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[FOR THE LADIES' HOME JOURNAL.]

THE LITTLE STEPMOTHER.

BY HARRIET PRESCOTT SPOFFORD.

CHAPTER II.

Poor Essie found then that her trouble had just begun. She must go about the house, and see to things as well as she could through her tears, and prevent the children from disgracing themselves, for their grief came in surges at odd moments, and at other times their necessity for amusement was above everything else. Rose and Virgy, too, clamored to be allowed to wear mourning, and, as that was not to be thought of, they insisted on stringing various parcels of black and white beads to wear on the day, when it seemed to Essie that heaven and earth would come together in blackness, and she hadn't even the heart to call them heartless; while Nellie, finding her opportunity in the general gloom and lack of oversight, ran away to play dolls with a long since forbidden companion, and was discovered by Mrs. Putters, and delivered into Kate's hands, together with the opinion that it would take all the neighbors now to keep the children straight; and the next day the same worthy woman came up from the wharf with Peter and Johnny struggling at either hand, and assured Mr. Nevers, who came out to receive them, that she didn't know what in the world he would do without herself next door to mind these children's pranks. Peter and John were shut up in the attic to amuse themselves, since amuse themselves they must, with its hoarded relics; and when Essie saw next day hung from the window a board on which they had scrawled in black paint, and crooked childish script, the words "Funeral Here!" it seemed to her her cup could hold no more. For the rest, when the dark final day came, the children were subdued and decorous enough, the twins forgot about their black beads, Peter and Johnny were very white with twitching faces as their father led them out, and Nellie cried aloud and would not be comforted till Essie cried with her. "Just as pitiful a sight as lives," said Mrs. Putters to her gossip. "Those motherless children and he so helpless and adrift. I'm sure it's a duty for all of us to be a mother to them. And as for that fixed white face of his,—I don't ever expect to see him smile again. I'm sure it's all of our duties to help him to."

She proceeded, at any rate, to make it her duty; circumstances favoring her by means of the brain fever with which Essie was suddenly overtaken, so terrifying the father that he would not have thought of refusing help from any quarter, and saw little Mrs. Putters established in the sick-room and over the house rather with a feeling as if she had always been there than with one of any surprise.

Not so the children. Realizing nothing of the condition of the sick one, from whose room they were of course carefully excluded, they regarded Mrs. Putters as an intruder and an usurper, and without putting their emotions into such strong language, as an outrage on decency and common sense. Mrs. Putters made them finish their toilettes in the morning before they came to breakfast; she would not listen to their chasing the cat down stairs and out doors and across the yard just as they got out of bed; she made them eat like christians, as she called it, instead of barbarians; she objected to their spilling things on the cloth, she would not have a word of quarrel at the table, she would hardly have a word of any sort in the house for fear of exciting Essie. "It's always Essie, Essie!" sobbed Rosy. "I shouldn't think the rest of us were of the least consequence." If they dropped crumbs on the floor, she made them pick them up; she made them wipe their feet on coming into the house, hang up their hats instead of throwing them down anywhere, wash their hands and comb their hair before coming to dine; Johnny had a reading lesson every day, and Peter had to write a copy, and Rose and Virgy had to sweep and dust their own room, and Nellie was obliged to wash the breakfast cups, and on the whole a peace and quiet reigned in the house that it had never known before, and poor Mr. Nevers had time and space to indulge his grief undisturbed by anything else than his solicitude for Essie. But it was placid quiet only *sub ense*, quiet emphasized by a clutch of Johnny's shoulder and a shaking that made him uncertain if the world were upside down or not for the moment; by a ringing, and doubtless deserved if illegitimate, box on the ear for Nelly; by a war of words with Rosy behind closed doors; by a shutting of Virgy in a dark closet; by a general refusal of gingerbread and pie except on good behaviour, and by a rigid scenting of Mistress Kate's comings and goings which reduced that young woman to a mere manikin. "It's meself that'll never be stayin' a second month in the place," she said. "I'll be afeather takin' up wid Shamus O'More in self-difence. Sure an' it's a good enough man he is, wid a cow and a pig and a bite and sup av his own."

But what made it all the harder to the outraged children was that Mrs. Putters was hardly any bigger than themselves. "Ah, bad cess till her!" cried Kate. "She's little, but she's mighty. An' well ye's may be cryin' the eyes out till ye," added

this sturdy handmaiden who had never been so put about and obliged to do what she was paid for doing in all her life. "She'll be here for good an' all, the devil fly wid her, sure's yer ma's cold in her grave, God rest her sowl, the swate cushla machree. Arrah, an' what he will that she will. An' marry your pa she will. She's afther noless." "Oh, Kate, Kate!" sobbed Rose and Virgy in a breath. "Mrs. Putters—in dear mamma's place

"Your father and I." There was something ominous in the words, and the snapping of her small black eyes seemed to seal their fate. She never would dare treat them so if she wasn't going to be their step-mother. "I don't care," whimpered Peter. "She isn't bigger than a pint of cider. I heard father say so once. And I won't have to be so very much bigger myself before I'll be big enough to make her stand round. She'd

last through the freemasonry of the kitchen word had come to Kate. "An' it's as I towld ye," said she. "The little step-mother do be comin' sure's the wedding cake is afther baking. Me own eyes caught sight of her buyin' raisins in the shop to-day. Lave alone yer howlin' now, Peter, ye great gosssoon, ye. Ye've a right to be shamed o' yesilf, ye have. Sure Shamus O'More's not the only man in the world that cares to marry. A man's a poor contemptible object with no woman to the fore. Troth, an' sorra a bit o' me'll care, more betoken it sets me free entoirely to do as I will, fer the's the ould woman of her own to bring over with her, an' it's a bitter folly to be kapin' up two houses when the one 'ud do. Ye've heard say before this that the shovel and tongs to aich other belongs. Sure, it's me own b'y Shamus'll be glad o' the intilligence this night!"

But Shamus was the only one glad of it. When Mr. Nevers came home that evening, he paused a moment at the door to look back on the dying blush of sunset and the stars glowing and growing out of the purple twilight, and see the beauty of the hour that now only served to mark and accentuate loneliness and sorrow, and he thought how deep was the peace, and that death like war made a desert and called it peace. It was a scene, that hurly-burly in the sitting-room, that would have made him laugh if he had not felt like crying. Rosy had been holding forth on the enormity of step-mothers, and had drawn such a dark picture, painting in the lurid local color of Mrs. Putters so freely, that Peter was to be seen through the gloom prostrate on the floor in noisy woe, Johnny and Virgy were wailing in each others unwonted arms, and as for Nellie in her wretchedness, Niobe was nothing to her.

"What is all this?" asked the father with his hand on the door.

"Oh, papa, papa!" they cried in chorus, starting up to meet him. "Is it true that we are going to have a step-mother?"

"A step-mother! What is that?" he asked?" "Somebody—oh somebody—to fill mamma's place, dear mamma's place!"

"Nobody could fill mamma's place," said he gravely.

"There, Rose Nevers! I told you so!" roared Peter.

"But it is true for all that," said Mr. Nevers, "that you are going to have a little step-mother."

"Oh! there, there, there now!" came the general cry again about the poor man's ears. "You see it's Mrs. Putters! I said 'twas Mrs. Putters!"

"Mrs. Putters!" said the father gently. "You must be careful when you use a lady's name so. Who said anything about Mrs. Putters?"

"Oh, you needn't suppose we don't know! Kate told us, and everybody in town says so! Everybody in town says you asked her to be our second mother! She told them so herself."

"Really," said the father, sitting down and taking the forlorn Johnny on his knee. "Well, the person who is to be your little step-mother, and whom I expect you to obey implicitly, is a small woman who was so anxious to help her mother that she learned to iron before she was tall enough to stand at the ironing table; learned to make bread and cake and pies and preserves and coffee; to roast a joint and broil a steak; to make beds, to dust, to fill the vases and give the house cheer for those who were sad; who staid at home from picnics and pleasure parties to watch the dressmaker cut and baste and help her on the long seams; who gave up her childhood and became a woman for love of her dying mother; who has but lately escaped from death herself," he said, reaching up an arm for Essie, who had been waiting at the door to slip her hand in his as he came in, "and who now," continued Mr. Nevers, "is going to take the house in charge,—with Shamus's Kate coming every Monday to wash and every Saturday to scrub—on condition that you help her out and mind every word she says just as if she was a real step-mother, and under penalty, it may be, of a possible step-mother if you don't!"

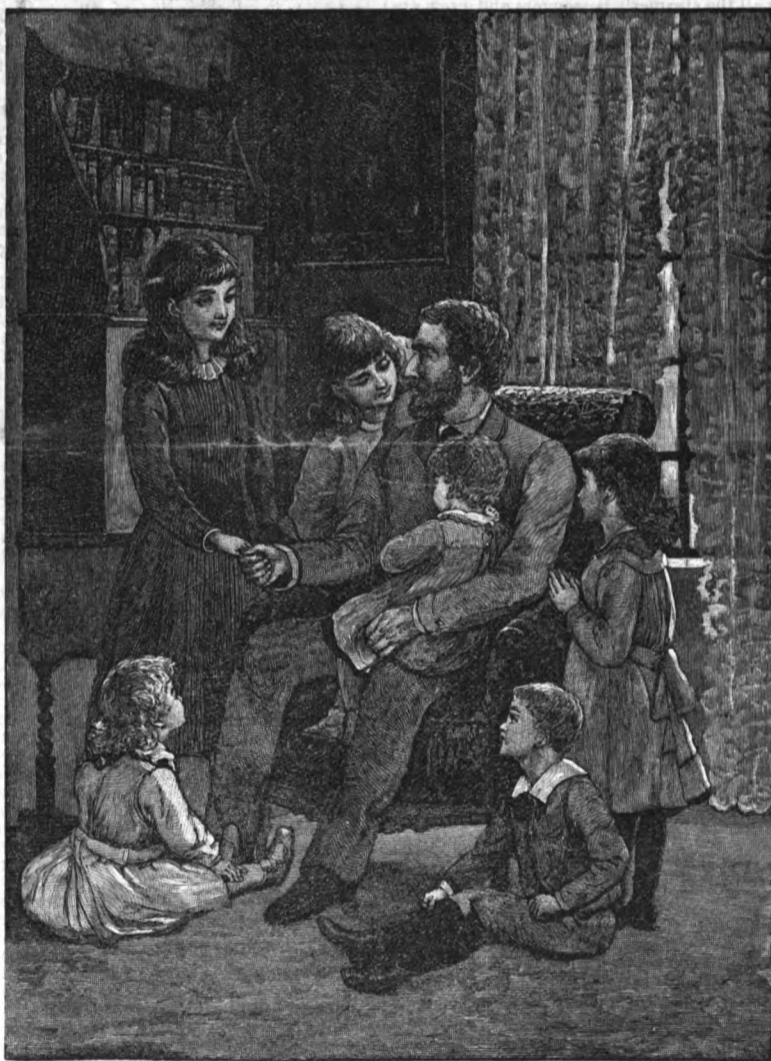
"He,—he,—means,—he means our Essie!" cried Virgy. "Papa! oh, papa! is that truly what you mean?" and they were beside him and about him and over him, like bees over a comb of honey.

