part of the petals. Fold them together lengthways, and bring the upper edges forward. Proceed in the same way with petals No. 2. Then take a piece of middling-size wire bend the

WHEN SORROW IS ASLEEP WAKE IT NOT.



end a little, and roll round it some paper to the shape and size of a plum-stone, and cover with some scarlet paper; after which, fix the petals No. 1 with some cement and silk in rows of threes and fives together. Then proceed with petals No. 2 in like manner; after which draw on the calyx (which may be purchased ready prepared) of nearly a similar colour to the flower. Finish by preparing the thickest wire by covering it with reddish brown paper for the stem, in imitation of bark (or woody stalks); then cut the stalk of your flower about an inch long, just sufficient to attach it to the stem. This flower grows in trusses of three and four together, with two or three buds above them (which may also be obtained ready prepared), and which will give great effect to its appearance.

THE GRAVE OF THE DAIRYMAN'S DAUGHTER.

ONE tranquil evening we found ourselves following the course of what appeared to be the most beautiful of all the beautiful roads that we had seen during a pretty active tour over the Isle of Wight. The day had been clear and bright, and although there was something of autumnal chill and sadness in the evening, it was not felt to be displeasing.

One of the light carriages which regularly traverse the island roads in summer had borne us, since break of day, from the principal interior town to the romantic rocky scenery at the back of the island, and we were now on our return from Ventnor and Shanklin Chine to Newport, intending to visit, in our way, the last of the objects of interest that we had marked out, and which we were approaching as the last beams of sunset fled from our sight. We had beheld a great variety of exciting scenes, that had inspired us with wonder and delight, and our minds had been kept so

long on the stretch, that weariness was fast stealing over us; so gladly we left behind us the sea, with its natural ramparts, and all their pictures of grandeur and of sublimity; and very welcome were the green and twilight landscapes that lay on our homeward route.

We were now in the most fertile part of the island. The wild rocks had given place to the most luxuriant pastures, meads, downs, and woods, over which ever and anon came stealing a soft perfumed breeze—

"Sweeping with shadowy wing the fields of corn."

We had no longer the inconvenience of frequently getting in and out of the carriage to enable the horse to climb the difficult ascents; our nerves were no longer tried by precipitous ways; the undulations of the road became easy; and the wheels rolled smoothly over a bright gravel-like soil, between the confines of very beautiful green hedges. We lost sight in succession

FACTS SPREAD LIKE RIPPLES ON THE WATER.

of Ashley Down, Sandown, Lake Village, and Branstone Hamlet; and now we were passing under lofty and graceful trees, and then there opens Hale Common, and we are in the "classic ground" hallowed to thousands by the remembrance of the Rev. Leigh Richmond's "Dairyman's Daughter," one of the most popular narratives, and made out of the fewest elements, that ever was written.

We were now at no loss to understand what had rendered the "Dairyman's Daughter" so interesting to the hearts and to the imaginations of English people: the charm was Nature in her simple, rural, pious aspect, such as the people's hearts always respond to, as truly as the Æolian harp responds to the wind that plays over it.

Leigh Richmond had painted most truthfully the country we were now viewing, with hardly an embellishment. The calm and holy influence which breathes from his pages we felt to be still existing here.

Presently a humble thatched farm comes in sight, facing the road, and a little retired from it—this is Hale Farm; it was here that Leigh Richmond came to visit the "Dairyman's Daughter."

Proceeding thence, it may be two miles further, we alight at Arreton village, a charming little place, with rustic cottages, trim, clean, and bright, by the roadside. The air we breathed here was exquisitely fragrant with the exhalations of gardens and fields.

We entered Arreton churchyard, and just then the moon arose, for we were later on our journey than we had intended to be. Around us were silent, solitary-looking fields and woods, which we could discern

but dimly. Thatched cottages bordered the churchyard on one side. It was too late to inspect the church, and we at once followed a ragged little cottage child, accustomed to conduct strangers to the grave of the "Dairyman's Daughter."

We paused before two high headstones placed side by side, and we read, with sentiments difficult to analyze, the worn inscriptions. On one, "Hannah Wallbridge, aged 27, died Jan. 14, 1800;" and on the other, "Elizabeth Wallbridge, the 'Dairyman's Daughter,' died May 30, 1801, aged 31." The poetical inscription under the latter is most touching and impressive, from its spiritual and sweet simplicity. We looked on the graves of the sisters, half lighted by the moon, and half in shadow, and as we stood in silent reverence, it almost seemed to us as if angels were guarding the spot.

Beside the graves of the sisters were two others, without stones, making four placed together; in these repose the Dairyman and his wife and family.

We shall never forget that hour in Arreton churchyard, the solemn tranquillity of the hour and scene, nor the associations which they awakened.

Much we wondered, knowing how the place had been visited, to find the inscriptions so worn as hardly to be readable; but, for our own part, we preferred to find them as they were.

We returned to the carriage, and rode to Newport, full of thoughts whose best expression was silence, and longing to

"Fly from the crowd, and dwell with truthfulness."

A MOTHER'S WARNING TO HER DAUGHTER ON HER WEDDING-DAY.

DAUGHTER! clouds *will* sometimes hover
O'er the happiest Hymen's peace;
And the fondest husband-lover
Follow temper or caprice.

Deem'st thou golden days for ever
Can thy golden ring bestow?
Then life's course and man's heart never
Hast thou learn'd as yet to know.

Oft a simple maiden gladly
Hath her chosen bridegroom wed;
And, in after days, hath sadly
Mourned her hopes, her freedom fled.

He her glances' slave once seeming,
Moody tyrant stands confessed;
Waken'd from her joyous dreaming,
Cares and sorrows rend her breast.

Yet to thee hath power been given,
Daughter, thine own bliss to make—
Softness, prudence, these are even
All the arms thou need'st to take.

Meet thy husband's heart with spirit—
Blandly cordial, frankly gay;
Pass unseeing, slight demerit—
Slight offences smile away.

LITTLE THINGS.

BLADE by blade grows the grass until the meadows are covered with their carpet of green; leaf by leaf the trees put on their foliage until every branch is clothed, and whole forests rejoice in summer beauty; rill by rill the mighty rushing river is formed that adorns the landscape and bears proud ships on its bosom; and house by house a village or town is built, and so through all nature or art. Great things are made up of a large number of little things.

There are two sides to every picture. Blade by blade the grass may be blighted, or scorched, or frozen until its verdure disappears; leaf by leaf the beauty of the forest fades away; and drop by drop the swollen river may creep through its banks, until with a sudden rush the angry water bears all before it, and a swift flood pours over the land.

Thinking over these things, I said to myself, It is just the same with ourselves. Little by little the infant grows into the youth, the youth into the man. Little by little our conduct is formed out of a number of little habits; little habits grow into greater ones, and according as they are good or bad so is our character worthy or unworthy. It depends very much on ourselves whether the stream of our life shall be gliding onwards usefully and peacefully between its banks, or whether it shall be a turbid and mischievous flood, a cause of sorrow to ourselves and disaster to others. It is pretty clear that little things are of more consequence than most people imagine, and that they are not treated with all the attention which they deserve.

Before commencing any practice or habit, however trifling it may appear, we should consider well what it may lead to. Babies very often get a habit of sucking their thumbs; it seems nothing at first; but some of them keep on for many years, greatly to the annoyance of their nurses. Some school-boys cannot say their lessons unless they are playing with one of their buttons, or with a bit of slate-pencil in the bottom of their pocket. Others, when about fourteen years old, begin to take a whiff at the pipe, because

they see their father smoke, and whiff by whiff they go on until they become inveterate tobacco smokers. Others are treated to a sip from the beer tumbler, or to half a tea-spoonful of gin and water, until they get a relish for the liquor, which lays the foundation of a habit, and the habit is a strong pull towards drunkenness. Some men think nothing of sitting down, as they say, just to take a friendly glass; but little by little it becomes an unfriendly glass. Some people borrow books, and keep them week after week, month after month, until they almost fancy the volumes are their own, and never return them. Others let their tongue run little by little, until by-and-bye they cannot tell truth from falsehood, and more often utter the latter than the former. Great oaks, it is said, grow from little acorns; and do we not see in human conduct what important consequences flow from trifling beginnings?

Don't begin to swallow strong drinks, and you will never be a drunkard. The celebrated Abernethy used sometimes to recommend his patients to drink a glass of brandy every day, but to leave off as soon as they began to like it or long for it. Capital advice this, and worthy to be listened to in all matters of appetite. We should all try to live so as to be not over-careful of what we eat or drink; for of all slaves there is none so deplorable as the slave of his stomach.

To wash one's self clean every morning, comb hair, clean shoes, to sew, seem but little things, and yet how much of our comfort and respectability depend on them. To learn the alphabet, to read, to spell, to write, to study books and say lessons—all these seem but little things; and yet how much of our happiness, usefulness, and prosperity depend on them! It seems but a little thing to leave off lying, and yet honesty and sincerity grow out of it. It seems but a little thing to save a penny a day, and yet it lays the foundation of a fortune.

Therefore, friends, my conclusion is, that whether for good or for evil, it behoves us all to pay attention to LITTLE THINGS.

BE ALWAYS AT LEISURE TO DO GOOD.

A GOOD WIFE.

"THE man who has a wife and children has given hostages to fortune," says Lord Bacon. He has then objects to toil for, besides himself. He has a motive to sweeten and dignify labour—the smiles and happiness of those helpless beings, to whom he is a protector and a support.

Why then should we hesitate to name a good wife, among the elements of success?

Every man needs kindness, sympathy, and the endearing tenderness of loving ones, to constitute a home. The possession of such a home has a vast influence on a man's moral character; he is not a "live" man without it—his heart, at least, the very fountain of life, is dead.

What process, within the scope of man's invention, could more effectually check "the genial current of the soul," than the homeless life of many of our young men? At the table-d'hôte or the boarding-house, they swallow their breakfasts and dinners, as though they had caught the rapidity of "locomotive" action, and the selfishness of railroad station manners. The men who sit side by side are either entire strangers, or persons totally indifferent to each other's welfare. Sometimes, however, they look frowningly upon their neighbours, as more fortunate than themselves, and their bread appears embittered by this reflection. As for conversation—they might as well be shut up in jars, like the forty thieves. They are gregarious only as other animals are—they feed together. The clatter of plates, knives and forks, and the incessant occupation, create a din which would drown gentle converse. The perpetual coming and going of the tardy and the hasty, is like that of the eager throng at a post-office, on the opening of the mail, after the arrival of the steamer. Why this hurry? Why this rapid impatience? Apparently for no other reason than that all the commercial world has received an impulse similar to what our earth might receive from the sweep of a comet's tail—they are turned out of the good old-fashioned quiet course, and drive along in breathless haste—run, or be run over.

It seems as dangerous for any one man to stop to take breath, as it was for the sage Hibernian to let go, who formed the top-most round of the man-ladder to the moon—in the water.

Poor young man! He cannot even

"— pause, while Beauty's pensive eye,
Asks from his heart the homage of a sigh."

If the momentary thought gleam, like a solitary sunbeam on a November day, athwart the gloom of that heart—"I might be happier if I had a home"—it is blinked out in an instant. "I cannot afford to marry," is the matter-of-fact cloud that darkens the momentary gleam.

What! not if you begin in a moderate way, as your fathers did.

Just such a question as Rip Van Winkle might ask! Begin now, in the humble way in which they did? No, indeed, we must begin where they leave off; in houses, servants, and equipage; we must be equal to what they are at the climax of their mercantile career.

How altered is the mode of beginning life now-a-days! Large rents, expensive establishments, unlimited debts, "rousts and rounds of fashion" are at once launched into; and the young couple live on, so long as petty contrivances and deceptions will sustain them, and then sink into hopeless misery, from which they perchance never recover.

Daughters who have been tenderly reared, and who have brought handsome fortunes to their husbands, are often obliged to return home to their aged parents, who have to maintain them, their husbands and children.

Fathers have the unspeakable misery of beholding their sons, in whom the hopes for after years were garnered, broken down, indolent, reckless, dissipated, hanging on society as pests and nuisances, instead of becoming ornaments and examples.

"Home, sweet home!" seems to have lost its charm for woman, since all-absorbing, greedy desire for gain has taken entire possession of man's heart and soul, and an extravagant passion for dress is the set-off on the part of the wife. To these two passions, the old-fashioned English home-comfort is sacrificed. And what has been gained?

Nothing to compensate for the loss to the husband, but a larger amount of anxiety, toil, and money, to be foolishly lavished upon the wife, who, on her part, substitutes the admiration of "stupid starers," and the consolation of possessing more rich dresses and costly trinkets than she ever dreamed of

FORTIFY YOUR MIND WITH CANDOUR.

in her early country-home—that quiet home which, even amid the insane excitement of the city, occasionally comes up before her mind, as an Eden of innocence and delight.

One of the quaint old English poets thus remarks upon a wife's worth:—

“Oh, what a treasure is a virtuous wife,
Discreet and loving! Not one gift on earth
Makes a man's life so nightly bound to
Heaven.
She gives him double forces to endure,

And to enjoy, by being one with him;
Feeling his joys and griefs with equal sense.
Gold is right precious, but its price affects
With pride and avarice.
But a true wife both sense and soul delights,
And mixeth not her good with any ill.
Her virtues, ruling hearts, all powers command:
All store without her, leaves a man but poor,
And with her, poverty is exceeding store;
No time is tedious with her, her true worth
Makes a true husband think his arms enfold,
(With her alone), a complete world of gold.”

ARTICLES OF DOMESTIC USE—A BOX OF LUCIFERS.

How little do we regard this familiar object, yet how greatly does it contribute to the comfort of our homes! Imagine the days when the clumsy tinder-box formed our only medium for producing fire. Hear the vexatious click of the flint and steel, as the hurried housewife vainly endeavours to direct the erratic sparks upon the perchance damp tinder. In the country there may yet be a few who can recall the time when a shilling, ay, five shillings, was the common price for a box of matches, which, moreover, could only be lighted by being plunged into a phial containing a chemical preparation; and when you are comfortably, and without trouble, lighting your candle, your fire, or your cigar, with the cheap and unerring match which modern science has supplied, you will be able fully to appreciate the blessing of a BOX OF LUCIFERS. What a marvel of cheapness, and what a striking instance of the results of a division of labour are here displayed! Let us think about it; perhaps in the course of our reflections, we may find both instruction and amusement lurking even under the lid of a lucifer-match box. The first thing that strikes us is its extreme cheapness. How can the manufacturer afford to make this neat little spill-box, and all these regularly formed pieces of wood, leaving the sulphur and phosphorus out of the question, for a half-penny? It is truly wonderful! Consider. There is the box, formed of an outer and an inner case, each of which is made of a single piece of thin wood, which has first to be cut from the plank, then divided into the required lengths and breadths, then bent into the form of a box, and pasted round at the corners with paper, to keep it firm. And now the matches have to be made, for which purpose the wood has to be split up into very small, regular pieces, which pieces

have then to be dipped in sulphur, then dried, then separated, (for the dipping process causes them to stick together in bundles,) then dipped in phosphorus, dried again, and finally packed up in boxes for sale.

The whole of this process has to be performed before we can have a box of lucifers, and yet all the remuneration which the manufacturer asks is—from the trade—very little more than a farthing per box. Let us see how this modern magic is performed. Now, if you or we were to set to work upon a box of lucifers, we should find a great, if not an insuperable difficulty in preparing the wood for the case. Certainly we could never scale off such a thin piece of wood with a knife. The manufacturer has a friend, however, who can do this part with the utmost precision and despatch. This ally does his work by steam, and sometimes by water, and scales up a great many fir trees in the course of a day, which scales are then, by a skilful division of labour, bent into the required shape, glued, pasted at the corners, and finished off by boys.

The boxes and splints being now made, are conveyed to the dipping-house, which is generally a low, wooden building, in some isolated spot in the suburbs; for, of course, the authorities will not permit the manufacture of explosive articles in the heart of London. The dipping is here performed by boys, who take a bundle at a time, and plunge first one end and then the other into a vessel of liquid sulphur. The bundles are then placed on a rack to dry, when they undergo an operation called dusting, to separate the splints which have been stuck together by the sulphur. The dusting is performed by striking the ends of the bundle with a mallet.

A word or two on sulphur and phosphorus. The former, commonly called brimstone, is

WRITE INJURIES IN DUST, BUT KINDNESS IN MARBLE.

found in combination with most of the metals, also in combination to a greater extent with oxygen. In this state it is found in great abundance at Naples, and in the neighbourhood of volcanoes. In some cases sulphur is obtained artificially by roasting copper ore. The works for this purpose are constructed at the foot of a steep ridge of rocks; they are not unlike the high-blast iron furnaces, except that the top is capped with a dome of brickwork, from which proceeds a horizontal flue, about the size of a common chimney, which terminates in a large brick chamber, built at the top of the rock. Some lighted fuel is introduced by means of a door in the dome of the roasting furnace, and a few baskets full of ore broken in small pieces are thrown in. As the preceding parcels get lighter, more ore is added; sufficient air is admitted to cause slow combustion, by means of a door at the bottom of the kiln, which also serves for taking out the ore when sufficiently roasted; the part of the sulphur which escapes combustion rises in vapour to the chamber, where it collects on the side and roof; each chamber has a door, by which means they are cleaned; this is done about once in six weeks.

This rough sulphur is in spongy, pulverated crusts, of a dirty greyish yellow; it is melted in a large boiler, and, by skimming and subsidence, is cleansed of its impurities, and is then poured into moulds, forming the common roll sulphur, or into cones two feet high; it then forms loaf sulphur. But sulphur is also to be found in some animal substances, as, for instance, eggs. Our readers have, no doubt, observed that silver egg-spoons soon become black and discoloured; this is accounted for by the discovery that sulphur forms a component part of an egg. We must, however, regard sulphur as belonging to the mineral kingdom, since it is obtained most extensively in mines, either in combination with oxygen or some of the metals. The largest sulphur trade is with Sicily. Phosphorus was first discovered in 1669 by one Brandt, an alchemist, who tried for a long time to keep his discovery secret. Brandt's process was very peculiar and complicated. Phosphorus is now obtained from animal bones by calcination. Bones have been found to contain phosphoric acid, combined with lime; so that when the bones are burned, the charcoal is entirely expelled, and the phosphoric acid remains. This white mass of ashes being reduced to a fine powder, is then di-

gested for a day or two in the form of a thin paste, which has been formed with a small quantity of water, and half their weight of sulphuric acid. Sulphate of lime is now formed, the greater part of which remains insoluble, and a superphosphate of lime is found in solution. This is then evaporated in a copper vessel, and the precipitate being separated, the clear fluid, which is chiefly phosphoric acid, has to be evaporated until quite dry, and mixed with one-fourth of its weight of powdered charcoal. This mixture has then to be heated in a retort, the beak of which has to be kept in water. By the action of heat the phosphoric acid yields to the carbon, and forms carbonic acid or oxide, which is evolved in a gaseous state, and the vapour of phosphorus, which is condensed by passing into water. Thus the vegetable, mineral, and animal kingdoms have all to aid in the production of a box of lucifer matches. The lucifers which ignite without noise and burn with a pale flame, are made with phosphorus, and those which make a crackling noise are made with chlorate of potash. It will be remembered that the splints, when made up in the bundles, were five inches long, twice the length of the lucifer, which is generally about two and a half inches long; so that there is yet another operation to be performed before the manufacture is completed. The bundles have to be cut in two; this is done at a bench by a large knife, something like that of a chaff-cutting machine, which is brought down on the bundles by a strong leverage. The boy who performs this operation compresses the bundle of matches by means of a strap which he tightens with his foot, and at the same time works the lever-knife with his right-hand. The matches are now of the proper length—in fact, they are finished—and the boxes are quickly filled, rolled up in packets of a dozen, and sent out to the trade. The wholesale price for the best lucifers—that is, those which have been twice dipped—is 4d. per dozen boxes; for the inferior quality, 2½d. and 3d. per dozen. In London there are about ten manufactories, and the average number of boxes made at each is about 10,000 daily.

But, beyond all this, lucifer matches claim our sympathies as a means of livelihood to hundreds; and although the uncharitable and the hard-hearted may say their sale forms a cloak for idleness, yet we believe that, without them, many who now earn a scanty pittance would literally starve.

DISTASTE FOR POETRY INDICATES AN INFERIOR ORDER OF INTELLECT.

A HOUSEKEEPER'S NOTES FOR THE MONTH.



so much, indeed—supposing the latter to be properly prepared. Some tea, when it is bought, is such absolute rubbish, that a good infusion cannot be made from it. But a great deal more is bought tolerably good, and spoiled in the making. One good housewife wets the tea half an hour before it is wanted, that the strength may be got out; another, for the same purpose, pops a portion of soda into the teapot. Now, by both these means the liquid may look darker, but the cheering spirit of it is departed. Sometimes tea is spoiled by an unclean teapot, sometimes by smoky water, and many other careless ways which might easily be avoided. As a means of keeping the teapot sweet, the lid should never be shut down when it is out of use; if left shut for two or three days, it will be musty and very unfit for use. When the teapot is furred by long using, it may be cleaned by putting a good lump of soda in, and pouring boiling water on it. After this the pot will want well washing with clean water, to free it from the soda. To make a good cup of tea, let the water be put over the fire, allowing time for it to first boil up about the time it will be used. When the kettle has been long coddling near the fire, the water becomes vapid, and certainly is not so good for its purpose. Let the teapot be thoroughly heated with boiling water, and then drained dry; then put the portion of tea in, and pour over it from a fast-boiling kettle as rapid a stream of water as the kettle can give, and quickly shut down the lid. When it has stood three or four minutes, the tea will be at its best, and prove cheering and invigorating.

If drunk at a social party, never let it be accompanied by scandal and mischievous gossip; for this, upon reflection, will have, or should have, a very depressing effect upon the spirits. If drunk at the home fire-

NOVEMBER.—Many who complain of the gloominess of November are, perhaps, not aware that gloomy days in any weather may be cheered by a good cup of tea. This, however, is a luxury which many persons, who, perhaps, “drink tea” every day of the year, know nothing at all about. The wishy-washy stuff which some drink as tea has no more effect upon the nerves and spirits than so much skim milk and water would have—not side, let each partaker endeavour to contribute a share of cheerful and sensible conversation, and pay those little civilities and attentions one to the other, which greatly tend to keep up a kindly feeling, and make home happy.

Those housekeepers who have young folks in their families will not need us to remind them that the fifth of this month is a memorable day; and as we are not going to give directions for making a Guy Fawkes, nor yet squibs and crackers, we might not have noticed this day at all, but for the opportunity it offers of giving a cautionary warning against the accidents so frequent at this time. Gunpowder is a dangerous composition, and should not be allowed in the hands of children or inexperienced persons. Neither should there be any practical joking among those who are being amused by it. But besides the accidents incident to the fifth of November, there are also, at this time of the year, melancholy instances of lives or property lost by fire, in consequence of culpable neglect—children burnt to death, either by meddling with matches or getting too near the fire, while their mothers have left them alone for a time. Now, matches ought always to be kept out of the reach of children. And as to the practice of leaving little ones locked up in a house or room alone, we can look upon it only as culpable. And we can hardly imagine circumstances where it would not be possible to contrive otherwise. If a mother or nurse cannot find a person to supply her place in taking charge of her little ones, it should only be the direst necessity that should take her from home.

Mistresses can scarcely be too particular in seeing that fires and candles are all safe before retiring to rest at night. Families are necessarily much at the mercy of servants in this, as, indeed, in many other

IN GOOD FORTUNE BE MODERATE, IN BAD PRUDENT.

respects; and it is sad to see how careless and untrustworthy many of them are. We remember an instance of serious mischief being prevented by the master of the house, who always looked round the last thing at night to see that all was safe. He opened a door at the top of the cellar stairs; on the wall, near the door, was a nail, on which hung a quantity of candles; he smelt fire, and found that the cotton of some of the candles was smouldering, and most likely the whole lot of candles would, in a minute, have been in a blaze. This had been occasioned by a servant burning one candle away from the lot, instead of getting scissors to cut it. If a mistress likes to have her dip candles hung up, she should furnish a pair of scissors for candle scissors, not to be removed from the place where the candles are. Another reprehensible practice, and one which often causes mischief, is that of reading in bed; this, as well as the habit of putting the candle on a chair by the bedside, so as to put it out when in bed, is a habit which many servants will indulge in, if not prevented. A mistress will be correct in telling her servant that in carelessly setting fire to a house, she is liable to pay, on the oath of one witness, a hundred pounds to the sufferer, or be committed to prison and hard labour for eighteen months.

Now we will offer our young housekeeper a word about starching and ironing. This is sometimes a costly item, when put out to be done; and then it is often not done with that care and nicety which might be. A few years ago, the tremendous operation of preparing the starch, by boiling and straining and stirring with a candle's end, was almost enough to deter any one from doing it at home when she could put it out; but we know a lady who, for many months, has done all her starch things at home, and prepares the starch by simply mixing it with cold water: about a table-spoonful to a pint of water. It should be stirred immediately before putting anything in, and when dipped the article should be squeezed a moment in a rough cloth, and immediately ironed. If there is any doubt of the iron being perfectly clean, or rather too warm, it is not a bad way to put a bit of fine rag between the iron and the thing being ironed. Should the starch, on first making, prove too thick or too thin, it is easily, when made in this manner, altered, by the addition of a little more starch or a little more water. In this manner a whole

basketful of things may be starched and put away in as little time as an old-fashioned servant we once knew would have taken to begin to prepare to set about it.

