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[FOR THE LADIES' HOME JOURNAL.]
TOO LATE.

BY MRS. EMMA C. HEWITT.

A sudden vivid redshot over her face, and with a wrench she tore herself from his grasp.

"How dared you?" gasped she, confronting him.

And looking at her as she stood there, he, too, wondered how he had dared.

"There remains," she continued, in a low, intense voice, "but one thing for you to do. Leave me at once, sir, and never let me see you again. I hate you, oh, how I hate you."

"You asked me a moment ago, how I 'dared?'" he replied, in a voice as low and intense as her own, (with such a ring in it that she could not but choose to hear) and entirely ignoring the fact that he had been dismissed. You asked me how I 'dared,' and while I own that I was entirely wrong, I would 'dare' a great deal for a woman whom I loved in my heart of hearts, as I do you. Nay!" he continued, "growing more earnest and hurrying impetuously on, "as I have loved you ever since I can remember. Within the last year you have been to me more than I ever thought any woman could be. You wondered that I 'dared' to kiss you just now. So do I. And yet, Theodora Campion, did you but know how near I have been to it a hundred times before, the wonder would be greater in your heart, that I had refrained so long. If you could know the times and times that I have longed to take you to my heart, and tell you what you are to me; if you could know the times that the desire seized me to put my arm around you and kiss you, then and there, in defiance of everything, yourself included. I have learned to love you deeply, tenderly, truly. I have tried to banish you from my heart, over and over again, because I felt unworthy of you. And yet I am impelled by an irresistible power to tell you this to-night. You have said you 'hated' me. I repeat, I 'love' you. You have my future in your hands. What will you do with it?"

Theo had stood perfectly silent during this torrent of speech, growing if possible a shade paler. What a horrible combination of feelings rent her heart—contempt, mortification at the insult, anger at herself and him, everything that could possibly tend to make him hateful to her, or her hateful to herself.

"You ask me what I will do with it?" she inquired slowly, at last, looking him straight in the eye, with such deadly defiance and withering contempt that he quailed before it, while he failed to understand it.

"When you—you—kissed me a moment (was it a moment? it seems hours) when you kissed me a moment ago," she continued, nervously interlocking her hands together, "I told you I hated you. During your remarks which followed that hatred turned to detestation, to loathing. Oh, how I wish for one moment you could comprehend how I despise and detest you—how I loath you." It was terrible to see such ugly passion scorching and withering a young face as hers was marred.

John Gordon was stung to the soul. "By Heaven!" he exclaimed. "I am a man, and I hope, a gentleman, but I don't think even a gentleman is called upon to swallow such a thing as that, though it come from a woman. I offer to you all that I have—my life, my love, my devotion, and you speak as if I had insulted you. Is a man to be covered with epithets and hard words because he offers his body and soul to a woman who is dearer than all else in the world, simply because she don't happen to love him? And yet you speak as if I had deliberately insulted you."

"Insulted me! And is it no insult, John Gordon, thank you," she demanded fiercely, going a step nearer, "is it no insult, I say, to have a man come to you and offer himself as you have done, when three months ago he has made no secret of an already contracted engagement, but has himself told it as you also have done."

"I told that I was engaged! When? Where?" "To your employers in Boston."

John colored to the roots of his hair, and Theo seeing this sign of guilt, triumphed.

"You can't deny it," she continued, "because it came to me very directly."

"No, I can't deny it. I did and I did not," he replied, in an embarrassed way. "And yet I can explain it, I think, if you will only give me permission to do so. I certainly shall not force another explanation on you."

"Oh," she answered, as he paused for her reply, "I presume the veriest criminal has a right to a hearing,"—and she took no pains to conceal the contempt she felt for the man before her.

But in the face of this very ungracious permission John Gordon explains.

"As I said a little while ago, it has been a long while since I first commenced to love you." (a sarcastic smile curled Theo's lip which John chose not to see) "but I never spoke for various reasons,

The idea of deliberately trying to win you for my wife, took firm and settled root in my mind a year ago. Since then I have done many things, (and tried to do many more) that I should never have done without that goal in view. So that while you may reject my love now, you have made of me during the past year, a better, stronger man." (Theo tapped her foot nervously on

seem to find it hard to believe. I said that I did and did not. They asked me, or told me rather, what I have stated, and I told them that I was not married, but that I hoped to be. I did hope it. I hoped for that consummation as devoutly as I hoped for Heaven, and more so I am afraid. Do not think that I am again striving for your favor. I am merely 'explaining my mistake.' I



had learned to think with you. You had been to me a main-spring so long, that I could not help hoping some day to see you my wife. My circumstances had never been such that I would ask you to share them. But here was a chance. With this position before me as a permanency, in all human probability, with the advantages and opportunities which were placed before me, I could not only make my wife comfortable in a worldly way, but I could give her a position in society. So when they asked me I said I hoped to be married before another year went by. I did not tell it in order to get the position for myself in an underhand way as you have insinuated. I did it in order that I might have a position for you. Heaven knows if I ever did an unselfish act it was that one, at least it was not selfish in the common sense of the term, though I suppose it was, indirectly. Am I absolved from everything but the presumption of 'daring' to hope for acceptance at your hands?" he finished with studied politeness, looking steadily in her face.

married man, and I told them—"

"You don't mean to say you had the audacity to tell them that you were engaged to me?" interrupted Theo, her wrath blazing forth again.

"No, I did nothing of the kind. You may have many things to lay at my door, Miss Campion, that don't seem to you honorable, but I think that even you, in your sober senses, with all the hard things you may think of me, would never dare to really think that."

"What did you do?" demanded she haughtily. "It seems to me a rather strange proceeding, anyway, to take a position where it was distinctly understood they wanted a married man, upon the foundation of a hypothetical engagement," and she laughed scornfully. There is certainly a great mistake (with a bitter emphasis on the mistake) somewhere. Either you were engaged or you were not. If you were not, you told them you were. If you were, you have told me you were not. Perhaps you will be kind enough to explain this—a paradox."

"I have attempted to 'explain this paradox' several times, and each time you have interrupted me with some conclusion you have chosen to draw, until you have almost quenched my desire to make an explanation, and come off at least honorable in your eyes," responded John, with a haughtiness equal to, if not excelling her own. "If it were not that I feel that something is due you as a woman, I should certainly go no further. Shall I proceed?"

An icy bend of the head was all the reply vouchsafed.

"I said, and said truly," he went on in a slow, even tone, "in the beginning, a thing that you

"Make myself ill! I deserve to be ill," sobbed forth the repentant Theo with vicious emphasis. "If I were sick for the next six months it would serve me right. O John, John, I have been so hard on you! I have felt so bitter at you, because I believed you had gone and engaged yourself and never told me, me your old friend, one word about it," and she wiped her eyes vigorously, determined that the shower was over.

"Your common sense should have told you that I would not do such a thing," he replied quickly.

"It did tell me so over and over again, and I always said to myself and Alicia Barton, that I knew there was some mistake. I couldn't believe it, there was some catch somewhere. And then it would come to my mind again that you yourself had told it. Can't you see how I felt? Can't you understand why I was so hurt? O, John! John! Can you ever forgive me the way I have talked to you? I cannot think you did right when you—when you first came this evening," (and she crimsoned at the recollection.) "I heartily ask your pardon for all I have said that was in any way derogatory of you, and that is pretty much everything I have said since you first came. Can you, will you forgive me?" pleaded she, holding out her hand to John, who grasped it heartily, knowing how to take this girl with all her humors.

"Miss Theo," he asked, without letting the hand fall, "tell me something."

"Well?"

"Have I any chance with you now that matters are explained? Have I any permission to make for you this home for which I have spoken?"

She hastily snatched her hand away as if she had been scalded, and then she answered, quickly:

"No, no!"

John caught his breath but said nothing.

"Last evening I accepted Will Delamayne," she said in a low voice, in answer to his unspoken question.

Gordon started. "Theo," said he, in a strained intense voice, "do you love him?" and he gazed eagerly at her.

She raised her eyes and met his proudly but not defiantly. "You know me well, John," she said, in the same low steady voice, "do you think me likely to give my hand to a man I did not love?"

"No, no! a thousand times no. Forgive me for speaking so, but let me ask you one more question and then I am done; and remember I mean nothing at which you can take offence. If this story had not come out, if I had spoken before I went away, before you considered me not only engaged to some one else, but false to my friendship for you, would matters have been any different between us?"

"No, I think not, John, I did not trust you entirely then. But it is your due to tell you that there was at that time a great danger of my learning to love you. I have learned to love Will Delamayne with all my heart and strength, and I intend to make him the best wife I know how to be. I had cast you entirely from me as unworthy of all thought, and I found in Will such a contrast to what I believed you to be, that I could not but learn to love and value such a man. We will be married very soon, and sail for Europe immediately."

Gordon started and paced the floor without a word. Finally he flung himself down upon the sofa, looking at her and saying: "Then there is no hope for me?"

For answer she rose from her chair, and going over to him silently leaned forward and kissed him twice upon the forehead. Whatever wild hope he might have had died at that moment. He knew she never would have done such a thing, had she regretted in ever so little a degree, that Will Delamayne had been accepted, before John Gordon had a chance to explain himself. He rose quickly, seized his hat, and without even so much as a "good-night" passed out the hall door, jamming his hat over his eyes as he passed down the steps.

PARIS, Feb. 2d, 1870.

"DEAR PAPA:—Yours of November 20th came all safe and sound, and I wish I could say, found us all well and happy. Not that my dear Will isn't the best of husbands in spite of his two years of married life; the same kind, gentle, thoughtful fellow, perfectly devoted to me in every way; but I fear for his health. He has a steady cough now, and at nights it seems as if he would suffocate. He calls it a bad cold, and assures me that he will be better when spring opens, but I see he is weaker now than he was three months ago. I cannot tell whether the dear fellow sees it and knows it and tries to keep it from me, as part of his universal thoughtful love, or whether he is really deceived. I have asked the doctor privately, and he says that while the case is not desperate it is very serious. On Wednesday next we go to Nice. Address us there."

"What you tell me of John Gordon pleases me beyond measure. I always knew he had quantities of good stuff in him, and the firm must have known it or they would not have advanced him as they have done."

"Forgive the want of material in this letter. I really do not feel that I can write what is called

"Don't, Miss Theo," he ventured finally, "You will make yourself ill."

"a letter" in my present state of anxiety.
 "Ever your loving daughter,
 THEODORA C. DELAMAYNE."
 FEB. 2d.

"I open my letter to add hastily that Will had his first hemorrhage last evening. O papa! What shall I do? The doctor treats the matter lightly, but I cannot but feel the great solicitude. I will write later. Direct to Paris till further notice. Of course we cannot get off now, just yet."
 "In haste,
 T. C. D."

"Any letters for me, Jane?" inquired Gordon, looking up from the fire as the chambermaid entered his room with coal.
 "No sir, nothing but a paper."
 Without other remark he thrust his hands further in his pockets and fell into deeper meditation than before.
 "It's no use," he thought. "It's pretty nearly three years now since— What's the use of a fellow going along single in this style just because he couldn't get the girl he wanted. I've no business to think so much of Theo anyway. I'm sure I've tried hard enough to drive her out of my mind, and I'm sure Will Delamayne needn't grudge me the little comfort I have in the recollection of the good times we used to have together. Hang it all!" exclaimed he aloud, starting up, "I'll put an end to this thing. I'll go out and have just as good as time as I know how. I don't presume I've entirely forgotten the sublime art of flirting," (this with an approving smile at himself in the glass) "though I have got my hand out a little, in the last two years that I have been so 'attentive to business' that I couldn't go out much. How like a blasted fool I felt two years ago when I had to come back to Boston and say that my 'hopes were withered,' now didn't I?" again addressing the mirror. "Fortunately it passed for a broken engagement. Bah! Is it possible that it is but about two years, no, it's three, since I made such a consummate ass of myself? Well, well, well!" (with a sigh) "such is man—and occasionally woman. Here goes, anyway. I'm off for Lawrence's party. I'm going to begin to 'relax my unremitting attention to business' and go out into society, and the first jolly little girl I can induce to accept me on trust, I shall be glad to have, and say 'thank you,' too."
 "Now you see, Fred," he says some five hours later, as he and Fred English sit together before the grate, smoking away for dear life, "you're no doubt surprised (puff) at what I have just told you, (puff, puff,) but upon my word, you could hardly be more surprised than I am myself. (puff.) If any one had told me when I went out this evening, (puff, puff, puff) that I should ask Lucia Lawrence to marry me, before I should home, I should consider him or her a fit subject for the insane asylum. But it's done, and I'm very glad. I think I am certainly to be congratulated."
 "How on earth did the thing happen?"
 "Oh well, I can't entirely my dear fellow, tell you all the 'says I' and 'says she.' But it rose out of a conversation we had in regard to Will Foster, (you know he jilted her about a year ago) and then somehow or other we got off on Theo—Mrs. Delamayne, and then—oh I can't bother to tell you all of it, but we concluded to unite our two 'shattered wrecks of existence' and see if the pieces would combine to make a happy future for both of us. I am proud and happy at what I see before me, and I think I deserve a hearty congratulation."
 "No, thank you."
 A driving snow storm as well as a frightful sore throat greeted the waking dance, the next morning at eight o'clock.
 "Well if this isn't beastly," gazing disgustingly out of the window. "If I don't hate a March snow storm. Well, there's no going out for me this day, and I suppose I've got to stay at home and read the papers. Hello! What's wanted there?" (in response to a vigorous knock at the door).
 "Please, sir," said Jane's voice, "Mrs. Plummer says are you sick, sir, and will you have your breakfast upstairs?"
 "Yes. Any mail?"
 "No sir."
 "Jane, just hand me that newspaper, please. I read and eat my breakfast at the same time. You needn't wait, I'll ring when I want you."
 So he settled down in his arm chair prepared to make the best of circumstances.
 "I wonder what can be in this paper old Mr. Campion has directed to—" the color left his face and he became silent as his eye fell upon the marked paragraph.
 "DELAMAYNE.—Died, at Paris, France, Feb. 25th, WILLIAM DELAMAYNE, of Stillford, Connecticut, aged 27 years."
 And on another page, similarly marked, among the list of passengers: "Mrs. William Delamayne, infant and nurse."
 So she was a widow—free at last; and his heart gave a bound, he could not help it. He had not grudging Will Delamayne his happiness, but here there might be a prospect of the same happiness for him. But Lucia! He had forgotten her. O blind fool that he had been, why had he not waited a little longer? Why had he not read the paper when it came? Why had he gone to Lawrence's anyway? Why—psah! Why ask why? It was done and he was not the man to go back on his word, and that ended it.
 So when Lucia searched his face that evening, (for she had heard the news and they had talked together quite a good deal of Will's death) she found no trace of the fight he had had with his dead past. It had risen from its grave and had cried aloud to him to take it again to his heart, but he had laid the ghost, and Lucia need never fear finding that skeleton concealed in any of her closets.
 Two years after, John Gordon sits in his library, his face hidden in his hands, but his grief is silent. On his knee is a letter, written in a trembling hand.
 "MY DEAR JOHN," it runs, "I to-day received your letter of the 20th, telling me of your widowhood. Telling me of the lonely year you have spent after your two short months of married life, and asking of my precious Theodora's whereabouts that you might try once more to win her love. With what agony do I reply. Can I write it! It seems almost too hard in a Providence called just. Last week we laid her beside her husband. O John! John! It seems as if I had nothing to live for now. Geoffrey gone, Millie gone, Theodora gone—all gone! And yet, when I look at the precious charge left by my darling girl, I cannot feel so utterly alone. Little Viola is the only pleasure I have left me in life. Come back to Stillford. Come and be my son. An old man asks it. An old man who has but a short time to live. Come my son and make my home yours.
 "Ever your affectionate old friend,
 "FREDERICK CAMPION."

And now little Viola stands at the window, her head of golden floss lit up by the frelight, her little nose flattened against the window pane watching for Uncle John, who, Grandpa says, is coming to stay jusqu' a la nuit, as she assumes Celestine, her devoted bonne, with a solemn shake of her curl head. Celestine smiles sadly on the little prattler, and touches tenderly the soft hair, but thinks a little jealously of the strange young man who has so soon been asked to take the place of her dead mistress. She does not know that soon as it is, it is for him too late.
 THE END.

[FOR THE LADIES' HOME JOURNAL.]
THE DOCTOR'S DAUGHTERS.
 BY MARY ABBOTT RAND.
 CHAPTER V.

