



ART. SOCIETY
AND
ACCOMPLISHMENTS.







DELSARTE POSE.

Art, Society, and Accomplishments

AT HOME AND ABROAD.

A Treasury of Artistic Homes, Social Life
and Culture.

EDITED BY

R. BARRY BLACKBURN.



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INTRODUCTION.

By the happy selection of "Art, Society and Accomplishments" for a text we have been enabled to cover a much wider range than has hitherto been attempted in a work of this nature. This has resulted in a departure from the track so well and ably beaten by our predecessors, the articles on Homes and their Artistic Decorations, the Delsarte Theory, Amateur Photography and the suggestions on Costumes for Fancy Balls being but four new themes picked hap-hazard from the index. Aside from these we have gathered from sources, the authority of which cannot be questioned, a rich assortment of bright ideas on those matters relating to the home with which every lady should be familiar.

The just appreciation of the artistic in our homes is becoming yearly more extended; an eager and gratifying desire is evinced by the lady of every house to keep "in touch with the times" in relation to interior decorations and proper social formulas, and the hints thrown out on these matters alone should make this book an invaluable acquisition alike to the bookcase of the cottage as the library of the more pretentious establishment. Sufficient space has been devoted to Art as applied to our dwellings to enable even the tyro, after a little study, to exhibit that nicety of taste which invariably leaves a good impression on the observer.

The first ambition of every woman in our land is to render her home attractive to her family. The next is to excel as a hostess among her friends. Our American husbands are generally so wrapt up in their business that they gladly throw on the good lady herself the full responsibility of social entertainments; and even those endowed with the liveliest temperament and the happiest knack in such

things confess at times that they are at a loss what next to suggest when they find the interest lagging. Armed beforehand with our volume however, the fear of being caught in this unpleasant predicament is at once dispelled. The directions it contains on Parlor Theatricals, Games and Magic, Charades, Tableaux Vivant, etc., will enable her with a little pre-arrangement to avoid the possibility of failure, and probably at a critical moment to turn the tide, so that her little party, which in spite of her efforts threatened to fall rather flat, may prove a brilliant success to which she can look back with pleasure.

Correct illustrations always assist us in forming a better idea on any subject, and in this respect we have secured the best that could be obtained.

In conclusion we would simply say that the book will be found literally bristling, with points on any topic touched upon, and in turning it broadcast to our readers we feel confident that its contents will come to them in the nature of a pleasant surprise.

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LIST OF ILLUSTRATIONS.

| | | | |
|--|-----|--|-----|
| DELSARTE POSE FRONTISPIECE..... | 1 | BABY HEAD..... | 157 |
| RESIDENCE OF MR. POTTER PALMER, CHICAGO | 10 | THE LAST QUADRILLE..... | 158 |
| The Flood Residence, Menlo Park, Cal. | 11 | SPANISH GIRL..... | 162 |
| Carved Chair..... | 12 | DUCHESS OF BRIONNE | 162 |
| VANDERBILT RESIDENCE, 5TH AVE., NEW YORK | 13 | COUNTESS OF ARGYLE..... | 166 |
| Cathedral Door..... | 13 | Phrenology..... | 250 |
| Screen | 14 | Fencing: Correct Attitude, First Position..... | 267 |
| RESIDENCE OF LATE MR. CONRAD SEIPP, CHICAGO..... | 15 | Second Position..... | 268 |
| HALL INTERIOR (BOSTON HOME).. | 16 | On Guard..... | 268 |
| Cupid | 16 | How to Hold Foil..... | 269 |
| Royal Worcester Vase..... | 16 | The Lunge | 269 |
| Sachet Bags..... | 17 | Quarte | 272 |
| LIBRARY INTERIOR..... | 18 | Diagram Showing Lines of Defense | 272 |
| Corner Arrangement..... | 18 | Thrust in Tierce..... | 273 |
| HALL INTERIOR (CINCINNATI HOME) | 20 | Time over Arm..... | 274 |
| Tapestry Weaving..... | 20 | Time in Octave..... | 277 |
| Drawn Work..... | 21 | Resting Point on Lunge, Point To- ward Shoulder | 278 |
| DINING ROOM INTERIOR (CHICAGO HOME) | 22 | Thrust in Quarte | 288 |
| Fire Screen (Japanese)..... | 22 | TABLE SET FOR TWELVE PERSONS.. | 317 |
| Silver Room, Potsdam..... | 23 | Center Bowl Table Decoration.... | 317 |
| Louis Quinze Bedroom..... | 24 | China Shell Vase..... | 318 |
| Bottle Knots..... | 25 | Nautilus Stand | 318 |
| Window Basket..... | 25 | Rustic Fern Stand..... | 319 |
| Library Book Cases | 26 | Rustic Glass Basket | 319 |
| LIBRARY INTERIOR | 26 | Cactus Vase | 319 |
| Melon Head Rest..... | 27 | Fairy Lamp with Flower..... | 320 |
| Specimen of Initial Work..... | 28 | Fairy Lamp | 320 |
| Flooring | 29 | Tinted Flower Pot | 320 |
| Expression | 34 | Nautilus Shell | 320 |
| Gestures | 35 | Bowl for Roses | 320 |
| MISS FANNY DAVENPORT AS "LA TOSCA" | 39 | Hanging Vase | 320 |
| MISS JULIA MARLOWE AS "PARTH- ENIA" | 54 | Tinted Glass Vase | 320 |
| MR. THOS. W. KEENE AS MARC AN- TONY | 78 | Bohemian Glass Vase..... | 321 |
| MR. CHAUNCEY M. DEPEW..... | 126 | Plain Glass | 321 |
| Floral Piece..... | 146 | Finger Bowl and Specimen Tubes. | 321 |
| The Crocus..... | 152 | Specimen Tubes | 321 |
| The Poppy..... | 135 | Tripod Fairy Lamps..... | 322 |
| The Rose..... | 154 | Folding Napkins, Cinderella Slip- per | 323 |
| Woman's Building, World's Fair.. | 156 | Folding Napkins, Calais Douvres . | 323 |
| MRS. POTTER PALMER, Pres. Board Lady Managers of World's Fair, Chicago.. | 156 | Folding Napkins, The Fan | 324 |
| | | Folding Napkins, The Cockscomb.. | 324 |
| | | Folding Napkins, The Palm Leaf . | 325 |
| | | Folding Napkins, The Sachet..... | 325 |
| | | Artistic Specimens Silverware | 326 |

CONTENTS.

| | | | |
|---|---|---|----|
| Homes, and their Artistic Decoration | | | 11 |
| Converting Old Furniture..... 12 Wood Carving..... 14 Screens..... 14 Mantel Decorations.. 15 Photographs..... 16 | Arranging Fans..... 17 Khediva's Boudoir ... 17 Tapestry Weaving.... 20 Cushions..... 20 Silk and Satin Pillows 21 Baby Baskets..... 21 | Japanese Screens..... 22 Arranging Boudoir... 23 Flower Boxes..... 25 Bottle Knots..... 26 Book Covers..... 27 Initial Letters 28 | |
| Art of Expression (Delsarte) | | | 36 |
| Correct Position of Body 36 Correct Position of Hands..... 36 | Correct Gestures..... 36 Correct Breathing. 36 | | |
| Subjects for Expressive Posing | | | 37 |
| Physical Drills..... 37 | Delsarte Walking.... 38 | Vocal Drills..... 38 | |
| Acting Charades and Parlor Theatricals | | | 39 |
| How to Arrange the Stage..... 39 Stage Manager 40 How to Make up for Charades.. 41 | Words to choose from 42 Skeleton Plots..... 43 | | |
| Ordinary Charades | | | 46 |
| Dramatic (the word)..... 46 Dram, 1st Scene 46 | Attic, 2d Scene 48 Dramatic, 3d Scene 50 | | |
| Mute or Dumb Charades | | | 51 |
| The Word, "Phantom"..... 51 Act 1st, "Fan"..... 51 | Scene 2d. "Tom"..... 53 Scene 3d, "Phantom"..... 53 | | |
| Historical and Poetical Charades | | | 54 |
| The Word, "Gallantry," Scene 1st | 54 | Scene 2d..... | 55 |
| Shakespearian Charade | | | 57 |
| The Word, "Courtship," Act 1st, "Court"..... 57 | Act 2d, "Ship"..... 62 Act 3d, "Courtship"..... 64 | | |
| List of Acting Proverbs | | | 67 |
| "All is not Gold that Glitters" | | | 68 |
| Tableaux Vivant | | | 72 |
| The Stage..... 73 The Lights..... 74 | The Curtain..... 75 Grouping 76 | Subjects for Living Pic- tures..... 77 | |
| Popular Recitations | | | 78 |
| Pride of Battery B... 78 The Bells..... 79 Death of Little Jo... 82 Antony and Cleopatra 85 Artemus Ward on Wo- man's Rights..... 87 The Raven..... 88 Marc Antony's Ad- dress to the Romans 92 Marco Bozzaris..... 94 | Othello's Apology.... 97 Speech for Decoration Day 99 Schneider's Tomatoes. 100 Barbara Freitchie 101 Extract from Sermon on Death of Abraham Lincoln..... 103 Buck Fanshaw's Fun- eral 105 | Her Letter 111 Widow Machree..... 113 Killing of Julius Cæsar (Localized)..... 115 That Hired Girl 119 The Difficulty of Rhym- ing..... 120 The Battle of Limer- ick 121 Mary's Little Lamb .. 124 | |

| | | | |
|---|-----|---|-----|
| Speeches..... | | | 126 |
| A Public Officer on Retiring is Presented with a Souvenir | 126 | Presentation to a Teacher by Young Lady Pupils..... | 129 |
| Reply..... | 127 | Reply..... | 129 |
| The Ladies..... | 127 | A Bachelor..... | 130 |
| Another Reply..... | 127 | Reply..... | 130 |
| Presentation of Plate to Public Officer.... | 128 | The Host..... | 130 |
| Reply..... | 128 | Reply..... | 130 |
| | | Distinguished Guest.. | 131 |
| | | Reply..... | 131 |
| | | Wedding Day Anniversary | 132 |
| | | Reply..... | 132 |
| | | Crystal Wedding..... | 132 |
| | | Reply..... | 133 |
| | | Silver Wedding..... | 133 |
| | | Golden Wedding..... | 134 |
| | | Congratulating Candidate..... | 134 |
| | | Reply | 135 |
| Art of Painting on China..... | | | 136 |
| Material | 136 | Mediums..... | 138 |
| Colors | 137 | Glass Mullers' Slab | |
| Brushes..... | 137 | Palette | 138 |
| Underglaze Painting..... | | | 142 |
| Art of Flower Painting..... | | | 146 |
| Drawing Single Flowers..... | 147 | The Yellow Crocus..... | 152 |
| Materials | 148 | The Poppy..... | 153 |
| The Process of Painting..... | 149 | The Rose..... | 153 |
| Woman at the World's Fair, Chicago..... | | | 156 |
| Costumes for Fancy Balls Described..... | | | 158 |
| For Fair Women.... | 158 | Gentlemen's Fancy Costumes..... | 159 |
| Historical Dresses... | 159 | Calico Balls..... | 160 |
| Elderly Ladies..... | 159 | Hair Dressing..... | 161 |
| | | Powdering | 162 |
| | | Historical Characters. | 162 |
| Fancy Dresses Described..... | | | 165 |
| Abigail | 165 | Chess, Living..... | 170 |
| Abruzzi Peasant... .. | 165 | Chocolatiere..... | 170 |
| Academical Dress.. | 165 | Circassian..... | 170 |
| Adrienne Lecouvreur | 165 | Classic..... | 170 |
| Africa | 165 | Colleen Bawn..... | 170 |
| Algerian Costume.. | 165 | Dancing Girl..... | 170 |
| Amazon's Queen... .. | 166 | Desdemona..... | 171 |
| America | 166 | Directoire..... | 171 |
| Anne Boleyn..... | 166 | Domino | 171 |
| Argyle, Countess of. | 166 | Dowager of Brionne. | 172 |
| Astrology | 167 | Dutch | 172 |
| Austrian Peasant... .. | 167 | Egyptian..... | 173 |
| Autumn..... | 167 | Elizabeth, Queen of England | 173 |
| Bacchante | 167 | Lady Bacon | 173 |
| Bee, Queen..... | 167 | Empire | 173 |
| Bee | 168 | Esther, Queen..... | 174 |
| Bridesmaids | 168 | Evangeline | 174 |
| Bo-Peep | 168 | Flora McDonald.... | 174 |
| Buttercup..... | 168 | Flora McIvor..... | 174 |
| Butterfly | 169 | Flower Girl | 175 |
| Camille | 169 | Gainesborough..... | 175 |
| Cards (pack of).... | 169 | Galatea..... | 175 |
| Catherine of Medici..... | 169 | Gipsy | 175 |
| Charlotte Corday... .. | 169 | Grace Darling..... | 176 |
| | | Grandmother, My Great..... | 177 |
| | | Greek (Ancient) | 177 |
| | | Harvest | 177 |
| | | Haidee | 177 |
| | | Hero | 177 |
| | | Hornet..... | 178 |
| | | Huntress..... | 178 |
| | | Incroyable | 178 |
| | | Italian Peasant | 179 |
| | | Joan of Arc | 179 |
| | | Juliet (Romeo and Juliet)..... | 180 |
| | | Lawn Tennis | 180 |
| | | Lurline..... | 180 |
| | | Macbeth, Lady..... | 181 |
| | | Magpie..... | 181 |
| | | Marie Antoinette.... | 181 |
| | | Mary, Mary, quite contrary | 182 |
| | | May Queen | 182 |
| | | Mexican..... | 182 |
| | | Midnight..... | 183 |
| | | Mist..... | 183 |
| | | Monte Carlo..... | 183 |

| | | |
|---|-----|---|
| Fancy Dresses Described—Continued. 165 | | |
| Music | 183 | Press..... 185 |
| Nun..... | 183 | Red Riding Hood... 185 |
| Oranges and Lemons | 184 | Rouge et Noir..... 186 |
| Painting..... | 184 | Russian Skater..... 186 |
| Photography..... | 184 | Scotch Costume..... 187 |
| Pompadour Madame | 185 | Seasons, The..... 187 |
| | | Spanish Lady..... 187 |
| | | Tambourine Girl... 187 |
| | | Turkish Lady..... 188 |
| | | Watteau Costumes.. 188 |
| | | White Dress..... 188 |
| | | Witch..... 189 |
| Yachts. 189 | | |
| Boys' and Girls' Fancy Costumes. 189 | | |
| Butterfly | 189 | Dutch Fisher Boy ... 190 |
| Beauty..... | 189 | Figaro..... 190 |
| Boy Blue..... | 189 | Greek Boy..... 190 |
| Clown..... | 190 | Greek Girl..... 190 |
| Cavalier..... | 190 | Gainesborough..... 190 |
| Cherry, Ripe..... | 190 | Goblin..... 190 |
| | | Jockey..... 190 |
| | | Jack Horner..... 190 |
| | | Morning and Night. 191 |
| | | Monk..... 191 |
| | | Page..... 191 |
| | | Paul Pry..... 191 |
| Parlor Games. 192 | | |
| Stool of Repentance. | 192 | The Initial Letter... 194 |
| Cross Questions..... | 193 | Magic Music..... 195 |
| Quotations..... | 193 | Cupid..... 195 |
| Secret that Travels.. | 194 | The Trade..... 196 |
| | | I Love My Love..... 197 |
| | | The Acrostic Sale... 197 |
| Intellectual Games. 198 | | |
| "Bout" Rimes..... | 198 | Anagrams..... 201 |
| Acrostics..... | 199 | The Narrative..... 201 |
| Rhapsodies..... | 200 | History of Jones' Fam- ily..... 202 |
| Consequences..... | 200 | Marriages and Di- vices..... 202 |
| | | The Torn Letter..... 203 |
| | | Geographical Game .. 204 |
| Catch Games and Trick Games. 204 | | |
| The Chair..... | 204 | Definitions..... 211 |
| The Diviner..... | 205 | How do You Like it? . 213 |
| The Deaf Man..... | 205 | What is My Thought Like? .. 214 |
| Scissors Crossed..... | 206 | Proverbs..... 215 |
| Tombolo..... | 206 | Simultaneous Proverbs 217 |
| The Magic Wand.... | 207 | Mesmerism..... 217 |
| The Assertion..... | 207 | Illustrated Quotations. 220 |
| The Hat..... | 208 | Wriggles..... 221 |
| Forfeits..... | 208 | Advice..... 221 |
| Adjectives..... | 209 | Game of Parodies... 222 |
| Crambo..... | 210 | Shadow Portraits.... 222 |
| | | Character Guessing.. 222 |
| | | Personal Conundrums. 223 |
| | | Fly Feather..... 223 |
| | | Shadows..... 223 |
| | | Jack's Alive..... 224 |
| | | Bean Bags..... 224 |
| | | The Donkey's Tail... 225 |
| | | Threading a Needle.. 225 |
| | | How to Pick up a Coin 226 |
| | | A Baremuth Feast... 226 |
| Parlor Magic. 227 | | |
| Forcing a Card..... | 227 | To Knock all the Cards from Hand Except Chosen One..... 236 |
| Guessing Card, Thought of..... | 228 | Another Clever Card Trick..... 236 |
| To Tell a Card by Smelling it.. | 229 | To Tell Name of Card Thought of.. 236 |
| To Tell Cards without Seeing Them..... | 230 | To Tell all the Cards by their Weights..... 237 |
| To Tell a Card thought of..... | 231 | Queens Dig for Diamonds..... 238 |
| To Change Card by Command.. | 232 | Mysterious Disappearance of Knave of Spades..... 239 |
| Twin Card Trick..... | 233 | Sleight-of-Hand Tricks..... 239 |
| Magic Tea Caddies..... | 233 | Cheap Way of Being Generous.... 240 |
| The Vanishing Card..... | 234 | Famous English Mountebank Trick..... 240 |
| Telling Cards by Weight..... | 234 | Bringing Ribbon from the Mouth. 240 |
| To Produce a Mouse from Pack of Cards..... | 235 | |
| Sending Card through Table .. | 235 | |

| | | | |
|---|-----|------------------------------|-----|
| Parlor Magic—Continued | | 227 | |
| Catching Money from the Air.. | 241 | Flying Money..... | 245 |
| Firing Loaded Pistol at the Hand | 242 | The Twenty Cents Trick | 245 |
| Curious Watch Trick..... | 242 | Mysterious Bag..... | 246 |
| The Flying Quarter..... | 243 | To Make Dime Disappear..... | 246 |
| Plumes for the Ladies..... | 243 | Cannon Ball and Hat..... | 247 |
| Borrowed Quarter and Worsted | | Evanescent Money | 248 |
| Ball..... | 244 | The Winged Dime | 248 |
| Ink and Fish Trick..... | 244 | The Aerial Coin | 248 |
| Phrenology | | 250 | |
| Faculties of Mind.. | 251 | Sentiments..... | 257 |
| | | Reflective Faculties. | 264 |
| Fencing | | 265 | |
| The Position..... | | | 267 |
| Etiquette | | 283 | |
| Friendship..... | 283 | Visits of Condolence. | 287 |
| Hospitality | 284 | Invitation..... | 288 |
| Conversation..... | 284 | Half Hour before Din- | |
| Visiting .. | 285 | ner..... | 288 |
| Visits of Friendship. | 285 | Going to Dinner | 289 |
| Receiving Morning | | Leaving Dinner Table | 290 |
| Calls..... | 286 | After Dinner Invita- | |
| Attire..... | 287 | tion | 290 |
| | | Ball or Evening Party | |
| | | Etiquette | 291 |
| | | Arrival of Guests ... | 291 |
| | | Refreshments..... | 292 |
| | | Departure | 292 |
| | | Letters of Introduc- | |
| | | tion | 293 |
| | | Evenings at Home .. | 294 |
| Wedding Breakfasts | | 294 | |
| Wedding Breakfast Viands..... | 295 | Wines..... | 295 |
| How to Give a Dinner Party | | 296 | |
| Great Dinners | 298 | Number of Guests... .. | 301 |
| Variety of Food.... | 299 | Temperature of Room | 302 |
| Elaborate Dinners.. | 299 | Warming of Dining | |
| Elegant Dinners.... | 299 | Room..... | 302 |
| Dinner Parties..... | 301 | Dining in Hot Weather | 303 |
| | | Lighting..... | 303 |
| | | Tables of Different | |
| | | Sizes | 304 |
| | | Allowance of Room.. | 304 |
| Rules for Dinner Giving | | 305 | |
| Rule No. 1..... | 305 | Rule No. 3..... | 305 |
| Rule No. 2..... | 305 | Rule No. 4..... | 305 |
| | | Rule No. 5..... | 306 |
| | | Dinner Parties..... | 306 |
| How to Wait on Table | | 308 | |
| Management of Dishes | 309 | How to Lay a Cloth.. | 310 |
| Old Fashioned Dinner | | The Table..... | 311 |
| Parties..... | 309 | The Cloth..... | 311 |
| | | The Napkins | 312 |
| | | The Wines | 312 |
| | | To Lay the Dessert... | 312 |
| How to Give a Luncheon | | 313 | |
| Picnics..... | 314 | Table Napkins..... | 315 |
| Table Decorations | | 318 | |
| Arrangement of Flow- | | Foliage Decorations.. | 321 |
| ers..... | 319 | Specimen Tubes | 321 |
| Inexpensive Decora- | | Dessert Centers..... | 322 |
| tions | 320 | Strewing..... | 322 |
| Winter Decoration..... | | Decoration for each | |
| | | Season, Spring..... | 322 |
| | | Summer Decoration... | 323 |
| | | Autumn Decoration .. | 323 |
| | | Winter Decoration .. | 323 |

| | | | |
|--|-----|---------------------------|-----|
| Table Napkins | 323 | | |
| Cinderella's Slipper..... | 323 | Calais Douvres..... | 324 |
| Calais Douvres..... | 323 | Cockscomb..... | 324 |
| | | The Palm Leaf..... | 325 |
| | | The Sachet..... | 325 |
| General Suggestions as to Society Manners and Social Forms.. | 327 | | |
| Good Talkers..... | 327 | Listener..... | 327 |
| Vulgarisms | 327 | Accomplishments..... | 327 |
| Introductions | 327 | Politeness | 328 |
| Grace..... | 327 | Good Name of Women... | 328 |
| | | Privacy.. . | 328 |
| | | Engagements | 328 |
| | | Personalities..... | 328 |
| | | Taking Leave | 328 |
| Maxims of George Washington | 328 | | |
| Toasts and Sentiments | 331 | | |
| Amatory..... | 331 | Scotch..... | 335 |
| Bacchanalian | 332 | Democratic | 336 |
| Comic | 334 | Literary..... | 338 |
| English..... | 335 | Loyal..... | 339 |
| Irish..... | 335 | Military..... | 340 |
| | | Naval | 340 |
| | | Sentimental..... | 341 |
| | | Religious..... | 341 |
| | | Sporting | 342 |
| | | Letters of Social Form... | 344 |
| Flowers About the Home..... | 348 | | |
| Beauty, How to Acquire and Preserve It | 364 | | |

Flowers About the Home..... 348

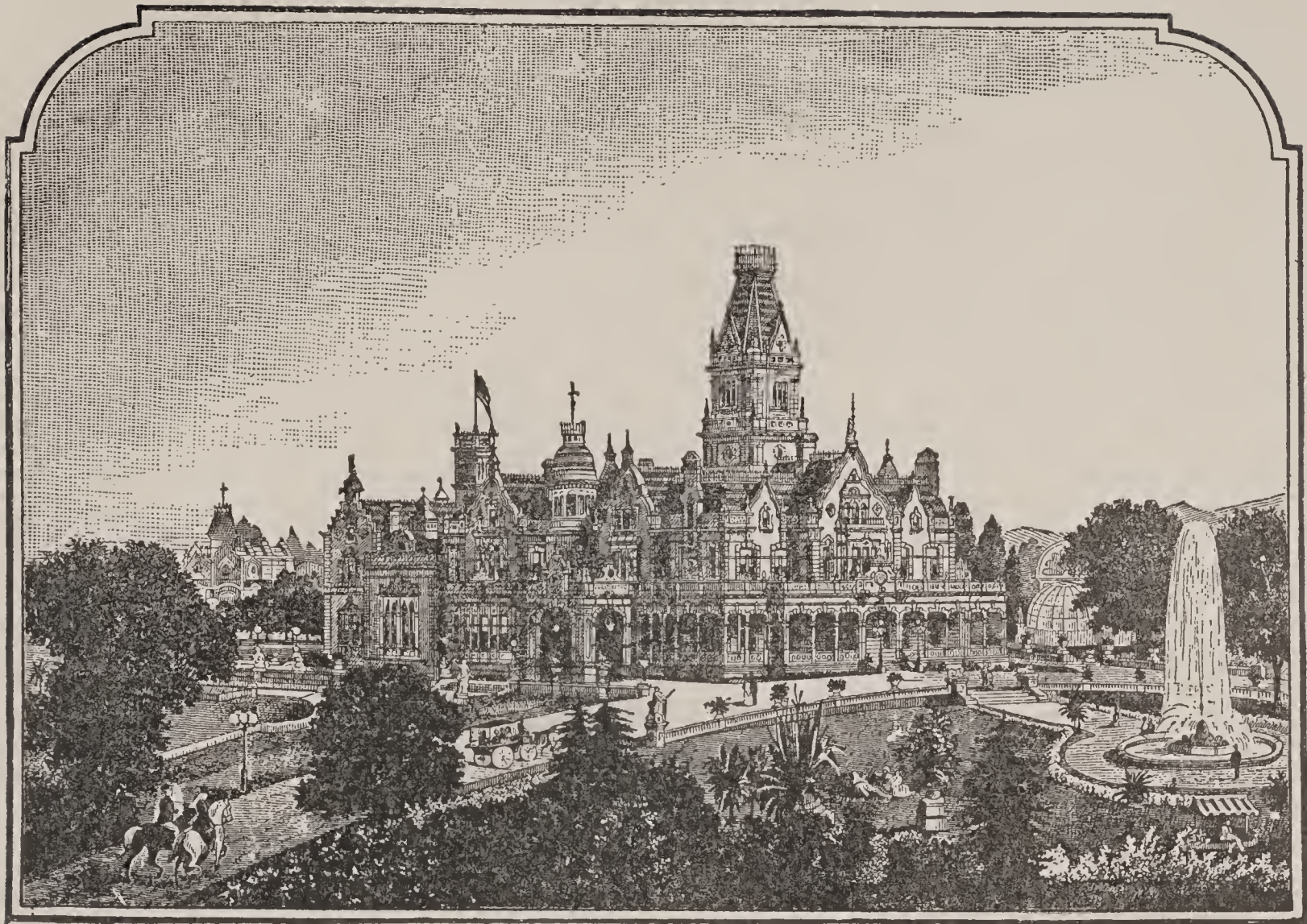
| | | | |
|---------------------------|-----|-----------------------------|-----|
| Cultivation..... | 349 | The American Beauty..... | 349 |
| The Esmeralda..... | 350 | The Madame Levette..... | 350 |
| The Mad. Hute..... | 350 | The Madame Welche..... | 350 |
| Princess Beatrice..... | 350 | The Gloire de Margotin..... | 350 |
| Souvenir de Wooten..... | 350 | The Meteor..... | 350 |
| Luciole..... | 351 | The Papa Goutin..... | 351 |
| Madame Schwaller..... | 351 | The Rose Bed..... | 351 |
| Ferns..... | 352 | The Conservatory..... | 355 |
| Care of Plants..... | 356 | Window Gardening..... | 357 |
| Propagation by Seeds..... | 359 | Propagation by Cutting..... | 360 |
| Tuberous Begonias..... | 361 | Orchids..... | 361 |

Beauty, How to Acquire and How to Preserve It 364

| | | | |
|--------------------------------|-----|-------------------------------|-----|
| Turkish Bath..... | 366 | Care of the Skin..... | 366 |
| Creams..... | 367 | Pimples..... | 367 |
| Blackheads, to Remove..... | 367 | Dandruff..... | 367 |
| Smoothing the Skin..... | 368 | Milk Baths..... | 368 |
| Sunken Cheeks..... | 368 | Care of the Eyebrows..... | 369 |
| Removing Superfluous Hair..... | 369 | Care of the Teeth..... | 370 |
| Care of the Hands..... | 373 | Tooth Powder..... | 371 |
| Care of the Wrists..... | 374 | Care of the Nails..... | 372 |
| Care of the Hair..... | 374 | Cultivation of Touch..... | 374 |
| Singeing and Brushing..... | 375 | Trimming the Hair..... | 375 |
| The Scalp..... | 376 | Hair Tonic..... | 376 |
| Poise of the Head..... | 377 | Developing the Neck..... | 377 |
| The Shoulder..... | 378 | Developing the Arm..... | 378 |
| A Beautiful Bosom..... | 379 | Developing Hollow Cheeks..... | 378 |
| The Voice..... | 380 | A Free, Strong Limb..... | 379 |
| The Diet..... | 380 | Walking..... | 379 |
| | | A Few Don'ts..... | 381 |



RESIDENCE OF MR. POTTER PALMER—LAKE SHORE DRIVE, CHICAGO.



The Flood Residence, Menlo Park, Cal.

HOMES AND THEIR ARTISTIC DECORATION.

“Where thy treasure is, there will thy heart be also,” is so beautifully true, so true that one glance into any room will tell just what the inmates think of home. Of course it is true that every contrivance for comfort or ornament costs something, but one woman can do fifty times the amount with the same sum another squanders, relying upon a “decorator” to make her home a spot of real beauty. You know yourself how you appreciate what you have accomplished by your own handicraft, and how much more deep is your joyful satisfaction to have your husband or father say, “There is a little woman in my home who can *do anything!*” and all the while he only means you waste nothing, convert every scrap of everything into something to gladden the eye, and make the home-spot the shrine of all your love. The clever woman who embroiders, (?) and just here I am reminded of a model housewife in Omaha who opened her eyes in surprise when asked if she did all her linen decorating herself. “Certainly,” she an-

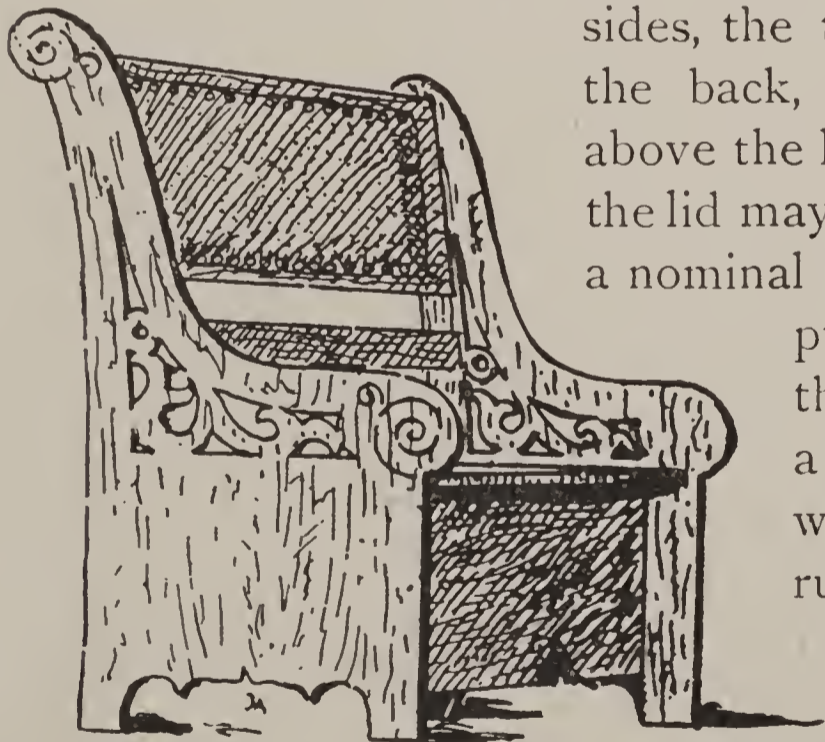
swered, "no two people take stitches exactly alike, and every piece of linen in our house bears our monogram, and the conventionalized flower, representing those of my bridal bouquet. I am a German, you know," she explained with a bright smile, "and consider my linens before everything else."

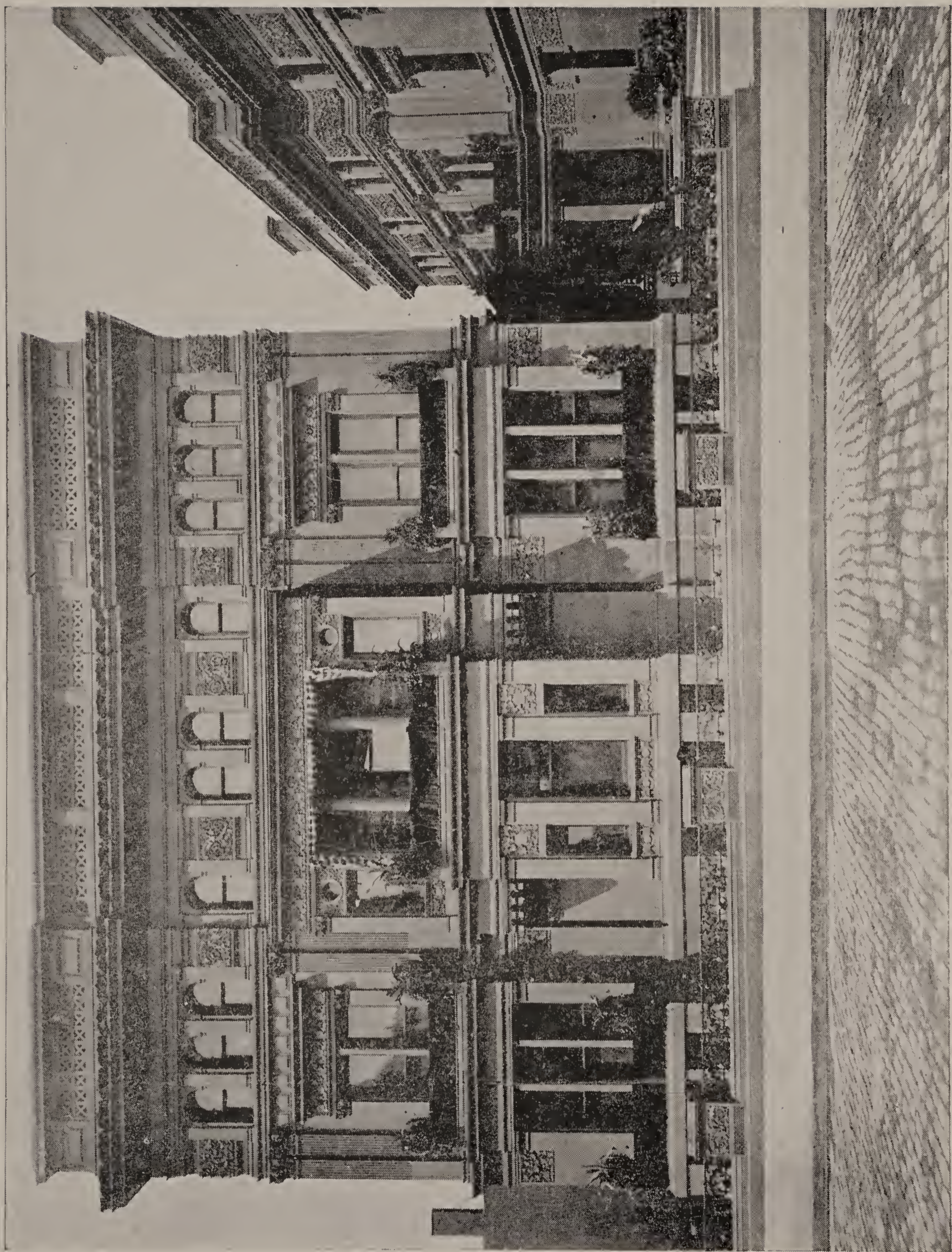
A woman who takes such pride in one direction will feel the same in all. But there is a long array of women who do not like the tedious work of embroidery; she may prefer, oh, a thousand times to climb a step-ladder and arrange every drape and portiere in her house, to do as an ingenious little woman in St. Louis did, tint her own ceilings in the most indescribably delicate and exquisite designs of mottled and indistinct arabesques overlaid with long straggling vines of dull yellow with their vari-hued background of soft blues, grays, dull brown and pinkish purple. A woman can take a mouthful, yes she is likely to put them in her mouth, fancy tacks, and with her little son's tool box will convert some of that ponderous old carved furniture her mother gave her, and which is too magnificent to be destroyed, but because of its bulk, is also too expensive a luxury in these days of high rents; well she will cut and saw until that huge old four-poster she has looks something like this.

A glance will tell how it came about; the fancy carving and deepest relief is used as the front piece. There is enough here for the sides, the top of the head board is used as the back, with the fruit-piece to extend above the lid; if her carved wood is exhausted the lid may be of heavy wood into which, for a nominal sum she has had a beveled mirror put, strong hinges and lock finish the mechanism complete. She has a handsome solid mahogany chest, where no "moth or rust can corrupt, nor thieves break in and steal."

Of course, if she feels that her work is crowned with success she will not mind the expense of having the whole lined, or line it herself with a veneer of sandal or other scented wood. She will then pack away her unseasonable garments, or her precious laces, or her linens, just as she may prefer.

But what shall she do with those immense posts upon which the head-board was hooked? They are topped with exquisite cut work, and





THE VANDERBILT RESIDENCE ON FIFTH AVENUE, NEW YORK CITY.

are so solid as to be precious. Did it ever occur to you that if you

want an ordinary square room converted into something on the Greek or oriental order, these very posts will serve as pillars, from which rich draperies may depend, and in whose luxurious shade an ottoman, rich in its wealth of cushion, will do the rest?

An old Louis Quinze wardrobe has been converted into the most beautiful piece imaginable. There is not much but the skeleton and beautiful carving left, the back was relined with one single piece of flawless French plate mirror, the sides were removed and thick French plate glass substituted for the mahogany, the front panels were removed, leaving only the shield-shaped carvings in a wide band about two feet wide across the middle. Here, too, is the glass; on the inside, where once the scented, stiff brocades hung sacred from dust and light, glass shelves are now placed, and you have the handsomest cabinet imaginable. The whole woodwork has been enameled in ivory-white just touched with gold about the carving. The wardrobe was bought at a sacrifice sale



Copy of a Cathedral door.

for \$125; improved as it is, it sold for \$450, and you have all the reminiscences desirable, and a modern convenience withal.

This question of woodwork is a new one for women, but with care much can be accomplished with cumbrous old furniture.

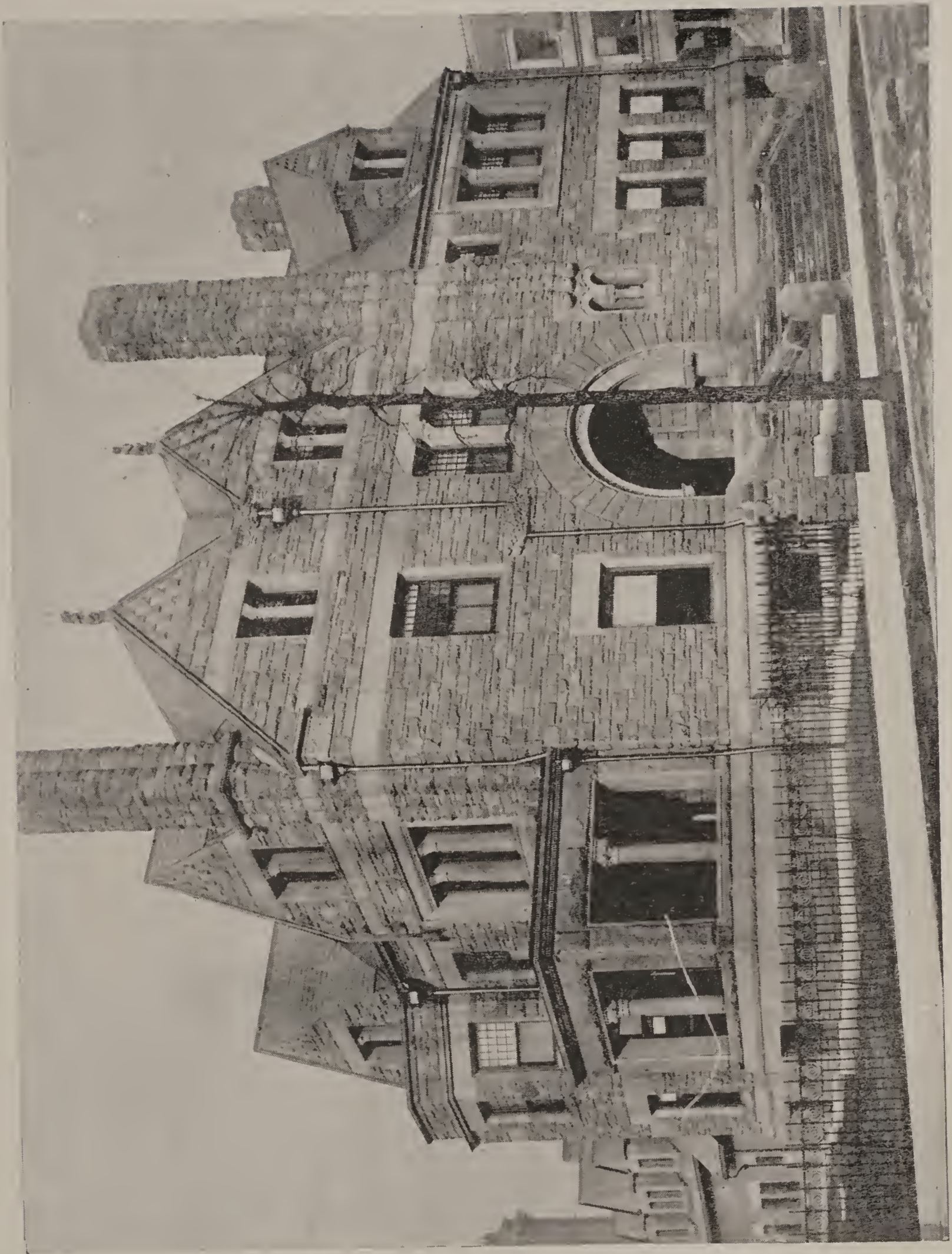
Wood carving is not so difficult as might be supposed, that is, carving pretty enough for the home, even though it should not come quite up to a standard of high art. Simple methods oftentimes produce beautiful work. Have the design scratched on the surface of the wood—for beginners soft woods are preferable, then cut it more deeply, tint it in smoothly laid water color, after the whole has been glazed. The design should be conventional, and like a braiding pattern, "without beginning or end." Vary the colors as dictated by the taste, then when the whole is dry have it varnished and the whole will resemble the beautiful and expensive marquetry or inlaid work. Music racks, jardinières, wood boxes, footstools and countless odd

pieces can be made thus. Here is a handsome frieze, the pattern would be beautiful if reproduced anywhere.



One passes naturally from all wood pieces to those combined with it in graceful effect. There are screens. And where is there a wider field for taste than in the matter of screens? There are screens tall, screens small, and screens that are not screens at all, for they are mere films of gauze, fastened in artistic frames, and are mere conceits for exquisite handwork. One particularly

beautiful is of spangled gauze, the transparent ground is shot with minute threads of silver, copper, gold and dull red tinsel, the whole is tinted, and this tinting requires care and skill; at the top it is almost white, and gradually grows into a faint sky blue, and deepening down, as it were to the very horizon a deep, violet hue, from which tall irregular marguerites

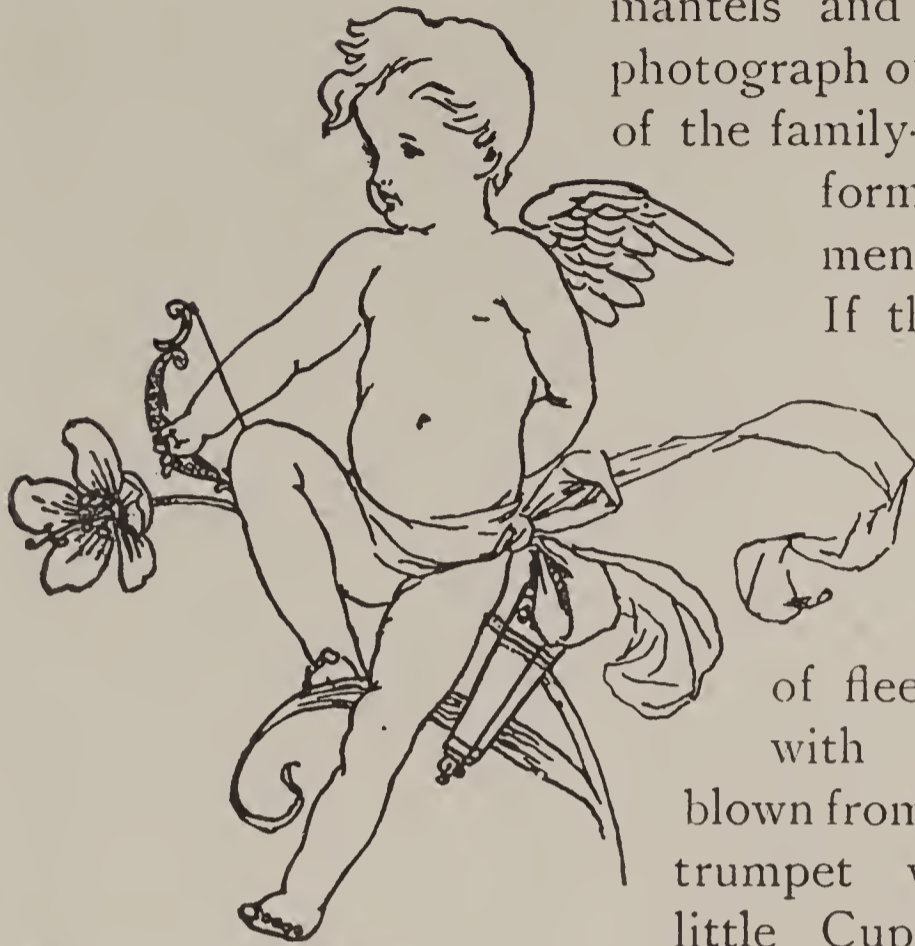


RESIDENCE OF THE LATE MR. CONRAD SEIPP, CHICAGO, ILLINOIS.

bloom all atilt in a breeze, and tangled as to leaves. The cloudy effect is intensified in the idea of distance for butterflies of tinted gauze are fastened among the flowers, or soaring away toward the top. The effect is in imitation of a broken Japanese design, but in representing nothing homely it is more in keeping with the American taste. The frame of the screen is plain, pure white, highly enameled and unadorned by even so much as a drape or knot of ribbon.

Low screens, composed of two parts, with shelves running along for flower pots, are pretty to place before fireplaces. They may be in any color to harmonize with their surroundings, and boasting of no intrinsic beauty they may be decked at will with a scarf or huge knots of heavy satin ribbon. A tall screen with little irregular shelves is a pretty adjunct for a sitting-room. These shelves are pretty and convenient for rare and odd little bits of pottery, curios or china. Nothing, unless it is a cushioned window seat, or bench at the right angle of the room, so breaks up the prim, much-to-be-avoided effect as a handsome screen.

Somehow screens remind one of a mantel, when one begins to talk of using them as receptacles for bric-a-brac. Is there anything which can add more to an apartment than a handsome mantel? For example, whether or not the decoration is carried to the ceiling depends upon the subject. Some of the most beautiful, over-mantel decorations reaching only part way to the picture rail, others that reached entirely to the ceiling, the rail being removed. If the decoration is to be a design painted on canvas, cupids with garlands are a good subject, or Japanese screen and frieze designs. These are always decorative in character, and if designs showing birds and flowers are selected, the effect is sure to be striking and pretty. Tall mirrors are an old gold finish, but there is something eminently aristocratic about them still. Cabinet mantels in hard wood, with all sorts of little shelves and nooks are dear to many women's hearts, for tiny statuettes in pure marble or alabaster, show so well in these positions. The mantel, in the study of an artist, was quaint and odd, it was high and very narrow, perfectly plain and painted a sort of greenish gray. There was no open fireplace, the space was filled with tiling of the same color alternating with white, before a wall covered with coarse brown canvas; a fish net was hung loosely and with true Bohemian carelessness, long trailing tangles of seaweed depending at intervals. The only decoration was a small marine in water color, with a plain silver frame, and a miniature anchor in silver fastened with a bit of historic rope.



What shall we who are not so severely artistic place upon our mantels and cabinets, for example? The photograph of a younger or absent member of the family—just one member is in good form, and here it is just as well to mention a pretty idea for a frame.

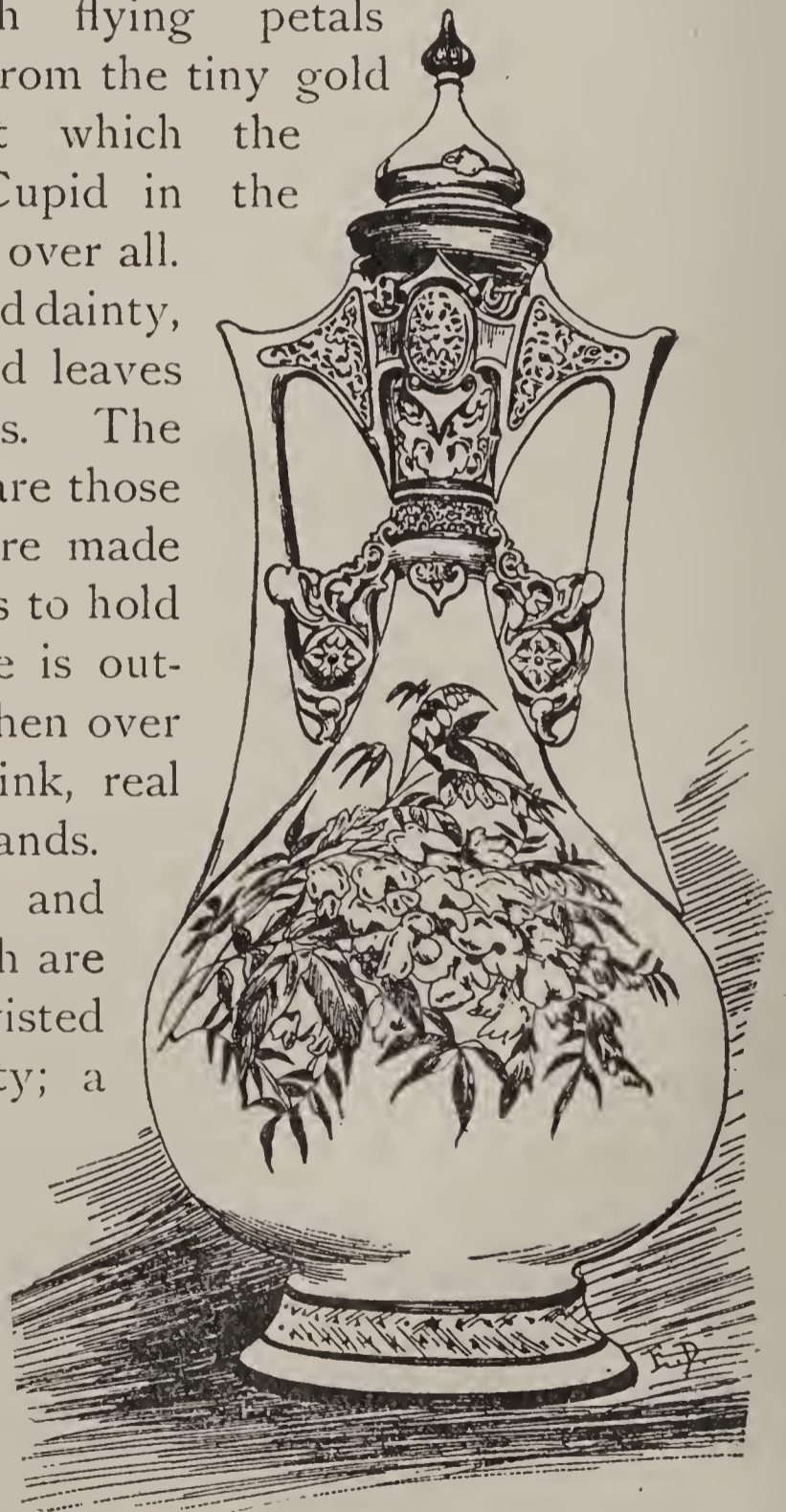
If the picture is of a child or young woman, have a smooth band of delicate blue velvet about three inches wide, firmly fastened to stiff cardboard, paint the whole in patches

of fleecy white clouds interspersed with flying petals blown from the tiny gold trumpet which the little Cupid in the

upper right hand corner is blowing over all. The effect is wonderfully delicate and dainty, especially if the leaves are crumpled leaves of a la France rose or torn violets. The richest photo holders on exhibition are those of the Louis Quinze style; they are made to hold one picture, or hinged so as to hold two; the oval aperture for the picture is outlined with a smooth band of gilt, then over the surface of the most exquisite pink, real Frenchy Cupids disport with garlands. The frame is irregular as to outline, and finished with thick gold leaves which are matted in an irregular vine, or twisted about scrolls in artistic irregularity; a frame for a cabinet size photo is worth about \$17.50.

Of course, you have nothing in pairs. A Royal Worcester vase is always desirable, and one or two little bisques and a few odd pieces of imported or historic wares.

Care should be exercised against crowding, thus cheapening the whole.





HALL INTERIOR VIEW—(BOSTON HOME).



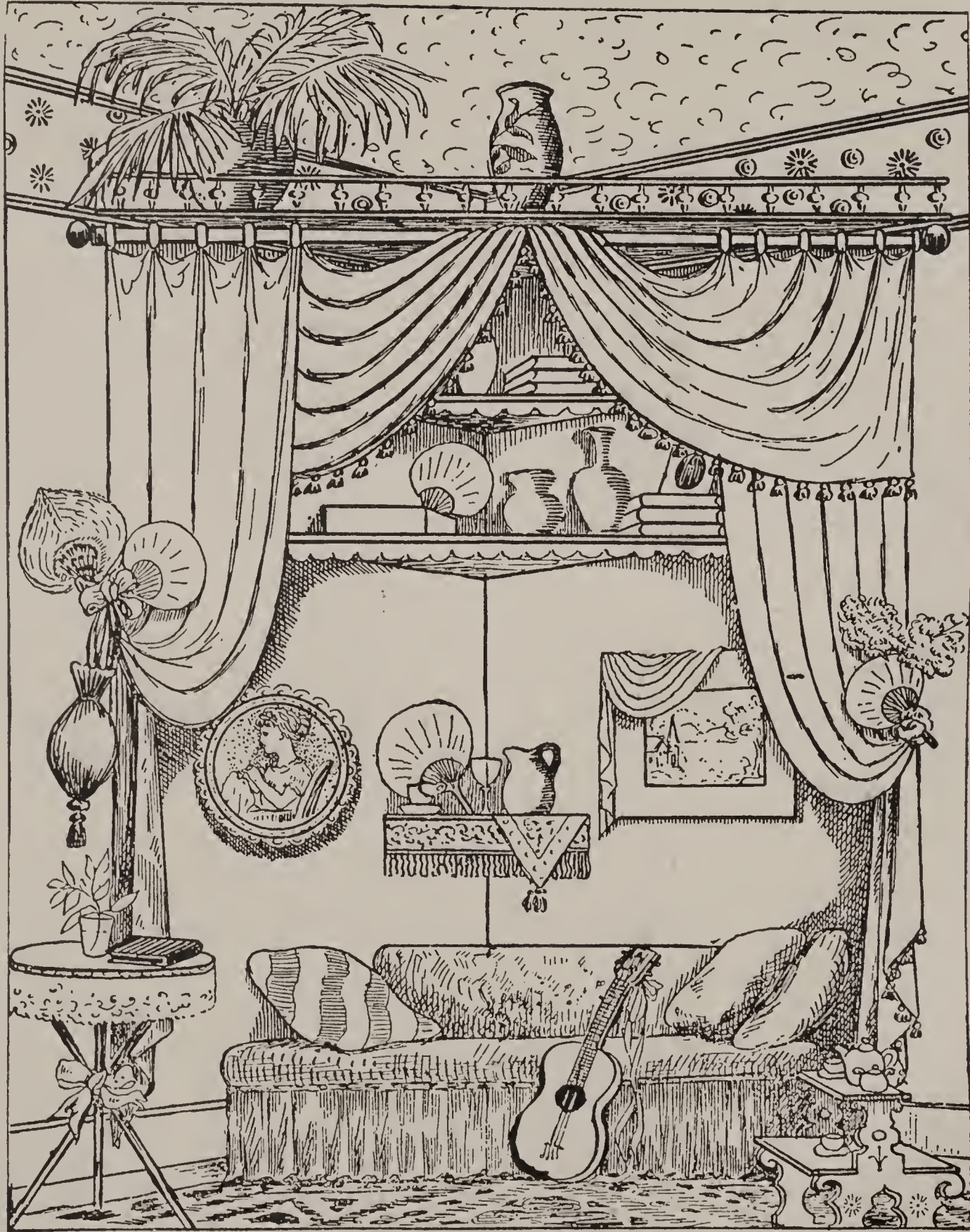
Fans are an addition to a room if sparingly used, and placed in artistic effects. The following will illustrate some of the places where they look well. A pretty arrangement is to place two ordinary "open and shut" fans together, those which shade from a pale to a deep hue preferred. Then, when the fastening is removed, let the splints extend outward, and for twenty cents you have a wonderful halo-like effect upon your walls.



Palm leaves, plain or stained, are ornamental, with their long crinkled leaves curled by dyeing. They are an effective background for a picture on an easel. Sachets are other odd pieces which can be literally "strung" around. No rule can govern them, for with their sweet, odoriferous messages they are welcome almost anywhere. Let a room be well supplied with shelves, no two on the same line. These afford such opportunities for draperies, for bric-a-brac and books.

It may be of interest to many to know how the wife of the Khedive of Egypt lives, especially to those who imagine that the homes of the royal Egyptians are just as they were in the time of Uarda. The Khediva, unlike most women of her nation, has been allowed to travel, and although she can appear before no men but her relatives, she has her home as lovely as the most fastidious American could wish. We quote the *Art Interchange* for the description of a few of her apartments, and they might well serve for any woman of pronounced

brunette type. The boudoir, which is also her sleeping room and salon, is in deep blue, the walls tufted with deep blue satin, and in the center of each tuft a white marguerite is fixed with its golden eye. The wall ceiling is of the same blue satin, laid in plaits, and culminating in the center in a large marguerite with a golden center.



The curtains are of rich Pompeiian red ground, with a brocaded figure in deep blue exactly matching the walls, the stuff being of that changing opaline tint which takes a hundred fascinating hues as the light falls on it. The curtains, affixed to a heavy gold cornice, fall in lustrous folds to the ground. The under curtains are of soft cream net, heavily embroidered. The carpet is a Pompeiian red velvet, with



LIBRARY--(ARTISTIC INTERIOR VIEW.)

deep blue figure thrown on its surface. The side of the room in which the mantel is placed is all a plate glass mirror, in a narrow gold frame, on which are traced delicate scroll designs. In the center of the mirror is an elaborate mantel with Corinthian columns. In the face surface of the lintel posts are lapis-lazuli designs, which inclose ivory miniatures of court beauties of the time of Louis XIV. The furniture is of satin wood, Louis XIV pattern, the circular tables inlaid with precious marbles, and chairs upholstered in the same stuff of which the curtains are made. The sofas are small, and the woodwork finished with a gold band, and figures in a contrasting wood inlaid on the plain surface. The boudoir adjoining the salon is in blue and rose, the walls covered with the tufted satin as in the salon, but the carpet a warm rose velvet. On the eastern wall of her bedroom is a piece of Turkish embroidery, six by eight feet, a yellow satin ground, on which is worked dull blue and pink raised patterns of conventional flowers and leaves. Opposite this Turkish bit is a Syrian prayer carpet or mat, a dull blue satin ground, half covered with pale gray, shading to pink designs, the edge of the mat being decorated with a motto from the Koran. The tables have each a little mirror for its top, the legs and body being twisted gold. The floor is painted white, and in the center is a rich cashmere rug, a pale cream ground with a border of dull blue. Small yellow and blue rugs are put before the armoire, and by the bedside. The other furniture, like the chairs, consists simply of gold frames in which to place mirrors, which form the front and two sides.

The bathroom, which is noticed most, we must explain. It is rather a small room with the tub on a raised wooden platform of lattice work about three inches from the floor proper, the best sort of floor for a sweating bath. The tub is, in this case, of silver, but of course, this is not a necessity. All the wall space is hung with heavy white Turkish toweling, with a dado of the same, the stuff put on in full plaits; the ceiling is also in flat plaits, with a center representing a white crysanthemum with a dark brown heart, the only hint of color in the room, and quite an artistic touch. The curtains are of the same, falling in heavy folds, and held back with heavily corded tassels. A large mirror set in silver, occupies half the wall space of a raised platform on which the tub is set. In the center of the room is a little silver-topped table, on which are brushes and other articles of the toilet, all set in silver; and opposite the bath tub is a divan with down mattresses, covered with the white toweling. The floor of this room

is of white, hard wood, extremely polished, but uncovered. All this upholstery can be washed and rehung without difficulty, and insures a clean, pure, fresh room, prettier and more sensible than if more elaborately finished.

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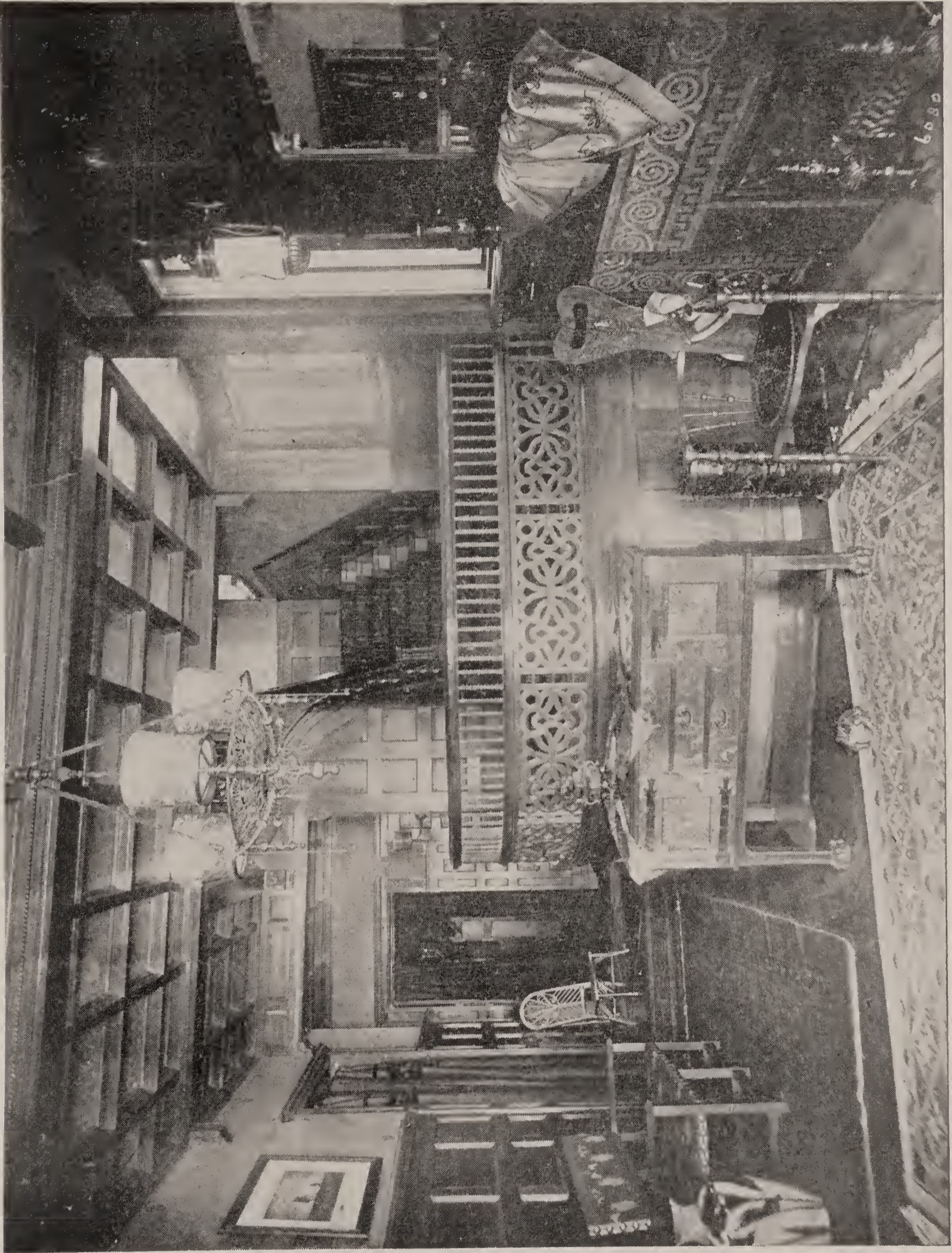
Tapestry weaving is a new employment for women of artistic tastes. There are portable frames for this purpose, on which Aubusson tapestries may be woven by any one who has taken a few lessons in the work. The design is traced over the warp, and the wool is woven with needles, threaded with many colored wool. The darning stitch is the one most employed for the woof of Gobelin tapestry on a high warp, in which case the foundation threads run vertically. The low warp with threads horizontal to the ground is required for weaving Aubusson and Beauvais tapestries.

Now we are back to the needle again, and a myriad of beautiful articles demand attention. First, let us consider the embroidery theme; take cushions, for example, one in the beautiful laid work in Japanese gold. This is done in mail cloth, fifty inches wide, and worth four dollars a yard. Then silk canvas is used for the same purpose; the stitches are determined by the pattern woven in the



canvas, and are wrought in Japan gold and rope silk. The Morris darning is pretty work for cushions and pillows. It is beautiful for cushion covers when darned on dainty linen, the flowers outlined in fine Japan gold, the whole cover cut in scollops and laced to the cushion over puffs of bright silk.

Cotton pillows are in great favor just now. They are made of India cotton Cretonne, and Bengal cotton; the patterns are not unlike gingham handkerchiefs with their bright borders. The whole is finished all around with a deep full frill.

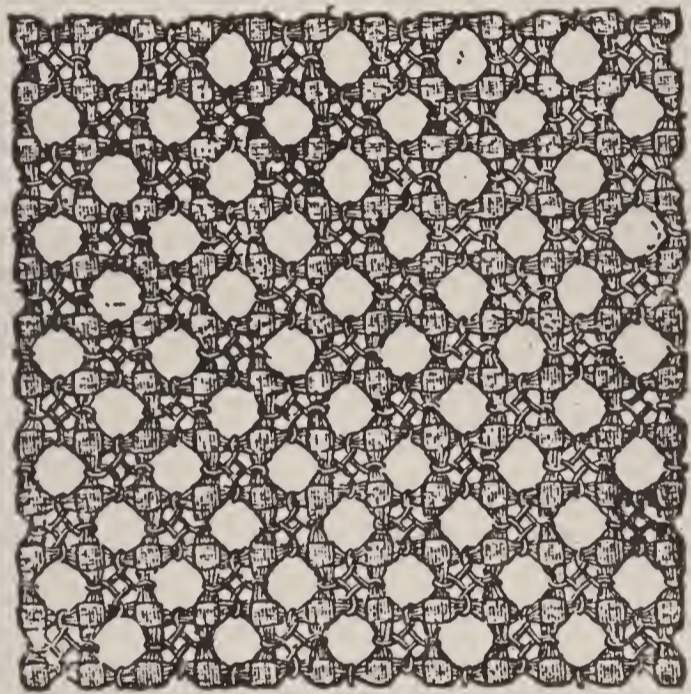


HALL INTERIOR—(CINCINNATI) HOME.

Of course, miladi will never give up her silk and satin pillows, filled with the lightest down and scented delicately but deliciously with her favorite fragrance, but these novelties brighten the whole room and are not so perishable, and for that reason more popular with men who hate those frail affairs which must not be touched.

Roman cut-work is beautiful, and in great favor because it is on linen, and laundries nicely. So many things can be made of it, yet in nothing does it give more satisfaction than in doyley or lunch cloths. Drawn work has been revived to stay forever; it affords such an opportunity for careful, beautiful work.

Something new and pretty in a baby's basket was the puffed pocket attached on the inside of the lid. The basket is oblong, rather than round, as most of them are. It was lined with old gold silk under dotted Swiss, all the accessories were tied with narrow ribbons of the same rich shade, but it was the square pocket, formed by a Shirred puff, and run with yellow ribbons, which was the real novelty.



Drawn Work

The return of French styles in home decoration is a happy advent, even to the tiny jewel case of beveled French glass, with tiny locks of gilt, and supplied with a delicate, tufted, satin cushion. One in particular is like an old French cheffonier. It has a curved and carved front, and a tiny top of marble which lifts as a lid, the rest is crystal joined by narrow chased gilt bands, and cushioned in cardinal satin.

Crochet linens, which are stiffened by glue, then gilded, make dainty little ornaments or receptacles for odds and ends. A slipper crocheted so and run in blue ribbons was a very neat curl paper holder, and alas, we most of us, still use curl-papers, and don't want to litter one's dressing table with them. This same work can be done on a much more elaborate scale, and baskets of considerable size can be then manufactured.

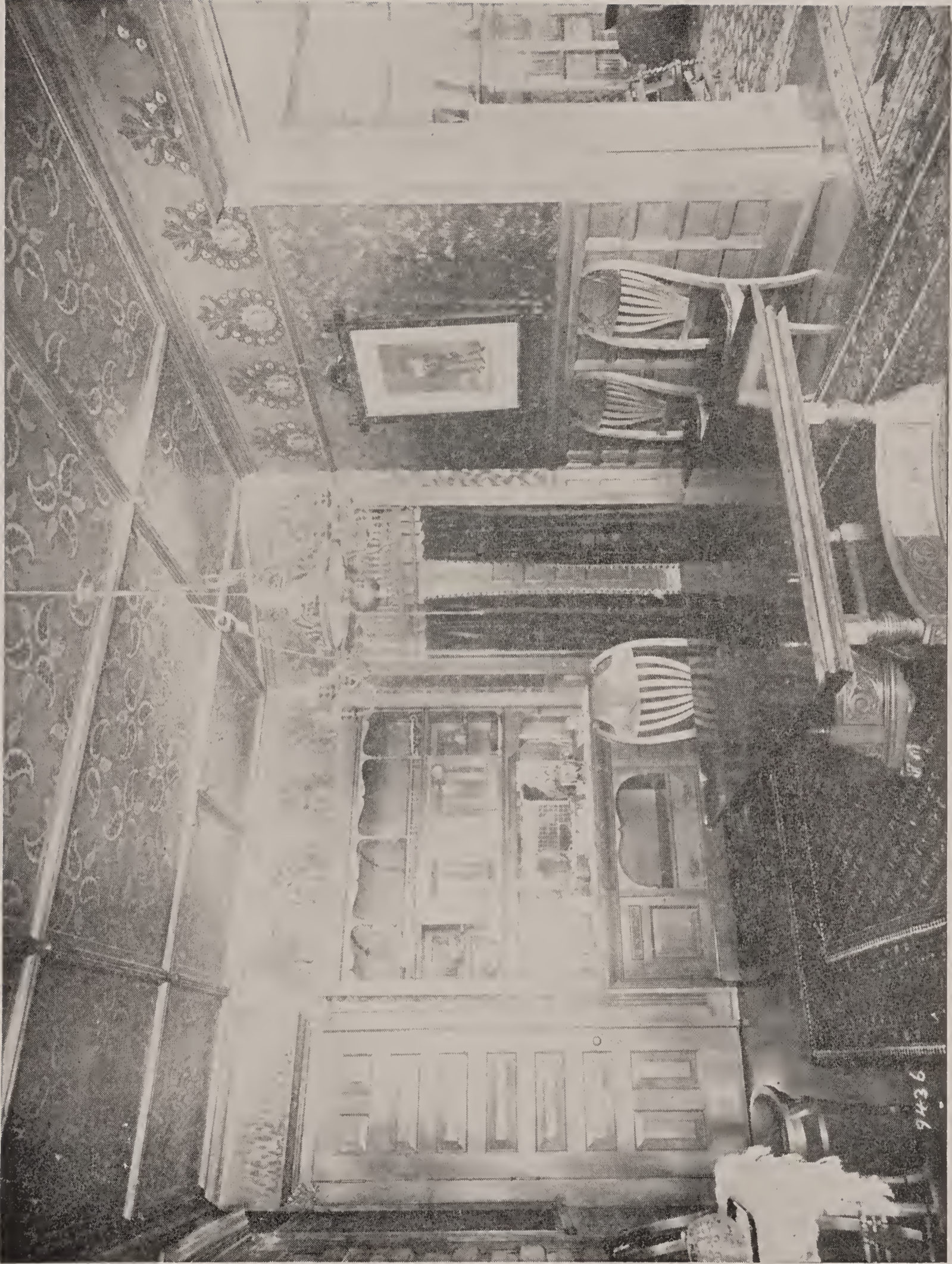
Crochet linens, which are stiffened by glue, then gilded, make dainty little ornaments or receptacles for odds and ends. A slipper crocheted so and run in blue ribbons was a very neat curl paper holder, and alas, we most of us, still use curl-papers, and don't want to litter one's dressing table with them. This same work can be done on a much more elaborate scale, and baskets of considerable size can be then manufactured.

The world of Japanese art is so varied, so without law and order, such a combination of form, design and color, and yet withal so quaintly beautiful that page upon page could be written upon its wonders. So marked are its characteristics that one would not have to have it explained to understand that it is a Japanese screen, about

six feet high, in dull grayish black with a thick moulding frame, deeply carved in fantastic designs and the picture illustration in the most impossible figure of inexplicable creatures. Inlaid in pearl and ivory suspended on a running gait in mid-air, and adorned and surrounded by the most gorgeous specimens of birds, gods, and flowers, yet what is dearer to a woman's heart than her Japanese art pieces.



The dear little after-dinner coffees are of this ware, though Irish Beleck threatened to outrival it. Quaint little gods, useless little vases, and some, especially potpourris, which are useful, drapes of the filmiest silk, yet however thin, with its woof and warp clearly designed; all these are almost necessary to the completion of an artistic home. But the Indian department is none the less important. What could be more beautiful than the carved and inlaid tables, the massive

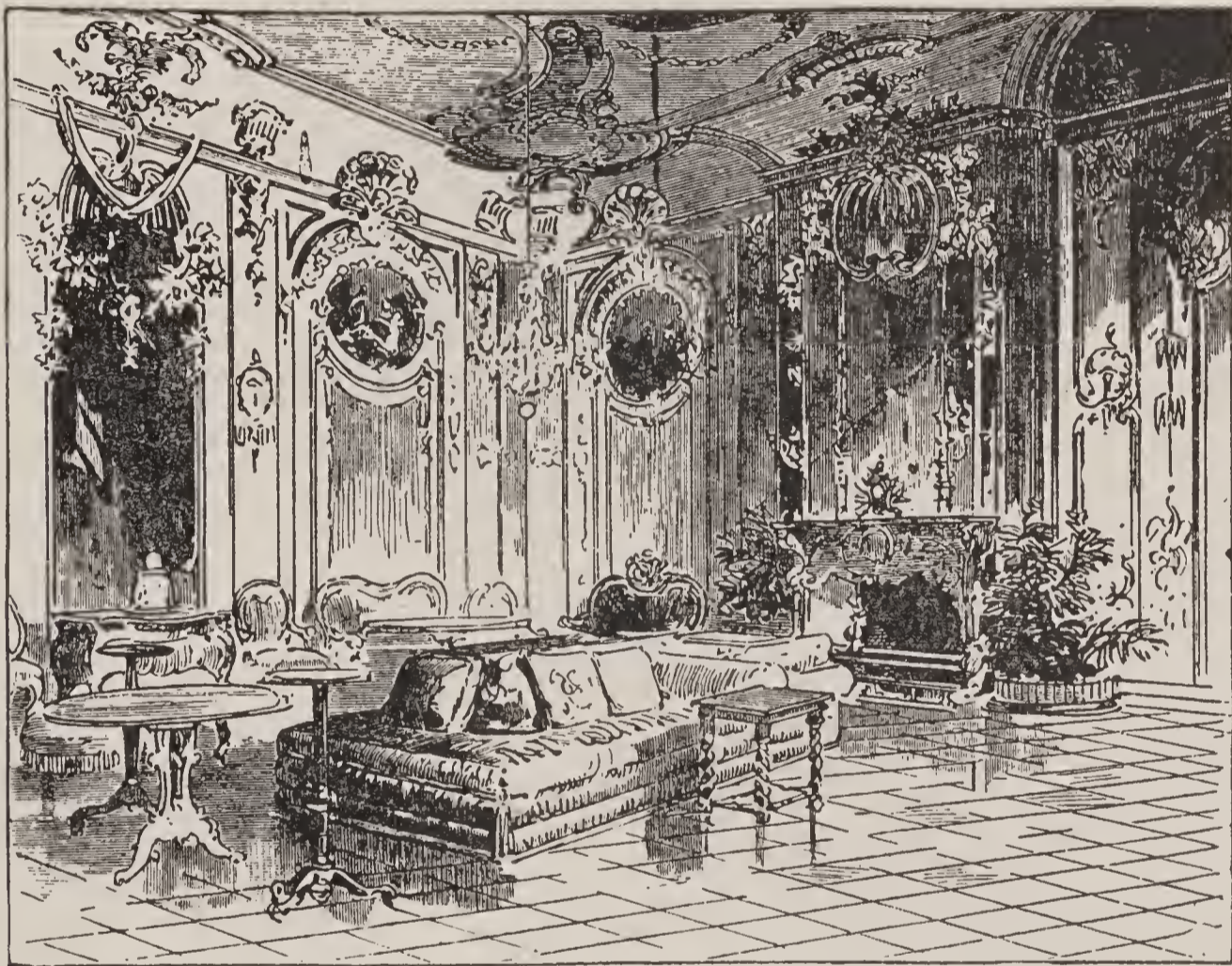


DINING-ROOM INTERIOR--(CHICAGO HOME.)

9436

chests, the cabinets of scented wood, the draperies, conspicuous in their bold, majestic design? One would and should feel justly proud of a real Indian piece, whether it is to sit upon, look at, or eat from, for in any line of the domestic necessities, real Hindoo workmanship is a capital investment.

A word about the arrangement of a boudoir, especially if it is used as an ordinary living room, as so many ladies prefer. A few rules are not inapropos. Remember that while a number of articles are certainly necessary, they are not pleasant to behold; a toilet set



Silver Room at Frederickshon Castle, Potsdam.

for example, if indeed of the finest ware, is suggestive of the bath, and not desirable. If you can dispense with that stupid institution, a washstand, do so. Have one corner of your room made into a stationary washstand, with two smaller triangular shelves above it, the second smaller than the first, and upon these the accessories of the small bath can be kept; two narrow curtains can hang in straight folds to the floor, and these conceal the whole, while it breaks up the painful angularity of a right-angled room. The draperies should be harmonious, and suited to the complexion and favorite colors of attire of its inhabitant, but of all things, make concealment of these unromantic necessities the first effort.



A Louis Quinze Bedroom.

At the Chicago exposition a bedroom entirely draped and upholstered in jute attracted much attention. The pattern was of flowers loosely scattered over a ground of pinkish cream. The walls were hung in the same, with an upper border of about sixteen inches in pale robin-egg blue sateen over which hung a quaint fringe of cat-tails, in old-rose and brown, the brown pendants hanging at the full depth, the old-rose about four inches shorter. These were suspended by cords attached to a neat border of gimp. The brass bed, according to the prevailing style, is composed of two single beds placed side by side. The spread is stretched smoothly. The drapery of the same jute is arranged over a crown shaped canopy at the wall

over the head-board, and drawn away to either side in straight folds, tied with cords and tassels. The lining of the curtains was the same robin-egg sateen found in the border. The

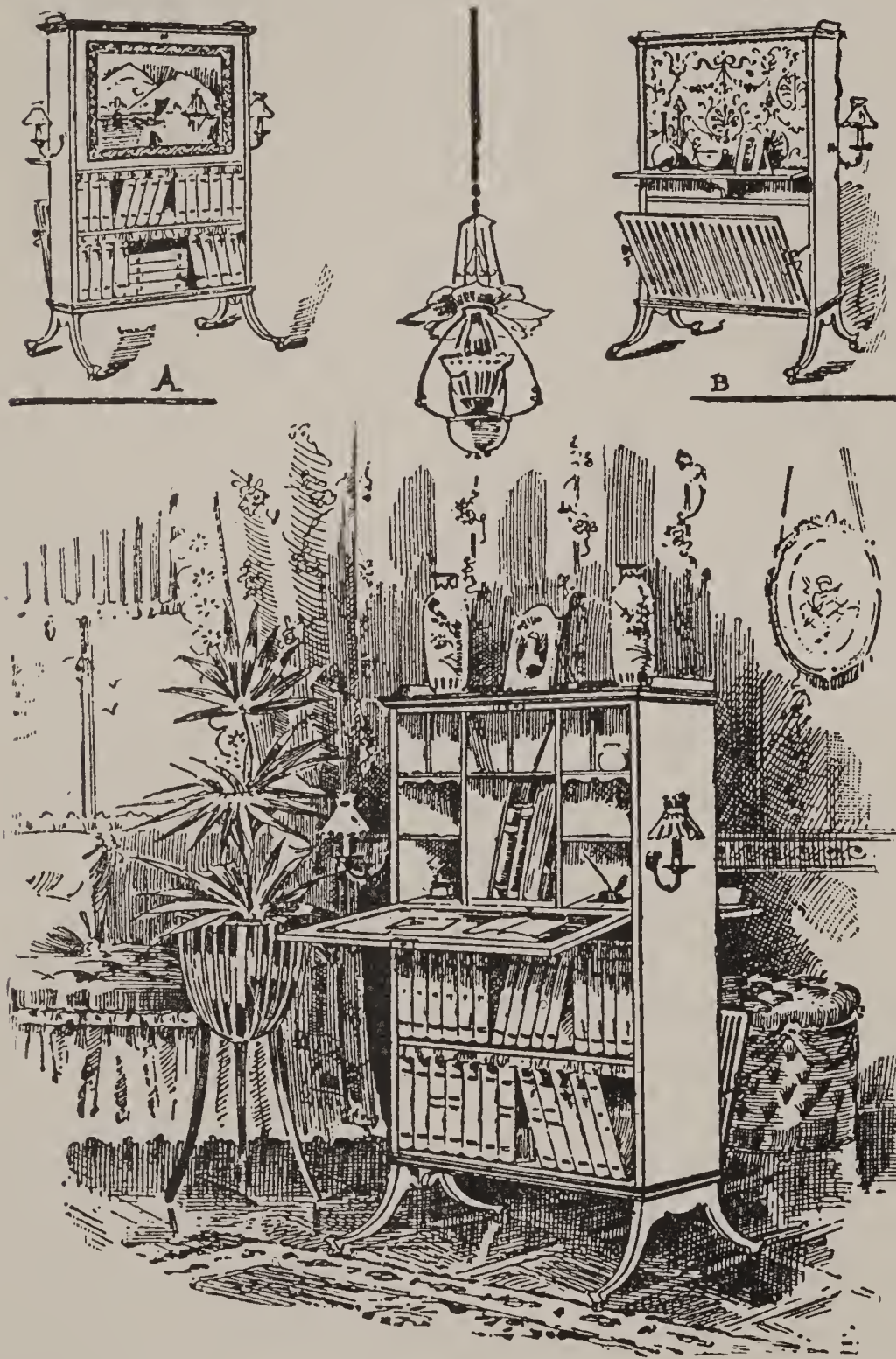


dressing case is the most attractive piece. The wood-work is entirely covered by jute, just the round brass knobs of the drawers being visible. The glass is oval, with the blue sateen laid in flat folds, radiating from it to

the edge of a large square frame from which a crown canopy spreads its curtains about each side. The tiny candelabra on either side of the mirror are of brass, to match the knobs. A commodious Turkish lounge is upholstered in jute. The table and willow chairs are gilded.

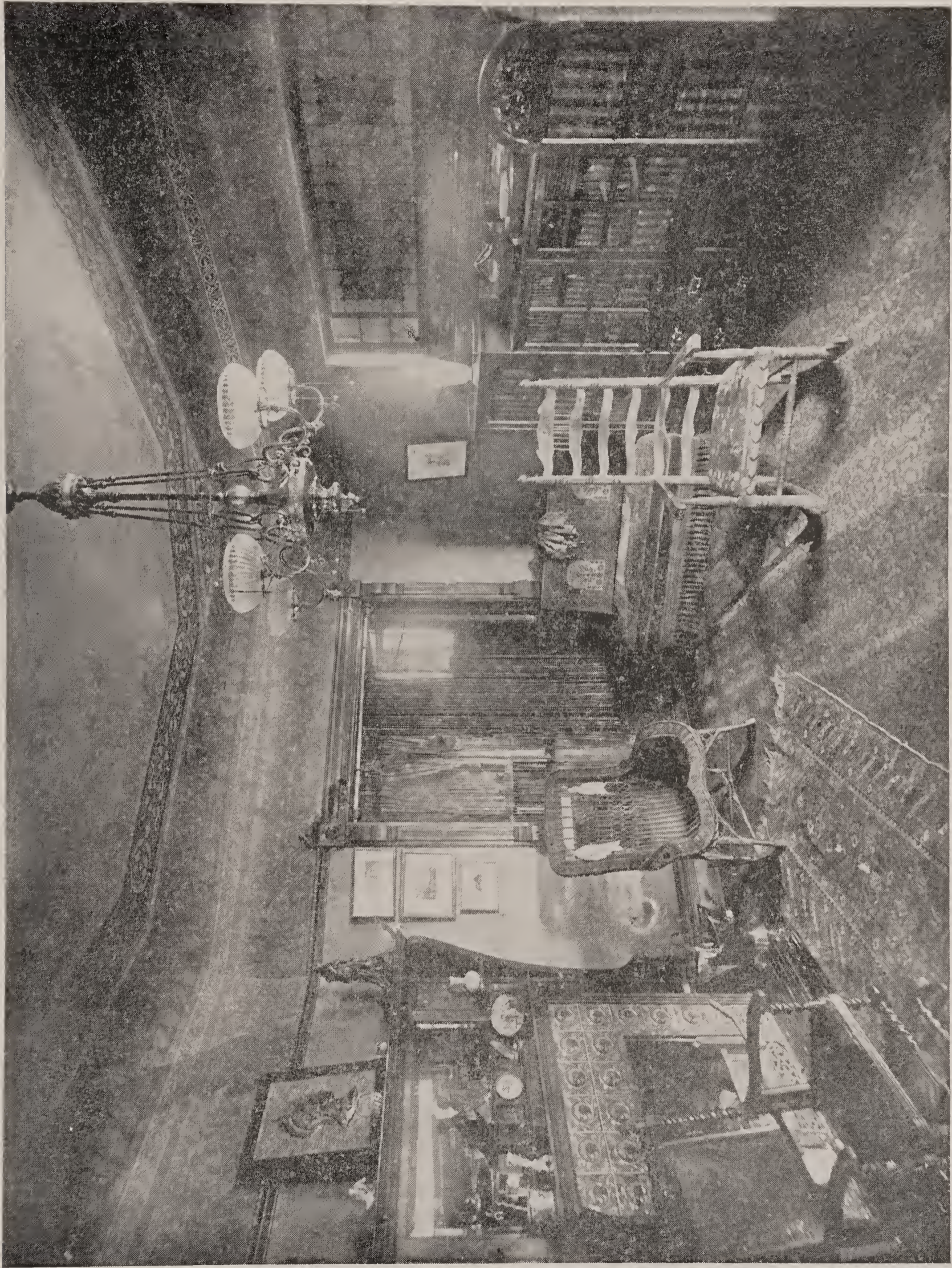
Flowers, oh, above all things surround yourselves with flowers, they lend an air of gentility and refinement to the plainest apartment, and enhance the most ornate. Blooming flowers are of course desirable; here is a pretty jardiniere. Have a box, cylindrical if possible, about the height of a low window, and two feet long. Take the design to be engraved from some old French Marquetric, and carry it out in yellows and browns on a fine walnut background. Line the box with enameled tin, leaving a place for draining at the bottom. Potted

plants must be treated each with reference to its peculiar nativity, but some require no especial care, and will thrive in any light, warm apartment. Cut flowers look better in vases of cut crystal than in anything else, and the pretty cornucopias are a handy utility; odd bottles and vases may be hung anywhere by following these directions for the knot. This knot is not generally known. It is one that is made with great facility, and is not only of an exceedingly ornamental character, as a succession of knots can be made on the same piece of string and used as braid, but is of considerable utility in carrying a bottle or vase, as shown in the second figure. If before the knot is pulled tight it is put round the neck of a vase or bottle, and then tightened, it takes a perfectly sure hold, and cannot possibly be pulled off.



LIBRARY BOOKCASES.

upon the room, and the lighting of the glass. If full light is transmitted through it, transparent oil colors would be best, and a purely ornamental subject. If the transom is composed of more than one pane of glass the subject must consist of arabesques or a geometric treatment. If one long light composes the glass work and no light is transmitted through it, why not paint one of the *Art Interchange's* oblong studies? For example, the study of the alamanda vine, and yellow blossoms, or the



LIBRARY INTERIOR—(NEW ORLEANS).

trumpet vine with its rich red bloom. An effective study for a glass door is a mass of foliage in soft, dull greens, a branch end covering the curtains, so as to leave interstices of the burlaps harmonizing admirably with the greens. If in a dining room, a grape-vine with large dull purple fruit clusters would be handsome.

Library furnishings depend upon the number of your books, for of course they are given precedence over everything else. Long parallel lines of shelves are best; low cases extending between four and six feet, running around three sides, are preferable, and answer the purpose in most homes. The third wall is left for a reading lounge, and if fortunately the plan of the room is such that a cushioned window seat can be placed there, so much the better. Pretty statuettes, statues or curios are quite in keeping, but not little trifles of ware which would be all right in any lady's

boudoir. The draperies should be heavy and dark, as libraries are generally light, and means

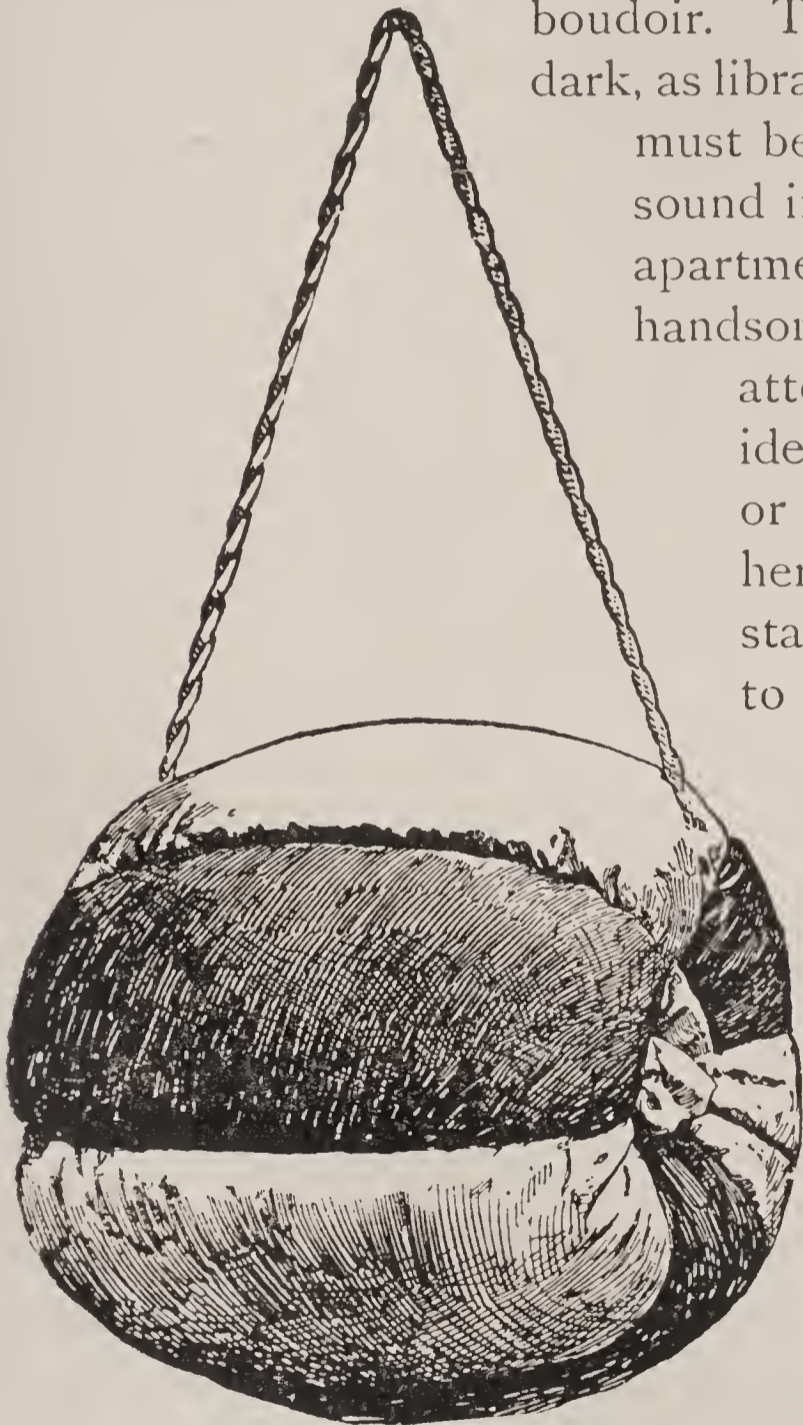
must be procured for shutting out light and sound if desired. The furnishings in this apartment are in better taste and plain and handsome, as otherwise they absorb the

attention of its occupant. It is a good idea to have a portrait of your hero or heroine there, one whose life of heroic patience overcame every obstacle and mounted through difficulty to success. Pictures of this character

influence us wonderfully, and in this room it is fair to presume your moments of deepest thought are spent. A few ideas of book covers come to me now; this is borrowed from the *Art Interchange*.