The ninth of November is Lord Mayor's day; and on that day the sprat season is said to commence. When these fish are in season, and nicely cooked, they are a cheap luxury. They require thorough washing and drying with a rough cloth (it is not usual to take anything from the inside). Then they may be either fried or broiled as follows, and it depends upon the performance of these operations whether they are fit to be eaten and enjoyed, or only to throw away:—To fry them, dip them in beaten egg, and then fine bread crumbs, and put them one by one into a pan with a little hot fat; as one side browns turn upon the other, taking care not to break them. To broil, place them separately upon a hot gridiron, rubbed with fat, over a clear fire, brown both sides, and serve up as hot as possible. They make a nice breakfast relish, broiled and put away for cold; or baked with vinegar, pepper, allspice, and bay leaves, and eaten cold.

The general failure of the apple crops of late years, preceded by an almost general failure of summer fruits, seems likely to drive ordinary cooks to their contrivances for supplying the place of the serviceable apple puddings and pies, and jam puddings and tarts. The following directions will be found to make economical and nice puddings:—Over-night put a pound of bread to soak in cold water: when ready to make the pudding, press the bread from the water, mix with it a few shreds of isinglass, two table-spoonsful of moist sugar, a little nutmeg, and, if convenient, a few shreds of lemon peel: add two well-beaten eggs, and boil an hour and a half in a buttered basin. For a baked bread pudding:—Into a pint of cold milk crumble as much bread as will make a thick batter, add one egg, a little sugar and nutmeg, and bake one hour.

If our gardens yield us but little at this time of the year, almost all meat is in good season; and in winter more animal and less vegetable food appears to be best adapted to our requirements. Soups are now a welcome accompaniment to a family dinner—that is to say, when they are well made; but of all disagreeable and indigestible food an ill-made soup is about the worst. What soups are made of, so that the ingredients are clean and wholesome, is not nearly of so much consequence as

WHERE THE WILL IS READY THE FEET ARE LIGHT.

how they are made. For soup to be nice, there should be no fat; the thickening, whether it be the cheapest or most costly, should be smooth and creamy; the vegetables should be cut small, and boiled tender, which can only be done by putting them into the liquid either cold or boiling, and giving them plenty of time. Those who keep soup from day to day should never mix hot with cold for putting away, as that will inevitably turn it all sour in a short time. The same with gravy or milk.

Those who are fond of flowers in a room, should now get some hyacinth bulbs, and either put them in glasses made for the purpose and filled with water, or in mould in flower-pots. A mantelpiece where there is a fire, is a good situation for them until they are near flowering, and then they may be removed nearer a window. If water is used, the bulbs should scarcely touch the water; if they are put completely in water they will rot; and if mould is used, not more than half the bulb should be covered. Although some hyacinth bulbs are very costly,

others which are very pretty, may be got at a trifling expense. They will not do to use indoors a second year, but if they are put in a garden they will continue to flower for many years.

In November and the next month or two the housekeeper's resources are often taxed for "something to cure chilblains," and with those who are subject to frost-bitten feet it is really of importance to attend to them in time:—Gently rubbing with soap liniment, is beneficial. Some use a cut onion dipped in salt, or flour of mustard while others sprinkle a cut turnip with salt, and use the brine. Gentle friction, with something stimulating, is what is needed. A little cooling medicine is at the same time beneficial, for which purpose, equal parts of sulphur and cream of tartar, mixed with treacle, are very good. If the chilblains break, a nice ointment may be made by melting and stirring well together one ounce of lard, one ounce of bees' wax, and half an ounce of oil of turpentine: this should be thinly spread on soft linen.

 PUT EVERYTHING IN ITS RIGHT PLACE.

ON a bright evening of an early summer I was making an excursion into a part of the country with which I was before unacquainted. Having left my slight supply of luggage at a small inn, I sallied forth for a ramble, and pursued my way with the calm sense of enjoyment which rural scenery and a genial air almost always inspire. I followed the course of many a winding lane, pleasantly bordered with greensward, and occasionally shaded by hedge-row timber; at length I came upon one of the few healthy commons which the zeal for cultivation has left in our civilized England. Ascending a little knoll which was crowned by a group of firs and two large lime trees, I paused to enjoy the scene; it was a charming view. The common, of no great extent, was traversed by two sandy ways, scarcely deserving the name of roads, along which several parties were proceeding towards a village situated at the edge of the heath. One cottage was quite visible; the gray tower of the church was seen among the surrounding trees; while roofs and chimneys, peeping from nests of orchards, betokened the dwellings of a comfortable rural population. The sun, at that point of its descent when its rays become of a rich amber tint, shed a warm glow on every spot touched by its beams. As I paused to admire, I was

passed by two young girls, poorly clad, but apparently very clean; and in the few words of their conversation which caught my ear, I was struck by the unusual softness of voice and purity of pronunciation. I followed, and putting to them a few commonplace questions, observed in their answers the same peculiarity. I found that they, and others whom they pointed out to each other, as we crossed the common together, had been the scholars of the "governess," who lived at the cottage I had seen from the distance, and that they were all going to pay her a visit. She usually had a party once-a-year, but now it would be larger than usual, as there had been rejoicings in honour of the christening of Mr. Vernon's eldest son (the words I had before noticed were pointed out as belonging to his house); and in consequence many young people from service had returned to the neighbourhood, and almost all must go and see Mrs. Rae. I was soon interested in the few particulars I received, and resolved on a personal introduction to the old lady; I therefore continued to walk with my new acquaintances (who, by the way, assured me of a welcome) till we arrived at the place of destination. It was the *beau ideal* of a situation for a village school; standing alone, at the verge of a

USE THE MEANS, AND GOD WILL GIVE THE BLESSING.

wide common—where the children might play without danger, not more than fifty yards from the church; sufficiently near to other dwellings not to seem lonesome, but too far to derive any ill from a bad neighbour, if any such chanced to be the inmate. The neatness of the garden would have attracted the notice of any passer by; and now the appearance was remarkable from the evident preparation for a meal *al fresco*. A clean white table was placed under the shade of a large elm tree, close outside the garden gate; benches were on each side; several women and girls were going to and from the cottage, arranging cups, saucers, plates, knives, and tea-spoons; two cakes, and piles of evenly cut bread and butter, were on the board; now a rosy-faced maiden brought a dish of well-made buttered toast, while another carried the bright copper tea-kettle, to give the teapot the preliminary warming.

Mrs. Rae was soon distinguished by her greater age than the rest of the company, and by the greeting to each newly arrived guest. She came to carry the teapot into the house in order to make the tea near the fire, and welcomed me in a frank and respectful manner, inquiring if I would not step in to rest. Having wished for the invitation, I was glad to accept it, and entered the roomy dwelling. A strong, carved oak chair was evidently the throne of state for the "governess;" it was now devoted to my use, and I found it as comfortable as it looked. Its owner was almost too small and too animated looking for a position of so much dignity. She had attained the allotted seventy years of the age of man, but she looked considerably younger. Her face had scarcely a wrinkle, her back was still unbent, her eyes not at all dim, her step was elastic and active, and all her movements indicated cheerfulness; her complexion was healthy, but without the bronzed look which exposure to the open air produces; and her hands were more delicate than is usual. A small book-case filled with neatly-covered volumes adorned one side of the cottage; another of the walls was almost tapestried with samplers of various forms and sizes, worked with all degrees of skill, and almost every imaginable device. There were lions and yew trees in pots; crosses of diverse shapes, and hearts of varying proportions; flowers such as botanists never knew, and forms of labyrinthine outline. They appeared mementos of many sets of little fingers that had moved

by the direction of the presiding genius of the place. In one respect all were alike. The motto, "Put everything in its right place," was wrought on each; and over the mantelpiece it was again seen, framed and glazed, and worked in brilliantly-coloured letters. I was on the point of remarking on the appropriateness of the precept for a school, when tea was declared to be ready, and I was invited to partake of it. Curious to know more of the party, who seemed all so completely at home, I took my place at the table. We were ten in number, and all chatted merrily about their business and prospects. Some of them were servants in place, who were now enjoying a holiday; one or two wives of labourers, one a farmer's wife. All seemed interested in hearing of the welfare of the others. I heard more than once the repetition of the favourite maxim, as, when one of the servants spoke of quitting her place because the mistress was so particular, Mrs. Rae answered, with a good humoured smile,—

"Put your pride into its right place, Susan, and you will stay where you are; there is not a better situation to be found."

Immediately that the tea was over, one of the young women with whom I had crossed the common began to tie her bonnet, and pin on her shawl, saying,—

"I must wish you good evening, ma'am. I promised my mistress that I would not be more than two hours away. You know I've no right to a holiday yet, I have been with her so short a time; but I begged her to let me come this once to see you. Good evening," she repeated, with a look round the table, as if making the adieu general.

"Good bye, Mary," said Mrs. Rae. "Go on putting everything into its right place, and when your two years are over, if I live, you shall have a better situation."

Mary's eyes brightened at the promise, and with a hearty shake of the hand, she and her companion departed.

"That is a really good girl," said Mrs. Rae, turning to me. "She has taken the hardest place in all the country, in order to enable her mother, who is a widow, to remain in the house she now inhabits. Last year they had much illness, and the rent was behind hand; the widow would have been turned out, and would have lost the washing by which she gains her livelihood, but the landlord wanted a servant, and Mary offered to take the place for two years, without wages, if the debt might be forgiven."

THEY WHO HAVE NO SHAME HAVE NO CONSCIENCE.

I was disposed to blame the landlord as hard-hearted; but no,—Mrs. Rae would not allow it. Here was an illustration of her maxim—"Everything in its right place," said she. As a sacrifice by the debtor could pay the debt, there was no reason why he should not call for his own. He was a farmer, and had his living to get as well as the widow. His wife was glad of the bargain, for she knew Mary was a handy, good, working girl, and she seldom kept a good servant two years, being a sharp-tempered woman; but we must not forget that even now he favoured the widow, for he was content to forego the money he might have claimed by law, and it was an advantage to any girl to have a first place where she might be formed for a better. Mrs. Rae's reasoning seemed, indeed, to put all claims in their right place, and I said so.

"It is the rule by which I have brought up all these young persons, and many, many more," she answered, looking kindly around her.

At this moment the sound of a carriage rapidly approaching, drew our attention, and the governess exclaimed, with animation.

"It must be Mrs. Vernon come to show me the young squire—how good of her!"

In another instant it stopped at the gate, and the lady within said, in a sweet, cheerful tone,—

"How do you do, Mrs. Rae? I have brought my little treasure to pay his first visit to you. Where shall I put him? Everything in its right place, you know," pressing the infant to her heart, as if to show that was his first place at all events; and then depositing it in the arms of the schoolmistress, who took it tenderly and gazed at it with pleasure in her countenance. It seemed an evening of applications of the maxim of the house, for Mrs. Vernon had not long departed, and most of the guests (after the literal fulfilment of the precept in replacing all the tea apparatus) had said farewell, when a young man, apparently of the farming class, came to the door; and, after a friendly salutation to the hostess, he turned to a quiet-looking girl who still remained, and asked her to walk home with him. She looked distressed, but declined; and Mrs. Rae interposed, saying,

"Oh, Walter! your promise is not in its right place, nor your duty to your mother. They are stowed away somewhere, so that you do not find them when they are wanted."

"I have not seen her for a twelvemonth, and this is the first time I have asked her to

walk with me; it's very hard," observed Walter, answering indirectly.

"It is very hard," resumed the old lady kindly. "But when the time is over you will be very glad that you have been obedient. More than half your probation is passed—look back and see how short it seems; and so will the next year when it is gone. All is doing well; you know you will only vex Jane, and make your mother angry, without gaining anything. *Down* is the place for temper, and *up* for patience. Keep them there a few short months, and you'll have your farm and a good wife."

During this speech Jane had disappeared and Walter turned sorrowfully away; but returning in a moment, he said, in a more cheerful tone.

"Tell Jane I will not try to speak to her again. I will go out early to-morrow, and not return till after the hour at which she leaves. Say to her, 'I will keep all in its right place for one more year.'"

"I'll promise for her," said his friend. "She would have been glad to speak kindly to you, but the promise must be kept."

His look was hopeful.

"Thank you, thank you," was all that he said; and after one earnest gaze, as if to seek for a glimpse of Jane, he walked hastily away. Interested by this little episode of true love, which did not seem to run smooth, I ventured an inquiry concerning the young couple, and learnt that they were the children of two brothers, farmers, who live within a stone's throw of each other. A youthful attachment had risen between the cousins, which strengthened as they grew older; and before he had passed his twentieth year, Walter declared his intention of marrying Jane. His mother, now a widow, was a woman of ambitious and violent disposition. She thought him entitled to a match of more pretension than his cousin. He would have a good property at the age of twenty-five; whereas his uncle, having met with losses, and having a large family to support, could not provide portions, and Jane was already destined for service. Many sad scenes had been witnessed, and there was, for a time, a cessation of all communication between the families. At length Jane, to appease all quarrels, had promised Walter's mother that she would not consent to any private interview with her lover till he was free to act for himself. She had hastened her departure from home, and had visited her parents but once in three years. In the meantime every inducement and

ENVY SHOOTS AT OTHERS AND WOUNDS HERSELF.

temptation to change was tried upon Walter; but the last year of his dependence had begun, and he was still constant. This little history was scarcely related, when Jane reappeared from the bed-room, where she had evidently been crying. She kissed Mrs. Rae in bidding her farewell, and said she would not again return to the neighbourhood.

"It is a long time to trust to the constancy of any one," said she. "You may give my love to him, and tell him I will try to act by the precept we have so often said together when we were at your school. When I am away I have it before my eyes in the green and red letters which excited our early admiration. I cannot bear to say *no* to him, and I will not come home again unless some of them are ill."

In the course of several conversations I had with Mrs. Rae (for I determined not to let the acquaintance drop), I found that she had been left early an orphan—had been taken by some kind Miss Dorothy to educate for service, but her destination had been altered for the arduous duties of a village schoolmistress, when her patroness discovered that her disposition and talents especially fitted her for the office. Mrs. Vernon, of whom she delighted to speak as her kind friend, was the daughter of an officer who had retired on half-pay to a house in an adjoining parish, where he had unfortunately been induced to unite himself in a second marriage with a lady somewhat his senior, who considered the dignity acquired by becoming Mrs. Major Fielding, an equivalent for the loss of old maidenish freedom. Her temper was so peculiarly morose, that the house became anything rather than a "sweet home;" and Miss Fielding, who had been treated with great indulgence by her father, was not disposed to submit to the constant irritation. She would have rebelled openly, but the step-mother, fortunately for the child, thought it was desirable to have her out of the way, and Mrs. Rae's was the cheapest place of instruction to be found. Having been brought up by a lady, the governess was not unfitted to give early instruction to a gentleman's child; and, during the five years she was under this guidance, Miss Fielding had learnt to discipline her temper effectually. Her sweet and patient endurance of home trials, her attention to her dying father, and her kindness afterwards to her step-mother, had gained the esteem and affection of Mr. Vernon; and she frequently said she

owed her happiness to Mrs. Rae and her precept.

I asked the governess if all her scholars were as much attached to her as those whom I had seen.

"Oh, no!" she answered; "not one in ten. It is more than forty years since I began school; I have had boys and girls to the amount of some hundreds—two generations of several families; and perhaps there may be forty who care for me. I am living now on a legacy left to me by Miss Dorothy, and am able to give my friends a tea whenever they call; that, perhaps, brings a few more than would otherwise come."

"Do you find that most of them turn out well?" I asked. "You have had such long experience that you must know the best way to regulate young minds."

"If I did," was the reply, "I should certainly find, as I do now, that at least half go wrong."

"But that is so discouraging," I remarked.

"Your memory was not in its right place when you had that thought," returned she. "If the Great Teacher had but a few disciples who followed his rules, why am I to expect more?"

On another occasion I asked if she did not think that using one rule so constantly might tend to give lower motives, and draw attention away from the various and always appropriate texts in the New Testaments?

She replied, "If it was to put any human rule in the place of a divine precept, I should not fulfil my own maxim. Yet it is useful to have a short injunction always ready at hand which exercises the fancy as well as the memory—instruction is always the more useful when we work it out for ourselves; and the frequent literal performances of the action enjoined gives a sort of tangible shape, and keeps it alive in the mind. You will find, in general, that a heart or a household will be well regulated in proportion as everything, literally and figuratively, is put in its right place."

It was evidently the old lady's hobby; but there seemed so much good sense in her application, that I hope, dear friends, you will find this little narrative of a village schoolmistress may appear to you IN THE RIGHT PLACE; and if the admirable precepts inculcated should take deep root in the minds of any readers of *YOUNG WOMAN'S COMPANION*, who may not hitherto have reflected upon this subject, my purpose will be both answered and rewarded.

COOKERY FOR CHILDREN.

SOME preparations of food proper for the young should find a place in these pages, and, we are sure a chapter on this important subject, so generally neglected, will be welcomed by our readers.

It is of great consequence to fix the times of taking food, as well as to regulate the quantity given to a child. The mother should, personally, attend to these arrangements; it is her province.

There is great danger that an infant, under three years of age, will be over-fed, if it be left to the discretion of the nurse. These persons, generally, to stop the screaming of a child, whether it proceeds from pain, crossness, or repletion (as it often does)—give it something to eat—often that which is very injurious, to tempt the appetite; if it will only eat and stop crying, they do not care for the future inconvenience which this habit of indulgence may bring on the child and its mother.

Arrange, as early as possible, the regular times of giving food to your children, according to their age and constitution. Young infants require food every two hours, when awake; after three months old, they may go three hours—then cautiously lengthen the time as the child can bear it. But remember that all temperaments are not alike. Some of the same age may require more food than others. One rule, however, will apply to all—never give a child food to amuse and keep it quiet, when it is not hungry, or to reward it for being good.

But do not err on the other hand, and, for fear your child should be over-fed, allow it insufficient nourishment.

The rational course seems to be, to feed infants, till about three years old, chiefly with milk and farinaceous vegetable preparations; a large portion of good bread, light, well baked, and *cold*, should be given them; after that period, to proportion their solid food to the amount of exercise they are able to take. Children who play abroad in the open air will require more hearty nourishment, more meat, than those who are kept confined in the house or school-room. From the age of ten or twelve, to sixteen or eighteen, when the growth is most rapid, and the exercises (of boys especially) most violent, a sufficiency of plain nourishing food should be given; there is little danger of their taking too much, if it be of the right kind, and properly cooked. But do not

allow them to eat hot bread, or use any kinds of stimulating drinks.

Food for a Young Infant.—Take of fresh cow's milk one tablespoonful, and mix with two tablespoonfuls of hot water; sweeten with loaf sugar, as much as may be agreeable. This quantity is sufficient for once feeding a new-born infant; and the same quantity may be given every two or three hours, not oftener—till the mother's breast affords the natural nourishment.

Thickened Milk for Infants when Six Months old.—Take one pint of milk, one pint of water, boil it, and add one tablespoonful of flour. Dissolve the flour first in half a teacupful of water; it must be strained in gradually, and boiled hard twenty minutes. As the child grows older, one-third water. If properly made, it is the most nutritious, at the same time the most delicate food, that can be given to young children.

Broth, made of lamb or chicken, with stale bread toasted, and broken in, is safe and healthy for the dinners of children when first weaned.

Milk, fresh from the cow, with a *very* little loaf sugar, is good and safe food for young children. From three years old to seven, pure milk into which is crumbled stale bread, is the best breakfast and supper for a child.

For a Child's Luncheon.—Good sweet butter, with stale bread, is one of the most nutritious, at the same time the most wholesome article of food, that can be given to children after they are weaned.

Milk Porridge.—Stir four tablespoonfuls of oatmeal, smoothly, into a quart of milk, then stir it quickly into a quart of boiling water, and boil it up a few minutes till it is thickened; sweeten with sugar.

Oatmeal, where it is found to agree with the stomach, is much better for children, being a fine opener as well as cleanser; fine flour in every shape is the reverse. Where biscuit-powder is in use, let it be made at home; this, at all events, will prevent them getting the sweepings of the baker's counters, boxes, and baskets. All the left bread of the nursery, hard ends of stale loaves, &c., ought to be dried in the oven or screen, and reduced to powder in the mortar.

Meats for Children.—Mutton, lamb, and poultry, are the best. Birds and the white meat of fowls, are the most delicate food of

WHEN FORTUNE SMILES TAKE THE ADVANTAGE.

this kind that can be given. These meats should be slowly cooked; and no gravy, if made rich with butter, should be eaten by a young child. Never give children hard, tough, half-cooked meats, of any kind.

Vegetables for Children, Eggs, &c.—Their rice ought to be cooked in no more water than is necessary to swell it; their apples roasted, or stewed with no more water than is necessary to steam them; their vegetables so well cooked as to make them require little butter and less digestion; their eggs boiled slow and soft. The boiling of their milk ought to be directed by the state of their bowels; if flatulent or bilious, a very little curry-powder may be given in their vegetables with good effect—such as turmeric and the warm seeds (not hot peppers) are particularly useful in such cases.

Potatoes and Peas.—Potatoes, particularly some kinds, are not easily digested by children; but this is easily remedied by mashing them very fine, and seasoning them with sugar and a little milk. When peas are dressed for children, let them be seasoned with mint and sugar, which will take off the flatulency. If they are old, let them be pulped, as the skins are perfectly indigestible by children's weak stomachs. Never give them vegetables less stewed than would pulp through a colander.

Puddings and Pancakes for Children.—Sugar and egg browned before the fire, or dropped as fritters into a hot fryingpan, without fat, will make them a nourishing meal.

Rice Puddings with Fruit.—In a pint of new milk put two large spoonfuls of rice well washed; then add two apples pared and quartered, or a few currants or raisins. Simmer slowly till the rice is very soft, then add one egg beaten to bind it. Serve with cream and sugar.

To Prepare Fruit for Children.—A far more wholesome way than in pies or puddings, is to put apples sliced, or plums, currants, gooseberries, &c. into a stone jar, and sprinkle among them as much sugar as necessary. Set the jar in an oven or on a hearth, with a teacupful of water to prevent the fruit from burning; or put the jar into a saucepan of water until its contents be perfectly done. Slices of bread, or some rice, may be put into the jar, to eat with the fruit.

Rice and Apples.—Core as many nice apples as will fill the dish; boil them in light syrup; prepare a quarter of a pound of rice in milk, with sugar and salt; put

some of the rice in the dish, and put in the apples, and fill up the intervals with rice, and bake it in the oven till it is a fine colour.

A nice Apple Cake for Children.—Grate some stale bread, and slice about double the quantity of apples; butter a mould, and line it with sugar paste, and strew in some crumbs, mixed with a little sugar; then lay in apples, with a few bits of butter over them, and so continue till the dish is full. Cover it with crumbs or prepared rice; season with cinnamon and sugar. Bake it well.

Fruits for Children.—That fruits are naturally healthy in their season, if rightly taken, no one, who believes that the Creator is a kind and beneficent Being, can doubt. And yet the use of summer fruits appears often to cause most fatal diseases, especially in children. Why is this? Because we do not conform to the natural laws in using this kind of diet. These laws are very simple and easy to understand. Let the fruit be ripe when you eat it; and eat when you require food.

Fruits that have seeds are much healthier than the stone fruits. But all fruits are better for very young children, if baked or cooked in some manner, and eaten with bread. The French always eat bread with raw fruit.

Apples and winter pears are very excellent food for children; indeed, for almost any person in health; but best when eaten at breakfast or dinner. If taken late in the evening, fruit often proves injurious. The old saying, that apples are *gold in the morning, silver at noon, and lead at night*, is pretty near the truth.

Ripe Currants are excellent food for children. Mash the fruit, sprinkle with sugar and with good bread, let them eat of this fruit freely.

Blackberry Jam.—Gather the fruit in dry weather; allow half a pound of good brown sugar to every pound of fruit; boil the whole together gently for an hour, or till the blackberries are soft, stirring and mashing them well. Preserve it like any other jam, and it will be found very useful in families, particularly for children—regulating their bowels, and enabling you to dispense with cathartics. It may be spread on bread, or on puddings, instead of butter; and even when the blackberries are bought, it is cheaper than butter. In the country every family should preserve, at least, half a peck of blackberries.

HASTE IS A POOR APOLOGY FOR BAD PERFORMANCES.

LOVE AND DUTY.



THE moon looked down upon no fairer sight than Effie May, as she lay sleeping on her little couch that fair summer night. So thought her mother, as she glided gently in, to give her a silent good-night blessing. The bright flush of youth and hope was on her cheek. Her long dark hair lay in masses about her neck and shoulders; a smile played upon the red lips, and the mother bent low to catch the indistinct murmur. She starts at the whispered name, as if a serpent had stung her; and as the little snowy hand is tossed restlessly upon the coverlet, she sees, glittering in the moonbeams, on that childish finger, the golden signet of betrothal. Sleep sought in vain to woo the eyes of the mother that night. Reproachfully she asked herself, "How could I have been so blind? But then Effie has seemed to me only a child! But he! Oh, no; the *wine-cup* will be my child's rival; it must not be."

