

# THE LADIES' HOME JOURNAL

And Practical Housekeeper...

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[FOR THE LADIES' HOME JOURNAL.]  
**MILDRED'S AMBITION.**

BY MRS. MARY J. HOLMES.

Author of *Tempest and Sunshine*, "*Lena Rivers*," etc., etc.

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CHAPTER VII.  
CALLS AT THE PARK.

It was early the next morning when Mildred arose and stepping out upon the balcony looked toward the town which had changed so much since she was there last. Across the noisy little river which went dashing along in its rocky bed at the foot of the mountain, one or two tall stacks of manufactories were belching forth their smoke, while new churches and hotels and villas dotted what had been pasture lands when she went away. Standing upon tiptoe she could see the chimney top of her old home and just over it, up the mountain road, the evergreens in the cemetery where her father and Charlie were lying.

"I'll go there some day alone and find their graves," she was thinking just as her husband joined her.

"I am sure you are better, you look so fresh and bright; but it is time you were getting ready for breakfast," he said, as he gave her a little caress.

And Mildred was very beautiful and bright when she at last went with her husband to the breakfast room, a half opened rose which he had gathered for her at her throat, and another at her belt. It was her first appearance at her own table, and Mr. Thornton led her proudly to her seat behind the coffee urn and looked at her admiringly while she assumed the role of mistress as naturally as if she had all her life been accustomed to her present surroundings. Alice had kissed her effusively as she came in, hoping she was quite well and thinking her more beautiful than on the previous day. Gerard, who was less demonstrative but more observant than his sister, greeted her cordially and then sat watching her, curious and puzzled by something in her face or manner or voice which seemed familiar to him.

"She is dazzlingly lovely. I wonder how Bessie will look beside her," he thought, as after breakfast he started for the farmhouse as was his daily custom.

It was very warm that morning and Mildred had seated herself with a book upon the shaded balcony opening from her room, when word was brought her that her husband wished to see her on the front piazza.

"There's a gentleman with him, Mr. McGregor," the servant said, and Mildred felt as if her heart had suddenly risen in her throat, making her choke and gasp for breath.

She knew he would come sometime, but had not expected him so soon, and she shook like a leaf as she stood a moment before her mirror, giving an extra touch to her hair and adjusting the gold bangles upon her white arms, which showed so plainly through the thin fabric of her gown.

"He will never know me," she said, as side by side with the reflection of herself she saw the girl of fifteen years ago; sallow and thin and slight, with eyes too big for her face, and hair too heavy for her head; the girl with the faded calico dress and high necked apron, who seemed to walk beside her as she descended the broad staircase and went through the hall and

out upon the piazza, where she heard her husband's voice, and Hugh's.

"I came on business, and intended calling later, but I shall be glad to see Mrs. Thornton," she heard him say, and then the smothered, choking sensation left her, and, with a little unconscious nod to the other Mildred at her side she whispered, "I shall pull through."

Hugh was standing half way down the piazza, leaning against a column, with his straw hat in his hand, fanning himself, just as she had seen him do a hundred times when they were boy and girl together, and he was looking at the Mildred at her side just as he now looked at her, the tall, elegant, perfectly self-possessed woman, coming slowly towards him, every movement graceful and every action that of one sure of herself and accustomed to the admiration she saw in his eyes, — the same kind, honest blue eyes which she remembered so well, but which had in them no sign of recognition as he came forward to meet her and offering her his hand, welcomed her to Rocky Point, "and America," he added, while a blood-red stain crept up from her neck to her ear as she felt the deception she was allowing. Hugh was not as polished as Mr. Thornton, nor were his clothes as faultless and fashionable, but he was every whit a gentleman, and looked it, too, with his six feet and straight, well-developed figure, as he stood for a moment talking to Mildred in the voice she knew so well and which had grown richer and deeper with the lapse of time, and moved her strangely as she listened to it again.

"I think I should have known him anywhere," she thought, as she answered his remarks, her own voice in which the English accent was very perceptible, steady and firm, but having in it occasionally a tone which made Hugh start a little, it was so like something he had heard before, but could not define.

There was nothing in this beautiful English

woman, as he believed her to be, which could remind him of Mildred Leach, who was never once in his mind during the few minutes he was talking with her. And still she puzzled him, and all that morning, after his return to his office, her lovely face and especially her eyes haunted him and looked at him from every paper and book he touched, and he heard the tone, which had struck him as familiar, calling to him everywhere, and bringing at last a thought of Mildred Leach and the July morning when she had shelled her peas by the door and given him a pod as a souvenir. Where was she now, he wondered, and would she come back in the autumn? Probably not. She had held out similar promises before only to break them. She was weaned entirely from all her old associations, and it did not matter, he said to himself wondering as he often did why he had so long kept in his mind the little wayward girl who had never done anything but tease and worry him and tell him of the great things she meant to do.

"She has been a long time doing it, unless she calls a life of dependence a great thing," he said, and then his thoughts drifted to Thornton Park and the bride, who was troubled with no more calls that day, and so had time to rest and go about her handsome house and grounds, much handsomer than when she first rang the front door bell and was told to go to her side entrance by the man who was her hus-

whose brow there was a dark frown, the first she had seen since she was his wife, and this quieted her at once, for she readily guessed its cause. She knew he had not married her family and had begun to suspect that he meant to keep her from them as far as possible.

"But he cannot do it," she thought, and turning to him she said in a low tone, "They are mine; my own flesh and blood, and for my sake treat them politely. It is the first favor I have asked of you."

There was something in her eyes which made him think she might be dangerous if roused, and for aught he knew she might bring the whole family there to live, or leave him for them, and swallowing his pride, he went forward to meet his visitors with so much cordiality that Tom, who had never received the slightest civility from the great man thought to himself, "By Jove, she's made him over."

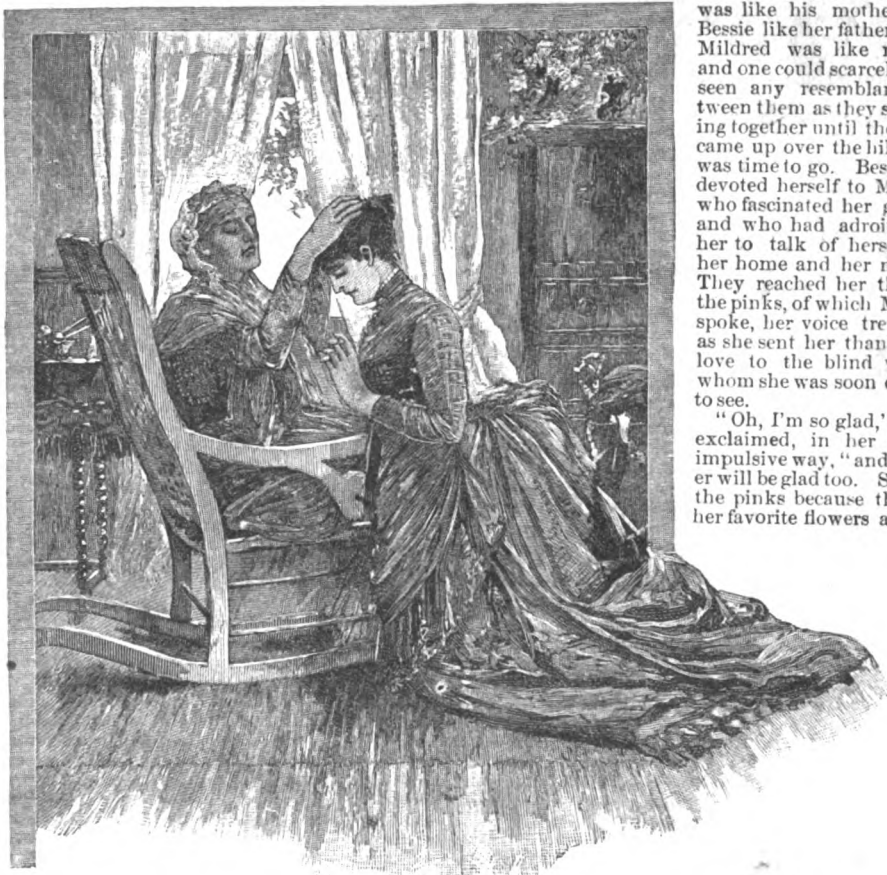
"My wife, Mrs. Thornton; Miss Leach and Mr. Leach," Mr. Thornton said, and Mildred's hand, cold and nerveless, was taken by a hand as white and soft as her own, while Bessie's blue eyes looked curiously at her, and Bessie was saying the common place things which strangers say to each other.

"How lovely she is," Mildred thought, hardly able to restrain herself from folding the sunny, bright-faced girl in her arms and sobbing and crying over her.

But Tom was speaking to her now, and she was conscious of a feeling of pride as she looked at the tall, handsome, manly fellow, and knew

he was her brother. Tom was like his mother, and Bessie like her father, while Mildred was like neither, and one could scarcely have seen any resemblance between them as they sat talking together until the moon came up over the hill and it was time to go. Bessie had devoted herself to Mildred, who fascinated her greatly, and who had adroitly led her to talk of herself and her home and her mother. They reached her through the pinks, of which Mildred spoke, her voice trembling as she sent her thanks and love to the blind woman whom she was soon coming to see.

"Oh, I'm so glad," Bessie exclaimed, in her bright, impulsive way, "and mother will be glad too. She sent the pinks because they are her favorite flowers and she



band now, and prouder of her than of all his other surroundings.

The next day there were many visitors at the Park, mostly strangers to Mildred, although a few of them had been known to her in childhood, but like Hugh they saw no resemblance in her to the "oldest Leach girl," as she was called by the neighbors who remembered her. Of the bride there was but one verdict. "The most elegant and agreeable woman that has been in Rocky Point," was said of her by all, for Mildred, while bearing herself like a princess was so gracious and friendly that she took every heart by storm.

It was late in the day when Bessie started to make her call with Tom, who, having heard of the bride's marvelous beauty from Hugh, felt some curiosity to see her. Dinner was over and Mildred, who, with her husband and Gerard and Alice, was sitting upon the piazza saw them as they turned an angle in the shrubbery and came up the avenue.

"Oh, there's Bessie," Allie cried, springing to her feet, while Mildred's heart began to beat wildly as she glanced at Mr. Thornton, the

says they remind her of Milly, who used to love them so much; that's my sister, who has been abroad many years. I scarcely remember her at all."

"Oh," came like a moan from Mildred, who felt as if a blow had struck her heart, it throbbed so painfully at the mention of her old name by the sister who did not know her, and for an instant she was tempted to scream out the truth and bring the foolish fare to an end.

Then she felt her husband's hand on her arm and the power of his will overmastering her, and keeping her quiet. But she was glad when the interview was over and she was free to go by herself and sob out her anguish and shame and regret that she had ever lent herself to this deception. Of the two, Bessie and Tom, she had felt more drawn toward the latter, of whom any sister might be proud, and when bidding him good night she had held his hand with a pressure which surprised him, while her lips quivered and her eyes had in them a wistful, pleading look, as if she were longing to say,

"Oh, Tom; my brother." And Tom had felt the magnetism of her eyes and manner, and he



said to Alice, who, with Gerard, walked with them to the Park gate, "Isay, Allie, your step-mother is a stunner, and no mistake, and I do believe she took a fancy to me. Why, I actually thought she squeezed my hand a little, and she looked as if she'd like to kiss me. It wouldn't hurt me much to kiss her."

"Oh, Tom; and right before Allie," Bessie said laughingly, and Tom replied, "Can't a fellow fall in love with his step-mother-in-law, if he wants to?" and the arm he had thrown around Alice tightened its hold upon her.

Here they all laughed together as young people will, and went on freely discussing the woman, who, on her knees in her room was praying to be forgiven for the lie she was living and for strength to meet her mother, as that would be the hardest ordeal of all. Once she resolved to defy her husband and proclaim her identity, but gave that up with the thought that it was not very long until September, and she would wait at least until she had seen her mother.

CHAPTER VIII.

MILDRED AND HER MOTHER.

It was several days before Mildred went to the farm-house, from which her husband would have kept her altogether if he could have done so. His determination to separate her as much as possible from her family had been constantly increasing since his return, and he had fully made up his mind to leave Rocky Point by the first of September, and if necessary advertise the Park for sale, thus cutting off all chance for intimacy in the future when they knew who she was. She could do for her family all she pleased, he thought, but she must not be intimate with them, and on his way to the house, for he drove her there himself, he reminded her again of her promise, saying to her very kindly, as he helped her to alight, "I can trust you Milly, and am sorry for you, for I know it will be hard to meet your mother and keep silence."

It was harder than he thought, or than Mildred herself had anticipated, for the sight of the familiar place, the walk, the garden, the hill and the brook, where she had waded barefoot many a time in summer and drawn her sled in winter with Hugh at her side, nearly unmanned her, and every nerve was quivering as she rang the bell in the door of the little square entry, with the steep, narrow stairs winding up to the chambers above. It was Bessie who answered the ring, blushing when she saw her visitor and apologizing for her appearance. The hired girl was gone for a day or two, leaving her maid of all work, and as this was baking day she was deep in the mysteries of pastry and bread, with her long bib apron on and her hands covered with flour.

"Never mind me," Mildred said, as she took in the situation. "It was thoughtless in me to come in the morning. Please keep to your work while I talk with your mother. I will call upon you some other time. Oh, Gerard, you here?" she continued, as through the door opening into the kitchen she saw the young man seated by the table pitting cherries, which Bessie was to make into pies. "That's right; help Bessie all you can," she added with a smile, and glad he was there as it would leave her alone and freer with her mother, whom she found in the bright, sunny room, new since she was there and built partly with the money she had sent.

Mrs. Leach was always very neat and clean, but this morning she was particularly so, in her black cambric dress and spotless white apron, with the widow's cap resting on her snowy hair. Her hands were folded together, and she was leaning back in her chair as if half asleep, when Mildred's voice roused her, and a moment after Bessie said, "Here, mother, is Mrs. Thornton, and as I am so busy I will leave her with you for a little while."

Suddenly, as if she had been shot, Mrs. Leach started forward, and rubbing her eyes, in which there was an eager, expectant look, said, "I must have been dozing, for I dreamed that Milly had come and I heard her voice in the kitchen. Miss Thornton here, did you say? I am very proud to meet her"; and the hands were outstretched, groping in the helpless kind of way habitual with the blind. And Mildred took the hands in hers and drawing a chair to her mother's side sat down so close to her that Mrs. Leach felt her hot breath stir her hair and knew she was being looked at very closely. But how closely she did not dream, for Mildred's soul was in her eyes which scanned the pale face where suffering and sorrow had left their impress. And what a sad, sweet face it was, so sweet and sad that Mildred involuntarily took it between her hands and kissed it passionately; then, unable to control herself, she laid her head on her mother's bosom and sobbed like a little child.

