

THE LADIES HOME JOURNAL

And Practical Housekeeper...

VOL. III, NO. 7.

PHILADELPHIA, JUNE, 1886.

Yearly Subscription 50 Cents,
Single Copies 5 Cents.

[FOR THE LADIES' HOME JOURNAL.]

THE LITTLE STEPMOTHER.

BY HARRIET PRESCOTT SPOFFORD.

"That poor mother with those six children will be the death of me yet, for it hurts a person about as much to pity as it does to suffer!" little Mrs. Putters used to say. "How she gets along any way passes me. I saw the whole six of those trials this morning before breakfast down in the yard in their nightgowns, making more noise over a fallen bird's nest than a forest full of birds could make. And yesterday afternoon the four girls came up from the wharf, wet to the waist, bringing Johnny, who had fallen into the water, and it wasn't an hour before that Peter had been dancing on the ridge-pole of the house and so shocked his mother that she had to go to bed at once with one of her headaches. And such poor help as she has, that Kate of hers, always taking advantage of her headaches. Now her Essie, going on eleven, is old enough to be of some use in the world. I'm going to give her a real good talking to, and see what good that'll do." And as Mrs. Putters had little else on her mind than the care of her neighbors she was equal to her word.

"Presently you won't have any mother," she said to Essie, at the conclusion of her harangue on the subject. "And then where'll you be?"

If it had been Rose to whom she spoke, the reply would probably have been "Why here, of course, where should I be?"

But Essie grew pale and paler, and the slow tears filled her eyes that glistened larger and darker with the thought. "Do you mean," she said, with tears, too, in the voice which she could hardly command for terror, "that mother is—going—to die?"

"She's a mighty feeble woman for all she has to do, and you children are enough to finish her with worry. That's what I mean. Worry's worse than work. And your father's just like all men," with a sniff that told her opinion of all men.

"Is—there anything the matter with mother, Mrs. Putters?" persisted Essie.

"Well, she's all run down, if no worse. And your father—I'll do him that justice—is at his wit's ends about her. He wants her to go to the sea a while and rest, and she says she can't leave you children. Now if you were any good for an elder daughter, she could leave the children well enough. That's what elder daughter's are for. I've offered to go in and keep house for her while she's gone, and she says you would all drive me wild and it isn't to be thought of. She says that I'd make your father so comfortable that he'd see the difference when she came back and babel began again. Now, Essie Nevers, you're a big girl, almost in your teens, and if you were worth a copper you could take charge of the house and manage the others. But there, I never saw such a worthless girl in my life, I tell you plainly. When I was your age I'd made a whole shirt, stitched linen bosom, two threads to a stitch, buttonholes and all. And you can't make two squares of patchwork join. I tell you what, you'd lead a different life if I was your mother, or I'd know the reason why. You'd walk Spanish for once, and right away, too!"

"Well, you're not my mother!" flashed out Essie. "And you never will be!"

"Thank fortune for that!" said Mrs. Putters. And then Essie went out of the yard, into which Mrs. Putters had beguiled her for a branch of honeysuckle, trailing her honeysuckles in the dust, figuratively speaking.

What thoughts crowded her little brain! Her mother was being worried to death by the pranks of the children of whom she was the ringleader. Her mother could not go away for the rest that might save her life, because she herself was not handy enough to take care of the children in the meanwhile. If things went on as they were going her mother would die, and it would be her fault—her own mother! And she flung herself down under the lilac hedge at last, and cried fit to break the heart in her, as Kate, the maid, said, when she found her, and found her dress, too, "just one daub of yellow mud, bad scrag!"

"Oh, Essie," groaned her mother. "The third clean dress this week, and it's only Wednesday. And who is to iron them? I'm sure I can't."

"Oh, mamma!" cried Essie, flinging her arms round her mother's neck. "I'll iron it myself. I surely will. And if it doesn't look first-rate, I won't mind till I can do better next time. And I'll iron all my clothes, and all Rosy's, any way!"

"You! I don't know, though," added the mother feebly, "but it will be as well to let her try. Perhaps she can use her energy that way as happily as any other. And yet, although it would be such a help, somehow I hate to have her begin to be a woman and put away her childhood so soon."

"Indade, thin, an' ye've no uade, mum," said Kate. "She'll not be doin' the like an hour before 'twill be clean forgotten in the next tree there do be to climb, or the next raft o' lumber coming down the river for the six o' them to get afloat on."

But Mistress Kate was mistaken, for all her knowledge of the children. Essie provided herself with a bit of plank to stand on, and tugged

away with big flat-irons, and was not only satisfied but delighted with herself.

"Sure, they just looks as if they've been rough dried and pulled open," said the contemptuous Kate.

"That's the way seersuckers ought to look," said Essie. "And one of my gowns is a make-believe seersucker."

"An't it's yerself that has to wear them, acush-

And the poor man gazed fondly at his exhausted wife, for whom he did the best he could, but whose best, in the way of household help in that frontier town, where servants were hardly to be had for love or money, was but ineffectual.

Essie, however, needed no more stimulus at her self-appointed tasks than such words afforded. One day she surprised everybody by canning some raspberries, having furtively watched her mother

the other children to understand that any sorrow hung over them; she appeared to realize in herself what it was and what it would be sufficiently to wish to shield the gay little things till need came for the blow to fall. And the tenderness with which she tried to forestall every unspoken wish of her father's, only made his burden more difficult to bear. Still, this apprehension that made Essie pale and still, sometimes faintly showed its face to them. "It seems to be," said stout little Johnny, "that my mother isn't like the other fellows' mothers. She's always lying down. And she's so white she scares you in the dark." And when he saw her he would cuddle his face on the pillow, and call her all sorts of endearing names, till Peter lured him away with some enticing mischief. Rosy and Virgy, the twins, and the pretty Nell, however, were not touched by much apprehension of the future; they were wrapt in their play, their ill-learned lessons, their friendships, their quarrels, their reconciliations, their scrapes and escapes, their pains and perils and punishments. And the more languid and feeble was the guiding and controlling hand at home, the more liberty was there for all those joys that made them the envy of half the other children in the town, the children whose mothers and whose mothers' slippers were more lively.

"We don't have half such a good time as we used to have," said Nell, "when Essie was with us. She's grown up all of a sudden. I think it's hateful to be grown up, and sit in the house, and do dusting, and things."

"If it makes people like our Essie," said Johnny, "I think it's beautiful. Our Essie is the next nicest person to mamma in all the world."

This seemed to be the united opinion of all the family, from Rose, whom Mrs. Putters used to call "Hoity Toity," down to Peter, who was just coming out of the house with a handful of butter-scotches that he had longed for and that she had given him. "I declare," said Peter, "our Essie is as good as God."

"Oh Peter! oh, you bad boy! oh, we'll tell mother!" came in a simultaneous outcry from the others.

"I'm not!" said Peter. "Essie said I was a good boy, because I didn't make a noise when mamma was asleep. And you're all making a horrible noise under her window. And Essie is! Doesn't God give us things, I should like to know! And so does Essie. She gave me these butter-scotches." Whereat they fell upon him; and the riot over those luckless sweetmeats caused Essie to wish she had been anything but good in Peter's view, and she came out with a broom and made believe sweep the rioters away, till they ran off laughing to invent some fresh wrong-doing for her to remedy, and come home with torn clothes and stockings, the darling of which would keep her up long after her sweet eyes should have been closed in sleep. For Kate had become more of a shirk than ever, and finding that Essie would make no disturbance for fear of troubling her mother, she left everything on her hands possible without attracting attention.

"You ought to help me do work, Rosy," said Essie once, "instead of making work for me to do."

"You needn't do it unless you choose," said Rosy.

"Well," said Essie, "the dressmaker's coming to-morrow, and you know how to sew a little, and you ought to practice what you know,—it's very expensive having a dressmaker, she's fifty cents a day,—and if you and Virgy stay in and sew an hour in the forenoon and an hour in the afternoon, I'll go up to the Falls with you for harebells, Wednesday afternoon, and make some turnovers to take along." She had already learned that the methods of the southwind were preferable to those of the north, so far as managing the children were concerned; and she intended to turn the twins into seamstresses, all in good time.

"Why can't we go to the Falls without sewing a couple of hours for it?" grumbled Virgy. "You're nothing near so nice as you used to be, Essie. It's always duty, duty, duty! For my part I think it's duty to have a good time when you can. You've left off having a good time or being anything but a sort of kitchen girl. You're not even good company any more,—you're always listening, as if somebody called you. And Mrs. Putters says—"

"Oh, I can't bear Mrs. Putters!" cried Rosy. "She says I'm such a tomboy I ought to be put into knickerbockers, and if she was my mother she'd have me kept in the house at my needle. I'm glad she isn't my mother! She's always meddling. Perhaps I would stay in and sew if it wasn't for her. But I'm not going to please her by sewing all day!"

"You can please mamma, Rose," said Essie. And in a minute she added, "Perhaps you won't have her long to please," and the next minute was sorry for it: as Rosy sprang up and rushed into the house and threw herself on her mother where she lay suffering for breath, in such a fury of alarm and grief as nearly killed the invalid outright.

It was that night that Essie heard her father and mother talking, in scattered sentences, with intervals of silence. "It is so hard," the mother said, "so much harder than I thought—to leave you, to leave you all." The father did not



la! An' av ye's plazed, sorra a bit o' me cares. So."

But her little spirit being up, Essie watched Katie's methods, and it was not long before she could turn off quite a creditable ironing of her own and Rosy's things, sometimes generously throwing in the ironing of the handkerchiefs, or of the towels or napkins, although she found it more difficult to iron a napkin and make the four corners meet squarely than to iron her tucked print gown, and although, it is to be confessed, the children's voices and the song of birds and the hum of bees, and all the pleasant winds and fragrances, the blue sky and sunshine, never seemed so alluring as when the starch stuck to the polishing-irons most vexatiously, and she was so warm and worried that she envied his cool hole to the little red fox that Peter had in the yard.

Poor Mrs. Nevers looked on quietly. She never supposed the spurt was going to last; it was just another form of play; some day the clothes would mildew in the basket and the ironing be forgotten for tag-goal or "Dr. Busby." She had no idea that it was the sight of her pale, anxious face, that was a perpetual goad to Essie to do her best. What was the mother's wonder, then, when week after week went by and the ironing still continued to be done; and not only that, but Essie had begged Kate for private lessons in the matter, and had taken the making of the bread and biscuit under her charge, her pride in setting before her father the dish of snowy rolls, without a suspicion of flour on the under side, or of tea cakes all brown without and cream tinted within, being justified by the number of them that disappeared. "I declare, wife," the father said, "here's a girl after my own heart. I never expected any piece of wild-fire would turn out this useful little household fairy. We must see that she doesn't do too much. She's just like you!"

in strawberry time; and before any one knew the green peppers were large enough, she produced a jar of them stuffed with mustard seed and well pickled; and presently she had advanced from tea cakes, to ginger-snaps and doughnuts, and from canned fruit to a glass of jelly; and before the year was out she could roast a fowl, sweep a room without pausing for breath and sitting down between whiles, and make a bed, as well as anybody could wish.

"Sure now, alanna, and ye're jist layin' to be quit of yer ould Kate an' yer to be doin' the hull o' the work, mavourneen. It's a pearl yez are in a pig's snout, the likes o' yez in this pack o' childer; an' it's the velor deelish herself do be setting her eyes by yez!" said the once discouraging Kate.

But except for the occasional thrill of success, she took no pleasure in it. Every act was haunted by the white face of the mother; at every movement she feared that if she did not take a still further amount of care on her small shoulders there would soon be no mother at all; and when the girls called for her to go to the woods or out on the river, or to be off for a moonlight coasting, or to look for May flowers, in the whole round of the year's pleasures, it came to be no sacrifice for her to stay at home; the sacrifice would have been in going.

Essie had begun now to see that she was really to lose the precious mother, let her do what she would; and she felt that she could not spare a minute of her there was left. And yet no one had precisely told her as much; and she did not consciously say it to herself. It was a blind sensation, but one not to be disputed. She used to go and sit by her mother's sofa, and hold the thin white hand, and sometimes lay her cheek upon it; but she never cried, or said anything that might make it harder for her mother. Nor did she ever

He may have held her all the more tenderly for response. "You have been so good, John," she said again, presently. "You have made me so happy. Heaven will be no happier than some of those years before I fell sick. Only—how can I—how can I—be happy in heaven and think of you and the poor children down here forsaken! You—you will have to marry again,—they will have to have a mother!"—and then Essie heard her mother sobbing, and worse yet, her father sobbing, too. And she ran away, for she had tiptoed up at first thinking her mother was in need of her, and she knelt down by her window, looking up for comfort among the great stars in the midnight sky where her mother was so soon to journey she thought, and then she hid her head under the bedclothes and cried herself to sleep.

It was only a week after this that the mother beckoned little John to her side, and with a falling arm about him pressed his face to hers, and holding Essie's hand she lifted her eyes to her husband's, and was gone. And the light of the house seemed to have gone out after her.

(To be Continued.)

THE DOCTOR'S DAUGHTERS.

BY MARY ABBOTT RAND.

CHAPTER VII.

The June following Ella's sad marriage was full of life and beauty at the young ladies' seminary where Fanny and Beatrice were teaching. It was commencement season, and everything was at the height of delightful excitement. Besides the usual pleasures and honors, the graduating class had the prospect of a European tour immediately following their good-by to school life.

The preceptor, Mr. Weston and his wife were to accompany the party, and Fanny was going too, as chaperone or duenna. When she was asked to take this position, she declined, as well she might.

"Oh, Mr. Weston!" she exclaimed. "That's the very last thing on earth I am fitted for." "It is not necessary that a chaperone should be old and ugly," said Mr. Weston, looking frightened the next moment for fear he had been betrayed into a compliment. "You have the respect and confidence of our pupils. I am sure that you, more than many others, could warn the young ladies against improprieties of conduct. Young ladies are so apt to flirt thoughtlessly and find, too late, how seriously they have become involved."

Fanny's blushes deepened, provoking tears came to her eyes.

"I see you feel the importance of the position," said the dignified preceptor, "and it convinces me more than before that we cannot excuse you."

The young ladies were delighted to have Fanny for a duenna. As they expressed it "That darling Miss Drexell was too sweet for anything."

Fanny spent a few days in Uplands before setting forth on her journey. She did not see Fred Garrett and was deeply disappointed,—this contradictory Fanny. He was away in New York, it was said, preparing for a long absence among mummies and other treasures of a buried past.

Fanny was puzzled as to the state of affairs at home.

The house was lovely, the grounds beautiful and endeared by many associations. Every comfort surrounded the household. Ella dressed beautifully, and busied herself constantly in the well-ordering of her household, making every one as happy as possible.

Yet she wore a sad, far-away look, and was as unapproachable as she could be.

Dr. Drexell and the Uplands people generally had been much exercised over the sudden departure and continued absence of Mr. Claybourne, and had long since, after fruitless inquiries, come to the conclusion that he was dead, but had found that it was idle to offer condolence to Ella. In reply to any such sympathy, she would say coldly "He is not dead, I assure you. He will return when his business permits."

Of the two bereft young married sisters, Beatrice seemed far the happier. Her grief and her necessities had developed her better nature and suppressed her natural selfishness. She lived for her little orphan girl, and it was beautiful to see their mutual devotion.

She was a picture in her deep mourning with her velvet brown eyes and her lovely face.

Ella wore white almost invariably, and was a pleasing contrast to Mrs. Blair. Fanny seemed the youngest of the three, skipping here and there, in her dark blue travelling dress, preparing to take her departure. Yet, she was not so gay as she seemed, and tears nightly balanced the laughter by day.

The time was short for her stay at home, and, before she realized it, she was on the water in a floating palace of the Cunard line. After the strict regime and Spartan-like table of the boarding school, how like fairy land did it all seem to these young creatures!

That first evening on board! The velvet hung boudoir for the ladies, the dinner table, with its luxurious menu, the music, the electric lights,—above all, the indescribable magnificence of the boundless sky with no land to limit its horizon,—all sea below, all stars above!

The girls would have kept their tired, little duenna on deck all night rhapsodizing if she would have allowed it. But at last, every romantic maiden was asleep, and the iron ribbed giant was bearing the precious load over the waves as if it were lord of the elements.

All were in seeming safety, when a sudden and awful disaster happened. How it happened is still a mystery. The Captain proved it was not his fault,—so did the pilot, so did the engineers. But there, in the bright moonlight, in a calm sea, one of the most shocking catastrophes occurred ever known on land or water. The mail-clad steamer was wrecked not six hours out from the home harbor.

Life boats, life preservers, and all appliances known to modern invention were inadequate to save one-half the passengers.

The swift transit from earth to heaven was made so suddenly that, doubtless, some surprised souls had to ask the gentle angels how in the world they had got to heaven without knowing it.

Others, alas! suffered what we dare not describe in the long agony of hoping in vain for rescue, while crushed with pain against the rocks, or slowly drowning in their cabin prisons.

Before the accident, while the merry girls were on deck, watching their first sunset at sea, there was, among the passengers, a gentleman who was busy over his books, quite unmindful of the clouds and stars, or of the bevy of "sweet girl graduates."

The fact was, he was absorbed in the study of mummies, and the dryest fold of dust from a catacomb was more charming than the daintiest pink-

and-white beauty on the deck so near him. There were more appreciative eyes which the girls had remarked, and they did not waste a second glance on this student of mummies, nor remember him as the fascinating lecturer whose dark eyes they had so raved about last fall.

But Fanny recognized him and was filled with delight and alarm. How would he meet her? Apparently, he did not even see her. They had to pass quite near him, as they went to more retired quarters, and the little bunch of English violets in Fanny's belt must have breathed memories of the past to the learned professor, but he was as motionless as if he were a mummy himself.

When the crash came, most of the passengers had retired for the night, but Fanny was still in her blue traveling dress, too restless to sleep. She assisted the frightened girls to dress, and saw them safely stowed in life boats. There was still another to be filled, but it was crowding fast with selfish, eager men. There was one seat left, and a man was rushing towards the side of the steamer to take it. Seeing Fanny, he stepped back to give place to her.

"I shall not take it, Fred!" she cried. "I command you to jump, Fanny,—dear Fanny!" he exclaimed.

She gave him one look of farewell and jumped, but not in the boat. She purposely chose death, that Fred might be saved.

He jumped after her. They were swept under the steamer and the life boat put off without them. The wave that bore them out of sight, however, swept strongly on, taking them with it. Fred grasped Fanny firmly, and, yielding to his command, she floated as safely as a little leaf on the breast of a forest brook.

Before they were exhausted or had lost courage, they were picked up by a merchant vessel bound for the West Indies.

It was night, but the moon was at the full, and they were seen and rescued as easily as at noon-day.

The school-girls reached land in safety and sought their various homes with no desire to see Europe, but they had lost forever their pretty chaperone.

The captain of the merchantman where Fanny and Fred were harbored, showed them every attention, and the captain's wife, a dainty young thing from Bangor, Maine, arrayed Fanny from her own gorgeous wardrobe.

It soon became known that the pair, so romantically saved, were reunited lovers; and, when day after day passed and no return vessel came in sight, it looked as if the professor of antiquities and the chaperone of the class of '84 were bound for the land of spices.

There was a clergyman on board, taking this voyage for the benefit of his health. He thought his services might be acceptable to the rescued party.

At first, Fanny shook her head. She did not just like the idea of being married in Mrs. Captain McGilvery's pink satin, though she did look like a blush rose in it.

But Fanny's true nature asserted itself. After floating almost into death's grasp in her lover's arms, she felt that they belonged to one another, and the slight circumstances that changing life might place them in could not mar nor make their marriage.

So the ceremony was solemnized, and the night they were married, they sat on deck till late in the starlight, talking over the course of their love, which certainly had not been smooth.

Fred confessed how he sought consolation from Ella.

Fanny was piqued to hear this, yet after all was thankful thus to find the clue to Claybourne's long absence and Ella's reserve.

So Fred was forgiven and blessed, and "The White Dove" of Searport, Maine, bore two happy souls toward the land of spices.

When Ella, the bride of a day was left alone that September twilight, she felt almost insane between the conflicting emotions of relief at her husband's absence, and a most contradictory longing to have him return.

This latter emotion increased till it entirely overcame the first. For, she realized her most awkward and peculiar situation.

Young people may think their own private concerns are nothing to other people, and hence so many hasty and bitterly-regretted private marriages.

How could she live on in that beautiful home and spend the money Keyser Claybourne had left for her!

He had cast her off; he had torn the wedding-ring from her finger.

He proposed staying away for five years, so that he could take back the name he had given her, and leave her free.