They can be made of kid or chamois, celluloid, card-board, embroidered silk or plush, or, in fact, anything pretty and available. Hand painting is always

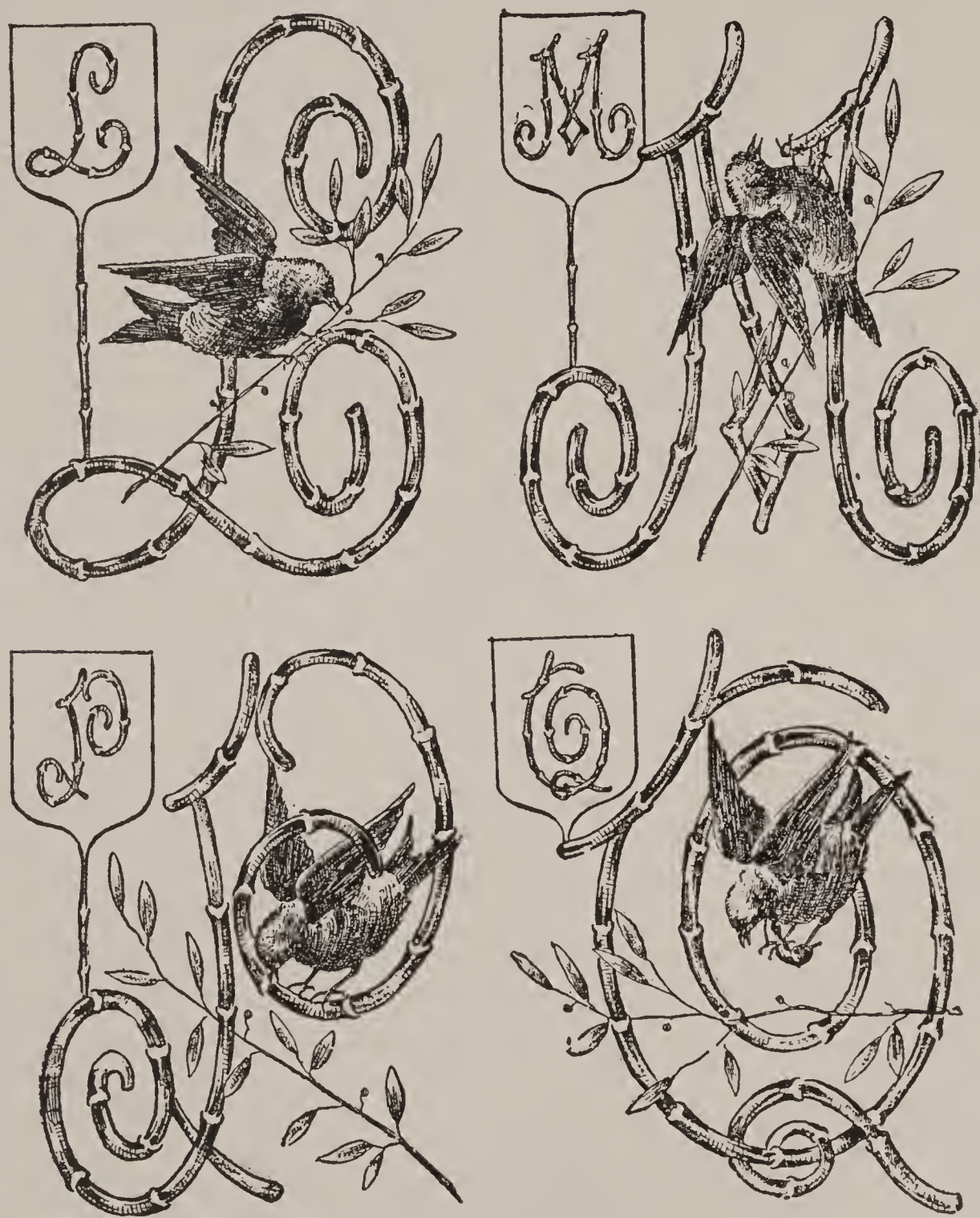
an improvement, and is really prettier than embroidery. Transparent celluloid is very pretty as it covers without hiding the name and title



Melon Head Rest.

of the work, and when brightened by a bunch of thoughtful pansies or any flower is pretty, but pansies are for thoughts you know, and very appropriate for book covers.

Why not revive the beautiful art needle work of the time of Charles II of England? Never was work more gorgeously beautiful.



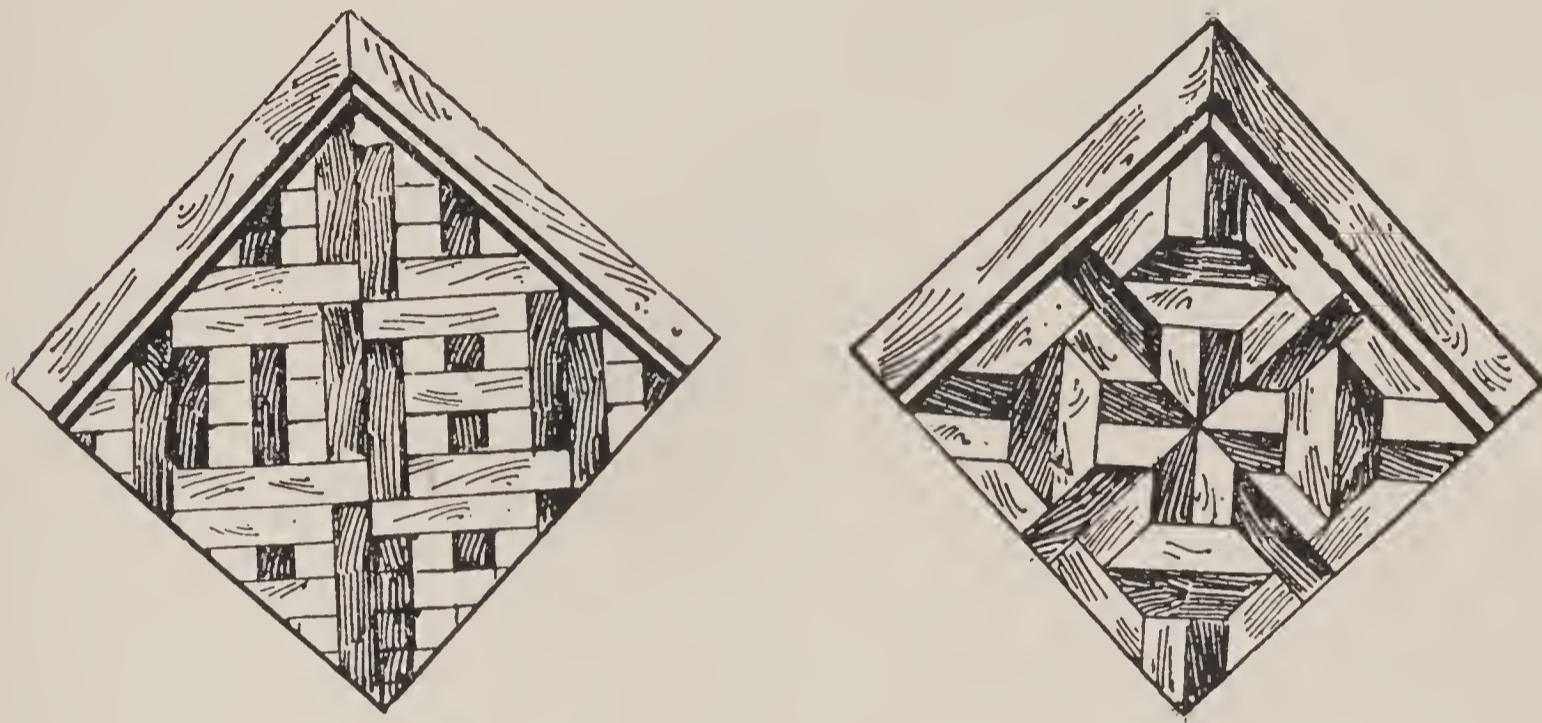
Specimens of Initial Work.

Coarse homespun linen was the material usually employed for the ground, and every shade of crewel, worsted, not silk, gold or purl, like the old work, exclusively used for decoration. Evelyn mentions a bed for the queen of Charles II, the embroidery of which cost \$3,000, probably, because of this elaborate work on costly ground. This style prevailed through the reign of the Stuarts until the accession of George I, when the heavy tarlatan German patterns were imported with the new dynasty.

Tambour work on fine cambric or muslin was practiced extensively in the reign of Queen Anne — Indian Chintz patterns chiefly.

The muslin was often cut and drawn, and worked in lace stitches in the interstices in addition to the beautiful tambour needlework.

“With the House of Hanover a heavy kind of embroidery in gold and silver was introduced from Germany—a kind of stiff Anglo-German Louis Quatorze. Still, it was not without a certain effect of richness and magnificence, and was suited to the decoration of coronation robes, beds of state and hangings for occasions of ceremony. White satin was sometimes used for a groundwork, and some em-



broidered dresses and waistcoats of the time of the Georges, embroidered in gold and colored silks, are well worthy of careful study and admiration.”

Never before was the subject of curtains so seriously considered, or more money and time spent upon them. Each year the lace grows more delicate in texture and design, and exquisite handwork is steadily increasing in favor, curtains of real duchess point, or of Russian point insertion set in white silk, or fine scrim. Lace is far ahead of silk for heavy tapestries, and a room hung even in cheap Syrian cloth is tasteful.

THE ART OF EXPRESSION.

DELSARTE.

“Chisel in hand stood a sculptor boy,
His marble block before him ;
His face lit up with a smile of joy,
While an angel dream passed o'er him.

“Sculptors of life are we as we stand,
With our lives uncarved before us ;
Waiting the time when at God's command,
Our life dream passes o'er us.”

In this age man's individuality is boldly asserting itself. Each warrior in the battle of life is setting about to forge his own “armor of steel.” We are beginning to act upon the truth that every man's nature is but an imperfect model of a great character which his own personality must work out into an artistic ideal. How eagerly then, must we grasp every means of self culture ! How ardently seize upon every instrument of education that may aid us in annihilating what is false in our nature, while we patiently strive for that ideal development of which we are by nature the imperfect embryo.

May the new world in the light of a new age be the great studio in which a higher education shall help us to produce models of broad and complete growth.

Past systems of training have produced examples of great culture physically, mentally or morally. It is for examples of “The Three in One” that the world is looking.

Thus far physical strength and beauty have been too often associated with moral depravity ; mental power with physical decay ; even religious and moral culture with mental dependence or physical weakness. The training we need to-day is such as will develop harmoniously

and completely our triune nature, and make men ideals—not in *one* respect, but all.

Of various philosophies of education none so well meets this demand as that of the painter, sculptor, musician and poet, Francois Delsarte. Himself a model of *complete* culture, yet without great natural capabilities for art-work, he was a living proof of the possibilities that are in reach of all. About the time, however, when he may be supposed to have been about to give to the needy world a thorough exposition of his philosophy of the art of expression, France and Germany rushed into that great struggle which transformed churches into fortresses of defence, and schools into hospitals for the slain. At last the storms of battle rolled away ; but the spirit of the artist had ascended to that world for which it had been so well preparing itself. He left us but fragments of an unfinished model, suggestions indeed, of a great work. But how often the last words of a dying general have directed an army to victory ! How often the inspiration of his last deeds have gathered the scattered forces and led them to glorious triumph ! So these charts, outlines and lectures of that noble artist have fallen into the hands of ambitious warriors, who, with his teachings for weapons, are waging a great war with all the lines of art thought.

With no “flag of truce” for fad or fashion and with no battle cry but “Truth,” a great revolution is awakening all classes of society, which must result in great victories for good, thorough education. And then to how much we are often indebted to those who hide themselves from public gaze ! A battle is won. The soldiers’ names are not published. A truth is preserved, but the unknown saviour, and perhaps even the author himself, are never known. How often the glimmering candle-lights of truth have been kept burning, protected from the invading forces of the evil and the false by the gloomy walls of convents or monasteries ; the patient sentinels within, content to preserve that truth, caring not to wear a badge or carry a color.

So while the world of culture is to-day rearing a monument of gratitude to Francois Delsarte, we are likely to disregard the important fact that to the cure Delamausne of the abbey of St. Genevieve, the first compiler of Delsarte’s works, we are really indebted for all we have.

Art is nature idealized ; and while we speak for convenience of the art of music, art of painting, art of sculpturing, art of dress, art of embroidery, etc., there are in reality no such divisions. All art is

one ; and the same principles govern the succession of musical changes in a sonata ; the shading of a leaf in a painting, or the carving of the hand of a statue. The principles of the art of the material expression of the spiritual man were for the first time formulated by Delsarte. Previously, artists groped vainly for laws and their relations, and finding them contradictory returned to their own impulses, which in most cases meant failure and success only to the man of superior genius.

Artists, like astronomers, search the measureless expanse of beauty, and finding no starting point and no bounds to the celestial sphere of art, trusted to their own devices or inspirations. But since the solar system of Delsarte is discovered, we find a logical relationship between all the principles of expression, and in the light of great central truths we measure with exactness, and locate with certainty.

Delsarte teaches us the difference between nature revealed and nature perfected. Cynics complain that it makes those who study it and practice its gymnastics, unnatural. Why unnatural? Simply because it changes them, and makes them more perfect ; therefore different, and seemingly mechanical. If one goes to a teacher of Delsarte with angular features, awkward walk and irregular proportions, and returns with facial beauty and physical grace, he may seem mechanical, but who would not congratulate him on such mechanism? Delsarte cultivates and disciplines the mind, making it able to detect the false and grasp the true. It harmonizes the moral nature, purifying its sentiments and qualifying its passions. It improves the body, making the face more like the artist's ideal of form, and the body more like the sculptor's dream. It acts upon the mind, making it quick to act, and correctly to judge. When we stand in the glorious gallery of the Louvre and see perfect models of symmetry in sculptured stone ; perfect form and color in those marvelous paintings of the master artists, we instinctively cry out : " Oh ! where are the educational artists that are able to give outlines and expressions like these to the faces of men ; forms and developments like these to human bodies ?" This is the great work of the Delsartean teacher—to cultivate the human body, making it more strong and beautiful ; to restore its natural grace and develop its possibilities, thus making it the perfect agent of the mind.

When one sees the surging mass of humanity with its weighty loads of physical oppression, with its deformities and its impurities, he feels the great need, nay, the imperative demand, for such study

and teaching. Mr. Gladstone, realizing this, remarked: "It should be taught in every school in England." If it is needed in England, where physical development is at its best, America must demand it.

A great difference between Delsartean and other physical culture is that it cultivates the moral and intellectual with the physical. It does not train for the prize ring. It does not develop the arms by a succession of poundings, or the limbs by stamping, for it has long since been shown that most great pugilists and athletes, being abnormally developed, become diseased and short lived.

We may infer that the system is based upon the fact that the soul feeds upon that with which it comes in contact. It is said that an ambitious youth, seeing a fac-simile statue of Hercules, sought to acquire that beauty and symmetry by coming often into the presence of that model. He became stronger and more perfectly developed by absorbing the form and outlines. Our souls are like wax, bearing forever images of all that touch them. If our eyes, without resisting, see ugly sights, and our ears hear continually discordant sounds, our souls will become less beautiful and less in harmony with the divine. We must not ignore the false. We must judge it and deny or resist its power over us. We are more physical than we have thought. Our minds feed upon what the senses bring to us. The more correct these telegraphic messages, the truer our judgments must be.

Besides, the body and the soul are the mutual reflections of each other.

The soul of man is stamped not only upon his face, but in his bones and muscles; in the form and outline of his body.

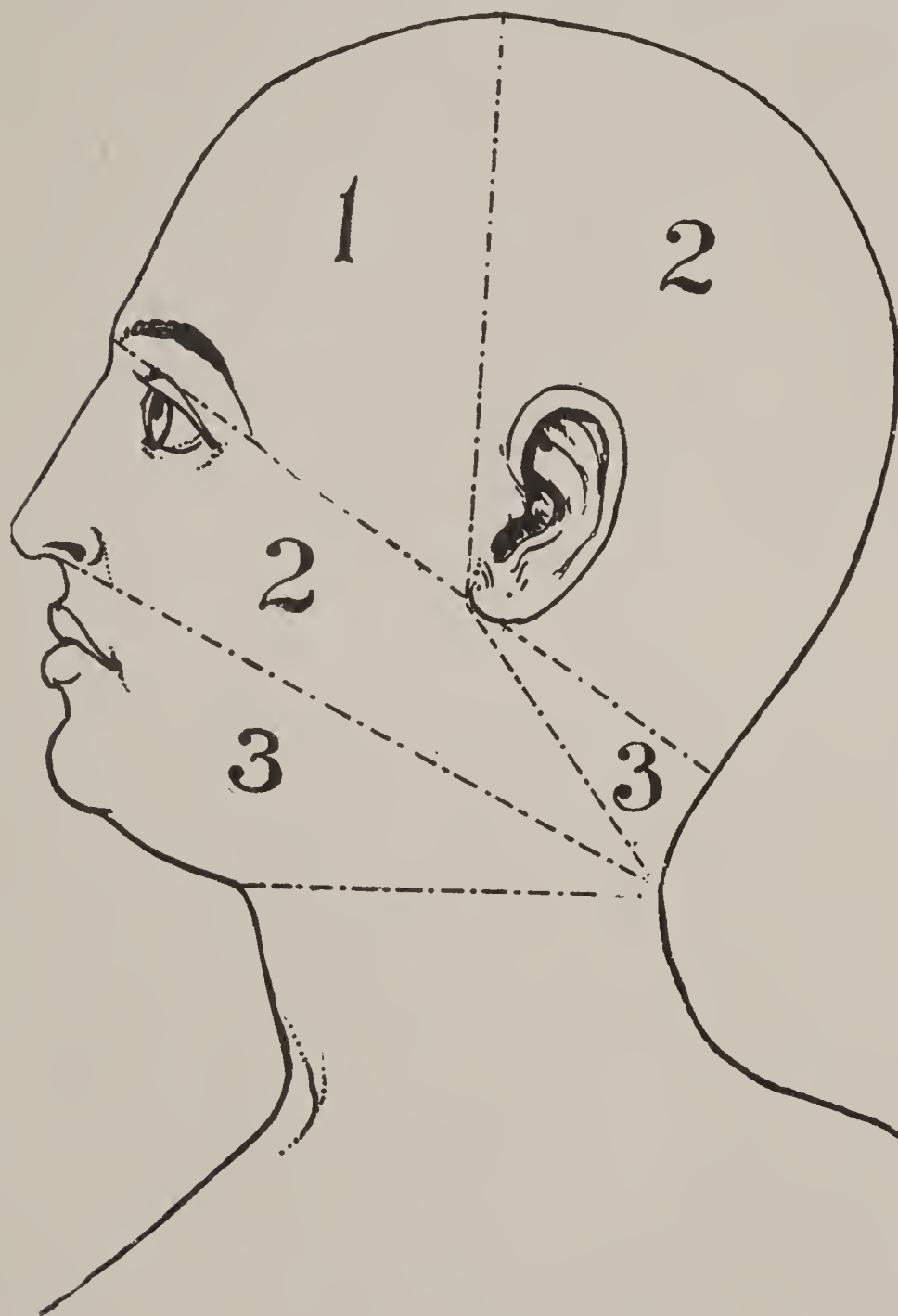
So if we keep in our minds that beautiful idea of which we are an imperfect beginning, we shall grow like it, and our dream of strength and beauty shall become our real self.

The "Trinity of the mental, moral and vital" in our nature is the basis of Delsarte's philosophy. Understanding this we at once discover new colors in the painting and conceive new modulations in the sonata. This knowledge, too, unveils the sculptured souls in stone, giving to them a new voice and utterance. Upon this principle of the trinity a series of exercises are developed—*the best ever known*. These relieve the body from awkwardness, develop weak parts, reduce corpulency, and harmonize thought and action.

But we meet many obstacles. Probably there is none greater than the faulty forms of the art of dress.

This department of art has succeeded in developing itself

out of all grace and propriety, Its requirements greatly modify, in all cases, and prevent altogether in some, the possibility of the correct development of the human figure. Since man only is made in the image of God, how sad that he should seek to mutilate and destroy himself. But the process begins with childhood. Feet that know not weariness are cramped into leather, so that in a few years they are only fit to ride. Hands that are beautifully graceful are manacled

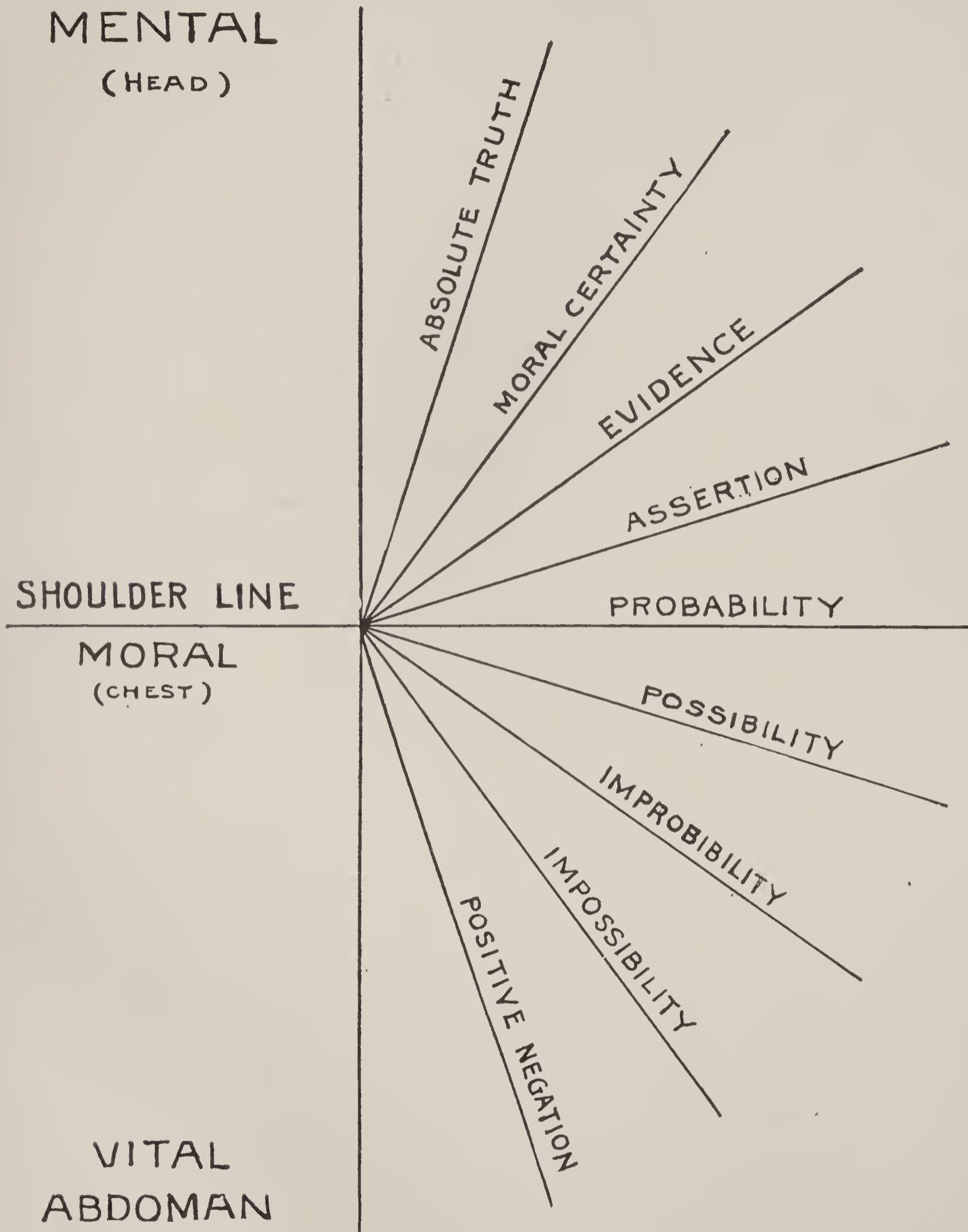


1 Mental. 2 Moral. 3 Vital.

with tight gloves, thus becoming larger and more awkward, and making graceful movements impossible. Faces that might have been models for artists are smeared with poisonous compounds until the lines of beauty are hidden or lost. Forms that sculptors might have found an inspiration are tied up in garments, and tortured with steel in a manner really merciless. As Edmund Russell has said: "Fancy the Venus of Milo with a corset on." Truly grace and beauty would be thus ridiculed indeed.

It is really unfortunate, too, that society is in such a condition, according to the accepted idea, that, in order to preserve our state of high social purity we must hide from view the outlines of the human form. The most beautiful dress ever made is a Grecian gown, being of such a plan as to permit the graceful movements of the body, and at the same time revealing its beautiful outlines. However, owing to the unpardonable neglect of physical culture, especially in America, modern dress may save the artist many a pang by concealing from his view the sunken chests, deformed waists and crippled feet which are the results most frequently of fashion's tyranny. Will the time ever come

when those who suffer most from the inhumanity of dress will be willing to give even a paltry sum to a worthy teacher of physical culture, who will teach them how to overcome the defects which they have



been paying so much to hide? How much better so to do than to waste enough every season to build several gymnasiums in only hiding imperfections, and at the same time increasing greatly the severity of their physical maladies.

GENERAL SUGGESTIONS.

1st. Study the correct position of the body. Throw the weight on the balls of the feet. Keep the hips well back. Throw the chest well up, making the waist smaller. Keep the chin slightly back, harmonizing it with the chest which it opposes.

2d. The torso, being the power-house for the cable system of the body, should receive the greatest care. Lift the chest, manipulate it, and practice extending the arms from the chest to the sides. Breathe deeply, abdominally, and practice rapid and slow inhalation and exhalation in succession. Breathe through the nose. For catarrh, run long distances, forcing the breath through the nostrils. Oscar Guttman says: "Most faults of voice are the result of bad breathing." Effusive, expulsive and explosive breathing represent the mental, moral and vital predominances.

3d. In regard to expression by gesture, it may be observed briefly that position, motion, form and direction are governed by the tendency of the thought as suggested by the above diagrams. Gestures expressing the mental proceed from the head, the moral from the chest, the vital from the abdomen. For position, note that the more elevated the thought the higher the gesture, according to the diagram given.

The positions of the hand are palm up, mental ; palm down, moral, and vertical position expressing action. Look in the direction of the gesture of description, and away to express aversion. Let the eye precede the gesture, a little above or below, according to the location of the gesture, above or below the shoulder line. Practice the inflection of the arms, or the flow of motion as it is called, from the shoulder to the elbow, thence to the wrist, and lastly to the finger tips. Let the wrist lead in gesture, but be careful not to stiffen it or exaggerate the drooping of the hand. Let the hand fall with its own weight when lifting, letting the support be at the shoulder when the hand is lowered.

4th. The face is supplied with muscles that have no other use except to aid it in the act of expression. These, along with the larger muscles proper of the face, are used to great advantage when under control. It is said of McCullough that he needed but to look his part.

The soul of man approaches its fellow as eloquently through the glances of the eye as through the modulations of the voice. Lifting the eyebrows, contracting and knitting them, give the most important

expressions. In general, the power of expression is in the harmonious action of the body, and the modulating powers of the voice. Practice in "Decomposing" the body, that is, in relaxing the tension of all muscles, is most valuable in overcoming awkwardness, and in gaining self-control. A system of æsthetic posings much practiced in Italy for some time, but comparatively new in America, is a most refined, elevating and beneficial exercise. Credit should be given Mrs. Laura J. Tisdale, of the Chicago Musical College, for the first representation in Chicago, of what may be called human sculpturing. Her exhibitions are simply marvels of artistic skill. Perhaps the most practical applications of Delsarte have been made under the direction of Mrs. Anna Morgan, of the Chicago Conservatory, whose book on the subject is of the greatest value to all students of art. The following subjects will be found valuable for expressive posing. a. The play scene from Hamlet. b. The curse scene from Lear. c. The court scene from "The Merchant of Venice." d. "Queen Philippa Pleading for Her Subjects." e. "The Landing of Columbus." f. The Death of Virginia."

A series of expressive poses may be arranged very easily for two, from almost any of the scenes of Shakespeare's plays.

PHYSICAL DRILLS.

1. Poising the body. Changing weight.
2. Lifting the hand by the wrist and dropping it by the shoulder, (Right, left, both at the sides, and in front.)
3. Swinging the hands above the shoulders. (Right and left.)
4. Poising the hand over the head, pointing first finger down, hand dropping by its own weight, left hand being placed at the same time on the left hip. (Reverse.)
5. Framing the face front, touching the first fingers over the right foot advanced. Then the hands over the head, placing fingers in the same way, bringing the foot back to its normal position. (Do the same to the right and left sides.)
6. Swing right foot across the left, touching right toe three inches front, then back to right side six inches from first position. Then the left over right in same manner. Then swing right hand, with palm up, cross chest to the left, same way as before. Left hand the same.
7. Practice bending without moving the body below the waist. First with hands on hips, and then on shoulders.

8. Practice walking, bending the knee but little, placing toe down first ; keep weight forward.
9. Shake the hands, overcoming stiffness.
10. Elevate hands front horizontal, letting them fall by their own weight.
11. Lift the body on the toes ; then descend gradually.
12. Swing the arms and limbs, giving "firmness at the center and freedom at the extremities"

VOCAL DRILLS.

1. [Hah-Ho], [Hah-Ho]. Aspirate the first sound and vocalize the second.
2. Murdock's great drill for securing the correct action of the glottis is simply "Up, up," "up, up, up," etc.
3. Support the tone by the diaphragm. Direct the tone always to the front, observing, however, that the mental tone, well represented by the word "ah," the moral by "o" and the vital by "luh," must take for their sounding boards different parts of the vocal apparatus. The voice has quality, modulation and particular timbre, for its purposes of expression. Give also great attention to enunciation, phrasing and melody.
4. Repeat any word, giving it as many vocal expressions as possible.

These drills are found beneficial to all. The student, however, must diagnose his own case, and, in the spirit of the philosophy of Delsarte, develop drills suited to his individual needs. If vocal and physical training were more generally insisted upon in our schools, along with the mental and spiritual training, we should produce better types of culture. Not sophists, fanatics, or pugilists, but examples of men who could reason logically, feel nobly, and who would bear the "image of God."



MISS FANNY DAVENPORT IN "LA TOSCA."

ACTING CHARADES.

YOUR GREENROOM.

In a large house this may be either the morning or the school-room.

If all the children are grown up, or if they take any share in the charades (why not? it is capital fun for children), choose the school-room rather than any other; because, like home schoolrooms generally, it will probably be the most convenient, but the very worst furnished room in the whole house.

For acting, when *impromptu*, it may be quickly converted into a greenroom, by fetching down a looking glass, or even two (one for the ladies, and one for the gentlemen); a few hair brushes; a paper of pins; a pot of rouge, if any one in the house will own to possessing one; a basin of cold water, and a few towels; a cupful of flour; a burnt cork; all the old spectacles and walking sticks to be had; while for costumes, bring old bonnets, old ball dresses, court uniforms; any kind of ancient parasols, umbrellas, or garden hats, college caps, college gowns, servants' aprons, the housemaid's cap, if possible a widow's cap—in short, any "old thing;" and thus in ten minutes the schoolroom may, both in appearance and essentials, be converted into a veritable greenroom.

There should always be a head to organize and lead the charades. If not, every one will talk at the same time, and there will be nothing but confusion in the greenroom, as well as in the acting.

Have plenty of light, yet beware of fire, in those pretty white dresses, lest your gay comedies become real sad tragedies. If got up on the spur of the moment, choose for your stage any part of the parlor or dining room that can be closed in by curtains or folding doors. There are in all houses plenty of ready-made stages.

If there are two parlors, separated by folding doors, act in the one and let the audience sit in the other, so arranged that all may see and hear. Supposing there are no folding doors or back drawing-

room, look about for a bow window or recess; if no bow window or recess, act at the upper or lower end of the room—that is to say, at that end which is the most convenient of the two for ingress and exit. In every case do the best you can for showing off the acting.

Should you be so fortunate as to have folding doors, your stage is made. In that case, all that you have to do is to shut them till the charade begins, and arrange the furniture to suit your scene—opening them when all is ready. So much for the greenroom and stage, in *impromptu* charades.

It may so happen that the actors may wish to “get up” the charades some time before the day of representation. In that case the hasty toilets of *impromptu* charades must be replaced by much more careful costumes and preparations.

In the first place, as before, select your stage *well*. All depends on the choice of your stage.

After choosing your stage, choose your manager.

That is a difficulty. The oldest person among the actors will not always do; nor the best actor, though that is a great recommendation; nor the cleverest; but it must be the *most experienced*, and what is also desirable, the best tempered, for it is indeed a trying post. Generally speaking, the manager is expected to please every one, and—ends by pleasing no one. His or her duties are as follows:

1. To settle for each actor what character he or she is to act.
2. To settle disputes by his or her casting vote.
3. To arrange the stage.
4. To collect the properties.
5. To regulate the ingress and exit.
6. To rouge the actors, and whiten their faces.
7. To explain the scene aloud to all.
8. To give the signal for drawing back the curtain, or opening the doors.

As such duties are numerous, either let the manager be assisted by a stage manager, or else let him or her be content to be the paramount authority behind the scenes, and take no part whatsoever in the representation on the stage.

HINTS TO THE MANAGER.

1. For comic parts in men’s characters, rouge the tip of the nose.
2. Tragedy requires white faces, and these may be obtained by common flour or violet powder.

3. To get rouge off the skin, use grease, and then pure water. The same will get flour or powder out of the hair much more quickly than by brushing it, while without the use of grease, much time will be wasted in washing the face, or brushing the hair or beard.

4. A burnt cork will give any amount of moustache or whisker, and applied to the eyebrows of light persons, gives great expression to the face.

5. Age may be easily personated. Flour the hair to make it look gray. Indian ink and white chalk will make wrinkles, which must be made round the mouth and on the forehead; while a long white beard may be produced by white cotton wool drawn into shape, or white paper finely cut into thin strips. Spectacles give an old look.

Costumes in charades never need be made a source of expense, as very often the very cheapest properties have the best effect on the stage.

Ingenuity in turning old dresses into good stage "properties" should be exercised both by the manager and actors. When the dress is ready beforehand, you will have more time to consider and learn your part.

With these preliminary remarks, let us begin by rehearsing in private your behavior on the stage.

Do not hang your head in that sheepish manner as you enter, nor yet go into the worse extreme of being always on the broad grin, but enter as easily and as *much in character* as you can.

Don't look at the ceiling, but at the person you are addressing; raise your voice a little, but do not scream, nor hurry over your speeches, nor speak all at the same time; but while you are acting, try to *feel* as if you *were* yourself, your assumed character. Act and look just as you imagine the character you are personating would look in real life; above all, be *natural*.

You must never turn your back to the audience, whilst you must carefully endeavor to allow all you say to be heard by them. Acting comes more easily to some than to others—nevertheless, by a little common attention, it is in every one's power, when taking a part in a charade, to render it agreeable and pleasing, if not striking.

Both in *impromptu* and in prepared charades, a word must be chosen of two, three, four, or even five syllables. The *whole* word can be acted in two ways: Thus (1) take the word "Misrepresent-(s)-ation," for example. The first syllable, *Miss*; second, *represent*;

third, *station*. Each syllable may be a totally distinct scene from the other two, and the whole word making a fourth scene; or—(2). The three syllables, and whole word may be, as it were, the four, scenes of a little story—all bearing on the word Misrepresentation, and being connected with each other. The first way is by far the easier of the two.

LIST OF WORDS TO CHOOSE FROM.

| | |
|-------------------------------------|--|
| 1 Mistake..... (Miss-take). | 32 Sentimental... (Sentiment-all). |
| 2 Mendicant.... (Mend-die-cant). | 33 Statesmen (States-man). |
| 3 Dramatic..... (Dram-a-"tic"). | 34 Hebrew (He-brew). |
| 4 Knighthood... (Night-hood). | 35 Protest..... (Pro-(and Con-) test). |
| 5 Outrage..... (Out-rage). | 36 Mischief..... (Miss-chief). |
| 6 Earwig..... (Ear-wig). | 37 Blackguard... (Black-guard). |
| 7 Village..... (Vile-age). | 38 Golden..... (Gold-den). |
| 8 Rifle..... (Rye-fell). | 39 Courtship (Court-ship). |
| 9 Pilgrim..... (Pill grim). | 40 Pastime ("Pa's"-time) |
| 10 Warlike (War-like). | 41 Flirting..... (Flirt-Inn). |
| 11 Independent.. (Inn-depend-aunt). | 42 Jewel (Jew-ill). |
| 12 Ireland..... (Ire-land). | 43 Banquet..... (Ban-quit). |
| 13 Beauty (Beau, or Bow-tye). | 44 Nightmare.... (Knight-mare). |
| 14 Phantom..... (Fan-Tom). | 45 Captain..... (Cap-(t)-"ain"). |
| 15 Bandage..... (Band age). | 46 Marplot ("Ma"-plot). |
| 16 Skylight..... (Sky-light). | 47 Spinster (Spin-ster). |
| 17 Cockade..... (Cock-aid). | 48 Sweetheart... (Sweet-heart). |
| 18 Magnetic..... (Magnet-"tic"). | 49 Mistletoe (Miss-sell-toe). |
| 19 Tyrant (Tye-rant). | 50 Militant (Mill-it-aunt). |
| 20 Faithful (Faith-full). | 51 Compensate... (Come-pence-ate). |
| 21 Pencil..... (Pen-sill window). | 52 Jubilee..... (Jew-Billy). |
| 22 Pilfer (Pill-fur). | 53 Holiday (Holy-Dey). |
| 23 Neighbor ("Nay,"-bore). | 54 Champagne... (Sham-pain). |
| 24 Spirit (Spire-right). | 55 Coward..... (Cow-hard). |
| 25 Rubric (Rue-brick). | 56 University ... (Universe-city). |
| 26 Season..... (Sea-sun). | 57 Nightingale... (Knight-in-gale). |
| 27 Handsome.... (Hand-some). | 58 Maritime (Mary-time). |
| 28 Toilet..... (To-let). | 59 Hurricane.... (Hurry-cane). |
| 29 Vestry..... (Vest-try). | 60 Friendship... (Friend-ship). |
| 30 Owlet..... (Owl-let). | 61 Feudal (Few-(d)-all). |
| 31 Poetic..... (Poet tic). | |

Any word can be selected from this list for an ordinary charade, with or without more preparation than that half hour in the green-room which is always requisite for the settlement of parts, the choice of the plots, and arrangement of costume.

Subjoined are skeleton plots, *without fixed dialogue*, which will greatly assist in *impromptu* entertainments.

Then follow two specimens of ordinary charades, *with dialogue*, to be learned off by heart; and *mute* ordinary charades, which should be performed in total silence. By expressive *action* in mute charades, you supply the place of language—the only language admissible in them being “the language of the eyes.”

SKELETON PLOTS. No. I. MISTAKE.

SCENE I. *Miss.* A gentleman, the Rev. Ebenezer Brown, wants a lodging. He has just arrived at ——. Sauntering along he sees a "*For Rent*" put up in the window. He knocks, and is shown in by a pert help (Martha), and is told that the "Madam" will be down to speak to him directly.

Enter her "Madam," Mrs. MacCanister (not a widow lady, but separated from Mr. MacCanister: owing to "incompatibility of temper." She is on the wrong side of sixty, and fond of relating her sorrows.)

Rev. E. Brown, much "struck" with Mrs. MacCanister, engages the apartments. After arranging the terms, etc., Mrs. MacCanister begs him to take a cup of tea whilst Martha goes to fetch his luggage, which he has left at the station. Mr. Brown and Mrs. MacCanister sit down to tea. In the course of the conversation, Mrs. MacC., believing that Mr. B. knows her sad story, alludes pathetically to her "lone position." Mr. Brown, still more fascinated, proposes to her, addressing her as "Dear *Miss.*" The indignant Mrs. MacC., believing Mr. Brown to be an impudent impostor, shrieks for Martha, who enters with the luggage. Mr. Brown tries to explain, again beginning "Dear *Miss,*" on which Mrs. MacC. rushes out of the room, followed by Martha. [*Curtain falls.*]

SCENE II. *Take.* Scene. A fancy fair, at which the young and lovely Mrs. Fitzrose holds a stall.

Two fashionable-looking men, whom Mrs. Fitzrose thinks belongs to the "400," but who in reality belong to the swell mob, while purchasing several articles, contrive to engage Mrs. Fitzrose in conversation. While one of them talks, the other puts article after article into his pocket, quite unseen by Mrs. Fitzrose.

Enter Mrs. Smith and three young children—a *most respectable* woman. *She* only "looks" at the things—buys nothing.

Suddenly Mrs. Fitzrose discovers that her stall has been robbed—great hurry and confusion. A magnificent pair of slippers are missing. The crowd assemble, the "fashionable-looking" man (who has taken the things) offers to fetch a policeman. Suspicion falls on Mrs. Smith. The second "fashionable-looking" man says, he is "sorry to mention it," but that he *saw* Mrs. Smith put the slippers into her pocket. Mrs. Fitzrose entreats him, with thanks, to rush after his friend, and hurry the policeman. *Exit* "fashionable-looking" man at one door, and *enter* a policeman at another, calling out "Stop thief!"

after him. The culprits escape; poor Mrs. Smith is released, having been detained by the crowd, and retires with indignant virtue. Mrs. Fitzrose faints.

“*Miss*” and “*Take*” have thus been acted. The third scene represents the whole word.

SCENE III. *Mistake*. A family, residing in ——, issue invitations for a dance, to be given on Thursday, the 14th inst.

As they do not think they have asked gentlemen enough, they ask a friend to invite one or two, and give her blank invitations. [*All this must be described by conversation, while the genteel family are sitting working on the evening of Thursday, the 4th inst.*] A knock is heard at the front door. They cannot imagine who it can be, but fancy it is Count Mauve, a distinguished foreigner, invited “to look in *any* evening.” “Mamma” says, “Now mind, girls, you all speak French!”

Buttons announces, in a loud voice, Mr. Watson Watson (one of the gentlemen invited by friend), who has *mistaken the day*.

He is received most politely as Count Mauve. All speak French. Mr. Watson Watson cannot reply—much confusion. At last the mutual *mistake* is explained. [*Curtain falls.*]

This charade must of course be acted with spirit and point, as the great thing is to bear out *the story* by the acting and dialogue.

No. II.—*Dramatic*.

SCENE I. *Dram*. A young married couple, Charles and Laura, on their wedding tour at Niagara. Their Lady’s Maid enters while they are at breakfast one morning and says that, not being very well, she would be much obliged to “Master” (who has been a medical man before he entered Wall street) to give her a restorative dram. Laura, proud of her husband’s acquirements, makes him write out a prescription. It is dispatched to be made up at a neighboring drug-gist’s. Whilst the couple are still at breakfast, it arrives. Kind-hearted Laura mixes the dram herself for the Lady’s Maid.

The Lady’s Maid is just putting it to her lips, when the owner of the store arrives—almost breathless. He cannot speak, but points to the tumbler. Laura offers him some, when, recovering his voice, he says his assistant had mistaken the bottle and sent deadly poison instead of the restorative *dram*.

SCENE II. *A tic*. A Harvard under-graduate, during Commemoration Week, expecting his mother and sisters to luncheon in

his room. His friend, Frederick Fearless, is helping him. It is just noon—the guests are to arrive at half-past twelve.

A *ring* at the door. It is a Dun with his “little account.” The young men “beg him to leave it”—“they’ll settle it another day”—“are expecting friends.” The Dun—a very civil but positive man—declares he won’t leave without the money.

They assure him they have neither of them a dollar in the world. They offer him anything to leave at once (*clock strikes quarter-past twelve.*)

Dun won’t leave. They try civil means—offer him cake and wine, which he accepts, and then still remains. Five-and-twenty minutes past twelve comes. Frederick Fearless, after going down on his knees to entreat him to leave, suggests (*aside to his friend*), that if he *will* stay, he be introduced to the ladies as a friend. Enter his mother and three sisters with a cousin. The Dun is introduced, but on being addressed by the mother still mentions his “little bill.” Fortunately she is a little deaf. She thinks his manner a little odd, and becomes alarmed. Fred Fearless again tries to persuade the Dun to leave.

He still declines, and takes a seat. Fred, then turning to the ladies, explains (*aside*) that the stranger is a friend of his, but subject to dreadful attacks of *tic*, which can only be cured by the immediate application outside the face of a twenty-dollar bill “on account of his *tic*.” The benevolent mother gives the bill immediately, on which the Dun leaves, and Frederick, with a look of intelligence to his sisters, who understand the case, thanks the deaf old lady for so easily curing a *tic*. (*Curtain falls.*)

SCENE III. *Dramatic (the whole word)*. Manager of country theater engages a New York “Star,” who recites in his or her different styles, several dramatic speeches.

This scene should, if possible, be acted by some one who is a good mimic, and can imitate the different peculiarities of celebrated actors—such as Irving, Booth, Florence, Mary Anderson, and others.

When, however, time has been given for previous preparation, you can learn off either of the ordinary *dialogue* acting charades which follow.

“You must all *learn*, and *know* your parts.”

Each actor should copy his own part out in writing, as well as the “cues,” or words coming immediately before his part; and *every* word should be *learned* literally.

Exit and entrance will, in some rooms, be a matter of difficulty, from the position of the stage. A simple mode of making *one* door serve for *two* exits, is by placing a screen in front of the door, and issuing or retiring from or behind the different ends of the screen.

An ordinary linen-horse, placed in that manner, and covered over with a large cloth, makes a good *impromptu* screen.

ORDINARY CHARADES, WITH EASY DIALOGUE.

DRAMATIC.—ACT I.—*Dram.*

Dramatis Personæ.

LUDOVICO JONES, *a Clerk.*

DR. TOURNIQUET.

MARY WORTHINGTON, *Servant of lodgings.*

[LUDOVICO JONES' manner must be a little burlesque.]

SCENE I.—*Comfortable, well-furnished sitting-room.*

LUDOVICO. (*Walking up and down. Tennyson's poems in his hand.*) How beautiful! My blighted heart throbs, as though 'twould burst this mortal clay. (*Striking his forehead.*) Once more let me peruse this verse :

“ Oh, that it were possible,
After long grief's pain,
To find the arms of my true love
Bound 'round me once again.”

Tennyson, I love thee. Love! ha—ha! What is love? Nothing. The world is cold and heartless!

Oh, beloved Incitela! why did you jilt me? You fascinated me as if you had been a cobra snake, and I your victim—and then rejected me! Ha! ha! I shall go mad! (*Tears his hair.*)

Enter MARY.

Oh, Mr. Jones, what is the matter?

LUD. Matter!—a blighted heart's the matter!

MARY. Lor! Mr. Jones!

LUD. A crushed worm will turn, and I am that worm!

MARY. Hadn't you better go to your office, Mr. Jones? It's very late.

LUD. What care I for sordid gain ; my ledger is a blank, and all is desolation and woe.

MARY. Mr. Jones, you're surely ill?

LUD. Ha!—ha! dying! dying of crushed love and unrequited affection.

MARY. Shall I fetch the doctor?

LUD. Can he cure a bleeding heart, or a mind diseased?

MARY. A bleeding heart! I must fetch the doctor.

[*Exit* MARY.

Enter MARY and a Doctor.

MARY. There he is, doctor. (*Doctor goes to LUDOVICO, when the latter starts up and glares at the former.*)

LUD. Who are you, sir?

DOCTOR. Ah, I see,—nervous.

MARY. Hush! Mr. Jones, it's the doctor.

DOCTOR. Let me feel your pulse.

MARY. What is the matter with him, Doctor?

DOCTOR. Humph. Pain in your head?

LUD. No.

DOCTOR. Ha!—thought not. In your back?

LUD. No, none.

DOCTOR. Oh, of course not. Whereabouts do you feel pain?

LUD. (*In a sepulchral voice.*) In my lacerated bosom!

DOCTOR. Ha! I thought so; in the chest? (*Thumps his chest.*)

Does that hurt you?

LUD. Ha! minion, come on! (*Attempts to knock doctor down.*)

MARY. (*Laying hold of him.*) Please don't, Mr. Jones.

LUD. I won't (*aside*), especially as he doesn't seem the least afraid. (*Sits down again.*)

DOCTOR. Ah, you're bilious.

LUD. Is love bile?

DOCTOR. Here's a prescription—take that.

MARY. I'll have it made up for him.

LUD. It's all in vain.

DOCTOR. Good-bye, Mr. Jones.

LUD. How much am I to take, doctor?

DOCTOR. Three or four *drachms*.

[*Exit* DOCTOR. *Curtain falls.*

ACT II.—*Attic. (Time, night.)**Dramatis Personæ*

TWO MAIDEN LADIES.

BURGLAR.

LADY'S MAID.

NEXT-DOOR NEIGHBOR.

SCENE.—*A Bedroom. An Attic.*

LADY'S MAID. (*alone, just going to bed: enters the room, and places bedroom candlestick on the table.*) Well, I'm tired, and I must say that I am very glad I've put those two tiresome, good old souls, to bed. What with Miss Susan's tantrums, and Miss Ellen's fidgets, I'm worn skin and bone. (*Is just going to put her dress on a peg, when a tap comes outside on the window.*) Good gracious! who can it be? This is an attic, so it can't be any one. (*trembles.*) There it is again. (*screams.*) Oh! oh! oh! Help!—(*voice outside window, says*)—Don't be afraid, it's me.

LADY'S MAID. It's you; and whoever may *you* be—alarming me at this time of night?

VOICE. It's your next-door neighbor just dropped round at your attic-window (because I'm afraid of alarming the ladies) to say that there's a man on your house—on the roof!

LADY'S MAID. Oh, dear! oh, dear! Is he a robber?

VOICE. Of course he is: just you give the alarm; and let me in, and then we'll rouse the house, and secure him.

LADY'S MAID. (*opens window.*)—Oh! dear,—come in at once; by all means! (*Enter VOICE, who is a tall man.*)

[*Exit LADY'S MAID, screaming.*]

VOICE. Well, I'm off, or I shall be caught, I expect. There he is, I hear him a-knocking at the door! [*Exit MAN.*]

(*Re-enter LADY'S MAID and two old ladies, in large frilled night-caps, and huge dressing-gowns: MISS SUSAN carries a poker; MISS ELLEN the tongs.*)

MISS SUSAN. Where is he?

MISS ELLEN. There's no one here.

LADY'S MAID. I left him here, I assure you, ma'am; and was never so alarmed in all my born days! (*violent raps heard at street door.*)

LADY'S MAID. It's the robber, ma'am, I'm sure: don't please go down!

MISS SUSAN. Nonsense. I'll speak to the person, whoever it is, from the window.

MISS ELLEN. My dear! remember your nightcap.

MISS SUSAN. Well, I can't help that. (*sharply.*)

LADY'S MAID. Will you put on my bonnet, ma'am?

MISS ELLEN. Certainly do, sister. (*MISS SUSAN puts on LADY'S MAID'S bonnet, much too small, over nightcap, and puts her head out of the window. Meanwhile, increased knocking heard at front door.*)

MISS SUSAN. Who's there?

NEXT-DOOR NEIGHBOR. Me.

OLD LADY. Me, indeed! you ought to be ashamed of yourself, making such a noise at my door.

N. D. N. Why, there's a man on your roof.

OLD LADY. I know that.

N. D. N. Then, why, in the name of goodness, don't you let *me* in?

MISS SUSAN. But who are you?

N. D. N. Your next door neighbor.

MISS SUSAN. But *he's* in the house already.

N. D. N. No! that's the robber; he slid off the roof, and I saw him come in by the attic window! (*Great sensation; old ladies look incredulously at each other.*)

MISS ELLEN. Who could it be, then that you saw? (*To MAID.*)

MISS SUSAN. Well! Open the door. (*LADY'S MAID goes out and re-enters with next-door neighbor. Old ladies conceal themselves in window curtains, leaving only their heads visible.*)

N. D. N. Where are the ladies—I don't see them?

MISS SUSAN. I'm here, sir. (*pokes head out.*)

MISS ELLEN. We're—*en-deshabille*.

N. D. N. Well, ladies, sorry to intrude, but he came into your house, and he's a burglar, and no mistake. (*At this moment BURGLAR puts his head into the room.*)

B. I just look in to say good-bye to you, I'm off. (*Exit quickly, with N. D. N. in pursuit, calling after him*)—"Stop thief!"

MISS SUSAN. (*coming from behind curtain.*) Good gracious! It was the burglar himself you let in!

MISS ELLEN. (*rings bell violently.*) Good gracious!

[*Exeunt both.*]

LADY'S MAID. It all comes of sleeping in an attic; I must run off; alarm the servants, and then go into hysterics. [*Curtain falls.*]

ACT III.—*Dramatic.*

Dramatis Personæ.

A MANAGER of country theater.

REV. RUBRIC SMITH, *curate of parish.*

SERVANT.

SCENE.—*Library, REV. RUBRIC SMITH (alone) writes—*

Yes! the want of unity among ourselves, the want of adherence to the firm principles of our invaluable Rubric —

Enter SERVANT.

A gentleman, sir, to see you.

REV. R. S. Who is he?

SER. Don't know, positively, sir; think he's a military man, sir.

REV. R. S. Show him up.

Alone.

I trust some fellow-worker in our Rubric's cause.

Enter MANAGER.

REV. R. S. Haven't pleasure—know who you—are—hem! hem!

MAN. I'm a stranger, sir, at present to your village; but I've called on you with a view to its benefit.

REV. R. S. (*aside.*) I think he may be the editor of "High or No" Church Magazine; gentlemanly looking man.

MAN. I appeal to your sympathies, knowing, sir, how strongly you oppose Puritanical prejudices.

REV. R. S. (*aside.*) My very words, in "High or No."

MAN. In short, sir, I solicit your contributions and support—

REV. R. S. Excuse me, but if it is for—

MAN. It's for the legitimate line, sir.

REV. R. S. Legitimate line, sir. What do you mean?

MAN (*producing playbill*). I've just arrived—"Grand Dramatic Fete." (*holds up playbill.*)

REV. R. S. (*aside.*) What a strange mistake of mine!—(*aloud.*) Sir, I *strongly* disapprove of all dramatic entertainments. (*Rings the bell To SERVANT.*) Show this gentleman out.

MAN. Well, sir, I meant no offence.

REV. R. S. Remember my cloth, sir ; my cloth, sir ! if it had been a "mystery" from "The Lives of the Saints"—or—

MAN. (*again holds up playbill.*) Grand dramatic entertainment—"Camille."

REV. R. S. Sir (*furiously*), remember my cloth.

[*Exit* MANAGER. *Curtain falls.*]

MUTE OR DUMB CHARADES.

A "dumb" charade? I could take a part in that, the nervous or the shy are apt to exclaim ; rashly concluding that, where nothing is to be *said*, the difficulties of acting disappear.

Practical experience shows that the absence of language increases rather than diminishes the strain on the imaginative faculty.

Were it not that so little else than comic scenes or high burlesque can be represented in dumb charades, mute scenes might be otherwise styled the "culminating point" of amateurs, so much expressive action is required in their performance.

The following rules for expressing different emotions in dumb show must be observed :

1st. *Rage* must be depicted by violent stamping of the feet, frowns, clenched fists, eyes open to their fullest extent, fierce gestures, and long strides up and down the room.

2d. *Despair* must produce rolling of the eyeballs, striking the breast, and a fixed gloomy stare.

3d. *Hope* may smile and look up, while

4th. *Disdain* will wave the hands scornfully, and glance at the despised person from top to toe.

5th. *Love* must press its hand to its heart ; and if any embracing is necessary, it is better left for husbands and wives, or brothers and sisters, to act those parts that require any embrace more affectionate than the most distant theatrical salute.

DUMB, OR PANTOMIME CHARADE.—*Phantom.*

ACT I.—*Fan.*

Represent a Spanish lady walking leisurely along the stage.

Costume.—A black, low or high, silk dress ; black lace mantilla placed over the head, and falling over the shoulders. If no such

mantilla can be had, any black lace scarf or mantle will do as well. It ought, however, to be supported over a comb six inches high, an article not unfrequently found in old wardrobes.

A substitute may, however, be contrived out of any old book-cover, which can be cut into the required high shape, inked over, or covered with black silk, fastened on to the top of a fancy back comb for the hair, as the mantilla hides its deficiencies.

A single rose on one side is indispensable to this scene—rouge the actress slightly, and cork her eyes just under the lower lids, to give expression.

Thus picturesquely attired, she must take in her hand the very handsomest fan she can get.

The Spanish lady enters at one door slowly and gracefully, languidly using her fan, and a Spanish gentleman comes in at another door. The Spanish gentleman's dress may be an ordinary walking attire, with a mackintosh or cape flung over his left shoulder; a sombrero or a Sardinian cap; a guitar and a corked moustache may be added. The Spanish gentleman advances slowly forward as if about to pass behind the Spanish lady [*the latter must be the nearest to the audience.*]

Spanish lady raises her eyes: their glances meet. She starts, he starts, and she walks on slowly, still using her fan, and looking back at the Spanish gentleman over her shoulder.

When they both reach the end of the stage, they turn round, and walk back again, still looking tenderly, yet diffidently at each other.

Spanish lady suddenly gives a rapid sweep with her fan, which shuts it up. Spanish gentleman then advances rapidly forward, appears enraptured, thrumming his guitar. He joins the Spanish lady, and their gestures must express animated dialogue, not unmixed with reproach and anger on the part of the Spanish lady.

The Spanish lady again opening her fan, sweeps it with a back-handed movement toward the Spanish gentleman. He recoils back, jumping two steps backward with agility. Spanish lady walks rapidly up and down, beckoning to him with her fan to return.

He takes off his sombrero, makes three low bows, and retires quickly from the stage. The Spanish lady remains a few minutes on the stage, and fans herself in an agitated manner. *Enter* an old Spanish gentleman who appears very angry with her. He seizes her fan, and throws it down on the stage. The Spanish lady wringing her hands, rushes off, and the curtain falls.

The great thing in this scene is to make the *fan* the principal object, as that is the syllable Scene I is to represent.

SCENE II.—*Tom.*

A good scene can be made up by an old maid and her cat “Tom.”

SCENE III.—*Phantom (the whole word.)*

A curtain must be arranged at the back of the stage in such a manner as will enable a *tableau vivant* to be acted in a bow-window or recess. Supposing no such bow-window or recess to exist, hang across it two window curtains, to part in the middle.

Two persons stand aside, opposite to each other, holding a piece of cord attached to the inner binding of the curtains on each side where they are divided in the middle. This will draw these curtains back when required. The cord must be long enough, or the curtains will not close properly when let down, which they must be at the beginning of this scene.

Two ladies, dressed in antique hooped costumes, stand in front of the curtain, watching it with hands clasped, and faces full of fear and expectation. [Their costume may be bright-hued silk dresses worn over red petticoats, and steel petticoats—the skirt drawn up to display the petticoats. Their hair must be turned back, and floured or powdered.]

A magician stands opposite the two ladies, drawing circles and triangles on the ground with a long wand.

He must be dressed in long black cloak, and have white hair, and a long white beard, which can easily be imitated by white wadding, drawn out, fire-grate shavings, or white paper, cut into long thin strips.

He makes passes in the air with his wand, then looking at the ladies, puts his finger on his lips. They appear terrified as he strikes the ground violently, and the curtains, suddenly drawn back, disclose a *tableau vivant* of a Highland chieftain who is lying on the ground at the point of death.

Another Highlander, in a plaid and Scotch cap, with an eagle or a peacock's feather in it, is kneeling on the prostrate body, brandishing a large carving knife with an expression of diabolic fury.

These figures must remain disclosed to view for about three minutes' time; during which interval one of the ladies, gesticulating wildly, falls flat on the ground in a dead swoon.

HISTORICAL AND POETICAL CHARADES.

If well acted, "poetical" charades are beautiful, and are strongly recommended, as combining instruction with amusement, being a pleasant way of cultivating an intimate acquaintance with the old poets.

The passages extracted are given at length, for ready reference by young people, whose parents object to their perusing, except through the medium of a family edition, the plays of Shakespeare, or the old poets.

HISTORICAL DRAMA. *Word—Gallantry.**Dramatis Personæ.*

QUEEN ELIZABETH.

SIR WALTER RALEIGH, *then* MR. RALEIGH, *an Oxford undergraduate.*

LORD OXFORD, *in attendance on the* QUEEN.

SIR HENRY SIDNEY, *the same.*

LORD LEICESTER.

THREE LADIES IN WAITING ON THE QUEEN, *and several* COURTIER.
TIERS.

THE HEADS OF CHRIST CHURCH *and* ORIEL COLLEGES, *and several* Undergraduates.

The costume of Sir Walter Raleigh must be a white satin pinked vest, surmounted with a brown doublet, flowered and embroidered with pearls; and on his head a little black feather, in a black velvet cap, with a large ruby and pearl drop to confine the loop in place of a button—a cloak thrown over his shoulder of rich velvet, ornamented with pearls. The dress of the courtiers may be similar to Sir Walter Raleigh's, but less magnificent; while that of the Queen and her ladies should be high dresses of silk or velvet, made plain, with points in front, full sleeves stuck out and coming down to the wrists, with ruffs round the hands and throat; the hair turned back and confined under the Elizabethan headdress, and chains round the neck. The Queen's dress should have a train, and ought to be made after the prints of the costumes of her reign. These historical charades are nothing unless the dresses be well got up and prepared beforehand.



MISS JULIA MARLOWE AS "PARTHENIA."

SCENE I.—*In Oxford, and supposed to be in a room in Christ-church.*

Enter LORD OXFORD and SIR HENRY SIDNEY, with other Courtiers.

LORD OXFORD. The plague is dispersed so far in London, that the Queen keeps her *Chyrsamas* here; and goes not to Greenwich as was meant.

SIR HENRY SIDNEY. Her Majesty is pleased with her sojourn in Oxford, and is graciously pleased to say that she will walk in the Meadows this morning.

LORD OXFORD. Do you know what time? shortly, I trust.

SIR H. S. She comes at noon.

FIRST COURT. Does your lordship know how long we shall be in Oxford?

LORD OXFORD. I cannot say; but I see Her Majesty approaching.

Enter, the QUEEN, attended by LORD LEICESTER, her Ladies and Maids of Honor, accompanied by two pages bearing her train. As the QUEEN enters, the courtiers all kneel down and bow respectfully.

QUEEN ELIZABETH. Rise, my good servants. (*All rise. Turns to SIR H. SIDNEY.*) Go, my good Sir Henry, and bid my faithful subjects, the Masters of Christchurch and Oriel, enter our presence. [*Exit SIR HENRY, while the QUEEN seats herself on her throne, and the ladies and courtiers fall back at the side, LORD LEICESTER being on the QUEEN'S right.*]

Enter the Head of Christchurch and the Head of Oriel, who both kneel down and kiss the QUEEN'S hand.

THE QUEEN. We have sent for you, that you may attend us to the Meadows, where we purpose to walk till dinner time.

HEAD OF CH. CH. We are much honored, most noble lady, by your command. (*The QUEEN rises, and leaning on LORD LEICESTER'S arm, goes out of the room, followed by all her Court. Curtain falls.*)

SCENE II.—*Christchurch Meadows.*

Enter WALTER RALEIGH and other Undergraduates.

RALEIGH. I cannot efface her words from my memory.

FIRST UNDERGRAD. You are crazed, friend Raleigh; think not Her Majesty knows of your existence.

RALEIGH. I am not crazed. 'Tis not five days ago that I engraved upon yon window this line :—

“ Fain would I climb, but that I fear to fall——”

Her Majesty saw it, and added to my line :

“ If thy heart fail thee, do not climb at all.”

SECOND UNDERGRAD. And on *that* you build your hopes of court favor ! you had far better continue the fair study of philosophy and letters.

FIRST UNDERGRAD. Or get a fellowship, as Master Bacon doth report well of your success, and you aspire.

RALEIGH. You may jest, but I will yet win Her Majesty's favor. [*Exeunt all.*

Enter at the other side, the QUEEN and all her Court, as before.

THE QUEEN. Methought I spied collegians here between these trees.

HEAD OF CH. CH. An' it please your Majesty, it were but some of our students.

LORD LEICESTER. In waiting doubtless till your Majesty doth pass, for all these youngsters worship the very ground you tread on.

Enter WALTER RALEIGH and his companions. First and Second Undergraduates re-enter—the QUEEN not noticing them.)

THE QUEEN. We are tired, and would retrace our steps. How damp and marshy are these meadows !

LORD LÈI. The sun will soon shine forth, and it were only to dry up your Majesty's path.

THE QUEEN. Albeit we would return ; and here is another puddle to traverse, by my troth ! (*She stops at supposed puddle. RALEIGH takes his cloak off and throws it down before the QUEEN. The QUEEN starts, smiles, colors, and walks over it.*)

THE QUEEN. A gallant action, though I fear your mantle is spoiled, my friend. However, she who mars can make—your name ?

RALEIGH I am your Majesty's most devoted subject, Walter Raleigh. (*kneels.*)

THE QUEEN. We will not forget this courtesy ; attend us home, and henceforth be in my service. (*The procession proceeds off the stage and curtain falls.*)

A SHAKSPERIAN CHARADE.

Word—Courtship.

ACT I—*Court.* Taken from Act IV., Scenes 1 and 2, of “The Merchant of Venice.”

Dramatis Personæ.

DUKE OF VENICE.

ANTONIO, *Merchant of Venice.*BASSANIO, *his friend, in love with PORTIA.*SHYLOCK, *a Jew.*SOLANIO, *friend to ANTONIO.*GRATIANO, *the same.*PORTIA, *an heiress of great quality and fortune.*NERISSA, *her confidant. Senators, etc.*SCENE.—*Ducal Palace at Venice.**Enter the DUKE, the Senators, ANTONIO, BASSANIO and GRATIANO.*

DUKE. What, is Antonio here ?

ANTONIO. Ready, so please your Grace.

DUKE. I'm sorry for thee ; thou art come to answer a stony adversary—an inhuman wretch ; incapable of pity—void of mercy.

ANT. I have heard your Grace has ta'en great pains to qualify his rig'rous course ; I do oppose my patience to his fury, and am armed to suffer.

DUKE. Go and call the Jew into the court.

SOL. He's ready at the door ; he comes, my lord.

Enter SHYLOCK.

DUKE. Make room, and let him stand before our face. We all expect a gentle answer, Jew.

SHY. I have possessed your grace of what I purpose
And by our holy Sabbath have I sworn
To have the due and forfeit of my bond.

Are you answered ?

BASS. This is no answer, you unfeeling man,
To excuse the current of thy cruelty.

SHY. I am not bound to please thee with my answer.

BASS. Do all men kill the thing they do not love ?

SHY. Hates any man the thing he would not kill ?

BASS. Every offence is not a hate at first.

SHY. What, would thou have a serpent sting thee twice?

ANT. I pray you, think you question with a Jew.

You may as well go and stand upon the beach,
And bid the main flood 'bate his usual height ;
Therefore I do beseech you,
Make no more offers—use no farther means,
But with all brief and plain conveniency,
Let me have judgment, and the Jew his will.

BASS. For thy three thousand ducats here is six.

SHY. If every ducat in six thousand ducats,
Were in six parts, and ev'ry part a ducat,
I would not draw them — I would have my bond.

DUKE. How shalt thou hope for mercy, rend'ring none?

SHY. What judgment shall I dread, doing no wrong?

So do I answer you.

The pound of flesh which I demand of him
Is dearly bought, 'tis mine, and I will have it.

Answer, shall I have it?

DUKE. Upon my power I may dismiss this court,
Unless Bellario, a learned Doctor,
Whom I have sent for to determine this,
Come here to-day.

SOL. My lord, here stays without
A messenger with letters from the Doctor,
Now come from Padua.

DUKE. Bring us the letters, call the messengers.

BASS. Good cheer, Antonio ; what, man ! courage yet.
The Jew shall have my flesh, blood, bones and all,
Ere thou shalt lose for me one drop of blood.

ANT. I am a tainted wether of the flock,
Meetest for death. The weakest kind of fruit
Drops earliest to the ground, and so let me.
You can not better be employed, Bassanio,
Than to live still, and write mine epitaph.

Enter NERISSA, dressed like a lawyer's clerk.

DUKE. Came you from Padua, from Bellario?

NER. From both, my lord ; Bellario greets your grace.

BASS. Why dost thou whet thy knife so earnestly? (*The JEW whetting his knife on the sole of his shoe.*)

SHY. Till thou can'st rail the seal from off my bond,
Repair thy wit, good youth: I stand here for law.

DUKE. This letter from Bellario, doth commend
A young and learned doctor to our court.

Where is he?

NER. He attendeth here, hard by,
To know your answer, whether you'll admit him?

DUKE. With all my heart; some three or four of you
Go; give him courteous conduct to this place:
Meantime the court shall hear Bellario's letter. (*reads.*)

"Your grace shall understand that at the receipt of your letter I am very sick; but at the same instant that your messenger came, in loving visitation was with me a young doctor of Rome; his name is Balthazar: I acquainted him with the cause in controversy between the Jew and Antonio the merchant. We turned over many books together; he is furnished with my opinion, which, bettered with his own learning (the greatness of which I cannot enough commend), comes with him, at my importunity, to fill up your grace's request in my stead. I beseech you let his lack of years be no impediment to let him lack a reverend estimation: for I never knew so old a head on so young a body. I leave him to your gracious acceptance, whose trial shall better publish his commendation."

Enter PORTIA, dressed like a doctor of law.

DUKE. And here, I take it, is the doctor come:
Came you from old Bellario?

POR. I did, my lord.

DUKE. You're welcome; take your place.
Are you acquainted with this present question *in the Court*?

POR. I am informed thoroughly of the case;
Which is the merchant here? and which the Jew?

DUKE. Antonio and old Shylock, both stand forth.

POR. Is your name Shylock?

SHY. Shylock is my name.

POR. Of a strange nature is the suit you follow,
Yet in such rule, that the Venetian law
Cannot impugn you as you do proceed,
(*To ANT.*) You stand within his danger, do you not?

ANT. Aye, so he says.

POR. Do you confess the bond ?

ANT. I do.

PORT. Then must the Jew be merciful.

SHY. On what compulsion, must I, tell me that ?

POR. The quality of mercy is not strained

It droppeth as the gentle rain from heaven
 Upon the place beneath. It is twice blessed,—
 It blesseth him that gives, and him that takes :
 'Tis mightiest in the mighty ; it becomes
 The throned monarch better than his crown :
 His scepter shows the force of temporal power,
 The attribute to awe and majesty,
 Wherein doth set the dread and fear of kings ;
 But mercy is above this sceptered sway,
 It is enthroned in the heart of kings,
 It is an attribute of God himself ;
 And earthly pow'r doth then show likest God's
 When mercy seasons justice. Therefore, Jew,
 Though justice be thy plea, consider this,
 That in the course of justice, none of us
 Should see salvation. We do pray for mercy ;
 And that same prayer doth teach us all to render
 The deeds of mercy. I have spoken thus much
 To mitigate the justice of thy plea ;
 Which if thou follow, this strict court of Venice
 Must needs give sentence 'gainst the merchant there.

SHY. My deeds upon my head ! I crave the law,—
 The penalty and forfeit of my bond !

POR. Is he not able to discharge the money ?

BASS. Yes, here I tender it for him in the court,
 Yea, twice the sum ; if that will not suffice,
 Wrest once the law to your authority :
 To do a great right, do a little wrong,
 And curb this cruel devil of his will.

POR. It must not be ; there is no power in Venice
 Can alter a decree established. It cannot be.

SHY. A Daniel come to judgment ! yea, a Daniel !
 O wise young judge, how I do honor thee !

POR. Be merciful ;

Take thrice thy money ; bid me tear the bond.

SHY. By my soul I swear : I stay here on my bond.

ANT. Most heartily I do beseech the court
To give the judgment.

POR. Why, then, thus it is. Prepare your bosom for his knife.
Come, merchant, have you anything to say?

ANT. But little : I am armed and well prepared. Give me your
hand, Bassanio. Fare you well.

BASS. Antonio, I am married to a wife,
Which is as dear to me as life itself ;
But life itself, my wife, and all the world,
Are not with me esteemed above thy life ;
I would lose all, aye, sacrifice them all
Here to this devil, to deliver you.

POR. Your wife would give you little thanks for that, if she were
by, to hear you make the offer.

GRA. I have a wife whom, I protest, I love ; I would she were in
heaven, so she could entreat some power to change this currish Jew.

NER. 'Tis well you offer it behind her back,
The wish would make else an unquiet house.

SHY. We trifle time ; I pray thee pursue sentence.

POR. Therefore prepare thee to cut off the flesh ;
Shed thou no blood, nor cut thou less nor more,
But just a pound of flesh, or
Thou diest, and all thy goods are confiscate.

GRA. A second Daniel ! a Daniel, Jew !

POR. Why doth the Jew pause ? take thy forfeiture.

SHY. Give me my principal and let me go.

POR. He hath refused it in the open court ;
He shall have merely justice, and his bond.

SHY. I'll stay no longer question.

POR. Tarry, Jew.

The law hath yet another law on you.
Thou hast contrived against the very life of the defendant,
Down, therefore, and beg mercy of the duke.

DUKE. That thou may'st see the difference of our spirit,
I pardon thee thy life before thou ask it :
For half thy wealth, it is Antonio's.

POR. Art thou contented, Jew ? What dost thou say ?

SHY. I am content.

POR. Clerk, draw a deed of gift.

SHY. I pray you give me leave to go from hence ;
I am not well ; send the deed after me,
And I will sign it.

DUKE. Get thee gone, but do it.
Sir, I entreat you home with me for dinner. (*To PORTIA.*)

POR. I humbly do desire your grace's pardon ;
I must away this night toward Padua,
And it is meet I presently set forth.

DUKE. I am sorry that your leisure serves you not. Antonio,
gratify this gentleman ; for in my mind, you are much bound to him.
[*Exeunt DUKE and his train. Curtain falls.*]

As our readers will observe, it has been necessary to shorten this scene from the original, so as to adapt it to a charade. The costumes must be dark rich velvet suits of the period. In these poetical charades, each actor should carefully commit his speeches to memory, so as to be quite perfect in their recital on the stage. They are, perhaps, the prettiest kind of charades.

We now proceed to the second act, which we shall illustrate by a scene from "The Tempest," and it must also be much shortened from the original, so as not to make the charade tedious.

ACT II.—*Ship.* [*Taken from Act I., Scene 1, of "The Tempest."*]

Dramatis Personæ.

ALONZO, *King of Naples.*

SEBASTIAN, *his brother*

ANTONIO, *a usurping Duke of Milan.*

FERDINAND, *the King of Naples' son.*

GONZALO, *honest old minister to King of Naples.*

SHIPMASTER, BOATSWAIN, MARINERS.

SCENE.—*On a ship at sea.*

(*A tempestuous noise of thunder must be heard.*)

Enter SHIPMASTER and BOATSWAIN.

MASTER. Boatswain !

BOATS. Here, master ; what cheer ?

MASTER. Good : speak to the mariners : fall to 't quickly, or we
run ourselves aground ; bestir, bestir !

Enter MARINERS.

BOATS. Hey, my hearts; cheerily my hearts; there, there take in the topsail; tend to th' master's whistle; blow till thou canst no more.

Enter ALONZO, SEBASTIAN, ANTONIO, FERDINAND, and GONZALO.

ALON. Good boatswain, have care; where's the master? play the men.

BOATS. I pray now, keep below.

ALONZO. Where's the master, boatswain?

BOATS. Did you not hear him? You mar our labor; keep your cabins; you assist the storm.

GONZ. Nay, good, be patient.

BOATS. When the sea is. Hence! What care these roarers for the name of king. To cabin; silence; trouble us not.

GONZ. Good, yet remember whom thou hast aboard.

BOATS. None that I love more than myself. You are a counsellor; if you can command these elements to silence and work the peace of the present, we will not hand a rope more; use your authority. If you cannot, give thanks you have lived so long, and make yourself ready in the cabin for the mischance of the hour, if it so hap. Cheerly, good hearts; out of the way, I say. [*Exit*

GONZ. I have great comfort from this fellow; methinks he hath no drowning mark upon him; his complexion is perfect gallows. Now would I give a thousand furlongs of sea for an acre of barren land, long heath, brown furze, anything. I would fain die a dry death. [*Exeunt. Curtain falls.*

The shortness of Act II is necessary after the length of Act I. As it is quite impossible to represent a *ship* on a drawing-room stage, the scenery of Act II must necessarily be as empty a stage as possible; the nautical costume of the sailors denoting that it is meant the spectators should imagine a ship's deck. The costumes must of course be proper to the characters, and as these charades can never be got up without a great deal of preparation, the dresses may be as rich and as handsome as possible. In Act III, music played behind the scenes is a great addition, and for this last scene the music from Mendelssohn's "Midsummer Night's Dream" may be easily obtained.

While on the subject, music, when well and softly played, is a great assistance in all theatrical representations; it should be judiciously

introduced between the acts to distract the spectators' attention from the tedium of waiting for the curtain's being drawn up again, and its introduction allows a little more time for the requisite change of costume in the greenroom.

ACT III---*Courtship.*

[*Taken from "A Midsummer Night's Dream," Act. II, Scenes 2, 4, 5; Act IV., Scene 1.*]

Dramatis Personæ.

OBERON, *King of the Fairies.*

TITANIA, *Queen of the Fairies.*

PUCK, *a Fairy.*

PEASEBLOSSOM,

COBWEB,

MOTH,

MUSTARD SEED. }

Fairies.

BOTTOM, *a weaver, with whom, whilst under the influence of a charm, TITANIA falls in love.*

SCENE I.—*A wood near Athens.*

Enter OBERON at one door with his train, and the QUEEN at another with hers.

OBE. Ill met by moonlight, proud Titania.

TIT. What, jealous, Oberon? Fairies, skip hence; I have fore-sworn his company.

OBE. Tarry, rash fairy, am I not thy lord?

TIT. Then I must be thy lady.

OBE. Why should Titania cross her Oberon?

I do but beg a little changeling boy to be my henchman.

TIT. Set your heart at rest. The fairy land buys not the child from me.

OBE. Give me that boy, and I will go with thee.

TIT. Not for my fairy kingdom. Elves, away!

We shall chide downright if I longer stay.

[*Exeunt.*]

OBE. Well, go that way; thou shalt not from this grove.

Till I torment thee for this injury.

My gentle Puck, come hither; thou rememberest,

Since once I sat upon a promontory,

And heard a mermaid on a dolphin's back,

Uttering such dulcet and harmonious sounds,
That the rude sea grew civil at her song?

PUCK. I remember.

OBE. That very time I saw, but thou couldst not,
Flying between the cold moon and the earth,
Cupid all armed; a certain aim he took.
Yet marked I where the bolt of Cupid fell:
It fell upon a little western flower,
Before, milk-white; now purple with love's wound,
And maidens call it love-in-idleness.
Fetch me that flower;
The juice of it on sleeping eyelids laid
Will make or man or woman madly dote
Upon the next live creature that it sees.
Fetch me this herb, and be thou here again,
Ere the leviathan can swim a league.

PUCK. I'll put a girdle round the earth in forty minutes. [*Exit.*]

OBE. Having once this juice,
I'll watch Titania when she is asleep,
And drop the liquor of it on her eyes.

Re-enter PUCK.

PUCK. Aye, there it is.

OBE. I pray thee give it me.
I know a bank whereon the wild thyme blows,
Where ox-lip and the nodding violet grows;
There sleeps Titania some time of the night,
Lulled in these flowers, from dances and delight;
There with the juice of this I'll streak her eyes,
And make her full of hateful fantasies
And look you meet me ere the first cock crow.

PUCK. Fear not, my lord, your servant shall do so. [*Exeunt.*]

(The curtain must here be let down, music must be played, and then it should be again raised to display TITANIA lying fast asleep on a bank.)

Enter OBERON, and anoints her eyelids.

OBE. What thou seest when thou dost wake,
Do it for thy true love take;
When thou wak'st, it is thy dear;
Wake, when some vile thing is near. [*Exit. Curtain falls.*]

(*The curtain again draws up to display OBERON alone.*)

OBE. I wonder if Titania be awak'd ;
Then what it was that next came in her eye,
Which she must dote on in extremity.

Enter PUCK.

Here comes my messenger ; how now, mad sprite ?

PUCK. Titania with a monster is in love.
An ass' now! I fixed upon his head ;
And left sweet Pyramus translated there ;
When in that moment (so it came to pass),
Titania wak'd, and straightway loved an ass.

OBE. This falls out better than I could devise.

[*Exit OBERON and PUCK. Curtain falls.*]

SCENE II.—*A Wood.* BOTTOM, *a mortal with a large ass' head, translated by PUCK.* FAIRIES *attending, the KING behind.*

TIT. (*to BOTTOM.*) Come, sit thee down upon this flowery bed,
While I thy amiable cheeks do coy,
And stick musk-roses in thy sleek smooth head,
And kiss thy fair large ears, my gentle joy.

BOT. Where's Peaseblossom ?

PEASE. Ready.

BOT. Scratch my head, Peaseblossom ; where's Monsieur Cobweb ?

COB. Ready.

BOT. Monsieur Cobweb, get your weapons in your hand, and kill me a red-hipt humble-bee on the top of a thistle. Where's Monsieur Mustard Seed ?

MUS. Ready ; what's your will ?

BOT. Nothing, good monsieur, but to help Cavallero Cobweb to scratch. I am such a tender ass, if my hair doth but tickle me I must scratch.

TIT. Wilt hear some music, my sweet love ?
O how I love thee, how I dote on thee. (*Sleeps.*)

(*Enter PUCK.*)

OBE. Welcome, good Robin ; see'st thou this sweet sight ?
Her dotage now I do begin to pity.
I will release the fairy queen. (*Waves the flower over her.*)

Be as thou wert wont to be,
 See as thou were wont to see;
 Dian's bud, o'er Cupid's flower,
 Hath such force and blessed power.

Now, my Titania, wake you, my sweet queen.

TIT. My Oberon! what visions I have seen!

PUCK. Fairy king, attend and mark,
 I do hear the morning lark.

OBE. Then my queen, in silence sad,
 Trip we after the night's shade;
 We the globe can compass soon,
 Swifter than the wandering moon.

TIT. Come, my lord, and in our flight,
 Tell me how I came this night,
 That I sleeping here was found
 With these mortals on the ground. (BOTTOM *lies still*.)

[*Exeunt* FAIRIES. *Curtain falls*.]

You must first *choose* a proverb; then tack some little dramatic plot or circumstance to it, which will bear out the moral of the adage.

In acting a "charade," the syllables, as we have seen, are each acted separately; and the last part acts the whole word. In acting a proverb, the *whole* story must turn on the chosen *proverb*.

1st. We give you a handy list of proverbs for selection, then you seek one suitable to any story you mean to act. Choose those best known and in common use, as these are the most easily made intelligible to an audience.

2d. Find proverbs, in the form of light dramas, all bearing on well-known axioms, and which will serve as specimens of "acting proverbs," when you begin to provide their plots and conversation, out of your own heads. Learn your parts *thoroughly*, and remember "Whatever is worth doing *at all*, is worth doing *well*."

LIST OF PROVERBS FOR ACTING.

- | | |
|---|---|
| <ol style="list-style-type: none"> 1. When the cat's away the mice will play. 2. Charity begins, but should not end at home. 3. There's many a slip 'twixt the cup and the lip. 4. Honesty is the best policy. 5. Time and tide wait for no one. 6. A friend in need is a friend indeed. 7. A closed mouth catches no flies. | <ol style="list-style-type: none"> 8. Better late than never. 9. One good turn deserves another. 10. A stitch in time saves nine. 11. Listeners never hear any good of themselves. 12. Comparisons are odious. 13. No rose without a thorn. 14. A bird in the hand is worth two in the bush. |
|---|---|

- | | |
|--|--|
| <p>15. 'Tis a long lane that has no turning. 16. A rolling stone gathers no moss. 17. Small beginnings make great ends. 18. One fool makes many. 19. Much coin makes care. 20. It never rains but it pours. 21. 'Tis no use crying over spilt milk. 22. Do not trifle with edge tools. 23. All is not gold that glitters. 24. Killing two birds with one stone. 25. A stout heart for a steep hill. 26. Every cloud has its silver lining. 27. Every Jack has his Jill. 28. None but a fool sits by the fire in August. 29. Borrow and come to sorrow.</p> | <p>30. Penny wise, pound foolish. 31. Ear, hear the other side. 32. He that neglects time, Time will neglect. 33. For desperate cuts, desperate cures. 34. To go round is better than falling into the ditch. 35. When poverty comes in at the door love flies out of the window. 36. Faint heart never won fair lady. 37. Honor among thieves. 38. All is fair in love and war. 39. 'Tis an ill wind that blows nobody good. 40. Beauty unadorned's adorned the most. 41. Still waters run deep.</p> |
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PROVERB 23.—*All is not gold that glitters.*

Dramatis Personæ.

HENRY HAWTREY, *a country curate, not long ordained.*

CHARLES OAKOVER, *his college friend, not in orders.*

MISS FRANCES BEDDINGTON, *an heiress.*

JULIA, *her cousin, an orphan, and*

MRS. BEDDINGTON, *aunt to JULIA and FRANCES, and their chaperone.*

SCENE I.—*A Drawing-room, FRANCES and JULIA at work.*

FRANCES. (*rather satirically.*) Well, Miss Julia, and how do you like your prospects? Are you half out of your wits with delight at the idea that this day month, yes! in four short weeks, you'll be Mrs. Henry Hawtrey?—*Mrs. Henry Hawtrey*—and with all the cares of a parish on your shoulders, the schools to attend to, the old people to trot after, and yet obliged to keep up a decent and proper appearance on the magnificent sum of \$1,000 a year.

JULIA. (*smiling.*) What an anxious picture you have drawn for me, dear Frances, but I am not scared by it. Poverty has no terrors for me, if shared with Henry. Am I not also used to small means? and is not an humble curate a suitable match for an orphan without a dollar in the world?

FRA. Oh, I've no doubt it's all very fine; but I own that I am not so certain that you will find the reality so pleasing as that romantic picture you have drawn in your mind's eye, of "love in a cottage." Charley is not so rich as he might be; but were I to lose my whole fortune to-morrow, it would be some consolation to remember that *he* has his four thousand a year, which, joined to a handsome person, is

something, and *I'm* no advocate for "love in a cottage," dear Julia. Now I should have married Henry, because I've a good fortune, and you should have married Charles.

JULIA. You pity me, dear, whilst *I* look to your future as Mr. Oakover's wife with the greatest anxiety.

FRA. What has poor Charley done to incur your displeasure?

JULIA. He has *done* nothing.

FRA. Oh, I know you think him idle and selfish, and that he proposed to me only for my money, but I don't and can't believe it; he always appears so disinterested.

JULIA. Appearances are not always to be trusted; now Henry—

FRA. Spare me, dear Julia, a panegyric on Henry! *He* has, I know, every virtue under the sun, whilst Charley is no saint. If he's extravagant, I have ample means, and he can afford to indulge his expensive tastes as he likes.

JULIA. But suppose, dear, you lost your fortune; suppose, when youth is past and flown, and when sober reality has replaced the gay illusions, that—

FRA. Nonsense, dear! suppose the President is deposed by Queen Victoria and Mr. Blaine, as minister to the usurper, assists to exile Her Majesty and family into honorable retirement; suppose—suppose that Julia Beddington, aged twenty-five, and engaged to be married to a curate who is "perfection," turns lecturer to her cousin, heiress, *not* perfection, but possessing half a million.

JULIA. (*interrupting her.*) But, dear Frances, "All is not gold that glitters;" the question is, would Mr. Oakover be as constant to the *penniless* cousin as he is to the *rich* heiress?

FRA. I am certain of it; I have great faith in Charley's attachment to me.

SCENE II. *Enter her aunt, MRS. BEDDINGTON, a letter in her hand, and looking pale and agitated.*

MRS. B. My dear, dear niece, I have very bad news for you.

FRANCES. } What is it? You alarm us!
JULIA. }

MRS. B. The bank in which your guardian put your money has failed!

FRA. Good heavens!

JULIA. My dear Frances! (*Rushes to her cousin, who sinks down fainting on the sofa.*)

FRA. My poor guardian ; has he lost much of my money, aunt ?

MRS. B. (*sobs.*) *All.*

FRA. *All ? (stares wildly at MRS. B.)*

JULIA. This is *too* dreadful ; I do hope that her trust money is saved ?

MRS. B. Alas ! his own fortune and the \$250,000 he held as your trustee is all gone.

FRA. It is indeed a severe shock to me ; but (*rises from her seat*) do not grieve, dear aunt, I shall not be a rich heiress, but have I not this home ?

MRS. B. My poor child ! I much fear,—indeed I have reason to believe—(*aside*) it is almost too cruel to tell her—I really cannot. (*whispers to JULIA, who covers her face with her hands and sobs aloud.*)

FRA. (*imploringly.*) Pray tell me *all*.

MRS. B. The guardian has fled ! Your cousin Tom has written to me. (*takes a letter from her pocket and reads.*)

“I much fear the rascal has made way with all her trust money ; I find he has mortgaged her property, and the money in bonds is gone too ; all you can do is to advertise her to let the manor house, marry Mr. Oakover, and retrench.”

FRA. Ah, poor Charles ! yet how thankful I ought to feel to be engaged to any one so true-hearted as he is ! (*takes her aunt's hand.*) I am selfish in only thinking of myself ! and you, dear aunt, have you lost much ?

MRS. B. I too have lost ALL.

FRA. Poor dear aunt ! but you will always live with Charles and me, I hope.

JULIA. What a prophet of evil I have been ! (*aside.*)

FRA. (*who has not heard her remark.*) Where is Charles ? I must lose no time before I tell him.

[*Exit FRANCES through the drawing room window leading into the garden, as HENRY HAWTREY enters at the door.*]

SCENE III.—JULIA, *her* AUNT, HENRY HAWTREY.

JULIA. Henry ! have you heard ?

HEN. I *have*, but where *is* Frances ? I must see her, and if possible, save her additional pain.

JULIA and } What has happened ?

MRS. B. } Is anything else the matter ?

HEN. Everything has happened, and everything's the matter. [*aside to JULIA*] Oh, dearest! how hard it is to find one's self deceived in the favorite friend of our boyish days, and to discover he is after all, selfish—mercenary—interested!

JULIA. Oh, Henry! has Charles deserted poor Frances?

HENRY (*aloud.*) Yes, dear girl, Charles has commissioned me to tell Frances that the engagement must now end. "A change of circumstances," so he alleges, necessitates the step. Scoundrel!

JULIA. Heartless! cruel! selfish! It is as I feared. I always distrusted him. Poor Frances! (*JULIA sobs. HENRY walks up and down the room indignantly.*)

MRS. B. I am indeed, overwhelmed, but can only hope that poor Frances, in losing her fortune, will judge him in a truer light; but let us trust we are now all misjudging him.

HEN. Misjudge him! He's the meanest rascal— (*Enter FRANCES, her face flushed, and traces of tears on it, followed by MR. OAKOVER, looking confused.*)

SCENE IV.—*The whole Dramatis Personæ.*

MR. OAKOVER. Indeed, I am sorry if I have given you pain, Frances, but what can I do? We can't marry on "nothing a year," and on matters of such importance candor is desirable.

HEN. I quite agree with you, Mr. Oakover, and I shall be candid in requesting you to leave the room, and the house, or I shall kick you out!

FRA. Oh, Henry, it is not worth quarreling about. If in one day I lose my fortune, and with it my husband, yet have I gained with my loss what will, I hope, prove of inestimable value to me—a better knowledge of Mr. Oakover's character. I know now that his protestations of attachment were worthless—for they meant *nothing*. It may be painful for me to own it, but I find he loved my money, not myself. (*With spirit to CHARLES.*) You are free. Farewell! I will bear my loss of fortune alone, since you fear to risk yours with mine, and since I am *ruined*. Again, farewell! I forgive you—but leave me. (*Goes to JULIA, and throws herself sobbing into her arms.*)

CHARLES. Farewell, Miss Beddington, I feel sorry-

HEN. And so am I, that I can't kick you down stairs.

CHARLES. Sir! I should demand an apology, were it not for your cloth.

HEN. Sir! you're a scoundrel, and that poor girl yonder has been your dupe. Were it not that I am a clergyman, I'd horsewhip you.

CHARLES. Pray be calm, Mr. Hawtrey. Good-morning, ladies. I'll go and pack up.

HEN. The sooner the better, sir!

JULIA. Henry! (*laying her hand on his arm.*)

MRS. B. Mr. Oakover, pray terminate so painful a scene.

[*Exit CHARLES.*]

FRA. Dear aunt (*kisses her*), dear Julia, and Henry (*gives him her hand*), I have much to regret, but all is not lost as long as you three are so true to me (*turns to JULIA.*) You were right, dear Julia, in your misgivings; what was the proverb?

(*If the audience cannot guess it, JULIA says*)

Dear Frances, I always told you, "All is not gold that glitters."

[*Curtain falls.*]

TABLEAUX VIVANTS.

There are few amusements more graceful, more interesting alike to young and old, than the performance of *Tableaux Vivants*, or "Living Pictures." They have long been popular in Europe, where hardly a year passes without some representations of *tableaux vivants*, on a large and original scale, being performed at the various courts and capitals. There the most favored artists do not disdain to lend their aid in arranging *tableaux vivants*, and both direct and enjoy such combinations of beauty, form and color, as are hardly to be met with in the most gorgeous productions of the old masters. To the young, gifted with artistic feeling and a desire to excel in the highest walks of art, there are few things more likely to awaken the imagination, to inspire feelings of poetry and a knowledge of composition and grouping, than the exercise of this delightful recreation. Even to the experienced and professed artist much may be suggested—the truth of much in art may be tested by the spectacle of a "Living Picture."

There is one great requisite for success, in the representation of *tableaux vivants*, not by any means so absolutely essential in the performance of charades—sufficient space *between* the spectators and the stage. Certainly, not less than six feet should be left between the stage and spectators; and in cases where it is possible, from eight to twelve feet is desirable; "distance lending enchantment to the view," particularly as regards a *tableau vivant*.

In a house containing neither hall nor gallery, where a regular theatrical stage can be erected, no position is better adapted for *tableaux* than between the folding-doors of two parlor rooms reserving the smallest room, of course, for the picture.

The first point to be considered is—

The *Stage*.

It is perfectly essential that this should be raised about three feet above the floor on which the spectators are seated. A little less than three feet will suffice ; but the effect is better when rather over than under three feet.

The most successful *tableaux* we have seen represented were on a stage formed of a strong dining-table and one or two kitchen-tables firmly tied together. On the top of these was laid a dark-green baize drugget, well-stretched and tied over the tables ; but though a very much smaller stage is required for drawing-room *tableaux* than for a farce or charade, it is quite necessary that it should be at least a foot larger on each side than the opening of the folding-doors. Where a house contains a hall or gallery which will allow of a temporary stage being erected, any village carpenter would soon arrange one by placing smooth planks on firm joists. The size of the stage ought to be about twelve feet square ; but as the spectators would be placed at a considerably greater distance than in a drawing-room, it should be raised nearly six feet from the ground, thereby enabling the back rows of spectators to view the *tableaux* as conveniently as those placed in front.

Where a temporary stage is erected, either curtains hung at the side, or a screen with a proportionate opening made for the stage, and painted like a picture-frame, must be added. The screen is the most convenient, as it affords greater facilities for lighting the stage than a curtain.

Between the performers and spectators a close black gauze or muslin must be stretched. If the *tableaux* are performed in a drawing-room, it should be nailed tightly across the opening of the folding-doors or arch.

At the back of the stage a high screen should be placed. The color of the cloth hung over this screen must vary a little according to the coloring of the objects in the pictures ; as, for instance, when the figures are clothed in black, a light background is necessary ; but for most subjects, particularly those in which there is a predominance of brilliant colors, a black or dark-green drapery is advisable. At the

same time, when performing a series of *tableaux*, it gives variety and relief if this be sometimes changed to a drab, or neutral-tinted cloth. One point is really essential, namely, that the floor of the stage be covered with a dark cloth.

We now proceed to the next most important element of success in a "living picture:"

The *Lights*.

The arrangement of these, of course, depends much on the picture; but there are two or three rules quite established on the subject. Footlights are to be particularly avoided, as they throw unbecoming shadows on the face, and generally destroy the picturesque appearance of the *tableau*. With some exceptions, where a cross light is essential, it is best that the lights should be all placed on one side of the stage; the majority of them high up. The best lamp for this purpose is a common carriage-lamp. From four to six of these, with their tin reflectors will be found ample, if placed with discretion, to produce a brilliant light. It must never be forgotten, however, that as the drop-curtain slowly ascends, a friendly hand should quickly extinguish all lights in the spectators' apartment. When a fire or moonlight scene is depicted, a red or green shade should be placed over the glass of each lamp; this is formed of colored glass, or tinted silver-paper of the hue required. Another method, is to hang globes of colored liquid, such as are seen in chemists' shops, in front of the lamps.

In a fire scene, a most happy effect is produced by burning red fire at the sides. For this we give the following receipt, the proportion of which should be particularly observed:

Five ounces of strontia (dry), one and a half ounce of finely-powdered sulphur; powder them separately in a mortar. Take next five drams chlorate of potash, and four drams sulphuret of antimony; mix them on a paper, and add last the other ingredients (previously powdered); rub the whole together on paper. For use, mix a little spirits of wine with the powder, and burn in a flat iron pan or plate. This may be ignited by fastening a lighted fuse to a long rod.

A beautiful green fire may also be made by powdering finely, and mixing well, thirteen parts flour of sulphur, five parts oxy-muriate of potassa, two parts metallic arsenic, and three parts pulverized charcoal. Then take seventy-seven parts nitrate of baryta; dry it carefully, powder it, and mix the whole thoroughly. A polished reflector will concentrate the light and cast a brilliant green luster on the figures. But excepting in the case of the red fire, these lights are not

very desirable, as they produce a disagreeable smell, and a pale moonlight effect is more easily obtained by a green shade being placed over the lamps.