"What is it? Oh, Mrs. Thornton, you scare me. What makes you cry so? Who, who are you?" Mrs. Leach said excitedly, for she was frightened by the strange conduct of her visitor, whose hair she smoothed caressingly with her trembling hands.

"You must excuse me," Mildred said, lifting up her head. "The sight of you unnerved me, for my—my mother is blind!"

She did not at all mean to say what she knew would involve more deception of a certain kind, but she had said it and could not take it back, and it was a sufficient explanation of her emotion to Mrs. Leach, who said, "Your mother blind! Dear,—dear,—how did it happen, and has she been so long? Where does she live, and how could she bear to have you leave her? Dear, dear!"

"Don't talk of her now, please. I can't bear it," Mildred replied, and thinking to herself, "Homesick, poor thing," Mrs. Leach, whose ideas of the world were narrowed to her own immediate surroundings, began to talk of herself and her family in a desultory kind of way, while Mildred listened with a feeling of half wonder, half pain.

All her associations while with Mrs. Harwood had been with highly cultivated people, and in one sense her mother was new to her and she realized as she had never done before how different she was from Mr. Thornton and his set. "But she is my mother, and nothing can change my love for her," she thought, as she

studied her and the room, which was cozy and bright, though very plainly furnished as compared with the elegant boudoir where she had made her own toilet. There was the tall clock in the corner which had ticked away the hours and days she once thought so dreary and lonely; the desk between the windows, where her father used to keep his papers, and his old worn pocket-book, in which there was never much money, and on the bed in another corner was a patchwork quilt, a few blocks of which Mildred had pieced herself, recognizing them now with a start and a throb of pain as she saw in two of them bits of the frock she had bought for Charlie with the berries picked in her husband's pasture. She had been turned out then as a trespasser where she was mistress now, and there were diamonds on her white hands, which had once washed potatoes for dinner, her special abomination, and her gown had cost more than all her mother's wardrobe. And there she sat in a kind of dream, while the other Mildred of years ago seemed sitting close beside her, confusing and bewildering her, so that she hardly heard half her mother was saying about Tom and Bessie, the dearest children in the world. But when at last her own name was mentioned, she started and was herself again, and listened as her mother went on:

"I've another girl, Mildred by name, but I call her Milly. She's been in Europe for years with a great lady, and has been everywhere and speaks French and German, and writes such beautiful letters."

She was evidently very proud of her absent daughter, and the lady beside her, whose pallid face she could not see, clasped her hands and held her breath as she continued: "I never s'posed she'd stay so long when she went away, or I couldn't of let her go; but somehow or other she's staid on and on till she's been gone many a year; many a year has Milly been gone, fifteen years come fall, and now 'tain't likely I should know her, if I could see. You won't be offended, Miss Thornton, if I say that something about you makes me think of Milly; something in your voice at first, and you laid your head on my neck and cried just as she used to when things went wrong and fretted her, which they mostly did, for she wasn't meant to be poor, and was always wantin' to be rich and grand. I guess she is grand now she's been in them foreign places so much; but you'll see her; she's comin' home in the fall; she wrote me so in her last letter. You'll call on her, won't you?"

"Yes," Mildred stammered, scarcely able to keep herself from crying out, "Oh, mother, I have come. I am Milly, your daughter"; but a thought of her husband restrained her, and thinking how she would make amends in the future, when freed from her promise of secrecy she listened again, while her mother talked of her father and Charlie, and lastly of Hugh McGregor, who seemed to be a great favorite with the old lady.

"Jest like my own boy," Mrs. Leach said, "and so kind to Tom. He lent him money to go to school, and helps him a sign in his law books, and helps on the farm, too, when he gets time, which is not often, for Hugh is a first rate lawyer and pleads at the bar like a judge. I believe he's comin'. Yes, I hear his step"; and her face lighted up as Hugh appeared in the open door.

"Good morning, Mrs. Leach," he called cheerily. "I beg your pardon, good morning, Mrs. Thornton," and he bowed deferentially to the lady as he came in with a cluster of lovely roses, which he laid in Mrs. Leach's lap, saying, "Here are some of Milly's roses. They opened this morning and I brought them to you. Shall I give one to Mrs. Thornton?"

"Yes, do; the fairest and best. I think she must be like them, though I can't see her," Mrs. Leach replied, and selecting one of the finest, Hugh offered it to Mildred, whose cheeks rivalled it in color, as she held it near them to inhale its perfume.

It was of the variety known as "Souvenir d'un Ami," and the original stock had been bought by Mrs. Leach two or three years before with some money sent her by Mildred, whose name she had given to the rose. This she explained to Mildred, adding that Mr. McGregor was so fond of the rose that he had taken a slip from her garden and planted it under his office window.

"He calls it Milly's rose," she added, "for he and Milly was great friends, as children. Hugh, ain't there something about Miss Thornton that makes you think of Milly?"

Mildred's face was scarlet, but she tried to hide it by bending her head very low as she fastened the rose to the bosom of her dress, while Hugh answered laughingly, "Why, no, Milly was small and thin and a child when we saw her, while Mrs. Thornton is—"; here he stopped, confused and uncertain as to what he ought to say next. But when Mildred's eyes flashed upon him expectantly, he added very gallantly, "Mrs. Thornton is more like Milly's roses."

"Thank you for the compliment, Mr. McGregor. I will remember it and keep Milly's rose, too," Mildred said, with a little dash of coquetry, and a ring in her voice which made Hugh's heart beat quickly, it reminded him so much of one who, he supposed, was thousands of miles away.

Just then there was the sound of wheels stopping before the house, and Gerard, with his apron still tied around his neck, for he was not yet through with his culinary duties, came to the door, saying, "Mrs. Thornton, father is waiting for you."

"Yes, tell him I'll be there directly," Mildred replied, rising hurriedly to say good bye, and giving her hand to her mother, who fondled it a moment and then said to her, "Your hands are soft as a baby's, and there are many rings on your fingers. I think I know how they look, and I have felt your hair, but not your face. Tom and Bessie say it is handsome. Would you mind my feeling it? That's my way of seeing."

Mildred was glad that Hugh had stepped into the next room and could not see her agitation, as she knelt beside the blind woman, whose hands moved slowly over her face and then up to her hair, where they rested a moment as if in benediction, while she said, "You

are lovely, I am sure, and good, too, and your poor blind mother must miss you so much. Didn't she hate to part with you?"

"Yes, oh yes, and my heart is asking for her. Please bless me as if you were my mother and I your daughter Milly," was Mildred's sobbing reply, her tears falling like rain as the shaking hands pressed heavily upon her bowed head, while the plaintive voice said slowly, "God bless you, child, and make you happy with your husband, and comfort your poor mother while you are away from her. Amen."

"Will you tell Mrs. Thornton I am in a hurry?" came like a jarring discord to Mildred's ear, making her heart beat violently as she sprang up, and, dashing her tears away, went out through the side door where her husband was standing, with a frown upon his face, caused not so much by her delay as by the glimpse he was sure he had caught of his son, in the kitchen, with a checked apron tied round his neck and a big cherry stain on his forehead.

Nor did the sight of his wife's flushed cheeks and red eyes help to restore his equanimity, and although he said nothing then Mildred felt that he was displeased, as he helped her into the phaeton and took his seat beside her.

(Continued next month.)

[FOR THE LADIES' HOME JOURNAL.] CANARY BIRDS.

BY MINNIE PUMPHREY.

I wonder if there are not a great many young girls, the children of parents in moderate circumstances, who wish they had some way of earning at least part of their own "pin-money" and not always be obliged to apply to "Papa" who, they know, is already overburdened with money worries.

The fortunate ones who have only to mention being a little "out at pocket" to have a generous check handed over to them at once, have no idea of the trouble others have of getting the where-with-all to buy the thousand and one little things girls are constantly in need of—gloves, ribbons, fresh laces, materials for fancy work, new music, all trifles in themselves perhaps, but capable of mounting into a tremendous whole. Then, too, it is so nice to have one's own money to buy birthday and Christmas presents for other members of the family, and isn't it humiliating to have to ask papa for the money to get him the slippers for his birthday! You hardly feel that it is giving him a present at all? You are right, it isn't.

But what can you do! You probably do not understand music or painting well enough to teach them—perhaps you would like to take some lessons in these accomplishments if you could only afford it.

Did it ever occur to you that raising canaries was profitable as well as pleasant work for any one who is really trying to help herself? Even a very small girl can be successful, it is so simple and easy. You may have a good singer already, if so that is half the battle, the next thing is to get him a healthy little mate. If one of the birds is full canary the other would better be part linnet, a cross makes better singers. Do not have both birds very light colored the young ones are apt to look rather washed out and I do not think they are as thrifty and healthy as those of deeper colors. The cage should be large and square with plain or painted iron wires. Brass cages will sometimes poison birds. The best time to mate them is in early spring. The 14th of February is said to be the day birds choose their mates, but I have been successful with them at all seasons of the year, even having them to hatch and do well in mid-winter.

Having the birds all right, do not put them together until you see that they are going to suit each other, they are often capricious and hard to please. Hang them in sight of each other but a good distance apart and let Dick sing to Dot for a few days, sometimes bringing the cages close together and watch if they notice each other. If Dick sings his best and Dot appears to admire his song, you may be pretty sure they will mate. By the way both birds should be over a year old at least.

In the meantime you can be making their nest. I always use a collar box, the nest must be large for the little ones grow very fast. Fill the bottom of the box with batting, sprinkle a little sulphur on top of this. Next cut a piece of strong muslin about an inch larger than the top of box and sew it "over and over" to the edges of the nest letting it bag slightly in the middle. The nest does not want to be deep, breadth is the main thing. Be sure and not leave any loose threads for the birds will keep pulling at them and finally demolish the nest. All finished, fasten to one of the upper corners of the breeding cage, better let it rest on an upper perch, or at any rate fasten so there will be no danger of falling, then place the cage in some secluded corner, high enough up to be over the head of any one in the room and after the birds have mated, do not move the cage until the little ones are hatched. You must not be alarmed if they quarrel a little at first, they will stop that in a day or two, they are evidently only trying to find out which is the one, and it is usually decided without much fighting; unless they are in danger of injuring each other, do not separate them.

Never let any one scare Dot off her nest "just to see the little eggs" for though it may do no harm, it is likely to.

Don't fuss over them. Let them be quiet as possible. Always have paper on bottom of cage and it is very easy to slip the soiled one out and clean one in without disturbing them, and do not leave this duty to other members of the family, attend to it yourself each day. The birds will soon learn to know their mistress. Some are very shy of strangers others seem not to be afraid of any one. I knew a lady who took her birds over to a neighbor's while the little mother was setting just to show them how "cute" she looked, and yet she had good luck with her birds, but they were extra tame I suppose. I am convinced mine would object to such proceedings most strongly—probably break up house-keeping altogether. Always keep a little bag of sulphur and a cuttle-fish

bone hanging in the cage and sand on the bottom.

They will need but little else than seeds and water with occasionally a piece of apple or other fruit, until Dot begins to set, when you must put in some soft food for Dick to feed her. Bread moistened in sweet milk is good, also the yellow of hard boiled egg mixed with corn-meal and just enough milk to make them stick together, and this is the food for the little birdies when they come.

Be careful to give nothing either salt or greasy. They like raw beefsteak, lettuce, cabbage, turnip, etc. and it is all good for them. Canaries lay from four to six eggs and begin to set from the time the first egg is laid. The hatching commences on the fourteenth day and they hatch in the order that the eggs were laid. Do not be discouraged at the looks of the little ones at first. I admit they are not lovely, but give plenty of fresh food every day and in a week you will not know them. They are hungry little things and keep their parents busy most of the time. Once when my little birds were a few days old I carelessly left the door of the cage open and Dot flew out and away through an open window. We caught one glimpse of her but she never came back, and poor Dick was left to raise his family alone. He was a most devoted father, I used to feel sorry for him and try to help satisfy their hungry mouths, but the ungrateful fellow resented fiercely my offer of assistance, scolded me every minute and bit the back of my hand most unmercifully.

He raised them every one—beauties too. One just like himself, all but the head. At first I wondered what ailed that—little feathers sticking up here and there, gave it such a ragged look, and as Young America remarked—"looked dost as if he didn't have his hair combed"—but this was only the forerunner of a magnificent crest that increased his market value considerably.

At three or four weeks old the singers begin to try their throats making the queerest, squeakiest little noise at first, but grows stronger each day, until at five or six weeks you can distinguish notes.

A good singer will always bring a fair price, you may not be able to sell them all at once, but they will make you glad in the meantime with their song, and there is one good thing about them—they are almost no expense, and in five minutes each day, you can do all that is necessary for them.

One pair of birds will raise several broods in a year. Let me tell you what one young girl has done, this is her first trial too. She is the eldest of a large family in which plenty of love has to compensate for very little money, and has been obliged to leave school to assist an invalid mother in the care of younger children. Being desirous of continuing her education she has joined the C. L. S. C. and has paid the expenses of the Circle for the year—books, papers, fees etc. besides helping to clothe herself—all of one pair of birds. This is not wonderful I know, and yet she would have been unable to take the course, had she not earned the money herself, and she is hoping to make her birds pay the expenses of the entire four year's course, and, I doubt not, will accomplish it for—

"In idle wishes fools supinely stay  
Be there a will, and wisdom finds a way."

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GOD'S MESSENGER.

BY JENNIE PORTER ARNOLD.

Thirty years ago, before the introduction of sewing machines for domestic use, every New England city of any importance had one or more shirt manufactories.

Only the cutting and finishing were done in the shop; all the making—except the stitching on bosoms, collars and cuffs—was hand work, done by women at their homes.

Each shirt passed through two sets of hands outside the shop; the first made all the garment except putting on collar and bosom, and the usual price paid was one dollar a dozen. They were then returned to the shop and given out to the finishers who put on collars and bosoms and made four button holes in each garment for fifty-cents a dozen. An expert needlewoman working fourteen hours a day, could make two dollars and a half a week, under favorable circumstances; but that was the exception rather than the rule.

This amount small as it was, frequently formed the entire support of many families.

Such was the case with Mrs. Miller, a widow with five children, who lived in a small farming district three miles from one of the New England cities.

James Miller for fifteen years before his death, had been employed in a woolen mill, a mile from his home; he was an industrious, economical man, whose highest ambition had been to give his children a fair education, and to pay for the modest little story-and-a-half

house and acre of ground where he lived. His wife was a most able helpmate, her sound judgment and close economy making every dollar go as far as two would in most families. Between them, three, of the five hundred dollars of indebtedness on the place had been paid, and they hoped in a few years their home would be free from mortgage.