She did not want to be free. Her woman's pride and devotion forbade it. When she said her marriage vows that September morning, she meant them. She would show Claybourne she meant them. She had a right to her new home. She would go back there and urge him to return, and make him welcome.

She stepped proudly on, though her heart was full of regret and remorse.

As Peggy saw her young mistress walking up the lawn in the dusk, she thought, "I do believe Miss Ella has grown tall to-day. I hope she won't put on airs, now she is married."

"Peggy," said Ella, as she drew near the porch where Peggy was sitting, "Mr. Claybourne has been called away suddenly on important business. He will be home to-morrow." She said the same to her father. He could not see his daughter's pale face, but he marked the agitated voice.

"Why, that's rather severe, my dear!" he said kindly. "It must be something unusual, for I never saw a man so foolish in his devotion as my little Ella's husband."

"He will be home to-morrow," repeated Ella. "He had to go."

But to-morrow did not bring him. The evening mail had no tidings from him. There only came back to Ella the unopened letter she had mailed to his city address.

When she dressed next morning, she put on her dead mother's wedding-ring which she had treasured for years. She felt she must wear it, till it was replaced by her own.

She sent a notice of her marriage to all the county papers, and to those in every place where she or Mr. Claybourne had friends. She wrote a note to the officiating clergyman, asking for a copy of her marriage certificate.

She sent another note of explanation to her pastor, Mr. Garrett.

In fact, she took every pains to publish her marriage and act upon the vows she had made.

The more she reflected on Claybourne's love and unselfishness, the more she admired him and blamed herself.

If he would only come back! Every morning, she hoped and prayed for good news, but no tidings came. She was, at first, too proud to inquire directly

of the firm of which he was a partner. At last, her extreme anxiety drove her to the city, where she learned that he had given up all business connection with them and was engaged in exporting ice or lumber, but they really could not give her any definite information about it.

So the days went by till June, with the home-coming of Fanny and Beatrice.

After Fanny's departure, Beatrice was deeply concerned for her young married sister. Beatrice, through the discipline of sorrow and poverty had become unselfish and observing, very different from the dreamy, selfish girl of former days.

She tried to comfort and sympathize with Ella, but found it impossible. Ella's loyalty to her husband would not permit her to make explanations.

In her anxiety, Beatrice conferred with Peggy. "Yes, Miss Blair," said the old servant, "I don't wonder you're worried. Miss Ella is eating her heart out with grief and care, and she won't be with us long."

As she spoke, Ella's languid step was heard in the hall, and then she appeared in the kitchen, looking like a spirit.

By way of cheer, though without intending the least reference to Mr. Claybourne, Peggy said, in a lively way: "You can't guess whose come back! Somebody that's kept away ever since the day you was married."

Ella uttered one cry and fell fainting to the floor.

"What have I done, old stupid!" cried Peggy, addressing herself. "I only meant that that pesky white cat had come back. What possesses the creature I don't know, but it always happens that if anything's in the wind, she knows about it, and comes ahead like the mist before the rain."

It was brain fever that the strange cat prognosticated this time.

When Ella's sweet eyes opened from her fainting, there was a strange, wild look in them, and she moaned in a way that filled poor Beatrice and Peggy with alarm.

She was carried to her beautiful sleeping room, but for many weeks, no restful sleep blessed the tired brain.

When, at last, the crisis was reached and she lay white and weak upon her pillows, she was greatly changed from the pink-and-white beauty of her marriage morning.

She was lovely still, but white as a lily. Her long, beautiful hair had been sacrificed to relieve her fevered head, and now little golden rings crowned her forehead.

"You look like a pretty boy, dear, with that curly top-knot," said Beatrice, cheerfully.

Ella smiled faintly. With returning health, her own irrepressible tendency to cheerfulness would assert itself, yet she dare not think for a moment of her absent husband, lest the terror of delirium should come upon her again.

Meanwhile, tidings had come from him, tidings of good, but which Ella was supposed too ill to bear. The business opportunity which he had grasped so recklessly when he supposed his happiness was wrecked on his wedding day, led him at once to the West Indies.

Ella, as has been said, failed to find any clue to him, but now by the strange cast of circumstances or providences,—stranger, oftentimes in real life than in fiction, Fred and Fanny did not come to harbor anywhere but in Havana, where the first person they saw on landing was their runaway brother-in-law.

The young men little thought when they parted that they should grasp hands so cordially next time they met.

Mutual explanations set matters quite right, and all that was desired now was a speedy return to Uplands.

"There's a vessel bound to Boston, to-morrow," said Captain McGilvery, in answer to Fred's inquiries. "First-rate captain, and his wife's aboard too, to keep company with Mrs. Garrett, (not that she seems pining for other company than yourself, sir,)" added the captain.

The morrow found the three wayfarers on board the Juanita, a familiar name, and a familiar captain, too, our old friend, Cap'n Alf.

He was kindness itself to his fellow passengers, but Fanny would look at him occasionally with a shudder, and think "How could I ever have thought for an instant of that coarse, red-whiskered man in comparison with Fred!"

Mrs. Marston however, was quite satisfied, and favorably compared her husband with the professor, whom she considered very womanish.

She insisted in joining pretty Mrs. McGilvery in gifts of beautiful dresses and jewelry to Fanny, which that young lady was obliged to accept with various emotions. Claybourne claimed a brother's right to provide for his new sister, and in his own generous and thoughtful way selected the pretty bride.

And this gift it may be supposed, the professor viewed with various emotions, praying inwardly that he might be permitted to reach home in safety, and have the ineffable bliss of clothing his wife himself.

But he had to submit to still further blessings from most unexpected quarters, too.

On reaching Uplands, which they did in due time in safety, they were met by Fred's father and mother, and by Beatrice, who had been informed of the expected arrival.

There was much to be said on both sides. The saddest of all was that poor Dr. Drexell had sickened and died during Ella's dangerous illness. Old Peggy was with him at the last. He was wandering, and murmured: "Beatrice is ahead of them all. I always said we should hear from that head some day."

Then after a few moments slumber he roused again and said brightly "Maria's girls are all right at last." He died with a cheerful smile upon his worn face.

During his illness, a legal paper from Chicago came to the doctor, notifying him that by the will of one Max Bennett, lately deceased, a large property had been bequeathed him and his heirs. It was further stated that this bequest was in consequence of injuries inflicted by said Bennett.

The mystery of the fire was thus made clear, and this property was equally divided among the three daughters.

Fanny and Beatrice invested their part in homesteads, where they now live happily.

Fanny and Fred all by themselves, as blissful as two mortals can be. Beatrice and her little girls forming another happy household. Beatrice has become, as her father predicted, a star in the literary world, but is never so absorbed as to neglect her daughters, or as to become unmindful of the world around her.

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DEAR SISTERS:—In justice to myself I would like to be allowed a few words in my own defence, against the fanatical tirade of Fanny Fanshaw.

"Drunken baby!" Well, you wouldn't think so could you see her. I will defy F. F. to produce a brighter, better baby of twenty months, than this same unfortunate "drunken baby."

Please do not suppose for an instant that I am defending intemperance—far from it,—but it does really seem so ridiculous that my poor little letter should bring forth such an argument.

Truly yours, BEE.

MY DEAR MRS. KNAPP:—I told my son's wife 't'other day, I was half a mind to write and tell ye I think yer paper fust-class in every pertekular.

Now, every thinkin' old pussen sides with some hobby; an' mine is: Children ain't brung up right now-a-days—ain't fitted to battle life's stern realities; hence so many suicides, tramps, and unhappy disappointed wives.

Es fur es my experunce goes, (reckon I've had a deal),

This world's not quite so full o' woe, es 'tis, my friends, o' weal;

You can't take up a paper though, an' read it 'thout much pain,

So many men, in places high, their honor foul doth stain:

So many guilty, sin sick souls, destroy their own bad lives—

Es if punishment from God would be, less hard than man's steel gyves.

Though sin does surely find 'em out, 'twere better fer to live—

Live an' repent with contrite hearts, sure, God'll forgiveness give!

The doctor's say 'tis liver bad, or brain crazed with over-work,

That leads 'em to the awful deed, life's duties thus to shirk.

But I'm inclined to think, my friends, the fault lies back o' this.

In duty now-a-days, I'm sure, fond parents are amiss.

How many try the problem hard, o' livin' 'thout much work;

Because from childhood, they've been taught t' think 'at all they could shirk!

The many tramps that at our doors, beg us to dine, or sup,

Are kot so very much to blame—they show their bringin' up.

How many gurruls, now-a-days, are raised 'thout any care;

An' when cares come—es they surely do—how hard they are to bear!

Now, in my day, the children hed to work their regular stent;

'Twas good fer 'em, the discipline kept minds from mischief bent.

Who is it that, they say, finds work for idle hands to do!

Do honest, busy minds, an' hands, their labors often rue!

Does not our Maker know what fer His children is the best?

Does He not give to honest toll the sweetest kind o' rest?

Does not the Blessed Book e'er teach: Idle no time away;

Be diligent, not slothful, in your business every day?

An' do with all your might, an' hands, what you can do, you know;

For there's no knowledge, or device, in graves, where all must go.

So fer as my experunce goes, an' I'll stake my all upon't, The dread o' work is allus worse, than is the doin' on't.

GRANDMOTHER GARRULOUS.

(FOR THE LADIES' HOME JOURNAL.) WHEN SCHOOL IS DONE.

Among the many homes into which the HOME JOURNAL finds its way, there must be some like my own, in which the children have a limited amount of schooling, owing to isolation or living in a scattered school district.

"That boy ought to be in school!" you exclaim a great many times from February to December when he is on your hands, mischievous and restless because unoccupied.

"That girl ought to be in school!" you say no less forcibly when your little daughter grows listless and whining, or teases to spend her hours at neighbors' houses.

Town children, whose vacations are brief, cannot understand the zest and eagerness to which our little country children look forward to the happy days "when school begins."

Its the red letter day of the year to them. Yet these same eager, little scholars think it exceedingly stupid to study at home, when the proposition is made by mamma or auntie, whose patience is sorely tried with the mischief and peevishness that is sure to crop from unoccupied minds and hands.

This year, after our winter term had closed, and my boy had packed his books on an upstairs, upper shelf, with the intent and expectation, there for them to remain one whole year minus ten weeks, and had settled into his old habit of spending his leisure, indoor hours, whittling, and cutting paper, fashioning boats that can't sail, and kites that won't fly, or ruffling our peace with his nerve-rasping drums on window panes, I thought: "Oh! if that boy only 'took to his books,' how delightful it would be all round; but to drive him from lesson to lesson exhausts too much of my time and strength!"

"Why not interest him in studying, by a merit system?" a sister asked; and, acting upon her suggestion, I provided myself with cards of pretty, gay colored merits, and a box of pennies.

I knew my boy's weak point,—pennies to him mean peanuts and fish hooks, and soap bubble pipes, and lots of other things that are dear to boyish hearts, and here was an opportunity to gain them.

A merit for every perfect lesson—limited to five a day—and five merits would entitle him to a penny, and seven pennies would buy a bunch of fire crackers. Dear, dear! Didn't that pile of school books come off the shelf and down stairs with a clatter and vim equal to the commencement of any school term!

Good pencils, pen, slate, and a new writing book, were waiting for him, and lessons were assigned, though the teacher was kneading dough and her pupil balanced his book on a mixing jar in her pantry.

Reading, spelling, arithmetic and writing, are the studies he follows; lessons of reasonable length, from one to five a day, as inclination or his spare time dictates, but they must be perfectly learned and in turn.

We do not make use of his school reader, but a child's story, from "Our Little Ones," "Little Pillows," or cunning letters from the Maine Farmer, carefully read aloud to mamma, secures him a merit, and a half page neatly written in his copy book, gains him another.

We are careful that his copy books are of the same system, with printed copies, and these writing books we furnish him by their consecutive numbers, which indicates their increasing ratio of difficulties.

If a child is allowed to copy the penmanship of every teacher who may cramp her pen over the head lines of his copy book, it is almost impossible for him to form a good or even legible hand. Every teacher has a way of her own. One writes a round, course hand, her successor cramps her words into the smallest space possible, and, maybe, his next teacher straggles across the page with spindle-legged letters tall and ungainly.

A great many business men write to this day in a fine, feminine, ridiculous hand, simply because they copied so faithfully, when school boys, the girlish, crooked handwriting of their youthful school ma'ams.

Mothers, if you would have your children acquire a beautiful, legible hand, see that their copy books are of the best system, and that you furnish them with good pens and ink. I mention this, because in my schoolma'am days, parents would send their children to my school, expecting them to become expert penmen, though they supplied them squids of brown paper stitched together, for copy books, and pens so rusty and ink so mouldy or lifeless with freezing, that "pa couldn't use 'em, and the young ones could have 'em just as well as not."

I am happily disappointed in the demands made on my time to hear spelling lessons and look over printed tables. One can hear a child read between the thumps of the sad iron and rolling pin, and write slate examples while waiting for the dinner pot to boil; and when there is nothing but sewing on hand, it is a rest to drop the needle for pencil and book.

When a penny to a child means five perfect lessons, it is worth a great deal to him. Self-earned money is money he can appreciate, and if out of it he drops a tenth into the missionary box, his real work for missions has commenced.

"Ten cents, mamma! See! I've got it!" my boy shouted, not long ago, after receiving his reward for five perfect lessons. "Now I can send for that bottle of glue."

A dime bottle of Le Page's liquid glue he had coveted a long time, and if you want to make your children happy furnish them with a like bottle. It firmly glues wood, crockery, glass, leather, etc.; and a broken dish or bracket, or vase or doll's cradle, no longer ruffles our peace, for a bit of this glue neatly and securely mends the fracture.

No wonder our boy thought a bottle of it to use just as he liked, was a great treasure to possess, and since its arrival there has been an increase of whittling, and cutting of paper and cloth, but with a good prospect of boats that can sail, and kites that will fly coming out of the litter.

But the lessons go on with no abatement of interest, and I was hoping it was the awakened love for study that spurs this boy who "doesn't take to his books," to con his speller and arithmetic so faithfully, but to-night, when he asked me how many Sundays before Fourth of July, and if fire crackers are still seven cents a bunch, I surmised the secret of his studiousness.

CLARISSA POTTER.

(FOR THE LADIES' HOME JOURNAL.) "MY GRANDMOTHER."

BY MRS. EMMA C. HEWITT.

The grandmothers! Dear old souls! Bless their dear hearts and kindly faces! For how many sins of omission and commission have they not been held responsible!

"Why do you do thus or so?" "Why my grandmother did so, and it always turned out nice." "But, my dear madame, to-day we have improvements, and you do the same work in one-fourth the time with a little labor-saving machinery—the result being just as good." "O well! My grandmother was as smart a woman as ever lived—got up at four o'clock winter and summer, etc., etc., and she always did so. What was good enough for her, is good enough for me, I guess," and the speaker looked so self-righteous over this supposed evidence of humility of spirit, in not wishing to consider herself in any way superior to her elders, that we feel inclined to shake her heartily.

For this class of people there is little or nothing to be done—indeed they would not thank you for assistance. They prefer being uncomfortable in the old way, to being comfortable in the new.

If men and women could realize that labor-saving machinery was as much a necessity in the kitchen as in the field or factory—that the woman should have the latest churn as well as the man the last mowing machine—that an egg-beater which takes five minutes to accomplish its work is better than the old-fashioned fork requiring three times that amount—if the sexes could equally realize this necessity, there would be less waste of money, less expense of health, less loss of that equally important commodity—time.

Time, as a commodity, seems to possess little value. It seems to be considered that that which is so freely given to rich and poor alike—a commodity which can be divided round among hundreds of thousands, giving each an equal share, yet without diminishing the original fund, must certainly be of little worth.

But this valuable thing can be saved in a thousand ways in the kitchen as well as in the counting room, factory, or farm—and in ways that our grandmothers would never have thought possible.

In this respect many women, if they but knew it, might be the architects of their own comfort, (and that of others as well, many times, for some of our most important kitchen improvements have emanated from a woman's brain.)

"What shall I do with my girl?" writes some mother to some periodical, and rather fancies she has proposed a new and startling conundrum.

If we might offer a humble suggestion, madame. "Teach her to use a hammer." "Oh," shrieks the mother in horror, "My delicate Angelina! Why she'd ruin her hands." Yes, madame, I repeat, spite of your horrified shriek, a hammer, and what's more, a saw and a gimlet, and so on all through the list of carpenter's tools. I perceive by this time, madame, that you are petrified, and have no more words, so I'll just go on with my discourse. You thought it a most delightful accomplishment when your delicate daughter learned to hammer out of a sheet of brass, impossible storks standing in highly improbable water, gazing in an apparent fit of "green and yellow melancholy" at some distorted cat-tails. Did it hurt her hands? Not half as much as it did your ears, I'll be bound. She may be too delicate to dust a room, but she is not too delicate to use a hammer, or she would have died of the "brass fever" before this. Besides, if she be delicate, the exercise will be wholesome for her, will develop her chest, expand her lungs, make her blood flow more freely.

"What would her grandmother —" "Tut! excuse me for interrupting you so summarily, but you have told me your grandmother was a woman of sense. Believe me, if she were living now, she would see the good of the girl and yourself in it all.

Let her learn to "drive a nail home" deftly and securely. Let her learn to saw and to plane. It will not hurt her mentally or morally, (though it may socially, with a certain class) and it will do her an immense deal of good physically, besides having the effect of making her much more useful as a household element. Have you any idea what an immense amount of comfort about the house is a woman who can drive a nail, straight where it is intended to be, or who can place, with the aid of saw and plane, a shelf where it is wanted. Have you ever had to await the leisure of the "men folks" for the thousand and one trifles that serve to make the comfort and convenience of "life below stairs." If so, you have wished a hundred times that you could do the work without waiting. It is just as feminine for a woman to use a hammer on something useful, as to use that same instrument in evolving unutterable designs from brass.

There is implanted in every soul (albeit many times overrun by neglected weeds) the beautiful, hardy, healthy plant, a desire to be useful. Give a child an idea that the box he is idly constructing may be of use, and his work assumes new proportions in his eyes. From an idler and mere consumer of material, he has arisen to the dignity of a producer, and the pleasure of the work is ten fold, to say nothing of all such things being of themselves an education to the child. Educate your children up to the needs of the present day, and remember, when you are inclined, on principle, to prefer the "good old-fashioned ways," that they were once new fashions, and perhaps much deprecated as such. Remember, too, that if you are not advancing with the age, and giving the good old lady every comfort, luxury, and convenience of the day that your purse can afford, you are not doing your full duty by your "grandmother."

A discussion upon smoking in the presence of children is agitating society in England. Instances of tobacco smoke acting like slow poison upon young children are cited, and "smoking fathers" are asked to have the goodness and consideration to smoke in other rooms than where their children are present.

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DEPARTMENT OF ARTISTIC NEEDLE-WORK.

Can any of the subscribers of the L. H. J. send directions for knitting mittens with row of hearts down the back? Mrs. J. G.

ALICE MANSFIELD, SCHELLSBURG, BEDFORD CO., PA.—You had better send to T. E. PARKER, Lynn, Mass., for the designs you want.

Will some of the ladies through the JOURNAL, tell me how to make tufted roses, how you count the stitches to make the flowers? And oblige MARY.

Twist stitch is made by putting the needle in the back part of the stitch, and knitting the same as when you put the needle in front part of stitch. Hope this is plain to "J. E. H."

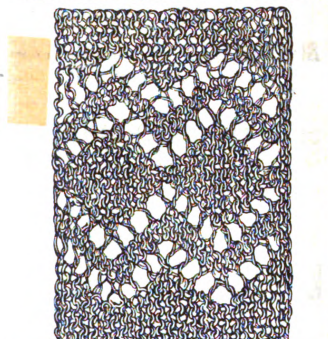
EDITOR OF LADIES' HOME JOURNAL:—Will some of the sisters kindly give the directions for crocheting a bead watch chain? And oblige an interested reader of the JOURNAL.

"Mrs. G. L. C." Hampton, Conn., will find directions for crochet skirt, in March No., 1885, L. H. J. If she has not the paper, and will enclose 2 two-cent stamps to the address of M. F. K., 20 Linden St., S. Boston, Mass., I will send them to her.

OLATHE, KANSAS, March 16th, 1886. EDITOR LADIES' HOME JOURNAL:—Would Mrs. Emma B. Walton please give directions for knitting a waist for a three year old boy, to match the skirt she gives in the March No? Am knitting a skirt by her pattern, and like it very much. And oblige, Mrs. MATTIE CHAMBERLIN.

Smyrne Insertion. Cast on 23 stitches; knit across plain.