Effie's violet eyes opened to greet the first ray of the morning sun, as he peeped into her room. She stood at the little mirror, gathering up, with those small hands, the

rich tresses so impatient of confinement. How could she fail to know that she was fair? She read it in every face she met; but there was *one* (and she was hastening to meet him) whose eye had noted, with a lover's pride, every shining ringlet, and azure vein, and flitting blush; his words were soft and low, and skilfully chosen, and sweeter than music to her ear; and so she tied, with a careless grace, the little straw hat under her dimpled chin; and fresh, and sweet, and guileless as the daisy that bent beneath her feet, she tripped lightly on to the old trysting-place by the willows.

Stay! a hand is lightly upon her arm, and the pleading voice of a mother arrests that springing step.

"Effie, dear, sit down with me on this old garden seat; give up your walk this morning."

A shadow passed over Effie's face; those little cherry lips pouted, and a rebellious feeling was busy at her heart; but one look in her mother's pale face decided her, and unttying the strings of her hat, she leaned her head caressingly upon her mother's shoulder.

ZEAL WITHOUT KNOWLEDGE IS WITHOUT LIGHT.

"Listen to me, Effie; I have a story to tell you of myself:—When I was about your age I formed an acquaintance with a young man, by the name of Adolph. He had been but a short time in the village, but long enough to win the hearts of half the young girls from their rustic admirers. Handsome, frank, and social, he found himself everywhere a favourite. He would sit by me for hours, reading our favourite author; and side by side we rambled through all the lovely paths with which our village abounded. Before I knew it, my heart was no longer in my own keeping. One afternoon he called to accompany me upon a little excursion we had planned together. As he came up the gravel walk, I noticed that his fine hair was in disorder. A pang, keen as death, shot through my heart, when he approached me, with reeling, unsteady step, and stammering tongue. I could not speak. The chill of death gathered round my heart. I fainted. When I recovered, he was gone, and my mother's face was bending over me, moist with tears. Her woman's heart knew all that was passing in mine. She pressed her lips to my forehead, and only said, 'God strengthen you to choose the right, my child.'

"I could not look upon her sorrowful eyes, or the pleading face of my grey-haired father. A letter came to me; I dared not read it. Alas! my heart pleaded too eloquently, even then, for his return. I returned it unopened. My father and mother devoted themselves to lighten the load which lay upon my heart; but the perfume of a flower, a remembered strain of music, a straggling moonbeam, would bring back old memories

with a crushing bitterness that swept before it for the moment. But my father's aged hand lingered on my head with a blessing, and my mother's voice had the sweetness of an angel's, as it fell upon my ear.

"Time passed on, and I had conquered myself. Your father saw me, and proposed for my hand; my parents left me free to choose—and Effie, dear, *are we not happy?*?"

"Oh, mother," said Effie, then looking sorrowfully in her face, "did you *never* see Adolph again?"

"Do you remember, my child, the summer evening we sat upon the piazza, when a dusty, travel-stained man came up the steps, and begged for 'a supper?' Do you recollect his bloated, disfigured face? Effie, *that was Adolph!*"

"Not that *wreck* of a man, mother?" said Effie, covering her eyes with her hands, as if to shut him out from her sight.

"Yes; that was all that remained of that glorious intellect, and that form made after God's own image. I looked around upon my happy home, then upon your noble father—then—upon *him*, and," (taking Effie's little hand and pointing to the ring that encircled it,) "in *your* ear, my daughter, I now breathe my mother's prayer for me—'*God help you to choose the right!*'"

The bright head of Effie sank upon her mother's breast, and with a gush of tears she drew the golden circlet from her finger, and placed it in her mother's hand.

"God bless you, my child!" said the happy mother, as she led her back to their quiet home.

IMPORTANT REQUISITES IN A WIFE.

A KNOWLEDGE of domestic duties is beyond all price to a woman. Every one of the sex ought to know how to sew, and knit, and mend, and cook, and superintend a household. In every situation of life, high or low, this sort of knowledge is of great advantage. There is no necessity that the gaining of such information should interfere with intellectual acquirement or even elegant accomplishment. A well-regulated mind can find time to attend to all. When a girl is nine or ten years old, she should be accustomed to take some regular share in household duties, and to feel responsible for the manner in which her part is performed—such as her own mending,

washing the cups and putting them in place, cleaning silver, or dusting and arranging the parlour. This should not be done occasionally, and neglected whenever she finds it convenient—she should consider it her department. When older than twelve, girls should begin to take turns in superintending the household—making puddings, pies, cakes, &c. To learn effectually, they should actually do these things themselves, and not stand by and see others do them. Many a husband has been ruined for want of these domestic qualities in a wife, and many a husband has been saved from ruin by his wife being able to manage well the household concerns.

THE LANGUAGE OF HOME.

"WE are always delighted with well-chosen and appropriate language in a public address. The orator's power lies much in the stirring music notes of the language he employs. He rings a thousand changes in words. If refined and elegant language is delightful in a public speaker, how much more so is it in private conversation, in the social circle, in the converse of friend with friend, of lover with lover, of companion with companion! It is in the private walks of life that the deepest, and strongest, and loveliest feelings of our natures are called into action. The relations of kindred, friends, and companions, in which are opened the heart's fountains of love and goodness, are in their most delightful aspects and offices, concealed from the world. They are too tender and sweet to bear the gaze of a rude world. Here it is that the power, beauty, and refinement of human language should be chiefly known and felt. Here it is that it should become the music notes of the most refined affection. Here it is that the euphony of its flute-like power should thrill along the nerves of those whom love has united in his harp-string bonds. The home circle should be held too sacred to be polluted with the vulgarities of language which could have originated nowhere but in low and grovelling minds. It should be dedicated to love and truth—to all that is tender in feeling and noble and pure in thought, to the holiest communion of soul with kindred soul. In order that such a communion may be fully enjoyed, it is requisite that language should there perform its most sacred office, even the office of transmitting unimpaired the most tender

and sacred affections that glow in the human heart. *Home!* how sweet, how tender the word! How full of associations that the heart loves! How deeply interwoven are the golden filaments of these associations with all the fibres of our affectionate natures, forming the glittering web of the heart's golden life! Here are father, mother, child, brother, sister, companions—all the heart loves, all that makes earth lovely, all that enriches the mind with faith and the soul with hope! What language is meet for home use, to bear the messages of home feelings—to be freighted with the diamond treasures of home hearts? Should it be any other than the most refined and pure—any other than that breathing the sacred chastity of affection? If the dialect of angels could be used on earth, its fittest place would be in the home circle. The dialect of home should be such as would not stain an angel's tongue, nor fall harshly on an angel's ear. It should be made up of the words of wisdom, which are at once the glory of youth and the honour of age. If the members of every home would use that language, and that only which the true home inspires, and which should be used in filling the true offices of that only earthly prototype of heaven, how different would be the appearance of the world. Methinks we should then have no need of angel visitors to teach us the ways of love and joy, of peace and glory; for earth would have its own angels, and they would be scarcely inferior to those that dwell above." Such is the eloquent language of an American author.

ARTICLES OF DOMESTIC USE—CINNAMON.

PERHAPS there are few amongst our household things so little understood in this country as the fragrant spice which bears the name of Cinnamon. It must not for a moment be supposed that one person in a thousand who pays for cinnamon at the grocers' shops ever obtains that article. The pastry, the creams, the confectionery, the chocolate, the medicine, the perfumery, that are supposed to owe their taste or their spicy fragrance to this little-known article are, in fact, indebted to a spurious wild species of plant, known in the commercial

world as "*Cassia*," possessing but a very indefinite approach to the real qualities of cinnamon, and producible at a quarter of the price.

The reader will, doubtless, scarcely be prepared to learn that of this spurious cinnamon there are annually brought to this country about ten thousand chests; while the production of the genuine article is fully five thousand bales of one hundred pounds each per annum. The latter is nearly all purchased for shipment to Spain, France, Italy, Russia, and other continental nations.

WRONG HAS NO WARRANT.

Cassia is produced in China and on the Malabar coast; but although many attempts have been made to cultivate the true cinnamon in various tropical countries, it has never been grown similar in quality to that produced in the one source whence this valuable spice is derived. The island of Ceylon, situated at the southern extremity of the Indian Peninsula, supplies the whole world with cinnamon, with the exception of a small quantity received in Holland from the Dutch island of Java, poor in quality, and of indifferent appearance.

The *Laurus cinnamomi*, or true cinnamon-plant, appears to be indigenous to Ceylon, and is met with in the wildest parts of that island at all altitudes. Such as this latter, however, is comparatively of small value, the fine spice being the produce of plants kept in a high state of cultivation in very favourable positions. Large tracts of land well planted with cinnamon exist along the sea-coast at a short distance inland, and are called Cinnamon Gardens, and are really as highly cultivated as any flower-garden in Europe.



CINNAMON PLANT.

In its natural state, left uncut, the cinnamon-plant attains to about the size of a large pear tree; but in this condition it yields a coarse and useless bark. To pro-

duce such a bark as shall constitute a marketable article, the tree must be cut down close to the ground, after which a number of tender shoots appear above the root, and from these, when arrived at maturity, is obtained the fine spice for which the island has been celebrated since the days of Solomon.

The Portuguese and the Dutch, who at different periods held possession of Ceylon, derived large revenues from the trade in this spice, which was in those days of far greater value than at present. Upon our first obtaining the mastery over the latter rulers of the island, this cultivation received the greatest attention from the authorities, and no pains were spared to bring the cinnamon-gardens into the highest possible state of productiveness. The yield of this spice from Ceylon has ranged at different periods between four and six thousand bales of one hundred pounds weight each. Of late years, however, owing to the increasing poverty of the principal consuming countries on the continent, the prices obtained for the article have greatly fallen off, in consequence of which none but such estates as are economically and carefully worked can be maintained to a profit.

Some few years since the English government disposed of the whole of their cinnamon-gardens by public auction; and those properties, at that time in a much-neglected state, were purchased by European capitalists, many of whom have since brought their properties into a very high state of cultivation, far more so than they had ever been in before.

I will now describe one of these "gardens," with the mode of cultivating and preparing the spice for shipment to Europe. The property to which I am about to conduct my readers in imagination is situated about twenty miles from the shipping port and seat of government of Ceylon, at no great distance from the sea-coast.

The journey to this "garden" of five thousand acres is pleasant enough, particularly if performed by the old Dutch canal, which winds its slow quiet way amongst groves of bamboos waving their yellow branches to the breeze, while here and there, dotted amongst rice-fields and grass-land, may be seen clustering tops of palm trees loaded with golden fruit, green bananas, mango trees, and pomegranates; and peeping up from amidst all these appear pretty little white-walled, straw-thatched huts. This sweet, retired spot looks so in-



CINNAMON PLANTATION.

vitingly cool, and the Cingalese maiden, with her pretty face, spinning cotton by the door, under the shade of an orange tree, more than half tempts one to spring on shore under any sort of pretence, and enjoy ten minutes in the beautiful spot.

But the breeze is fair, and the huge white sail, raised far on high by a tapering bamboo mast, wafts the traveller swiftly past each pretty dell and quiet glade; and while you are thinking where you will land, your covered travelling-canoe is swept along at the rate of ten miles an hour, and you find yourself skimming the wide waters of a beautiful lake. On the far side of this are situated the cinnamon-gardens we are now about to examine. A neat, well-kept road conducts us from the water-side completely through the centre of this splendid property, which, seen either at a distance or near, wears a most beautiful appearance.

Let the reader imagine an extent of five thousand acres of land, the greater part thickly studded with beautifully-kept laurels, for such the cinnamon plant is. Scarcely a weed is to be seen throughout this tract, which is prettily shaded from the too fierce heat of the noonday sun by wide-spreading trees at regular distances. Were it not for this regulated shade the ground would become parched during the long dry season, and fail to afford nourishment to the spice. On the other hand, if there be too much shade, the cinnamon grows poorly, and devoid of much of its fine aromatic flavour. This flavour, which is seated in the bark, consists of a delicate essential oil, for the proper development of which a moderate quantity of light and heat is absolutely necessary.

Through these seemingly endless tracts of laurels and forest trees may be seen in

AFFECTED GRAVITY IS THE ESSENCE OF IMPOSTURE.



PEELING CINNAMON BARK.

numerable paths, and in many directions drains of various sizes, on the proper maintenance of which greatly depends the health of the delicate plants. Should the drainage of the gardens be long neglected the effect will be perceptible in the sickly appearance of the bushes, whose leaves turn yellow, and whose bark becomes cankered.

In India nearly all occupations are followed by castes, or sects, the descendants of whom continue in the same calling or profession as their ancestors from time immemorial. Thus, in Ceylon, the culture and preparation of cinnamon belong, by prescriptive right, to the caste of Chalias, who, however, have of late years given up the former, and retained only the "making up" of the spice in their hands.

If it should happen that we reach the gardens shortly after daylight, we might

witness the assembling of the many gangs, or "working parties," who, in the "peeling season," or harvest time, of the Chalias, gather together from distant parts of the island, to the number of several thousands, to perform this labour, which occurs twice in the year, and occupies them for a period of two to four months each time, according to the nature of the season. These Chalias work in gangs of twenty-five or thirty, each superintended by a "Canghan." Four or five such working parties will be drafted off to different parts of the gardens under the supervision of a head-man, or "modelier," the whole remaining under the chief direction of a European superintendent.

In former days the art of cultivating and preparing cinnamon was preserved a profound mystery amongst the Chalias, who

THE WISE CARE NOT FOR WHAT THEY CANNOT HAVE.

had everything their own way. No Englishman knew anything about the matter, nor did any one attempt to learn the art. Now all this is changed. The superior intelligence of Englishmen has been brought to bear upon cinnamon culture; and, instead of being at the mercy of the prejudiced Chalias, they command the latter, and, in fact, have brought this work, by the aid of science, to a very high degree of perfection.

We will suppose that the work of "cropping," or harvesting, is going on upon these cinnamon gardens, and that the assembled labourers have, through their respective head-men and canghans, received their instructions for the morning's operations. If we were to follow any one of these gangs of half-clad, savage-looking Chalias marching along the path in deepest silence, each with a sharp, polished *cattie*, or Indian bill-hook, over his shoulder, we might certainly imagine that they were going off upon some secret, murderous expedition, that required the utmost activity and silence. And at length, were we to behold them halt suddenly opposite a rather densely planted, green-looking piece of cinnamon land, and, upon a word from their native leader, see them rush helter-skelter through the thickest of the bushes, flourishing their bright small weapons above their heads, and setting up a loud shout of mad defiance, certainly the spectator witnessing all this for the first time might well be pardoned for believing, as I did, that they had discovered some hidden foe lurking amongst the cinnamon bushes, and that they were in the act of making a deadly onslaught on them.

Soon the objects of their furious attack are plainly visible. The tallest and finest of the upright cinnamon sticks are seen toppling over in all directions, whilst, far as the ear will permit, the quick sharp click of the *cattie* is heard in rapid succession. In half an hour from the time of commencing this onslaught, some of the most active of the Chalias may be seen emerging from amongst the bushes, bending under the weight of huge piles of cinnamon sticks. These they deposit along the pathway, under the shade of some large, wide-spreading tree, and then return to another attack on the bushes of spice.

A more animated and exciting scene can scarcely be imagined than a large party of cinnamon peelers at full work in a fine plantation. The laughing voices falling

rapidly on the ear; the shouting, the cheering, the clamouring that one hears; the rushing about of the Chalias, the staggering of loaded men bending under the weight of tapering bright green sticks, all make up a picture at once strange and characteristic. The contrast of this merry scene with the lull which previously reigned through the estate is singularly striking.

In this manner the working parties of Chalias will spend about two hours of the early morning, when the "canghan" will call them off by the sound of a whistle or a shell; for he knows that by that time they will have cut sufficient for them to carry to the "works," or "peeling houses," and quite enough to keep them employed during the remainder of the day in removing the bark from the sticks, which operation is by them termed "peeling."

The "peeling houses," as the works are called, are simply long sheds, closed on all sides, and roofed with the leaves of the palm. Openings are left on the sides to admit a sufficiency of light; and all the fittings or equipments needed for the work are a few racks or stands of jungle sticks to hold the bundles of dried spice, and many rows of stout string running along the upper part of the building, on which are laid the "pipes," or "quills," of green-looking cinnamon bark, in order that they may undergo their first drying gradually, and by the atmosphere alone.

To this "peeling house," then, the Chalias carry all their heavy bundles of green, pretty-looking sticks, many of them being five or six feet in length, and all as straight as an arrow, free from branches, and with but one or two pairs of large bright green leaves upon each. The men being paid by the quantity of spice they are able to produce, work with right good will. Not a moment is lost by them. As soon as they reach the house, or, as it is sometimes called, the *waddie*, they fling their heaps of sticks on the earthen floor, and hastily wiping the perspiration from their reeking heads and shoulders, squat down in true Oriental fashion upon a little straw mat, and drawing from their girdles their crooked peeling-knives, a sort of miniature *cattie*, they at once begin the operation of "peeling," or stripping the green bark from the stick.

This peeling is a very simple and expeditious operation. It is rapidly performed by running their crooked knives lengthways down the sticks from end to end on

HE LOVES TOO MUCH THAT DIES FOR LOVE.

two sides, and then by inserting the point of the blade immediately between the bark and the stick, and slipping it obliquely downwards, the whole length of the bark becomes at once detached from the useless wood. It usually occupies the Chalias from the time of their return to the *waddie* until dusk to remove the bark from the whole of the cut sticks. This being done, each man, or party of men, makes up the day's "peeling" into bundles, and places them safely aside on the wooden stands until the following morning.

The second and more delicate manipulation is that of scraping the outer green skin or cuticle from the spicy bark beneath, and rolling the cleaned spice in quills ready for drying and packing. This work, or at any rate the scraping part of it, is performed by women and children, whose more delicate touch enables them to make better progress than the men. Seated in long rows on each side of the building, as many as eighty or a hundred of these people may be seen thus occupied from daylight in the morning until dark. As soon as any number of pieces of bark are cleaned, they will be handed over to the men, who, with clean rush mats before them, busily employ themselves in sorting the bark into three qualities, according to their different degrees of fineness, evenness, and colour. This being accomplished, they proceed to pipe the bark into quills, by laying one piece inside the other, joining two or more together in length, so as to make up a regular size of pipe, and lastly rolling it round gently but rapidly, so as to give it an inclination to curl or roll up.

In this state it wears a dull, heavy greenish look, and is then laid close together upon the strings previously alluded to as stretching along the whole length of the upper part of the building. It requires at first very gradual drying, and will not bear any more rapid mode of desiccation until the third or fourth day after being "piped."

Paying a visit to a "peeling-house" during crop time, one may see a busy, interesting scene. The long rows of dark-skinned workers, squatting on mats upon the earthen floor, their fingers moving rapidly with the crooked knife along the smooth pieces of bark; their lips closed in silence, for here even the women are silent, such is the discipline maintained, and such the eager desire for gain. The European superintendent may be seen conversing with one of the Chalia headmen, who re-

ceives from him, in deep respect, the orders for the day's labour, or listens to any complaints he may have to make as to the quality of the work.

At the end of the third day of partial drying the quills may frequently be placed under the influence of the sun's rays in the open air, when a further drying of four or five days will generally complete the process. In order to effect this, rude stands of jungle-sticks are erected in an open space of ground where the sun and air have free access; these are lightly shaded over by plaited leaves of the cocoa palm, in order to prevent the violent heat of the noonday sun exerting all its force upon the pipes of cinnamon, which in such a case would become very dark in colour and curl up out of shape.

Upon these rough stands the spice, now half dried, is placed close together, and frequently turned, so as to insure its gradual curing. As the crop-time is mostly in the rainy season, with but occasional breaks of sunshine, the drying open-air process is one which requires a great deal of watchfulness and care, as any rain falling upon it causes it to turn mouldy. The "curing," or drying, being thoroughly completed, the spice is placed away very carefully upon lofty stands within the *waddie*, where it will remain until the end of the first month's operations, when the whole of that which is quite dry will be removed to a place of greater safety. The operation of weighing the cured spice then takes place, each party of Chalias keeping their cuttings separate, being paid at the rate of threepence to fourpence the pound for it.

The cinnamon is no longer under the care of the "peelers," but is stored in large brick buildings, in custody of the European superintendent, who at once, provided the weather be favourable, commences to sort the spice in three or four qualities, by the aid of men accustomed to the operation. Placed away in separate receptacles, the three qualities of spice are very shortly afterwards weighed into bales of one hundred pounds weight each, and, placed in a circular screw-press, are bound closely together, and secured by means of rattan lashings, over which are fastened a roll of country sacking. In this state the cinnamon is marked and numbered, and ready for shipment to London, where it is sold by public auction every three months, and thence finds its way into the several consuming countries of Europe.

TO TO BE DEAF TO CONSCIENCE IS NOT THE WAY TO SILENCE IT.

A HOUSEKEEPER'S NOTES FOR THE MONTH.



friendship: all these and many other signs say plainly, that whatever the weather may be,

"Glad Christmas comes, and every hearth
Makes room to give him welcome now."

By all but the most poverty-stricken and sorrowful, this time seems to be considered as one of rejoicing—of festivity, and merry-making.

Well, it is good to be merry and wise; and those who bear in mind the event which this time is said to commemorate will no doubt temper their rejoicings with wisdom. But a sorrowful sight it is to see how completely Christ and Christianity seem to be unknown, or forgotten, by hundreds and thousands through the country at this time.

We will not, however, suppose that any of our readers are among those who would give way to any of the grosser outbreaks of immorality. Yet we are mistaken if some of our housekeepers are not in danger of failing unless they take good heed to their ways. Some will be tempted to spend more on dress and show, and costly preparation, than may be quite consistent with their means. Others may be tempted in the spirit of rivalry to see which can have the grandest party. Others may be tempted to give way to envy, and perhaps, consequently, to speak slightly and disparagingly of an acquaintance a step higher in life than themselves. While others again may be tempted to appear "not to know" a friend, or to profess "not to associate" with one who has not kept pace with them in the art of money-getting. Talk about pride among the aristocracy! Well, pride may be there. But unfortunately it is not *only* there.

Should there be a housekeeper owing money to a needy person, we hope she will hasten to pay it before she makes her Christmas plum-pudding. We hope also that all our housekeepers, though some of them may be far from affluent, will try and

DECEMBER.—It will not be forgotten by any housekeeper that the twenty-fifth of this month is Christmas-day. Were any one otherwise likely to forget it, there are too many visible facts to keep it in mind. Whether we look at the children escaped from their different boarding-schools, or the shops stored with extraordinary good things and gaily-dressed with evergreens, or the luggage-vans carrying hampers or packages of good cheer, as tokens of good remember one at least whom they know as needy, and see if they cannot light a smile on the countenance, by a timely gift and a kindly word.

We suppose that most housekeepers, who have not already become versed in such matters, will be asking how to make a plum-pudding. Now, although there are a great variety of cookery-books with many different directions as to how to make this important article of English Christmas fare, yet we will give a few remarks about it, seeing that a recipe for making a pudding does not always secure its being brought to table in an eatable form, as the following oft-told anecdote will show:—A French monarch wishing to regale the English ambassador on Christmas-day with plum-pudding, procured an excellent recipe for making one, which he gave to his cook, with strict injunctions that it should be prepared with due attention to all the particulars. The weight of the ingredients, the size of the copper, the quantity of water, the duration of time, everything was attended to except one trifle—the king forgot the cloth, and the pudding was served up, like so much soup, in immense tureens, to the surprise of the ambassador, who was, however, too well-bred to express his astonishment. Now, we scarcely expect an Englishwoman to make soup of her pudding, but we wish to say that a cloth is by no means a good thing for boiling a pudding in. A good pudding boiled in a greased bason or mould will have a brown rich appearance on the outside, while if boiled in a cloth it would most likely have a white pastiness all over it, which not only looks disagreeable, but is really unpleasant; and, moreover, a great deal of the richness of a pudding when boiled in a cloth escapes into the water, as its colour will testify. When a bason is used, the top of it should be covered with greased writing-paper, and then the bason and all must be tied in a

RICHEST IS SHE THAT WANTS LEAST.

cloth. In the *Family Friend* will be found very many excellent receipts for making every description of pudding.

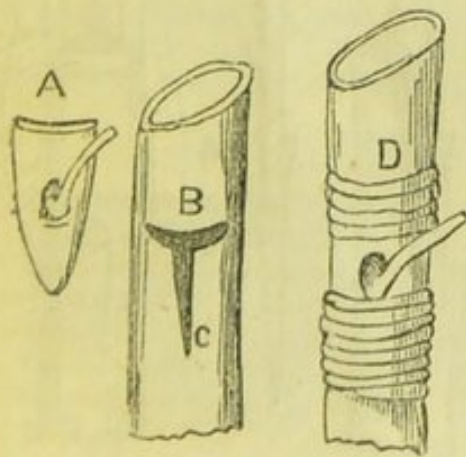
To put a plum-pudding in good company, we must say a word about mince-pies, which are easily made, and may make a pleasant variety in the pastry way, all through the winter months. They are made by mixing finely-chopped meat, fruits, and spices, and baking in pie-crust—One pound of lean beef, one pound of suet, one pound of apples pared and cored, a pound of currants and one of raisins. When each of these things is chopped fine, mix with them a pound of sugar, a teaspoonful of salt, half

an ounce of allspice and bruised coriander seeds and cloves, two nutmegs grated, the juice and grated rind of two lemons and two Seville oranges, and half a pound of candied peel. Let all these good things be well minced and mixed, and then stir in them half a pint of brandy, and a pint of ginger-wine. Line tart-tins or dishes with light pastry, lay in lightly some of the mince, and cover with pastry, bake about half an hour, and schoolboys will say what mince-pies are good for. But, perhaps, this is a recipe a little beyond the reach of the purse of some of our readers.