It must be noted that in a large *tableau*, comprising many figures, as much light as possible is required. In moonlight scenes, very little light. In medium pictures, shade should be thrown on various parts so as to bring the principal figure into a strong light.

For scenes where an unearthly ghost-like effect is desired, the following receipt has a marvelous effect :

Mix some common salt with spirits of wine in a metal pot, set it in a wire frame over a spirit-lamp. The other lights should all be extinguished, and that of the spirit-lamp shaded in some way. The result will be, that everything assumes a dingy yellow tint, no matter how bright the costumes or roses on the cheeks may be.

We must not forget to mention the excellent effect produced in scenes of dreams or ghosts by the use of the magic lantern. And, lastly, where space will admit, and expense need not be considered, the almost spiritual halo of beauty lent by the rays of the electric light thrown on the human figure. It need, perhaps, hardly be stated how much pleasure the effect of this light produces in representations of this nature; but it is generally out of reach of amateurs—its powerful rays requiring more extent of stage and theater than are usually at their disposal.

Before we proceed to consider the subject of grouping, we shall give a few directions as to the best and most convenient arrangements required for—

The *Curtain*.

This should be made of stout, dark calico, care being always taken that the calico is of a thick and close make, so as not to allow the light and figures to be seen through it. A slight bar of wood should be fastened to the top and bottom of the curtain; and at intervals of about half a yard, large, strong brass rings must be fixed along each of these bars of wood. Then in lines down the curtain, commencing from the large ring at the top and finishing by the large ring at the bottom, sew smaller brass rings at intervals of a quarter of a yard apart. These should of course, be sewn inside the curtain. Then fasten the top bar of wood to two hooks knocked into the sides of the doorway, and tying strong lines to the large rings on the lower bar of the curtain, pass them up through the small rings on the calico to the large

rings on the top bar; then dividing these lines into two equal portions, draw one portion to one side of the doorway and the other portion to the opposite side, first taking care to tie the ends of each portion in one large knot. Then wind the superfluous lengths round a couple of hooks fixed on each side of the doorway. When the curtain is to be drawn up, persons on each side of it should officiate, commencing their work in unison when a small bell is rung as a signal. They should never quit their posts, as it is seldom in the power of those who "pose" to remain immovable for longer than between two or three minutes. It is better, therefore, to draw up, and let the curtain fall two or three times, than run any risk of destroying the illusion by the moving of any of the actors. An interval of two minutes affords sufficient rest between each drawing up of the curtain.

We now turn to the subject of

Grouping.

There are a few rules on this point which should never, with some rare exceptions, be departed from. In a picture, the main secret of success is the manner in which the light and shade fall on the different parts of it. And the most frequent error of the inexperienced in arranging "living pictures" is the introduction of too great a variety of bright colors. Showy costumes should be intermingled with those of a more somber hue. In general, the lightest and palest-tinted dresses should be in the background, to relieve the darker ones. If the interest of the picture fall on one principal figure, the figure should be clothed in white, if a woman; or in a simple dark dress of one tint throughout, if a man.

As the sight of the *tableau* is so transitory, these strong contrasts are needed to tell the story quickly to the imagination. In general, the tallest figures should be in the background, so that all may be seen; but this rule must be reversed when there is space enough on the stage to attempt anything like perspective or distance. To effect this, the figures should gradually become shorter and smaller, and the tints of the dresses paler and less vivid.

We should say to the inexperienced, "Choose your subjects always from pictures by celebrated artists."

SUBJECTS FOR "LIVING PICTURES."

Having given a detailed account of two subjects from pictures, we now present a list of subjects for living pictures as suggestions to

those who would study and arrange these representations from the engravings or pictures referred to :

The Princes in the Tower. *Two figures.* Engravings from a celebrated French picture by Paul Delaroche.

The Huguenots, by Millais. *Two figures.*

Beatrice Cenci on her way to the Scaffold, by Guido. *One figure.*

If the talents of the band of performers are such as would aid them in the composition of groups, we need only suggest subjects in history and well-known fictions that in themselves present striking pictures:

For instance :

The Death of Sir John Moore.

Napoleon and his Old Guard at Waterloo.

The Landing of Columbus.

The Signing of the Declaration of Independence.

Appearance of the Ghost in Hamlet.

Rienzi in the House of Colonna. (From *Bulwer Lytton.*)

Jeannie Deans and Queen Caroline. (From *Walter Scott.*)

Catherine Douglas Barring the Door with her Arm.

POPULAR RECITATIONS.

THE PRIDE OF BATTERY B.

South Mountain towered upon our right, far off the river lay,
And over on the wooded height we held their lines at bay.

At last the muttering guns were still ; the day died slow and wan,
At last the gunners' pipes did fill, the sergeant's yarns began.

When, as the wind a moment blew aside the fragrant flood,
Our brierwoods raised, within our view a little maiden stood.

A tiny tot of six or seven, from fireside fresh she seemed
(Of such a little one in heaven one soldier often dreamed.)

And as we stared, her little hand went to her curly head
In grave salute : " And who are you ?" at length the sergeant said ;

" And where's your home?" he growled again. She lisped out, " Who
is me ?

Why, don't you know ? I'm little Jane, the Pride of Battery B.

" My home ? Why, that was burned away, and pa and ma are dead,
And so I ride the guns all day, along with Sergeant Ned.

" And I've a drum that's not a toy, a cap with feathers, too,
And I march beside the drummer boy on Sundays at review.

" But now our 'bacca's all give out, the men can't have their smoke,
And so they're cross—why, even Ned won't play with me and joke.



MR. THOS. W. KEENE AS "MARC ANTHONY."

“ And the big colonel said, to-day—I hate to hear him swear—
He’d give a leg for a good pipe like the Yank had over there ;

“ And so I thought when beat the drum, and the big guns were still,
I’d creep beneath the tent and come out here across the hill

“ And beg, good Mister Yankee men, you’d give me some Lone
Jack,—
Please do—when we get some again I’ll surely bring it back.

“ Indeed, I will, for Ned—says he—if I do what I say,
I’ll be a general yet, maybe, and ride a prancing bay.”

We brimmed her tiny apron o’er : you should have heard her laugh
As each man from his scanty store shook out a generous half.

To kiss the little mouth stooped down a score of grimy men,
Until the sergeant’s husky voice said “ ‘Tention, squad !”—and then

We gave her escort, till good-night the pretty waif we bid,
And watched her toddle out of sight—or else ’twas tears that hid

Her tiny form—nor turned about a man, nor spoke a word
Till after awhile a far, hoarse shout upon the wind we heard !

We sent it back, and cast sad eyes upon the scene around :
A baby’s hand had touched the ties that brothers once had bound.

That’s all—save when the dawn awoke again the work of hell,
And through the sullen clouds of smoke the screaming missiles fell,

Our General often rubbed his glass, and marveled much to see
Not a single shell that whole day fell in the camp of Battery B.

F. H. GASSAWAY.

THE BELLS.

I.

Hear the sledges with the bells—
Silver bells—

What a world of merriment their melody foretells !
How they tinkle, tinkle, tinkle,
In the icy air of night !

While the stars that over-sprinkle
 All the heavens, seem to twinkle
 With a crystalline delight—
 Keeping time, time, time,
 In a sort of Runic rhyme,
 To the tintinnabulation that so musically swells
 From the bells, bells, bells, bells,
 Bells, bells, bells—
 From the jingling and the tingling of the bells.

II.

Hear the mellow wedding bells—
 Golden bells !
 What a world of happiness their harmony foretells !
 Through the balmy air of night
 How they ring out their delight !
 From the molten-golden notes,
 And all in tune,
 What a liquid ditty floats
 To the turtle dove that listens, while she gloats
 On the moon !
 Oh, from out the sounding cells,
 What a gush of euphony voluminously wells !
 How it swells !
 How it dwells
 On the Future ! how it tells
 Of the rapture that impels
 To the swinging and the ringing
 Of the bells, bells, bells,
 Of the bells, bells, bells, bells,
 Bells, bells, bells—
 To the rhyming and the chiming of the bells.

III.

Hear the loud alarum bells—
 Brazen bells !
 What a tale of terror now their turbulency tells !
 In the startled ear of night
 How they scream out their affright !

Too much horrified to speak,
 They can only shriek, shriek,
 Out of tune,
 In a clamorous appealing to the mercy of the fire.
 In a mad expostulation with the deaf and frantic fire
 Leaping higher, higher, higher,
 With a desperate desire,
 And a resolute endeavor,
 Now—now to sit or never,
 By the side of the pale-faced moon.
 Oh, the bells, bells, bells,
 What a tale their terror tells,
 Of despair!
 How they clang, and clash, and roar!
 What a horror they outpour
 In the bosom of the palpitating air!
 Yet the ear it fully knows
 By the twanging
 And the clanging
 How the danger sinks and swells,
 By the sinking or the swelling in the anger of the bells—
 Of the bells—
 Of the bells, bells, bells, bells,
 Bells, bells, bells—
 In the clamor and the clangor of the bells!

IV.

 Hear the tolling of the bells—
 Iron bells!
 What a world of solemn thought their monody compels
 In the silence of the night,
 How we shiver with affright,
 At the melancholy menace of their tone!
 For every sound that floats
 From the rust within their throats
 Is a groan.
 And the people—ah, the people—
 They that dwell up in the steeple,
 All alone,

And who tolling, tolling, tollin
 In that muffled monotone
 Feel a glory in so rolling
 On the human heart a stone.
 They are neither man nor woman—
 They are neither brute nor human—
 They are ghouls:
 And their king it is who tolls;
 And he rolls, rolls, rolls,
 Rolls
 A pæan from the bells!
 And his merry bosom swells
 With the pæan of the bells!
 And he dances and he yells,
 Keeping time, time, time,
 In a sort of Runic rhyme,
 To the pæan of the bells—
 Of the bells:
 Keeping time, time, time,
 In a sort of Runic rhyme,
 To the throbbing of the bells—
 Of the bells, bells, bells—
 To the sobbing of the bells;
 Keeping time, time, time,
 As he knells, knells, knells,
 In a happy Runic rhyme,
 To the rolling of the bells—
 Of the bells, bells, bells—
 To the tolling of the bells,
 Of the bells, bells, bells, bells—
 Bells, bells, bells—
 To the moaning and the groaning of the bells.

EDGAR ALLAN POE.

DEATH OF LITTLE JO.

Jo is very glad to see his old friend; and says, when they are left alone, that he takes it uncommon kind as Mr. Sangsby should come so far out of his way on account of sich as him. Mr. Sangsby, touched

by the spectacle before him, immediately lays upon the table half-a-crown, that magic balsam of his for all kinds of wounds.

“And how do you find yourself, my poor lad?” inquired the stationer, with his cough of sympathy.

“I’m in luck, Mr. Sangsby, I am,” returns Jo, “and don’t want for nothing. I’m more cumfbler nor you can’t think, Mr. Sangsby. I’m wery sorry I done it, but I didn’t go fur to do it, sir.”

The stationer softly lays down another half-crown, and asks him what it is he is sorry for having done.

“Mr. Sangsby,” says Jo, “I went and give a illness to the lady as wos and yet warn’t the t’other lady, and none of them never says nothink to me for having done it, on accounts of their being so good and my having been s’ unfortnet. The lady come herself and see me yes’day, and she ses, ‘Ah Jo!’ she ses, ‘We thought we’d lost you, Jo!’ she ses. And she sits down a smilin’ so quiet, and don’t pass a word not yit a look upon me for having done it, she don’t, and I turns agin the wall, I does, Mr. Sangsby. and Mr. Jarnders, I see him a forced to turn away his own self. And Mr. Woodcot, he come fur to give me somethink fur to ease me, wot he’s allus a doin’ on day and night, and w’en he come a bendin’ over me and a speakin’ up so bold, I see his tears a fallin’, Mr. Sangsby.”

The softened stationer deposits another half-crown on the table. Nothing less than a repetition of that infallible remedy will relieve his feelings.

“Wot I wos thinkin’ on, Mr. Sangsby,” proceeds Jo, “wos, as you wos able to write wery large, p’raps?”

“Yes, Jo, please God,” returns the stationer.

“Uncommon precious large, p’raps?” says Jo, with eagerness.

“Yes, my poor boy.”

Jo laughs with pleasure. “Wot I wos thinkin’ on, then, Mr. Sangsby, wos, that when I was moved on as fur as ever I could go, and couldn’t be moved no furder, whether you might be so good, p’raps, as to write out very large, so that any one could see it anywheres, as that I was wery truly hearty sorry that I done it, and that I never went fur to do it, and that though I didn’t know nothink at all, I know’d as Mr. Woodcot once cried over it, and was allus grieved over it, and that I hoped as he’d be able to forgive me in his mind. If the writin’ could be made to say it wery large, he might.”

“It shall say it, Jo, very large.”

Jo laughs again. "Thankee, Mr. Sangsby. It's wery kind of you, sir, and it makes me more cumfbler nor I wos afore."

The meek little stationer, with a broken and unfinished cough, slips down his fourth half-crown—he has never been so close to a case requiring so many—and is fain to depart. And Jo and he, upon this little earth, shall meet no more—no more.

Another Scene. Enter MR. WOODCOT.

"Well, Jo, what is the matter? Don't be frightened."

"I thought," said Jo, who has started and is looking round, "I thought I was in Tom-all-Alone's agin. Ain't there nobody here but you, Mr. Woodcot?"

"Nobody."

"And I ain't took back agin to Tom-all-Alone's, am I, sir?"

"No."

Jo closes his eyes, muttering, "I'm wery thankful."

After watching him closely a little while, Allan puts his mouth very near his ear, and says to him in a low, distinct voice: "Jo, did you ever know a prayer?"

"Never knowd nothink, sir."

"Not so much as one short prayer?"

"No, sir, nothink at all. Mr. Chadbands, he wos a prayin' wunst at Mr. Sangsby's, and I heerd him, but he sounded as if he was a speakin' to hissself, and not to me. He prayed a lot, but *I* couldn't make out nothink on it. Different times there wos other gen'l'men come down to Tom-all-Alone's a prayin', but they all mostly sed as the t'other wuns prayed wrong, and all mostly sounded to be a talkin' to theirselves, or a passin' blame on the t'others, and not a talkin' to us. *We* never know'd nothink. I never know'd what it wos all about."

It takes him a long time to say this; and few but an experienced and attentive listener could hear, or hearing, understand him. After a short relapse into sleep or stupor, he makes, of a sudden, a strong effort to get out of bed.

"Stay, Jo, stay! what now?"

"It's time for me to go to that there berryin' ground, sir," he returns, with a wild look.

"Lie down and tell me. What burying ground, Jo?"

"Where they laid him as wos wery good to me; wery good to me, indeed, he was. It's time for me to go down to that there berryin'

ground, sir, and ask to be put along with him. I wants to go there and be berried. He used for to say to me, 'I am as poor as you to-day, Jo,' he ses. I wants to tell him that I am as poor as him now, and have come there to be laid along with him."

"By-and-by, Jo; by-and-by."

"Ah! P'raps they wouldn't do it if I wos to go myself. But will you promise to have me took there, sir, and laid along with him?"

"I will, indeed."

"Thankee, sir! Thankee, sir! They'll have to get the key of the gate afore they can take me in, for it's allus locked. And there's a step there, as I used fur to clean with my broom—it's turned very dark, sir. Is there any light a comin'?"

"It is coming fast, Jo."

Fast. The cart is shaken all to pieces, and the rugged road is very near its end.

"Jo, my poor fellow!"

"I hear you, sir, in the dark, but I'm a-gropin'—a-gropin'—let me catch hold of your hand."

"Jo, can you say what I say?"

"I'll say anything as you'll say, sir, for I knows it's good."

"OUR FATHER."

"Our Father!—yes, that's wery good, sir."

"WHICH ART IN HEAVEN."

"Art in Heaven!—Is the light a-comin', sir?"

"It is close at hand. HALLOWED BE THY NAME."

"Hallowed be—thy—name!"

The light is come upon the dark benighted way. Dead. Dead, your Majesty. Dead, my lords and gentlemen. Dead, Right Reverends and Wrong Reverends of every order. Dead, men and women, born with heavenly compassion in your hearts. And dying thus around us every day!

CHARLES DICKENS.

ANTONY AND CLEOPATRA.

I am dying, Egypt, dying,
 Ebbs the crimson life-tide fast,
 And the dark Plutonian shadows
 Gather on the evening blast;

Let thine arms, O Queen, enfold me !
 Hush thy sobs, and bow thine ear ;
 Listen to the great heart-secrets
 Thou, and thou alone, must hear.

Though my scarred and veteran legions
 Bear their eagles high no more,
 And my wrecked and scattered galleys
 Strew dark Actium's fatal shore ;
 Though no glittering guards surround me,
 Prompt to do their master's will,
 I must perish like a Roman,
 Die the great Triumvir still.

Let not Cæsar's servile minions
 Mock the lion thus laid low ;
 'Twas no foeman's arm that felled him—
 'Twas his own that struck the blow,—
 His, who, pillowed on thy bosom,
 Turned aside from glory's ray—
 His, who, drunk with thy caresses,
 Madly threw a world away.

Should the base plebeian rabble
 Dare assail my name at Rome,
 Where my noble spouse, Octavia,
 Weeps within her widowed home,
 Seek her ; say the gods bear witness—
 Altars, augurs, circling wings—
 That her blood, with mine commingled,
 Yet shall mount the throne of kings.

And for thee, star-eyed Egyptian !
 Glorious sorceress of the Nile,
 Light the path to Stygian horrors
 With the splendors of thy smile.
 Give the Cæsar crowns and arches,
 Let his brow the laurel twine ;
 I can scorn the Senate's triumphs,
 Triumphant in love like thine.

I am dying, Egypt, dying ;
 Hark ! the insulting foeman's cry.
 They are coming ! quick, my falchion !
 Let me front them, ere I die.
 Ah ! no more amid the battle
 Shall my heart exulting swell—
 Isis and Osiris guard thee !
 Cleopatra, Rome, farewell !

GEN. LYTLE.

ARTEMUS WARD ON WOMAN'S RIGHTS.

I picht my tent in a small town in Injiany one day last season, and while I was standin' at the dore takin' money, a deppytashen of ladies came up and sed they was members of the Bunkumville Female Reformin' and Wimmin's Rites' Associashun, and they axed me if they cood go in without payin'.

“Not exactly,” sez I, “but you can pay without goin' in.”

“Dew you know who we air?” said one of the wimmin—a tall and feroshus lookin' critter,—“do you know who we air, Sir?”

“My impreshun is,” sed I, “from a kersory view, that you are shemales.”

“We air, Sur,” said the feroshus woman—“we belong to a society whitch beleeves wimmin has rights—whitch beleeves in razing her to her proper speer—whitch beleeves she is endowed with as much intellect as man is—which beleeves she is trampled on and aboosed—and who will resist hence4th and forever the incroachments of proud and domineering man.”

Durin' her discourse, the excentric female grabbed me by the coat kollor and was swinging her umbreller wildly over my head.

“I hope, marm,” sez I, starting back, “that your intentions is honorable. I'm a lone man here in a strange place. Besides, I've a wife to hum.”

“Yes,” cried the female, “and she's a slave ! Doth she ever dream of freedom—doth she never think of throwin' off the yoke of tyrinny, and thinkin' and votin' for herself ? Doth she never think of these here things ?”

“Not being a nat'ral born fool,” sed I, by this time a little riled, “I ken safely say that she dothun't.”

“ Oh, whot—whot !” screamed the female, swingin’ her umbreller in the air. “ Oh, what is the price that woman pays for her experience !”

“ I don’t know,” sez I, “ the price to my show is fifteen cents pur individooal.”

“ And can’t our society go in free ?” asked the female.

“ Not if I know it,” sed I.

“ Crooil man !” she cried, and burst into tears.

“ Won’t you let my darter in ?” sed anuther of the excentric wimmin, takin’ me afeckshunately by the hand. “ Oh, please let my darter in, she’s a sweet gushin’ child of nature.”

“ Let her gush !” roared I, as mad as I cood stick at their tarnal nonsense ; “ let her gush.” Whereupon they all sprung back with the similtanius observashun that I was a Beest.

“ My female friends,” sed I, “ be4 you leave, I’ve a few remarks to remark ; wa them well. The female woman is one of the greatest institooshuns of which this land can boast. Its onpossible to get along without her. Had there been no female wimmin in the world, I shood scarcely be here with my unparaleld show on this very occashun. She is good in sickness—good in wellness—good at all times. Oh, woman, woman !” I cried, my feelins worked up to a hippoltick pitch, “ you air a angel when you behave yourself, but when you take off your proper appariel and [mettyforically speakin’]—get into pantyloons—when you desert your firesides, and, with heds full of wimmin’s rites noshuns go round like roarin lyons, seekin’ whom you may devour somebody—in short, when you undertake to play man, you play the devil, and air an emfatic noosance. My female friends,” I continered, as they were indignantly departin, “ wa well what A. Ward has sed.”

C. F. BROWNE.

THE RAVEN.

Once, upon a midnight dreary, while I pondered, weak and weary,
 Over many a quaint and curious volume of forgotten lore—
 While I nodded, nearly napping, suddenly there came a tapping,
 As of some one gently rapping, rapping at my chamber door.
 “ ’Tis some visitor,” I muttered, “ tapping at my chamber door—
 Only this, and nothing more.”

Ah ! distinctly I remember ! it was in the bleak December,

And each separate dying ember wrought its ghost upon the floor.
 Eagerly I wished the morrow ; vainly I had tried to borrow
 From my books surcease of sorrow—sorrow for the lost Lenore—
 For the rare and radiant maiden whom the angels named Lenore—
 Nameless here forevermore.

And the silken, sad, uncertain rustling of each purple curtain
 Thrilled me—filled me with fantastic terrors never felt before ;
 So that now, to still the beating of my heart, I stood repeating,
 “ ’Tis some visitor entreating entrance at my chamber door ;
 This it is, and nothing more.”

Presently my soul grew stronger ; hesitating then no longer,
 “ Sir,” said I, “ or madam, truly your forgiveness I implore ;
 But the fact is I was napping, and so gently you came rapping,
 And so faintly you came tapping, tapping at my chamber door,
 That I scarce was sure I heard you ”—here I opened wide the door ;
 Darkness there, and nothing more !

Deep into that darkness peering, long I stood there, wondering,
 fearing,
 Doubting, dreaming dreams no mortal ever dared to dream before ;
 But the silence was unbroken, and the darkness gave no token,
 And the only word there spoken was the whispered word, “ Lenore ! ”
 This I whispered, and an echo murmured back the word, “ Lenore ! ”
 Merely this, and nothing more.

Then into the chamber turning, all my soul within me burning,
 Soon I heard again a tapping, somewhat louder than before ;
 “ Surely,” said I, “ surely that is something at my window-lattice ;
 Let me see then, what thereat is, and this mystery explore—
 Let my heart be still a moment, and this mystery explore—
 ’Tis the wind, and nothing more ! ”

Open here I flung the shutter, when, with many a flirt and flutter,
 In there stepped a stately raven of the saintly days of yore ;
 Not the least obeisance made he ; not an instant stopped or stayed he ;
 But, with mien of lord or lady, perched above my chamber door—
 Perched upon a bust of Pallas, just above my chamber door—
 Perched, and sat, and nothing more.

Then this ebony bird beguiling my sad fancy into smiling,
 By the grave and stern decorum of the countenance it wore ;
 " Though thy crest be shorn and shaven, thou," I said, " art sure no
 craven—

Ghastly, grim and ancient raven, wandering from the nightly shore—
 Tell me what thy lordly name is on the night's Plutonian shore !"
 Quoth the raven, " Nevermore."

Much I marveled this ungainly fowl to hear discourse so plainly—
 Though its answer little meaning, little relevancy bore ;
 For we cannot help agreeing that no living human being
 Ever yet was blessed with seeing bird above his chamber door,
 Bird or beast upon the sculptured bust above his chamber door—
 With such name as " Nevermore."

But the raven, sitting lonely on the placid bust, spoke only
 That one word, as if his soul in that one word he did outpour.
 Nothing farther then he uttered—not a feather then he fluttered—
 Till I scarcely more than muttered, " Other friends have flown
 before—

On the morrow he will leave me, as my hopes have flown before."
 Then the bird said, " Nevermore."

Startled at the stillness broken by reply so aptly spoken,
 " Doubtless," said I, " what it utters is its only stock and store—
 Caught from some unhappy master, whom unmerciful disaster
 Followed fast and followed faster, till his songs one burden bore—
 Till the dirges of his hope the melancholy burden bore
 Of ' Never—Nevermore.'"

But the raven still beguiling all my sad soul into smiling,
 Straight I wheeled a cushioned seat in front of bird and bust and
 door ;

Then upon the velvet sinking, I betook myself to linking
 Fancy unto fancy, thinking what this ominous bird of yore
 What this grim, ungainly, ghastly, gaunt and ominous bird of yore
 Meant in croaking, " Nevermore."

This I sat engaged in guessing, but no syllable expressing
 To the fowl, whose fiery eyes now burned into my bosom's core ;
 This, and more, I sat divining, with my head at ease reclining,

On the cushion's velvet lining, with the lamplight gloating o'er,
 But whose velvet violet lining, with the lamplight gloating o'er,
 She shall press—ah, nevermore!

Then, methought the air grew denser, perfumed from an unseen
 censer

Swung by seraphim, whose faint footfalls tinkled on the tufted floor.
 "Wretch!" I cried, "thy God hath lent thee, by these angels he hath
 sent thee,

Respite—respite and nepenthe from thy memories of Lenore!
 Quaff, oh quaff this kind nepenthe, and forget the lost Lenore!"
 Quoth the raven, "Nevermore."

"Prophet!" said I, "thing of evil!—prophet still, if bird or devil!
 Whether tempter sent, or whether tempest-tossed thee here ashore—
 Desolate, yet all undaunted, on this desert land enchanted,
 On this home by horror haunted—tell me truly, I implore—
 Is there—is there balm in Gilead? tell me—tell me, I implore!"
 Quoth the raven, "Nevermore."

"Prophet," said I, "thing of evil!—prophet still, if bird or devil!
 By the heaven that bends above us—by that God we both adore—
 Tell this soul with sorrow laden, if, within the distant Aidenn,
 It shall clasp a sainted maiden whom the angels name Lenore—
 Clasp a rare and radiant maiden whom the angels name Lenore."
 Quoth the raven, "Nevermore."

"Be that word our sign of parting, bird or fiend!" I shrieked,
 upstarting—

"Get thee back into the tempest, and the night's Plutonian shore!
 Leave no black plume as a token of that lie thy soul hath spoken!
 Leave my loneliness unbroken!—quit the bust above my door!
 Take your beak from out my heart, and take your form from off my
 door!

Quoth the raven, "Nevermore."

And the raven, never flitting, still is sitting, still is sitting
 On the pallid bust of Pallas just above my chamber door;
 And his eye has all the seeming of a demon's that is dreaming,
 And the lamplight o'er him streaming throws his shadow on the floor;
 And my soul from out that shadow that lies floating on the floor
 Shall be lifted—nevermore.

EDGAR ALLAN POE.

MARC ANTONY'S ADDRESS TO THE ROMANS.

Friends, Romans, countrymen, lend me your ears;
 I come to bury Cæsar, not to praise him.
 The evil that men do lives after them,
 The good is oft interred with their bones :
 So let it be with Cæsar. The noble Brutus
 Hath told you, Cæsar was ambitious ;
 If it were so, it was a grievous fault,
 And grievously hath Cæsar answered it.
 Here, under leave of Brutus, and the rest,—
 For Brutus is an honorable man,
 So are they all, all honorable men,—
 Come I to speak in Cæsar's funeral.

He was my friend, faithful and just to me :
 But Brutus says he was ambitious,
 And Brutus is an honorable man.
 He hath brought many captives home to Rome,
 Whose ransoms did the general coffers fill :
 Did this in Cæsar seem ambitious ?
 When that the poor hath cried, Cæsar hath wept ;
 Ambition should be made of sterner stuff :
 Yet Brutus says he was ambitious,
 And Brutus is an honorable man.
 You all did see, that, at the Lupercal,
 I thrice presented him a kingly crown,
 Which he did thrice refuse. Was this ambition ?
 Yet Brutus says he was ambitious,
 And sure, he is an honorable man.
 I speak not to disprove what Brutus spoke,
 But here I am to speak what I do know.
 You all did love him once, not without cause :
 What cause withholds you then to mourn for him ?
 O judgment, thou art fled to brutish beasts,
 And men have lost their reason !—Bear with me ;
 My heart is in the coffin there with Cæsar,
 And I must pause till it come back to me.

But yesterday the word of Cæsar might
 Have stood against the world ; now lies he there,

And none so poor to do him reverence.
 O masters ! if I were disposed to stir
 Your hearts and minds to mutiny and rage,
 I should do Brutus wrong, and Cassius wrong,
 Who, you all know, are honorable men.
 I will not do them wrong ; I rather choose
 To wrong the dead, to wrong myself and you,
 Than I will wrong such honorable men.
 But here's a parchment, with the seal of Cæsar ;
 I found it in his closet ; 'tis his will.
 Let but the commons hear this testament,—
 Which, pardon me, I do not mean to read,—
 And they would go and kiss dead Cæsar's wounds,
 And dip their napkins in his sacred blood ;
 Yea, beg a hair of him for memory,
 And, dying, mention it within their wills,
 Bequeathing it, as a rich legacy,
 Unto their issue.

If you have tears, prepare to shed them now.
 You all do know this mantle ; I remember
 The first time ever Cæsar put it on ;
 'Twas on a summer's evening, in his tent ;
 That day he overcame the Nervii,—
 Look ! In this place ran Cassius' dagger through ;
 See what a rent the envious Casca made ;
 Through this, the well-beloved Brutus stabbed,
 And, as he plucked his cursed steel away,
 Mark how the blood of Cæsar followed it !
 As rushing out of doors to be resolved
 If Brutus so unkindly knocked, or no ;
 For Brutus, as you know, was Cæsar's angel ;
 Judge, O ye gods, how dearly Cæsar loved him !
 This was the unkindest cut of all ;
 For when the noble Cæsar saw *him* stab,
 Ingratitude, more strong than traitors' arms,
 Quite vanquished him. Then burst his mighty heart ;
 And, in his mantle muffling up his face,
 Even at the base of Pompey's statue,
 Which all the while ran blood, great Cæsar fell.

Oh, what a fall was there, my countrymen !
 Then I, and you, and all of us fell down,
 Whilst bloody treason flourished over us.
 Oh ! now you weep ; and I perceive you feel
 The dint of pity ;—these are gracious drops.
 Kind souls ! What, weep you when you but behold
 Our Cæsar's vesture wounded ? Look ye here !
 Here is himself, marred, as you see, by traitors.

Good friends, sweet friends, let me not stir you up
 To such a sudden flood of mutiny.
 They that have done this deed are honorable !
 What private griefs they have, alas ! I know not,
 That made them do it. They are wise and honorable,
 And will, no doubt, with reasons answer you.
 I come not, friends, to steal away your hearts ;
 I am no orator, as Brutus is ;
 But as you all do know, a plain, blunt man,
 That loves my friend ; and that they know full well
 That gave me public leave to speak of him.
 For I have neither wit, nor words, nor worth,
 Action, nor utterance, nor the power of speech,
 To stir men's blood ;—I only speak right on ;
 I tell you that which you yourselves do know ;
 Show you sweet Cæsar's wounds, poor, poor dumb mouths,
 And bid them speak for me. But were I Brutus,
 And Brutus Antony, there were an Antony
 Would ruffle up your spirits, and put a tongue
 In every wound of Cæsar, that should move
 The stones of Rome to rise and mutiny !

SHAKSPEARE.

MARCO BOZZARIS.

At midnight, in his guarded tent,
 The Turk was dreaming of the hour
 When Greece, her knee in suppliance bent,
 Should tremble at his power.
 In dreams, through camp and court, he bore
 The trophies of a conqueror ;

In dreams his song of triumph heard ;
 Then wore his monarch's signet-ring—
 Then pressed that monarch's throne—a king ;
 As wild his thoughts, and gay of wing,
 As Eden's garden bird.

At midnight, in the forest shades,
 Bozzaris ranged his Suliot band—
 True as the steel of their tried blades,
 Heroes in heart and hand.
 There had the Persian's thousands stood,
 There had the glad earth drunk their blood,
 On old Plataea's day ;
 And now there breathed that haunted air
 The sons of sires who conquered there,
 With arm to strike, and soul to dare,
 As quick, as far, as they.

An hour passed on—the Turk awoke .
 That bright dream was his last ;
 He woke to hear his sentries shriek,
 “ To arms! they come! the Greek! the Greek!”
 He woke—to die midst flame, and smoke,
 And shout, and groan, and sabre-stroke,
 And death-shots falling thick and fast
 As lightnings from the mountain-cloud ;
 And heard, with voice as trumpet loud,
 Bozzaris cheer his band ;
 “ Strike—till the last armed foe expires ;
 Strike—for your altars and your fires ;
 Strike—for the green graves of your sires ;
 God—and your native land!”

They fought like brave men, long and well ;
 They piled that ground with Moslem slain ;
 They conquered—but Bozzaris fell,
 Bleeding at every vein.
 His few surviving comrades saw
 His smile when rang their proud hurrah,
 And the red field was won ;
 Then saw in death his eyelids close

Calmly as to a night's repose,
Like flowers at set of sun.

Come to the bridal chamber, death ;
Come to the mother's, when she feels
For the first time, her first-born's breath ;
Come when the blessed seals
That close the pestilence are broke,
And crowded cities wail its stroke ;
Come in consumption's ghastly form,
The earthquake-shock, the ocean-storm ;
Come when the heart beats high and warm,
With banquet-song, and dance, and wine,—
And thou art terrible—the tear,
The groan, the knell, the pall, the bier,
And all we know, or dream, or fear
Of agony, are thine.

But to the hero, when his sword
Has won the battle for the free,
Thy voice sounds like a prophet's word ;
And in its hollow tones are heard
The thanks of millions yet to be ;
Come, when his task of fame is wrought—
Come, with her laurel-leaf, blood-bought—
Come in her crowning hour—and then
Thy sunken eye's unearthly light
To him is welcome as the sight
Of sky and stars to prisoned men ;
Thy grasp is welcome as the hand
Of brother in a foreign land ;
Thy summons welcome as the cry
That told the Indian isles were nigh
To the world-seeking Genoese,
When the land-wind, from woods of palm,
And orange groves, and fields of balm,
Blew o'er the Haytien seas.

Bozzaris! with the storied brave
Greece nurtured in her glory's time

Rest thee—there is no prouder grave,
 Even in her own proud clime.
 She wore no funeral weeds for thee,
 Nor bade the dark hearse wave its plume,
 Like torn branch from death's leafless tree,
 In sorrow's pomp and pageantry,
 The heartless luxury of the tomb.
 But she remembers thee as one
 Long loved, and for a season gone.
 For thee her poet's lyre is wreathed,
 Her marble wrought, her music breathed ;
 For thee she rings the birthday bells ;
 Of thee her babes' first lisping tells ;
 For thine her evening prayer is said
 At palace couch and cottage bed ;
 Her soldier, closing with the foe,
 Gives for thy sake a deadlier blow ;
 His plighted maiden, when she fears
 For him, the joy of her young years,
 Thinks of thy fate, and checks her tears.

And she, the mother of thy boys,
 Though in her eye and faded cheek
 Is read the grief she will not speak,

The memory of her buried joys—
 And even she who gave thee birth
 Will, by her pilgrim-circled hearth,

Talk of thy doom without a sigh ;
 For thou art freedom's now and fame's—
 One of the few, the immortal names
 That were not born to die.

FITZ-GREENE HALLECK.

OTHELLO'S APOLOGY.

Most potent, grave and reverend seigniors ;
 My very noble and approved good masters :
 That I have ta'en away this old man's daughter,
 It is most true ; true, I have married her :
 The very head and front of my offending
 Hath this extent, no more.

Rude am I in speech,
 And little blessed with the set phrase of peace :
 For since these arms of mine had seven years' pith,
 Till now some nine moons wasted, they have used
 Their dearest action in the tented field ;
 And little of this great world can I speak,
 More than pertains to feats of broils and battle ;
 And therefore, little shall I grace my cause,
 In speaking of myself.

Yet by your gracious patience,
 I will a round, unvarnished tale deliver,
 Of my whole course of love ; what drugs, what charms,
 What conjuration, and what mighty magic—
 For such proceedings I am charged withal—
 I won his daughter with.

Her father loved me ; oft invited me ;
 Still questioned me the story of my life
 From year to year: the battles, sieges, fortunes,
 That I had past.
 I ran it through, e'en from my boyish days,
 To the very moment that he bade me tell it.
 Wherein I spake of most disastrous chances :
 Of moving accidents by flood and field ;
 Of hairbreadth 'scapes, in the imminent deadly breach ;
 Of being taken by the insolent foe,
 And sold to slavery ; of my redemption thence,
 And with it all my travel's history.

All these to hear,
 Would Desdemona seriously incline ;
 But still the house affairs would draw her thence
 Which ever as she could with haste dispatch,
 She'd come again, and with a greedy ear,
 Devour up my discourse. Which, I observing,
 Took once a pliant hour, and found good means
 To draw from her a prayer of earnest heart.
 That I would all my pilgrimage dilate ;
 Whereof, by parcels, she had something heard,
 But not distinctly.

I did consent ;
 And often did beguile her of her tears,
 When I did speak of some distressful stroke,
 That my youth suffered. My story being done,
 She gave me for my pains a world of sighs.
 She swore in faith, 'twas strange, 'twas passing strange ;
 'Twas pitiful ; 'twas wondrous pitiful ;
 She wished she had not heard it ; yet she wished
 That heaven had made her such a man.

She thanked me,
 And bade me, if I had a friend that loved her,
 I should but teach him how to tell my story,
 And that would woo her. On this hint I spake.
 She loved me for the dangers I had passed ;
 And I loved her that she did pity them.
 This is the only witchcraft which I've used.

SHAKSPEARE.

SPEECH FOR DECORATION DAY.

As we cover the graves of the heroic dead with flowers the past rises before us like a dream. Again we are in the great struggle. We hear the sounds of preparation—the music of the boisterous drums—the silver voices of heroic bugles. We hear the appeals of orators ; we see the pale cheeks of women, and the flushed faces of men ; we see all the dead whose dust we have covered with flowers. We lose sight of them no more. We are with them when they enlist in the great army of freedom. We see them part from those they love. Some are walking for the last time in the quiet woody places with the maidens they adore, We hear the whispers and the sweet vows of eternal love, as they lingeringly part forever. Others are bending over cradles kissing babies that are asleep. Some are receiving the blessings of old men. Some are parting who hold them and press them to their hearts again and again, and say nothing ; and some are talking with wives, and trying with brave words spoken in the old tones to drive from their hearts the awful fear. We see them part. We see the wife standing in the door with the babe in her arms—standing in the sunlight sobbing ; at the turn of the road a hand waves—she answers by holding high in her loving arms the child. He is gone, and forever !

We see them all as they march proudly away, under the flaunting flags, keeping time to the wild music of war—marching down the streets of the great cities, through the towns, and across the prairies, to do and to die for the eternal right. We go with them, one and all. We are by their side on all the gory fields, in all the hospitals of pain, on all the weary marches. We stand guard with them in the wild storm, and under the quiet stars. We are with them in ravines running with blood, in the furrows of old fields. We are with them between contending hosts, unable to move, wild with thirst, the life blood ebbing slowly away among the withered leaves. We see them pierced with balls and torn by shells in the trenches by the forts and in the whirlwind of the charge, where men become iron with nerves of steel. We are at home when the news reaches us that they are dead. We see the maiden in the shadow of her first sorrow. We see the silvered head of the old man bowed with the last grief:

Those heroes are dead. They sleep under the solemn pines, the sad hemlocks, the tearful willows, and the embracing vines. They sleep beneath the shadows of the clouds, careless alike of the sunshine or of storm, each in the windowless place of rest. Earth may run red with other wars—they are at peace. In the midst of battle, in the roar of the conflict, they found the serenity of death. I have one sentiment for the soldiers, living and dead—cheers for the living, tears for the dead.

COL. R. G. INGERSOLL.

SCHNEIDER'S TOMATOES.

Schneider is very fond of tomatoes. Schneider has a friend in the country who raises "garden sass, and sich." Schneider had an invitation to visit his friend last week, and regale himself on his favorite vegetable. His friend Pfeiffer being busy negotiating with a city produce dealer, on his arrival, Schneider thought he would take a stroll in the garden, and see some of his favorites in their pristine beauty. We will let him tell the rest of his story in his own language:

"Vell I valks shust a liddle vwhile roundt, when I sees some of dose dermarters, vot vas so red und nice as I nefer dit see any more, und I dinks I vill put mineself oudside about a gouple-a-tozen, shust to geef me a liddle abbedite vor dinner. So I bulls off von ov der

reddest und pest lookin' ov dose dermaters, und dakes a pooty good pite out ov dot, und vas chewing it oup pooty qvick, vhen—py shiminy!—I kort I had a peese of red-hot goals in mine mout, or vas chewing oup dwo or dree bapers of needles; und I velt so pad, alreaty, dot mine eyes vas vool of tears; und I mate vor an 'olt oken pucket,' vot I seen hangin' in der vell, as I vas goomin' along.

“Shust den mine vriend Pfeiffer game oup, und ask me vot mate me veel so pad, und if any of mine vamily vas dead. I dold him dot I vas der only von ov der vamily dot vas pooty sick; und den I ask him vot kind of dermarters dose vas vot I hat shust peen bicking; und, mine cracious! how dot landsman laughft, und said dot dose vas *red beppers*, dot he vas raising vor bepper-sauce. You pet my life, I vas mat. I radder you geef me 'feefy tollars as to eat some more ov dose bepper-sauce dermarters.”

CHARLES F. ADAMS.

BARBARA FRIETCHIE.

Up from the meadows rich with corn
Clear in the cool September morn,

The clustered spires of Frederick stand
Green-walled by the hills of Maryland.

Round about them orchards sweep,
Apple and peach tree fruited deep,

Fair as a garden of the Lord
To the eyes of the famished rebel horde.

On that pleasant morn of the early fall
When Lee marched over the mountain wall,

Over the mountains, winding down,
Horse and foot into Frederick Town,

Forty flags with their silver stars,
Forty flags with their crimson bars,

Flapped in the morning wind; the sun
Of noon looked down, and saw not one.

Up rose old Barbara Frietchie then,
Bowed with her fourscore years and ten ;

Bravest of all in Frederick Town,
She took up the flag the men hauled down ;

In her attic-window the staff she set,
To show that one heart was loyal yet.

Up the street came the rebel tread,
Stonewall Jackson riding ahead.

Under his slouched hat left and right
He glanced : the old flag met his sight.

“ Halt ! ” the dust-brown ranks stood fast ;
“ Fire ! ” out blazed the rifle-blast !

It shivered the window, pane and sash,
It rent the banner with seam and gash.

Quick, as it fell from the broken staff,
Dame Barbara snatched the silken scarf ;

She leaned far out on the window-sill,
And shook it forth with a royal will.

“ Shoot, if you must, this old gray head,
But spare your country’s flag,” she said.

A shade of sadness, a blush of shame,
Over the face of the leader came ;

The nobler nature within him stirred
To life at that woman’s deed and word :

“ Who touches a hair of yon gray head
Dies like a dog ! March on ! ” he said.

All day long through Frederick street
Sounded the tread of marching feet.

All day long that free flag tost
Over the heads of the rebel host.

Ever its torn folds rose and fell
On the loyal winds that loved it well ;

And through the hill-gaps' sunset light
Shone over it with a warm good-night.

Barbara Frietchie's work is o'er,
And the rebel rides on his raids no more.

Honor to her ! and let a tear
Fall, for her sake, on Stonewall's bier.

Over Barbara Frietchie's grave
Flag of freedom and union wave !

Peace, and order, and beauty draw
Round thy symbol of light and law ;

And ever the stars above look 'down
On thy stars below in Frederick Town !

JOHN GREENLEAF WHITTIER.

EXTRACT FROM A SERMON ON THE DEATH OF ABRAHAM LINCOLN.

Republican institutions have been vindicated in this experience as they never were before ; and the whole history of the last four years, rounded up by this cruel stroke, seems, in the providence of God, to have been clothed now, with an illustration, with a sympathy, with an aptness, and with a significance, such as we never could have expected nor imagined. God, I think, has said, by the voice of this event, to all nations of the earth, "Republican liberty, based upon true Christianity, is firm as the foundation of the globe."

Even he who now sleeps has, by this event, been clothed with new influence. Dead, he speaks to men who now willingly hear what before they refused to listen to. Now his simple and weighty words will be gathered like those of Washington, and your children, and your children's children, shall be taught to ponder the simplicity and deep wisdom of utterances which, in their time, passed, in party heat, as idle words. Men will receive a new impulse of patriotism, for his sake, and will guard with zeal the whole country which he loved so

well. I swear you on the altar of his memory to be more faithful to the country for which he has perished. They will, as they follow his hearse, swear a new hatred to that slavery against which he warred, and which, in vanquishing him, has made him a martyr and a conqueror. I swear you, by the memory of this martyr, to hate slavery with an unappeasable hatred. They will admire and imitate the firmness of this man, his inflexible conscience for the right; and yet his gentleness, as tender as a woman's, his moderation of spirit, which not all the heat of party could inflame, nor all the jars and disturbances of this country shake out of its place. I swear you to an emulation of his justice, his moderation, and his mercy.

You I can comfort; but how can I speak to that twilight million to whom his name was as the name of an angel of God? There will be wailing in places which no minister shall be able to reach. When, in hovel and in cot, in wood and in wilderness, in the fields throughout the South, the dusky children, who looked upon him as that Moses whom God sent before them to lead them out of the land of bondage, learn that he has fallen, who shall comfort *them*? O thou Shepherd of Israel, that didst comfort thy people of old, to thy care we commit the helpless, the long-wronged and grieved.

And now the martyr is moving in triumphal march, mightier than when alive. The nation rises up at every stage of his coming. Cities and States are his pall-bearers, and the cannon beats the hour with solemn progression. Dead, *dead*, DEAD, he yet speaketh. Is Washington dead? Is Hampden dead? Is David dead? Is any man that ever was fit to live, dead? Disenthralled of flesh, and risen in the unobstructed sphere where passion never comes, he begins his illimitable work. His life now is grafted upon the Infinite, and will be fruitful as no earthly life can be. Pass on, thou that hast overcome!

Your sorrows, O people, are his peace! Your bells and bands and muffled drums sound triumph in his ear. Wail and weep here; God makes its echo joy and triumph there. Pass on!

Four years ago, O Illinois! we took from your midst an untried man, and from among the people. We return him to you a mighty conqueror. Not thine any more, but the nation's; not ours, but the world's. Give him place, O ye prairies!

In the midst of this great continent his dust shall rest, a sacred treasure to myriads who shall pilgrim to that shrine to kindle anew

their zeal and patriotism. Ye winds that move over the mighty places of the West, chant his requiem! Ye people, behold a martyr whose blood, as so many articulate words, pleads for fidelity, for law, for liberty!

HENRY WARD BEECHER.

BUCK FANSHAW'S FUNERAL.

Somebody has said that in order to know a community, one must observe the style of its funerals, and know what manner of men they bury with most ceremony. I cannot say which class we buried with most eclat in our "flush times," the distinguished public benefactor or the distinguished rough—possibly the two chief grades or grand divisions of society honored their illustrious dead about equally; and hence, no doubt, the philosopher I have quoted from would have needed to see two representative funerals in Virginia before forming his estimate of the people.

There was a grand time over Buck Fanshaw when he died. He was a representative citizen. He had "killed his man," not in his own quarrel to be sure, but in defense of a stranger beset by numbers. He had kept a sumptuous saloon. He had been the proprietor of a dashing helpmeet, whom he could have discarded without the formality of a divorce. He had held a high position in the fire department, and had been a very Warwick in politics. When he died there was great lamentation throughout the town, but especially in the vast bottom stratum of society.

On the inquest it was shown that Buck Fanshaw, in the delirium of a wasting typhoid fever, had taken arsenic, shot himself through the body, cut his throat, and jumped out of a four-story window and broken his neck, and, after due deliberation, the jury, sad and tearful, but with intelligence unblinded by its sorrow, brought in a verdict of "Death by the visitation of Providence." What could the world do without juries!

Prodigious preparations were made for the funeral. All the vehicles in town were hired, all the saloons were put in mourning, all the municipal and fire company flags were hung at half mast, and all the firemen ordered to muster in uniform and bring their machines duly draped in black.

Now—let us remark in parenthesis—as all the peoples of the earth had representative adventurers in the Silverland, and as each adventurer had brought the slang of his nation or his locality with him, the combination made the slang of Nevada the richest and the most infinitely varied and copious that had ever existed anywhere in the world, perhaps, except in the mines of California in the “early days.” Slang was the language of Nevada. It was hard to preach a sermon without it, and be understood. Such phrases as “You bet!” “Oh, no, I reckon not!” “No Irish need apply,” and a hundred others, became so common as to fall from the lips of a speaker unconsciously—and very often when they did not touch the subject under discussion, and consequently failed to mean anything.

Regretful resolutions were passed, and various committees appointed; among others, a committee of one was deputed to call on the minister—a fragile, gentle, spiritual new fledgling from an Eastern theological seminary, and as yet unacquainted with the ways of the mines. The committeeman, “Scotty” Briggs, made his visit.

Being admitted to his presence, he sat down before the clergyman, placed his fire-hat on an unfinished manuscript sermon under the minister’s nose, took from it a red silk handkerchief, wiped his brow, and heaved a sigh of dismal impressiveness, explanatory of his business. He choked and even shed tears, but with an effort he mastered his voice, and said, in lugubrious tones :

“Are you the duck that runs the gospel-mill next door?”

“Am I the—pardon me, I believe I do not understand.”

With another sigh and a half sob, Scotty rejoined :

“Why, you see we are in a bit of trouble, and the boys thought maybe you’d give us a lift, if we’d tackle you, that is, if I’ve got the rights of it, and you’re the head clerk of the doxology works next door.”

“I am the shepherd in charge of the flock whose fold is next door.”

“The which?”

“The spiritual adviser of the little company of believers whose sanctuary adjoins these premises.”

Scotty scratched his head, reflected a moment, and then said :

“You ruther hold over me, pard. I reckon I can’t call that card. Ante, and pass the buck.”

“How—I beg your pardon. What did I understand you to say?”

“Well, you’ve ruther got the bulge on me. Or maybe we’ve both got the bulge, somehow. You don’t smoke me and I don’t smoke

you. You see one of the boys has passed in his checks, and we want to give him a good send-off, and so the thing I'm on now is to roust out somebody to jerk a little chin-music for us, and waltz him through handsome."

"My friend, I seem to grow more and more bewildered. Your observations are wholly incomprehensible to me. Can you not simplify them some way? At first I thought perhaps I understood you, but I grope now. Would it not expedite matters if you restricted yourself to categorical statements of fact unencumbered with obstructing accumulations of metaphor and allegory?"

Another pause and more reflection. Then Scotty said:

"I'll have to pass, I judge."

"How?"

"You've raised me out, pard."

"I still fail to catch your meaning."

"Why, that last lead of your'n is too many for me—that's the idea. I can't neither trump nor follow suit."

The clergyman sank back in his chair perplexed. Scotty leaned his head on his hand, and gave himself up to reflection. Presently his face came up, sorrowful, but confident.

"I've got it now so's you can savvy," said he. "What we want is a gospel-sharp. See?"

"A what?"

"Gospel-sharp—parson."

"Oh! Why did you not say so before? I am a clergyman—a parson."

"Now you talk! You see my blind, and straddle it like a man. Put it there!"—extending a brawny paw, which closed over the minister's small hand and gave it a shake indicative of fraternal sympathy and fervent gratification.

"Now we're all right, pard. Let's start fresh. Don't you mind me snuffling a little, becuz we're in a power of trouble. You see one of the boys has gone up the flume--"

"Gone where?"

"Up the flume—throw'd up the sponge, you know."

"Thrown up the sponge?"

"Yes--kicked the bucket--"

"Ah—has departed to that mysterious country from whose bourne no traveler returns."

"Return? Well, I reckon not. Why, pard, he's *dead!*"

"Yes, I understand."

"Oh, you do? Well, I thought maybe you might be getting tangled some more. Yes, you see he's dead again—"

"*Again!* Why, has he ever been dead before?"

"Dead before? No. Do you reckon a man has got as many lives as a cat? But you bet he's awful dead now, poor old boy, and I wish I'd never seen this day. I don't want no better friend than Buck Fanshaw. I know'd him by the back; and when I know a man like him, I freeze to him—you hear *me*. Take him all round, pard, there never was a bullier man in the mines. No man ever know'd Buck Fanshaw to go back on a friend. But it's all up, you know; it's all up. It ain't no use. They've scooped him!"

"Scooped him?"

"Yes—death has. Well, well, well, we've got to give him up. Yes, indeed. It's a kind of hard world after all, ain't it? But, pard, he was a rustler. You ought to seen him get started once. He was a bully boy with a glass eye! Just spit in his face, and give him room according to his strength, and it was just beautiful to see him peel and go in. He was the worst son of a thief that ever draw'd breath. Pard, he was on it. He was on it bigger than an Injun!"

"On it? On what?"

"On the shoot. On the shoulder. On the fight. Understand? *He* didn't give a continental—for *anybody*. *Beg* your pardon, friend, for coming so near saying a cuss word, but it is on account of having to cramp down and draw everything so mild. But we've got to give him up. There ain't any getting around that, I don't reckon. Now if we can get you to help plant him—"

"Preach the funeral discourse. Assist at the obsequies?"

"Obs'quies is good. Yes. That's it; that's our little game. We are going to get up the thing regardless, you know. He was always nifty himself, and so you bet that his funeral ain't going to be no slouch; solid silver door-plate on his coffin, six plumes on the hearse, and a nigger on the box, with a biled shirt and a plug hat on—how's that for high? And we'll take care of *you*, pard. We'll fix you all right. There will be a kerridge for you; and whatever you want you just 'scape out, and we'll 'tend to it. We've got a shebang fixed up for you to stand behind in No. 1's house, and don't you be afraid. Just go in and toot your horn, if you don't sell a clam. Put Buck through as bully as you can, pard, for anybody that know'd him will tell you that he was one of the whitest men that was ever in the mines.

You can't draw it too strong. He never could stand it to see things goin' wrong. He's done more to make this town peaceable than any man in it. I've seen him lick four greasers in eleven minutes, myself. If a thing wanted regulating, *he* warn't a man to go browsing around after somebody to do it, but he would prance in and regulate it himself. He warn't a Catholic; but it didn't make no difference about that when it came down to what a man's rights was—and so, when some roughs jumped the Catholic boneyard and started to stake out town lots in it, he went for 'em, and he cleaned 'em, too! I was there, pard, and I seen it myself."

"That was very well, indeed—at least the impulse was—whether the act was entirely defensible or not. Had deceased any religious convictions? That is to say, did he feel a dependence upon, or acknowledge allegiance to a higher power?"

More reflection.

"I reckon you've stumped me again, pard. Could you say it over again once more, and say it slow?"

"Well, to simplify it somewhat, was he, or rather, had he ever been connected with any organization sequestered from secular concerns and devoted to self-sacrifice in the interests of morality?"

"All down but nine—set 'em up on the other alley, pard."

"What did I understand you to say?"

"Why, you're most too many for me, you know. When you get in with your left, I hunt grass every time. Every time you draw, you fill; but I don't seem to have any luck. Let's have a new deal."

"How? Begin again?"

"That's it."

"Very well. Was he a good man, and—"

"There—I see that; don't put up another chip till I look at my hand. A good man, says you? Pard, it ain't no name for it. He was the best man that ever—pard, you would have doted on that man. He could lam any galoot of his inches in America. It was him that put down the riot last election before it had got a start; and everybody said that he was the only man that could have done it. He waltzed in with a trumpet in one hand and a spanner in the other, and sent fourteen men home on a shutter in less than three minutes. He had that riot all broke up and prevented nice before anybody had a chance to strike a blow. He was always for peace, and he would *have* peace—he could not stand disturbances. Pard, he was a great loss to this town. It would please the boys if you could chip in something

like that and do him justice. Here once when the Micks got to throwing stones through the Methodist Sunday-school windows, Buck Fanshaw, all of his own notion, shut up his saloon, and took a couple of six-shooters and mounted guard over the Sunday-school. Says he, 'No Irish need apply.' And they didn't. He was the bulliest man in the mountains, pard; he could run faster, jump higher, hit harder, and hold more tanglefoot whisky without spilling it than any other man in seventeen counties. Put that in, pard; it will please the boys more than anything you could say. And you can say, pard, that he never shook his mother."

"Never shook his mother?"

"That's it—any of the boys will tell you so."

"Well, but why *should* he shake her?"

"That's what I say—but some people does."

"Not people of any repute?"

"Well, some that averages pretty so-so."

"In my opinion, a man that would offer personal violence to his mother ought to—"

"Cheese it, pard; you've banked your ball clean outside the string. What I was drivin' at was that he never *threwed off* on his mother—don't you see! No indeedy! He give her a house to live in, and town lots, and plenty of money; and he looked after her and took care of her all the time; and when she was down with the small-pox, I'm cussed if he didn't set up nights and nuss her himself! *Beg* your pardon for saying it, but it hopped out too quick for yours truly. You've treated me like a gentleman, and I ain't the man to hurt your feelings intentional. I think you're white. I think you're a square man, pard. I like you, and I'll lick any man that don't. I'll lick him till he can't tell himself from a last year's corpse! Put it there!

[Another fraternal handshake—and exit.]

The obsequies were all that "the boys" could desire. Such funeral pomp had never been seen in Virginia. The plumed hearse, the dirge-breathing brass bands, the closed marts of business, the flags drooping at half-mast, the long plodding processions of uniformed secret societies, military battalions and fire companies, draped engines, carriages of officials and citizens in vehicles and on foot, attracted multitudes of spectators to the sidewalks, roofs and windows; and for years afterward, the degree of grandeur attained by any civic display was determined by comparison with Buck Fanshaw's funeral.

FROM "ROUGHING IT," BY MARK TWAIN.

HER LETTER.

I'm sitting alone by the fire,
Dressed just as I came from the dance,
In a robe even *you* would admire,—
It cost a cool thousand in France ;
I'm bediamonded out of all reason,
My hair is done up in a cue ;
In short, sir, " the belle of the season "
Is wasting an hour on you.

A dozen engagements I've broken,
I left in the midst of a set ;
Likewise a proposal, half spoken,
That waits—on the stairs—for me yet.
They say he'll be rich,—when he grows up,—
And then he adores me indeed.
And you, sir, are turning your nose up,
Three thousand miles off as you read.

"And how do I like my position ?"
"And what do I think of New York ?"
"And now, in my higher ambition,
With whom do I waltz, flirt or talk ?"
"And isn't it nice to have riches,
And diamonds and silks, and all that ?"
"And aren't it a change from the ditches
And tunnels of Poverty Flat ?"

Well, yes,—if you saw us out driving
Each day in the park, four-in-hand,—
If you saw poor dear mamma contriving
To look supernaturally grand,—
If you saw papa's picture as taken
By Brady, and tinted at that,—
You'd never suspect he'd sold bacon
And flour at Poverty Flat.

And yet, just this moment, when sitting
In the glare of the grand chandelier,—
In the bustle and glitter befitting

“The finest *soiree* of the year,”
 In the mist of a *gauze de Chambéry*,
 And the hum of the smallest of talk,—
 Somehow, Joe, I thought of “The Ferry,”
 And the dance that we had on “The Fork.”

Of Harrison’s barn, with its muster
 Of flags festooned over the wall;
 Of the candles that shed their soft luster
 And tallow on headdress and shawl;
 Of the steps that we took to one fiddle;
 Of the dress of my queer *vis-a-vis*;
 And how I once went down the middle
 With the man that shot Sandy McGee;

Of the moon that was quietly sleeping
 On the hill when the time came to go;
 Of the few baby peaks that were peeping
 From under their bedclothes of snow;
 Of that ride,—that to me was the rarest;
 Of—the something you said at the gate,—
 Ah, Joe, then I wasn’t an heiress
 To “the best-paying lead in the State.”

Well, well, it’s all past; yet it’s funny
 To think as I stood in the glare
 Of fashion and beauty and money,
 That I should be thinking right there,
 Of some one who breasted high water,
 And swam the North Fork and all that,
 Just to dance with old Follinsbee’s daughter,
 The lily of Poverty Flat.

But goodness! what nonsense I’m writing!
 (Mamma says my taste still is low),
 Instead of my triumphs reciting,
 I’m spooning on Joseph, heigh-ho!
 And I’m to be “finished” by travel,—
 Whatever’s the meaning of that,—
 Oh! why did papa strike pay gravel
 In drifting on Poverty Flat?

Good-night,—here's the end of my paper;
 Good-night—if the longitude please,—
 For maybe while wasting my taper,
Your sun's climbing over the trees.
 But know if you haven't got riches,
 And are poor, dearest Joe, and all that,
 That my heart's somewhere there in the ditches,
 And you've struck it—on Poverty.Flat.

BRET HARTE.

WIDOW MACHREE.

I.

Widow machree, it's no wonder you frown—
 Och hone! widow machree,
 Faith, it ruins your looks, that same dirty
 black gown—
 Och hone! widow machree!
 How altered your air,
 With that close cap you wear—
 'Tis destroying your hair,
 Which should be flowing free:
 Be no longer a churl
 Of its black silken curl—
 Och hone! widow machree.

II.

Widow machree, now the summer is come—
 Och hone! widow machree!
 When everything smiles, should a beauty
 look glum?
 Och hone! widow machree!
 See the birds go in pairs,
 And the rabbits and hares—
 Why, even the bears
 Now in couples agree;
 And the mute little fish,
 Though they can't spake, they wish—
 Och hone! widow machree!

III.

Widow machree, and when winter comes in---

Och hone! widow machree—

To be poking the fire all alone is a sin,

Och hone! widow machree!

Sure the shovel and tongs

To each other belongs,

And the kettle sings songs

Full of family glee;

While alone with your cup,

Like a hermit you sup,

Och hone! widow machree!

IV.

And how do you know, with the comforts I've
towld,

Och hone! widow machree—

But you're keeping some poor fellow out in the
cowl,

Och hone! widow machree!

With such sins on your head,

Sure your peace would be fled;

Could you sleep in your bed

Without thinking to see

Some ghost or some sprite,

That would wake you each night,

Crying, "Och hone, widow machree!"

V.

Then take my advice, darling widow machree—

Och hone! widow machree—

And with my advice, faith, I wish you'd take me,

Och hone! widow machree!

You'd have me to desire

Then to stir up the fire;

And sure hope is no liar

In whispering to me,

That the ghosts would depart

When you'd me near your heart--

Och hone! widow machree!

SAMUEL LOVER.

THE KILLING OF JULIUS CÆSAR "LOCALIZED."

BEING THE ONLY TRUE AND RELIABLE ACCOUNT EVER PUBLISHED; TAKEN FROM THE ROMAN "DAILY EVENING FASCES," OF THE DATE OF THAT TREMENDOUS OCCURRENCE.

Nothing in the world affords a newspaper reporter so much satisfaction as gathering up the details of a bloody and mysterious murder, and writing them up with aggravating circumstantiality. He takes a living delight in this labor of love—for such it is to him, especially if he knows that all the other papers have gone to press, and his will be the only one that will contain the dreadful intelligence. A feeling of regret has often come over me that I was not reporting in Rome when Cæsar was killed—reporting on an evening paper, and the only one in the city, and getting at least twelve hours ahead of the morning paper boys with the most magnificent "item" that ever fell to the lot of the craft. Other events have happened as startling as this, but none possessed so peculiarly all the characteristics of the favorite "item" of the present day, magnified into grandeur and sublimity by the high rank, fame, and social and political standing of the actors in it.

However, as I was not permitted to report Cæsar's assassination in the regular way, it has at least afforded me rare satisfaction to translate the following able account of it from the original Latin of the "Roman Daily Evening Fasces" of that date—second edition:

"Our usually quiet city of Rome was thrown into a state of wild excitement yesterday by the occurrence of one of those bloody affrays which sicken the heart and fill the soul with fear, while they inspire all thinking men with forebodings for the future of a city where human life is held so cheaply, and the gravest laws are so openly set at defiance. As the result of that affray, it is our painful duty, as public journalists, to record the death of one of our most esteemed citizens—a man whose name is known wherever this paper circulates, and whose fame it has been our pleasure and our privilege to extend, and also to protect from the tongue of slander and falsehood, to the best of our poor ability. We refer to Mr. J. Cæsar, the Emperor-elect.

"The facts of the case, as nearly as our reporter could determine them from the conflicting statements of eye-witnesses, were about as follows:—The affair was an election row, of course. Nine-tenths of the ghastly butcheries that disgrace the city nowadays grow out of the bickerings and jealousies and animosities engendered by these

accursed elections. Rome would be the gainer by it if her very constables were elected to serve a century; for in our experience we have never even been able to choose a dog-pelter without celebrating the event with a dozen knock-downs, and a general cramming of the station-house with drunken vagabonds over night. It is said that when the immense majority for Cæsar at the polls in the market was declared the other day, and the crown was offered to that gentleman, even his amazing unselfishness in refusing it three times was not sufficient to save him from the whispered insults of such men as Casca, of the Tenth Ward, and the other hirelings of the disappointed candidate, hailing mostly from the Eleventh and Thirteenth and other outside districts, who were overheard speaking ironically and contemptuously of Mr. Cæsar's conduct upon that occasion.

"We are further informed that there are many among us who think they are justified in believing that the assassination of Julius Cæsar was a put-up-thing—a cut-and-dried arrangement, hatched by Marcus Brutus and a lot of his hired roughs, and carried out only too faithfully according to the programme. Whether there be good grounds for this suspicion or not, we leave the people to judge for themselves, only asking that they will read the following account of the sad occurrence carefully and dispassionately, before they render that judgment.

"The Senate was already in session, and Cæsar was coming down street toward the capitol, conversing with some personal friends, and followed as usual, by a large number of citizens. Just as he was passing in front of Demosthenes and Thucydides' drugstore, he was observing casually to a gentleman, who, our informant thinks, is a fortune teller, that the Ides of March were come. The reply was, 'Yes, they are come, but not gone yet.' At this moment Artemidorus stepped up and passed the time of day, and asked Cæsar to read a schedule or a tract or something of the kind, which he had brought for his perusal. M. Decius Brutus also said something about an 'humble suit' which *he* wanted read. Artemidorus begged that attention might be paid to his first, because it was of personal consequence to Cæsar. The latter replied that what concerned himself should be read last, or words to that effect. Artemidorus begged and beseeched him to read the paper instantly.* However, Cæsar shook him off, and

* Mark that: It is hinted by William Shakespeare, who saw the beginning and the end of the unfortunate affray, that this "schedule" was simply a note discovering to Caesar that a plot was brewing to take his life.

refused to read any petition in the street. He then entered the capitol, and the crowd followed him.

‘ About this time the following conversation was overheard, and we consider that, taken in connection with the events which succeeded it, it bears an appalling significance: Mr. Papilius Lena remarked to George W. Cassius (commonly known as the ‘Nobby Boy of the Third Ward’), a bruiser in the pay of the Opposition, that he hoped his enterprise to-day might thrive; and when Cassius asked, ‘What enterprise?’ he only closed his left eye temporarily, and said with simulated indifference, ‘Fare you well!’ and sauntered toward Cæsar. Marcus Brutus, who is suspected of being the ringleader of the band that killed Cæsar, asked what it was that Lena had said. Cassius told him, and added in a low tone, *‘I fear our purpose is discovered.’*

“ Brutus told his wretched accomplice to keep an eye on Lena, and a moment after Cassius urged that lean and hungry vagrant, Casca, whose reputation here is none of the best, to be sudden, for *he feared prevention*. He then turned to Brutus, apparently much excited, and asked what should be done, and swore that either he or Cæsar *should never turn back*—he would kill himself first. At this time Cæsar was talking to some of the back-country members about the approaching fall elections, and paying little attention to what was going on around him. Billy Trebonius got into conversation with the people’s friend and Cæsar’s—Mark Antony—and under some pretense or other got him away, and Brutus, Decius, Casca, Cinna, Metellus Cimber, and others of the gang of infamous desperadoes that infest Rome at present, closed around the doomed Cæsar. Then Metellus Cimber knelt down and begged that his brother might be recalled from banishment, but Cæsar rebuked him for his fawning conduct, and refused to grant his petition. Immediately, at Cimber’s request, first Brutus and then Cassius begged for the return of the banished Publius; but Cæsar still refused. He said he could not be moved, that he was as fixed as the North Star, and proceeded to speak in the most complimentary terms of the firmness of that star, and its steady character. Then he said he was like it, and he believed he was the only man in the country that was! therefore, since he was ‘constant’ that Cimber should be banished, he was also constant that he should stay banished, and he’d be hanged if he didn’t keep him so!

“ Instantly seizing upon this shallow pretext for a fight, Casca sprang at Cæsar and struck him with a dirk, Cæsar grabbing him by the arm with his right hand, and launching a blow straight from the

shoulder with his left, that sent the reptile bleeding to the earth. He then backed up against Pompey's statue, and squared himself to receive his assailants. Cassius and Cimber and Cinna rushed upon him with their daggers drawn, and the former succeeded in inflicting a wound upon his body; but before he could strike again, and before either of the others could strike at all, Cæsar stretched the three miscreants at his feet with as many blows of his powerful fist. By this time the Senate was in an indescribable uproar; the throng of citizens in the lobbies had blockaded the doors in their frantic efforts to escape from the building; the sergeant-at-arms and his assistants were struggling with the assassins; venerable senators had cast aside their encumbering robes, and were leaping over benches and flying down the aisles in wild confusion toward the shelter of the committee-rooms, and a thousand voices were shouting 'Po-lice! Po-lice!' in discordant tones that rose above the frightful din like shrieking winds above the roaring of the tempest. And amid it all, great Cæsar stood with his back against the statue, like a lion at bay, and fought his assailants, weaponless and hand to hand, with the defiant bearing and the unwavering courage which he had shown before on many a bloody field. Billy Trebonius and Caius Legarius struck him with their daggers and fell, as their brother-conspirators before them had fallen. But at last, when Cæsar saw his old friend Brutus step forward, armed with a murderous knife, it is said he seemed utterly overpowered with grief and amazement, and dropping his invincible left arm by his side, he hid his face in the folds of his mantle, and received the treacherous blow without an effort to stay the hand that gave it. He only said, '*Et tu Brute?*' and fell lifeless on the marble pavement.

"We learn that the coat deceased had on when he was killed was the same he wore in his tent on the afternoon of the day he overcame the Nervii, and that when it was removed from the corpse it was found to be cut and gashed in no less than seven different places. There was nothing in the pockets. It will be exhibited at the coroner's inquest, and will be damning proof of the fact of the killing. These latter facts may be relied on, as we get them from Mark Antony, whose position enables him to learn every item of news connected with the one subject of absorbing interest of to-day.

"LATER.—While the coroner was summoning a jury, Mark Antony and other friends of the late Cæsar got hold of the body, and lugged it off to the forum, and at last accounts Antony and Brutus were making speeches over it, and raising such a row among the people

that, as we go to press, the chief of police is satisfied there is going to be a riot, and is taking measures accordingly."

MARK TWAIN.

THAT HIRED GIRL.

THE CLERGYMAN'S RECEPTION ON HIS INITIAL CALL IN HIS NEW PARISH.

When she came to work for the family on Congress street, the lady of the house sat down and told her that agents, book-peddlers, hat-rack men, picture-sellers, ash-buyers, ragmen, and all that class of people, must be met at the front door and coldly repulsed. and Sarah said she'd repulse them if she had to break every broomstick in Detroit.

And she did. She threw the door open wide, bluffed right up at 'em, and when she got through talking, the cheekiest agent was only too glad to leave. It got so after awhile that peddlers marked that house, and the door-bell never rang except for company.

The other day as the girl of the house was wiping off the spoons, the bell rang. She hastened to the door, expecting to see a lady, but her eyes encountered a slim man dressed in black and wearing a white necktie. He was the new minister, and was going around to get acquainted with the members of his flock, but Sarah wasn't expected to know this.

"Ah—um—is—Mrs.—ah!"

"Git!" exclaimed Sarah, pointing to the gate.

"Beg pardon, but I would like to see—see—"

"Meander!" she shouted, looking around for a weapon; "we don't want any flour-sifters here!"

"You're mistaken," he replied, smiling blandly. "I called to—"

"Don't want anything to keep moths away—fly!" she exclaimed, getting red in the face.

"Is the lady in?" he inquired, trying to look over Sarah's head.

"Yes, the lady is in, and I'm in, and you are out!" she snapped; "and now I don't want to stand here talking to a flytrap agent any longer! Come, lift your boots!"

"I'm not an agent," he said, trying to smile. "I'm the new—"

"Yes, I know you—you are the new man with the patent flatiron, but we don't want any, and you had better go before I call the dog!"

"Will you give the lady my card, and say that I called?"

“No, I won’t; we are bored to death with cards and handbills and circulars. Come, I can’t stand here all day.”

“Didn’t you know that I was a minister?” he asked as he backed off.

“No, nor I don’t know it now; you look like the man who sold the woman next door a dollar chromo for eighteen shillings.”

“But here is my card.”

“I don’t care for cards, I tell you! If you leave that gate open I will have to fling a flower pot at you!”

“I will call again,” he said, as he went through the gate.

“It won’t do any good!” she shouted after him; “we don’t want no prepared food for infants—no piano music—no stuffed birds! I know the policeman on this beat, and if you come around here again, he’ll soon find out whether you are a confidence man or a vagrant!”

And she took unusual care to lock the door.

DETROIT FREE PRESS.

THE DIFFICULTY OF RHYMING

We parted by the gate in June,
That soft and balmy month,
Beneath the sweetly beaming moon,
And (wunth—hunth—sunth—bunth—I can’t find a
rhyme to month).

Years were to pass ere we should meet;
A wide and yawning gulf
Divides me from my love so sweet,
While (ulf—sulf—dulf—mulf—stuck again; I can’t
get any rhyme to gulf. I’m in a gulf myself).

Oh, how I dreaded in my soul
To part from my sweet nymph,
While years should their long seasons roll
Before (hymph—dymph—symph—I guess I’ll have
to let it go at that).

Beneath my fortune’s stern decree
My lonely spirit sunk,
For I a weary soul should be,
And a (hunk—dunk—runk—skunk—that will never
do in the world).

She buried her dear lovely face
 Within her azure scarf,
 She knew I'd take the wretchedness,
 As well as (parf—sarf—darf—harf-and-harf—that
 won't answer, either).

Oh, I had loved her many years,
 I loved her for herself ;
 I loved her for her tender fears,
 And also for her (welf—nelf—helf—pelf—no, no ;
 not for her pelf).

I took between my hands her head,
 How sweet her lips did pouch !
 I kissed her lovingly and said—
 (Bouch—mouch—louch—ouch—not a bit of it ; did
 I say *ouch!*)

I sorrowfully wrung her hand,
 My tears they did escape,
 My sorrow I could not command,
 And I was but a (sape—dape—fape—ape ; well, per-
 haps I did feel like an ape).

I gave to her a fond adieu,
 Sweet pupil of love's school,
 I told her I would e'er be true,
 And always be a (dool—sool—mool—fool ; since I
 come to think of it, I was a fool, for she fell in love with another fel-
 low before I was gone a month).

ANONYMOUS.

THE BATTLE OF LIMERICK.

Ye genii of the nation,
 Who look with veneration,
 And Ireland's desolation onsaysingly deplore,
 Ye sons of General Jackson,
 Who thrample on the Saxon,
 Attend to the transaction upon Shannon shore.

When William, Duke of Schumbug,
 A tyrant and a humbug,
 With cannon and with thunder on our city bore,
 Our fortitude and valliance
 Insthructed his battalions,
 To rispict the galliant Irish upon Shannon shore.

Since that capitulation,
 No city in the nation
 So grand a reputation could boast before,
 As Limerick prodigious,
 That stands with quays and bridges,
 And ships up to the windies of the Shannon shore.

A chief of ancient line,
 'Tis William Smith O'Brine,
 Riprisints this darling Limerick this ten years or more ;
 Oh, the Saxons can't endure
 To see him on the flure,
 And thrimble at the Cicero from Shannon shore,

This valiant son of Mars
 Had been to visit Par's,
 That land of revolution, that grows the tricolor ;
 And to welcome his return
 From pilgrimages furren,
 We invited him to tay on Shannon shore.

Then we summoned to our board
 Young Meagher of the sword ;
 Tis he will sheathe that battle axe in Saxon gore ;
 And Mitchil of Belfast
 We bade to our repast,
 To dthrink a dish of coffee on the Shannon shore.

Convaniently to hould
 These patriots so bould,
 We took the opportunity of Tim Doolan's store ;
 And with ornamints and banners
 (As becomes gintale good manners)
 We made the loveliest tay-room upon the Shannon shore.

'Twould benefit your sowls
 To see the butthered rowls,
 The sugar-tongs and sandwidges and craim gaylore,
 And the muffins and the crumpets,
 And the band of harps and thrumpets,
 To celebrate the sworry upon Shannon shore.

Sure the imperor of Bohay
 Would be proud to dthrink the tay
 That Misthress Biddy Rooney for O'Brine did pour ;
 And, since the days of Strongbow,
 There never was such Congo—
 Mitchil dthrank six quarts of it—by Shannon shore.

But Clarendon and Corry
 Connellan beheld this sworry
 With rage and immulation in their black heart's core ;
 And they hired a gang of ruffins
 To interrupt the muffins,
 And the fragrance of the Congo on the Shannon shore.

When full of tay and cake,
 O'Brine began to spake,
 But juice a one could hear him, for a sudden roar
 Of a ragamuffin rout
 Began to yell and shout,
 And frighten the propriety of Shannon shore.

As Smith O'Brine harangued,
 They batthered and they banged ;
 Tim Doolan's doors and windies down they tore ;
 They smashed the lovely windies
 (Hung with muslin from the Indies),
 Purshuing of their shindies upon Shannon shore.

With throwing of brickbats,
 Drowned puppies and dead rats,
 These ruffin democrats themselves did lower ;
 Tin kettles, rotten eggs,
 Cabbage-stalks and wooden legs,
 They flung among the patriots of Shannon shore.

Oh, the girls began to scrame,
 And upset the milk and crame ;
 And the honorable jintlemin they cursed and swore ;
 And Mitchil of Belfast,
 'Twas he that looked aghast,
 When they roasted him in effigy by Shannon shore.

Oh, the lovely tay was spilt
 On that day of Ireland's guilt ;
 Says Jack Mitchil, "I am kilt ! Boys, where's the back door ?
 'Tis a national disgrace ;
 Let me go and veil me face !"
 And he boulted with quick pace from the Shannon shore.

"Cut down the bloody horde !"
 Says Meagher of the sword,
 "This conduct would disgrace any blackamoor ;"
 But millions were arrayed,
 So he shaythed his battle-blade,
 Rethraiting undismayed from the Shannon shore.

Immortal Smith O'Brine
 Was raging like a line ;
 'Twould have done your sowl good to have heard him roar ;
 In his glory he arose,
 And he rushed upon his foes,
 But they hit him on the nose by the Shannon shore.

Then the futt and the dthragoons
 In squadrons and platoons,
 With their music playing chunes, down upon us bore ;
 And they bate the rattatoo,
 And the Peelers came in view,
 And ended the shaloo on the Shannon shore.

WILLIAM MAKEPEACE THACKERAY.

MARY'S LITTLE LAMB.

The following is the Chinese version of Mary and her lamb :

Was gal named Moll had lamb,
 Flea all samee white snow,

Evly place Moll gall walkee,
Ba ba hoppee long too.

We heard a son of Erin trying to surround Mary and her little lamb the other day, and this is the way he understood it :

Begorry, Mary had a little shape,
And the wool was white intoirly ;
An' wherever Mary wud sthir her sthumps,
The young shape would follow her complately.

So celebrated a poem should have a French version :

La petite Marie had le jeune muttong,
Ze wool was blanchee as ze snow ;
And everywhere la belle Marie went,
Le jeune muttong was sure to go.

Oui, Monsieur ; you avez un very large imagination ; mais comment est this, pour Deutsche :

Dot Mary haf got ein leedle schaf ;
Mit hair yust like some vool ;
Und all der place dot gal did vent,
Dot schaf go like em fool.

We inscribe the following version to the dear girls of Boston :

Tradition testifies, and history verifies the testimony,
that one Mary was at one time possessed of a
youthful member of the genus sheep,
Whose excellence of blood and neatness of manner
rendered his, or her, exterior fringe as beautifully
translucent as the driven, beautiful snow ;
And it is stated in the most authentic manner (pp. 2 and 3,
vol. 1, Nursery Rhymes, q. v.) that nowhere did the
charming little lady (probably a Boston girl) perambulate,
But the aforementioned quadrupedal vertebrate
did with alacrity approximate thither.

SPEECHES.

A speech should be *short* and to the *point*. Remember that brevity is the soul of—a speech. A long speech, unless the speaker be exceptionally eloquent, or the occasion exceptionally mandatory, is one of the greatest of possible inflictions. Some men love to hear themselves talk, and, quite oblivious of the feelings of their listeners, continue to drone out labored sentences and weary platitudes until politely coughed or buzzed down. These men ought to be indicted as nuisances.

The specimen speeches which we present in this work, are merely meant to act as guides. They show the form of speech most popular, and give the length that is likely to be received with approval. Of course there are occasions when a long speech is absolutely necessary. The toasts and sentiments embrace all subjects, and are suited to occasions of a festive character.

A PUBLIC OFFICER, ON RETIRING, IS PRESENTED WITH A SOUVENIR.

Sir: Your friends—and their name is legion—cannot permit you to retire into private life without a direct expression of their esteem and regard. I am desired on their part to present you with the accompanying as a very slight token of their appreciation of so admirable an officer, so good a citizen, and so perfect a gentleman.

REPLY.

Sir: To have won your approval, and that of your friends you so kindly represent, is indeed sweeter to me than anything else that life, with all its prizes, could offer. I am bold enough to say that I have endeavored to win the good will of my fellow-citizens of all



MR. CHAUNCEY M. DEPEW.

grades and classes, but I am modest enough to assure you this gracious, superb and totally unexpected offering so completely affects me, as to leave me poor in speech, but rich in thankfulness and gratitude. My children and children's children shall treasure this souvenir, as the prize won in the big fight by at least the honest efforts of their sire.

THE LADIES.

Where is the man who, upon one occasion or another, has not been called upon to respond to the toast of "The Ladies?" The following will enable the bashful youth to train his ideas in regard to the subject, and to prepare him with a reply when the mine shall have been sprung upon him. A ready response to this most popular of all toasts is as necessary as it is graceful and manly; so let there be no hemming or hawing, no hesitations, stutterings or stammerings, but start to your feet at once and dash into the subject as though you were enchanted at the privilege.

Mr. President and Gentlemen:

The high, the glorious privilege has been accorded me of replying to the toast of "The Ladies." You could not have selected a better man. Impossible! This you will say is rather cheeky of me; but when I tell you that there breathes not a man who reveres, loves, and adores the sex as much as I do, I ask you in all honesty could the chance of replying to the toast have fallen upon more deserving shoulders? The ladies, God bless them! what would we do without them—that nearer, clearer, dearer heaven of stars! In their smiles lie our sunshine, in their tears our anguish, in their beauty our heart-aches. To the ladies we owe all the refining influences of our lives. They are the bright flowers by the wayside, the quite too too tenderly utter beings, who make, mar, and marry us.

Then here, gentlemen, is my response to the toast of The Ladies. May they ever shine like stars in our firmament, never cease to captivate us, and, when we deserve it, rewarding us. The ladies, God bless them!

ANOTHER REPLY.

The toast to which I have the honor of responding is one that awakes in the manly heart the latent chivalry of manhood. The toast of The Ladies embraces womanhood, the mother, the wife, the daughter, the sister, and if you will, gentlemen, the cousins and the aunts. Sir Walter Scott has beautifully written:

“O woman! in our hours of ease,
 Uncertain, coy, and hard to please,
 And variable as the shade
 By the light quivering aspen made;
 When pain and anguish rack the brow,
 A ministering angel thou!”

What an admirable delineation of woman's character! In our hours of ease, on the stoop, or by the stove, there is no doubt of it, gentlemen, that she *is* uncertain, extremely coy, and infernally hard to please—I mean at times—while as for her variability, she is as whirly-giggy as a weathercock on a windy March morning. But here is the other side of the shield, the silver one. Have any of you ever been ill? Have any of you ever been smitten to the earth with grief or misfortune? I hope not; but if such has been your bitter experience, turn back on your memories for the tender sympathy, the unfailing devotion, the ceaseless graciousness of woman. Gentlemen, this is a theme upon which, like the brook, I could “run on forever;” yet, delightful as it is, time flies, and perhaps the time that I am spending in reply to the toast of “The Ladies,” could be far better spent in their company. Gentlemen, I return you my most heartfelt thanks for being called upon by you to reply to such an important and gracious toast.

PRESENTATION OF A PIECE OF PLATE TO A PUBLIC OFFICIAL.

Sir: It affords me an intense pleasure to represent a committee, who in turn represent your numerous friends and admirers, and on their behalf to present you with this as a very slight token of their appreciation of the admirable and praiseworthy manner in which you have discharged the enormous and responsible duties appertaining to your position. Your high character, integrity and zeal have not only won the esteem and confidence of your friends, and those brought into immediate contact with you, but have radiated far and wide, so that you have reached the position—one that is not only a credit to yourself, but to the country at large.

That you may long continue in the service which you so admirably adorn is the wish of the many to whom your virtues are as household words. With this souvenir let me, on the part of those whom I represent, wish you health, happiness, and prosperity.

REPLY.

Mr. — and Gentlemen:

I need hardly say with what gratitude I accept this splendid gift—a gift which is dearer to me than all the “gold of Ind,” since it

comes from a set of friends whose indorsement on a bad bill no amount of treasure could purchase.

Gentlemen, my aim in life has been to do what is right, to labor with earnestness, to win on my merits. My efforts have been crowned with success, and in this superb souvenir I recognize my crown of victory.

Gentlemen, your too flattering recognition will but serve as a greater impetus to exertion, and, rest assured that no effort on my part shall be wanting to repay in the fullest measure of my capacity the compliment it has pleased you this day to bestow upon me.

PRESENTATION TO A TEACHER BY THE YOUNG LADY PUPILS.

Dear Teacher :

It devolves upon me to offer you, in the name of the young ladies of this school, a slight token of our esteem and regard. To myself it is a source of immense pleasure to be made their mouth-piece on this occasion, since my sincere delight may make some amends for my many shortcomings. I am not now addressing you as our teacher, but as our friend, our dear, trusted, and very much tried friend; for how often have we not tried your temper and your forbearance! Dear teacher, we will ever keep your image enshrined in our hearts, and shall look back to the school, not as an abode of penance, but rather of pleasure, since your kindness and your amiability have so rendered it—our studies having been illuminated by your patient graciousness. The little gift we offer you is of no intrinsic value, but it is rich in love, and gratitude, and respect. Please accept it, and with our united hopes that your life will ever be as happy as you have made ours.

REPLY.

My Dear Pupils :

I find that my heart is so anxious to speak that it has almost paralyzed my lips. Yes, it is indeed my heart that returns thanks to yours, for I know how pure, gentle, generous, strong and true your hearts are, and my heart says to yours, "Oh, how deeply grateful I am for this tender mark of your affection!" My dear pupils, if you have been a little inclined to—what shall I call it? not idleness—no, no—well, a word from me ever brought you back from the plucking of the flowers of fancy, and a rebuke was but a reminder that you should tread the path of study for yet a little while. My life has been rendered doubly pleasant in the sunshine of your youth, and that I

shall hold a place in your esteem and affection is indeed a delightful reward. That I thank you for your gift, it is needless to say. Ah! would that one spark of eloquence of some of the masters over whom we have studied together were given to me now, to let you know what I feel on this occasion, which shall ever be remembered as one of the brightest resting-places in my journey through life.

A BACHELOR.

Ladies and Gentlemen :

It seems rather hard that I, an unfortunate bachelor, should be singled out to reply to this toast. Surely the misfortune of being unable to meet a fair one to share my lot ought to have won your sympathy, and to have left me unnoticed save by what the poets are pleased to term the "passing tribute of a sigh."

Ladies, it is no fault of mine that I am unmated. I detest, abhor, loathe bachelorhood—would that I could find stronger terms of detestation—and if Fate, Kismet, Destiny, call it what you will, were to place some charming, blushing maiden, such as I see around this board to-night, in my path, I would consider myself the most blessed of human mortals. What more contemptible being than the old bachelor! who so lonely, who so uncared for, who so infamously selfish! Of course, ladies, I allude to those cravens who have feared to risk their fate on that sweet small word "Yes." I must myself confess to a certain cowardice, and, with Sir Walter Raleigh, exclaim, "Fain would I climb, but that I fear to fall." Oh, if some fair lady would but say, "If thy heart fail thee, do not climb at all!" That I live in hope, white-blossomed Hope, I do not deny, and whatever be my fate now, in the presence of such charming and beautiful witnesses, I denounce bachelorhood, and despise the bachelor.

THE HOST.

Gentlemen :

Fill your glasses till the beaded bubbles at the brim topple over. This is a toast that to honor is a sacred duty. I give you the health of our host—God bless him!

REPLY.

Gentlemen :

I thank you most heartily for the manner in which you have drunk the toast of my health. I assure you from my heart that I never feel so happy as when I see myself surrounded by my friends, and to behold one's friends enjoying themselves is a sight fit for the gods.

In the battle of life, which we are all compelled to fight, it becomes necessary to halt occasionally, stop by the wayside, and refresh. This brief snatching of pleasure at its best, makes us all feel that there is something worth living for, and that life without friends would indeed be but a dismal blank. I again thank you for your gracious good fellowship, and promise you that no effort shall be wanting on my part to enable you to propose the same toast, under the same circumstances, again, again, and yet again.

A DISTINGUISHED GUEST.

Gentlemen :

A duty, and a most pleasant one, devolves upon me of proposing the health of a very distinguished gentleman who has honored us with his presence this evening. Mr. —— has done us the very great favor of joining our circle, and we feel the most intense pleasure in doing honor to a citizen who has so justly elevated himself in the opinions and good wishes of his fellow-countrymen. Were Mr. —— absent I could talk about him for “a long hour by Shrewsbury clock,” but as he is present I will endeavor to spare his blushes, and come at once to the drinking of his health in a bumper. Gentlemen; long life, prosperity and happiness to our distinguished guest, Mr. —— Three times three and a tiger! Take the time from me! Hip, etc.

REPLY.

Mr. Chairman and Gentlemen:

Our worthy host intimated that he wished to spare my blushes. Now it is so long since I blushed, that I forget the sensation, but I declare that I could find this no occasion to blush, save for very pleasure, since to be thus introduced and thus toasted is indeed an occasion so pleasurable to me, that it shall ever remain impressed on the tablets of both my memory and my heart.

It is indeed a source of intense gratification to me to find that my little efforts, so far as they have gone, are appreciated, and by gentlemen such as I see around this board. True it is that I have done but little; but, gentlemen, I assure you my object is to do a great deal, and failing in that, I have but done my share. If, however, I am to do my share in this evening's bout, I am extremely grateful to our respected chairman for giving me an opportunity of speaking so *early* in the evening, as later on—well, least said soonest mended.

WEDDING-DAY ANNIVERSARY.

This is indeed an occasion where a speech is utterly unnecessary, for the fact of our being here speaks so eloquently, that the words even of a Demosthenes or a Cicero would fall flat, stale, and unprofitable.

Ladies and gentlemen, just cast a glance at that happy man, our host, and that beautiful lady, our hostess. See the "heavenly assenting smile" that speaks of the tenderest devotion, of a happiness those who wed whom they love alone can know. The sunshine of unalloyed felicity is a nimbus to their lives, and it is well that, as the clock strikes another year upon their wedded bliss, we should be here to congratulate and say God bless them both.

That their journey of life will be always as smooth as it is now, and that they may ever be protected from storm and strait, is the sentiment I would couple with the health of our dear friends, Mr. and Mrs. —, on this the anniversary of their wedding.

REPLY.

My Very Dear Friends :

As a rule, no husband is perfectly safe in replying for his wife, since that much-to-be-respected party is usually so capable of replying for herself, and as on too frequent occasions, her sentiments differ a little from his. On this occasion, however, I reply for my dear wife, knowing that every word I say will be indorsed by her, and that every beat of her heart is in accord with mine.

This is indeed a very joyous anniversary. It recalls the delicious rapture of the moment when I first could call my cherished partner by that sacred and endearing term of wife. It recalls the moment when she placed her happiness in my hands ; and, my dear friends, I ask of you if that smile which puckers round her mouth now, does not do *me* infinite justice ? If I have not been disappointed in her, I trust in God she has not been disappointed in me, and as years pass around, and, Darby and Joan-like, we descend the hill, may this anniversary ever prove a resting-place for happy retrospection.

CRYSTAL WEDDING.

In this age of transparency, when glass has arrived at such perfection, it behooves us upon this, the anniversary of the crystal wedding of our dear friends, to "hold the mirror up to nature," and let them view themselves in the glass we now place before them. The

lady smiles, as well she may, for Time's glass has not shaken out a single sand, and the fifteen years that have passed since she made our host the happiest of men, have left scarce a trace upon her pellucid brow.

The crystals which we present our dear friends upon this auspicious and delightful occasion are but a type of the transparency and brightness of their lives. May they never look on life "as through a glass, darkly." May the goblets which stand upon the festive board ever brim with the nectar distilled from love and harmony, and may these glass pitchers and bowls and decanters serve as crucibles through which their silver and golden anniversaries may yet be passed, and in this joyous and sympathetic company.

REPLY.

Dear Friends:

True it is that we have been married fifteen long years, yet it seems to me that —— is just as young, just as fresh, just as lovely as when, on this day fifteen years ago, I took her for better or for worse. Yet, dear friends, I like this celebration. It reminds us that we have reached one of the great resting-places on the line, and that, whilst we look back with intense pleasure upon our journey, we also anticipate a great deal more farther on the road. It is indeed a source of intense gratification to us to find that, after fifteen years, so many friends come to visit us as we rest by the wayside, bringing gifts and bidding us to be of good cheer. These anniversaries are a sacred institution, and as you were good enough to express a hope that these beautiful goblets might prove crucibles, let me now engage each and every one of you not only to our silver and gold, but to our diamond weddings. I now drink your healths, thanking you for my fifteen-year partner from the bottom of my heart.

SILVER WEDDING.

Ladies and Gentlemen:

On a certain day just twenty-five years ago, a certain lady and gentleman entered for the race of life, and they have, I am delighted to declare, won the plate. Behold it! [Points to gifts.] They have, to continue the parlance of the turf, run neck and neck, and come in to this wedding-post in the easiest of possible canters. Ladies and gentlemen, let us drink to the winners, and let us earnestly hope that they may be matched for the gold plate, and that we may be present when the "little event" comes off.

Ladies and gentlemen, need we say how deeply we congratulate our dear friends? Is not this occasion a lesson to maids and bachelors? Never were these words more applicable, "Go and do likewise." I shall conclude, for I see that you are all eager to do honor to my toast, by quoting Sheridan :

" Ah, sure a pair were never seen
So justly formed to meet by nature."

Their healths—God bless them!

GOLDEN WEDDING.

This is indeed a grand occasion, and one which, while it brings joy and thankfulness to our hearts, bears with it one of the most beautiful and touching lessons in the book of life.

Our respected and venerable friends have indeed reached the golden age of maturity. Hand in hand have they ascended the hill, hand in hand are they descending into the valley, a valley lighted with the undying and unshifting lamp of faithfulness, love and devotion. What a privilege for us to be here to witness this beautiful sight, to see the bride and bridegroom of to-day in soul, in heart, the bride and bridegroom of this day half a century ago!

Time has strewn fresh flowers in their dear old hearts; time has garlanded their brows with choicest flowers; time has but mellowed their affections, which, like good wine, has but improved with age.