The relief that Ella had felt regarding her father's state of mind was banished now. Surely, she reasoned, no man that was sane could sanction such an absurd and disgraceful marriage as Beatrice's.
 As Ella recalled their position but two short years ago, it seemed as if they had fallen lower and lower. Here was her father, without sight or reason, and with but very little money,—Fanny virtually banished from Uplands because of her duplicity, and now the trouble about Beatrice! Ella cried, girl-like, till there were no more tears to be shed, and then she stole down the back stairs to confer with old Peggy.
 But Peggy had borne all she could or would. The misfortunes that had heretofore come upon the doctor's family had only increased her faithfulness and attachment; but now that she had been deceived by Beatrice, and so slightly treated by the doctor, Peggy departed as suddenly as her young mistress, though not so romantically.
 She had left on the kitchen table a note addressed to Ella. It was brief and to the point: "DEAR ELLA:—I'd have staid if I could, but I couldn't."
 Ella bowed her head upon the kitchen table as if the straw too much had been laid upon her shoulders.
 Suddenly, there was a strange, uncanny feeling in the quiet, dim lighted kitchen, and in a moment more, the old, white cat, with two velvet shod leaps sprang from some dark closet or passage, lighted on the table beside Ella and rubbed her head coaxingly against Ella's flushed cheek. "Oh, you frightful thing!" exclaimed the girl in disgust, starting up and driving the creature out.
 The cat retreated humbly, a short distance, mewed piteously, then ventured toward Ella again, grasped a fold of her dress in her claws as if she would lead her out of the room.
 Ella fancied that the cat wanted her to go with her, so she followed along the passage way to the wood shed, then to the little garden behind the house, and, having seen her as far as the currant bushes, this odd little Kitty apparently forgot what she was about, and started off to try to catch a late robin which was hopping over the ground.
 Ella's attention was diverted from the robin the next moment by the voice of Mr. Garrett.
 "The saddest of all is about poor papa. I'm trying to think, but it is all so strange at home. I must write Dr. Gray at once, or telegraph perhaps. Would you kindly leave a message at the office as you go to-night?"
 "I don't understand the necessity of Dr. Gray," said Mr. Claybourne, so hopefully that Ella could not help feeling encouraged.
 "I hoped papa was better, at first," said she, "but this dreadful matter about Beatrice, he seems to have approved, and oh! he must be insane, and poor Beatrice, too."
 Mr. Claybourne at some length related what Ella had not known of her father's previous acquaintance with the Blair family, and Mr. Nathan Blair's honorable conduct in communicating his wishes and Beatrice's extraordinary fancy, to Dr. Drexell. So skillfully did Mr. Claybourne put the whole matter, that Ella was very much comforted, and while an hour ago she felt that a lasting disgrace rested upon her sister, now it seemed almost as if it were an excusable thing to go out of a window to be married, so long as one's father did not object.
 Mr. Claybourne was much gratified at his success in comforting Ella, and a daring wish came into his mind that he would like to propose moonlight and a ladder on his own account.
 However, he contented himself with the satisfaction of seeing the poor girl quite cheered and hopeful.
 He lingered too long in the pleasant little garden, and missed the train, but he was very comfortable in his quarters at the hotel in Uplands that night, and glad of the prospect of breakfasting at Dr. Drexell's before he should leave town the next morning.
 How much brighter our woes look by the early sunlight! Life did not seem half so wretched to Ella.
 Her father appeared as a sane man should. Peggy had repeated her indignation, and was back in the brown kitchen cooking her daintiest waffles by way of apology.
 Ella, in a pretty plink-sprigged muslin, was feeding the canary bird, while Mr. Claybourne read the morning news to the doctor, occasionally glancing from his paper to the graceful little figure that went in and out, superintending the breakfast getting. On the doorsteps, in the summer sunshine lay the old white cat, "asleep with one eye and awake with the other."
 That morning's mail brought a letter from Beatrice.
 Her husband had frankly told her of his writing her father, and Beatrice was now glad that he had done so, and was deeply ashamed of her elopement, though not regretting her marriage.
 It was a characteristic letter, written in the high-flown style which Dr. Drexell considered an indication of superior abilities.
 It sounded odd to read, towards the close, of Beatrice's anxiety to reach her new home, and care for her two little step-daughters, who had no one but an unsympathetic housekeeper to look after them, during their father's absence.
 This letter, supplemented by all necessary explanations, was forwarded to Fanny.
 Fanny felt too humbled by her own unfortunate experience to criticize her sister's conduct, and she wrote a kind little note, full of pleasant compliments, which was very comforting to Beatrice.
 This first marriage in the doctor's family made a good deal of gossip in Uplands.

The Garrett's, who had always been among the Drexell's best friends were, of course, specially interested, and expressed the hope that the remaining daughters would have a different fate.
 "Why didn't you take my advice, Fred?" said Mrs. Garrett one evening, when the Blair marriage had been under discussion.
 "What advice?" asked the young professor, innocently.
 "Why, you know!" rejoined his mother. "You know, very well. I advised you to think seriously of Ella or Beatrice, as you seem to have given up Fanny."
 "Impossible! mother. Beatrice and Ella will always seem like younger sisters; and, as for Fanny, if you must know, I can never love any one else and I can never forgive her."
 "How long is it since my son was so perfect that he can refuse to forgive shortcomings in another?"
 "Mother," said Fred, with a good deal of emotion, "I can't tell you all about this, but I will only say that you have brought me up to despise a liar. How many times have I heard you say that any fault was easier to amend than falsehood,—that if a person was untrue, there was positively nothing to depend upon?"
 "Well, Fred," replied his mother calmly, "while I admit all that, I am sorry if I have taught you that any sin is unforgivable. If so, I have assumed to be wiser than Scripture. There is no reason why a penitent liar may not be forgiven as well as a penitent thief. Why, look at Saint Peter! denying thrice that he knew his Lord, and that at a time when a denial was so cruel! And yet his broken-hearted penitence was accepted and the Church of Christ was founded upon him."
 "Yes, that is true," said Fred, slowly, as if the story of Peter's denial was a new thing to him.
 The fact was, a different view of Fanny was dawning upon him. He saw her, not as the giddy little flirt, who had been false to two honest, manly fellows that trusted her.
 He thought of her now, simply as the thoughtless, motherless girl, with no one to guide her;—a girl not maliciously untrue, but so incapable of giving pain that she weakly said "yes" to the present, trusting to luck to make it all right with the absent.
 It was inexcusable, of course, but Fred felt more kindly toward her than he had done since he and the young captain surprised one another and Fanny so unpleasantly.
 Then he reflected how severely he had written her, and how she had exiled herself in that forlorn boarding school ever since.
 "Poor little Fanny! She has had small chance to flirt there," thought Mr. Fred, with perhaps a grain of satisfaction.
 Then he drew from his pocket a letter from the principal of the above institution, requesting Professor Garrett to give his lecture upon "Recent Discoveries in Babylon" to the young ladies under his charge.
 "I think I will," said Fred absently.
 "Will forgive Fanny?" exclaimed Mrs. Garrett eagerly.
 "No, no!" said Fred. "I was saying I think I will give a lecture before the young ladies of a boarding school where I am invited."
 Mrs. Garrett, like a wise woman, said no more, but she hoped that there might be recent discoveries in other things than Babylon.
 He had accepted the Friday evening lecture for the young ladies, and he was teaching. It was a very monotonous life. A lecture, a lecture, and Fanny was glad to see the learned traveller, the war eagle, or whatever came along.
 The evening that Fred was to lecture, she had not learned the name of the speaker. She only knew that the subject referred to the Buried Cities, or something of the sort,—a subject that Fanny cared precious little about. However, it was better than staying alone in her room with accusing memories for company, so she brushed her bonny, brown hair, and arranged it in the latest style, put on her new gray cashmere, and picked a pink rose from the plant in her window, to stick in her velvet bodice.
 "Oh, you sweet!" exclaimed one of her gushing pupils, who met her on the way to the school-room, where the lecture was to be given, "don't you dare to sit on the front seats, or this old professor won't know whether he's talking about Babylon or Babel."
 It was an old professor the young ladies expected to see, supposing that it was more in character for an aged man to speak of the exhumed treasures of an ancient city, and there was a general murmur of pleased surprise when Fred Garrett came on to the stage, and in his easy and graceful, yet dignified way, addressed his very attentive audience on the wonders of Babylon.
 No one noticed that Fanny's cheeks were pinker than the rose she wore (unless perhaps the lecturer's dark eyes observed that fact).
 It was the custom for the entire board of instructors to linger about the stage at the close of the lectures, and to be presented by the principal to the speaker of the evening.
 Fanny could not escape without observation, but she did not wish to meet this speaker. The remembrance of his last note, so severely reproving, burned in her memory yet, but she felt she might as well meet him now as any time,—she could not stay away from Uplands always.
 So, she endured the conventional introduction, and heard him say to her civilly, as a stranger might say: "Happy to meet you, Miss Drexell."
 He had shaken hands with the other teachers. Now it was her turn. Her cold, little hand trembled as he grasped it. If he had not fully forgiven her before, he did at that moment. Fanny somehow understood it, though there was no chance for words.
 The principal hurried the young professor away to the train, for which indeed there was little time.
 The next day's mail brought for Fanny a letter from Fred, containing a proposal of marriage, and forgiving all that had passed. If it were a trifle condescending, we must remember how deeply the young fellow had been humiliated.
 But Fanny could not say "yes" to his proposal. No doubt she loved him and bitterly regretted her duplicity, but she had some pride of her own, too, and was not willing to come back as a pardoned sinner.
 So in a few very few words, she spoke of the pain and pleasure it was to see him again, and the regret that she was not worthy to accept his offer. She could not consent to be the wife of a man who must, at times at least, when he recalled the past, distrust her;—and so she remained as ever, his friend Fanny.
 Fred was piqued and disappointed, and felt as if the romance of his life was over.
 The next vacation, when he visited Uplands, it was summer time. Almost three years since he and Captain Alf had met on Dr. Drexell's doorstep.

Captain Alf's wounds were quite healed now. He had sailed the seas over, almost constantly since he left Uplands in such high dudgeon, and now he had come back for a brief visit, bringing with him a handsome Spanish wife.
 The rough sea life, the sun, the wind, and plenty of ale, had not improved Captain Alf's good looks. He was quite too stout to be graceful; his once fair complexion was red and leathery, and his speech was not so choice as it used to be. Still, he was a cordial, honest, wide-awake man.
 It chanced that Fanny was home for a few weeks, and the very first call that Captain Alf made was to take his bride to see his old flame.
 Fanny was a good deal disturbed when Peggy told her who was waiting to see her in the parlor, but the bluff captain soon put her at ease.
 "How do you do, Miss Drexell?" he said, shaking hands heartily. "I want to make you acquainted with my wife."
 "Nita, this is the Miss Drexell I have told you about. I want you to be good friends."
 "This is a young lady," he went on, indicating his wife and talking to Fanny, "this is a young lady that knows her own mind. She knows what she wants every time. And if there's anything she don't want, you'll hear from her, I promise you."
 Fanny was thankful to see that Captain Alf was entirely cured of his former fancy for her, and was as proud as a man could be, of his handsome young wife.
 He had loaded her, sailor-like, with quantities of jewelry. There was an ornament of some sort dangling from every available point, and, as the captain noticed Fanny's simple blue gingham, with only a moss rose-bud by way of brooch, he thought:
 "Guess that Drexell girl will feel bad to think what she's lost. She's a bright, pretty little thing, but she can't hold a candle to my Juanita."
 Fanny felt lighter hearted than she had for many a day, as she saw the well satisfied pair walk away,—Captain Alf, big and burly, lighting a cigar as he went, and beside him Madame Juanita, gorgeous in her silks and laces and jewels and a parasol that was a very Chinese temple for gorgeousness.
 "I am heartily thankful he is happy," sighed Fanny. Yet she was not prepared to hope that Fred Garrett might bring home a stranger bride also.
 (TO BE CONTINUED).

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FOR THE LADIES' HOME JOURNAL. QUERIES FROM A MAINE MOTHER.

"I am so thankful Freddie has learned to talk, for now when he is sick he can tell me what ails him," one mother said not long ago. It is a great help, experience has shown us, when a little one can make known to us in words, where and how he aches.

have read and been taught this all our lifetime, yet, how reasonable and natural for a little child to fall asleep after the prolonged, hard cry, jar and exhaustion of strength, which his accident caused him!

Will some physician tell us which method is best for the little sufferer? JOHN'S WIFE.

(FOR THE LADIES' HOME JOURNAL.) LAST HOURS OF BABYHOOD. A Sketch

BY EMMA C. HEWITT.

Asenath Holmes stood beside her Grandmother gazing at the Prize Picture of the Fall Exhibition. So simple! So touching! On his mother's lap a boy grown almost too large for "babbling."

A simple subject, but one that could not fail to find a home in every mother's heart. A "song without words" that could not fail to find an echo in the hearts of thousands of others, who had "once been babies" and had loving memories of their childhood stored away among their choicest treasures.

"Last Days of Babyhood" murmured Asenath from the catalogue. "O Grandma! isn't it lovely?" Receiving no reply from Mrs. Gray but a quick, sharp, sobbing sigh, she turned to find her grandmother utterly oblivious of aught save the picture, while large tears coursed down her wrinkled cheeks and fell upon the book which trembled in her hand.

"O Grandma! What is it?" exclaimed Asenath, shocked and distressed. "What can I do for you?"

"Sh! Nothing, dear child," answered the old lady quickly but gently, "Don't make any disturbance. Let us go away now and come again another day."

Obedient to her beloved Grandma Gray's behest, silently Asenath threaded her way out among the people, protecting and making way for the feeble form that depended for help and guidance on her youthful strength.

Still, without a word, Grandma went to her room, while Asenath seated herself beside the open grate in the parlor, to muse and wonder over the dear old lady's emotion.

A knock at the door. "Miss Asenath, sure an' the mistress is after wantin' ye in her own room. She says she's got a nice cup of hot chocolate fur ye an' a foine bit o' toast. An' that she don't eeel very well an' won't be after goin' down to supper this evening."

"Very well, Ann. I shall not be down to supper this evening, either. Tell my brother Tom when he comes for me that I am going to stay all night with Grandma. If any one else calls, remember, I am engaged, no matter who it may be."

"Asenath dear, you no doubt wondered at the emotion I displayed this afternoon," began Mrs. Gray, when they were comfortably seated over the cosy little bedroom supper and Ann was dismissed "till further notice."

"Well yes, Grandma. I did," replied Asenath frankly. "I couldn't very well help it, you know," she added apologetically. "Indeed, it wasn't curiosity, but everything that distresses you distresses me."

"I know, dear," and Grandma smiled. "Well, I'm going to tell you all about it. You don't remember your Uncle Henry of course, for he died before your mother was born, and the old lady's lip trembled and her voice grew husky at the remembrance of the time of that awful loss.

"Don't Grandma!" plead Asenath, distressed beyond measure to see her grandmother so moved. "Don't speak of it! It hurts you."

"Indeed my dear, I would far rather. So if I seem distressed don't let it distress you. It will do me good to talk, I think. When I was married and long before, I had very decided ideas (in common with many another who has never had any children of her own) in regard to the proper method of training children. I had seen so many children ruined by weak parents, that I made up my mind, that if the Lord ever sent me any children I should train them with Spartan firmness. I did not believe in petting children. I considered that it made them weak, and lacking in self reliance."

"You, Grandma! Why you are a great hand to pet us all."

"Ah, dear child," said Mrs. Gray sadly, "but that is a lesson which I have learned in one of the hardest schools in which I ever was trained. Finally, after a couple of years my little Henry came. Oh how my heart yearned towards that child, my baby, my first-born. But as I loved him with such intensity, so much the more I felt the necessity of putting the curb on myself and him. No cuddling for Henry. No rocking in his mother's arms. No anything that would tend to babyism. My son must grow self-reliant, a lesson that could not be inculcated too early, or what was the use of all my fine theories? So I crushed the mother in me, to make way for the man in him. My sister, Jane Ardley, had three children at this time, the youngest a little older than my Henry. On many occasions she and I had hot words in regard to the difference in our method of training, but on one particular evening, when I went into her house and saw her cuddling her eight year old Charlie on one knee, and my seven year old Henry on the other, we had a very serious falling out."

"Jane Ardley," I said sternly, for I was very angry, "You're a fool!"

"Not half so big a one as you are yourself," she retorted coolly, while she continued to rock to and fro.

"Well, I'll tell you one thing. You may spoil your own children to the top of your bent, but you shan't ruin mine. Henry! get down sir, this moment, and don't let me ever hear of you're doing such a thing again. The idea! A great big boy seven years' old sitting on any one's lap! I'm ashamed of you, sir. I thought you more of a man!"