In the fall of '54 the typhoid fever raged in the village and James Miller was among the first victims. The expenses of his sickness and burial took the widow's last dollar and absolute want stared her in the face. She was not a woman to sit down and repine over her hard lot, and she was too thoroughly a New Englander to think of charity or dependence. She had no near relatives who could help her, even had she been willing to ask for aid.

In her immediate vicinity, the only friend who could have aided her was good, old Deacon Andrews—one of the leaders in the church of which both her husband and she had been members. James had been the deacon's "hired boy" for six years before entering the mill, and the kind old man had ever shown a kindly interest in his welfare. But Mrs. Miller felt she had no claims upon his kindness, and would not willingly have asked him for help. There was no way to support those dependent upon her except by her own labor.

In a community where all were as industrious and economical as herself there was very little for a woman to do, even though strong and willing to work, so the shirt shop was their only hope. The half-orphaned little Millers ranged in age from twelve to three years—the eldest, Annie being the only one who could give her mother any assistance in sewing.

It was a severe disappointment, to both mother and daughter, to take Annie from school, for she was a fine scholar and the parents had hoped to educate her for a teacher, but there were four younger ones who must have food and clothing, so Annie put aside all regrets and resolutely took upon her slender shoulders burdens, many strong women would hesitate to bear.

By their united efforts some weeks they were able to make four dozen shirts, which gave them four dollars. More frequently they made only three. This required two journeys, weekly, to and from the city, to bring home and return the work; as it was impossible to carry more than one dozen each at a time. Usually they walked both ways six miles in all, taking half a day twice a week of their working time.

As the winter advanced the supply of vegetables from the small garden were gone, and the expenses for fuel increased. There were times when it was impossible, with their scanty earnings, to procure sufficient food, even of the coarsest and cheapest kind. There were days when only a few potatoes or a loaf of bread, without meat or butter, was all they had to eat, and so small a quantity even of these, that in order to save the little ones from suffering hunger, the mother and Annie frequently passed twenty-four hours—once even forty-eight—without food of any kind.

Mrs. Miller's neighbors would have been shocked had they known her true situation, and would have hastened to relieve her wants; but there is in the New England character a sturdy pride and independence which prefers suffering to charity—even where the suffering takes the form of starvation.

Occasional presents from more fortunate neighbors—who never suspected her destitution—Mrs. Miller received gratefully, but no word of complaint, or hint of her real condition ever passed her lips. The children, from brave womanly Annie to little lisping three-year-old Ruth, possessed so large a share of their mother's heroism, that though their young forms grew thin and their cheeks pale from lack of suitable food, no one ever knew from them that their table was not abundantly supplied. Frequently when their more for-

tunate schoolmates displayed their dinners of delicious pie, and cake, doughnuts and cheese, and the Miller children had only dry bread they sat in their seats at the noon hour and hid their scanty allowance under their desks, breaking off small pieces by stealth and conveying them secretly to their mouths that the others might not guess their straits.

"We won't cry and plague poor mamma when she can't get us anything better," little Mary would say sometimes in answer to the reprimands of the two boys, who were older than herself, and had already the masculine impatience of hunger. And "poor mamma" became the pathetic watch-word to quell all repining among them.

"I am going to be a man just like my father," Arthur the eldest boy would say valiantly at such times, "and then I'll earn lots of money, and poor mamma shan't work so hard and you shall all have lots of good things to eat."

So they waited in their patient, silent way, hoping for the good times coming in the future, and tried to forget the poor little pinched stomachs crying for food.

What a great feast it was in those days, when coming home from school cold and hungry, they found that some kind neighbor had sent in a pail of skimmed milk, and a pot of Indian pudding was puffing and wheezing over the fire, emitting a savory odor, which greeted their nostrils as they opened the door. Only what their neighbors fed to their pigs every day, yet to the hungry brood of little Millers a delicious surprise which sent them to

bed happy for one night at least.

One Saturday early in March it was decided best for Annie to go to the city alone with the work. There was only one dozen to carry and Mrs. Miller had household duties it was necessary she should perform that day. At an early hour Annie started with her heavy bundle; a dozen shirts of the coarse material used, was no light load for her slender arms. Saturday was a holiday so Arthur could go half way with her and drag the bundle on his sled, then wait her return at the village store. A list of articles was made, to be purchased at the store on her return, with the money for the work. That one precious dollar must be divided many times to meet the multifarious wants of the destitute family. Flour, meal, rice, molasses, codfish and candles were the necessities which must be bought, and if a few pennies could be saved, an ounce of tea was to be added, but this was a luxury almost unknown to the overworked mother. It was always placed last on the list and very rarely were the necessary pennies found for it. There must be enough of the other articles to feed six empty stomachs from Saturday until Tuesday, as it would be impossible to make and return another dozen of shirts before the latter date.

The children started off cheerfully, as warmly wrapped up as their well-worn garments would permit, for the raw March air, chilly and benumbing, betokened an approaching storm. After the bundle was transferred from Arthur's sled to Annie's arms, she was compelled to stop frequently and rest, but at nine o'clock she had reached the shop and given her work to the man in attendance.

"—six, seven, eight, nine, ten, eleven. Why how is this?" and he counted again—"eight, nine, ten, eleven—where is the other shirt?" looking up sharply at the weary child leaning against the counter.

"I don't know, sir!" Annie answered frightened at his sharp tone.

"But you must know—that shirt must be returned before you can have any more work." Annie turned away sick at heart. That meant a weary six-mile walk for nothing. Then the thought of all the hungry little ones at home who must go without food until she could get that all important dollar nerved her to a boldness which would have been impossible under other circumstances.

"I think sir," she ventured timidly "the shirt was over looked in the bureau drawer, and I will bring it next time, if you will please pay me. We have to walk six miles every time we come." But not one word of her deathly faintness at the thought of the walk, or of the lassitude of long continued starvation. She was too much her mother's daughter to betray their poverty while she had life enough to walk.

The man probably did not intend to be unkind, but business was business. He had scores of employes to look after, if he were careless and easy, and permitted a garment to be missing here and there, it would soon grow into a heavy loss. The girl seemed honest—he thought—doubtless she was, her pale face and earnest, truthful eyes pleaded for her, but business routine prevailed. He might compromise the matter—that would ease his conscience, which troubled him a little at sight of the disappointed look on the face before him.

"Seeing you have so far to walk, I will let you have another dozen and you may bring the missing shirt next time." Annie's face brightened. Thank you she said gratefully, "but the money?"

"O, of course I can't give you that; I must keep it for security until the shirt is returned or for pay if it is lost."

He turned away impatiently; had he not been absurdly kind now? and what differenc-



could so small a sum make to them, whether paid to-day or a week hence? It was a very insignificant matter to him. How should he know that it meant three days food to six hungry persons.

Annie took up the bundle he pushed towards her, but stood irresolute. The tears started at thought of what must be the result if she returned without the money.

"Well what now?" was asked impatiently, as turning, the attendant met the child's tear-dimmed eyes.

"If you would please let me have the money" she said pleadingly, "I will certainly bring the shirt Monday."

"No! I have already broken rules by giving you more work. Return the shirt and the money is ready."

There was no appeal from that decision. Annie turned hopelessly away.

"God help us!" she prayed silently, "what can we do?"

The way home had never seemed so long, yet she dreaded to reach the end. How could she meet her tired, anxious mother and the eager, hungry children.

The leaden clouds began to discharge their load, and before she reached the store the snow was falling in thick heavy flakes. Arthur was eagerly watching for her at the store window. She could not go in now, much as she needed the warmth and rest. She could not tell him,—before all the idlers there,—that she had no money to buy the needed provisions, so she beckoned him to come out.

"Bring your sled please, Artie" she said wearily, "and take my bundle home. I am so tired."

"But where's the things? Aren't you going to get the flour and molasses and other things mother wants?"

"No I haven't any money. The man never paid me."

"But why didn't he pay you?" Artie demanded impatiently.

"A shirt was missing and he kept the dollar until we returned it."

"Well he's mean enough, I should think," the boy burst forth indignantly. "As if we had got to starve because one of his old shirts was missing. I'd like to—"

"No! no Artie! you must not talk so. He meant to do right I presume. But it is so hard! O so hard," and in spite of her efforts to restrain them, great sobs shook her slight frame. She dragged on slowly homeward, at every step her feet growing heavier and more weary from the damp snow which clogged them and impeded her progress.

"But Annie what be we going to do?" Artie asked more gently, touched by his sister's distress. "There ain't anything in the house to eat is there?"

Annie shook her head sadly.

"And I'm so hungry" he said piteously, "I never had half supper enough last night, and only a little, teenty piece of bread for breakfast. I'm just as hungry as I can be."

Annie made no reply but the tears followed one another down her pale cheeks.

"Did you have any breakfast this morning?" Artie asked suddenly as a thought struck him.

Annie only shook her head.

"Not even a little, teenty piece of bread like the rest of us?"

Another shake of the head was her only answer.

"Did mother have any?"

"No! nor last night, nor yesterday, noon."

The poor child's courage forsook her and she sobbed bitterly.

"O poor, poor mother!" and in spite of his manliness, Artie's tears fell in sympathy with his sister's.

"What shall we do Annie? What shall we do?" he cried despairingly. "We can't have any more money until you finish those," pointing to his load, and we shall all starve. O I wish I was a man! Why can't I grow faster?"

For a few moments neither spoke. It was all they could do to keep their feet against the fierce beating of the storm. The snow had begun to drift making their progress still more slow and tiresome. Annie was trembling from head to foot. Her aching limbs almost refused to support her. It seemed as if she could never walk that last mile.

"It is dreadful Artie!" she said at last as they turned the corner,—half a mile from home—and had the wind at their backs. "It is hard for us all, but remember it is hardest for mother. It will almost break her heart when she finds we have come home empty-handed." Her voice trembled and she nearly broke down again. "But we must not make it harder by complaining. I don't believe the Lord will forsake us." She tried to speak hopefully though her lips trembled, "He has promised to be the God of the widow and the fatherless—and I know He'll never leave us to starve or beg."

"Well I dunno!" Artie said rebelliously, "p'raps He won't, but I'd like to know how He's going to help it unless he opens windows in heaven and drops us down something to eat."

"He will find a way, you may be sure even if he does find it necessary to open windows in heaven."

"Well I'd like to see Him do it this minute," looking up defiantly through the pitiless storm. "I'm almost starved and I wish He'd drop a chunk of meat right into my mouth."

"O Artie don't, please don't!" Annie said shocked at his irreverence.

"Well I won't if it plagues you. But it just makes me mad, it does, to think there's plenty to eat in the world and we can't get any of it."

Annie thought "And the cattle upon a thousand hills are His," and for a moment even in her gentle heart, there arose a feeling of rebellion at the injustice of their lot. But she quickly thrust the thought aside, as if it had been an unpardonable sin. No! she would not doubt God! He was their only refuge.

What a struggle was that last quarter of a mile to the faint exhausted girl. The drifting snow—the fierce beating of the storm—her heavy clogged feet—the wearied limbs and trembling body!

How could she ever reach home? She stopped, leaned wearily against the fence, beside the path, feeling as if she could never move again.

(To be continued.)

An Unsavory Simile.

As Falstaff would say, "Faugh! 'tis an unsavory simile," but in illustration of extreme annoyance nothing covers the case half so exactly as "disagreeable as catarrh."

On the other hand, in the fatter of his jovial moods he could have found no fault with "as blessed as relief therefrom."

"Relief from catarrh?" Yes, genuine, unmistakable, blessed relief. Observe!

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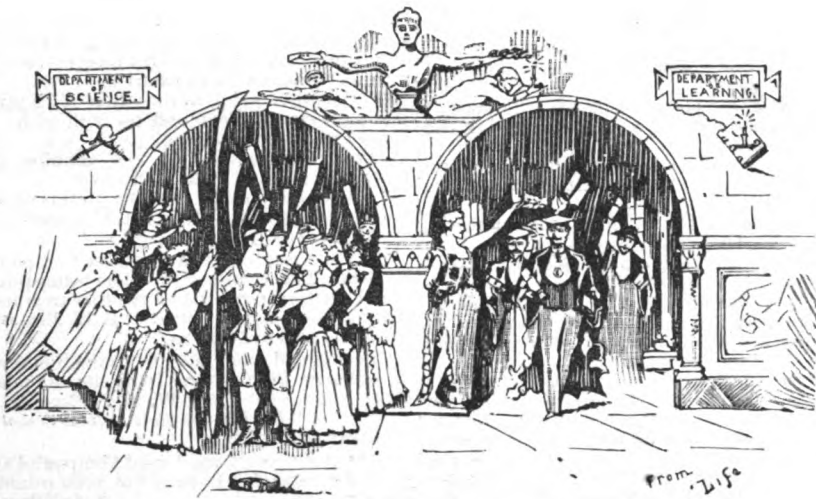
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(FOR THE LADIES HOME JOURNAL.)

# IS THE ATHLETE THE BEST FELLOW?

BY FELICIA HOLT.



[Engraved expressly for THE LADIES' HOME JOURNAL.]

If anyone considers the above illustration exaggerated I would like to ask him if he has ever attended "Commencement," and if so, with the exception of those personally interested, if he has not seen a crowd very much bored half the time, wondering "What it is all about?" where the poor valedictorian realizes for the first time that the place he so ardently coveted is not a bed of roses, as he observes the emptying of the house and feels his best rounded periods lost amid the clatter of departing heels. The night of the Indoor Sports presents quite a different spectacle; here all is animation, whilst each one of us hangs with almost feverish interest on the announcement that B. has jumped even "a quarter higher than last year."

In eleven more years we shall some of us at least be witnessing the wonders of the Twentieth Century—the Telegraph and Locomotive, the Phonograph, Telephone and Electric Light have all played their part in this passing hundred. Education has advanced, science has made fresh discoveries, the world has grown apace, and with all our young men and women have held their own, and in some respects improved upon their forebears. That wonderful creature, the Athlete, has blossomed forth, and though the Nineteenth Century cannot claim him as its original conception, yet surely, with all due deference to Greece and Rome, this age has done much for the cultivation of brawn and muscle.

Our daily papers teem with such advertisements as "The Phillies outbat the Detroits," "St. Louis took the lead in the first innings," "The Cincinnati won to-day's game by superior batting," and if the uninitiated has time, he reads on, wondering what such terms as "Smith's single," "Brown's miff" and "Jones's hit of two three baggers" can possibly signify. This condition of ignorance need not, however, be his for any length of time, as his youngest boy acquaintance, albeit he cannot read, can rattle off an explanation in five minutes, and will probably add "that if he comes to the grounds this afternoon he will see us neat a game as he could wish, when our fellows will make lots of 'pretty catches' and 'pitcher' Joe and 'left fielder' Billy W. be a sight to see."