"And to think, Essie," cried Rose, "if it hadn't been for your learning how to do all those things, when we couldn't see why you wanted to, and staying at home when we teased you to go along with us, and talking duty, duty, duty, to us all the time, it might, yes it might really have been Mrs. Putters. For Kate says there must be somebody to run a house. And oh, papa, you shall see! You shall see!"

"I mean to see," said her father. "I don't intend to have Essie imposed on, and you are all to do your full share."

"It is Essie that is going to be our little step-mother," said Rose, the next morning to the old serving-woman across the garden wall. "Perhaps you thought it was going to be Mrs. Putters. But it isn't. Papa says—"

"Mrs. Putters indeed!" cried that good lady, her little eyes snapping from the shelter of her vine-covered side door. "You must have thought I had precious little to do to dream of becoming step-mother to such a roaring pack of children as the Neverses! Your father's a good man, but I wouldn't marry him if he was the last man alive."



—a step-mother—oh, we'll ask papa ourselves—never—never—to—"

"He can't help himself. He has to have somebody kape his house. There'll none o' ye's ever learn to do anything but turn it upside down, an' that blissid angel of an Essie goin' the same way wid her ma, wirra, wirra! An' it's not meself'll be stayin' here an' be put about by that little sperrit," said Kate, tossing her head after her tears were dried. "She'll bring yer up nate and respectable, never fear, an' ye'll be a credit till her. But she'll be a foine little step-mother, an' it'll do the heart in me good to see somebody aither makin' ye step round. Faix, an' maybe that's the reason they do be called step-mothers."

"She shan't! She shan't! She shan't!" shrieked Virgy. "She never shall! I'll—I'll—"

"Ye'll mind her like a buke. That's what ye'll do. An' ye'll come down to Shamus an' me, Saturday afternoons like, if she lets on to lave yer go, that is, an' ye'll say—"

"Oh, Katy, Katy, you're not really in earnest?" cried Rose. "You're not really going away? You won't really leave us to this dreadful woman?"

"Faith an' I will, unless ye quit foolin' wid me flour-scoop. An' I will anyway if the likes o' this kapes on afther I've had speech wid the master. There now, get out wid ye for a couple o' loons. Ye never did ought to help your own mother,—the poor dear, heaven's not good enough for her—what's it matter till ye av a step-mother more or less comes intil the house?"

One day the vigorous little Mrs. Putters scooped up the whole five of them and swept them over to her own house and left them there with her old serving-woman. "Don't let me see you again till I send for you," she said. "An' don't you lift your voices above a whisper, unless you want your sister Essie to follow your mother. It will be all your father and I can do to keep her here."

better look out!" And he snapped his apple tree twig as if every snap were felt by Mrs. Putters.

But nothing in her absorption did Mrs. Putters care for Peter or his apple tree twig. He would be lucky if the tables were not turned, and he escaped the smart himself. For he occupied his sweet leisure that morning in whipping the supposed moths out of Mrs. Putters' pet fox-skin rug till he had whipped all the hair off it, while Rosy and Virgy appropriated her grandmother's old china that was worth its weight in gold to her, to play house with, and, at the sound of the first crash, were taken in hand by the old serving-woman and set down hard enough to shake the solid centre, and kept motionless and quaking under the terrors of her eye in a mortal torment of stillness for two long hours.

And meanwhile, and for a long while afterward, Mrs. Putters and their father were hanging over Essie, watching for every breath; and neither of them drew their own in peace till those soft dark eyes opened at last with the calm intelligence of old, forgetting the bewildered fright of those burning days and nights that were gone.

"Yes," said Mrs. Putters, afterward, telling of it all to her gossip, when Essie was once more in health and she herself had taken her departure for the Putters mansion and the repair of the wreck in it that the Nevers children had made, "I never saw a man more thankful. Mrs. Putters, said he to me, 'she never would have pulled through but for you. You've brought her back to life. You've given her life a second time. I shall always feel as if you were a second mother to her.' Now such an expression as that repays a person for her exertion and means a good deal. Don't you think so?"

That the gossip thought so is of no especial matter. But before night every ready ear in the village heard that Mr. Nevers had asked Mrs. Putters to be a second mother to his children, and at



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

BY EBEN E. REXFORD.

One of the prettiest little winter bloomers for the sitting room window is the Cyclamen. It is quite easy of cultivation, and therefore well deserves to be the favorite it is with those who have grown it. It is a bulbous plant, putting out a good many nearly round leaves, olive green above, marked with gray, and a dull shade of red below.



THE CYCLAMEN.

The flowers are borne on longer stems than those supporting the leaves, and are of a curiously twisted appearance. The centre is generally of magenta; from this the petals, which are rosy white, are sharply reflexed, and the tips of them are curved about the stem in such a manner as to suggest the closing of a convolvulus flower. They are quite fragrant, and are borne constantly and profusely through the season. It is not a showy flower, but it is a very pleasing one, and any one who loves flowers for real beauty and modest merit, will be delighted with it. I pot mine in a compost of well rotted manure and turfy loam, made very light with sharp sand. The bulb should be pressed down into the soil about half its depth, and never covered. Keep the soil moist, and syringe the leaves above and below twice or three times a week. The plant blooms until April or May. Then, when they show signs of wanting to rest, withhold water, and let the bulb remain as nearly dormant as possible through the summer. In September, repot in fresh soil, give more water, and a new growth will soon begin. There are several varieties, differing more in the size of the flowers than in any other respect. The old *C. Persicum* is one of the best.

THE CINERARIA.

A correspondent asks for some information about the Cineraria, and its cultivation. This is a most charming plant when well grown; and though, to grow it well, more attention is demanded than is given most window plants, it will



amply repay one for all the care expended on it. The flowers, which are mostly in brilliant shades of purple, maroon and violet, are borne in enormous clusters, spreading well, and nearly flat on top, like those of the Verbena. Young plants can be procured of florists, who grow them from seed, or you can buy a package of seed and raise them for yourself. The seed should be sown in July. It is fine as dust, almost, and must have a very light covering. My plan is, to make the soil in the box or pot where the seed is to be sown, smooth on its surface by pressing it down with a plate, or the hand. Then scatter the seeds over it as evenly as possible, and sift a very little soil over it, after which cover the pot or box with a pane of glass, to retain the moisture which evaporates from the soil, until the seed has germinated. As soon as the plants appear, remove the glass,

but be very careful, at first, about watering. Use a fine spray, or the tender plants will be washed out of place, as their roots have not gained much of a foothold in the soil. When the plants have made three or four leaves, prick them off very carefully from each other, moving each into a place of its own, so that, later, it can be taken up and potted without seriously disturbing its roots. When about an inch high, pot into small pots. When the soil is filled with roots—you can tell this by inverting the pot and slipping the earth out—shift to larger pots. As a general thing they require about three shifts, the last one being to a six-inch pot, which will be large enough for a developed plant. You will have to be very careful to keep the aphids down. He likes to feed on the soft, tender leaves, and very often, before you dream of it, you will find, on lifting a leaf, that hundreds of aphids have domesticated themselves there and are robbing the plant of its life blood. I would advise giving a tri-weekly bath in weak tobacco water. Dip the plant in, and let the tobacco flavor dry on its leaves.

PANDANUS VARIEGATA.

In a former paper, I spoke of *Pandanus utilis* as a very desirable plant for the window. Those who have a liking for variegated plants will probably admire *P. variegata* more than the plain leaved kind. The variety has a stripe of pure white running the entire length of the foliage. The contrast in colors is very striking, and a well

grown specimen is always sure to attract admiration. The cultivation should be the same as that recommended for *P. utilis*.

ANSWERS TO CORRESPONDENTS.

"K. S. M."—The bulbs or tubers which you send me, are, I think, those of the plant advertised under the name of Cinnamon Vine.

"Subscriber:"—The branch sent is from *Calycanthus*, or "Sweet Scented Shrub."

"S. W. H."—This subscriber to the *JOURNAL* thinks he has been humbugged. I agree with him. When a travelling dealer in plants comes to you with blue Roses, and bushes on which six kinds of Roses grow, don't patronize him. Tell him you don't want any. You won't get any, if you want them ever so much. There is no blue Rose, and the only way in which you can grow more than one kind on the same bush is to graft it. No reliable firm ever offers anything of this sort. If a man comes with such plants to sell, you can safely set him down as a fraud.