"Maria Gray," spoke up Jane, hotly, "I want you to understand one thing. I expect to take my son on my lap till he is big enough to take me on his, and you may starve your son Henry all you like in your own house, but he shan't be starved here!" and she looked with fond affection upon the child, who had slidden slowly from her lap.

"Starve him! I'd like to know what you mean? If there is a boy in 't is town better fed and better clothed, or I'll provide for in every way, I'd like somebody to point him out!"

"O I dare say all that!" retorted Jane, impatiently. "You're only thirty now. Maybe by the time you are fifty, and your children well

grown up, and it is too late, you'll find that there's something more necessary between mother and child than bread and butter and shoes. Mark my words! If that child goes wrong, you'll have nobody to thank for it but yourself. A mother who is ashamed to show her affection for her children don't deserve to have them. It don't take much time. A word here, a pat there, a kiss now and again, and the child has tangible proof that its mother loves it with a love beyond that of the brutes, which care for their young because the young are theirs," and she rocked violently back and forth, holding Charlie tightly in her arms the while.

This tirade of Jane's took my breath away, so I marched out of the house in high dudgeon, without vouchsafing a reply of any description.

A few days after this Henry began to droop, and a low fever set in. After the fever left him he was perfectly sensible, but very weak. He used to follow my motions round the room with his large eyes till it seemed as if I should go insane. No sign, no sound, only that patient dumb endurance which I had taught him in all things. I felt as if I would give anything if he would fret as other children did. It would give me a chance to soothe him or do something more than I was doing. "Henry," I cried in misery, "what is it you want?"

"Nothing, thank you," he would reply faintly. One day the wistfulness in his face grew so intense I was driven almost to desperation. "O my darling!" I cried in agony, "what is it? Dear love, tell mamma what you want. Is there nothing you want? Tell mamma what it is?"

He looked at me in intense astonishment, and then said faintly and hesitatingly, "If you were only—a little more like Aunt Jane—I'd ask you—to take me on your lap—and nurse me a little while—but I don't suppose you'd like to?"

"Like to! Before he had fairly finished, I had him on my lap, rocking him to and fro, wrapped in his little blanket, as I never had done for him when he was a baby.

"Could you sing the 'Three Little Kittens,' as aunt Jane does?" he asked, nestling his head closer to me.

Ah Jane! Jane! I had found out what you meant by "bread and butter and shoes," and the old lady paused in her recital, while Asenath, too moved to speak, wiped away the tears that would fall.

"O mamma," he said, resumed Mrs. Gray after a moment, "it is so nice," and perfect content showed in his sweet, tired, pale little face. "It is the only thing I have wanted since I have been sick. You have given me everything else. I know you think it is very babyish, but you don't mind while I'm sick, do you, so very sick I mean? Of course when I get well I won't expect it."

"Mind!" I said, "O my baby! my baby! Why didn't you tell me before?" My heart was wrung with anguish to think how I had starved my boy. I might have fed his body and mind, but I had starved his tender little heart.

"Mamma will nurse you, dear, till you get so big that you can take her on your lap," and I smiled and tried to be gay.

"Even when I am well?" he questioned wonderingly.

"Even when you are well, my darling." "That's so good, mamma. I was just going to wish I never would be well, (a spasm of terror seized my heart) so that I could always sit on your lap when I wanted to. But to be well will be so much nicer. Kiss me, mamma. I am so happy," and he closed his eyes and slept peacefully and quietly for the first time in twenty-four hours.

So quietly that when the doctor came an hour later, and told me my son was dead, had been dead for some time, I could not tell the moment at which the change had taken place. In fact I would not believe him at first. But I have always thanked God that he died in my arms, that his last words were 'I am so happy.' I have always been grateful that I was permitted to do this thing, that I was not allowed to let him die with that overwhelming longing, that craving of his heart unsatisfied."

Asenath and her grandmother wept silently together for a few moments, then Asenath spoke gently:

"Grandma, I guess auntie Jane was right in what she said about boys going wrong, for I heard Uncle Edward tell mamma last night, that many a time out on the plains, with a party of roughs and vagabonds, he had been tempted to do wrong, but the thought of the dear old mother at home, and the way she used to pet him and make much of him, had saved him from it. And then I heard him say: 'I tell you what it is, Alice, a man must be a pretty hard kind of a party who can remember his mother's kisses and words of affection, her cuddling, and nursing, and petting, and then deliberately go and do that which he knows would worry her and lacerate her tender heart.' So you see, Grandma dear, that you can take great comfort out of Uncle Edward," and Asenath smiled encouragingly.

Mrs. Gray shed a few more silent tears and then dried her eyes. "It was very hard not to run to the other extreme with your mother and Edward."

"Well, Grandma, I don't think you've spoiled Uncle Edward, and I just know you didn't spoil mamma, for she's just the loveliest, brightest, most unselfish, best little woman in the world, and just as like her mother as two peas. But if I keep you up any longer that same small woman will be after me for ruining your health. So good night, grandma dear," and there was something more than her usual tenderness for dear old Grandma Gray, in Asenath Holme's good-night kiss.

HINTS UPON NURSING.

In rearing an infant, much labor may be saved by a little management. As soon as the child can sit alone, provide it with a suitable chair, and place it at the head of your bed. Every morning as soon as the child awakens seat it in its little chair.

A woman told me of this who had raised a large family of children. She said she had never washed for any of her children after they were six months, unless they were sick.

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[FOR THE LADIES' HOME JOURNAL.]
BRUSH STUDIES AND HOUSEHOLD DECORATION.

NEW SERIES—NO. V.

BY LIDA AND M. J. CLARKSON.

Useful Hints—A Study Combining Flowers and Landscape—Music Stand, or Queen Anne Table—Queries Answered.

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The first thing to be considered in painting a picture is our material. Canvas generally gives the best satisfaction, although for small, or medium sized paintings; academy, or mill board may be used. This comes in sheets of various sizes, and may be cut any dimensions to suit the purchaser. If canvas is chosen, it should be of good quality which will not shrink or wrinkle. What is known as the twilled sketching canvas is good, or the English linen, plain or twilled. The former is excellent for practice; the latter, the best kind for finished paintings. It is the poorest economy to buy cheap material, which is dear at any price.

It is always necessary that canvas be mounted on a stretcher, that is, a frame so constructed, that, if the canvas gives after painting, it may be tightened by introducing into the corners of the frame small pieces of wood, called keys. Any dealer in artists' materials will furnish you with these frames, or your carpenter can make them if you explain to him just what you want. Be sure to have the stretcher slightly beveled on the inside next your canvas, or it will make an ugly crease all around your painting. We once had a large picture very much injured in this way. Tack upon the frame with small gimp tacks, drawing as tightly as possible. Two persons can do this better than one, and it is considered a very nice job. Be particular about it, as nothing so injures the appearance of a painting as a poorly mounted canvas, loose, or wrinkled. Having your canvas ready you will next proceed to sketch in the design. There are various ways of doing this, which have been already described, but as we are always having new comers in our family of readers, old subscribers should not be impatient at repetitions, or particulars which might otherwise seem to them unnecessary.

The method of sketching most generally in use, is to draw the outlines with pencil, or crayon, and then go over them with the brush, using burnt sienna thinned with turpentine. A better way is to use charcoal for the sketch, afterwards setting it with what is known as fixative. The charcoal tracing will generally show very distinctly through the first painting. A box of charcoal for sketching will cost you but 15 or 20c., the fixative the same; while a vaporizer, or atomizer, which are one and the same thing, 15 or 20c. additional. After your charcoal sketch is completed, it is sprayed with the fixative, which prevents it from rubbing.



[Engraved expressly for The Ladies' Home Journal.]

"SPRING IS COME."

If however, these materials are not to be had, you can substitute sweet milk to set your sketch. Float it over the outlines and drain off. After the canvas is dry you can proceed with your painting.

To the general observer a painting may seem a mere collection of objects, or a display of color, and the amateur is very apt to imagine that he can produce the same effects upon his canvas as the artist, if he has the same material. As if the whole secret of success lay in the color box, or the brush tray. We are told that an acquaintance of Landseer, begged of him one of his brushes, "For," said he, "they paint so marvellously well." Now the true artist would find modes of expression if he were to be deprived of paints and brushes. It is related of Herring, the animal painter, that once upon presenting a check at a bank, which he had received in payment of a picture, the words "bearer," or "to order," being wanting, the clerk looked doubtfully at it and then at the artist. Mr. Herring, noticing his hesitation, inquired what was wrong. The clerk explained, adding: "Don't you see it is payable to J. F. Herring?" "I do," answered the artist. "Well, I am he." "How am I to know that?" said the bank official. "Do you know of Herring by reputation?" again interrogated the artist. "Rather," said the clerk. "I happen to have, 'Three Members of the Temperance Society,' at home." Herring at once seized a pen lying upon the counter, and on a blank draft, dashed off a sketch of his picture, three horses heads drinking

at one trough. Passing it on to the clerk, his check was not only cashed without further hesitation, but with profuse apology upon the part of the suspicious cashier. Now, although a person may possess a natural genius for painting, it is rarely that one is, as the saying goes, "a born artist." Taste, and nice discrimination, are results of culture and training. The oratorios of Mozart, or of Mendelssohn, would be jargon to the ear accustomed only to the strains of a hand organ, or a village choir; so the sublime creations of Raphael, or of Reubens, would be lost upon the uncultivated eye. In fact the pleasure derived from Art is in exact proportion to our capacity of appreciation. One cultivates a taste for Art—and how? By observation, by study, by carefully following certain rules laid down; rules as necessary as are the theorems of Algebra to the mathematician.

In composing our picture we must try to look at it as a whole. A painting to be pleasing must be well balanced, and in order to do this, it is necessary at the very beginning to form some plan, or purpose, not to go to work at random, hit or miss, with no certainty as to how it will turn out. Composition as applied to art, is not altogether different from the term as it relates to music, or to literature. Unless the author had before him some definite aim, some point to reach, some proposition to be laid down, he would be liable to go astray. And so in art work the student needs to beas much at home with his subject. We have harmonies in Art as in Music, and as we have said, a well-balanced, harmonious whole, makes a fine picture. There must be harmony in form, in color, in arrangement, and a painting is weak, or strong accordingly. Just as the quick ear of the musician detects a false note, so the trained eye of the artist detects what is lacking as to these points.

If our readers have attempted a delineation of the still life study given in the March number, they have a better idea of the values of light and shade, that is to say their comparative relation to one another irrespective of color. It would be a good plan always to make a sketch of your picture in black and white, before painting it in color; in fact this is a plan adopted by many artists. A small preparatory sketch is first made by way of analysis and experiment, in order to get the best possible effect in the larger painting.

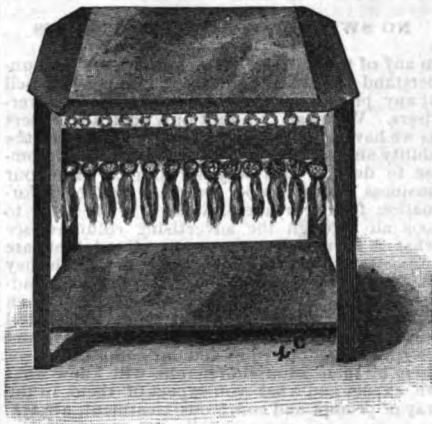
Our subject this month is one suited to the season. Spring is come, and with it the spring blossoms. To interest both classes of readers, we give a sketch combining landscape and flower painting. "Spring is Come" will be found a very graceful design for a horizontal panel of medium size, say 14x18 inches, or if desired, it may be enlarged for a screen. In painting this picture the following scheme of color should be observed. The sky, which is the background for upper portion of canvas, is a rather dull blue covered with gray fleecy clouds just breaking away, as if after a spring shower. The lower half of panel suggests distant foliage, while in the immediate foreground are grasses, showing a little more detail. Thrown against this ground in bold relief, is the branch loaded with blossoms, which are of course much lighter in value than the rest of picture, being the prominent object of our sketch.

Having traced in the design, we begin by painting the sky, the palette for which is silver white, yellow ochre, cobalt, or permanent blue, a trifle light cadmium, qualified with a little ivory black. This is the general tone, and is laid on with a large bristle brush, beginning at the top of panel, using plenty of paint, taking short cross strokes working in all directions. The method of blending with a badger brush is a thing of the past, and not adopted by good teachers or artists. All the blending necessary is done with the ordinary brushes. While this painting is yet wet, the clouds may be painted, as in this way their edges

addition of a little raw umber and burnt sienna. The deeper accents, of pink and red, are painted with madder lake, vermilion, white, yellow ochre, and a trifle ivory black.

Put in the high lights with crisp touches, using the same palette with the addition of more white. The light green filaments in the centre, tipped with yellow, are painted either with zinnober green, white, madder lake and ivory black, or with Antwerp blue, cadmium and white, toned with a trifle light red and black. The yellow tips with cadmium, white, and ivory black. The branch of tree is a rich, grayish brown, and is painted with white, raw umber, permanent blue, burnt sienna and ivory black, with yellow ochre in the warmer accents, and madder brown in the deeper shadows. Cherry or plum blossoms may be substituted for the apple blossoms if desired. For these the palette often given for white flowers should be used.

If our subject is apple blossoms we will introduce leaves of a warm, bright green, painted with Antwerp blue, white, cadmium, light red, and black, for the general tone; in the shadows using burnt sienna and raw umber. As all sur-



[Engraved expressly for The Ladies' Home Journal.]
A QUEEN ANNE TABLE, OR MUSIC STAND.

face marks, such as the grasses in the immediate foreground, require a little different handling, we will paint them after the picture is dry. The palette is the same as for leaves, in the cooler accents using a little cobalt.

As this is the season in many parts of the country for these spring blossoms, our readers will do well to study their subject with the aid of the natural flowers, and while the general character of the sketch may be followed in composing the picture, the careful observation of nature will greatly assist in getting the most satisfactory results.

One of the economies of household decoration is shown in our second illustration, which is no more nor less than an old fashioned wash stand converted into a very handsome music rack, or Queen Anne table. The back and side pieces are removed from the top, and after the whole stand has been well sand-papered to give a smooth surface, it is ebonized. The top is then finished with a short scarf, the band and ornaments alone falling over the edge. If used for a table the two shelves may be neatly covered with plush, and the legs gilded or bronzed. This article of furniture will require the outlay of a small sum, and when finished in the manner suggested, will be to all appearances as elegant an affair as the \$15 or \$25 article of the artistic furniture establishments.

ANSWERS TO INQUIRERS.

"M. C.," N. Y.—The poppy is painted with vermilion, madder lake, yellow ochre, and ivory black, with burnt sienna and raw umber in the shadows. In the bright scarlet flowers use a little cadmium and light red, with burnt sienna in the shadows. To ascertain charges for teaching by mail, you should send your full address, with stamp for reply.

"J. R. H.," Penna.—The palette which has the indorsement of some of the best art instructors in the country, is simply, silver white, yellow ochre, light red, vermilion, madder lake, cobalt, Antwerp blue, permanent blue, raw umber, burnt sienna and ivory black. The cadmiums, light, medium and orange, are the best and safest yellows, and sometimes zinnober green is added. Academy board, or sketching canvas is best for a beginner's practice. The snow scene described in January number is rather difficult for a first attempt. We have studies easier of execution.

"N. L. W.," Mass.—To paint anemones, pink, white and yellow, you will require palette given above. The white flowers are painted first a general tone of gray, using white, black, yellow ochre, and a trifle madder lake, with raw umber and burnt sienna in the shadows. For the yellow flowers use light cadmium and white, toned with black, shading with yellow ochre and a little raw umber. The pink flowers may be painted with palette given above for apple blossoms.

"Mrs. S. T.," Penna.—We know nothing of the system of sketching of which you write. The very best method is that described in this study. If for decorative purposes, there is nothing better than the perforated stamping patterns.

"N. W.," Neb.—Your outline stitch for embroidery may be done in two colors as you suggest. The grace and beauty of design is of more importance than variety of colors in this work. The spider web would be prettiest in fine silver thread, and the silk and wool fringe will make a handsome finish.

We continue to rent studies to subscribers to JOURNAL. Flowers, fruit, landscapes, plaque studies, Lustra, Kensington, etc. All hand painted. Send stamp for list and particulars.