Co-education of brain and muscle is doubtless most excellent, and no wise person would endorse a neglect of a most thorough attention to physical development. We are all animated by feelings of mingled repulsion and pity when we behold a scholar whose fine mental attainments rank far above the average, cursed with a puny and stunted physique, and yet is it any more distressing than the rage which possesses every university student, aye, every schoolboy long before he is out of kilts, to cultivate his muscle in every possible way, such as running jumping, or pulling on that most ingenious device of Satan called "Tug of War." I have seen growing boys at the very age when nature demands a tender regard for her children drop out of a race in a fainting condition, or come in on the home stretch with parted lips encircled with blue lines, and eyes so fearfully dilated that the least interested could not fail to be shocked into astonishment at such gross violation of the laws of health. It is no uncommon occurrence during the spring or autumn sports to be startled by such dreadful announcements as "Sad death of young A. caused by heart failure while engaged in mile run," or "B. who was the champion anchor in the Tug of War team, has his spine weakened to such a degree that his physicians pronounce him unfit for any further attention to college duties, either mental or physical." Then Society holds up its hands and exclaims, "I thought it was being overdone. I felt sure when I was at the last contest that young Brown was killing himself, he was fairly purple when they unstrapped him." And yet it is Society that is to blame for the abuse of physical culture. By whom is the "Grand Stand" crowded, save by the fairest of the fair, whose applause is most dearly coveted not surely that of "our fellows." No, every one has his "best" girl here, who is certain to bestow her favors proportionately to his success in making the longest leap or highest jump. Some time ago a lady matrimonized a party of charming girls to one she told me she did

not know whether her amusement or vexation predominated as she heard on all sides such exclamations as

"O! isn't he a love?"  
 "Did you ever see such calves?"  
 "Now isn't he cute? He has more muscle than any other fellow in the Arts."

In despair my friend said, when there was an interval in the performance, "Girls, I want to tell you something very nice, J— one of the students, has taken the first prize in trigonometry and has the best average that has been made in the College." Her statement was received with one or two faint assenting smiles and a dead silence, finally broken by one pretty damsel's whisper to her neighbor: "I bet he's a crank. I'd much rather have

Tom's reputation. He has broken the record for the highest jump, and some say he is the world's champion. Just think of that!" and each pressed the hand of the other in speechless admiration; and all this under the shadow of the halls of learning, whose precincts were once sacred to Minerva and her followers.

Seriously speaking, there is a sad side to this subject, if the future wives and mothers so view this matter, from whence shall come the Learned and the mentally Great, whom heretofore the world has delighted to honor? We know that women are the power behind the throne, will they relegate the king and put the fool in his place, since education has come to mean something else beside the cultivation of one's intellect—namely, the agility of the harlequin or the swiftness of the antelope. I know some reader of this paper may say: "The best scholar is sometimes the best athlete"; granted, but why should that same man obtain more praise for his physical than his mental qualities? Here it is that I take issue with the cultivation of muscle at the expense of mind. If a youth has the good sense to do both, very good for him; his professors will appreciate, and his Alma Mater honor him, but when he steps out into the world, the measure of his calves will be taken first, his brain weight being accepted with a "O very good," and, damned with faint praise for that which he has hitherto valued himself he may only pray Heaven to



[Engraved expressly for THE LADIES' HOME JOURNAL.]

spare his joints from rheumatism as he enters the lists to jump for the future partner of his joys and woes.

From their very start in life the boys hear the world's applause of athletics, and inside the college walls it is the almost constant topic of conversation. A fellow may be good in his roster, he may take a first honor, but he is invariably regarded as a little wrong if he passes by the magnificent distinction of contesting for the championship of "Putting the shot," or "Throwing the hammer," or some similar feat. I fail to see what possible use these latter accomplishments may be to the student in after life, as the very same man will probably spend most of his days on a high stool in a counting room, or in watching the fluctuations of the stock market, finding little service for his muscle as he cudgels his brains to make one dollar do duty for two. President McCosh



ILLUSTRATION OF MUSCLE. of the spring sports, and she told me she did

once said: "The present system is all wrong. The best man in college is no longer the best in his class but the best in Athletics"; and surely we must agree that this is not rational, nor is it fair to the parent whose self-denying effort sends his son to college that he may have the education of a gentleman, which perhaps his father missed. If the present state of affairs continues and we progress in this direction with the same rapidity as we have done since the beginning of this century, then mind must succumb to matter and the next century will present us with a curriculum in which muscle cultivation, practice tests of strength, study of Dips and Chins and *gymnasticus sine qua non* will take the first place and the Classics be finally routed.

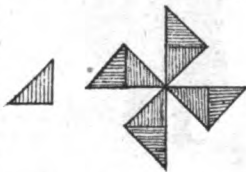
## [FOR THE LADIES' HOME JOURNAL.] PAPERS FOR A CONVALESCENT.

BY A. R. RAMSEY.

NO. 4.

Our next work needs a pad of newspapers of many thicknesses, a big black-headed pin and a firm table. The pin should be about the size of those worn in a lady's belt, and later on we shall need one made of a fine cambric needle with a sealing wax head.

A design is drawn on paper, or better still on Bristol-board, and the paper or card laid on the pad so that the design is seen. Prick carefully along the lines with force enough to pierce the paper through, and if this is done neatly and evenly the result is a

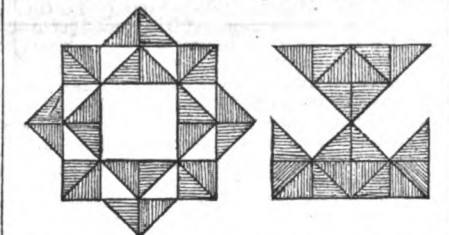


very pretty outline of your drawing. Ornaments of various kinds may be made from these cards, book-markers, catch-alls, cornucopias, scrap book covers, shaving-paper books being a few of them, and no better way of disposing of old visiting cards can be thought of.

To carry the idea farther, the design may be



embossed or raised. For this work draw the essential outlines of some little picture, a bird on a spray, a bunch of fruit, a branch of flowers, or a simple group from a Christmas card. These outlines being carefully and closely pricked the card is laid on a hard surface, so that the rough edges of the pin-holes are towards you. Now take the fine pin, made from the cambric needle and fill all the space within the outlines with little pricks as close to-



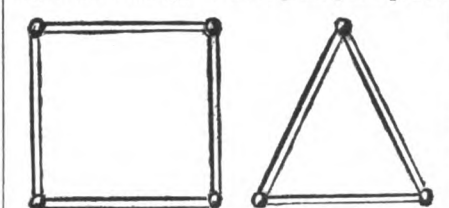
gether as they can be put without breaking away the Bristol board.

When the card is turned over the design will appear with a raised surface, and with care and neatness the labor is well paid by the result.

Treated thus the cards can be mounted as lamp-shades, bound with a border of ribbon and hung in the window as a transparency, or applied to any of the uses to which the first were applicable.

An amusing play can be made with peas and wooden tooth-picks. In summer the fresh peas are used, but in winter the dried ones can be soaked in water until they are as tender as fresh ones.

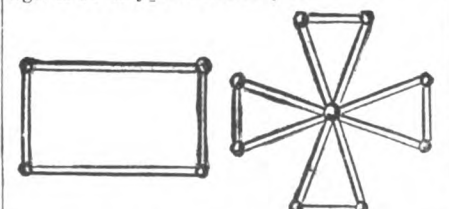
To learn to use the peas a few simple rules give great help as nearly all the figures a child will build are founded on certain fixed forms. Therefore, learn to make well, squares, triangles and oblongs. For a square put a pea on



each end of a tooth-pick and in each pea another pick is put, at right angles with the first, peas are put on the ends of these, and a fourth pick is used to connect them and complete the square.

Oblongs are made by using two sticks in a line (joined in the middle by a pea) for the long sides and only one pick for each short side.

A little care in placing the picks will enable you to build almost any geometrical form; by slanting the lines a rhombus is made, or by cutting the picks into uneven lengths, irregular figures of any kind are easily formed.



It is somewhat harder to imitate solid figures, and at the best we can only make them in out-line, but it is much more interesting.

A box is formed by using two squares previously made—one is for the base and in the

pea at each corner a pick is planted upright and on the points of these the second square is put.

Toy furniture, chairs, tables, houses, carts, rakes and many such things will suggest themselves, but the prettiest use of these things lies in the making of designs. There is a never-ending supply of these, waiting for an ingenious child to find them out. A few are given here as hints both as borders or as single figures to be joined together to cover a surface.

Sometimes these designs can be used in fancy work of more pretentious claims.

Somewhat similar to this work is the laying of designs with triangles like the pattern in the figures given.

The triangles are cut from stiff paper, or Bristol board, colored from your paint box and pasted in designs upon a sheet of paper. The figures drawn below are sufficient to show the idea of the work.

A good use for it is in making carpets for the Doll house.

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[FOR THE LADIES' HOME JOURNAL.]

BE A GOOD NURSE.

BY MRS. M. P. HANDY.



SOONER or later, in every family, however fortunate, there comes the time when some one or other of its members lies helpless upon a sick bed, dependent upon the love and care of the others. Well is it, then, if among them all there is some one equal to the emergency, who knows what ought to be done, and how to do it. Too often, especially in households where sickness is a rare visitant, the family are panic-stricken and incapable of the burden laid upon them; a state of affairs which aggravates the misfortune, since their alarm is almost sure to communicate itself to the patient, and do him more or less harm. Good nursing is frequently of more value than medicine, and the best physicians will frankly acknowledge that in tedious cases, their utmost skill is of little avail unless supplemented by intelligent and faithful nursing. If experienced professional nurses are employed, of course the inefficiency of the household is of little moment, but it is often difficult to obtain these, and the high prices which they command are a heavy tax to slender purses, a tax sometimes too heavy to be borne, even when life and death hang in the balance. Moreover, when a patient is a child, it often shows an unreasoning dread of strangers, however skillful, the new face and voice irritate it, and it becomes of unspeakable importance that someone whom it knows and loves should be able to nurse it. It is said that nurses, like poets, are born, not made, and although training in this as in other things, does wonders, it is certain that natural aptitude goes a long way, and that there are people who can no more become skillful nurses than a cow can rival a ballet dancer.

Professional tenderness of touch may be more or less mechanical, yet it is not to be acquired by every one. A soft voice, a gentle but firm hand, a quick eye, and the sixth sense, which always does the right thing, at the right time, in the right way, are the essentials of the perfect nurse. To be quiet without being solemn to a funereal degree, is another requisite, since an ill person may literally be talked to death. It is positive torture to a nervous person to be nursed by awkward hands, to be persecuted with unnecessary attentions, and above all to be asked useless questions. But to be tenderly cared for, and yet let alone, to have every want anticipated, and yet not to be worried, this is the nursing which lessens the terrors of illness, and makes convalescence a luxury.

In the first place follow the doctor's orders implicitly. If they are many, it is best to write them down. You have no right to employ a physician unless you intend to follow his advice. Keep medicines as much out of sight as possible, and have none about, except those in use; serious consequences have resulted from giving the wrong medicine by mistake. Reputable druggists always label dangerous drugs as such, and in addition many attach a chain and ball to vials containing poisons, or put the poisons in rough vials, in order that the sense of touch may serve as another safeguard against such mistakes. If the dose is in drops, wet the mouth of the vial before counting them, in order that the medicine may drop easily; if in spoonfuls, have a medicine glass with tea, desert and tablespoonfuls marked on it. Such a one may be bought for ten cents, and is almost a necessity, since the sizes of teaspoon, fluctuate fearfully. Thus some heavy spoons contain over seventy drops, while others, less weighty, hold forty, or even less—the orthodox apothecaries' teaspoon being sixty drops, a difference which in certain medicines is a great one. The size of the drop, also, varies with the vial, and for this reason powerful remedies should always be kept in small vials.

In giving medicines, watch the time carefully, and be always punctual to the minute, but never say "medicine" until that time comes. If it is necessary to raise the patient in order to give the dose, slip your left arm under the pillow, beneath the shoulders, and raise pillow and all. This renders swallowing easy, yet gives no jar to an aching head. If your patient is in a healthy sleep, do not waken him to take his medicine, unless by the doctor's express orders. In most cases sleep is the best medicine he can take, and do not make the error of mistaking stupor for sleep.

Have a thick cloth—the Canton flannel used for dinner tables is excellent—to cover the stand on which you keep glasses, etc., this will prevent noise, and thus add to the comfort of your patient.

Keep the room, and everything in it, sweet and clean. You may dust with a damp cloth, without raising the dust, and, although it may be impossible to sweep the room, you may keep it tidy by picking up things and brushing with a damp broom. If the patient is not too ill he may be placed on a lounge, or in a reclining chair, and wheeled into another room while the sick room receives a good sweeping and airing, but in many cases this is impossible. The bed should be made regularly, whenever it can be done, and for this there should be a lounge in the sick room which can be wheeled to the bedside, and the patient lifted on it while the bed is made. Even in the extreme illness renders this unsafe, the patient may be moved to one side of the bed, the coverings lifted over, and the sheet turned up, so as to leave the other side bare. Now lay the clean sheet, which should be well aired first, in place, as far as possible, folding the part which is to cover the rest of the bed, into the smallest compass lengthwise. Then shift the sick person on to the clean sheet, and make up the sides of the bed on which he has been lying, doing your work as quickly as you can without seeming to be in a hurry. Different pillows should be used for day and for night. Woven wire mattresses and pillows are a great

luxury in illness, since their perfect elasticity prevents in great measure the tired feeling which comes from long lying in bed. Next to these come pillows filled, but not stuffed, with curled hair, feather pillows are too hot for summer time. One or two small pillows are desirable to slip under the shoulders and spine when the patient wishes a change of position. It is a great art to be able to arrange pillows comfortably. It seems unnecessary to say that everything which can vitiate the air of the sick room should be removed immediately. Any nurse who is careless on this point cannot be too severely censured. Make chloride of lime solution according to the directions which come on every package of the lime, and use it for rinsing out chamber utensils. Keep a rubber sheet over the mattress, under the sheet, and if there is any offensive discharge, have a large sheet, folded several times, with a rubber cloth under that, always under the patient. This may be changed at any time without moving the patient. When the clothing is to be changed, have everything ready before you begin. Slip first one arm, then the other, out of the sleeves. Now slip the clean garments over the head, and pull the soiled ones gently down to the waist. Next put the sleeves on, as gently as possible. The soiled garments may then be pulled down over the feet of the wearer, without jarring or moving him in the least, and the clean ones pulled smooth in the same manner. In case of an infectious fever, throw the soiled garments at once into a weak solution of chloride of lime, wash them around, and rinse quickly in clean water—the chloride of lime will eat holes in the cloth if it is left in it too long.