1st row. Knit 12, over, narrow, knit 1, over, narrow, knit 6. 2d row. Same as 1st. 3d row. Knit 13, over, narrow, knit 1, over, narrow, knit 5. 4th row. Same as 3d. 5th row. Knit 14, over, narrow, knit 1, over, narrow, knit 4. 6th row. Same as 5th. 7th row. Knit 15, over, narrow, knit 1, over, narrow, knit 3.



[Engraved expressly for The Ladies' Home Journal.]

8th row. Same as 7th. 9th row. Knit 16, over, narrow, knit 1, over, narrow, knit 2. 10th row. Same as 9th. 11th row. Knit 14, narrow, over, narrow, knit 1, over, knit 4. 12th row. Same as the 11th. 13th row. Knit 13, narrow, over, narrow, knit 5. 14th row. Same as 13th. 15th row. Knit 12, narrow, over, narrow, knit 1, over, knit 6. 16th row. Same as 15th. 17th row. Knit 11, narrow, over, narrow, knit 1, over, knit 7. 18th row. Same as 17th. Commence again at 3d row.

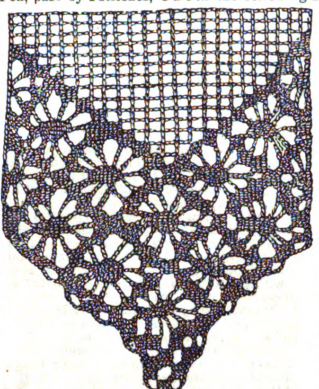
[FOR THE LADIES' HOME JOURNAL.] Knitted Hammock.

Materials required: 3 balls 9 thread fine laid cord, 2 large wooden needles. Cast on 25 stitches; knit in plain, or fancy stitch, a strip about 5 feet long. Knit 4 strips and sew firmly together with the same cord that has been used. Attach this with cords to the wooden bows, which can be bought ready made, or can easily be made by a carpenter. A knotted fringe can be added to the edge. Colored twine greatly adds to the appearance, although not to the comfort of the hammock. DON LUCAS.

"M. L. K." wishes to know the meaning of "slip and bind." You slip a stitch off the left hand needle on to the right hand needle, then knit the next stitch, and bring the slipped stitch over the knitted one. Loop knitting is done this way. Cast on any number of stitches. Do not clip the first, but always knit it. 1st row. Plain knitting. 2d row. Put the wool round the needle as if you were going to knit a plain stitch, but instead of knitting let the wool hang straight down over the forefinger of the left hand, wind it round and put it for the second time round the finger, and for the third time put it round the needle; and knit this stitch which ought to have the appearance of 3 in 1; repeat. The next row plain. Do about 6 rows plain, and then repeat with the loops; of course you must only make them on one side of the knitting, and they will require a little pulling to keep them in the right place. M. F. K.

Crocheted Lace.

Use cotton No. 30; make a foundation chain of 50 stitches. 1st row. Pass by 7 stitches; make 1 d c, (put thread over once) in the next stitch, 2 ch, pass by 2 stitches, 1 d c in the next, then 3 double crochet, (or d c) in the following 3 stitches. *6 ch, pass by 5 stitches, 5 s c in the following 5 stitches, 4 d c in the next 4 stitches, repeat from *, then 11 ch. 2d row. Pass by 8 stitches, 4 d c in the next 4 stitches, *3 ch, pass by 2 stitches, 4 d c in the following 4 stitches, 6 ch, 3 s c in the middle 3 of the next 5 s c, 6 ch, pass by 4 stitches, 4 d c in the following 4 stitches, repeat from *, then alternately 2 ch, and 1 d c in 3d stitch 'til end of row. 3d row. 5 ch, pass by 2 stitches, 1 d c in the following stitch, [2 ch, pass by 2 stitches, 1 d c in following stitch] repeat the part in brackets twice, then 3 d c in the next 3 stitches, *4 ch, 1 treble crochet in the middle of the next 3, 4 ch, pass by 4 stitches, 4 d c in the next 4 stitches, 4 ch, 1 treble crochet in the middle of the next 3, 4 ch, pass by 4 stitches, 4 d c in the following 4



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stitches, repeat from *, then 11 ch. 4th row. Pass by 8 stitches, 4 d c in the following 4 stitches, *6 ch, pass by 6 stitches, 3 s c in the following 3 stitches, 6 ch, pass by 6 stitches, 4 d c in the following 4 stitches, 2 ch, pass by 3 stitches, 4 d c in the following 4 stitches, repeat from *, then alternately 2 ch, and 1 d c in 3d stitch, 'til end of row.

5th row. 5 ch, pass by 2 stitches, 1 d c in the following stitch, [3 ch, pass by 2 stitches, 1 d c in the following 3 stitches, 6 ch, pass by 6 stitches, 4 times, then 8 d c in the next 8 stitches, *6 ch, pass by 8 stitches, 5 s c in the following 5 stitches, 6 ch, pass by 8 stitches, 4 d c in the next 4 stitches, repeat from *, 11 ch. 6th row. Through the 13th row, repeat twice from the 2d, through the 5th row, but in each successive row, work 2 ch, and 1 d c more than in the preceding one, and at the end of the 13th, only 5 ch, instead of 11 ch. For the 14th through the 25th row, work back in regular order from the 13th through the 1st, but at the end of every odd row, work only 5 ch, instead of 11 ch. At the beginning of every even row, instead of passing by 8 stitches, pass by only 3. Repeat from the 2d row through the 25th row. MRS. SMITH.

MANISTIQUE, MICH.

Sachet Bag to Hang on an Easy Chair.

Take of No. 9 ribbon, five strips, one yard each; lap the edges and sew together; then feather or any pretty stitch along these laps. Fringe each end to the depth of two inches, fold together, and sew up each side to form a bag. Run a ribbon around the top; fill with sachet powder, or new pine needles, and hang to a chair back. Mine has a black centre, with yellow, blue, rose, and pale green. CATNIP.

Knitted Edging.

Cast on 20 stitches. 1st row. Knit 3, thread over twice, purl 2 tog, knit 1, thread over, narrow, knit 2, thread over, narrow, knit 3, thread over twice, purl 2 tog, knit 1, thread over 3 times, knit 2. 2d row. Knit 2, knit 1 loop, purl the 2d, knit the 3d, knit 1, thread over twice, purl 2 tog, knit 10, thread over twice, purl 2 tog, knit 3. 3d row. Knit 3, thread over twice, purl 2 tog, knit 2, thread over, narrow, knit 2, thread over twice, purl 2 tog, knit 3.



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over, narrow, knit 2, thread over twice, purl 2 tog, knit 6. 4th row. Knit 6, thread over twice, purl 2 tog, knit 10, thread over twice, purl 2 tog, knit 3. 5th row. Knit 3, thread over twice, purl 2 tog, knit 3, thread over, narrow, knit 2, thread over, narrow, knit 1, thread over twice, purl 2 tog, knit 6. 6th row. Knit 6, thread over twice, purl 2 tog, knit 10, thread over twice, purl 2 tog, knit 3. 7th row. Knit 3, thread over twice, purl 2 tog, knit 4, thread over, narrow, knit 2, thread over, narrow, thread over twice, purl 2 tog, knit 6. 8th row. Slip and bind 8, knit 2, thread over twice, purl 2 tog, knit 10, thread over twice, purl 2 tog, knit 3. With the lower edge finished like the upper, it makes a pretty inserting. Done in coarse thread it is pretty for ties. This is very pretty for flannel skirts, done in Saxony, or split zephyr worsted.

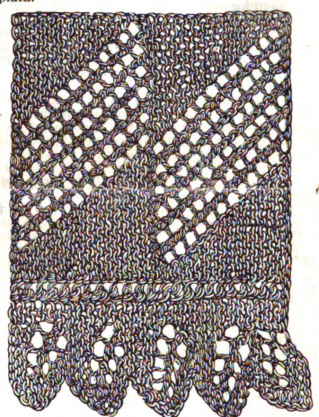
Belle's Diamond Edging.

Cast on 9 stitches. 1st row. Knit 3, narrow, over, narrow, over, knit 1, over, knit 1. 2d row. Knit 1, purl 1, knit 1, purl 1, knit 1, purl 1, knit 1, purl 1, knit 1. 3d row. Knit 2, narrow, over, narrow, over, knit 3, over, knit 1.

4th row. Knit 1, purl 1, knit 3, purl 1, knit 1, purl 1, knit 3. 5th row. Knit 1, narrow, over, narrow, over, knit 5, over, knit 1. (There are now 12 on the needle.) 6th row. Knit 1, purl, knit 5, purl 1, knit 1, purl 1, knit 2. 7th row. Knit 3, over, narrow, over, narrow, purl 1, narrow, over, narrow. (11 on needle.) 8th row. Knit 1, purl 1, knit 3, purl 1, knit 1, purl 1, knit 3. 9th row. Knit 4, over, narrow, over, knit 3 together, over, narrow. 10th row. Knit 1, purl 1, knit 1, purl 1, knit 1, purl 1, knit 4. 11th row. Knit 5, over, knit 3 together, over, narrow. 12th row. Knit 1, purl 1, knit 1, purl 1, knit 5. JENNY WALLIS.

Broad Lace.

Cast up 36 stitches. 1st row. Slip 1, knit 1, over and narrow 5 times, making 6 holes, knit 13, over, narrow, over, narrow, knit 1. 2d row. Knit 2, make 2 stitches of the loop, by knitting 1, and purling 1, knit 1, knit second loop like the first, knit 2, over, narrow, rest plain. 3d row. Slip 1, knit 2, over and narrow 6 times, knit 12, over, narrow, knit 4, over, narrow, over, narrow, knit 1. 4th row. Knit 2, make 2 stitches of the loop, knit 1, knit second loop making two stitches, knit 4, over, narrow, rest plain. 5th row. Slip 1, knit 3, over and narrow 6 times, knit 11, over, narrow, knit 6, over, narrow, over, narrow, knit 1. 6th row. Knit 2, make 2 stitches of the loop, knit 1, make 2 of the second loop, knit 6, over, narrow, rest plain. 7th row. Slip 1, knit 4, over and narrow 6 times, knit 10, over, narrow, knit 8, over, narrow, over, narrow, knit 1. 8th row. Knit 2, make 2 of the loop, knit 1, make 2 of second loop, knit 8, over, narrow, rest plain.



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9th row. Slip 1, knit 5, over and narrow 6 times, knit 9, over, narrow, knit 15. 10th row. Bind off 8, knit 6, over, narrow, rest plain. 11th row. Slip 1, knit 6, over and narrow 6 times, knit 8, over, narrow, knit 2, over, narrow, over, narrow, knit 1. 12th row. Knit 2, make 2 of the loop, knit 1, make 2 of the second loop, knit 2, over, narrow, rest plain. 13th row. Slip 1, knit 7, over and narrow 6 times, knit 7, over, narrow, knit 4, over, narrow, over, narrow, knit 1.



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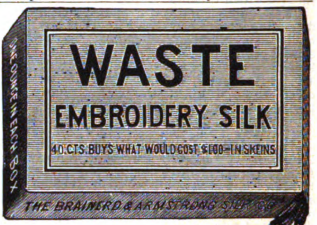
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BRUSH STUDIES AND HOUSEHOLD DECORATION.

NEW SERIES—NO. VI.

BY LIDA AND M. J. CLARKSON.

A Chapter of Useful Hints in Answer to Numerous Queries About Mantel Decoration, etc., etc.

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"Brush Studies," as published in these columns during the past year, have been published in book form, and will be given as a present to any one sending a club of subscribers, or sold separately for 30 cents. Address: The Ladies' Home Journal, Philadelphia.

It seems necessary once in a while to devote a whole chapter to the queries which accumulate too rapidly for the usual spaces allowed them in this department of the JOURNAL. "How may I enlarge small sketches?" is a frequent question. The easiest and most satisfactory method is by a process of squaring the picture, and enlarging by rules of comparative measurement. For instance, if it is desired to enlarge the "Hollyhocks" of the April number, it is only necessary to divide the original sketch into as many squares as you wish inches in your large picture. As this illustration is small, it is well to allow upon your canvas two inches to each small square, that is to say, if you wish your picture to be 36 x 18, you will divide your canvas the longest way into 18 squares from top to bottom, the short way, into 9 squares from side to side, all the same proportion. Now to enlarge your picture, you will only need to locate each point of the drawing in the large squares, exactly as you find them in the smaller ones in the original sketch. It is now an easy matter to draw the outlines as sketched, giving them all the same position upon your canvas. Notice just where each line passes through the picture, each square taking in a certain proportion of the subject, and then make your larger drawing to correspond, and you will find little, if any difficulty in copying the exact outlines upon the larger scale. It would be a good plan to enlarge at first the small illustration to half the size you wish your picture, that is to say 1 inch squares, then the larger sketch into 2 inch squares. In this way your outlines will be perfect, and the practice will in time enable you perhaps to sketch by your eye alone, without other aids.

The question of a proper palette seems a matter of doubt and perplexity to many readers. "Will vermilion, or scarlet, or geranium lake supply the place of rose madder, or madder lake? Will Prussian blue answer for cobalt? Is burnt sienna necessary?" etc. Now a good palette is the best economy after all. If you take the time and pains to paint a picture, do you not wish it lasting, the colors permanent? Geranium and scarlet lake are fugitive. Prussian blue turns green in time. Good reliable colors are then our cheapest and best in the end. A simple palette is to be recommended to the beginner. White, yellow ochre, vermilion, Ant-

werp blue, burnt sienna, raw umber, Vandyke brown and ivory black; with the chrome yellow light, medium and deep, will be all that is necessary for practice. When you begin to paint pictures add to your list the cadmiums, light, medium and orange, light red, permanent blue and cobalt, madder lake, terre vert, and madder brown.

A word here about mixing colors. Wm. Hunt, in his instructive and amusing "Hints" advises that the colors be dragged lengthwise down the palette with a brush. He says: "The common way of stirring them round and round is better suited to the making of mud pies. Draw some white down the palette with two or three strokes. Into this cut a streak of yellow ochre, by its side a dash of vermilion, then another of cobalt, using a separate brush for each color." Of course this presupposes that you have "set your palette," an expression artists' use when speaking of the putting out of the paints before commencing work. Begin at the right hand, keeping some such order as this: White first, then yellow ochre, then the chromes, or cadmiums, then the reds, vermilion, madder lake, etc., then the blues, then burnt sienna, the browns, and lastly black.

There are other colors we sometimes use, but they are not really necessary—they may be styled the luxuries of the studio, just as we like to have rich and elegant accessories and surroundings, which seem so properly to belong to art—but they may be dispensed with by the economist. But to try to get along without the essential colors mentioned above, is like attempting to build a house without bricks and mortar. Such

queries as why do my colors look so dull, or so unlike those in my copy, may perhaps find an answer in the foregoing hints. The best colors, properly blended, ought not to look dull or muddy. The fault therefore is either in the colors themselves, or in the manner of blending them. The greens seem also a knotty subject with many. I do not get my leaves to suit me, or my foliage is not just right. Here there may be more than the mere coloring at fault. The drawing is all important. If that were perfect, color would often take care of itself. It is well, however, to know what is best to use for different tones of green, as no color has a wider range or greater diversity of tints.

A good palette for warm yellow greens is simply cadmium, burnt sienna and black. Cooler blue greens may be painted with terre vert, and Antwerp blue. Burnt sienna and raw umber are often needed in the shadows. Dark green leaves need to be toned with a great deal of black. Indian yellow, one of the aforesaid "luxuries," is much liked in greens by many artists, but cadmium is a substitute. The blue greens have of course an excess of blue, and sometimes yellow ochre is added.

Zinnober green with terre vert is often found satisfactory to beginners who have not become accustomed to mixing their tints. There are sometimes certain tones in foliage which seem absolutely to need emerald green in order to get the most satisfactory results. Take for instance the bright foliage of a spring landscape bathed in warm light; here a judicious use of this color will give an effect very difficult to get in any other way.

Sometimes these irregularities are admissible—in fact they are a great temptation to the colorist whose love for brilliant tones may lead him occasionally to doubtful experiment. Let this prove the exception rather than the rule. A simple and reliable palette is to be recommended. The best blues of the color box are those already named, although Prussian blue is much used in spite of its bad reputation. The madders are all reliable reds, the lakes unreliable, with the exception of madder lake, which may be classed with the madders. Bone brown is a useful color, but a very slow drier. Ivory black, and burnt sienna will often answer as a substitute. Another frequent question asked "Can I learn the art of painting without a teacher?" The "art of painting," is here so ambiguous a term, as to require a definite explanation. If we may interpret it as meaning such a knowledge of painting as will enable you to decorate your home, to copy pictures with tolerable success, to excel perhaps as an amateur, we unhesitatingly answer yes, such a thing is quite possible. On the other hand, if your aim is to become an artist, or your ambition soars higher for fame and a name, then we would advise a good teacher by all means, and an academic course of study. Go at once to the foundation and build up a solid and substantial structure. Our instructions are not for would-be artists, but for the average amateur, who seeks pleasure—sometimes profit, but neither riches, nor fame.

A great many queries come in from readers relative to the handling of their subjects, more especially where it is desired to paint broadly. "I can't seem to cover my canvas at all well," complains one, and no wonder, for we found her trying to lay on the sky of large land scape with a fine sable brush. Throw aside these small tools, and invest in a good stock of bristles, from a quarter inch in width, up to at least one inch. Sometimes a pupil goes to work as gingerly as if she were afraid of pain, her greatest anxiety the fear of soiling the tips of her fingers. She makes dainty little dashes suggestive of a

ray of from six to eight dollars, ought to cover all, while the effect will add many times that amount apparently, to your room, besides giving you something to enjoy; for what woman of taste does not take pleasure in an attractive mantle over which she tenderly lingers as she dusts and arranges her *bric a brac*, almost as though these articles could feel and appreciate her attentions. Our design for valence is upon a steel blue felted, and is both handsome and novel, as thus arranged. In spite of the Oscar Wilde caricature of the sun flower, it yet maintains its popularity for decorative work, and for bold design is very desirable, being bright and showy and yet not a gaudy subject if properly handled. It is suitable for plain painting, Lustra or Kensington.

There are many novelties in decorative work now which might be introduced to readers, and may from time to time receive some passing notice, but experience teaches that the majority of persons do not care to provide themselves continually with new outfits often introduced more for the pecuniary benefit of dealers than otherwise. A great deal of beautiful work may be accomplished, with inexpensive, old-fashioned paints, and the greater number of reader will appreciate the fact, especially those whose resources are not equal to all these new fangled notions. Those with ample means may experiment with novelties, while plainer folk will do very well without. The palette for sandalwood is cadmium, chrome, or lemon yellow, with white in the light, and burnt sienna, yellow ochre, and a trifle black in the deeper accents of color. A good deal of black is used in the centres with



[Engraved expressly for The Ladies' Home Journal.]

HOW TO USE PREMIUM.

raw umber and Vandyke brown. The leaves may be painted with Antwerp blue, cadmium white, with raw umber, burnt sienna and black in the shadows. The leaves may be veined with a warmer green, light yellow, zinnober green with cadmium, a little light red and black. The chromes may be used in place of the cadmiums for decorative work, and more license allowed as to bright colors and liberties taken not admissible upon canvas. The aim is not the natural rendering of our subject, but richness and ornament. Plain painting upon felt, velvet, plush, or satin, is delightful work. The handling is exactly the same as given for ordinary painting. It may be made more artistic in effect than the minor branches, Lustra, Kensington, etc., for plain painting will always take the precedence as the best, and highest of all art work.

To paint the above design in Kensington lay the gold used for the general background with brushes, afterwards drawing in your lines with a pen, in imitation of the Kensington embroidery stitch. The most desirable Kensington painting is simply good plain work, scratched over with a pen. The colors used are the same. For Lustra, the gold is used for the general background with sandalwood, with pale gold for the lights, and orange in the deeper accents. For the shadows brown may be mixed with the orange. Brown and dull red may be used in the centres with dots of fire, for rich effects. Leaves are painted with different tones of green, and brightened with veinings of green gold, or silver as fancy dictates. All sorts of liberties are allowable for this branch of the work.

We are frequently questioned as to the uses of the decorated pieces given as premiums. In reply, our simple illustration of apron, or banner, will show how the squares, and three-cornered pieces, may be adapted to various styles of fancy work. The oblong shapes may be set in a bracket valence, or clock scarf in the same manner. Applied with fancy stitches upon satin or plush, they are novel and pretty.

SPECIAL QUERIES.

"S. E. W."—Many of the subjects already given in these columns would be appropriate for your ten inch square. Parties would be most satisfactory for your ground. These are fully described in previous numbers of the JOURNAL.