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THE LADIES' HOME JOURNAL
 AND
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 MRS. LOUISA KNAPP, EDITOR.
 MRS. EMMA C. HEWITT, ASSOCIATE EDITOR.
 Published Monthly at 441 Chestnut St.,
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THE CURTIS PUBLISHING COMP'Y
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Receipts.—The fact that you receive the paper is a proof that we have received your remittance correctly. If you do not receive the paper promptly, write us that we may see that your address is correct.

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

Philadelphia, May, 1886.

NEW YORK OFFICE, 309 BROADWAY,
 W. S. NILES, MANAGER.

WE HAVE 300,000 SUBSCRIBERS!

The LADIES' HOME JOURNAL has a bona fide paid subscription list of over two hundred thousand (200,000) subscribers. We believe we can make it three hundred thousand, before the year is out. Shall we have them? We intend to deserve them. Look out for improvements next month.

Believing our friends will not relax their efforts in extending our list, we shall continue to give them 16 pages each issue hereafter, with no increase of price for single subscriptions, or in clubs. To afford this we must have 300,000. We believe we shall get them.

SEE THAT WE DO!

Well ventilated bedrooms will prevent morning headaches and lassitude.

It is poor economy for the farmers' family to stint themselves in health-giving milk and eggs.

Boys are taught from childhood that money is to be made, and girls, alas, are often taught indirectly, at least, that there is somewhere in the world a man with his pockets full, waiting for them to come and spend it. Boys are early in life encouraged to earn money, and that in families where girls would not be allowed to speak of such a thing.

One of the most important things to be considered in dress is the careful covering of the chest and back. Exposing the lungs by the inadequate shielding of these portions of the body from cold, is too generally practiced, especially among the ladies. To cover the chest alone most carefully is not enough. There should be a thick covering between the shoulders.

The mother who waits until eleven or twelve o'clock at night, either in a back room or up stairs, while Charlie one night and Frank another, talk and act toward her daughter as they please in the front parlor, is making the divorce court an absolute necessity. The parents who let every young monkey who wears trousers unpatched, take their daughters alone to places of even innocent amusement before the daughter is seventeen, are doing the same thing.

The doings of the petty swindlers who offer women "work at home" have become so outrageous in Boston, that the Women's Educational and Industrial Union of that city has undertaken to protect the "innocents" from their operations. Over and over again we have denounced a number of these frauds by name, and we are glad of the assistance of the above local association in our efforts to protect the public from the knavery of these swindlers.

POSTAGE TO CITY SUBSCRIBERS.

A discrimination in the rates of postage to city subscribers is made between weekly and monthly periodicals, to the great disadvantage of the latter; for, while the weeklies can be mailed to city subscribers for one cent per pound, monthlies can not be mailed to city subscribers for less than one cent each, except where the subscribers go to the postoffice for their mail. We are, therefore, obliged to ask Philadelphia subscribers twelve cents extra for postage, unless the paper is addressed at the postoffice to be called for, or to any P. O. box.

HOW TO GET SUBSCRIBERS.

Send to us for a package of JOURNALS to be used as specimens. Make a list of all the families in your neighborhood who would be likely to appreciate such a paper as the LADIES' HOME JOURNAL, then begin in a systematic manner to visit each family, and see that the LADIES particularly have one of your specimen copies to look over. Tell them what you think of it, how much you enjoy reading it, and when you mention the extremely low price, you will secure 9 out of 10 whom you call upon. Every lady in your town would be interested in just such a paper, and would be glad to subscribe on learning the very low price for so good a paper. We have many ladies write us that clubs of 40 have easily been secured in a single day.

THAT 300,000.

The engraving, the editorial work, and list of contributors for the JOURNAL are the most expensive that can be obtained, but no expense will be spared to make the JOURNAL the best domestic periodical ever yet produced in this country; and, to give it a wider circulation, the price is kept down to as near cost as possible, without loss. We know that a low price, will not alone, enable us to increase circulation, but that to obtain a list of 300,000 subscribers this year, the JOURNAL will be made as valuable and interesting, as possible to make it, by the expenditure of money for the best obtainable matter. We believe our paper is worth several times over, the small sum we ask for it,—only 25 cents per year in clubs—to half a million women in this country, and, that, if properly presented to them, they would take it, and be benefitted by so doing. Therefore, we ask you as a personal favor to us, as a means of making the paper better, and as a benefit to your neighbors and friends, to help us secure new subscribers. There is no reader of this, who cannot send us at least four subscribers, and every reader is asked to do so.

NO SWINDLING ADVERTISEMENTS

In any of these pages. New subscribers may understand that the JOURNAL has no space to sell at any price, to swindling or unreliable advertisers. We mean to admit only such advertisers as we have good reason to believe have both the ability and intention to do just what they promise to do. In this way we aim to make our business pages a good source of reliable information for our readers, and we invite them to look all through the advertising columns, see what is for sale, by whom, etc. Good hints are thus often obtained by the readers, though they may want nothing announced. Write to the advertisers and get their circulars, etc., and when doing so, or when ordering of them, always tell them you saw their cards in the JOURNAL, and they, knowing our rules and our endorsement of them by their admission herein, will know what we expect and what you expect of them, in the way of prompt and courteous treatment, always.

SCRIBBLER'S LETTERS TO GUSTAVUS.

NO. I.

BY MRS. EMMA C. HEWITT.

I'm going to offer a word of advice, my dear Gustavus do not find fault. There are one or two things that you don't realize or appreciate yet. You felt very much injured that Julia did not look overwhelmed with joy and gratitude (I do believe you thought she ought to feel grateful, Gustavus) when you proposed to send her and the children down to the shore for a month. You come down over Sundays. She knew it would be a hopeless task for her to try to make manifest to you the reason that she only looked resigned, instead of flying at you in a transport of joy, and crying, "O my dear, kind husband, how very sweet of you to make all this sacrifice for me!"

Now, my dear, she saw ahead of her; in the first place, a long vista of sewing that must be done before she goes, sewing that she otherwise would stray along quietly through a month or so, but which, under these circumstances, must be crowded into a week, at most. Then, Gustavus, there is the packing for a month for herself and two children. The clothes that must be taken for fear it should be cold, those that must be taken in case it is hot, the things that they do need, the things that they may need, the preparing for emergencies, the leaving things that you may be able to find what you want while she is gone, without tearing the house upside down. All this crowded into a few days. Fancy what she feels like before she starts. Then she goes down among a set of strangers, crowds herself and her two children and her two trunks into one small room, and settles herself to enjoy (1) the trip. Yes, she takes a nurse, but you know perfectly well that neither of you would trust that nurse out of your sight, and you also know that if you thought that Julia would permit those children to go down on the beach with only the nurse to look after them, you wouldn't have an easy moment at home. "She don't have any kousekeeping to look after." No, but the extra responsibility of deciding alone for the children, and the anxiety of deciding in accordance with your judgment overbalances all that. "You stay at home alone, and you are sure it isn't very lively for you to be away from all the family in this way, and take no vacation at all, only run down there over Sunday."

Now, Gustavus, just think a moment. They are away. You are alone; but your house is simply closed, and you are living at a hotel absolutely free from care and responsibility. You are in a small room to be sure, but there is only you in it, and you have no thought of it beyond your going in at night and out in the morning. You are absolutely free to come and go—to do as you please without responsibility—after office hours are over, and this being warm weather, office hours are comparatively short. Think a little—reflection will show you that you don't have all the work, nor Julia all the play, I think. Now, my advice is this:

Give up this scheme. Take a week's holiday yourself. Let me come to look after the children, and take Julia yourself away for a week somewhere. That will do her good. You will find that she will more than be resigned if you will make such a proposition. Go together, and you'll both be the better for it.

The children don't need to go away for any length of time. They have a large yard, and no work or cares to bother them, and when your wife makes her little visit home in the fall, it will be as much as the children will need for amusement. Their health is all right.

Believe me, she would come home renewed in health, strength and spirits from such a trip as I propose, while the one you wait her to take will only be an exertion of pleasure for her, and do her no permanent good.

SCRIBBLER.

If you cannot raise a club yourself, have you not a son, daughter, niece, nephew, or grandchild, who would be glad to earn for themselves some of the premiums we offer? Boys and girls make the best of club raisers, and can easily secure large clubs with but little effort, at the extremely low price for the LADIES' HOME JOURNAL—only 25 cents per year.

No one was ever born religious. No one was ever born knowing how to play the organ, or to fiddle. No one was ever born speaking Latin, or speaking at all. We are born with capabilities, and they have to be developed in religion as in everything else.

CORRESPONDENCE.

SUBSCRIBER wishes a remedy to remove fleas from her house.

M. E. W.—You will have difficulty in finding remnants of zephyr on sale.—ED.

Mrs. F. A. M.—Information on household topics is most kindly furnished gratis.—ED.

WILL the sister who recommends black radish for worms, state where it can be found and oblige several subscribers?

Mrs. COOK will have good success with her colored goods if she uses strong coffee instead of water, for mixing her starch.

Mrs. LILY HOWE:—The hand sewing machine is a new invention, and is well worth the price. They are very popular with ladies having them.

Mrs. J. H. H.—Slash the edges of your table cover to the depth of three inches or more as you may wish, in strips about quarter of an inch in width.

MANY SUBSCRIBERS:—We have repeatedly warned our readers against the swindling sharks who are constantly advertising "work at home." There is no reliable concern offering such work.

Mrs. J. H. G., NEB.—Your irons should be kept in a perfectly dry place. They all lose their brightness in course of time. Try rubbing them with kerosene, to remove the rust. You will find tripoli an excellent material for polishing brass.

BETHEL, Vt., March 10, 1886.

CAN any of the JOURNAL sisters tell me a cure for a canary bird that has shed his feathers for eight months? He is a pure German canary, and was a lovely singer, but has nearly lost his voice in consequence.

Mrs. E. KITTREDGE.

If Mrs. Wm. H. W. would be particular, when asking for Diamond Dyes, to state whether they were wanted for wool, cotton, or silk, that they would not rub off. I have used them with good success, except once I colored wool with cotton dye, when it rubbed off so I could do nothing with it.

CHARLIE'S WIFE.

SUBSCRIBER can obtain stockinet by the yard, any color, by sending to Strawbridge & Clothier, 8th and Market streets, Philadelphia. Price \$5 per yard for that two yards wide, suitable for basques. 3/4 of a yard will make a basque. For cloakings, a heavier stockinet can be bought, measuring 54 inches, for \$4 per yard. 1 1/2 yards required.

If Tracy Kellogg will put a little alum in her paste, say a teaspoonful to a pint, she will have no trouble about its keeping. To prevent mould from gathering on the top keep it covered with water. My husband is a bookbinder, and I make the paste for him, only using flour, alum and water, and cooking it thoroughly.

Mrs. A. M. D.

S. H.—You ask where patterns can be bought for infants' clothes, so simple that an inexperienced worker can use them. Why not send to Best & Co., New York, N. Y., who keep a supply of these necessary articles ready made. Their goods are very neatly sewed, and are furnished you I know, at prices far below what you think they can be bought for. It is really surprising how little you could save by making them yourself. Send to them, for particulars before you undertake to make them.

PAWTUCKET, R. I. Feb'y. 15, 1886.

EDITOR LADIES' HOME JOURNAL:—In your issue of this month (February), I see you have helped a subscriber to drap a single door. Would it be asking too much if I should ask for some information in regard to draping a double door, between double parlors? I must be economical in my drapery, and I cannot find anything to suit my taste and pocket-book at the same time. Hope I shall hear from Maud F. Buzzell every month, and Mrs. Emma C. Hewitt.

Yours, etc., A. L. BALLOU.

SUBSCRIBER:—To remove mildew, obtain the dryest chloride of lime that can be bought, and for strong fabrics dissolve four tablespoonfuls in a half a pint of water. Let the mildewed article lie fifteen minutes in this solution. Then take it out, wring it gently, and put it immediately into weak muriatic acid—one part of the acid and four parts soft water. For delicate fabrics, laces, muslins, etc., the solution of lime should be diluted by the addition of three or four times the measure of water. Let the article lie in it five minutes, then put it into the muriatic acid.

YOUNG HOUSEKEEPER'S FRIEND.

EDITOR LADIES' HOME JOURNAL:—Some one has asked if it would not be convenient to have the JOURNAL in book form. Mine is, and I will tell you how. Arrange all your JOURNALS in order. At the back, in the middle, and about two inches from top and bottom, fasten them with paper fasteners or wire. Another thing, never fold your JOURNALS, as they will soon wear out.

I have been reading back numbers of the JOURNAL and find that we are to ask as well as answer questions, so:

When was the first L. H. J. printed? I have the December number 1883.

Will "Helper" or some other helper write the homely girls another letter?

Several have given us a chapter on "What shall we do with our Girls," now will some one turn the page and read a chapter on "What shall we do with our Boys," which is certainly as important.

I find also that most of the contributors are from the State of Maine, as I want my State represented, I will sign,

A KANSAS GIRL.

[The first number of the L. H. J. was printed in December, 1883.—ED.]

PHILA., Jan. 18th, 1886.

EDITOR LADIES' HOME JOURNAL:—Mrs. D. H. wanted to know how to skeletonize leaves. You collect perfect leaves in June or July, and lay them in soft water with a weight on them for three weeks to decay, (some will decay sooner) then examine, and if you find the outside will come off easily, put them in clear water and clean them off. You can clean them by putting them on a piece of glass, and using a fine brush. The tough leaves, like magnolia leaves, you can take in your hand, and use a tooth brush; then put them in clear water again until you have them all cleaned; then you are ready to bleach them. To bleach them take a quart of water and a tablespoonful of chloride of lime; when it is dissolved pour off the clear water, then put a tablespoonful of cider vinegar in that water, and let lay a day and night; then if white, take them out and put in fresh water for twenty-four hours, then lay between white paper to dry the same as autumn leaves, then they are skeletonized. The easiest leaf to try on is the magnolia.

Cement for Shells:—The half of five cents worth

of gum tragacum in a glass of water over night, then in that put a piece of alum the size of a chestnut, and about the same of sugar-of-lead, and plaster of Paris enough to make it into a paste. Keep it covered in a damp place for use.

Mrs. E. F.

IRVINGTON, Feb. 23, 1886.

EDITOR LADIES' HOME JOURNAL:—In answer to the lady asking for "hints on good butter making," I would offer you this: To make good butter, your cow, or cows, must be well fed, and well cared for. It is not important that your cow should belong to any particular breed—Alderney, Jersey, Holstein or Devon—but she must be well kept. The milk should be strained while warm, into pure, cool vessels, and closely covered, and set in a cool place for the cream to rise. The cream may be skimmed in six, or twelve, or at most, twenty-four hours. The cream jar must be kept closely covered, and the cream should be churned when thick. When the cream jar fills slowly, fresh milk, the strippings, should be added night and morning, thus keeping the cream sweet. I mean sweet, not bitter or rancid. It is not necessary that the cream should undergo a change, which we call souring, so netimes, but that expression is misleading, or it is a contradiction of terms, as I will say, "I cannot churn this morning, my cream is not sour," and again, I say, "I must churn this morning, or my cream will get sour." That is very contradictory, but the experienced butter maker understands it. The cream should not be really sour, but it should be thick. Notice when milk becomes thick in warm weather—it is by some called clabber—it is this change the cream should undergo, when ready to churn. If kept at the right temperature it will generally thicken in from one to three days. In summer, it is well to churn every alternate day. In winter, twice a week is sufficient.

Never put water in your cream. If your cream seems to be too cold, as it may be in winter, add warm sweet milk—skim milk will do—and if it is too warm, or too sour, add cold sweet milk. These are my remedies for cream not in proper condition. And it is difficult to always keep cream, even with every care, just in proper condition, especially if one has not a cool, pure cellar in summer, or a warm, nice cellar in winter. The fresher cream is churned, allowing it to be in proper condition, the finer the flavor and the richer the color.

The vessels used with milk and cream should be well washed, and scalded with boiling water. Earthenware I find more satisfactory than tinware, as it lasts better. If tinware is used, never wash with soap, as it rusts the tin. Soap is not necessary in washing any kind of milk vessels, and I never use it. I might remark that the churn, and butter bowl and butter spoon, should be scalded with boiling water, and cooled immediately before using. And immediately after using, these utensils should be washed, and scalded, and wiped dry, and furthermore dried in the sun a few minutes in summer, and by the stove in winter. Thus they will be kept sweet and pure. If put away not thoroughly cleansed and dried, they would become musty and unfit for further use. The scalding and cooling before churning, is not for cleansing, but for the purpose of preventing the butter from adhering to the vessels.