BUDDING AND GRAFTING.

BUDDING.—This, like grafting, answers much about the same end, although the method of doing it is vastly different, inasmuch as the former operation is performed early in the autumn, while the latter is practised in the spring. In a word, budding is the insertion of a bud of the current season into the bark of a particular tree; grafting, the act of uniting one piece of wood upon another. The best period of the year for the performance of this kind of work is when the juvenile shoots, from which the buds will have, of necessity, to be taken, have all but completed their growth, which will, in a general way, be about the latter end of August. When about to undertake the job, with a sharp knife cut out a bud from the shoot, with about half an inch of bark attached to it both above and below, the technical or

ready for insertion. Your next business will be to select the spot in the stock of the tree where you desire the bud to be inserted; on this part make a cross cut, B, half way round, as deep as the wood; then make a perpendicular incision half an inch below the first, as at C. As soon as you have accomplished this portion of the work to your satisfaction, with the handle of your budding-knife lift the bark on either side of the upright slit, and slip in the shield. As soon as this is done bind it up with a soft string of bass, as represented in the engraving, D. Should the work have been skilfully performed, the bud will have become established in about three weeks' time, when the bandages may be untied and tied on again somewhat looser, and remain there for three or four weeks, after which period they may be entirely removed, having answered the purpose for which they were placed there.



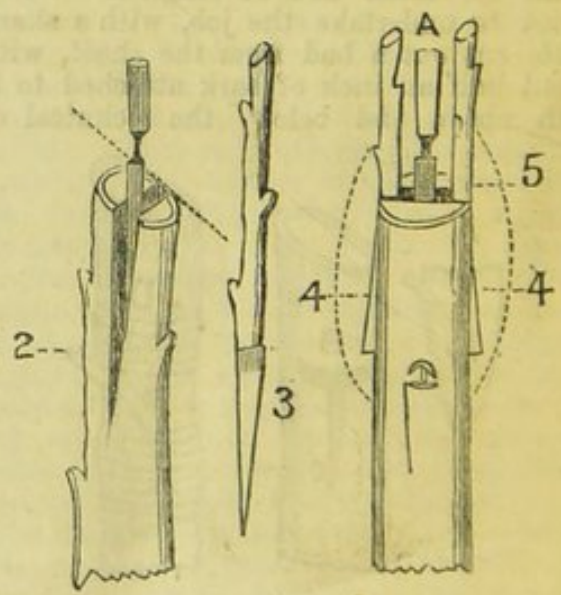
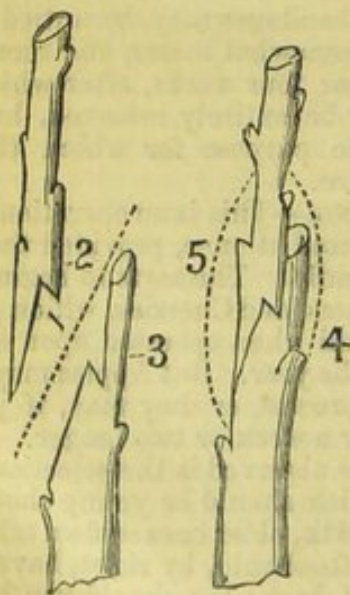
professional term for which is a shield, as at A. From this shield abstract the wood from the inside without injuring the bark or axis of the bud, and it will be then

GRAFTING.—This is an operation that may be commenced at once, provided the weather continues mild. The sorts to begin with are Pears, Plums, and Cherries, which generally succeed well when operated upon about this period of the year. But Apples may undergo the same process, or they may, if preferred, be left for a week or two longer. The *first thing* to be observed is the selection of your grafts, which should be young shoots of last year's growth, older ones seldom taking well. These grafts should, by right, have been cut a fortnight back; but should you have been prevented from doing so, upon the principle that "a friend in need is a friend indeed," your best way will be to procure a few of a neighbour. The reason for cutting the

SILENCE AND PRUDENCE ARE ALIKE USEFUL.

grafts so early is, that the buds swell so fast that if they were not to be taken off in proper time, they would be too far advanced to unite kindly with the stock. *Secondly*, before we proceed to describe the two principal methods of grafting, it will be necessary to mention what stocks are most suitable for grafting the different kinds of fruit upon, namely:—Apples should be grafted upon stocks raised from the pips of Apples; Pears upon those raised from the seed of their own fruit; Cherries upon stocks produced from the stones of the ordinary Black or Red Cherry; and Plums upon such as are reared from the stones of any common variety of their own family. Of course we do not suppose for one moment that you will be able, or would attempt, to wait for the growth of the stocks, should you be unprepared; but what we would suggest is, that you will purchase a few at the nearest nursery. *Thirdly*, there are several methods of grafting; but as our space is limited, we shall only take notice of the two most generally practised, termed WHIP and CLEFT GRAFTING, feeling assured that to give every different style would not only tend to bewilder our readers, but, to adopt the language of a celebrated writer, only make "confusion worse confounded." *Whip-grafting*.—Having furnished yourself with a proper grafting-knife, a sufficient quantity of bass strings for bandages to tie the grafts and stocks firmly together, and some well-wrought clay, to clay them round over

to within six inches of the ground; and if for a standard, to within as many feet, or, indeed, any height between the two examples that fancy or inclination may dictate; fix upon a smooth part of the stock, where headed off, and there cut away the bark or rind, with a portion of the wood, in a clean sloping manner upwards, Fig. 1, from an inch and a half to two inches in length; this done, take one of the scions, which should be cut into pieces with four or five eyes each, and prepare it by cutting it slanting, so as to exactly fit the stock as if cut from the same place, that the rinds of both may nearly join in every part; then cut a slit or tongue about half an inch in length upwards in the scion, Fig. 2, and a similar one downwards in the stock, Fig. 3, to receive the said tongue; in that manner fix the graft in the stock, as at Fig. 4, and then let it be immediately secured with a string of soft bass, which should be neatly wrapped round the graft and stock several times, taking care to keep them in their proper place, and tied securely; cover the bandage over with some grafting clay, observing to bring it an inch above the top of the stock, and a little below the bottom portion of the scion, as at Fig. 5, leaving a proper thickness on every side of both graft and stock, care being taken to close it well in every part, that neither wind, wet, nor sun can enter, to prevent which is the sole object of the clay. *Cleft-grafting* is mostly practised on stocks from one



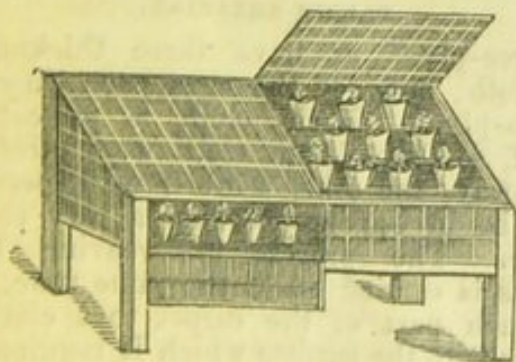
the tying, for the purpose of securing them from air and wet, you may commence operations, which should be done very carefully. Head down your stock, if for a dwarf tree,

to two inches in diameter, dimensions which would not answer for the former kind of grafting, inasmuch as the proportions would be too large. In the *first place*,

A TALE NEVER LOSES IN THE TELLING.

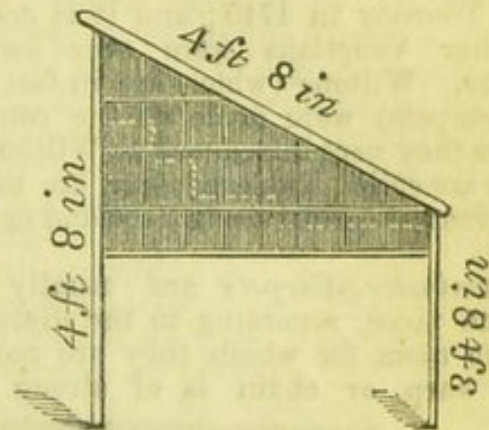
then, let the head of the stock to be operated upon be sawn or cut off in a slanting direction (see Fig. 1); *secondly*, with a chisel or some other sharp instrument cleave the stock at the top, so as to insure a depth of two inches, Fig. 2, which should be kept open by allowing the tool, A, used to remain there; *thirdly*, cut the bottom end of the scion into the shape of a wedge, measuring one and a half inches long, of which the side nearest the middle of the stock should be sloped off to a very fine edge, Fig. 3; *fourthly*, the bark of the widest side of the wedge end of the said scion should be so placed as to correspond precisely with the bark of the stock, as at Fig. 4; *fifthly*, as soon as they are properly fixed, remove the tool, A, used to keep the stock open, so that it may pinch or hold fast the scions; *lastly*, bind it up with bass, and cover it securely with clay, Fig. 5, in precisely the same manner as previously advised, and a happy result cannot fail to follow judicious management. We will conclude our remarks on grafting by giving a receipt for grafting clay, which should be made as follows:—Take some horse manure, and having passed it through a fine sieve for the purpose of making it fine, next get some strong adhesive loam of a clayey character, and knead it until it assumes the consistency of soft soap. After these two ingredients are prepared, take a little fresh cow-manure, and mix equal portions of the three together, and knead as before until the whole is thoroughly mixed.

A PORTABLE GREENHOUSE FOR THE PROTECTION OF SMALL PLANTS OR SEEDLINGS THROUGH THE WINTER.—The following kind of portable greenhouse, or, more properly speaking, raised frame with glazed front and sides, I had when a boy at school, and was very successful in rearing

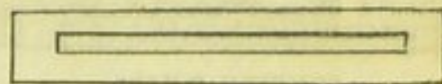


small plants, cuttings, &c., and protecting them all through the worst part of the year; and thinking it might be of service to those similarly situated to myself at that

time—namely, slightly pinched for want of means—I now give them a description of it:—Fig. 1, then, represents the house full, with the means of giving air in favourable weather; Fig. 2, a sectional view of the same. You will, therefore, see that this kind of building, if we may use the term, not only facilitates the admission of air to your pets, but it can be easily covered during cold or frosty weather, and closed



when the wind is too severe for the comfort of its inhabitants. It stands, as you will observe, on legs three feet high; the top-lights slide, and, as shown in the engraving, may also be propped up by means of an iron bar. The front-lights let down on hinges; the ends are likewise glass, and in the back, which is wood, there is a door for the convenience of ascertaining how the pots behind are going on, and, for what is of still more importance, complete ventilation. There are four rows of shelves, as the dotted lines in the sectional view disclose—two narrow, a third double the width, and the front one treble; that is to say, two of them are six inches wide, one twelve inches, and the front one twenty inches.



These have each a piece sawn out of the centre, as at Fig. 3, for the purpose of allowing the water to run through, and as they are placed one above the other, there is little fear of the lower pots catching the water as it runs from those in a more exalted position. Taking the sectional or end view of this miniature house, the measurement will be—height of back, four feet eight inches; front, three feet eight inches, and depth from front to back, four feet eight inches; and the entire length of frame, consisting of two lights, seven feet two inches.

DOMESTIC MANUFACTURES—THE CARPET.

THE following kinds of carpets are now made in Great Britain:—Axminster, Venetian, Kidderminster or Scotch, British or damask Venetian, Brussels, and Wilton or Pile carpeting. These names do not always denote either the present or original place of manufacture. Brussels carpets were introduced into Kidderminster from Tournay in 1745; and it is doubtful whether Venetians were ever made at Venice. Wiltons (which are in fact Brussels carpets) were made on the continent before they were introduced at Wilton; and what are called Kidderminster, are made in the greatest quantities in Scotland or Yorkshire.

Axminster Carpets are usually made in one piece, according to the dimensions of the room for which they are required. The warp or chain is of strong linen,

paper design or drawing constantly hangs before him, from which he works. The tufts wholly conceal the linen threads.

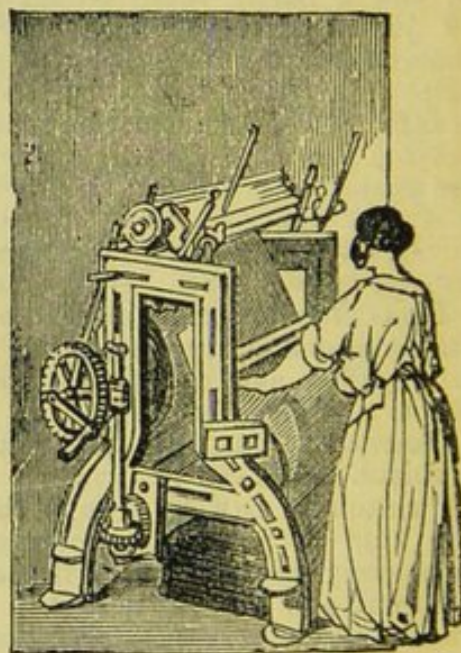
Venetian Carpets.—Here the warp or chain, which is of worsted, and generally arranged in stripes of different colours, is alone visible; the shoot, which is of a dark colour and usually black, is concealed between the upper and under surface. By using shoot of different sizes, these carpets are made to assume the appearance of plaids, checks, or twills.

Kidderminster or Scotch Carpets are formed by the intersection of two or more cloths of different colours; but, as these cloths may be woven in stripes of different shades, by introducing at intervals shoots of different colours; the carpet is usually made to assume a great variety of colours. These carpets are sometimes



COMBING WHEEL.

placed perpendicularly between two rolls, or beams, which turn round and enable the chain to be rolled from off one beam and on to the other as the weaving of the carpet proceeds. Small tufts or bunches of different coloured worsted or woollen are tied to or fastened under the warp; and when one row of these tufts has been finished, the shoot of linen is thrown in and firmly rammed down. Another row of tufts is then arranged in such a manner as, by a change of colours, to form a further portion of the pattern. To guide the weaver as to the position of the colours, a small



CARPET SHEARING.

"three-ply," or have three thicknesses of cloth; but, for the most part, they are "two-ply." Each cloth is perfect in itself, so that, if one cloth were carefully cut away, the other would remain perfect, and be in appearance like a very coarse baize. The process of weaving both cloths is carried on at the same time, and in each part of the carpet that cloth is brought to the surface which is required to produce that portion of the pattern. The back of the carpet will necessarily be of exactly the same pattern as the front, but the colours will be reversed. A complicated

GOD REACHES GOOD THINGS BY OUR HANDS.

variety of the Jacquard loom is used in weaving these carpets.

British or Damask Venetian Carpets partake both of the character of Venetian and Kidderminster, though more of the former than the latter. The warp, as in the Venetian, is the only part seen, whereas, in Kidderminster, the shoot forms the greater part of what is visible.

Brussels Carpets form by far the most important and increasing portion of the carpet trade. Brussels are composed of linen and worsted, the cloth or reticuled part of the structure being entirely of linen, which is formed into a kind of very coarse sampler cloth, with two threads of linen for the shoot (one above, and the other below the worsted). The mode of bringing up to the surface the particular worsted thread which gives the pattern requires much ingenuity.

Wilton or Pile Carpets differ from Brussels only in this: that the loops of worsted are all cut through, and the carpet assumes a

United States of America, but they are also sent to most parts of the continents of Europe and America. By far the greatest quantity of Brussels is made in Kidderminster; what are called Kidderminster or Scotch are made in Scotland and the north of England.

Mr. Wood, of Darwen, patented in 1850, an ingenious mode of making looped or piled (or what may perhaps be termed velvet) carpets. Under the ordinary circumstances of making the velvet, wires are inserted at intervals to assist in forming the loops; and these wires have to be inserted and removed by hand. In Mr. Wood's plan of carpet-making, however, wires are thrown in among the warp-threads, and removed when the weft is formed, by ingenious mechanism attached to the loom.

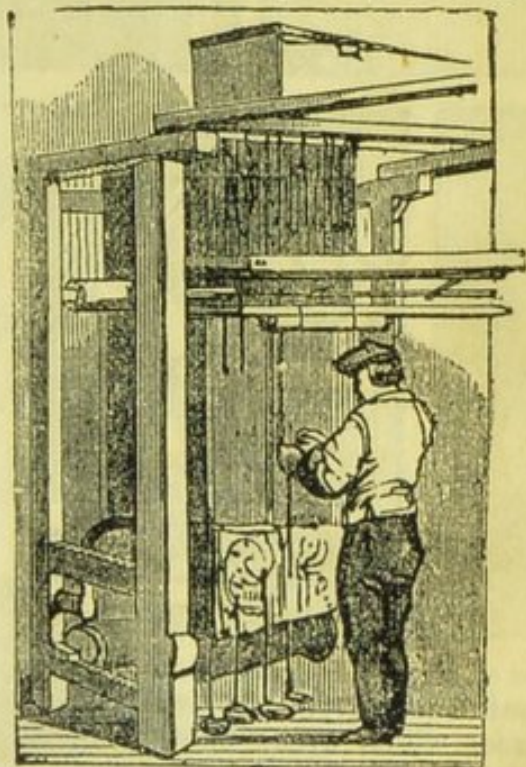
There is a mode of imparting colour to carpets, patented by Mr. Henshall, a carpet manufacturer of Huddersfield, in which something like the principle of calico-



SCOTCH CARPET LOOM.

velvety appearance. At Glasgow a beautiful kind of velvet carpet is manufactured, in which coloured chenille is thrown in as a shoot, and afterwards cut at the surface. The manufacture of Brussels carpet was introduced into Wilton soon after its introduction into Kidderminster: the Wilton carpets being originally a better description of goods, were distinguished by the name of Cut or Wilton carpets.

The chief export trade for carpets is to the



PERSIAN RUG MAKING.

printing is applied to carpet-work. The object is to produce differently coloured spots, squares, or stripes, independent of the mere weaving process. The warp-threads are arranged side by side in a peculiar frame, so as to form an even horizontal layer; and in that state they are drawn tightly over a printing table, and printed in colours by blocks in the usual way. When these warp-threads (or they may just as conveniently be weft-threads) are applied to weaving, a

PROUD LOOKS MAKE FINE WORK IN THEIR FACES.

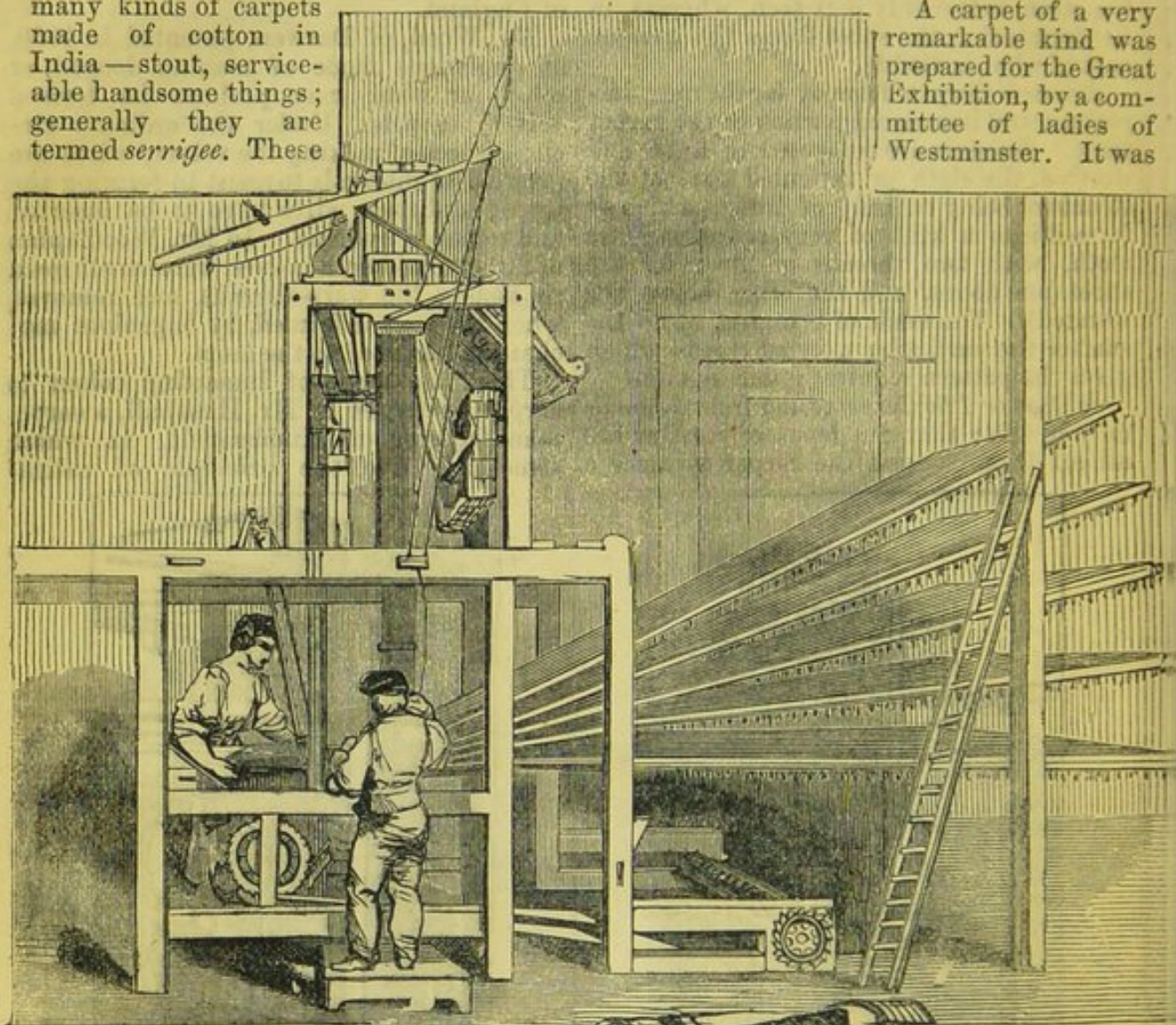
pattern is produced by the variation of the colour in each thread, in addition to the primary pattern.

In a communication to the *Times* in 1845, a correspondent suggests the manufacture of cheap carpets from coarse cotton. There are many kinds of carpets made of cotton in India—stout, serviceable handsome things; generally they are termed *serrigee*. These

of the same description as Turkey—that is, with the nap raised—are made of cotton.

A patent has been taken out within the last few years, for a mode of manufacturing carpets by a felting process.

A carpet of a very remarkable kind was prepared for the Great Exhibition, by a committee of ladies of Westminster. It was



are of all sizes, from the small one, seven feet by three, which every man possesses, to enormous ones for rooms and halls. These are generally striped, red and blue, or three shades of blue, sometimes woven into patterns. Again, what beautiful designs might not be manufactured by the skill of English workmen,—how large a quantity of small ones for individuals, or large for halls, might not be made for exportation to Africa, South America, and even India! At Warangole, in the Nizam's country, beautiful carpets

BRUSSELS-CARPET LOOM.

thirty feet long by twenty wide, and consisted of 150 pieces two feet square. For each piece a design was drawn by Mr. Papworth and Mr. Simpson, the full size; and each lady, on payment of a guinea, had a design placed at her disposal, to work up into a piece of the carpet; the work was to be executed by hand in Berlin wool, which was supplied by the committee. There were 340 threads in each direction, in each piece; and the whole of the pieces were joined edge to edge to form a carpet.

THE MARKET IS THE BEST GARDEN.

FLOWERS OF WOOD-SHAVINGS.

DIRECTIONS FOR A PINK.



PROCURE some thin deal shavings, and cut each petal on the cross of the shaving; cut 15 of the size marked No. 1, 15 of No. 2, and 10 of No. 3, which are the outside leaves. Tie a very narrow strip of shaving on the loop of the wire stalk, as at No. 4, curling the top of the stamen slightly with the edge of the seissors (the wire drawn from ribbon-wire is the best for this purpose); tie on the fifteen small leaves round the loop of the wire, then fifteen of No. 2, and lastly the ten large ones. Bind all firmly on with white thread; cut out the calyx as at No. 5—observe to cut it on the length—and with some strong gum touch the edges slightly to join it up the side,

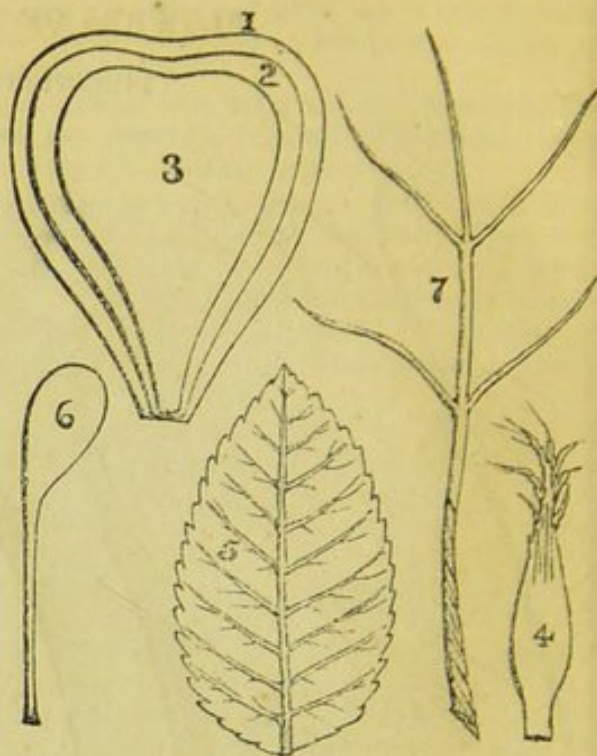
after it is tied on the wire; then thread a strip of the slightest shaving, and twist it round the wire to the end of the stalk, fastening on the grass-like leaves with each twist.