"Mrs. A. E. K."—Shanesville:—Geranium cuttings should be started in May and June, if you want good plants for winter blooming. I have a plant of the widely advertised "Storm King" Fuchsia, which the proprietor, Mr. J. L. Childs, sent to be "tested," but as it is yet small, I cannot say whether it will come up to the description given of it, or not. Mr. Childs is a well known florist, and a man whose word I have every confidence in, and I think you can depend on getting a valuable plant in purchasing his new Fuchsia. The *Chrysanthemum* seed you purchased was probably a variety of the old garden *Chrysanthemum*, and not the *Chrysanthemum* which is so popular. Seeds of the Chinese, Japanese, and Pompon sections are sold by most dealers. If you want anything in the *Chrysanthemum* line write directly to the headquarters of this magnificent flower. Hallock, Son & Thorpe, East Hinsdale, N. Y.

"A Subscriber" finds fault with me because I advise amateur florists to confine their attention to half-dozen varieties. She says she grows at least fifty, and succeeds with them. That may be. But it is probably true that she has a great deal more time to cultivate them in than the average woman has. I was writing about "the average woman," not the woman of leisure. She says her pinks always fail. I cannot tell why, unless the climate of Texas is not adapted to them. Some northern flowers will

bloom wonderfully in Florida, others not at all. I root Roses, Honeysuckles and other plants of that character by bending down a shoot, making a half break in it, and fastening it in the ground. Cover the bend with earth, and let it alone for a time. In most cases roots will form readily. You can tell when they have done so by digging the soil away from the place where the break in the shoot is. In fall or spring, cut the young plant away from the old one by running a sharp spade into the soil between them. Never having raised the plants you name, from seed, I cannot say how old they must be to bloom. I do not know anything about the peculiarities of your Texas climate, therefore am unable to say whether the *Clematis* will succeed with you or not, but think it will, as *C. coccinea* is, if I am not mistaken, a Texas plant. You say you have little

snow, but severe cold weather in "sudden spells." Lay your *Clematis* down, and cover with leaves, or evergreen branches, as we do at the north, and I think you will succeed in wintering it. Thank you for the seeds sent.

"Mary G."—See the June number of the *JOURNAL* for instructions in Fuchsia growing. This plant is more easily killed by cold, than any Geranium. I would advise you to start cuttings in clear sand, keeping it warm and wet until the plants have rooted. Then transplant into better soil. I have no experience in making pits, but will endeavor to find out how to construct the kind you speak of, and let you know how to make one, before it is time to house your flowers next fall.

"Jessie Bent:"—The "loveliest of all Pansies" are—those that suit one's individual taste best. I prefer the pale yellows, the blues, and the whites. You might think the black ones, or the magnificently colored purple-and-gold ones finer. They are all fine—so fine, indeed, that it is hard to choose between them. I want all kinds, and so will you, when you see them in bloom. Sow at once, in a half-shady place, and some of the plants will be likely to give you a late bloom. Cover when cold weather comes with evergreen branches, or leaves, and next spring you will have flowers from them early in the season. And you will think you never saw anything more beautiful, if they bloom well.

"Mrs. M. D. W."—Don't pinch the buds off your Fuchsias, expecting that you will make them bloom in winter by not allowing them to bloom now. The Fuchsia is properly a summer bloomer. It may give an occasional flower in winter, but usually it will not. Let them bloom now, and grow other flowers for winter use, putting the plants in the cellar after they show signs of wanting to rest. *Speciosa* is the only variety that I know of that can be depended on to bloom in winter. This is almost always in bloom.

"Nellie G."—Do not take up your Tulips after they have blossomed. They will do better if left undisturbed. Dig some well-decomposed manure into the bed, above the bulbs, in September, and cover the bed well with litter or leaves, in November, leaving this covering on until the frost comes out of the ground.

"S. H. S."—This subscriber says she has a Geranium which has blossomed well for four years, but as she has been told that young plants bloom better than old ones, she asks if I would advise her to start a new plant, and throw the old one away. No, I would not if the old one blooms well, and shows no signs of giving out, what more does she want. Those who talk so much about new plants being better than two or three year old ones, don't know what they are talking about, or they don't give their old plants the right treatment. I have the best success with old plants, and never depend on young ones for many flowers.

"Mrs. F. A. R. Wharton," Raymond, Miss., writes that she will exchange, or sell, the plants to which she referred in a late number of the *JOURNAL*. She also has the Gandanensis, or hardy variety of Gladiolus, which she will exchange for bulbs. Anyone wishing to exchange plants would do well to correspond with her.

"A Subscriber" writes that she has an eight year old *Rhododendron*, which fails to bloom satisfactorily, and wants to know what she shall do with it. Not knowing how she has treated it, I cannot say. It is possible that she has not given it the right kind of protection in winter. A loose covering of evergreen branches is best of anything for this class of plants. What is needed is shelter from sunshine more than from cold, experienced *Rhododendron* growers tell us. She would probably be able to get the most reliable information about caring for her plant by writing to Parson & Co., Flushing, N. Y., our most extensive growers of this class of plants. In writing, tell them just how you have cared for it, and then they can diagnose its case, I think.

"Rose L."—The natural season of blooming for the *Pelargonium* is spring, and you cannot get it to bloom earlier without forcing it, and this I would not advise you to do, for you will not have as fine a crop of flowers by the process, and your plant will be left in a weakened condition. After blooming, set the plant in some half-shady, airy place, and through the summer give only enough water to keep it from drying up. In September repot it, cutting it back at least half. Your *Cyclamen* ought to bloom in the winter. Perhaps you do not start it into growth early enough in fall. Repot it in September.

"Mrs. E. H. L."—It never "pays" to try to grow exotics in an ordinary living room. By that, I mean that it is never satisfactory. The attempt is pretty sure to end in failure. Confine yourself to such kinds as you know can be grown there, and let the florists who have all the conveniences for plant-growing grow the exacting kinds.

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[FOR THE LADIES HOME JOURNAL.]
COUNTRY ENTERTAINING.

To the resident of a country town or neighborhood, summer brings with it delightful possibilities in the line of *al fresco* entertainments. The dweller in cities is forced to rely upon acquired accessories for making receptions, teas, and parties of all kinds pleasant. The would-be hostess must have an exceptionally commodious and well-furnished house to be able to provide the attractions which she finds ready at her hand in the rural districts. There is a charming unpretentiousness about out-of-door *fetes* that disarms criticism and predisposes the guests to an amount of gratification which more elaborate parlor parties would never furnish. Elegant toilettes, heavy suppers, expensive amusements, are misplaced at these simple reunions, and the informality inseparably connected with them brings them within the reach of persons of moderate means and quiet ways of living. Those people who have country homes are wise when they choose the summer months instead of the winter for social pleasures.

As has been said, simplicity is to be desired above everything else in open air parties. The end of their being is defeated when they vie with city receptions in rich costumes and refreshments, or when expensive artificial means are resorted to in the endeavor to heighten enjoyment. Such attempts at once provoke comparison, and a long purse is required to raise matters to such a pitch of perfection that no contrast is to be feared.

Much has been written against the American passion for display, nor can it be denied that competition and the rage for making a fine appearance, are at the root of much unwarranted expenditure. Lack of pretension can never be absurd, while the struggle after unattainable elegance is a thousand times more apt to provoke ridicule than respect, even from those whose opinion is least valued. Let the woman, then, who lives in a village or on a farm, make no effort to compete with metropolitan fashions when she wishes to entertain her friends, but strive rather to have everything in keeping with her usual mode of life. Much enjoyment can be derived from common, every-day surroundings when judiciously employed, and a little careful study of ways and means will produce wonderful results from unpromising materials. The proverb that "it is wise to make one's head save one's heels," can be somewhat altered, and the brain made to spare the purse at the cost of slight extra exertion.

When there is a grove of trees adjoining a house, or it is furnished with an ample piazza, the hostess has the most charming of drawing rooms ready at her hand, one, too, which possesses the advantage of being easily furnished. The simple chairs and ottomans appear much better, arranged on the grass or on a porch, than when in the house. The business of providing seats is a comparatively trifling affair when there are to be young people present, who prefer clean turf or the piazza steps to any more luxurious lounging place. For the older guests, less unconventional accommodations may be devised. Light rockers, camp chairs, wooden or wicker settees are pretty, and in harmony with the rustic nature of the reception. It is well, also, to have rugs or strips of carpet laid about, for the benefit of those who dread the dampness that some imagine rises from the ground even in the midst of the most obstinate drought. Cushions are invaluable at such times, whether used as footstools for the more delicate guests, to soften porch steps, or to convert stumps and grassy knolls into divans, for those who like low seats, but yet have a due regard for their bones or dresses. A charming, and thoroughly rustic style of seat, can be formed of dry, sweet hay. Tossed up in generous piles, to make couches, or heaped against the trunks of trees to simulate arm chairs, they provide resting places that are not only luxurious, but uncommon. The costliest upholsterer can furnish no chairs or sofas more softly padded or more deliciously perfumed than these. With rugs or shawls thrown over them, to guard the garments of their occupants from any possible injury from moisture or from crushed insects, they are all that the most fastidious could demand. Hammocks, also furnished with cushions, are always comfortable and picturesque, while screens are valuable additions to the furniture of this open air drawing room. Covered with cretonne, felt, or paper, of any shape and size, these are almost indispensable for shielding from draughts in breezy weather, or sheltering from obtrusive sunlight on sultry days.

It should be clearly understood by those who are invited to such affairs as these, that elaborate dresses are in bad taste. Simple muslins, lawns or cambrics, at the most, grenadines or summer silks, fill all the requirements of the toilette. Handsome costumes that would serve admirably for city balls or kettle-drums, are as unsuitable here for women as swallow tail coats and low cut vests would be for men. The very character of the party indicates this. Easily injured dresses would be entirely inconsistent with out of door pastimes and accommodations, while wash fabrics, or those that would receive slight detriment from being tumbled or soiled, are thoroughly appropriate.