Butter should be churned, should come, as we sometimes say, within half an hour. When it appears in nice globules, it should be gathered in a compact mass by twirling the staff in the churn. I will here say, parenthetically, that the old-fashioned churn (dasher churn) is the best, and simplest, and easiest kept clean. As to its being laborious, it is very little dashing it takes if the cream is in proper condition. And the exercise is quite as good, and graceful, and healthful, as any arm movement in gymnastic exercises. To go back.

When the butter is gathered, it should be removed with the wooden spoon to the wooden butter bowl, and the buttermilk pressed out. The little buttermilk remaining should be washed out in pure cold water. The salt should then be worked in as quickly as possible, and the butter packed down in a butter jar. If worked into rolls, the rolls should be placed in an earthen vessel and covered. Butter should always be kept carefully excluded from the air.

Salting the butter is a matter that can be determined by taste, and mixing the salt in must be a matter of experience. You must work the butter thoroughly, or it will have streaks in it. But you must not work it too much or too long, or it will spoil the grain, and the butter will become oily. Two or three trials will bring success. I should say that, as a general rule, that one ounce of salt should be allowed for one pound of butter.

Perhaps it might be expected that something should be said about hairing the butter. I used to play "hairing the butter" with my sisters, when we were little girls. This we did by grasping our hands together, and then turning swiftly, and passing our clasped hands over our heads every turn. This would be apt to hair butter if the butter was near. I have heard the matter of hairing butter discussed. One "drew a knife through the butter;" another was of the opinion that a fork was better. And I know one good woman who pinched the butter with her thumb and finger, until it looked like chicken feed, to hair it. This good woman thought it spoiled the milk and cream to keep them covered, and she generally had to spend a good deal of time picking flies and other insects out of her butter. Usually when she churned, she "guessed she'd have to strain her cream the next time." But I wish to say, by all means keep the hair out of your butter. Wire strainers are not fine enough for straining milk. I use cheese cloth, thus: Take a square of the muslin large enough to cover the strainer inside, and wet it before using so that it will keep in place. Pour water through this strainer after straining the milk, and pick the hairs out—for generally there will be more or less of them—before washing the cloth. I would not be thus explicit about such a seemingly small matter, but it may be of benefit to the inexperienced.

I must add a word about the coloring of butter. It is a vicious practice, and I am always surprised that it is not more generally condemned. If butter is pale, let it be pale, and never think of coloring it.

M. E. T.

EARLY PARTIES.

Emperors and Empresses are not popular characters at present. Recently, however, the Emperor and Empress of Austria set a good example. Both being early risers, they must of course go early to bed like good Americans, and, accordingly, they required their guests, at the last grand ball given by them, to come at eight o'clock and go home at eleven. This is a good example for fashionable people everywhere.

THE PRACTICAL HOUSEKEEPER



THE TEA TABLE.

How to Make it Attractive.

NO. I.

When Cowper, in his departure from the high flown topics that had for so long engaged the attention of poets, turned his talents to the description of simpler objects, and wrote of the tea tray, the "loud hissing urn," and "the cup that cheers but not inebriates," he could have had no thought of how frequently his words would be quoted a century afterward, nor that the time and scene he commended for its domestic coziness would still be, in many homes, the choicest of the day. In our large cities and among professional men, the necessity for late dinners has to some extent crowded out the tea table, but even they and their families occasionally lament the exigency that has done away with the comfortable, old-fashioned meal, and substituted for it the more stately and formal repast. There are few households in which an excuse for having tea is not hailed with pleasure, especially during the summer months. It is in the vast number of the homes of the so-called middle classes, and of the working people, however, that the tea table has its stronghold. Elaborate menus are incompatible with their means, nor are they desired. The busy mother, who has been on her feet since daybreak, sweeping, dusting, making beds, and "putting to rights," finding a hundred and one tiny duties to do, each too small, taken separately, to seem in itself of any importance, yet all going to make up a burden that bows the back and wearies the limbs, does not feel inclined, as the evening approaches, to rally her flagging energies, and assist in the preparation of a three or four course dinner. Another consideration, too, prevails. No matter how far preferable a hearty meal at six o'clock may be to one at noon for the adult members of the family, there can be no question as to the unwisdom of loading tired little stomachs with food that cannot be properly digested before the wee ones must be put to bed. And, where the mother is her own nursery maid, the babies are apt to miss that share of cuddling and petting that cannot be readily bestowed when they are weary and over-excited by late hours and hearty food, while the mother has arrived at the same state through nervous and physical exhaustion. For all these, a pretty, simple supper, that can be prepared and consumed in half the time demanded for the dinner, is far more beneficial, besides giving the housekeeper a little spare time for rest in the afternoon, and saving her half an hour more in the evening.

Another plea that might be advanced by some advocates of light suppers, would be the desire of the masculine members of the family for a substantial "spread" in the middle of the day. To this suggestion, exceptions must be taken. The desire for a big "cram,"—for that is what it really amounts to,—at noon, is largely a matter of habit. The hungry workman or man of business, who hurries home at twelve o'clock, would be much better fitted for his afternoon's labor if he had a plain, but not heavy meal, than if he ate so largely that he felt stuffed and uncomfortable afterwards. The old saying that it is well to leave the table feeling that you could eat something more, has an element of sound sense in it. The little girl, who, when urged to take a further supply, answered: "Thank you, I have eaten to sanctification," may not have been very far wrong, after all. Unhappily, satisfaction and sanctification are not always interchangeable terms.

There is such a large variety of simple, yet nutritious and appetizing dishes that can be prepared with little labor, that there is small excuse for the stereotyped bills-of-fare that appear on so many tables.

The American tea is an institution by itself, having no exact counterpart among other nationalities. The English "high tea" approximates it more closely than any other repast, but even that is apt to be more elaborate than its transatlantic cousin. We read in English books of the regular afternoon tea, where the children are regaled in the nursery with thick bread and butter, while their elders partake of toasted muffins in the drawing room. But this really is but a stepping stone between the hearty luncheon that preceded it, and the many coursed dinner that will follow it. Nor does the late British supper, held at ten or eleven o'clock, correspond to our early tea. No one except the possessor of a British stomach, would think of loading that organ with Welsh rabbit, strong cheese, biscuit and ale, at that hour, unless he desired the experience of an attack of indigestion before morning.

No, the American tea is unique, and when properly managed, very charming. The chief difficulty in making it all it should be, lies in the tendency known to all busy housekeepers, to get into one rut, and be shy about leaving it in an experimental search for diversity of diet. In the country, especially in New England, all the enterprise and energy of the cook seems to run to the concoction of various kinds of cake. The tea table of a prosperous farm house will be supplied with a plate of cold white bread, one of brown, possibly,—though not always,—with a little cheese, and three or four kinds of cake, to say nothing of doughnuts and gingerbread. For half the work and expense bestowed upon the ingredients, making and baking of that cake, a dainty relish might have been prepared, which would have been far more tempting and wholesome. The cost of many such dishes is a drawback to the

careful housewife,—as it ought to be. It is a woman's business to supply her table at as reasonable a rate as possible, but it is no less her duty to render the menu as attractive as it is in her power to do, and, by pleasant surprises and constant changes, to make the food more wholesome as well as toothsome. Any one can set a good table on liberal means, but it takes talent and study to be both an economical and an acceptable caterer. Avoid the beaten paths, and do not be afraid to test new recipes once in a while. Fewer cakes and pies, and more savory "made dishes," would be an improvement, alike to the healthfulness and tastefulness of the average table.

An important element for the proper enjoyment and subsequent digestion of food, is the appearance of the board from which it is eaten. This remark is uttered advisedly. Who cannot remember the times when well cooked and abundant provisions have been made unpalatable by a soiled tablecloth, ill washed glass and crockery, and sticky silver and cutlery? A recent writer has tried to urge that it is better to leave these articles in this condition, than to oblige an over-taxed woman to get them into a neater state. It should be remembered, however, that it is no more trouble to do a thing well than to do it differently, and that, since dishes, knives and forks must be washed somehow, it is as easy to use plenty of fresh hot water, soap, and clean towels, as to rinse them out in a luke-warm bath, and let them drain before wiping them. People are gradually learning how much daintiness and neatness have to do with promoting good appetites and digestions, and to live up to their duty in this respect. The last quarter of a century has seen immense strides of improvement in table furnishings and furnishings, and, happily, the march of progress has not been confined to benefiting the wealthy alone, but has also done much for those in moderate circumstances. There is but little excuse for lack of ornament, now that it can be procured so cheaply. In more senses than one, it costs less to have it than to go without.

DAINTY DISHES FOR TEA.

The following recipes are not intended for elaborate supper parties, but for simple family teas in households where the wife and mother has to do most of the preparation herself. While it may be easier to serve beef, veal or chicken, cold, it is believed that few women will grudge the slight additional labor involved by the following directions, if, by its outlay, they can render the evening meal more appetizing, and the home more attractive.

MOUND BEEF:—Two cupsful of cold roast or boiled beef, chopped as for hash, one cupful of cold mashed potato, one cupful of gravy, one tablespoonful of Worcestershire sauce, one tablespoonful of mixed green pickle or chow chow, one teaspoonful of minced onion, one saltspoonful each of ground cloves, allspice and cinnamon; thyme, summer savory, sweet marjoram, salt and pepper to taste, yolks of two raw eggs. Stir the ingredients together until all are thoroughly incorporated, moistening with gravy until the mixture is as soft as it can be made, and yet be handled. Mound into a brick-like shape in a greased baking pan, sift flour thickly over it, and bake covered half an hour. Remove the cover, rub over with butter, and brown. Transfer carefully to a hot platter, and have ready a sauce made from a cupful of stewed tomatoes, heated with the same quantity of well seasoned soup stock. Rub through a colander to remove lumps, and pour over the mound. Half a can of mushrooms, sliced, and stewed tender in the gravy, will be found an improvement, but the dish is tempting even without this addition, and is a pleasing variation upon the stereotyped hash.

CREAMED CHICKEN:—One cup and a-half of unskimmed milk, one tablespoonful of cornstarch, one tablespoonful of butter rubbed into the cornstarch, half teaspoonful of minced onion, half teaspoonful of minced parsley, a pinch of soda stirred into the milk, salt and pepper to taste, remnants of cold roast, boiled or broiled chicken, joluted, or cut into neat pieces. Heat the milk to scalding in a double boiler, and pour a little upon the cornstarch and butter. Return to the fire, stir until it thickens, and add the seasoning. Drop the pieces of chicken into the sauce, and let simmer five to ten minutes. Pour over rounds of fried bread, garnish with sprays of parsley, and serve very hot.

MINCED VEAL ON TOAST:—Prepare a cream dressing in the manner described above, and stir into it two cupsful of cold lean veal, minced small with a knife, but not chopped. When the whole is smoking hot, pour it on slices of lightly buttered toast, from which the crust has been carefully trimmed. A border of scrambled eggs makes an agreeable addition to this dish.

BAKED HAM OMELET:—Six eggs, one scant cupful of milk, one even teaspoonful of cornstarch, one cupful of cold boiled ham, chopped very fine. Whip the whites and yolks separately, until the former are stiff and the latter creamy. Beat them lightly together, but without mixing thoroughly. Add the milk, in which the cornstarch has been dissolved, and last of all, stir the minced ham in quickly. Pour into a buttered pudding dish, and bake immediately in a hot, steady oven, for fifteen minutes. Should it brown too rapidly, cover until the omelet is fairly set. Do not let it stand after it leaves the oven, or it will fall and become heavy. This omelet will require longer for cooking than one made without meat. Instead of the ham, finely chopped chicken or veal may be used, but these must be lightly seasoned with pepper, salt, and sweet herbs.

POTATO PUFF WITH CHEESE:—Two cupsful of cold mashed potato, one egg, one half cupful of milk, one teaspoonful of melted butter, two tablespoonfuls of grated cheese, salt and pepper. Beat the potato, milk and butter together until light, and add the whipped egg. Pour into a greased pudding dish, strew the cheese thickly over the top, and bake in a good oven until brown. Fifteen minutes should be sufficient.

ENGLISH MUFFINS:—One cupful of bread dough which has been rising all night, one cupful of sweet milk, or enough to make a batter a little stiffer than that for griddle cakes. Let the batter rise an hour, and then bake on a well greased griddle, allowing a good tablespoonful of the mixture for each muffin. They must be at least half an inch thick, and may be served warm, if desired. They are better, however, if they are left until cold, then split open, toasted lightly on the inside, and eaten hot with butter.

RYE PUFFS:—Two cupsful of rye flour, half cupful of wheat flour, one egg, one tablespoonful of sugar, one teaspoonful and a-half of Royal baking powder, sifted three times with the flour, one cupful and a-half of milk, or enough to make a rather stiff batter. Add the milk to the whipped egg and sugar, stir in the flour, and beat hard for a minute before pouring into greased gem pans. Bake in a quick oven. They will be found wholesome and delicious.

CHRISTINE TERRHUNE HERRICK.

HOME COOKING.

ORIGINAL RECIPES CONTRIBUTED BY THE JOURNAL SISTERS.

EXCELLENT COOKIE RECIPE:—One-half cup butter, one cup sweet cream, one and a-half cups white sugar, one egg, three teaspoonfuls baking powder, a little salt, flour according to judgment. Roll thin and sprinkle with white sugar.

VERY NICE SPONGE CAKE:—One and a-half cups fine white sugar, one and a-half cups flour, five eggs, one-half teaspoonful flavoring extract. Beat sugar and yolks together until light, then add the whites beaten to a stiff froth, and beat well. Now stir in the flour as lightly as possible, and bake in a moderately quick oven.

N. R. G.

CREAM CAKE:—One-half cup butter, one-half cup white sugar, one-half cup sweet milk, whites of three eggs, two and a-half cups of flour, two teaspoonfuls cream of tartar, one teaspoonful baking soda. Bake in round tins.

Filling for the above:—Yolks of three eggs, butter size of an egg, half pint sweet milk, half cup sugar, four teaspoonfuls cornstarch. Boil until like custard, and when half cold flavor to suit the taste.

ORANGE PUDDING:—Peel, and pick to pieces four or five oranges, (according to size) put into a pudding dish, sprinkling sugar between each layer. Be careful to take out all the seeds, as they give a bitter taste. Take the yolks of three eggs, one tablespoonful of cornstarch, one cup of sugar, one pint of sweet milk. Boil this custard. When it is done, and while still hot pour over the oranges. Beat the whites of the eggs to a stiff froth, add two tablespoonfuls of sugar, and put it over the pudding and place in the oven until it is a delicate brown color.

ENGLISH VEGETABLE PLUM PUDDING:—One-half pound flour, one-half pound beef suet, one-half pound sugar, one-half pound currants, one-half pound raisins, one-half pound carrots, one-half pound potatoes, boiled and mashed, citron and spice to suit the taste. This quantity to be boiled four hours. To be eaten with sauce.

APPLE SNOW FOR SAUCE:—Bake six apples very soft, remove the skin and beat the soft apple with the white of an egg until quite stiff, add also, a cup of sugar while beating, and flavor with any essence you desire.

SNOW CREAM:—Sweeten a pint of cream very sweet, flavor with lemon extract, let it stand till very cold; when nearly ready for dessert, beat new fallen snow into the cream until it is stiff enough to stand alone. Serve immediately.

J. A. WALKER.

APPLE CANDY:—Prepare the apples the same as for making jelly, boil briskly (but do not let it burn) till it is very thick, drop in any kind of nuts, and the juice of a lemon gives a nice flavor; pour in a buttered dish and let stand till cold; roll or cut in any shape.

CRYSTALLIZED POP-CORN:—Put in an iron kettle one tablespoonful of butter, three tablespoonfuls of water, and one cup of white sugar; boil until ready to candy, then throw in three quarts of corn, nicely popped; stir briskly until the candy is evenly distributed over the corn; set the kettle from the fire and stir until it has cooled a little, and you have each grain separate and crystallized with sugar. Nuts of any kind are nice prepared this way.

VEAL LOAF:—Chop fine three pounds of raw veal and quarter of a pound of fat salt pork; add pepper, salt and sage, to taste; three crackers pounded fine, (I usually roll them) three eggs. Mix all well together. Bake in a deep pan one hour and a-half. When done turn down, leaving the pan over it until cold.

M. F. L.

BEEF LOAF:—Two pounds of chopped (round) beef, one egg, two teaspoonfuls of salt, one of pepper, one of sage, one of cinnamon, three-quarters of a cup of bread or cracker crumbs, one cup of milk. Butter a baking pan, and after thoroughly mixing the ingredients pour into the pan. Bake one and a-half hours. This will be found extra nice, sliced cold for tea.