We have come here to felicitate them upon the fiftieth anniversary of their marriage, to wish them many a long year yet before they snap the golden link that binds them together; that their bark may sail upon a golden sea, and that their sunset may be golden, is our united sentiment.

CONGRATULATING A CANDIDATE.

Sir : It is not in mortals to command success, but, what is better, they should endeavor to deserve it. You have been successful because you have deserved it, and we come to *exchange* congratulations, since whilst we rejoice for you, you undoubtedly rejoice with us. We have won a proud victory, but much of the glory is due to our standard-bearer. That you will conscientiously and worthily fill the office which has been bestowed upon you, is beyond the region of doubt.

We have done honor to ourselves by proposing so clear-headed and able a candidate, and you, sir, will do honor to us by pursuing in

your new position that pure and unsullied line of conduct which has this day led us to nominate you for election.

We do not attempt to crow over the defeated candidate. We can afford to be magnanimous, and since we are now so worthily represented, we feel assured that the enemy will regard you as the exponent of their opinions as much as we shall. Sir, we cordially congratulate you on a well-merited success, and we congratulate you, and congratulate the good cause.

REPLY.

Gentlemen :

Deeds, not words, is my motto. That I thank you, and the energetic workers in the good cause which has led to this triumph, a triumph in which I am personally interested, need scarcely be said. I am as yet an untried man, but it is my purpose to prove to you that your votes of to-day have not been thrown away, and that you have honored an individual who will at least endeavor to prove his gratitude by head, heart, and unflagging work. The good cause has indeed triumphed, and I pledge myself that the trust you have this day reposed in me shall lose nothing from being placed in my hands. I shall endeavor, to the best of my poor ability, to walk in the straight path, and to discharge the duties appertaining to my office without fear or favor. Once more I thank you for the high honor which you have done me.

THE ART OF PAINTING ON CHINA.

There is nothing more admirably suited for the internal decoration of our houses than the various productions of pottery and porcelain, with their brilliant surface of lustrous glaze, and their endless possibilities of beautiful color.

One of the many consequences of the now universal prevalence of machine-made articles has been to take from female hands many of the occupations that were formerly devoted to the beautifying of the home, and to giving it individuality. The spinning-wheel and such needlework as tapestry and embroidery furnished ladies with much home employment, which the machinery of modern times has taken away without substituting any satisfactory equivalent. The general revival of the art of Painting on China, that has taken place during the last few years, has suggested to many ladies a most delightful occupation, and one that is capable of being applied to a great variety of useful purposes. This beautiful art has the advantage that it can be carried on in the home without inconvenience to any of the inmates; and it has done much to supply that great desideratum—remunerative employment for ladies which can be carried on without loss of independence. While referring to the Ceramic Art as especially suited to ladies and amateurs, we do not by any means suggest that it should be disdained by the professional artist.

MATERIALS.

The requisites for China Painting are very few, and so there is little to prevent any one making an attempt at the art. Besides the wares to paint upon, the special materials necessary are:

Colors, brushes, mediums, glass mullers, a glass slab to grind the colors on, a China palette, a bridge or rest for the hand.

In addition to these special requisites are the general ones which serve for other branches of painting—a table, desk, or easel whereon to rest the ware, a mahlstick, palette-knife, tracing paper, rags, etc.

Lastly, for those who do a great deal of this work it is as well to get what is called a wheel for circles. This is a small circular table, revolving freely on an iron pivot, by means of which lines can be easily and truly painted round the edges of plates, or the mouldings of vases.

COLORS.

Those for overglaze painting are called enamel colors. There are three forms in which China colors are to be purchased; first, when they are sold by weight (the French colors are made up in packets of rather less than a quarter of an ounce); secondly, in small glass bottles more finely ground than the above; and thirdly, in collapsible tin tubes finely ground in fat oil of turpentine and ready for immediate use.

The pigments used in China Painting are all mineral in composition, it being generally the oxides of the different metals that give us the different colors:

| | | |
|-----------|-----------|-----------------------|
| Gold | producing | Purple |
| Iron | “ | Yellow, Red and Brown |
| Platinum | “ | Grey |
| Tin | “ | White |
| Zinc | “ | Yellow |
| Antimony | “ | Yellow |
| Manganese | “ | Purple and Brown |
| Cobalt | “ | Blue |
| Uranium | “ | Yellow and Brown |
| Chromium | “ | Green |
| Iridium | “ | Black |

Besides these, which are of simple origin, there are many combinations, such as cobalt and iron, producing brown and black; tin and silver, modifying the purple of gold to a color resembling carmine.

Particulars relating to the use of the colors will be given under the heads of overglaze and underglaze painting.

BRUSHES.

Camel-hair brushes of the best quality are generally used, but the sable brushes which probably the student already possesses, will

do perfectly well. Some brushes of special shapes are employed: tracers or liners, which are small in the quill, but long and tapering, and dabbers, which, on the contrary, are short and thick.

MEDIUMS.

The medium most commonly employed is what is known as "fat" oil of turpentine. This is prepared by pouring a little turpentine into a saucer, and allowing the spirit to evaporate slowly. A small quantity is added day by day till enough of the thickened liquor has accumulated to fill a small bottle. In order to make this medium flow more freely from the brush, ordinary spirits of turpentine are used to dilute it.

Spirit of tar treated in the same way makes another "fat" medium, which, when used, is similarly diluted with the spirit of tar in its ordinary condition. Though it is not difficult to prepare these fat oils, yet great care must be used to protect the saucer from dust, and, as they are not expensive, perhaps it is as well to buy them already prepared. As the tube colors are ground in fat oil, a little turpentine will be the only medium required when using the pigments in this form. Should it be found that the colors when mixed with either of these mediums dry too quickly, a single drop of essential oil of lavender (spike) or oil of aniseed added to the color on the palette will retard the drying appreciably, and will generally allow sufficient time to blend the colors.

The powder colors may be used either with the mediums just mentioned, or with water. In the water color treatment it is necessary to add a little gum arabic to the colors when grinding them; this may be added in a powdered state, but a thick solution is probably more convenient.

GLASS MULLERS, SLAB AND PALETTE.

It is as well to have a couple of glass mullers of different sizes for the purpose of grinding the powder colors. The slab on which the colors are ground should be of very thick plate glass. In the case of tube colors being used it will not be necessary to grind them with the mullers at all, as a palette knife will be found sufficient to do all that is required.

The palette generally employed is of white earthenware, and has little wells wherein to put the different colors ready for use after they have been ground. It is convenient to supplement the palette by a

few ordinary glazed six-inch tiles. Tiles with a rim are also made specially for the purpose.

THE BRIDGE OR REST.

There are two kinds of rest for the hand employed in China Painting. The most usual of these is simply a flat piece of wood with beveled edges, about three inches wide and two feet long, which is fixed onto a block at each end, about two inches high. This stands upon a table so as to bridge over the work which is being painted, and can be moved about as may be needful. The other form of rest is little used except by professional China painters, as it is a fixture belonging to the painting table. A long screw is passed through one end of the rest and through the table itself, being held by a nut underneath. This nut is slackened when it is desired to allow the further end of the rest to drop below the level of the table.

OVERGLAZE PAINTING.

We will first give the particulars relating to overglaze painting, as there is no doubt about its being in every respect the more suited to beginners. The colors employed in painting over the glaze are called enamel colors, and the process itself is often spoken of as enamel painting. All the requisites for this method are to be had at the many shops where they profess to sell china painting materials, which is by no means the case with the things needed for underglaze painting. There are many places in New York where overglaze paintings are fired, but only one for the underglaze, as far as I know. As the heat required for firing overglaze painting is the same as that for glass painting, it is not unusual for the proprietors of stained glass works to add the firing of china to their business. The charge for firing overglaze is less, and the risk of accident happening to it in the kiln is also considerably less. After the work has been fired once it can, when over the glaze, be retouched and refired any number of times. But perhaps the chief reason why this method is to be recommended to the inexperienced is the ease with which alterations, before firing, can be made; indeed, if desired, the whole painting can be wiped off without leaving the least stain upon the china, and the work can therefore be repainted till it is satisfactory.

The subject to be painted may be traced on to the china by means of a hard point and the usual red or black transfer papers, the surface of the china having been previously painted over as thinly as

possible with turpentine and fat oil. Another method of transferring the design to the ware, which is much used for ornamental patterns, is by pricking a number of holes along each side of the line of the design, and rubbing it all over with a piece of cottonwool charged with powdered charcoal. In the latter case the outline will appear in such delicate dotted lines as are liable to be removed by careless handling. In either case, to prevent this mishap, it is advisable at once to go over the outlines with Indian ink, or better still with smoke and turpentine. The smoke of an ordinary candle is collected for the purpose by holding over it a spare tile or plate. This is preferable to Indian ink, as the latter has been sometimes found not pure enough to burn entirely away in the firing, which the smoke will certainly do. A third material with which to "sketch in" is lithographic chalk, which is of a sufficiently greasy nature to mark readily on a glazed surface without any preparation. It must be used lightly, as with much pressure the point is liable to break. As the "sketching in" will eventually disappear altogether, it should be kept pale in effect; if too dark it is apt to mislead by the way in which it deepens the tone of any color that may be laid over it.

The first difficulty that is usually felt by one accustomed only to water-color drawing and oil painting is owing to the very smooth surface of the glazed material, with its utter absence of "tooth," such as renders canvas or rough paper so pleasant to work upon. A judicious mixing of the medium with the pigment, and a firm handling, with the brush properly charged, are the means of meeting this difficulty, but of course the power of carrying out such recommendations can only be acquired by practice. Owing to the nature of the surface, and to the way in which the color dries, the laying of a flat background is by no means easy. Particular brushes, termed "dabbers" or "dabblers," are used to assist blending and smoothing, and several ingenious devices have been hit upon to obviate this acknowledged difficulty.

One of these plans is to first paint over the head (or other object to which a background is to be added) with a composition of gum or size and whiting, called stopping-out mixture. The whole background, mixed with the usual fat oil medium, is then at once laid in with a large brush, the head being also completely covered with the color. If, when dry, the plaque or vase thus painted be dipped into cold water it will be found that the stopping-out mixture will come away, leaving the space occupied by the head perfectly clear for painting upon.

Another device is to paint over the background with the medium only (fat oil and turpentine) and then, before it has quite dried but still retains a "tacky" surface, to dust it over with the pigment in powder; this process is performed with a piece of cottonwool used as a printer's dabber.

It is also to be recollected that if a background does not turn out when fired so smooth as had been hoped, it can be retouched and fired again; and it should also be borne in mind that a certain unevenness in a background is by no means unpleasant, suggesting freedom of execution, and often giving a pleasing variety of tone.

The idea that china painting is extremely difficult, owing to the changes of color produced by the firing, is not without foundation, but is very much exaggerated; the fact being that for the most part in enamel painting the colors are somewhat duller before they are fired, but that the relation between them remains substantially the same. It is found much safer to use a green ready-made, than to attempt to mix one with blue and yellow, as the combination is apt to change disastrously in the firing; this is doubtless one reason why there are so very many greens to choose from.

It is advisable to thoroughly dry the work before sending it to be fired. This can be done by putting it in an oven or standing it before a fire. If much fat oil has been used, this treatment is especially necessary, as it tends to prevent the color bubbling or "frying" as it is called. The effect of this preliminary drying is sometimes to darken apparently the colors, and destroy their purity; but it does not really have any such detrimental effect, as all traces of these alterations disappear in the kiln.

GILDING.

The term gilding is employed for the application of metals in their simple condition, either finely ground, or precipitated as a powder by means of acid solutions. Gilding, like enamel painting, is done over the glaze. Besides gold, silver, copper and platinum are also occasionally used, though all are technically included under the term gilding. These powdered metals are manipulated just as any other pigments, but after firing require to be rubbed with an agate burnisher to produce the metallic shine. This simple process must not be confounded with the complicated one required to produce what is known as "metallic luster." This beautiful decoration is too intricate to be attempted by amateurs, the results being extremely uncertain, even in the hands of the professional potter. The appearance produced is

an iridescent sheen, resulting from an extremely thin film of one of the metals above mentioned. This metallic luster is frequently one of the great beauties that give such fascination to the old Majolica ware.

UNDERGLAZE PAINTING.

The ware in its underglazed condition presents a dull, absorbent surface, and is termed biscuit (*bisque*). It may be any shade of color, from pure white to buff, grey, or brick red; terra-cotta may be cited as a familiar example of biscuit ware.

The subject may be "sketched in" either with charcoal, lead pencil, or with ordinary water colors. Should it be thought better to trace a design onto the ware, it may be done with ordinary red transfer paper. The color comes off the transfer paper very easily on to the porous surface of the "biscuit," so that it is best to use a worn piece of transfer paper, or if a new one is employed, to rub off half the coloring preparation. The absorbent character of the ground gives it a "tooth" which renders it very pleasant for sketching upon, and as it is found that India-rubber or stale bread will remove lines not too strongly marked, it is in this respect not unlike hand-made drawing paper.

The change of color of certain pigments before and after firing is one of the chief difficulties of underglaze painting. It requires an effort of memory as well as some strength of imagination to realize the future effect of one's work. This difficulty is further increased by the fact that as the colors dry on the biscuit ware they assume a dull appearance, technically called "dead," in quality as unlike as possible from what they will afterward become.

Another difficulty is that alterations are only possible up to a certain point. Though a color after it has been painted on the ware, can be lightened considerably by washing it with water (or turpentine, as the case may be), and a clean brush, or by rubbing it with a soft rag, yet it cannot be entirely removed, as it can in enamel painting, owing to the fact of a certain quantity always getting absorbed into the material itself. The forms of masses of color cannot be afterward modified by scratching off superfluous paint, therefore great precision is necessary. Underglaze painting requires throughout that the painter should himself know distinctly what he means to do. Considerably more allowance has to be made for the loss of color occasioned by the action of the fire than is the case in enamel painting, which fact renders it more difficult to calculate as to the body of

pigment requisite. The colors are more apt to run, but in my opinion this is quite as often an advantage as a disadvantage, as it softens the effect, and produces an appearance of freedom of handling.

As in enamel painting, the medium used may be fat oil and turpentine, or water only. The unglazed surface is so very porous that it is necessary to prepare it for working on either with oil or water. This is done by sponging over the ware with size or golden syrup when it is intended to paint with oil; when water is to be the medium, I have found an immersion of the ware in water, till it is nearly saturated, the best preparation, though some painters prefer the dry surface, and do not dislike its rapid absorption of the color. A little gum arabic should, however, be added to the colors on the palette in the latter case; it may be either added as a powder or kept in solution, so that the brush can be dipped into it, or a little poured on to the palette as may be required.

Both these methods of painting may be employed on the same piece; at first painting may be done with water, and when thoroughly dry, a second painting may be added over the first with fat oil. Of course by this process there is no chance of disturbing any of the under painting, as the vehicles are different. The plan thus described often enables a painting to be satisfactorily completed under the glaze, which would, in the ordinary course, have been finished by a second painting (in enamel colors) over the glaze. The gain is a great one, work done entirely under the glaze being, as we have before shown, in every way superior.

The selection of colors available for painting under the glaze is of a much more restricted character than that for enamel painting. The chief point to be at once noted is the absence of any positive red, the colors most nearly approaching it being a rose-pink and a claret brown. In many cases this deficiency renders unwise the attempt at realistic copying of natural objects, but as the colors proper to underglaze painting are of fine decorative quality, their use is most effective when restricted to a treatment somewhat conventional.

The following are all the colors needed for underglaze painting:

| | |
|--------------|-------------------|
| White. | Vandyke Brown. |
| Yellow. | Claret Brown. |
| Orange. | Manganese Purple. |
| Light Green. | Cobalt Blue. |
| Dark Green. | Ultramarine. |
| Dove. | Turquoise. |
| Pink. | Black. |

Great care is required to keep some of these colors apart ; the cobalt, manganese and black, must be carefully labeled, as they are practically alike till they are fired.

The manganese requires extra grinding, as it is apt to be gritty.

The light green does not mix satisfactorily with other colors, and is so extremely vivid that if used at its full strength it is apt to appear out of tone with the rest of the work ; it should, therefore, generally be used in its paler tints. Cobalt is another color that should be used somewhat sparingly, as it is apt to fire stronger than would be expected. Pink also is of a powerful nature, the lightest wash of it telling strongly ; if painted thickly it produces when fired, an intense crimson.

With the exception of black and light green, which are best used alone, all the other colors named may be mixed either with white or with each other in varying proportions to produce any required tint. The white in underglaze painting occupies much the same position as Chinese White does in ordinary water color painting. It may be omitted altogether, or it may be used throughout, in which case it corresponds to what is termed body color. It is best to reserve the use of the white pigment to the very last, when it is only employed to give effect to the high lights, or solidity to the petals of such flowers as the ox-eye daisy. In these cases it should be put on solidly with crisp touches ; if too much medium is employed, the white is apt to run on being fired.

In laying backgrounds plenty of medium must be used, when it will be found that it is not so difficult to get the color tolerably flat as on the slippery surface of glazed ware. If dabbing is resorted to, a smaller dabber than that used for enamel painting will be found to answer best. As there is no positive underglaze red (except of a pink quality) we sometimes find instances in which the red is omitted altogether in the underglaze painting, and is added afterward in enamel over the glaze. I cannot say that I altogether like the combination, though effective examples of this method exist in Oriental and old Derby china.

Manganese brown is a very useful color ; it works easily, and makes a pleasant warm shadow in flesh painting. Manganese brown and blue make a good grey.

Orange and claret brown added to the ordinary dark green render it a good olive green.

When the biscuit ware is yellowish in tone, allowance must be

made for the modification of effect that necessarily occurs to the colors employed.

As the glaze in which the biscuit ware is dipped before firing is mixed with water, it is found necessary, before submitting it to this operation, to thoroughly heat such ware as may have been painted with oil of turpentine so as to expel all the fatty matter. If this were not done, the glaze would not adhere to the painted portions of the ware. This preliminary process is termed "hardening on," the firing not being carried further than to impart to the ware a dull red heat. The glaze is of the consistency of cream, and the biscuit, when dipped into it, should absorb the watery part of the mixture, so as to leave the glaze appearing on its surface almost as a dry powder.

Remember to keep the biscuit ware as clean as possible during the process of painting, and to wash all brushes carefully after use. If turpentine has been employed, wash the brushes afterward with soap and warm water, smoothing the hairs to a point before putting the brushes away.



THE ART OF FLOWER PAINTING.

The delightful art of painting flowers in water colors may be said to have existed only within the last few years. Fully as the works of the old masters were admired and appreciated by connoisseurs, the difficulties and inconveniences attending the old preparations of oil colors seem to have always prevented any general practice or knowledge of this painting; and although the invention of water-colors greatly facilitated the studies of the amateur, flower painting—for a long time esteemed a necessary part of a lady's education—was cultivated merely as a means of decorating, ornamental and fancy work, without any attempt at imitating nature, far less pictorial composition.

The splendid colors of flowers and the varied and graceful forms of plants point them out especially as beautiful and appropriate subjects for pictures—interesting alike to the botanist and florist, as to the artist, to whom they constitute subject matter, without any of the inconveniences attendant on the pursuit of landscape or figure painting, as they can now be easily procured at all seasons, and removed to the drawing-room or studio.

ON DRAWING SINGLE FLOWERS.

In drawing single flowers, or two or three simply grouped without background, the importance of copying Nature as exactly as possible, must be impressed on the mind of the learner. It is true that for pictorial purposes, Nature often may, and often should, be altered and adapted, judicious selections only being made from her vast stores; but these liberties are for the eye, hand, and taste of experience alone; the beginner must be content with endeavoring to copy, as closely as possible, the object of study, leaving out nothing; for, as remarked by one of the greatest authorities, "In the practice of drawing or painting from Nature, there can be no doubt that, until correctness of eye and obedience of hand are obtained, the closest possible, the most minute, imitation is the best;" and until the taste is in some degree formed, it is highly dangerous to attempt to generalize. "We should be able to put everything we see in Nature into a picture before we venture to leave anything out." Undeterred by the apparent difficulty, the attempt at least must be made to represent faithfully every incident of outline, and every variety of shade and color, however minute. The effect may often be spoiled at first by the greater difficulty of this plan of proceeding; but a few failures will, in all probability, teach more than many apparently successful efforts. The student must, at first, be contented with learning only; too great haste to reap the fruits, before even the seeds of success are sown, will be as fatal to advancement in the art of painting as in any other aim or pursuit in life.

It is generally believed that considerable talent is necessary to make any progress in painting, but however valuable may be the higher qualifications of imagination in the more elevated walks of art, and however they may facilitate the art of depicting simple and natural objects, yet, to do this not only tolerably, but even well, the only qualifications really necessary are a correct eye, a steady hand, and a moderate portion of common sense; the last being, after all, perhaps,

the most useful, for the two former may be not only much improved, but even acquired, by practice. One great and peculiar difficulty in representing flowers arises from their perishable nature ; they change so rapidly that in some instances, even while drawing the outline, the object of study is completely altered. On a warm day, the half-opened bud of a rose quickly becomes a fully expanded, or even over-blown, flower ; on the next, the petals are, perhaps, all fallen, or the flower may be withered on the stalk ; and even in cooler weather, when we may perhaps be fortunate enough to retain it some days in nearly the same form, the color may become much changed. Besides this difficulty, the splendor of some flowers is such that many pigments, which are extremely unmanageable, are for the sake of their brightness, pressed into service, and many troublesome means must be resorted to in order to realize that brilliancy which constitutes their chief beauty.

For these reasons, it is better to begin by selecting specimens as little complicated as possible ; whilst easier to imitate, they also require less time, so that there is a reasonable chance of completing the drawing while the model retains its freshness.

MATERIALS.

The materials requisite for painting flowers in water-colors are few and simple. There is nothing so pleasant, and in every respect so well adapted for drawing on, as a stout drawing-paper tightly strained on a deal board. Indeed, for works of large size, or smaller ones in which backgrounds are attempted, this is indispensable. In first sponging this paper lightly on both sides, and then neatly pasting or glueing it to the board round the edges while still damp, some little time and nicety are required ; the beginner is, therefore, recommended to use, for single studies, a two or three-sheet Turnbull's London board, not hot-pressed. This will answer the purpose sufficiently well without any trouble whatever ; it is besides neat, and extremely convenient for the portfolio. For brushes, the learner should be provided with two or three nicely pointed goose-quill dark sables ; a flat camel-hair brush in tin of moderate size, will also be found very useful. The following colors are necessary, as they are constantly used in the greater number of flowers :

Crimson Lake, Carmine, *Pink Madder, India Red, India Yellow, Gamboge, *Chrome Yellow No. 1, Indigo, Cobalt, Vandyke Brown, Sepia, *Chinese White.

The following also, though not often required, are indispensable for the painting of some particular flowers ; it is, therefore, well to be provided with them :

Scarlet, *Lemon Yellow, *Chrome Yellow No. 3, French Blue, Smalt.

Of the above colors, those marked with asterisks are better in tin tubes, or at least in the moist state of preparation. The others answer the purpose sufficiently well in the ordinary water-color cakes, which are in many respects more convenient.

A little dissolved gum-arabic, or water-color megilp, and a small sponge, will also be found useful.

THE PROCESS OF PAINTING.

The light best adapted for painting is that obtained from one window only, the student being seated so that the light may come over the left shoulder. If there are more windows than one in the room, it is desirable that the light of all but one be obscured as much as possible, the object of study being so placed that no light can come behind it.

A flower having been selected as a study, it must be placed as naturally as possible in a vase of water. Any small-necked vessel that will support the subject will answer the purpose, as the flower so sustained is not likely to slip, or to be accidentally shaken out of its place. A common phial, large enough to stand steadily, answers perfectly for this purpose ; and the beginner is recommended to study flowers in this manner for some time, in preference to throwing them loosely on the table ; as they are much less likely to droop or change their position, and are, therefore, more easily drawn.

The first object now is a good outline, which here means simply a correct one ; and the importance of this can scarcely be overrated. If the learner has a good eye, there will be no greater difficulty here than that which a little patience will overcome ; but in any case the greatest pains must be taken to draw carefully and correctly every part of the flower, beginning generally in the center, particularly if it is a full view which is to be represented. Every petal must have its own complete outline, not only indicated, but carefully defined ; and let it not be considered that the time thus occupied is lost, for the study of the flower thus carefully made will impart so perfect an understanding of it as greatly to simplify the after process of coloring ; and any attempt to finish a drawing of which the outline is incorrect will be simply time thrown away.

It were better also, both as regards improvement and accuracy, that the drawing should be as nearly as possible of the size of the natural object. A small brush, filled with a pale tint resembling the local color of the flower, is the best instrument with which to draw the outline ; but until a little practice has given ease and readiness in the use of the brush, a soft black lead pencil will be found more convenient, as the markings from this are easily effaced. Care, however, must be taken that the lines drawn with the pencil are so pale as to be barely visible; for nothing can be more disagreeable to the eye, or more unnatural, than a dark line, which no subsequent operation of the brush can efface. If the outline be too dark, it must be lightened with a little bread before proceeding to color.

The learner is advised not to commence by drawing more than may probably be finished before leaving the study, as a flower is generally far too much changed before the following day to afford an opportunity of its then being successfully completed.

The outline being finished, the card must be lightly wetted in all parts intended to be colored, by passing the flat brush moderately full of water gently over it. Hard water is extremely inconvenient for painting, as colors do not mix readily in it. If, therefore, perfectly clear soft water cannot be procured, it is advisable to use boiled water. When quite dry, the flower should be washed smoothly over with a tint matching as closely as possible the lighter tones of its own local color. This wash should be begun at the upper left-hand side, proceeding quickly to the right, and downward. Beginners generally experience a little difficulty in this process at first ; but if attention be paid to keeping the brush equally full of color until it is completed, the difficulty will be easily surmounted.

Beginners frequently exhaust the color in the brush before filling it afresh ; the consequence of which is, that the new supply of color flows back into the former, leaving when dry, a distinct mark, which is not only undesirable, but impossible to be obliterated without sponging the whole entirely out with clean water, and recommencing.

Fresh color must, therefore, be taken so frequently that no difference can be perceived between the tint of that which flows from the brush, and that which is already laid on ; the large pool left when the wash is completed (so constantly a difficulty until dexterity in handling is obtained) can be best disposed of by drawing the brush gradually to a fine point against the extreme outline.

When the color thus laid on is perfectly dry, the shadows must be

carefully painted in, and washed, in the manner already described, pains being taken to match their color with that of Nature. The shadows generally appear, in some parts, to be insensibly lost and blended with the pure color of the flower. This effect may be produced by passing over their edges, while still wet, a clean brush, rather dryer than that with which they have been painted. The local color may then be deepened where necessary, and the darker shadows may be worked upon until they are of the proper depth, and finished by small touches wherever great nicety is required.

A strict and constant study of Nature is the surest means of improvement; for it is certain that there is always much more difficulty in really seeing nature as she is than in imitating what we see. Incessant and careful observation will reveal beauties totally unseen by the casual beholder, and to us, before not only invisible, but unimagined. To the practiced and observant eye, every shade which once appeared but one monotonous tone of grey will contain a multitude of tints, each more delicately beautiful than another—a thousand gradations of light and shade will be discerned which were before invisible, and the discovery of new beauties in every part of the object of study will reward perseverance, and rouse to new efforts of imitation.

The leaves must be executed in the same manner as the flower. When of a glossy surface, and therefore affording brilliant lights as well as shadows, they must be washed over with a very pale shade of cobalt and Indian red mixed, the veins only being left (if they appear of a very bright green), and those lights which appear absolutely white. When this is dry, the local color, composed of chrome yellow No. 1, and indigo, must be laid on carefully, the lights only being left. The shadows must then be painted in with the same color or a little gamboge, and indigo, with a very small addition of Indian red; then the veins, if dark, with the same color; and the whole finished with small touches, where necessary, as directed for the flowers. Some leaves are of a silvery grayish tone; for these the local color must be composed of cobalt and chrome yellow No. 1, with an almost equal quantity of Indian red. The shadows also must have a less proportion of yellow than those of brighter leaves.

With respect to the use of body-color, great diversity of opinion prevails among water-color painters, as may be seen by examining their works. The earlier artists disdained its use altogether, as being destructive of the delicacy and transparency peculiar to water-color

painting; they also regarded it as an innovation of which later artists avail themselves only as a resource for saving time and trouble. Others load the paper with it on all occasions, using it indiscriminately in the background, foreground, or in the objects themselves. There is much to be said in favor of both modes of painting; but the latter is capable of giving more force, and is undeniably more expeditious—an advantage obviously so great in painting flowers, that the learner

is recommended never to spend the precious moments in endeavoring to leave a minute light,

which he may more effectively, as well as quickly, put in by a single touch of white.

As a general rule, however, it is perhaps safer for the student to use transparent colors in

the flowers themselves, unless some great and obvious advantage is to be gained by the use of white.

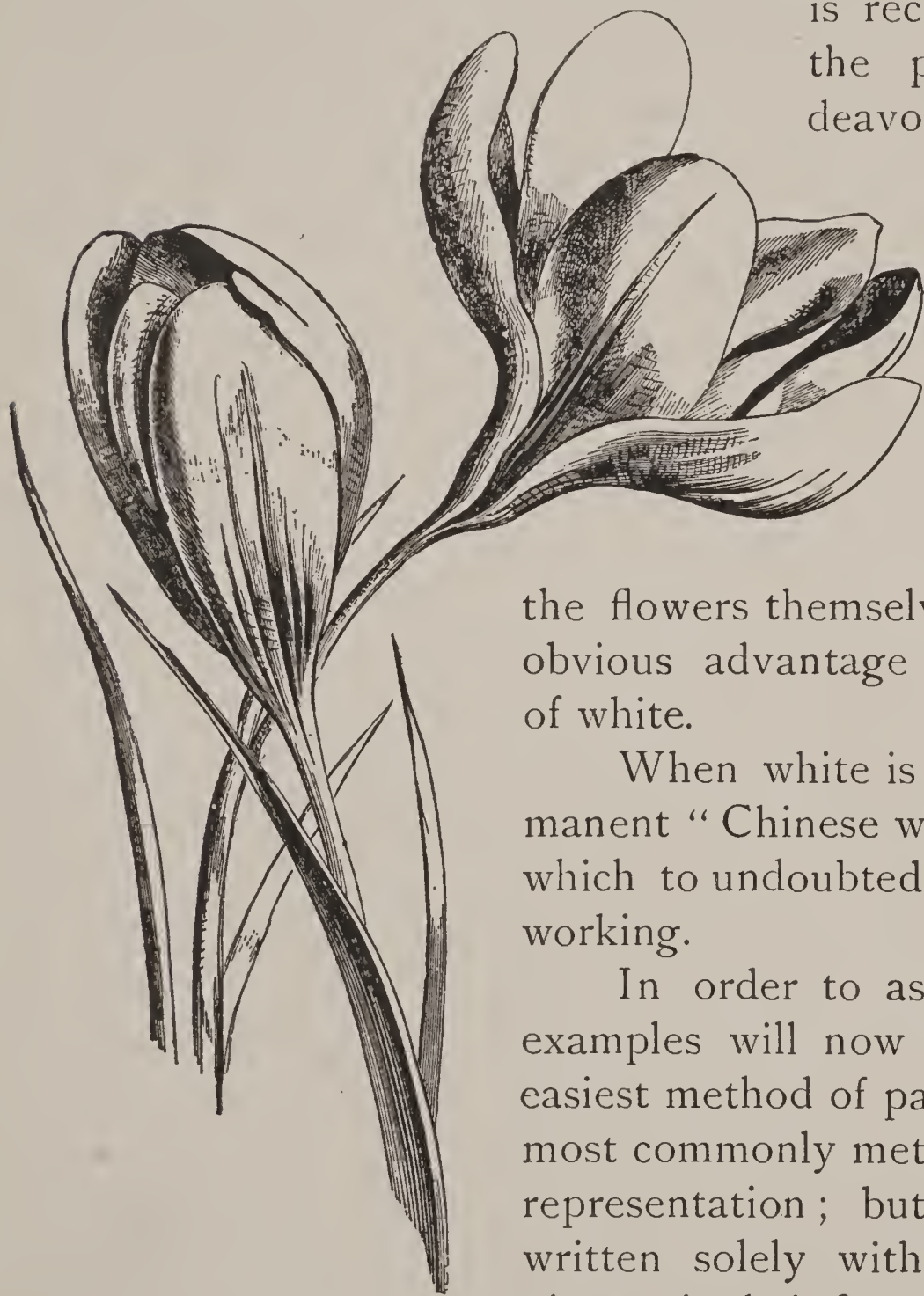
When white is used it should be the permanent "Chinese white," the only preparation which to undoubted durability adds facility in working.

In order to assist these remarks, a few examples will now be given of the best and easiest method of painting some of the flowers most commonly met with, and most suitable for representation; but as this little treatise is written solely with the view of assisting beginners in their first efforts, it may be observed that the examples selected are arranged in the

manner that will be found simplest in execution, instead of being placed, according to their colors, in prismatic succession.

THE YELLOW CROCUS.

This flower is of a tone so deep that chrome yellow No. 3, must be used for the local color; and after the shadows are finished, with a mixture of pink madder and a very little cobalt, it must also be glazed with gamboge.



The "Crocus."

A great number of flowers are variegated with orange and yellow. For these, the chrome yellow No. 1, should be first washed over the whole, and the orange parts then painted in with chrome No. 3, glazing the whole, when finished, with gamboge.

For scarlet and yellow flowers, the chrome must be washed over the yellow parts only, and after the scarlet is painted the whole must be glazed with gamboge.

THE POPPY.

Very dark flowers, such as some poppies and hollyhocks, must be begun with a very pale wash of cold gray. Indigo, with a little crimson lake and sepia, will be a convenient mixture for this, as the same colors, although in very different proportions, must be used for the local color. In laying this on, care must be taken to leave the lights clear, and if any of these appear quite white, they must also be left in the first wash of gray, which will itself represent the lesser lights.

THE ROSE.

The rose is an extremely difficult flower to paint, because, whilst itself particularly perishable, the representation of it is equally tedious. The time necessary for completing the intricate outline often changes so completely the state of the flower, that it can scarcely be recognized. The student is therefore recommended, until a little advanced, to attempt this flower only in the autumn, when it is much more lasting than during the heat of the summer weather

How long soever may appear the time required to make a careful outline of one of these beautiful objects, the same attention and exactitude must be given as in drawing any other flower; for no degree



The "Poppy."

of imagination or generalization will ever equal or even approach Nature; whilst any carelessness of drawing will render the coloring a great deal more difficult.

In pink roses, the local color is best imitated with pink madder, a pale tint of which must be washed over the flower, leaving only the



The "Rose."

perfectly white lights. When quite dry, the darker petals must be again covered with a deeper hue, and again with a deeper still, the dark ones near the center. Sometimes the color of these, in parts, is extremely red; if so, a little scarlet must be washed over them first.

The shadows must then be laid on; but so great is the transparency of the petals, that very little gray will be perceived in them. A very small proportion of cobalt and Indian yellow must, therefore,

be mixed with the madder with which they are painted, and for the darker ones carmine only may be used.

For dark roses, crimson lake will be found the best color, instead of pink madder and carmine.

Yellow roses should be painted in the same manner, with either lemon yellow or chrome No. 1, for the local color, the darker shades of yellow being finished with gamboge. The shadows can be painted with the same gray as recommended for other yellow flowers—viz., that composed of cobalt, pink madder, and a little gamboge.



WOMAN AT THE WORLD'S FAIR, CHICAGO, U. S. A.

Surrounded by luxuriant shrubbery and fragrant flowers in endless beds, and rising like a fairy palace from a sea of brilliant blossoms, its architectural beauties thrown out in bold relief against a background of handsome oaks, we find the Woman's Building. Standing in the northwestern portion of Jackson Park between the Horticultural Building and the Illinois State Building, and directly facing the great lagoon, no more desirable site for this exceedingly pretty building could have been selected.

Women from all over the country were invited to submit sketches and plans for this Woman's Building. The successful competitor was Miss Sophia G. Hayden, a graduate from the School of Technology, in Boston, the selection being made by Mrs. Potter Palmer, President of the Board of Lady Managers; and the beautiful building which has been erected from Miss Hayden's plans shows plainly that Mrs. Palmer's judgment was not amiss. To Miss Hayden was accorded the first prize of one thousand dollars; the second and third prizes being awarded respectively to Miss Lois L. Howe of Boston, and Miss Laura Hayes of Chicago, whose designs were admirable.

The Lagoon takes the form of a bay, 400 feet in width, directly in front of the building, Here a grand landing and stairway lead



MRS. POTTER PALMER,

President of Board of Lady Managers, World's Columbian Exposition, Chicago, U. S. A.

to a terrace six feet above the water. From this terrace other stairways lead to the grounds surrounding the building, four feet above. The white balustrades lining the water's edge and the artistic flower beds and neatly kept shrubbery on the velvety lawns have a pleasing effect.

In erecting this temple to the fair sex, the Italian renaissance style has been happily adopted. A center pavilion occupies the main position, flanked on each end with corner pavilions connected by open arcades in the first story, and forming a magnificent promenade. A wide stairway leads to the center pavilion, which is on the first story, and about ten feet above the ground. Beautiful architectural effects have here been indulged in, the triple-arch entrance and elaborate bas-relief presenting a magnificent appearance. In the corner pavilions, which, like the main building, consist of two stories with a total height of sixty feet, are located the Hanging Gardens and the Committee Rooms of the Board of Lady Managers. A generous passage way with a grand width of forty feet leads us to the rotunda, seventy by sixty-five feet, which is capped by a highly ornamented glass roof. An open arcade of two stories runs around the entire rotunda, and the delicate design of this beautiful interior is well worthy of careful note.

A model hospital and a model kindergarten occupy different portions of the first floor. The south pavilion is devoted to the retrospective exhibition, while the north is given over to reform and charity work. The Bureau of Information, Library and offices are also found on the first floor, while on the second delicately appointed ladies' parlors, dressing rooms, committee rooms, etc., are conveniently located, and all leading out to the grand open balcony in front. In the second floor of the north pavilion are found the assembly and club rooms, a model kitchen, refreshment room and general reception parlors being situated in the south pavilion.

An air of delightful refinement pervades the whole, and the male sex must instinctively raise its hat on entering this chaste and charming structure; conceived by a woman for women, and devoted entirely to their interests and handiwork.

COSTUMES FOR FANCY BALLS DESCRIBED.

But, what are we to wear? This is the first exclamation on receipt of an invitation to a fancy ball, and it is to assist in answering such questions that this volume has been compiled.

It does not purport to be an authority in the matter of costume, for, as a rule, the historical dresses worn on such occasions are lamentably incorrect. Marie Stuart appears in powder; Louis XIV wears a beard; and Berengaria distended drapery. No one would probably view the national costumes with more curiosity than the peasantry they are intended to portray, although certain broad characteristics of the several countries are maintained by fancy ball-goers.

Several hundred characters, which a long and varied experience has proved to be the favorite and most effective, are here described, with every incidental novelty introduced of late years. A glance through these pages will enable readers to choose which will best suit them, and learn how they are to be carried out.

Among the costumes adapted to BRUNES are Africa, Arab Lady, Arrah-na-Pogue, Asia, Autumn, Bee, Gipsies of various kinds, the Bride of Abydos, Brigand's Wife, Britannia, Buy-a-Broom, Carmen, Cleopatra, Colleen Bawn, Connaught Peasant, Diana, Druidess, Earth, Egyptian, Erin, Esmeralda, Fenella, Fire, Greek, Luti, the Indian Girl, Harvest, Maid of Saragossa, Maritana, Rose of Castile, and Zingara, together with Italian, Spanish, and Oriental dresses.

For FAIR WOMEN, among others, the following are suitable: Arctic Maiden, Air, Bride of Lammermoor, Aurora, White Lady of Avenel, Canada, Canadian Snow Wreath, Danish Peasant, Day, Dew, Edith Bellender, Elaine, Fair Maid of Perth, Fairy, Flora, Gabrielle d'Estrées, La Belle Dame sans Merci, Marguerite in Faust, Moonlight, Norwegian costumes, Ophelia, Peace, Polish Peasant, Rainbow,



THE LAST QUADRILLE.

Rowena, Sabrina, Swiss, Schneewittchen, Titania, Twilight, and Water-Nymphs.

The most notable HISTORICAL DRESSES described are Queen Anne, Anne Boleyn, Katharine of Arragon, Catherine Howard, Catherine Parr, Catherine de Medici, Charles I and his Family, Madame Elizabeth; Elizabeth, Queen of England; Elizabeth of York, the Georgian Period, the James II Period, Princess de Lamballe, Louis XIII, XIV, XV, XVI Periods, Marguerite de Valois, Marie Antoinette, Marie Stuart, the Queen's Maries, and Philippa of Hainault.

For ELDERLY LADIES the following costumes are suitable: Mrs. Balchristie, Griselda Oldbuck, Dowager of Brionne, My Grandmother, a Lady of the Olden Time, Night, Puritan, some Vandyke dresses, Quakeress, Mrs. Primrose, wife of the Vicar of Wakefield, Peacock, the Duchess of Orleans, a Maltese Faldette, Mother Hubbard, Mother Shipton, a Sorceress, a Gallician Matron, and some Gainsborough and Sir Joshua Reynolds' dresses.

GENTLEMEN'S FANCY COSTUMES are not included in this volume. The following can, however, with a little ingenuity be arranged at home: Evening dress of the future, viz., white where it is usually black, and *vice versa*, white coat and trousers, black shirt, tie, and collar. *Debardeur*: loose velvet jacket and short trousers with Maltese buttons, scarf around waist, and velvet cap. A clergyman desirous of being present might appear as a *French abbe*, or as a *monk*, in a long brown ample robe with wide sleeves, and a cord round the waist; or a *Sacconi* or Italian mute, in a monk's long white calico dress, with cord about the waist, and a pointed cap over the head and face, having holes for the eyes and mouth. The *tall gamekeeper in Pickwick* requires only a brown velveteen coat and gilt buttons, corduroy trousers, stout gaiters, and a game-bag slung on the shoulders. *An Irish car-driver*: green coat patched, brass buttons, brocaded waistcoat, drab breeches with patches, high collar and red tie, blue darned stockings, leather shoes, hat trimmed with green, and sprigs of shamrock. *The Cure*: a blue and white striped calico suit, with high conical cap. *A Negro Minstrel*: blackened face, wooly wig, enormous collar, extravagant bouquet, long-tailed coat, trousers of striped calico, and banjo. *The two Obadiahs*: two people dressed alike in the above style. *Pierrot*, the French clown, large loose trousers and blouse, with frill at throat, made in white calico, a row of colored rosettes down the front, conical hat; black skull cap, face much painted. *Sergeant Buzfuz*, in a legal black robe and coif; and the Windsor

uniform, with red cloth lapels and cuffs sewn on to an ordinary evening dress-coat—sometimes, in lieu of red cloth, light blue silk is used. Baker, cook, bookmaker, butler, miller, coachman, crossing-sweeper, also suggest themselves.

SISTERS who desire to appear in costumes which assimilate might choose any of the following: Apple and Pear Blossoms, Sovereign and Shilling, Cinderella's two sisters, Cordelia's sisters, Brenda and Minna Troil, Brunhilda and Kriemhilda, Salt and Fresh Water, the Roses of York and Lancaster, a Circassian Princess and Slave, Music and Painting, the Two Nornas, Lovebirds, Aurora and the Hours, Oranges and Lemons, and Four Sisters as the Seasons.

A HUSBAND AND WIFE might select Jack and Gill, Cock and Hen, any Kings and Queens, a Wizard and Witch, Night and Morning, or Night and Day.

Fancy dresses are never more piquante and charming than when worn by children; the several characters in the Nursery Rhymes are admirably adapted for them, and we have given a special selection of dresses for boys and girls in the Appendix, children's fancy balls being on the increase.

FOR CALICO BALLS, among others the following are recommended: Clairette, Fille de Madame Angot, Bo-peep, Mothers Hubbard, Bunch, Shipton, etc., all the several Fish-girls, the dress carried out in striped and plain cottons instead of woolen stuffs; Cabaretière, Five-o'clock-tea, Flower-girls, Flowers, Normandy, and most of the other peasant dresses; Polly-put-the-Kettle-on, My Pretty Maid, Shepherdesses, Poudré and Watteau costumes, Alphabet, Miss Angel, Scott's and Shakspeare's heroines, Bertrade, Bonbonnière, Queen of Butterflies, Buy-a-Broom, Charity Girl, Chess, La Chocolatière, Cinderella, Columbine, Coming-through-the-Rye, Dresden China, Dominoes, Friquette, Germaine, Harvest, Incroyable, Lady-Help, Magpie, Olivia and Sophia, Primrose, Rainbow, and One of the Rising Generation.

But it must be borne in mind that the word "calico" is of elastic meaning at these balls, including cotton-backed satin and cotton velvet. Tinsel trimmings replace gold; ribbon is allowed; net takes the place of tulle; and very few people dream of adopting cotton gloves or mittens.

To be properly *chausse* and *gantée* are difficulties at fancy balls. With short dresses the prettiest and most fashionable shoes are worn, either black with colored heels and bows, or colored shoes to match the dress, and embroidered, the stockings being of plain color or stripes. With the Vivandière dress Wellington boots are best.

To avoid glaring inconsistencies, it is well to remember that powder was introduced into England in James I's reign, though not very generally worn. It attained the height of its glory in the Georgian period, and in 1795 fell a victim to the tax raised by Pitt on hair-powder; those that wore it subsequently were called guinea-pigs, on account of the guinea tax. Periwigs were first mentioned in 1529. High-heeled shoes were not heard of till Elizabeth's reign.

It is uncomfortable to dance without gloves, so consistency yields to convenience. For most peasant dresses mittens are best; but when gloves are worn they should be as little conspicuous as possible. For the Poudre costumes, long mittens and long embroidered gloves are admissible. Gloves were never heard of till the 10th and 11th centuries, and not much worn till the 14th; still, what can pretty Berengaria do if she wishes to dance, and does not care to appear ungloved?

With regard to HAIR-DRESSING. For classic costumes the hair is generally gathered together in a knot at the nape of the neck, and bound with a fillet, a few curls sometimes escaping at the back when the knot is carried higher up at the back of the head. For modern Greek costumes, loose curls fall over the shoulders, or the hair hangs in two long plaits. For Italian, the two plaits are tied with colored ribbon, and often entwined with coins or beads, or the plaits are twisted up into a coil, thrust through with pins. For an Egyptian costume, the hair is flat in front, with ringlets at the back. The Turkish women plait their hair in innumerable tresses, entwining them with coins or jewels; and round flat curls appear on the side head. At fancy balls two long plaits are generally adopted in this character, but it would be more correct to add to the number. For Scotch dresses the hair is worn flat in front, and curled at the back; for an Irish girl the hair has a coil at the nape of the neck. With regard to the German peasantry: About Augsburg they wear the hair flat to the face, and a loose chignon at the back. At Coblenz and Baden, it is plaited and tied with ribbons; and near Dresden and elsewhere, where the peasantry sell their hair, a close-fitting cap hides all deficiencies. In Norway, the women wear the hair plaited and pinned close to the head, or allow the plaits to hang down. The Swedes turn it over a cushion, and let it fall in curls. The Poles dress it in two long plaits, the Russians braid it round the head. Marguerite, in Faust, wears two pendant plaits tied with ribbon. A Vivandiere has hers rolled in a coil, or in plaits; Britannia, floating on the shoulders, like Undine,

Winter, Snow, Fairies, etc., but in their case it should be powdered with frosting, applied by shaking the powder well over, after damping with thin white starch. A Normandy peasant should have the hair flat on the forehead, and in broad looped-up plaits at the back. A Puritan has a close coiffure, and a coil or short chignon is best beneath the cap. For Ophelia, it should float on the shoulders, entwined with flowers. The hair is worn hanging down the back for Berengaria, Gypsy, Druidess, Elaine, Fairy, Fenella, Peace, Republique Francaise, etc.

With regard to HISTORICAL CHARACTERS, up to Queen Elizabeth's time the hair was parted in the middle, and either allowed to float on the shoulders or was bound up under a coif; Elizabeth introduced frizzing and padding. For Marie Stuart it should be turned over side-rolls, so as to fill the vacuum beneath the velvet headdress. During the time of the Stuarts, a crop of curls was worn over the forehead, and long ringlets at the back. As people desire to look their best at fancy balls, it is advisable to adapt the style required as much as possible to the usual method of dressing the front hair, leaving the more marked change for the back.

With regard to POWDERING, it is best, if possible, not to have recourse to wigs, as they are heavy and unbecoming. It is far better to powder the hair itself, using violet powder, and plenty of pomatum before applying it; it entails, however, a great deal of trouble in subsequently removing the powder. The head may be covered with a thick soap lather. The powder is applied thus: A puff well filled is held above the head, jerking the elbow with the other hand. The process should be repeated over and over again, and it is incredible the amount of powder that ought to be used to produce a satisfactory result. An easy mode of dressing the hair for powder is to part it across the head from ear to ear, turning the front over a high cushion, making the back into a long, loose chignon, with a few *mardeaux* or rolled curls behind the cushion. Sometimes the roll in front is replaced by a series of *mardeaux* placed diagonally. Sometimes the center-piece only is rolled over the cushion, with *mardeaux* at the sides. Sometimes the back has four *mardeaux* on either side, put diagonally, with others behind the ear, or a bunch of loose curls fall at the back. All this may be made easier by having false *mardeaux* and curls, which have a far better effect than a wig. It is, however, very much the fashion to powder the hair as it is worn now, viz., with curls in front and a coil or twist at the back, a style which accords well with the dress worn when powder was in fashion.



SPANISH GIRL.

The giving of Fancy Balls requires more pre-arrangement than an ordinary entertainment. The men servants are often put into the costumes of Family Retainers of old days, the women dressed as waiting-maids of the 18th century ; the band also don fancy attire.

The decorations should also be arranged with some regard to the many vivid colors worn by the company. Chinese lanterns hung in passages and balconies have a good effect, and the flowers should not be of too brilliant a hue ; green foliage is the best background.

Occasionally the hostess elects that her guests shall appear in costumes of a particular period, and Poudre Balls find many patrons. Under these circumstances the lady guests only wear powder with ordinary evening dress, the gentlemen making no change from their usual attire, save perhaps that white waistcoats and buttonholes are enjoined.

A marked feature at most fancy balls is a specially arranged quadrille. The choice is a large one. The following have from time to time been given:—Watteau, Poudre, Noah's Ark, Cracker, Constellation, Domino, Hobby-Horse, Seasons, Bouquet, Bird, Louis Quinze ; Shepherds and Shepherdesses, when both ladies and gentlemen wear the hair powdered and costumes associated with these characters ; a Louis Quinze Hunting Quadrille in the hunting dress of that period ; a Holbein Quadrille in the Tudor dress ; a Quadrille of all Nations, embracing all nationalities, the ladies and gentlemen of the same countries dancing together, the gentlemen occasionally carrying the national flag ; Scotch, Irish, King and Queen, Army and Navy, Flowers of the Year, Venetian, Vandyke, Pack of Cards, Fairy Tale, Joe Willett and Dolly Varden, Puritan and Cavalier. The time when such quadrilles are danced, and the partners, are all pre-arranged. A Singing Quadrille, in which the heroes and heroines of the nursery rhymes wear appropriate dresses and sing as they dance, is to be specially recommended for children's fancy balls. Country dances are being resuscitated for costume balls ; the Maltese country dance, the Swedish dance, Sir Roger de Coverley, the Tempete, Morris dance, ribbon dance, and others. The most effective pre-arranged dance is a well-performed Minuet or the stately Pavane, the See-saw waltz, the Staffordshire jig, Le Carillon de Dunkerque, ribbon dance, Mazurka, Highland Schottische, a Norwegian dance, a Polonaise in Watteau costume, or the Cachuca. At juvenile fancy balls dancing is not, as a rule, the sole amusement. Conjurors, Ventriloquists, Negro Minstrels, a Punch and Judy show, and a magic

lantern, please the little ones, but possibly nothing so much as a Horn of Plenty, out of which a liberal number of presents are distributed, or the old familiar Christmas Tree, or a Fairy Pool, where the children fish for presents; and the Brandy-ball Man (one of the guests with a tray of sweets), who distributes goodies to the children.

Fancy Balls are said to have been brought over to England by a German lady, Mrs. Teresa Cornelys, at the end of the last century, when they were held at Carlisle House, Soho. Lady Waldegrave, Lady Pembroke, and the Duchess of Hamilton were among the beauties. But then, as now, the fashions of the day asserted their sway in the costumes of old times. Fashionable materials are used, however inappropriate; when crinoline was the mode, even the peasants' dresses were slightly distended; during the reign of the jersey, elastic silk served for the bodices of Gipsies, Folly, and many others; and material tinted with aniline dyes were used for historical raiment of very early periods. A march round which sometimes takes the form of a Polonaise, shows off the dresses.

There is much in a name,—A Coquette, a Lady of the Past Century, Petite Sole a la Normandie, the Bounding Ball of Babylon, His Picture in Chalk, a Duchess of the Next Century, etc., have attracted attention to very mediocre costumes ere this.

Any popular play or opera will be pretty sure to originate the most fashionable costumes of each season, or possibly some pretty picture. Miss Greenaway's charming sketches suggest many of the quaintest dresses at children's fancy balls; and costumes of the early part of this century and the latter part of the last, are much worn, possibly owing to the attention now turned to what is known as artistic dressing. The styles of the sixteenth century,—flowing skirts, low, square bodices, and puffed sleeves richly broided, owe their resuscitation to the same cause.

It behooves those who really desire to look well to study what is individually becoming to themselves, and then to bring to bear some little care in the carrying out of the dresses they select, if they wish their costumes to be really a success. There are few occasions when a woman has a better opportunity of showing her charms to advantage than at a fancy ball.



DUCHESS OF BRIONNE.

FANCY DRESSES DESCRIBED.

ABIGAIL. White silk skirt covered with green trellis work interspersed with flowers of all colors. Tunic turned up *en l'aveuse* and lined with jonquil silk; bodice trimmed with jonquil and dahlia color, and the muslin cap; jonquil silk stockings; dahlia shoes with buckles.

ABRUZZI PEASANT. Low, white embroidered linen chemisette; scarlet stay bodice cut very low; short stuff gown; white muslin apron; white lace veil fastened to the head with gold pins. Coral and bead ornaments. Hair worn in a coil. Suitable to a dark woman.

ACADEMICAL DRESS. (*See* PORTIA, and PRINCESS, *Tennyson*). Long silk academical robe; white, black, red or other color, plain or brocaded, worn over a plain skirt and bodice. Academical cap.

ADRIENNE LECOUVREUR. (*As worn by Madame Bernhardt*.) Two Louis XV costumes, one with paniers and draperies of ivory satin and pale blue satin bordered with roses; the other after a portrait of Madame Pompadour, rose colored and blue satin dress, train of brocade, the ground silver-gray, strewn with garlands of eglantine.

AFRICA. Short skirt and bodice made *a la vierge* of white Algerienne material, trimmed with cross-cut bands of yellow marone, or scarlet and green. Shoes with pointed toes. This is the ordinary rendering for fancy balls. The dress varies in different districts of the country. In some parts the women wear red cotton garments, some white wool, with a skull-cap formed of coins. The costume consists of a sleeveless tunic over another woolen tunic embroidered at edges, the sleeves of a lighter material than the over-dress. Scarlet sash, silk tassels. This is in favor for fancy balls, being of Oriental character, without trousers.

ALGERIAN COSTUME. Skirt, just touching the ground, of blue

and gold brocade ; red and gold embroidered scarf round the waist ; full muslin under-bodice sewn to a broad black velvet band at the neck ; short jacket of blue velvet elaborately embroidered in gold, with long hanging sleeves, tight-fitting gold under ones coming to wrist. Hair almost hidden by a red handkerchief, with the ends tied in front.

AMAZONS, QUEEN OF THE. Short scarlet satin petticoat, covered with symbolical animals, cut out in black velvet and gold cloth, the edges bordered with gold cord, the bodice formed of a tiger skin ; a helmet on the head, a shield on the arm.

AMERICA. Short white satin skirt, with red and blue stripes ; blue satin tunic, edged with silver fringe, covered with silver stars ; white satin waistcoat ; blue satin jacket, reverses at neck, coat-tails at back trimmed with red and silver ; mousquetaire sleeve ; all-round collar, muslin tie ; blue satin high boots ; diamond ornaments ; coronet diamond stars, with red, white and blue ostrich feathers ; or a blue felt cocked hat, with white and red rosette, and bound with blue.

ANNE BOLEYN. Velvet surcoat, full, touching the ground, bordered with jewels and ermine ; distinct front breadth or kirtle of satin or gold cloth, embroidered and jeweled ; long girdle of gems ; long-waisted bodice square-cut, worn over partlet, viz., chemisette of satin embroidered in gold ; deep hanging, ermine-lined sleeves, over close-fitting ones matching the kirtle ; velvet diamond-shaped hood, often embroidered with jewels, forming bag at back, with triple-pointed coronet close to face, showing little hair ; splendid jewels. The costume may be of black, purple, or ruby velvet, with white satin or cloth-of-gold ; blue velvet and amber satin, etc. Pointed shoes with diamond stars. Gold tissue cloth worn at this period.

ARGYLE, COUNTESS OF. Time of the regency of Mary, Queen of Scots, taken from David Wilkie's picture of John Knox preaching to the Lords of the Congregation, in the National Gallery, England. The dress can be rendered in satin brocade or velvet, with plain satin petticoat. The bodice and skirt are united at the back, the front is a distinct petticoat. The long pendant sleeves are lined with ermine, and are part and parcel of the slashed puffs, which are placed on the shoulder. The bodice is half high, with wired muslin ruff ; the cuffs are of the same material. The headdress is lined with cream and bordered with pearls, a plain gauze or tulle veil falling at the back ; a jeweled cross hangs at the side. This is a good illustration of the costumes of the middle of the sixteenth century, 1547 to 1579 ;



FANCY COSTUME—COUNTESS OF ARGYLE.

Henry II, Francis II, Charles IX, reigning in France ; Edward VI, Mary, and Elizabeth in England.

ASTROLOGY. Amber, black, and red, the most suitable colors. Skirt made short, of amber, red, and black satin, striped perpendicularly, and cabalistic signs on the amber stripes ; red tunic bordered with amber, on which are a row of cats' heads, the black satin studded with gold and silver stars. Bodice and paniers of red satin, also bordered with cabalistic signs ; short shoulder cape of black satin ; black pointed cap with the same signs over powdered hair. Book and telescope carried in the hand.

AUSTRIAN PEASANT. A short dress of red and green woolen material ; the bodice low square, with long white sleeves to wrist, laced in front ; a kerchief beneath ; or there is a white under-bodice and sleeves, and a large pleated collar. The hat is high and pointed, with flowers at the side. In Upper Austria, on fete days, the girls wear a helmet-shaped headdress of gold gauze. Black velvet low, square, sleeveless bodice ; a red and yellow handkerchief tucked inside ; full white puffed sleeves to elbow. Bright colored cotton short skirt, boots and embroidered apron.

AUTUMN. Generally a fashionable evening dress of white, brown, ruby, maize, old gold, or pale green silk, satin or tulle, trimmed with chatelaines of purple and white grapes, vine, or red-leaved Virginia creeper, and other shaded autumn leaves ; or bouquets of poppies, corn flowers, convolvulus, wheat ears, barley, oats, hops, grasses, blackberries, apples, and other autumn fruits ; beehives, bees, birds, and a sickle are other insignia ; headdress, wreath and tulle veil ; ornaments of dead gold, or china flowers mounted ; silk stockings to match the dress, and shoes with flowers ; a basket of fruit and flowers may be carried in hand.

BACCHANTE. White tulle dress, with green satin tunic and bodice, fully trimmed with grapes and leaves ; leopard's skin attached to the back ; wreath of grapes. Or classical dress of apple green "Liberty" silk, the draperies caught up with white and purple grapes ; large wreath of grapes on the head ; flesh colored stockings ; the sandals tied with purple ribbon.

BEE, QUEEN. Skirt, puffing of yellow tulle to resemble a beehive ; small colored flounces at the hem giving an appearance of fullness. (Bees are dotted about the skirt.) The back of skirt to represent body of insect, made in gold and brown satin, with a panel of sweet-smelling and honey-giving flowers at each side ; low bodice,

golden brown velvet over white tulle chemisette, worked in honeycomb edged at the neck with bees; long transparent gauze wings fastened to the shoulders with jeweled bees. A bee nestling among flowers for headdress; gold and striped brown stockings and shoes, with bee on instep.

BRIDESMAIDS. (*Ruddigore.*) Short-waisted low silk bodices, cut in one, with the tunics opening in front over short skirts; sashes tied in front; long mittens, fastened with bows above elbow.

BEE. Short skirt of black and yellow or yellow and brown plush in horizontal stripes; black velvet bodice edged and striped with gold, made as a deep cuirass, or as a coat, with tails having the markings of a bee; long sleeves, and gloves; wings of yellow gauze bordered with gold, or of white gauze veined with gold, distended on wire attached to back; black velvet cap to imitate the head and antennæ of the insect, or formed as a large bee; black high-heeled shoes with yellow bows; yellow and black striped stockings. Wasp is a similar dress, but the stripes are more decided. Velvet and satin or plush are suitable materials. It is sometimes rendered with a skirt of puffed green tulle and bands of black velvet at intervals.

BO-PEEP. A short skirt, bunched-up tunic, black velvet low bodice, laced in front with colored ribbons over white muslin, short sleeves; straw hat and colored ribbon streamers and flowers, sometimes replaced by black cocked hat in velvet; crook, tied with bunch of ribbons; a toy lamb may be carried under arm; black shoes, colored heels and stockings; large blue apron may be added; in silk, satin, or cotton, with brocaded or chintz tunic. Hair powdered or not, preferred. Walter Crane's rendering of Bo-Peep is as follows: The bodice yellow, full and rather low in the neck, where it is gathered into a band; the upper skirt of blue cotton is full and looped over a bright pink under skirt, which is just long enough to leave the yellow-clad ankles and feet clearly visible; folded yellow waistband; the hat is a Dolly Varden shape in straw, trimmed with flowers or bows, and tied onto the head with a piece of blue or pink ribbon; the crook ornamented with a bunch of blue, pink and yellow ribbons.

BUTTERCUP. Yellow satin dress of brocaded gauze, the cap made in yellow satin with green calyx to resemble a buttercup; black stockings and gloves. Or dress of tulle of a vivid yellow, showered with buttercups; cuirass bodice of green satin, fringed with buttercups; at the right side a cluster of yellow satin ribbons. Yellow satin shoes and stockings; hair studded with buttercups; ornaments, buttercups.

BUTTERFLY, A. Short white satin skirt, covered with clouds of brown, pink, and blue tulle. Flight of butterflies all over it. Wings of blue gauze, and the antennæ in the headdress. White silk stockings and white shoes. Butterfly on each.

CAMILLE (*Le Beau Nicholas*). Short skirt of crimson and yellow satin, striped and bordered with frilling; yellow satin bodice with elbow sleeves; white silk bibbed apron, tied beneath the puff at the back, and bordered with black velvet; large Leghorn hat, with black velvet strings; flesh colored stockings, and white satin shoes. Or pale blue satin with cream lace and wreath of roses; cream lace apron; straw granny bonnet trimmed with pale blue; mittens to match.

CARDS, PACK OF. A favorite dress, carried out in varied fashion. Dress of yellow, claret, and blue satin or velvet, with square bodice and wide sleeves, bordered with hearts, spades, diamonds, and clubs. A coronet of same on head. The cards printed on white silk round skirt.

THE QUEENS of the several packs wear long velvet or silver lisse dresses of mediæval make, with ermine and gold crowns and scepters; or white ball dresses; or quilted skirts, with velvet tunics and bodices, and powdered hair; the insignias of the several suits appearing in velvet or jewels about the dresses, ornaments, and the crowns on the head.

CATHERINE DE MEDICI. Ample skirt of velvet or rich brocade, just touching the ground, distended with hoops, satin front breadth, jeweled bands of gold across. Bodice pointed at waist, seams defined with jewels; low stiff ruff on wire foundation from shoulders. Sleeves to wrist in perpendicular puffings, full at the top, and cuff turning upward; over these, gossamer sleeves from shoulders to hem of dress. Hair turned off face in roll; diamond crown or coif after Marie Stuart order, but not so pointed. Shoes broad-toed, sewn with pearls. Yellow, red and black favorite colors, and rich arabesque brocades worn.

CHARLOTTE CORDAY (1768-1793). Short, scanty skirt of white muslin or gray cashmere; a gathered flounce round. A muslin fichu over the short-waisted bodice, crossing in front and tied at back; long, tight sleeves. Large muslin cap, which goes by her name, full crown, lace round, plain in front, much gathered at back; ribbon about crown, bow on right side, tricolor cockade on left. Lamartine thus describes it: "A Normandy cap, the lace of which flapped on her cheeks, a large green silk ribbon pressed the cap round her brow. Her hair escaped

from it on to the nape of her neck, and some curls floated down. On her early arrival in Paris she had a high conical hat. As a girl she wore dark cloth robes; a gray felt hat turned up at the edge, and trimmed with ribbon."

CHESS, LIVING. The several pieces in chess are sometimes thus represented: Pawns, young ladies in red and blue dresses *a l' Amazon*; skirts and bodices trimmed with gold and silver fringe; handsome gold and silver wrought helmets, with plumes, carrying spears and shields. Knights in complete armor, one side gold, one silver, carrying swords. Bishops in archepiscopal robes, with miters and crosiers. Rooks in gorgeous mediæval dresses. The Castles wear towers on their heads. King and Queens in royal robes of satin, velvet and ermine, with crowns, diamonds, scepters, etc. Heralds in tabards. Chessboard blue and white, thirty-two feet square.

CHOCOLATIERE, LA (*From Leotard's Picture in the Dresden Gallery*). Short, dark-gray skirt; white apron with bib, reaching to the hem of skirt; yellowish-brown velvet jacket with loose all-round basque; a striped yellow and black three-cornered fichu crossed in front; sleeves to elbow, turned back over white under ones confined in a band; close-fitting lace cap, lined with pink, having a lace puffing and frill at edge; tray of chocolates in hand; black, high-heeled shoes.

CIRCASSIAN. Costume of white satin embroidered with silver, trimmed with ermine, consisting of skirt, long bodice and under-bodice; the face, all but the eyes, veiled in white muslin; white satin Turkish trousers; scarlet velvet Greek cap, with gold tassels; gauze veil; hair in plaits, entwined with pearls. Gold coins admissible; dagger and pistol.

CLASSIC. This simple rendering of a classic gown is suited to a young girl of slender figure, and is not rigidly correct as the costume of ancient days. It can be made in soft cashmere, muslin, nun's veiling, crêpe, *crepe de Chene*, or Liberty Silk, worked in the Greek-key pattern with narrow Russian gold braid.

COLLEEN BAWN. Dark-blue stockings, high-heeled leather shoes. Short, full petticoat of blue serge. Calico bodice and tunic pinned back kirtle fashion, of blue and white stripes, showing white under-bodice; sleeves tight to elbow. Sometimes the bodice is also blue serge laced with red. Black velvet and cross round neck; hair quite smooth, twisted in coil at back. A red handkerchief tied under chin may be worn. Red cloak with hood.

DANCING GIRL. Three skirts; first, pale blue satin with wide border of gold, the second cerise satin, the third soft cream silk, with

medallions and gold fringe ; sash tied loosely ; bodice of cream silk, fastened round throat with gold band ; gold waistband and black velvet zouave jacket embroidered in gold and fringed with sequins ; gold arrow in hair ; gay-colored silk handkerchief twisted round head, with sequins ; coral and gold ornaments ; fan formed of cards, hanging as chatelaine ; tambourine with gay ribbons.

DESDEMONA. White satin skirt, with overdress and train of silver tissue ; silver cloth stomacher worked in pearls ; satin sleeves puffed to wrist, pendant gauze sleeves from armhole ; pearl girdle with tassels ; silver aumonière and round feather fan at side ; pearl fillet on head, with silver coronet. Also pointed bodice, flowing skirt, sleeves puffed at the shoulders, and trimmed with pearls ; closely dressed hair with pearls entwined ; the soft dove colored velvet robe showing an underskirt of blue.

DIRECTOIRE, 1795, COSTUME OF. This is a favorite style of dress at fancy balls, and admits of many good combinations of color. After the great revolution toward the close of the last century, women launched into all kinds of eccentricities. Wonderful headdresses were originated. The bonnets stood up boldly from the face, like a spoon. There was the bonnet *a la folle*, with a tricolored butterfly bow at the top ; and the casque hat, round without brim, worn over a Charlotte Corday cap. The hair beneath was inflated with steam. The following are dresses in the Directoire style: Skirt of striped silk with one deep flounce ; green pelisse scalloped at the edge, double-breasted, having pink cuffs and revers, and a double row of buttons to waist ; ruffles and large jabot of crêpe lisse and lace ; large hat and feather ; riding whip in hand ; eyeglass. White satin dress, with paniers formed of loops of ribbon, with two pink satin belts, fastened with an enamel buckle ; plaited lawn fichu ; long Suede mittens ; white satin train mounted in box-pleats, lined with pink satin. Another: Long skirt with very short-waisted bodice, the girdle coming from beneath low bodice ; short sleeves ; long gloves ; scant, round, brimless high hat, with flowers at top of crown. Another : White satin skirt trimmed with rows of blue satin ; tunic and bodice of striped blue satin ; sash of buttercup satin at the waist ; wide lace collar and shoulder cape ; Leghorn hat with corn flowers.

DOMINO, A. Worn at masque balls and sometimes as a fancy dress. It is made in satin, silk and brocade, or of plain cotton in the Princess shape, having often a Watteau plait with cape and slender-pointed hood and wide sleeves. It should be large and long enough

to slip over the dress easily, and hide it completely. The black are usually trimmed with a color, such as a thick ruching down the front and round the bell-shaped sleeves, and are often piped with a color, and lined with the same. The lighter tones sometimes edged with swansdown.

DOWAGER OF BRIONNE. (*Roile de Madame Dejazet.*) Plain black dress, high to the throat, three jeweled brooches down the bodice, chatelaine at side, miniature attached to velvet bow round the throat; over-dress of satin caught to the side by loops of beads; white hair; huge high lace and velvet cap. This costume is well suited to a matron of mature age, as well as younger women. It can be rendered in black velvet, with a satin over-dress; in black and gray or two shades of gray, or brown, or red. The material must necessarily be rich. A gold watch and keys hang at the side; gold ornaments are introduced down the side of dress. The form of the headdress is best gathered from the plate. It is a mixture of lace and velvet, with gold ornaments, wired; large lace lapels fall at the back. She carries a tall headed cane and fan.

DUTCH. There are many varieties of national headdresses peculiar to Holland, which would hardly be suitable for fancy balls. The usual costume on such occasions is a short blue silk or stuff skirt; short plain over-skirt of yellow satin, or brocade, or chintz; high black velvet bodice laced over a high white chemisette with short puffed sleeves, silver bands on either side of the jacket fronts; white cap with a gathered frill, large silver circles above the ears and a silver band across forehead. The bodice may be made to the waist, square at neck, with kerchief tucked in, a band round the waist and across bust; or low, with tabs at waist; contrasting stomacher; turned down linen collar. Many pretty Dutch costumes may be copied from Mieris, Gerard Dow, and other Dutch painters. A Dutch skating costume of the 17th century is as follows: Short satin skirt, long upper one, turned up all round to waist; long pointed bodice, sleeves with one puff, and then two white satin puffs to wrist; satin fur-lined muff, fur tippets, hoods lined with a color, gauze veil, high-heeled shoes, skates hanging at the side. A good Dutch costume is worn at Marken; full short black skirt, bordered with gold; large figured apron; square, sleeveless jacket bodice of blue, close-fitting, ending at waist, bordered with embroidery, and laced with gold over red; under-bodice high to throat; white, tight sleeves to elbow, blue armlets to wrist; round high headdress like a busby, with two rows of beads.

EGYPTIAN. Red under-skirt, with Egyptian hieroglyphics; a white over-dress, caught up on one side by red silk scarf round hips falling in a tabbed end in the exact center of front; loose, full bodice, pendant sleeves; a peplum fastened on the shoulder, worked with the Egyptian honeysuckle; the hair dressed flat; the headdress like that of the Sphinx, in black and gold, much jeweled, a bird behind it, and coins in front, or a square of cashmere bordered with sequins, secured to forehead by gold band. Or, a turban of white muslin trimmed with gold band and pearls. Armlets of gold, and necklet with coins and gems.

ELIZABETH, QUEEN OF ENGLAND, AND HER PERIOD (1558-1603.) Full skirt, touching ground, often jeweled round hem, gathered to bodice at waist; made of brocade or embroidered velvet, worn over a hoop. The bodice is stiff, with deep pointed stomacher, low in front and embroidered with serpents, etc., or jeweled; ruff supported on wire at back, reaching to the head; the hair frizzed; a small velvet cap and jeweled crown; the front breadth of dress embroidered or quilted with pearls, the sleeves puffed to wrist with ruffles; very pointed shoes. Velvet, satin or brocade is suitable. A velvet train bordered with ermine can be worn from shoulders.

LADY BACON. A large-patterned brocaded skirt of dark blue and red, on a cream ground, distended by huge hoops; front of skirt of light blue silk, covered with long muslin apron, the squares upon it formed in hemstitch, bordered with pointed lace; the bodice of the brocade, with a front of light blue satin, having dark blue bands at the top and waist, matching similar bands on either side of the skirt; a pleated muslin partlet to the throat; huge unpleated ruff in three points from the shoulders, bordered with Vandyke lace, and edged with wire, so that each point turns down; a short sleeve over tight dark blue striped ones; turned back cuffs of Vandyke lace at the wrist; headdress of Marie Stuart form, edged with lace. The other a woman of a lower social grade; full pink cashmere skirt, worn over huge farthingale; dark green paniers; scissors tied to the side with black ribbon; bodice bordered with blue, showing muslin partlet; white collar, stiffened; white cap with black velvet.

EMPIRE (1805-1815.) Various kinds of dress prevailed during this period. For awhile, a classical style obtained: long flowing skirts, with peplums, the sleeves fastened with three buttons outside the arm; the hair dressed with fillets of gold; this was the evening garb. In the daytime, there were the coal-scuttle bonnets, short

waists below the armpits, and other monstrosities. When Josephine reigned at court more graceful attire was adopted; the court dresses were of gold tissue, and velvets covered with gold embroideries; for example, white under-dress of silk, embroidered in gold; green velvet train from waist, worked with gold bordered with ermine; pigot sleeves, studded with bees; long gloves hiding the arm. During a portion of this period, quite short dresses were worn; or pale blue costume worked in corn flowers; gathered bodice of gold gauze, woven with gold, the waist coming under the armpits, and made with a cape; Indian shawl, fastened on shoulder with the gold ornament of the period; large Tuscan bonnet, with birds of Paradise on the top, and blue ribbon carried on the arm like a basket; or white satin dress, the front of Rose du Bary satin, veiled in crepe, and lisse embroidered in gold; low short-waisted bodice; stomacher of pink, with white and gold embroidery; long white Suede gloves; hair dressed high, Rose du Bary plume. Long satin over-skirt, looped up; double-breasted bodice, and cape; tie of lace; large hat. A good costume for a middle-aged woman at fancy ball.

ESTHER, QUEEN. White cashmere under-robe bordered with gold, cut low at neck, with sleeves coming from a band at shoulders and flowing at the back; over this a sleeveless dress, cut heart-shape in front, and fastened with massive gold girdle; beads round neck; gold girdle; a cashmere veil reaching to feet; gold-pointed coronet; sandaled shoes. At a memorable ball in Paris, Queen Esther, who had auburn hair, wore it inter-plaited with pearls, a cap of oriental material, had a black aigrette and diamond stars, like the one Mme. de Pompadour, as Queen Esther, wore in Van Tor's picture. The train was of moss green, embroidered in blue and silver, opening over a blue and silver satin redingote; red satin trousers, embroidered in gold; and slippers worked in gold and pearls. The train was borne by a page.

EVANGELINE. As a Normandy peasant, with kirtle or petticoat of blue; the tunic, which may match or be of contrasting colors, drawn through the slit at back; large earrings and cross; white Normandy cap; a rosary hanging at the side; the bodice square, with chemisette beneath.

FLORA MACDONALD. White satin dress, made with plain skirt and half-high bodice; hair in curls; plaid of Macdonald tartan (Clan Ronald) over the head; buckled shoes; long mittens.

FLORA McIVOR (*Waverley*). White silk skirt and low bodice;

tartan scarf draped loosely across, secured with Scotch brooches on shoulders; long, hanging sleeves; hair in curls; black velvet Scotch bonnet with plumes.

FLOWER-GIRL. May be carried out in various ways. A tulle evening dress besprinkled with all kinds of flowers, a straw hat with flowers on head. A poudre dress with flowers. The most general style is a short, bright-colored skirt, velvet bodice, laced stomacher, muslin apron with or without bib, bunches of flowers about them; a basket of the same in hand; a straw hat with ribbons, or a wreath of flowers. Sometimes a chiffonier's basket is carried at the back, filled with flowers, and a Normandy cap worn. A pretty dress is a laced bodice and skirt of pale blue serge, edged with rows of velvet; cambric apron; basket of flowers; sleeves puffed to wrist. Or, a pink sateen, with black velvet bodice. A Vaudois flower girl wears a wheel-shaped lace cap, and straw hat above, with woolen skirt; square bodice; low under-bodice; velvet yoke, and ribbon streamers. Sometimes bright-colored silk handkerchiefs are draped about the head.

GAINSBOROUGH (*After*), generally represented by the famous Duchess of Devonshire. This celebrated picture was 60 inches high by 45 wide; it was supposed to have been painted about 1783. It is described as "Duchess of Devonshire in a white dress, and blue silk petticoat and sash, and a large black hat and feathers." The figure is shown only to knees. Supposed to be a portrait of Georgina, the beautiful Duchess of Devonshire. In 1876 it was purchased for £10,100 by Mr. Agnew, and shortly after it was stolen. Blue satin flowing skirt; long over-skirt of figured cream silk; long sleeves and belted bodice of same; kerchief, bordered with frill, crosses in front, ends disappear in waist band. Hair powdered, and turned off face in a large roll, larger at the sides than at the top, ends curled, floating on shoulders, or the hair powdered; long strip of muslin entwined with it, forming a turban; almond-colored kid mittens; high-heeled black shoes; very large hat of velvet or satin, with plumes.

GALATEA. Long white cashmere skirt, Indian muslin embroidered with a Greek scroll. A peplum of the same coming from the shoulders, forming points at the side, terminating in tassels, bordered with gold braid and fringe; armlets and bracelets with chains; gilt band round the head and waist, hair flowing.

GIPSY, QUEEN OF GIPSIES, FORTUNE, FORTUNE-TELLER, PEDDLER, BOHEMIENNE, AND ZINGARA. For the peddler and fortune-teller order of gipsies, a short red, black, or print skirt, loose red bodice, with

belt ; yellow handkerchief round neck, red cloak, straw bonnet, and basket stocked with laces, clothes-pegs, cheap jewelry, packs of cards ; bright red petticoat with band of black velvet and gold braid on either side. Algerian tunic, velvet bodice, low, square, short turreted sleeves, trimmed with gold braid and sequins, gold cord from shoulder attached to a small dagger at the waist ; chemisette of soft muslin with puffed sleeves tied at elbow with black velvet ; orange and red handkerchief tied round head, the ends crossing at back fastened with large gold pins ; coin ornaments. Or, a striped woolen petticoat, a blue jacket, cut V-shape at neck, lined with maize ; a muslin apron and bib, playing-cards sewn to skirt ; worsted handkerchief tied over head. The more ornamental Gipsy Queens, etc., wear short dresses of red, yellow, and black satin betrimmed with gold, as follows : Red satin petticoat, with black velvet and gold hieroglyphics, trimmed with coins and gold fringe ; gold satin upper skirt, covered with a gold trellis-work, and Vandykes with coins, Spanish balls, and fringe ; silk scarf of many colors round waist, stay-bodice of black velvet, trimmed with gold, short sleeves, black velvet bag ; gold crown with coins, bracelets and armlets united by chains, coin ornaments ; a tambourine in hand. This is equally applicable for a Zingara or Bohemienne, except that a gold net and coins is best for the head. High black satin boots with gold trimmings, or black shoes embroidered in gold, and sometimes a white chemisette above the low bodice, black gloves, black stockings ; pale yellow flowered skirt, draped with jonquil satin, crape sash studded with stars ; red satin bodice over lace ; yellow gauze draped across the shoulders ; scarf of red and yellow gauze about the head.

GRACE DARLING. Short skirt, striped bodice and tunic in one, belt at waist ; sailor collar and tie ; a red silk sailor's tasseled cap on head. Wide sleeves lined with white, and rolled up. A life-buoy fastened to back of dress, a small lighthouse and anchor as a chate-laine, ropes round the waist, a lighted lantern in the hand, a fishing-net on shoulder. This may be carried out in navy blue and red and white cotton, or serge ; or more prettily, in red, and red and white soft silk. Hair curled, a coil at back. A more fanciful rendering of the character is a sky-blue petticoat bodice and tunic of striped plush in scarlet, yellow, sage, and brown. The tunic edged all round with red life-buoys, and looped at the side with cords from which hang a lantern and large life-buoy of a yellow color ; blue sailor collar ; blue turned back cuffs to the sleeves.

GRANDMOTHER, MY GREAT, or the Ghost of my Grandmother, is generally rendered by a poudré dress of brocade, with large cap, sacque, fichu, quilted skirt, high heels, and stick; lace mittens. Another style is a black dress with folds of muslin crossing the bust, large cap, spectacles, and white wig.

GREEK. *Ancient Greek*.—Wore the chiton or undergarment of linen or wool girded round the waist; over this the diploidia which was wrapped round the shoulders, and fastened on one side with a brooch or button serving for a cloak. In later days this was superseded by the chitonion, a sort of jacket joined on the shoulders and falling in points at the side, hiding the bodice; and also by the himation, also draped about the figure; the whole showed beautiful borderings of Greek designs and work. Only wool or linen are correct materials. At fancy balls the costume is rendered by a flowing skirt of cashmere, the hem braided in gold; chitonion, or sleeveless jacket, draped over the figure, made also in cashmere and braided. Gold belt, armlets, bracelets, and fillet on head. *Modern Greek*.—Hair in two long plaits, interwoven with gold; round velvet cap and tassel; silk trousers to ankle; short skirt, sleeveless paletot, opening in front; Zouave jacket, with long sleeves, green, red, or blue, the usual colors, trimmed with gold—it can hardly be too richly embroidered in gold; an Oriental scarf round waist, loose sleeves, and veil of gold-spangled gauze.

HARVEST. Maize or brown tulle evening dress, trimmed with silver or gold lace and fringe, and chatelaines and garlands of poppies, wheat ears, and silver or gold oats and corn flowers, marguerites, and bunches of wheat tied with ribbon. A small wheat sheaf carried in the hand, a sickle at the side, diadem of field flowers. Or, gold train from the shoulders, lined with blue satin; cream and blue satin dress, trimmed with gold wheat, poppies, and corn flowers; on head, a wreath and gold scythe; scythes on shoulders; flowers on fan. August is dressed the same.

HAYDEE. In modern Greek costume. Under-dress embroidered in pearls and gold; over-dress lined with a contrasting color, edge trimmed with gold; bodice and skirt in one; trousers of striped silk or gauze; folded turban with ornaments in front; long veil and sleeves of gauze; Oriental shoes, suitable colorings: blue and gold, red, green and gold.

HERO. (*Much Ado about Nothing*). Dress of white satin, the skirt touching the ground, wrought in pearls, with gold and white;

over-dress of the same, forming a high square to low bodice; the stomacher worked in pearls; there is a wired ruff starting from the front of bodice, widening at the back; tight sleeves, lace ruffles at wrist, and epaulettes puffed and entwined with pearls on shoulder; coronet, or band, or coif of pearls on the head; the hair hanging in long ends, interplaited with pearls; pearled shoes.

HORNET. Short black or brown dress of velvet or satin; boots to match; tunic pointed back and front, with gold stripes; satin bodice of black or brown with gold gauze wings; cap of velvet with eyes and antennæ of insect.

HUNTRESS. Full satin skirt gathered at waist, well-fitting coat of contrasting satin, with coat tail, and large velvet hat with diamond aigrette and feathers, the pockets and cuffs of coat fastened with diamond buttons; lace tie. *Huntress of the Black Forest.* A green velvet dress, quite short, trimmed with gold fringe; high boots and gloves edged with fur; bow and arrows slung across the back, and hunting-knife in the girdle; cap of gold and green velvet. *Time of Louis XIV.* Short, plain skirt of pink sateen; waistcoat of white brocade, square pockets; mousquetaire coat of blue satin, braided with silver; three-cornered hat with feathers; powdered hair in a queue; whip and horn; dark green trousers meeting the top of boots; green cloth petticoat with velvet hem; dark green velvet coat with old gold satin cuffs and reverses; bag netted with gold cord; the high hat has green feathers.

INCROYABLE (1789). Short red, white, and blue skirt; blue satin coat with tails lined with red, and reverses; lace ruffles; gold buttons; cravat of old lace; gendarme hat, with tri-color rosette; black shoes and buckles, blue stockings. Old-fashioned gold-headed cane; fob, eyeglass. Or, striped satin skirt, red, white and blue; gold satin tunic, looped up with red roses; handsome long-tailed coat of blue satin, gold lined, and large gold buttons, and bouquet of roses in buttonhole; high frill and jabot at throat; *chapeau a la claque*, trimmed gold and brocade, tri-color at side; blue silk stockings, worked in gold, and patent shoes; eyeglass, and elaborate jewelry. Or, long-tailed coat of sky blue velvet, with large pearl buttons, and a white waistcoat of satin, embroidered with colored flowers; a skirt of gray tulle with long tunic of soft gray silk looped up gracefully with pale blue satin ribbon; gray silk hose embroidered with colored silk flowers; dark blue slippers, very large satin bows; powdered head tied with a queue; cocked hat, wide lace cravat; cane with gold head, quaint scissor-

shaped eyeglass of the period. This is a very favorite costume. Sometimes the skirts are hand-painted; sometimes there are triple reverses to the coat, for which plush is a good material; blue with white satin skirt, trimmed with gold, is a good mixture.

ITALIAN PEASANT (*Contadina*.) This is carried out in most incongruous materials for fancy balls. The *Roman Peasant's* dress is a short blue skirt, which may be trimmed with gold, a red upper skirt forming a point on the left side; a low white chemisette, the sleeves coming above the wrist; and on the lower portion of the arm only, over the white sleeve is one of red, like a gaiter. Roman lace and embroidery are often introduced on the top of the chemisette and shoulders; the bodice is a low black or red corselet forming points in front, bordered with gold, and laced; a long apron of bright-colored stripes is fastened round the waist, with no gathers, a third of it turning down outside. The headdress is usually made of white linen of oblong shape, the portion resting flat on the head lined with cardboard six inches square, the end plain, or having bands of lace across it. High-heeled shoes; and coral and blue beads and gold for ornaments. The *Neapolitan Peasant* at a fancy ball is clad in lighter colors, such as pink and green, or blue and maize; the sleeves to match the corselet, coming often to the wrist; the tunic of Algerienne; the headdress satin or silk. A *Lombardy Peasant* wears a scarlet and white embroidered petticoat; blue bodice, and tunic trimmed with gold; white kerchief on shoulders; blue silk handkerchief on head; Swiss belt of black and silver. A *Sorrentine Peasant*, amber satin skirt, edged with scarlet, over-skirt of scarlet; black velvet bodice; white silk chemisette; scarlet silk headdress, with gold clasps. Red and blue velvet trimmed with gold lace are favorite materials for Italian costumes, which should always be of bright colors.

JOAN OF ARC. White pleated cashmere skirt; a suit of armor, with helmet and plume, mailed feet, gloves; red cloak at shoulder. Or, as she appeared at the coronation of the French king, skirt and tunic of blue satin, spangled with fleurs-de-lis; silver helmet with white plume; coat of mail, mail on arms, gauntlets, feet encased in long boots; sword with cross on hilt, and shield; the hair floating on shoulders. The suit of armor may be of silver, burnished steel, or what is called scale armor. But it can also be made by cutting out in strong brown paper the various pieces required, copied from any illustrated history, or from Knight's "Shakespeare," pasted over with silvered paper. Round the edges inside strips of linen should be

pasted to strengthen them, so that tapes may be sewn with which to tie shaped pockets ; black velvet sleeveless bodice open at neck ; large hat set at back of head ; blue stockings, black shoes with orange rosette. The coloring is optional.

JULIET. (*Romeo and Juliet.*) Flowing dress of silk or satin, with golden girdle, the bodice cut low in front ; pointed elbow sleeves caught up inside with gold ornaments, and trimmed with gold lace ; gold girdle ; pouch at side ; pearl and velvet or satin headdress ; long veil. Miss Terry wore, first, a sleeveless gown of creamy white satin, bordered with blue, under-sleeves of soft woolen stuff ; hair on shoulders ; crowned with wreath of yellow marguerites. Second dress : Large brocade, blue and gold, hem bordered with band of cinnamon brown, embroidered in gold ; a square-cut bodice and long open sleeves ; tight under-sleeves ; dark blue silk dress, gathered at waist ; blue girdle. Third dress : Woolen underdress made plain and full, gathered at the waist, over it a loose white silk gown, open in front, with square sleeves to elbow. Miss Anderson wore a long cloak from shoulder embroidered in pearls ; satin dress with bands of pearls ; puff at each shoulder, muslin peeping in at elbow ; satchel bag ; flowing hair, with fillet and jeweled band.

LAWN TENNIS AND BADMINTON. Sometimes for these only an ordinary lawn tennis dress and pouch are worn, with a bat attached to the side. A better representation is a green satin skirt, a bat fastening a silver net, forming paniers, pouches and balls on the shoulders, which drape the skirt ; scarf across bodice, with lawn tennis in silver letters ; black bodice with white circles to resemble balls ; high pointed black hat with a bat as an aigrette ; brown stockings and shoes. Or, a short plain skirt of grass green satin, gathered at back, trimmed round the edge with two rows of grass fringe, headed by a flat band of white satin an inch and a half in width, to represent the boundary of court ; six lines of same round the skirt at intervals ; a tennis net draped from waist, edged with scarlet, and white worsted balls ; miniature tennis bats hold up the drapery ; bodice of green velvet, long sleeves to wrist, all bordered with gold braid and scarlet and white balls ; epaulettes of scarlet and white satin ribbon ; red and white satin peaked cap, with daisies and leaves beneath the flap ; Suede gloves, and black shoes ; scarlet stockings ; ornaments, gold tennis bats ; fan like a bat, in red.

LURLINE. Dress of frosted or silver spangled tulle, over white or green, caught up with crystal and aquatic plants, such as water-

lilies and grasses ; a veil of tulle to match dress hangs over the floating hair, which should be covered with frosting powder ; bodice of silver tissue ; diamond ornaments.

MACBETH, LADY. First dress : A long velvet robe, with a narrow velvet tunic fastening down the front, with brodequins ; low bodice, showing white chemisette slightly at the neck ; plaid scarf flowing loosely ; short sleeves ; massive bracelets ; long hair ; a velvet cap secured by a broad ribbon passing under the chin. Second dress : White satin trimmed with silver ; scarlet mantle with ermine ; silver coronet surmounted by cross. Third dress : White wrapper trimmed with lace. *Witches.* Short skirt with frogs and toads appliqued in black velvet on quilted satin skirt, chintz tunics ; black velvet bodices laced in front ; ruffles at elbow ; cats and owls on shoulder ; short cloaks with square collar at back ; high black velvet hats, entwined with serpents.

MAGPIE. Half black, half white dress ; hair powdered on one side, and not on the other ; one glove and one shoe black, one white, short satin skirt, with gauze tunic bordered with fringe ; basque bodice ; gauze fichu ; satin ribbon tied in a bow at the throat ; gauze cap. All half black and half white, so that the wearer seems on one side all black, on the other all white. A magpie on the right shoulder. The front of skirt is striped black and white satin pleated ; the bodice cut in one with long side reverses of black, lined and turned back with white ruching to the hem of skirt, opening down back to show full pleated skirt. The black bodice bordered with white ; low striped vest ; magpie on the shoulder and in hair, which may be powdered or not, or half powdered.

MARIE ANTOINETTE. Pale rose brocaded sacque over petticoat trimmed with bronze and lace ; large hood ; high powdered wig, plumes of pink feathers ; red velvet round neck and wrist. In her prison days (after Paul Delaroche), she wears a plain, long-skirted, short-waisted black silk dress, the sleeves short and turned up with a band of muslin ; a long muslin scarf fichu over the neck, the ends falling in front of the skirt ; the hair white, and tied with a black ribbon at the back, turned off the face in front ; no ornaments ; a black bow and band of velvet round the neck. In the famous picture at the Trianon (the costume worn by the Countess of Wilton at Marlborough House) the dress is three skirts over a large hoop ; the first, blue brocade, embroidered in silver ; the second, white, embroidered with gold ; and the third, pink satin, caught up with white

satin bows and silver tassels ; the bodice low ; the pointed stomacher a mass of diamonds ; a pink satin train from the left shoulder, embroidered with fleurs-de-lis and silver fringe and lace ; the hair powdered, and a large blue velvet cap with feathers and diamonds. Another charming costume, as Dauphine (after Le Brun's picture), has the hair powdered and turned off the face, with a large toque of velvet, aigrette of diamonds and feathers, a rouleau of gauze surrounding it, and hanging at the back ; the bodice is low, and a lace-edged gauze fichu is draped over it, showing the neck and crossing in the front without ends ; the tight velvet sleeves come to the wrist, and are bordered with fur ; so is the velvet skirt, which opens over a satin skirt ; long mittens. The dress worn at the Trianon : A short quilted skirt ; square bodice ; elbow-sleeves, and train of brocade ; powdered hair ; large velvet hat and feathers. Another rendering : Pale blue satin skirt, trimmed with festoons of pale yellow lace, looped up all round with small wreaths of pale pink "pompon" roses ; upper skirt of pink brocaded satin, exactly matching the roses in color, looped rather high upon the hips *a la* Watteau ; square bodice of pink brocade, richly trimmed with the same lace at skirt and pompon roses ; tight elbow-sleeves, with falling lace and pompon roses ; hair dressed high and powdered ; aigrette of pink roses and a mass of most magnificent diamonds and pearls, which were also profusely scattered over the body and other parts of this beautiful costume.

MARY, MARY, QUITE CONTRARY. Quilted petticoats, with colored pictures of "pretty girls all in a row," bordered with silver cord ; satin tunic with silver bells, having garlands of cockle-shells and primroses ; the bodice a low square, with long sleeves trimmed to match ; satin hat with primroses, bells, and cockle-shells ; silver chatelaine of spade, hoe, rake, and watering-pot ; tiny watering-pots for earrings ; cockle-shell necklace ; mittens ; high-heeled satin shoes. Pink and blue, white and blue and pale green, are suitable colors. Or, white satin short dress scolloped and bound with pale blue and edged with pleats ; silver hanging bells introduced between each picture.

MAY, MAY QUEEN. Flowered brocade trimmed with May blossoms. Or, green and white striped satin skirt, pink satin tunic, and low square bodice festooned with May-flowers ; a maypole, surmounted by flowers, carried in the hand ; a crown of hawthorn, primroses, and marguerites, and a tulle veil. Sometimes a simple village girl's white muslin dress is worn, with these floral trimmings, for this character.

MEXICAN. Short skirt of black and red, with scarf of many

colors wrapped round the head, and falling on dress. Much gold about the costume; gold sequins, chains, etc. Or, long yellow trousers, opening near the feet on the outside of the leg, and showing a pleating of muslin beneath; the bodice comes low in the neck, opens on the shoulder, and is embroidered all round in black; a colored scarf is wound about the waist, a round hat on the head; short skirt.

MIDNIGHT. Black tulle, with ostrich feather trimming, and silver stars.