Pretty effects may be sought by a hostess without detracting in the least from the unpretentious tone of the entertainment. If the "pink teas," of which so much has been heard lately, are pretty when given in the house, they would be doubly attractive when held in the open air. Girls in pink gowns would create brilliant spots of color against the green background of turf and shrubbery. Covers of pink silesia for cushions, pink Japanese paper mats and napkins, for the tables on which the refreshments were served, pink Japanese lanterns hung among the lower branches of the trees and in the piazza arches, great bows and streamers of pink cambric adorning hammocks and seats, knots of narrow pink ribbon on the handles of cream pitchers and sugar bowls, cakes with pink icing, strawberry cream and ices,—all these and many other rose-colored ornaments could be devised to give a touch of originality to an open air supper.

Those who are sufficiently wealthy to give the charge of their refreshments to a regular caterer, the arrangement of their adornments to a professional decorator, probably do not need such instructions, but the number who can afford to do this is small, compared with those who have to take their choice between managing such things themselves or leaving them undone altogether. And it is tolerably certain that the people of more limited means generally have the better part of the two. While they may be forced to assume more labor and responsibility, they feel far more complete gratification when successful results are achieved, than they would do if they had not put the work of their brains and hands into the effort.

The question of amusement is one that in-

stantly presents itself when the matter of giving, even a small party, is under discussion. At open air festivities, dancing is seldom practicable, for in spite of the enthusiastic descriptions given by poets and pastoral writers, of the delights of "dances on the green," the reality falls far below the bliss claimed for it by its eulogist. It may serve for those unsophisticated creatures who have never known the adjuncts of polished floors or dancing crash, but to those who have once made acquaintance with these luxuries, the inequalities of even the smoothest lawn present almost insuperable obstacles. Square dances may possibly be indulged in moderately, but waltzing is usually out of the question.

The tendency of social circles in small country places is generally towards games, sometimes, it may be said regretfully, of a decidedly romping nature. When this element of "horse play" is permitted to be introduced, there is invariably an instant and very perceptible lowering of tone and loss of refinement. That real pleasure and boisterousness are incompatible seems incomprehensible to some minds, whose highest idea of "a good time" seems to consist in unlimited loud laughter and rough amusements of the roll-and-tumble order. There are plenty of occupations, however, that bring equal enjoyment, and that leave no bitter taste behind in the remembrance of actions that could never have occurred except when the perpetrators were flushed with excitement.

When there is a tennis court on the grounds, there is little difficulty in providing pastime for a portion of the guests, either as participants, or lookers on, and even the generally disregarded croquet has its devotees, who prefer an amusement which calls for less violent exercise than that required by its fashionable rival. Neither is ring toss or "ship coil" to be despised, while archery, though less of a craze than it was a few years ago, is always charming. If the givers of the *fete champetre* are so fortunate as to have boating facilities near them, one of the most delightful modes of recreation is already at hand. Even a flat bottomed scow, provided it does not leak, may be transformed into a very presentable pleasure boat by the judicious application of rugs, seat cushions, and flags or streamers.

Music is always a great addition to the attractiveness of parties held out of doors, and is really pleasanter there, when softened by a little distance, than in a parlor, where its imprisonment within walls causes it to place an efficient embargo upon connected conversation. There are few country neighborhoods which do not possess some amateur musicians who are gratified at the request to bring violin, guitar or banjo with them for the benefit of their fellow guests. A piano may be moved near the open window, where its notes can be clearly heard by those outside. It is seldom that any other diversion is desired on a warm day, than that furnished by bright skies, fresh surroundings, and congenial society. But if more is craved, cards may be produced, or some of the many pencil and paper games that make calls upon the ingenuity and quick-wittedness of those who take part in them.

In choosing an evening for which to issue invitations, it is unnecessary to say that it is best to select a time when there will be moonlight. Still, if one wishes to honor a guest who makes her visit when the moon is on the wane, its absence can be partially supplied by lanterns, Japanese or otherwise, reflector lamps, and the like. If a head light can be secured, so much the better. The twilight of summer evenings lasts so long that a brilliant illumination is not needed.

The greatest drawback to preparations for garden parties is the uncertainty one must always feel about the weather. Few things are more trying than to make all one's arrangements for a charming open air gathering and have them set at naught by a steady downpour, or a succession of hard showers. Two courses are open to the hostess. Either she may make the acceptance of her invitations conditional upon the weather, and announce that in case of storm the guests will be expected upon the following day, or she may so dispose matters that, if necessary, the company may adjourn to the house or piazza. The first course has the serious objection that unhappy results may arrive to the destructible portion of the refreshments, should the bad weather last more than the anticipated length of time. Moreover, it is felt to be hardly safe by most people to sit about on the grass when it has been saturated with rain within twenty-four hours. There are, naturally, drawbacks to the second course, but still it is preferable to the other, and if the hostess is prepared for the contingency, the party may turn out to be very agreeable, after all.

A piazza tea may be rendered a pleasant affair. Pots and boxes of flowers may be ranged along the edge, where they will look pretty under any circumstances. The small tables which should be placed about on the lawn for use at supper time, may readily be transferred to the porch or parlors. The skies seldom fail to give sufficient warning when a storm is approaching to allow the chairs, hammocks, cushions, etc., to be brought under cover before it breaks.

In the matter of refreshments, although individual taste may be allowed free scope, a few suggestions may not be inopportune. To keep up the uniform simplicity which should characterize the whole entertainment, an elaborate menu must be avoided. A number of hot dishes, such as would be savory and appropriate in winter, are inseasonable and unappetizing in summer. Rich pastry, too, should be abjured. Something lighter and less heating will prove tempting where heavy food would be without relish. The prejudice against eating oysters and shell fish "in the months without an R" is an unreasonable one that is fast disappearing. Raw oysters, served in the shell, and surrounded with finely cracked ice, pickled oysters, eaten with olives and crisp crackers, or with thin bread and butter, oyster, lobster or salmon salads surrounded with fresh lettuce and covered with mayonnaise dressing, cold meats, jellied tongue, roast chicken, boiled ham, or beef *à la mode*, cut in delicate slices, and garnished with sprigs of parsley, piles of light rolls, ready buttered, dainty cakes, fancy and plain, berries heaped in pretty glass or china dishes that have first been lined with cool green leaves, or when berries are out of season, custards, jellies, or trifles. Care must be taken with jellies to secure their firmness. If too large a proportion of liquid to the amount of gelatine used is avoided, and if the jellies are put into a cold place to form, they will be tolerably sure to be clear and solid even in the most muggy weather. Ice cream and water ices are delicious in warm weather, but these are sometimes not easily purchased in the country, and many housekeepers shrink from the labor involved in manufacturing them at home. When they are available, however, they are more popular than any other kind of refreshment. An abundance of cool drinks should be on hand, iced lemonade and coffee, Russian tea, claret cup, and the endless variety

of non-intoxicating beverages which are grateful to those heated with exercise or conversation.

If a less expensive and troublesome style of entertaining is desired than a regular supper party, the ever delightful afternoon tea furnishes a pleasant mode of giving a reception to a generous number of guests, at a small outlay of care and money. No other refectory is required at these affairs beyond a liberal supply of the iced drinks enumerated above, with plenty of light cakes to eat therewith. Any addition desired in the line of ices or fruits can be provided at pleasure. Unless finger bowls and doilies are furnished, it is better to have such fruit as peaches or oranges served sliced rather than whole. Even in the warmest weather, it is considered "the thing" to offer hot tea, made on the table, in the English fashion, for those who wish it. Some people claim that it is in reality less heating than iced drinks.

In sending out invitations for an afternoon tea, the hours at which the reception is expected to begin and close should always be specified. The best vogue in this regard is the simplest, consisting of the engraved visiting card of the hostess, bearing her name, the date and time of the tea. For instance: "Mrs. John Smith" in the center of the card, and in the lower left hand corner, the words "Tea, from 5 to 7, July 10th." Of course, the hours must be chosen to suit the circumstances and the hostess, and may be from four to six, or five to seven or eight.

While the wearing of bonnets is invariable at these affairs in the city, in a hot July or August day in the country, the custom is more honored in the breach than in the observance. The matter is optional, however, and at an informal gathering of this sort, individual choice may be trusted to decide the question.

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

NO. V. BY MRS. S. O. JOHNSTON.

The Etiquette of Receiving and Entertaining Visitors.

To entertain company at home with perfect ease and composure is a fine art, that can only be acquired by long usage, and should be practiced from childhood—i. e. parents should allow their children to be present when their guests are expected, and teach them by example, as well as by precept, to bow, and offer the hand gracefully, and to smile pleasantly, and to express pleasure in receiving friends.

No appearance of haste should be permitted, but a calm, quiet demeanor is very essential. Behaviour at home being one of the surest touchstones of good manners; there are many persons who, though able to appear self possessed, and perfectly well bred abroad, yet, at home, behave entirely the opposite. And this is caused by their great desire to present a good appearance.

"Company, various company," said that model of good manners, Chesterfield, "is the only school for obtaining a good knowledge of the art of entertaining. Nothing forms a young person's manners so much as to keep respectable and superior company, where a constant regard and attention is needful. It is true, that at first, it is a disagreeable state of restraint; but it soon grows habitual, and consequently, easy; and you are amply paid for it, by the improvement you will make, and the credit it gives you."

The great secret of entertaining company well, lies in striving to make each guest perfectly at his ease, and in taking care to invite those whom you know to be in sympathy with each other, and not at variance. For, in large towns, and even in small villages, little feuds and private quarrels are en regle, and to invite those to meet at your table, whom you know to have antipathy to each other, is not to exhibit good tact, and tact is quite as essential as taste in giving entertainments of all kinds.

To be sure, there are many who seem to possess the faculty of setting every one at his ease, and are thus able to cheer the timid guest with a smile, and in the same manner to repress those who are apt to encroach upon one's good nature, and who seem endowed with the power to stimulate and encourage every one who comes under their influence. They are the ones who with

"A smile on the face, and kind words on the tongue.

Will serve you as passports all nations among; For a heart that is cheerful, a spirit that's free, Will carry you bravely o'er life's stormy sea."