DEVILED EGGS:—Could there not be a better name invented? Boil six eggs for twelve minutes, plunge into cold water until cool, so that the shells will come off easily. When peeled, lay on their sides, and cut about a third of each. Scoop out the yolks. Mash the yolks, and the pieces of white cut off into a bowl. When thoroughly mashed, season with salt, pepper, mustard, chopped parsley, a tablespoonful of melted butter, (or oil if preferred) and a little vinegar. Fill this paste into the cavities left by the yolks. You will have to heap it up pretty well to get it all in. This makes a very good dish for luncheon, and adds much to the appearance of the table. Garnish with green parsley branches.

A CHEESE DISH FOR TEA:—Two ounces of butter, four ounces of bread crumbs, eight ounces of cheese, one cup of sweet milk, three eggs. Cut the butter and cheese into small pieces, and place them in a large bowl with bread; on this pour scalding milk, after which add the yolks well beaten, and also a little salt. Mix well together, cover, and place on back of stove, stirring until all is dissolved, when add the whites beaten to a stiff froth. Place in a buttered pie plate, and bake in a quick oven for about twenty minutes. Serve the moment it is taken out of the oven. Many eat mustard with this.

POTATO SALAD:—Use potatoes which have been boiled as for the table. Slice thin six or eight potatoes into a glass dish. Take half of a white onion and cut into the smallest possible pieces, and strew between the sliced potato. When the dish is full let it stand while you make the dressing, which is made of two eggs, the yolks in a bowl with a small tablespoonful of ground mustard, one of white sugar, teaspoonful of salt, one-quarter teaspoonful of black pepper. Put a large cup of vinegar in a sauceman, with butter size of an egg, when melted stir slowly into the egg yolks, and when all is in pour over the sliced

potatoes. Beat the whites stiff with a small pinch of salt, and place in spots over the potatoes. Garnish with boiled beets cut in dice, or carrots and pickled cucumbers, or use parsley. Either will be found to make a pretty supper or dinner dish. It may be eaten immediately, or stand two hours on the ice. M. F. L.

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FABRICS AND FASHIONS.

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BY MRS. JAS. H. LAMBERT.

Woolen goods are now worn all the year round, and although there are many materials in wool specially designed for summer service...

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batross, forming a long tunic in front, and falling at the back in a series of puffs. The corsage is crossed on the chest, and finished off with a plaited drapery of the albatross.

A stylish visiting dress is of black silk. The skirt is plaited on the left, the extra length of the material being draped to the desired length by plaits on the hips. A large full puff is added at the back...

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In wash dresses it is best that they should be simply made so that they can be easily laundered. Still that rule is by no means carefully followed, for many ladies who are careful with their clothes, wear their cotton dresses two seasons without their being soiled...

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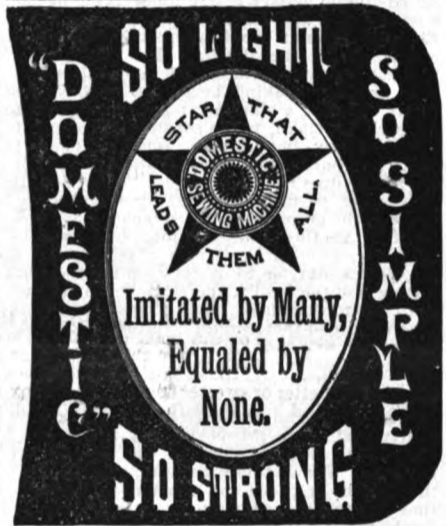
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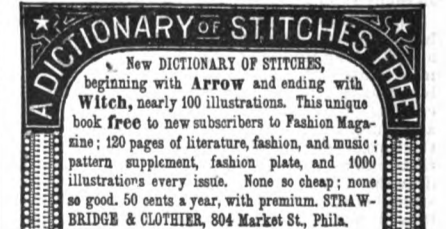
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FOR THE LADIES' HOME JOURNAL TALKS ABOUT FLOWERS.

BY EBEN E. REXFORD. Annuals for the Garden.

One great mistake made by the amateur flower grower is, to undertake more than he can, or will, carry out.



PANSIES.

will not get the care it ought to have. It is better, therefore, to have a smaller garden, and concentrate your care on fewer plants.

If you were to ask me to name the best half-dozen kinds of annuals for an amateur's garden, my choice would stand like this: Sweet Peas, Balsams, Phlox, Asters, Pansies and Petunias.



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The Pansies like a cool, shady place best. They are the most beautiful garden flowers we have, and nothing can compare with them for wonderful variety of color.

If you want all the flowers you can get from your garden, never allow seed to form and ripen. A plant that perfects seed has all its energies absorbed by the process, and will not give a great quantity of flowers after the first crop.

To CORRESPONDENTS:—All inquiries of GENERAL interest will be answered through the columns of the LADIES' HOME JOURNAL, as promptly as possible.

bearing the address of the person to whom the answer is to be sent.

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"Mrs. S. J. R."—The Virgin's Bower vine which you say grows beautifully along the streams and in old pastures, bearing white flowers in summer, succeeded by tufts of feathery seeds, which will remain on the branches all winter, if cut and brought into the house, is our native Clematis.

"Bertha H."—The Lilac flowers which have been so popular the past season are produced on plants of the ordinary garden variety. Roots are taken up in fall, and planted in cool, dark houses.

"W. D. B."—It would be a difficult matter to decide which is the best Fuchsia where most kinds are so good. Some would prefer double varieties, others single ones.

"M. E. G." asks how to get rid of green flies on a Rose. Steep tobacco stems, which she can procure from any cigar manufactory, in hot water, and wash the bush with the tea.

"A Subscriber" writes that he, or she, has a Dracena, which does not grow in compact shape like the illustration in January number of L. H. J., and says that occasionally a leaf turns yellow and resembles a ripe corn-husk, and has to be cut off, thereby destroying the shape of the plant.

"Dora F."—To get rid of the small black flies which you say are very thick on the soil in your pots, dust with Insect Powder, a preparation of pyrethrum and tobacco. It is fine, like snuff, and drives the flies away promptly.

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"Mary Goodrich."—The Oxalis will cost 10 or 15 cents. It can be sent by mail. You can count on success with it, as it is of the easiest cultivation.

"Michigan Doctor."—This correspondent asks for a list of plants suitable for window gardens, by which I infer that he means boxes to be placed outside the window, and wants to know when to start them, or if he shall buy them already started.

fifteen or twenty feet, if given water enough. In somewhat shady windows, Fuchsias can be used with excellent success. For a south window where a strong color effect is desired, use Coleus Verschaffelti, rich maroon, and Golden Bedder, bright yellow.

"W. H. D."—The double Abutilon is not a very desirable plant, no matter what those may say about it who have it for sale. It is not as pretty as those having single flowers, and the variegation is exactly like that of A. Thompsonii.

"Mrs. M. A. L."—This correspondent has a Hoya, or Wax Plant, seven years old, which has not blossomed. She changes the soil every season, and gives plenty of water.

"Mrs. E. A. Patterson."—All the varieties of Roses I spoke of as being the best for the amateur can be procured of any commercial florist.

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WAITING.

BY MRS. EMMA C. HEWITT.

Hannah Brown sat under the great apple-tree dreaming. She had but few luxuries, poor girl, indeed they could be quickly cited.

So this bright Saturday afternoon having "finished everything" she had hurried out to her "lair" as she called it and was indulging in her greatest luxury to her hearts content.

She was not troubled with visions of lovers and untold wealth, as is generally the fate of romantic girls of sixteen.

Imagine Hannah Brown at the head of an Army leading them on to victory as did Joan d'arc. Imagine Hannah Brown out on the open seas risking her life as did Grace Darling.

Imagine Hannah Brown going among the sick and wounded as did Florence Nightingale, carrying comfort and peace; No! it was too dreadful; but when her mother capped the climax by calling her "Hanner" then did her misery know no bounds.

"Hanner! Hanner!" broke on her impatient ear. She had more than a mind not to answer.

"Hanner! Hanner?" came again on the stillness and her conscience (for she had a pretty lively one at times) would not permit her longer to delay her answer albeit it was very short and still more ungracious.

"What!!!?" You see it takes four exclamation points to express just her forbidding tone.

"O, you're there are you?" and the poor care-worn face brightened at the sight.

"Yes pa's just got a letter Hanner, from his cousin, Felicia Doane and she wants to come here to board for the summer. An' yer pa's heart's jest set in it. The Lord knows I don't see how we're a goin' to do it, you and me. We're most drug to death now."

"Goon, dear child," replied Miss Doane, gently, "you have done no harm. Tell me all about it." Thus encouraged, the whole story came out.

"So you thought I would help you when I came, and all I have done is to sit about lazily and not even read, is that it?" Hannah nodded silently.

"And suppose I could point out to you a mission I wonder if you would take it up?" "Would I! Indeed I would. Try me."

"But if the path were hard and your feet grew weary, and you did not like to work?" "Give me anything, show me anything," the girl cried enthusiastically.

"Well, then, once upon a time I was young like you—like you, I was filled with grand visions, golden dreams. I will not tell you all I dreamed, for you know it already by your own experience.

"May I tell you my story and the way I found my mission, for I really have one, though I seem to sit here so idly this summer?" "Well, then, once upon a time I was young like you—like you, I was filled with grand visions, golden dreams. I will not tell you all I dreamed, for you know it already by your own experience.

"How can you stand it? I should think you'd die." "Oh no, I shan't die. One can but do God's will, you know, whether that be to suffer blindness or teach the Indians. Dear," she added tenderly.

"And my mission, Cousin Felicia?" asked Hannah, in a low, trembling, half despairing voice.

"Is at home my child. Would you sacrifice yourself for others? Do it for your mother and father who need you so much. But do it cheerfully, or you are fulfilling no mission here or elsewhere.

"I suppose you are right, Cousin Felicia, and I'm sure I thank you from the bottom of my heart. But I never before regarded a scrubbing brush as conducive to heroism," and she smiled a brave little smile that meant a great deal though it came from a very sore little heart.

"I declare Hanner, ye're a real comfort to yer old mother. I dunno what I should do without yer, father's so cranky like. An' ye're so happy, an' contented, too; never wantin' to go away from home and do like so many of the other girls in town. I dunno's I should care to live if 'twant for you. There was a time last summer I was awful unhappy and tremblin' like. I was afeared you was beginnin' to be dissatisfied like. But now you're just the greatest blessin' a woman ever had."

doin' things somehow different that I thought you'd like it. I don't really care for the cap myself and as I was a puttin' it on I says to myself, "I wonder if Hanner would like to have it to put on, and then I thought to myself maybe you'd think it was too old for you, and then I wanted to look nice cause I thought you'd want me to, and Hanner, I ain't got nothin' else that's nice, you know, an I says to myself maybe if I put it on Cousin Felicia will be so took up with lookin' at it that she won't notice that my dress is only a' penny bit calico."

That Miss Doane would be "took up with lookin'" at the cap with its scarlet ribbons and purple flowers Hannah did not for a moment doubt, but her conscience smote her for the way she had felt towards the poor little mother who had indeed "nothin' else" that was "nice," so with tears in her eyes, some for herself and some for her hard-working self-sacrificing mother, she said bravely "Never mind, Mother Brown, if you are trying to please me, you'll just be your old self, and since I've seen Cousin Felicia, I don't believe she cares much what anybody wears."

So Miss Doane was settled in her new abode and things went on much as usual, though Hannah, all unconscious, was being keenly studied by the cousin so lately a stranger to her.

One evening the two sat alone on the river bank watching the sunset. Miss Doane had been at the house now about six weeks and she and the young girl had become quite good friends.

"I was wondering, Cousin Felicia," she burst out impetuously "how you who have money and opportunities could come bury yourself here out in the country and lie idle in a hammock half the day and never seem to do anything that amounts to anything. Oh, I should think you'd do something!"

"What would you do?" asked Miss Doane quietly, in no wise offended by the girl's impetuous expression of an opinion that was certainly genuine, if uncomplimentary.

"I'd have a mission. I'd—forgive me Cousin Felicia,"—she broke off suddenly crimsoning to the roots of her hair, "I shouldn't have spoken so. But if you only knew—"

"Goon, dear child," replied Miss Doane, gently, "you have done no harm. Tell me all about it." Thus encouraged, the whole story came out.

"So you thought I would help you when I came, and all I have done is to sit about lazily and not even read, is that it?" Hannah nodded silently.

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Though Hannah blushed brightly, smiling the while, and said, "Nonsense, mother!" she could not help feeling there were worse things in this world than being called "Hanner" Brown and finding one's mission within one's own household. She had learned that there is a consecrating glory in reverently waiting.

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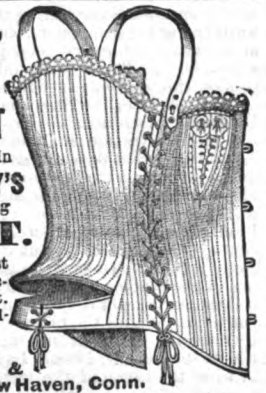
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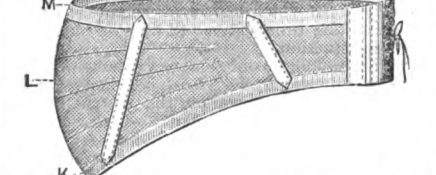
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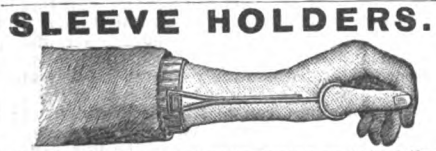
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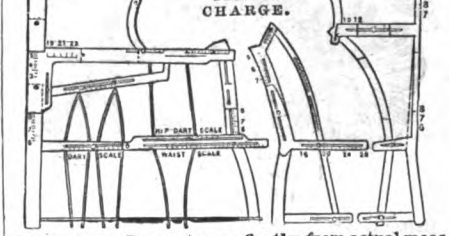
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[FOR THE LADIES' HOME JOURNAL.]
MUSICAL STUDIES.

NO XIV.

BY MARGARET B. HARVEY.

I have a crow to pick with somebody. In my last letter, the very best passage was left out. I asked, you remember, "Do you see what you are to admire in a Sonata?"—but, my explanation of what you were to admire was omitted. There is no help for it—I must go back and try to tell you.

I said that the opus—a sonata, or sonatine—consists of transitions from one key to another. Now observe the skill with which these transitions are made, and the various effects produced at different stages of these modulations—the change from grave to gay, from solemn to joyous, from pathetic to humorous—wonder, if you like, how the composer played upon your whole range of feelings as you do upon the keys of your instrument. Of course it requires cultivation to appreciate all this, but true appreciation of anything good, beautiful and noble, can be won by those who diligently work for it.

You have begun to study "classical music." Are you happy? Not a bit of it—that is, if you listen to all that is said as you go. A correspondent in the very last number of the JOURNAL asks me how I would instill a love of classical music. I would say, First, by heading off the critics. Second, by directing the pupil to study out its beauties by himself, or herself, as diligently and simply, as though toiling for daily bread.

"Heading off the critics," you repeat—What, again? Always—as long as you study music at all. You may probably learn to play a sonatine with a commanding degree of excellence—but, somebody will be sure to say, "Hasn't that piece got any tune to it? I can't hear anything but tum, tum, tum." But the merit of a composition does not always lie in the ear-ticking property of the melody. Sometimes the harmony is so rich that the uncultivated ear can scarcely perceive any melody at all. It is told of a Turk in Paris, that he would say to a pianist, "Don't play that tune"—the base—"I want to hear the other tune"—the treble. The educated ear can detect all parts simultaneously, and, at the same time, appreciate their combined effect.

Some of my correspondents have asked me for information regarding the Minor Scales. Try and remember what I have already written concerning them. I spoke first of the scale of A minor, which is the natural minor scale, the relative of C major, the natural major scale. The key-note A is an interval of a third lower than C, and the octave, or highest note A, is the sixth of the scale of C. I said that the scale C was probably founded upon primitive man's natural expression of his ordinary feelings, in the seven simple distinct sounds which the voice is capable of uttering; that these sounds arranged in order are separated by long leaps (whole tones), except between the third and fourth and seventh and eighth (the eighth a repetition of the first) sounds, at which points we find the short leaps (half tones). The natural minor scale A is founded upon man's wails of distress—it, however, is composed of the very same sounds as the natural major scale, C, but differently arranged. So far as we can see, the only difference is in the position of the half tones, which naturally occur between the second and third and fifth and sixth notes of the scale. But, how the different positions of the semi-tones can give to the minor scale A its solemn, mournful expression, as distinguished from the pleasant, cheerful one of the major scale C, is another of the musical mysteries forever eluding our grasp. How certain sounds can affect certain elements in our souls, inspiring us to certain thoughts, feelings and deeds, as varied as these sounds and elements themselves, we do not know—but the fact is beyond question.