The use of disinfectants is always important, and in case of infectious diseases is essential to the health, not only of the nurse, but of every member of the family. If the odor of chloride of lime is objectionable, there are plenty of other disinfectants for sale at every drug store, among which you may take your choice. There are pastilles, which, burned in the sick room, diffuse a pleasant odor and are useful disinfectants. So, also, are freshly parched and

ground coffee, or strong vinegar and coffee sugar burned in the room on a red-hot shovel, but all these are of little avail unless the room is kept well ventilated. Keep your patient away from draughts, but give him fresh air, without it headache and restless nights are inevitable. In cool, damp weather keep a little fire in the sick room; nothing ventilates it more thoroughly. And when it is cool enough for a fire, let it be regular and even, not hot at one time, and allowed to go down entirely at another. Keep fuel always at hand and supply regularly—this produces neither noise nor confusion, while the bustle of making up a fire which has gone out, is frequently both annoying and dangerous. When coal is used, it can be wrapped in newspaper, and thus brought in and laid on the fire noiselessly. In the country, where pine cones and corn cobs are plenty they are ideal fuel for a small fire.

The light in the sick room at night should be dim and carefully shaded from the patient's eyes.

With gas this is easy, but when a kerosene lamp is turned down too low it is apt to generate gas enough to be injurious as well as disagreeable. Therefore, if a lamp is used, it is better to keep it in the hall, with the room door open, or in an adjoining room, where it need not be turned so low.

There are night lights of wax for sick rooms, and the pretty fairy lamps serve the purpose admirably.

A cheap and useful taper for a sick room may be made by twisting a scrap of paper, and inserting it as a wick in a saucer of lard. This gives a soft, steady light, bright enough to tell the time on a watch, or to measure medicine by.

If desired, it can be perfumed by putting a few drops of lavender or bergamot oil in the lard.

In giving food, let it come always as a sort of surprise, and make it as dainty as possible. It often destroys what little appetite a patient has to be asked about his meals beforehand, and the answer is apt to be a fretful, wearied "Nothing," when if the food had been prepared and brought in without notice, it might

have been eaten with relish. However, do not press your patient to eat unless by the doctor's advice, and don't keep food in the sick room. Nature usually is a law unto herself in such cases, and in fevers the process of digestion is practically suspended, so that a little beef tea, or an occasional spoonful of milk may be all that the system requires, or can take with safety.

Every one knows what a comfort ice is in the sick room, especially in cases of fever. Keep it always at hand, and if you have not a nursery refrigerator, wrap it in an old blanket, or piece of carpeting, and keep in a colander over a bucket, that the water may drain off. When you wish to chip off a small piece, it can be done noiselessly, by means of a large needle threaded with darning cotton and pressed into the ice with a tumbler. To pound ice, put it in a piece of crash, and beat with a hammer, until as fine as snow. Where there is much nausea, brandy and beef tea given on pounded ice will be retained when nothing else will.

Sponging the face and hands with vinegar and water, or with water and bay rum, milk warm, is often a great relief to a fevered patient. Great care should be taken not to wet the bed or clothing, during the process, and to this end a large towel should be folded about the neck and another laid over the pillow.

The nicest possible bed wrap is the Nightingale, so called from Florence Nightingale, who invented it. It is merely a straight breadth of fancy flannel hollowed out in the center, on one side, to fit the neck, and caught together by the corners at each end to slip the hands through. Small gores should be taken on the shoulders, and the neck bound with ribbon, with ends left to tie at the throat.

Never wear a stiff, rustling dress in the sick room, and never let any one sit on the bed. Do not allow anything to worry your patient, if you can possibly help it, and, whatever his fancies, humor them as far as you can; it only excites him and retards his recovery if you contradict him. Keep the room quiet, but do it in an unobtrusive way. When people come in don't say, "Sh—sh—sh—sh," if your patient is asleep—it is the sound of all others most certain to rouse him. Never talk in whispers—a quiet low tone is much better.

In a paragraph, then, good nursing consists first, in seeing that the proper remedies are administered, and afterwards, in securing to the patient, without thought on his part, pure air, proper food, warmth and quiet, together with perfect cleanliness as to all his surroundings.

GIRLS' LETTERS TO MARRIED MEN.

A habit very common with a number of our thoughtless young ladies, who do a great many things quietly which they would not like to have known at home—a habit deserving of the strongest condemnation—is that of promiscuous correspondence with gentlemen, whether the gentleman be married or single.

The young ladies who find pleasure in this habit use their pens on any pretext that turns up, and sometimes on no pretext at all. We are not really sure that this does not come less under the head of an undesirable habit than a sin, for there is an indelicacy about it quite amounting to immodesty, of which no girl who desires the respect of others will be guilty. These young letter-writers, however, generally get a fit reward for their thoughtlessness or culpability. If their correspondent is a man of systematic habits, their letters are docketed and ticketed, and his clerks have as much of a laugh over them as they wish; and if he is not a systematic man then those letters are at the mercy of any and everyone who chooses to waste time in reading them. If their correspondent is a married man then his possession of their letters, even of the most trivial kind, places the writers at a disadvantage. Sooner or later the letters fall into the hands of his wife, who reads the folly or the wickedness with clear eyes, and holds the writer not only in contempt, but in her power.

No young girl can be sure that her correspondent is not merely amusing himself with her; and it is often the case that her letters are an unwelcome and a nuisance, and he does not check them and does reply to them, not from interest in her, but merely manly chivalry. When the writer has recovered from her folly, or forgotten about her idleness, there is the letter ready to rise, like an awful betraying ghost, after she herself has possibly undergone a change, that will make her face burn, branded with shame, should the letter ever chance to confront her, or perhaps even the memory of it. Her motive may have been all innocence at the time, but it is left forever under doubt, and, in fact, except in the baldest business affair, there can be no excuse, and, therefore, no innocence, in the matter of a young girl's writing letters to any man not her personal relative or guardian, for about most of these letters there is an unmaidenliness almost amounting to indecency, and in the end her correspondent himself never thinks other than light of her on account of them.—Harper's Bazar.

TEACH THE DAUGHTER.

Teach her how to wear a calico dress and do it like a queen.  
Teach her to say "No," and mean it, or "Yes," and stick to it.  
Teach her that tight lacing is uncivil, as well as very injurious to her health.  
Teach her to regard morals and habits, and not money, in selecting her associates.  
Teach her that a good, steady, church-going mechanic, farmer, clerk or teacher, without a cent, is worth more than forty loafers or non-producers in broadcloth.



[FOR THE LADIES' HOME JOURNAL.]

LITTLE PRUE'S OPINION.

BY EBEN E. REXFORD.

Little Prue'd been very busy all the morning with her broom, "Helping ma'ma," so she told us, as she went from room to room Making little, dusty whirlwinds as she swung her broom about. "Bless her heart, she *thinks* she's helping," mamma laughed, "beyond a doubt."

When the call to dinner sounded little Prue did not respond. "Strange," said mamma, "when there's chicken," for of chicken Prue was fond. "Look about and find her, children. She was hungry hours ago When she smelled the chicken cooking, but she said she'd wait and grow"

All about the house we sought her, upstairs, downstairs, every where, But each one came back reporting that no little Prue was there. "Seems to me I saw her sitting on the back porch," grandma said, "When I went to shoo the hens off, scratching in the berry bed"

There we found the missing darling with her broom across her lap, And her head against the clapboards in a deep and dreamful nap. And we had to shake and shake her ere the heavy lids would rise That the roughish dream-elves' fingers pressed upon the sleepy eyes.

"Chicken's waiting," called out mamma. "Aren't you hungry, little one?" "I'm dest starvin'," was the answer, "but I dreamed such lots of fun. Dreamed I was a catin' chicken, an' it tasted awful dood, " But it didn't stop my hungry, seems so, as it ought to should."

"I dot dreffe tired a workin'," Prue explained, o'er heaped-up plate. "So I sought I'd rest a minnit, an' I went asleep, right straight. My! Ain't chicken dood? I dreamed so, but, I—with wise young head ashake, It tastes better in my stummick when I eat it wide awake"

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# THE ADOPTED KITTENS

BY AGNES B. ORMSBEE.

One bright day in early May three little children were coming along the track of a new railroad. Sturdy Jim walked ahead with the confident air of a protector, and intense energy and will in his movements. His brimless straw hat was pushed almost down to his blue eyes, while his red locks glowed in the sunlight. He looked steadily downward as he tried to walk the ties with credit to his seven years. Slender Katie went close behind him, her gingham dress flying in the wind. The pretty hazel eyes were beaming with satisfaction and her cheeks pink from excitement. Every few moments she would turn around and wait for her little sister Ruth, whose fat body was almost too much for her feet to carry. Bravely she trudged along, her brown curls flying all over her head and shoulders, while her white sun-bonnet hung down on her back.

Jim and Katie each carried two little blind kittens, while Ruth's fat hands tenderly squeezed one more. The poor, tiny creatures, rudely torn from home and mother in Mrs. Maloney's kitchen, meowed feebly and struggled to escape, but the children held them yet tighter and suffered many pricks and scratches in their turn.

The children's road home led by the back door of Mrs. Johnson's white house. Old Tabby lay on the steps, having a comfortable nap in the sunshine. The night before had been spent in a victorious warfare with mice in the barn, and she dozed peacefully with a satisfied appetite and an approving conscience. Suddenly she waked up! What was that? It had a far-away, familiar sound; but no, it is not a mouse, and she settled down again on the braided rug. Scarcely had she done this when again she heard the same cry, sharper and nearer.

She ran down the steps and, seeing the children, went towards them.

"Oh!" said Katie, "the old cat is coming to see them! Let's show her."

"No," said Jim, "she'll scratch them all to pieces," for he recalled several efforts of his own to transplant families of kittens.

But Ruth walked right up to Tabby, holding out the trembling white morsel of fur. "See my little kit, ole tat," and Tabby, with tail erect, purred and licked the kitten until Ruth cried out from the rough touch of the tongue on her fingers.

Jim and Katie then showed their treasures, and Tabby purred approval on all. Some secret spring of mother-cat feeling seemed touched.

Poor old Tabby's life had been lonely. Only once, a few weeks ago, had she purred, scolded and played with kittens of her own and they had all suddenly disappeared. "Yis, I've

search over the yard and barn failed to find them. Where could they have gone?

"An' it's mesilf that thinks they've gone to Mis' Maloney's for kittens—they were that possessed for 'em they talked about 'em entirely! But Jim's wid 'em, so don't ye fret. He'll look out for 'em."

But mamma was half way down the road after the runaways.

"Why children, children! Where have you been? You've given me such a fright!" she exclaimed as she met them.

"You said we might find some kittens, so we did. Just see here! Aren't they cunning little darlings?" said Katie, and all three displayed the helpless kittens, their bright, happy faces proudly upturned to their mother.

She remembered her hurried reply to their questions, and, looking into the eager

faces so unconscious of wrong doing, she could only say gently but with a firmness even Ruth understood, that they must never go away from home without telling all about it. "But, my dears, these poor kittens haven't their eyes open yet. They don't know how to drink milk, and they'll starve and die away from their mother. We must take them right back."

"O mamma! It is so far and we want them so much, and may be we could feed them a little! Do let us keep them, mamma dear, please," begged Katie.

Little Ruth laid her cheek against mamma's dress and half sobbed "I 'love my 'ittle kit!"

The disappointed children with their anxious looks touched mamma's ever indulgent heart and she said, "We'll try to take care of them if you want them so much, but handle them carefully."

Mamma found an old basket and Jimmie brought in some hay to lay under the old piece of flannel in the bottom that the kittens might have a softer bed than they did at Mrs. Maloney's.

"Just to think," said Katie, as all three sat down on the floor and watched with satisfaction the kittens crawling around their home, "all they had to stay in was an old box, and I'm sure they'll like to live here much better."

"Yeth," said Ruth, "they're com'fer'bler and I think they might stop crying."

"Perhaps they're hungry," said Jimmie, who often found a solace for his own troubles in bread and milk.

A saucer of milk was given them, but the kittens did nothing but mew and mew and got into the milk in a most untidy way. Vainly Katie held their heads down to the milk and

back to mind. "They'll starve," thought she, "I know they will—they need their mother. O! these cruel people who take our kitties from us as if we could not feel! What if mine starved too! But it was always my one consolation that I had taught them how to eat," and Tabby wiped away a few cat-tears with her paw.

She thought about the strange kittens all the afternoon, jumping up often as she fancied she heard them cry. Supper with its saucer of frothy milk brought up their sufferings and claims afresh, and, she thought, if the children had only left them here I could take care and be a mother to them. Suddenly she asked herself, why not go to them? That night as she watched for mice she thought it all over—the barn with its riches of mice, the yard, the warm place behind the stove—and her resolve was taken.

Bright and early in the morning she started after the kittens with her long tail drooping and her nose close to the ground as cats do when they go on a long journey. Arriving safely, she crouched near the door waiting for a chance to get in, and when Mary went out to the well for water, in she crept and quickly found the orphan kittens.

Their joy in their new friend may have been greater than Ruth's and Katie's, but they were less noisy about it.

"O mamma," screamed Katie, "come here! Just see! Here's Mrs. Johnson's Tabby, and the kittens are not mewing now!"

Little Ruth rushed out in her night gown to

and to frolic; who boxed their ears when they were rough, who taught them to wash themselves, to catch mice and know all the things that well-bred cats should, and in a year they were dignified cats, too.

But Goody was always cared for with special attention and, when she died of old age, the children's papa said she was the best cat he ever knew.

[FOR THE LADIES' HOME JOURNAL]  
HOW JENNIE WAS CURED OF AN UNHAPPY TRAIT.

A TRUE STORY.

Jennie was, I'm sorry to write, a very indolent little girl. Anything that savored of work she was very loth to do. Her head would conveniently ache, or something was generally the matter if she was called upon to perform the least task; and yet, strange as it may seem, she disliked to be thought or called lazy; indeed she aimed to get the name of being industrious. But she was cured of that kind of deception in a very unpleasant manner.

Jennie had a very sensible mamma who tried in every way to overcome her little daughter's selfish fault—for laziness is really nothing but sheer selfishness. She vainly tried to make the tasks interesting. She would take much of her own precious time cutting and trimming dolls' clothes, hoping thereby to conquer her daughter's indolent habits by instilling a love for sewing.

There was one task above all others that Jennie hated; yet her mamma insisted upon her doing it every week, and doing it well. This was to darn her papa's socks and her own little stockings.