If you really wish to become a successful entertainer,—and it is a great accomplishment—it is only necessary to throw self behind you, and to think only of your guests, and how you can make the evening pass most pleasantly for them. By so doing it will prove very pleasant to yourself, as that is one of the rules of life.

If one's early education has been neglected, and the etiquette of good society has yet to be learned, it can be surely acquired by practice. A family of sisters, or a husband and wife, if so disposed, can train themselves into the habit of receiving and entertaining guests, and can learn how to enter a room with ease, and to greet their host and hostess, or to receive guests themselves.

Servile imitations we would not advise; but to practice the arts of society is as desirable as to practice music, or to go to dancing school. The young mother can teach herself while she trains her child—not to copy the manners of others exactly, as the monkey copies—but to make them her own, and to wear them with a special grace belonging to herself alone. A woman possesses a quick perception of the right tone of the voice, the sweetest expression of the mouth, and the best pose of the body, and she can make them her own, if she will use her good sense in learning them.

It has been well said that "the quickness of woman's intuition is an inspiration, and that she is heiress to all the riches of the rare styles of the past, if she only desires to possess them. But to become the inheritor, she must train herself to modulate her voice rightly, and to padlock her tongue carefully, and to be pleasant, when not at all pleased."

It will take time to thus educate oneself, but it will pay a good dividend in the future, for

"Nature in her productions slow, aspires By just degrees to reach perfections height,"

and the lady whose manners you so justly admire, may have attained them only through long years of careful assiduity.

Hospitality is enjoined upon us as a christian duty, and every one can practice it if inclined to be social, and it will promote good feeling in the neighborhood, and teach one to act well his part in life.

The expense need not be great, for a simple tea party is often a social tit-bit more highly relished than a grand dinner, an evening reception, or a ball. Now-a-days, it is "the fashion, you know," to give pink, or buff, or blue tea parties, in which the chosen color predominates upon the decorations of the table and house, and thus a charming effect is given to the tea table, etc.

Per example: If a pink tea party is to be given, a pink satin double bow of ribbon is tied upon the handles of the tea cups, with sharply pointed ends; and if there are other dishes which have handles, a similar bow is tied into them. If pink china is not obtainable, the satin ribbon will give all the color required. But a pink damask table cloth, or a white one with red border, and napkins to match, will give a little more color to the surroundings. Pink frosting should ornament the cake, and strawberry ice cream, or strawberries and cream, are a desirable adjunct. Then the hostess should wear either a pink and white dress, or a black, white, or colored one trimmed profusely with pink ribbons, or pink roses. At each plate a bouquet of pink, or pink, red, and white roses should be laid. The waitress can also wear pink bows in her mob cap, and a pink apron over a white gown, or vice-versa. For a buff tea party, buff ribbons, damask, china, and roses are selected, and chocolate frosted cakes will give the toning color to the table. For a blue tea party, blue ribbons and china, with blue forget-me-nots, and white roses or daisies, can be selected; and white cakes prepared, with cocoanut frostings; white and blue being mingled. A hostess can thus adorn her table and herself to form a very pretty picture, which will delight her guests, both for its novelty and its beauty. Of course it must

be prepared with taste, (i. e. with brains), and must not be overdone, too much of the color not being used; and there must be a preponderance of white, with any color, so as not to tire the eye.

If you invite friends for a visit of days or weeks, it is a good plan to state their number, then if you desire a longer stay the invitation can be urged. Mention also the day and train upon which you would like to receive them. By thus doing you will place your guest more at ease, and avoid all embarrassments. Everything must be provided for the convenience of the visitor, in the guest chamber, from towels to foot bath, pin-cushion and pins; and a personal surveillance is required, before the guest arrives, or some important thing will be forgotten. If the weather is cold, do not wait till your guest arrives before a fire is built to make the apartment comfortable. A physician of high repute once said: "that more deaths were caused by the chilling hospitality of northerner's homes than one could imagine, for a disused guest room, with its badly aired beds, and a fire made only when the guests arrived, or shortly before, was the worst man-trap that ever was invented. And when he was called to visit patients at a distance, he always avoided a 'best room' as he would a pestilence." Be sure to consult your friends' comfort in every particular; not by asking them if they will have this or that, or do thus and so, but by providing for their every need, and preparing for them all the entertainments in your power.

Yet, do not over-exert yourself, or, as the phrase goes, "put yourself out too much," so that the visitor will perceive that your daily routine of life is interrupted,—and will feel that he is, as it were, in the way—but arrange your affairs so that no changes need be perceptible to the closest observer.

The guests, on their part, should understand that it is desirable to give the host and hostess a little time to themselves, and should strive not to encroach too much upon the morning hours of the mistress of the house; and will, also, retire to their own apartment in the afternoon, for a little while. To many women, it becomes irksome to have a visitor constantly on hand, and a little tact could be well displayed in this particular. "Welcome the coming, but speed the parting guest," is an old maxim, worthy of due observance at all times. After you have urged your visitor to remain awhile longer, and perceive that it is not possible for them to do so, take every precaution to make their departure as comfortable as their visit has been, by giving all desirable information concerning routes, and time tables; and order the carriage in due season to convey them to station or steamer, and provide a lunch, if needful.

The guest should return these courtesies by sending a warmly expressed letter, at the earliest hour after his return home; and should mention each member of the family, and allude to the kindnesses received from them, and express a desire to reciprocate them in the near future. Visitors should always give the servants, either small sums of money, or other little gifts, equally acceptable, as they have had extra work in their behalf. And they should also remember the Arabs maxim: "Never speak ill of him of whose salt you have partaken." Such a breach of good manners is inexcusable.

ANSWERS TO QUESTIONS.

"A Subscriber" writes: "When a person wishes one the 'compliments of the season,' should one in reply, say 'Thank you?'" 2d. "What reply should one make when introduced to a person who says: 'Happy to make your acquaintance?'"

1st. Yes, "thank you" is sufficient, but everything depends upon the voice and manner in which the reply is given. Say it with a pleasing smile, and a gracious manner, or, "throw your heart into it," as a lovely lady once said, when asked how to reply to such a greeting.

2d. "Thank you" is also a proper reply to this question, or a polite bow and gentle smile will suffice; and something can be said relating to the surroundings.

"An Inquirer" asks: "Why is it etiquette to ask for a second plate of fish chowder, when one is not to ask for a second plate of soup?"

Ans. That is one of the unanswerable questions concerning the etiquette of the table, but it is a fact that the chowder can be renewed without any breach of etiquette.

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Professor von Leibig once said, in speaking of baking powders, that a material for baking should be made which would add to the bread the elements lost to the flour. Martin Kalbfleisch's Sons have succeeded in producing a baking powder which, in the opinion of Professor Silliman, of Yale, possesses the properties recommended by Von Leibig. It restores to the bread the potassa and magnesia salts which the milling removes from high grade flour. It is also, entirely free from those injurious salts which are often found in ordinary baking powder. This new invention is called WHEAT BAKING POWDER, and makes bread and biscuits that dyspeptics can eat.—[N. Y. TRIBUNE, Nov. 17.]

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(FOR THE LADIES' HOME JOURNAL.)
MUSICAL STUDIES.

NO. XVI.

BY MARGARET B. HARVEY.

The great majority of my readers—if I am reaching those whom I hoped to reach—have never seen, or never will see, an opera performed many times in their lives. But, that does not follow that they need be unfamiliar with the opera. Many of you have never seen, or never will see, the great works of Raphael, Michael Angelo, and the other old masters—but you already know the Sistine Madonna and Moses, from photographs and engravings. You would consider your education quite incomplete, if you knew nothing of high art in painting and sculpture—but, alas! you seem to regard your ignorance of high art in music with a culpable complacency. But, suppose I told you it was possible to know even more of music than painting or sculpture, without going very far out of your way? What would you think if you could bring into your own house, the actual Madonna which Raphael painted, or the Moses which Michael Angelo carved, purchased for a few cents at your village store, or handed to you out of the post-office window? Suppose, by following a few printed directions, and manipulating an instrument of wood and wire, you could create anew, by your own fingers, Raphael's Madonna, or Michael Angelo's Moses, just as really as they had done it before you, just as truly, as God can create a new soul? Do you not tremble—with a solemn, mysterious awe—to think of such a thing? But, you can have in your home, the works of Mendelssohn, Mozart and Wagner, just as really as the great ones have them in their hearts and brains—their works, in their very essence, the very same sounds heard by their own creators. Is not music, truly, the "art divine?" It is as near pure, heavenly spirit as anything earthly of which we can conceive—impalpable to touch, taste, sight, or smell, imperceptible to all senses save hearing, which actually seems a spiritual rather than a physical one. An art, dealing with material so ethereal that it can only be represented in a crude, arbitrary way, over whose symbols even its devotees disagree. Because it is ethereal, is the reason that it can be carried over mountains and sea, be heard in a million places at once, and live for centuries in immortal youth, losing nothing by space, division and time, which would be death and destruction to color, form, and substance.

Perhaps you will stop me, just here, and say that the same may be said of poetry. In a degree—yes. Thought is akin to sound. But, suppose you could call out the very tones of the human voice from the printed page—suppose you could penetrate at once to his very soul, and forget the intervening medium of set words? Poetry is imperfect music—music has taken one step further into the domain of the celestial, leading us a little deeper into the realm of the unseen. When we are perfect, we can follow to another world.

If music, to me, is so holy, how do I account for the existence of a low style of music, or for perverted music? you will ask. I adopt an illustration from the Swedenborgian idea of life. All life flows from God—but it is modified by the medium receiving it. A wicked man, or a repulsive animal, receiving life or using it wrongly, does not make the life itself less holy—perversions may be made to serve a temporary use, leading to a higher end. Think of music, then, always, as something holy—its seeming degradation, a temporary perversion. Referring to my last—I consider ordinary Sunday school music quite a perversion; but if it led any one to a higher knowledge, it had a place—it will be forgotten after awhile, as its end has served.