MIST. Gray tulle, scattered over with dewdrops; square cut bodice, and sacque of gray; gray shaded tulle veil of the same fastened in powdered hair and to front of bodice, with diamonds; gray shoes, gloves, stockings and fan; diamond ornaments.

MONTE CARLO. Dress, half red satin, half black velvet and lace; one shoe red, one black; short skirt fringed with coins, and trimmed with cards; pointed coronet of red satin, with aigrette of cards on shoulder; croupier's rake carried in hand; and Rouge et Noir.

MUSIC. White satin dress trimmed round the edge with tulle and black velvet, to represent the keyboard of a piano, and above this two rows of notes and lines formed with velvet and buttons; a scarf draped across the skirt has the treble and base clefs on the fringed ends; the low bodice has winged sleeves, a lyre on the shoulders; the same in the center of the coronet, and on the shoes, made of white satin. On the bodice is a draped bertha fastening beneath a lyre. Two sisters might appear as Music and Painting. Or, soft dress of crepe de China or llama, the bodice low and full, with belt; embroidered with ivy leaves along the top, the same carried round the pendant sleeves from elbow; musical instrument in the hand. Or, short eau de Nile silk skirt, studded with sharps and flats, five rows of velvet with notes to represent a piece of music. In the hand a Spanish guitar.

NUN, NOVICE, ABBESS. These are unsuited to fancy costumes, but are sometimes adopted, and are usually carried out as follows:—The NOVICE, a white dress, such as veritable novices do not much affect; viz. a long white muslin gown and a muslin veil attached to the back of the head, beneath a small wreath of white roses; a chatelaine of white beads at the waist. NUNS and ABBESSES at balls adopt flowing dresses, a knotted belt, a rosary at the side, and either a white or black headdress. There is little attempt at consistency; the sleeves are sometimes lined with black silk; the headdress made

of crepe lisse, with a flowing black gauze veil. The robe of the DOMINICAN and AUGUSTINE NUNS is white, with a loose, oblong piece depending in front, as well as back ; the headdress is black lined with white, square over the face where it turns up with white, and reaches below the shoulders, a sort of linen cape half covering the body, forming part of it. A long black cloak is also worn. The BENEDICTINES and URSULINES have white linen hoods and capes, forehead bound with white linen, with variations.

ORANGES AND LEMONS. A fashionably made tulle evening dress of light blue or two shades of yellow, with branches of orange upon it, a wreath of orange blossoms having an orange at the side ; orange and lemon leaves round the bodice. This offers an opportunity to a recent bride of wearing her bridal wreath once more. Fan with oranges painted on it ; basket of oranges and lemons in hand ; lemon-colored shoes and gloves. Another costume is : Dress of very pale blue tulle, with satin bodice ; a row of orange leaves with a few flowers for the sleeves and edging of the bodice, and arranged about the skirt ; clusters of the fruit on the left of the low bodice, the back of the right sleeve, about the skirt, and on the hair ; the fan composed of leaves with a cluster of fruit, and a fancy basket of the fruit on the arm ; the long, lemon-colored gloves have the backs painted to match. Two sisters might dress the character as follows : White satin dresses over yellow ; powdered hair ; one trimmed with foliage, the other with oranges ; the leaves may be arranged as paniers, with clusters of fruit depending, the fruit forming a cap, with the stalk upward and the leaves around ; large fan of yellow gauze. Two shades of yellow are sometimes employed for this dress, if the person represents the two fruits.

PAINTING. Red plush costume with white satin tablier painted in water-colors to represent small pictures, the plush is draped with a palette ; the other side of the bodice is white satin, with laurel leaves and small palette ; headdress, a sort of hat, formed with a palette and aigrette of brushes ; red silk hose, black shoes. Or, classical robe of light drab cashmere, low, full bodice and belt, short sleeves cut in two Vandykes, fastened with buttons on outside of arm ; long train from shoulders lined with blue, palette and brush on one side ; a crown of bay leaves on the head.

PHOTOGRAPHY. A green silk dress trimmed with tulle of the same shade ; round the skirt, nestling in the bouillonnes a row of photographs ; a scarf of the silk draped across the skirt, with

medallion photographs at intervals, all bordered with green galon; the bertha of the low bodice fastened at the front, back, and on the shoulders with them; a cap in the form of a lunette, with cartes-de-visite, and a long green veil depending.

POMPADOUR, MADAME, 1744. The beautiful, graceful, talented mistress of Louis XV; her name calls up visions of powder, brocade, ribbons and laces, ruffles, plumes, long-pointed waists, and rich embroidery. A pretty costume of hers is as follows: Long embroidered skirt of white satin, with pink rosebuds and silver leaves; tunic of pink brocade; long-waisted, pointed bodice, open in front, laced across with a stiff and narrow stomacher; sleeves to the elbow, terminating in ruffles. Sometimes the upper skirt is open, and forms a train over a lower one, covered with embroidery. Silk, satin, and brocade are suitable. Pink and blue are the mixtures with which she is most associated, but the following combinations may be employed: Black and pink, blue and cerise, violet and blue, white and blue, maize and white, gray and rose-color. The hair should be dressed high, over the forehead in numerous small curls, like a *pouf a la neige*, and be ornamented with feathers, pearls, and roses. Or, skirt of apple-green satin, trimmed with mother-o'-pearl embroidery; bunches of large roses fastened on the right side; the waistcoat, green satin; the bodice and paniers, flowered moire; the low neck surrounded by a row of large pearls, below which is a pearl fringe; a chaplet of roses on the powdered hair.

PRESS, OR NEWSPAPERS. This is carried out entirely in newspaper; the skirt consists of box-pleated illustrations from the papers, coming to the waist, with portraits and names of newspapers pasted across here and there; the bodice with bertha to match, and bows of scarlet velvet; quill pens, an ink-bottle, and sealing-wax stuck in the hair. It has a much better effect than would appear, and has been a favorite dress at fancy balls. In Paris the same idea was carried out with a white satin dress, having bands of velvet, bearing the words "Discretion," "Indiscretion," and the names of Paris papers; a bonnet *de police* on the head; a bag *a potence* at the side. Postage stamps sometimes form a trimming on the skirt, and it is then occasionally called "Postage."

RED RIDING-HOOD. Short blue silk or cashmere dress, with five rows of scarlet velvet round; the bodice sewn to skirt, low and full like a child's, with short sleeves and lace tucker; white muslin pinafore, edged with lace; a scarlet cloak, with full gathered hood, having

a black velvet bow in the center; the cloak is tied round the neck, and the hood may or may not be worn on the head; a blue ribbon in the hair; black silk stockings and shoes, with silver buckles; a basket of eggs carried in the hand. Or, blue silk quilted skirt; square velvet bodice, with lace chemisette and lace sleeves; large white muslin apron and bib, trimmed with two rows of Valenciennes lace; red cloak, with hood lined with blue silk; corn flower ornaments, and basket of corn flowers in the hand; blue silk stockings, worked with crimson; a crimson satin sash, and patent shoes. Or, the dress of the French Red Riding Hood, which is more picturesque. Small chaperon hood and cape of red cashmere, worn with an overskirt and bodice of the same color, the bodice cut square, with elbow sleeves, and laced in front over a white cambric stomacher with scarlet ribbons; the underskirt gray and short, showing scarlet and white silk hose, and high-heeled shoes; a large round cake or galette, real or imitation, should be carried under the arm, and in the hand a small basket, supposed to contain the traditional pat of butter and eggs.

ROUGE-ET-NOIR. Skirt, sleeves, and low bodice of black and red striped satin, with dice embroidered on the front; sleeveless bodice, and diagonally draped tunic of red crape or gauze, forming ends tied at the back, with a bow of black lace and four small toy cards tied in with them; these same cards, alternately red and black, in a slanting position, are laid round the edge of the tunic and bodice with a trimming of black lace and gold braid and fringe; a bow on the shoulders with four cards tied together, the same in front of bodice; ornaments, enamel cards and dice; on the head a cornucopia-shaped cap, half-black, half-red, like that worn by Folly, with an aigrette formed of a gilt hand holding cards, or a pointed coronet. Or, French cashmere bodice, tunic, and skirt; headdress and necklace trimmed with cards, alternate black and red; gloves, stockings, and shoes, one black, one red. Or, tight-fitting low bodice of red satin, and a red skirt, with black lace; round the edge of short skirt, a pleated flounce with cards; bodice and sleeves trimmed to match, and a cap on the head of red and black satin with a few cards on one side; ornaments, gold, and a fan composed of satin and cards; black gloves, with bracelets like serpents, and loops of red satin; croupier's rake in hand, with cards on left shoulder; red fan.

RUSSIAN SKATER. Round, fur-edged cap; ruby velvet pelisse, edged with fur, opening *en cœur* at the neck, two fur buttons at the back of waist; petticoat of quilted gray satin; high boots edged with

fur and bells; ornaments silver; a muff carried in the hand; silver skates attached to girdle.

SCOTCH COSTUME, HIGHLAND LASSIE, ETC., at fancy balls are generally carried out by a white dress, with Scotch pebble ornaments; a satin plaid scarf draped on the shoulders with cairngorm brooches; sometimes a Scotch bonnet of black velvet with black plumes is worn, but more generally a ribbon snood or a wreath of ivy or oak leaves. The several clans display their badges in the form of silver acorns, oak leaves, wheat, etc. This is the fancy dress usually worn at the annual Caledonian ball at Willis' Rooms. As a rule (there are exceptions), unless they take part in a special quadrille, the ladies do not wear a decidedly fancy dress.

SEASONS, THE. Four sisters might personate the Seasons as follows, but two should be blondes, and two brunes. The dresses all made short, the satin shoes matching the color of the dresses. Spring wears pale green tulle, with flowers and a fringe of grasses; necklace of daisies and grass; headdress, a nest with eggs, and a bird on wire hovering over it. Summer is arrayed in maize and red tulle, with wreath and trimmings of poppies and corn flowers. Autumn in yellow and brown, with autumn leaves, flowers, and ears of corn. Winter in white satin, with bands of swansdown; a fringe of icicles on the tunic. Spring carries a basket of fresh violets, Summer a basket of fruit, Autumn a sheaf of corn and a sickle, Winter a little fir tree. These may be made as fashionable evening gowns, or in soft falling silk, or wool cut in classic fashion.

SPANISH LADY. (See *Carmen*). Short satin skirt (white, red, yellow or rose) with black lace flounces headed by bands of velvet or gold; low bodice of the same; senitorita jacket of velvet trimmed with ball fringe, made with long sleeves; high comb; lace mantilla fastened over it with red and yellow roses, the hair in a coil at back, gloves, mittens, and high-heeled shoes. This is the ordinary Spanish fancy dress; a black silk dress with square-cut bodice is also *en regle*.

TAMBOURINE GIRL. Short skirt of black satin, trimmed with crimson cloth, embroidered in gold; bodice of crimson and black satin, and gold buttons; headdress, crimson and gold cap; ornaments, gold coin earrings and necklace, and gold bangles. Or, short black and yellow petticoat; red upper skirt, trimmed with bands of black velvet, from which gold coins hang; black velvet low square bodice, laced with red and gold: red silk handkerchief on the head, a tambourine hung at the side. Or, crimson and green brocade, trimmed with gold coins.

TURKISH LADY. Wears loose trousers to ankle, long pelisse, and round cap or turban. The following is a pretty dress: Blue satin shoes; loose full trousers to ankle, of gold-spangled muslin; pelisse of blue satin, lined with maize and trimmed with gold braid; a red scarf round the waist; long hanging sleeves, lined with maize; round fez-shaped cap of blue silk, covered with pearls; hair in long plaits; many rows of beads about the neck and arms; gold-spangled veil. Sometimes a silk skirt is worn beneath the pelisse. There should be a fichu of gold muslin inside the bodice of the dress, which should be slightly open.

WATTEAU COSTUMES are so called because they are supposed to reproduce the charming picturesque beings delineated by Watteau, who died in 1721. A *sacque* in most cases forms a part of these costumes. It is fastened to the bodice (which is either high to the throat, or a low square at the back) in a double box-pleat. Sometimes it is merely attached at the top, and then falls loose, so that the body may be seen distinct from the pleat; but more generally the pleat forms the back of the dress. The *sacque* may be tacked to the front breadth, or it may be quite loose and distinct from the skirt and bodice. Sometimes it is looped up as a tunic; or sometimes reaches to the hem of the dress. The following is a Watteau dress: High-heeled shoes, coming well up on the instep, diamond buckles, silk stockings; a skirt of silk or satin, often quilted, short, or just touching the ground, or of muslin with small pleated flounces to the waist; a *sacque* of silk with square-cut bodice, pointed in front, trimmed with lace; elbow-sleeves and ruffles; narrow black velvet round neck and wrists; powdered hair; muslin apron. The illustration is after a well-known Watteau picture in the Dulwich Gallery. The *sacque* is quite distinct from the low-tabbed bodice, a style which admits of a much easier flow of drapery, and gives far more grace of movement when the minuet is danced; powdered hair and feathers.

WHITE DRESS. Pure white dresses at balls are much the fashion. The following are also good: *The Ghost of Queen Elizabeth*, the costume of the time, all white; white rose leaves, white hyacinth, white butterfly; a *French Peasant* in white cambric jacket and skirt; white cap, apron and stockings; and a *White Witch*, carried out in white satin and gauze, with white velvet bodice; white ruff stomacher of silver cloth; and sugar-loaf hat, worn over *poudre* hair, with electric star on forehead; silver broomstick and cauldron. *Snowflakes*, white velvet bodice, and spangled

tulle veil, with swansdown on tulle skirt. *Sweet Seventeen*: Soft, white muslin dress made with short waist, broad white sash, small white sleeves, long white mittens; white sandaled shoes; hair powdered; white satin bag suspended from arm.

WITCH. *See* Hubbard, Mother; and Macbeth: Short, quilted skirt of red satin, with cats and lizards in black velvet; gold satin panier tunic; black velvet bodice laced over an old-gold crepe bodice; small cat on right shoulder, a broom in the hand, with owl; tall, pointed velvet cap; shoes with buckles.

YACHTS. Many balls are now given at our seaports, where the dresses of the ladies are supposed to represent yachts; scarfs carried across the bodice denoting the name, such as the *Swallow*, the *Raven*, and so on. Sometimes a white tulle gown is simply draped with flags and the burgee; or if American or other vessels are meant, the national flag falls from one shoulder.

GIRLS' AND BOYS' FANCY COSTUMES.

Juvenile Fancy Balls are much the fashion, and the current is setting toward all that is quaint and picturesque. Some of the best dresses worn by young people are suggested by the illustrated books, fairy tales, and other works of fiction, specially written for them.

BUTTERFLY (*For child of two to three*). Short skirt of blue foulard, with an over-skirt of gauze; low bodice, with a waist band fastened in front with bows; two wings are attached to the middle of back, made of gauze, edged with fine wire; silk stockings; blue satin boots. Or, *Canadian Butterfly*: Bodice of green plush elongated into a point which falls onto the short, yellow tulle skirt; short, puffed sleeves; gauze wings at back forming tunic; butterfly on head; green gloves and shoes with butterflies; butterfly fan.

BEAUTY (*In Beauty and the Beast*) in the Fairy-tale Quadrille, at Marlborough House, wore a white tulle dress, full bodice, belt, and pendant sleeves; a classic robe of soft cashmere trimmed with gold is also suitable.

BOY BLUE. Dressed as Gainsborough's Blue Boy. Black shoes, with large blue rosettes; the same at knee; blue stockings and velvet breeches; close-fitting jacket, buttoning in front; blue cloak, fastened to shoulders, bordered with gold braid; the sleeves to wrist, with Vandyke lace cuffs, and slashed twice inside the arm, showing white under-sleeve; large lace collar; plumed hat; hair curled.

CLOWN (*Ordinary*). Black or white shoes, white stockings with blue or red clocks; short white calico trousers with frills at knee, and close-fitting dress fantastically ornamented with blue and red; face painted white, triangular patches of red on either cheek, very red lips; close curling, stiff red point from back of head, which shakes at every movement. (In Louis XV's reign). Loose trousers to knee; full jacket with large collar, confined at waist by belt; sleeves to wrist, with pendant ones over the hand, all made in white cotton or merino piped with red, and large red buttons in front; white felt pointed hat, with colored ribbons.

CAVALIER DRESS (*For boy, after Von Hughenburg*). Dutch type. Broad-brimmed Flemish hat, with ostrich feathers; doublet and waistcoat; breeches to knee; sword-belt crossing bodice; tie at throat; hat and plumes; shoes with bows; gauntlet gloves.

CHERRY RIPE, in large mob cap, muslin dress and fichu, with ribbon sash, and mittens, after Millais' picture.

DUTCH FISHER BOY. Wooden shoes, full breeches, coarse knitted stockings; striped blouse; red tie and cap.

FIGARO (*Barber of Seville*). Dark green velvet Spanish jacket embroidered in silver; white satin waistcoat, green velvet breeches with pink ribbons; pink sash with silver fringe, and necktie; Spanish hat; pink bows on shoes, white silk stockings; mandolin in hand.

GREEK (*Boy*). White plated fustanetta, or petticoat, wide silk belt, ornamented with gold; short embroidered vest, buttoned at throat; jacket; full trousers to knee, and gaiters; fez; dagger stuck in belt. Made in satin, cashmere, or cloth.

GREEK GIRL'S DRESS. Skirt of wood-colored llama or nun's veiling, braided with gold; green velvet jacket, slashed and edged with gold braid; flowing muslin sleeves; necklet of gold leaves; hair in plaits; small round cap.

GAINSBOROUGH (*after Lady Barbara Yelverton*). A plain white muslin gown, with short sleeves, having ruches at the neck and elbows of rose-colored or blue ribbons; a large sash of corresponding color tied round the waist; an elaborately-trimmed lace cap. Suitable for a girl of ten.

GOBLIN. Tight-fitting justaucorps of red; red Vandyke tunic; winged hood with cape; fork in hand.

JOCKEY. Top-boots; satin breeches; jacket and cap of two colors; whip in hand.

JACK HORNER. Blue breeches; a long waistcoat; long-skirted

red coat, with gold buttons down the front, and on the wide turn-back cuffs and pockets; a black tricornered hat bordered with gold braid; a plum dangling from watch-chain.

NIGHT AND MORNING (*Boy*). Half black, half white satin tights, juste-au-corps, and round hat; the face half black, the hair powdered on one side; one glove black, one white; the same with shoes.

MONK. Long brown ample robe, with wide sleeves, and a cord round the waist. The Fransiscans have a small cape and hood; the Capuchins' cape is as large as that of an Inverness wrapper. Rosary at side.

PAGE (*The Betrothed*). Tights; long skirted habit; sleeves with double puffs, slashed from elbow; wide lace collar. (*Temp.* Charles I). Velvet coat and breeches, with ribbon rosettes; silk stockings, shoes with bows; Vandyke collar and cuffs; satin-lined coat; large hat and feather; all to be of one tone. (*Temp.* Elizabeth). Silk stockings; trunks; satin habit and shoulder-cloak, elaborately braided; ruff and low-crowned hat.

PAUL PRY. High boots, trousers of red and white striped calico, tucked into them; waistcoat to match, with large watch and chain, powdered bag-wig, blue tail-coat and brass buttons, umbrella under arm.

PARLOR GAMES.

INTELLECTUAL GAMES IN WHICH THE PLAYERS TALK.

THE STOOL OF REPENTANCE.

One of the company leaves the room as the culprit, whilst another, who is selected as public accuser, goes the round of the circle collecting in whispers the various accusations each of the party has to make against the culprit. This being done, the latter is then brought in again and placed on a stool in the middle of the circle. He is then addressed by the public accuser, in the following terms: "I regret to state that you are accused of several very heinous and dreadful offenses, amongst others, of—" here the accuser states one of the accusations that was whispered to him, which we will suppose to be such as—"making your hair curl every night with curl-papers," or something of the same kind; for it should be remembered in playing this game, that though a little harmless raillery is quite permissible, yet any wounding or rude accusations should be avoided, as likely to disturb the harmony and good feeling of the party. The culprit, after hearing the accusation made against him, must strive to discover amongst the varied expressions on the faces in the circle around him, who has made the accusation. If he cannot guess the first, the accused passes on to a second and so on, till he either guesses one, when he gives his place as culprit to the one guessed, or if he cannot guess any, he must leave the room again while a fresh round of accusations are collected against him. So the game proceeds till the accused has discovered one of his accusers.

If the accusations are carefully confined to good-humored raillery,

this is at once a mirthful amusement and a good school for the study of "Expression," or, as it is called, "the Science of Lavater."

CROSS QUESTIONS AND CROOKED ANSWERS.

This game is played by the company first ranging themselves in a circle. No. 1 then asks No. 2, in a whisper, a question—No. 2 answers. No. 2 asks in a whisper another question from No. 3, No. 3 asks No. 4, and so the whispered questions and answers are given and received until the last of the circle is reached (we will for convenience say No. 10), who then asks No. 1 a question. This having been thus completed, No. 1 begins by saying, "The question was put to me whether so—so, and the answer was" (the answer given by No. 2 to No. 1's question). We will suppose, as an illustration of this, that No. 10 asks No. 1 whether she likes dancing? No. 1 answers, "Yes, if I have a good partner." No. 1 had previously asked No. 2 whether she had been out that day? No. 2 answers, "No, I did not go." Therefore when No. 1 begins, she will say as follows: The question was put to me, "Whether I liked dancing?" and the answer was, "No, I did not go." No. 2, also, says, "The question was put to me whether I went out to-day?" and then she will add the answer to No. 3 to her own question. In this way this game goes the round of the circle. It is always somewhat puzzling for very young children.

QUOTATIONS.

One of the party repeats a tolerably well-known quotation from a famous poet, such as Shakspeare, Milton, or our favorite of more modern days—Tennyson. The first who can say the author's name after the last word of the quotation has been said has a right to make another quotation after the first. We will suppose one of the party begins with—

"Fare thee well!
Ill-weaved ambition, how much art thou shrunk!
When that this body did contain a spirit,
A kingdom for it was too small a bound;
But now two paces of the vilest earth
Is room enough. This earth that bears thee dead,
Bears not alive so stout a gentleman."

The first who calls out "Shakspeare" after this may, perhaps, continue with—

"Our life is twofold. Sleep hath its own world,
A boundary between the things misnamed

Death and existence. Sleep hath its own world
 And a wide realm of wild reality,
 And dreams in their development have breath,
 And tears, and tortures, and the touch of joy."

The first of the party who names "Byron" after the quotation has then a right to begin another.

THE SECRET THAT TRAVELS.

This is a short but amusing game. It must be played either in a line or by a circle of players. The first whispers a secret to her neighbor, who passes it on to the next, and so on, always, of course, in a whisper. When it arrives at last at the end of the row or circle, the last person repeats it aloud. The rest must repeat, in turn, what his or her secret was as given to him or her, and so the party will be amused by the various ways of telling one thing, and by the varieties of additions and omissions that have occurred on the road. The players should not be told beforehand what the secret is afterward to be exposed, as their carelessness in transmission adds to the amusement of the game.

THE INITIAL LETTERS.

This game is played much in the same way as Proverbs. A word only is thought of by the company, the guesser being out of the room. When he returns, however, he walks up to the first player and stands opposite to him or her, until a word is pronounced, which must begin with the first letter of the word agreed upon. We will suppose that the word Volunteer has been chosen :

| | | |
|-------|-------|------------|
| No. 1 | says— | Valentine. |
| No. 2 | " | Omnibus. |
| No. 3 | " | Lamb. |
| No. 4 | " | Uniform. |
| No. 5 | " | Nobody. |
| No. 6 | " | Tory. |
| No. 7 | " | Eagle. |
| No. 8 | " | Every one. |
| No. 9 | " | Robber. |

The guesser, of course, puts the initials together and exclaims, It is Volunteer ; but there is often hesitation both on the part of guesser and player, and then a forfeit must be given.

MAGIC MUSIC.

One of the party who has sufficient ear and appreciation of music is sent out of the room. Another, who can modulate well on the piano, is seated at it. The company then determine on something that the absent player is to do in the room on his return. When he first re-enters the room, the music is to be loud and decided; it is to soften and slacken in time as the player approaches the object or part of the room with or in which he is to do something, but grows loud again when he appears to show but little comprehension of his task. We will suppose that task to be to take a lamp off the table and blow it out. As the guesser approaches the lamp the music grows softer, when he perhaps touches it, softer still; he will then perhaps walk about with the lamp, the music becomes louder again; he then stops, listens, and finally blows it out. The music then becomes very loud and animated and he is told that all his task is performed.

CUPID.

The players are in this game all arranged in a row, each one representing a letter of the alphabet. One of the players, chosen as the leader of the game, seats him or herself at the end of the room. If a gentleman, he must be called Jupiter; if a lady, Venus. The players then, in turn, come forward to Jupiter or Venus, to personate Cupid before him or her, in a manner expressed by a word commencing with the letter of the alphabet they have adopted.

For instance, the first one, who represents A, says, Cupid comes Acting (at the same time he or she must walk across the room in a theatrical manner, toward Jupiter or Venus, and then take up his station behind her). Then the next one says, Cupid comes Barking, and must come barking like a dog across the room. The next (C) says, Cupid comes Crossly, and must come with a very adverse expression of face and manner. And so on until the alphabet has been represented. As there is often a difficulty in thinking of words, we subjoin a list of some:—

- Cupid comes Affectionate—Angry—Afflicted—Astonished.
- Cupid comes Bowing—Blowing—Bravely—Bellowing.
- Cupid comes Carelessly—Cantering—Chasseeing—Cautiously.
- Cupid comes Dancing—Determined—Dejectedly—Dawdling.
- Cupid comes Eating—Excited—Eagerly—Exhausted.
- Cupid comes Fastly—Fanning—Foolishly—Fondly.
- Cupid comes Giving—Galloping—Grumbling—Gasping.

Cupid comes Holding—Hopping—Humbly—Happy.
 Cupid comes Idly—Impatient—Impertinent—Irritably.
 Cupid comes Joking—Jumping—Jolly—Joyous.
 Cupid comes Kissing—Kicking—Kindly—Knocking.
 Cupid comes Lame—Leaping—Laughing—Looking.
 Cupid comes Madly—Merry—Marching—Meddling.
 Cupid comes Naughty—Nimbly—Nipping—Nobly.
 Cupid comes Openly—Originally—Officiously—Offensively.
 Cupid comes Pleasing—Playing—Proudly—Puffing.
 Cupid comes Queerly—Quaking—Quietly—Quacking.
 Cupid comes Running—Reading—Roaring—Rudely.
 Cupid comes Sadly—Simply—Singing—Snapping.
 Cupid comes Talking—Teasing—Tyrannical—Tamey.
 Cupid comes Urgent—Upbraiding—Untidy—Undaunted.
 Cupid comes Victorious—Veiled—Violently—Vowing.
 Cupid comes Warbling—Warlike—Waspish—Winged.
 Cupid comes Xalting—or omit the letter.
 Cupid comes Yawning—Yelling—Youthful—Yielding.
 Cupid comes Zigzag—Zealous—Zephyr-like.

Any one who fails in performing their letter must do so at the command of Jupiter or Venus, or else pay a forfeit. It is an amusing game when the players think promptly of their words.

THE TRADE.

The leader of the game commences by saying, "I have apprenticed my son to (naming a trade), and the first thing he made (used or sold) was (here mention the initial letters of the article thought of)." Whoever guesses first what they represent has the next turn in the game. As an example, let us suppose five or six persons playing. The first begins, "I apprenticed my son to a linen-draper, and the first thing he sold was a B. S. D."

Black satin dress?

Wrong.

Blue satin?

Wrong again.

Blue Silk Dress?

Yes.

The next then says, "I apprenticed my daughter to a milliner, and the first thing she made was a G. A."

"Green apron," says No. 3, who continues, "I apprenticed my son to a carpenter, and the first thing he made was a B. S."

Bedstead?

Not right. Try again.

A box stool?

Yes.

And so on, till all have had their turn.

I LOVE MY LOVE.

The letter A, or any other letter, may be taken to commence the game. Each player must take the same letter, until it has gone the round of the whole party. But any one who repeats a word that has been previously used must pay a forfeit. We add an example for three letters :

A—I love my love with an A because he is Amiable, I hate him with an A because he is Angry, he came from America, lives on Anchovies, his name is Alfred, and I will give him an Amethyst for a keepsake.

B—I love my love with a B because he is Benevolent, I hate him with a B because he is Bearish, he came from Brighton, lives on Berries, his name is Benjamin, and I will give him a Box for a remembrance.

C—I love my love with a C because he is Careful, I hate him with a C because he is Curious, he came from Corsica, lives on Cabbages, his name is Charles, and I will give him a Carbuncle for a keepsake.

THE ACROSTIC SALE.

This is a very good game for the young, as it improves their spelling. The leader of the game begins by announcing he has just bought some article, which must have as many letters in its name as there are players amongst the party. For instance, if there are ten playing, there must be ten letters ; we will therefore imagine the article to be a butter-dish. The leader announces that he will barter his butter-dish for as many articles as the players offer him ; each article, however, must have an initial letter corresponding with the order of letters found in the word butter-dish. Thus, with a pencil and paper in hand, the leader notes down the offers made him, the list of which he must read out, and inform the company what he means to do with each article. We will suppose him to commence in the following manner :

“I have just come home, after having bought in the city a costly silver butter-dish. As it cost me more than I find I can afford to pay,

I propose to barter it to the present party," (turning to his nearest neighbor). "What will you give me for the letter B?" This one and then the other nine players each make their offers in succession. The leader writes them down. After which he says, "You propose to give for my—

| | |
|----------------|-------------------|
| " B—a Ball. | D—a Dog. |
| U—an Ugly mug. | I—an Ivory-knife. |
| T—a Timepiece. | S—a Saucepan. |
| T—a Turnspit. | H—a Hammer." |
| E—an Ewer. | R—a Round table. |

"Very well, I shall accept your offers, and this is what I shall do with all the things. The *dog* I shall keep and feed every day myself. The *ivory knife* I shall mend my pens with, when I write to the donor. The *ball* we will all have a game with to-day. The *ugly mug* I will use every day to drink beer out of, when I am seated at the *round table* at my dinner. The *saucepan* will boil the potatoes for my dinner. In the *ewer* I shall first wash my hands. Without a *turnspit* my mutton could not be roasted, and my meat would most probably be overdone if it were not for the *timepiece* to keep my cook in order. After thus disposing of most of the things I am sure to find the *hammer* most serviceable in nailing up the fruit trees against my garden wall." This round of the game being thus played out, one of the others becomes barterer, and makes a new acrostic scale.

INTELLECTUAL GAMES IN WHICH WRITING IS REQUIRED.

BOUT RIMES.

This game bearing a French name, for which we have never yet invented a significant substitute, but which means, literally, "rhymed ends" of lines, was originally invented by the French. The incident that first suggested it as a game was the distress of a poor poet, accustomed to compose sonnets at so much the line for lovers, at being robbed of his skeleton verses, "bout rimés." The courtiers of Louis IV began to adopt rhymes and try their skill in filling them up. The game is of some standing in England, as Horace Walpole mentions that he had the rhymes :

"brook" "I,"
"crook" "why,"

given him to compose averse with. He produced the following :—

“ I sit with my toes in a brook,
And if any one asks me for why,
I gives 'em a tap with my crook,
And 'tis sentiment makes me, says I.”

Our readers, perhaps, already comprehend from the above example that the game is played by giving to different individuals of the same party similar rhyming terminations which they must each, in their different styles, fill up. For instance :—

the rhymes “ still ” “ garden.”
“ hill ” “ face.”
“ trace.”
“ grace.”
“ pardon.”

Longfellow, in “ The Golden Legend,” has gracefully filled up these with what follows :—

“ The night is silent, the wind is ‘ still,’
The moon is looking from yonder ‘ hill’
Down upon convent, and grove, and ‘ garden ;’
The clouds have passed away from her ‘ face,’
Leaving behind them no sorrowful ‘ trace ;’
Only the tender and quiet ‘ grace’
Of one whose heart has been healed with ‘ pardon.’ ”

This game always produces merriment and amusement by the variety of styles, comic and sentimental, into which the same rhymes may be turned.

ACROSTICS.

An acrostic was at one time a very favorite mode of addressing a compliment or satire to any one. It is a verse or sonnet, the first *word* of each line of which must always commence with one of the letters of the person's name to whom the acrostic is addressed—the commencing letter of each line following in the same order as they do in the name itself, so that when written they may be read *downward*. One specimen of this style will best explain our meaning. The name is Philip, to whom the following is addressed :—

P egtops and Sardinian caps
H ave a charm for some, perhaps ;
I sidore may cut and curl,

L ost on me moustachio's twirl ;
 I can see without a sigh
 P hilip, pink of vanity.

CONSEQUENCES.

A long strip of paper and a pencil are required for this game. One of the party then becomes the leader, and tells the first player to write down a description of a gentleman or lady. After doing so, the first player folds down the paper over what he has written, and passes it on to his nearest neighbor. The leader then gives a second order, such as the name to be written. This done, the paper is folded, and passed on in the same way as before, till the game is played out. The leader then reads the contents of the papers aloud, and it becomes very amusing from its inconsistencies. The directions of the leader may be either according to choice or something like the following :

1. Begin by writing a description of a young lady.
2. Her name.
3. An adjective descriptive of a gentleman.
4. His name and residence.
5. Describe the meeting of these two.
6. Give a date or period when this occurred.
7. Put a speech into the gentleman's mouth.
8. A reply from the lady.
9. Tell the consequences.
10. And what the world said of it,

The paper we may imagine would read thus :

“ A lovely, but ignorant and forlorn young lady, named Anna Maria Kitty Sophia, met a showy but too insinuating foreigner, named Pierrot, whose last place of residence was Siberia. They met on the sands of Scarborough, and were both immediately struck by each other's appearance. It was moonlight. The shades of night enveloped the landscape. He said, ‘ Thou art lovelier than the coming of the fairest flower in spring.’ She replied, ‘ Go, forget me !’ The consequences were—they were married, and the world said, ‘ It was hard on her relations.’ ”

RHAPSODIES.

In this game a leader is required, who gives out several short sentences to the party playing, each of whom must write them down,

and then compose a rhapsody, introducing the sentences in the same order as they were given. The sentences should be mixed in character, so as to afford some little difficulties to the rhapsody-writers in weaving them together. We will give a few examples: "The income tax; a nosegay of flowers; the Empress Eugénie; walk by moonlight; how are you? down with all knavish tricks." These sentences may be woven together in the following style: "Desiring to serve my country, and cordially hating *the income tax*, I thought of the best means of effecting its repeal. After some deliberation, I resolved on presenting *a nosegay of flowers* to *the Empress Eugenie* as the most certain method of obtaining an audience. She proposed to come, accompanied by the Emperor, and take a *moonlight walk* in the Tuilleries Gardens. I was to meet the two, the password being previously agreed upon as *How are you?* and the response *Down with their knavish tricks.*" This game is always amusing and certain to be popular.

ANAGRAMS.

This game is played with alphabets also, but instead of places, cities, or countries, the sentences or words must compose the names of some celebrated man or woman, for instance:

"William Shakespeare—Make we all his praise;" "Alfred Tennyson—Not lend say fern;" "William—I am Will;" "Charles James Fox—I search lame foxes;" "Salvator Rosa—Roar, toss, lava;" etc. William Oldys, the well-known bibliographer, composed on his own name a very famous anagram:

"In word and William a friend to you,
And one friend Old is worth a hundred new."

The anagram is generally more easy and graceful when introduced by a couple of accessory rhyming lines.

THE NARRATIVE.

An amusing game, which is played by the company all assembling round a table, with pen and ink before them—a large sheet of paper on which the narrative is to be written, being provided. After a name for the story is agreed upon, the leader of the game commences by writing two or three lines, his contribution ending by a word placed at the commencement of the line intended to follow his lines. None of his part, excepting this word, should be visible to the next writer, the paper being doubled down so as to conceal it—the great amusement

of the game is the variety of incongruous ideas and inconsistencies thus strung together. As an example of this, we will suppose a party of seven are writing, their names being Herbert, John and Edwin; Susan, Henrietta, Louisa and Clara. Herbert is made the leader, and proposes that the narrative shall be called—

The History of the Jones Family.

This being agreed upon, he then commences writing thus :

HERBERT. In a small country town in Connecticut, not long ago, there existed the certainly very numerous family of Jones, whose adventures were *remarkable*

SUSAN. For their elegance, high-bred manners, and grace of demeanor. Notwithstanding this and the advantages of unbounded wealth, none of them marry *young*

HENRIETTA. Enough, looking more like an elder sister than a mother, to such an immense family ; yet this *mother*

LOUISA. “Is the battle o’er?” inquired the heart-broken Isola Jones, as she gazed *afar*

CLARA. At a youthful cavalier, mounted on a thoroughbred hunter, leisurely riding up the lane ; a *smile*

JOHN. Illumined the features of General Grant, as Jones, of the goth, listened to the orders given, and leading his *own*

EDWIN. History, his unfortunate, and never-to-be-forgotten adventures were a *source*.

The above is a specimen of the strange nonsense that may get strung together in this game, which, however, seldom fails to afford considerable amusement to the players of it.

MARRIAGES AND DIVORCES.

These two games may be described at once, as there is so much similarity in the manner in which they are both played.

The party first seat themselves round a table ; the ladies on one side, the gentlemen on the other. A couple are left out, however, to form the tribunal. Every gentleman and lady who are seated opposite to each other are the future spouses in the game of marriages or divorces. Each person then takes a sheet of paper, and without any concert with the other, writes out a sketch of his own character. When this has been done—and the sketches should be executed as promptly as possible—the future spouses, most distant from the tribunal, are called up, sheet of paper in hand, to hear read aloud the

defects or virtues of which they are self-accused. If a great likeness is declared to exist between the two characters, they are pronounced married, and invited to form part of the tribunal. If, on the contrary, the two characters are totally opposed to each other, the tribunal declares it no marriage, and they must each pay a forfeit.

The game of divorces is played in the same way, with this difference, that if the characters are found similar, the marriage is confirmed, and they are each required to give a forfeit for having demanded a separation; whilst, if the characters are opposed, divorce is pronounced, and the pair are invited to augment the number of judges.

THE TORN LETTER.

A lady accuses a gentleman of having written certain injurious statements regarding her, and asks what can possibly justify such conduct. He declares that the letter has been torn in half; were the whole before her, it would be found that it was extremely favorable and flattering.

Example.

“ I confess to a great contempt for Miss Smith, whom I consider the most ridiculous person in the world. She is entirely without sense, heart, or beauty. The man whom she may love is much to be pitied; the man who could love her, if any such exist, is entitled to our execration.”

After this offensive specimen, the gentleman has only to add to each line the following words :

“ —the idiots who cannot admire
 --charming, otherwise I should be
 —breathing. She is without equal
 —faultless. Only those who, being
 —feel envious, could detract from her.
 —prefer, and who cannot appreciate her
 —crime of separating her from the
 --sincerely few would be responsible for ;
 —not so much selfish thoughtlessness
 --?”

GEOGRAPHICAL GAME.

This game is an agreeable way of impressing on the minds of the young any bits of information they may accidentally pick up, either in their readings, or by travel. A number of names of towns, cities, or countries are written on slips of paper and placed in a bag. These are then drawn out by the various members of the party, and they must give some little information referring to the city or country, the name of which has been drawn by them. Suppose Paris, Munich, and the Tyrol are the names selected, the style of description might be as follows :

Paris is famous for its industrial arts, bronzes, the famous Gobelin tapestries, clocks, watches, lace, and every variety of beautiful ornament in ormolu for furniture and houses are among some of the tasteful products of which we think with the greatest pleasure. Their artists are also famous, and the city itself is one of the most beautiful in the world.

Munich is a city famous for its beautiful buildings and its school of art. Bronzes and paintings on glass are the things that are there most excelled in.

THE TYROL—One of the most lovely corners of Europe with regard to its scenery ; is peopled by one of the handsomest nations in the world. In its villages they devote themselves to wood-carving ; to the breeding of canary birds, which some one member of the family travels with in cages all over Europe ; and to making artificial flowers from feathers, which are used for decorating the churches. The people are devotedly fond of music, and they play their mountain airs on a small but touching instrument called the zither. They have always been famous for their patriotic spirit and attachment to the Austrian monarchy. In the wars of the French Revolution opposing the troops of Napoleon with a heroic resistance, and forming the best soldiers, or, at least, the most skillful marksmen, in the Austrian army. Their national melodies have a strong affinity to those of the Swiss. Many of the Tyrolese are excellent lapidaries.

CATCH GAMES AND TRICK GAMES.

THE CHAIR.

This game must commence by one of the parties in the secret making a boast of the strength of his will, and of the influence he

possesses over the actions of others at his pleasure. There will, of course, be a fair proportion of doubters in the room. One of the most vehement of these is selected, and is entreated to allow himself to be operated upon, with an assurance that, however determined his resistance, he will in the end yield to the stronger will of the boasting person.

“For instance,” says the latter, “if you mount on that chair (pointing to one), I can make you come down with a couple of words.”

The doubter shakes his head, but unwittingly mounts upon the chair. The boaster then hastens to say, “Come down,” once or twice. The doubter, of course, refuses. The boaster walks away, leaving the doubter perched on the chair, to come down after an interval of time, sooner or later, *in obedience to the command given*. Our readers will, of course, perceive that the secret of success in this trick is to get the victim to place himself in a position which amongst a large party of friends it is not particularly pleasant to remain long in, and one which in the common course of events must be forsaken sooner or later. The agony of the victim is only prolonged if, as often occurs, he persists in holding his position for half an evening, as he is always declared *defeated* when he descends at last from the chair.

THE DIVINER.

One of the party leaves the room, his confederate, of course, remaining. A word is fixed upon by the company as one to be guessed when given him amongst a number of other words. The confederate must always place it after some object having four legs, such as a table, a chair, a horse, etc. For instance: Mary is the confederate, and the party have secretly confided to her the word “book.” Harry, the guesser, re-enters the room, and then Mary says, “We were thinking of giving you something for your house, and we are puzzled to know what you would like best—a clock, an inkstand, a butter-dish, an easy chair, a *book*, a mirror, a paper-knife, etc.” Of course, Harry replies immediately, “A book.” As it comes after chair, an object with four legs, he knows it to be the word fixed upon; the confederate must of course take care not to mention two objects with four legs.

THE DEAF MAN.

Some one who is ignorant of the game is requested to play the part of deaf man, and is told that he must say three times in

succession to different speakers, "I am deaf; I can't hear." The fun of the game is when he has promised to fulfill this, to go up to him with every variety of agreeable proposal; such as bringing a pretty young lady and proposing he shall salute her, offering him gifts, etc., to all of which he is bound to reply, under penalty of a forfeit, "I am deaf; I can't hear." The fourth time, however, he is requested to perform some disagreeable or humiliating act, such as sing a comic song, etc., to which he must answer, "I can hear now," and do what he is requested or pay a forfeit.

SCISSORS CROSSED OR NOT CROSSED.

Every one in turn passes to his neighbor a pair of scissors, saying, either, "I give you my scissors crossed," or, "I give you my scissors uncrossed." If the player says the first, he must carelessly, and in a natural manner, cross either his legs or feet whilst he is saying this. If, however, his speech is, "I give you my scissors uncrossed," he must be careful to keep both hands separate. Those uninitiated in this game render themselves liable to pay forfeits, without knowing the reason why; their surprise, until followed by an explanation, adding to the amusement.

TOMBOLA.

This is an amusing method of collecting money for any charitable purpose. A number of articles, toys, and pretty knickknacks, are to be set up in a lottery. One of these articles is destined as a discomfiture to some luckless wight. This lot must be something of small value, wrapped up in endless envelopes of cotton wool and paper, so as to conceal its make and substance. It should be then (in its packed-up state) set amongst the other uncovered lots on the table.

The master of the house then takes up a pack of playing cards, and according to their several wishes, distributes them amongst the drawers; a price agreed on beforehand being set on each card.

He then turns up the remainder of the pack, calling out the names of the cards as he lays them down in succession. Those who have drawn similar cards of other suits place them beside the ones called out.

When this has been all gone through, those who remain holders of cards similar to those (though of other suits) under the lots are declared the winners; of what, however, remains to be shown. The card that lies under each lot is then called out, and whoever has a similar one in his hand is declared possessor of the lot.

As the drawing goes on, those who have failed in drawing lots will most likely venture again, the excitement will increase as lot after lot disappears off the table, and the few last drawers are left with feelings of trepidation lest their own card should be similar to that lying under the "sell" lot, till at last it is drawn by one, who, with feelings of mortification, unrolls layer after layer of paper and cotton wool, to reveal at last some comparatively worthless article. At the end of the lottery the money is collected.

THE MAGIC WAND.

This game also requires a confederate. One of the party offers to leave the room, saying, such are her powers of divination, that she can tell, even when out of the room, who a magic wand held by another stops at. The holder of the magic wand, who, of course, must be in the secret, mutters some cabalistic words over it; the diviner leaves the room, whilst some one fills up the keyhole with paper, and then the magic wand goes round, the holder saying, "It moves, it moves, it moves," until it stops. "Mr. Mansfield," calls out the diviner from behind the door; true enough it was before Mr. Mansfield the magic wand stopped; the secret being that it must stop before the one who spoke last as the diviner left the room.

THE ASSERTION.

One of the party, perhaps a delicate looking lady, boasts that such is her strength she can bring the strongest person down on a feather, however determined his resistance, Of course, an incredulous smile greets this declaration, but she has permission to try her "worst." Upon this, the lady says, "Prepare yourself in your best attitude of defense; I will return in a moment." Whilst she is out of the room, the strong man fixes himself firmly and determinedly on a sofa, with arms akimbo. The lady re-enters, carrying in her hand a small feather, evidently just extracted from some soft pillow. The strong man smiles again, whilst the lady walks round and round the sofa, uttering cabalistic words and pretended incantations; suddenly pausing, she turns to the strong man, and begs him to bend and to examine her feather. He does so cautiously, suspecting his occupation will be taken advantage of to have a sly push given him, when the lady says, "Look well; don't you see I have brought you *down* on a feather?"

THE HAT.

Tell the company that you will drink a glass of water placed under a hat without touching it. Put the glass of water under the hat, and then both under a table, with a cover on it. Then put your head under the table-cover, make a noise as if drinking, and when you rise from under the table wipe your mouth. One of the party will then lift the hat to see whether you have really drunk the water, on which you will take up the glass and empty it, saying, "I told you I would drink the water without touching the hat."

FORFEITS.

When the time comes for crying the forfeits, the players are often at a loss ; we therefore desire to assist our young friends by the following list.

When they are cried, the forfeits should all be laid in a basket : the one who is to name the penalties attached to each, should kneel down blindfolded before another member of the company, who takes up in turn each article contributed as forfeits, and says : "Here's a pretty thing, and a very pretty thing ; what is to be done to the owner of this pretty thing?" The one who is blindfolded then pronounces judgment such as follows :

1. Say three flattering speeches to ladies without uttering the letter C.
2. Recite four lines from Shakspeare.
3. Kneel to the prettiest, bow to the wittiest, and kiss the one you love best.
4. Not to speak until a question is asked you (the company all take care not to ask this one a question for some time after.)
5. To find another line of poetry that rhymes with one given you.
6. Ask a riddle.
7. Recite a piece of comic poetry.
8. Not to speak for ten minutes.
9. To dance a *pas seul*.
10. Kiss some one through the tongs.
11. To imitate, without laughing, any animal named.
12. Say "A ragged rascal ran around the rugged rocks" five times without making a mistake.
13. Repeat the names of all the presidents.

14. Give the name of some one celebrated in history for his crimes.

15. Laugh in one corner, cry in another, yawn in a third.

16. Spell Constantinople by a syllable at a time. (As soon as the speller arrives at Constanti—, all the company call out “No, no;” if the speller is puzzled, he begins again, and must pay another forfeit for doing so. If he, however, does not stop when “No, no” is called out, his forfeit is restored to him.)

17. Repeat the following: “Peter Piper picked a peck of pepper; if Peter Piper picked a peck of pepper, where is the peck of pepper Peter Piper picked?”

18. Ask a question that can only be answered by “Yes.” The question is, “What does Y-e-s spell?”

19. Dance a hornpipe.

20. Bite an inch off the poker. (This is done by making a bite at the distance of an inch from the poker.)

21. Pay a compliment, and undo it afterward, to every lady in the room.

22. Put your hand through the keyhole. (This is done by writing “your hand” on a piece of paper and putting it through the keyhole.)

23. To go all round the room and tell every one you are going to see His Holiness the Pope—that you will be glad to take whatever is given you to him. (Every one to give some heavy article to be carried to the farthest corner of the room—all the articles at once.)

24. To say to each person in the room, “You cannot say *bo* to a goose.”

ADJECTIVES.

This is also a very amusing game. One of the players writes a letter, which of course he does not show, leaving a blank for every adjective. He then asks each player in turn around the table for an adjective, filling up the blank spaces with the adjectives as he receives them.

The following short letter will explain the game better than a long description:

MY *detestable* FRIEND,

In answer to your *amiable* letter, I am *silly* to inform you that the *dirty* and *degraded* Miss Jones sends you her most *fallacious* thanks for your kindness, and bids me tell you she will always think of

you as the *vainest* and most *adorable* friend she ever had. As for that *sagacious* fellow, Smith, he is such a *delightful* ass, such a *filthy* and *eminent* muff, you need not fear he will prove a very *complicated* rival.

Believe me, my *foolish* fellow,
Yours, etc.

CRAMBO.

This is a game only for those who have some facility in rhyming and versifying ; with half a dozen such it will always afford unlimited amusement, It is played as follows :

The players sit round the table, each with a pencil and two slips of paper ; on one he writes a question—any question that occurs to him, the quainter the better—and on the other, a noun.

These slips are put into two separate baskets or hats, and shaken up well, so as to be thoroughly mixed. The hats or baskets are then passed round, and each player draws two slips at random, one from either basket, so that he has one slip with a question, and one with a noun.

The players thus furnished now proceed to write on a third slip each a practical answer to the question before him. The answer must consist of at least four lines, and must introduce the aforementioned noun.

For instance, supposing a player to have drawn the question, *Who killed Cock Robin?* and the noun *Jaw*, he might answer somewhat as follows :

“ I, said the Sparrow,
With my bow and arrow,
If you'd known him too
You'd have wished him at Harrow ;
With his cheek, and his jaw,
And his dandy red vest,
He became such a bore,
Such a regular pest !
'Twas really no joke ;
Such troublesome folk
Must not be surprised if they're promptly suppressed.”

Or, as a more concise example, question asked, *Do you bruise your oats?* Noun, *Cheese*. Answer,

“ As I don't keep a steed,
For oats I've no need ;

For myself, when my own private taste I would please,
I prefer wheaten bread to oat-cake with my cheese."

Here is another example of veritable crambo rhymes. The question was, "Can you pronounce Llyndgynbwlch?" and the noun "Oil." Answer as follows :

"Pronouncing Llyndgynbwlch
My glottis will spoil,
Unless lubricated
With cocoa-nut oil."

There happened to be cocoa-nut cakes on the table.

These will be amply sufficient as guides to the method of playing the game. They are not offered as models of poetry or diction, but as just the sort of things anybody might write on the spur of the moment, and therefore better suited for our purpose than any more finished and elaborate productions.

Of course this game *can* only be played by those who will take an interest in it, and who possess some little facility of versification. A player who, after half an hour or so spent in puzzling his brain and beating about for rhymes and sense, cannot succeed in turning out a few lines of doggerel, had better, for his own sake and that of others, turn his attention to other and less intellectual amusements.

But we would not alarm any timid players—we have no wish to seem to require any great poetical gifts in the player, though of course, the more witty and brilliant they are, the more delightful and interesting the game ; the merest doggerel is quite sufficient for all purposes, and the facility of stringing verses together will be found to increase rapidly with every day's practice. None but a veritable dunce need despair of taking at least a creditable part in this very amusing game.

DEFINITIONS.

The theory of this game is very simple, but the opening it gives for wit and satire is simply unbounded, and for pure intellectuality it stands unrivaled amongst evening games.

The players sit round a table each with a pencil and piece of paper : a noun is then selected at random from a list, or in any convenient way, and each is then bound to furnish an original definition. This done, another is given out, and similarly defined.

When a convenient number have been thus disposed of, the papers are handed up to the president, who is chosen for the occasion, and the several definitions read aloud.

Some very brilliant *impromptus* are sometimes flung off in this manner; and we would strongly advise, where the game is much played, that a book should be kept for the enshrinement of the special flowers of wit.

We offer a few here as examples, not so much for imitation, but as illustrations of the *modus operandi*, or perhaps we might rather say, *ludendi*.

NOUN—MIRROR.

Definitions.

- (a) The rarest gift the fays can give us.
We see oursels as ithers see us.
- (b) The vain man's most intimate friend; the wise man's acquaintance.
- (c) The type of perfect unselfishness, giving away all that it receives, and retaining nothing for itself.
- (d) The hermit of modern life: it spends all its time reflecting on the vanities of the world.

NOUN—PROSPERITY.

Definitions.

- (a) The reward of exertion.
- (b) Man's greatest temptation.
- (c) The world's touchstone of merit.
- (d) What each man most thinks he has a right to expect for himself, and is least inclined to desire for his neighbor.
- (e) The pass-key that unlocks the gates of society.
- (f) A prize in the lottery of fate.

NOUN—HUMANITY.

Definitions.

- (a) The best abused virtue in the calendar.
- (b) The highest triumph of civilization.
- (c) The basis of Christian charity.
- (d) The most God-like of virtues.
- (e) A common cloak for cupidity.
- (f) The begging impostor's Tom Tiddler's ground.
- g The weakness of the many, the virtue of the few.

HOW DO YOU LIKE IT?

How do you like it, When do you like it, and Where do you like it?—This is also, like “Proverbs,” a guessing game. One player, as before, goes out of the room while the others fix upon a word. He then returns, and puts to them severally in turn the question, “How do you like it?” and then, having completed the circle, “When do you like it?” and thirdly, in like manner, “Where do you like it?” To each of which questions the other players are bound to return a satisfactory reply.

At the end of these questions, or at any time in the game, the questioner may make a guess at the word, being allowed three guesses in all, as in “Proverbs.” If he succeed in guessing rightly, he points out the player from whose answer he got the right clue, who, therefore, pays a forfeit and takes his place, and the game goes on as before. If he does not succeed in guessing rightly, he himself pays a forfeit, and goes out again.

The great secret of the game is to select words that, though pronounced alike (spelling does not matter), have two or more meanings.

For instance, Z goes out, and the word “bow” is chosen. He asks of each, “How do you like it?” A answers “In good temper” (*beau*); B, “With long ends” (a bow tied in a ribbon); C, “very strong” (an archer’s bow); and so on, ringing the changes upon three different sorts of bow.

In the next round the players are not bound to adhere to the same meaning they selected before, but may take any meaning they think most likely to puzzle the questioner.

Thus, to the question, “When do you like it?” the answers may quite be legitimately as follows: A, “When I am dressing;” B, “When I want exercise;” C, “When I am going to a party.” And to the last question, “Where do you like it?” A answers, “Under my chin;” B, “At my feet;” C, “Outside on the lawn.”

If there be only three to be questioned, this would prove hard enough to find out, though “Under the chin” might, perhaps, give a clue. Z’s chance lies in the number of answers that have to be given to the same question, and in the short time each has to prepare a satisfactory answer—one that shall satisfy all conditions, and yet give no clue to the word.

The whole fun in this game, as in “Proverbs,” depends entirely upon the wit and spirit of the players. To be seen at its very best it

should be played by a party of really clever grown-up people. The contest of wit is then, as Mr. Cyrus Bantam would say, "to say the least of it, re-markable."

Below will be found a few words, taken almost at random, suitable for this game :

| | | |
|--------------|---------------|------------|
| Air—Heir | Bowl | Mail—Male |
| Ant—Aunt | Cask—Casque | Main—Mane |
| Bow—Bough | Cell—Sell | Pear—Pair |
| Bow—Beau | Chord—Cord | Fair—Fare |
| Flour—Flower | Chest | Sail—Sale |
| Bale—Bail | Club | Rain—Rein |
| Band | Corn | Vale—Veil |
| Aisle—Isle | Drop | Tale—Tail |
| Bar | Gum | Note |
| Bill | Kite | Poll |
| Ball | Dram—Drachm | Roll |
| Buoy—Boy | Draft—Draught | Stole |
| Balm—Barm | Knight—Night | Box |
| Arms—Alms | Hair—Hare | Game, etc. |

WHAT IS MY THOUGHT LIKE?

This game is somewhat like the last, only that the questioner does not leave the room, and the onus of the game lies on the questioned, not on the questioner.

The players being seated in a semicircle round the questioner, he thinks of something or a person—it matters not what—and demands of each player, "What is my thought like?" The answers, of course, being given without any clue to the word thought of, are of the most incongruous nature.

This, however, is only the commencement of the fun. Having taken and noted each player's simile, the questioner now reveals the word he had thought of, and demands of each a verification of his simile under penalty of a forfeit.

As the answer must be given promptly, without time to arrange an elaborate defense, much quickness of wit and readiness of resource are required to avoid the forfeit for failure.

If the whole party succeed in justifying their similes, the questioner pays a forfeit, and a new questioner is appointed.

The decision as to an answer being satisfactory or not, lies, in disputed cases, with the whole party of players.

An illustration of the working of the game may be, perhaps, not out of place.

We will suppose that Z, the questioner, has thought of a *baby*, and has asked the question, "What is my thought like?" all round, and received the following answers :

A, "A lump of chalk;" B, "Alexander the Great;" C, "The Great Eastern;" D, "A gooseberry;" E, "A fishing-rod;" F, "A carpet-bag," and so on.

Z now tells them he thought of a *baby*, and calls upon them each severally to justify his simile.

A. "It is like a lump of chalk because it is white." (Allowed.)

B. "It is like Alexander because it cries for what it can't get." (Allowed.)

C. "It is like the Great Eastern because it costs a great deal of money before it makes any returns." (Disputed as rather too fanciful, but finally allowed.)

D. "It is like a gooseberry because it is soft and red." (Not allowed. It had been previously likened to chalk as being white; red, therefore, cannot stand, and softness is not sufficiently characteristic. Forfeit.)

E. "It is like a fishing rod because it has many joints." (Allowed by general acclaim.)

F. "It is like a carpet-bag because it has most elastic capacities for stowage." (Allowed after some discussion.)

Of course it is easy enough in most cases to find some sort of justification of almost any simile if time be allowed, though even then one sometimes comes across one that would puzzle the most ingenious; but in the actual game the explanation must be found on the spur of the moment, and herein consists half the fun.

This game, like all others of its kind, is entertaining exactly in proportion to the wit and capacities of the players. Even the most witty and most learned may join in it without derogating from their dignity, and with a certainty of deriving from it a fund of endless and highly intellectual amusement.

PROVERBS.

This is a very good mental exercise for all, and is capital fun, even for adults: indeed, the better educated and more clever the players are the more fun is there to be got out of the game, and it gives ample occasion for the exercise of wit of the highest quality.

One player goes out of the room, and the rest, being seated in a circle, fix upon a proverb, which should not be a very long one. The

first player being now recalled, he begins at player number one in the circle, and asks any question he likes; the answer must contain the first word of the proverb. He then tries the next, whose answer must contain the second word, and so on.

He is allowed to go completely round the circle if it be a large one, or twice if it be a small one, and then must either guess the proverb or go out again and try a new one. If he guesses rightly, he has to declare the answer that gave him the clue, and the player who gave it has to go in his stead.

In answering the question much ingenuity may be exercised, and much amusement created in concealing the key-words of a proverb. For instance, in "Birds of a feather flock together" there are three dangerous words—birds, feather and flock—all difficult to get into an ordinary sentence, and it requires much dexterity to keep them from being too prominent. Let us take this proverb as an example. A goes out, and "Birds of a feather flock together" is agreed upon. A asks of B, "Have you been out to-day?" B, "No; but I sat at the window for a long time after sunset listening to the *birds* and watching the rabbits on the lawn; you can't think what a lot there were." A is puzzled, he has so many words to pick from, and the word, which when expected seems so prominent, falls unnoticed upon his ear. He asks C, "And what have you been doing with yourself this evening?" C, "Oh, I have been sitting with B, looking out *of* the window, too." Next comes D, who can have but little trouble in bringing in his word *a*, only let his answer be not too short. Then E has to bring in the word *feather*. A asks him, "What did you have for dinner to-day?" E, "Oh, roast beef, turkey and plum pudding; but the turkey was so badly plucked, it tasted of singed *feathers*, and we couldn't eat it." This, repeated rapidly, may deceive the questioner, who goes on to F: "I saw you with a fishing-rod to-day; what did you catch?" F—who is by no means required to adhere to absolute facts, and may draw upon his imagination to any extent—replies, "Well, to tell you the truth, I did not catch any; for there was a *flock* of sheep having their wool washed ready for shearing." F brings in the *wool* to lead A off to the proverb "Great cry and little wool," as almost his only chance of concealing the real word *flock*. A then demands of G, "Do you like walking?" G, "I do if I have a companion. When Charlie and I go out *together* we always have lots of fun; but Harry is such a duffer, it's awfully slow walking with him."

If A is at all quick, he ought to have heard quite sufficient to

know the proverb ; he may, however, be puzzled by the complicated sentences ; but after the second round, at least, when the catch-words have been repeated, he must be slow indeed if he does not discover it.

One of the party should be appointed umpire, to decide whether any answer is a fair one, and no one else should be allowed to interfere in any way ; nothing is so likely to give a clue to the questioner as a dispute whether a word has been fairly introduced or not. In cases of doubt the umpire may call for a fresh question and answer. There is no reason why the umpire, who should be one of the oldest players for authority's sake, should not join in the game. He is appointed almost solely to prevent confusion, and his being a player or non-player can have no influence on his decisions.

The answers should be made with decision, and as rapidly as is consistent with distinctness—a quality upon which the umpire should insist ; and the player should especially avoid giving short answers when he has a simple word, such as “of,” “the,” etc., and thus give the questioner the clue to the answer in which lie the catch-words, and thus aid him materially in his task. Of course, great pains must be taken not to lay any stress upon the word that has to be introduced, and not to make the answers unfairly long.

SIMULTANEOUS PROVERBS.

A very good modification of the above. No questions are asked ; but the players, one for each word of the proverb, stand or sit in a semicircle, and the player who has to discover the proverb stands in front of them. One of them, who is chosen leader, now gives the time, “One, two, three ;” at the word “three” they all call out simultaneously each his own word. This they may be required to repeat once or twice, according to previous arrangement, and then the guess must be made under the same conditions as above.

A long proverb should be chosen for this, if there be enough players ; the greater the number of voices, of course, the more difficult it is to discover the proverb.

MESMERISM.

This is a capital game, and, if well managed, will defy all detection. To do it well, however, requires some practice.

Two persons assume respectively the *roles* of Professor of Mesmerism and Clairvoyant. The professor must have a ready wit and a good store of language, a plentiful vocabulary at his finger ends ;

whilst the clairvoyant must be quick of observation, and retentive of memory.

A semicircle is formed by the spectators, and the clairvoyant is seated blindfolded with his back to them; and the professor, after going through the usual ceremony of mesmerizing him, leaves him and crosses to the spectators, asking them for any objects they may have about them for the clairvoyant to name and describe.

If they are both well up to their work, the clairvoyant will appear to those who are not initiated into the secret to be able to see without his eyes, to their intense astonishment and admiration.

The author once thus played clairvoyant to a friend's professor at a large charade party, and deluded the whole company into a belief in the reality of the exhibition.

Robert Houdin, the great French conjuror, and his little boy made this clairvoyance one of the leading features of his entertainment, and brought the art to a wonderful pitch of perfection.

It would be impossible in the contracted space of one of these short notices to give full instructions how to produce this clever illusion; a mere outline of the method of procedure is all that can be attempted. This, however, will be amply sufficient for a boy of any intelligence to grasp the idea of the leading principles: the mere details he will soon learn to work out for himself. If he should desire any further particulars, he will find much interesting information in the "Memoirs" of Robert Houdin, which may now be procured at almost any library.

The method of procedure is as follows: The clairvoyant makes it his business to observe narrowly—unostentatiously, of course—and to catalogue in his mind the persons present, any little peculiarities in their dress, ornaments, etc., the general arrangement of the room, and any little knickknackeries lying about. Practice only will enable him to do this to any considerable extent; but if he have any talent for such mental exercise, and without it he will never make a clever clairvoyant, practice will soon enable him to observe almost at a glance and retain in his memory almost all the leading features of all around him, animate and inanimate.

Robert Houdin trained his son and himself by walking rapidly past various shops in the streets of Paris, and then writing down on paper, after passing each shop, all the articles they could remember seeing in their transitory glimpse through the window; at first half a dozen or so was all they could manage, but they rapidly rose by prac-

tice to twenty or thirty, until the young Houdin, who quite outstripped his father, would tell almost the whole contents of a large window.

Of course, such a wonderful pitch of perfection is scarcely attainable by an ordinary boy, and would not be worth his while if it were ; nor, indeed, is it, or anything like it, necessary ; but the instance may serve as an indication of the right method of procedure, to be worked out by each boy according to his individual bent and opportunities.

It should be understood that all this preparation and practice is not absolutely necessary before beginning to exhibit the trick. A very few rehearsals will suffice for a very respectable performance ; only if anything like perfection be aimed at, some extra trouble must be taken to attain it. Of course, every exhibition will do its work of improvement.

Meanwhile professor and patient must practice the code of signals by which the former conveys to the latter any necessary information about the objects to be described.

These signs may be words or other sounds ; but great care must be taken with the latter, as they are more open to detection.

The initial letter of the first, second, or last word in each sentence the professor addresses to the clairvoyant is the same as that of the object ; and as the number of objects likely to be offered for description is limited, a little practice will insure its instant recognition from the clue thus given. Some signal should be preconcerted by which the clairvoyant may be warned that the object presented is at all out of the common.

If there be any difficulty in making out the object, the professor may, by a little ingenuity and assurance, spell out in successive sentences the name of the object in his hand. To cover this manœuver, he should pretend that the mesmeric influence is failing, and make "passes" at the patient, being careful, of course, not to go near him, and the clairvoyant must pretend to brighten up under their influence.

In the instance above referred to in the author's own experience, one of the company presented for description something very much out of the common way, a nutmeg grater or something similar, and the professor with the greatest readiness and the coolest assurance, deliberately spelt its name almost to the last letter without detection.

The above, it is hoped, will be found sufficient to set the young aspirant for mesmeric fame on the right track ; but an example of

the actual working may, perhaps, prove more serviceable than much description.

Suppose, for instance, the object to be a coin—a shilling, say, of George the Third, date 1800. The professor, who, by the way, should speak with as much rapidity as is compatible with distinctness, says sharply :

Can you tell me what I have in my hand ?

A coin.

Modern or Ancient ?

Modern.

English or foreign ?

English.

Give the reign ?

George the Third.

But what value ?

Shilling.

How dated ?

1800.

Thank you, sir ! Your shilling, I believe ? Right, is it not ?

The first question, it will be seen, begins with *c*; this, without further explanation, means *coin*. The next two explain themselves. The fourth begins with *G* for *George*, the only possible modern English reign ; and the next word beginning with *t*, gives the clue to *third*. *B* at the beginning of the next stands for “*bob*,” or shilling, when speaking of English coins. The guesser can't be far wrong in his date, knowing the reign. In enumeration the several digits are represented by the letters of the alphabet ; *h* is the eighth letter, and therefore stands for 1800. Any odd numbers might have been spelt out in similar fashion.

Both professor and clairvoyant should speak rapidly and decisively to prevent detection, and should constantly change the key-word from first to last, and so on. A knowledge of French or some other language will be of great service in concealing the machinery.

ILLUSTRATED QUOTATIONS.

At the top of a half sheet of paper with which each player is provided, a picture is drawn illustrating some quotation—no matter if you are not an artist, the more absurd the picture the better.

When all the works of art are completed, each person passes his paper to his right hand neighbor, who writes his interpretation of the

picture at the bottom of the paper, turning the paper over to conceal the writing, and passing it on to the next. When each person has written on all the papers and they have again reached their original owners, they are unfolded, and their contents read aloud, the correct quotation being given last of all.

For instance, A draws a many-paned window through which is visible a face gazing at a highly exaggerated cluster of stars.

The paper being passed to No. 1, he writes as his interpretation :

“In the prison cell I sit, thinking mother dear of you.”

No. 2 believes it to signify :

“Mabel, little Mabel, with her face against the pane.”

And none of the company guessing correctly, A reveals to them that it illustrates the words from Tennyson's “Locksley Hall :”

“Many a night from yonder ivied casement ere I went to rest,
Have I looked on great Orion sloping slowly toward the west.”

WRIGGLES.

The company is seated, and everybody furnished with paper and pencil. Each player draws a short irregular line anywhere upon his paper, which he then passes to his right-hand neighbor. The person who receives it must draw a picture whose outline shall include the “wriggle,” made heavier than the other pencil marks to distinguish it. The paper may be turned in any direction to accommodate the “wriggle” to the desired subject. No artistic talent is necessary, that of adaptability being more important, and the resulting collection of impossible houses, people and animals is highly amusing,

ADVICE.

Everybody being provided with paper and pencil, each player writes a piece of advice upon a slip of paper, which is folded and put into a hat. When all the papers are collected they are shuffled and drawn by the players. Each person must, before opening his paper, declare whether he considers the advice it contains as worthy of being followed, or entirely unnecessary. He then reads the advice aloud. For instance, A, who announces his advice as *most excellent*, discovers it to be : “You would be greatly improved by endeavoring to overcome your unbearable conceit.” B, who says his advice is *entirely uncalled for*, finds it to read : “Do not be so recklessly generous, or you will some day come to want.”

GAME OF PARODIES.

Require every person present to write a parody upon some well-known poem, or in the style of a familiar poet, giving a subject to which each parody must be confined. A certain length of time being given, each player reads aloud his own production, while the others are required to tell what poem or poet he has had in his mind. Suppose the subject is "Cats," here are two samples :

A. "Scamper, scamper, little cat,
What on earth can you be at?
Perched upon the wall so high,
Boots and brickbats you defy.
When the little starlets peep,
When the world is all asleep,
Then it is you take delight
Howling all the livelong night."

B. "I awakened about midnight, just at midnight, pussy dear,
Your charming voice, like music, fell upon my drowsy ear;
Upon my drowsy ear, pussy, and I was heard to say:
'I'll poison you when it is day, dearest, I'll poison you when it is day.'"

SHADOW PORTRAITS.

One of the party being appointed artist, each person in turn is seated near the wall with the shadow of his face falling in profile upon a sheet of white paper held or pinned upon the wall. The only light in the room must be a single powerful lamp, that the shadow may be clear and distinct.

The artist traces with a pencil the outline of the shadowy face and head upon the white surface, then hands the result to an assistant, who carefully cuts out the head, and upon the back of the *paper remaining*, writes the name of the person represented.

After each player has been thus treated, the papers are fastened, one at a time, upon a dark curtain or screen, which, showing through the head-shaped openings, gives them the appearance of silhouettes, the originals of which the company is called upon to guess.

CHARACTER GUESSING.

One of the company must leave the room while the others decide upon some character, real or fictitious.

The absent person then being recalled, each of the company in turn asks him a question referring to the character he has been requested to represent. When he guesses his identity, the player

whose question has thrown the most light upon the subject, has to go from the room.

For instance, A goes from the room and the company decides that he shall represent Henry VIII.

On his entrance No. 1 asks: "Which one of your wives did you love best?" No. 2 says: "Do you approve of a man's marrying his deceased brother's wife?" No. 3 adds: "Were you very sorry your brother died?" etc., while A, after guessing "Brigham Young" and various other people, is led by the question of No. 6, "Did you enjoy being head of the church?" to guess correctly, and No. 6 is consequently sent from the room to have a new character assigned him.

PERSONAL CONUNDRUMS.

The company being seated, one player propounds a conundrum based upon some member of the company, and then calls upon each in turn for an *impromptu* answer.

Example.

- No. 1. "Why is Mr. Jones like a watermelon?"
- No. 2. "Because he is generally liked."
- No. 3. "Because he is verdant."
- No. 4. "Because he affects some people disagreeably."
- No. 5. "Because he is always 'round, etc."

FLY FEATHER.

All the company sit in as small a circle as possible without crowding each other, and with a sheet stretched in their midst, tightly under each chin.

Somebody takes a small downy feather—any pillow will furnish one—and lets it float in the air, giving it a puff with his breath.

The person toward whom it descends must likewise blow it up and away, for if it falls upon him, or he allows it to fall upon the sheet, he pays a forfeit.

SHADOWS.

A sheet being stretched across one end of the room, one of the players is seated upon a low stool facing it, and with his eyes fixed upon it. The only light in the room must be a lamp placed upon a table in the center of the room.

Between this lamp and the person on the stool, the players pass

in succession, their shadows being thrown upon the sheet in strong relief.

The victim of the moment endeavors to identify the other players by their respective shadows, and if he succeeds the detected party must take his place.

It is allowable to make detection as difficult as possible by means of any available disguise that does not conceal the whole person, any grimacing, contortion of form, etc.

JACK'S ALIVE.

This absurd game requires a small piece of firewood which is held in the fire until well ablaze, and then extinguished, leaving the end still smoldering.

The stick is then passed from hand to hand as the players are seated in a circle, each one saying "Jack's alive," as long as a spark of light remains.

When the last spark expires, the person in whose hands "Jack" has died, has his face decorated with the charred end of the stick by his neighbor at the right, who, however, has the privilege of making but one mark, although the extent of the mark is not limited.

In case the victim is a lady a forfeit may be demanded to take the place of the foregoing punishment. The stick is then lighted again, and the game continues.

BEAN BAGS.

Make twelve or sixteen bags six inches square of bedticking or heavy canvas, and loosely fill them with beans which have been previously washed and dried, to remove all dust. With these can be played a variety of games, the two most interesting of which are as follows :

I.

Appoint two leaders, who choose sides, arranging the sides in lines facing each other, with a small table at each end of each line.

The bean bags being equally divided, each leader deposits his share upon the table nearest him. Then at a given signal, seizing one bag at a time, with one hand, with the other he starts them down the line, each player passing them to the next until they reach the last, who plays them as fast as received upon the table next him.

When all the bags have reached this table, the last player, seizing each in turn, sends them back up the line to the leader, who again deposits them upon his table.

Whichever side first succeeds in passing all of the bags down the line and back, wins the round. It takes five rounds to make a game, the side winning three out of the five being successful.

The bags must be passed as rapidly as possible, and must *every one* touch the end table before being returned.

If a bag falls to the ground, it is best to leave it where it falls until all the others are down the line, when it may be quickly picked up and passed on with little loss of time. But if in his excitement a player stoops at once to pick it up, he will cause a delay in passing the remaining bags, which invariably creates much confusion and loss of time.

II.

Have a board three feet long and two feet wide, elevated at one end by another board to an angle of thirty degrees, and having some six inches from the top an opening about five inches square. Station this board at one end of a long room, and divide the company equally.

Eight of the bean bags are all that are required.

The leader of one side begins. Standing at a suitable distance from the board, he endeavors to throw the bags, one at a time, through the square opening. Every bag that reaches the goal counts *ten*, every one that lodges upon the board *five*, and every one that falls to the ground outside of the board a *loss of ten*.

Suppose A to have put two bags through the opening (*twenty*) and two upon the board (*ten*)—that is a gain of *thirty*—but the other four bags falling to the ground makes a loss of *forty*, so his real score is a *loss of ten*.

B puts four through the opening (*forty*); three upon the board (*fifteen*), and one upon the ground (*ten*), which gives him a *gain of forty-five*.

The sides play alternately, and after three rounds for each, the scores, which have been carefully kept by one member of the party, are balanced, and the side having the greatest gain declared winners.

A prize is often given for the highest individual score.

THE DONKEY'S TAIL.

Cut the figure of a donkey from dark paper or cloth, and fasten it upon a sheet stretched tightly across a doorway.

The donkey is minus a tail, but each player is given a caudal appendage, which would fit his donkeyship if applied. To each tail is attached a paper, bearing the name of the person holding it—and it is sometimes further adorned by a small bell fastened at the end.

When all is ready, the players are blindfolded in turn—placed facing the donkey a few steps back in the room—then turned around rapidly two or three times and told to advance with the tail held at arm's length, and with a pin previously inserted in the end, attach it to the curtain wherever they first touch it.

When the whole curtain is adorned with tails—(not to mention all the furniture, family portraits, etc., in the vicinity)—and there are no more to pin on, the person who has succeeded in fastening the appendage the nearest to its natural dwelling-place, receives a prize, as does also the player who has given the most eccentric position to the tail intrusted to his care.

THREADING A NEEDLE.

Place a champagne or large olive bottle on its side. Seat the culprit upon this with the heel of his right foot resting upon the ground and the heel of the left upon the toe of the right. Then give him a moderately large needle and a piece of thread, and laugh at his efforts to pass the thread through the eye of the needle without changing his position, or falling off his insecure seat.

HOW TO PICK UP A COIN.

Place the player with his back to the wall and his heels close together, touching the base-board. Then bid him pick up a coin laid on the floor before him, without moving his heels, offering the coin as a reward if he succeeds.

A BAREMUTH FEAST.

Spread a sheet upon the floor and place two chairs upon it. Seat the culprits in the chairs within reach of each other, and blindfold them.

Give each a saucer of cracker or bread crumbs and a spoon, then request them to feed each other. The frantic efforts of each victim to reach his fellow sufferer's mouth is truly absurd—the crumbs finding lodgment in the hair, ears and neck much oftener than the mouth.

Sometimes pinafores are fastened around the necks of the victims for protection.

PARLOR MAGIC.

CONJURING, PUZZLES, RIDDLES, ACROSTICS, ETC.

A few preliminary hints are necessary in order to enable an amateur to perform the tricks he attempts, with effect and success.

A conjuror should always be able to "palm" well. That is done by holding a coin in the fingers, and by a quick movement passing it into the middle or palm of the hand, and, by contracting the muscles on each side of the hand, to retain it there, making the hand appear open, and as though nothing were in it. After a little practice this will become comparatively easy, but it will require the exercise of great perseverance in order to become perfect. The pains, however, will be well bestowed, as this is one of the principal means by which prestidigitators deceive their audiences.

FORCING A CARD.

In card tricks it is frequently necessary to "force a card," by which you compel a person to take such a card as you think fit, while he imagines he is taking one at haphazard. The following is, perhaps, the best method of performing this trick :

Ascertain quietly, or whilst you are amusing yourself with the cards, what the card is which you are to force ; but either keep it in sight, or place the little finger of your left hand, in which you have the cards, upon it. Next, desire a person to select a card from the pack, for which purpose you must open them quickly from left to right, spreading the cards backward and forward, so as to perplex him in making his choice, and when you see him about to take one, open the pack until you come to the one you intend him to take, and just at the moment his fingers are touching the pack let its corners project invitingly a little forward in front of the others. This will seem so fair that in nine cases out of ten he will take the one so

offered, unless he is himself aware of the secret of forcing. Having, by this method, forced your card, you request him to examine it, and then give him the pack to shuffle, which he may do as often as he likes, for you are, of course, always aware what card he has taken. A perfect acquaintance with the art of forcing is indispensably necessary before you attempt any of the more difficult card tricks.

GUESSING A CARD THOUGHT OF.

To do this well you must attend to the following directions: Spread out the cards in your right hand in such a manner that, in showing them to the audience, not a single card is wholly exposed to view, with the exception of the king of spades, the upper part of which should be clearly seen without any obstruction, either from the fingers or from the other cards. When you have thus spread them out, designedly in fact, but apparently at random, show them to one of the spectators, requesting him to think of a card, and at the same time take care to move the hand a little, so as to describe a segment of a circle, in order that the audience may catch sight of the king of spades without noticing that the other cards are all partially concealed. Then shuffle the cards, but in doing so you must not lose sight of the king of spades, which you will then lay on the table face downward. You may then tell the person who has thought of a card that the one in his mind is on the table, and request him to name it. Should he name the king of spades, which he would be most likely to do, you will of course turn it up and show it to the company, who, if they are not acquainted with the trick, will be very much astonished. If, however, he should name some other card—say the queen of clubs—you must tell him that his memory is defective, and that that card could not have been the card he at first thought of. While telling him this, which you must do at as great length as you can in order to gain time, shuffle the cards rapidly, and apparently without any particular purpose until your eye catches the card he has just named (the queen of clubs). Put it on the top of the pack, and, still appearing to be engrossed with other thoughts, go through the first false shuffle to make believe that you have no particular card in view. When you have done shuffling, take care to leave the queen of clubs on the top of the pack; then take the pack in your left hand and the king of spades in your right, and while dexterously exchanging the queen of clubs for the king of spades, say, “What must I do, gentlemen, that my trick should not be a failure? what card should I have in my right

hand?" They will not fail to call out the queen of clubs, upon which you will turn it up, and they will see that you have been successful.

This trick, when well executed, always has a good effect, whether the spectator thinks of the card you intended him to think of, or, from a desire to complicate matters, of some other. It requires considerable presence of mind, however, and the power of concealing from your audience what your real object is

Another method of making the spectator think of any particular card, is the following: Pass several cards under the eye of the person selected, turning them over so rapidly that he sees the colors confusedly, without being able to distinguish their number or value. For this purpose take the pack in your left hand, and pass the upper part into your right, displaying the front of the cards to the audience, and consequently seeing only the backs yourself. Pass one over the other so rapidly that he will not be able to distinguish any one of them, until you come to the card that you desire to force—presuming, of course, that you have made yourself acquainted with its position. The card you select ought to be a bright-looking and easily distinguishable one, such as the king of hearts, or the queen of clubs. Contrive to have this card a little longer before your audience than the rest, but avoid all appearance of effort, and let everything be done naturally. During the interval watch the countenance of the spectator, in order that you may be sure he notices the card you display before him. Having thus assured yourself that he has fixed upon the card you selected, and that he is not acquainted with the trick, you then proceed as before. Should you come to the conclusion that he has fixed upon some other card, you will then have recourse to the "exchanged card" trick, as explained in the previous trick.

TO TELL A CARD BY SMELLING IT.

A very clever trick, and one which never fails to excite astonishment at an evening party, is to select all the court cards when blindfolded; but before commencing it, you must take one of the party into your confidence, and get him to assist you. When all is arranged, you may talk of the strong sense of smell and touch which blind people are said to possess, and state that you could, when blindfolded, distinguish the court cards from the rest, and profess your willingness to attempt it. The process is this: After you have satisfied the company that your eyes are tightly bound, take the pack in your hands, and holding up one of the cards in view of the whole

company, feel the face of it with your fingers. If it is a court card, your confederate, who should be seated near to you, must tread on your toe. You then proclaim that it is a court card, and proceed to the next. Should you then turn up a common card your confederate takes no notice of it, and you inform the company accordingly; and so on until you have convinced the company that you really possess the extraordinary power to which you laid claim.

TO TELL ALL THE CARDS WITHOUT SEEING THEM.

Another good parlor trick is to tell the names of all the cards when their backs are turned toward you. Perhaps this is one of the best illusions that can be performed with cards, as it not only brings the whole pack into use, but can never fail in the hands of an ordinarily intelligent operator. The trick, which is founded on the science of numbers, enables you to tell every card after they have been cut as often as your audience please, although they only see the backs of them. It is thus performed: A pack of cards are distributed face uppermost on a table, and you pick them up in the following order—6, 4, 1, 7, 5, king, 8, 10, 3, knave, 9, 2, queen. Go through the series until you have picked up the whole of the pack. It is not necessary that you should take up the whole of one suit before commencing another. In order that the above order may not be forgotten, the following words should be committed to memory.

| | | | | |
|---|---|---|---|---|
| 6 | 4 | 1 | 7 | 5 |
|---|---|---|---|---|

“The sixty-fourth regiment beats the seventy-fifth; up starts
king 8 10 3 *knave* 9 2
the king, with eight thousand and three men and ninety-two
queen
women.”

The cards being thus arranged, the cards must be handed to the company to cut. They may cut the cards as often as they like, but it must be understood that they do it whist fashion, that is, taking off a portion of the cards, and placing the lower division on what was formerly the upper one. You then take the pack in your hands, and without letting your audience perceive, cast a glance at the bottom card. Having done this—which you may do without any apparent effort—you have the key of the whole trick. You then deal out the cards, in the ordinary way, in thirteen sets, putting four cards to each set; in other words, you deal out the first cards singly and separately, and then place the fourteenth card above the first set, the next upon

the second set, and so on throughout, until you have exhausted the whole pack. You may be certain now that each one of these thirteen sets will contain four cards of the same denomination—thus, the four eights will be together, and so with the four queens, and every other denomination. The thirteenth or last set will be of the same denomination as the card at the bottom which you contrived to see, and as they will be placed exactly in the reverse order of that in which you first of all picked them up, you may without difficulty calculate of what denomination each of the sets consists. For example, suppose an 8 was the bottom card, you would find, after a little calculation, that being dealt out in the manner above described, they would be placed in the following order: King, 5, 7, 1, 4, 6, queen, 2, 9, knave, 3, 10, 8; and repeating in your own mind the words which you have committed to memory, and reckoning the cards backward, you would say—

| | | | | | | |
|---|----|---|--------------|---|---|--------------|
| 8 | 10 | 3 | <i>knave</i> | 9 | 2 | <i>queen</i> |
|---|----|---|--------------|---|---|--------------|

“Eight thousand and three men, and ninety-two women;

| | | | | |
|---|---|---|---|---|
| 6 | 4 | 1 | 7 | 5 |
|---|---|---|---|---|

sixty-fourth regiment beats the seventy-fifth; up starts the *king* king with,” etc., etc.

You observe the same rule wherever the bottom card may be.

TO TELL A CARD THOUGHT OF.

By a certain pre-arranged combination of cards, the conjuror is enabled—apparently to guess, but really to calculate—not only the card that is thought of by any member of the company, but to tell its position in the pack. You take the pack and present it to one of those present, desiring him to shuffle the cards well, and after he is done, if he chooses, hand them over to some one else to shuffle them a second time. You then cause the pack to be cut by several persons, after which you select one out of the company whom you request to take the pack, think of a card, and fix in his memory not only the card he has thought of, but also its position in the pack, by counting 1, 2, 3, 4 and so on, from the bottom of the pack, as far as, and including, the card thought of. You may offer to go into another room while this is being done, or remain with your eyes bandaged, assuring the company that, if they desire it, you will announce beforehand the number at which the card thought of will be found. Now, supposing the person selecting the card stops at No. 13 from the bottom, and that this thirteenth card is the queen of

hearts, and supposing also that the number you have put down beforehand is 24, you will return to the room or remove your handkerchief, as the case may be, and without putting any question to the person who has thought of a card, you ask for the pack, and rest your nose upon it, as if you would find out the secret by smelling. Then, putting your hands behind your back or under the table, so that they cannot be seen, you take away from the bottom of the pack twenty-three cards—that is, one less than the number you marked down beforehand—and place them on the top, taking great care not to put one more or less, as inaccuracy in this respect would certainly cause the trick to fail. You then return the pack to the person who thought of the card, requesting him to count the cards from the top, beginning from the number of the card he thought of. For example, having selected the thirteenth card, he will commence counting 14, 15, 16 and so on. When he has called 23, stop him, telling him that the number you marked down was 24, and that the twenty-fourth card which he is about to take up is the queen of hearts, which he will find to be correct. In performing this trick it is necessary to observe that the number you name must be greater than the number which your opponent gives you, describing its position in the pack.

TO CHANGE A CARD BY WORD OF COMMAND.

It at first sight seems singular that any one should be able even to appear to change a card by word of command; yet it can easily be done, and under different titles, and with slight variations, the trick is constantly performed in public. To do it, you must have two cards alike in the pack—say, for example, a duplicate of the king of spades. Place one next to the bottom card, which we will suppose to be the seven of hearts, and the other at the top; shuffle the cards without displacing these three, and then show one of the company that the bottom card is the seven of hearts. This card you dexterously slip aside with your finger, so that it may not be perceived, and taking the king of spades from the bottom, which the person supposes to be the seven of hearts, lay it on the table, telling him to cover it with his hand. Shuffle the cards again without displacing the first and last cards, and shifting the other king of spades from the top to the bottom, show it to another person. You then contrive to remove the king of spades in the same manner as before, and taking the bottom card, which will then be the seven of hearts, but which the company will still suppose to be the king of spades,

you lay that also on the table, and tell the second person to cover it with his hand. You then command the cards to change places, and when the two parties take off their hands, they will see, to their great astonishment, that your commands are obeyed.

“TWIN CARD” TRICK.

Another trick performed by means of “twin” or duplicate cards, as in the previous case, is to show the same card, apparently, on the top and at the bottom of the pack. One of these duplicate cards may be easily obtained; in fact, the pattern card, which accompanies every pack, may be made available for that purpose. Let us suppose, then, for a moment, that you have a duplicate of the queen of clubs. You place both of them at the bottom of the pack, and make believe to shuffle them, taking care, however, that these two keep their places. Then lay the pack upon the table, draw out the bottom card, show it, and place it on the top. You then command the top card to pass to the bottom, and, on the pack being turned up, the company will see with surprise that the card which they had just seen placed upon the top is now at the bottom.

MAGIC TEA-CADDIES.

This, like some of the tricks we have previously explained, requires suitable apparatus for its successful performance. Two cards, drawn by different persons, are put into separate tea-caddies, and locked up, and the object of the operator is to appear to change the cards without touching them. This may be done without the aid of a confederate. The caddies are made with a copper flap which has a hinge at the bottom, and opens against the front, where it catches under the bolt of the lock, so that when the lid is shut and locked the flap will fall down upon the bottom. The operator places the two cards he intends to be chosen between the flap and the front, which may be handled without any suspicion; he then requests one of the persons to put the card he has selected into one of the caddies, taking care that he puts it into the caddy in which you placed the other card; the second person, of course, puts his card into the other caddy. The operator then desires them to lock the caddies, and in doing this the flap becomes unlocked, falls to the bottom, and covers the cards, and when opened, the caddies show apparently that the cards have been transposed.

THE VANISHING CARD.

Another good trick is thus performed: Divide the pack, placing one-half in the palm of the left hand, face downward; and, taking the remainder of the pack in the right hand, hold them between the thumb and first three fingers, taking care to place the cards upright, so that the edges of those in your right hand may rest upon the back of those in the left, thus forming a right angle with them. In this way the four fingers of the left hand touch the last of the upright cards in your right hand. It is necessary that the cards should be placed in this position, and that once being attained, the rest of the trick is easy. These preliminaries having been gone through, one of the company, at your request, examines the top card of the half-pack that rests in the palm of your left hand, and then replaces it. Having done this, you request him to look at it again, and, to his astonishment, it will have vanished, and another card will appear in its place. In order to accomplish this, having assumed the position already described, you must damp the tips of the four fingers that rest against the last card of the upright set in your right hand. When the person who has chosen a card replaces it, you must raise the upright cards in your right hand very quickly, and the card will then adhere to the dampened fingers of the left hand. As you raise the upright cards, you must close your left hand skillfully, and you will thereby place the last of the upright cards—which, as we have explained, adheres to the fingers of your left hand—upon the top of the cards in the palm of your left hand, and when you request the person who first examined it to look at it again, he will observe that it has been changed. Rapidity and manual dexterity are required for the performance of this capital sleight-of-hand trick.

TO TELL THE NUMBER OF CARDS BY WEIGHT.

The apparently marvelous gift of telling the number of cards by weight depends on the use of the long card. Take a portion of a pack of cards—say forty—and insert among them two long cards. Place the first—say fifteen from the top, and the other twenty-six. Make a feint of shuffling the cards, and cut at the first long card; poise those you hold in your hand, and say, “There must be fifteen here;” then cut at the second long card, and say, “There are but eleven here;” and poising the remainder, say, “And here are fourteen.” The spectators, on counting them, will find that you have correctly estimated the numbers.

TO PRODUCE A MOUSE FROM A PACK OF CARDS.

Cards are sometimes fastened together like snuff-boxes. If you possess such a pack, or can procure one, you may, without difficulty, perform this feat. The cards are fastened together at the edges, but the middles must be cut out, leaving a cavity in the pack resembling a box. A *whole* card is glued on to the top, and a number of loose ones are placed above it. They must be skillfully and carefully shuffled, so that your audience may be led to believe that it is an ordinary and perfect pack. The card at the bottom of what we may term the "box" must likewise be a whole card, but must be glued to the box on one side only, so that it will yield immediately to internal pressure. This bottom card serves as the door through which you convey the mouse into the middle of the pack. Being thus prepared, and holding the bottom tight with your hand, request one of the company to place his open hands together, telling him you intend to produce something very marvelous from the pack. Place the pack in his hand, and whilst you engage his attention in conversation, affect to want something out of your bag, and at the same moment take the pack by the middle, and throw it into the bag, and the mouse, which you had previously placed in the box, will remain in the hands of the person who holds the cards.

TO SEND A CARD THROUGH A TABLE.

Request one of the company to draw a card from the pack, examine it, and then return it. Then make the pass—or, if you cannot make the pass, make use of the long card—and bring the card chosen to the top of the pack, and shuffle by means of any of the false shuffles before described, without losing sight of the card. After shuffling the pack several times, bring the card to the top again. Then place the pack on the table, about two inches from the edge near which you are sitting, and having previously slightly dampened the back of your right hand, you strike the pack a sharp blow, and the card will adhere to it. You then put your right hand very rapidly underneath the table, and taking off with your left hand the card which has stuck to your right hand, you show it to your audience, who will at once recognize in it the card that was drawn at the commencement of the trick. You must be careful while performing this trick, not to allow any of the spectators to get behind, or at the side of the table, but keep them directly in front, otherwise the illusion would be discovered.

TO KNOCK ALL THE CARDS FROM A PERSON'S HAND EXCEPT THE CHOSEN ONE.

With a little care a novice may easily learn this trick. It is not new, and is called by some the "Nerve Trick." Force a card, and request the person who has taken it to return it to the pack and shuffle the cards. Then look at the card yourself, and place the card chosen at the bottom of the pack. Cut them in two, and give him the half containing his card at the bottom, and request him to hold it just at the corner, between his finger and thumb. After telling him to hold them tight, strike them sharply, and they will all fall to the ground except the bottom one, which is the card he has chosen. An improvement in this trick is to put the chosen card at the bottom of the pack and turn the face upward, so that when you strike, the card remaining will stare the spectators in the face.

ANOTHER CLEVER CARD TRICK.

This trick, commonly called the "Turnover Feat," is easily performed, and yet is difficult of detection. Having forced a card, you contrive, after sundry shufflings, to convey it to the top of the pack. Make the rest of the cards perfectly even at the edges, but let the chosen card project a little over the others. Then, holding them between your finger and thumb, about two feet above the table, let them suddenly and quickly drop, and the projecting card, in the course of its descent, will be turned face uppermost by the force of the air, and exposed to the view of the whole company.

TO TELL THE NAME OF A CARD THOUGHT OF.

One of the company must, at your request, draw seven or eight cards promiscuously from the pack, and select one from among them as the card he desires to think of. He then returns them to the pack, and you, either by shuffling, or in any other way which will not be noticed, continue to pass the whole of them to the bottom of the pack. You then take five or six cards off the top of the pack, and throw them on the table face upward, asking if the card thought of is among them. Whilst the person is examining them you secretly take one card from the bottom of the pack and place it on the top; and when he tells you that the card he thought of is not in the first parcel, throw him five or six more, including the card you have just taken from the bottom—the denomination and suit of which it is presumed you have taken the opportunity to ascertain—so that should he

say that his card is in the second parcel, you will at once know which card is indicated, and in order to "bring it to light," you may make use either of the two foregoing tricks, or any other you think proper.

TO TELL THE NAMES OF ALL THE CARDS BY THEIR WEIGHTS.