A very beautiful vase of flowers can be made in this manner, as all flowers can be imitated in wood-shavings. We give this Pink as being the most simple to commence with.

TO MAKE A ROSE OF WOOD-SHAVINGS.

Cut out 14 petals same as No. 3, and 18 of No. 2; then add 20 of the larger size. Cut them on the length of the shaving, and curl them slightly at the edge with the

THE BOUGHS THAT BEAR MOST HANG LOWEST.



scissors; then form a loop of wire as at No. 6, and having twisted a strip of shaving round it, commence to tie on the petals with some strong thread. Tie on the 14 small ones; then the next size, and so on till the flower is complete. Cut the Rose leaves also on the length, and vein

them with the scissors, holding the points a little apart so as to give the vein a raised look. Gum them on the wire stalk, which form same as design No. 7. Be careful to bind the spray neatly to the main branch with a slight strip of the shaving, and fasten off by a little gum at the end.

THE CLOUD'S SILVER LINING.

SAY, when in pity ye have gazed
On the wreathed smoke afar,
That o'er some town, like mist upraised,
Hung hiding sun and star;
Then as ye turned your weary eye
To the green earth and open sky,
Were ye not fain to doubt how Faith could dwell
Amid that dreary glare in this world's citadel?

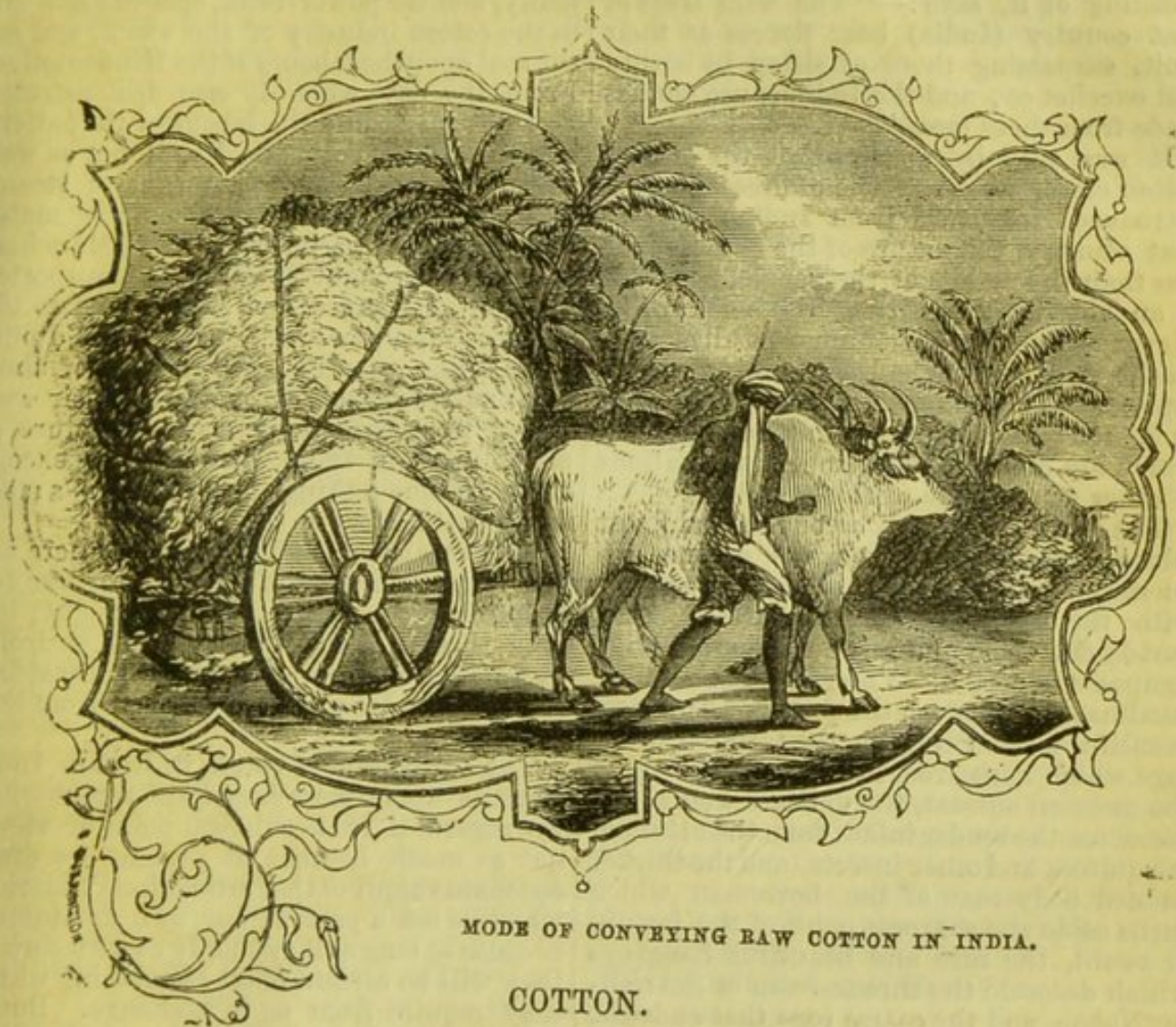
But Love's a flower that will not die
For lack of leafy screen,
And Christian Hope can cheer the eye
That ne'er saw vernal green;
Then be yet sure that love can bless
Even in this crowded loneliness,
Where ever-moving myriads seem to say,
Go—thou art nought to us, nor we to thee—
away!

There are, in this loud stunning tide
Of human care and crime,
With whom the melodies abide
Of the everlasting chime,
Who carry music in their heart
Through dusky lane and wrangling mart,
Plying their daily task with busier feet,
Because their secret souls a holy strain repeat.

Faith, Hope, and Love, shed heavenly light
On Mammon's gloomiest cells,
As on some city's cheerless night
The tide of sunrise swells,
Till tower and dome and bridge-way proud
Are mantled with a golden cloud,
And to wise hearts this certain hope is given—
"No mist that man may raise shall hide the eye
of Heaven."

THINK MUCH OF A TRIFLE, THOUGH SMALL IT APPEAR.

ARTICLES OF DOMESTIC USE.



MODE OF CONVEYING RAW COTTON IN INDIA.

COTTON.

It is very doubtful if any vegetable product, not even excepting that of linen, can boast of a higher antiquity than that of cotton. The birthplace of both was unquestionably the East, whence, indeed, we appear to have derived most of such things as are useful and valuable. Whilst flax would seem to have been peculiar to Egypt and Assyria, the cotton plant was undoubtedly a native of India Proper; and in ages far remote, equally with the present time, the cultivation of this has formed an important branch of industry among the Hindoo agriculturalists. That the manufacture of cotton goods in the East should have fallen off and given way to the gigantic capabilities of the steam-engine and the power-loom, can scarcely be matter for wonder; it is yet, however, a very open question whether the fabrics wrought at the cottage door of the Hindoo peasant, on the distant banks of the Ganges, with the primitive-hand loom of an old-

world generation can be equalled, much less excelled, in real excellence and durability, by the cheaper cloths from the Glasgow and Lancashire mills, aided by all the capital, energy, and science of the western world.

In the earliest records of India, mention is made of cotton and cotton fabrics. From one of these—more than three thousand years old—we even gather that it was, in these remote days, the custom of weavers to employ a solution of rice in water, or starch, for the purpose of giving tenacity to the threads of cotton whilst weaving. In another of their ancient books, it is expressly said, "Let the weaver who has received ten palas of cotton thread, give them back increased to eleven by the rice-water (starch) and the like, used in weaving."

The Greeks were, at a remote date, aware of the existence of cotton in India, although

HONOUR AND SHAME FROM NO CONDITION RISE.

possessing but imperfect information concerning it. One of their early writers, in speaking of it, says:—"The wild trees of that country (India) bear fleeces as their fruit, surpassing those of sheep in beauty and excellence, and the Indians use clothes made from these trees."

It was only by degrees that the use of cotton cloth, as an article of dress, became introduced westward from India; but, in that country, the nature of the climate, not less than the habits of the people, rendered it an absolute necessity of life,—an article of every-day consumption among all classes. In the East, it must be born in mind, cotton replaces and performs the functions of all such articles as flax, wool, hemp, and hair, which are found in use amongst the nations of other parts of the world.

The most elaborately wrought and finest fabrics employed as garments during the burning months of the hot season, equally with the more substantial clothing used during their cool and rainy season, are alike composed of cotton. The gossamer, air-like muslins, which adorn the forms of the most beautiful women of India, the tattered, filthy rags which hang from the emaciated body of the meanest outcast, the delicate web which preserves the tender infant from the attack of misquitos and other insects, and the thicker padded body-coat of the horseman which turns aside the sharpest point of the javelin or sword, the rare and beautiful hangings which decorate the throne-room of the richest Nabob, and the coarse rope that ends the criminal career of the murderous Thug or Dacoit, all alike derive one common origin from the cotton-plant of India.

Such being the universal application of cotton in the East, the reader will not be surprised to find that, throughout British India, whose population amounts to one hundred and fifty millions, the consumption of this article for domestic and other purposes has been estimated at twenty pounds weight for each individual, amounting in the aggregate to the enormous quantity of three billions of pounds, or nearly one hundred and forty thousand tons, quite forty times as much as is yearly worked up by the united steam mills of England and Scotland.

From the earliest date of European intercourse and traffic with the East, the muslins and calicoes of India were renowned throughout the civilized world; they possessed no competitors, and these goods, until far into the last century, formed a considerable item in the merchandize annually carried to Europe.

The discoveries of Watt and Arkwright, the magic of the steam-engine, the spinning-jenny, and the power-loom, opened a new era in the cotton industry of the world, and set the seal upon the labours of the Hindoo toiler. From the day when it was demonstrated that not only could the labour of the patient Indian be more economically, if not as well performed in England, by means of steam and iron, and brass, but that the raw material, could be carried from India to Manchester, there wrought into cloth, transported back to the Ganges, and finally sold to the Hindoos for a less sum than they could purchase a like quantity, the produce of their own native looms, wrought at their own doors, from that time the manufacture of cotton goods in India, with but few exceptions, became a thing of other days,—a matter of past history.

In several parts of British India there are still large quantities of some particular description of coarse cotton goods wrought; but even these are nearly all, if not entirely, woven with English yarn, of which considerable parcels are annually shipped from this country.

The cultivation of cotton in British India assumes a far more important aspect when we regard it in a political point of view; not so much because at present we draw our main supply of that article from America, which is not a part of our own dominions, because so long as they supply us with cotton, they will be certain to take something which they require from us in exchange. But it must be borne in mind that American cotton is the production of slave labour, and as every year brings us nearer to the time when some great revolution must occur in that country, we cannot close our eyes to the fact, that any such event would most seriously cripple our manufactures in Lancashire whose very existence depends upon a regular supply of cotton. India has but to grow one-thirtieth part more cotton than she produces at present, of the right kind and quality, and our wants would be placed out of the reach of any slave-rising in the United States.

The various calicoes, and other goods manufactured in this country are the produce of many varieties of the raw material. In the commercial world, these are distinguished as the Sea-island, the Georgian, the Pernambuco, the Uplands, the Tinnevely, the Egyptian, the Bourbon, Surat, and others, ranging in value between threepence and fivepence the pound in this market.

A LITTLE TOO LATE IS TOO LATE STILL.

Their value depends on colour, cleanliness, and length of fibre. The whole of these varieties may, however, be classed under three species, known by the botanical names of *Gossypium Barbadosæ*, *Gossypium Peruvianum*, and the *Gossypium Indicum*, this latter being the species cultivated in India. There is still one other description, the *Gossypium Arboreum*, produced by a rather large tree in many countries of the East; it is of a fine, soft, and silken nature, admirably adapted for padding cushions, pillows, &c., but not at all available for spinning.

Of the Indian species of cotton-plant there are several varieties, arising chiefly from the nature of soil and climate in particular districts. It grows to a height of about five feet; it is bi-triennial, but may be cultivated as an annual, springing up and producing its downy crop during a period of from five to eight months. The leaves are five lobed, the flowers are mostly found blossoming singly at the extremity of the branches; the petals are of a bright yellow colour, with a small purple spot near the claw. The seeds are five in number, each being clothed in a firmly adhering greyish down, beneath the white wool found in the pod.

The soil in India may be generally divided into two distinct varieties: the fine black loamy cotton soil, and a poorer description of red cloggy earth, chiefly met with in the southern portion of the Indian peninsula. The former furnishes both larger crops and a better quality of cotton. Tracts of country in the centre of India and to the southward, as large as England, exist, admirably adapted for the cultivation of this useful plant; and were it not for the almost universal want of roads for the conveyance of goods, and for other opposing causes, we might at this time be drawing our entire supply of raw cotton from British India.

During many years past, efforts have been made both by government and private individuals, to improve the culture and preparation of this article, but, owing to the causes above alluded to, these have met with but trifling success, and Indian cotton continues to be grown, gathered, cleaned, and packed, in much the same primitive way as was followed a thousand years since.

Nearly all the Ryots who cultivate cotton, either in Berar, Candeish, or the Deccan, are deeply in debt; they are, in fact, completely in the hands of the Mahajun or money-

lender, who makes advances of cash to them, either directly or through a middleman.

In this way the cultivators are quite in the power of the rich, and, accordingly, sell the produce of their gardens to them at their own prices; and as this is the case, they are not at all disposed to take any pains in the preparation of it, the labour of which would be utterly lost to them.

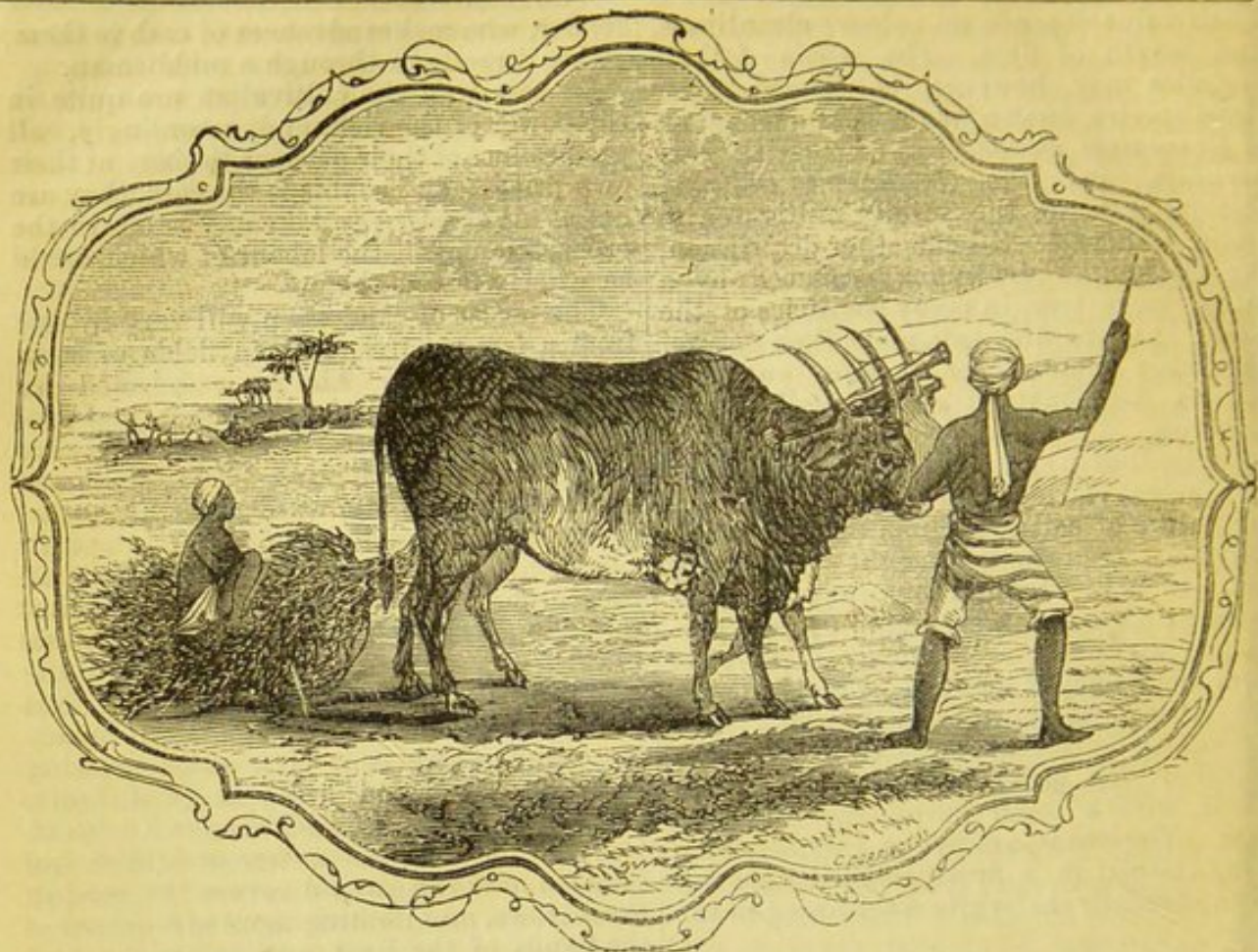
The pieces of land sown will vary in size from a few square yards to fields of some acres in extent. The time selected for placing the seed in the ground is just previously to the first setting in of the rainy season. The land having been first cleared of all underwood and weeds, will be turned up either by plough or hoe, and placed in ridges, five feet apart, in rich soil, but, in poor ground, they will be nearer; so that the plants, though smaller, may still be able to cover the ground, and protect it from the scorching heats of the dry weather. Not unfrequently the seed will be sown broadcast; and where it is of a quick growing kind, and the land being in good heart, other seed, pulse, &c., will be sown with it.

A few branches of a tree weighted and dragged over the ground covers the seed in the furrows, and nothing more is required at the hands of the Ryot until after the first rains, when along with the young green cotton plants will be seen innumerable weeds, which must be at once removed. In well-ordered cotton-farms this will be managed by light ploughing, but most frequently the invading jungle plants will be removed by the hand. This operation may have to be performed more than once on good rich soils, for it is most essential that the ground be not impoverished by any extraneous vegetation.

A prettier picture can scarcely be imagined than a large well-ordered field of cotton just opened out in full flower. The beautiful regularly-placed foliage of a rich pale green, the gracefully-tapering branches, tipped with pale yellow flowers, bending to the passing breeze—all help to make up a delightful scene, which can hardly be surpassed.

The delicate flowers die, and are replaced by the seed-pods, which contain likewise the much-valued cotton. The proper time for gathering in the crop may be known by the bursting open of the pods. As soon as the snow-white down of the store within is visible through the ripened coat of the seed-vessel, it should be removed from the stalk to a place of safety. Unfortunately, this

A PROMISE ATTENDED TO IS A DEBT SETTLED.



COVERING THE COTTON SEED IN THE FURROWS.

precaution is but little heeded in India. In place of going over the field daily to gather such of the pods as may be sufficiently ripe, the ground will be gone over but once or twice in the week, by which means less labour is required, but, at the same time, a good deal of the cotton is injured by falling on the ground, and becoming mixed with dirt, leaves, and sticks, from which it is very difficult of separation, and is, indeed, seldom endeavoured to be so cleaned.

Gathered in the rudest manner, it is treated as unceremoniously in the preparation for sale. The task now to be accomplished is the separation of the seed from the fibres; and, to achieve this, a machine, called a saw-gin in America, but in India a far ruder implement, known as a *churka*, is used.

In the large covered stores used for collecting and cleaning cotton in the various districts, the middleman employs a number of workpeople in working the *churkas*, and picking out the sound from the unsound. The good and the bad will then be taken into a small apartment, which will be entered by a low door, a small opening being made in the upper part of the wall by way

of a ventilator. Two men will then enter this room, having a bundle of long smooth rods in each hand, and cloths tied over their mouths to keep out the fine dust which rises from the cotton. The door being closed, the labourers commence beating the two qualities of cotton together until, by the rapidity of the whirling sticks, they have completely blended them in one regular sample.

The cotton is then placed as tightly as is possible, without any kind of machinery, in a coarse kind of bag, indifferently tied at mouth. Not unfrequently it is placed loose in the common open bullock-hackery of the country, without any means of securing it but a few old ropes, and perhaps some leaves placed on the top. In this primitive fashion, it is no uncommon thing to see many thousands of cart-loads of cotton carried for some hundreds of miles over a rough and barren country, frequently with no road whatever, but the wheel tracks made in the sandy plains by carts which have gone before.

The loss and injury which takes place in this way with the cotton can only be thoroughly understood by those who have been spectators of such a journey, with such vehi-

A PROMISE SHOULD BE GIVEN WITH CAUTION, AND KEPT WITH CARE.

as are in common use in that miserable country. Much of the way from the southern Mahratta country, as well as from the district of Tinnivelly to the seaport, lies across extensive plains of loose sandy soil; and during the strong monsoon winds which prevail along that line of coast, a light dust will be raised in whirling clouds, blinding both driver and cattle, and insinuating itself into the cotton, which will frequently be laid hold of by the eddying wind, and whirled away in large flakes across this plain for many miles. League after league of this road may be distinguished by the drifts of cotton flakes scattered along the way.

It is computed, by those who are good judges in the matter, that in this way many hundreds of bales of cotton are annually lost; in addition to which must be reckoned the damage caused by the drifting soil followed by heavy rains, which effectually discolour the cotton, and so far lessen its marketable value.

Arrived at the principal towns, it passes from the hands of the broker to those of the regular dealer, or contractor, who in his turn goes over it, mixes with it some inferior kinds, and flings in an extra quantity of dirt and refuse, and finally passes it on, thus reduced in quality, to the English merchant.

In the stores of the European it is sometimes subjected to a slight cleansing process; but, as ships are usually waiting for their cargoes, and merchants have little time to spare, this must be a brief affair. Huge wooden presses worked by cattle or men, and sometimes iron machinery, is employed for the purpose of screwing the cotton into dense bales of 300lbs. each, in which state, when covered by a slight casing of common country cloth, they are shipped to this country. The principal shipping port for cotton in India is Bombay. A large quantity is also taken from Tutacoron, at the southern extremity of the Indian peninsula.

COMFORTS OF THE FIRESIDE.

LEIGH HUNT has given the following pleasing sketch of fireside comfort in winter:

"It is a clear morning, or, as the reader pleases, there is a little hoar frost upon the windows, a bird or two coming after the crumbs, and the light smoke from the neighbouring chimneys brightening up into the early sunshine. We rise with an elastic anticipation, and enjoy the freshening cold water which endears what is to come. We then hurry down stairs, rubbing our hands the while, and sawing the sharp air through our teeth; and as we enter the breakfast-room, see our old companion, the fire, glowing through the bars, the life of the apartment, and wanting only our friendly hand to be lightened a little, and enabled to shoot up into dancing brilliancy. The poker is applied, and would be so whether required or not, for it is impossible to resist the sudden ardour inspired by that sight: the use of the poker, on first seeing one's fire, is as natural as shaking hands with a friend. At that movement a hundred little sparkles fly up from the coal-dust that falls within; while from the masses themselves a roaring flame mounts aloft, with a deep and fitful sound as of a shaken carpet. The utility, as well as beauty, of the fire *during* breakfast need not be pointed out to the most unphlogistic observer. A person would rather be shiver-

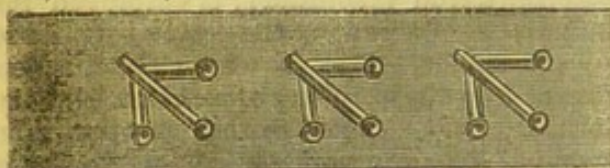
ing at any time of the day than at that of his first rising—the transition would be too unnatural—he is not prepared for it, as Barnardine says, when he objects to being hanged. If you eat plain bread and butter with your tea, it is fit that your moderation should be rewarded with a good blaze; and if you indulge in hot rolls or toast, you will hardly keep them to their warmth without it, particularly if you read; and then, if you take in a newspaper, what a delightful change from the wet, raw, dabbling fold of paper, when you first touch it, to the dry, crackling, crisp superficies which, with a skilful spat of the finger-nails at its upper end, stands at once in your hand, and looks as if it said, 'Come, read me.' Nor is it the look of the newspaper only which the fire must render complete: it is the interest of the ladies who may happen to form part of your family—of your wife in particular, if you have one—to avoid the niggling and pinching aspect of cold: it takes away the harmony of her features, and the graces of her behaviour; while, on the other hand, there is scarcely a more interesting sight in the world than that of a neat, good-humoured female presiding at your breakfast-table, with hands tapering out of her long sleeves, and a face set in a little oval frame of muslin tied under the chin. This is, indeed, the finishing grace of a fireside."

WHO LIVES BY NATURE RARELY CAN BE POOR.

SOME INSTRUCTIONS AND REMARKS ON BEAD-WORK.

THE patterns we are now about to give, being easy, will require very little explanation.

Bugles of various sizes, but chiefly the shortest, and the one-third inch bugle, grain and small cut beads: sewing silk; net, or crape, or ribbon, or velvet; one of our bead needles, and a fine steel needle (No. 10), comprise all the materials needed for making narrow trimmings for dresses, bonnets, collars, sleeves, &c.



When the trimming is to be made on velvet, or ribbon, or galloon, the material to be worked must be bought of the requisite width; when it is intended to be worked upon crape, or net, or muslin, an even fold of three thicknesses of the fabric must be made, the right way of the stuff, and in its length, and tacked to keep it in place. This manipulation requires care. Crape or muslin should be cut by the thread, and net by the mesh; the folding, too, must be perfectly even, for any difference in the width of various parts will spoil the look of the whole.