Study the opera. It is to music what the drama is to literature. Now, here rises some good aunt, who has always been taught that the opera is very wicked, and conscientiously contradicts my advice. Very well—if your proper guardians forbid your going to the opera, I am not the one to say, Go. But, these same guardians would probably encourage you to read selections from Shakespeare, Goethe and Schiller; there is just as much reason why you should play selections from Donizetti, Rossini or Gounod. You may, in either case, never see the inside of a theatre, or opera house.

But, if you do attend the opera, don't be carried away by the scenery, the costumes, the acting, or even the story. These are not the opera—they are the accompaniment to a song, the binding to a book, the frame to a picture. The plot of an opera is often thin, the words poor—the music is the all in all. We all know of Verdi's *Trovatore*, Bellini's *Norma*, and Wagner's *Lohengrin*—but we think of the airs, the orchestral effects—does anybody ever ask, Who wrote the *libretto*, that is, the words? Wagner, to be sure, has raised the dignity of the *libretto*, by adapting stories beautiful in themselves, principally old German legends. But still, this greatest of masters has already told us by his example that music can be independent of all external aids.

An opera is a play set to music—or rather, music interpreting a play. It is only the extension of the idea of a song interpreting a short poem—but, as a number of characters are introduced, and depicted in association and action, it follows that the range of thought and passion to be expressed by one composition, may be indefinitely extended. Now, here comes in the composer's skill. Can he, with music as his magic influence, with men and women and dumb machinery as puppets, so carry his audience with him, that they shall at his command, within a short space of time, experience all the varied emotions of love, hate, joy, grief, hope, despair, terror and ecstasy? Is not an opera, then, the sublimest product of human genius?

But, how does he do it? So far as human means are concerned, we can very readily find out. An artist accomplishes something similar, although inferior, by means of paint and brushes. Of course the paint and brushes don't make the picture, but he can't make a picture without them—and he does not forbid you to find out all that you can about his paint and brushes.

Analyze an opera as you would a poem. It does not preserve a uniform level throughout. It deals with the lighter and graver emotions, its tone changes from light to grave. You laugh at the jokes in a tragedy of Shakespeare's, without falling, in the least, to weep, as he intended you should, over the heart-rending climax. So, in "Paul and Virginia," you can laugh at the outlandish negro dance, and weep, as Paul clasps the dead body of Virginia, cast up at his feet by the waves. Everything, as in real life, has, or should have, its proper place. But, suppose some one told you that a coarse jest was Shakespeare, or a negro festivity, the whole story of Paul and Virginia! Just as reasonable is he who tells you that a polka or schottische is all of music.

An opera is an epitome of all music, just as a drama is, of all literature. You can learn enough of any opera, for your own enjoyment, from a *pot-pourri*, or popular arrangement. From the same opera may be derived a dance, a march, a prayer, a hymn, a song, a descriptive poem, a chorus, and so on, indefinitely. It is easy, now, for you to see why. These are the means employed, in expressing the varied emotions of the characters, and calling into play those of the auditors. These are the paints and brushes of the artist.

Play a dance as you would recite a ballad. But, suppose you never recited anything but ballads—suppose you did not know that there were such compositions as sonnets and epics, or considered it a species of affectation in anybody to attempt to interpret *them*? Will Carleton's productions have their own, respectable place—but suppose you preferred him to Milton? What would your literary attainments or opinions be worth? You would be in the same place exactly, as the young lady who said she knew all about music, "from A to Izzard," because she could play the old "Rochester Schottische" and "Mabel Waltz." Forgive me, if I sound a little pedantic—but I can't play popular dance music. Similarly, because I have played chess, I cannot play checkers—people think it is because I don't know how. But, I never could button my shoes any other way than from the top downwards. If I have brought you to the fountain-head, you can intelligently wander as far down the stream as you please.

Make a few choice selections from operas, so as to gain your first ideas of a general musical literature. Nearly everything available for amateurs is published in sheet music form, at popular prices. I will give you a short list, such as may be supplied by any music store.

Marches: From *Faust*, *Gounod*; from *Norma*, *Bellini*; *Wedding March*, from *Lohengrin*, *Wagner*; *Wedding March*, from *Midsommer Night's Dream*, *Mendelssohn*.

Songs: *Jewel Song*, from *Faust*, *Gounod*; *Ask Me Not Why*, from *Daughter of the Regiment*, *Donizetti*; *It is Better to Laugh than be Sighing*, from *Lucrella Borgia*, *Donizetti*; *Last Rose of Summer*, from *Martha*, *Flotow*; *Then You'll Remember Me*, from *Bohemian Girl*, *Balfe*.

Pot Pourris: Popular arrangement of *Green Hills of Tyrol*, *Pull Away Brave Boys*, etc., from *William Tell*, *Rossini*; of, *What Rapture Can Equal the Joy of the Huntsman!* etc., from *Der Freyschutz*, *Weber*; of, *Tempest of the Heart*, *Miserere*, etc., from *Il Trovatore*, *Verdi*; of, *Come With the Gypsy Bride*, *Heart Bowed Down*, etc., from *Bohemian Girl*, *Balfe*.

The list is very imperfect, and might be extended indefinitely—but if you attempt but half of the foregoing, you will have your hands full. Later, however, do not bother with extracts. Buy a whole opera, and make your own selections—you will find it the shortest and cheapest way in the end. Any music dealer can give you the name of a standard edition of operas, each published in a cloth bound volume, costing \$1.00—in paper, something less.

Know the opera—you will find it cropping out everywhere. Open your hymn book. The church tune *Herold* is the famous prayer from *Zampa*, undisguised, and named after the composer, Seymour, or *Weber*, is from *Weber's Oberon*, and *Fading Light*, arranged by *Everest*, from *Der Freyschutz*. *Ovrio* is the celebrated "Hear me, *Norma*," scarcely altered. And, here is a really pretty little Sunday school ditty—it is *Bellini's* exquisite "Hour of Parting," fallen from its first estate. The grand "March," in *Faust*, and a lovely tenor solo in *Martha*, have formed the groundwork of two hideous comic songs. The magnificent bridal marches, one by *Mendelssohn*, the other, by *Wagner*, are now played at every fashionable church wedding. Concert music is largely derived from the opera—the beautiful chorus, "Thy Flowery Banks, O Flowing River," is from *The Huguenots*, by *Meyerbeer*. Then, "piano pieces"—horrible name, why doesn't some one invent a better one—are frequently transcriptions. A transcription is a composition taken from a song, in which the melody is woven in with the accompaniment, the piano thus imitating the voice. A cavatine from an opera is a beautiful arrangement, frequently, of a vocal part. Before me are several, all lovely—one from *William Tell*, one from *Trovatore*, one from *Bohemian Girl*. With a piano, you have a condensed operatic company in your house all the time.

From the top downwards! If you take up the study of an ordinary "piece"—a dance, a song, a march, or idyl, not from an opera, consider it only as an imitation of something similar from an opera, and give it its proper place accordingly. Thus, you may derive considerable pleasure from the perusal of "Helen's Babies," but would never think of putting it on the same plane as "Daniel Deronda," among novels. Of course, I am not now speaking of modest, minor compositions of extraordinary merit—but, of the great mass of musical trash with which average music teachers deluge their pupils, for two or three years of their studies. The average student is so exhausted over trifling "Rosebud" waltzes, and "Silly" polkas—I meant *Lily*, but I won't correct it—at the end of months and years of practice, that he, or she, gives up in despair, before reaching the threshold of the higher temple of music. I hope to bring you straight to the door, and not let you lose your way, or waste your strength among bewildering by-roads.

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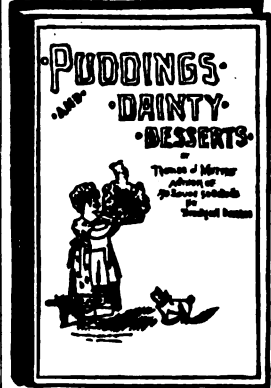
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[FOR THE LADIES' HOME JOURNAL] "NO MATTER."

BY ANABEL C. ANDREWS.

(Conclusion.)

"Well, I went back to that little tent you may have noticed—where they sell soda and the like—to buy a bottle and have it filled with ice water for you. The young lady who served me was nearly your size and height, had on a jersey, and looked good-natured. I told her my, or rather our, troubles, and asked her if she wouldn't sell me that jersey, since she was at home, and of course, had more clothing. Now wasn't that Yankee enterprise? She did, and here it is. Now put it on—for not a soul can see us save the angels and myself, and I'll turn my back."

How Bessie laughed as she hastily made the change, Dick being ladies' maid and pinning her collar. He rolled up the torn jersey and empty bottle, and, tucking the bundle under his arm, they turned toward the gardens once more.

"What are you going to do with that bottle, uncle Dick?"

"I promised to return it because the young lady would not allow me to pay for it; and I told her she might have what is left of the jersey."

Not one of the party could imagine where the new jersey came from, for Dick and Bessie only smiled and gave them no satisfaction.

Bessie managed to get through the rest of the day, and reach home without further accident, to find her mother sitting up for her, though it was very late. Throwing her arms around that much enduring woman's neck, Bessie cried out:

"O Marmy, such a horrid, horrid day! all because I didn't mind what you told me. I lost my darling hat; and oh dear! oh dear!—now I've cried all over your clean collar, and I s'pose the tears are running down your neck on the inside. There never was such a good-for-naught as I!" and poor Bessie buried her face in her mother's dress and cried it out.

Mrs. Crofts only smoothed her hot forehead softly, and at length she said: "There, dear, go to bed now, and to-morrow you can tell me all about it; perhaps it will be a much-needed lesson to you." As a faithful chronicler I am bound to confess, however, that Mrs. Crofts did not look radiantly hopeful of any such result.

Next morning Bessie poured all her griefs into her mother's sympathetic ears; told her of Dick's promise, and declared war against her former habit of procrastination. "And now, she concluded, 'if you hear me say 'no matter,' or just about to say it, you say 'scat!' then I'll be careful.'"