The pack having been cut and shuffled to the entire satisfaction of the audience, the operator commences by stating that he undertakes, by poising each card for a moment on his fingers, to tell not only the color, but the suit and number of spots, and, if a court card, whether it be king, queen or knave. For the accomplishment of this most amusing trick we recommend the following directions: You must have two packs of cards exactly alike. One of them we will suppose to have been in use during the evening for the performance of your tricks; but in addition to this you must have a second pack in your pocket, which you must take care to arrange in the order hereinafter described. Previous to commencing the trick you must take the opportunity of exchanging these two packs, and bringing into use the prepared pack. This must be done in such a manner that your audience will believe that the pack you introduce is the same as the one you have been using all the evening, which they know has been well shuffled. The order in which the pack must be arranged will be best ascertained by committing the following lines—the words in italics forming the key:

Eight kings threa-ten'd to save,
Eight, king, three, ten, two, seven,
 Nine fair ladies for one sick knave,
Nine, five, queen, four, ace, six, knave.

These lines thoroughly committed to memory, will be of material assistance. The alliterative resemblance will, in every instance, be a sufficient guide to the card indicated. The order in which the suits should otherwise be committed to memory,—viz., *hearts, spades, diamonds, clubs*. Having sorted your cards in accordance with the above directions, your pack is "prepared" and ready for use; and when you have successfully completed the exchange, you bring forward your prepared pack, and hand it round to be cut. The pack may be cut as often as the audience pleases, but always whist fashion,—*i. e.*, the lower half of the pack must be placed upon the upper at each cut. You now only want to know the top card, and you will then have a clue to the rest. You, therefore, take off the top card, and holding it between yourself and the light, you see what it is, saying at the same

time, by way of apology, that this is the old way of performing the trick, but that it is now superseded. Having once ascertained what the first is, which, for example, we will suppose to be the king of diamonds, you then take the next card on your finger, and poise it for a moment, as if you were going through a process of mental calculation. This pause will give you time to repeat to yourself the two lines given, by which means you will know what card comes next. Thus: "Eight kings threa-*ten'd to*," etc.; it will be seen that the three comes next.

THE QUEEN'S DIG FOR DIAMONDS.

Taking the pack in your hands, you separate from it the four kings, queens, knaves and aces, and also four common cards of each suit. Then laying the four queens, face upward, in a row on the table, you commence telling your story somewhat after this fashion:—

"These four queens set out to seek for diamonds. [*Here you place any four cards of the diamond suit half over the queens.*] As they intend to dig for diamonds, they each take a spade. [*Here lay four common spades half over the diamonds.*] The kings, their husbands, aware of the risk they run, send a guard of honor to protect them. [*Place the four aces half over the spades.*] But fearing the guard of honor might neglect their duty, the kings resolve to set out themselves. [*Here lay the four kings half over the four aces.*] Now, there were four robbers, who, being apprised of the queen's intentions, determined to waylay and rob them as they returned with the diamonds in their possession. [*Lay the four knaves half over the four kings.*] Each of these four robbers armed himself with a club. [*Lay out four clubs half over the knaves*]; and as they do not know how the queens may be protected, it is necessary that each should carry a stout heart. [*Lay out four hearts half over the knaves.*]

You have now exhausted the whole of the cards with which you commenced the game, and have placed them in four columns. You take the cards in the first of these columns, and pack them together, beginning at your left hand, and keeping them in the order in which you laid them out. Having done this, you place them on the table, face downward. You pack up the second column in like manner, lay them on the first, and so on with the other two.

The pack is then handed to the company, who cut them as often as they choose, provided always that they cut whist-fashion. That done, you may give what is termed a shuffle-cut; that is, you appear to

shuffle them, but in reality only give them a quick succession of cuts, taking care that when you are done a card of the heart suit remains at the bottom.

You then begin to lay them out again as you did in the first instance, and it will be found that all the cards will come in their proper order.

MYSTERIOUS DISAPPEARANCE OF THE KNAVE OF SPADES.

Fixing your eye upon the stoutest-looking man in the room, you ask him if he can hold a card tightly. Of course, he will answer in the affirmative ; but if he should not, you will have no difficulty in finding one who does. You then desire him to stand in the middle of the room, and holding up the pack of cards, you show him the bottom one, and request him to state what card it is. He will tell you that it is the knave of spades. You then tell him to hold the card tightly, and look up at the ceiling. While he is looking up you ask him if he recollects his card ; and if he answers, as he will be sure to do, the knave of spades, you will reply that he must have made a mistake, for if he look at the card he will find it to be the knave of hearts, which will be the case. Then handing him the pack, you tell him that if he look over it, he will find his knave of spades somewhere in the middle of the pack.

This trick is extremely simple and easy of accomplishment. You procure an extra knave of spades, and cut it in half, keeping the upper part, and throwing away the lower. Before showing the bottom of the pack to the company, get the knave of hearts to the bottom, and lay over it, unperceived by the company, your half knave of spades ; and under pretense of holding the pack very tight, put your thumb across the middle, so that the joining may not be seen, the legs of the two knaves being so similar that detection is impossible. You then give him the lower part of the knave of hearts to hold, and when he has drawn the card away hold your hands so that the faces of the cards will be turned toward the floor. As early as possible you take an opportunity of removing the half knave.

SLEIGHT-OF-HAND TRICKS, ETC.

Having completed our catalogue of card feats, we now proceed to give a short selection of other conjuring tricks.

A CHEAP WAY OF BEING GENEROUS.

You take a little common white or bees' wax, and stick it on your thumb. Then, speaking to the bystander, you show him a dime, and tell him how you will put the same into his hand; press it down upon the palm of his hand with your waxed thumb, talking to him the while, and looking him in the face. Suddenly take away your thumb, and the coin will adhere to it; then close his hand, and he will be under the impression that he holds the dime, as the sensation caused by the pressing still remains. You may tell him he is at liberty to keep the dime; but on opening his hand to look at it he will find, to his astonishment, that it is gone.

THE FAMOUS ENGLISH MOUNTEBANK TRICK.

In the days when merry-andrews and mountebanks met with a hearty welcome on every English village green, no conjuring trick was more popular than this; yet there are few that can be performed with less difficulty. You first of all procure a long strip of paper, or several smaller strips pasted together, two or three inches wide. Color the edges red and blue, and roll up the paper like a roll of ribbon. Before doing so, however, securely paste a small piece of cotton at the end you begin to roll. Then, when the proper time has arrived, you take hold of this cotton, and begin to pull out a long roll which very much resembles a "barber's pole." In order to perform this trick with good effect, have before you some paper shavings, which may easily be procured at any bookbinder's, and commence to appear to eat them. The chewed paper can be removed each time a fresh handful is put into the mouth; and when the proper time and opportunity have arrived, put the roll into the mouth, and pull the bit of cotton, when a long roll comes out, as before described, to the astonishment of the audience.

A more elegant but similar feat is the following, which we will style

BRINGING COLORED RIBBON FROM THE MOUTH.

Heap a quantity of finely-carded cottonwool upon a plate, which place before you. At the bottom of this lint, and concealed from the company, you should have several narrow strips of colored ribbons, wound tightly into one roll, so as to occupy but little space. Now begin to appear to eat the lint by putting a handful in your mouth. The first handful can easily be removed and returned to the plate

unobserved, while the second is being "crammed in." In doing this, care should be taken not to use all the lint, but to leave sufficient to conceal the roll. At the last handful, take up the roll and push it into your mouth without any lint; then appear to have had enough, and look in a very distressed state, as if you were full to suffocation; then put your hands up to your mouth, get hold of the end of the ribbon, and draw, hand over hand, yards of ribbon as if from your stomach. The slower this is done, the better the effect. When one ribbon is off, the roll of your tongue will assist you in pushing another end ready for the hand. You will find you need not wet or damage the ribbon in the least. This is a trick which is frequently performed by one of the cleverest conjurors of the day.

CATCHING MONEY FROM THE AIR.

The following trick, which tells wonderfully well when skillfully performed, is a great favorite with one of our best-known conjurors. So far as we are aware, it has not before been published. Have in readiness any number of silver coins, say thirty-four; place all of them in the left hand, with the exception of four, which you must palm into the right hand, then obtaining a hat from the audience, you quietly put the left hand with the silver inside; and whilst playfully asking if it is a new hat, or some such remark for the purpose of diverting, loose the silver, and at the same time take hold of the brim with the left hand, and hold still so as not to shake the silver. Now address the audience, and inform them that you are going to "catch money from the air." Ask some person to name any number of coins up to ten, say eight. In the same way go on asking various persons, and adding the number aloud till the total number named is nearly thirty; then looking round as though some one had spoken another number, and knowing that you have only thirty-four coins, you must appear to have heard the number called which, with what has already been given, will make thirty-four; say the last number you added made twenty-eight, then, as though you had heard some one say six, "and twenty-eight and six make thirty-four—Thank you, I think we have sufficient." Then, with the four coins palmed in your right hand, make a catch at the air, when they will chink. Look at them, and pretend to throw them into the hat, but instead of doing so, palm them again; but in order to satisfy your audience that you really threw them into the hat, you must, when in the act of palming, hit the brim of the hat with the wrist of the right hand, which will

make the coins in the hat chink as if they had just fallen from the right hand. Having repeated this process several times, say, "I suppose we have sufficient," empty them out on to a plate, and let one of the audience count them. It will be found that there are only thirty, but the number which you were to catch was thirty-four. You will therefore say, "Well, we are four short; I must catch just four, neither more nor less." Then, still having four coins palmed in your right hand, you catch again, and open your hands, saying to the audience, "Here they are."

HOW TO FIRE A LOADED PISTOL AT THE HAND WITHOUT HURTING IT.

This extraordinary illusion is performed with real powder, real bullets, and a real pistol, the instrument which effects the deception being the ramrod. This ramrod is made of polished iron, and on one end of it is very nicely fitted a tube, like a small telescope tube. When the tube is off the rod, there will, of course, appear a little projection. The other end of the rod must be made to resemble this exactly. The ramrod with the tube on being in your hand, you pass the pistol round to the audience to be examined, and request one of them to put in a little powder. Then take the pistol yourself, and put in a very small piece of wadding, and ram it down; and in doing so you will leave the tube of the ramrod inside the barrel of the pistol. To allay any suspicion that might arise in the minds of your audience, you hand the ramrod to them for their inspection. The ramrod being returned to you, you hand the pistol to some person in the audience, requesting him to insert a bullet, and to mark it in such a way that he would recognize it again. You then take the pistol back and put in a little more wadding. In ramming it down, the rod slips into the tube which now forms, as it were, an inner lining to the barrel, and into which the bullet has fallen; the tube fitting tight on the rod is now easily withdrawn along with it from the pistol, and the bullet is easily got into the hand by pulling off the tube from the rod, while seeking a plate to "catch the bullets;" and the marksman receiving order to fire, you let the bullet fall from your closed hand into the plate just as the pistol goes off.

CURIOUS WATCH TRICK.

By means of this trick, if a person will tell you the hour at which he means to dine, you can tell him the hour at which he means to get up next morning. First ask a person to think of the hour he intends

rising on the following morning. When he has done so, bid him place his finger on the hour, on the dial of your watch, at which he intends dining. Then—having requested him to remember the hour of which he first thought—you mentally add twelve to the hour upon which he has placed his finger, and request him to retrograde, counting the hours you mention, whatever they may be, but he is to commence counting with the hour he thought of from the hour he points at. For example, suppose he thought of rising at eight, and places his finger on twelve as the hour at which he means to dine, you desire him to count back twenty-four hours ; beginning at twelve he counts eight, that being the hour he thought of rising, eleven he calls nine, ten he calls ten (mentally, but not aloud), and so on, until he has counted twenty-four, at which point he will stop, which will be eight, and he will probably be surprised to find it is the hour he thought of rising at.

THE FLYING QUARTER.

This is a purely sleight-of-hand trick, but it does not require much practice to be able to do it well and cleverly. Take a quarter between the forefinger and thumb of the right hand ; then, by a rapid twist of the fingers, twirl the coin by the same motion that you would use to spin a teetotum. At the same time rapidly close your hand, and the coin will disappear up your coat sleeve. You may now open your hand, and, much to the astonishment of your audience, the coin will not be there. This capital trick may be varied in a hundred ways. One plan is to take three quarters, and concealing one in the palm of your left hand, place one of the others between the thumb and forefinger of the right hand, and the third between the thumb and forefinger of the left hand. Then give the coin in the right hand the twist already described, and closing both hands quickly, it will disappear up your sleeve, and the left hand on being unclosed, will be found to contain two quarters. Thus you will make the surprised spectators believe that you conjured the coin from your right hand to the left.

PLUMES FOR THE LADIES.

The following very clever trick was a favorite with M. Houdin, and was performed by him at St. James Theater, where it drew forth a good deal of admiration. When known, however, it appears like a great many other tricks, extremely simple and easy.

Procure two or three large plumes of feathers, or a lot tied

together. Take off your coat, and hold one lot in each hand, so that the plumes will lie in a parallel line with the arms. Put your coat on again, and press the feathers into small compass. Ask some one to lend you a large silk handkerchief, throw it over one hand and part of the arm, and with the other quickly draw the feathers from that arm. The plumes being released from their imprisonment, will spread out and resume their bulky appearance, and the onlookers will be completely baffled as to where they could have come from. Then repeat the process with the other arm.

THE BORROWED QUARTER IN THE WORSTED BALL.

This easily-performed trick should be in the *repertoire* of every amateur magician. A large ball of worsted is obtained, and a marked quarter having been borrowed from the audience, the worsted is unwound, and out falls the quarter which but a moment before was supposed to be in the hands of the operator. It is done in this way: Procure a few skeins of thick worsted; next, a piece of tin in the shape of a flat tube, large enough for the coin to pass through, and about four inches long. Then wind the worsted on one end of the tube to a good-sized ball, having a quarter of your own in your right hand. You may now show the trick. Place the worsted anywhere out of sight, borrow a marked quarter, and taking it in your left hand, you put the one in your right hand on the end of the table farthest from the company. While so doing, drop the marked quarter into the tube, pull the tube out, and wind a little more worsted on in order to conceal the hole. Then put the ball into a tumbler, and taking the quarter you left on the table, show it to the company (who will imagine it to be the borrowed quarter), and say "Presto! fly! pass!" Give the end of the ball to one of the audience, and request him to unwind it, and on that being done the money will fall out.

THE INK AND FISH TRICK.

This trick, originally introduced by M. Houdin, has been performed by every wizard since. A large goblet is placed upon the table, containing apparently several pints of ink. A small quantity of ink is taken out with a ladle, and being poured out into a plate, is handed round to the company to satisfy them that it really is ink. A handkerchief is then covered over the goblet, and upon being instantly withdrawn, reveals the glass now full of water, in which swim gold and silver fish. The trick is thus performed: A black silk lining

is placed inside the goblet, and kept in its place by a wire ring. It thus forms a bag without a bottom as it were, and when wet adheres closely to the glass in which are the water and the fish. The next part of the deception is the ladle, which must be capable of containing as much ink as will induce the audience to believe that it was got from the goblet before them. The ink must be concealed in the handle of the ladle, so that when it is lying on the table it will not be perceived; but on being elevated, it must run into the ladle through a small aperture made for the purpose. The black silk is easily withdrawn by the thumb and finger at the time the handkerchief is removed. It must be concealed within the folds of the handkerchief.

SILVER CHANGED TO GOLD—FLYING MONEY.

Before commencing this trick you must provide yourself with two quarters and a half eagle, and one of the quarters must be concealed in the right hand. Lay the other quarter and the half eagle on the table, in full view of the audience. Now ask for two handkerchiefs, then take the half eagle up and pretend to roll it in one of the handkerchiefs; but instead of that roll up the quarter, which you had concealed in the right hand, and retain the half eagle. Then give the handkerchief to one of the company to hold. Now take the quarter off the table, and pretend to roll that up in the second handkerchief, but put up the half eagle instead. Give this handkerchief to a second person and bid him "hold it tight," while you command the half eagle and the quarter to change places. On the handkerchief being opened, the coins will appear to have obeyed your command.

THE "TWENTY CENTS" TRICK.

This trick may be performed with any number of either quarters, half eagles, or half dollars; but, following the traditional rule, we will suppose that you borrow at random twenty cents from the company and display them on a plate, having previously concealed five *other* cents in your left hand. You take the cents from the plate into the right hand, mix them with the concealed five, and then give them to one of the company to hold. You then ask the possessor to return five to you, which he will do, under the supposition that he only retains fifteen, while in reality he retains twenty. You must now have another cent palmed in your right hand, so that when you give the five cents to another person to hold, you add one to the number, and in reality put six in his hands. You then ask him, as in the previous

case, to return one to you, reminding him, as you receive it, that he has only four left. Then pretending to put the cent you have just received into your left hand, you strike your left hand with your magic wand, and bid the coin you are supposed to be holding to fly into the closed hand of the person holding five, or, as he supposes, four cents. On unclosing his hand he will find it to contain five cents, and he will believe that you transferred one of them thither. Now, taking the five cents, you must dexterously pass them into the left hand, and bid them to fly into the closed hand of the person holding the supposed fifteen; and he, in like manner, will be astonished to find, on unclosing his hand, that it contains twenty cents instead of, as he supposed, fifteen.

THE MYSTERIOUS BAG.

Mr. Philippe, when appearing before his wonder-struck audiences, used to excite the most profound amazement by means of a mysterious bag, from which he produced nearly every conceivable thing, from a mouse-trap to a four-posted bedstead; and its capacity was so prodigious, that it swallowed even more than it produced. Similar but less pretending is the one which we give under the title of "The Mysterious Bag." Make two bags, each about a foot long and six inches wide, of some dark material, and sew them together at the edge, so that one may be inside the other. Next make a number of pockets, each with a cover to it, which may be fastened down by a slight elastic band. Place these about two inches apart, between the two bags, sewing one side of the pocket to one bag and the other side to the other. Make slits through both bags about an inch long, just above the pockets, so that you can put your hand in the bags; and by inserting your thumb and finger through these slits you may obtain entrance to the pockets, and bring out of them whatever they contain. It is, of course, necessary that a variety of articles should be put in the pockets. Before commencing the trick you may turn the bag inside out any number of times, so that your audience may conclude that it is quite empty. You can then cause to appear or disappear any number of articles of a light nature, much to the amusement of your audience.

TO MAKE A DIME DISAPPEAR AT COMMAND.

This simple and well-known but often amusing trick, enables the operator to cause a small coin to disappear after it has been wrapped up in a handkerchief. Borrow a dime or small coin, or use one of

your own, and secretly place a small piece of soft wax on one side of it; then spread a pocket-handkerchief on a table, and taking up a coin, show it to your audience, being very careful not to expose the side that has the wax on it. Having done this, place the coin in the center of the handkerchief, so that the wax side will adhere. Then bring the corner of the handkerchief over, and completely hide the coin from the view of the spectators. All this must be carefully done, or the company will perceive the wax on the back of the coin. You must now press very hard on the coin with your thumb, in order to make it adhere. When you have done this, fold over successively the other corners, repeating the operation a second time, and leaving the fourth corner open. Then take hold of the handkerchief with both hands at the open part, and sliding your finger along the edge of the same, it will become unfolded, and the coin adhering to the corner of the handkerchief will, of course, come into your right hand; then detach the coin, shake out the handkerchief, and to the great astonishment of the company the coin will have disappeared.

In order to convince your audience that the coin is still in the handkerchief after you have wrapped it up, you can drop it on the table, when it will sound.

TO PRODUCE A CANNON-BALL FROM A HAT.

This is a very old trick, though it still finds favor with most of the conjurers of the present day. You borrow a hat, and on taking it into your hands, you ask a number of questions about it, or say it would be a pity for you to spoil so nice a hat, or make use of some such remark. This, however, is only a ruse for the purpose of diverting attention. Then passing round to the back of your table—(where, by the way, you have arranged on pegs a large wooden “cannon-ball,” or a cabbage, or a bundle of dolls, trinkets, etc., loosely tied together, so that they may be easily disengaged)—you wipe, in passing, one or other of these articles off the pegs where they must be very slightly suspended, into the hat so rapidly as not to be observed.

Returning to the gentleman from whom you received the hat, you say to him—“You are aware, sir, that your hat was not empty when you gave it to me”—at the same time emptying the contents in front of the audience. Supposing you have, in the first instance, introduced the dolls and trinkets, you may repeat the trick by wiping the “cannon-ball,” or one of the other articles into the hat, and again advancing toward the gentleman from whom you received it, say, “Here is your

hat ; thank you, sir." Then just as you are about to give it to him, say, " Bless me, what have we here?" and turning the hat upside down, the large cannon-ball will fall out.

EVANESCENT MONEY.

" 'Tis here, and 'tis gone!" This simple, but effective trick is done in the following manner : Stick a piece of white wax on the nail of your middle finger ; lay a dime on the palm of your hand, and state to the company that you will make it vanish at the word of command, at the same time observing that many perform the feat by letting the dime fall into their sleeve, but to convince them that you have not recourse to any such deception, turn up the cuffs of your sleeves. Then close your hand and cry, " Begone!" and suddenly open it and extending your palm, you show the dime has vanished. Care must be taken to remove the wax from the dime before you restore it to the owner.

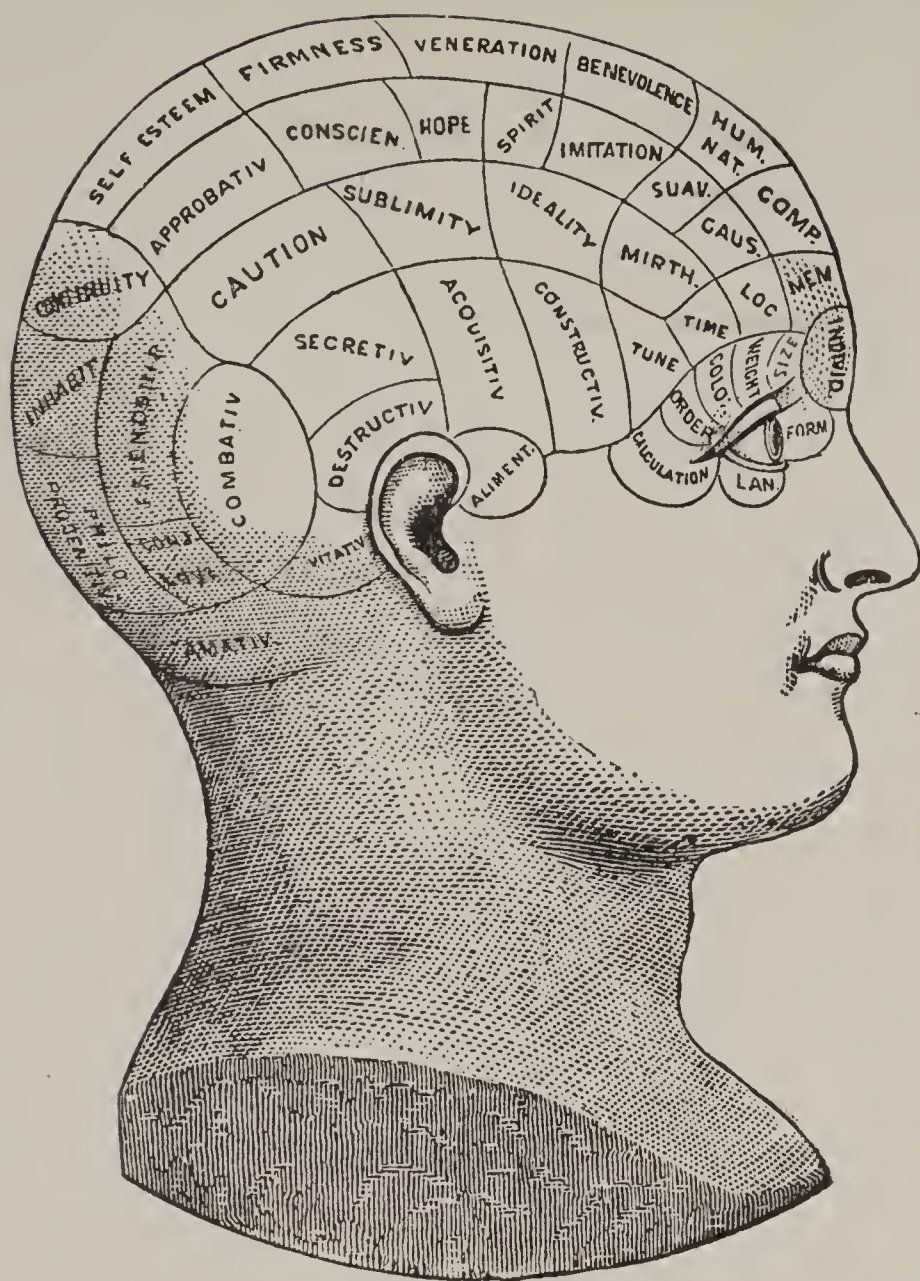
THE WINGED DIME.

Take a dime with a hole in the edge, and attach it to a piece of white sewing-silk, at the end of which is a piece of elastic cord about twelve inches in length. Sew the cord to the lining of your left-hand coat sleeve, but be careful that the end of the cord to which the coin is attached, should not extend lower than within two inches of the end of the sleeve when the coat is on. Having done this, bring down the sixpence with the right hand, and place it between the thumb and under finger of the left hand, and showing it to the company, tell them you will give it to any one present who will not let it slip away. You must then select one of your audience, to whom you proffer the dime, and just as he is about to receive it, you must let it slip from between your fingers, and the contraction of the elastic cord will draw the coin up your sleeve, and its sudden disappearance will be likely to astonish the would-be recipient. This feat can be varied by pretending to wrap the coin in a piece of paper, or a handkerchief. Great care should be taken not to let any part of the cord be seen, as that would be the means of discovering the trick.

THE AERIAL COIN.

The following will furnish the key to many of the stock tricks of professional conjurors. Having turned up the cuffs of your coat, begin by placing a cent on your elbow (your arm being bent by raising the

hand toward the shoulder) and catching it in your hand—a feat of dexterity easily performed. Then say that you can catch even a smaller coin in a more difficult position. You must illustrate this by placing the dime half-way between the elbow and the wrist, and by suddenly bringing the hand down, the dime will fall securely into the cuff, unseen by any one, and it will seem to have disappeared altogether. Take a drinking glass or tumbler, and bidding the spectators to look upward, inform them that the lost coin shall drop through the ceiling. By placing the glass at the side of your arm, and elevating your hand, the coin will fall from the cuff into the tumbler.



PHRENOLOGY.

Phrenology is a Greek compound, signifying a discourse on the mind. The system which exclusively passes by this name was founded by Dr. Francis Joseph Gall, a German physician, born in 1757. The *brain* is the organ by and through which *mind* in this life is manifested. This truth is now disputed scarcely anywhere.

Phrenologists conjectured that different brains differ in quality, but were long without any indications of these differences. The doctrine of the *Temperaments* has thrown considerable, though not perfect, light on this point, and for this we are indebted to Dr. Thomas of Paris. There are four temperaments, accompanied with different degrees of power and activity, in other words, quality of brain. These are the *bilious*, the *nervous*, the *sanguine*, and the *lymphatic*. These temperaments were observed and distinguished long before the discovery of phrenology, though to little purpose. They figure in the fanciful philosophy of Burton, and similar writers of former times, and much nonsense is written connected with them. Phrenology has adopted them, and made them intelligible and useful. They

are supposed to depend upon the constitution of the particular bodily systems. The muscular and fibrous systems being predominantly active, seem to give rise to the bilious temperament. The name is equivocal, and therefore not well applied; the other three are more appropriate. The brain and nerves predominating in activity, give the nervous; the lungs, heart and bloodvessels, the sanguine; while the glands and assimilating organs present the lymphatic temperament.

The predominance of these several bodily systems is indicated by certain sufficiently obvious external signs, whence our power of recognizing them. The nervous temperament is marked by silky, thin, hair, thin skin, small, thin muscles, quick, muscular motion, paleness, and often delicate health. The whole nervous system, brain included, is active, and the mental manifestations vivacious. It is the temperament of genius and refinement. The bilious has black, hard and wiry hair, dark or black eyes, dark skin, moderate fulness, but much firmness of flesh, with a harsh outline of countenance and person. The bilious temperament gives much energy of brain and mental manifestation, and the countenance is marked and decided; this is the temperament for enduring much mental as well as bodily labor. The sanguine temperament has well-defined forms, moderate plumpness and firmness of flesh, light or red hair, blue eyes, and fair, and often ruddy countenance. It is accompanied with great activity of the bloodvessels, an animated countenance and a love of out-door exercises. With a mixture of the bilious—for in most individuals the temperaments are mixed, often all four occurring in one person—it would give the soldier's temperament. The brain is active. The lymphatic temperament is indicated by a round form, as in the fat and corpulent, soft flesh, full, cellular tissue, fair and pale skin. The vital action is languid, the circulation is weak and slow. The brain is also slow and feeble in its action, and the mental manifestations correspond.

THE PRIMITIVE FACULTIES OF MIND AS CONNECTED WITH THEIR ORGANS IN THE BRAIN.

Mind, which was considered by the metaphysicians as a single thing or essence, was said by them to be capable of being in different *states*, in each of which states it made one of its various manifestations, as memory, judgment, anger, etc. In no particular does the phrenological hypothesis differ more from the metaphysical than this. The phrenological doctrine is, that the brain, the organ of the

mind, is divided into various faculties, each of which has its own mode of acting. It is held—

Firstly. That by accurate observation of human actions, it is possible to discriminate the dispositions and intellectual power of man, such as love, anger, benevolence, observation, reflection, etc.

Secondly. That the true form of the brain can be ascertained by the external form of the head; the brain, though the softer substance, being what rules the shape of the skull, just as a shell takes its form from the animal within.

Thirdly. The organs or parts into which the brain is divided, all of which organs are possessed by every individual except in the case of idiocy, appear on the brain's surface in folds or convolutions, somewhat like the bowels or viscera of an animal, but have a well-ascertained fibrous connection through the whole substance of the brain with one point at its base, called the *medulla oblongata*, which unites the brain to the spinal cord. The organs have thus each a conical form from the *medulla oblongata* to the surface; the whole being not inaptly compared to the stalks and flowers of a cauliflower.

Fourthly. The brain is divided into two equal parts called *hemispheres*: on each side of the fosse, or division between these hemispheres, the same organ occurs; all the organs are therefore double, in analogy with the eyes, ears, etc. But when the term *organ* is used, both organs are meant. The organs which are situated close to the middle line drawn vertically on the head, though close to each other, are nevertheless double; for example, Individuality, Benevolence, Firmness, etc.

Fifthly. Beside the brain proper, there is a smaller brain, attached to the hinder part of the base of the brain, called the *cerebellum*.

Sixthly. The brain, including the cerebellum, is divided into the *anterior, middle* and *posterior lobes*. The cerebellum forms part of the posterior lobe. The anterior lobe contains all of the intellectual faculties; the posterior and lower range of the middle lobe are the regions of the animal propensities; while the moral sentiments are found, with a sort of local pre-eminence, to have their organs developed on the top or coronal surface of the head.

The gradation in size of the organs is thus denoted:

| | | |
|---------------|--------------|---------------|
| Very Small. | Moderate. | Rather Large. |
| Small. | Rather Full. | Large. |
| Rather Small. | Full. | Very Large. |

It has been found convenient to express these degrees in numbers, thus—

| | | | |
|------------------|--|--------------------|---------------------|
| 1. | | 8. (Rather Small.) | 15. |
| 2. (Idiocy.) | | 9. | 16. (Rather Large.) |
| 3. | | 10. (Moderate.) | 17. |
| 4. (Very Small.) | | 11. | 18. (Large.) |
| 5. | | 12. (Rather Full.) | 19. |
| 6. (Small.) | | 13. | 20. (Very Large.) |
| 7. | | 14. (Full.) | 21. |

The intermediate numbers, 3, 5, 7, etc., denote something between the two denominations, and have been found useful.

In practice, the general size of the head is measured, in several directions, with calliper compasses. Twenty males, from twenty-five to fifty years of age, measured, from the occipital spine (the bony knot over the hollow of the neck) to the point over the nose between the eyebrows, on an average, 7 1-2 inches; some of them being as high as 8 1-2, and others as low as 6 1-2. From the occipital spine to the hollow of the ear, the average was 4 3-8, some being as high as 5, others as low as 3 1-2. From the hollow of the ear to the point between the eyebrows, as above, average was nearly 5; some being 5 1-2, others 4 1-2. From the same hollow of the ear to the top of the head, about an inch behind the center (the organ of Firmness), the average was 5 9-15; some being 6 1-2, others 5 1-2. Across the head from a little below the tops of the ears (from Destructiveness to Destructiveness), the average was 5 3-10; some being 6 1-2, others 5 1-2. The averages are in these twenty individuals higher than those of the natives of Britain generally, some of them being large, and none small.

Phrenologists further distinguish between *power* and *activity* in the organs of the brain. Power, in whatever degree possessed, is *capability* of feeling, perceiving, or thinking; while activity is the *exercise of power*, or the putting into action the organ with more or less intensity.

The powers of mind, as manifested by the organs, are called *faculties*. A faculty may be defined to be a particular power of thinking or feeling. A faculty has seven characteristics, in order to our concluding it primitive and distinct in the mind, viz.:

1. When it exists in one kind of animal and not in another. 2. When it varies in the two sexes of the same species; 3. When it is not in proportion to the other faculties of the same individual; 4. When it appears earlier or later in life than the other faculties; 5. When it

may act or repose singly ; 6. When it is propagated from parent to child ; and, 7. When it may singly preserve health, or singly manifest disease.

Division or Classification of the Faculties: The faculties have been divided by Gall and Spurzheim into two great orders—FEELING and INTELLECT, or AFFECTIVE and INTELLECTUAL FACULTIES. The feelings are divided into two genera—the *Propensities* and the *Sentiments*. By a propensity is meant an internal impulse, which incites to a certain action, and no more : by a sentiment, a feeling which, although it has inclination, has also an emotion superadded.

No. 1.—Amativeness.—This organ is situated immediately over the nape of the neck, and fills up the space between the ears behind, or rather between the mastoid processes, or projecting bones behind the ears. It generally forms a projection in that part, and gives a thickness to the neck when it is large, and a spareness when small.

As the basis of domestic affections, it is one of great importance, and its regulation has ever been one of the prime objects of moral systems, laws, and institutions.

No. 2.—Philoprogenitiveness.—This, in man as well as in animals, is the feeling of the love for his offspring. It depends on no other faculty, as reason or benevolence ; it is primitive ; and in the mother, who, for wise reasons, is gifted with it most strongly, its object, the infant, instantly rouses it to a high state of excitement. It is situated in the middle of the back of the head, and when large, projects like a portion of an ostrich egg. The organ is one of the easiest to distinguish in the human head. Those who are flat and perpendicular there, instead of being delighted, are annoyed by children. It is generally smaller in males than in females, though sometimes found larger ; and men so organized delight to carry about and nurse children. The feeling gives a tender sympathy generally with weakness and helplessness ; and we find it often returned by the young themselves to the old and feeble. It is essential to a soft, kind attendant on the sick, to a nurse or nursery-maid, and to a teacher of youth. It induces women to make pets of small and gentle animals, when tyrant circumstances have kept them single, and denied them offspring of their own. Its feelings are, by a kind Providence, rendered so delightful, that they are extremely apt to be carried to the length of excess ; and spoiling and pampering children into vicious selfishness is the ruinous consequences.

No. 3.—Inhabitiveness.—Concentrativeness.—The organ is situated immediately above the preceding. The purpose of a faculty which prompts men to *settle* instead of roaming, which latter habit is inconsistent with agriculture, commerce, and civilization, is obvious; *nostalgia*, or home-sickness, is the disease of the feeling.

No. 4.—Adhesiveness.—This organ is at the middle of the posterior edge of the parietal bone. It attaches men, and even animals, to each other, and is the foundation of that pleasure which we feel, not only in bestowing but receiving friendship. It is the faculty which prompts the embrace and the shake of the hand, and gives the joy of being reunited to friends. Acting in conjunction with Amateness, it gives constancy and duration to the attachments of the married. Amateness alone will not be found sufficient for this. Hence the frequent misery of sudden love marriages, as they are called, founded on that single impulse. The feeling attaches many persons to pets, such as birds, dogs, rabbits, horses, and other animals, especially when combined with Philoprogenitiveness. With this combination, the girl lavishes caresses on her doll, and on her little companions.

No. 5.—Combativeness.—The organ of this propensity is situated behind, and a little upward from, the ear; anatomically, at the posterior-inferior angle of the parietal bone. A small endowment of this faculty manifests itself in that over-gentle and indolent character, which is easily aggressed upon, easily repelled by the appearance of difficulty and trouble, and which naturally seeks the shades and eddy-corners of life. Nations so organized—the Hindoos, for example—are easily conquered by others, under whom they naturally sink into a condition more or less of servitude. A large endowment, on the other hand, shows itself in a love of danger for its own sake, a delight in adventurous military life, and a tendency to bluster, controversy, and turmoils of all kinds. Persons with large combativeness may be readily recognized in private society by their disposition to contradict and wrangle. They challenge the clearest propositions, and take a pleasure in doubting where everybody else is convinced. The generality of boys manifest an active combativeness in their adventurous spirit, hence their disposition to fighting, and to the working of all kinds of petty mischief. To control and guide the propensity is one of the most delicate, but also most important, duties of the educator. When combativeness is deranged, we have a violent and noisy, and often a dangerous patient. Intoxication generally affords a great stimulus to it, hence, drunken quarrels and fightings.

No. 6.—Destructiveness.—This organ is situated on both sides of the head, immediately over the external opening of the ear, extending a little forward and backward from it, and rising a trifle above the top or upper flap of the ear. It corresponds to the lower portion of the squamous plate of the temporal bone. When the organ is large, the opening of the ear is depressed. It is still generally considered as giving the impulse to kill and destroy; but, in man, this propensity is shown to have, under the control of the higher sentiments and intellect, a legitimate sphere of exercise. It prompts beasts and birds of prey to keep down the redundant breeds of the lower animals, and enables man to “kill” that he may “eat.” Anger, resentment and indignation, in all their shapes, likewise spring from this faculty.

A small endowment of this faculty is one of the elements of a “soft” character. Persons so organized seem to want that which gives momentum to human operations, like an axe wanting in back weight.

Alimentiveness, or Appetite for Food.—Alimentiveness is the desire of, or appetite for food. In this feeling, as such, the stomach is not concerned; its functions are strictly confined to the reception and digestion of our food.

Alimentiveness, from its near neighborhood to Destructiveness, seems to have a peculiar influence on that faculty, rousing it to great energy when its own enjoyments are endangered or interrupted.

Love of Life.—The self-preservation involved in the love of life is certainly not accounted for by any known organ or combination of organs. Cautiousness is fear of injury, fear of death; but it is not love of life. This feeling is powerfully manifested by some when their life is in no danger, but who look upon the close of life as a very great evil.

No. 7.—Secretiveness.—The order of this faculty will be observed to be situated immediately above that of destructiveness, at the inferior edge of the parietal bone, or in the middle of the side of the brain. The legitimate use of the faculty is to exercise that control over the outward manifestation of the other faculties which is necessary to a prudent reserve. Without it, and of course, in those in whom the organ is small, and the manifestation weak, the feelings express themselves too openly.

No. 8.—Acquisitiveness.—The organ of this faculty is situated farther forward than, and a little above, Secretiveness, at the anterior-inferior angle of the parietal bone.

The faculty of Acquisitiveness could not, and no faculty could, be given to man by his Creator for a mean, groveling and immoral use; accordingly, when we consider it aright, we recognize in it the dignity of the greatest utility. In a word, it is the faculty through whose impulse man accumulates *capital*, and nations are rendered rich, great and powerful. Without the faculty, man would be content to satisfy his daily wants, although even in this he would fail; but the surplus which, under the impulse of this faculty, he contributes to the store of wealth which accumulates from generation to generation, would not exist. Under proper regulation, then, the faculty is of the greatest value to man; by means of it he "gathers up the fragments, that nothing may be lost." Excessive pursuit of wealth is, however, an abuse of the faculty, and too much the vice of civilization, when it advances as it has hitherto done, without adequate moral improvement.

No. 9—Constructiveness.—The situation of this organ is immediately behind the temples, in the frontal bone, above the sphenotemporal suture. The faculty of which this organ is the instrument, is the power of mechanically making, constructing and fashioning, by changing the forms of matter. Many of the inferior animals possess it, as the bee, the beaver, birds and insects. Some savages have it in such small endowments as never to have built huts or made clothes, or even the simplest instruments for catching fish. In all operatives who excel in their arts—engravers, joiners, tailors, etc.—and in children who early manifest a turn for drawing figures, and cutting them out in paper, the organ is large.

GENUS II.—SENTIMENTS.

I. SENTIMENTS COMMON TO MAN AND THE LOWER ANIMALS.

No. 10.—Self-Esteem.—The situation of this organ is at the top of the back of the head, at the center; forming, as it were, the curve or turn between the back and the top of the head. Technically, it is a little above the posterior or sagittal angle of the parietal bones. When it is large, the head rises far upward and backward from the ear, in the direction of the organ. The legitimate use of the faculty of Self-Esteem, or Self-Love, is that degree of self-complacency which enhances the pleasures of life, and which gives the individual confidence in his own powers, and leads him to apply them to the best advantage. It is sometimes called proper pride, or self-respect, in

which form it aids the moral sentiments in resisting temptations to vice and self-degradation ; this is called being *above* doing a criminal, a vicious, or a mean action. Its deficiency renders an individual too humble, and the world takes him at his word, and pushes him aside. In large and uncontrolled endowment, it produces great abuses, and causes much annoyance and often misery to others. It is the quarreling, insulting, domineering, tyrannizing, dueling faculty. In children it is pettishness, forwardness, and self-will, and produces disobedience. In adults, it gives arrogance, superciliousness and selfishness.

No. 11.—Love of Approbation.—This organ is situated on each side close to Self-Esteem, and commences about half an inch from the lamboidal suture. It gives, when large, a marked fullness to the upper part of the back of the head.

The faculty, unless kept in subordination by a very large and vigilant Conscientiousness, prompts to all the conventional insincerities and flatteries of society, from the dread that the truth will offend Self-Esteem, and draw down on the teller of it disapprobation. When Secretiveness is large, and Conscientiousness small, Love of Approbation is profuse in the unmeaning compliments of society.

No. 12.—Cautiousness.—The organ of this faculty is situated about the middle of the parietal bone on both sides.

It has been said that fear is the fundamental feeling of this faculty. It is an important element in prudence, which places the individual on his guard and warns him not to be rash in his moral as well as his physical movements. In general, the organ is large in children—a wise and beneficent provision for their protection. The organ is often diseased, and then produces causeless dread of evil, despondency, and often suicide.

II. SUPERIOR SENTIMENTS PROPER TO MAN.

No. 13.—Benevolence.—The organ of this sentiment is situated at the upper part of the frontal bone, immediately before the fontanel, in the middle of the top of the forehead, where it turns to form part of the top of the head, or coronal surface. It is easily distinguished, and when large, gives a round, elevated swell to that region. When the organ is small the forehead or top-front is low, flat, and retreating.

The faculty of Benevolence gives more than compassion for, and

a desire to relieve, suffering; it gives a wish that others should be positively happy; prompts to active, laborious, and continued exertions; and unless Acquisitiveness be very large and powerful, to liberal giving to promote its favorite object. It differs essentially in its charity, "which suffereth long and is kind," and "vaunteth not itself," from that which springs from Love of Approbation.

No. 14.—Veneration.—The organ of this faculty occupies the center of the coronal region just at the fontanel—the center of the top of the head. The function of this faculty is the sentiment of veneration, or deference in general for superiority, for greatness, and goodness. Its highest object is the Deity. It is remarkable in how many instances the painters of sacred subjects have given large development of this organ in the heads of their apostles and saints—no doubt, because the pious individuals whom they naturally select as studies for such characters, possessed the organ large. Veneration has no special object; it finds appropriate exercise with regard to *whatever is deemed superior*. Without this sentiment to make man look up to man, a people would be like a rope of sand, and society could not exist.

No. 15.—Firmness.—The organ of this faculty occupies the top of the head, behind Veneration, in the middle line. It is a faculty of peculiar character. It gives fortitude, constancy, perseverance, and determination; and when too powerful, it produces obstinacy, stubbornness and infatuation. With Self-Esteem, it renders the individual absolutely impracticable. The want of it is a great defect in character; it is unsteadiness of purpose.

No. 16.—Conscientiousness.—The organ of this sentiment is situated on each side of the organ of Firmness, between the latter organ and that of Cautiousness.

Conscientiousness gives the emotion of justice, but intellect is necessary to show on which side justice lies. The judge must hear both sides before deciding, and his very wish to be just will prompt him to do so. This faculty regulates all the other faculties by its rigid rules. Conscientiousness not only curbs our faculties when too powerful, but stimulates those that are too weak, and prompts us to duty even against strong inclinations. To cultivate it in children is most important.

No. 17.—Hope.—The organ of this faculty has its place on each side of Veneration, partly under the frontal, and partly under the parietal bone. When not regulated by the intellect, Hope leads to

rash speculation, and, in combination with Acquisitiveness, to gambling, both at the gaming-table and in the counting-house. It tends to render the individual credulous, and often indolent. In religion, hope leads to faith, and strongly disposes to a belief in a happy life to come.

No. 18.—Wonder.—The organ of this faculty is situated on each side of that of Benevolence, with one other organ, that of Imitation, interposed. Technically, it has its place in the lateral parts of the interior region of the vertex.

Persons with the faculty powerfully developed are fond of news, especially if striking and wonderful, and are always expressing astonishment; their reading is much in the regions of the marvelous, tales of wonder, of enchanters, ghosts, and witches.

No. 19.—Ideality.—The organ of this faculty is situated farther down, but close to that of Wonder, along the temporal ridge of the frontal bone.

The faculty delights in the perfect, the exquisite, the *beau ideal*—something beyond the scenes of reality—something in the regions of romance and fancy—of the beautiful and the sublime. Those writers and speakers who possess it largely adorn all they say or write with its vivid inspirations. It is the organ of imagery. The faculty renders conversation elevated, animated and eloquent, the opposite of dry and dull.

No. 20.—Wit, or the Ludicrous.—The organ of this faculty is situated before, and a little lower than that of Ideality. When large, it gives a breadth to the upper region of the forehead.

No. 21.—Imitation.—This organ is situated on each side of that of Benevolence. The Imitative arts depend on this faculty; and its organ is found large, accordingly, in painters and sculptors of eminence.

ORDER SECOND.—INTELLECTUAL FACULTIES.

By these faculties man and animals perceive or gain knowledge of the external world, and likewise of their own mental operations. The object of the faculties is to know what exists, and to perceive qualities and relations. Dr. Spurzheim divided them into three genera: 1. The External Senses; 2. The Internal Senses, or Perceptive Faculties, which procure knowledge of external objects, their physical qualities and relations; 3. The Reflecting Faculties.

GENUS I.—*External Senses.*—By these, man and the inferior

animals are brought into communication with the external material world. The senses, as generally received, are five in number—*Touch, Taste, Smell, Hearing* and *Sight*. There are certainly two more, namely, the *sense of Hunger* and *Thirst*, and the *Muscular sense*, or that by which we feel the state of our muscles as acted upon by gravitation and the resistance of matter. Without this last sense we could not keep our balance, or suit our movements to the laws of the mechanical world.

GENUS II.—*Intellectual Faculties, which Procure Knowledge of External Objects, of their Physical Qualities, and Various Relations.*—These faculties correspond in some degree with the perceptive powers of the metaphysicians, and form ideas.

No. 22.—Individuality.—The organ of this faculty is situated in the middle of the lower part of the forehead, immediately above the top of the nose. It takes cognizance of individual existences—of a horse, for example. As Individuality merely observes existences without regard to their modes of action, it is the faculty of the naturalist. Those who possess it large and active, observe the minutest objects; nothing escapes them, and they remember even the minutest objects so well, that they will miss them when taken away. On the contrary, those who have it small, observe nothing, and give the most imperfect account of the objects which have been in their way.

No. 23.—Form.—This organ is situated on each side of, and close to the *crista galli*, and occupies the space between the eyes. In those who have it large, the eyes are wide asunder and *vice versa*. As every material object must have a form, regular or irregular, this faculty was given to man and animals to perceive forms, and they could not exist without it. When large, it constitutes an essential element in a talent for drawing, but requires Size and Constructiveness to perfect the talent.

No. 24.—Size.—Every object has a size or dimension. Hence a faculty is necessary to cognize this quality. The organ is situated at the inner extremities of the eyebrows, where they turn upon the nose. A perception of Size is important to our movements and actions, and essentially to our safety. There is no accuracy in drawing or perspective without this organ.

No. 25.—Weight.—Weight is a quality of matter quite distinct from all its other qualities. The weight of any material object is only another name for its degree of gravitating tendency—its attractability to the earth. A power to perceive the different degrees of this

attraction is essential to man's movements, safety, and even existence. There must be a faculty for that perception, and that faculty must have a cerebral instrument or organ. Phrenologists have generally localized that organ in the superoripital ridge or eyebrow, immediately next to *Size*, and farther from the top of the nose.

No. 26.—Coloring.—As every object must have a color in order to be visible, it seems necessary that there should be a faculty to cognize this quality. The organ is the next outward from weight in the eyebrows, occupying the precise center of each eyebrow.

No. 27.—Locality.—Objects themselves are cognized by Individuality; but their place, the direction where they lie, the way to them depend on another faculty, a faculty given for that purpose. Without such a power, men and animals must, in situations where objects were numerous, and complicated in their positions, as woods, have lost their way. No man could find his own home, no bird its own nest, no mouse its own hole. The faculty, when active, prompts the individual to localize everything, and think of it as in its place. One glance at a paragraph or advertisement in a newspaper fixes its place in their minds, so that they will turn over the largest and most voluminous newspaper, and know in what column, and part of a column, they will find it; or direct others to do so. A person with the faculty powerful, will go in the dark to find what he wants, and will find it if in its place. Skillful chess-players invariably have the organ of *Locality* large, and it is believed that it is the organ of which they make the principal use; for it gives the power of conceiving, before making a move, the effect of new relative positions of the pieces.

No. 28.—Number.—The organ of this faculty is placed at the outer extremity of the eyebrows and angle of the eye. It occasions, when large, a fullness or breadth of the temple, and often draws downward the external corner of the eye. When it is small, the part is flat and narrow between the eye and the Temple. Their number is a very important relation or condition of things, and requires a distinct perspective power. Our safety, and even existence, may depend on a clear perception of *Number*.

No. 29.—Order.—The organ of this faculty is placed in the eyebrow, between *Coloring* and *Number*, and is large and prominent, and often pointed like a limpet-shell, in those who are remarkable for love of method, arrangement and love of symmetry, and are annoyed by confusion and irregularity. The marked love of order in some

persons, and their suffering from disorder, are feelings which no other faculty, or combination of faculties, seems to embrace.

No. 30. Eventuality.—The organ of this faculty is situated in the very center of the forehead, and when large, gives to this part of the head a rounded prominence. Individuality has been called the faculty of *nouns*: Eventuality is the faculty of *verbs*. The first perceives mere existence; the other motion, change, event, history. All knowledge must be of one or the other of these two descriptions—either things that *are*, or things that *happen*. In the following examples—the MAN *speaks*, the WIND *blows*, the DAY *dawns*, the nouns cognized by Individuality are printed in small capitals, while the verbs addressed to Eventuality, are in italics.

No. 31. Time.—Whatever be the essence of time as an entity, it is a reality to man, cognizable by a faculty by which he observes its lapse. Some persons are called walking timepieces; they can tell the hour without looking at a watch; and some even can do so, nearly, when waking in the night. The faculty also marks the minute divisions of duration, and their relations and harmonies, which are called *time* in music, and *rhythm* in versification.

No. 32. Tune.—The organ of this faculty is situated still further out than that of Time, giving roundness to the point where the forehead turns to form the temples. It is large in great musicians; and when small and hollow, there is an utter incapacity to distinguish either melody or harmony.

No. 33. Language.—A faculty is given to man and animals which connects feelings with signs and cries; but to man alone is given articulate speech. The comparative facility with which different men clothe their thoughts in words, depends on the size of this organ, which is situated in the super-orbital plate, immediately over the eyeball, and when large, pushes the eye outward, and sometimes downward, producing, in the latter case, a wrinkling or pursing of the lower eyelid. There is no fluent speaker deficient in this organ.

Internal Excitement of the Knowing Organs—Spectral Illusions.—The Knowing Organs are for the most part called into activity by *external* objects, such as forms, colors, sounds, individual things, etc.; but internal causes often excite them, and when they are in action objects will be perceived which have no external existence, and which, nevertheless, the individual will believe to be real. This is the explanation of visions, specters and ghosts, and at once explains the firm belief of many that they have appeared to them, and the fact

that it never happens that two persons see the same specters at the same time.

GENUS III.—REFLECTIVE FACULTIES.

The Intellectual Faculties already considered, give us knowledge of objects, and the qualities and relations of objects, also of the changes they undergo, or events.

No. 34. Comparison.—Every faculty can compare its own objects. Coloring can compare colors ; Weight, weights ; Form, forms ; Tune, sounds ; but Comparison can compare a color with a note, or a form with a weight, etc. Analogy is a comparison not of things, but of their relations.

No. 35. Causality.—This is the highest and noblest of the intellectual powers, and is the last in the phrenological analysis of the faculties. Dr. Spurzheim so named it, from observing that it traces the connection between *cause* and *effect*, and sees the relations of ideas to each other in respect of *necessary consequence*. Its organs are situated on each side of Comparison. With a powerful perception of causation, the individual reasons from cause to effect by logical or necessary consequence. It is the faculty which sees principles and acts upon them, while the other two faculties only try experiments. Resource in difficulties, and sound judgment in life, are the result of powerful Causality.

FENCING.

Out-door exercises are the best as a general rule, but the weather does not always admit of them. Of in-door games, tennis and racquet stand very high ; but it is seldom that one lives near a court—it is a great chance if it is disengaged, if one does—and the expense is considerable. Now, any barn, out-house, or unfurnished room will do for fencing, which is, after all, the finest exercise in the world ; for it is the only one I know of that brings every muscle in the body equally and impartially into play, while the skill required makes it extremely interesting. The hand and eye learn to act together more rapidly than in any other practice, so that the cricketer who has fenced all the winter would be astonished to find how much smarter he had grown during the months that his bat was lying idle in the corner.

But mind this, fencing is the most stupid amusement in the world if it is not practised properly. Two fellows standing opposite, and poking at each other with foils, would soon get tired of the operation ; or, if they did not, they might keep on at it for six hours a day all their lives, and never improve a little bit. Nay, they would probably incapacitate themselves from ever learning to fence at all, such bad habits would they acquire.

The first steps in learning anything are bound to be tedious ; a grammar book is never lively reading. But unless you will mug a bit at grammar you will never learn the language properly, and if you slur over the rudiments of fencing you will never do any good at it. And even after you have attained a certain proficiency, it is very necessary to be careful how to indulge in loose play, especially with opponents inferior to yourself, or your hand will soon lose its cunning, and it will take a strict course of lunging to get it in again.

Now, I do not mean to tell you that you can learn to fence as

well from a book as you can from the personal instruction of a good master ; but good masters are not always to be had, and many drill-sergeants who profess to teach fencing know nothing at all about it. And I will say that if you *carefully* follow the instructions here given, you will make much better progress than by picking up the faults of a gymnast who finds it necessary to profess to teach an art of which he is entirely ignorant, in addition to those exercises which are his peculiar province.

Only, you must be a little patient and attentive. I on my part will be as clear in my descriptions as I can, if you on yours will try to understand them by comparing them with the diagrams, and taking pains to place yourself in the correct attitudes.

Before we begin our instructions, a few hints about equipment may be useful.

Health and comfort will be promoted by wearing a flannel shirt and trousers under the defensive clothing, which must consist of mask, jacket, glove with gauntlet, and thigh-piece or apron. The masks must be made on the French plan of twisting the wire, so as to form a hexagonal mesh. English wire-work is unsafe, as the broken end of a foil would stab through it.

The German foil blades that are imported from Solingen marked "King's Head" have the oldest reputations.

For the jacket, some men prefer soft leather, lined and padded ; others choose a leather which is stouter and stiffer, and requires no lining ; but however it is made, it must be high and stiff in the collar, to guard the neck.

The glove must be nicely stuffed at the back of the fingers, and the thumb end well covered, to protect the nail in case of a jar ; the palm of very soft, pliable leather, so as not to interfere with the grip of the sword hilt ; the gauntlet long enough to guard the wrist.

You should wear a thigh-piece, strapped round the middle and the upper part of the leg, and having a flap to pass between the legs, kept in its place by a third strap fastening it to the waist behind. Or, if you prefer it, a leather apron will answer the same purpose.

The shoes should be soft and pliable, but we do not recommend India-rubber soles, which heat the feet. Some fencers like to have a broad flap spreading beyond and on both sides of the right shoe.

The great matter is to feel easy and comfortable, and not to wear anything which cramps the free play of the limbs, or impedes the circulation.

When the foil becomes bent, it should be readily straightened by laying it on the ground, placing your foot upon it, and drawing it upward in the opposite direction.

The foil is a quadrangular blade ; it should measure thirty-four inches from point to hilt. The most esteemed foil blades, as we have already seen, are manufactured at Solingen, and bear that name.

Beware of the flat blades, flexible as a riding-whip, sold in some toy shops.

The handle should be seven inches long, almost square, slightly curved, of uniform size throughout, and should be covered with twisted twine of two sizes.

The best hilt is the ordinary open iron one, but both sides should be bent upward, to protect the thumb and fingers from injury, and should also have a piece of strong leather or buffalo hide on the side next the handle.

The button on the point is sometimes covered with a bit of cardboard, with wash-leather tied over it, but gutta-percha will be found more convenient. Take a small square of that substance, warm the point, and mould the gutta-percha over it.

The object of he who desires to become a good swordsman must be to combine with perfect coolness, the greatest possible rapidity of movement, with firmness on the legs, and suppleness of body ; to parry without effort, and yet effectively ; to feint with safety.

Five qualities are necessary for the attainment of this ideal : Knowledge, precision, rapidity, a quick eye, and a strong wrist. The first three are only to be acquired by careful practice of the rudiments before loose practice is indulged in. Let us, therefore, begin with



FIG. I.
Correct Attitude
"First Position."

THE POSITION.

If attitude is not "everything" in fencing, it is at least a very great deal, for without securing a correct position, into which the learner shall fall instinctively, without thinking about it, further progress is impossible. The more pains he takes to come on guard and lunge correctly the quicker will he get

on afterward.

Place yourself with your right breast opposite the adversary, your eyes fixed on his, your right foot pointing to the front, the left to the left, at right angles ; the right heel in front of the left ankle ; the body

upright ; the hips rather drawn back, but without constraint ; the head erect, but not thrown back ; the hands hanging easily at the sides, the left holding the foil as if it were a sword in its scabbard, convex side of the handle upward (Fig. 1.)



FIG. 2.
Correct Attitude.
"Second Position."

Raise the right hand in front of the body as high as the face, palm upward, and bring it across to the hilt of the foil, which grasp lightly. Raise both hands above the head, separating them, so that the left hand shall hold the point of the foil (Fig. 2.)

Bring down the right arm with the foil, until the elbow is about on a level with the waist, and some eight inches in front of it ; thumb along the surface of the hilt ; forefinger under the thumb ; the point of the foil as high as the chin ; the fore-arm and foil in a straight line. The left arm must remain in the position in which it held the point above the head, except that the palm of the hand is to be turned to the front. Then, without moving the body, head, or neck, bend both knees, sinking down as low as you can, and advance the right foot some twelve or fourteen inches, so that the leg from the knee to the ground is perpendicular (Fig. 3.) Now you are on guard, which is the position from which all attacks are made, and in which all attacks are parried. Short men should have their guard as high as their necks, men of middle height a little above the middle of the chest ; tall men should take the middle exactly. As a rule, you must always regulate the height of your guard by that of your adversary.

Pay great attention to the hold you have of the hilt, for upon it depends that freedom and suppleness of the wrist, without which the various movements to be described hereafter cannot be performed. However the arm and hand may be turned and twisted, no finger should ever stir from the position in which it is first placed on the handle (Fig. 4.) The foil then must be held firmly, but not grasped hard ; the thumb advanced along the upper side of the hilt, and nearly touching the shell ; the forefinger exactly underneath it ; the other finger close up to the forefinger, not separated.

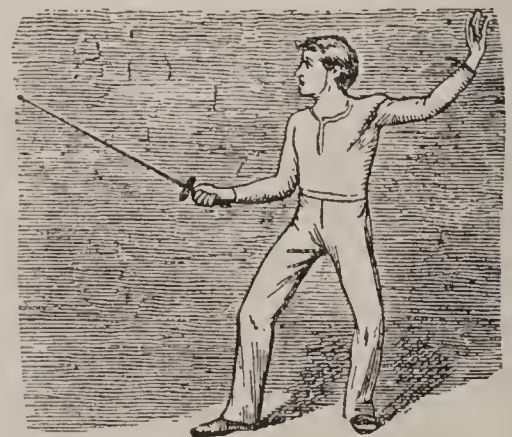


FIG. 3.
Correct Attitude. "On Guard."

Remember, also, with regard to the feet, that in all positions, whether you advance, retire, or lunge, they must remain as they are placed when on guard, *i. e.*, at right angles, the right foot pointing to

the front, the left to the left; for if the toes are turned outward or inward, the body will at once lose its balance, while in the case of lungeing, your point will be turned aside from the adversary's breast.

The Advance.—Take a short, quick pace to the front with the right foot, which must not be raised high, but just skim the ground.



FIG. 4. How to hold Foil.

As the right foot touches, bring up the left the same distance, taking care to keep the feet in their relative positions, *i. e.*, at right angles, and the right heel on a line with the left ankle.

The Retreat.—Take a short, quick pace to the rear with left foot, and as it touches the ground bring back the right foot, planting it firmly on the ground.

The Lunge.—Straighten the right arm, raising the hand, and depressing the point of the foil, until arm and foil form one horizontal line; and as you do this turn the nails upward. Then step forward from fifteen to eighteen inches, with the right foot, and straighten the left leg by pressing back the knee, taking care not to move the left foot, which must be kept flat and firmly planted; at the same time, let the left hand fall to within a few inches of the thigh (Fig. 5.)

After a little practice, these actions are performed simultaneously, but it is of such vital importance that the nails should be turned upward—a slight movement which gives strength and suppleness to the wrist, while it communicates rigidity and accuracy of direction to the sword—and also that the arm should be perfectly straight when the right foot starts forward, that you must begin by making two distinct movements; first straighten the arm, then lunge. It is well to have a mark on the adversary's plastron to aim your point at; or, for private practice, make a mark on a wall at the height of the center of a man's breast, and lunge at that.

Pay great attention to the position of the body when extended; see that the feet remain at right angles; that the right leg is perpendicular from the knee to the ankle—if the foot is beyond the perpendicular line, you have “lunged” too far—that the head and shoulders are not bent forward, but retain the same position as when on guard.

The lowering of the left arm is of use in preserving the balance.

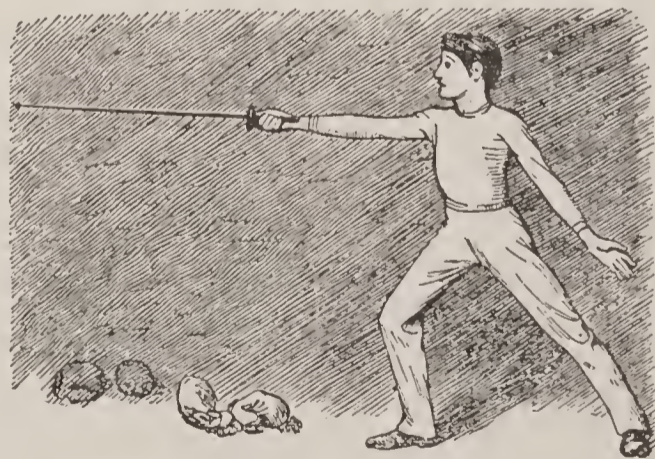


FIG. 5. The Lunge.

To *recover* from the extended position, press the ground with the right foot, springing back to the position of the guard, re-bending the left knee, and tossing up the left hand again. These are the movements which may be considered as having reference to the position in fencing.

That half of the foil which is nearest the handle is called the *forte*, the other half the *faible*.

Constantly to oppose the *forte* of your own blade to the *faible* of your enemy, is one of the secrets of fencing. Therefore you should try to keep your wrist raised a little above that of your adversary, so as to dominate his, in the upper lines; in the lower lines, keep your wrist a little lower than his.

The Line is the direction which the foil should take either for attack or defense, pointing to the opponent's body, not his extremities.

The Defense.—Pupil and instructor are on guard opposite to one another at lungeing distance; the blades of their foils joined on the inner lines, touching, but not pressing one another.

A swordsman presenting his point to the front, either defensively or offensively, may be himself attacked in one of the following four directions, termed the lines of defense:

On the left of his sword-hand beneath the hilt on the low inside line.

On the right of his sword-hand beneath the hilt, on the low outside line.

On the right of his sword-hand above the hilt on the high outside line.

On the left of his sword-hand above the hilt on the high inside line.

It will thus be seen that, with a sword of ordinary length, one only of these lines can be defended at a time, and consequently the three other lines must remain open to attack.

For the defense of each line there are two parries, the sword in both cases being placed in a similar direction, the parries themselves differing only in the position of the sword's edge, the sword-hand being held in the one case in supination (the nails turned upward), and in the other in pronation (the nails turned downward) These eight parries are called;

- | | |
|-------------|------------|
| 1. Prime. | 3. Tierce. |
| 2. Seconde. | 4. Quarte. |

- | | |
|------------|------------------------------|
| 5. Quinte. | 7. Septime (or half circle). |
| 6. Sixte. | 8. Octave. |

The allotment of these eight parries to the four lines of defense is thus : From the center of the breast, and with the elbow moderately bent.

| | | |
|--|---|--|
| 1 Prime and 7 Septime (or half-circle.) | The hand tending to the left, the point lowered and inclined to the left, the nails turned down. The same, but with the nails turned up, and the arm elongated. | Parry the attack directed on the inside low. |
| 2 Second and 8 Octave. | The hand tending to the right, the arm straightened, the point lowered and inclined to the right, the nails turned down. The same, but with the nails turned up. | Parry the attack directed on the outside low. |
| 3 Tierce and 6 Sixte. | The hand tending to the right, the point raised and inclined to the right, the finger nails turned down. The same, but with the nails turned up. | Parry the attack directed on the outside high. |
| 4 Quarte and 5 Quinte. | The hand tending to the left, the point raised and inclined to the left, the nails turned up (slightly.) The same, but with the nails turned down. | Parry the attack directed on the inside high. |

These parries are effected with the forte of the blade upon the adversary's faible, either by a sharp beat or a simple pressure. Observe that in each of the two parries which may be employed to meet the same attack, the foil blade follows the same line, so that the point is in exactly the same spot when the movement is completed, the difference lying in the position of the wrist, arm and elbow, caused by turning the nails up or down.

The question may then be asked, why this complication ?

Because the parry should always be formed with the view to reposting, or attacking immediately the adversary's blade is turned aside, and this is most readily and effectively done, sometimes with the hand in supination, at others in pronation. Thus, the double parry gives scope for the attainment of that most desirable object in fencing, variation in the attack.

Crossing swords with your opponent is termed the *engagement* ; when in attacking you he shifts his blade into a new line, as from the inside to the outside, or *vice versa*, he *disengages*. In the engagement the sword should be held securely, but without strain ; at the moment of parrying, the hold should be tightened.

Simple parries are those which are made when, on the adversary's disengagement, your point is passed in direct course either from tierce to quarte, or quarte to tierce (high lines); septime to seconde, seconde to septime (low lines); or when the point is raised or

lowered from the high to the low, or from the low to the high lines on the *same* side, *e. g.*, from quarte to septime, septime to quarte. Thus the simple parries always throw off the attack in the line in which it is directed.



FIG. 6. Quarte.

Counter-parries are when the sword-hand, in parrying a disengagement, describes with the point a circular course round the adversary's blade, until it meets again in the line of the original engagement, throwing off the attack in an opposite line from that in which it is directed.

This circular movement—done by the action of the fingers more than by that of the wrist—commences under the adversary's blade in the high lines, and over his blade in the low; thus, from the engagement of quarte (the foils joined on the inside), on the adversary's disengagement by the circle is described by lowering the point, passing it under his blade toward the right, returning it upward, and re-summing the position of quarte.

From the engagement in the other lines, the disengagements are parried upon the same principle, as will be clear if you refer to the diagram, where the arrow-heads denote the course taken by the foil.

The counter or round parry may also be used to meet a direct thrust, without disengagement; in quarte, by dropping the point under the adversary's blade and circling upward, throwing off the attack in the opposite line, that of tierce; in tierce, by the reverse action, throwing it off in quarte.

The parries are termed *semi-counters* when, by a half-circular action, the attack is thrown off from a high line, into the opposite low (*e. g.*, from quarte to seconde), or brought upward from a low line into the opposite high (as from septime to tierce).

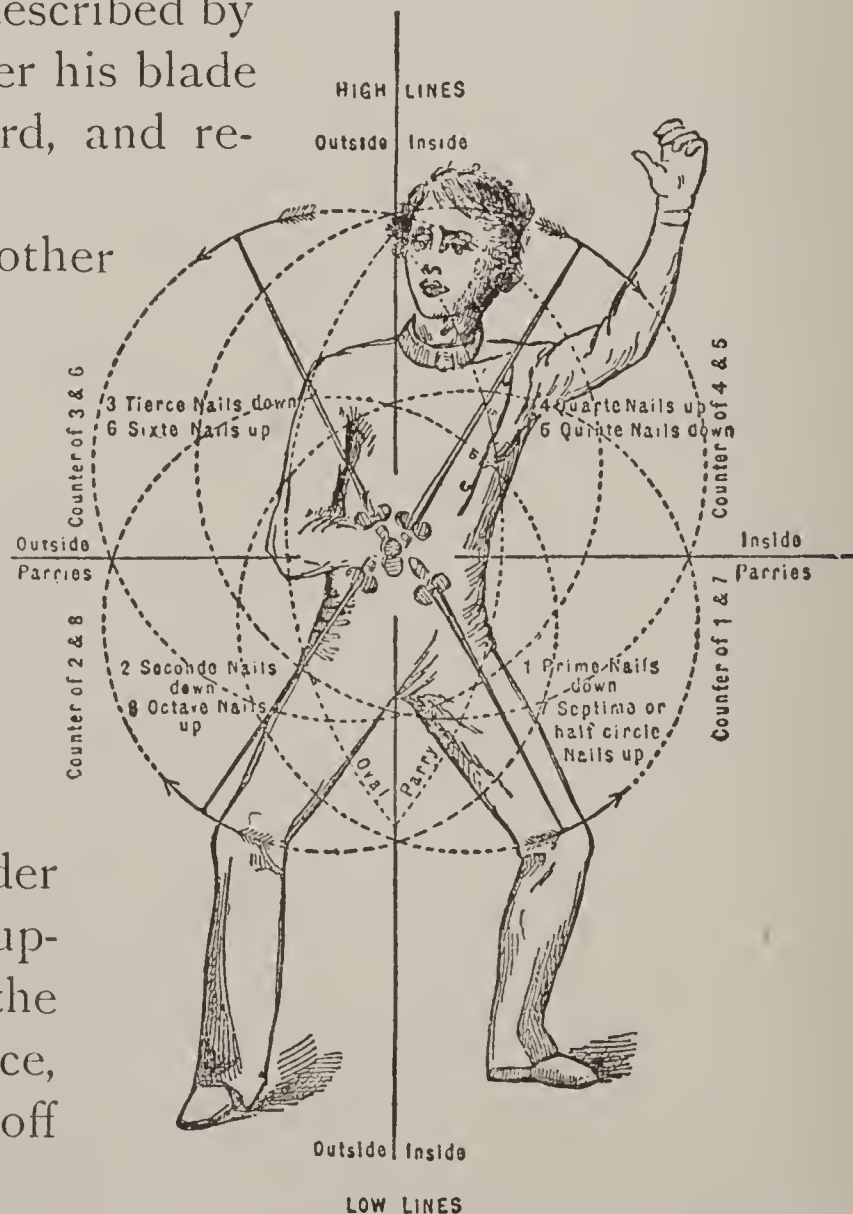


FIG. 7. Diagram showing lines of Defense.

As a general parry a circular or deep elliptic movement of the point directly in front of the body, from right to left, or left to right (the hilt to be maintained at the center), may be adopted.

Two or more parries are often combined in continuous action, so that if the adversary's blade is missed in one line it may be met in another. A simple parry is performed after a counter, or a round parry after a simple.

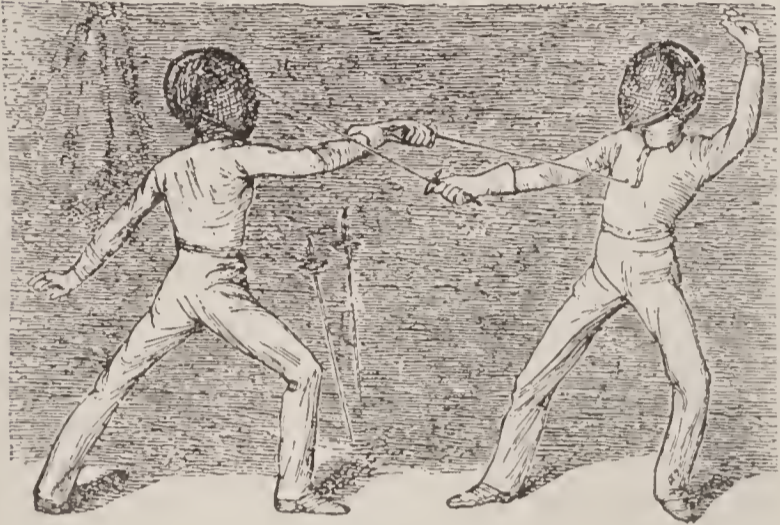


FIG. 8. Thrust in Tierce.

But systematic combinations are only to be learned by constant practice.

And here it may be observed that all these parries which have been indicated and described are not of equal importance. Tierce with its counter (on the outer circle) and quarte, with its counter (on the inner

circle), should be principally employed (Figs. 7 and 8).

In parrying during the action of recovering from the lunge, the outer circle is preferred to the inner.

Practice in Parries.—Engage in quarte, press the instructor's blade lightly—you have the advantage, being protected while he is exposed. He therefore disengages, by directing his point under your wrist, with the intent on of passing to the opposite side of your blade. Before his point is raised, lower your own by the action of the wrist and fingers, with the nails up, and in straightening the arm.

You have parried, *half-circle*, in the inside line low. He disengages by passing his point over the forte of your blade. Turn your nails down, pass the hilt a little to the right, on the same level, and catch his blade with the forte of your own; you have parried *seconde* in the outside line low.

He disengages by raising his point above your hilt. Raise your hand and point, bending the elbow, and catching his blade with the forte of your own.

You have parried *tierce* in the outside line high. He disengages by directing his point past your blade. Turn your nails to the left, catching his blade with the forte of your own. You have parried *quarte* on inside line high, the original engagement.

The Attack.—The thrusts are named, like the parries, quarte, tierce, etc. So also are the engagements: when the foils are joined

in the inside high, you are engaged in quarte ; on the outside high, in tierce ; and these two engagements are almost universally adopted, though there is no rule to that effect ; the position of quarte, indeed, is that into which you naturally fall on coming on guard.

Suppose you are engaged in quarte, then while your adversary's blade is in a true line it is evident that a very slight movement of his hand to the left would turn aside a direct thrust ; or if he were to extend his arm at the moment of your lunge, you would throw yourself upon his point. You therefore seek, by pressing with the forte of your sword upon the faible of his, to force it out of the line.

If he allows you to do this, his breast lies entirely exposed to your attack, and a direct thrust will hit it without risk to yourself, his point not being directed toward your body ; so that if he should thrust simultaneously it must go past you, and he will be the only one struck.

But suppose your adversary obtains the advantage in the engagement, and that his sword commands yours, the direct thrust becomes impossible, and you must *disengage* to get an opening.

The more completely his inside line is guarded (you are engaged in quarte, remember) the more exposed must he be on the outside line.

Lower your point, then, under his hilt, straighten your arm as you shift to the outside line, and lunge like lightning.

Rapidity is everything in the disengagement ; so you must be careful not to draw your point back, instead merely lowering it, and not to make a wide semi-circle round your opponent's blade. Your foil should slip, as it were, from quarte to tierce, close to his, acted on by the fingers only (Fig. 9).

Rapid as you are, your adversary is as quick ; his eye is fixed on your wrist ; his foil touching yours, aids him to divine your intentions and the moment you disengage he is ready with his parry in tierce or seconde before you lunge.

In this case you seek your opening by a seconde disengagement, and hit him in quarte after all.

This double disengagement is called the "one, two," and is very

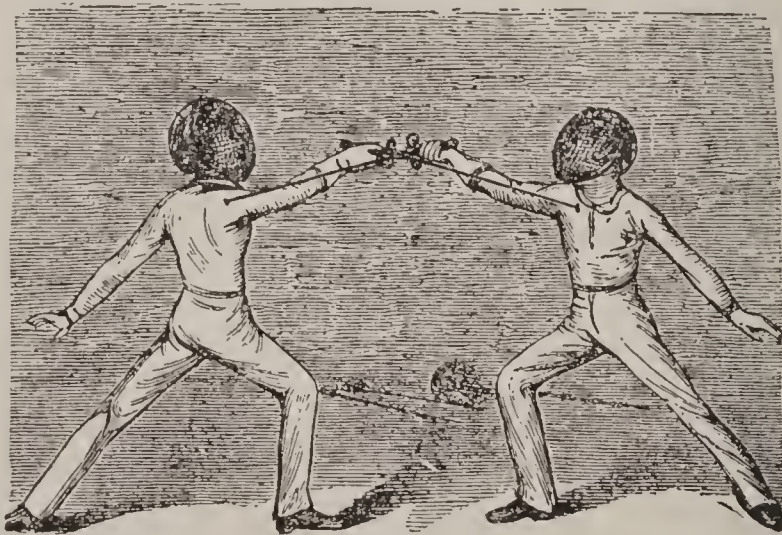


FIG. 9. Time over the Arm.

hard to defeat with two simple consecutive parries ; for the formation of the first leaves the breast so much exposed, that it is barely possible to form the seconde in time.

It is therefore met with the counter or round parry. How are you to receive this? By a counter-disengagement, that is, by letting your point follow his blade round the circle it describes until the position of the first disengagement is resumed, and then lungeing.

The opponent seeks to defeat this attack by a combination of simple and counter parries, which is to be evaded by a similar combination of disengagements and counter disengagements, unless arrested in their action by a beat, wrench, or pressure upon his blade.

Binding—In a counter-disengagement your foil follows and avoids that of the adversary ; when, on the contrary, your blade clings to his as it turns with it, in conjunction with the delivery of your thrust, it is termed binding his blade.

The favorite attack formed on this principle is termed the flaconade, and directions for the conduct of it will best explain the principle.

Draw your wrist sufficiently in toward your body to enable you to oppose the forte of your blade to your antagonist's faible ; then suddenly from that position bind your sword over his, and without quitting it bring your point in a line with his body, under his arm, and immediately lunge, strictly in opposition ; which will here be in octave.

The Opposition mentioned above is that of the one blade against the other. If the swords are not in opposition, you cannot presage an attack, and are therefore unable to insure against mutual hits.

The Change of Engagement differs from a disengagement, inasmuch as it is a mere shifting of your foil from one side of your adversary's to the other without straightening the arm ; it is an attack upon this blade only.

In the high lines it is performed by a circular movement which carries the point of your sword under that of your adversary. In the low lines by passing over the forte of his blade into the opposite line.

When an adversary changes his engagements, follow him, so as to prevent his gaining the command of your blade ; if he beat, do not change engagement, but disengage.

During a succession of changes of engagement, remain always on the *qui vive* to parry ; for the adversary will convert his change into a disengagement in a moment, if he catches you napping.

Feints are used to bring an adversary, who seeks an advantage by refusing his blade, to an engagement, or to draw him from his line of defense. They may be either offers of direct thrusts or disengagements without lungeing.

A Beat is a sharp blow on the opponent's blade with the purpose of confusing him, or preparatory to a feint or attack. But a frequent extension of the right arm without lungeing is to be avoided.

Cut-over Point.—The attacks which have been hitherto mentioned are directed either below the adversary's hilt or to one side or the other of his blade; there is another in which you seek to reach the adversary's breast by a whip over his weapon; raising your point; clearing his, extending your arm as your point descends again, and lungeing again, and lungeing when it is extended; these motions, of course, being simultaneous, when you have learned to perform them accurately.

Never attempt the cut-over in loose play until you are perfect at it, or you will slash your unfortunate opponent over the arms and shoulders, instead of striking your point upon his breast; and a cut from a foil is no joke, even through sleeves of stout leather.

The Ripost.—More hits are made by it than by any other form of attack. Nothing pays better than the constant practice of the direct ripost with the instructor, or an opponent acting in that capacity.

Commence carefully, paying great attention to the proper and strong formation of the parry. That the attacking blade may be thrown out of line, and then, from the position of the parry, without lungeing (the adversary's body being brought within distance by his lunge), without any movement but that of the sword-arm, thrust in return.

Then, as you acquire precision, make the ripost more and more rapidly until that and the preceding parry become almost one movement to the eye of a bystander.

Rapidity is a great thing, the formidable element in the ripost; give the adversary too large a fraction of a second, and he will have recovered; the opportunity has gone.

Some men who never attain to any great proficiency in the higher branches of fencing—who never learn, that is, to fence with their heads, carrying out a combination of attacks studied beforehand, are, for all that, extremely dangerous opponents from the lightning rapidity they have acquired in the ripost, with and without lungeing.

The ripost is generally delivered with the hand in supination, but sometimes, when executed from a parry in which the nails are turned down, as from prime or seconde, there is advantage in keeping the hand in pronation.

But the ripost with the mere extension of the arm is not always feasible; the adversary, feeling his thrust parried very early, may recover in time, and yet leave an opening; then the ripost must be accompanied by the lunge.

These riposts, so deadly from their rapidity, are called *direct*, but if you are quick enough to seize the opening afforded by the adversary's attack, and find the line of direct return closed, you must make your ripost by disengaging, cutting over the point, or passing under the hilt, either with or without the lunge.

The Remise.—When the original attack is yours, and your adversary delays the ripost after having parried, especially if the

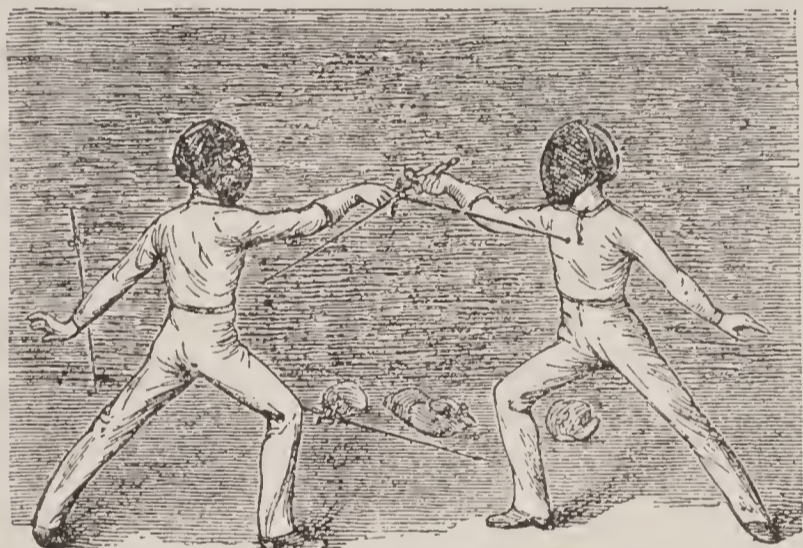


FIG. 10. Time in Octave.

parry has been widely formed, so as to afford a good opening, you may repeat your attack while on the lunge, without springing up to guard again in the ordinary way. This is called the *remise*; and being made in consequence of an error in your opponent's play, and therefore with a more than average prospect of success, is to be carefully distinguished from

The Reprise, which is also a redoubling of the attack while on the lunge, but made without reference to the opponent's play.

To attack originally with the foregone intention of making a second thrust (should the first be unsuccessful) while on the lunge, whether the attack is met skilfully or the reverse, that is the *reprise*, and it had better be avoided by those who wish to acquire good form and steadiness, as it is apt to induce a rough, scrambling, haphazard style of fencing.

There is another sort of *reprise*, however, which is legitimate enough, and that is a sudden repetition of the attack made, not upon the lunge, but after recovery to the position of defense.

Time Thrusts are so called because success depends upon their being *timed* exactly as your adversary is planning or executing an attack on you. You trust in forestalling it, instead of turning it with a parry.

When they are made correctly they are highly scientific movements, requiring great judgment in planning them, and great accuracy and precision in their execution. The adversary must either be led by a carefully thought-out stratagem to make the attack you wish, or else you must be able to discover that which he is intending to make, and have sufficient quickness and decision to time him as he commences his feint, or to wait for his lunge, as the occasion may require.

Time thrusts are made either in opposition (with the swords crossing) or out of opposition (with the blades not meeting.) Those in opposition are the least exposed to the danger of an exchange of hits, and of these there are two, the time over the arm, and the time in octave.



FIG. 11. Resting Point on the Lunge Point Toward Shoulder.

Time over the arm (Fig. 10), is applicable to all thrusts when the lunge is made on the outside. Time in octave (Fig. 11), is employed when the lunge is directed to the inside of the body or under the arm.

Time thrusts out of opposition are only to be employed where the adversary expose himself, either by exceeding wildness in attack, drawing back his arm to thrust, or lungeing without straightening it. In short, they are not to be thought of if your opponent fences in any form whatever. Even the legitimate time thrusts, made with the swords in opposition, is a thing to be avoided unless you are quite sure of what you are about, for if you make the slightest mistake, a mutual hit is hardly to be avoided.

Fencers who practice without an instructor, should make it a rule to go through a lungeing lesson before they commence; first one putting on the plastron and acting as instructor, and then the other. A simple exercise will suffice if the men have but once learned, say this :

On guard, engage in quarte ; disengage, lunge, recover in tierce.

Engage in tierce ; disengage, lunge, recover in quarte.

Engage in quarte ; mark one, two, lunge, recover.

Same from engagement in tierce. Engage in quarte ; disengage, the instructor parrying with counter, follow him round, lunge.

Same from tierce, lunge.

Round quarte ; round tierce, lunge.

Instructor disengages ; parry simple, lunge.

Instructor disengages ; parry counter, lunge.

Engage in quarte ; beat and lunge.

The same ; beat, one two, and lunge.

Same in tierce.

In the exercises the pupil must touch the plastron when he lunges, The instructor, when he disengages, need not lunge ; it will be sufficient for him to point his foil toward the other's breast, to show the attack. To fill his part usefully, he must pay great attention to the other's form and him, if he fails to straighten his arm properly before lungeing, if he bends forward, over-lunges, leans on the plastron, or is slow in recovery, or neglects to lower his left arm. The pupil, in lungeing at the plastron, is to relax the grasp of his fingers, and raise his hand as high as the face as his point touches.

If you cannot get any one to take the part of instructor, lunge at the wall, paying strict attention to the position of your arm, body and legs, for a little time before commencing loose play.

For a couple of ordinary amateurs to attempt to practice the more intricate exercises together would, however, be of such doubtful advantage, that we do not think it advisable to give them here. But there is another way in which steadiness and a correct position may be maintained, and that is by two fencers keeping up the old-fashioned custom of thrusting in quarte and tierce before they commence loose play.

The exercise, which is a very showy one, is thus performed : The fencers fully accoutred, with the exception of their masks, which are laid on the ground by their sides, face one another in an upright position, with their left hands hanging, easily, the palm upon the thigh, the points of their foils presented toward each other. Then bringing their weapons to their left sides, and raising both hands above their heads, as shown in our remarks on position, they come in guard, crossing swords in the engagement of quarte, beat twice with their right feet, and expose their breasts, with their hands in tierce. Then one proves distance by lungeing in quarte, reaching, but not actually hitting, the other. Next, both rise to the upright position by bringing the right heel to the left instep, and salute the spectators by turning the sword-hand to quarte, to tierce, with corresponding movements of the head and eye, and then saluting one another in a similar way, they bring the foil to the left side, and come on guard as before, repeating the movements of raising both hands above the head, etc.

The one who has proved distance now disengages into the outside line high, nails up, maintains the opposition of the blade, and

directly the disengagement is fully developed, and the other's parry felt, slackens his hold upon the grip, and, by reversing his fingers, turns the point toward himself, the pommel toward his adversary. In this position he rests a little on the lunge.

Meantime, the other parries tierce on the disengagement, and presents his position with their left hands point as in return of seconde but without touching. The fencer, on the attack, recovers in tierce,

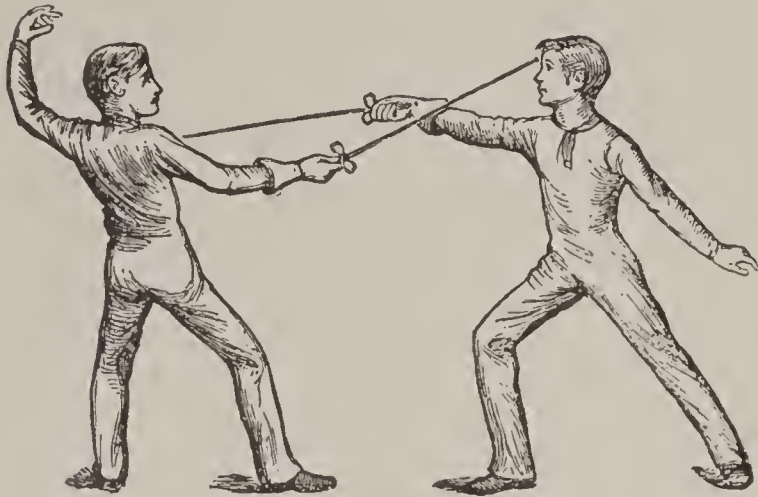


FIG. 12. Thrust in Quarte.

disengages in quarte, again reversing the point, in this instance toward his right shoulder, the pommel toward his adversary, the eye glancing over the arm (Fig. 12.)

The defender parries quarte, and presents his point as in the return of septime (a half-circle), but without touching.

After repeating these lunges a few times, the fencer on the attack pauses in quarte, beats twice with his foot, and offering his breast, by turning his hand and blade aside in tierce, affords the other the opportunity of lunging, in his turn, to prove his distance. Both rise to the upright position, salute to right, to left, to each other, as before, and fall on guard. He who first attacked now parries, and *vice versa*.

Upon the termination of the thrusting, the double beat with the foot, and the *one, two*, both regain the upright position, and then move the left foot one step backward, falling on guard; beat twice with the right foot; bring the left foot up to the right, again assuming the upright position, salute in quarte and tierce, fall on guard, the right foot in advance of the left, beat twice again, bring the left foot up to the right, reassuming the upright position, and at the same time salute each other by bringing the hilt up to the mouth, and lowering the sword slowly.

After a few thrusts, on both sides, from the engagement of quarte, and upon which the counter of quarte should always be taken, the players should change their engagement to that of tierce, when, upon the disengagement and lunge, the counter of tierce becomes the necessary parry.

Some men are put off their play when they find themselves engaged with a left-handed fencer, but there is no real reason why they should be. All you have to do, is to watch the hilt, feel the

blade, and attack where you see an opening. Keep cool, and you will find that the parries required are precisely the same as on ordinary occasions.

Have nothing to do with the charlatanry of the art, such as seeking to disarm your opponent, the volt or springing aside, etc., etc. Nothing pays like steady fencing, and the acquisition of the utmost rapidity.

When mutual hits occur, the hit is reckoned in favor of the fencer making the attack, provided the attack does not occupy an unreasonable time in its delivery. When mutual hits occur between the remise and the ripost, the hit is reckoned in favor of the fencer making the repost.

The faults which fencers have to guard principally against in loose plays are—closing upon each other, over-lungeing, pressing on the lunge, repeating the attack without regarding the opponent's ripost, and drawing back the arm to deliver the thrust.

We will conclude with a few general rules, which will pay right well for careful attention.

Engage out of the immediate reach of your adversary, and always cross his foil, if possible, in quarte or tierce: but your guard must be relative in height to his.

If your adversary will not cross blades, threaten him with the point, but do not lunge under such circumstances, that is, out of opposition, unless you have a very decided advantage over him in reach.

If he raise his point, beat sharply, and lunge. If you are taller, attack; if the shorter, trust chiefly to the ripost.

Do not be disconcerted when you find your foil jarred, and crossed in contraction, from your opponent having parried in an irregular fashion.

With a little practice you will see how to avoid his blade, and profit by the irregularity.

Whip along the blade in tierce, or wrench over it from the engagement of quarte when the adversary engages with a straightened arm, or attempts to arrest the attack by extending it.

Disengage into the opposite line when the adversary attempts to beat.

Yield the wrist and blade to his action, without quitting his weapon, when he attacks by encircling the blade, for by yielding the wrist the foil is brought round to the original engagement.

Beat or wrench before riposting, when the adversary rests up on his lunge.

Regain the position of defense immediately after the lunge, whether successful or not.

Feign the semblance of disengagement, in order to observe your adversary's usual manner of parrying, so as to plan an attack upon him.

If he tries that upon you, adopt some particular parry in order to draw an attack founded upon it, which you will then be prepared to meet and turn to advantage.

All disengagements made under the wrist are more dangerous than those made close along the blade. It is easier to cut over the point when the adversary's guard is low and his point high, and your forte therefore near his faible. And it is easier to hit with a disengagement when your point is near his forte.

Watch good fencers whenever you have a chance.

ETIQUETTE.

The choice of acquaintances is very important to the happiness of a mistress and her family. A gossiping acquaintance, who indulges in scandal and the ridicule of her neighbors, should be avoided as a pestilence. It is likewise necessary to beware as Thomson sings—

“ The whisper’d tale,
That, like the fabling Nile, no fountain knows:—
Fair-faced Deceit, whose wily, conscious eye
Ne’er looks direct ; the tongue that licks the dust
But, when it safely dares, is prompt to sting.”

If the duties of a family do not sufficiently occupy the time of a mistress, it is well for her to go into society and receive visitors. One is apt to become narrow-minded by living too much in the home-circle ; also, as in many cases, the mistress will have to take her daughters into society, it is well not to get out of the way of meeting fresh people. With children, it is better also that they should meet other young people when opportunity admits of their doing so.

Friendships should not be hastily formed, or the heart given, at once, to every new-comer. There are ladies who uniformly smile on, and approve everything and everybody, and who possess neither the courage to reprimand vice, nor the generous warmth to defend virtue. The friendship of such persons is without attachment, and their love without affection or even preference. They imagine that every one who has any penetration is ill-natured, and look coldly on a discriminating judgment. It should be remembered, however, that this discernment does not always proceed from an uncharitable temper ; but that those who possess a long experience and thorough knowledge of the world scrutinize the conduct and dispositions of people before they

trust themselves to the first fair appearances. Addison, who was not deficient in a knowledge of mankind, observes that—"A friendship, which makes the least noise, is very often the most useful; for which reason, I should prefer a prudent friend to a zealous one!" And Joanna Baillie tells us that—

"Friendship is no plant of hasty growth,
Though planted in esteem's deep-fixed soil,
The gradual culture of kind intercourse
Must bring it to perfection."

Hospitality is a most excellent virtue, but care must be taken that the love of company, for its own sake, does not become a prevailing passion; for then the habit is no longer hospitality, but dissipation. Reality and truthfulness in this, as in all other duties of life, are the points to be studied. For, as Washington Irving well says—"There is an emanation from the heart in genuine hospitality which cannot be described, but is immediately felt, and puts the stranger at once at his ease." With respect to the continuance of acquaintanceships, however, it may be found necessary, in some cases, for a mistress to relinquish, on assuming the responsibility of a household, many of those commenced in the earlier part of her life. This will be the more requisite if the number still retained be quite equal to her means and opportunities.