As the natural major scale C, is imitated artificially, by means of sharps and flats, giving rise to other major scales; so, also, is the natural minor scale A, imitated in the same way, giving to every natural major scale, a relative minor one. So far you need have no difficulty in understanding minor scales.

But, suppose you turn to your Scales and Cadences, and look at the scale of A minor as written before you. You observe two accidentals, a sharp before the sixth and another before the seventh notes. I told you at one time that these marked an artificial arrangement, with which you then had nothing to do. Now, however, I think you are prepared to understand something of the use of these accidentals.

In my last, I told you something of the transpositions from one key to another. I meant then, principally, major keys, but you can also pass from one minor key to another. But the minor key, relative to any major key, needs a little alteration before this can be done. I have described the minor scale of A, as it naturally exists—but, in its natural form, it is scarcely available in modern harmony—and, what is here true of A, is true of all the artificial minor scales. In passing from one key to another, you remember, we sharp the fourth note and it becomes the seventh of the succeeding scale; or, we flat the seventh and it becomes the fourth—the seventh in any scale is therefore called the leading note.

Now, in any major scale, the seventh or leading note, is always one half tone below the octave, or eighth; but, in a minor scale, it is a whole tone below. If, however, we would pass from one minor scale to the next, we must have a leading note, one semi-tone below the eighth—as this does not exist naturally in any minor scale, we must make it so, artificially, by the use of an accidental. So you see that while A minor is the natural minor scale, it is written with two sharps, simply to move up the half tones, thus bringing the seventh note a half tone below the eighth, and making it a leading note. The sharp is also written in the leading note chord in the cadence. But, in descending the scale, the sharps are cancelled by naturals, and the scale appears in its proper form. This principle is carried out through all the minor scales.

The minor scales admit of some further alteration—which alteration has to do with the half tones. The half tone between the second and third notes is never changed—strangely enough, the whole peculiar expression of the scale seems to depend upon this. But, sometimes only one accidental is used, and that before the seventh. This, then, leaves the half tones between the second and third, and fifth and sixth, and makes another between the seventh and eighth—in descending, it is written in the same way, that is, with the semi-tones in the same places. This is called the Harmonic Minor Scale, so-named, because its formation grew out of the requirements of modern harmony. The other minor scale, founded upon the purely natural one, is known as the Melodia Minor Scale.

Do you comprehend? If not, remember what I have often said—a little careful study at the piano

will teach you more than many words of mine. The key-board itself, is a better instructor than the printed page. Your ear, alone, will tell you, in working out these different major and minor scales what infinite differences there are, in shades of sound, and what a wide range for musical expression these scales give. Something of this you already know from your scale practice—now you begin to perceive the philosophy of it all.

What is this harmony of which you hear so much? Alas! that so many excellent players should not know—alas, that it should be so often held up as the great bugbear of musical science, the one problem which no tyro could ever solve. You, my dear pupils, know far more of it to-day than you think for—more than I did, after years of devoted musical study.

You already know what an interval is, and what the common chord in any scale is. The notes 1, 3, 5, with 8 in treble or base, or both added, sound well together, or form what is called perfect harmony. 1 and 3, forming an interval of a third, also sound agreeably; so do 3 and 5, which also form an interval of a third. 1 and 5, or 1 and 8, each form what is called a perfect interval, or the most agreeable interval, that of a fifth, or an eighth or octave. The octave, or eighth note, in the base, harmonizing with the whole chord, is called the root because the chord literally grows upward from the base.

Now, this common chord may be re-arranged, the lower note written above the higher, and vice versa. But, it is still harmonious, as long as the same notes are used, no matter what their position. These chords are composed of intervals, counting the distance between any two notes. There are several kinds of intervals. From C to E in the scale of C is a major third. Now flat E, thus reducing it one-half tone, and it becomes a minor third. An interval may be inverted, or the lower note written above the upper—the interval then becomes a sixth; but a minor interval becomes a major, and a major interval, a minor, because in the one case a half tone is added by the inversion, in the other, a half tone is taken away by the inversion. Hence, we deduce the rule, all the major and minor thirds and all to be major and minor sixths are to be harmonious, or consonant, as, also, the fourths, fifths and octaves. These last three are sometimes called perfect, because any alteration makes them dissonant.

There are other intervals known as diminished and augmented. A diminished interval is less than a minor of the same name, and may be formed by flattening the higher and sharpening the lower note, thus pinching the interval off at both ends; an augmented interval is greater than a major, and may be formed by sharpening the upper and flattening the lower, thus piecing it out at both ends—but such intervals are always discordant. So, also, are all the intervals of seconds and sevenths. These must always be resolved—that is, followed by agreeable notes. You remember what I said about resolution, or healing the injured ear by a soothing sound.

From the common chord in any scale are formed others. You have them at the end of each scale in your printed Scales and Cadences. The first chord, is the common, or triad, 3, 5, 8, the 1 in the base; the next chord is 4, 6, 8, with 4 in the base; the next, the leading note chord, 2, 4, 5, 7, with 5 in the base; and the last, the same common chord, 3, 5, 8, with 1 in the base. All of these chords may be re-arranged, giving rise to a variety of intervals.

Surely, it ought not to take a very great amount of practice for you to become familiar with the chords in ever scale; with the major, minor, and perfect intervals; to learn to avoid the harsh dissonances, except when they can be used as passing notes, or followed by consonances. This is harmony in a nutshell. Now try your hand at original investigation.

Before closing, I wish to correct an error in my last. In speaking of the passing note C, I said it was the third of the key of one flat, thus harmonizing with the key-note F. It is not the third, it is the fifth—but, as the fifth is a consonant interval it does harmonize with the key-note F, as the third would. But by this time, you ought to know how to correct such errors for yourselves.

The Finest Mechanism.

A celebrated surgeon once said that he never stood in the presence of a body in the dissecting room without a feeling of awe and reverence, and well may every one do to remember the wonderful excellency of the house he lives in. The butterfly is beautiful and attractive in its aerial flight and its form is wonderfully adapted to its needs; but the human body is as much superior in its delicacy of construction and adaptation to the needs of the being living in it as man is superior to the moth in length of days.

When this fine piece of mechanism gets out of repair, what is the best method to restore it to effective action again? Why is it that the majority of people are not content to take Nature's simple plan and follow it? Let us see what that plan is.

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

NO. III.

BY MRS. S. O. JOHNSTON.

Etiquette in the Home Circle.

It has been said that a "man's manners form his fortune," and they surely do form the happiness of the home circle, for, if the husband is gentle, kind, not fault finding,—but desirous to please, and to be pleased—the wife, if she possesses only a few grains of wisdom, must fashion the dress of her character after the charming pattern he exhibits. "Who can be cross where Charlie is?" asked a wife, who had never been properly taught in the home circle, and, therefore, was apt to give way to pettishness and ill humor, when the wheels of the household did not go round smoothly, or just to her liking.

But she felt ashamed of her ill-breeding when compared with the perfect good-breeding of "Charlie." And, on the other hand, if the wife possesses the best knowledge of etiquette and good manners, and invariably receives her husband with smiles and a warm welcome, and strives to keep to herself the little, petty trials, troubles and tribulations of the day, either entirely, or until he has eaten a good dinner, and is in a suitable frame of mind to listen to her woes, and to give her the benefit of his wise counsels; and who prunes away with a gentle hand the roughnesses of his disposition, and with a kindly word quenches his wrath; after a due season she may hear that he tells his friends what a precious jewel he has won, and holds enshrined in his bosom, and that he prizes her greatly.

Without this safeguard of etiquette, at home, there can be no real happiness; for if there is no curb applied to the lips, no heed given to the speech of husband and wife, and if both are not well trained, or are striving to train themselves in good manners to each other, as well as to their visitors, their chances for a happy home are very slight—their lives are shipwrecked.

BE COURTEOUS, is an apostolical command, which every man and woman should always remember and obey, and not only be courteous abroad, but also at home; and every day and every hour of your lives, give heed to that injunction.

"What a lovely woman Mrs. A. is!" exclaimed a gentleman to a friend.

"Um? ha!" replied the other. "I thought so too, until I came home with A. the other day, and she did not know I was in the library, so that her speech betrayed her, and since then she has never looked lovely to me. An ugly tongue, and a pretty face are not to my taste."

And the children of such a mother will quickly imitate her, and, although she may be trained in outward observances of good manners, and to speak prettily to visitors, they will only possess the varnish of good manners, which is soon rubbed off, and needs replenishing. Young children are frequently keen critics of the motives and sentiments of those who strive to control them, and they must be well treated, i. e. with perfect candor and uprightness, if you would have them grow up to become the pride of your old age—its comfort and support.

An excellent definition of the term lady, is, "one who, to in-bred modesty and refinement, adds a scrupulous attention to the rights and feelings of others, and applies the Golden Rule of doing to others as she would be done by, to all who are connected with her, both at home and in society." And a gentleman has been thus described: "Whoever is true, loyal and candid; whoever possesses a pleasing, affable demeanor; whoever is honorable in himself, and in his judgment of others, and requires no law but his word to make him fulfill any engagement." Such a man is a gentleman, whether he belongs to the highest or the lowest ranks of life—is a peer or a peasant. And if every boy and girl will make these attributes their possession, they can claim, with due right, the title of "gentleman," and lady," which are so often misapplied in these days.

In teaching little children good manners, in the parlor or nursery, one should not make them kiss every visitor, because, it is, sometimes, as annoying to the guest as to the child. It is a pleasing custom, among the Germans, to teach a little child to kiss a friend's hand when first spoken to by the visitor; and we lately met a little American girl of three years who had been thus taught, and also to say, "I kiss your hand in the German fashion," which sounded very pretty, as spoken by her lisping tongue, and quite won the hearts of all present. Never ridicule a child's manners harshly or cruelly, but praise every attempt it makes towards graceful habits, and pleasing ways. These small folks of ours are very sensitive, and if laughed at, they will treasure the wrong in their little hearts, for long years to come. But, teach them kindly, and graciously, to bow, and courtesy, shake hands, and to leave a room properly, and they will never feel awkward in any society, but always retain self possession. If a child can be taught to behave quietly in the parlor, let him be present when you receive visitors, and thus become accustomed to company early in life. But never permit him to make himself troublesome to guests, and, if they incline to notice him too much, gently request him to take his seat, and be quiet, or else leave the room. If he is allowed to remain in the nursery most of the time, his manners may be outwardly good, as Gretchen, Bridget, or Clarice may have trained him to speak politely, and to behave well when in company, yet, in your absence, he may have learned the slang they talk, and their tricks and dark ways that would horrify you when they come to your knowledge.

Let your children be taught always to rise and offer a chair when any one enters the room; always to open a door for you, or a visitor, then they will not keep their seat when their elders enter a room, in after years, nor will they fail to be polite in many other ways, both to friends and strangers.

"What's the use of all that fol de rol?" asks some pater families, whose early education was lamentably neglected, as the question shows. And we reply, it is just that which makes the difference between a churl and a man, a gentleman and a clown. It is these little trifles, of shaking hands gently, and not rudely, as if working a pump handle; of bowing gracefully, of lifting the hat when meeting and speaking to a lady; of offering a chair to one who stands; of opening the door for a lady; of anticipating all her needs and desires; which make up the good breeding of a man, and prove his claims to being called a gentleman.

Good manners have been closely connected with those men and women who have taken high position in business and social circles, and have

often won distinction and renown, when those who have superior minds, could not obtain an equal position. And of two men, equal in all other respects, the one who is courteous and well bred, possesses by far the best chance of making his way in life. No children are born with good manners, but an habitually courteous father, and well bred mother, will not find it as difficult to teach their children the rules of etiquette, as those who do not practice them at home, because they have taught them "line upon line, and precept upon precept," here a little and there a little, thus moulding the child by slow degrees into the grace of courtesy, and good habits. Profanity in the household is unendurable, and, like the serpent in Eden, it will destroy all happiness. No true woman will ever allow an oath to be uttered in her presence, and she will teach her boys not to utter one word that would cause a blush to rise to her cheeks if she heard it. Profanity is a sure mark of low breeding, and the tendency to use profane or vulgar language is very degrading, as its injurious effects will manifest themselves through life. If oaths and indecent language have been spoken in childhood and boyhood, and afterwards, by close attention to one's speech one thinks them entirely obliterated from the mind, a severe illness may prove the contrary, and the words that fall from the lips may horrify the listeners. It has been truly said that, "an oath never falls from the tongue of a man who possesses self-respect." If a young man would never utter a word which he would be ashamed to speak in the presence of those he holds in high respect, he would soon gain command over his tongue. And by striving to acquire the habit of politeness, it will soon fit you like a well made coat, and it will give you ease in society, and you will then understand the great advantage which good breeding gives to its disciples, and will practice it, continually, and never cast it off like a worn-out garment, but prize it as a precious vestment. Learn to make a graceful bow, even if you practice it before your mirror. And if you can attend a good dancing school, do so; not to become a Turveydrop in deportment, but to learn how to hold your arms and hands, and how to manage all parts of the body with ease. The drill sergeant makes his soldiers hold themselves well, yet perhaps a little too stiffly for a society man. But a good dancing master teaches both girls and boys how to walk, and how to appear at ease in society, as well as how to dance.

There may be those among our readers who think dancing a trick of the evil one. But rightly conducted it is as harmless as the gambols of the lambs upon the meadow grass. All young things love to skip, and play and frolic. Mothers should go to dancing school with their little ones, and sit on the benches ranged along the walls, while their children are taught the graces of movement, and learn the poetry of motion, without the least injury being done to their morals; while a great deal of good is drilled into their bodies in the shape of a fine address; and a proper idea of good manners can be gained more easily, than in any other school, excepting that of the home circle.

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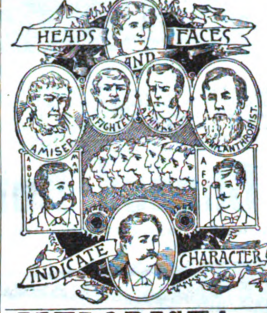
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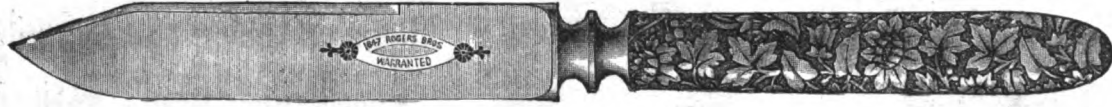
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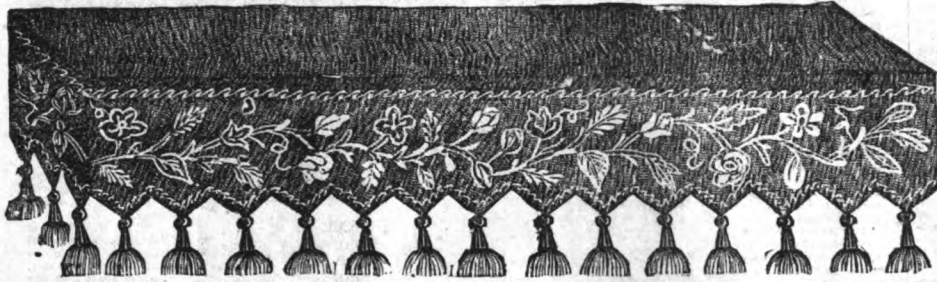
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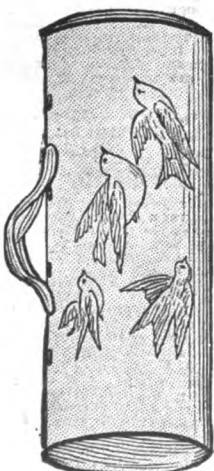
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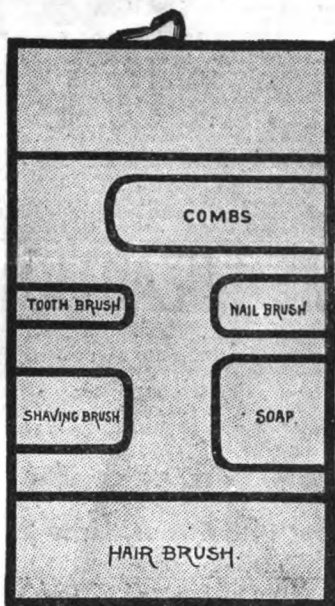
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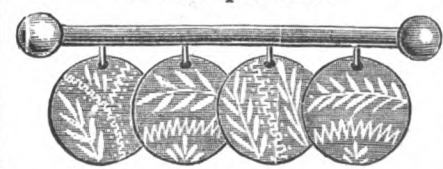
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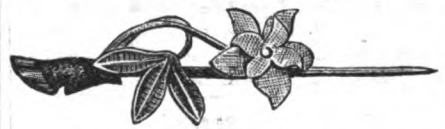


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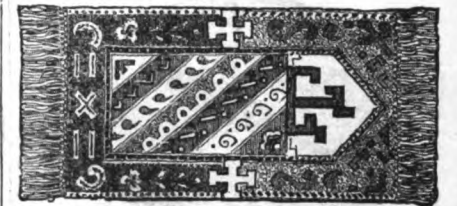
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DESCRIPTION:—One Set of Initials for Towels, Hat Marks &c., worth 50 cents. 2 large Outline designs, 7x9, for Ties, 25c. each 50c. 1 design for Tassil Embroidery, 5 inches wide, for end of Table Scarf, 25c. 1 Tidy design for Ribbon Work, 20c. 1 large Clover design, 7x11, for Kensington painting, 25c. 1 Thistle design, 6x11, for Kensington painting, 25c. 1 Stork and 1 large Butterfly for Lustra painting, 10c. and 15c., 25c. 1 Pansy design for lady's Satin Bag, 10c. 1 design for Thermometer case, 20c. 1 elegant spray of Golden Rod, 6x11, 25c. 1 Martha Washington Geranium design for plush petals, 6x10, 25c. 1 design for top of Umbrella case, 15c. 1 Spider's web, 10c., 1 Disk design, 10c. 1 Tidy design—Owl on a tree—25c., 50c. 1 Daisy vine, 1 large bunch of Daisies, 25c. 19 other designs of Braiding, Scallops, Roses, Forget-me-nots, Wheat, Birds, etc., worth 10c. to 15c. each, \$1.90. 10 small sprigs and figures for Crazy Patchwork or other uses, 50c. Besides all these beautiful designs, we send Powder and Distributor, with which to do the stamping; and a book of instructions teaching how to do every branch of the work.