When working upon net, our bead-needle may be used, as it will pass through the meshes without difficulty; but patterns on any other fabric must be worked with a fine straw or sewing needle, threaded with double silk of the same colour as the bugles. Each bugle requires a stitch to itself, and should, when threaded on the silk, be laid down in its place before the needle is passed through



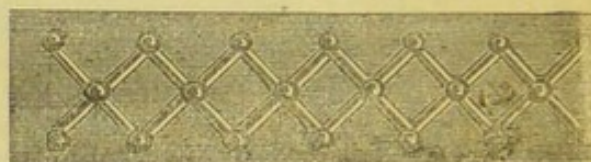
the fabric, otherwise the work runs the risk of being puckered, or else the stitches are left too long and show themselves. Where two or three beads come together, they may be strung at once, and held in place by one stitch; but they, too, should be laid down and arranged before being fastened.

The needle is to be threaded with double silk and knotted. It should then be fastened on the wrong side, and brought through to the right. In the pattern that we have

given, a bead, a one-third inch bugle, and



then a second bead, is threaded, pushed down, and laid in its place, when the needle is passed through the fabric to the wrong side, brought back again close to one side of the bottom of the bugle, and a quarter-inch bugle and a bead is threaded on it. Afterwards place it where it must form the pattern; the needle must be passed back through the fabric, and then brought out again on the



other side of the central bugle, and a second quarter-inch bugle and a bead threaded and fixed in their places in like manner. The needle should then be looped through one of the stitches at the back, in order to fasten off, and render each sprig or separate bit

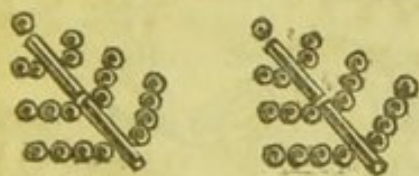


independently firm, and then passed on to the next star or sprig. The eye must be our guide; for it is endless work to trace patterns for narrow trimmings. Much care is requisite, as the work must neither be tightened nor left loose; the one would give it a puckered appearance, the other allow the bugles to droop and catch in everything, and show the stitches. In crape or net work it does not do to slip the silk from one leaf, or star, or sprig, to the next, as it shows through, and thus gives a slovenly, unsightly appearance to the whole, and mars the clearness of the design.

After a little practice, it will often be

THE LESS ONE SLEEPS THE MORE HE LIVES.

found easier and lighter to work upon the dress itself; and by stretching it on a frame, the front breadth may be very handsomely embroidered in elaborate patterns. Then, however, it will be requisite to prepare the fabric, if silk, cachmere, or velvet, by tracing the design on it in the same way as we should for braiding.



The stamped velvet, which is so frequently used for trimming dresses, &c., forms an excellent foundation for bugles and beads; most effective patterns may be made by working these into the interstices of the velvet.

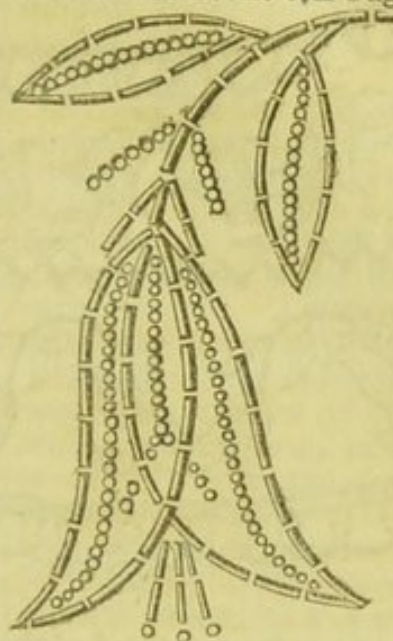
Gimps, too, may be simply ornamented with good effect, by a slight exercise of taste.

The cut which heads the next page represents a *berthe* of net work with beads and bugles. For a thing of this kind we draw a paper pattern of the proper size and shape, and tack the net smoothly and tightly over it.

Three ounces of one-eighth inch bugles, two ounces of one-third inch bugles, two bunches also of cut glass beads about the size of a mustard-seed, fine firm thread net, half a dozen skeins of medium sewing silk, a bead, and a sewing needle, are the requisites.

The bead-needle is threaded with about a yard and a half of silk, and this doubled and knotted, and fastened on at the extremity of the stem. The sewing needle must be threaded with single silk. Thread about five bugles on the bead-needle, push them down to the net, lay them over that portion of the stem below the leaves, then with the sewing needle take a little stitch and hold them down. Thread about eleven bugles, push them down, and lay them over one side of the right hand leaf, and about three stitches with the sewing needle, judiciously placed, will fix them so as to shape that side and form the point; then thread for the other side in like manner, and then for the other leaf, and fix them all in their places very neatly. It is best to pass the sewing needle through the centre of the bugles in slipping it from place to place, as then we have no untidy stitches behind: for it is only needful to make stitches here and there, at distances of about half an inch or rather more, to shape the lines of bugles into the

pattern. That portion of the stem above the leaves takes about ten bugles, we then go up

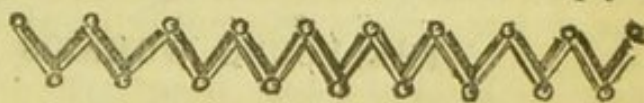


one side of the flower to the point of its curved leaf; this takes seventeen bugles, which must be threaded, laid over the outline, and tacked down to their place with the other needle. Ten bugles form the half of the top. We then come along the other half of the top, and down the other

side in a similar manner.

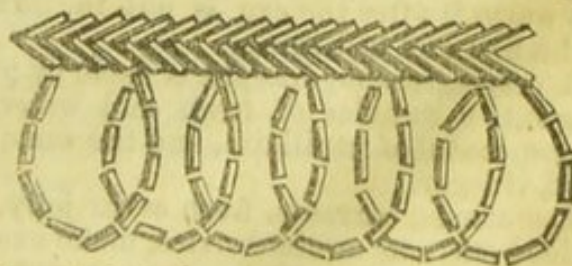
Ten bugles form one side of the central petal of the flower, and when these are threaded and tacked into their places, we work the stamen before completing this petal. Each of the three stamens require one one-third inch bugle, one one-eighth inch bugle, and a bead. The other side of the petal is then completed, and the bead needle firmly fastened off. The beads are put on singly with the sewing needle, and fine single silk afterwards.

The row which divides the upper and lower wreaths of flowers, consists simply of



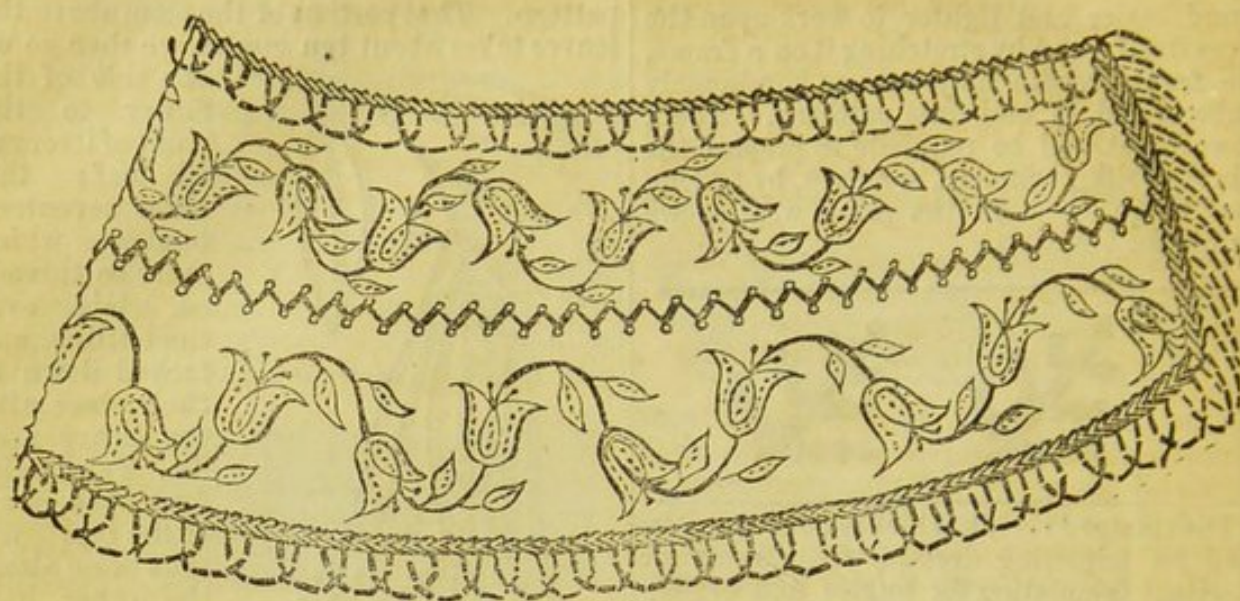
a vandyke of one-third inch bugles and beads, each one put on separately with the sewing needle.

The borders round the top are one-third inch bugles laid closely together in a sloping direction, each one put on with a single stitch; and beneath this a fringe of loops,



each containing one one-third inch bugle, thirteen one-eighth inch bugles, and one one-third inch bugle. These loops overlay each other; that is to say, the commence-

IT IS NOT HOW LONG, BUT HOW WELL WE LIVE.



BERTHE.

ment of each one arises about a third of the way from the beginning of the one before it.

The trimming round the bottom edge of the *berthe* consists of two rows of one-third inch bugles, each slanting in an opposite direction, and meeting together at their inner points in the form of a V, as in the cut. The fringe is of loops, similar to those above mentioned; but each loop has four one-third inch bugles in it instead of two.

Jackets, half squares for the hair, collars,

sleeves, &c., may be similarly embroidered with bugles and beads, in almost any clear, tolerably bold pattern with ease and facility. The only things needful are taste, lightness of hand, and care in the choice of the materials, especially the beads and bugles.

Bugles may be worked on black lace with very good effect, by following the pattern. The great matter is not to crowd them on so heavily as to overweigh the material. Lightness, as well as elegance of design, are the great requirements.

THE YOUNG WOMAN'S SICK-ROOM COMPANION.

DRINKS AND BEVERAGES FOR THE SICK.

A soft and fine draught for those who are weak and have a cough, may be made thus;—Beat a fresh-laid egg, and mix with it a quarter-pint of new milk warmed, a large spoonful of capillaire, the same of rose-water, and a little nutmeg, scraped. Do not warm it after the egg is put in. Take it the first and last thing.

A very agreeable draught is made by putting into a tumbler of fresh cold water, a tablespoonful of capillaire, and the same of good vinegar.

Tamarinds, currants, fresh or in jelly, or scalded currants or cranberries, make excellent drinks, with a little sugar or not, as may be agreeable.

A Refreshing Drink in a Fever.—Put a little tea-sage, two sprigs of balm, and a

little wood-sorrel, into a stone jug, having first washed and dried them; peel thin a small lemon, and clear well from the white; slice it, and put a bit of the peel in; then pour in three pints of boiling water. Sweeten, and cover it close.

Perhaps no drink, however, is more refreshing in such a case than *weak green tea*, into which lemon juice is infused instead of milk. It may be drunk either cold or hot, but the latter is best.

Toast Water.—Toast slowly a thin piece of bread till extremely brown and hard, but not the least black; then plunge it into a jug of cold water, and cover it over an hour before used. This is of particular use in weak bowels. It should be of a fine brown colour.

OF SAVING COMETH HAVING.

Barley Water.—One ounce of pearl barley, half an ounce of white sugar, and the rind of a lemon, put into a jug. Pour upon it one quart of boiling water, and let it stand for eight or ten hours; then strain off the liquor, adding a slice of lemon if desirable. This infusion makes a most delicious and nutritious beverage, and will be grateful to persons who cannot drink the horrid decoction usually given. It is an admirable basis for lemonade, negus, or weak punch, a glass of rum being the proportion for a quart.

Barley Water, with Honey.—Add the juice and rind of one lemon to one tablespoonful of lemon, and two teacupsful of barley; put it into a jug, and pour a quart of boiling water upon it.

Barley Water, with Isinglass.—A tablespoonful of pearl barley, six lumps of loaf sugar, half of a lemon, and enough isinglass to clear it. Pour two quarts of boiling spring-water on these ingredients, and let it stand until cold.

Soda Water.—Dissolve six drachms of dried carbonate of soda in a quart bottle of water, and four drachms and a half of tartaric acid in another bottle of the same size; pour out a wineglassful from each bottle, and throw them at the same time into a tumbler, when it will immediately effervesce; it should be drunk in this state. This is a good soda-water, and a dozen glasses thus prepared will not cost more than 1s. 3d. or 1s. 6d. If ten drops of the muriated tincture of iron be previously put into the tumbler, a most excellent and agreeable tonic mineral water is produced, which strengthens the tone of the digestive organs in a very remarkable degree.

Lemon Water is also a delightful drink. Put two slices of lemon, thinly peeled, into a teapot, a little bit of the peel, and a large spoonful of capillaire; pour in a pint of boiling water, and stop it close two hours.

A Refreshing Drink for the Sick.—Boil two ounces of hartshorn shavings in one quart of boiling water; when quite dissolved, set it aside to settle, and before it is cold, strain it through a tammy upon half a lemon, sliced thin, with sugar to taste; cover it, and let it remain till cold, mixing with it a glass of Moselle or French wine.

Apple Water is very delicate. Cut two large apples in slices, and pour one quart of boiling water on them; or on roasted apples; strain in two or three hours, and sweeten lightly.

Or:—Peel and quarter four large rennet apples, or any other firm acid apples; put them in one quart of water, with the peel of half a lemon, and a handful of washed currants; let all boil for one hour, then strain, and add sugar to taste. Let it remain till cold. A little wine may be added to it when about to be drunk.

Orgeat.—Beat two ounces of almonds with a teaspoonful of orange flower water, with a bitter almond or two; then pour one quart of milk to the paste. Sweeten with sugar or capillaire. This is a fine drink for those who have a tender chest; in the gout it is highly useful, and with the addition of half an ounce of gum-arabic, has been found to allay the painfulness of the attendant heat. Half-a-glass of brandy may be added, if thought too cooling in the latter complaints, and the glass of orgeat may be put into a basin of warm water.

Orangeade or Lemonade.—Squeeze out the juice, pour boiling water on a little of the peel, and cover close. Boil water and sugar to a thin syrup, and skim it. When all are cold, mix the juice, the infusion, and the syrup with as much more water as will make a rich sherbet; strain through a jelly-bag.

Or:—Squeeze out the juice, and strain it, and add water and capillaire. It is still better when made with the juice of unripe grapes.

The usual mode, however, of making *Lemonade*, is to pour one quart of boiling water on the rinds of six lemon, and let it stand for three or four hours; add the juice of the lemons with three quarters of a pound of sugar; simmer well, and skim; then add another quart of boiling water. Either run it through a jelly-bag, or mix a glass of calf's-foot jelly, which will make it rich.

Tamarinds, or Cranberry Juice, with double the quantity of water, also form a pleasant drink for an invalid, when approaching convalescence.—*Modern Domestic Cookery.*



A PICNIC.

A PICNIC! Who of our fair readers cannot recall a day in the woods—a glorious summer day, when with eager step and joyous countenances we wandered forth, our arms laden with homely comforts, and our hearts thrilling with the treat in store? Then the burst of exuberant delight with which we would welcome every flower or bush on our way; the noisy talk of companions, light and careless as ourselves; the determination to be happy; the utter oblivion of, we would almost say, thought. Who has forgotten such times? Alas! in the dusty path of life, few of us can boast many like moments of respite from anxiety and trouble; but ineffaced should remain the sweet memory of woodland rambles with dear companions, the picnic in some quiet glade, and the

interchange of friendly courtesies and esteem. But the beauty of the morning invites us. Let us go forth into the green woods with our social circle, and admire the glorious prodigality of Nature—for

"She is man's best teacher, and unfolds
Her treasures to his search, unseals his eye,
Illumes his mind, and purifies his heart.
An influence breathes from all the sights and
sounds
Of her existence; she is wisdom's self."

And see, here we are in the depths of the forest. Let us hear what a priestess of nature, Rhoda Maria Willan, can say of the woods and their inmates:—"Yonder is an antlered deer, enjoying his calm slumbers amid the wild fastnesses of Nature! Now the gorgeous kingfisher, suddenly rising

SOBER SPEED IS WISDOM'S LEISURE.

from some hidden spot, sails along between the rushes, scattering a rich light from his painted plumes; and there the dusky water-then floats further down the current—her image reflected darkly on its silver, amid the yellow flowers of the water-flag, the noble looking arrowhead, and the fair and elegant narcissus, which together

‘Gaze on their eyes in the stream’s recess,
Till they die of their own dear loveliness!’”

How delightful it is to sit in a spot like this, upon the moss-covered trunk of some old tree, forgetting the ungentle world, with all its cares, and exulting only in that deep contented happiness which can look abroad and say,

“These bounding prospects all were made for me!

To linger here in Spring, when the charms of Nature and of beauty are new; to watch the throstle returning to feed her clamorous young, all astir at her approach, but hiding their small heads again when she disappears, and looking, as before, a nest of moveless down; or to notice the young broods, newly fledged,—

“First by their nests hop up and down the hedge;
Then one, from bough to bough, gets up a tree.
His fellow, noting his agility,
Thinks he as well may venture as the other;
So flusker from one spray to another,
Gets to the top, and then emboldened flies
Unto a height past ken of human eyes.”

To hear the blackbird singing deep and loud amid the starry clusters of “lush woodbine;” the bullfinch answering sweetly from some distant covert; while the golden-crested wren, scarcely varying in size from one of the leaves by which he is surrounded, shows, now and then, his burnished head amid the greenness, and scatters fairy music around him. At our feet, in the warming verdure, the grasshopper “chithers,” and bounds away, green as the land he lives in; while a thousand insects, instinct with life and song, beat their tiny wings, and shed a many-coloured light upon the ground below.

Nothing can be more interesting to the lover of Nature than to watch the habits of these little creatures, and where they build their homes; for whether it be the fair palace, which the ant has so admirably constructed beneath some dry bank, with its numerous apartments and curious passages; or the waxen cells where the bees deposit their honey in the hole of some mighty tree; or the leaf-wrought nest of the caterpillar—all

exhibit the same surpassing skill, and show how wonderful are the workings of that all-powerful instinct, which teaches them to provide for their comfort, and hide their abodes from their common enemies. How exquisitely constructed is the nest which the caterpillar forms upon the willows and osiers girding the banks of rivers, where a number of the long, narrow leaves, stitched together by means of the silk with which it is provided, complete the little arbour in which it lives and feeds, secure from all intruders, till it is transformed into a chrysalis, and afterwards into the perfect butterfly, when it still hovers, with fondness about its birth-place, and prepares for the perpetuation of its race on similar leaves, to those whereon it was nurtured. Here they live enjoying, each, in turn, beautifying the air with their wings, and showing richer tints than were ever framed by art.”

But here we are at an opening in the wood. A stile—near which is sitting an aged peasant, with her basket beside her—conducts us to the verge of the tree-land, and yonder is the farm-house near the trysting spot selected for our picnic. A charming place is that old farm, with its natural decoration of ivy and honeysuckle. A pastoral simplicity distinguishes it from the villas and handsome houses of the adjacent town. There sits the farmer in his porch, pipe in mouth, his dog beside him, and all the comfortable objects of his care roaming in liberty over the place. “What a happy life to lead!” perhaps some of us exclaim. True, living remote from the din of pent-up cities, amidst the solitudes of Nature, must be charming; but for happiness, we may find it, if we like, in every home, no matter where it may be.

“If solid happiness we prize,
Within our breast this jewel lies,
And they are fools who roam.
The world has nothing to bestow;
From our own selves our joys must flow,
And that dear hut—our home.”

But we are now arrived at the venerable oak-tree, the rendezvous of many a festive party, and here let us spread our stores. No time is lost; with a mirth and good-will that always give a zest to such occasions, every one is busy. Many necessary things are wanted; there are more knives than forks; some of the plates have been broken in the journey, and a similar accident has happened to a bottle or two; but who cares for these mischances? We are come with a determination to be merry, and no trivial

SHUN DELAYS, THEY BREED REMORSE.

accident must cloud our enjoyment; so let us proceed. Young and bright faces are smiling around, the lark is singing sweetly above, and Nature inspires us with a song of thankfulness for the pleasures we still may find, if we seek them in a proper spirit.

"Our daily paths! with thorns or flow'rs,
We can at will bestrew them.
What bliss would gild the passing hours,
If we but rightly knew them.

The way of life is rough at best,
But briars yield the roses;
So that which leads to joy and rest,
The hardest path discloses.

The weeds that oft we cast away,
Their simple beauty scorning,
Would form a wreath of purest ray,
And prove the best adorning.
So in our daily paths 'twere well
To call each gift a treasure,
However slight, where love can dwell
With life-renewing pleasure!"



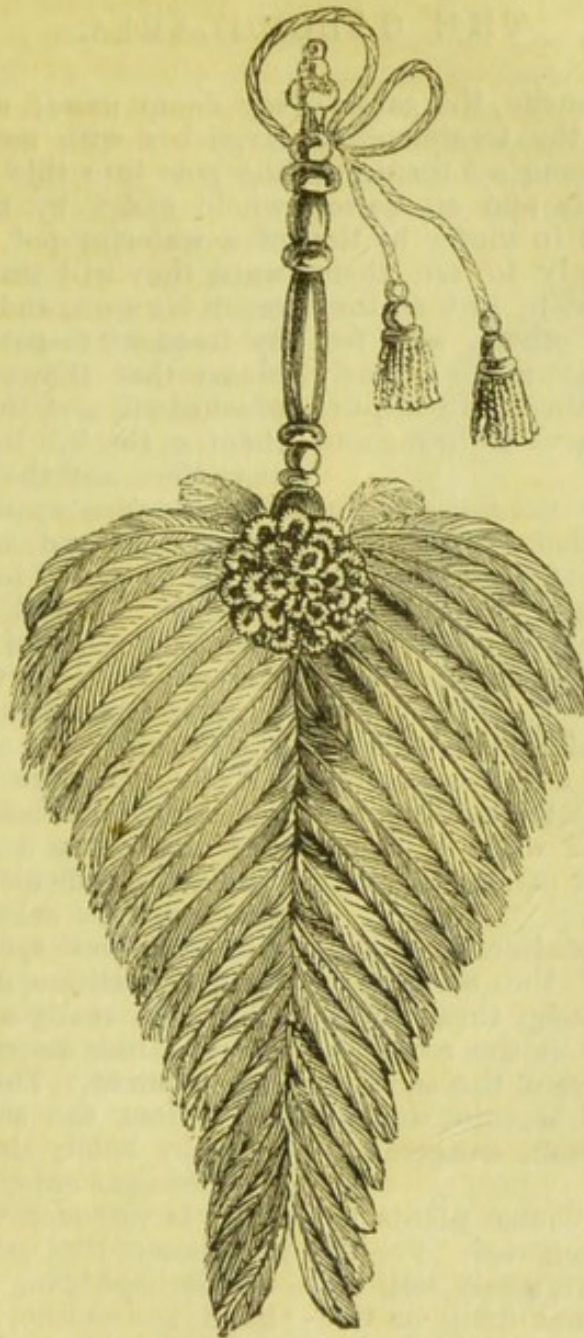
ACTIVE WOMEN.

As a general rule, noisy women do less than they seem to do, and quiet women often do more. But it does not follow that all quiet women are active; on the contrary, six out of ten are indolent; and work only on compulsion. Indolent women have their good points, and of the most valuable of these is their quietness. It is a great luxury in domestic life; but perhaps it is a luxury which is too expensive for a poor man, unless he can get it combined with activity. The wife of a poor man, no matter what his profession or position, ought to be active in the best sense of the word. She ought to rule her house with diligence, but make no boast of it. Her managing powers ought to be confined to her own house, and never be sent out to interfere with her neighbour's. Her activity should be kept healthy by being exercised upon important matters chiefly, though the trifles must not be disregarded. A woman who will make herself unhappy because the usual custom of cleaning the house on Friday is, on a particular

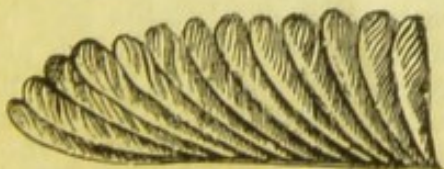
occasion, inevitably infringed, is inadequate to perceive the difference between the lesser and the greater. Some active women, who pride themselves on their housekeeping, seem to forget that the object of keeping a house is, that human beings may be accommodated in it; their sole idea appears to be this, that the object of keeping a house is that the house be kept in certain form and order, and to the maintenance of this form and order they sacrifice the comfort the house was established to secure. Such active women are pests to society, because they want sense to direct and control their energies. With a true wife a husband's faults should be secret. A woman forgets what is due to herself when she condescends to that refuge of weakness—a female confidant. A wife's bosom should be the tomb of her husband's failings, and his character far more valuable in her estimation than his life. If this be not the case she breaks her marriage vow.

DISCOVER THE RIGHT AND DO IT.

FEATHER ORNAMENTS.