One day, an elderly gentleman—a distant relative of her papa's—came from Ohio for a short visit. Jennie was bustling about quite lively during his stay, and she did not wait, as usual, for mamma to produce the dreaded stocking bag; but set herself at work with a very industrious air.

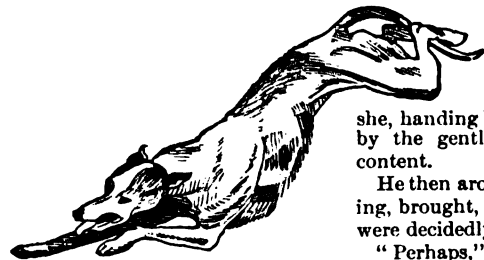
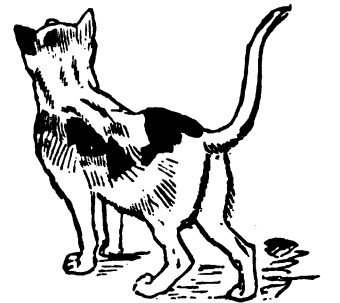
She soon caught the smile of approval upon the gentleman's face.

"What a busy little maiden!" exclaimed he, putting down his newspaper and doffing his spectacles.

"I always mend papa's socks," said she, fishing for more praise.

"Indeed, papa is highly favored. Do you find it a pleasant task?"

"Oh yes! See, can I not do it nicely!" said



given those kittens away—all under foot and pestering the chickens! "You've got the old cat to play with, an' the's enough!" she heard Mrs. Johnson saying in her sharp voice while she hurried on her children's saccus and hoods for school. Tabby's heart grew numb with grief and she crawled off to the haymow and mourned her loss with all the sorrow a mother cat could feel.

In the brown house on the hill mamma sat busily chatting with company from town. She had forgotten the little ones in the unexpected arrival until her friends asked to see them. A

queerly enough as she saw the children leave her and heard the mewling of the kittens grow fainter and fainter. If you had been there you would have seen her nose sniff the air in the curious way cats sometimes do when an idea suddenly strikes them. She followed on a few steps, then stopped irresolutely, and her impulse was brought to an untimely end by a dog who chased pussy into a tree. When her nerves were sufficiently calmed for her to venture down, she forgot the kittens and went to sleep on the steps again. Her plate of meat and potato at noon, however, brought them

pat the good cat, and could scarcely be persuaded to come back and be dressed. The excitement over the adoption lasted all day with them, and all three children spent a great deal of time petting the old cat and feeding her every delicacy they could find.

The story was told and retold every time there was company at the farm, and Ruth always ended it with, "now tum and see the goody tat." That was now her name, and the children thought it pretty and true, too. So the kittens found a mother, who took good care of them, taught them how to lap milk,

she, handing him a sock, which was examined by the gentleman and praised to her heart's content.

He then arose, went to his room, and returning, brought, at least a dozen pair of socks that were decidedly the "worse for wear."

"Perhaps," said he, "you would like to mend these up for me, as I have no wife or nice industrious little girl to call upon. It will not take you long you seem so spry with your needle. I may go away this evening, so please fix them up to-day. Had I such a smart little girl to mend them on the start they would not be so badly worn. 'A stitch in time saves nine,' you know."

Vainly Jennie wished that somebody had taken the old bachelor's "stitches in time"; but there was no other way than for her to wearily ply her darning needle the "livelong day." It proved, however, to be a day well spent, for it effectually cured her of seeking for unmerited praise.

FANNIE L. FANCHER.

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[FOR THE LADIES' HOME JOURNAL.]  
THE HYGIENE OF INFANCY.

No. II.—THE NECESSITY FOR SLEEP.

The state of general repose which accompanies sleep, is of especial value to the organism in allowing the nutrition of the nervous tissue to go on at a greater rate than its destructive metamorphosis. The same effect is of course produced upon the other structures of the body; but this is not of so much importance as regards them, for while we are awake they all obtain a not inconsiderable amount of rest. Even those actions which are most continuous, such as respiration and the pulsation of the heart have distinct periods of suspension. Thus, after the contraction and dilation of the auricles and ventricles of the heart there is an interval, during which the organ is at rest. This amounts to one fourth of the time requisite to make one pulsation and begin another. During six hours of the twenty-four the heart is therefore in a state of complete repose. If we divide the respiratory act into three equal parts one will be occupied in inspiration one in expiration and the other by a period of quiescence. During eight hours of the day therefore, the muscles of respiration and the lungs are inactive. And so with the several glands. Each has its time for rest. And of the voluntary muscles, none, even during our most untiring waking moments are kept in continuous action.

But for the brain there is no rest except during sleep, and even this condition is, in many instances, as we all know, only one of comparative quietude. So long as an individual is awake there is not a single second of his life during which the brain is altogether inactive; and, even while he is deprived of sleep of the power of volition, nearly every other faculty of the mind is capable of being exercised; and several of them, as the imagination and memory, for instance, are sometimes carried to a pitch of exaltation not ordinarily reached by direct and voluntary efforts. If it were not for the fact that all parts of the brain are not in action at the same time and that thus some slight measure of repose is afforded, it would probably be impossible for the organ to maintain itself in a state of integrity.

During wakefulness, therefore, the brain is constantly in action, though this action may be of such character as not always to make us conscious of its performance. A great deal of the power of the brain is expended in the continuance of the functional operations necessary to our well-being. During sleep these are altogether arrested, or else very materially retarded in force and frequency.

Many instances of what Dr. Carpenter very happily calls "unconscious cerebration" will suggest themselves to the reader. We frequently find suggestions occurring to us suddenly—suggestions which could only have arisen as the result of a train of ideas passing through our minds, but of which we have been unconscious. This function of the brain continues in sleep, but not with so much force as during wakefulness. The movements of the heart, of the inspiratory muscles, and of other organs which perform either dynamic or secretory functions are all rendered less active by sleep; and during this condition the nervous system generally, obtains the repose which its ceaseless activity during our periods of wakefulness so imperatively demands. Sleep is thus necessary in order that the body and especially the brain and nervous system may be renovated by the formation of new tissues to take the place of that which by use has lost its normal characteristics.

From what has been said, it will be seen that the brain is no exception to the law which prevails throughout the whole domain of organic nature—that use causes decay. Its substance is consumed by every thought, by every action of the will, by every sound that is heard, by every object that is seen, by every substance that is touched, by every odor that is smelled, by every painful or pleasurable sensation; and so each instant of our lives witnesses the decay of some portion of its mass, and the formation of new material to take its place. The necessity for sleep is due to the fact that during our waking moments the formation of the new substance does not go on so rapidly as the decay of the old. The state of comparative repose which attends upon this condition allows the balance to be restored, and hence the feeling of freshness and rejuvenation we experience after a sound and healthy sleep. The more active the mind the greater the necessity for sleep, just as with a steamship, the greater the number of revolutions its engine makes, the more imperative is the demand for fuel.

The power with which this necessity can act is oftentimes very great, and not even the strongest exertion of the will is able to neutralize it. I have frequently seen soldiers asleep on horseback during night marches, and have often slept thus myself. Galen, on one occasion walked over two hundred yards while in a sound sleep. He would probably have gone farther but for the fact of his striking his foot against a stone, and thus awaking. The Abbe Richard states that once, when

coming from the country alone and on foot, sleep overtook him when he was more than half a league from town. He continued to walk, however, though soundly asleep, over an uneven and crooked road.

Even when the most stirring events are being enacted, some of the participants may fall asleep. Sentinels on posts of great danger cannot always resist the influence. To punish a man with death, therefore, for yielding to an inexorable law of his being, is not the least of the barbarous customs which are still in force in civilized armies. During the battle of the Nile many of the boys engaged in handing ammunition fell asleep, notwithstanding the noise and confusion of the action and the fear of punishment. And it is said that in the retreat to Corunna whole battalions of infantry slept while in a rapid march. Even the most acute bodily sufferings are not always sufficient to prevent sleep. I have seen individuals who have been exposed to great fatigue, and who had while enduring it met with accidents requiring surgical interference, sleep through the pain caused by the knife. Damiens, the lunatic, who attempted the assassination of Louis XV of France, and who was sentenced to be torn to pieces by four horses, was for an hour and a half before his execution subjected to the most infamous tortures, with red-hot pincers, melted lead, burning sulphur, boiling oil and other diabolical contrivances, yet he slept on the rack, and it was only by continually changing the mode of torture, so as to give a new sensation that he was kept awake. He complained just before his death that the deprivation of sleep was the greatest of all his torments, and he also declared that, had he been bled as he had requested he would never have committed the crime for which he suffered.

The practical application of the foregoing remarks to infantile hygiene is next to be considered. In infants the necessity for sleep is greater than in adults and still more so than in old persons. In the first named the formative processes are much more active than those concerned in disintegration. The body is growing, the whole system is being built up, as it were, and as during sleep the body is more thoroughly in repose than at any other time and the waste of the substances of which it is composed is at its minimum, the opportunity for growth, is greater. To take young infants to the theatres or to other places where the sight, the hearing, and the other senses are excited is to prevent sleep and hence to inflict serious injury upon the child. Convulsions and brain diseases of various kinds are often produced by the folly of mothers, who thinking to please their babies or to cause them to be admired, inflict irreparable injury upon them by keeping them awake when they ought to be asleep. Even if the child does not die or suffer immediately from some disease, its whole mental and physical organization may be radically changed for the worse by depriving it of that due amount of sleep so necessary to its well-being.

WILLIAM A. HAMMOND, M. D.  
WASHINGTON, D. C.

[FOR THE LADIES' HOME JOURNAL.]  
BABY'S NAP.

It is to be regretted that to so many mothers, and not young mothers either, baby's nap should seem a matter of such slight importance.

During the first few weeks of his life, in which his hours are almost wholly passed in slumber, when he falls immediately asleep again upon being awakened, admiring friends are allowed to take him up whenever it pleases them.

To be sure he soon begins to resent this and to be "cross" when disturbed; and for this reason only, his rights are respected as he grows older. Even then his slumbers are not really guarded against interruption, but he is put to sleep amid the sound of voices and the glare of light and nature is expected to do her repairing under these circumstances.

And such a stupendous work as it is! Almost making over the whole tiny frame. Just compare baby's strength with your own and then think of the work he performs during the interval between naps: kicking, crowing, grasping, trying to understand all the mysteries surrounding him, till every little sinew aches, every muscle is worn out and the baby nerves cry out for rest and quiet.

An eminent physician has said: "Infants must have sleep for repair and rapid growth; children for repair and moderate growth; middle-aged folk for repair without growth and old people for the minimum of repair."

So during his nap baby is not only made over but added to. How important, then, that nature be given a fair chance to do her work.

Much has been said about the importance of perfect regularity in the nursery, but any one who has had the sole care of an infant, knows that this is always in a greater or less degree, impracticable. Still it is wisest and best to have his hours for eating and sleeping as regular as may be. Of course the little fellow cannot be bathed every time he sleeps, but he should be rubbed gently with the palm and his hands and face sponged with tepid water; then, after a very moderate meal he should be laid in some cool, darkened room where he will not be disturbed.

Have it understood that it is his right to be let alone. The optic nerves need relief from the light, and the brain must not be kept from rest by hearing throughout his slumbers the noises which keep him sufficiently alert when awake. When he has slept quietly for some time, turn him gently, and if he stretches as though weary of his former position, rub the little back and legs and he will cuddle down again and astonish you by the length of his nap.

I visited a young mother recently who had never thought to turn her month-old baby over. It was allowed to lie until the little bones must have ached, and then when it cried she would take it up and give it food, when all that it really wanted was change of position.

She said it was "such a restless child," though she told me it had slept all the night be-

fore without waking. I asked her if she had turned it over and she answered in the negative with a good deal of surprise in her tone. That day I showed her the advantage of my plan, her baby sleeping almost the entire day under my care: and indeed, as soon as I mentioned the matter she saw the wisdom of it.

Think of a little tender baby's lying all night in one position! It does not seem possible that many mothers could be so careless; but I mention it for the sake of the little helpless darlings who may possibly suffer from just such thoughtlessness.

So give baby a fair chance to rest when he sleeps; put yourself in his place as nearly as possible and look out for his comfort accordingly. The little creatures have enough to go through during the first few years of their lives without suffering from any want of thought or care on the mother's part.

BEULAH R. STEVENS.

[FOR THE LADIES' HOME JOURNAL.]  
WHAT ARE THE BOYS DOING?

BY MRS. M. C. RANKIN.

Is it not strange that in many families mothers make so great a difference in their treatment of sons and daughters?

While the daughters are carefully watched, given a share in the work of the household and trained to habits of neatness and order, the boys are left pretty much to themselves. Outside of school-hours, many mothers do not know, and seem not to care, where their boys are or what they are doing: and, with the exception of occasional errands, the boys have no share in the work or responsibilities of the household.

Of all the different families I have known, in only one have the boys made their own beds, kept the closets and bureau-drawers in order or sewed on their shoe-buttons. Indeed, in many families these things were done by mothers and sisters who apparently, never thought it possible for the boys to assist.

But why should not boys take care of their own rooms, and know how to use a needle in case of an emergency? Will it make them any less manly? On the contrary, it will simply make them the more independent.

Surely every boy ought to be taught that before he leaves his room after a night's sleep, the bed-clothes must be taken from the bed and so arranged as not to touch the floor, the mattress exposed to the air, and the windows and blinds opened wide except in stormy or very severe weather.

Yet a lady, famous for her hospitality, told me that not half a dozen of all her masculine guests had properly opened the bed for airing when they left the room in the morning.

Some may think such trifles beneath the dignity of men, or that they should be left to servants.

But if a boy be trained to habits of attention to these little things, he will do them unconsciously. When he marries, his wife will be grateful to the wise mother whose thoughtful care saves her many an extra foot-step. In case of illness, such a man will not be the helpless clumsy creature that so often rasps his poor wife's overwrought nerves, but a helpful, skillful nurse.

In ordinary households there are many things which the boys ought to do to lessen their mother's cares. A majority of the errands, including the marketing may be safely trusted to them. It will not hurt them to know how much their daily food costs, nor that they must keep their eyes open to avoid being cheated. It is well to allow them to purchase their own clothes, with more or less supervision, as may seem best. They will thus learn how to select wisely and make the most of their money.

Boys are happy in proportion as they are busy: hence mothers ought to see that they are wisely employed, and never allow them to loaf about the streets nor in stores, especially after dark.

It would seem hardly necessary to urge mothers to read with their boys, play games, and talk about the things in which they are interested, did not one constantly see those who never do it.

Then too, the boys ought to have just as pretty and attractive rooms as their sisters do, for they need a comfortable room where they may go for a little quiet, or to plan a birthday surprise or Christmas present.