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ONE BOOK OF STITCHES which teaches the Outline and Kensington stitches, Ribbon Embroidery, Arrasene and Chenille work; Plush Embroidery, &c. Also, instructions in Crazy Patchwork, with illustrations showing 8 finished blocks, and over 150 new stitches for ornamenting the seams.

BESIDES all the above, we are going to give away with each Outfit, a book of KNITTING AND CROCHETING, giving instructions for knitting all the latest novelties; also a FANCY BRAID AND CROCHET BOOK, giving directions for making edgings of Feather Edged and other novelty braids.

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We will send the above Outfit complete, postage paid, to any address, for a club of only 12 Subscribers—new or old—at 25 cents per year each.

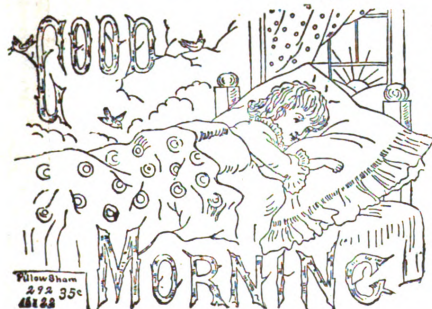
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Ruffled and Tucked Pillow Shams,

MADE OF FINE LONSDALE COTTON, SIZE, 36x36.

A Pair of these Pillow Shams given for a Club of only 25 Subscribers at 25 Cents each per year.



These Shams, besides being ruffled and tucked ready to be used, may be stamped with large Initial in the center, or with the accompanying beautiful designs: "Good Night" and "Good Morning." We will stamp these designs or, a large Initial on a pair of these shams described above, and send them to you for a club of 25 subscribers. Or we will send you a pair of plain Shams, 1 yard square, stamped ready to be worked but not finished, for only 8 subscribers.

To those who wish to do their own stamping, we will send the Perforated Patterns: "Good Night" and "Good Morning," for 10 subscribers or 70 cents.

Bracket Lamberquin.

GIVEN AS A PREMIUM FOR A CLUB OF ONLY 4 SUBSCRIBERS AT 25 CENTS EACH PER YEAR.

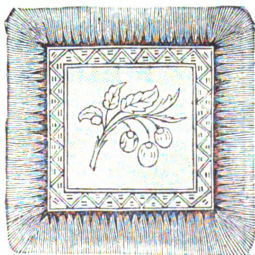


These Lamberquins are made of felt, the same as the Tidies, stamped on any color or you may choose; they are 12x30 inches in size, and are exceedingly ornamental when finished.

We will send one of these Lamberquins and book of stitches, for only four new subscribers, or 35 cents.

Damask Doily.

Given for only 16 Subscribers at 25 cents per year each.



Designed to match the tray cloths. These come stamped with beautiful and appropriate designs, similar to the illustration. We will send a set of 6 of these doilies all stamped, for 16 subscribers.

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Comprising the following varieties:

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| Gilia, " " " " | Amaranthus, all " " " |
| Sweet William, " " " " | Sweet Peas, " " " " |
| French Marigold, " " " " | Ice Plant, " " " " |
| Japan Cockscomb, " " " " | Acroclitium, " " " " |
| Fragrant Candytuft, " " " " | Perrilla, " " " " |

These flower seeds are put up in well-filled packets, and wrapped in bundles, each containing the sixteen varieties; they are guaranteed to be first-class in every respect; the same that seedsmen sell for more than \$1.00 on the whole the consist of a careful selection of the very best varieties for ordinary garden culture, and will make a superb and brilliant display from June until long after frost. With but little attention you can produce all the cut flowers and bouquets desired, during the Spring, Summer and Autumn months. They are what our conviction and experience tells us will result most acceptably to all. Last season we sent out thousands of premium flower seed packets, every one of which gave the greatest and most unqualified satisfaction, which we can prove by innumerable testimonials at present on file in our office. Remember, these seeds are sent only to those who send us four subscribers, at 25 cents each per year.

THE LADIES' HOME JOURNAL, Philadelphia, Pa.

STANDARD EMBROIDERED TIDIES.

Tidy of Momie Cloth.

Felt Tidy.



3258.—Tidy of Momie Cloth, 17x24 inches; can be had in brown, Olive, drab, terra cotta and old gold, embroidered in various colors. Given for only 16 subscribers at 25 cents each per year.

3261.—Tidy of Felt, 17 inches square, colors, olive, cardinal, garnet, peacock-blue, crostome figures; applied with colored worsted. Given for only 12 subscribers at 25 cents per year each.

Handsome Silk Plush Tidy.

Tidy of Momie Cloth.



3298.—Silk Plush Tidy, cardinal, olive, and sapphire blue, with applique figures and embroidered, crevel tassels; size, 11x11 inches. Given for only 20 subscribers at 25 cents each per year and 25 cents extra for postage.

3300.—Tidy of Momie Cloth, 17 1/4 inches square, in brown, olive, drab, terra cotta and old gold; embroidered with worsted in various colors. Given for only 12 subscribers at 25 cents each per year.

LINEN SPLASHERS.

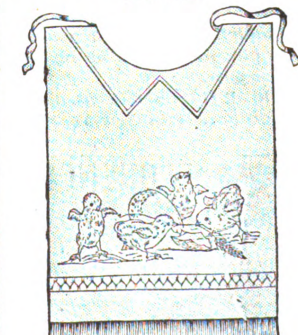
GIVEN AS A PRESENT FOR ONLY 6 SUBSCRIBERS AT 25 CENTS PER YEAR EACH.

A Morning Dip.



Child's Bib.

Given for only 4 Subscribers at 25 cents per year each.



No. 12.—Made of fine linen Momie cloth, size, 13x18 inches, finished with fancy border and fringe across the bottom, and stamped with appropriate designs. We will send one of these fine quality linen bibs for 4 subscribers.

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Given as a Present for a Club of Only 4 Subscribers, at 25 Cents Each per Year.



These elegant Tidies are 11x18 inches in size, are made of the very best quality of Felt, and the same as are sold in all the stores at from 80c. to 50c. each. You can select the color of felt you like, and have it stamped with any design you wish, either for Kensington or Outline or Ribbon Embroidery, all ready to be embroidered. With these Tidies we send, either for Kensington or Outline the stitches used in Art embroidery, giving such clear and explicit descriptions as to be easy understood; and also a lesson in Kensington and Lustra painting. We will send one of these Tidies and the Book of Stitches, for a club of only 4 subscribers, or 35 cents.

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

NO. VI.

BY MRS. EMMA C. HEWITT.

"Girls, I'm just disgusted!" exclaimed Philippa Roland, with energy, at the sixth meeting of the "Improvement Club" (as they were termed in derision, by a few others).

"What with?" came in a chorus.
"Oh, with things in general, and Miss Wilson in particular," answered Philippa, disconsolately.

"Poor Miss Wilson!" laughed Mildred. "What has she done since I saw you last?"

"Made me disgusted with myself. There! Mildred Greene, I hope you are satisfied, now that you have wrung this abject confession from me!" answered Philippa, with mock fierceness. "I've been trying to improve for six mortal weeks, and I don't care who knows it, and I don't believe I've accomplished an earthly thing. I've about concluded that I would better cut the whole thing, and go in for some other accomplishment where I have a better prospect of assured success."

"Why, I think you're improving, Philippa," said Edith Stocker, in a hesitating way. "Indeed, Philippa, I don't think you are nearly so so—'horsey,' (kind of like a jockey, you know) as you used to be. You don't use so much slang, I mean," she added deprecatingly.

"Do you know what you said a moment ago?" asked Mildred, quietly.

"No, I don't know, and I don't care! What was it? Something dreadful, I suppose; one generally succeeds in committing some unusual atrocity, just when one has tried the very hardest to do the other thing," answered Philippa, in a tone of real vexation, (for she had felt more deeply than she had cared to show, her lack of ability to quickly correct the habits which she knew she possessed).

"You said," answered Mildred, with a smile, "you thought you 'would better' give up, and you seemed to say it 'just as easy' as the children say. I'm sure that shows you have improved."

"Bless you, my children!" said Philippa, patting the last two speakers on the head, "you have revived a drooping fellow creature, you have thrown a crumb to a drowning man, you have cast a straw to the hungry, and 'Richard is himself again!'"

"I thought it would not take long for your drooping spirits to revive," remarked Edith Stocker, slowly, with an emphasis on the "your," which Philippa declared to be insulting.

"Where is the letter?" asked Mildred.

"Here. Shall I proceed to disseminate the information contained therein? There! I'm sure that was an elegantly expressed sentence, now wasn't it?"

"O do go on, Philippa!" exclaimed some of the others, rather impatient of Philippa's nonsense.

"Girls, you really hurt my feelings when you say 'go on!' Why can't you say 'proceed!'"

"Well, 'proceed' then."

"I proceed."

"MY DEAR MISS ROWLAND:—('that's me, I, I mean.') Your letter was duly received and carefully read. As my time, this evening, is limited, and, as I am obliged to write you on this particular evening, or else defer my letter too long, I shall take up at once, the various faults of which I intend writing.

"Among the matters of which you write, you mention 'grammatical errors.' Such cannot be. One makes 'errors of grammar,' but those errors are not 'grammatical.'

"You say, too, in writing of your school days, 'The two first years I was at the Academy.' In that sentence there are two decided errors. You speak of 'two first years.' There can be but one 'first' year, (the 'second' year not being a 'first' year). Such expressions should always be written 'the first two,' 'the first three,' etc. One may divide any given period of time into sections, each section consisting of two years, but this division will give 'the first two,' not 'the two first.'"

"Your second error consisted in the omission of the word 'that' between 'years' and 'I.' Your whole sentence would be much better if reconstructed so: 'During the first two years that I attended,' etc., or still better, so: 'During the first two years of my attendance at the academy,' etc.

"A little further on you write: 'I have studied both German and French a little, but think the first the most difficult of the two.'

"You should have repeated your nominative before 'think,' as 'verbs connected by conjunctions, must agree in mood, tense, and form, or have separate nominatives expressed.' It is a common habit among business men to write such sentences as 'I received your letter and was glad to know,' etc., but the sentence is incorrect so.

"Again, in the same sentence, you refer to two languages and use the superlative degree. In referring to two things use the comparative degree. Write your sentence so: 'I have studied a little of both German and French, but I think (or consider) the former the more difficult.'

"Also, you do not 'see things plainer' than you used, but you 'see them more plainly than formerly,' or, 'before,' (used to, is not an elegant expression).

"Do not use the word 'made' if it be possible to avoid it. Your mother 'obliged' you to practice, or 'insisted on' your practicing, but she did not 'make' you practice.

"Yes, I can tell you a little about the word 'thou,' which you heard some one discussing. The English speaking nations have long felt the need of a fourth pronoun to be used in the common gender, third person singular. I do not mean neuter gender, (neuter being within) but a common gender, or that which may be either. It is on account of this lack in our language, that people have so fallen into the error of saying, 'a person, etc., they.' It is difficult to stop each time and say, 'he or she,' and yet, what else can one do? So, wise heads have conspired together to arrange this fourth particle for this purpose and the word 'thou' a contraction of 'the one,' has received serious consideration, but it has not been really incorporated into the language. When the adoption of this word or an equivalent, becomes a settled fact, the English language will have received an important addition. 'Thou' sounds very ridiculous now, but no doubt we would soon become accustomed to its use. It is difficult for one to realize that only so lately as 1847, (I believe), a word so seemingly simple and natural in its formation as 'starvation,' should have earned for its inventor, (Lord Dundas), the title of 'Starvation Dundas,' upon his first using it in one of his speeches before Parliament, (a name which clung to him thereafter). Such a little, simple, much-needed word as 'thou,' surely should meet with favor,—should that prove the

word upon which the wise heads determine. "There is one word in your letter which I do not believe you will find in any dictionary—'unloose.' To 'unloose' would be to tighten. You will hear, too, many people talk of 'unraveling' and 'unripping.' An article which comes to grief in either of these ways 'rips' or 'ravels.' 'Un,' as a prefix, means to reverse or undo, therefore, to 'unrip' would be to sew more tightly; to 'unravel' would be to knit up.

"Some little time past in writing to one of you, (I do not now remember to which one) I spoke of using the word 'that' in the sense of an adverb, as, for instance, 'that high,' 'that wide.' There was one particular word, so often used in this connection, which I neglected to mention. I have heard many people (and you no doubt have done the same) say, 'I was that tired I didn't know what to do with myself.' (This sentence is generally spoken with much emphasis). It should of course be, 'I was so tired,' etc.

"I think, that, in the beginning, Mildred told me that your class consisted of six. You, then, must be the last of the six to write me. I wonder whether you are tired of your experiment? If not, I hope that you will continue to write to your sincere friend,

"AMANDA WILSON."

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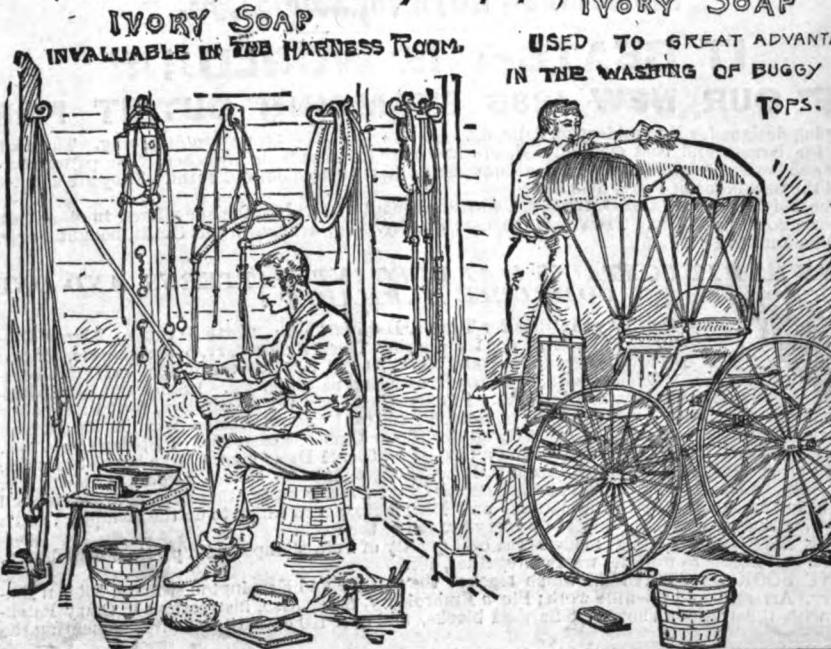
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