As to the work being rough or smooth that is a matter of individual fancy, although a smooth painting is more apt to be flat and tame. The question is not so much how much paint you use, but upon your canvas as the way you put it on to make a picture. Pay careful attention to lights and shadows, and never mind whether it is smooth or rough. If it is a picture nobody will stop to question your methods.

"Trix" will find her query answered in this paper.

"L. J. L." will find a description of pretty clock scarf in Number No. of JOURNAL, or, if that is not to be had, in "Brush Studies" now published in book form.

"Mrs. H. C. F." will find some of her queries answered in this paper. In painting portrait of lady in evening dress of old gold with cream lace, etc., etc., for your background of raw and burnt umber, yellow ochre, etc., we should substitute silver white, yellow ochre, light red, permanent, or Antwerp blue, and raw umber with very black, and madder brown in the shadows. This ground should be painted loosely without blending more than is necessary, and instead of lighting up the ground around head, why not try throwing a shadow behind it, letting it fall somewhat to one side, which will give a better effect, throwing out your subject upon a relief.

No, we do not recommend blending the colors. Unite them rather with a flat brush, taking care to keep your masses of light and shade as to form. The general tone is laid in at first, details being left for an after painting.

"Mrs. F. M." will find her query answered above. Whether we shall take up the specialty

she mentions depends upon the number of requests we have, to warrant its popularity.

"G. W. B."—Your query answered above. In Kensington painting take the pen stroke clear through the paint, without however scratching up the nap of your fabric. Let the ground itself sometimes shade your work.

"Mrs. J. C."—A pretty scheme of color for the birds on the pine branches, is a blue gray for the bodies, with blue on the head, wings and tail, with yellow breasts. Paint white around the spot on the head and under the eye, and define the wing feathers with deeper blue, or black. For the bodies use cobalt, white and black, with a trifle cadmium. For the bine of the wings, etc., use cobalt and white toned with a little black. For the yellow breast, cadmium and white, a little yellow, and burnt sienna in the shadows.

"E. B. G." asks why some painting upon satin looks so much better than others. The hard waxy look is owing to smoothing down your paint too much, or not properly observing the values, lights, shades, etc. Painting upon satin is like any other painting, the rules to be observed are the same. Varnish is unnecessary.

"A Reader."—Poppo's medium is considered the best mediums for oil paints, although Roberson's medium is a favorite with many artists. If the oils are used add *secatis* of *cortroya*, one drop to five of the oil. You can paint the design on glass, getting rich effects before putting in your finished work. Lay your oil paper as near the color of the ground you intend to paint as possible.

"Hazel."—Pratt & Lambert claim that their enamel is very durable. We should hardly venture to use it for table china, but for articles that do not require much washing in hot water it will do very nicely.

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[Engraved expressly for THE LADIES' HOME JOURNAL.]

SUGGESTION FOR MANTEL DECORATION.

werp blue, burnt sienna, raw umber, Vandyke brown and ivory black; with the chrome yellow light, medium and deep, will be all that is necessary for practice. When you begin to paint pictures add to your list the cadmiums, light, medium and orange, light red, permanent blue and cobalt, madder lake, terre vert, and madder brown.

A word here about mixing colors. Wm. Hunt, in his instructive and amusing "Hints" advises that the colors be dragged lengthwise down the palette with a brush. He says: "The common way of stirring them round and round is better suited to the making of mud pies. Draw some white down the palette with two or three strokes. Into this cut a streak of yellow ochre, by its side a dash of vermilion, then another of cobalt, using a separate brush for each color." Of course this presupposes that you have "set your palette," an expression artists' use when speaking of the putting out of the paints before commencing work. Begin at the right hand, keeping some such order as this: White first, then yellow ochre, then the chromes, or cadmiums, then the reds, vermilion, madder lake, etc., then the blues, then burnt sienna, the browns, and lastly black.

There are other colors we sometimes use, but they are not really necessary—they may be styled the luxuries of the studio, just as we like to have rich and elegant accessories and surroundings, which seem so properly to belong to art—but they may be dispensed with by the economist. But to try to get along without the essential colors mentioned above, is like attempting to build a house without bricks and mortar. Such

humming bird over a flower, expecting to do good work in a very delicate, lady-like fashion. Impossible. This patting away will do very well for the coloring of a miniature, but it will never make an effective picture. Do not be afraid of soiling your fingers or your garments. It is not unusual to meet with a black eye, a red nose, or a jaundiced looking complexion in the professional's studio, not owing at all as one might ignorantly imagine, to habits of dissipation. Good artists are in one sense, most inveterate dabblers. Provide yourself therefore with a big Mr. Hubbard apron, and a supply of soft clothes to wipe off superfluous paint, and you are ready for work.

In answer to numerous queries as to mantel decoration, we give a design this month which is suitable for work upon felt, velvet, plush or satin, as preferred, and may be executed either in painting or embroidery. It is astonishing what a change may be wrought in a very uninviting room by tasteful arrangement of mantel. A little judicious expenditure of money, aided by ingenuity and taste, will go a great way in this direction. Sometimes it happens that the builder, or carpenter, has given us something remarkably ugly the cheap slate mantel, or worse still, the stained or marbled affair. The present fancy for decorating the bare shelf with a pretty valence, and where an overmantel is wanting, supplying its place with drapery which sets off the articles of vertu upon the shelf, is a happy device, and imparts an air of elegance to the most unpretentious of rooms. The expense is not alarming to the most economical. An out-

THE LADIES' HOME JOURNAL

AND PRACTICAL HOUSEKEEPER. A NATIONAL ILLUSTRATED FAMILY JOURNAL. Mrs. LOUISA KNAPP, EDITOR. Mrs. EMMA C. HEWITT, ASSOCIATE EDITOR. Published Monthly at 441 Chestnut St., PHILADELPHIA, PA. THE CURTIS PUBLISHING COMPANY Publishers.

Terms: 50 cents per year, 25 cents for six months. In clubs of four or more, only 75 cents per year. Advertising rates 75 cents per agate line each insertion. Address, LADIES' HOME JOURNAL, PHILADELPHIA, PA.

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Notice is always sent of expiration of subscription. If not renewed it is immediately discontinued. No notice is required to stop the paper, and no bill will be sent for extra numbers.

Receipts.—The fact that you receive the paper is a proof that we have received your remittance correctly. If you do not receive the paper promptly, write us that we may see that your address is correct.

Errors.—We make them; so does every one, and we will cheerfully correct them if you will write to us. Try to write us good-naturedly, but if you cannot, then write to us any way. Do not complain to any one else or let it pass. We want an early opportunity to make right any injustice that we may do.

NEW YORK OFFICE, 208 BROADWAY; W. S. NILES, MANAGER.

Philadelphia, June, 1886.

We have stated that we are very anxious to correct any errors that may occur in our office. Will our subscribers kindly aid us in this work by dropping us a postal as soon as possible after such errors have been corrected? We have received a number of postals saying that the delayed matter about which the subscriber had written the previous day, had reached its destination. Such notice as this, would prevent time being spent in trying to right a matter already righted, and would be a real kindness to us.

We are daily in receipt of many letters asking for information. This we are perfectly willing to furnish, and could often do so on the spot, if the writer had enclosed a stamped envelope, addressed to him- or her-self. If this is not done, by the time the editor has reached in one direction for an envelope, another direction for a stamp, has affixed the stamp and addressed the envelope, much valuable time has been consumed, which the editor can ill afford to lose. To the writer it is but the loss of a few moments, but to the editor, who receives quantities of such letters every day, it is the loss of hours. In order to save time then, and insure to yourself a reply at the earliest possible date, please enclose stamped envelope addressed to yourself.

A woman who has but a dollar or two doled out to her at a time is apt to attach undue importance to money. To her narrowed vision a silver dollar looks as big as the proverbial cart-wheel. There are many women whose husbands and fathers own thousands of dollars, who, if they should buy a rose in mid-winter, a book of poems, anything less practically useful than a darning needle or a bread tin, or if they should lose a dollar, would feel that they had committed a heinous sin. It might be that a rose or a pot of violets at Christmas would do far more for life than a nutmeg grater. Spice never did the stomach any good, but a rose when the snow lays white on the ground and everything out of doors is frozen solid—why, its life might make a June in the house for a week and its memory last forever!

"We read our paper clear through, advertisements and all, and we would not lose a copy for anything," write some of our subscribers. Ah! there is one secret of our success. "Clear through advertisements and all." That is the way we would have it. Rest assured it will pay you to read "advertisements and all." If you have never read our advertising columns, you can have no idea of what you have lost. In those columns you will find notices of almost everything a household can need, to say nothing of things merely interesting, ornamental, or curious. If you have never done so, just read them through once for the sake of seeing what a motley group can be collected in one paper that does only really good advertising, and notices only reliable houses. This is one of those good things that works both ways. The fact of our putting forth their advertisements shows our confidence in them, and the fact of their advertising with us shows their confidence in us and our tremendous circulation.

POSTAGE TO CITY SUBSCRIBERS.

A discrimination in the rates of postage to city subscribers is made between weekly and monthly periodicals, to the great disadvantage of the latter; for, while the weeklies can be mailed to city subscribers for one cent per pound, monthlies can not be mailed to city subscribers for less than one cent for each two ounces, except where the subscribers go to the post-office for their mail. And, as the JOURNAL in its present form weighs over two ounces, we are, therefore, obliged to ask Philadelphia subscribers twenty-four cents extra for postage, unless the paper is addressed at the post-office to be called for, or to any P. O. box.

TO ADVERTISERS.

The circulation of the LADIES' HOME JOURNAL is not less than 240,000 copies each issue. We have over 200,000 paid yearly subscribers, and offer our subscription books and post-office receipts for inspection to any one who will call upon us, in Philadelphia, or at our New York office. Our statements are guaranteed to be exactly as represented, or no pay will be asked. Publishers affidavit on file at all advertising agencies. We refer to Ferguson Bros., & Co., who do our press work, and run four presses nearly a month to work off our large edition; and to John F. Busch & Son, who do our folding and binding,—all of Philadelphia. The affidavits of these gentlemen are on file at all advertising agencies.

A WORD TO THE LETTER-WRITERS.

For the writing of an elegant letter many things are necessary, but for all ordinary business purposes but few are requisite—viz.: First, to direct your letters plainly and distinctly, leaving no room for guess-work on the part of the post-master or delivery agent; for in nine cases out of ten he will make a wrong guess.

Second, to sign your own name and your address with perfect distinctness, so that if the receiver does not quite understand the matter contained in the letter, he can inform the writer of the fact. Frequently in this office there come letters with only an initial signed, not even a date, nor a note of the place from which it was sent. In a few days, we receive, almost always from such writers, a demand as to why we have not answered.

Third, when sending to us a change of address, be sure to state both former and present address. Otherwise, this necessitates our writing to you for further information, and your replying, all of which takes much time and patience on both sides; and in the meantime the papers are once more sent to the old address, because we have been unable to change it.

By observing these few simple rules, the task of attending to business matters per mail, is very much lightened, and pleasanter relations between writer and receiver are maintained.

TEACH THEM EARLY.

Whether Mrs. Rorer's late lecture on the cutting of meat, is exactly what is needed, remains to be seen; but that it is a step, or even perhaps a stride, in the right direction, is undoubtedly true. One of the subjects about which most young housekeepers are lamentably ignorant, is the different qualities and cuts of meat of various kinds. Is it not in "Mrs. Jernyngham's Journal," that the young housekeeper is made to say, (in reply to the rather contemptuous remark of her cook about its being no season for a leg of lamb) "No lamb? O well then get a leg of beef." Fancy a leg of beef for two. And yet this was not such a great exaggeration. There are many girls who are quite as ignorant.

Would it not be well for mothers to accustom their daughters to know the different cuts of meat? While the daughter is yet a little girl, why not take her to the butcher's shop and teach her the difference between mutton chops and veal cutlets, just as one would teach her the difference between potatoes and apples? Why not take her marketing and teach her the difference between well cut meat and a "scrappy" piece? All this knowledge is so easily gained by almost imperceptible steps in childhood, that it seems a pity to buy it in after life (when one has so much else to do and has need of all the "ready-made" knowledge and experience one can command) with big butcher's bills, poor meat and uncomfortable dinners.

DIRECTNESS OF SPEECH.

Of all the talents distributed among mankind, that for directness of speech seems to be the one which has been most sparingly given. Those whose "communication be yea, yea, nay nay," are indeed among the "mighty few."

To how few, how very few, has been given the power to make a direct reply to the simplest question.

Not long ago a lady asked an agent of a well known railroad "Can I buy a ticket to-day and come back on it to-morrow?" To the dispassionate observer, the simplest reply would seem to be either "yes" or "no," (the agent need not even have added "madame" had he felt indisposed so to do) but, drawing himself up with dignity, he replied magnificently and impressively, "If you so desire."

This was hardly true, if he sought to be scrupulously truthful. Her ability to obtain the ticket, was in no way affected by her desire.

In another instance, a gentleman, walking up to a railroad official and holding out his ticket for inspection, in order that there might be no doubt as to his destination, inquired (indicating at the same time with his finger a certain section of carriages) "Is that my train?" The gate-man, inclined to be facetious, (poor man! he had not then learned that humor does not add to the market-value of a railway employe) replied in a loud tone in order that all his fellows might hear and appreciate his wit, "No sir! that ain't your train; that there train belongs to this here railway company."

The gentleman said nothing and passed on, but, unfortunately for the man at the gate, his victim was a director of the road, and the next morning the offender was promptly dismissed (as he would have been in any case had the circumstance come to the notice of the company).

This style of reply is not confined, however, to railway employes by any means. One finds it in all classes and professions. One more instance and I am done. "Did a postal card come here in regard to a book left here?" inquired a lady of the proprietor of a drug store. "There was a communication to that effect," replied he of the drugs.

If this style be unsatisfactory in an employe, how much more unsatisfactory is it in an employer. How much trouble would be saved if each employer would give an absolutely direct order as to the manner of performing some duty. Orders or explanations given in an indirect, half-way manner, are never satisfactory to the employe, and are the cause of much disturbance, finally, to the employer, (who by the way can seldom be brought to think that the fault lies in him or her. He or she generally supposes "any one would know better than that.")

The fault, it is to be feared has its foundation laid in childhood. When you say to your son "James, did you go out this afternoon?" and he replies "Why George was sick and I went out to see him," when he reaches, "George was sick" stop him right there. Let him answer your question first and give afterwards any explanation he may deem necessary. Let him say first, "Yes, father." One cannot too soon teach his children to give a direct reply to a direct demand, and the habit that many children have, of offering some explanation or excuse the moment they are asked a question, instead of replying to it at once, is a pernicious one. It not only tends to promote a weak, hesitating, round-about style of language, but it tends to destroy in a great measure that compact, forcible, vigorous style of thought, which is the most desirable quality a man or woman can possess, no matter what the walk of life.

Does your subscription expire with this number? If so, see our inducements to renew, and to secure clubs. Consult the last three numbers of the JOURNAL for full lists of premiums.

SCRIBBLER'S LETTERS TO GUSTAVUS.

NO. XI.

BY MRS. EMMA C. HEWITT.

My dear Gustavus, just exactly what did you punish little Georgie for last Sunday morning? I know what you did for it, but I just want to see if you know. "For meddling in his mother's work-basket." There! I thought you'd say that. But it isn't so. You punished him because you left the bottle of furniture polish on the bureau.

Now let me tell you: when you were done with that bottle Saturday evening, man-like, you left it for Julia to put away, instead of walking to the closet and leaving it where you found it. Well, by some means it got at your right hand beside your cologne bottle; so when you filled your handkerchief with it, as the final touch to an exceedingly careful toilet, gently dabbing your mustache with furniture polish instead of cologne, your exasperation knew no bounds. Just at this juncture Georgie upset his mother's work-basket, and you, looking around for something on which to wreak your passion, (for of course you were not to blame) and being rather startled by the noise, flew at George and spanked him, pretending to him and yourself that it was because he was disobedient. I say "pretending" advisedly, because it was pretense of the most hollow kind. The week before I saw you laugh at him and call him a mischievous youngster for doing exactly the same thing, but you didn't interfere then; you told me it was "exclusively Julia's precinct," and added ironically, "You know you don't believe in my interfering in Julia's business." I don't believe in spanking George when you get furniture polish on your mustache, out of a bottle that you yourself have left out of place. Just here let me say, Gustavus, that one of the greatest mistakes parents make, is punishing children without knowing what they do for. O, you needn't open your eyes. You don't know half the time. I've seen you scold the children for making an unintentional noise or for a piece of forgetfulness, at a time when you were worried about outside business, far more than you would at another time for a deliberate act of disobedience and defiance when you happened to be in a serene frame of mind. Now, it is no more wicked for a child to tear its clothes when you happen to be nervous and cross, nor any less wrong for it to defy your authority when you happen to feel in a good condition than at other times, nor have you any moral or parental right to let it feel your moods. Georgie is not in any degree responsible when your latest speculation fails. I've heard children talk; they know a thing or two more than you give them credit for. And if you want to preserve your children's life long respect (which "is more to be desired than houses or lands") treat them with justice, and not as the circumstances of the moment happen to find you.

SCRIBBLER.

CORRESPONDENCE.

"HAZEL."—We do not recommend the firm you mention.—[Ed.]

CAN any reader of the JOURNAL tell an inquirer of a way to mend iron?

CAN any one suggest a way of keeping gold fish alive? CONSTANT READER.

B. S. K., O'Fallon, Mo., Box 110, asks how to use empty spools for ornamental purposes.

Mrs. R. can obtain both stockinet and Brooks' cotton, by sending to John Wanamaker, Philadelphia, Pa.

"MAY" replies to an inquiry. Sage tea to which a little alum has been added is an excellent wash for tender gums.

WILL "Laurel" please give full address where she obtained Blush of Roses, stating the price? And oblige a subscriber.

CAN any one tell Mrs. Wm. McAfee how to wash a black and white gingham dress, without having the colors run?

MAUD G., Rockport, Mass. If you will send to Oliver Ditson & Co., Boston, they will supply you with music books of all descriptions.—[Ed.]

If Mrs. N. Easterly will send her address to Mrs. Elizabeth Clark, Camptown, Bradford Co., Iowa, she can obtain directions for zephyr flowers.

If "Nellie" will send envelope, stamped and addressed, (see first column this page) we will send her the words of "Christine Le Roy," enclosed for her by a subscriber.

If "Mrs. W. S. Smeat," Corydon, Ind., will rinse her blue shirts in a separate water, a very deep blue, she will find it will greatly improve them. MAGGIE HUDSON.

"MIGNONETTE."—A sure cure for gall stones is Peruvian Syrup. It has cured cases of many years' standing, where physicians, sweet oil, and numerous other remedies, have failed.

LAVINIA.

IVY MAY.—The osage grows from seed, which can be obtained of R. J. Farquhar & Co., 19 South Market St., Boston, Mass. The price is ten cents per package. About the last of April is the time to plant. M. F. K.

SAVANNAH, GA., March 2, 1886.

DEAR EDITOR:—For information for "Mrs. T. S." I have been using one of Arnold's Automatic Steam Cookers for over one year, and I find them to be one of the best of kitchen utensils. You can cook all your vegetables, meat, and a pudding at one time without contracting flavor or watching. I would not be without mine. Many of them are used in this city.

Respectfully, Mrs. C. M. HAYWOOD.

SOME one writes: If a "new subscriber who has her own work to do," will keep a bottle 3 parts rose water, 2 parts glycerine, to be used each time, on washing her hands, she will find it will keep them nice and smooth.

[To such as cannot use glycerine, I would add that equal parts of lard and white of egg, thoroughly beaten together, and scented according to choice, is an excellent remedy for chapped or rough hands.—Ed.]

Mrs. GEO. F. COOKE:—A wash and starch for mourning goods, is water in which bran has been boiled and strained. Having occasion to wash a dark dress, and not having bran, I used Graham flour, not quite a pint, on which I gradually poured cold water, rubbing to prevent lumps. I put it on the back of the stove, stirring to prevent burning. If there is not sufficient quantity, more water can be added. It should be well strained through a cloth. I used half to wash the dress, and the other half for rinsing or starching, and the dress was both clear and stiff. I did not leave it out long, and as soon as it was dry, ironed it on the wrong side. S. E. W.