Mrs. Crofts readily promised to "scat" in the right place; and Bessie sat down by the window to watch the rain fall, looking out with an unusually thoughtful face.

Monday morning the sun shone out radiantly, and as Bessie rose from the breakfast table she said to Hector, who was her shadow always, "Now doggie, you and I will have a race to wake us up, and then I must go to mending. See that ring, sir! Some day I'll have a watch to go with it. Come on!" and away they sped down the walk from the back piazza. Passing by the door a few minutes later, Mrs. Crofts was just in time to see Bessie fall flat in a pool of soft mud, and Hector drag her out by the dress; she darted off again in an instant, Hector barking wildly at her heels, and her mother, "between a smile and a tear," went back to her work. Some fifteen minutes later she heard: "O my gracious goodness!" in Bessie's voice, and "Good morning, Miss Bessie," in Bert Ames' clear tones. Stepping into the kitchen, Mrs. Crofts saw Bessie sitting on the sunny piazza floor, her arm over Hector, her torn, mud-smirched dress displaying one small boot, from which at least half the buttons were gone; and one could see at a glance, just roused from the pages of the book which rested on Hector's neck.

Bert Ames was Bessie's particular friend among the gentlemen, just home on a vacation from college; and on this particular morning, taking orders for his father during the illness of one of the clerks. When he had taken Mrs. Crofts orders, and departed, that lady said, in tones of utter discouragement: "Bessie! so soon?"

"Mother I was so heated and tired, I just sat down to rest, and happened to see my book."

Mrs. Crofts said nothing, and Bessie continued, in a low tone:

"Mother I've never said I would do differently, because I never dared; but now I say I will do better;" and Bessie laid down her book, kissed her mother, and went to her chamber—closely followed by Hector, who first solemnly wiped his feet on the mat.

Half an hour later, a clean, tidy Bessie came down; her arms full, and a basket which Hector carried in his mouth, also full. Seating herself by a pleasant window, she went to work with a will; before evening, everything was finished; and in response to the dog's frantic appeals she went for a walk on the lawn, where she took that faithful friend into her confidence regarding certain plans she had made.

Next day, the hat which Dick had bought for her at the beach was converted into a handsome scrap basket, and hung in the sitting room; and the shawl pliu—decorated with a peacock-blue ribbon—hung in her chamber where she saw it the first thing on waking. The silk handkerchief was made soon after into a sofa pillow for the parlor; these, with the ring, were perpetual reminders, and Bessie faithfully heeded them. So faithfully, that, on her birthday, a dear little Elgin watch from her uncle Dick, and a chain from her father and her mother, were beside her plate in the morning; the case of the watch bearing, in beautifully engraved letters, this motto: "A stitch in time saves nine."

Much as she prizes these, however, she counts them secondary to the comfort of being always tidy; and she has fully decided that it certainly does matter whether a duty is performed when it should be, or left to make confusion for oneself and others.

Especially Thoughtful People.

In common with other thoughtful people, clergymen look with interest upon any method of relieving suffering. But they are very cautious about giving their names as witnesses to the value of any new candidate for favor in the healing art. They see many people and hear discussions of the merits and demerits of everything asking attention. The testing thus afforded, secures them from making the mistake of hasty judgments, and gives to their utterances a value which those of few others can have. When so many therefore cheerfully make statements like the following, the seeker after health has reason to take courage:

Rev. Edward J. Fisher, Pastor of a Presbyterian Church, Bristol, Morgan County, Ohio, writes:—"A Treatment cured me of a severe attack of pneumonia, and I used only two-thirds. The rest

cured a neighbor of pneumonia in its last stages." Rev. Anthony Atwood, a widely known superannuated Methodist clergyman, of the Philadelphia Conference, at the age of eighty-four, writes:—"I recommend Compound Oxygen to all who suffer from throat diseases."

Rev. J. H. Chandler, Missionary thirty-eight years to Siam, representing the Baptist Church of America, now returned, and living at Camden, New Jersey, writes: "To all diseased, worn-down, disheartened fellow sufferers, of every land and tongue, I beg to say, there is hope for you in this remedy. Try it; be healed and live."

Rev. A. W. Moore, Editor of the Centenary, Darlington, S. C., says: "I feel more life—more vigor—than I have had for years. I believe Compound Oxygen a blessed providential discovery."

Rev. Cyrus Hamlin, D. D., LL. D., President of Middlebury College, Vermont, writes: "I derived so much benefit from your Compound Oxygen Treatment, last year, that I will ask you to send me the same supply for home treatment, for which I inclose the price. By my advice others have tried it, and never without benefit."

Rev. A. A. Johnson, A. M., formerly Financial Agent, and now President of Wesleyan College, Fort Worth, Texas, wrote February 21, 1885: "DRS. STARKEY & PALEN:—From 1878 to June, 1883, I was troubled more or less with catarrh. During those years I had tried several remedies, but from them I received no permanent relief. In the Winter and Spring of 1883, I grew a great deal worse, and suffered greatly with sore throat, hoarseness, and catarrhal fever. At times I could not speak publicly, because of hoarseness and coughing. Alarmed at my condition, I sought a remedy, and was led to try the Compound Oxygen cure. It worked like magic. Within two weeks my hoarseness and sore throat were gone, and my general health began to improve at once. At the end of three months, when I had finished the first Treatment, the catarrh was gone. I regard the Compound Oxygen Treatment as a wonderful discovery of science and a blessing to suffering humanity." Nov. 2, 1885, Mr. Johnson writes:—"You are at liberty to use anything I have written you in favor of Compound Oxygen. I regard it as a great remedy."

Rev. I. S. Cole, of the Protestant Episcopal Church, Manotowning, Algoma, Ontario, Canada, writes:—"I deem it a high privilege to be able to assist in any making known so wonderful a discovery as your Compound Oxygen. I have found it of great benefit in my own family, and know of good results in the families of acquaintances." Curiosity as to Compound Oxygen may be fully gratified by any one who will take the trouble to write a postal card or letter of request to Drs. STARKEY & PALEN, at 1529 Arch St., Philadelphia. All their literature, or any part of it, will be sent, postpaid, freely, to any address on application.

A woman in Bradford, Pa., while sewing a button on her husband's vest, was instantly killed by a lamp explosion. Still we think it's a woman's duty to sew buttons on her husband's vest. A worse fate might overtake the man if he were to attempt the job himself.

They All Do It!

Byron, I think it was, sang of one who, "swearing that she would ne'er consent, consented." He was old and bald-headed, but he had money. She was young and fair, but poor; she would like to marry "old money bags," but that bald head she never, no, never could stand that, so like Byron's maid "she would not consent." But the old coon settled the business at last, and they were married. Carboline did it, transformed the old bald-headed man to a comparatively young man with flowing locks, and that is how she came to consent at last. All's well that ends well.

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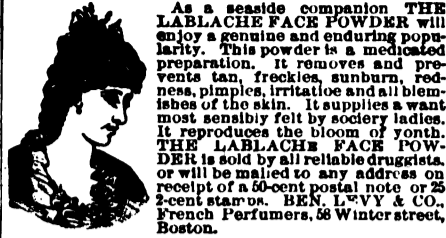
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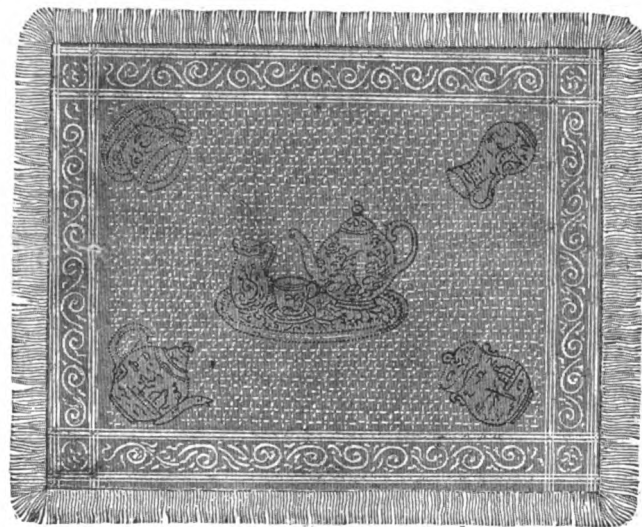
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fine and please our subscribers as well as anything we have for premiums.

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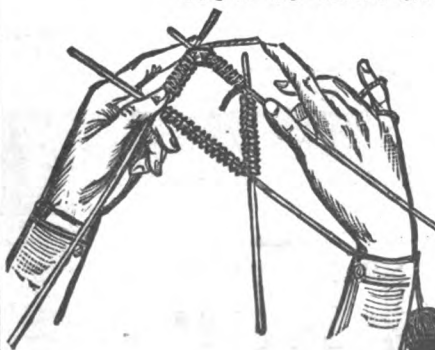
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In arranging this work the editor has taken special pains to systematize and classify its different departments, give the greatest possible variety of designs and stitches, and explain the technical details so clearly, that any one can easily follow the directions. There are a large variety of stitches and a great number of patterns fully illustrated and described, which have all been tested by an expert hand.



200 Illustrations.

The knitting stitches illustrated and described are: To Cast on with One and Two Needles-To Narrow-To Widen-To Purl-To Cast Off-To Slip a Stitch-Round Knitting-To Join Together-Edge Stitch. PATTERNS.-Peacock's Tail-Vandyke-Looped Knitting-Cane Work-Leaf and Trellis-Triangular Kilted-Gothic-Coral-Knotted Stitch-Diamond-Wave-Cable Twist-Stripes, etc. MACRAME Stitches.-Solomon's Knot-Simple Chain-Spiral Cord-Waved Bar-Spherical Knot-Slanting Rib-Open Knitting-Picot Heading-Cross Knot-Fringe-Fassels, etc. CHOICER STITCHES.-Chain Stitch-Single Crochet-Double Crochet-Half Treble-Treble-Double Treble-Cross Treble-Slip Stitch-Triolet-Muscovite Triolet-Sheep Pattern-Basket Pattern-Raised Spot Stitch-Ring Stitch-Hair Pin Crochet-Crochet Lace, etc. DESIGNS AND DIMENSIONS are given to Knit and Crochet-Afghans-Undervests-Shirts-Petticoats-Jackets-Shawls-Insertion-Trimming-Edging-Comforters-Lace-Braces-Socks-Boots-Slipper-Gaiters-Drawers-Knee-Caps-Stockings-Mittens-Clouds-Furves-Counterpane-collars-Rugs-In-fants' Robes-Hoods-Caps-Shawls-Dresses-Bod. Ons, etc. Every lady will find this the newest and most complete work on Knitting and Crochet published.