Boys brought up in a loving home, where they have plenty but not too much to do, and who feel that they are important members of the family, will seldom have bad habits, and still more rarely go astray.

So, mothers, be sure you know, every day and every evening, just what your boys are doing.

Little man Ted, not long ago, became the proud owner of a family of very new kittens. Now mamma looked coldly on the poor little blind squealers, and informed her small son that some of them must be disposed of at once. So away went Ted in search of a home for his pets, calling first, upon the Universalist minister and there pleading kitty's cause with loyal eloquence—but in vain, alas! The minister only smiled and shook his head, whereupon the little fellow brought forth his last and most powerful argument. "But he's a first-rate Universalist cat." Even that failed.

The next day, the same minister was walking on the street, and happened upon Ted in earnest conversation with the Methodist minister of the town. Somewhat interested, he paused, just in time to hear a coaxing little voice say in beguiling tones "O but he's such a first-rate Methodist cat!" The Universalist minister now thoroughly interested, stepped up and said in astonishment "Why, my little man, what's this? Didn't you tell me yesterday that your kitten was a staunch Universalist?" "O, yes, sir," our Ted said, not a whit abashed, "but he's got his eyes open since then."

"Aunt Sally Dudley" was a dear old lady, whom everybody loved, and when she died there was widespread grief. The very next day which was Sunday, little Nan's mother found her at work, industriously stringing beads. "Why, Nan," she said, sorrowfully,

"don't you know how naughty it is to sew on Sunday?"

"O, nobody'll see me," maid Nannie rejoined carelessly.

Mamma's face was grieved enough, as she said solemnly, "yes dear, God will see you."

"O, no he won't mama! He's too much taken up visiting with Aunt Sally Dudley, to notice me."

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DEPARTMENT OF ARTISTIC NEEDLE-  
WORK.

MARY F. KNAPP, EDITOR,  
No. 20 Linden St., S. Boston, Mass.

Terms Used in Knitting.

K—Knit plain. P—Purl, or as it is sometimes called, Seam. N or K 2 tog—Narrow, by knitting 2 together. Over—Throw the thread over the needle before inserting in the next stitch. This makes a loop which is always to be considered a stitch, in the succeeding rows or rounds. Tw—Twist stitch. Insert the needle in the back of the stitch to be knitted, and knit as usual. Sl—Slip a stitch from the left hand to the right hand needle without knitting it. Sl and B—Slip and bind—slip one stitch, knit the next, pass the slipped one over it, exactly as in binding off a piece of work at the end. \* indicates a repetition, and is used merely to save words. "Sl 1, k 1, p 1, repeat from \* 3 times" would be equivalent to say: sl 1, k 1, p 1, sl 1, k 1, p 1, sl 1, k 1, p 1. Tog means together.

Terms in Crochet.

Ch—Chain: a straight series of loops, each drawn with the hook through the preceding one. Sl st—Slip stitch: put hook through the work, thread over the hook, draw it through the stitch on the hook. S c—single Crochet: having a stitch on the needle (or hook) put the needle through the work, draw the thread through the work, and the stitch on the needle. Dc—double crochet: having the stitch on the needle, put the needle through the work, and draw a stitch through, making two on the needle. Take up the thread again, and draw it through both these stitches. T c or Tr—Treble Crochet: having a stitch on the needle, take up the thread as if for a stitch, put the needle through the work, and draw the thread through, making three on the needle. Take up the thread and draw through two, then take up the thread and draw it through the two remaining. S t c—Short Treble Crochet: like treble, except that when the three stitches are on the needle, instead of drawing the thread through two stitches twice, it is drawn through all three at once. L t c—Long Treble Crochet: like treble, except that the thread is thrown twice over the needle before inserting the latter in the work. The stitches are worked off two at a time, as in treble. Extra Long Stitch—Twine the cotton three times round the needle, work as the treble stitch, bringing the cotton through two loops four times. Picot: made by working three chain, and one single crochet in first stitch of the chain.

"SUBSCRIBER":— would like directions for crocheted table scarf.

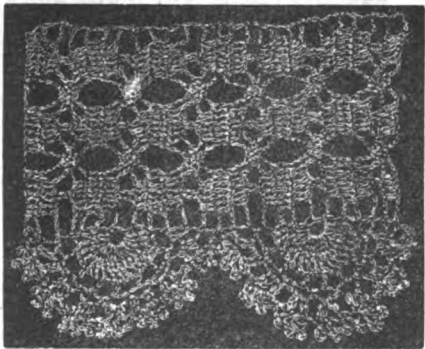
Can any of our readers send directions for ladies' crocheted sleeveless jacket. E. B. S.

"K. A. S." Michigan, will find direction for bed spread, in June number of JOURNAL.

Will some of the sisters send directions for crocheting mittens of silk, with shells up the back, and quantity of silk used. N. H.

Wide Crochet Edging.

Make a foundation ch of 34 stitches.  
1st row—1 d c in 4th st of ch, 1 d c in each of next 8 sts of ch, ch 9, skip 2 sts, 1 d c in each of next 8 sts of ch, ch 3, 1 d c in last st, turn.  
2d row—\* Ch 4, skip 1 d c, put 1 d c in each of next 6 d c, ch 4, 1 s c in 4th, 5th, and 6th sts of ch 9, repeat from \* ch 4, skip 1 d c, put 1 d c in each of next 6 d c, ch 2, 1 d c at end of row, turn.  
3d row—Ch 6, 1 d c in 3d and 4th d c, \* ch 5, 1 s c in 4th st of ch 4, 1 s c in each of 3 s c, 1 s c in 1st st of ch 4, ch 5, 1 d c in 3d and 4th d c, repeat from \* ch 4, 1 d c in 3d st of ch, turn.  
4th row—Ch 5, 1 d c in 3d and 4th st of ch 4, 1 d c in each of 2 d c, 1 d c in 1st and 2d sts of ch 5, \* ch 5, 1 s c in 2d, 3d, and 4th s c, ch 5, 1 d c in 4th and 5th sts of ch, 1 d c in each of next 2 d c, 1 d c in 1st and 2d sts of ch 5, repeat from \* ch 3, 1 d c in 3d st at end of row, turn.

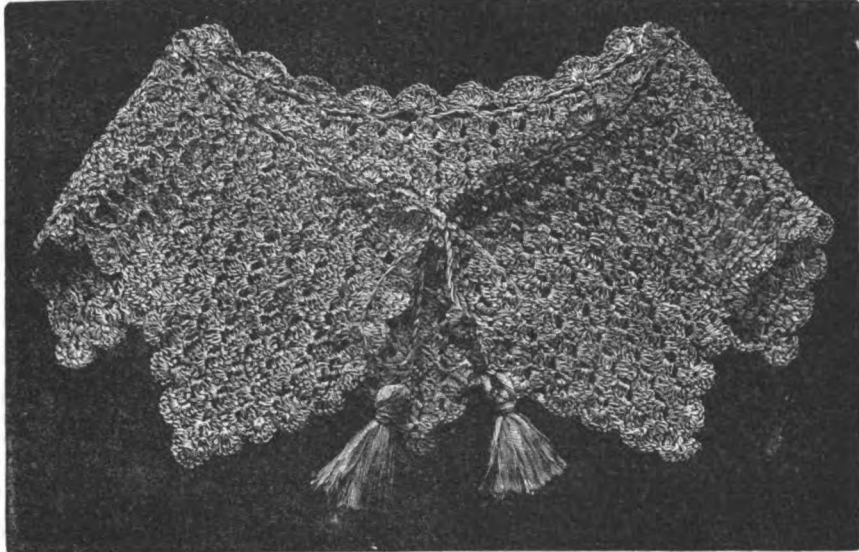


[Engraved expressly for THE LADIES' HOME JOURNAL.]

5th row—Ch 4, 1 d c in 3d st of ch, 1 d c in each of next 6 d c, 1 d c in 1st st of ch, ch 9, proceed as in first row.  
6th row—Like the 2d.  
7th row—Like the 3d, then ch 6, s c in 3d st of ch at end of 6th row, turn, ch 3, s c in top of last d c of 5th row, turn, 15 d c under ch 6, turn, 1 s c in top of each of the 15 d c, catch into the top of last d c of 4th row, ch 3, 1 s c in last d c of 3d row, turn.  
8th row—Ch 1 and 1 d c in top of each of 15 s c, 1 d c in top of last d c of 7th row, finish like 4th row.  
9th row—Like 5th row as far as scallop, ch 3, 1 d c in top of 2d d c of scallop, ch 3, 1 d c in top of every other d c in scallop, till you have made 7 loops, ch 3, 1 s c in last d c of 2d row, turn.  
10th row—Ch 4, 1 s c under 2d ch 3, continue round the scallop, making ch 4 and 1 s c under the remaining 6 loops, ch 2, 1 d c in d c, ch 4, continue like 6th row, turn.  
11th row—Like 7th row, till you get to the scallop, \* ch 2, 2 d c under ch 4, ch 2, 2 d c under same, ch 1, repeat from \* 6 times, 1 s c in last d c of 1st row, ch 3, 1 s c in last st of foundation ch, turn.  
12th row—\* Ch 2, 1 d c under ch 2, ch 4, 1 s c in 1st st of ch 4, (which makes a picot) repeat from \* twice, making in all 4 d c under the ch 2, 1 s c under ch 1, continue this round the scallop, ch 3, 1 d c in d c, proceed the same as the 8th row.

Child's Collar.

No. 60 linen thread.  
Make a chain of 161 stitches.  
1st row—1 tr in 7th st from hook, \* ch 3, skip 3, 1 tr in next, repeat from \* to end of row, turn.  
2d row—Ch 3, 3 tr in 1st hole from hook, ch 3, 1 sl st in same place, 3 tr, 3 ch and 1 sl st in next hole, repeat to end of row, turn.  
3d row—Ch 3, 3 tr in hole made by last ch of 3, 3 ch, 1 sl st in same hole, \* 3 tr, ch 3 and 1 sl st under next ch of 3, repeat from \* to end of row, turn.  
4th row—Make same as last row until you have 9 groups of stitches consisting of 3 tr, 3 ch and 1 sl st under the chains made in preceding row. Then make 1 ch and proceed as before till you have another space of 9 groups of



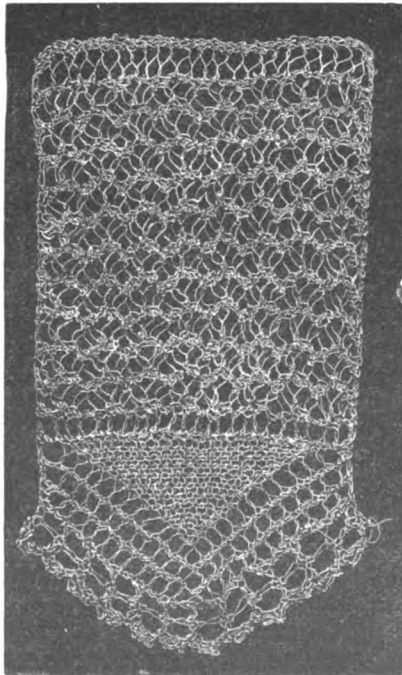
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stitches. Then ch 1 and repeat to end of row, turn.  
The other rows are same as last, except you add 1 st to each ch between the divisions of nine groups of stitches on every row, till you have 15 rows in all.  
At end of last row do not make the 3 ch and sl st as in the others. When you have the 3 tr in last place on the 15th row, make 1 ch and turn.  
Next row—\* 3 tr, ch 3 and 1 sl st under 1st ch of 3, repeat from \* 6 times more, 3 tr under next ch of 3, turn.  
Next row—Ch 1, and make same as last row, leaving off the ch 3 and 1 sl st at end of every row until you have only one space left, into which put 4 tr, fasten thread and break off.  
Finish the other points in same way, then make a row of scallops round all, by putting 8 tr in one st, 1 sl st in 4th st from that, then 8 tr in 4th st from last, repeat all round. Run a cord through the open spaces at top, fasten tassel on each end.

Mrs. A. M.

Imitation Bedfordshire Pillow Lace.

Abbreviations used: K, knit; p, purl; n, narrow; o, t, over twice; o, over.  
1st row—K 3, o, n, \* k 1, o, n, repeat from \* 9 times, making 10 in all, o, n, o, n, o, n, o, t, k 1, o, t, k 2.  
2d row—K 3, p 1, k 2, p 1, k 10, o, n, \* k 1, o, n, repeat from \* 9 times, k 1.  
3d row—K 3, o, n, o, n, \* k 1, o, n, repeat from \* 9 times, o, n, o, n, k 6.  
4th row—Bind off 2, k 14, o, n, \* k 1, o, n, repeat from \* 9 times, k 1.  
5th row—K 3, o, n, \* k 1, o, n, repeat from \* 9 times, o, n, k 2, o, n, o, n, o, n, o, t, k 1, o, t, k 2.  
6th row—K 3, p 1, k 2, p 1, k 11, o, n, \* k 1, o, n, repeat from \* 8 times, making 9 in all, k 2, o, n, k 1.  
7th row—K 3, o, n, \* k 1, o, n, repeat from \* 9 times, o, n, k 3, o, n, o, n, o, n, k 6.  
8th row—Bind off 2, k 16, o, n, \* k 1, o, n, repeat from \* 9 times, k 1.  
9th row—K 3, o, n, o, n, \* k 1, o, n, repeat from \* 9 times, k 4, o, n, o, n, o, n, o, t, k 1, o, t, k 2.  
10th row—K 3, p 1, k 2, p 1, k 14, o, n, \* k 1, o, n, repeat from \* 9 times, k 1.



[Engraved expressly for THE LADIES' HOME JOURNAL.]

11th row—K 3, o, n, \* k 1, o, n, repeat from \* 9 times, o, n, k 5, o, n, o, n, o, n, k 6.  
12th row—Bind off 2, k 17, o, n, \* k 1, o, n, repeat from \* 8 times, k 2, o, n, k 1.