A SUBSCRIBER sends the following:

DEAR MRS. KNAPP:—Seeing in the January number of the LADIES' HOME JOURNAL, that "Pense's" only objection to the JOURNAL to be its not being bound, I thought perhaps if I suggested my way of taking care of them, to her, she might find it useful. I took a strip of unbleached muslin, two and a-half inches wide, and twice as long as the JOURNAL, folded it lengthwise, turned in the edges all round, and sewed them firmly on the machine; then a piece the size of the paper of pasteboard, or heavy paper, and stitched it (by hand of course) on one edge of my cloth; now I take my papers and sew them on the cloth through the centre, putting them as close to the card as they will go and still open handily; when I get one years papers on, my cloth will be full, and I will put cardboard on the other side; take a piece of nice cloth and paste it over both sides; when I have a book I would not part with. Since hey have come all cut it is not necessary to sew them until after I have read them through once.

Mrs. E. F., Maine, sends the following game—Bean Bags. A new game of "bean bags" is the latest. It can be played on the lawn or in a parlor, as follows: A smooth painted board a foot and a-half wide and three feet long, has a hole six inches square cut from one end of it. This board has two legs eighteen inches long, hinged to it near the hole end, upon which it is propped, the other end resting upon the floor. Then there are four small bags, made of strong, colored material, each holding a pint of small, white beans. The game is to pitch these bags into the hole in the board from a distance of fifteen feet or more, each player pitching all four of the bags successively. A bag going through the hole counts two for the pitcher, but when he succeeds in putting the four bags through the hole successively, it counts fifty; a bag not going through, but resting on the board, counts five, and every bag missing the hole, and not resting on or touching the board after being pitched, discounts five. Two or a dozen persons can join the game, individually or by "sides." Ten rounds finish the game. It is good exercise, and more interesting and exciting than would be supposed, by those who have never played it.

CHICAGO, Jan. 2, 1886.

EDITOR LADIES' HOME JOURNAL:—While reading the LADIES' HOME JOURNAL for February, I thought of several things which I would like to tell the readers of your publication, one of which was: "A way to keep children quiet."

We have a little friend, four years of age, who possesses one of those active, nervous temperaments with keen imagination. He is a constant tax on "the committee of ways and means" to amuse him. As he lives too far from a kindergarten to attend one, we have bought some kindergarten material for him to work on at home. We have some embroidery design cards. Some of these are four by five and a-half, others five and one-half by seven and one-half inches in size, the smaller ones costing twenty-five cents per dozen and the larger thirty-five. The perforating needle and cushion cost eighteen cents, postage paid. The designs are various, including animals, birds, fishes, flowers, dishes, fruit, mechanics at work, and many others.

Our little boy first examines his hands to see if they are perfectly clean, so as not to soil the card which he places on the cushion, then taking the perforating needle he carefully places it on one dot, then the next, until the object is outlined; then with needle and silk carefully follows these perforations. The work is very fascinating, and at the same time they get some idea of drawing. When the cards are done they are very pretty for a scrap album. My little friend gave one to me on which was a circle containing flowers, two doves, and a branch of holly with its green leaves and red berries, beneath which were the words "Merry Christmas;" around the edge of the card was a neat border. You may be sure that this gift is highly prized.

A catalogue of kindergarten supplies will be forwarded without expense to those desiring it, by sending a card to any one who deals in kindergarten material. ROCK MAPLE.

COTTONWOOD FALLS, KANSAS, March 22, '86.

EDITOR LADIES' HOME JOURNAL:—In the April number of the JOURNAL, I read a letter from Mrs. Herrick, on "servants," in which she attacks us as a class, and I beg for a space in this department in order to answer some of her accusations. How nobly she takes up the cause of young housekeepers. Well, I grant, many of that class to which she alludes, are objects of pity, considering how totally unfitted most of them are for the responsibilities of housekeeping. How can even a servant help feeling a contempt for one who is trying to give directions in cooking and other work, of which she knows nothing? But as to showing by sign or word, her superior knowledge, the cases are rare. Then, concerning the little incident about the compliment bestowed upon a lady, by a visitor, on the cooking of birds, to which she had no hand, but who had the honesty to give credit to whom credit is due. I should certainly infer from that letter, that she should have received it in silence.

Again, I have never heard of a place where a girl went to church twice on Sunday, and then out Sunday evening, and most other evenings in the week, too; if she did do so, it certainly was not a very pleasant home for her; and I do not think any girl ever demanded such liberties. As to the ingratitude of servants as a class; surely, ingratitude is not confined to them. We are made by the same God, and just as many kind, sweet, obliging dispositions will be found in the kitchen as in the parlor. That instance of the ingratitude of a sick servant refusing to accept the gruel prepared by her devoted mistress, is, if it were not the imagination of a fertile brain, but an illustration of what one servant in a thousand would do. In that household where they charged servants seven times in two months, there must have been something radically wrong with the mistress.

Servants are not, I admit, as a class, well educated, and I see no chance for any improvement in the future, as long as their work is considered a low calling. See how even this Mrs. Herrick speaks of them! What girl of education or refinement would wish to belong to a class who is the object of attack for the nibs of such stinging pens? It makes my blood boil when I read such letters of prejudice against "Bridgets," as she chooses to call us.

She alludes to the mere fact of our being servants, as disentitling us to the title of lady. Are we any the less ladies because we earn our daily bread (and nine cases out of ten that of some dependant relatives) by the sweat of our brow? If this is so then the LADIES' HOME JOURNAL is not to help us, but for her who is so unfortunate as to be our "boss." From one of "The Greatest Plagues of Life," ELSIE ROSE.



THE TEA TABLE.

How to Make it Attractive.

NO. II.

The draping of the table is the first point to which attention must be given. So much has been said in favor of sub-covers of felt and flannel that one would think by this time every woman in the country would have provided herself with one. Without it, even a rich quality of napery has a thin and slazy look, while with it, a cheap tablecloth appears of really good material. To those who dread the purchase of the expensive felting, let it be said that of the unbleached cotton flannel that costs eight and ten cents a yard, can be made an excellent substitute by carefully whipping together the selvage edges of two breadths in order that it may be the width of the table.

Pretty tea cloths come now at very reasonable rates. In white or buff fringed linen, with scarlet border, they sell for from four to five dollars, including the dozen napkins. Neat red cloths are sold for even less, while if more expensive articles are desired, the exquisite cloths in Holbein work can be purchased for eight or nine dollars a set. The old custom of using the bare board is coming into vogue again and may well be followed by those who possess tables with good hard wood tops. A large colored napkin should then be spread in the middle of the table, while small mats are laid at each plate and under the various dishes. These mats may be knit, crocheted or woven, or of the white linen with pretty drawn work borders, and if desired a spray of flowers, a quaint Kate Greenway figure or a Kensington design embroidered in the centre.

In china, there is a boundless choice. Odd Japanese and Chinese patterns can be procured very reasonably in dull or gay tints, while some people prefer the plain white porcelain to anything else. Whatever it may be makes little difference so long as it is clean and bright.

Upon the appointments of the tea tray, any amount of thought and skill may be lavished. A pretty custom is that of having an individual cup and saucer for each member of the family, and the harlequin effect may be heightened by the use of odd sugar bowl and cream jug. The tray may be either tin or lacquered wood, it matters not which, and should be covered with a cloth made for the purpose. These may be bought fringed and ready for any additions in the way of needlework that taste or ingenuity may devise. One pretty design is the old couplet:

"Except the kettle boiling be, Filling the teapot spoils the tea."

The pictures of the kettle and tea pot are represented instead of the written words, while the same plan is followed by placing the capital initials B and T instead of the be and tea terminating the lines. These may be done in outline in wash silks.

The cosy or thickly wadded cap to cover the teapot is another important appurtenance, and may be made rich or simple as desired. It should be cut of a size to fit the pot for which it is intended, and of any suitable material, ladies cloth, turcoman, felt, saten, or even silk or satin. It is prettiest in a plain color, not too bright, and of a serviceable goods, and may be braided, quilted, embroidered or painted, and the edges finished with a cord. French wool wadding is better for stuffing than cotton batting as being both warmer and lighter, and a lining of chamolis skin is preferable to any other for durability and the power of holding heat. Individual taste may be consulted in the design worked upon the cosy, but two or three suggestions may not come amiss. A miniature tea tray, a tiny tea pot and creamer, a cup and saucer, a spray of flowers, (presumably blossoms of the tea plant) or any other appropriate pattern, and for mottoes: "The cups that cheer," "Come, sip the tea's delicious flower," "Let us welcome peaceful evening in," or, "Take only such cups as leave a friendly warmth."

There is but one proper method of making tea, and that is with boiling water, on the table. Many people dread this process from an exaggerated idea of the trouble involved, but looked at from a common sense point of view, it is really no more labor than preparing it in the kitchen. First of all, one must, of course, have a hot water pot, and this is really the only item of expense worth mentioning. One may pay almost any price for these articles, the cost depending largely upon the material of which they are composed, for they come in plated silver and nickel, copper and brass. The last named are the cheapest. A very pretty one on a swinging stand may be bought for from three to five dollars, according to the size. If this is too dear, an excellent substitute may be arranged by purchasing one of the little stands containing an alcohol lamp known sometimes as portable stoves, and setting on it a small nickle plated or copper kettle such as may be picked up at a household furnishing store for a dollar or two. Even one of tin, always kept clean and shining, need not be despised.

The late Charles Delmonico used to say that water that had been boiling long was "worse than no water at all" for making tea, and he urged the necessity of having it freshly heated for that purpose. The table kettle can be brought to the boil on the range before it is taken into the dining room, and then kept in a state of ebullition by the flame of the spirit lamp. The water must be actually boiling when poured on the tea, in order to extract the full strength from the leaves. The tea pot should always be of earthenware, as the tannic acid in the herb is said to produce a corrosive effect upon metal, and cause an unwholesome if not absolutely poisonous liquid. Pretty Japanese sets are sold at nearly all china shops at twenty-five cents apiece and upward. The old rule in tea making "A spoonful for each person and one for the pot," is a good one to follow. The little

china caddies of the same invaluable Japanese ware, cost only thirty or forty cents apiece, and are provided with tops that serve as measures. The tea pot should be scalded out before the leaves are put in, enough water poured on them to cover them, and the cosy drawn over the tea pot for from three to five minutes. Then the pot must be filled, and after it has stood two minutes longer, the contents must be stirred and it will be ready for use. A very simple process, but one that seems to be poorly comprehended, judging from the difficulty one has in finding really good tea, even in the houses of the wealthy. Tea should never be boiled, as this gives it a rank, herby taste, entirely destroying the pungent, yet delicate flavor that is its chief charm.

The cosy keeps the tea so warm that it happily dispenses with any need of the disagreeable fashion that was once common, of rinsing out the cups and spoons in the slop basin before filling the former, and then very possibly plunging the moist spoon into the sugar bowl. The strainer is an important adjunct to the tea equipage. Quaint and pretty ones in the Gorham silver plate that almost equal those made of the solid metal, cost only a dollar and a-half, and are worth twice that sum in the comfort they afford, by guarding against the unpleasant sediment of leaves in the bottom of the cup. Block sugar is an added nicety and not an expensive one. Real cream is also an acceptable addition to a cup of tea, except for the palates of those so-called genuine tea lovers, who prefer drinking theirs with neither milk nor sugar. A grateful variety may be obtained sometimes by the use of Russian tea. This consists simply of putting a lump of sugar and a slice of lemon into a cup or glass and pouring the tea upon it. In nearly every family there are some who have no liking for "the cups that cheer." For these another beverage may readily be prepared. The cocoatina made by H. O. Wilbur, of Philadelphia, is already well known, but it deserves a still wider reputation. It is a fine powder, resembling grated chocolate in taste and appearance. Stirred into a mixture of two parts of hot milk to one of boiling water, it makes a delicious supper drink, and is free alike from the dyspeptic qualities of chocolate, and the injurious action upon the nerves that the crusaders against the use of tea declare to be its prime characteristic.

The graceful accompaniments that come into play for the beautifying of the tea table are legion, and may be left to the taste of the housekeeper. A vase of blossoms, a pot of ferns or flowers, is always a refreshing addition. Little fringed doilies laid on the bread or cake plate, under their contents, or gay Japanese paper mats costing fifty cents a dozen, put to the same use, knit or crocheted holders for the hot water kettle, cheap but ornamental individual pepper and salt boxes, dainty glass dishes for preserves or marmalades, —all these and a dozen other similar adornments will readily suggest themselves to the student of ways and means for rendering the tea table attractive, and the evening hour the brightest spot in the day.

DAINTY DISHES FOR TEA.

CREAMED SALMON:—One can salmon, one cup cream, half cup milk, two small teaspoonfuls cornstarch rubbed smooth with one tablespoonful of butter, pinch of soda, pepper and salt to taste. Turn the salmon from the can into a colander so as to drain off all the liquor, and pick the fish into small flakes with a fork, carefully removing all bits of bone and skin. Have ready the milk and cream heated in a double boiler with the soda, and add to them the cornstarch and butter, stirring constantly until they thicken smoothly. Put in the salmon and toss it about with a fork until it is hot throughout. Remove from the fire, and fill greased scallop shells or patty pans with the mixture. Sprinkle the crumbs over the top of each, stick bits of butter here and there, and set in the oven long enough to brown delicately. Serve with crackers and sliced lemon. This dish can be entirely prepared in the morning, with the exception of the final ten minutes in the oven. Cold cod, halibut, or other firm fish can be used instead of the salmon, if preferred, but it must be very finely shredded. At first sight the call for cream and butter may seem extravagant, but the total cost of the ingredients will prove less than that of good chops or steak, and will give that variety which it should be the housewife's study to provide.

SAUSAGE OMELET:—Six eggs, one cup milk, one small teaspoonful cornstarch, one cup cold cooked sausage, chopped very fine. Beat the whites and yolks of the eggs separately, until each is as light as it can be made. Stir together until they are tolerably well mingled, add the milk in which the cornstarch has been dissolved, and pour the whole into an omelet pan, containing a tablespoonful of sweet lard boiling hot. It must not have been allowed to brown. Tip the pan from side to side that the mixture may not burn, and with a knife loosen the edges when they show signs of sticking. When it begins to grow firm in the middle, sprinkle over it the chopped sausage, cook a moment longer, double one-half of the omelet on the other with the knife, and slip from the pan to a hot dish. Serve at once.

TURKEY SALMI:—Cut bits of cold turkey, either light or dark meat, into pieces not more than an inch square, with a sharp knife. Add to this remnants of the stuffing and giblets. Put the bones, bits of skin and gristle on the stove in enough cold water to cover them, and let them simmer gently until the liquid is reduced one-half. Cool, and skim off the grease, and heat a cup of the gravy to boiling. Thicken with browned flour, season with sweet herbs, chopped parsley and a little onion, stir in the minced turkey and three hard boiled eggs sliced. Let it remain over the fire until smoking hot. Serve in a platter, and surround with small triangles of bread fried light brown in nice dripping.

CURRIED BEEF:—One cup nice gravy, one teaspoonful curry powder, half small onion chopped very fine and added to the gravy, one small sour apple, also minced, slices of cold roast, boiled or braised beef. Heat the gravy, add the onion, apple, and curry powder, lay in the slices of beef and simmer for fifteen minutes. Serve plain boiled rice in a separate dish.

MINCE WITH POACHED EGGS:—Chop cold meat as for hash, removing all bits of fat and gristle. Warm in a saucepan with a little gravy, or if neither this nor soup stock is attainable, moisten the meat with a little boiling water in which a dessertspoonful of butter has been melted. Season to taste. Cut the crust from square slices of bread, toast and butter lightly, and heap a generous spoonful of the mince upon each piece. Set covered in a hot place while you poach as many eggs as there are people to be supplied. Lay one on top of each mound of mince, dust over with pepper and salt, and serve very hot.

OYSTER TOAST:—Half a pint of oysters chopped small, one cup of milk, one egg, one teaspoonful of butter rolled in one of cornstarch. Heat the milk in a double boiler with the cornstarch and

butter. Bring the oyster liquor to boiling, and cook the chopped oysters in it not more than five minutes. Too much stewing renders them as tough as India rubber. Season to taste, add the hot milk into which the beaten egg has been stirred at the last moment, and take at once from the fire. Pour upon slices of buttered toast arranged in a deep dish, and cover closely.

CREAMERY BUTTERED FLOUR BISCUIT:—A new invention has recently been perfected which enables the housekeeper to render her tea bill-of-fare tempting with light, wholesome biscuit at miraculously short notice. This is the Martha Washington creamery buttered flour, which is sold by an increasing number of grocers. When these tradesmen lack either sufficient information or enterprise to keep this flour, however, it can readily be obtained by direct application to the headquarters of the manufacturing firm, the Martha Washington Flour Co., 584 Hudson St., New York City. It costs twenty-five cents a package, and when one reflects not only upon the saving of shortening, etc., but on the economy of time gained by its use, the price seems remarkably reasonable. The housekeeper who has once learned its excellences by experience will never willingly be without it. Full directions accompany each package.

SUGAR SNAPS:—One cup sugar, three tablespoonfuls butter, three tablespoonfuls lard, half small cup water, one teaspoonful ginger, two teaspoonfuls cinnamon, half teaspoonful soda dissolved in hot water, enough flour to make a stiff dough. Warm shortening and sugar, stir in the water and spices, and add the flour last. Roll out very thin, cut into fancy shapes with a cake cutter, and sprinkle a little sugar over them before baking. Be very careful that they do not scorch.

CHRISTINE TERHUNE HERRICK.

(FOR THE LADIES' HOME JOURNAL.)

IRONING DAY.

BY JEANIE DEANS.

To the unsophisticated mind, "ironing day" may be invested with the terrors of a "blue Monday" wash day, but to the well trained person, having modern conveniences at hand, such fancies give place to a day fraught with sunny memories.

The first necessary requisite that the work prove a success, is a pair—or three—is better—of perfectly smooth, steel-faced flat-irons. These should be wrapped in thick brown paper, and kept in a dry place, otherwise they will rust, which state of affairs will prove a drawback to nice and speedy work. We know of a pair thus kept which are as smooth as glass. It is a real pleasure to work with them.

The next condition is an ironing board. We suppose all who read the JOURNAL, and somehow do not, own one, still, if any adhere to the old plan of using an ordinary dining table, we advise them to secure the services of the "handy man" of their neighborhood, and provide themselves with one. Ours is about six feet long, and eighteen inches wide, tapering at one end in a rounded point. This board when dressed with a padding, and ironing sheet pinned on tightly, will be a decided improvement in ironing skirts, wrappers, and the like.

Given these conditions, with the clothes nicely sprinkled and folded the night before, then, if there be not too many on hand, the work of ironing becomes a pleasant task.

We always like to finish off before dinner. To have the work around in the afternoon is not pleasant, as one is liable to receive callers, or may wish to engage in some different employment, practising upon the piano, or making some article of fancy work, nice and simple directions for which we can easily find. But of one thing I am determined; if by any chance I should be found about housework in the afternoon, I will not apologize or make excuses. My friends may take me as they find me. I will offer no regrets.

It is always best to use holders for ironing made of unbleached muslin, and to use them for no other purpose, then, if they should slip from the handle of the flat-iron, they will not soil or smirch what they come in contact with.

For clear-starching we use cold starch, which we like better than boiled. I don't know but this part of ironing might be reckoned among the fine arts. I know it is an "art," and quite a "fine" one, too, to "do up" linens and laces nicely. Many ladies who send out the heavier and coarser pieces, prefer to do these themselves. It may be with them as with a lady of my acquaintance, who said to me as she lifted the gauze covering from her beautifully ironed collars and cuffs: "It pays to do the work one's self."

SALAD CREAM:—One cupful of butter, one-half cup of sugar, one tablespoonful of salt, one tablespoonful of mustard, a pinch of cayenne pepper, four eggs, one cup of cream, one-and-a-half pints of boiling vinegar. Cream butter, sugar, and condiments, then add eggs one at a time, beating thoroughly, add cream, lastly boiling vinegar. Stand over fire until it approaches boiling point. Remove and bottle. This is very nice with shredded cabbage, also cold potatoes, as a salad for tea.

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A teaspoonful of permanganate of potash will remedy an impure cistern.

Wipe mica that has become soaked, with hot vinegar and it will repay you for your labor.

The use of borax or ammonia instead of soap, in washing blankets, will help to preserve the softness of the blankets and the brightness of the colored stripes.

To inquire for remedy for kerosene in carpet. Lay blotters or soft brown paper over the spot and press with warm iron. Repeat with fresh papers till spot is removed.

If your lamp burners become clogged and dim, boil them in water in which a good sized lump of saleratus and small quantity of soap has been dissolved. When well boiled, rub quickly while hot, and you will be pleased with the effect.

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FASHIONS AND FABRICS.

Pretty and Becoming Hats and Bonnets—Novelties in Trimmings—Desirable Materials in Summer Costumes and Dresses—Useful and Stylish Wraps.

BY MRS. JAS. H. LAMBERT.