FIRE Screens composed of the wings of pheasants, or other game, are both pretty and useful, and when hung at the fire-side, below the bell-pull, form a nice addition to the decorations of a drawing-room. The wings must be cut off when the bird is fresh killed, and as near the body as possible; being careful not to ruffle the feathers. When cut off, the wing, stretched out, has this appearance:—



Place the inner edges together, and sew them up till near the top feathers, thus:—



When sewed, lay the screen on a table right side down, and, having placed a double paper over the sewing, press it with a hot iron. When that side is done, turn the screen, and place a weight on the right side to give it a flat back; it is then fit to attach to the handle; a gilt one looks best. Form rosettes of the large scarlet chenille, and sew one on each side, so as to cover where the handle joins. A pair of scarlet chenille tassels and silk cord are required, as seen in design: the screen is hung by the loop of cord.

THE CALCEOLARIA.

THOUGH a universal favourite, the calceolaria is sadly abused in the treatment to which it is subjected. Some set them out to perish on window-sills and on flower stands; others force them in winter by the aid of a fierce heat, only to see them languish, and at last perish, just as they ought to bloom; while others, who feel proudly their power to pay, make a yearly sacrifice of their stock rather than acquire the skill necessary to preserve it throughout the winter season.

The calceolaria has a natural habitat very closely resembling that of the alpine auricula. It is a native of high latitudes, it loves abundance of light, will stand a very low temperature, and is accustomed, when at home, to have its feet frequently bathed with snow-water. It will not bear extremes of any kind, but luxuriates most in a medium temperature and a cool moist soil; hence its adaptability for bedding, and its comparative hardihood when kept cool and moist in summer, and merely sheltered from frost in winter.

The most important matter in raising calceolarias, whether of the shrubby or herbaceous kinds, is to keep them always moist without being wet at the roots, and to plunge the pots to prevent the sun from heating them. Dryness is ruin, and excessive heat, at any season, dangerous at the very least.

Towards October the young plants will be ready for their first removal. For this purpose use a rich, light, sandy soil, very sweet, and free from recent dung or tree-leaves. The young plants should be wintered in four-inch pots, and the house should be but moderately heated. If there is no means of wintering them in a cool greenhouse, it may be borne in mind that calceolarias will winter out-of-doors, if made secure against frost by means of a cold frame, or even the slight shelter of a few boards set towards the north. So long as they are kept at a temperature only two or three degrees above freezing-point, they will do well, and make very strong plants. If wintered with other stock, such as fuchsias, geraniums, &c., the heat of the house will generally be too much for them, so that it will be best not only to give them the coolest place that can be found, but also to plunge the pots into larger ones, contain-

ing damp moss; or, better still, to fill a large box with moss or ashes, and plunge the pots into this to the rim, keeping the whole moist by means of the fine rose of a watering-pot. If the plants are forward they will throw up trusses of bloom much too soon, and this must be prevented by frequent re-potting, and every head of bloom that shows before May should be pinched off, and the plants potted, to give them a check. By regulating the potting as to time, and the progressive sizes of the pots, the plants may be grown on to an immense size; and, as April approaches, they should be potted for blooming through the summer. It will be better, however, to keep back a few of the least forward plants, and pot them for the last time in the first week of June, to make a succession late in the season.

Calceolarias are easily raised from seed, and this is a better way of maintaining and improving a stock than by cuttings. The great difficulty, however, is to obtain the seed; for even if saved by the grower from the finest specimens, the produce may be of a worthless description. This saving of seed is really a delicate matter, and requires a nice discrimination to prevent disappointment. The seeds should be taken only from the strongest plants, of good shrubby habit, clear colour, and in which the blossoms are entirely without crumples. If it is intended to hybridize, sorts should be chosen that possess special qualities—one perhaps being selected for its handsome habit, and another for its splendour of bloom.

August is certainly the best season for getting in the seeds. Many sow in June and July, but such early sowing is objectionable—the plants get too forward before winter, and make many attempts to bloom in spring before it would be advisable to allow them. The sowing should be carefully performed, and every proper precaution taken to prevent the access of slugs to the seedlings. A few hand-lights, placed on a bottom of coal ashes, in a shady place, is the best seed-bed. Let the seed be sown in six-inch pots, in which there is plenty of drainage, the top soil being formed of sandy loam and sifted leaf-mould. Having watered the pots, press down and cover the seeds, and place the lights over. The whole should be kept moist, and no air admitted,

THE CALLING THAT BEST SUITS THEE, CHOOSE.

till the seedlings are up, and then the lights must be lifted to prevent damping off. Give more air by degrees, and as soon as the plants are large enough to handle, prick them out into pots or shallow pans, and treat them in the same way as already directed for cuttings. If properly wintered, they will make large plants by May.

If a supply of plants in bloom be wanted in the ensuing May, October is the proper time to prepare them, by shifting them into larger pots; but the main stock should be pricked out till large enough for separate pots, and then regularly shifted, and rather kept back by a cool temperature than hastened into premature growth. The folly of hurrying the calceolarias is seen in the fact, that the weakest autumn plants usually make the strongest heads of bloom in spring, and endure better as bedders.

As to sorts, calceolarias naturally separate themselves into two great groups, the shrubby and the herbaceous. The first kind supplies us with the gay bedders, which make the purest yellow for grouping of any choice plant we possess. The herbaceous sorts are usually bloomed in pots, and are distinguished from the former by the large size and variety of tint of their blossoms, which rise on long flower-stalks. The shrubby sorts are more profuse in bloom, the flower-stems are shorter, and the whole aspect of the plant is fresher, heartier, and more robust. But another great distinction between them is seen in the permanence of the blooms in the shrubby sorts; whereas the herbaceous kinds bloom by fits and starts, and require careful treatment to insure a regular succession of trusses, each of which is the result of a separate effort.

Mr. Fisk defines a good specimen to be one in which the foliage makes a fine background for the flowers. "The larger the flower the better it will be, provided it is circular in outline, without crumples or serratures, and convex or globular in shape instead of flat: the mouth of the purse cannot be too small."

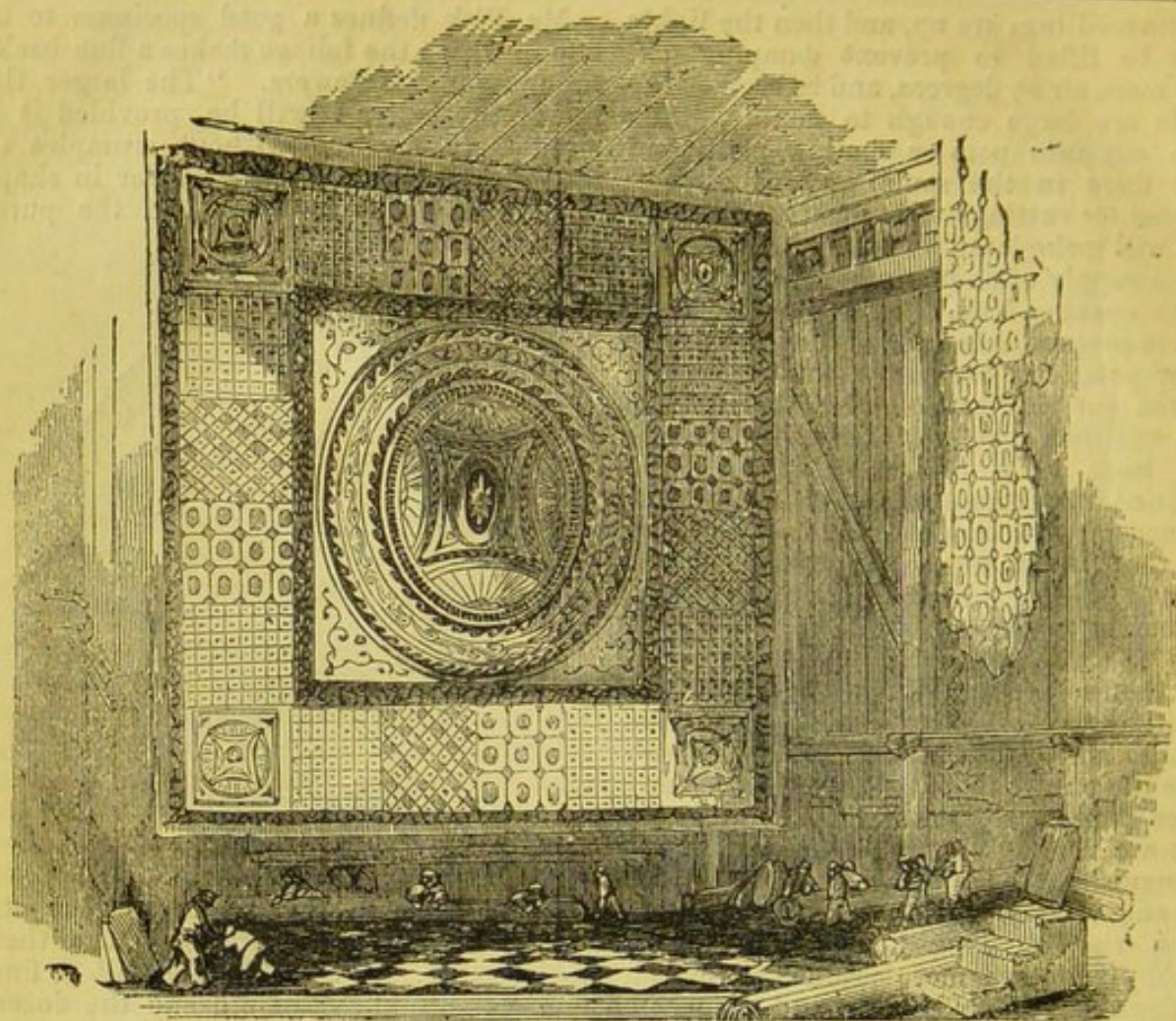


As florists' flowers the herbaceous and semi-herbaceous calceolarias are all of them noble plants. It would be difficult to find, among the hundreds of old and the dozens of new sorts, one that may not be regarded as a beautiful object, even if the laws of floriculture forbid us to regard it as perfect. But none of these suit for bedding. To make our grand patches of gold colour, the old shrubby sorts only will do, however fine many of the kinds are which have been produced by hybridizing.

FLOOR CLOTH MANUFACTURE.

PAINTED cloths, to be employed in domestic affairs, are not of very ancient invention; though now deemed indispensable to British summer comfort, as a covering for floors of rooms and passages, also stairs, tables and some description of seats for places of much rude resort. At present, our manufactories are of great magnitude, the upper parts mostly built of wood, feather-edged, for convenience of hanging up to dry the more elaborate works; but they were formerly within recollection, small in comparison, having been built mostly by Netherlanders, who brought the art to this country; and we

still retain most of their formal patterns. The original idea was derived from the *tapestry*, which covered the walls of great persons in profusion, previous to the fifteenth century; and was easily transferred to the floor, after being coloured with oil paint, invented by John d'Eick, at Bruges, about 1410. The tillet, or little cloth, for encasing glazed *stuffs* intended for a foreign market, was the first approach towards pattern floor-cloth painting; having depicted on each, in stencil, the device and name of the maker, the arms of his city, and other assurances of genuineness.



FLOOR CLOTH.

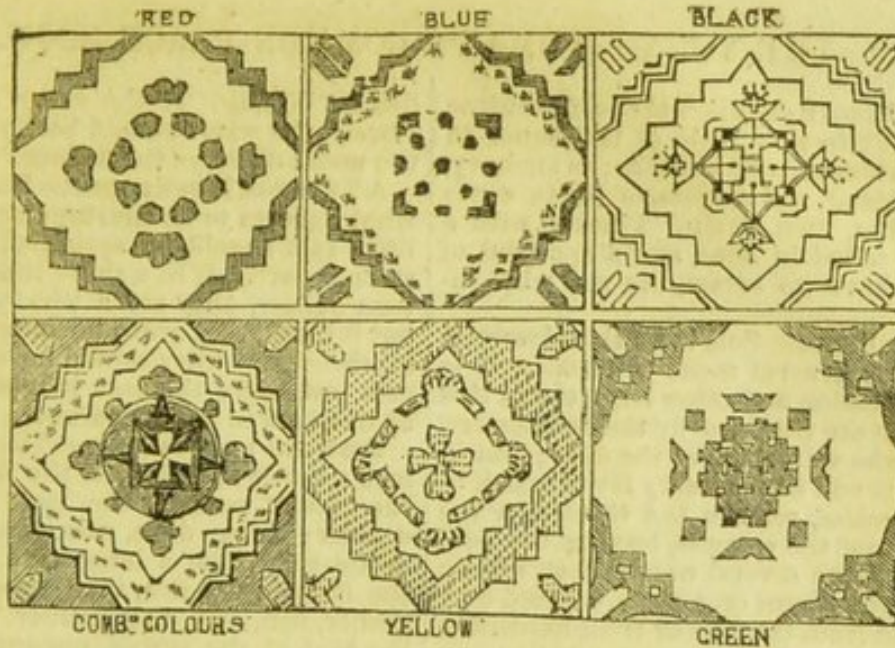
As intimated, floor-cloths were much narrower than at present, scarcely exceeding a yard in width; for, when required much larger, several breadths were sewn together previous to painting, or *laid down* subsequently with a lap-over. Now, however, cloths without seams are made of many yards square, some by the floor-cloth manufacturers, whilst others purchase the fabric from the Scotch and other factories.

This useful production is made partly of hemp and partly of flax, the former being the cheaper of the two, but the latter better fitted to retain the oil and paint on the surface. As a means of avoiding the necessity for seams or joinings in the cloth, looms are constructed expressly for the weaving of the canvas of the greatest width likely to be required. As brought to the floor cloth factories, the pieces of canvas have generally one of these scales of dimensions: a hundred yards long by six wide, a hundred and eight yards by seven, a hundred and thirteen yards by eight. The flax and hemp are spun, and the canvas woven, almost entirely

in Scotland, chiefly at Dundee; and the degree of fineness is generally such as to present about 16 threads to the inch.

The canvas is cut into pieces varying from sixty to a hundred feet long: each of these pieces is stretched over a frame in a vertical position; and in most of the factories there is a large number of such frames, some a hundred feet long by eighteen or twenty high, others sixty feet long by twenty-four high. A wash of melted size is applied by means of a brush to each surface; and, while this is yet wet, the surface is well rubbed with a flat piece of pumice-stone, whereby the little irregularities of the canvas are worn down, and a foundation is laid for the oil and colour afterwards to be applied. The paint employed consists of the same mineral colours as those used in house-painting, and, like them, mixed with linseed oil; but it is much stiffer or thicker in consistence, and has very little turpentine added to it. The canvas receives many coatings on the back as well as the front, and is well dried and smoothed at intervals.

IF EVERY ONE WOULD MEND ONE, ALL WOULD BE MENDED.

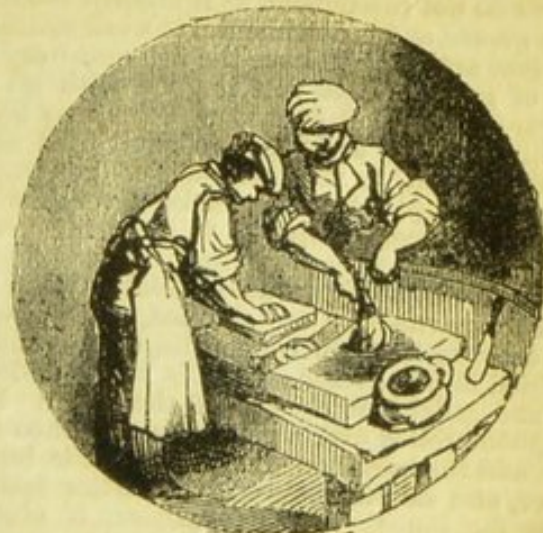


The printing of floor-cloth is conducted on much on the same principle as that of paper-hangings for rooms, and that of "colour-printing," viz., the successive application of two or more blocks or engraved surfaces, each one giving a different part of the device from the others, and being supplied with paint of a different colour. As at present conducted, the pattern is engraved

the block, held by a handle at the back, is placed face downwards on this cushion, and the layer of paint thus obtained is transferred to the surface of the canvass by pressing the block smartly down on the latter. A second impression is made in a similar way by the side of and close to the first; and so on throughout the length and breadth of the canvas; each impression being about fifteen inches square. The proper junction, or



PRINTING.



PREPARING.

or cut upon blocks of wood, formed of pear-tree on one side and deal on the other: they are about fifteen inches square; and each block is to give the portion of the device which is to be in one particular colour.

The blocks (which we will suppose to be four for one pattern, red, yellow, blue, and green) being ready, and the prepared canvas spread out on a flat table, the printing commences. The paint (say red) is applied with a brush to the surface of a pad or cushion formed of flannel covered with floor-cloth;

"register," of the successive impressions is aided by pins at the corners of the blocks. When the whole surface is thus printed with one colour, all the other three are similarly applied in succession. Such would likewise be the case if the number of colours was more than four: but the greater the number the greater would be the care necessary in adjusting the numerous partial impressions, so as to insure a proper arrangement of the whole.

A PROMISE NEGLECTED IS AN UNTRUTH TOLD.

THE YOUNG WOMAN'S COMMON-PLACE BOOK.

A GENERAL FISH SAUCE.—Take some mutton or veal gravy, put to it a little of the liquor in which the fish is boiled; add an onion, an anchovy, a spoonful of catsup, and a glass of white wine; simmer altogether, then strain. Thicken with a lump of butter rolled in flour, and a spoonful of cream. If you have no cream, use red wine instead of white.

HOW TO COOK SOLES.—Sole is a fish universally esteemed, and the general mode of cooking it is by frying. In London and other large towns this and all other fish are trimmed by the fishmonger, or the hawker who sells them at the door; but in country places it will be necessary for the cook to scrape off the scales, remove the skin from the back, and clean out the entrails, leaving the roe; passing them through several waters, then wiping them dry and laying them on a cloth, covered over to preserve them from the flies or from hardening in the air. Large soles are sometimes boiled and served up in the same manner as turbot, or with shrimp sauce. To fry them in perfection the pan should be filled with oil, lard, or clarified dripping, enough to cover the fish, and when this has boiled and is sufficiently heated to turn a piece of bread brown, the soles, having been previously dredged with flour, should be gently immersed therein; when done, taken up, and placed to drain, and served in a crisp state, garnished with horse-radish or parsley, with bits of lemon. Some cooks paste the fish with the yolk of raw egg, and dredge with bread crumbs instead of flour, but this we do not recommend as it absorbs too much of the grease, and is detrimental to weak stomachs, the great art being to have the fish quite dry and clear of grease. Cold sole is good with oil and vinegar, or in salad or curry. Soles may be cut into fillets, egged and crumbed, and fried as directed; and such is the best mode of dressing the flounder and plaice, which make a very delicate dish when nicely prepared in this manner or rolled in batter.

HOW TO COOK WHITINGS.—Whitings when prepared for garnishing are skinned, and skewered with their tails in their mouths, then crumbed and fried in hot grease. This is a very delicious fish, and called the *chicken* of the ocean. It is very good broiled over a gentle fire, and then split open, and the back-bone removed, a little butter, pepper, and salt introduced; the butter melting serves for sauce. In this manner, if slightly salted, it is excellent for breakfast, and extremely light of digestion.

HOW TO BOIL SALMON.—The water should be made boiling hot, and the fish, the fresher the better. If large, it is best to split it down the middle; for it is absolutely necessary that this fish should be thoroughly done, otherwise it is extremely difficult of digestion. Put a handful of salt in the water, take off the scum as it rises; then put the salmon in, and let it boil gently until done; this will depend on the thickness not the weight. It is little use giving directions as to time, but cooks usually allow about an hour for a piece of ten or twelve pounds. A little lemon juice or vinegar gives a firmness to this like other

fish in boiling. If the cover of the kettle fits closely, the water should barely cover the fish, as too much destroys the flavour.

A TEST FOR MUSHROOMS.—To ascertain whether what appears to be mushrooms are so or not, a little salt should be sprinkled on the inner or spongy part. If in a short time afterwards they turn yellow, they are a very poisonous fungus; but if black, they are to be looked upon as genuine mushrooms. They should never be eaten without this test, since the best judges may occasionally be deceived in the appearance.

DISHING UP A TURBOT.—The fish should be put into a kettle to boil with the belly uppermost in the usual manner, the back resting upon the drainer; when done, raise the whole out of the kettle and place a large dish, bottom up, upon the belly of the fish, then reverse the whole together, fish, dish, and drainer, and you will have the back of the turbot uppermost. On this lay the cloth and dish upon which it is to be served at table, and by reversing again you attain the proper position. By adopting this plan, all danger of breaking the fish by sliding it off the drainer is prevented.

GERMAN POLISH.—To two ounces of yellow bees-wax, put half an ounce of black resin. Melt in an earthen pipkin, and add by degrees one ounce of spirits of turpentine.

FRUIT PIE WITHOUT PASTE.—Put into an oven, Carolina rice nearly covered with water; when the water is absorbed put a little milk, and stir it about with a spoon: when the milk is absorbed put some more (or cream would be better.) When the rice is tolerably soft remove it from the oven. Having nearly filled a tart dish with fruit sufficiently sweetened, lay the rice on the top of the fruit by spoonfuls, so as to give an uneven rocky appearance; the rice should go closely round the edge of the dish, so as to keep in the steam of the fruit. Bake the whole until the rice is of a light brown on the surface; this will be about an hour.

A LIGHT PIE-CRUST WITH VERY LITTLE BUTTER.—A light pie-crust may be made, by rubbing into 1lb. of flour 2 oz. of butter, worked to a cream, and one teaspoonful of carbonate of soda: dissolve with water half a teaspoonful of tartaric acid, and pour it over the other ingredients, quickly adding a sufficiency of water to make it the proper stiffness for pie-crust.

This is still better when a well beaten egg is added to the flour, &c., before the water is put.

A PIE-CRUST WITHOUT BUTTER.—Pie-crust is sometimes made by merely rolling out a bit of baker's bread dough: this makes a wholesome crust, but very different from what is usually termed *pastry*: when it is rolled out, before it is put upon the dish, it must be pricked in several places with a fork to prevent its rising in large blisters.

APPLE FRITTERS.—Make a smooth batter by well beating three eggs and stirring them in into 1lb. of flour, add a little nutmeg and salt, and by little and little, sufficient milk to make a rather stiff batter. Peel apples and take out the core

KEEP IN THE RIGHT PATH AND THE BUSHES WONT HURT YOUR EYES.

with an apple scoop, cut them into round slices about half-an-inch thick; dip them into the batter and let them take up as much as they can carry, and put them quickly into a frying-pan that has hot butter or lard in it; take them out as soon as the fork proves them to be soft. Serve up on a dish with a drainer, and grate loaf-sugar over.

APPLE FRITTERS ANOTHER WAY.—A more substantial sort of apple fritters may be made, by peeling and cutting the apples into small pieces, and stirring them in with the batter, and frying all together as pancakes would be fried, about a quarter of an inch thick. Be careful to keep them from burning by having a sufficiency of lard in the pan, and by moving them frequently: each fritter will take about five minutes to fry, and should look a pale brown when done.

BOILED RICE WITH FRUIT.—Put into a cloth or bag, Carolina rice, tie it up, leaving room for it to swell two-thirds; put it into fast boiling water, and let it boil an hour and a half. Serve it up in a deep dish, smooth it over at the top and sprinkle a little fine moist sugar and nutmeg. This is very nice, eaten with any sort of jam. Fresh rhubarb, green and ripe gooseberries, currants, raspberries, and strawberries—indeed, any fruit as it comes in season—may be boiled until tender, with just enough sugar to sweeten, and eaten hot with the rice.

GOOSEBERRY OR APPLE FOOL.—Stew green gooseberries, or apples peeled and cored, with just enough sugar to draw the juice and keep from burning; about a quarter of a pound of good moist sugar to two quarts of fruit will be sufficient. When boiled quite tender, strain the pulp through a sieve; add what more sugar is necessary to bring it to a pleasant taste, and a quart of new milk warm from the cow, with a teacupful of good cream. Stir all together until well mingled. A little grated ginger is sometimes added to gooseberry fool: nutmeg and lemon-rind to apple fool, and a little brandy to either. By boiling, until dissolved, an ounce of isinglass with a quart of fruit after it is strained, and before the milk is added, it may be poured into jelly moulds, and when cold will form a very nice and wholesome jelly; but, having milk in it, it will not keep above a day or two. A more simple and substantial way of preparing gooseberry or apple fool, is to well boil the fruit with a very little water until it is quite tender; then, to every pint of fruit add a pint of milk, with two tablespoonfuls of flour smoothly mixed in it: let it just boil up so as to thicken the flour, and add a good tablespoonful of sugar, and a little nutmeg and ginger. This is a dish, which, with a bit of pin bread, makes such a supper for children as they consider a treat: and is very nice and wholesome for any one.

BAKED FRUIT PUDDINGS.—Prepare a smooth batter, which may be more or less rich with eggs and milk: four eggs to every pound of flour makes it very light and good; and two eggs to a pound may be made to serve; peel many apples as can be placed whole upon the bottom of the pie dish, and, having buttered the dish, and neatly arranged the apples, sprinkle over them some sugar and a little nutmeg, and pour over sufficient batter to entirely cover the apples. Bake one hour.

