









THE ALPINE SHEPHERD.

BY MARIA LOWELL.

When on my ear your loss was knelled,

And tender sympathy imparted,

A little spring of memory welled

Which once had quenched my bitter thirst:

And I was fain to bear to you

A portion of its mild relief,

That it might be as cooling dew

To steel some fever from your grief.

After our child's untimely breath

Up to the father took my way,

And on the mother's cheek my death

Long twilight haunting lay.

And friends come round with us to weep

The little spirit's swift remove—

This story of the Alpine shepherd

Was told to us by our love.

They, in the valley's sheltering care,

Soon ope the meadow's tender bair,

And when the rose grows brown and bare,

The shepherd strives to make them glad.

To any shades of pasture green

That hang along the mountain side,

Where grass and flowers together lean.

And now down through the sunbeams glide.

But nought can him the tuid things

The step and rugged path to try;

Though sweet the prospect and the sings,

And round about the pastures lie—

Till in his arms his lambs he takes,

Along the way he goes to graze,

When the sheep are in the breaks,

They follow on o'er rocks and snow.

And in those pastures lifted fair,

More dewy soft than lowland mead,

The shepherd droops his tender care,

And sleep and lambs together feed.

This parable, by nature breathed,

Blew on us as the south wind rose,

O'er from brook and meadow washed

From sky thraldom to the sea.

A blissful vision through the night

When all my happy senses awoke,

Of the good shepherd on the height,

Or climbing up the stary way,

Holding our little lamb asleep—

And like the burden of the sea

Sounded that voice along the deep,

Saying, "Arise, and follow me!"

THE END.

ABOUT OUR "GUMS."

Let us dig down to the roots of our "gums,"

If we would know whence they come.

To get them,

We must go back to the Niver of Babel

And welcome Mr. Noah and Mrs. Noiva

(according to Jean Ingelow) and family

returned from a sea-voyage, as they were about to build

According to the records, we find the building

was suddenly interrupted by the confusion

of tongues, which confusion seems to have extended

itself into tongues and idioms innumerable,

until we find native Americans of two adjacent

States or even countries using such diverse idioms

as almost to constitute separate languages.

Thus New England talks "the 'hasty-pudding"

and the "Boston 'gums,"

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many are constantly manufacturing large quantities

of belting, covering and even in the elastic bands

so popular, say, so indispensable to the accountant,

the stationer, the banker and the broker, the

amount of rubber annually consumed is marvellous.

Even in the manufacture of the rings which serve

to seal fruit jars, as many as fifteen thousand

pounds of rubber annually have been consumed.

Think of this, good housewife, when you open

your next jar of nice fresh peaches, and tell me, if

you can, what we could do without "our gums."

M. S. C.

HOW CHROMOS ARE MADE.

CHROMO-LITHOGRAPHY is the art of printing pictures

from stone, in colors. The most difficult

branch of it—which is now generally implied when

chromos are spoken of—is the drawing and coloring

of paintings. When a chromo is made by a competent

hand, it presents an exact counterpart of the

original painting, with its various gradations of

tints and shades, and with each of the spirit and tone

of a production of the brush and palette.

To understand how chromos are made, the art of

lithography must be briefly explained. The

stone used in lithography is a species of limestone

found in Bavaria, and is wrought into thick

plates, which are polished and then drawn upon

with the slab with a sort of colored soap, which

adheres to the stone, and enters into a chemical

combination with it after the drawing is completed.

When the drawing is complete, the slab is

put on the press, and carefully dampened with a

sponge. The oil color (or ink) is then laid on

the surface of the slab with the drawing, being wet

with the ink; and the drawing itself, being oily,

repels the water, and retains the color. It is

thus that, without a raised surface or incision—

as in common printing, wood-cuts, and steel

engraving—the picture is printed.

It is a perfectly new process.

In a chromo, the first proof is a light ground-tint,

covering nearly all the surface. It is then printed

over and over, each time a different color, until

it is in fact rather a shadow than an outline. The

next proof, from the second stone, contains all

the shades of another color, and is repeated

again and again; and occasionally as often

as thirty times. We saw one proof, in a visit

to Mr. Prang's establishment, which had passed

through the press twelve times; and it still

retains a greater resemblance to a spoiled

chromo than to a picture. The number of im-

pressions, however, does not necessarily indicate

the number of colors, as the same color is

often used in different parts of the chromo, and

tints are greatly multiplied by combina-

tions created in the process of printing one

over another. In twenty-two colors, it is

not necessary and possible to produce a hundred

distinct shades.

The last impression is made by an engraved stone,

which produces the resemblance to a copy of the

original in all of Mr. Prang's specimens. English

and German chromos, as a rule, do not attempt

to give this delicate effect, but the process

seem to be essential in order to make a perfect im-

itation of a painting.

The paper used is white, heavy "plate paper,"

of the best quality, which has to pass through a

heavy press, sheet by sheet, before it is receiv-

ed its impression.

It is then, as we have briefly explained, it is

hardly ad, requires equally great skill and judg-

ment at every stage. A single error is instantly

detected, and the process is abandoned.

The production of a chromo, if it is at all

complicated, requires several months—sometimes

several years—of careful preparation.

It is a process which requires the most delicate

and patient hands, and the most delicate parts

on so many different stones is of itself a work

which requires an amount of labor and a degree of

skill, which would appear incredible. Still more

difficult, and this is the process of coloring.

This is done almost exclusively monopolized, and, in

addition to it, the practical familiarity of a printer

with mechanical details. "Drying" is regulated

by the temperature of the air, the art of making

chromos as drawing and coloring. On proper

registering, for example, the entire possibility of

producing a picture in stages, and the process

tends, "Registering" is that part of a pressman's

work which consists in so arranging the paper

that the picture may be printed in exactly the

same spot of every sheet. In book work,

each page must be exactly opposite the page

printed on the other side, and in chromo work,

if this paper, may not "show through."

infancy, promises to display a love of art merely

from a desire to be liked, but in the

choicest masterpieces of art itself. It is art

republicanized and naturalized in America. Its

antiquary resembles a young man who has

been brought up in the country, and who is

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