For late spring and early summer wear the general fancy is for hats and bonnets of straw, in every size, style, shape, and color, for such a variety of head coverings never existed, as can now be seen in the various millinery establishments, here and in New York, and also upon the heads of beautiful women.

The crowns of hats are quite as high, if not higher than ever, and some are in peculiar shapes, such as the three-cornered hats, the square, the deeply indented, and the horse-shoe crown. Some of the brims are even all round, others are most irregular; at the front of one specimen, the brim is so wide that it reaches nearly to the top of the crown where it is secured, after being up-turned; it is narrow at back and allowed to droop; another, is narrow at sides, and wider in back and front, and again odd looking brims are cut or slashed in peculiar ways and unexpected places.

The bonnets are mostly in poke or capote form, with close, upstanding or helmet shaped brims, some are plain around, others are scalloped or crushed just as fancy may dictate. The space between the bonnet and hair being sometimes filled in with platings of lace or crepe, or with folds of velvet or surah, or bows of satin or velvet ribbon. Some of the prettiest bonnets are those of straw cord, or strong jet beads in diamond, or other fanciful netting designs, made up over wire frames and lined with surah, satin or crepe in any desired color. These choice bonnets are profusely adorned with ribbons, laces, flowers, and other ornaments, in the style most suited to the face of the lady who is to wear them.

Ostrich tips are on only a few of the new bonnets, for feathers are not in favor, while flowers are in great demand, and well they may be, for they are as perfect in color and formation as their natural counterparts. Field flowers and the old-fashioned garden blossoms are the most popular, while the rubber fruits, such as apples, peaches, oranges, gages, and cherries, are among the novelties.

Beads are shown in quantities in all colors, and many sizes. They are used to edge bonnets, and to define the crown line on hats. Curiously headed pins secure bows and strings on bonnets, and add much to the beauty, for many of these novelties are most decorative, for instance the jeweled swords and keys, and the crescent of gold, in which a cat is rolling a large pearl.

Very stylish is a bonnet of jet open work, lined with cardinal surah, and crepe ruching as face finish. It is trimmed high in front with loops of velvet ribbon, an aigrette and leaves of jet. Another jet bonnet is in shell shape, have face trimming of velvet, and is garnished with lace put on full, clusters of roses and forget me notes. A pretty little bonnet of point d'esprit lace, silk embroidered, is edged with a quilling of gold embroidered lace, and trimmed with dark green velvet, and a bunch of white wild flowers. Another very dainty affair is of gilt spangled illusion, and is trimmed with green and shrimp pink velvet. A modest bonnet in grey straw shows clusters of pink roses and buds, and loops of velvet ribbon in shade of the straw.

One of the most elegant little hats shown this season has high crown, medium brim slightly upturned, and scalloped in front, the scallops filled in on either side, with high double tied bows. Another in fancy straw braid has lovely roses and pinks bunched together, and placed so as to stand up above the top of crown. A third hat is of brown straw, and is entirely covered with illusion the shade of the straw, and is trimmed with double detached bows of ribbon in two shades of brown.

Every day something new in dress fabrics is shown. One material called extra fine linen, is in reality a very fine, smooth cotton texture, sheerer than satine, but not as thin as muslin. It comes in delicate and positive ground colors, with various floral designs in small figures in white or colors. It will laundry beautifully, and can be worn in costumes for street purposes, or dresses for home. Some suits of linen are trimmed with velvet, while gowns are trimmed with embroidery or lace. Combination suits of Toile du Nord show skirt in checks or striped material, while the overdrapery is in the reverse whichever that may be.

The canvas goods or etamines come in two kinds of each variety, for instance there is the plain canvas showing the mesh of a part of the figured or striped material with which it is to be made up. Etamine with Persian stripe is a favored style, and the dentelle with plush stripe is another kind, and again, there are goods which have broadened figures over a lace ground; these in silk are called grenadines, while in wool they are etamines.

For light weight suits for traveling and country wear, there are fine dress cloths in at least twenty different colors, and camel's hair goods, together with Coblenz suitings, in plain ground marked off in checks with heavy wick in contrasting colors, and still newer are the Heather mixtures in silk and wool, in eight brown and gray shades.

The material par excellence for deep mourning is Priestley's silk warp Henrietta, which is certainly the best and handsomest fabric in jet and blue black, manufactured at home or abroad. This Henrietta is known for its beauty and regularity of finish, and the fact that its color never changes. These goods, also Cairettes and other silk warp fabrics now come in cream, and serve to form very handsome dresses for full dress and evening wear, for ladies in and out of mourning.

Among other stylish dresses is one of canvas in floccie color, in a peculiar weave. The skirt has in front and at side a finish of lace and plush, full back drapery arranged in shawl fashion, while the overdrapery of the front is in graduated plaits. The back square which is pointed in back, has

plastron of lace and plush, both in back and front, the latter being buttoned over on left side with sequin buttons. An evening dress of cream Egyptian lace has skirt with thin muslin foundation, which is edged with plaiting of muslin and has two flounces of Egyptian lace. Over the other portion of skirt falls a drapery of the all over net in leaf and flower designs, with loopings of broad satin ribbon in cream color. The basque over waist of all over net has lace finish, and full vest of muslin reaching to the bust. The belt and sash of satin ribbon.

Some of the new wraps are very graceful. One of canvas and dentelle has formed sleeves and tab fronts; the edges are finished with silk tape fringe tipped with rosary beads. It is lined throughout with blue and gold changeable satin. A mantle in grenadine alternating with stripes of embroidery in iridescent and jet beads, has a most peculiar shaped front, full at throat, short at elbow, and finished with double row of lace cascaded down front, and lace ruffle at lower edge.

In a wrap of bead embroidered canvas and ottoman silk, the canvas forms the side back portion, and the under basque, while the Zouave part of ottoman is trimmed with rich bead passementerie. The other parts are bordered with ruffle of French lace. Young ladies and misses wear the plain shapely jackets in cloth and serge, in brown, blue, red, and even in white. They are generally without trimming except the buttons, their style consisting simply in the cut and fit of the garment. Jersey jackets are not out of date, and may be worn as dress waist, or outside coat or wrap. Some jerseys are plain, others are braided or otherwise trimmed.

ANSWERS TO CORRESPONDENTS.

"Bennie," W. Va.—Ladies watches are worn in the bosom of the dress, and the short chain is passed out through the buttonhole of the corsage, and allowed to hang carelessly down. The wedding cravat should be cream, pure white, or in some very delicate tint if color is desired.

"Augusta:"—For a girl of fourteen the hair may be allowed to flow in natural waves over the shoulders. Or, you can plait half way down in single or double braids, tie with ribbon bow, and comb out the ends.

"Beatrice," Washington, D. C.—If you wish your graduating dress to be of service during the summer and fall, make it of the beautiful Clair-ette, one of B. Priestley's silk warp fabrics, which comes in cream or ivory as well as in jet or blue black. Have the graceful drapery looped with bows of velvet ribbon, and trim basque with collar and cuffs of velvet. You can get a lovely grade of this goods for \$1.25 a yard, and still better for \$1.50. A cheaper fabric in all wool is La Preciosa, which is 40c. a yard; this will make a pretty and useful dress at small cost.

"Subscriber:"—Yes, diamond pins and rings can be worn by ladies in morning.

"D. E. W."—Lawn and nainsook is used for dresses for children aged three. Make yoke and sleeves of all over lace and tucking, and have the full portion of the plain goods. Linon made with full waist, and tucked full skirt, gathered into waistband will be pretty. Gipsy cloth and etamine in cream will make a pretty dress. Normandy bonnet or cap, of embroidery, or of lace lined with surah will be pretty, or you can get her a neat straw hat, and trim simply with velvet or satin ribbon. Plain black or dark stockings are most stylish.

"Barbara S." "Mrs. W. W. C." "Mrs. N. S.," and others:—Strawbridge & Clothier's Fashion Quarterly will aid you materially; for 50c. you can get the magazine for a year, and either one of their premium books, "Dictionary of Stitches," "Crazy Patch-work Book," "Vocal Music Book," and "Instrumental Music Book." Select the book you desire, and send for it and the magazine, for a year, only 50c., direct to Fashion Editor of Strawbridge & Clothier's magazine, 804 Market St., Philadelphia, Pa. Say you saw this in LADIES' HOME JOURNAL, as it is a special offer to our readers.

"To Mothers:"—We are glad to welcome a few darling little babies. Lillian Gertrude Zimmerman, Washington, Kansas. Roscoe Mervyn Koffer, Somerville, Ohio. Clinton Dewright Be Dillon, Eddyville, Iowa. Nathaniel H. E. Waterman, West Buxton, Maine.

"Mrs. C. B. A." "Mrs. E. K. M.," and "Ethel:"—The orders for certain sizes of misses elastic section corsets, and Ball's satin corsets for ladies, come in so fast that the assortment here is often incomplete, hence it will save time if you send your \$1.35 for ladies corsets, or your 90c. for misses corsets, direct to Chicago Corset Company, 402 Broadway, New York, and please say you were directed to do so by LADIES' HOME JOURNAL, and ensure prompt attention. They certainly are the most comfortable corsets now made, and girls are greatly benefitted by wearing them.

"Mrs. J. H. G."—The basket is very necessary to keep safety pins, powder box and puff, socks, and sundry small articles in daily use for baby. Sent other information by mail. Sharpless Bros. will attend to order for infants outfit promptly.

"John's Wife:"—Sharpless Bros. sent samples of materials for the two darlings. Make muslin

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Write to Sharpless Bros. for any article named in fashion notes in this paper, and please mention the L. H. J. in letter of advice.

caps for summer, or let them wear cool straw hats. Be sure and send pictures of your little girls.

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On receipt of Two Dollars we will send you by mail, POSTAGE PAID, a pair of these Elegant Button Boots, worked button holes, in either kid or goat, and any size you want. Give us a trial. Address CONSUMERS' BOOT AND SHOE CO. Box 3305, Boston, Mass. Please mention this paper.

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Advertisement for 'Priestley's Silk-Warp Henriettas' highlighting their quality and availability.

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The experience of usage has proven conclusively that for general wear there is no Silk made that gives more general satisfaction.

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Ladies! cut your own dresses by this machine. See how simple! You only have to set slides to measure and mark around outside. Saves its cost (only \$3) many times each year. 5000 sold in New York alone. Cuts all garments, and a superb sleeve. Awarded first prize, at "World's Fair." Agents make \$4 clear on each machine, and wanted everywhere. Circulars free. Name paper. MR. & MRS. F. E. BUDDINGTON, 2108 Wabash Ave., Chicago

Advertisement for 'Dress Reform' featuring 'Alpha Undergarments of Jersey-Fitting Material' and 'Equipoise'.



[FOR THE LADIES' HOME JOURNAL.] TALKS ABOUT FLOWERS.

BY EBEN E. REXFORD.

Bulbs for the Summer Garden.

It is often the case that the lover of flowers does not have sufficient time at his disposal to enable him to properly take care of a garden in which annuals are grown.



GLADIOLUSES.

One of the best of these is the Gladiolus. This is a flower which is produced from a bulb. It can be planted at any time after the ground becomes warm.



SINGLE DAHLIAS.

The Dahlia is not a bulb, but grows from a tuber which bears some resemblance to a potato. It is generally classified among bulbous plants for the garden, because it is a summer bloomer, and requires very nearly the same treatment, and can, like the bulbs, be taken up in fall and safely wintered in a frost-proof cellar.

The tuberose is perhaps the most beautifully fragrant flower we have. One blossom will perfume a large room. It is easily grown in the summer garden, if the bulbs are procured early in the season—say in March or April—and started into growth before the ground is in a fit condition to receive them.



TUBEROSSES.

TO MANY CORRESPONDENTS:—I have on my desk a great pile of letters and postal cards from persons who write for information and others who ask for seeds, plants, and bulbs. Let me repeat what I have already said. I can answer no inquiries by mail unless a stamped envelope addressed to the writer is sent.

ANSWERS TO CORRESPONDENTS.

"Mrs. W. H. S."—The price of a Maranta is usually twenty-five or thirty cents. A large specimen would cost you seventy-five cents or a dollar. "New Subscriber"—If the Agapanthus bloomed five years ago, and has not done so since, I should say some change had been made in its cultivation.

"Mrs. S. S. F."—Palms are fine for house culture if you get the proper varieties. One of the best, if not the best, is Sierforthia elegans. This variety has long, gracefully curved leaves. Phoenix roebelinii has shorter and stiffer leaves, but is very fine. Areca luteus has fine foliage.

"H. S. S."—Do not spend money and time on any Rex variety of Begonia, if you must keep them in the ordinary window. I know some persons who write from the catalogues and from theory, tell about growing them and other plants of a similar character, in living rooms, but I am always skeptical about success under such circumstances.

"H. A."—Perhaps the finest Geranium flower, as to shape, is William Cullen Bryant. This variety has very large florets, the petals being so broad that they overlap each other, thus making the flower circular in shape.

"Mrs. J. B. Green."—As the Agapanthus increases in size the roots often crowd themselves above the soil, and it is not necessary to keep them entirely covered. In fact, this can only be done by frequent re-potting, and it is better to dig out as much of the old soil as can be removed without greatly disturbing the roots, and filling in with fresh than to repot a large and well established plant.

allowed to grow, you will be likely to get more flowers, as each crown will throw up a flower stalk, after a year or two. The Agapanthus likes plenty of water while growing. After blooming, gradually reduce the supply, but do not allow the soil to get dry, as it is the nature of this plant to keep up a more or less rapid growth all the year round.

"Ella C."—This correspondent says the leaves of her Ticus, or India-rubber plant, have yellow spots in them which spread until the whole leaf turns yellow, and becomes dry and falls off. I think an examination will show some insect at work on the lower side. I would wash the plant thoroughly with soap-suds, afterwards rinsing it with clear water.

"Lizzie Brooks."—Peter Henderson & Co., Hallock & Thorpe, J. L. Childs, John Saul, in fact, any and all of the leading florists grow the Clematis, and you can obtain good strong roots of them for from twenty to fifty cents, according to the variety.

"Mrs. F. A. Wharton." Raymond, Hinds Co., Miss., have plants of Hall's Halleana, and the Golden Japan Honeysuckle, also Passiflora incarnata—the blue Passion Flower—which she would like to dispose of. She does not say whether she wants to sell or exchange. Anyone wanting these plants can write directly to her.

"Ella C."—I have discovered that I did not answer one question of yours. You ask what makes the leaves of your Water Ivy curl? I do not know any such plant. Send me a leaf and I can probably determine what the plant is.

"D. E. S."—This correspondent wants to know the best soil for Fuchsias, and care required. I succeed best with them in a compost made of leaf mold, sand, and turfy scrapings from under old sods. Mix these materials well together, in sufficient quantities of each to secure a light, spongy soil.

"Novice."—The black bugs on the Chrysanthemum can be got rid of by the use of perseverance and tobacco dust. Every morning, when the plants are wet with dew, blow this dust over them, and in among the leaves. But you must give them to understand that you "mean business." They will make a desperate effort to "hold the fort."

"M. E. F."—Of course I am unable to say why your Geraniums have not blossomed during the winter, because I do not know what kind of culture they had last summer. I am inclined to think, however, that you allowed them to bloom freely, and, if so, you could hardly expect them to keep on flowering during the winter.

"M. E. F."—Of course I am unable to say why your Geraniums have not blossomed during the winter, because I do not know what kind of culture they had last summer. I am inclined to think, however, that you allowed them to bloom freely, and, if so, you could hardly expect them to keep on flowering during the winter.

Plant the branches you cut off in the open ground, and you will soon have blooming plants of them. Keep the old plants in their pots, encouraging a bushy growth, but do not allow them to bloom. Pinch out all buds as soon as they appear.

"Maggie Hudson."—To "grow Roses in boxes," use a soil made up of garden loam and well-rotted manure from the cow-yard. Water well daily, and syringe frequently to keep down the red spider. When they come into bloom, be sure to cut off all faded flowers, and when all the buds on a branch have bloomed, cut back to some healthy, plump buds from which you see a branch is inclined to start.

"Mrs. F. A. Wharton." Raymond, Hinds Co., Miss., have plants of Hall's Halleana, and the Golden Japan Honeysuckle, also Passiflora incarnata—the blue Passion Flower—which she would like to dispose of. She does not say whether she wants to sell or exchange. Anyone wanting these plants can write directly to her.

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The Bride, (White Mermet) 3 in. Pot Plants.....1.50
Wm. Francis Bennett, 3 inch Pot Plants.....1.50

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CANARIES and the Best Song Birds, PARROTS

[FOR THE LADIES' HOME JOURNAL.] HINTS UPON ETIQUETTE AND GOOD MANNERS.

NO. IV.

BY MRS. S. O. JOHNSTON.

How to Give Dinner Parties.

Some one has said that "if you ask a man to dinner you are responsible for his happiness while he is under your roof," also, that "he who asks his friends to dine, and gives no personal attention to the arrangements of the dinner, is unworthy to have any friends." We Americans, unless we are the favorites of dame fortune, and belong to the plutocracy, are obliged to superintend the arrangements of our tables, because our servants are not often equal to the work, and attend to the decorations of fruits and flowers, glass, silver, and spotless linen. The latter should be a necessity, at all meals, and if a large napkin is laid over the tablecloth at both ends, it can be kept from graying and meat stains. The latest fashion introduced into Paris, is to remove the white tablecloth for dessert, thus reviving a fashion of nearly forty years ago. The dessert cloth, which is laid under the damasked linen, is of embossed velvet or plush, or a cloth most exquisitely embroidered is used, while at each plate is laid a small white napkin, such as are used at 5 o'clock teas. Whether this style will become popular, however, one cannot tell, for the removal of the large white tablecloth will be rather a burdensome operation at a dinner table, with only one or two waiters. A young duchess at Paris is striving to bring about this innovation as regards the tablecloth. Anything for a novelty!

Invitations to a dinner party should be sent out some time in advance. If it is to be a very ceremonious dinner, at least a week or ten days before the appointed time. The usual formula, which may be either written on thick linen paper, or printed upon a sheet of note paper or a card, runs thus: "Mr. and Mrs. request the pleasure of Mr. and Mrs. company, at o'clock, on." Be sure to give the hour, and to place the letters R. S. V. P., below the invitation, at the right hand. They mean, "Reply if you please." In reply, for acceptance, write: "Mr. and Mrs. accept with pleasure Mr. and Mrs.'s invitation to dinner, at o'clock, on." For a refusal, write: "Mr. and Mrs. regret to decline Mr. and Mrs.'s kind invitation to dinner, at o'clock, on."

The blank spaces are, of course, to be filled with the names of the parties, and the correct hour and date of the dinner. An invitation to dinner, once accepted, should never be neglected. If by illness, or some unforeseen incident you are prevented from attending the party, be sure to inform your hostess of your inability to be present, as soon as you are aware of the fact. To neglect to do this is a decided breach of etiquette, as it is essential that all the seats should be filled at a dinner party.

All replies to invitations, are addressed in the note to both host and hostess, but the envelope is addressed only to the lady. Invitations to a dinner party should be answered at once, - i. e. by the following day, - if the date is a week distant. But if earlier, on the same day, because your hostess will desire to fill your places with other guests, in case you are obliged to refuse her invitation. Eight is a good number of guests for a social dinner party, and Brillat Savarin, a distinguished French writer, says: "Let not your guests exceed twelve." While others say: "ten is the largest number that should ever assemble around one table." Yet, I have sat at table with thirty guests, and enjoyed "the feast of reason and flow of soul," as well as the delicate viands, in the highest degree. But thirteen - "the ominous thirteen," - as it has been styled, is a number of guests to be avoided. Indeed, there are many persons, who, because of the very prevalent idea that one of the number will die before the year has passed, are very unwilling to sit at a table with thirteen guests, and will urge an intimate friend to be in readiness to fill up the vacant chair.

In Europe, the belief in the fatal number is very common, and it is said to arise from the account given of the Last Supper, where Jesus sat at table with his twelve disciples, and Judas Iscariot went out from their midst to betray his master to the Jews. And ever since that occasion the superstition has been handed down, and adapted by those who love to indulge in such credences.

When your guests are invited, you must arrange your bill of fare. It is the custom at a stylish dinner party, to give oysters on the shell, for the first course - and there are decorated china plates prepared for the shells - four oysters to a person being a suitable number, and in the centre of the plate half or quarter of a lemon is placed, to be squeezed over the oysters. Salt cellars are put at each plate, and a pepper corset near at hand. The latest device for individual pepper and salts, is a tiny little castor, holding two decorated tiny jars, with silver perforated tops, one for salt, the other for pepper, and they are to be placed at the right hand, or directly in front of the plate.