In conversation, trifling occurrences, such as small disappointments, petty annoyances, and other everyday incidents, should never be mentioned to friends. A bad habit that very many people get into is to tattle of their servants and children incessantly, not realizing that to many of their listeners they are most wearisome subjects, while to most they are very uninteresting ones. The extreme injudiciousness of repeating these will be at once apparent when we reflect on the unsatisfactory discussions they too frequently occasion, and on the load of advice which may, thereupon, be tendered, and which is too often, of a kind neither useful nor agreeable. Greater events, whether of joy or sorrow, should be communicated to friends; and, on such occasions, their sympathy gratifies and comforts. If the mistress be a wife, never let a word, in connection with her husband's failings, pass her lips; and in cultivating the power of conversation, she should keep the versified counsel of Cowper continually in her memory,—that it

"Should flow like water after summer showers,
Not as if raised by mere mechanic powers."

The secret of our conversation being entertainment or the reverse, consists mainly in our powers of suiting it to that of those with whom we are speaking. To some it is necessary to say very little at all, for they much prefer to talk themselves, and it is then the duty of the hostess to listen as sympathizingly or as interestedly as she can. Other people are shy, and then a good deal of tact is required to find out what would be pleasant subjects for them, for there are sure to be some upon which they can speak, and it is well for the mistress of a household to learn as much as she can of the leading topics of the day.

VISITING.—After luncheon, morning calls and visits may be made and received. These may be divided under three heads: Those of ceremony, friendship, and congratulation or condolence. Visits of ceremony or courtesy, which occasionally merge into those of friendship, are to be paid under various circumstances. Thus, they are uniformly required after dining at a friend's house, or after a ball, picnic, or any other party. These visits should be short, a stay of from fifteen to twenty minutes being quite sufficient.

When other visitors are announced, it is well to retire as soon as possible, taking care to let it appear that their arrival is not the cause. When they are quietly seated, and the bustle of their entrance is over, rise from your chair, take a kind leave of the hostess, bowing politely to the guests. Should you call at an inconvenient time, not having ascertained the luncheon hour, or from any other inadvertence, retire as soon as possible, without, however, showing that you feel yourself an intruder. It is not difficult for any well-bred or even good-tempered person to know what to say on such an occasion, and, on politely withdrawing, a promise can be made to call again, if the lady you have called on appears really disappointed.

Visits of friendship need not be so ceremonious as those of ceremony. It is, however, requisite to call at suitable times, and to avoid staying too long if your friend is engaged. The courtesies of society should ever be maintained, even in the domestic circle, and amongst the nearest friends. During these visits the manners should be easy and cheerful, and the subjects of conversation such as may be readily terminated. Serious discussions or arguments are to be altogether avoided, and there is much danger and impropriety in expressing opinions of those persons and characters with whom, perhaps, there is but a slight acquaintance.

It is not advisable at any time to take favorite dogs into another

lady's drawing-room, for many persons have an absolute dislike to such animals; and besides this, there is always a chance of a breakage of some article occurring, through their leaping and bounding here and there, sometimes very much to the fear and annoyance of the hostess.

RECEIVING MORNING CALLS.—The foregoing description of the etiquette to be observed in paying them will be of considerable service. It is to be added, however, that the occupations of drawing, music, or reading should be suspended on the entrance of morning visitors. If a lady, however, be engaged with light needlework—and none other is appropriate in the drawing-room—it may not be, under some circumstances, inconsistent with good breeding to quietly continue it during conversation, particularly if the visit be protracted.

Formerly the custom was to accompany all visitors quitting the house to the door of the house, and there take leave of them; but modern society, which has thrown off a great deal of this kind of ceremony, now merely requires that the lady of the house should rise from her seat, shake hands, or bow, according to the intimacy she has with her guests, and ring the bell to summon the servant to open the door. In making a first call, either upon a newly married couple or persons newly arrived in the neighborhood, a lady should leave her husband's card, together with her own, at the same time stating that the profession or business in which he is engaged has prevented him from having the pleasure of paying the visit with her. It is a custom with many ladies, when on the eve of an absence from their neighborhood, to leave or send their own and husband's cards, with the letters P. P. C. in the right hand corner. These letters are the initials of the French words *Pour prendre conge*, meaning "To take leave," or P. D. A., *Pour dire adieu*, "To say good-bye."

The fashion of visiting cards varies much. They are made extremely thin, and highly glazed; but by some enameled cards are preferred to plain. Where a lady, however, pays her visits in a carriage, the children can be taken, remaining in it when the lady enters her friend's house.

With respect to morning calls, it has become very general with the mistress of the house to set aside one day in every week, fortnight, or month, as the case may be, on which she is at home to receive callers. Whenever this is known to be the case, the visitors should make it a rule to go on no other day. It is hardly necessary to add that any lady who has made such an arrangement must always be prepared for her guests on such days. If any circumstance obliges her

to be from home on such a day, she must carefully inform all her acquaintances of the matter in good time, that they may be spared making a fruitless journey.

It is usual, when this is the case, and such cards have been issued, as, for example, "Mrs. A—— At home on Wednesdays from 4 to 7," that afternoon tea should be provided by the hostess, fresh supplies of it, with its accompanying thin bread and butter, cakes, etc., being forthcoming as fresh guests arrive.

Morning calls demand good but neat attire; for a costume very different from that you generally wear, or anything approaching an evening dress, will be very much out of place. As a general rule it may be said, both in reference to this and all other occasions, it is better to be underdressed than overdressed.

A strict account should be kept of ceremonial visits, and notice be taken how soon your visits have been returned. An opinion may thus be formed as to whether your frequent visits are, or are not, desirable. There are, naturally, instances when the circumstances of old age or ill health will preclude any return of a call; but when this is the case, it must not interrupt the discharge of the duty by those who have not such excuses to make.

Visits of Condolence should be paid within a week after the event which occasions them. If the acquaintance, however, is but slight, then immediately after the family has appeared in public. A lady should send in her card, and, if her friends be able to receive her, the visitor's manner and conversation should be subdued, and in harmony with the character of her visit. Visitors paying visits of condolence should be dressed either in black silk or plain colored apparel. Sympathy with the affliction of the family is thus expressed, and these attentions are, in such cases, pleasing and soothing.

In all visits, if your acquaintance or friend be not at home, a card should be left. If in a carriage, the servant will answer your inquiry, and receive your card; if paying your visits on foot, give your card to the servant in the hall, but leave to go in and rest should on no account be asked. The form of words, "Not at home," may be understood in different senses; but the only courteous way is to receive them as being perfectly true. You may imagine that the lady of the house is really at home, and that she would make an exception in your favor, or you may think your acquaintance is not desired; but in either case, not the slightest word is to escape you which would suggest, on your part, such an impression.

INVITATION FOR DINNER.—In giving these it is usual to give about three weeks' notice, and formal ones are sent on printed cards, such as the following—

575 FIFTH AVE..
NEW YORK.

.....

request the pleasure of

.....

company at dinner.

on..... the..... at..... o'clock.

R. S. V. P., or an answer will oblige, is sometimes added, but with a dinner invitation it ought to be unnecessary

In accepting an invitation the form of words is—

.....have much pleasure in accepting..... kind invitation for.....

while in declining one it is usual to say—

.....regret that they are unavoidably prevented [or that a previous engagement prevents them] from accepting..... kind invitation for.....

The Half-hour before Dinner has always been considered as the great ordeal through which the mistress, in giving a dinner party, will either pass with flying colors, or may lose many of her laurels. The anxiety to receive her guests, her hope that all will be present in due time, her trust in the skill of her cook, and the attention of the other domestics—all tend to make those few minutes a trying time. The mistress, however, must display no kind of agitation, but show her tact in suggesting light and cheerful subjects of conversation, which will be much aided by the introduction of any particularly new book, curiosity of art, or article of vertu, which may pleasantly engage the attention of the company. Photograph albums, crest albums, new

music, will aid to pass a few moments pleasantly. "Waiting for dinner," however, is a trying time, and there are few who have not felt—

"How sad it is to sit and pine,
The long half-hour before we dine!
Upon our watches oft to look,
Then wonder at the clock and cook,
 ° ° * *

And strive to laugh in spite of Fate
But laughter forced soon quits the room,
And leaves it in its former gloom.
But lo! the dinner now appears—
The object of our hopes and fears,
 The end of all our pain!"

In giving an entertainment of this kind, the mistress should remember that it is her duty to make her guests feel happy, comfortable, and quite at ease; and the guests should also consider that they have come to the house of their hostess to be happy. Thus an opportunity is given to all for innocent enjoyment and intellectual improvement, when also acquaintances may be formed that may prove invaluable through life, and information gained that will enlarge the mind. Many celebrated men and women have been great talkers; and, among others, the genial Walter Scott, who spoke freely to every one, and a favorite remark of whom it was, that he never did so without learning something that he didn't know.

GOING TO DINNER.—Dinner having been announced, the host offers his arm to, and places on his right hand at the dinner table, the lady to whom he desires to pay the most respect, either on account of her age, position, or from her being the greatest stranger in the party. If this lady is married and her husband present, the latter takes the hostess—who always enters the dining-room last—to her place at table, and seats himself at her right hand. The rest of the company follow the host in couples, as specified by the master or mistress of the house, the whole party being arranged according to their rank, and other circumstances which may be known to the host and hostess.

It will be found of great assistance to the placing of a party at the dinner-table, to have the names of the guests neatly (and correctly) written on small cards, and placed at that part of the table where it is desired they should sit. It is a matter of taste what cards should be used for this purpose; small plain ones are perfectly admissible, but those with gold, silver or colored borders are more effective and show

more distinctly, laid as they are upon either white tablecloths or serviettes. Some with floral ornamentations are sometimes used, but are, as a rule, rather out of harmony with the real flowers with which the dinner-table is so invariably decorated. Sometimes the menu card is a double one, which folds like a ball programme, and upon the outside of this the guest's name is written. With respect to the number of guests, it has often been said, that a private dinner party should consist of not less than the number of the Graces, or more than that of the Muses. A party of ten or twelve is, perhaps, in a general way, sufficient to enjoy themselves and be enjoyed. Gloves are worn by ladies at dinner parties, but should be taken off before the business of dining commences.

LEAVING THE DINNER TABLE.—When fruit has been taken, and a glass or two of wine passed around, the time will have arrived when the hostess will rise, and thus give the signal for the ladies to leave the gentlemen, and retire to the drawing room. The gentlemen of the party will rise at the same time, and he who is nearest the door will open it for the ladies, all remaining courteously standing until the last lady has withdrawn. Dr. Johnson has a curious paragraph on the effects of a dinner on men. "Before dinner," he says, "men meet with great inequality of understanding; and those who are conscious of their inferiority have the modesty not to talk. When they have drunk wine, every man feels himself happy, and loses that modesty, and grows impudent and vociferous; but he is not improved, he is only not sensible of his defects." This is rather severe, but there may be truth in it.

In former times, when the bottle circulated freely amongst the guests, it was necessary for the ladies to retire earlier than they do at present, for the gentlemen of the company soon became unfit to conduct themselves with that decorum which is essential to decent society. Thanks, however, to the improvements in modern society, and the high example shown to the nation by the most illustrious personages, temperance is, in these happy days, a necessary feature in the character of a gentleman, and thus the very early withdrawal of the ladies from the dining room is to be deprecated. A lull in the conversation will seasonably indicate the moment for the ladies' departure.

After-dinner Invitations may be given, by which we wish to be understood, invitations for the evening. The time of arrival of these visitors will vary according to their engagements, or sometimes will be varied in obedience to the caprices of fashion. Guests invited for

the evening are, however, generally considered at liberty to arrive whenever it will best suit themselves—usually between nine and twelve, unless earlier hours are specifically named. By this arrangement, many fashionable people and others who have numerous engagements to fill, can contrive to make their appearance at two or three parties in the course of one evening.

BALL OR EVENING PARTY.

The etiquette of the dinner-party table being disposed of, let us now enter slightly into that of an evening party or ball. The invitations issued and accepted for either of these will be written in the same style as those already described for a dinner-party. They should be sent out about three weeks before the day fixed for the event, and should be replied to within a week of their receipt. By attending to these courtesies, the guests will have time to consider their engagements, and prepare their dresses, and the hostess will also know what will be the number of her party.

If the entertainment is to be simply an evening party, this must be specified on the card or note of invitation. Short or verbal invitations, except where persons are exceedingly intimate, or are very near relations, are very far from proper, although, of course, in this respect and many other respects, very much always depends on the manner in which the invitation is given. True politeness, however, should be studied, even amongst the nearest friends and relatives, for the mechanical forms of good breeding are of great consequence, and too much familiarity may have for its result the destruction of friendship.

ARRIVAL OF GUESTS.—Visitors, on arrival, should be shown to a room exclusively provided for their reception; and in that set apart for the ladies, attendants should be in waiting to assist in uncloaking, and helping to arrange the hair and toilet of those who require it. It will be found convenient, in those cases where the number of guests is large, to provide numbered tickets, so that they can be attached to the cloaks and shawls of each lady; a duplicate of which should be handed to the guest. Tea and coffee are provided in an ante-room, for those who would like to partake.

As the visitors are announced by the servant, it is not necessary for the lady of the house to advance each time toward the door, but merely to rise from her seat to receive their courtesies and congratu-

lations. If, indeed, the hostess wishes to show particular favor to some peculiarly honored guests, she may introduce them to others, where she may imagine mutual acquaintance will be specially suitable and agreeable. It is very often the practice of the master of the house to introduce one gentleman to another, but occasionally the lady performs this office ; when it will, of course, be polite for the persons thus introduced to take their seats together for the time being.

The custom of non-introduction is very much in vogue in many houses, and guests are thus left to discover for themselves the position and qualities of the people around them. The servant, indeed, calls out the names of all the visitors as they arrive, but, in many instances, mispronounces them ; so that it will not be well to follow this information, as if it were an unerring guide. In our opinion, it is a cheerless and depressing custom.

REFRESHMENTS.—A separate room or buffet should be appropriated for refreshments, and to which the dancers may retire. With greater wealth have also come greater profusion and costlier wines than formerly. A supper is also mostly provided at the private parties of the middle classes ; and this requires, on the part of the hostess, a great deal of attention and supervision. It usually takes place between the first and second parts of the programme of the dances, of which there should be one given to each guest. Programmes of the dances are printed in various forms, and have pencils attached. The monogram of the hostess, or the name of the house, with the date of the party, generally heads these programmes.

In private parties, a lady is not to refuse the invitation of a gentleman to dance, unless she be previously engaged. The hostess must be supposed to have asked to her house only those persons whom she knows to be perfectly respectable and of unblemished character, as well as pretty equal in position ; and thus, to decline the offer of any gentleman present would be a tacit reflection on the master and mistress of the house. It may be mentioned here, more especially for the young who will read this book, that introductions at balls or evening parties, do not necessarily involve a subsequent acquaintanceship, no introduction, at these times, giving a gentleman a right to address, afterward, a lady. She is, consequently, free next morning to pass her partner at a ball of the previous evening without the slightest recognition.

DEPARTURE.—When any of the carriages of the guests are announced, or the time for their departure arrives, they should make

a slight intimation to the hostess, without, however, exciting any observation that they are about to depart. If this cannot be done, however, without creating too much bustle, it will be better for the visitors to retire quietly, without taking their leave. During the course of the week, the hostess will expect to receive from every guest a call, where it is possible, or cards expressing the gratification experienced from her entertainment. This attention is due to every lady for the pains and trouble she has been at, and tends to promote social, kindly feelings.

Having thus discoursed of parties of pleasure, it will be an interesting change to return to the more domestic business of the house, although all the details we have been giving of dinner-parties, balls, and the like, appertain to the department of the mistress. Without a knowledge of the etiquette to be observed on these occasions, a mistress would be unable to enjoy and appreciate those friendly, pleasant meetings which give, as it were, a fillip to life, and make the quiet, happy home of a gentlewoman appear the more delightful and enjoyable. In their proper places, all that is necessary to be known respecting the dishes and appearance of the breakfast, dinner, tea, and supper tables, will be set forth in this work.

LETTERS OF INTRODUCTION.—You may, perhaps, have been favored with letters of introduction from some of your friends, to persons living in the neighborhood to which you have just come. In this case, inclose the letter of introduction in an envelope, with your card. Then, if the person to whom it is addressed calls, in the course of a few days, the visit should be returned by you within the week, if possible. Any breach of etiquette in this respect, will not readily be excused. It is now more usual to write by the post and introduce a friend, instead of leaving everything to be said by the letter that is given.

In the event of your being invited to dinner under the above circumstances, nothing but necessity should prevent you from accepting the invitation. If, however, there is some distinct reason why you cannot accept, let it be stated frankly and plainly. An opportunity should, also, be taken to call in the course of a day or two, in order to politely express your regret and disappointment at not having been able to avail yourself of the kindness.

In giving a letter of introduction, it should always be handed to your friend unsealed. Courtesy dictates this, as the person whom you are introducing would, perhaps, wish to know in what manner he or she was spoken of. Should you *receive* a letter from a friend,

introducing to you any person known to and esteemed by the writer, the letter should be immediately acknowledged, and your willingness expressed to do all in your power to carry out his or her wishes.

EVENINGS AT HOME. — Of the manner of passing evenings at home, there is none pleasanter than in such recreative enjoyments as those which relax the mind from its severer duties, whilst they stimulate it with a gentle delight. Where there are young people forming a part of the evening circle, interesting and agreeable pastime should especially be promoted. It is of incalculable benefit to them that their homes should possess all the attractions of healthful amusement, comfort and happiness; for if they do not find pleasure there, they will seek it elsewhere. It ought, therefore, to enter into the domestic policy of every parent to make her children feel that home is the happiest place in the world. To imbue them with the delicious home-feeling is one of the choicest gifts a parent can bestow. Musical evenings make additional attractions for home, and increase its pleasures. Where music is cultivated by the mistress of a house or by the daughters, husbands and brothers are generally found "at home" in the evenings.

Light or fancy needlework often forms a portion of the evening's recreation for the ladies of the household, and this may be varied by an occasional game. It has often been remarked, too, that nothing is pleasanter to the feminine members of a family than the reading aloud of some good standard work or amusing publication. A knowledge of polite literature may be thus obtained by the whole family, especially if the reader is able and willing to explain the more difficult passages of the book, and expatiate on the wisdom and beauties it may contain. This plan, in a great measure, realizes the advice of Lord Bacon, who says, "Read not to contradict and refute, nor to believe and take for granted, nor to fine talk and discourse, but to weigh and consider."

WEDDING BREAKFASTS.

The orthodox wedding breakfast seems likely to become a thing of the past, so much has it been superseded by the wedding tea that now takes its place at afternoon weddings, menus for which are given in the chapter above teas.

Still there are many who prefer the old-fashioned breakfast which, like the *dejeuner* of the French people, comes at the time of day when people can enjoy a meal.

Those who take nothing in the middle of the day are, as a rule, those whose business or professional occupation gives them no time to appreciate it, but even these when taking the day's holiday that a wedding enforces, are found to enjoy the substantial meal that old-fashioned tastes dictate, the old-fashioned appetites approve.

WEDDING BREAKFAST VIANDS.—Except in name, there is but little affinity between the above and ordinary breakfast, as those eatables and drinkables *specially* associated with the latter, never find a place at the old-fashioned wedding breakfast, which has more the character of a cold luncheon. The table is laid precisely in the same manner as a luncheon table, for it is rarely that this meal is served *à la Russe*, and there are, as a rule, no hot dishes.

WINES.—These depend greatly upon the menu and the means of the donor of the feast. Champagne is the wine most generally drunk, but all light wines are admissible; and whatever wines are to be served, glasses to correspond must be placed on the table, colored ones being avoided.

Decorations for a wedding breakfast are prettiest and most appropriate when arranged entirely with white flowers and foliage; and according to the season, so may these flowers be chosen. If the table be a long one, high stands of white flowers and ferns are best, as they can be seen over the dishes; but on a small table, small vases of crystal are suitable. Unless the meal is served as a dinner, strewing the cloth is better avoided, as the flowers and leaves will so soon be disarranged, but a low vase with a few blossoms and a little maiden-hair fern to each person, looks well. In many cases the cake has a decoration of real flowers, instead of the sugar temples or baskets, upon the top. We have seen this effectively done by having a round of white cardboard cut the exact size of the top of the cake, upon which was laid a very handsome wreath of white flowers. In the center stood a small white china vase, and when the breakfast took place, the bride's bouquet was placed in this, the result being a pyramid of white flowers, than which any prettier decoration cannot well be imagined. When the cake was to be cut, the cardboard top was lifted off, thus removing all impediments.

The bride's duty is supposed to be to cut the first slice of cake which is partaken of after the actual meal is finished. The cake is generally cut with a saw provided for that purpose, and this being rather a hard task, the icing being somewhat difficult to cut through, it is generally considered sufficient if she make the first incision.

HOW TO GIVE A DINNER PARTY.

GENERAL OBSERVATIONS ON DINNERS AND DINING.

Man, it has been said, is a dining animal. Creatures of the inferior races eat and drink ; only man dines. It has also been said that he is the cooking animal ; but some races eat food without cooking it. A Groat captain said to M. Brillat Savarin, " When, in campaign, we feel hungry, we knock over the first animal we find, cut off a steak, powder it with salt, put it under the saddle, gallop over it for half a mile, and then eat it." Huntsmen in Dauphiny, when out shooting, have been known to kill a bird, pluck it, salt and pepper it, and cook it by carrying it some time in their caps. It is equally true that some races of men do not dine any more than the tiger or the vulture. It is not a *dinner* at which sits the aboriginal Australian, who gnaws his bone half bare, and then flings it behind to his squaw. And the native of Terra del Fuego does not dine when he gets his morsel of red clay. Dining is the privilege of civilization. The rank which a people occupy in the grand scale may be measured by their way of taking their meals, as well as by their way of treating their women. The nation which knows how to dine has learned the leading lesson of progress. It implies both the will and the skill to reduce to order, and surround with idealisms and graces the more material conditions of human existence ; and wherever that will and that skill exist, life cannot be wholly ignoble.

Dinner being the grand solid meal of the day, is a matter of considerable importance ; and a well-served table is a striking index of human ingenuity and resource. " Their table," says Lord Byron, in describing a dinner-party given by Lord and Lady Amundeville at Norman Abbey—

"Their table was a board to tempt even ghosts
To pass the Styx for more substantial feasts,
I will not dwell upon ragouts or roasts,
Albeit all human history attests
That happiness for man—the hungry sinner!—
Since Eve ate apples, much depends on dinner."

And then he goes on to observe upon the curious complexity of the result produced by human cleverness and application catering for the modifications which occur in civilized life, one of the simplest of the primal instincts :

“The mind is lost in mighty contemplation
 Of intellect expended on two courses ;
 And indigestion’s grand multiplication
 Requires arithmetic beyond my forces.
 Who would suppose, from Adam’s simple ration,
 That cookery would have call’d forth such resources
 As form a science and a nomenclature
 From out the commonest demands of nature?”

And we may well say, Who, indeed, would suppose it! The gulf between the Groat, with a steak under his saddle, and Alex Soyer getting up a great dinner at the Reform Club, or even Thackeray’s Mrs. Raymond Gray giving “a little dinner” to Mr. Snob (with one of those famous “roly-poly puddings” of hers)—what a gulf it is!

That Adam’s “ration,” however, was “simple,” is a matter on which we have contrary judgments given by the poets. When the angel Raphael paid that memorable visit to Paradise—which we are expressly told by Milton he did exactly at dinner-time—Eve seems to have prepared “a little” wholly destitute of complexity, and to have added ice-creams and perfumes. Nothing can be clearer than the testimony of the poets on these points :

“And Eve within, due at her home prepared
 For dinner savory fruits, of taste to please
 True appetite, and not disrelish thirst
 Of nectarous draughts between
 With dispatchful looks in haste
 She turns, on hospitable thoughts intent.
 What choice to choose for delicacy best,
 What order so contrived as not to mix
 Tastes not well join’d, inelegant, but bring
 Taste after taste, upheld with kindest change—

* * * * *

She *tempers dulcet creams*
 *then strews the ground*
With rose and odors.”

It may be observed in passing, that the poets, though they have more to say about wine than solid food, because the former more directly stimulates the intellect and the feelings, do not flinch from the subject of eating and drinking. There is infinite zest in the above passage from Milton, and even more in the famous description of a dainty supper, given by Keats in his “Eve of Saint Agnes.” Could Queen Mab herself desire to sit down to anything nicer, both as to its

appointment and serving, and as to its quality, than the collection served by Porphyro in the lady's bedroom while she slept?

“There by the bedside, where the faded moon
Made a dim silver twilight, soft he set
A table, and half anguish'd, threw thereon
A cloth of woven crimson, gold and jet.

* * * * *

While he from forth the closet brought a heap
Of candied apple, quince, and plum, and gourd;
With jellies smoother than the creamy curd,
And lucent syrups tint with cinnamon;
Manna and dates, in argosy transferr'd
From Fez; and spiced dainties, every one,
From silken Samarcand to cedar'd Lebanon.”

But Tennyson has ventured beyond dates, and quinces, and syrups, which may be thought easy to be brought in by a poet. In his idyll of “Audley Court” he gives a most appetizing description of a pasty at a picnic:

“There, on the slope of orchard, Francis laid
A damask napkin wrought with horse and hound;
Brought out a dusky loaf that smelt of home,
And, half cut down, a pasty costly made,
Where quail and pigeon, lark and leveret, lay
Like fossils of the rock, with golden yolks
Imbedded and injellied.”

We gladly quote passages like these, to show how eating and drinking may be surrounded with poetical associations, and how man, using his privilege to turn any and every repast into a “feast of reason,” with a warm and plentiful “flow of soul,” may really count it as not the least of his legitimate prides, that he is “a dining animal.”

GREAT DINERS.—It has been said, indeed, that great men, in general, are great diners. This, however, can scarcely be true of any great men but men of action; and in that case, it would simply imply that persons of vigorous constitution, who work hard, eat heartily; for, of course, a life of action *requires* a vigorous constitution, even though there may be much illness, as in such cases as William III and brave General Napier. Of men of thought, it can scarcely be true that they eat so much, in a general way, though they even eat more than we are apt to suppose they do; for, as Mr. Lewes observes, “nerve tissue is very expensive.” So also is working “tissue,” if we may use the word again, and it is a certain thing that a fair amount of well cooked,

wholesome food is a necessary thing where good work has to be done. We have been told by the heads of firms who employ a great number of persons, that, apart from their duty to their employés, it is quite a matter of business to feed them well, and for this reason they prefer to have them in the house, that they may be sure that lack of proper food does not prevent their doing a fair amount of work.

VARIETY OF FOOD.—Of course dinners such as would be served at these large establishments are very easily arranged, well cooked joints forming the staple food, and of these we need not speak except to notice one complaint which we often hear, namely, the lack of variety in the dinners given at these large houses. Good and well cooked as the food is, there are many people who *cannot eat* beef and mutton every day, and still a larger number who *cannot enjoy* it, and it seems a pity that some variety in food, although it would involve more trouble, cannot be given to those who lead such very monotonous lives. However, this is the age of improvement, and it being so well known that change of diet, if not absolutely essential, is a very good thing for all, doubtless ere long there will be nothing to complain of in this respect, and dinners of more varied kinds of food for these large numbers, which will cost no more than the present one (probably less) will be provided, that being better relished, will be better digested.

ELABORATE DINNERS.—On the other hand, many people are disposed to object to the variety of dishes at a modern dinner table, but as there are to be found in all good dinners some simple joint or other things which can be chosen from the more elaborate menus, they have little cause to grumble. The majority of diners prefer a variety, which does not necessarily imply anything unwholesome or capricious, and the appetite of the overworked statesman or man of business, or of any dweller in towns whose occupations are exciting and exhausting, is jaded, and requires stimulants, such as are to be found in good dinners.

ELEGANT DINNERS.—There are plenty of elegant dinners in modern days, and they were not wanting in ancient times. It is well known that the dinner-party, or symposium, was a not unimportant, and not unpoetical, feature in the life of the sociable, talkative, tasteful Greeks. Douglas Jerrold said that such is the British humor for dining and giving dinners, that if London were to be destroyed by an earthquake, the Londoners would meet at a public dinner to consider the subject. The Greeks, too, were great diners; their social and

religious polity gave them many chances of being merry, and making others merry on good eating and drinking. Any public or even domestic sacrifice to one of the gods, was sure to be followed by a dinner-party, the remains of the slaughtered "offering" being served up on the occasion as a pious *piece de resistance*; and as the different gods, goddesses and demigods, worshiped by the community in general, or by individuals, were very numerous indeed, and some very religious people never let a day pass without offering up something or other, the dinner-parties were countless. A birthday, too, was an excuse for a dinner; a birthday, that is, of any person long dead and buried, as well as of a living person, being a member of the family, or otherwise esteemed. Dinners were, of course, eaten on all occasions of public rejoicing. Then, among the young people, subscription dinners, very much after the manner of modern times, were always being got up; only that they would be eaten not at a hotel, but probably at the house of one of the *heteræ*. A Greek dinner-party was a handsome, well-regulated affair. The guests came in elegantly dressed, and crowned with flowers. A slave approaching each person as he entered, took off his sandals, and washed his feet. During the repast, the guests reclined on couches with pillows, among and along which were set small tables. After the solid meal came the "symposium" proper, a scene of music, merriment and dancing, the two latter being supplied chiefly by young girls. There was a chairman, or symposiarch, appointed by the company to regulate the drinking; and it was his duty to mix the wine in the "mighty bowl." From this bowl the attendants ladled the liquor into goblets, and, with the goblets, went round and round the tables, filling the cups of the guests.

In the Russian banquet, the table is extremely narrow, the ladies all walk in together and are followed by the gentlemen, who sit opposite them, the servants come and hand round every dish, the vegetables are served in separate compartments of a large round dish. When the dessert is handed round, the guests help themselves to all they are likely to require at once; the dessert is replaced upon the table and not again touched. On retiring from table, the ladies again precede the gentlemen, and all take their departure at once, unless invited especially to spend the evening; a custom that might be followed with advantage at many réunions out of Russia.

A great gastronomist, from whom we have already quoted, has some aphorisms and short directions in relation to dinner-parties, which are well deserving of notice: "Let the number of your guests

never exceed twelve, so that the conversation may be general. Let the temperature of the dining-room be about 68 °. Let the dishes be few in number in the first course, but proportionally good. The order of food is from the most substantial to the lightest. The order of drinking wine is from the mildest to the most foamy and most perfumed. To invite a person to your house is to take charge of his happiness so long as he is beneath your roof. The mistress of the house should always be certain that the coffee be excellent; whilst the master should be answerable for the quality of his wines and liqueurs." Very good advice for the times for which it was written, but in "The age we live in," there are many more things to be considered.

DINNER PARTIES.—As we have before observed, "Man is a dining animal," and we contend that young people, as well as old, can really enjoy a dinner party, and that every one can appreciate a good one—only they involve a greater amount of thought than many are prepared to bestow.

Let no one imagine that to give wines and meats of the best and most costly kind, is to insure one's guests enjoyment of the same, for there are few of us whose painful experience it has not been to sigh over a dinner, which in itself was irreproachable, and which might have been enjoyable, but—was quite the contrary.

There are many more things to be considered than the actual dinner itself, if one aspires to be a successful dinner giver, but there is one golden rule which, if every one observed it, would at any rate prevent many failures, and that is our advice to all who entertain, "Keep within your means."

We mean this in its broadest sense, not simply not to spend more than one can afford, for many can spare money who cannot give time, and many more can do the former, who have not the room, convenience, or faculty, for entertainment.

Dinners, like dresses, want consideration; a picnic may be impromptu, in fact those hastily arranged are very often the most enjoyable, but there is not, or ought not to be (unless for a small, unceremonious one), anything impromptu about a dinner.

What we wish to imply by keeping within one's means, is not to entertain to the extreme limit of our resources, and we hope our readers will not consider us impertinent in giving them the following advice:

NUMBER OF GUESTS.—Never ask more people than you can comfortably seat, or than you have servants to wait upon. Think well

over your list of guests before you invite them, and plan how you can arrange them at table, so that you can feel beforehand that you can give each guest a companion who will, in all probability, be a pleasant one, which, if it be a large party, will greatly lessen your responsibilities.

It is no use bringing a number of people together who cannot amuse each other—far better is it (although more trouble, perhaps) to have several little dinners to which only kindred spirits need be bidden, than one large one, and even the most gregarious persons will allow that these little dinners are, as a rule, the pleasantest.

TEMPERATURE OF ROOM.—Another very important thing very often overlooked, is the temperature of the dining-room. More than once, in the depth of winter, we have heard people say, “We will not have a fire in the dining-room, for it gets so hot before dinner is over,” seeming to forget there is a beginning to everything as well as an end, and if in evening dress we shiver through three or four courses, even if we get warmer later on, it has spoiled the whole thing.

Another in the same season will, “on hospitality intent,” make the room unendurably hot with high piled fires, and the heat is, perhaps, almost more difficult to bear than the cold.

We maintain that it is not possible to thoroughly enjoy a good dinner in a room either too hot or too cold, and would ask hostesses to well consider the subject.

WARMING OF THE DINING-ROOM.—In many of the modern houses, it is easy enough with hot-water pipes taking the place of fires, and well-planned ventilators to have, and to keep the room at a pleasant temperature, and we think the pipes a very great improvement upon fires for warming dining-rooms. Still there are many rooms to which these could not easily be fitted, and very many people who object to them, and prefer to see good old-fashioned fires.

Rooms so vary in the way of being easily warmed or the reverse, that one can lay down no rule, but the main thing is, to heat them by the before-mentioned fires to a fair temperature during the day, and (if necessary) let the fire out during dinner, and to have proper ventilation without draft.

The latter can generally be effected by consulting proper people upon the subject, and a valve which allows a free current of air to circulate round the upper part of the room, is an excellent thing, while one's servants should be instructed to refer occasionally to a thermometer, and act accordingly with regard both to fire and ventilation.

In any case screen the fire for the sake of those who may have to sit with their backs to it, and for this purpose there is nothing better than a glass screen through which it can be seen, but not felt. Let it be also remembered that the lighting (except by electricity) makes a very great difference to the heat of the room, and it is wise to have the full amount required for the evening put on some time beforehand, so that we may judge of its effect.

DINING IN HOT WEATHER.—In warm weather the subject of temperature is often more difficult to deal with, and yet it is quite as necessary to keep a room cool in summer as warm in winter.

As we have said before, rooms so vary that no hard and fast rule can be laid down, but it is pretty safe to exclude both light and air during the day, and to let them in when the first has lost its heat and glare, and the latter has grown cooler, which is generally the case before the hour of dinner, also to have plenty of cool-looking foliage, ferns, etc., disposed in the fireplaces and round the room, while if a fountain is practicable in a conservatory adjoining, or an alcove, or even a fireplace (as I have seen some done by Dick Radclyffe), the sound of falling water, if it does not really affect the temperature, seems to give an additional coolness to the atmosphere.

LIGHTING.—Next we come to the lighting of the room, by no means a small matter. For this purpose nothing could be better than the single large hanging lamp now so fashionable, though it should be remembered that one lamp is not always sufficient to light a very long table.

The thing to be arrived at for comfort and effect is, that a pleasant and sufficient light should be thrown from above, and concentrated upon the table and guests, whilst the remainder of the room may be in *comparative* shadow, with only enough light to enable the servants to do their work.

This is, as we have said before, most easily achieved by a hanging lamp, while in the case of a very long table, some additional light will probably be needed. For this purpose we may mention that the little lamps of tinted transparent glass, with shades which are made to fit into candlesticks, are very good. Most people have tall, old-fashioned candlesticks, put aside as out of date, and we would advise them to try these little lamps in them, which, raised in this way, give an excellent light, and take up very little room.

These will also be found useful where a hanging lamp cannot be put up, and the light from the sides of the room is not sufficient.

Few people care for gas now in a dining-room, but it is undoubtedly useful to have it laid on at the sides, though, as we have before said, the main light should be concentrated upon the table itself, of which we must not forget to speak.

TABLES OF DIFFERENT SIZES.—The happy possessors of more than one dining room are in the minority, but we hold that to have a small as well as a large one is very convenient, for the reason that the table should as nearly as possible correspond with the size of the room, while it ought to be proportionate to the number of the guests.

In a room capable of dining comfortably, say thirty people, a table about large enough for six looks lost, and yet it is not well to scatter the guests round a large one. The large, old-fashioned, oblong table, which wasted so much room at either end, has now given place to the oval or round, and the host and hostess, as a rule, having nothing to carve, have no more room allotted to them than any one else.

To our mind, a round table is pretty and more comfortable than any other; it is easy to see every one round it, and it therefore promotes conversation, but, as a rule, the large dining room is not of a shape to accommodate one; but if a smaller room is also used, it will be found a convenient shape for a small number, while an extra leaf will make it a slight oval, and accommodate two or four more.

For the large room the oval is generally the most convenient, and it is best to have both the large and small leaves to lengthen it.

ALLOWANCE OF ROOM.—A good rule is to allow twenty-four inches for each person's accommodation. Where the table is necessarily a little too large, a little more room does not matter, but on no account give less, for there is no greater misery than crowding.

In another chapter we have to deal with covering and laying the table; and its decoration will also be treated of. So we need only say in conclusion that nothing is more pleasant on entering a room in which we are to be entertained than to be struck with its grace and beauty, and when we sit down to be gladdened by an exquisitely arranged table, where there is something to admire throughout the meal, and nothing to obstruct the view, as is now the good custom, we feel at once quite ready and able to appreciate the good things in store.

The meal of dinner, it has been said, is enjoyed all the more when the breakfast has been light, and we may assume when no luncheon has come between to mar the arrangement of our digestive

powers. But our advice is, eat as good a breakfast as you can ; it is a *foundation* both mentally and bodily for health during the day. Dinner, however, is *the* meal of the day, the *piece de resistance* on which we chiefly expend our culinary knowledge and labors. To see about the dinner is the housewife's chief morning, and sometimes overnight, reflection. It is, too, the prominent work of the morning with herself and her cook or general servant. It is a meal that, whilst it exercises our powers of ingenuity, and requires expended upon it an immense amount of attention, to say nothing of time, is spoiled by a mere breath of mismanagement.

RULES FOR DINNER-GIVING.—Before we can come to the actual arrangements for our dinner table we must come to a perfect understanding concerning the following matters :

Rule 1.—Let your family dinner hour be at a given hour, and let that hour *be* the dinner hour. Allow no shirking here from any one unless accident or circumstances render such compulsory. *Then* you stand some chance of being able to turn your cookery talents, if you have any, to account, or, if you have not them already, to cultivate them.

Rule 2.—Always arrange your dinner, having a kind of mind's-eye menu, satisfactorily beforehand, before you attempt either to give directions concerning it or to help, it may be, in its preparation. Without this, you *may* give your family or your guests an eatable, presentable dinner now and then, a kind of accidental good fortune, but, as a general rule, it will be a failure. Experienced housekeepers may exclaim, "But *do* women ever behave so foolishly?" Yes, they do, times out of number, and to that they must attribute much of their failure in dinner-giving. When the architect has planned a house the builder may build it ; when an author has planned a book he may write it with comparative ease, and when we have thoughtfully "compiled" our dinner, we may cook it. First, we want the "mind's-eye menu," and then one for our outward eye, and our cook's observance.

Rule 3.—For a "hot dinner" let the plates be hot, not warm merely, but *hot*. The best dinner you can give your guests will be spoiled if you serve it to them on plates in which almost before they begin to eat the gravy floats about in small, island-like patches.

Rule 4.—Give due attention to the "order" of courses. You do not want your fish, for instance, ready before the soup, causing the former to look flabby, and most likely break and lose their trim appearance.

Rule 5.—Be careful in dishing vegetables, that they are perfectly drained from water. Turnips or other edibles of the kind swimming about in a sea of dingy water are enough to cause the excellence of the cookery of the other viands to be put in the shade. Also, if assistance in dishing up be scarce in the kitchen, contrive to keep your meat hot by means—if you have not the proper ones, a meat-screen, etc.,—such as your woman's wit will suggest, rather than spoil your vegetables by dishing them up too soon, and thus rendering them lumpy, sodden and lukewarm. These should come to table with a fresh, crisp, eatable look upon them. With regard to rule No. 1, it will be well to remember that meats lose their flavor by delay on the table after being placed there in perfect readiness to be eaten.

DINNER PARTIES.—Dinners *a la Russe*, as they used to be called, are now so Anglicized and so common that we find them even in the houses of people of very moderate incomes, who hire a carver to do what is properly done by the butler. This is scarcely a plan to be commended, however, unless the party be very small, as not only a carver but extra waiting is needed where everything is handed. On the other hand, where there are plenty of servants there is no more pleasant form of dinner serving, allowing as it does for the table to be so decorated as to present an attractive picture during the meal.

We give, later on, hints for table decoration at different seasons of the year, so that we need not enlarge upon the subject here, only saying that, where dinner is served entirely from the sideboard, it is absolutely necessary that the table be decorated in some manner. It is now more usual to set only one or two of the principal dishes on the table, such as the principal joints, or the poultry, and perhaps the fish. Entrees, which precede the substantial joints, are handed round to each of the guests, who in this way are served more quickly, and with less trouble to both cooks and waiters. If the fish is filleted or cut up, it is often handed in the same way, and some people prefer to have the soup tureens set on the sideboard, and served to the guests from thence. In small households the joints and birds must be carved on table, in default of an experienced carver among the servants. Dressed vegetables are handed round after the joints. The principal puddings are often cut into on table, and jellies or creams handed round after. Cheese is now seldom set on table, but a small plate or dish of cut cheese, garnished with parsley, and others of butter and of biscuits or pulled bread, are handed round together, to each guest.

The sideboard cloth requires to be laid as carefully as the dinner-table itself, and everything that can be put there ready for placing on the table afterward, such as finger glasses, wine and other glasses, dessert plates, decanters, and knives, forks, and spoons of every kind should be there ready, and carefully arranged. The decanters, salvers, glasses, etc., should be put well at the back of the sideboard, and the plates, knives, forks, etc., neatly laid in front.

When the dinner is not carved on the table, one specially intended for the carver should be prepared, with carving knives and forks (the former carefully sharpened beforehand) of various kinds, soup ladle, fish carvers, etc., in the order of serving the dinner, that nothing may delay him when he commences his duties.

If the dessert is not upon the table during dinner, room should be found for it on a side table, or at least for all that can be put there, strong-smelling fruits, or very delicately-flavored ones, being better kept out of the room till required.

Champagne, hock, or other sparkling wines that are only uncorked when wanted, may find a place under the sideboard or side tables where the ice pails are to be found; decanted wines are put on the sideboard.

The order of the courses should be as follows, when placed upon the table: *The First Course* usually soup, then fish, then comes the *entrees* (made dishes). *The next Course* joints, poultry, etc., and after these, game and savory dishes, then sweets, then cheese, cooked or uncooked, or such small savories as anchovy toast. When there are roast meats they should be opposite colors, thus, not two whites nor two browns. Place joints upon large dishes, as they form a considerable portion of the dinner. *Entrees* require care in handling; there is nearly always gravy with them, and this must not be upset on the cloth. *The Third Course* used to be *entrees*, joints, poultry, etc., and removes. Next in order came the creams, pastry, and sweets; this was *The Fourth Course*, and the fifth consisted of cheese, butter, celery, salads, etc. The last arrangement of dishes—which cannot be called a course, seeing that the dinner is virtually over—the dessert, this comprising tastefully-arranged fruits that are most in season, together with appropriate dried fruits that are seasonable all the year round.

Now the soup is very often preceded by such little dishes as caviare, croutons, oysters, and other little *appetisans*, while others are introduced during the meal, and every separate dish forms a separate course.

HOW TO WAIT ON TABLE.

The servants who wait at table are usually, in large establishments, a butler and several footmen; in smaller ones, one manservant and a parlor-maid, and in many cases parlor-maid and housemaid only. If hired waiters are employed, they must be very neatly attired in a black suit, a white necktie, and white gloves (fearfully resembling that of one of the gentlemen guests). The women servants should wear muslin aprons (white) and irreproachable collar, cap and cuffs. They should be quick-sighted, deft-handed, and soft of foot. There should be at least one servant or waiter on each side of the table, at a moderately large dinner-party. The waiting commences from the head of the table, and there must be other waiters, or rather the waiters' assistants, outside the door, to bring the dishes and remove them entirely from the room. When the dinner is served on the table, the waiter must stand at the left-hand side of the carver, and remove the covers. As the soup comes first, a plateful is carried to each person, unless they signify they do not wish for any, and commences from the one (a lady always) on the right of the host. The sherry and claret then are handed round. The moment a person's plate is empty, or if it is finished eating from, it must be quietly taken away, spoon and all, and another clean one put in its place. These soiled plates are all carried to their proper receptacle, a zinc-lined basket for the purpose, standing in a convenient corner near the sideboard. The soup-tureen is removed last. All forks, spoons, and cutlery, when dirty, are placed in boxes or baskets similar to the plate bucket or basket, with a cloth at the bottom; the cloth is for two good purposes—that there may be no unnecessary noise, and that the articles therein shall not be scratched or otherwise damaged. The fish is carried round in the same manner as the soup, the attendant having in the left hand the sauce-tureen, or being followed by another servant carrying it. All plates are placed and removed by the waiter at the left-hand of the carver, or of the person being served. Sauces are next taken round, and then the wine. *Entrees* are almost invariably handed, even when the joints are carved upon the table. When the joint comes on, and the meat has been taken to the guests as before, the vegetables (which are upon the sideboard, and not on the table) are handed about, together with a tureen of gravy for fowls or birds. The same process is gone through with respect to the soiled plates. Dinner over, the crumb-brushes are brought into requisition;

the dessert-plates arranged upon the table ; and after everything is in proper order, a few dishes are handed round by the attendants, who then leave the room. In handing beer, which is not now much drunk at dinners that come at all under the head of "party dinners," or the ærated waters now always given, the attendants take the small tray or salver in the left hand, and, standing at the left side of the guest who places his or her glass upon it to be filled, pours out the liquid with the right hand.

MANAGEMENT OF THE DISHES.—If these are placed upon the table, when there is only one chief dish, place it at the head of the table. If two, one to the host, and one to the hostess. If three, one (the principal) at the head, and the other two together near the bottom. If four, the two principal at top and bottom, the others at the sides. Six dishes can be arranged as for four. Seven will require three dishes down the middle of the table, and two on either side.

OLD-FASHIONED DINNER PARTIES.—There are some people who still prefer to have their dinner put upon the table, but even with these, as with our other two tables, the breakfast and the luncheon, the appearance the dinner table will present depends not upon crowding it with fish, flesh, and fowl, but upon a carefully-arranged study of the whole. A cook is an artist, if she be a good one, and a good "layer of cloths" is an artist too, surely. It does *not* want a fabulous sum of money to give one's guest a handsomely-arranged dinner table ; what it does want are, much common sense, much method, and good taste in plenty. With these three to the fore, a dinner giver on a large or small scale can seldom fail at her work.

The *only* way to attain perfection in this work is to let our ordinary family table arrangements differ very little—and that only in the really expensive items—from those of the guest-table. A dinner, then, to one's friends, is not a very grave affair with us. It is in reality but the adding of a few more knives, forks, spoons, serviettes, etc. It does not throw us into "a state," for fear we shall make an error somewhere or somehow ; nor does it worry our servants, and throw them off the usual equilibrium of work to a discomfiting degree. The affair becomes a little increase of work, instead of fresh and sometimes appalling work, altogether. It removes all traces of awkwardness in one's domestics ; the children, often much in the way when a dinner party is projected, find nothing to wonder at, remark upon, and perhaps inform visitors about, to the discomfiture of their parents.

It is now customary to keep the white cloth on after dinner, and to put the dessert and wines upon it, and one may, with perfect propriety, lay at the top and bottom of the table two small white cloths, of a texture equal to the large one, and as much in keeping with it as possible, in case of accidents, such as unsightly slops of gravy from the principal dishes. These would, of course, mar the look of the table *in toto*, and it is impossible for even the most skilful of carvers to acquit himself of his task without mischances occasionally. These little "accident" cloths are removed after dinner.

HOW TO LAY A CLOTH.

Anybody knowing how to lay a cloth properly and tastefully, prettily and neatly, knows something decidedly worth knowing. The first, or almost the first, attention bestowed by a young wife upon her household affairs should be directed to the laying of the meal cloth. Just as she begins, so, doubtless, she will go on. The laying of the cloth is a most important item in household management; it exercises a certain moral influence upon the inmates of the house in the degree of care or thought that is bestowed upon it. We give hints upon the subject, which we hope will be found welcome to our readers.

Whether the table is to be covered with the most costly viands or the most simple fare, whether it be for prince or tradesman, there is yet equal necessity that the cloth should be spotless and good, the cutlery well cleaned and sharp, the silver polished brightly, and the glass clear. These are luxuries within the reach of all. We say "luxuries" because we all know the *comfort* of a well laid table; and yet there are many who do not trouble themselves about the usual everyday laying of the cloth, only making a point of this being carefully done when guests are expected. We would venture to suggest that if the mistress of a household would see that her table was properly laid every day, she would find it less trouble than the anxiety of having it so only now and then, and much of the annoyance which the occasional dropping in of a friend at meal times often causes, could be spared. Besides, though perhaps this point should not be discussed here, why should our ordinary family table differ so widely, as we confess it does too often, from the table we like our friends to see us presiding at? It is because we have let "only ourselves" take a broader, wider meaning than it should have. "Only ourselves," stands too often as the apology for a dirty cloth, unpolished cutlery and silver, and smeared glass, to say nothing of perhaps negligent cookery into

the bargain. And is it not a notable fact that when we do give a dinner-party, we strive our utmost to carry off the affair with ease and nonchalance, and are vexed if the secret be discovered—more than vexed—that to do this has been a source of worry and hard work ever since we projected the scheme. It is seldom, too, that we succeed in keeping the secret to ourselves, and our friends sometimes maliciously enjoy it.

THE TABLE, being used by a large majority for both breakfast and dinner as well as other meals, should be one with extra leaves, it being such a great discomfort to partake of any meal when one has not sufficient elbow room, while it is equally unnecessary for the home party, if small, to have a large table in daily use. The ordinary dining-room table being mahogany, should be kept polished and covered with baize to avoid the marks which hot dishes are apt to make. This baize cloth is most convenient when made about six inches larger than the table all round, and drawn up under its edges with a string run in the hem.

THE CLOTH should be amply able to cover the table and hang down at least half a yard upon each side all round, and as we have said before, should be of good quality, spotlessly clean, folded in proper folds, and as smooth as possible. The way to fold a tablecloth is to double it in half lengthwise, then double this again in the same manner, now place the two ends together, lay the cloth thus doubled on a table, and fold over and over in small portions until it is of the width of about six or seven inches. Always refold a tablecloth in its original folds, any deviation from this rule will cause it to present a most unsightly appearance. It may be kept in a tablecloth holder, made of American cloth, something like a music roll, and placed in a sideboard drawer. If possible, every mistress of a household should possess herself of a press; it is invaluable for its economy, and will soon save its moderate price in the washing-bill; for often table napkins are merely unfolded and crushed, but otherwise are unsoiled, and to smooth them is difficult by merely refolding them. The tablecloth and serviettes should always be good. It is great folly to buy inferior house linen at all, but common tablecloths for everyday family use are a mistake. They do not last any longer than the good ones: indeed, not nearly so long; and no matter whether your fare be sumptuous or not, your tablecloth will always get a tolerable share of attention from the persons dining. Out in the kitchen they are allowable, for the reason that as a rule servants' ways and habits at the

table are not as our ways, and tablecloths will get cut and otherwise damaged. The number of your tablecloths must, of course, be in accordance with the size of your household, but at any rate provide a sufficiency. There should be a breakfast-cloth proper; never make one cloth do duty for breakfast and dinner too.

THE SERVIETTES OR TABLE NAPKINS should be neatly and tastefully folded when first put on the table, although afterward in ordinary family use they may be put into rings. It is a good plan to place them upon the table first so that one can apportion the space allowed for each person, and make the napkins equi-distant, and in laying a dinner-table the roll or piece of bread is put in the folds.

THE WINES at an ordinary dinner are sherry, champagne, claret, madeira and port. Sherry or hock is introduced with the soup and the fish, champagne with the joints, and at dessert are all of those named (sometimes port is omitted now). Liqueurs are served with the "sweet course." Champagne is not decanted, but is carried round by the attendants with a white napkin round the neck of the bottle.

TO LAY THE DESSERT.—This may be very simple, and consist merely of a couple of dishes of fresh fruit in season, two of dried fruits, and two each of dessert-biscuits and nuts. Ices may be handed round for each guest to serve himself, an ice plate being put under the finger-bowl, or a portion on an ice plate may be handed to each guest. If the ice is sent in ice-pails, the latter is the better way; if it is moulded, perhaps the former. When there are two principal dessert dishes, put them by the host and hostess, or upon either side of the center vase of flowers. Frosted or crystallized fruit is served in glass dishes, with ornamental paper d'oyleys. Ice, nicely broken, in ornamental pails, should find a place upon the dessert table in summer. Put a dessert plate to each person, and a dessert knife, fork, and spoon, with glasses according to the wine. The plate should have a d'oyley upon it; put a finger glass, filled to within two inches of the brim with cold water in summer, and slightly warm in winter, or scented waters, at the right hand of the plate. The dishes must have their respective implement close to them, such as the grape-scissors, melon-cutter, etc. Always remember to have finely-sifted loaf sugar in nice-looking glass, or electro, or silver bowls, with sugar ladles, either upon the table or the sideboard; and if cream be required, let stand by the dish it is to be served with. An elegant glass water-jug, with two corresponding drinking glasses, should be placed somewhere near the center of the table. Wine is put, decanted, at

the top and bottom. If coffee is served before the ladies leave the dinner-table, it should be last of all, and poured into very small cups and handed round on a tray, to the guests, by the servants, together with cream and sugar. Tea is not served until after dinner, when the guests re-assemble in the drawing-room.

HOW TO GIVE A LUNCHEON.

GENERAL OBSERVATIONS ON LUNCHEON, WITH MENUS FOR PUBLIC, GUEST, PICNIC AND FAMILY LUNCHEONS.

Luncheon, as a word of comprehensive meaning, may fairly take a high place, signifying as it does such a great variety of meals, ranging from the simple "glass of wine and a biscuit," or the more humble "crust of bread and cheese and glass of ale" to an elaborate meal, that is, in all but name, a dinner. Only one general meaning that the word has is, that it stands for whatever is partaken of between the last named meal and breakfast. Many are the arguments for and against luncheon, some right, some wrong, no doubt; but for all that, we have luncheon fully installed amongst our list of meals, and there it is likely to remain till the end of the chapter.

When the dinner hour is an early one, those who value their health will do well to avoid lunching; but when breakfast takes place at 8 or 9 and dinner is late, a substantial lunch may safely be indulged in, and is a most useful, if not absolutely necessary meal.

These meals are naturally regulated by various circumstances, such as individual taste, means and station; in a high-class house, however, it is usual to serve a good repast, not alone for the family, but for the reason that, at an informal meal, chance guests have to be provided for.

However simple the meal may be, the luncheon dishes should be as neatly and daintily placed upon the table as on a more elaborate one, the cloth clean, the silver and glass bright, while, if possible, a few flowers should be found for its decoration, or in place of these some ferns in pretty china pots, shells or rustic baskets, look extremely well, and, with care, will last a long time.

According to the luncheon to be served so must the table be laid; but it should be impressed upon the servants, when they are not required to wait at table, that everything necessary should be brought into the room—clean plates, glasses, knives and forks being laid ready on the sideboard, which, covered with a white cloth, is used for the same purpose as at breakfast.

The arrangement of tables for meals does not stand so much upon strict etiquette, if I may use the word in respect to the matter, or to the precedence of this and that article of use, as upon a certain taste, born only of a cultivated eye to order and method, their lodgment thereon. A raw, ill-taught servant, for instance, coming for the first time into the dining-room to get her first lesson in laying a cloth, will, if left to her own devices, lay that cloth, and the articles necessary to it, in a manner simply excruciating to witness. The cloth is to be put on the table, and she puts it on: *She* sees nothing in the fact that it reaches two inches over the edge of the table on this side, and a yard and a quarter on that; that the center "crease" is wofully "off the line." The knives, forks, spoons, glasses, etc., simply bewilder her, and she gets rid of them by dropping them here and there all over the table in the inanest manner possible. But take a little girl, on the other hand, always accustomed to see the meal arrangements executed with precision and taste at home, and set her to lay a cloth. She will not lay it all as it should be, without doubt, but *her* management of it will have nothing about it to excite contempt and ridicule. It would be prettily, but wrongly laid. Just so with us; we may take our dinner-tables in our hands, and defy fashion and the order of things, and come to no grief, if we will but attend to strict good taste and method, and actual necessities.

A simple luncheon may be placed on a butler's tray, all ready arranged upon a tray-cloth. These trays have, in some cases, sides that let down, and then all the servant has to do is to put the tray upon the table, and let down the sides.

Beverages should be appropriate to the menu. For a good luncheon in summer all light wines are suitable, with some lemonade or ærated water for those who prefer to dilute them, and ice should not be wanting. Claret, champagne, and cider-cup are all favorites for the hot weather. In winter, sherry and claret are the wines most often found.

For a homely luncheon, ale, stout or cider, are often the accompanying beverages; while, for those who do not take stimulants, there are an infinite variety of non-alcoholic drinks, effervescent or otherwise.

PICNICS.

One of the pleasantest forms of entertainment is a well-arranged picnic (if only a fine day be selected), while nothing is calculated to

give greater dissatisfaction than a badly-managed one. To have chosen the wrong people (even one or two, who are likely not to make themselves not agreeable), to have given people wrong seats in the various vehicles, or to have too many ladies in the party, are all often fatal errors.

We say nothing of the mistakes made about the luncheon or dinner, when, as is often the case, the ladies provide this, each taking what she likes, with the result, that there is too much of one thing and too little of another ; plenty of salad, and no dressing ; two or three legs of lamb, and no mint sauce ; an abundance of wine and no corkscrew ; and such like little accidents. Given a happy party of young people, bent on enjoyment, these are trifles light as air, which serve rather to increase the fun than diminish it. But, on the other hand, the party may not all be young and merry ; it may be very distasteful to some to have to eat meat without *bread*, and almost impossible without *salt*, while, no corkscrew being at hand, it will rouse their indignation to see the necks of the bottles knocked off, or the corks incompletely picked out with a penknife ; and yet, in the annals of picnics, all these things, bread, salt and corkscrew, have been forgotten.

The easiest way to arrange that there should be nothing wanting, if the ladies provide the repast, is for one lady (the most competent) to make out a menu, adding all the little etceteras, and apportion to each one her share.

TABLE NAPKINS.

TABLE NAPKINS OR "SERVIETTES."

The usual size of these indispensable accompaniments to the dinner-table is either a square, measuring from twenty-eight to thirty inches ; or twenty-eight inches in breadth, by thirty inches in length, while breakfast ones are about twenty-four inches square. In ordinary family use they are sometimes folded smoothly and slipped through "napkin rings," made of bone, ivory or silver ; in fact, after first using this is generally the case, each member of the family having his or her own ring. But whilst this arrangement is most convenient for family use, those required for dinner-parties and other formal occasions should be neatly and prettily folded. The accompanying engravings exhibit those most in favor, and the methods of folding them. It must, however, be remembered that it is useless to attempt

anything but the most simple forms unless the napkins have been slightly starched and smoothly ironed. In every case the folding must be exact, or the result will be slovenly and unsightly. A small dinner-roll, or a piece of bread cut thick, about three inches square, should be placed in each napkin, and such patterns as the "Mitre," the "Neapolitan," the "Rose," and the "Star," are convenient shapes, while, whenever it is possible to do so, the appearance of the dinner-table will be greatly improved by putting a flower or small bouquet in each napkin.



DINNER TABLE ARRANGED FOR TWELVE PERSONS.

TABLE DECORATIONS.

The decoration of tables at the present time is almost universal, and so does the taste for it grow and develop, that what was formerly left in the hands of the head servants in large establishments, who



Center Bowl.

had no difficulty in packing the heavy epergnes with fruit or flowers, now forms a wide field of labor for artistic taste and skill. Hostesses in the season vie with each other as to whose table shall be the most elegant, and are ready to spend almost, if not quite, as much upon the flowers as upon the dinner itself, employing for the floral arrangement people who devote their time to this pleasant occupation. Home decoration is practised by those who have the time, which

very fashionable people can rarely spare, for its accomplishment, and we can imagine no household duty more attractive to the ladies of the house than that of making their tables beautiful with the exquisite floral produce of the different seasons, exercising their taste in devising new ways for employing the materials at their command. Young people should have the taste for arranging flowers encouraged, and be allowed to assist in the table decorations.

Where expense and time are an object, both can be saved by employing delicate-looking ferns and other plants for table use, for so many lovely receptacles are made for them of china and glass that they look in many cases as pretty as flowers, in fact, prettier than flowers, unless the latter be most tastefully arranged. On page 318 will be found illustrated three stands for holding ferns, the large, low one of which is suitable for a center piece, and the two others, the

shells, for corners. Maiden-hair would look, perhaps, prettier in these than the ferns with which they are filled, but it would not stand the



China Shell Vase.

heat so well. Such vases as these, being more often than not of pure white china, look well placed upon a dessert center cloth of richly tinted plush or velvet, chosen in harmony with the dinner-service to be used. Of such vases as these for a small table four corners and a center one might be sufficient. On a larger and rather long table, three vases, at least, would be needed to go down the center and two on either side, thus outlining the shape of the table with the flower-stands. The stands for plants may be of any material. Although not so new as some of the other designs, the rustic glass stands, lined with plate glass, are

extremely pretty. Other pretty small plant, or fern vases, may be had of terra cotta and colored china.

Flowers for decoration should be those which are not very strongly scented. To some the perfume of such flowers as gardenias, stephanotis, hyacinths and others is not offensive, but to others the strong scent in a heated room, especially during dinner, is not to be borne. Otherwise, there is no dictating what the flowers should be. It is well to avoid many colors in one decoration, for, even if well grouped, they are seldom as effective as one or two mixed with white and green. It is a fashion to have a single color for a dinner-table decoration, this being often chosen of the same tint as the hostess' dress or the hangings of the room, though these are sometimes varied to suit the flowers. Again, all white flowers are very often employed, relieved by plenty of foliage.

If there are vases of all kinds to select from, then almost any kind of flower can be used, but few people have many sets for dinner-table decorations. Some prefer low decorations, others high ones, but there is one rule that should always be in force, and that is, that the



Nautilus Stand.

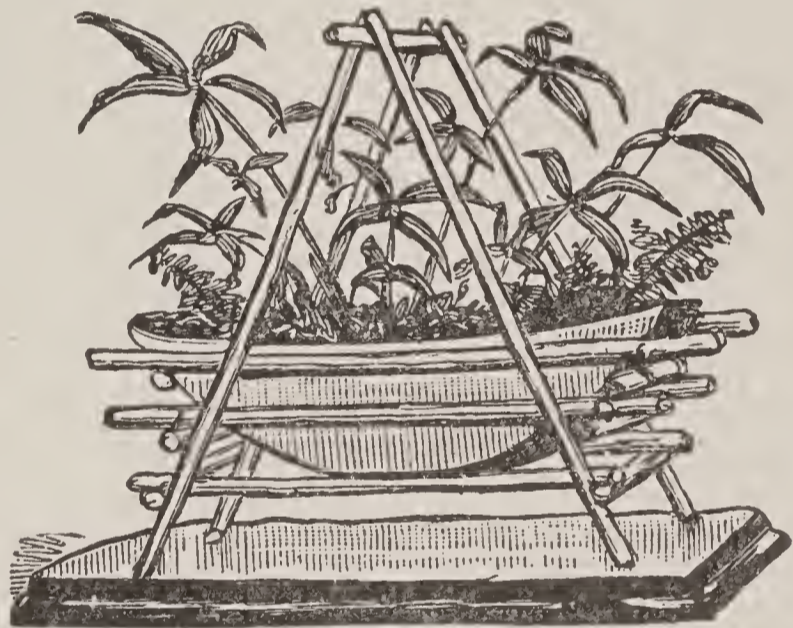
flowers and their receptacles should never interfere with the line of vision, but be above or below it. The great objection to the epergnes of olden days was that they hid the guests from one another.



Rustic Fern Stand.

If the vases be colored ones, of glass or china, let the flowers, if they cannot be had of a corresponding tone, be white only, mixed with foliage. If the vases be of white china, use colored flowers. If they are high stands, use those flowers which are naturally of high growth, with long stems; if low, the reverse. Roses look always best in low stands or bowls, or in specimen tubes where only a single flower is placed.

Small flower stands are preferred by many people to large ones, as it is so easy to arrange a few blooms, the vase itself lending beauty, while some care and much more taste is needed to make the larger ones look pretty. There is nothing which adds to the homelike appearance of a room so much as flowers, and nothing else repays so bounteously the care bestowed upon them by the fair mistress of the household.



Rustic Glass Basket.



Cactus Vase.

Fairy lamps of different kinds, being a cheap and easy mode of decoration, find favor with many, but, for ourselves, we prefer no light, however faint, below the line of vision. The colored flower ones, shaped as roses or tulips are the prettiest, the single blossom standing out from the foliage which should surround it, while others, such as the one in this illustration, have receptacles for flowers at their base.

ARRANGEMENT OF FLOWERS. — We have said that effect is marred in the arrangement of beautiful flowers by too many colors being introduced. It is equally

so by too many flowers being used. Each flower should have room to stand out, although it may be partially veiled by delicate wavy



Fairy Lamp with Flowers.



Fairy Lamp.



Tinted Flower Pot.

grasses or fern fronds, and each flower should be put in in the way it grows. If hanging ones be used, let them hang, if they naturally stand upright, let them be so placed

as to look natural. The only flowers that look less pretty growing than

when cut are, perhaps, orchids, but these must be most carefully handled, and put into the vases as they would be if upon the plant. They are costly, it is true, but no flowers are better



Nautilus Shell.



Bowl for Roses.

for dinner-table decorations, as they are generally scentless, and they live so long when cut.

INEXPENSIVE DECORATIONS.—Times were when people living in town, could not afford flowers, and the dwellers in country places, if



Hanging Vase.

they did not grow them, could not obtain them, but now things have changed. The demand has brought the supply; we must have plenty of flowers, and at the city markets they can be bought very cheaply, while out of town florists and nurserymen flourish everywhere.



Tinted Glass Vase.

But if economy is an object, it is easy enough to have flowers for nothing in the country. What prettier ornaments can we find for our

table in spring than the wild flowers of that season, specially primroses and cowslips. In summer, what more cool and refreshing than water-lilies and grasses. In autumn, what grand effects can be produced with the richly-tinted foliage and berries of that season. While, even in winter, really beautiful effects can be produced with fresh dark evergreen leaves, mingled with golden bracken dried and pressed.



Bohemian Glass Vase.

Foliage decoration is, if well and artistically done, one of the most lovely. It commends itself for vases of colored glass, or for white china stands set upon crimson plush centers. As many white leaves as can be found should be chosen, and light feathery grass (real, not dyed ones), should be introduced. Hot-house foliage varies from white to almost black, and has so many tints of green that a pretty effect is easily gained when tasteful hands carry out the decorating. Palms can be also used and made to form very pretty centers on dinner-tables, if the pot is hidden by moss, and covered with flowers and foliage.



Plain Glass.

Round it are grouped eight tall, slender glass vases filled with flowers, while to each person is a small specimen tube and finger-glass combined, like that shown on this page. The flowers on this table being nearly all white, they are arranged upon a dessert center of rich crimson plush, fringed with tastefully strewn leaves.



Finger Bowl and Specimen Tube.

SPECIMEN TUBES.— When plants are used for the main decoration, it looks well to put a tiny vase to each person containing a flower and a little foliage. The one illustrated above is in



Specimen Tubes.

one with a finger glass, floating upon the water, in which are some

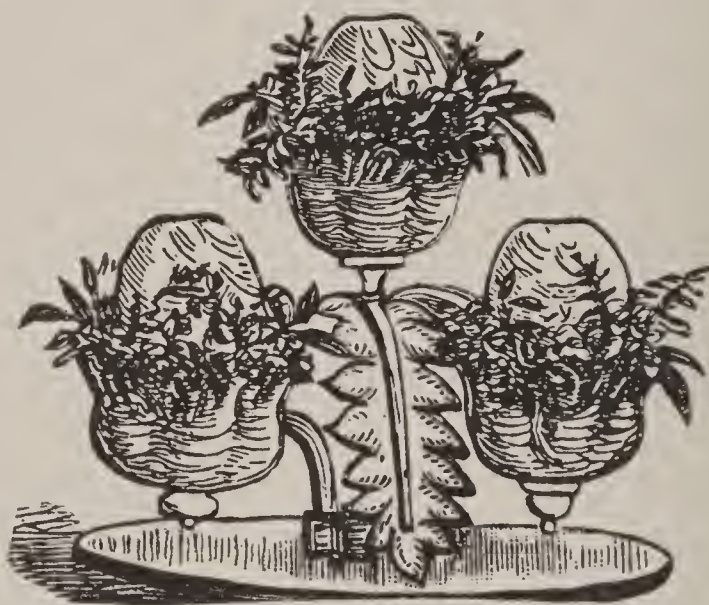
small rose leaves and maiden hair fern, the vine containing a single rose and bud, with its own foliage and some maiden hair.

DESSERT CENTERS, as they are usually called, are particularly effective on large tables. They may be made of any material and in any color, while plush is the most effective material.

We have seen an old gold brocaded silk one look extremely well, with its fringe of myrtle and brown ivy leaves, and its tall, slender vases of yellow-tinted glass filled with crimson flowers and foliage, also a pale pink one, upon which the flowers are of two tones of the same color, with a good deal of white and green intermixed, the shades of the lamps being rose color.

Dessert centers are more suitable for winter than summer decoration. Choose the flowers according to the season and center, if one is used. In summer, a cool effect is needed, and plenty of white and green should be found upon the table; while in winter it is pleasant to see brilliantly colored flowers, that seem to give warmth as well as brightness to the table.

Glasses through which the stem of the flowers can be seen, should be filled with water, but bowls or opaque stands can be filled with moss or sand, in which it is far easier to arrange the flowers than in water.



Tripod Fairy Lamps.

STREWING.—This is an exceedingly pretty way of decorating the table, but it unfortunately happens sometimes, that the flowers wither or become disarranged. It is necessary to choose such flowers and foliage as will bear heat and lie without water for a time for this purpose. Ivy leaves come in here well, as do also myrtle and French fern, and foliage generally looks better alone than with flowers, particularly for a border for a dessert center.

A DECORATION FOR EACH SEASON—*Spring*.—An oval center of daffodil velvet, three crocus weddeliana palms, the center one a trifle higher than the others, placed down this; at each base, moss, different colored foliage and fern; at each side, between the palms, two slender vases holding daffodils and fern, similar vases of smaller sizes set before each person, holding a few lilies of the valley and some Neapolitan violets.

A Summer Decoration.—In the center, a small fountain falling over a base of water lilies, moss and fern, mixed with reeds and grass, round this six baskets of alternately pale pink and yellow roses. To each person, a single white rose and foliage, in a small globe.

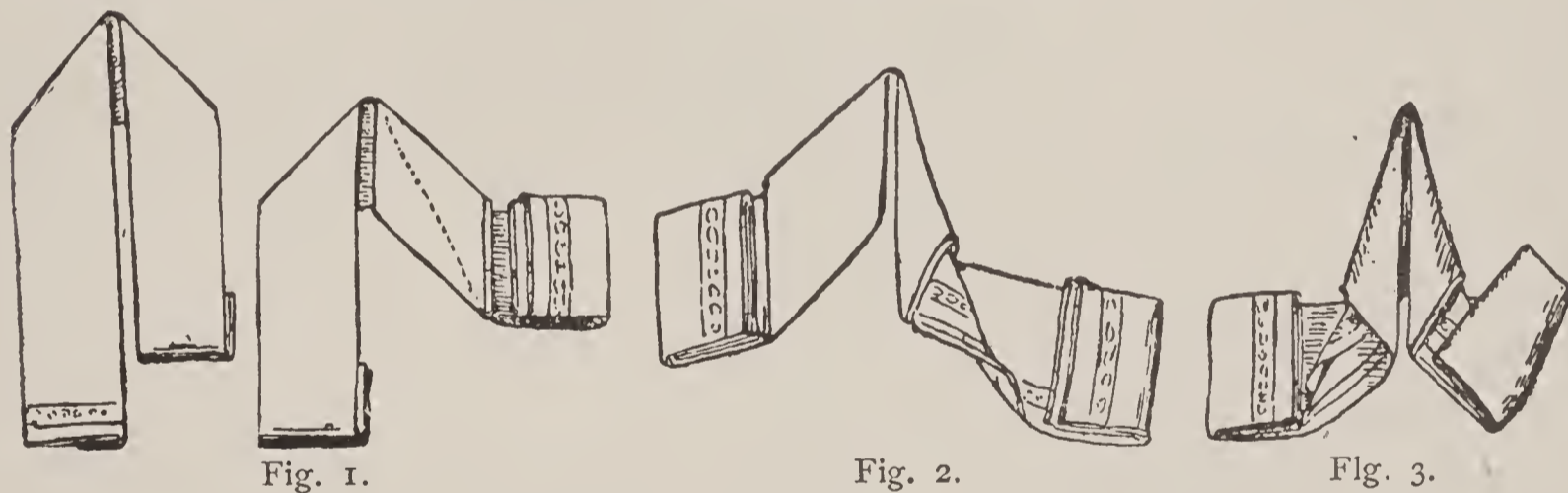
An Autumn Decoration.—In the center, a tall grass-like plant, with green and white leaves set in a lovely mass of autumn foliage, whose tints vary from the palest yellow to the deepest red, four smaller plants and vases to correspond, the table strewn in graceful, wreathy patterns, with burberis, brown ivy, myrtle, and mountain-ash berries.

A Winter Decoration.—A crimson plush center, fringed with holly and other evergreen leaves. A set of white china vases filled with crimson, yellow and white chrysanthemums, and foliage.

TABLE NAPKINS.

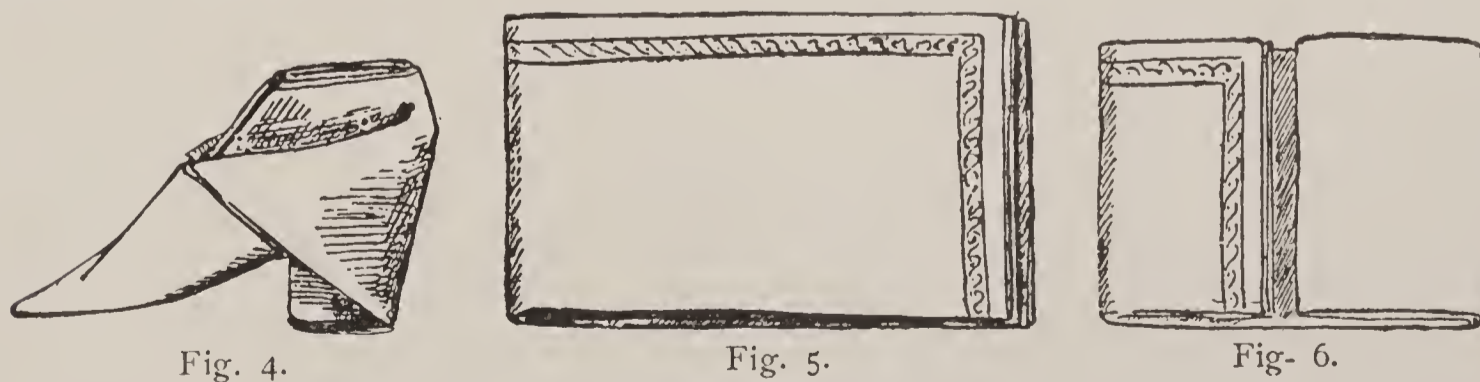
NEW DESIGNS FOR THE FOLDING OF SERVIETTES.

CINDERELLA'S SLIPPER.—First fold the napkin in three, then again once over to make it half the width, fold over at center and turn up the ends, next *under* at the dotted lines as in No. 1.



Again fold over at dotted line shown in No. 1, on both sides.
Turn up the ends as shown on the right of No. 3.

Fold forward, bringing A A together, and stand the slipper as shown in No. 4.



THE CALAIS DOUVRES.—First fold the napkin in three, and bring the two ends together as in No. 5.

Next fold over at the dotted lines shown in No. 5, bringing the napkin into form shown in No. 6.

Turn the napkin face downward, and fold back the sides as shown in No. 7.

Lastly, bring A A together and stand up the boats as shown in No. 8.

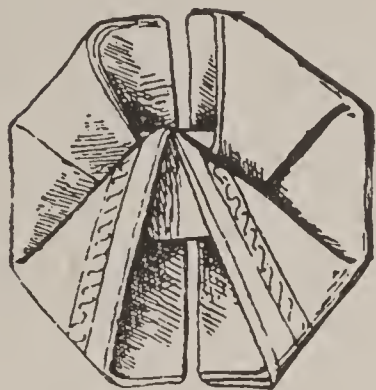


Fig. 7.

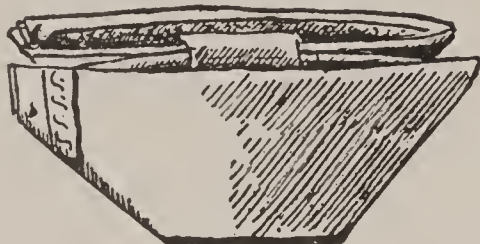


Fig. 8.

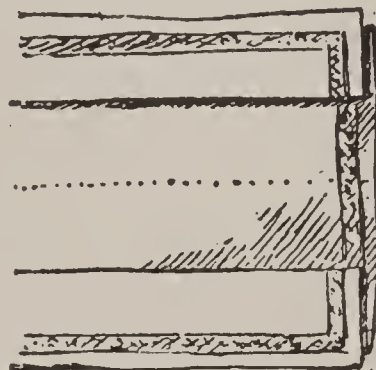


Fig. 9.

THE FAN.—Lay the napkin flat upon the table, and make a deep pleat at each side as in No. 9.

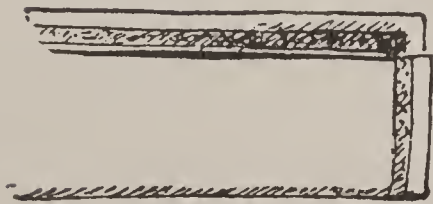


Fig. 10.



Fig. 11.



Fig. 12.

Next fold the two sides together, as in No. 10.

Next pleat from end to end in inch deep folds, backward and forward, as in No. 11.

Then pinch down the folds in points between each fold as in No. 12.

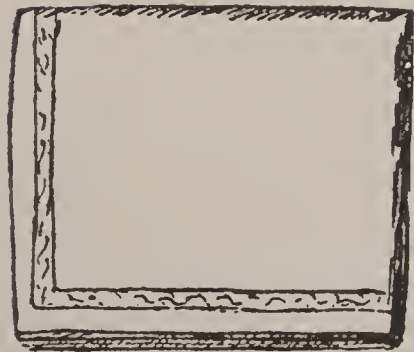


Fig. 13.

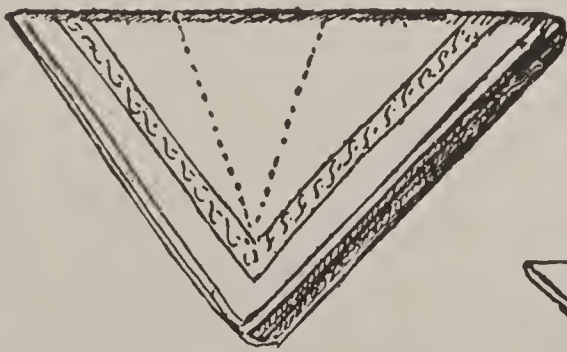


Fig. 14.

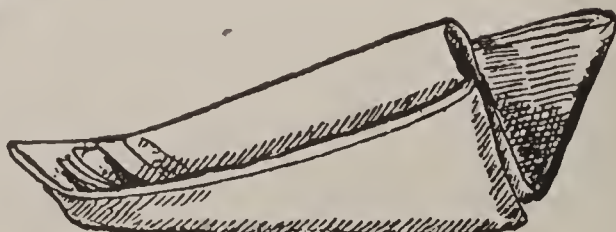


Fig. 15.

THE COCKSCOMB.—First fold the napkin in four as in No. 13. Next fold over the hemmed side to form a triangle as in No. 14.

Next raise the napkin at the dotted line in center, and fold *upward* the sides at the other dotted lines, turning in the ends as shown in No. 15.

Lastly lift up each corner separately, and arrange as shown in No. 16.

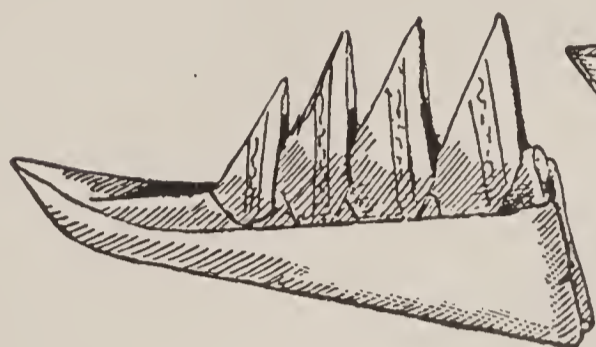


Fig. 16.

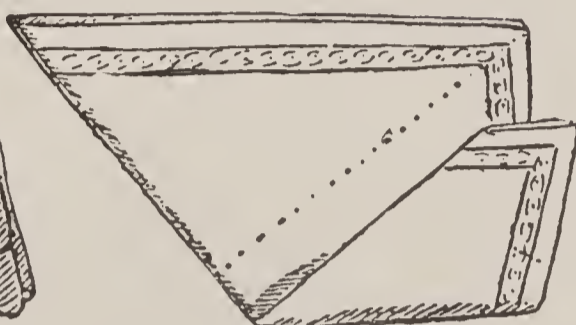


Fig. 17.

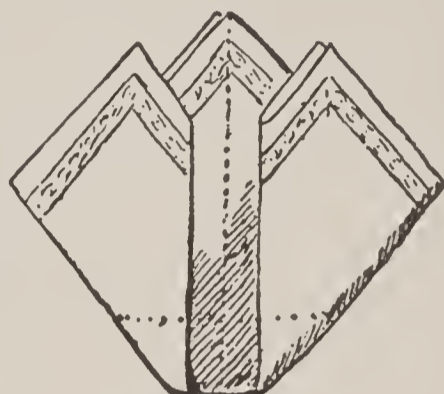


Fig. 18.

THE PALM LEAF.—Fold the napkin diagonally across (No. 17). Next the two sides a short distance from the center (No. 18). Fold over the base at the dotted line shown in (No. 19).

Lastly, pleat the base as a fan, and set it in a ring or glass (No. 20).

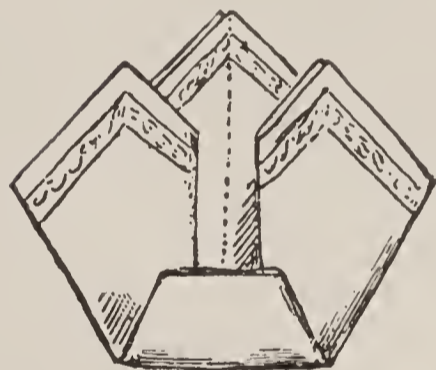


Fig. 19.



Fig. 20.

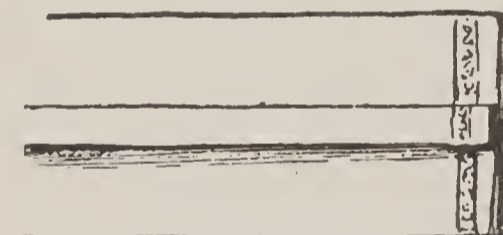


Fig. 21.

THE SACHET.—First fold the napkin in three, then turn the upper fold to the middle in a hem (No. 21).

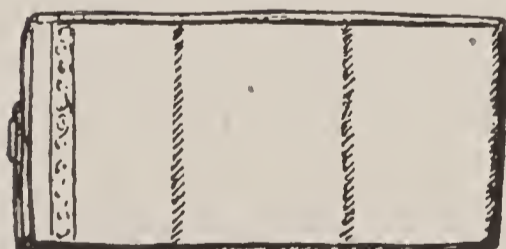


Fig. 22.

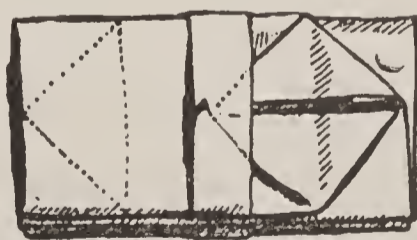
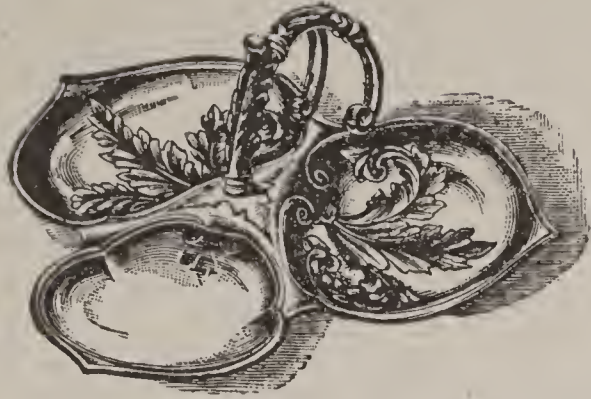


Fig. 23.

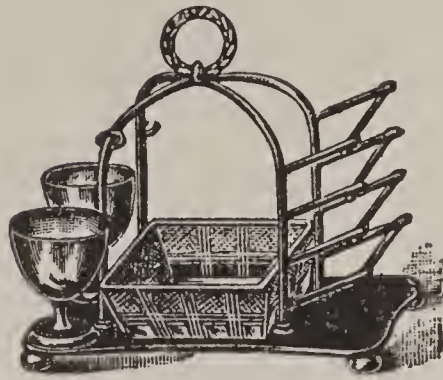


Fig. 24.

Next fold over the napkin end to end, leaving the hem inside (No. 22). Fold from the outer edge over and over, repeating the same on the other side. Next fold back *A* in a diamond shown by dotted line (No. 23) on each side, and put the corners under the hem crossing the center (No. 24).



Biscuit, Butter and Cheese Stand, two compartments Gilt, and Glass Lining to Butter.



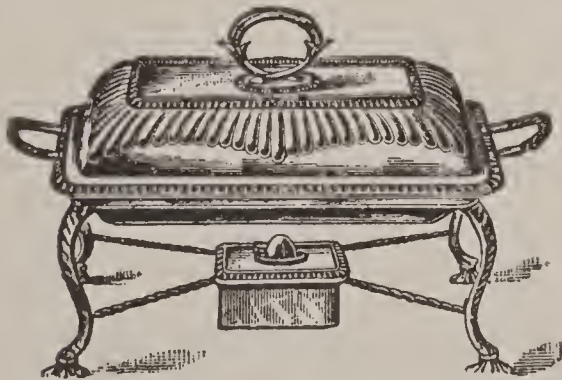
Toast Rack, Butter Dish (cut glass), and Egg Frame combined.



Cut and Engraved Claret Jug, Massive Mounts.



Queen Anne Fluted Tea and Coffee Service, Ebony Handles and Knobs.



Richly Fluted Full-size Hash or Breakfast Dish.



Breakfast Dish, converts into three Dishes by simply removing the Handle.



Biscuit Box, oval shape.



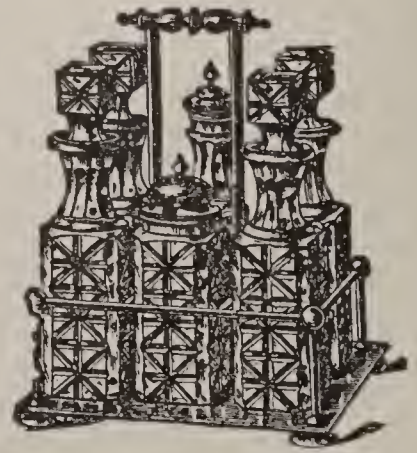
Scuttle Sugar Basket, Gilt inside.



Fern Pot, Richly Chased and Fluted.



Sterling Silver Flower Holder.



Dinner Cruet, Cut Glass Bottles.

GENERAL SUGGESTIONS AS TO SOCIETY.

MANNERS AND SOCIAL FORMS.

Have sympathy and animation when you go out into society. Be cheerful and unselfish, and sustain the conversation in that vein, as it is quite as important as good manners.

GOOD TALKERS should have a fund of general information which can be easily acquired by good memory and an observing disposition, assisted by reading up of favorite authors and subjects.

VULGARISMS.—Avoid vulgarisms in language, making the conversation as pure as possible, and free from all “slang” phrases which are often used to forcibly emphasize when not at all required.

INTRODUCTIONS.—The habit of universal introduction is sometimes overdone, and should be avoided unless permission has been obtained, promiscuous introductions being at times very undesirable. Of course, at a ball or party, the host or hostess introduce their guests. If, by chance, they should be overlooked in a crowded assemblage, it is proper to introduce one another.

GRACE of manner and carriage can be easily acquired by every one by a little study and tuition of either a dancing master or an instructor of physical training. Always be self-possessed under all circumstances, no matter if at times annoying. Suppress undue emotion whether of laughter, anger, or mortification, or selfishness, as that is essentially a sign of good breeding.

LISTENER.—To be a good listener is a mark of good breeding and an art in itself. Always endeavor to appear interested in what is being said. To manifest impatience is a sign of vulgarity.

ACCOMPLISHMENTS.—If you have any special accomplishment and are called upon to show it, do it with willingness and without undue anxiety. Waiting to be urged is “bad form.”

POLITENESS.—Lord Chesterfield says : “As learning, honor and virtue are absolutely necessary to gain you the esteem and admiration of mankind, politeness and good breeding are equally necessary to make you welcome and agreeable in conversation and common life. Great talents such as honor, virtue, learning and art are above the generality of the world who neither possess them themselves nor judge of them rightly in others. But all people are judges of the lesser talents, such as civility, affability, and an obliging, agreeable address and manner, because they feel the good effects of them, as making society easy and pleasing.”

GOOD NAME OF WOMEN.—“Civility,” says Chesterfield, is “particularly due to all women, and remember, no provocation whatsoever can justify any man in not being civil to every woman, and the greatest man would justly be reckoned a brute if he were not civil to the meanest woman. It is due to their sex, and is the only protection they have against our superior strength.”

PRIVACY.—Never intrude on privacy in a room without knocking nor look over private correspondence or papers without permission.

ENGAGEMENTS.—Always keep an engagement, and, if necessity finds you unable to do so, notify whom it is made with, so as to avoid disappointment.

PERSONALITIES.—Avoid personal remarks and egotism. The use of the letter “ I ” too often is a vulgarity.

TAKING LEAVE OF HOST OR HOSTESS.—In taking leave of a host or hostess, (in case of others being in the room) at a party or any other social gathering, call them quietly aside and bid them adieu without unnecessary “fuss,” as it avoids breaking up the party by those who wish to leave early.

MAXIMS OF GEORGE WASHINGTON.

RULES OF CIVILITY AND DECENT BEHAVIOR IN COMPANY.

Every action in company ought to be some sign of respect to those who are present.

In presence of others sing not to yourself, nor drum with your fingers or your feet.

Speak not when others speak. Sit not when others stand, and walk not when others stop.

Turn not your back on others, especially in speaking. Jog not the table on which another reads or writes, lean not on any one.

Be no flatterer, neither play with any one that delights not to be played with.

Read no letters, books, or papers in company. But when there is a necessity for doing it, you must ask leave. Come not near the books or writings of any one so as to read them unasked. Also, look not nigh when another is writing a letter.

Let your countenance be pleasant, but in serious matters somewhat grave.

Show not yourself glad at the misfortune of another, though he were your enemy.

They that are in dignity of office have in all places precedence. But whilst they are young, they ought to respect those that are their equals in birth or other qualities, though they have no public charge.

It is good manners to prefer them to whom we speak before ourselves, especially if they be above us.

Let your discourse with men of business be short and comprehensive.

In visiting the sick do not presently play the physician if you be not knowing therein.

In writing or speaking give to every person his due, according to his degree and the custom of the place.

Strive not with your superiors in argument, but always submit your judgment to others in modesty.

Undertake not to teach your equal in the art he himself professes ; it savors of arrogance.

When a man does all he can, though it succeeds not well, blame not him that did it.

Being to advise or reprehend any one, consider whether it ought to be in public or in private, presently or at some other time, also in what terms to do it ; and in reproving show no signs of choler, but do it with sweetness and mildness.

Mock not nor jest at anything of importance ; break no jests that are sharp or biting ; and if you deliver anything witty or pleasant, abstain from laughing thereat yourself.

Wherein you reprove another be unblamable yourself, for example is more prevalent than precept.

Use no reproachful language against any one, neither curses nor revilings.

Be not hasty to believe flying reports to the disparagement of any one.

In your apparel be modest, and endeavor to accommodate nature rather than procure admiration. Keep to the fashion of your equals, such as are civil and orderly with respect to time and place.

Play not the peacock, looking everywhere about you to see if you be well decked, if your shoes fit well, if your stockings set neatly, and clothes handsomely.

Associate yourself with men of good quality if you esteem your reputation, for it is better to be alone than in bad company.

Let your conversation be without malice or envy, for it is a sign of tractable and commendable nature; and in all causes of passion admit reason to govern.

Be not immodest in urging your friend to discover a secret.

Utter not base and frivolous things amongst grown and learned men, nor very difficult questions or subjects amongst the ignorant, nor things hard to be believed.

Speak not of doleful things in time of mirth, nor at the table. Speak not of melancholy things or death and wounds; and if others mention them, change, if you can, the discourse.

Tell not your dreams, but to your intimate friends.

Break not a jest when none take pleasure in mirth.

Laugh not aloud nor at all without occasion.

Deride no man's misfortune, though there seems to be some cause.

Speak not injurious words, neither in jest nor earnest.

Scoff not at none, although they give occasion.

Be not forward, but friendly and courteous, the first to salute, hear and answer, and be not pensive when it is time to converse.

Detract not from others, but neither be excessive in commending.

Go not thither where you know not whether you shall be welcome or not.

Give not advice without being asked. And when desired, do it briefly.

If two contend together, take not the part of either unconstrained, and be not obstinate in your opinion; in things indifferent, be on the major side.

Reprehend not the imperfection of others, for that belongs to parents, masters and superiors.

Gaze not on the marks or blemishes of others, and ask not how they came. What you may speak in secret to your friend deliver not before others.

Speak not in an unknown tongue before company, but in your

own language. And that as those of quality do, and not as the vulgar. Sublime matters treat seriously. Think before you speak, pronounce not imperfectly, nor bring out your words too hastily, but orderly and distinctly.

When another speaks be attentive yourself, and disturb not the audience. If any hesitate in his words, help him not nor prompt him without being desired; interrupt him not, nor answer him till his speech is ended.

Treat with men at fit times about business, and whisper not in the company of others.

Make no comparisons; and if any of the company be commended for any brave act of virtue, commend not another for the same.

Be not apt to relate news if you know not the truth thereof. In discoursing of things that you have heard, name not your author always. A secret discover not.

Be not curious to know the affairs of others, neither approach to those that speak in private.

Undertake not what you cannot perform; but be careful to keep your promise.

When you deliver a matter, do it without passion and indiscretion, however mean the person may be you do it to.

When your superiors talk to anybody, hear them; neither speak nor laugh.

In disputes be not so desirous to overcome as not to give liberty to each one to deliver his opinion, and submit to the judgment of the major part, especially if they are judges of the dispute.

Be not tedious in discourse, make not many digressions, nor repeat often the same matter of discourse.

Speak no evil of the absent, for it is unjust.

Be not angry at table, whatever happens; and if you have reason to be so, show it not; put on a cheerful countenance, especially if there be strangers, for good humor makes one dish a feast.

Set not yourself at the upper end of the table; but if it be your due, or the master of the house will have it so, contend not, lest you should trouble the company.