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NEEDLE-WORK

Needle-Work: A Manual of Stitches and Studies in Embroidery and Drawn Work. Edited by Jenny June.

This manual is an attempt to do a more convenient for workers, the modern methods in Embroidery and Drawn Work. The author has felt the desire and the responsibility involved in aiding women to a true and practical guide to the beautiful art of needle work. When the Angel of Mercy begged that woman might not be created because she would be abused by man as the stronger, the Lord listened, but felt that he could not give up the whole scheme of creation, so he gave the loving Angel permission to bestow upon her any compensating gifts she chose, and the Angel prayed for her with tears and the love of needle-work. This book is printed on fine paper, has a handsome cover, and contains

200 Illustrations.

The list of stitches, with illustrations, are: Buttonhole-Hemstitch-Brier Stitch-Crow's-foot-Herring Bone-Polder Stitch-Two Tie-Three Tie-Drawn Work-Stem Stitch-Twisted Chain or Rope Stitch-Split Stitch-Puffs-Mufflers-Picote-Flounce-Sashes-Slip-Padding-Darling Stitch-Skeleton Outline-Combing, Kensington, Filling, Coral, Italian, Levantine and Helene Stitches-Applique-Interlaced Ground-Beaded Stitch-Gold and Silver Thread-Arrasene Ribbon Work, etc.

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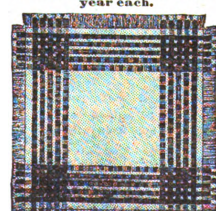
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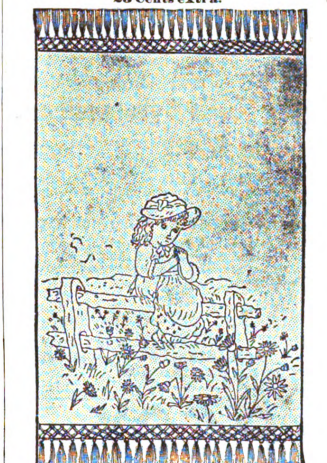
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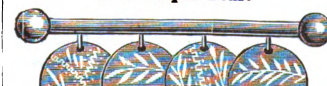


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[FOR THE LADIES' HOME JOURNAL.]
MILDRED'S CONVERSATION CLASS.

NO. IX.

BY MRS. EMMA C. HEWITT.

"My dear Miss Garrett," began Georgia after the usual little preliminaries (as Phillippa Rowland termed them) had been accomplished, "you write me that you have been undertaking to learn to paint, but that, owing to lack of talent on your part, the result has been both discouraging to my teacher and myself."

If you desire to convey to me the idea which I believe your sentence is intended to convey, the 'both' is in a wrong position. Had you intended stating that the result was both discouraging and something else as well, (disagreeable, for the sake of argument) you should then have said, 'the result was both discouraging and disagreeable.' Your sentence would stand better thus: 'the result was discouraging both (or alike) to my teacher and myself.'

Do not use the expression 'they say.' It is considered quite inelegant. If, for any special reason, you cannot give your authority for the remark which you wish to quote, instead of 'they say,' use 'it is said.' 'They' is a definite pronoun, and should be used to represent some definite persons or objects.

The 'it' used in this connection represents the sentence quoted; that is, that this particular sentence is said by some person or persons unknown.

Let me tell you how I do it." Let us subject this sentence to analysis. 'Tell' is what kind of a verb? Transitive. Good. To 'tell' one must tell something.

Next, then, what classes of words are governed by verbs? Nouns and pronouns. True again. What part of speech is 'how'? An adverb. Can we therefore say, 'tell you how'? Manifestly not. I should have said can we *correctly* say, 'tell you how?' because we not only can, but do, use the expression frequently. Not long ago I saw an account headed 'How I gained my point.' It is from such genteel errors as this that have arisen the very inelegant expression, 'That's the how of it,' even the very uneducated feeling intuitively the necessity of a noun in this connection, and making it by inserting 'the' before 'how.'

What word shall you use? The 'way.' Let me tell you the way in which I preserve peaches, or 'Let me tell you my method of preserving peaches,' or 'Let me tell you the method I use for, or (in) preserving peaches.' There are various methods of expression, you perceive, by which the use of 'how' is rendered entirely unnecessary.

May we not regard the whole sentence 'how I do it,' as object of the verb 'tell.' Yes, we may do so, but even from that point of view, the former expression is to be preferred.

One thing more in regard to this objectionable word. Not long ago a young lady said to me, 'That's how many I have.' Obviously, she should have said, 'That is the number I have.'

Would it not be right for you to say 'How many have you?' Certainly.

But in the introduction of the verb 'is' lies the difference between question and answer, 'is' being a neuter verb, which takes the same case after as before it when both words refer to the same thing.

Had the young lady said 'I have so many,' her reply would have been correct. But in her saying 'that is how many,' consisted the incorrectness of the reply quoted.

In answer to your query, I would say, 'No, between three is not correct; between 'two,' or 'among' three.'

Of the two words 'recipe' and 'receipt' I prefer the former, when used to express a rule for the compounding of some mixture. I prefer it for the same reason that I prefer one or two other words and expressions of which I have written, *i. e.* that there is but one meaning to the former expression, while the latter is susceptible of more than one construction. You will find both words in the dictionary, given as meaning the same thing in one sense. For another reason do I prefer the former definition, because the word is taken more directly from the Latin, and means 'take.' The peculiar capital R seen at the head of every prescription written by a physician, means 'recipe' or 'take.'

Among the words to be entirely avoided in your conversations, I would mention first, the word 'say' used as an exclamation—'Say! let me tell you something.' Reflect how senseless is the word in this connection. Next, avoid 'Look here!' Either is sufficiently lacking in elegance, but the combination is vulgar. 'Say! look here! what are you trying to do?'

Next, avoid the word 'beau.' A hundred years ago the word 'beau' was elegant. At present it is vulgar. If the person of whom you wish to speak is engaged to be married to another, speak of him in that way. Speak of him as a *fiancee*, (an occasion where a foreign word is admissible) or as an 'intended,' if you prefer the English word, which has grown to mean the same thing. Or 'the person to whom she is engaged to be married.' Any or all of these expressions may be used, but the word 'beau' should be entirely avoided. If you wish to express the idea that the gentleman in question is merely attentive to a lady of his acquaintance, say so, but do not say 'O, he's quite a beau of hers.'

There is one more word about which I would like to speak and then I am done. This is the word 'lady.' I wonder which ones of you six would rather be 'ladies' and which 'women?' For myself, I decidedly prefer to be a *woman*. To be a true woman, implies both, but one may be what the world calls a 'lady' without being a true woman at all. Who speaks of Florence Nightingale, or of any others of her sex known to the world for their brave, womanly deeds, as 'fine ladies?' They are 'fine women.' A 'fine lady' and a 'fine woman' are two very different beings. How much nobler the latter title. Girls, aim to be true 'women,' and do not doubt that you will be 'ladies.' I am afraid that I have swerved a little from the path I had intended to walk, but the word 'lady' as it is used at present, is a great trial to my nerves. 'Fore-lady,' 'sales-lady!'

In asking questions, I wonder if you are particular to pronounce each word distinctly, or whether instead of saying 'What are you doing?' you say 'Whatchah doing?' The latter form is the far more frequent style of question.

"Do you pronounce your 'ings' or do you say them as if they were spelled 'un' or 'een?'"

Here Phillippa and Georgia both looked guilty. For Georgia had the latter habit, while Phillippa possessed the former.

"Well, I guess I know I do," said Phillippa, defiantly, in answer to the unspoken accusation of the others.

"You 'guess,' do you?" said Mildred. "You cannot 'guess' what you already 'know.'"

"What shall I say, then?"

"You needn't say anything, but just 'I know I do,' need you?" asked Sara Tasker.

"No, I don't suppose I need. But, oh dear! I never knew before how exceedingly useful useless words are," answered Phillippa, despairingly.

"Down," 'shillun,' 'feeleen,' 'smileen,' 'sumpthin,' 'nawthin,' are all common peculiarities of speech of those who are by no means uneducated. And yet 'ing' certainly is not a difficult syllable to pronounce.

"The words 'night' and 'evening' are used by many people as interchangeable terms, which is incorrect. 'Will you go to the theatre with me to-night?' This is wrong. Will you go, etc., 'this evening?' The evening is that time after dark, occupied by people in some work or amusement. The night is the time during which they are supposed to be in bed.

"A foreigner once said to me, 'Now with you, night and evening mean the same thing, or at least I should say, I heard so many people use it so when I first came to this country, that on entering a room one evening, after supper I said: 'Good-night, ladies,' and they all smiled.' I explained to him that it was not a peculiarity of our language, but a general mistake, of which people had taken hold. One would not think of using the expression 'spend the night' unless one slept at the place mentioned. Why then should one say 'Come go with me to-night after supper?'"

Do not say 'different to' or 'different than.' 'Different from' is the proper expression.

"This, I think, is all that I find to correct at present."

"Sincerely your friend,
"AMANDA WILSON."

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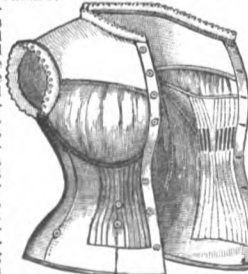
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