THE ARRANGEMENT OF THE TABLE.

A thick under tablecloth of canton flannel, or heavy felting, is first laid upon the table, and over it a damask cloth, perfectly laundered, is laid. The pattern of it should be small, but very well defined, so that its figures will shine like satin. A long strip of plush or velvet is frequently laid down the centre of the table, to take the place of any ornament, under the epergne, or dishes of fruit and flowers. Its color must be chosen to harmonize with the china, and the decorations of the dining room. Yet a blue plush would not light up well, and green would be objectionable. Ruby velvet, or deep wine color is the best shade for most tables, yet old gold or olive brown may be as desirable. But the deep red is the best fitted to display the beauties of the glass and china. It can be edged with gold lace, or white linen lace, but a border of holly, ivy, or laurel leaves, freshly gathered, and sewed upon the plush, will make a lovely decoration. The central piece is then arranged with fruit and flowers mingled, and drooping ferns or vines are twined around the base of the large dish or bowl containing them. At each plate, upon the napkin, a bouquet of flowers, composed of roses, or lilies of the valley, etc., is laid, those for the gentlemen being arranged as buttonhole bouquets.

Very sweet flowers are objectionable in the dining room on account of their intense perfume. Tube-roses, lilacs and syringas, therefore, should never be used, for their odors are too overpowering for many sensitive nerves. Shells filled with flowers make pretty decorations for the table. A large one in the middle and two smaller ones placed, one on each side, will be a pleasing arrangement.

Menu cards, i. e. bills of fare, are considered needful at a ceremonious dinner, and if they are

hand-painted, they are decidedly chic. Only a tiny spray of leaves and flowers are required, and below it the various courses are written. Guest cards, i. e. cards with the visitors' names written upon them, are also pretty additions to a table, and guests like to take them away as souvenirs of the occasion. Servants must be well trained, and always taught to hand every dish that is served, and every plate at the left hand, and to turn out wine or water, at the same side. An awkward waiter will spoil the best appointed dinner. On this account every housekeeper should train her waitress or waiter in every day's service, to do all things correctly, then when she entertains her friends she will not be ashamed of her servant. Each gentleman should be told before dinner is announced, which lady will be his partner at the table, and then he will be ready to offer his right arm to her, as soon as the servant says: "Mr. Blank, dinner is served." The host will offer his arm to the guest whose position or age demands it, or to the stranger for whom the dinner is given, and he leads the way to the dining room, while the hostess will invite the most distinguished gentleman, or the "stranger which is within her gates" to be her escort, and will ask her guests to go before her. If the dining room is below, the gentleman will go down stairs first, the lady following; on returning from the dining room the lady goes up the stairs first.

The hostess takes her seat, and motions to her escort to sit at her right hand. The guest cards will tell the other guests where to seat themselves, and the host has already seated his partner at his right hand. A lady should be seated on each side of the host, usually the oldest or most distinguished guest being selected to this honor; while a gentleman should be seated each side of the hostess. The other guests alternating a lady, a gentleman. If raw oysters or raw clams are served, they are already in place. When they are eaten, the dishes are removed, and the soup is served. At elegant dinners, two tureens of soup are prepared, and one is placed in front of the lady, and the other at the gentleman's end of the table. They are different, one may be a clear soup, the other a white soup. Each guest should be asked to make selection. Fish is served usually, in little dishes in shape of dolphins, or of some kind of ornamental fish, in highly decorated china. Then come two kinds of cutlets, perhaps veal cutlets a la mode, and breaded mutton chops with tomato sauce. These dainty dishes are taking the place of heavy roasts. The fourth course may be roast turkey, or capons, or ducks, or game. And crackers and cheese are frequently served before the "sweets," or else after these dainties have been duly discussed. Fruits and coffee follow them. It is not considered good form to drink wines profusely at a dinner party, and although ladies do indulge in them in small quantities, yet one can place her fingers over the top of her glass, and decline the proffer of wine without any offence being taken. If the lady accepts the offer to drink wine with the gentleman, she should select the same wine that he is taking.

There should be no loud laughing or talking at a dinner party. Strive to look pleased and happy, but you need not repeat "prunes and prisms" inaudibly to give your face a happy, gracious appearance, but be perfectly composed. A well-balanced mind will teach its owner a proper demeanor in any society, and give ease of manner. Who can deny the potency of a good dinner? And surely, "the surest way to a man's heart is through the diaphragm," as the old adage tells us, and if we will only feed our husband and his friends, generously and aesthetically, we will always find the results delightful. And Peter Pindar, an ancient English poet, tells us that: "Ven'son's a Cæsar in the fiercest fray; Turtle! an Alexander in its way; And, then in quarrels of a sligher nature, Mutton's a most successful mediator! So much superior is the stomach's smart, To all the vaunted horrors of the heart; E'en love, who often triumphs in his grief, Hath ceased to feed on sighs, to pant on beef."

ANSWERS TO QUESTIONS.

"Daisy" asks: - Is it improper for a lady to do some embroidery for a gentleman friend of a few months' acquaintance? Ans. - Not at all. Ladies frequently embroider hat crowns, initials on handkerchiefs, brush broom holders, etc., for gentlemen friends.

"W. S." asks: - Will you please to inform us as to the usual formula for giving congratulations to graduates, and for graduates receiving congratulations? Ans. - There is no formula for such occasions. One should speak what the heart dictates. You could say: "I congratulate you upon finishing your course of studies so successfully, and so acceptably to your friends." A graduate could reply: "Thank you for your kind words, and I trust I shall always merit them."

Brooks' Prize Medal Spool Cotton, advertised in this number of the JOURNAL, is one of the oldest brands of spool cotton manufactured. After long years of successful competition it is still considered by many of the largest consumers in our country, to be the best and cheapest of spool cotton. We wish to call particular attention to the price - fifty cents per dozen - which is lower than any other standard six cord cotton in the market, and should be an inducement not only to the consumer, but also to the storekeeper. This cotton is made in soft finish to suit those who object to the glare; and in every case will be found uniform in twist, with equality of thickness, and entirely free from knots. Brooks' cotton is for machine as well as hand sewing, and the place is especially recommended by the Wilcox & Gibbs Sewing Machine Co. as an improvement over every other brand. We advise all those who have not already proved its real worth, to give it a trial.

Notice the splendid premiums offered to club raisers in this number, also the back numbers of the JOURNAL. We have no separate catalogue. Each month we have published one or two pages of premiums, and all we have to offer will be found in the last three or four issues.

Changing the Key-Note.

A cheerful spirit gets on quick; A grumbler in the mud will stick! Well, that's so. But suppose you are stuck in the mud by ill health, how are you going to get out? Suppose malaria or nervous depression or physical prostration have put you into so deep a rut that you feel it an impossibility to be cheerful? There are various means reported, but the one which has in recent years lifted the largest number of sick people out of the mire and placed them on the solid ground of good health and cheerful, joyous life, is the Compound Oxygen treatment of Drs. STARKEY & PALEN, 1529 Arch street, Philadelphia, who will mail to you their little book of nearly two hundred pages free on application.

DOMESTIC SEWING MACHINE CO. SO LIGHT SO SIMPLE SO STRONG. Imitated by Many, Equaled by None. Domestic Sewing Machine Co., New York.

PROF. DOREMUS ON TOILET SOAPS: "You have demonstrated that a perfectly pure soap may be made. I, therefore, cordially commend to ladies and to the community in general the employment of your pure 'La Belle' toilet soap over any adulterated article."

CHAS. HIGGINS La Belle TOILET SOAP. Is made from the choicest quality of stock, and contains a LARGE PERCENTAGE of GLYCERINE; therefore it is specially adapted for Toilet, Bath and Infants.

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ABDOMINAL SUPPORTERS, For Corpulency, Weakness, and support after Confinement. (To buckle at side or lace at back). DIRECTIONS FOR SELF-MEASUREMENT: - Give exact circumference at K L M. Price, Silk Elastic, \$5.00. Sent by mail upon receipt of price; or, C. O. D. Satisfaction guaranteed. ELASTIC STOCKINGS, ETC., for Varicose Veins, Weak and Swollen Limbs. Send for directions for measurement. G. W. FLAVELL & BRO., Manufacturers, 248 N. 8th St., Philadelphia, Pa.

IF YOU ARE MARRIED or contemplate taking this step, send your information which you ought to know. Circular mailed free, by J. S. OGILVIE & CO., 31 Rose Street, New York.

Mason & Hamlin. ORGAN AND PIANO CO. 154 Tremont St., Boston. 46 E. 14th St. (Union Sq.), N. Y. 149 Wabash Ave., Chicago.

H. H. TAMMEN'S ROCKY MOUNTAIN JUVENILE CABINET. Our \$5c. (special offer) Cabinet - size, 8 1/2 by 6 1/2 inches - is a set of 40 Minerals' Specimens, regularly and systematically arranged. The objects consists of Gold, Silver, Zinc, Copper, Iron Ores, Topaz, Amazon Stone, Feldspar, Quartz, Cuprite, Iceland and Spain Spars, Carnelian, Selenite, Variscite, Magnetite, Fluorspar, Chalcodony, Petrified and Silicified Woods, and 21 others equally rare and desirable. The specimens in this Cabinet are

TAMMEN'S JUVENILE ROCKY MOUNTAIN CABINET. contained in a strong and neatly finished pasteboard box, divided into 40 sections (see illustration), in which the objects are affixed. A descriptive manual is sent with each Cabinet, giving the history, properties and uses of the different minerals and gems. You get greater returns for your money in knowledge, science and fact, by purchasing one of these Cabinets of Rocky Mountain Minerals, than you can ordinarily obtain for ten times the cost! We give this bargain because we live in the heart of the "Rockies," collect our own specimens, and sell enormous quantities. SEND (stamps or money order) at once. Upon receipt of this amount, we will send you this same Collection, post-paid. Sent same day order is received. H. H. TAMMEN, Mineralogist, 312 E. 16th St., Denver, Colo.

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[FOR THE LADIES' HOME JOURNAL.]
MUSICAL STUDIES.

NO XV.

BY MARGARET B. HARVEY.

"It's over a year now, since you began to read those musical studies in the LADIES' HOME JOURNAL—but they haven't done you a bit of good." So says that ubiquitous Somebody, always ready to make remarks.

"Oh, yes, they have!" you cry, indignantly. "Why, a child six years old could play the stuff you play—nothing but exercises."

"They're Clementi's Sonatas!" "Well, if you can play, how is it you don't play in church by this time?" Why, you can't play a simple hymn!

You will participate in this, or a similar conversation, sooner or later. Let me try now to come to your rescue.

To begin with, a hymn is not necessarily easy. Even if it were, a fine musician does not always particularly distinguish himself or herself as a player of hymns. And let a hymn be easy or difficult, let the performer execute it ill or well, the general public would perceive little if any difference. Playing in church is apt to be the least appreciated public service that any one can render. So console yourself with the thought that, so far as your real musical cultivation is concerned, it matters little whether you play hymns or not.

But, after all, playing in church is likely to be the most practical use to which you can apply your musical knowledge. This fact, alone, would be enough to give the subject of hymns a claim upon your attention. But, more than this: I am not among those who would relegate hymns to a low place in the domain of music. The greatest composers have not disdained to leave us productions suitable to be used with words of praise; some of the finest hymns that we have are derived from the grand creations of the masters whose works are known as "classic." When we consider that they are used in the services of the sanctuary, we may well feel inclined to give them the highest place of all. It is the doggerel, so-called, "Sunday school hymns," and monstrosities of that order, which have brought hymns into disrepute, musically. Compare the grand old "Adeste Fideles," or "Portuguese Hymn," as it is popularly called, with that silly, ephemeral, "Jesus loves me," and you will see what I mean; as well, among songs, associate the ridiculous "Whoa, Emma," with that sweet, immortal ballad, "Robin Adair."

No doubt Bradbury, Fischer, and others have done a good work in popularizing music through their "Golden Chains," and "Fresh Laurels," and so forth—but, what "milk for babes" these are, compared with the "strong meat" which Lowell Mason gave our fathers. With few exceptions, the old hymns are the best—the older, the rarer, the likelier to be found in antique psalm books with "patent notes," long out of print the better, in many cases. Who can doubt this, who ever heard Sherburne, or China, or Meditation? If I had anything to do with Sunday schools, I would banish all the juvenile tune-books, and use the old standards, as found in the church hymnals.

The leading denominations, at present, seem to have good collections, containing some of the best among the old tunes, fairly sprinkled with the meritorious gathered from the new. But the Episcopal Church, by general consent, has kept, and still keeps, the highest standard in sacred music—to this all others must look for a model. I know of no better collection of hymns than the Church Hymnal, edited by the Rev. Charles L. Hutchins. Some idea of its range may be gained when I tell you that, in addition to the familiar, "Balerma," and "Federal Street," "Benevento," and "Coronation," it contains adaptations from such composers as Haydn, Mendelssohn, Weber and Gounod, and modern gems, as, "Nearer, my God to Thee."

Were you to open this book at random, you might be struck with certain peculiarities. For instance, you see a hymn written in common, or four-four time, yet containing four half-notes to a measure. Such notes are merely relative—that is, there are four to a measure, as there would ordinarily be four quarter notes; but, in church music, it is allowable to play more slowly than in ordinary music, or about half as fast, and a quarter note in value takes the form of a half note to indicate this. But, do not understand me to mean, drag—the notes are written so, to guard against the greater fault, which is, hurrying. A large congregation cannot hurry, without the danger of breaking—accommodate them a little, so as to carry them along, as one.

Then, you find chords in the base greater than an octave, so that your fingers cannot possibly make the stretch. This is often a puzzle to amateurs, who wonder if some hands have a capacity which theirs cannot acquire. In such cases, the lowest notes are intended for the feet, to be played upon a large pedal organ. With a small organ, drop either the upper or lower note, as may be most convenient for the fingers, unless the lowest note is required to complete the harmony. At the end of a piece it is, because it is the key-note,—so it must invariably be taken here. The "Amen" always ends on the common chord. In this book, every piece is referred to the metronome, and marks of expression are written throughout. Keep good time, let the melody be plainly heard, and you may soon play hymns fairly well. But, as I said before, you will find that they are not so very easy, and you will often feel that you do not get so much credit as you deserve.

Don't forget your voice. In hymns, as everywhere else, the voice must lead. Sing the hymns correctly, at all hazards—the instrumental part is a secondary matter. If you play and sing both, to lead others, you certainly do carry a double load—but, people will follow the voice rather than the organ, as the natural ear perceives a natural sound better than it does an artificial one. A good voice often covers defective playing. If some one else sings, then, all you can do, is, follow as closely and correctly as possible.

In ordinary hymn-books, the notes are usually written in their true value. This is also the case with average song-books, when intended to be sung in choruses in school. You already know that a song, when written as a solo, has a separate accompaniment provided—sacred compositions, of a higher order, are often arranged in the same way. And now, I think, you are somewhat prepared to take up the special study of hymns and songs, of various degrees of excellence.

Chants are in constant use in the Episcopal church, and are not entirely neglected by any of the leading denominations. A chant generally consists of one or two short strains, with very little variation throughout—but this is not saying that they are easy or trivial compositions. They are, in fact, changes upon the leading chords of the different scales, and thus often present, in a

wonderfully small compass, the very ideal of harmony. A chant has no time, as its movement is regulated chiefly by the rhythm of the words used. At the beginning, in each of the four written parts is one note, called the reciting note; this is held as long as necessary, and upon this is recited, in monotone, all the words given, until the first upright line is reached, which corresponds to the first bar in the music. Thus, "O come let us sing," may all be uttered upon one sound, as A; it should be sung too slowly rather than too fast. Then follows the cadence, consisting of several notes, to each of which is given a few syllables, sometimes only one as in a hymn, in which, as you already know, every syllable in a word requires a note. Thus, "un" may call for a half-note, "to the," may be uttered upon a half-note, while, "Lord," requires a whole note, to complete the rhythm.

The Psalms, as we have them, are considered prose. But, in the original Hebrew, they are poetry. Modern poetry can be sung to ordinary hymn-notes—but not so ancient. Chants are a very early form of music, growing out of the peculiar structure of these ancient hymns. The reciting note carries the body of a sentence, the cadence, its melodious ending, which in ages past corresponded with our rhyme, which you may be surprised to learn, is a comparatively modern invention. Bearing all this in mind, you need have no difficulty in comprehending the divisions in the words of a chant. Take the following:

O come let us sing | un. to the | Lord: let us heartily rejoice in the | strength of | our sal | vation.

Let us come before His presence with | thanks. | giving: and show ourselves | glad in | Him with | psalms.

The upright bars correspond with bars in the music. All between any two bars, then, must be sung upon the included notes. But, not at hap-hazard—the other marks instruct you further. The half bar is, simply, a period, and divides a bar in two. Thus, in "un. to the," all before the dot is sung upon the first half of the measure, whether it contains one note or more, and all after, upon the last half, even if two syllables must be c.owed upon one note. The double bar, or colon, (:) marks the middle of a chant; this is followed by a second reciting note, upon which is generally sung a long passage. In any long passage, no syllable is accented, except, when the rhythm seems to require it, the one next to the last. A slight pause is allowable at a comma. After the second reciting note follows a second cadence. The foregoing provides for one verse of a psalm. In a double chant, the first verse takes the first half, the second, the last, and so on, alternately, concluding, of course, with "Glory be the Father, etc.," and "Amen," at the end of the last cadence.

In the second, or in any verse, a slight variation is sometimes seen. Thus, in the example quoted above, we have the following "thanks. |" The half bar, or dot, shows that there are two or more notes in the measure; and the double dash means, carry one syllable over the last half of the measure, that is, over the two or more notes in the whole measure. In this way, one syllable may sometimes be carried over several bars.

This is the commonest form of chant, and is known as the Anglican. But there is another style called the Gregorian. Some organists consider the latter the easier, and also, the more effective. A Gregorian chant is sung in unison, that is, every voice sings the same part, the accompaniment being provided for the organ only. The reason for this, is, the Gregorian chant originated before the days of modern harmony. Gregorian chants never take very high notes, as in early times, church-singers were men. These compositions have reciting notes and cadences; but the reciting note generally takes but a short passage, while the cadence provides a note for each syllable, as in a hymn. In the case of too many notes for a number of syllables, a note, or even a whole measure, is omitted; this usually happens in the first half of the chant. In case of an extra syllable in the cadence at the end, a grace note is introduced. A Gregorian chant is written very much as an Anglican—but the notes or measures to be omitted are indicated, and the grace note is given. Under the chant is a short, running passage on a base staff, marked, "Intonation," etc. This was formerly sung by the leader, to give the proper key to the other singers, and is a relic of the days when organs were not in use; when this was sung at the beginning of a chant, the reciting note was omitted, until the second verse was reached. If you like, you may play this instead of the base at the opening, and use the "Second Harmony for Cadence," printed in the margin, for the closing, by way of variety. But, these are not the chant—the Gregorian chant, pure and simple, is the melody. Its beauty depends upon the stately motion with which this is sung—its very monotony contains an element of grandeur.

While on the subject of church music, it might be well to add something concerning voluntaries. These, generally speaking, are suitable at the opening and close of service. Compositions intended simply and solely for this purpose are often excellent studies in harmony. They sometimes have a value to you, as organist, apart from any which the congregation can see—they serve to quiet your nervousness at the beginning, and refresh you at the end. If you put your best endeavors into preparing these, the rest of your task becomes comparatively easy, and you make a far better impression upon your audience than if you limited your attention to the service proper. I don't mean, impress them in the sense of showing off your acquirements—but, impress them sympathetically, religiously, so as to carry them with you in the singing.

When the collection is taken before singing a hymn, select a short voluntary in the same key as the hymn, so that you can pass from one to the other without any break in the harmony. When no hymn follows the collection, use one of the beautiful offertories, so abundantly provided in the books. A voluntary need not always be a composition so named. Some of the most effective that we have are slight adaptations of masses, oratorios, sonatas, hymns, and operatic airs. Anything will do, provided it is beautiful in itself, and not light or irreverent in character. Be original—try your hand at making your own selections. Some of the movements in Clementi's Sonatas are just what you want.

Sometimes you may be obliged to cut your voluntary off short. The minister appears a second too soon, or the collection is smaller than usual, or something of the kind happens. In such a case, you have just one chance to save yourself, if you do not happen to be quite at the end of a strain, or movement. That is, strike the common chord of the key, with the octave in the base. Better come down a little abruptly, than leave the broken end of your harmony, high and dry in the air. Dot in a note or two for a cadence, if you can—but never omit the key-note in the base

at the end. The ear can forgive much when it hears that—it is like the Amen in prayer, like charity that covers a multitude of sins.