When you speak of God or his attributes, let it be seriously, in reverence and in honor, and obey your natural parents.

Let your recreations be manful, not sinful.

Labor to keep alive in your breast that little spark of celestial fire called conscience.

TOASTS AND SENTIMENTS.

AMATORY.

American belles and American fashions.
Laughing lovers to merry maids.
Love and opportunity.
Love's slavery.
Love without licentiousness, and pleasure without excess.
Love, liberty and length of blissful days.
Love without fear, and life without care.
Love for one.
Life, love, liberty and true friendship.
Love in every breast, liberty in every heart, and learning in every
head.
Love at liberty, and liberty in love.
Love ; may it never make a wise man play the fool.
Artless love and disinterested friendship.
All that love can give, and sensibility enjoy.
A speedy union to every lad and lass.
Beauty's best companion—Modesty.
Beauty, innocence and modest merit.
Beauty without affectation, and virtue without deceit.
Community of goods, unity of hearts, nobility of sentiment, and truth
of feeling to the lovers of the fair sex.
Charms to strike the sight, and merit to win the heart.
Constancy in love, and sincerity in friendship.
Here's a health to the maid that is constant and kind.
Who to charms bright as Venus' adds Diana's mind.
I'll toast America's daughters—let all fill their glasses—
Whose beauty and virtue the whole world's surpasses ;

May blessings attend them, go wherever they will,
 And foul fall the man that e'er offers them ill.
 Love without deceit, and matrimony without regret.
 Love's garlands; may they ever entwine the brows of every true-
 hearted lover.

Lovely woman—man's best and dearest gift of life.
 Love to one, friendship to a few, and good-will to all.
 Long life, pure love, and boundless liberty.
 May love and reason be friends, and beauty and prudence marry.
 May the lovers of the fair sex never want the means to defend them.
 May the sparks of love brighten into a flame.
 May the joys of the fair give pleasure to the heart.
 May we be loved by those whom we love.
 May we kiss whom we please, and please whom we kiss.
 May the bud of affection be ripened by the sunshine of sincerity.
 May a virtuous offspring succeed to mutual and honorable love.
 May the presence of the fair curb the licentious.
 May the confidence of love be rewarded with constancy in its object.
 May the honorable lover attain the object of his wishes.
 May the lovers of the fair be modest, faithful and kind.
 May the wings of love never lose a feather.
 May the blush of conscious innocence ever deck the faces of the
 American fair.

May the union of persons always be founded on that of hearts.
 May the generous heart ever meet a chaste mate.
 May the temper of our wives be suited to those of their husbands.
 May true passion never meet with a slight.
 May every woman have a protector, but not a tyrant.
 The Girl we Love.—When she is our toast, we don't want any *but her*.
 May we find our wives to-night where Cain found his—in the land of
 Nod.

Harmony in all the States of the World.—Especially the married
 State.

The Graces that every Man Desires.—The good graces of woman.
 The Best Union Bonds in the Market—Marriage certificates.

BACCHANALIAN.

May we act with reason when the bottle circulates.
 May good fortune resemble the bottle and bowl,
 And stand by the man who can't stand by himself.

May we never want wine, nor a friend to partake of it.
 May our love of the glass never make us forget decency.
 May the juice of the grape enliven each soul,
 And good-humor preside at the head of each bowl.
 May mirth exalt the feast.
 May we always get mellow with good wine.
 May the moments of mirth be regulated by the dial of reason.
 Champagne to our real friends, and real pain to our sham friends.
 Come, every man now give his toast—
 Fill up the glass—I'll tell you mine ;
 Wine is the mistress I love most !
 This is my toast—now give me thine.
 Cheerfulness in our cups, content in our minds, and competence in
 our pockets.
 Come, fill the glass and drain the bowl,
 May Love and Bacchus still agree ;
 And every American warm his soul
 With Cupid, Wine and Liberty.
 Good-humor ; and may it ever smile at our board.
 Full bags, a fresh bottle and a beauty.
 Good wine and good company to the lovers resemble enjoyment.
 A friend and a bottle to give him.
 A hearty supper, a good bottle and a soft bed to every man who fights
 the battles of his country.
 A full purse, a fresh bottle, and a beautiful face.
 A full bottle and a friend to partake of it ;
 A drop of good stuff, and a snug social party,
 To spend a dull evening, gay, social and hearty,
 A mirth-inspiring bowl.
 A full belly, a heavy purse and a light heart.
 A bottle at night and business in the morning.
 Beauty, wit and wine.
 Clean glasses and old corks.
 Wine ; may it be our spur as we ride over the bad roads of life.
 While we enjoy ourselves over the bottle, may we never drive pru-
 dence out of the room.
 Wine—for there's no medicine like it.
 Wine—the parent of friendship, composer of strife,
 The soother of sorrow, the blessing of life.
 Wine, the bond that cements the warm heart to a friend.

Wine, Wit and Wisdom—Wine enough to sharpen wit; wit enough to give zest to wine; wisdom enough to “shut down” at the right moment.

The Latch Key.—May it never open the door to reproach.

May we never lose our taste for any of the sweets of life—especially lasses.

The First Duty of Bachelors.—To ring the city belles.

Success to all parties that, like this party, are founded on friendship, harmony and hospitality.

The Best of all Revolvers.—The bottle as it goes round.

COMIC.

May the tax-gatherer be forgiven in another world.

To the early bird that catches the worm.

To the bird in the hand that is worth two in the bush.

The land we live in; may he who doesn't like it leave it.

The three great Generals in power—General Peace, General Plenty and General Satisfaction.

May the parched pea never jump out of the frying-pan into the fire.

The three R's: Reading, 'Riting, and 'Rithmetic.

May evil communications never corrupt good manners.

May the celebrated pin a day, of which we have heard so much, always make the groat a year.

May the groat a year never be unwisely invested in a Joint-Stock Company.

May that man never grow fat.

Who carries two faces under one hat.

Here's to the best physicians—Dr. Diet, Dr. Quiet, and Dr. Merryman.

Here's to the feast that has plenty of meat and very little tablecloth.

Here's to the full purse that never lacks friends.

May fools make feasts, and wise men eat them.

Here's to the man who never lets his tongue cut his own throat.

Here's to the man who never quarrels with his bread and butter.

Here's to the man who never looks a gift horse in the mouth.

Here's to the old bird that is not to be caught with chaff.

The equilibrium of State, may it always be preserved.

Judicious reforms and reformers.

The universal advancement of the arts and sciences.

May the dispensers of justice ever be impartial.

May the worth of the nation be ever inestimable.
 May taxation be lessened annually.
 May the sword of justice be swayed by the hand of mercy.
 May the seeds of dissension never find growth in the soil of America.
 May the love of country be imprinted in every American's breast.
 Liberty, not license.
 Confusion to all men who desert their party.
 Party ties before all other ties.
 A lasting cement to all contending powers.
 The protectors of commerce and the promoters of charity.
 A revision of the code of criminal laws.

ENGLISH.

England, home and beauty.
 English oak and British valor.
 England forever; the land we live in.
 England, Scotland and Ireland; may their union remain undisturbed
 by plots or treachery to the end of time.
 England, the queen of the isles and the queen of the main.
 May old England's sons, the Americans, never forget their mother.

IRISH.

A high *post* to the enemies of Ould Ireland.
 Erin, the land of the brave and the bold.
 Ireland; sympathy for her wrongs, and a determination to redress
 them.
 The country that gave St. Patrick birth, the birthplace of wit, and
 hospitality's home—dear Ould Ireland.
 May Ireland be ever equally distinguished by her love of liberty and
 true patriotism.
 May the enemies of Ireland never meet a friend.
 Justice to Ireland.
 Grattan and the Volunteers of '82.

SCOTCH.

A health to the friends of Caledonia.
 Caledonia, the nursery of learning and the birthplace of heroes.
 Scotland, and the productions of its soil.
 Scottish heroes, and may their fame live forever.
 Scotland, the birthplace of valor, the country of worth.

The Queen and the Scottish Union.
 The nobles of Caledonia and their ladies.
 To the memory of Scottish heroines.
 The Rose, Thistle and Shamrock ; may they flourish by the common
 graft of union.
 To the memory of Scotland's heroes.
 To the memory of those who have gloriously fallen in the noble strug-
 gle for independence.

DEMOCRATIC.

Annihilation to trade of corruption.
 Addition to our trade, multiplication to our manufactures, subtraction
 to taxes, and reduction to places and pensions.
 All the honest reformers of our country.
 America ; may the land of our nativity ever be the abode of freedom,
 and the birthplace of heroes.
 America's annals ; may they never suffer a moral or political blot.
 Confusion to those who barter the cause of their country for sordid gain.
 Confusion to those who, wearing the mask of patriotism, pull it off
 and desert the cause of liberty in the hour of trial.
 Confusion to those despots who combine against the liberties of man-
 kind.
 Disappointment to all those who form expectations of places and pen-
 sions on the ruin of their country.
 Everlasting life to the man who gave the death-blow to the slave-
 trade.
 Community, unity, navigation and trade.
 Faith in every kind of commerce.
 Freedom to the oppressed, and slavery to the oppressors.
 Freedom to all who dare contend for it.
 Oblivion to all party rage.
 Humanity to all credited beings, especially to our own species,
 whether black or white.
 No party except mankind.
 May the meanest American scorn the highest slave.
 May every succeeding century maintain the principles of the glorious
 Revolution, enjoy the blessings of them, and transmit them to
 future ages unimpaired and improved.
 May the whole universe be incorporated in one city, and every in-
 habitant presented with the freedom.

May freedom's fair take new birth at the grave of liberty.

May our country be, as it has ever been, a secure asylum to the unfortunate and oppressed.

High wages, and sense to keep them.

May the freedom of election be preserved, the trial by jury maintained, and the liberty of the press secured to the latest posterity.

May the tree of liberty flourish round the globe, and every human being partake of the fruits.

May truth and liberty prevail throughout the world.

May all partial and impolitic taxes be abolished.

May the sons of liberty marry the daughters of virtue.

May Americans never suffer invasion, nor invade the rights of others.

May the miseries of war be banished from all enlightened nations.

May our trade and manufactures be unrestrained by the fetters of monopoly.

May the whole world become more enlightened and civilized.

May revolutions never cease while tyranny exists.

Our constitution as settled at the Revolution.

The majesty of the people of America.

The memory of our brave ancestors who brought about the Revolution, and may a similar spirit actuate their descendants.

The sacred decree of heaven—Let all mankind be free.

The people—the only source of legitimate power.

The subject of liberty and the liberty of the subject.

The greatest happiness of the greatest number.

May the nation that plots against another's liberty or prosperity, fall a victim to its own intrigues.

LITERARY.

Toleration and liberty of the press.

The Fourth Estate.

The liberty of the press, and success to its defenders.

The Press ; the great bulwark of our liberties, and may it ever remain unshackled.

The glorious literature of America.

The glorious literature of Scotland.

The glorious literature of Ireland.

The glorious literature of England.

LOYAL.

A lasting peace or an honorable war.

A health to our patriots.

Agriculture and its improvers.

All societies associated for promoting the happiness of the human race.

All the charitable institutions of the United States.

American virtue ; may it always find a protector, but never need one.

Holy pastors, honest magistrates, and humane rulers.

Improvement to the inventions of our country.

Improvement to our arts, and invention to our artists.

May the sword of Justice be swayed by the hand of Mercy.

May the love of country always prevail.

May our sons be honest and fair, and our daughters modest and fair.

May every American's hand be ever hostile to tyranny.

May our jurors ever possess sufficient courage to uphold their verdict.

May every American manfully withstand corruption.

Our wives, our homes, our country.

May every American manfully withstand tyranny.

May the glory of America never cease to shine.

May our hearts ever be possessed with the love of country.

May the brave never want protection.

May we ever honestly uphold our rights.

May we never cease to deserve well of our country.

May the liberties of the people be immortal.

May the brow of the brave be adorned by the hand of beauty.

May we never find danger lurking on the borders of security.

May the laurels of America never be blighted.

May all mankind make free to enjoy the blessings of liberty, but never take the liberty to subvert the principles of freedom.

May America's name and America's fame stand forever pure, great and free.

May every true American be possessed of peace, plenty and content.

May every American act the patriot's part.

May victory spin the robe of glory for the brave, and fame enroll his deeds.

May the laws never be misconstrued.

May the weight of our taxes never bend the back of our credit.

MILITARY.

To the memory of Washington and all like him.
 May the enemy's flag be surmounted by the American standard.
 May the arms borne by a soldier never be used in a bad cause.
 May American soldiers fight to protect, and conquer to save.
 May the gifts of fortune never cause us to steer out of our latitude.
 May the brow of the brave never want a wreath of laurel to adorn it.
 May the brave soldier who never turned his back to the enemy, never have a friend turn his back to him.
 May bronze and medals not be the only reward of the brave.
 May the laurels of America never be blighted.
 May all weapons of war be used for warlike purpose only.
 May a soldier never fall a sacrifice but to glory.
 To the memory of all brave soldiers who fall in defence of their country.

NAVAL.

May our iron-clads do as much as our brave old oaks.
 May rudders govern and ships obey.
 May no true son of Neptune ever flinch from his gun.
 May no son of the ocean ever be devoured by his mother.
 May our navy never know defeat, but by name.
 May our officers and tars be valiant and brave.
 Success to the fair for manning the navy.
 May gales of prosperity waft us to the port of happiness.
 May the pilot of reason guide us to the harbor of rest.
 May the memory of the noble Farragut inspire every seaman to do his duty.
 May the tar who loses one eye in defence of his country, never see distress with the other.
 The heart of a sailor ; may it be like heart of oak.
 Though our bold tars are fortune's sport, may they ever be fortune's care.
 The flag of America ; may it ever brave the battle and the breeze.
 The sea, the rough sea, the open sea ; may our lives be spent upon it.
 The sea, the sleepless guardian of the world.
 Safe arrivals to our homeward and outward bound fleets.

RELIGIOUS.

The friends of religion, liberty and science in every part of the globe.
The honest reformers of our laws and religion.
The friends of religious toleration, whether they are within or without
the Establishment.

SENTIMENTAL.

May we ever have a sufficiency for ourselves, and a trifle to spare for
our friends.
May we always look forward to better times, but never be discontented
with the present.
May the miseries of war never more have existence in the world.
May the wing of friendship never moult a feather.
May our artists never be forced into artifice to gain applause and
fortune.
May solid honor soon take place of seeming religion.
May our thoughts never mislead our judgment.
May filial piety ever be the result of a religious education.
May real merit meet reward, and pretension its punishment.
May prosperity never make us arrogant, nor adversity, mean.
May we live happy and die in peace with all mankind.
May the unsuspecting man never be deceived.
May noise and nonsense be ever banished from social company.
May the faults of our neighbors be dim, and their virtues glaring.
May industry always be the favorite of Fortune.
May the rich be charitable, and the poor grateful.
May the misfortunes of others be always examined at the chart of our
own conduct.
May we never be so base as to envy the happiness of another.
May we live to learn, and learn to live well.
May we be more ready to correct our own faults, than to publish the
faults of others.
May we never hurt our neighbor's peace by the desire of appearing
witty.
Modesty in our discourse, moderation in our wishes, and mutuality in
our affections.
May we never envy those who are happy, but strive to imitate
them.
May we derive amusement from business, and improvement from
pleasure.

May our faults be written on the seashore, and every good action
prove a wave to wash them out.

May virtue find fortune always an attendant.

May we never repine at our condition, nor be depressed by pov-
erty.

May reality strengthen the joys of imagination.

May we never make a sword of our tongue to wound a good man's
reputation.

May our distinguishing mark be merit rather than money.

A total abolition of the slave-trade.

A heart to glow for others' good.

A heart to feel, and a heart to give.

A period to the sorrows of an ingenuous mind.

A health to our sweethearts, our friends, and our wives,

May fortune smile on them the rest of their lives.

May genius and merit never want a friend.

Adam's ale ; and may so pure an element always be at hand.

All that gives us pleasure.

All our wants and wishes.

All our absent friends on land and sea.

An honest guide, and a good pilot.

As we bind so may we find.

As we travel through life may we live well on the road.

May truth and liberty prevail throughout the world.

May we never engage in a bad cause, and never fly from a good
one.

May the fruits of America's soil never be denied to her children.

SPORTING.

May the lovers of the chase never want the comforts of life.

The clear-sighted sportsman that sees his game with one eye.

The steady sportsman that always brings down his game.

The beagle that runs by nose and not by sight.

The jolly sportsman that never beats about the bush.

The joys of angling.

May the pleasures of sportsmen never know an end.

May we always gain fresh vigor from the joys of the chase.

May the sportsman's day be spent in pleasure.

May strength the sportsman's nerves in vigor brace,

May cruelty ne'er stain with foul disgrace,

The well-earned pleasures of the chase.

May the love of the chase never interrupt our attention to the welfare
of our country.

May every sport prove as innocent as that of the field.

May those who love the crack of the whip never want a brush to
pursue.

May the heart of a sportsman never know affliction but by name.

LETTERS OF SOCIAL FORMS.

The following are the usual forms of dinner, evening party, and wedding invitations, etc.

INVITATION TO DINNER.

Mr. and Mrs. James Spencer request the pleasure of Mr. and Mrs. George Dalrymple's company at dinner, on Thursday evening, October 29, at eight o'clock.

26 West Tenth St., Oct. 20th.

INVITATION TO EVENING PARTY.

Mr. and Mrs. J. G. Chalmers request the pleasure of your company Friday evening, September eighteenth, Eighteen hundred and ninety-one.

INVITATION TO WEDDING.

Mrs. Thomas Leroy invites you to be present at the marriage of her daughter Lettie to Albert De Costa, Wednesday morning, October seventh, Eighteen hundred and ninety-one, at ten o'clock, St. James Church, Wabash Avenue and Twenty-ninth Street, Chicago.

The following card is inclosed :

Please present this card at the Church.

INVITATION TO WEDDING RECEPTION.

Mr. and Mrs. Henry Gillette desire the honor of your presence at the marriage reception of their daughter Kate to Mr. Robt. B. Cornwall, Wednesday evening, October seventh, Eighteen hundred and ninety-one, from nine until eleven o'clock.

2862 Vincennes Avenue, Chicago.

WEDDING NOTICES.

S. P. Black

Carey Preston

Married Tuesday, August twenty-fifth, Eighteen hundred and ninety-one. Chicago.

Or this,

Samuel Eden

Theresa Darling

Married September fourteenth, Eighteen hundred and ninety-one, St. Joseph, Missouri. At Home after October first, Le Clair, Kansas.

GOLDEN WEDDING INVITATION.

1840.

Golden Wedding.

1890.

Mr. and Mrs. H. A. Sweet will be pleased to welcome you at their Fiftieth Anniversary, Saturday afternoon, September tenth, Eighteen hundred and ninety, from two until six o'clock.

Chicago, Illinois.

No Presents.

SILVER WEDDING INVITATION.

1866.

1891.

Mr. and Mrs. Samuel C. Patterson request the pleasure of your company at the Twenty-fifth Anniversary of their marriage, Saturday evening, September fifth, at eight o'clock.

*Burlington,**Iowa.*

WEDDING ANNIVERSARIES.

| | | | | |
|---------------|--------------|---|---|------------------------------|
| First | Anniversary, | - | - | Cotton Wedding. |
| Second | " | - | - | Paper " |
| Third | " | - | - | Leather " |
| Fifth | " | - | - | Wooden " |
| Seventh | " | - | - | Woolen " |
| Tenth | " | - | - | Tin " |
| Twelfth | " | - | - | Silk and Fine Linen Wedding. |
| Fifteenth | " | - | - | Crystal Wedding. |
| Twentieth | " | - | - | China " |
| Twenty-fifth | " | - | - | Silver " |
| Thirtieth | " | - | - | Pearl " |
| Fortieth | " | - | - | Ruby " |
| Fiftieth | " | - | - | Golden " |
| Seventy-fifth | " | - | - | Diamond " |

A gentleman's *carte de visite* is smaller than that of a lady.
The following are examples:

Mr. George A. Robinson.

Miss Kate Winifred

Mrs. Charles H. Rowell,

1932 Lake Avenue.

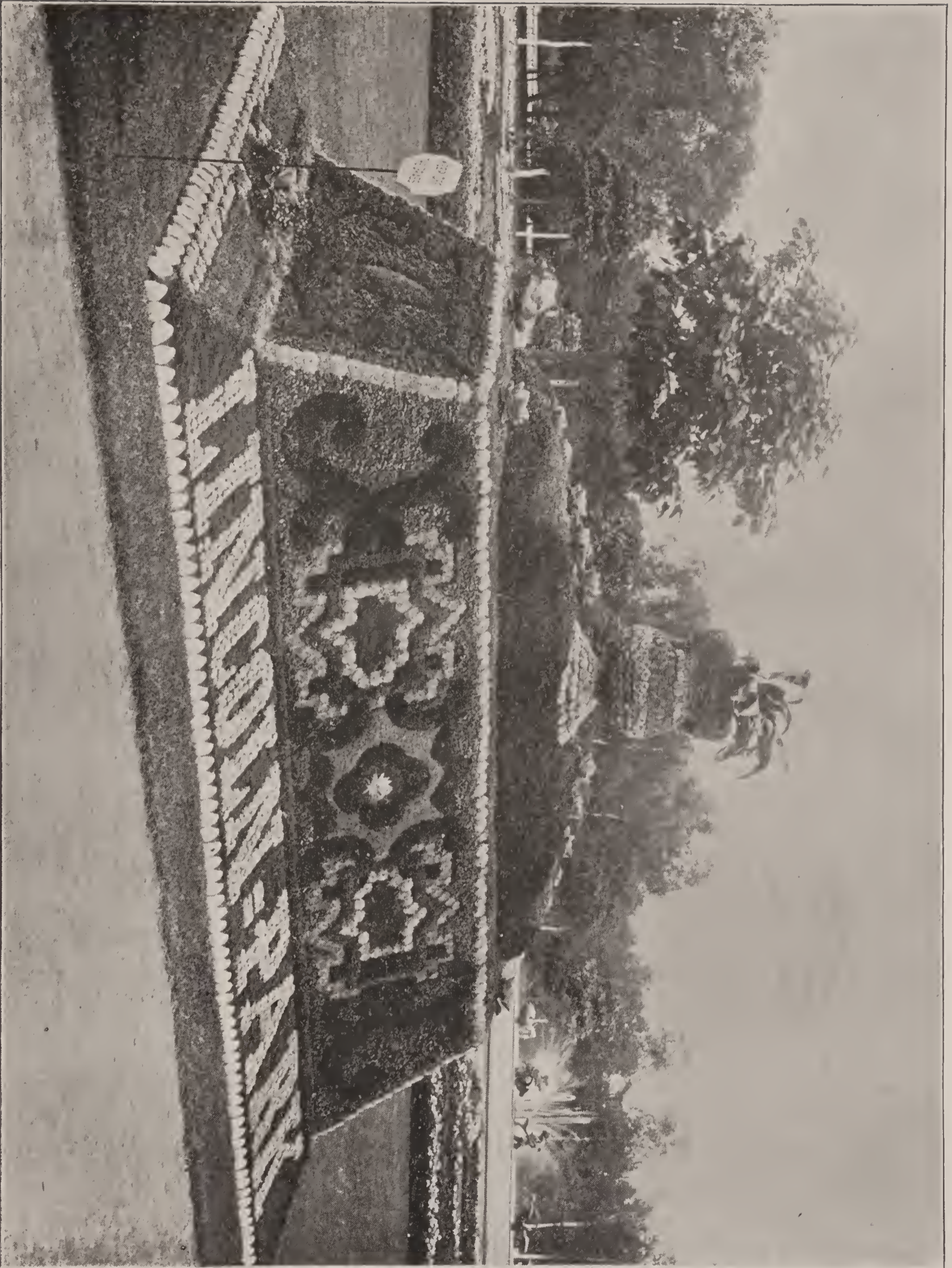
FLOWERS ABOUT THE HOME.

Where is the heart so dwarfed, so seared by care and cruel contact with a cruel world that it will not feel a thrill of tenderness at the sight and fragrance of fresh, blooming flowers?

They bring a breath of gladness, a song from the better world upon their sun-ward lips. What unspeakable messages speak to the fainting heart and anxious soul in the whispers of their odor!

They are God's messengers, fresh and dewy from the great unknown world, and are the seal of his divine pleasure upon the works of a toiling shrub or reedy stem, and that in our hearts which is loftiest, purest, most free from taint and strife and guile, and responds to their infinitesimally fine chord; and though the rare harps of our beings be sadly unstrung or strained with the coarse tones of life, a new strangely sweet sense of responsiveness swells into our bosom, and if we followed the deepest impulse of our desire we would stoop and bring the messenger very close to our lips and in a sigh which is more than words we would unconsciously cry out for that long forgotten something for which we hoped, strived once, but it grew too far away, too ideal in the daily routine of toilsome life; we forgot it until these flowers whispered of past yearnings, and stirred in its depths that sacred fire, now but a smoldering spark, and yet once had been the warm, genial beacon of our ambition.

In the moment of supremest joy flowers lend a touch of the beautiful, the refined, the rarest, sweetest pleasure. The bride and her flowers become almost synonymous terms. The sweet-faced girl, untouched by affectation or frivolity is called a bud. The fairest tints upon the cheek of health is likened to rose bloom, the fairness is the lily, and so in all our brightest moods flowers add a spirit chime and lend their glowing presence with an enveloping wave of perfume



"FLORAL MOUND," LINCOLN PARK, CHICAGO, ILL.

upon which the softest, tenderest words lie sweetly and urge us to enjoy the land which God has given us, the warmth in which they thrive, the color which was kissed upon them, the free, buoyant air in which they swayed, laughed and coquetted while nature overjoyed in her labor of love, completed the task and reveled in the marvels of beauty which every moment spread before her.

What so cheering to those in illness or distress as flowers? The tired eyes of the sufferers gaze upon them and a flush of new hopes surge into their aching hearts. Children and flowers, oh, how much alike they are; how the former love the latter and in an indescribable manner are associated together, for children and flowers are the ornaments of the home.

Yet how few of us know how to cultivate these harbingers of nature. Many of the most beautiful plants and shrubs can be brought to full perfection with but little care, if only the correct methods are pursued. There are so many things to be considered, and the peculiar possibilities of each gem to be considered. The most hardy plants and bloomers require a certain amount of care and the requirements of each should be thoroughly understood.

If you have a home, by all means have it surrounded by flowers. If you can do so, by all means have a conservatory, but if your space and means will not permit a large one, an ingenious woman will in some way contrive to have some portion of her home where flowers will thrive best, apportioned to their cultivation. A very small space can be converted into a perfect fairy bower, and with an addition of handsome gilded bird-cages is a place of joy and the spot around which the sweetest hours of the housewife cluster.

Outside cultivation for many plants is far easier than the hot-house favorites, and of all outdoor bloomers the royal rose is queen of all. The varieties are each year more and more numerous and beautiful; the florist's art with each season advances new charm to this gorgeous pride of the garden, and for decoration these are rivaled by none. Perhaps for the latter purpose nothing is more popular and beautiful than the *Duchess of Albany* and her imperial sister, the *American Beauty*. These both require the tenderest care and attention. The former is a hybrid tea of a rich pink color and very sweet. It is a profuse bloomer and very desirable and one of the handsomest for table and drawing-room purposes.

The AMERICAN BEAUTY is a gorgeous bloomer of a bright red hue, with thick petals and handsome leaves, with a rich, spicy odor.

The *ESMERALDA* is a hybrid tea rose of very vigorous growth and a most profuse bloomer. The foliage is a light green in color and the flowers are flesh, shaded with fawn. It is a marvel of beauty when in bloom, and is a most popular variety.

MADAME LEVETTE is a welcome guest for table decorations, especially with lacy ferns. It has petals of thick waxy texture, gracefully turned and glossy. It is odorless.

MADAME HUTE is another so called feminine variety. It is a tea rose which, comparatively new to the general trade, has been planted in large quantities for supplying the market of New York and other cities, and in order to suit customers in the center of wealth and fashion. Only the best varieties are grown. Any rose that sells well there must be the possessor of unusual merit. This new claimant to popular favor has the exacting test. It is of very thrifty habit and under good care is seldom out of bloom all through the season. It is a soft, creamy yellow in color, and of fine form and most exquisite fragrance.

MADAME WELCHE is an eager rival with her sister. It is a fine variety, a pale yellow in color, often darkening into a coppery tinge. It is large, double, and of a most beautiful form.

PRINCESS BEATRICE is a rose of strong tea habit. Foliage very heavy, showing the dark tints peculiar to *Sunset* and *Perle des Jardins*. The flowers are produced on strong stems held well above the foliage. They are a bright red, shading to yellow, with rosy edges which roll back as soon as the flowers begin to open, showing the apricot tints of the next row of petals. It has the peculiar fragrance of the tea clan. This variety will be found very desirable for cutting, as it lasts well.

GLOIRE DE MARGOTTIN; this is a fitting companion to *Madame Hute*, because of its individual beauty and strong contrast in color. It is rich red, and most deliciously perfumed. The introducers claim that it will prove hardy.

SOUVENIR DE WOOTON is a most superb rose. It is valuable for forcing, and for summer culture in the garden. The color is a beautiful shade of carmine, very rich and brilliant. Its fragrance is most delicious.

METEOR; this variety was introduced two or three years ago, and became popular at once, and it fully deserves the recognition which was accorded it. It is a most intense dark crimson, with velvety texture petals quite unusual in this class of roses. It is literally an ever-

bloomer. For cutting and corsage decorations it is unexcelled; it will prove a formidable rival of General Jacqueminot, and any rose that can do this must have merit in a very unusual degree.

LUCIOLE, a tea of French origin. In color a carmine rose, shaded with saffron and copper yellow in such combination as to make the expanded flower resemble a ripe peach. Buds large and pointed. It has a heavy perfume.

PAPA GOUTIN is a most lovely tea rose of largest size, with petals of thick and heavy texture. Dark carmine—crimson shading into rosy crimson at center. One peculiarity of this rose which will help to make it popular, is that it lights up charmingly at night, while many roses which are gorgeous by day do not stand the effect of gas or lamplight satisfactorily. It sold in immense quantities last winter, and brought extra prices. While fine for forcing it will be found quite as fine for garden in summer.

MADAME SCHWALLER is a hybrid tea, having the delicious sweetness of La France, the size and texture of petal, common to the hybrid perpetuals, and the freedom of flowering peculiar to the tea class. It will be seen that this variety includes in a remarkable degree the strongest points of merit common to general classes to which it owes its parentage. Rosy flush in color, deepening outward from the heart—something peculiar, most roses growing darker toward the center of the flower.

No garden, Eben Rexford says, is complete unless it includes some of the standard varieties of ever-blooming roses. Young plants procured in spring will soon come into bloom, if proper care is given them, and they will continue until the heavy frost comes. Nothing finer to be cut from can be grown. Flowers can be had from them during the entire season for use on the table, for the corsage or the buttonhole.

The cost, he goes on to state, is slight, as so many growers have gone into the cultivation of them that competition reduces the price and even the choicest sorts are within reach of almost every lover of flowers.

For a rose bed, two dozen plants will answer abundantly, and will furnish hundreds of flowers during the season. This number of plants can be bought of many dealers for seventy-five cents, and several sell the choicest new sorts for fifty cents a dozen. It is not necessary however, to invest in the newer and more expensive varieties in order

to secure fine flowers, for many of the older sorts are quite as desirable as those of recent introduction. Among them I would suggest:

ADAM, bright carmine pink, very sweet.

ANDRE SWARTZ, rich dusk, velvety crimson.

CORNELIA COOK, white, magnificent in bud.

CATHERINE MERMET, an old favorite, pink and very fragrant.

DOUGLAS, cherry red.

DUCHESS DE BRABANT, rosy flush, changing to deep rose.

CHARLES ROVOLLI, carmine.

APPOLINE, rose, shading to soft pink, a magnificent selection.

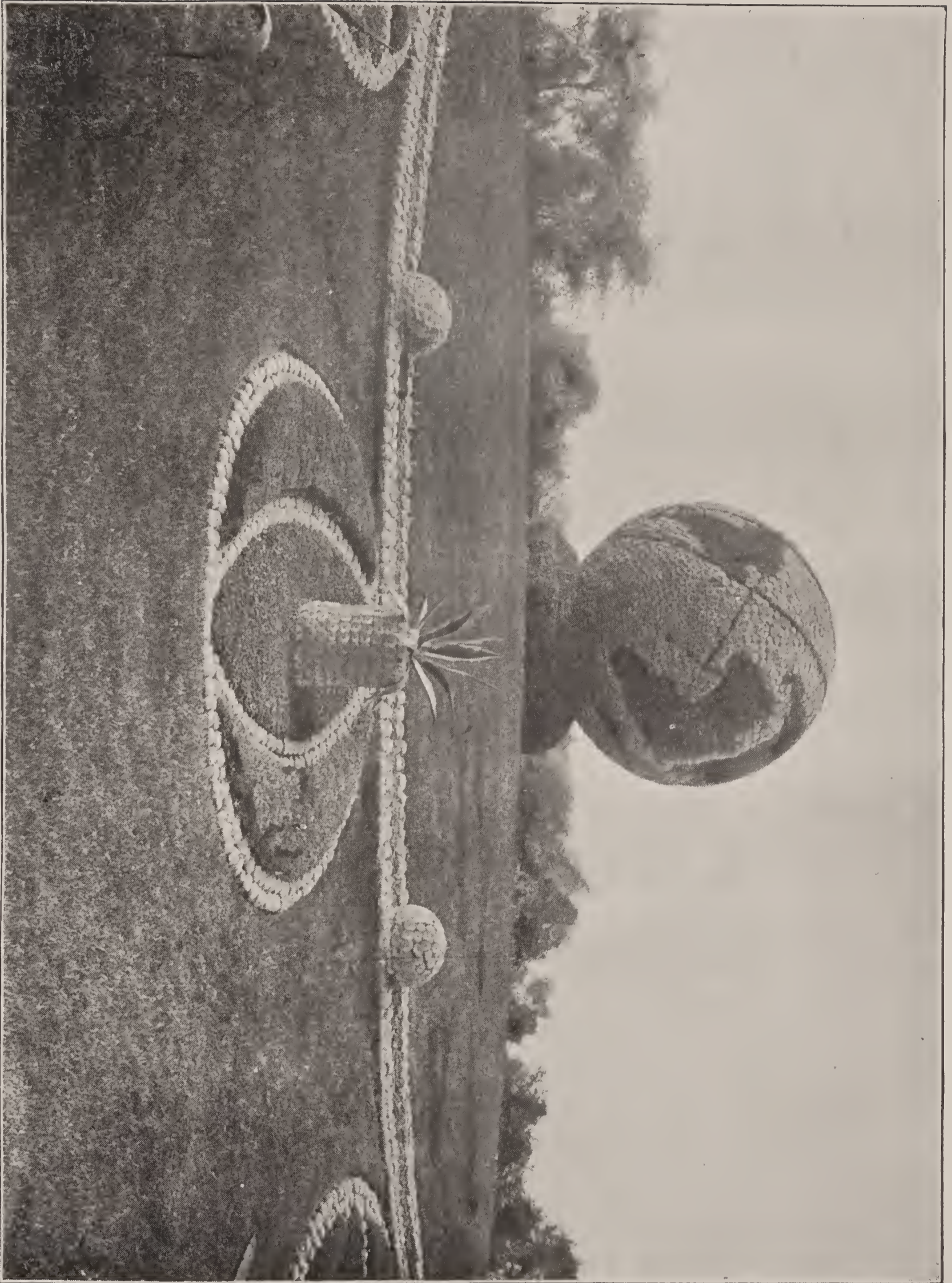
PERLE DES JARDINS, one of the best yellow roses, quite as beautiful though not as large as the Marechal Niel, for which it is often sold. No collection complete without it. A great bloomer and very fragrant.

SUNSET, a peculiar rose, having combinations of many tints and colors in it. Yellow, shading to copper, with fawn reflection on many petals, deepening to apricot, or fading into creamy tints. Deliciously fragrant, a free bloomer and a strong and healthy grower.

HERMOSA, one of the old "stand-bys," profuse flowering, constant, easily grown and beautiful. Not very large, but of fine form and very double, color, soft rose.

Most of the above described roses are tender and will require the protection of the cellar in winter. It would not be safe to leave them out of doors at the North, even with good protection, in case of a severe winter, though, in ordinary seasons, some of them would doubtless come through in good condition. If one does not care to put much labor on them, it would be well to experiment with them by covering the plants where they stand in the garden, with at least a foot of leaves. In spring, the old branches will be found to be dead, but after these are cut off, strong young shoots will perhaps start about the crown of the plant. The trouble of giving such protection is not much and you may succeed in bringing the plant through, in which case you are amply repaid for all your labor.

Roses always bring ferns to the mind as for cutting purposes they combine so perfectly, and, what is more beautiful on a fern frond? Whether it be that of tropical thickness, humid with the dewy moss in which it throve, or with stems fine and frail as the streaming hair of the Indian maid who died for love's sake, and over whose grave these delicate beauties came, to mourn her love and perpetuate her memory.



"FLORAL GLOBE," WASHINGTON PARK, CHICAGO, ILL.

There are numberless varieties of ferns, each with striking characteristics of appearance. In most places where blooming plants may grow, ferns too will be of easy cultivation.

The way florists raise ferns from dust is interesting. There is no difficulty in propagation from the creeping stalks set into a sand bath, and it can be easily raised from its dust-like spores that in all classes of ferns and other cryptogamous plants take the place of seeds. On the back of most ferns, more rarely on a stem by themselves are these little fruit-dots, so-called. The dust is so minute that no covering, as in ordinary seed, is permissible. A very small covering would smother all growth. It is simply laid on the soil or small pieces of cork, broken pots, stones or moss broken into small pieces, and covered by glass inside the greenhouse so that a moist atmosphere may always be present. Very shortly a greenish speck may be seen here and there, hardly visible to the naked eye, which gradually increases until the whole ground is covered and looks not unlike the green that is often seen in low, damp places. Presently little fine spears shoot up and in time begin to show a frondy nature. As soon as they can be handled the gardener replants these into fine soil, and before long they put on the characteristic of the kinds from which the spores may be made to produce countless thousands of its kind.

To be a good greenhouse or house fern, each variety has some special attraction. This may be a singularly marked frond, a special manner of growth or beauty, great, massive tree-like growth, or availability for use as green material to work in among cut flowers.

One of the most singular ferns is so named from the fronds spreading out so as to give a good representation of the horns of a stag, from which resemblance it derives its name, *Stag's Horn*. It is of tolerably easy growth, even as a window plant. It is a native of New Holland, and can be grown easily on blocks of wood, to which, after a little time, the plant clasps itself by an outgrowth each year overlapping the old. Prof. Meehan says of this: "When flowering plants usually make seed, that is generally the last effort of plant life; the seed is beginning of the life of the new plant. Ferns, however, only produce spores for reproductive purposes. These spores expand when the germinating time comes, and form a flat green membrane; what are then really the flowers appear on this membrane. As a general rule, after these fern flowers have matured the membrane dries up and disappears. In one of the family of ferns, however, natives of New Holland, named *platycerium*, this green blade is per-

manent and continues to enlarge, becoming really a portion of the plant. Every year a new blade is formed, which spreads over the old ones. The large part of the plant is of a totally different character, having the fronds of ordinary ferns. This particular species is *P. alpicorne*, or as it is commonly known in cultivation, "the stag's horn fern."

To get a plant started on a board take a little moss and lay the plant on flat and by means of a few tacks and small wire it can be held in place. As new growth proceeds the shield like clasps the board and from that time on will take care of itself. In rather warm greenhouses it grows to a great size.

The hare's foot fern is a native of the Canary Islands and has been in cultivation since 1699. Its botanic name is *Davallia canariensis*, the first name in honor of Edmund Davall, a Swiss botanist, the latter from its native country. The plant is quite interesting from its charming, airy fronds, as well as from the hare-foot-like creeping stalks. Although not generally a window subject it can be managed fairly well once the plant has some growth, but as a greenhouse fern it is easily handled.

Saw ferns are interesting. They are called by botanists nephrolepis from the kidney-shaped fruit dots on the back of the frond, by which most of the families of ferns are distinguished from each other. They go by the English name of saw ferns from a resemblance of the fronds to a saw blade. A species called exaltata is now growing in the window of a lady on Fifth Avenue; has done duty as a vase plant in summer. Vase and all were taken up in the fall and now the plant is a spreading fountain of green, five feet in diameter.

The way it was managed was this: About the end of May half a dozen small plants were placed in a terra cotta vase one foot in diameter, surrounding a flowering plant of hydrangea. When the beauty of this center plant was gone, it was gradually cut away and the space left entirely to the fern. New fronds continued rising and falling over the sides of the vase until fall. The rose was then placed on a stand in the bay window, where it has continued to throw up new fronds to the present day. It is admired by all who see it, and it requires no attention save watering. Not even dead fronds have appeared so far. It also suits admirably to mix among other vase or basket plants. Florists have discovered this fact, and grow it in great quantities.

It is on the maiden hair fern florists and greenhouse men depend for cutting delicate fronds, which are used as dressing among cut flowers. The kinds grown are mostly varieties called *cuneatum* and *gracellimum*, the latter a most cobwebby mass of green, so airy that the flowers can be nicely seen through it when hanging over them.

In rich, moist woods throughout North America a beautiful kind called *pedatum*, or American maiden-hair, may be met with. As an outdoor fern, either growing wild or transplanted to some shady spot in the garden, it is a most charming object. It is of no use, however, for winter growth in the house. Its nature of going to sleep or rest in the fall and its fronds withering and decaying causes it to start fresh growth again with difficulty, except when spring comes, when it readily obeys nature's call to life.

Edgar Sanders goes on to say that ferns are well adapted to the vase or hanging basket. Some like the saw fern by themselves, or others to mix with foliage or flowering plants. One good arrangement is to have a central plant of red and green foliage *dracaena* and the rest of various families. While such a basket would not furnish gaudy flowers, its beautiful foliage is a constant source of interest and admiration.

As a rule the great mass of ferns are shade-loving plants, or may be met with in different parts of the world about waterfalls, shady rocks and such places.

After roses and ferns come a host of favorites contesting for favor in the home and for the toilette. Our space is too limited to go into lengthy detail for outdoor cultivation. Most of the hardy bloomers which make glad the garden in summer require but little scientific raising. Geranium, Heliotrope, Hydrangea, Pansies, Begonia, Fuchsia and all the customary outdoor bloomers are well enough in the fresh, free sunshine, invigorating breeze and generous showers, but to bring the same indoors, the order is reversed and the care is of another nature.

If your means will allow you have some sort of a conservatory if indeed not more than an enlarged window seat. Build on the south side of the house. A small addition will be built at small expense. Build a solid wall to the height of one foot. The rest of the walls and roof is of glass. Double glass is of course better; this you can have by using two sashes on the sides, and double glass in same sash on most of the top. To make a conservatory of twelve feet square, the expense of building is about sixty dollars, but including

work, it would cost between one hundred and one hundred and ten dollars. Now, a few words about the plants and blossoms: Almost everything will bloom well; Geraniums and Heliotropes have been long recognized as good all-winter bloomers. Smilax will cover the west wall from floor to ceiling. Laurastinus and Azaleas are fine bloomers. Begonias begin their blooming very early in the fall. Among them are some very fine ones, the *Glaucophylla scandens* is the finest for its trailing habit and profusion of orange-colored blooms. The *Incarnata* is very handsome, it is called by some the Coral Begonia. The *Goury* also is very lovely with its pendants of pink. January is a good month for unearthing hyacinths, and they will bud beautifully by the following September.

If your house is heated by steam, have the pipes arranged under slats in the floor, so that each particle of heat is saved, as it naturally rises all the time.

There are cold days and nights when plant life requires especial care. Neglect of any kind is apt to prove fatal, and one half-hour of a too low temperature will be disastrous.

An even temperature is essential for ordinary plants, which require about the same degree of heat. Some plants of course, will do well in a room where the temperature is not high, while others will require an exceedingly warm location and an even degree of heat. A little care in the way of fertilizing to force the bloom if slow, with the right temperature, plenty of water and moisture and proper ventilation, will usually accomplish the desired results.

Plants, like people, require a large amount of nourishment, especially water. Do not water "often and a little at a time;" plants often die of thirst under such treatment. Instead, make it a rule to water *thoroughly* and *only* when the soil looks dry on top. This, of course, applies only to such plants as are not by nature aquatic. Poinsettia will drop its foliage unless it is watered with extreme care. Care must be taken to keep it moist at the roots all the season, never using too much or too little water. Moist is the proper condition of the soil to aim at. In watering be very regular. Do not let the plants go for a day without it unless your conservatory connects well with other departments so there is a free, full current of air. Apply so much that there is enough to saturate the soil and some to run off through the hole in the bottom of the pot. In summer the soil will become so dry that frequently the plant suffers.

The use of slaked lime on the soil in pots containing Ivy will

materially benefit the plants, giving the foliage a brighter green, and the plants a stronger growth,

Lime water is excellent to expel worms from soil of pot plants. Be sure that the lime is fresh, careful not to bake the soil.

Plants grown from seeds will be found to sprout much more quickly if soaked in warm water for a few hours previous to planting. For all this it will be more satisfactory to the average woman with an ordinary amount of horticultural knowledge to buy plants already rooted and ready for transplanting from a florist, as the risks from non-sprouting and vexation of a failure to properly develop is thus saved.

The question of transplanting is one for serious thought. Upon this important step depends much of the future of plant life. Each species has its own time for such a step, and all the tenderness possible, with subsequent caution and care, are the points which will tell in the later development.

The window garden is a most delightful cultivation, but cared for by women, as a home without flowers is bare and comfortless to all persons of taste and refinement. The beginner in plant culture should commence with common, hardy, robust-constituted plants, and if successful with them, which will assuredly be the case if real love for plants and flowers prompts their culture, the more valuable and tender kinds may be gradually added as opportunity occurs. One of the greatest mistakes made by beginners is that they commence with a host of rare and consequently valuable species before they understand the few simple rules necessary to insure successful treatment. Failure at first is apt to disappoint beginners in floriculture; not but experience of this kind is very instructive, and often teaches us far more than can possibly be learned from written directions alone.

If you love beautiful flowers do not let imaginary difficulties deter you from attempting their culture. By growing flowers in our windows we contribute toward the education and refinement of society at large, we make our homes in the town not only happier, but more attractive to both ourselves and our children, and we are often led to form habits of observation and study which ultimately prove of eminent service to us in after life.

Plants of peculiar or disagreeable, however beautiful odor, should not be grown in rooms, but nearly all the flowers we love for their freshness, sweetness and beauty, may be tolerated.

The more we know about that mysteriously beneficial product, ozone, the stronger evidence do we obtain that it has much to do with

the changes in human health, noticeable in different localities, and at various seasons. Hence the cultivation of many shrubs and plants, besides its economical or aesthetic value, has an agency connected with hygiene, for it has been demonstrated that a great many plants grown in gardens produce much ozone, not only in the influence of the sun's rays, but even after dusk. Lavender, Wallflower, Thyme, Sweet Violets, and Mignonette, may be named as examples.

There are but few houses where a charming little fernery might not be constructed for such plants as will luxuriate in partial shade. If a passage or corridor is terminated by a window from which a gloomy prospect is better veiled than disclosed, nothing can be more appropriate in such a position than a large glass case filled with ferns and other moisture-loving plants. The bottom can be readily cemented to prevent damp, and the whole will form a source of pleasurable interest and beauty instead of annoyance. It will always supply fresh green fronds and spray for grouping with flowers, and requires but little attendance except occasional syringing with tepid water.

Many are deterred from attempting window gardening because they imagine it will turn out a continual source of annoyance, instead of a pleasant occupation and amusement.

It is best to avoid such exotics from tropical countries as can only be grown successfully in a hot plant store. This will only disappoint and dishearten the beginner in plant culture; and it is unnecessary to employ them, since we have the flowers of temperate countries to select from, and these include hundreds of hardy and half-hardy shrubs, bulbs, annuals and herbaceous plants, that will not only exist, but grow vigorously and flower freely in the comparatively temperate atmosphere of an ordinary apartment.

All lovers of flowers must remember that one blossom allowed to mature or "go to seed" injures the plant more than a dozen buds. Cut your flowers, then, before they begin to fade. Adorn your room with them, put them on your tables; send them to your friends and shower the gladness of their presence wherever you can. Of course in the case of annuals, seed must be saved in order to propagate the species; but they flower all the longer and more profusely if only a limited number of seed pods is allowed to ripen. And the seed itself is of better quality.

The dry atmosphere of ordinary apartments is not the best position for the growth of healthy plants, as the aridity induces excessive

evaporation from the foliage. In the greenhouse this can be counteracted by a frequent use of the syringe; and in practice it will be found an excellent plan to carry the plants outside once or twice a week during the summer months and either syringe or sprinkle them with a watering can thoroughly well, so as to remove all dust, insects, pests, and other impurities from their foliage.

It is best always to commence with young plants, either seedlings or rooted cuttings as these gradually become inured to the fresh conditions in which they are placed, forming sturdy little specimens, full of vigorous growth.

A nice arrangement for fixing inside the window, and by which the lookout is considerably improved. One consists of a simple window-box faced with enameled tiles, and furnished with neat semicircular wire trellis, over which to trail climbers. The box is planted with fresh green trailers and a few flowering plants, raised either from bulbs, seeds or cuttings, as the case may be.

Propagation by seeds is nature's great plan of reproduction in the vegetable world.

Clean your pots or pans and dry them thoroughly. Now take some pieces of crocks, *i. e.*, broken flower pots, and placing a large convex piece over the hole at the bottom fill the pot half full of smaller pieces; on these place a thin layer of turf or moss to prevent the soil from washing down in among the drainage. Fill the pot nearly level full of soil prepared as follows: Take a spadeful of good sweet garden soil or loam, half a spadeful of leaf mold, *i. e.*, thoroughly rotten leaves. Mix these well together, and fill the pots as above recommended. Do not press the soil too firmly, especially if it is very moist, or it will set hard and dry in a solid mass. Smooth the surface by pressing it gently with a circular bit of board made for the purpose, with a nail or screw in the middle to serve as a handle. Now sow your seeds, scattering them equally over the surface, after which sprinkle a little fine sandy soil over them. The depth at which the seeds are buried depends on the size and strength of constitution. Very fine seeds as *Primula* or *Calceolaria*, are best not covered at all, a sheet of tiffany or brown paper being placed over them until they germinate, when it must be removed and a plate of window glass substituted, to give them all the light they require. Strong-growing kinds, as French *Mari-golds*, *Sweet Peas*, or *Convolvulus*, may be covered two or three inches deep without injury, though such a depth is not necessary. If a box is used, bore holes in the bottom to allow all superfluous water

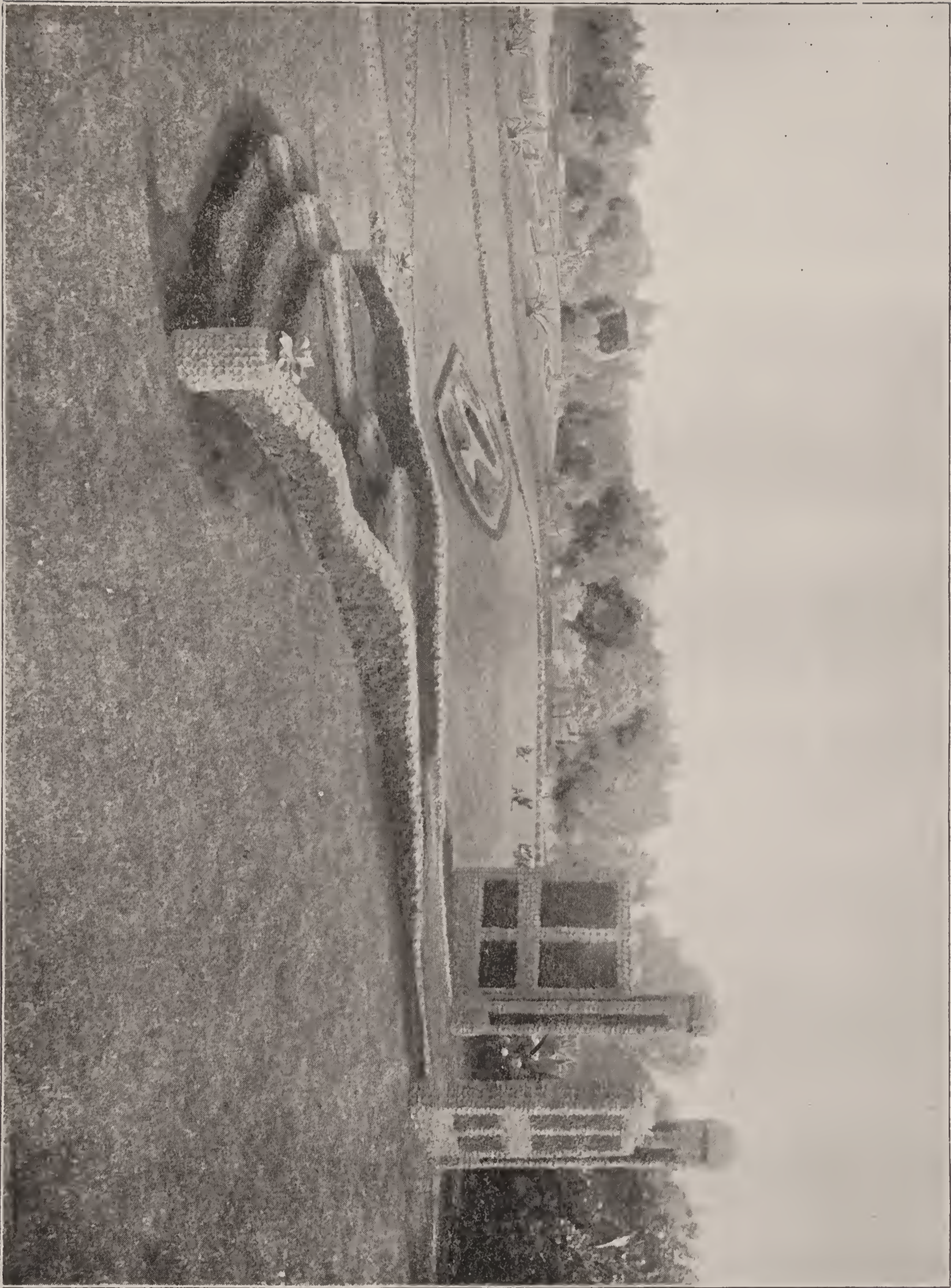
to escape freely. Water before sowing, sprinkling when necessary with moderately moist soil. With small seeds it is impossible to water after sowing without disarranging them. In the case of tender seeds, a depth of from a half to three-quarters of an inch should be left between the soil and the top of the pot. This will allow of the pot's being covered with a plate of ordinary window glass, a simple contrivance which greatly assists the cultivation by keeping them a few degrees warmer, and also preventing the soil from drying too rapidly by evaporation. As the seeds germinate the glass must be tilted with bit of a stick, or the plants may damp off through being in an atmosphere too close and humid. The above simple contrivance answers the purpose of a bell-glass until the seedlings attain a considerable size.

PROPAGATION BY CUTTINGS is a simple, though artificial method, and answers well for a large proportion of the perennial plants grown in balconies and apartments. What are technically known to gardeners as "soft-wooded" plants are very easily "struck" from cuttings of the stems or branches. To this class Geraniums (Pelargoniums), Crysanthemums, Lobelias, Coleus, Fuchsias and other plants of a similar texture belong. "Hard-wooded" plants, as Camellias, Azaleas, Ericas (Heaths), and Epacris are much more difficult, at least to an ordinary window-cultivator.

Nearly all cuttings are prepared in a similar manner. A young shoot is selected an inch or two in length, and its axis is severed just below a joint; a few of the lower leaves are also removed out of the way, using for the purpose a keen blade that will sever the tissues without bruising them. The length of the cutting depends upon the habit of the plant and the time of the year. For example, we will take the common India-rubber plant (*Ficus Elastica*). In the spring young branches a foot or more in length may be taken from an old plant, headed down the previous year. These strike readily, either in a Wardian case, under a common hand-light, or in a pot covered with a bell-glass, so as to prevent excessive evaporation.

Some of the bud bloomers for window gardens and small conservatories are Fuchsias, *Primula obconica*, Tuberous Begonias, Pelargoniums, Abutilon, Heliotrope and Geranium of course, Carnations, Hyacinths and various roses. None of these are timid, but on the contrary will assert themselves vigorously with very little urging.

A partial knowledge of the characteristics is sufficient to begin with, for experience comes with watching each day's development.



“BEAUTIFUL GATES AJAR,” WASHINGTON PARK, CHICAGO, ILL.

Tuberous Begonias are interesting and beautiful. The variety was introduced but a few years ago and many are still ignorant of its wonderful merits, but its popularity is steadily increasing among those who have given it a trial, and in a short time these Begonias will be strong rivals of the Geranium as summer flowers. They are of the easiest cultivation, bloom profusely all through the summer season, are of the most brilliant and beautiful colors, and no flower, unless, perhaps, the Geranium, can do so much to brighten the greenhouse or window garden.

The cultivation of Tuberous Begonia, under glass or in the open ground is extremely simple—quite as easy, in fact, as that of the Geranium.

For greenhouse or window cutting start the tubes in pots but little larger than themselves, and shift to larger sizes as soon as the roots fill the soil. Good plants can be grown in six to eight inch pots. A soil composed of loam, leaf-mold and rotten sod, equal parts, suits them well. If the loam is not light and sandy, add some sharp sand. Drain the pots well and water moderately. After plants become somewhat pot-bound, give fertilizer once a week. Do not water too much at first. Let the tubers take time to start well, but when well started give more water, and use the syringe freely on the plants until buds appear.

Do not try to force the plants, as that makes them weak and “leggy.” A temperature of about 60 degrees seems to suit them best. Shade during the hottest season, using thin muslin under the glass. Keep the temperature down by dampening the greenhouse floor and walks.

For outdoor use start the tubers in April in small pots. Do not put out in open ground until warm weather comes. During the summer months—until frost cuts them down, in fact, they will give an immense display of bloom. They are in this respect quite equal to Geraniums or Verbenas, and they stand the reverses and changes of weather quite as well as either of these plants. In fall take up the tubers and keep them in a cellar that does not admit frost. Store away the same as you would a dahlia and they will come out all right in the spring.

Orchids! these queens, aristocrats of the floral world. Those gorgeous multifarious blooms which seem to have been the last effort of nature, upon which she indulges every caprice and fancy, after she has grown tired of the set forms of other plants. Nothing else ex-

hibits the variety of shade and shape, the manner of growing, or the habits of constitution, as the orchid.

Only comparatively recently were these imperial parasites taken from their homes upon the far-off branches of tropical trees or where they clung to the roots, easy of possession but withering in the thirsty grasp which coveted them.

Their value and beauty has made them the object of such thorough study that every well appointed conservatory has its orchid house, and here the senses are feasted, and the eye gladdened by their beauty.

The Orchid is, of course, the most expensive flower for cutting, but they last excellently, and will still be fresh and lovely after having been worn all evening. A whole library might be written upon orchid culture, but to the housewife fortunate enough to possess two or three varieties, a few strong hints will be sufficient.

In selecting the plant be careful to choose all your bulbs of the same characteristics. That is, all either tropical, sub-tropical, or those accustomed to a cooler climate. It is prudent to consult some florist closely regarding the degree of heat and moisture required, and get the plants of a similar constitution. Next see to your place for putting them. Remember that warmth and moisture are the two first requisites for their growth.

Yet for all that too much damp will speedily prove fatal to the capricious beauties. *Rot* is a dangerous disease for orchids, and is frequently caused by water running and dripping over a part of the bulb. The parts affected must be cut out with a sharp knife, the wound carefully plugged with flowers of sulphur, carefully put on so as not to let any get on the rest of the roots. *Spot* is another orchid disease, and makes its appearance over the flowers and leaves; it is occasioned from various causes, too much moisture, a cold draught or a sudden fall of temperature. In either case the plant must be repotted, the sand and loam carefully shaken free from all damp, the plant allowed to hang for several hours thirsty, then water sparsely for a day, after which wipe or cut out the "spots" and apply small quantities of sulphur on the parts affected, so as to prevent the trouble from spreading.

Vermin is a deadly enemy to the orchid, especially the cockroach, red ant, wood louse and the little slug. Only constant watching will eradicate this difficulty, as the insects will live in the loam among the roots. Cut potatoes in halves, hollow them out and spread

them around the plants, turn all lights out for a time and the roaches will come out to eat; in this way large numbers may be trapped. Half apples will prove a snare for the red ant, while poison for insects will destroy the others. The wood louse is particularly hungry for the young shoots and bulbs, and will get upon the orchid unless the greatest watching is practised. They will even drop from the roof above, to fall upon the blooms.

Keep the leaves and flowers well sprayed, and free from all dust and impurities, the air clear and clean and wholesome, suffering fresh heated air to circulate freely, manage the light so that at no time does the sun fall warmly upon them, and you will find you have a priceless treasure in each bloom. They will be found not so delicate as supposed, and will yield "an hundred fold" in no time at all.

Of course, orchids are expensive, but two of these artistic beauties will lend a grace and tone to a whole conservatory, and with care can be propagated with great success.

There is always a peculiar charm about pendant flowers. Most growers of flowers have more of a friendship for the Fuchsia than they have for other flowers with equal or greater claims to beauty, but possessing less grace. In some way we seem, says Rexford, to associate the idea of modesty with a drooping flower. The Abutilon is one of the best of our drooping flowers, and it is universally popular among cultivators of plants in the greenhouse and window because of its freedom and constancy of bloom, and ease of management. It has another great merit also—its exemption from the attacks of insects which infest other plants.

Then too, comes before my mind a countless variety of every kind of blooming flower. Flowers noted for their beauty of tint and odor, flowers gorgeous and flowers pale, until in a very ecstasy of joy I would fain embrace the universe to bury my face in the lap of nature to drowse all sensibilities in a tranced delirium of bliss.

BEAUTY, HOW TO ACQUIRE AND HOW TO PRESERVE IT.

To be well is to be beautiful. Not alone to have the faculties in good working order, but to be in every particular in what may be termed, a normal condition.

As a general thing beauty thought, spoken or written of, brings the feminine portion before the mind's eye, yet not now, nor at any time have men been devoid of a very praiseworthy ambition to excel their fellow creatures in physical perfection.

And what is grander than a superbly fashioned man? In this day when deeds of daring are not what marks a man, perhaps more than ever before is the physical man noted for the possession or lack of these very perfections.

Yet the very man who would scorn to take note of his physical self in the light of vain admiration will admire—nay, even worship most the sweetest, ripest development of the numerous lines of beauty in a woman.

Our physical natures are the fruit of the great master thought of our Maker, for directly as is the body enjoying its most perfect and healthful development, so the mental and intellectual faculties enjoy their highest activity.

And beauty, potent beauty, that "leads us by a single hair," it finds its worshipers in every clime, in every station in life. Wit, intellect, Pleasure, even Justice kneel before her, rapt, spell-bound, feeding the senses, and swaying the whole soul in the very ecstasy of contemplation; yet, to hold the first attraction beauty must be perfect in every part.

What satisfaction is there in possessing the most Juno-like form, the finest eyes and most dazzling teeth if the complexion is marred by pimples, dull, blotched or faded?

And again, if the woman in repose was an idyllic dream of loveliness until disturbed and was found to walk with an uncertain, slouching or vulgar gait, or like the ass in the lion's skin to betray herself with the first word she uttered, shattering all illusions by a harsh, metallic, unsympathetic voice, in either case, would not the one fascinated by the first vision turn away sick at heart and inexpressibly disgusted.

So to be beautiful, aye, more than beautiful, lovely and lovable, the woman must be something of an angel, much of the human, and just a spice of the devil.

What is a beautiful woman? How shall we fix a standard by which she shall be known? So simply asked, so hard to answer. No rule can be laid down, but you will know her when you see her, as she approaches in her elegant, characteristic fashion you will involuntarily extend your hand when she speaks, in very rapture you will kiss the hand you hold, provided of course, that she is courtly enough to correctly understand the homage.

Yes, you are sure to know her, whether she be short or tall, finely moulded, or fragile as a wood nymph. Whether she possess the dusky fire of the South or merry blue glitter of the North in her eye, the sweet, full sensitive lips which whisper of love, or the Cupid's bow line of scarlet which receives homage, and gives the matchless cordial of serene, deep-seated bliss and chastity. You know it in the cool, soft hand which, as Juliet puts it, "palm to palm" greets you; there is a certain something in the way a woman takes or offers a hand which tells the inmost heart what she might be to you, sweetheart, confidant, counselor, mistress or wife.

But in all this, there is one inflexible, invariable rule—Beauty is always neat. It sounds odd to say so, but enduring charms are very substantial after all, and although poets may rave of the untied shoe, or wind-blown hair, active, earnest people will scoff at the first indication of a lack of care of the person or toilette.

The teeth, the nails, the skin, the hair, bear evidence of constant care, living as we do in busy, bustling cities, where smoke and dust are substituted for Italian skies and Acadian verdure, real, solid cleanliness is above par straight through the race.

Most women would be indignant if told they had dirty faces, yet such is very, very frequently the case, and the protection of the skin is, and should be, one of the highest of a woman's cares. Upon its perfect health depends the comfort and appearance of the individual, and a few hints may be very proper just here.

L. Duncan Bulkley, M. D., an indisputable authority on skin says, "Bearing in mind the many, many thousand pores of the sweat and sebaceous glands, and remembering how the epidermal layer is constantly shed, it can be readily understood, that to have a healthy skin we must have a clean one." Later on, speaking of baths he says, "I must take a little exception to the onslaught made upon the morning bath, for, if quickly and vigorously taken, and if a good reaction be obtained after it, it is conducive to the restoration and maintenance of health, though many cannot bear it, and there is great danger of its being overdone."

The Turkish bath is wrongfully considered to be a great expeller of all skin disorders. This is a point to be severely contested. The dangers of the bath result almost always from not carrying out all the directions indicated by experience in regard to its use; that is the danger in becoming too rapidly heated, or in not allowing a sufficient cooling time, or in taking the bath too soon after or before eating, etc., etc. A weakened heart or a tendency to apoplexy, also are sources of danger. But as a means of removing the external debris of the skin, the Turkish bath stands unequaled, and as an occasional stimulant and quickener of the vital processes, it is certainly of great value, but in taking it, one must be guided by the sensations produced at each step, and by the advice of those experienced in the charge of the establishment rather than by that of some friend who has stood this or that temperature, and has remained for such and such a time in it.

The care of the skin on the face, is, of course, paramount for a woman, and the question of powder is immediately brought forth. The best application for the purpose of removing greasiness of the skin is pure *rice powder*. Do not buy it in packages, but the freshly prepared and perfectly pure article by weight. Or, if a substance more absorbing to the grease matter is desired, a little calcined magnesia may be used. "Friction, cautiously applied to the face daily, will do much to keep the pores of the sebaceous glands open, and, by stimulating the face, prevent the formation of the black specks so common in young people. I generally direct that the face be rubbed to a degree short of discomfort, and that the towel be not too rough."

There is a growing distaste for soap for the face. This is ridiculous and foolish. Mild soap briskly rubbed upon the surface of the face is the best known agent for destroying fatty secretions. It

is especially beneficial if the hands instead of the wash rag is used for rubbing the surface thoroughly. Rinsing is vital, and should be done in hot water until every trace of the soap is washed off, then another face bath of water perceptibly cooler, another and another, until the bather is thoroughly glowing with the cold spray splashed deliciously over the face, throat, bosom and arms.

Creams and fatty substances are to be avoided except after exposure to severe cold or high, dusty wind. Oils upon the lips are, however, inclined to promote their softness and render them smooth and of good color. One accustomed to oily lotions will experience some annoyance at first in resigning her beloved scented cream, but after a few days she will feel how much more freely the muscles of the face will act when left to work out their own relaxation, independent of the external oiling. Glutinous substances are vastly preferable, as they soften the external skin, act as a mild alkali for removing grease and dirt, and besides possess healing and curative properties. A thin part of strained oatmeal gruel applied to the face, allowed to dry and remain over night will prove quite disagreeable for a time, but in the morning, after being removed by a tepid sponging, followed by a cold dash, the greatest relaxation and relief are felt, and the skin will feel smooth and soft as a infant.

Pimples are a most annoying disfigurement, and are frequently caused by the inactivity of the several minute ducts under the epidermis. A simple wash of considerable service, and one quite harmless, may be made with a drachm of precipitated sulphur, a drachm of tincture of camphor, a drachm of glycerine and four ounces of rose water.

Blackheads are another, in fact, a twin evil for the face. They should be pinched out, if this can be done without irritating the skin. Dandruff (*sebærrhoea*) is another skin disorder and a source of great annoyance. Brushing is not always beneficial, nor is combing unduly; the better plan for removing it is to apply an ointment after a gentle brushing. It should be rubbed thoroughly into the scalp and not allowed to oil the hair. A good mixture is made of castor-oil and alcohol with a little spirits of rosemary.

But most women are not satisfied with healthful, glowing complexions; they desire that their cheeks should be as smooth as a baby's and downy as a peach, with the hues of bisque or dresden. The natural causes are always found to be best, and anything which will produce a free, active flow of perspiration will be conceded the

best face bleach. One can be cited as exemplary as well as healthful. Take a newspaper, fold it and pin it so it will come about the face like a deep sunbonnet, except that it continues around under the chin, leaving a circular orifice before the face. Over a stove lid, or shovel well heated, but not too hot, the fair creature bends so that all the heat caught in her paper prison must remain condensed and smite her face. Her mouth has been previously filled with white wine or vinegar and water, and she, a la Chinese, from time to time squirts a portion of the contents upon the heated surface and allows the steam to penetrate into the pores of her face. Profuse perspiration will follow; while the little prison is still filled with steam, about half a teaspoonful of powder of myrrh is sprinkled over the iron, and the delicious incense rising, enters the dilated pores and has the effect of soothing the surface and of adding a wonderfully fresh and wholesome appearance to the face, which, quarter of an hour ago, looked tired and lined with care.

Sensible people are outliving the fear of mercury. It does not "remain in the system," as is ignorantly averred, but, judiciously used, proves a most beneficial tonic to the blood, and then directly the skin. Iron and quinine in some localities is a necessity.

Milk baths, hot or tepid, are a great help for the skin. The rubber mask worn at night, if not rendered poisonous by insidious drugs, are great promoters for natural delicate coloring.

For pale and sunken cheeks, facial massage is warmly to be recommended. You can for a reasonable fee secure an expert for this, but, if not, help yourself instead. First draw the lips upward at the corners as if about to smile, place the thumbs just below each corner, then with the four fingers lightly pressing the inflated cheek, draw them downward, forcing the mouth into its natural position, quickly repeat the action, then slowly and gently once more and at the end of a short time a delightful glow will appear upon either cheek. Nor is this transitory; this is genuine, healthful facial massage and will in time fill out the cheek and give the, most faded an added appearance of youth and health.

If you insist upon using cosmetics, do so with the greatest possible care and fail in having too little rather than too much. Powder above the upper lip and just below the lower, and the effect will be to deepen the color and curve of this feature. The faintest suspicion of color in the cheeks will generally add luster and brilliancy to the eye, but it is so easily abused into a vulgar appearance of rouging.

Care of the eyebrows is an important task. The natural width and curve must determine the care in a large measure of course. The writer once, after indulging in a professional face-washing and while lying composedly back and submitting to the agreeable process of being made beautiful, was serenely pleased with the adroit massage and tinting of lip, nostril and cheek, and felt as delightful as though the last affectionate pat of the powder-puff had indeed been the downy wing of an angel, but when the attendant as a finishing touch drew a small brush horizontally across the eyebrows it was time to interfere.

“Don't you know how to brush an eyebrow?” was the astonished query.

“Yes, miss,” tersely answered.

“Well, I guess I'll attend to my own,” and the stiff brows were brushed straight up, brushed and smoothed so, then directly down so that the edge above and beneath showed each hair clearly defined upon the white skin, then with a comb I drew horizontal lines across the middle, combing carefully until that beautiful, heavy dark line is reached, and to my surprise the attendant exclaimed :

“I've been a professional face-washer for five years, but never before did I really understand the brushing of eyebrows.”

Superfluous hair is an annoyance not easily disposed of; in most cases it is better not to tamper with them, for most of the patent preparations are highly injurious to the skin. In most cases they consist of a cream or lotion which is allowed to remain on the face for a time, and is then removed by hot bathing and the hair can be scraped off. Now, the only solution of the effect of this is that the hair is, so to speak, cooked by the ingredients and can be thus easily removed, but the deeply buried root suffers little from this, and now sends forth another shoot of hair, coarser than its predecessor.

The only permanent cure is by destroying the root, which is done by electric needles or other instruments, and are not safe in the hands of any but a competent surgeon.

Almond oil and meal are both good adjuncts for the toilet table, the meal is best used just after the bath, as it softens the skin before the atmosphere can have the effect of “puckering” or making it harsh. A little of the oil rubbed well into the palm, then over the cheeks, is a good preventive for chap and frost. Although it is to be doubted if better than old-fashioned camphor ice, a mixture of mutton tallow and camphor.

If the skin is not healthful, for example, after a change of climate it may be necessary to use fatty substances to keep it smooth and render it able to withstand the sudden blasts of the new temperature. A good mixture is made thus: Two tablespoonsful of strained calf's suet, $\frac{1}{2}$ the beaten white of an egg, $\frac{1}{4}$ oz. of oil of roses, or perfume. The liquid suet is poured gradually over the egg, an incessant beating being kept up until the whole is thoroughly mixed. It is then a deliciously scented, and uninjuriously healing cream which, if once tried, will install itself in the boudoir.

Next to the eyes, the teeth are the most conspicuous feature of the face. No praise can overrate their beauty if indeed they are an ornament. The size and shape should be in harmony with the other features, and it is the duty of mothers to constantly watch the teeth of the young children. Consult your dentist frequently; a few dollars now will be worth vast sums later on. If there is a tendency to crowd he will doubtless extract some now and force the others, while the gums are still pliant, and the teeth still growing, and in a short time the cavity will have disappeared. In this advanced stage of dentistry, wonders can be accomplished which formerly would have been deemed miraculous, so no one has any excuse for having a mouthful of crooked, irregular, or crowded teeth.

It seems superfluous to mention the cleanliness of the mouth, yet it is very often found that ladies are not sufficiently careful in this respect with their ivories. It is really astonishing how many retire without brushing the teeth, and thus allow the particles of their last meal to remain in the tiny crevices all night. The salivary juice of the mouth is healthful for the teeth only as long as there are no particles in a state of fermentation clinging to them after the first step of decomposition—this sounds dreadful, just because it is true—sets in, the saliva, assisted by the heat, is a ready accomplice of the destruction of the beautiful pearls, and with untiring energy, while we wake or sleep, it plies its secret task.

But to those who possess the natural delicacy and refinement to brush and rinse the mouth after each meal, there is still a word of caution; caution against all the colored and scented powders, done up in attractive boxes, and with fanciful names to catch the eye. A few simple receipts are vastly better than all these Frenchy pastes and high-sounding terms.

From a reputable journal on dentistry we have the following valuable receipt for powder and a wash:

TOOTH POWDER.

| | |
|-------------------------------------|------------------------|
| Precipitated carbonate of lime..... | 4 ounces. |
| Pulverized orris root..... | $\frac{3}{4}$ ounces. |
| Pulverized white sugar..... | $1\frac{1}{2}$ ounces. |
| Pulverized slippery elm bark..... | $\frac{1}{4}$ ounces. |
| Pulverized cuttle fish bone..... | $\frac{1}{4}$ ounces. |

Color with carmine, and flavor with oil of wintergreen or rose.

Persons making the powder for themselves should be provided with a mortar and pestle with which to incorporate the ingredients and a very fine sieve to rub the powder through when finished. In coloring, the carmine and cuttle fish bone are first ground together and the other ingredients then added.

Another powder is made thus:

| | |
|-------------------------------------|-----------|
| Precipitated carbonate of lime..... | 4 ounces. |
| Pulverized orris root..... | 2 ounces. |
| Prepared oyster shell..... | 2 ounces. |

Color and flavor if desired.

A good and very simple powder is made by mixing equal parts of prepared chalk and powdered orris root and adding a little of the scrapings of fine soap. Camphorated chalk is an excellent dentifrice, but is so volatile as to require tight boxes. It gives a singularly sweet, cool taste to the mouth and whitens the teeth wonderfully. Do not use it, however, oftener than once a day as camphor strongly used is apt to render the gums too tender.

For bitter, sweetish or vapid taste in the mouth, a good and effective wash is made thus:

| | |
|---------------------------|-----------------|
| Tincture of krameria..... | 3 fluid ounces. |
| Eau de cologne..... | 6 fluid ounces. |
| Oil of wintergreen..... | 10 drops. |

Of this mixture add a teaspoonful or two to a wine glass of water.

Dentists advise the running of a white silk thread between the teeth daily to remove any particle of food which the most careful brushing may have overlooked. Brushes with the bristles cut in points are preferable to those with flat surface, as they more readily pass between the teeth and more thoroughly scour the unequal surface of the crowns.

The teeth are generally classed, as regards the method of their formation, with such substances as horn, hair and nails, yet the treatment and preservation are very different.

Care of the nails is one of the daily occupations of women, and truly it is most important, for the hand plays no mean part in the *tout ensemble* of a beautiful woman.

The finger nails should be rather thin, of deep flush tint, conforming neatly with the outline of the finger tip, and highly polished.

How to obtain this and keep them in such a state is a matter of constant care and patient painstaking. Avoid cutting the nails when a daily application of the file will answer the purpose as well. Under no circumstances scrape or scratch the surface, unless the nail seems stubbornly intent upon flattening at the edges and growing from the curve along the side, then scrape the middle quite thin and the flesh from the side will have a tendency to push the edges inward, and the thin center, now elastic, will be gradually pushed upward, and thus, after a time, the earnestly desired curve will appear.

Dry, brittle nails are caused by, and are a symptom of poor health, especially of disorders of the blood or nervous system.

Pulmonary troubles are too, indicated by the curved appearance of the finger nails. In this case the nails seem fairly to curl after the fashion of an autumn leaf, inward at the end and sides. After a sick spell a line or ridge is visible across the nail, the portion nearer the root being thin and dry, and telling by its length the duration of the illness.

The chamois covered pads are decidedly the best nail polishers. Nail powders add to the brilliancy of their polish and are so varied as to defy description. A little touch of carmine will heighten the rose flush if unfortunately the nail is naturally too thick to reveal the line of blood cells beneath.

In some fingers the flesh seems determined to grow over the nail in a tight, homely line. Great care must be taken in keeping it pushed back, use only blunt instruments and those with care. The most disastrous results follow the tearing or cutting of this skin, as thereafter it is less ready than ever to grow as it should. It should each day be forced back a trifle from the root and sides, then gently kept in place for a time by the nail polisher, after a while it will be more elastic and of itself form a pretty curve.

Trimming the nail persistently will finally cultivate them in one particular shape, and then from the bluntest, most club-shaped, one of pure pecan shape can be had.

A fine polisher for the nails is the plump, white meat of the

Brazil or butter nut, which if rubbed over them will impart a high polish as well as supply an oil, almost imperceptible, but softening and healing in its properties.

There is so much character in a human hand; for example, one smooth and satiny, slender and statuesque in outline, with sensitive taper fingers, in spite of all its beauty is generally possessed by a woman of cold, calculating, proud disposition, yet sensitive and inclined to indulgence of the appetites.

A broad, blunt hand with the flesh puffing from either side and the end of the nails indicates a timid, generous disposition, fond of the arts, yet undetermined and self-deprecatory.

For the hand to be loosely knit, large at the joints, flexible and deep in the palm with rather broad nails and dry palm, indicates a generous, impulsive nature, easily deceived, credulous, and forgiving, yet inclined to be fickle and insincere.

A hot, moist palm is indicative of a feverishly impatient nature, hot, rash and impulsive, irrational in affairs of the heart, yet quick in powers of discernment and with a keen observation for the brilliant and beautiful.

The most perfect hands to-day are found among the Spanish and Irish women, among the latter particularly, even among the peasantry the hands of those who till the soil or work in the peat-fields are found to be singularly slender and finely moulded, the skin of such a fine satin smoothness that even the arduous labor they perform has little or no effect upon them.

French ladies of the last century cultivated beauty in its broadest sense; among them were a number of women notable for nothing more than the perfection of their hands. Marie Stuart and Marie Antoinette are said to possess hands which challenged the keenest criticism. Madam Julie Recamier, the famous beauty, who not only dazzled the court of the First empire, but at sixty was still without physical blemish, is said to have possessed a marvelously characteristic hand, beautiful as it bespoke the rigid determination which marked her life.

Madam De Stael, although homely in other particulars, was always proud and very careful of her hand.

Musicians generally have short, plump fingers and broad sensitive nails. Artists on the other hand usually have long slender hands, terminating in finely curved nails.

The question of gloves comes naturally when discussing hands,

just now the good taste of the world of fashion has run riot once more, and the hands are incased in gloves of every hue and description. This idea is revolting to natural delicacy which desires to avoid attracting attention from these members as much by abstaining from loud gloves as it would from gaudy rings. The French women have always set us an example of extreme neatness in shoes and gloves, without which the most perfect costume is out of harmony.

Dear women, if you prize some hold upon the affection of those beloved by you, cultivate the touch of your hand. Cultivate a correct pressure in taking the hand of another. In the way you adjust the minutest trifle of the apparel, you cannot imagine the mesmeric power you can hold over the senses. The woman who lives by her charms knows this so well. The gentle, thoroughly womanly touch is the one which will sway the senses, cool the heated brow and drive away sorrow, harrowing care and knotty perplexity.

In taking another hand, grasp it firmly, cordially, heartily. You know yourself how a shudder runs through your whole being as someone barely strokes, or perhaps limply offers you a hand, and again how like a beam of light in darkness, the fainting soul is stirred and cheered by a warm, earnest grasp.

The wrist, if pretty, is something of which to be proud, and it requires but little energy to have it round and firm. Take a small rubber ball and for an interval of about fifteen minutes press and relax it in the palm of the hand. You can easily see the working of the muscles in so doing, and after a time this healthful exercise will bear its fruit with flattering results.

“A woman’s beauty is in her hair,” so runs the old proverb, and truly enough, how many, otherwise plain or even homely, are redeemed by a showering wealth of rippling hair. Men universally admire a fine head of hair and have contempt for the close shorn locks, tortured and frizzed into the most barbarous tangle of singed coiffure. A woman need not twist her hair tightly or unbecomingly to have it artistically dressed, but neither need she yield to the absurd prevailing fashion of ruining one of her most glorious charms, simply because Bessie Gray or Nina Lee does so.

Beauty does not necessarily consist in the length of hair, although a woman is naturally proud of long, heavy hair; it is the texture and quality, the amount of natural ripple, the tint and shade, the manner in which it catches or absorbs the sunshine which makes this crowning glory her crown indeed.

It is strange that fashion should decide which color of hair shall take the lead, but such is indeed the case. Twenty-five years ago dark hair was the theme for poets and painters, then the society woman insanely conceived the idea of bleaching and frizzing her hair.

There is no doubt that fair hair is eminently becoming to many women; that it harmonizes better with many toilets than dull-hued locks with little to recommend their shade, but the risk a woman runs in adopting such a course is great. In the first place it is almost impossible after the first set of applications of the fluids employed to prevent the ends becoming much lighter than the roots, thus producing a bad effect and clearly demonstrating the fact of the bleaching. These ends must be constantly trimmed off to avoid this difference of color, so in time the once long braids are greatly reduced, besides, these washes and bleaches have a tendency to render the hair excessively dry, the result is that it breaks and splits, and is harsh to the touch. Any natural inclination to curl is destroyed, artificial means must be resorted to, and this stretching and twisting of the already weakened fibres finishes the work of destruction, and the pretty brown hair we used to admire for its gloss and quality now comes before us striped, crackling, bushy and *blase* in appearance.

So, on the whole, do not fly in the face of nature, but bring the natural forces to bear upon the imperfect features. These remedies will prove to have a lasting effect, strengthening and cultivating it to the highest degree possible.

Trimming the hair, that is, cutting off the ends which seem dry and split, is a first duty, if neglected, the dead hair tangles easily, thus endangering that which is strong and breaking into the fine soft coils where it should never intrude.

Singeing is better than trimming, as the flame passes rapidly from tip to tip and cauterizes the end of each hair. The best way is to light a candle and pass it along the ends of a bunch of hair with a comb, hastily whipping out the flame as it trespasses too far. The ends of singed hair are always rather stubby at first, but this is in its favor, as it thus seals the hair tube and confines the oil which passes down its entire length and lubricates the hair. In a few days this little protector wears off and the hair is much softer and glossier than heretofore.

Brushing the hair, as every one knows, is its best and greatest salvation. Shake it free from all confinement and part it down the

middle and brush it so at least once every day; comb it too in this position both with a coarse and fine comb, careful in using the latter not to scratch or irritate the scalp. If one would only take the time to do this regularly the most beneficial results would soon become apparent.

The scalp is subject to the same ills which befall the skin of the face, but it is more difficult to treat it because of the hair. Dandruff is the most common disorder of the scalp and is due to various reasons. Combing and brushing are of little use in its removal, except to leave the skin freer to act. Ointments are necessary to keep the scalp in free activity. Rub it carefully and firmly so it does not grease the hair. For removing dandruff, a mixture of the following will prove effective: One part of salts of tartar to four parts of bay rum, dissolved in fifty parts of water. Of course, the mixing is better done by a druggist.

A good hair tonic is made of a mixture of ammonia one part, to five parts of glycerine, five parts of rum and distributed in one hundred parts of water.

In these it will be seen that the properties of both are of a highly cleansing order, with water enough to dispel their too powerful heating, as is always the case of alcoholic or other spirits.

The hair, like all other parts of the body, must be kept clean to attain its highest perfection. It must be thoroughly washed and rinsed in water rather warm and dried as much by fanning and shaking as possible, as rubbing it with towels is apt to break and tangle it. The hot sunshine is the best external agent, and hair dried so will be more fluffy than by artificial heat.

If the hair is of a faded, neutral tint, sage tea is a good wash, as it softens and strengthens as well as darkens its color. To thoroughly cleanse the hair which has a pre-disposition to be oily some alkali must be used. Salts of tartar is excellent if employed sparingly and then thoroughly rinsed, as if left, it will curl and dry it, or worse, make it bleached in stripes. Alcohol and whiskey are both good agents for preventing cold after washing; bay rum will answer much the same purpose.

Crimping the hair is not injurious unless forced by heated irons. Frizzing it on curlers is, of course, injurious if carried to such an extent as to dry or stain the roots.

The beaten white of an egg is a well known agent for softening the hair when used instead of soap.

Providing every care in the world is taken of the skin, teeth, hair and eyes, all these are submerged if the poise of the head, the posture when sitting, or the carriage when walking are not elegant and correct; and in being graceful, many a woman realizes that she has an advantage over others far more beautiful than herself. To obtain this charming acquisition, unless it is a natural gift, will require not only careful, well-directed exercise of the muscles, whose functions are to produce the desired effect, but it is necessary to make a study of the movements of those you desire to imitate.

Tall ladies are, as a general thing, more stately than their shorter sisters, but it by no means follows that they need be more dignified. Yet if she is slender, the woman who reaches and passes five feet five has a happy advantage over those less fortunate. In her the poets have found their inspiration, the artists their models; yet this same tall woman, if ungraceful, labors at a greater disadvantage than if she were six inches shorter.

The first thing is to hold the head well, and to do so there are some rules it would be well to observe.

First, carry the head so that the lobes of the ears will fall back of the collar bone, this will give your head an erectness without stiffness. To appear gracious and interested when being addressed, tilt the head slightly from the back of the neck, just ever so little, and elevate the chin a trifle. You would be astonished to know that the most charming thing about Mrs. B is that she is a good listener, and that, too, she always has the appearance of being graciously interested in all which is said to her.

Avoid all appearance of stiffness; never elevate the chin or eyebrows, as it imparts an idea of supercilious distrust or aggravating hauteur.

If the neck is thin or scraggy, there are numerous ways of helping it. One is, turn the head slowly from right to left, as if upon a pivot, with the chin and cheek drawn as low as possible; continue the motion as far back as possible, then bring the face back to its natural, or front position, quickly and dextrously. Repeat the movement, this time from left to right, the tendons and muscles of the throat and neck will be felt to relax wonderfully. After a week a change will be perceptible and within a month the actual measurement will have increased about an inch.

To develop the neck, just where it joins the shoulder, no exercise is better than to divest yourself of all superfluous clothing, elevate

the chin slightly and hold the head rigid, while with the arms extended in a *straight* line, palms upward, draw them backward and forward until discomfort is felt along the shoulder to the top of the arm. Drop the arms loosely, breathe deeply for a few seconds, then repeat the movement, palms downward, for a time, changing back to palms upward after another interval, and so until reason tells you your exercise for the time being is sufficient.

The upper arm is best developed by bringing the arms backward from the shoulder, clapping them behind the back. The body in the meantime is held erect, the chin well poised, the eyes fixed upon the frieze, near the ceiling. At first it will be found that a few times will tire one, but after a time the exercise becomes delicious and one-hundred times will not seem too long for this invigorating movement.

Indian clubs are a fine agent for the expansion of the chest, development of the arms and strengthening the muscles of the back; you should consult some one experienced in such matters as to their weight, and as a beginner, govern your exercise with careful judgment. Any manual on such training will tell you how, and how long they should be used, and the results are most gratifying.

If your shoulders are sharp and devoid of flesh, a fine exercise is thus obtained.

Place a chair out of reach of anything where you could hurt yourself, grasp each side of the seat firmly by each hand and lower yourself until your chest touches the seat, then extend the feet so that just the tips of the toes touch the floor. Slowly raise the chest by force of the arms, hold yourself suspended so for a few seconds then slowly lower yourself; repeat the operation a few times and the powerful exertion of the exercise will tell you which muscles are to derive the most benefit.

Ladies with hollow cheeks may, by a natural method, fill them out round and plump by the following method, which is philosophical.

Obtain a piece of rubber from $\frac{1}{8}$ to $\frac{1}{4}$ of an inch in thickness that will extend from one side of the mouth to the other. Insert this between the teeth and exercise the masticatory muscles by repeatedly biting upon it. Continue for ten or fifteen minutes and repeat two or three times daily. In a few weeks or months an improvement will be noted, often quite marked.

A beautiful bosom is naturally a woman's pride, and correctly so, too, for with a flat, contracted chest no one can expect to enjoy per-

fect fit in her gown, or to have the appearance of genuine, wholesome health, so every means of hardening and developing the muscles should be regarded as a sacred duty by the fair sex.

Cold water applications, massage, careful manipulation, exercise which strengthens the chest. Avoidance of lacing are the best friends to these organs. And then, too, the position of the body when walking, sitting or sleeping has much to do with it.

Upon arising, bare the body to the waist, if you do not desire to take a complete bath, then with a coarse towel rub the breast, chest, throat and arms until the skin gives out a bright ruddy glow.

The effete skin and secretions from perspiration are thus removed, and the flesh ready for the cold douche which you will apply freely; at first the cold will almost smother the bather but its after effects are delightful. Rub the flesh dry, then plunge again, slapping the parts sharply with the open palm between free splashes of the water. The flesh is perceptibly firmer after each bath, and when you have hastily covered yourself with something close and warm to prevent cold, a sense of cleanliness is a reward for the labor, if nothing else were offered.

Olive oil and whiskey well shaken together are an excellent lotion for the strengthening of the muscles of the breast, but applied after such a bath and rubbed vigorously into the skin with the palm. In this operation as much benefit is derived from the massage as from the healing oils. Knead the bosom gently, careful not to bruise, but deeply and firmly and the results are apparent in less than three days.

Never pad, no matter how undeveloped the figure may be, the excessive heat, the compression and undue strain are fatal to the natural vitality of the organ; call upon the law of nature, health and hygiene rather to assist you, and you will bless the day you tossed aside the vulgar and artificial stuff of which you would blush before your own sister.

A free, strong limb is a very desirable portion of the human frame, and it will be found that nothing is so friendly and favorable for its growth as exercise and correct walking.

In walking, swing the leg freely from the thigh, holding the knee rather rigid, tilt the body slightly forward at the waist line, with the head erect, and lithe, bring the whole weight forward upon the ball of the foot, relax the limb slightly, bend the knee a trifle, draw the frame upward as the next limb is swung forward. English girls are

sturdy, healthful walkers, as their clear, rosy complexions and full figures testify. Continuous care in walking will soon give a light, airy, elegant gait which will become habitual and prove a rare possession in loveliness.

To make the movement of the leg more free and graceful, an excellent exercise is to stand firmly and rigidly upon one limb, while with the other rigid, even to the tips of the toes, you kick, after the fashion of the ballet dancers, as high as you can, forward, at the sides, and even back. Poising upon the toes, raising the body from the heels forward, then backward as slowly as possible will enlarge the calves and strengthen the tendons of the ankle.

Nothing in woman is so charming as a melodious voice. It need not be as poets invariably put it, "sweet and low;" some of the most delightful voices are clear and silvery as a babbling brook. Care for the voice should begin in childhood when the germs of affectation are least likely to creep in.

One's natural disposition and delicacy are the best rules to go by, and can best gauge the tones and fine modulation, but some few rules are invariable. Cultivate a pure, *full* tone above all else, a lingering over cadences is always mesmeric in its power. Sympathy is the sweetest charm in the human voice. Mrs. Kendall, Mme. Bernhardt, have proven this, for, in the wonderful control and knowledge of the power and strength of their voices lies the secret of their hold on the public.

Nothing so tells the disposition and temperament of a woman as her voice. How we shrink and shudder from a high, rasping tone full of nervous impatience, or the dull, metallic drone of the selfish, moody mother who broods over cares real and imaginary, and regales whom she will by recitals of the same.

On the other hand, how a bright, cheery laugh will hold the ear and catch the heart. How it can disarm suspicion, scatter gloom and chase off in silvery triumph all cares and anger.

Over the sick bed, and in the ear growing dim in death, oh, how pricelessly precious are the tones of enduring love, bravely battling and cheering the sufferer down to the very brink of the grave.

On the whole, diet—not by that, starvation, but a prudent selection of the quantity and quality of food best suited to the individual, to the time and climate—fine, vigorous exercise, plenty of light and air, especially in the sleeping apartments, a careful observance of the unvarying laws of health, and the chances are the plainest women

may be graceful, winsome, charming, the beautiful and graciousness and kindness to her charms, and the whole world might become so much better and brighter and happier for the exercise of some care bestowed upon these matters daily.

Here are some rules which read so simply, and are so concise, that any woman will find an echo of approval in her own heart. They are some means by which she can make herself loved.

Don't find fault.

Don't contradict people, even if you're sure you are right.

Don't be inquisitive about the affairs of your most intimate friend.

Don't underrate anything because you don't possess it.

Don't believe that everybody else in the world is happier than you.

Don't conclude that you have never had any opportunities in life.

Don't believe all the evil you hear.

Don't repeat gossip, even if it does interest a crowd.

Don't go untidy on the plea that everybody knows you.

Don't be rude to your inferiors in social position.

Don't over or under dress.

Don't express a positive opinion unless you perfectly understand what you are talking about.

Don't get in the habit of vulgarizing life by making light of the sentiment in it.

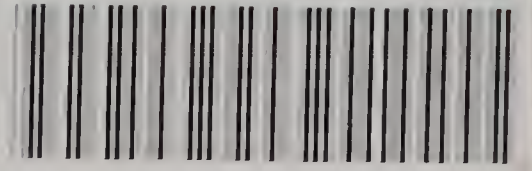
Don't jeer at anybody's religious belief.

Don't try to be anything else but a gentlewoman—and that means a woman who has consideration for the whole world and whose life is governed by the golden rule, "Do unto others as you would be done by."

Strive to fulfill the injunction of the poet who describes the perfection of your sex thus:

"A perfect woman nobly planned,
To warm, to comfort and command,
Yet with a spirit still and bright,
With something of an angel light."

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