ROLLING BLINDS.—There is often a great difficulty in making a blind roll nicely after it has been washed: this difficulty may be effectually obviated by attending to the following directions:—Be careful that in drying the blind, it is not stretched out of shape, by being carelessly thrown upon a hedge of unequal heights, or pegged to a line in a crooked manner. The best mode of drying is to lay it lightly on an even grass plot. While there is a little moisture remaining, fold the blind by carefully placing the two ends exactly together, not the two sides as is proper in folding most other things: then fold in the middle to the two ends, and again fold in the same direction until it is a convenient width for mangling. There is to be no fold running from end to end of the blind. It may then be carefully mangled. It must be nailed exactly straight upon the roller, or it will not roll well whether washed or unwashed.

PICKLES—CAULIFLOWER.—Having a perfectly fresh head of cauliflower, separate it into small pieces, by breaking rather than cutting, as the knife may injure the colour. Put the bits into an earthenware colander, sprinkling with a little salt: in two or three days, shake off any remaining salt, and put the cauliflower into a pickle jar or bottle, with a few mustard-seeds and a little cayenne pepper, and fill the jar with cold vinegar.

RED CABBAGE when cut into slices may be pickled in the same manner, with the addition of a little black pepper and allspice. If a perfectly fresh cabbage is used, it will require no further attention to make it a beautiful colour.

ONIONS should be peeled, with care so as not to cut the inner layer which injures the appearance. Only small ones should be used, and the silver onion is preferable. When peeled, put them into an earthen vessel, with a tablespoonful of salt to a pint of onions, pour over them fast boiling water, and let them remain until cool: then take them out of the brine, and spread them on a cloth (in the open air if practicable) to dry. Drop them into a jar with mustard-seeds and a little cayenne, and fill up with cold vinegar.

WALNUTS.—Put them in a brine as for onions, and let them remain in it for a week: then take them out and spread them (in the fresh air if the weather be dry) until they turn black; this may be six or seven days. Put them in a jar with mustard-seed whole, allspice and pepper-corns, and fill with cold vinegar. Each of those pickles, after being put into the jar, will be improved by setting the jar near the fire, so as to make and keep it just warm for a few hours; during which time it should have a sancer or lid of some sort placed over it. The next day, when they are quite cold the jar may be tied over. A layer of white and then of brown paper tightly tied on, will be a sufficient covering for all but the walnuts, which should have a bit of bladder over them. Each jar should be filled up with a little fresh vinegar in a week or two.

NASTURTIUMS are pickled best by putting them into a jar of vinegar as they are gathered, and tying over when the jar is full. When the seeds easily drop from the stalk, they are too old to become tender by pickling.

This simple mode of pickling has been prac-

FIRST DESERVE, THEN DESIRE.

tised in some families for many years, and has always proved satisfactory in every respect.

A USEFUL EMBROCATION FOR RHEUMATISM, LUMBAGO OR STRAINS.—Half oz. of strongest camphorated spirit, one oz. spirits of turpentine, one raw egg, half-pint best vinegar. Well mix the whole, and keep it closely corked. To be rubbed in three or four times a-day. For rheumatism in the head, or face ache, rub all over the back of the head and neck, as well as the part which is the immediate seat of pain.

A RING FAST ON THE FINGER.—When this occurs, the use of cold water to the finger and hand, the hand and arm being elevated at the same time, may cause sufficient shrinking to permit of the removal; if this does not succeed, the following may. A piece of fine packthread, or linen thread is to be wrapped evenly and firmly round the finger, from the tip as far as the ring, through which the end is to be inserted, which being done, the packthread must be gradually unwound by means of the end thus placed. If this process does not succeed the ring must be filed off: it cannot remain without risk.

AN IMPROVED IRON-STAND.—Few persons who are in the habit of ironing clothes think of the loss of heat they incur by using an open iron-stand for placing the smoothing iron on. A clean 6-inch paving square (if a white one so much the better) forms an excellent stand, and keeps the irons hot much longer. The reason of this is, the iron, being a good conductor, carries off the heat, as well as admits the air to the bottom of the iron, which also carries away another portion, by rising upwards, while the brick, being a good non-conductor, retains the heat in the smoothing iron.

TO MAKE OATEN LOAVES.—The process is exactly the same as for making wheaten flour bread, with this difference, the oatmeal loaves receive no kneading. The sponge, as soon as it rises, is immediately formed into small round loaves, say about a fourth of the size of a quartern loaf, and instantly placed in the oven to bake. Were they made large it might be difficult to bake them thoroughly. Bakers are apt to say that they must be made with a mixture of coarse flour; this is not necessary. In Scotland this kind of bread is very commonly used in harvest time, when it is a convenient and useful food for the field labourers.

SILVER SPOONS.—To remove the stains on spoons caused by using them for boiled eggs, take a little common salt between the thumb and finger and briskly rub the stain which will soon disappear.

A CHEAP SAUCE.—When walnuts are ripe procure a quantity of the green husks, which are generally thrown away. Put these (say two gallons) into a crock, sprinkling among them 2lbs. of salt. Mash them for a few minutes with a strong wooden spoon. In a few days stir them again, and do this occasionally until nearly the whole mass has become liquid; this may be two or even three months. Then strain the liquor through an earthen colander, leave the remaining pulp in the colander with a little fresh salt, and let it drain two or three days more. Add to the liquor half a pint of good vinegar and a few mustard seeds, allspice and peppercorns; or what will

do just as well, the remaining spice and vinegar which may happen to be at the bottoms of pickle jars. Boil slowly for a quarter of an hour; pour it into jugs until cold, and then bottle and cork close. This will keep almost any length of time, and will be found very pleasant to use with cold meat, and an agreeable and wholesome addition to gravies for chops, roast meats, and stews.

HOW TO CHOOSE AND BOIL EGGS.—The safest way to try them is to hold them to the light, forming a focus with your hand. Should the shell be covered with small dark spots, they are doubtful, and should be broken separately in a cup. If, however, in looking at them, you see no transparency in the shells, you may be sure they are only fit to be thrown away. The most certain way is to look at them by the light of a candle. If quite fresh, there are no spots upon the shells, and they have a brilliant yellow tint. New-laid eggs should not be used until they have been laid about eight or ten hours; for the part which constitutes the white is not properly set before that time, and does not obtain its delicate flavour. Three minutes are quite sufficient to boil a full-sized egg; but if below the average size, two minutes and a half will suffice. Never boil eggs for salads, sauces, or any other purpose more than ten minutes; and when done place them in a basin of cold water for five minutes to cool. Nothing is more indigestible than an egg boiled too hard.

TO CLEAN SILK.—Dresses cleaned by the following method have not the appearance of being cleaned:—Quarter of a pound of honey; quarter of a pound of soft soap; two wine glasses of gin; three gills of boiling water. Mix, and let stand until blood warm. Spread the silk on a clean table, with a cloth under—there must be no gathers. Dip a nail-brush into the mixture, and rub the silk well, especially where there are stains, or the most dirty spots, and with a sponge wet the whole breadth generally, and rub gently. Then rinse the silk in cold soft water; hang it up to drain, and iron it damp. The quantity stated is for a plain dress.

TO PRESERVE STEEL FROM RUST.—After bright grates have been thoroughly cleaned, they should be dusted over with unslacked lime, and thus left until wanted. All the coils of piano wires are thus sprinkled, and will keep from rust for many years. Table-knives which are not in constant use, ought to be put in a case in which sifted quick-lime is placed, about eight inches deep. They should be placed to the top of the blades, but the lime should not touch the handles. Melted caoutchouc, or India-rubber, possesses peculiar advantages in preserving the surface of iron from being acted upon by the atmosphere, arising from its little susceptibility of chemical change when exposed to the air, from its treacherous consistence, and strong adhesion to the surface of iron or steel, besides the facility with which it is removed by a soft brush charged with warm oil of turpentine.

LIVER COMPLAINT AND SPASMS.—A very obliging correspondent recommends the following, from personal experience:—Take four ounces of dried dandelion root, an ounce of the best ginger, quarter of an ounce of Columba root; bruise and

DO WHAT YOU OUGHT, AND COME WHAT MAY.

boil all together in three pints of water, till it is reduced to a quart; strain, and take a wine-glass full every four hours. Our correspondent says it is "a safe and simple medicine for both liver complaint and spasms."

SORE EYES.—Incorporate thoroughly in a glass mortar or vessel, one part of strong citrine ointment with three parts of spermaceti ointment. Use the mixture night and morning, by placing a piece of the size of a pea in the corner of the eye affected.

WASHING PAINT.—The best method to wash paint is to rub some Bath brick fine, and when you have rubbed some soap on the flannel, dip it in the brick. This will remove the grease and dirt speedily, without injury.

TO IRON VELVET.—Having ripped the velvet apart, damp each piece separately, and holding it tightly in both hands, stretch it before the fire, the wrong side of the velvet being towards the fire. This will remove the creases, and give the surface of the material a fresh and new appearance. Velvet cannot be ironed on a table, for when spread out on a hard substance, the iron will not go smoothly over the pile.

AN AGREEABLE METHOD OF USING FRAGMENTS OF COLD MEAT.—Any kind of meat is admissible, the greater variety the better. Chop it all up finely, fat and lean; should there be but little fat, the fat of bacon previously cooked will be a great improvement; add about one third of bread crumbs to the quantity of meat, some chopped parsley, with pepper and salt and an egg. If you have a large quantity, it may either be boiled in a mould or baked in a pie-dish; if a small quantity, it may be rolled up in small pyramids, like risoles, and fried in butter; this way they are very good cold.

CHAPPED HANDS.—The following receipt for chapped hands will be found very beneficial at the winter season of the year: "To two teaspoonsful of clarified honey, add a few drops of lavender water; anoint the affected parts frequently, and the hands before going to bed, covering them all night with gloves. Use warm milk and water for washing. Or:—To two ounces of clarified honey, add one ounce of white wax, half an ounce of myrrh, and half an ounce of silver litharge; mix these ingredients over a slow fire, adding milk of roses, eau de Cologne, lavender-water, or any perfume you choose; keep in a jar or box for use. This is easier prepared than the honey paste of the perfumers, which is of so great repute for preserving a delicate skin, and made as follows:—Oil of almonds two parts, honey one part, almond paste one part. The honey (after clarifying) is added to the almond-paste, and well kneaded together; the oil is then added by degrees, and also a small portion of yolk of egg, previously beaten up. When thoroughly incorporated it is fit for use, and may be perfumed to taste with a few drops of essential oil. The following lotion has also been recommended:—Take of borax two scruples, glycerine half an ounce, water seven and a half ounces. This may be used twice a day.

ENAMEL OF TEETH.—Very near the gums of people whose teeth are otherwise good, there is apt to grow a false kind of enamel, both within and without; and this false enamel or tartar, if

neglected, pushes the gum high and higher, till it leaves the fangs of the teeth quite bare above the true enamel, so that the sound teeth are destroyed, because the gum has forsaken the part which is not sheathed or protected in consequence of such neglect. This false enamel must be carefully sealed off; for the gum will no more grow over the least particle of the enamel, than the flesh will heal on the point of a thorn.

FRYING.—Frying is, of all methods of cooking, the most objectionable, from the food being less digestible when thus prepared, as the fat employed undergoes chemical changes. Olive oil in this respect is preferable to lard or butter. The crackling noise which accompanies the process of frying meat in a pan is occasioned by the explosions of steam formed in fat, the temperature of which is much above 212 degrees. If the meat is very juicy, it will not fry well, because it becomes sodden before the water is evaporated; and it will not brown because the temperature is too low to scorch it. To fry fish well the fat should be boiling hot (600 degrees), and the fish well dried in a cloth; otherwise, owing to the generation of steam, the temperature will fall so low, that it will be boiled in its own steam, and not be browned. Meat, or indeed any article, should be frequently turned and agitated during frying, to promote the evaporation of the watery particles. To make fried things look well, they should be done over twice with egg and fried bread crumbs.

YEAST.—One method of making yeast is to take a large teacupful of split and dried peas, put them in a pint of boiling water, cover them closely to exclude the air, place them by the side of the fire for twenty-four hours, when it should have a fine froth on the top. A tablespoonful will raise a pound of flour.

CHILBLAINS.—The following remedies for chilblains are supplied by various correspondents:—

1. *Remedy for Chilblains when Unbroken.*—Brush over them, with a camel-hair pencil, a small quantity of tincture of iodine, and renew the application every night. *When Broken.*—Take of oxide of zinc, one drachm; Goulard's extract, one drachm; and spermaceti ointment, one ounce; which form into an ointment, and apply on linen twice a day. These are remedies which I have tested in my own practice, and found very successful.

2. *For Chilblains not Broken.*—One ounce of the sugar of lead; two ditto of white vitriol; five ditto of water.

3. *For Chilblains and Chapped Hands.*—Two ounces of mutton suet; one ounce of white wax: cut these small. Melt in a gallipot, with one ounce of olive oil and half an ounce of camphor, cut into bits. When cold, it is fit for use. Rub on the hands, after wetting them with spirits of wine. A sure cure may be effected by perseverance.

TO COOK POTATOES.—If you desire to cook a potatoe properly, wash it well, but let there be no scraping. At the thickest end cut off a piece the size of a sixpence. This is the safety valve, through which the steam escapes, and all rents in the skin are thereby prevented, just as a valve prevents a rupture in the steam-boiler.

TO CLEAN DECANTERS.—Cut some brown paper into very small bits, so as to go with ease into the

WHATEVER YOU DO, TRUST IN PROVIDENCE.

decanters; then cut a few pieces of soap very small, and put some water, milk warm, into the decanters upon the soap and paper; put in also a little pearlash: by well working this about in the decanter, it will take off the rust of the wine, and give the glass a fine polish.

TO WASH RIBBONS, SILK HANDKERCHIEFS, &c.—None but ribbons of excellent quality, of one entire colour, and of a plain unfigured surface, will bear washing. A good satin ribbon may be made to look very well by washing it carefully, first in cold water, to which add a few drops of spirits of wine: then make a lather of white soap, and lukewarm water, and wash the ribbon through that: afterwards rinse it in cold water, pull it even, and dry it gradually. When dry, stretch out the ribbon on an ironing-table (securing it to the cloth by pins) and sponge it evenly all over with a very weak solution of isinglass, that has been boiled in clear water and strained; or if you have no isinglass, rice-water will be a tolerable substitute for restoring the stiffness and gloss. To iron the ribbon, lay it within a sheet of clean, smooth letter paper (the paper being both under and over it), and press it with a heated iron moved quickly. If the colour is lilac, add a little dissolved pearlash to the rinsing water. If green, a little vinegar. If pink, or blue, a few drops of oil of vitriol. If yellow, a little tincture of saffron. Other colours may be set by stirring a teaspoonful of ox-gall into the first water. If white, a saltspoonful of cream of tartar mixed with the soap suds. It is seldom worth while to take the trouble of washing ribbon, unless you have a tolerable quantity to do. Unfigured silk handkerchiefs and scarfs may be washed and ironed in the above manner. The proportion of spirits of wine, is about a tablespoonful to a gallon of water.

TO PRESERVE FURS.—When laying up muffs and tippets for the summer, if a tallow candle be placed on or near them, all danger of caterpillars will be obviated.

TO CLEAN BEDS.—Mix up a small quantity of soft soap, spirits of turpentine, and powdered rottenstone. Lay it on the beds with a rag, and rub off with a bit of fine linen or leather.

TO TAKE MILDEW OUT OF LINEN.—Take soap and rub it well; then scrape some fine chalk, and rub that also in the linen; lay it on the grass; as it dries wet it a little, and it will come out at twice.

TO PRESERVE FLOWERS IN SALT.—Common salt, three pounds; flowers, ten gallons. Beat them to a paste, and preserve it in wide-mouthed jars or bottles. This plan furnishes the perfumer with flowers at any season of the year. The scent is not only much improved, but the flowers rendered more suitable for the purposes of distillation.

BLACKING TO PRESERVE LEATHER.—Take spermaceti oil, four ounces; molasses, twelve ounces; mix. Add by degrees twelve ounces of ivory-black, mixing it in smoothly, and rubbing it well, so as to leave no lumps; then add gradually a quart of the best white-wine vinegar. If too thick, add more vinegar; stir it hard, and let it stand in the jar three days, stirring frequently with a round stick. Bottle it for use. If still too thick, even

when warmed at the fire, dilute with a little more vinegar.

TO CLEAN AND STARCH POINT LACE.—Fix the lace in a prepared tent, draw it straight, make a warm lather of Castille soap, and, with a fine brush dipped in, rub over the point gently; and when it is clean on one side, do the same to the other: then throw some clean water on it, in which a little alum has been dissolved, to take off the suds, and having some thin starch, go over with the same on the wrong side, and iron it on the same side when dry, then open it with a bodkin and set it in order. To clean point lace, if not very dirty, without washing: fix it in a tent as the former, and go over with fine bread, the crust being pared off, and when it is done, dust out the crumbs.

TO CLEAN PAPER-HANGINGS.—Cut into eight half quarters a stale quartern loaf; with one of these pieces, after having blown off all the dust from the paper to be cleaned by means of a good pair of bellows, begin at the top of the room, holding the crust in the hand, and wiping lightly downward with the crumb about half a yard at each stroke, till the upper part of the hangings is completely cleaned all round; then go again round with the like sweeping stroke downward, always commencing each successive course a little higher than the upper stroke had extended till the bottom be finished. This operation, if carefully performed, will frequently make very old paper look almost equal to new. Great caution must be used not by any means to rub the paper hard, nor to attempt cleaning it the cross or horizontal way. The dirty part of the bread too must be each time cut away, and the pieces renewed as soon as at all necessary.

TO SWEETEN CASKS.—When musty it is best to unhead large casks and whitewash them with quick-lime. Or they may be matched with sulphur mixed with a little nitrate of potash, and afterwards well washed. Small casks may be sweetened by washing them first with sulphuric acid, and then with clean water: afterwards let them be well swilled.

TO PRESERVE BRASS ORNAMENTS.—Brass ornaments, when not gilt or lathered, may be cleaned in the same way, and a fine colour may be given to them by two simple processes. The first is to beat sal ammoniac into a fine powder, then to moisten it with soft water, rubbing it on the ornaments, which must be heated over charcoal, and rubbed dry with bran and whiting. The second is to wash the brass-work with roche alum boiled in strong ley, in the proportion of an ounce to a pint; when dry it must be rubbed with fine tripoli. Either of these processes will give to brass the brilliancy of gold.

TO PRESERVE POLISHED IRONS FROM RUST.—Polished iron-work may be preserved from rust by a mixture not very expensive, consisting of copal varnish intimately mixed with as much olive oil as will give it a degree of greasiness, adding thereto nearly as much spirit of turpentine as of varnish. The cast-iron work is best preserved by rubbing it with blacklead. But where rust has begun to make its appearance on grates or fire-irons, apply a mixture of tripoli with half its quantity of sulphur, intimately mingled on a marble slab, and

TRUTH FINDS NO SHELTER.

laid on with a piece of soft leather; or emery and oil may be applied with excellent effect; not laid on in the usual slovenly way, but with a spongy piece of the fig-tree fully saturated with the mixture. This will not only clean but polish, and render the use of whitening unnecessary.

TO MAKE OLD SILK GOWNS LOOK LIKE NEW.—The best method, and one that is employed by milliners, is to sponge over the outside of the dress with a strong and cold infusion of black tea. The dress should afterwards be ironed on the wrong side.

TO CLEAN BOTTLES.—Rinse the bottles, and put a piece of lighted coarse brown paper into each: then place the stoppers or corks in, and when the smoke disappears wash the bottles clean. This will remove all stains, but if the decanters are very dirty, this process should be repeated until they are fit for use.

TO WASH FLANNELS.—Put the flannel into a pan and pour boiling water upon it. Then make a lather as hot as the hands can bear, take the flannel and wash it as quickly as possible. Done in this way, flannel remains almost as soft as new, and is of a good colour.

RECIPE FOR JOINING GLASS.—Melt a little isinglass in spirits of wine, and add a small quantity of water. Warm the mixture gently over a moderate fire. When mixed by thoroughly melting it will form glue perfectly transparent, and which will re-unite broken glass so nicely and firmly that the joining will scarcely be perceptible to the most critical eye. Lime mixed with the white of an egg forms a very strong cement for glass, porcelain, &c., but it must be done neatly, as, when hard, the superfluous part cannot easily be smoothed or taken off.

TO LOOSEN THE STOPPERS OF SMELLING BOTTLES.—If the stopper is firmly fixed by means of the salts contained within the bottle, do not attempt to strike the stopper, but add as much citric acid to water as it will take up, thus making what chemists term a saturated solution; or else pour some vinegar into a tumbler, and immerse the bottle in the solution or vinegar. In the former case a citrate of ammonia will be formed, and in the latter case an acetate of ammonia. After the bottle has remained in the tumbler a short time, remove it to a basin of warm water and it will soon be released.

TIMES AND SEASONS FOR ABLUTION.—As a general rule, the whole surface of the body should be cleansed at least once a week with soap and water; good strong yellow soap is the best to use, and rain water, when it can be procured fresh and clean. Washing with simple water should also be resorted to once a day, either at night or morning, followed up in all cases by rubbing with a rough towel or a flesh brush, to restore the animal heat carried off in the process of rapid evaporation. Those in robust health should use cold water throughout the year; delicate persons may have it tepid in winter. When the feet only are washed, the water should always be slightly warm. In some cases ablution of the whole body produces heartburn and other distressing symptoms; in such, partial washing should be practised, or, if this cannot be borne, dry rubbing with a towel or brush.

TO RESTORE SCORCHED LINEN.—Take two onions, peel and slice them, and extract the juice by squeezing or pounding. Then cut up half an ounce of white soap and two ounces of fullers' earth; mix with them the onion juice and half a pint of vinegar. Boil this composition well, and spread it, when cool, over the scorched part of the linen, leaving it to dry thereon. Afterwards wash out the linen.

CEMENT FOR IRON KITCHEN UTENSILS.—Take six parts of potter's clay, and one part of steel filings; mix them together with a sufficient quantity of linseed oil to make a thick paste of the consistence of glaziers' putty; then apply it to the cracked parts on both sides, and let it stand three or four weeks undisturbed.

AN EXCELLENT AND CHEAP COUGH MIXTURE.—Paregoric elixir one pennyworth, and six drops of laudanum. Mix a little treacle with three or four ounces of vinegar, and put it on the fire till nearly boiling; then add to it the other ingredients. Put it in a bottle, and shake it, and it will be ready for use. When the cough is troublesome take a spoonful.

TO MAKE A COMMON KNIFE-BOARD.—Cover with thick buff leather, on which are put emery one part, crocus martis three parts, in very fine powder, mixed into a thick paste with a little lard or sweet oil, and spread on the leather to the thickness of a shilling: this gives a far superior edge and polish to knives, and will not wear the knife near so much as the common method of using brick-dust on a board.

TO PREVENT THE FORMATION OF CRUST UPON THE INSIDE OF TEA-KETTLES.—Put into the tea-kettle a flat oyster-shell, and keep it constantly there; it will attract the stony particles that are in the water to itself, and prevent their forming upon the tea-kettle.

INDELIBLE INK FOR MARKING LINEN.—Pour a little aquafortis into a cup, and add to it a small piece of pure silver; when the effervescence ceases, filter the solution through a piece of blotting paper, and put into a small phial; then add to it a little gum arabic and a little of the paint called sap-green. After the whole is perfectly combined it is then fit for use.

TO SOFTEN HARD WATER.—To two quarts of water add four ounces of potash, four ounces of rose-water, two ounces of brandy, and two ounces of lemon-juice. Keep the mixture corked in a bottle, and when you wash add to the water a spoonful.

PLAIN HINTS ABOUT CANDLES.—Candles improve by keeping a few months. Those made in winter are the best. The most economical, as well as the most convenient plan, is to purchase them by the box, keeping them always in a cool dry place. If wax candles become discoloured or soiled, they may be restored by rubbing them over with a clean flannel slightly dipped in spirits of wine. Candles are sometimes difficult to light. They will ignite instantly if, when preparing them for the evening, you dip the top in spirits of wine shortly before they are wanted. Light them always with a match, and do not hold them to the fire, as that will cause the tops to melt and drip. Always hold the match to the side of the wick, and not over the top. If you find the

WINTER FINDS OUT WHAT SUMMER LAYS UP.

candles too small for the candlesticks, always wrap a small piece of white paper round the bottom end, not allowing the paper to appear above the socket. Cut the wicks to a convenient length for lighting (nearly close); for if the wick is too long at the top it will be very difficult to ignite, and will also bend down and set the candle to running. Glass receivers, for the droppings of candles, are very convenient as well as ornamental. The pieces of candles that are left each evening should be placed in a tin box kept for that purpose, and used for bed-lights.

ATTAR OF ROSES.—One hundred thousand roses are required to yield 188 grains of attar or oil of roses.

SIMPLE REMEDY FOR BURNS.—Cover the part affected with whiting, which will prevent the blister rising, and generally relieve the pain very quickly.

MAKING VINEGAR.—To eight gallons of clear rain water add three quarts of molasses, put it into a good cask, shake well a few times, then add two or three spoonfuls of good yeast cakes. If in summer, place the cask in the sun: if in winter, near the chimney, where it may be warm. In ten or fifteen days add to the liquid a sheet of brown paper, torn in strips, dipped in molasses, and good vinegar will be produced. The paper will, in this way, form what is called the "mother" or life of vinegar.

*** With many regrets we here take our leave of a pleasant task—one, we hope, that will be found we have conscientiously performed. At the commencement of our work we were duly impressed with its importance—and now that we review it at its close, it has given us the satisfaction of believing that, studied rightly, it will be the means of doing good to those to whom it is addressed.