There is such a thing as a makeshift in music, then? There should not be—but you may be forced to it. Many beginners think that if they cannot hit the correct note the next to it will do. But you know that if you do this, you run the risk of making a dissonant second or seventh. If you are ever forced to substitute one note for another, take one that will harmonize, making a third, a fifth, a sixth, or an octave. A sudden feeling of faintness—an injudicious question or gesture from a bystander—a breeze dimming a light, or turning the leaves of a book—may be sufficient to disturb your equilibrium. But, never stop. Fill in, in the same time as before, with a little improvised harmony, until you can pursue the even tenor of your way. Now you begin to see why it is so dangerous to alter other people's compositions—why you should stick as closely to the written notes as possible. If you do this, you run little risk of making discord that cannot be resolved—the conceited, half-educated player fears nothing, because he does not know that there is anything to fear. Perhaps, also, you see why I deferred saying anything about hymns and chants, until you knew something of chords—the contrary is the usual custom, but it does not give the philosophy of the subject. This you want, always.

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"J. R.," Newburgh:—In flattening the seventh of a scale, it becomes the fourth of the succeeding scale; and, in sharpening the fourth, it becomes the seventh of the succeeding scale. To illustrate: The key of F is written with one flat, B. Flat the seventh, E. The key note of two flats is B flat. Count from B flat upward, and the fourth note of this scale will be E flat. Or, sharp F, the fourth of the natural scale C. The key note of one sharp is G. Count from G upward, and the seventh of this scale will be F sharp.

The note before a number, refers that note to that degree of the metronome, which denotes by a beat the value or duration of a given note.

A minor composition may be distinguished from a major, by looking for the key-note, which is the lowest note in the base, at the end of a piece. The signature, or number of sharps or flats, at the beginning, must also be considered. If the key-note given is A, and no signature is written, the piece is in A minor, relative to C major. If the key-note given is C, and the signature is three flats, the piece is in C minor, relative to A flat major.

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[FOR THE LADIES' HOME JOURNAL].

"NO MATTER."

BY ANABEL C. ANDREWS.

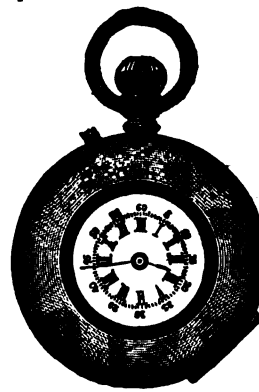
"Bessie! Bessie!"
"Yes ma'am."
"The elastic is very nearly off your hat—better take a few stitches in it before you go."
"No matter; I can't stop—I'll spear it on with a hat pin."
Mrs. Croft's face clouded, and with the hat in her hand she took a few steps toward her work-table; then paused and laid it wearily down, while she looked out the open window with eyes which saw nothing of the beautiful landscape, because of earnest thought.
A trip of light feet down the broad stairway, a snatch of "My Queen" clearly whistled, and a remarkably pretty girl of sixteen entered the room; a girl with a bright winsome face to whom old and young were alike drawn; no party was complete without Bessie, and no girl in the village had as many May baskets, Christmas and birthday cards as Bessie Crofts; for all the boys liked her, and it was to her they brought the first flowers and fruits of the season. A jolly, bright, strictly honorable girl, but—untidy! Her poor mother had striven from the time Bessie was a child with toys, to the time of which I write to correct this fault, but with ill success. Bessie was required to care for her own clothing—see that it was put away from the laundry, mended when necessary, etc.—the large duties this involved she faithfully performed; but the thing she could not be made to understand was that literally "A stitch in time saves nine," and that faithfully caring for ribbons and clothing as soon as they are removed, always keeps them fresh and nice until they are worn out; and because she couldn't—or rather wouldn't—learn this she was continually "getting into scrapes" as she phrased it, and lamenting to her mother that "there never was in all this world a girl as unlucky as I;" and again and again would the patient mother explain that there was no such thing as "luck," it was simply her own carelessness in neglecting little things.
While I have been telling you this, Bessie has been dashing in and out of the room on one errand and another, Hector, the noble St. Bernard, at her heels. At last Bessie waltzed up to her mother, exclaiming: "Good-bye, little mother," clapped her hat on her head and sped out to the street, Hector solemnly trudging behind. She had nearly reached the gate when her mother called from the window:
"Bessie! you've left your hat pin."
"No matter; the old thing always hurts my head."
"Better take it."
"Can't stop! Uncle Dick will be waiting, and want of punctuality isn't one of my faults. Bye—see you later," and the graceful, girlish form was gone.
"O dear," sighed Mrs. Crofts, "I wish I'd sewed it on for her, but her father says I can never teach her in that way, and I know he is right; but that elastic will break on the least strain, and the wind will blow hard on the ocean to-day, for there's quite a breeze here."
A brisk walk brought Bessie to the railroad station, where she found her uncle and quite a lot of her school friends waiting for the train which was to take them on an excursion to the ocean. Five minutes before the train was due Bessie suddenly discovered that she had no handkerchief. Without stopping to speak to her uncle, she started on the run for a little store at the corner, threw down a quarter, and panted:
"I want a handkerchief, quick, please!" The wondering clerk handed her the first she came to, (which happened to be worth about ten cents) and this Bessie snatched, speeding back to find the train in, and the engine giving preparatory snorts, while her uncle Dick was walking the platform anxiously, not having the remotest idea where she could be. His face was not very cordial as he swung her on to the last car of the already moving train; and in reaching up for a firm grasp of the hand rail, Bessie heard a warning r-r-rip, and the sleeve of her jersey parted company with the waist for about three inches.
"Bessie," said Dick, in a most disgusted tone, "I heard your mother tell you yesterday afternoon to stay those seams."
"I thought it was no matter if I didn't," said poor Bessie, "the jersey was almost new, and I supposed strong enough."
"I heard your mother tell you that machine stitching was treacherous on a jersey, and that in two or three places the stitches were broken."
Bessie looked troubled; for handsome Dick Crofts, her mother's young bachelor brother, was a favorite of hers—and all the girls—and she didn't like the expression on his face at present. Stealing a glance or two at him, she presently nestled up a little closer, and slipping her fingers into his hand said lowly:
"I'm sorry, uncle Dick; but next time we stop the girls will pin me up, and I'll mend it first thing when we reach home."
"At midnight, eh?" with a whimsical smile making his moustache quiver.
"Well to-morrow, then."
"Sunday?" the smile very broad now.
"O well, no matter uncle Dick, some time."
Uncle Dick bent his handsome head and said in Bessie's pink ear: "No matter" and "some-time" will cost you many sorrowful hours if you don't turn over a new leaf soon, my bonny Bessie; but now cheer up and do better next time, for we can't have the day spoiled."
"Are you very much ashamed of me, uncle Dick? Do I look very badly?"
"You look all right," with a glance at the pretty face and trim figure, "but your jersey—well perhaps the least said about it the better."
Bessie's laugh rippled out at this, and at the next stopping place the girls contributed pins, and with many instructions to "Keep your arm down, Bessie!" the rent was pronounced successfully mended. At ten they reached the ocean, and went aboard the steamer for a sail to their destination; the merry party going on board to watch the waves, and count the light-houses. It was a pretty sight—the great steamer cleaving the waves, lightly rocking as she went, and see the wake of foam behind her. The salt sea breeze blew fresher and fresher; and as they straightened up to inhale it, a gale more frolicsome than the rest dipped gracefully under Bessie's wide-rimmed hat and, severing the one thread which held the elastic, careered madly to sea bearing the hat aloft triumphantly a few seconds, only to cast it under the crest of a wave where it disappeared. In one despairing effort to clutch it both Bessie's hands went over her head, and with a s-s-s-nur-r-r! the pins in her jersey tore themselves loose in a rent which other pins could never even passably repair; and to make the matter worse Bessie had not worn the underwaist of silk

"It is so hot, and the jersey's thick," she had said to her mother.
The girl's face was a study as she stood there. The hat was the darling of her heart, and by far too expensive to be worn on such a trip; but her school hat was untrimmied—the result of a soaking—and when her mother suggested that it had better be retrimmed at once, since she might need it, Bessie had returned her usual "No matter—I'll fix it soon," and this was the result. Bessie's complexion was so delicate that she was obliged to finish her sail in the cabin, where the kind-hearted stewardess mended her jersey as well as she could; but it puckered, and "looked perfectly horrid" as Bessie declared. She was glad when the sail was over, for she was too honorable and just to allow—though several wished to—any of her friends to remain with her because of her own carelessness, and it wasn't particularly pleasant sitting there among strangers.
Dinner was the first thing on landing, with all save Dick and Bessie; of these two one must remain in the waiting-room, while the other "scoured the earth" for a hat. After what seemed to Bessie two hours at least, and was really nearly one, Dick returned; tired, heated, and, it must be confessed, a trifle cross.
"I couldn't find a milliner's," he explained rapidly, as he unrolled a bundle he had brought, "but I went into a little gent's furnishing store to be directed, and the clerk said there wasn't such a store in the place. I told him my dilemma, and he picked up one of those rough and ready straws for boys, threw into it a paper of pins, and a silk handkerchief, saying if you were a Yankee you could make that do. We can't have any dinner, for our party have engaged a wagon and driver, and will start for Paradise Park in about eight minutes. Twist up your 'bunnet,' and I'll get some bananas—I can find those right here—which we can eat on the way."
The party had hardly started before one produced a bag of sandwiches for Dick and Bessie, another a bag of cake, and still another pickled limes; so they had quite a dinner after all, though there was a lump in Bessie's throat which would not be swallowed, even with the bananas of which she was very fond.
My business is to tell you of Bessie, so I will pass the ride on the beach, with its jokes and laughter in the wagon, and the broad sun-bathed and ocean-fanned landscape outside, taking you at once to its terminus, which was certain grounds containing a great many places for amusement. Our little party decided on the track-coasting, and Bessie was among the first to slide down the inclined plane. Coming back, forgetful of the jersey, she waved her hand high above her head in salute to the rest of the party. Alas! the poor abused jersey! nothing short of patching would ever bring those edges together again, and blushing Bessie reached the landing amid cries of: "Poor Bessie!" "Poor jersey!" and "Alas, for the stitches that perish!"
Bessie took her wrap from Dick, drew it over her shoulders, and sat quietly down amid the "Too bad!" and "So sorry's!" of her friends, whispering to her particular friend, Maude Martin, "that she knew sheshould cry in spite of all she could do, and she wished the horrid old day was over, and she safely in her own bed, where she could cry it out."
The "horrid lump" in her throat grew larger every instant, and her cheeks were crimson. Dick saw, comprehended, and like the dear good fellow he was, took Bessie for a walk by the ocean, and finding a seat on some rocks quite away from observation, put her there where the sea breeze would fan her flushed cheeks, and she could grow calm again. Her face went into her handkerchief, as she sobbed out: "O uncle Dick, I've spoiled all your pleasure and my own, just by carelessness. I'm so, so, sorry and ashamed."
Dick softly smoothed the bowed head, as he said: "I shan't care a bit, Bessie, if it only teaches you a lesson. Do you think it will?"
"I know it will! Why how could I forget this day! I've got into lots of scrapes, but this is the worst, and they keep growing worse. I can't forget."
"I sincerely hope you never will, but the habits of a lifetime are not so easily changed. Bessie, see here! If you can tell me on your next birthday, that from next Monday till that day, you have mended everything which needed mending, at the very first instant possible, I'll give you a gold watch; and I'll give you this ring now"—slipping one from his watch chain—"to make you remember, is it a bargain?"
"O thank you, thank you, uncle Dick," said poor Bessie, quite overcome by this kindness, "I certainly will try."
"Spoken like my own bonnie Bessie. Now stay right here till I return, and get calm and rested."
Bessie cried until her little nose was swollen, and her pretty blue eyes red; then, the storm having partially spent itself, she dried her eyes, and gazing off at the restless waves lost herself in a reverie so deep that Dick's voice beside her made her jump. He had—as Dick says phrases it—a smile on his face and a parcel under his arm. Seating himself beside the subdued little lassie, he began unrolling said parcel. The first thing he drew out was a bottle of water, fresh and cold, of which Bessie had a satiating draught, then bathed her face with the rest, wiping it on a spare handkerchief which Dick produced from a side pocket, saying he always took two or more, often finding them handy.
"Why I feel so much better already," she declared.
"Course you do. See here!" and from the parcel Dick drew forth and held up before her a—jersey! rather prettier than her own, and nearly new.
"How in the world!" began the astonished girl.
"Well, I didn't kill the wearer of that jersey and thus obtain it; but—ha! ha!" and Dick went off in a peal of laughter. Bessie laughed in sympathy as she exclaimed:
"Do tell me, uncle Dick."
(To Be Continued.)

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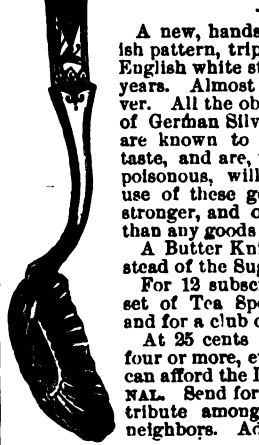
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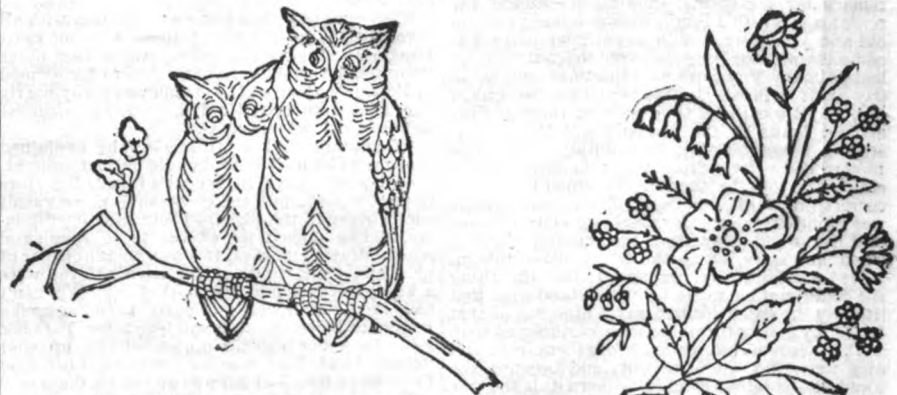
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[FOR THE LADIES' HOME JOURNAL.]

MILDRED'S CONVERSATION CLASS.

NO. VIII.

BY MRS. EMMA C. HEWITT.

"I'm so glad, girls, that you gave me the turn to write this week; so that my trouble is over after to-day, and I shall have nothing to do but listen to your mistakes now for a while."

"Well, I think the smartest thing to do, would be to open the letter and find out. I do hate these people that turn a letter upside down, and every way but inside out, and wonder all the time from whom it comes or what is in it, when opening it would set the matter at rest in a much shorter time."

"Wise child!" said Phillippa, in pretended admiration. "Aren't you afraid, dear, that you are going to have a spell of like Partington's disease?"

"What is that?" asked Ida Gleason. "Information on the brain," his mother called it," answered Phillippa.

"If that's all, I hope so, I'm sure," laughed Mildred.

"Well! here goes!" and with a grand flourish, the cover was torn from Miss Wilson's letter.

"My dear Miss Rowland," it ran, "you are right; the words are in the dictionary, and I should perhaps not have written precisely as I did, in order to best express my meaning. I should have made my explanation a little more full. Originally, the word 'ravel' was used in the sense of 'tangling,' hence to 'unravel' was to 'untangle.' To 'ravel,' however, in its most proper, fullest sense, as it is now accepted, means to undo that which has been carefully done. We 'ravel' a stocking."

"Do you know the line: 'And sleep knits up the unravelled sleeve of care?'"

"I think, too, you will find that your dictionary tells you that 'unloose' and 'unrip' are unnecessary, as 'loose' and 'rip' express the meaning. The dictionary might add as well, 'inelegant.' There is a growing tendency, with those who have the authority, to expunge from the language all useless expressions, and make it as concise as possible."

"The date which I gave you in regard to Lord Dundas' coining of the word 'starvation' should have been 1775 not 1847. I did not realize, until after my letter had gone, that I had made this mistake."

"I guess I will go to the mountains this summer, for neither father nor mother care for the shore."

"The latter half of your sentence entirely precludes the possibility of the former half being correct. One only 'guesses' that about which one can form an idea in no other way. You 'guess' you will go to the mountains, and, immediately following, are your reasons for such a 'guess.' In one 'guesses,' one goes through no process of reasoning. The word is frequently used where 'imagine,' 'think' or 'believe' would be much more correct. In short, 'guess' and 'expect' (another much abused word) may be classed in the same category as 'got,' all being words which are best avoided if possible. Certainly, there are many times when no word but 'expect' will express one's meaning. But ordinarily, it is used in a wrong sense. 'Mary, is your mother home?' 'I expect so, she was when I came out.' 'Your dress is torn.' 'O, I expect so, I'm always tearing my dresses.' One always feels a temptation to ask the persons who thus answer, 'How soon do you expect it?' An accomplished fact, as a dress already rent, cannot well be classed among the things to be 'expected.'"

"Neither father nor mother care for the shore." "When two singular subjects are connected by 'either' or 'neither,' or 'nor,' the verb which they govern should be in the singular, always. 'Neither mother nor father cares, etc.'"

"Should you use a capital for father and mother?"

"My theory is, that, if you write of your parents as 'Father' and 'Mother,' you should begin each one with a capital, because it is an individual name given them by you, in the same way that 'Phillippa' is an individual name given you by them. Under such circumstances, it becomes, in my estimation, a proper noun, and as such, requires a capital. But, when you speak of them as 'my father' or 'my mother' the case is altered. Under those circumstances, you speak of them as belonging to the class 'father' or 'mother.'"

"Please excuse," you say, is the popular form. Yes, it is; that I cheerfully concede; but so, also, is 'the rose smells sweetly,' the popular form; nevertheless neither is correct."

"As I have before said, you will find, not only in popular use, but in the dictionary, many words which are in themselves incorrect, but which have grown customary from habits of carelessness on the part of the 'speaking multitude.'"

"Among these we have the use of 'sang' for 'sung,' as, 'I have sang' for 'I have sung,' 'I have swam' for 'I have swum'; 'the cloth has shrank' for 'the cloth has shrunk,' all of which are wrong. It is quite as incorrect to use the imperfect tense for the past participle as to do the reverse, and yet many people who would never say 'I seen,' or 'I done,' would say 'I have sang,' in the firm conviction that that expression is more correct than 'I have sung' would be."

"Why, I've always said 'I have sang,'" said Sara Tasker. "I have sung" sounds dreadful queer, somehow. I wonder if 'I have drank' is wrong, too."

"Wait a minute, I'll settle that question," said Georgia Garrett, and the leaves of the grammar book were quickly turned over."

"She's right," she said meditatively. "Now isn't that funny! strange, I mean. It is 'I have sung,' but you can say either 'drunk' or 'drank.' For my part I think I rather prefer 'drank.'"

"So do I," said Phillippa. "So I presume, judging by former experiences, that Miss Wilson prefers 'drunk.' For 'I never had a dear gazelle to charm me with its soft brown eye, etc.'" I feel sure that I do not need to go further with my quotation for the benefit of such an intelligent audience. The application is obvious. Well, I'll go on."

"There is one thing I want to ask you in regard to your pronunciation," she began, but was interrupted by an exclamation from Sara Tasker.

"O dear! I wish she wouldn't ask us about our pronunciation, for I haven't any."

"My dear infant, if you will kindly permit me

to proceed, this slight defect in an otherwise faultless character (or should I say education?) may be in a degree remedied."

"O Phillippa, do be quiet, and go on."

"Now, grant me patience! How can I do both?"

"Well, do the 'going on' at any rate," came from the other five.

Thus exhorted, she really did proceed. "The other evening I was listening to a lecturer, a really intelligent, well educated man. A man, too, who has devoted much time to elocutionary effects; yet every time he had occasion to use the word 'subjects' or 'objects,' he said 'subjix' or 'objix.'"

"I wondered whether 'my girls' (for so I am accustomed to think of you) pronounced these and like words in this manner. One can so readily acquire the habit of pronouncing the final syllables correctly, that it seems a pity to acquire false methods."

"I will not try your patience further now, but will close with good wishes."

"Yours sincerely, 'AMANDA WILSON.'"

"Indeed we need all the good wishes she can send us."

"Well, if she 'wishes' and we 'wish' we certainly ought to accomplish something. You know they say 'there is safety in numbers,' and the class separated for the week."

ANSWER TO CORRESPONDENT.

"A Subscriber;"—"If I were she."

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