13th row—K 3, o, n, \* k 1, o, n, repeat from \* 9 times, o, n, k 6, o, n, o, n, o, n, o, t, k 1, o, t, k 2.  
14th row—K 3, p 1, k 2, p 1, k 16, o, n, \* k 1, o, n, repeat from \* 9 times, k 1.  
15th row—K 3, o, n, o, n, \* k 1, o, n, repeat from \* 9 times, k 7, o, n, o, n, o, n, k 6.  
16th row—Bind off 2, k 20, o, n, \* k 1, o, n, repeat from \* 9 times, k 1.  
17th row—K 3, o, n, \* k 1, o, n, repeat from \* 9 times, o, n, k 8, o, n, o, n, o, n, o, t, k 1, o, t, k 2.  
18th row—K 3, p 1, k 2, p 1, k 17, o, n, \* k 1, o, n, repeat from \* 8 times, k 2, o, n, k 1.  
19th row—K 3, o, n, \* k 1, o, n, repeat from \* 9 times, o, n, k 9, o, n, o, n, o, n, k 6.  
20th row—Bind off 2, k 22, o, n, \* k 1, o, n, repeat from \* 9 times, k 1.  
21st row—K 3, o, n, o, n, \* k 1, o, n, repeat

from \* 9 times, k 10, o, n, o, n, o, n, o, t, k 1, o, t, k 2.  
22d row—K 3, p 1, k 2, p 1, k 20, o, n, \* k 1, o, n, repeat from \* 9 times, k 1.  
23d row—K 3, o, n, \* k 1, o, n, repeat from \* 9 times, o, n, k 11, o, n, o, n, o, n, k 6.  
24th row—Bind off 2, k 4, o, n, o, n, o, n, k 13, o, n, \* k 1, o, n, repeat from \* 8 times, k 2, o, n, k 1.  
25th row—K 3, o, n, \* k 1, o, n, repeat from \* 9 times, o, n, k 11, o, n, o, t, k 1, o, t, k 2.  
26th row—K 3, p 1, k 2, p 1, n, o, n, o, n, o, n, k 13, o, n, \* k 1, o, n, repeat from \* 9 times, k 1.  
27th row—K 3, o, n, o, n, o, n, \* k 1, o, n, repeat from \* 9 times, k 15, n, k 6.  
28th row—Bind off 2, k 3, n, o, n, o, n, o, n, k 12, o, n, \* k 1, o, n, repeat from \* 9 times, k 1.  
29th row—K 3, o, n, \* k 1, o, n, repeat from \* 9 times, o, n, k 14, n, o, t, k 1, o, t, k 2.  
30th row—K 3, p 1, k 2, p 1, n, o, n, o, n, o, n, k 10, o, n, \* k 1, o, n, repeat from \* 8 times, k 2, o, n, k 1.  
31st row—K 3, o, n, \* k 1, o, n, repeat from \* 9 times, o, n, k 13, n, k 6.  
32d row—Bind off 2, k 3, n, o, n, o, n, o, n, k 10, o, n, \* k 1, o, n, repeat from \* 9 times, k 1.  
33d row—K 3, o, n, o, n, \* k 1, o, n, repeat from \* 9 times, k 12, n, o, t, k 1, o, t, k 2.  
34th row—K 3, p 1, k 2, p 1, n, o, n, o, n, o, n, k 9, o, n, \* k 1, o, n, repeat from \* 9 times, k 1.  
35th row—K 3, o, n, \* k 1, o, n, repeat from \* 9 times, o, n, k 11, n, k 6.  
36th row—Bind off 2, k 3, n, o, n, o, n, o, n, k 7, o, n, \* k 1, o, n, repeat from \* 8 times, k 2, o, n, k 1.  
37th row—K 3, o, n, \* k 1, o, n, repeat 9 times from \* o, n, k 10, n, o, t, k 1, o, t, k 2.  
38th row—K 3, p 1, k 2, p 1, n, o, n, o, n, o, n, k 7, o, n, \* k 1, o, n, repeat from \* 9 times, k 1.  
39th row—K 3, o, n, o, n, \* k 1, o, n, repeat from \* 9 times, k 9, n, k 6.  
40th row—Bind off 2, k 3, n, o, n, o, n, o, n, k 6, o, n, \* k 1, o, n, repeat from \* 9 times, k 1.  
41st row—K 3, o, n, \* k 1, o, n, repeat from \* 9 times, o, n, k 8, n, o, t, k 1, o, t, k 2.  
42d row—K 3, p 1, k 2, p 1, n, o, n, o, n, o, n, k 4, o, n, \* k 1, o, n, repeat from \* 8 times, k 2, o, n, k 1.  
43d row—K 3, o, n, \* k 1, o, n, repeat from \* 9 times, o, n, k 7, n, k 6.  
44th row—Bind off 2, k 3, n, o, n, o, n, o, n, k 4, o, n, \* k 1, o, n, repeat from \* 9 times, k 1.  
45th row—K 3, o, n, o, n, \* k 1, o, n, repeat from \* 9 times, k 6, n, o, t, k 1, o, t, k 2.  
46th row—K 3, p 1, k 2, p 1, n, o, n, o, n, o, n, k 3, o, n, \* k 1, o, n, repeat from \* 9 times, k 1.  
47th row—K 3, o, n, \* k 1, o, n, repeat from \* 9 times, o, n, k 5, n, k 6.  
48th row—Bind off 2, k 3, n, o, n, o, n, k 3, o, n, \* k 1, o, n, repeat from \* 8 times, k 2, o, n, k 1.  
Repeat from beginning.

Cherryfield Lace.

(Requested.)

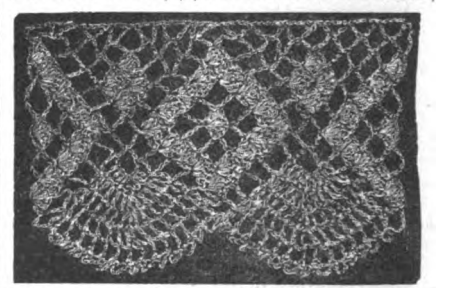
Make a chain of 52 stitches.  
1st row—Miss 13, 1 d c in 14th, \* miss 2, shell of 5 trebles in next st, miss 2, 1 d c in next, 6 ch, miss 6, 1 d c in next; repeat from \* twice.  
2d row—7 ch, 1 d c in 3d of 6 ch of previous row, 6 ch, 1 d c in 3d treble of shell, shell in d c similar to shell in 1st row. The shells are all made in the same manner throughout the pattern. Next, 1 d c in 3d of 6 ch, 6 ch, 1 d c in 3d of shell, 6 ch, 1 d c in 3d of next 6 ch, shell in next d c, 1 d c in 3d of shell, 3 ch, 1 treble in 4th of ch at end of previous row.  
3d row—7 ch, 1 d c in 3d of shell, shell in d c directly after previous shell, 1 d c in 3d of 6 ch, 6 ch, 1 d c in 3d of next ch, shell in d c, 1 d c in 3d of shell, 6 ch, 1 d c in 3d of 6 ch, 6 ch, 1 d c in 4th of 7 ch, at end of row.  
4th row—7 ch, 1 d c in 3d of 6 ch, 6 ch, 1 d c in 3d of 6 ch, 6 ch, 1 d c in 3d of shell, shell in d c, 1 d c in 3d of 6 ch, shell in next d c, 1 d c in 3d of shell, 3 ch, 1 treble in 4th of 7 ch.  
5th row—7 ch, 1 d c in 3d of shell, shell in the d c between 2 shells, 1 d c in 3d of next shell, 6 ch, 1 d c in 3d of 6 ch, 6 ch, 1 d c in 3d of 6 ch, 6 ch, 1 d c in 4th of 7 ch.

6th row—7 ch, 1 d c in 3d of 6 ch, 6 ch, 1 d c in 3d of next ch, shell in the d c of next ch, (this shell just made is the first of a group of four shells that run regularly through the pattern in the openwork spaces) 1 d c in 3d of ch, 6 ch, 1 d c in 3d of shell, 6 ch, 1 d c in 4th of 7 ch.  
7th row—9 ch, 1 d c in 3d of 6 ch, (this forms a loop for foundation of fan) 6 ch, 1 d c in 3d of next ch, shell in d c before the shell of previous row, 1 d c in 3d of shell, shell in next d c after shell, 1 d c in 3d of 6 ch, 6 ch, 1 d c in 4th of 7th ch.  
8th row—7 ch, 1 d c in 3d of 6 ch, 6 ch, 1 d c in 3d of shell, shell in d c between 2 shells, 1 d c in 3d of shell, 6 ch, 1 d c in 3d of ch, 6 ch, 1 d c in 3d of 9 ch, 3 ch, 1 treble in each of next 2 sts of 9 ch, 5 trebles in next st, 1 treble in each of next 2, 1 d c on last treble of 4th row of shell work, 3 ch, 1 d c in 4th of 7 ch of the 3d row of shells, 1 ch, turn.  
9th row—1 treble on 2d treble of fan, 1 ch treble on next treble, 1 ch treble on next treble, 1 ch, 3 trebles separated by 1 ch on next treble, 1 ch, 1 treble on each of next 4 trebles, with 1 ch between 2 trebles, 3 ch, 1 d c in same treble that the last treble is in, 6 ch, 1 d c in 3d of 6 ch, shell in d c, 1 d c in 3d of next ch, 6 ch, 1 d c in 3d of shell, 6 ch, 1 d c in 3d of 6 ch, 6 ch, 1 d c in 4th of ch at end of row.  
10th row—7 ch, 1 d c in 3d of 6 ch, 6 ch, 1 d c in 3d of next ch, 6 ch, 1 d c in 3d of 6 ch, shell in d c, 1 d c in 3d of shell, shell in next d c, 1 d c in 3d of next 6 ch, miss the 3 sts of chain, 1 d c in 1st treble of fan, 3 ch, 1 treble on same treble that the d c is in, (a) 1 ch, treble on next treble; repeat from (a) to end of fan row, making three trebles separated by 1 ch on 2d treble of the group of three trebles of previous row, 1 ch, 1 treble in 3d of 7 ch at the turn of the 3d row of shells, 1 d c on treble at turn of 2d row, 3 ch, 1 d c in 3d st of ch of 1st row.  
11th row—2 ch treble on 2d treble of fan, (b) 2 ch treble on next treble, repeat from (b) to end of fan, working 2 trebles separated by 2 ch on 2d treble of the three trebles, 3 ch, 1 d c in the stitch that the last treble is in, 6 ch, 1 d c in 3d of 6 ch, shell in d c, 1 d c in 3d of shell, 6 ch, 1 d c in 3d of next ch, 6 ch, 1 d c in 3d of shell, 6 ch, 1 d c in 3d of 6 ch, 6 ch, 1 d c in 4th of 7 ch.  
12th row—7 ch, 1 d c in 3d of 6 ch, 6 ch, 1 d c in 3d of next ch, shell in d c, 1 d c in 3d of shell, 6 ch, 1 d c in 3d of ch, 6 ch, 1 d c in 3d of shell, shell in next d c, d c in 3d of 6 ch, 6 ch, 1 d c in first treble of fan, 3 ch, 1 treble, in same st that the d c is in, (c) 2 ch treble on next treble,

repeat from (c) to the end of fan, 2 ch, 1 treble in 3d st of ch of 1st row, 1 d c in 6th loop of same ch that the treble is in.  
13th row—1 d e under the 1st 2 ch between the 1st and 2d trebles, 4 ch, 1 d c, under same ch that the 1st d c is under. This forms a picot; (d) 1 d c under next 2 ch, 4 ch, 1 d c under same 2 ch; repeat from (d) 11 times, (thirteen picots in all), 6 ch, 1 d c in 3d of 6 ch, shell in d c, 1 d c in 3d of shell, 6 ch, 1 d c in 3d of ch, shell in d c, 1 d c in 3d of ch, 6 ch, 1 d c in 3d of shell, shell in d c, 1 d c in 3d of ch, 6 ch, 1 d c in 4th of 7 ch. Repeat the pattern from 2d row.

A. D. F.

Those of our readers who are interested in fancy work will be glad to know that the knitting and crochet directions which have appeared in back numbers of the paper, are arranged in book form. This book of "Reliable Patterns" will be given as a premium for two yearly subscribers to THE LADIES' HOME JOURNAL, or sent post-paid to any address for twenty-five cents.



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[FOR THE LADIES' HOME JOURNAL.]  
INTERIOR DECORATION.

BY A. R. RAMSEY.

The corners of a parlor offer every chance for picturesque decoration, and each one can be different from all the others—it must be borne in mind, however, that anything which fills up, or cuts off, the corners of a room tends to lessen the apparent size of the apartment. If your room is big enough, one corner may be filled with a shelf for books, or bric-a-brac—such a shelf as was illustrated in the June JOURNAL—another may be cut off by a screen—a third by the piano, and the fourth have a sofa drawn across it diagonally—which always makes a cosy looking corner—or perhaps, a smaller piece of furniture may take the sofa's place—a writing desk, or a table for instance. If you have a favorite corner which from some favorable condition of light or warmth, has been adopted as your own, why not arrange it to suit yourself and your occupations? Suppose you put across the wall a small Henri Deux table with a pretty cloth and mat, on which a plant in a fancy pot can stand, during the day, and a lovely soft lamp can shine at night. Above the table is a set of the corner shelves before referred to, either in stained or ebonized wood, or covered with suitable wall paper. These shelves hold a moderate amount of pretty and gay china, and bric-a-brac, while the top-most shelf supports a big pot of dried grasses. The table is to hold your magazines and portfolio—or smaller books; to the left of the table is space for your own particular chair, with its soft cushions, and for a low square stool, which is heavy and stout enough to hold another pot of plants, or which may be used to hold your work basket, the book you are reading in the evenings, your paper knife and such trifles. To the right of the table is a three-leaved screen, which, when opened, completely shuts out all draught. This arrangement will not be too much for the cosy corner of a very small room, and certainly there is nothing in it which need cost much money.

Where more corners are needed than the usual number provided, one or two can be made by the use of screens. Now I do not like to see a room divided into two apartments by these useful articles nor divided into a number of small and private looking retreats, yet I think one or two small and movable screens are great treasures in a parlor, not only for making corners, but for cutting off a draught here, or softening a light there, and besides there is hardly a piece of furniture which lends itself so readily to decoration. They may be made cheaply at home by your own hands, with aid from the carpenter, or, they may come to you (with a long bill,) from the best French upholsterers; but in either case, their chief beauty depends upon their soft rich color, which, as a rule, may be as gorgeous as you can make it. Among the most satisfactory of home made screens are those covered with Japanese leather paper which makes such a good background for anything placed against it, or, you may cover the panels of your screen with embroidery if you choose, and need not fear to make them too ornate. The best upholsterers are making delicate white enamelled frames for screens, a mass of turned and carved uprights and bars, behind which is fluted gay silk, or sometimes the frame is enamelled, or painted in colors, and the silk is pure white. These dainty creations, however, are but the playthings of the hour, and are not as really useful as their plainer relations.

I hope your parlor has an open fire place with a grate, for under the plainest treatment, these spots become in winter, the most attractive of the whole house, and in the homes of the wealthy, are made the subject of exquisite and artistic decoration. One such fire-place I lately saw had a hearth of tiles, each one pale blue shading into white, while around the fire-place was set a number of small oblong tiles, of opalescent and semi-opaque glass. The effect was charming in a room which in wood work, furniture and drapery repeated the blue and pink of the glass tiles. This particular grate was expensive, but the firm who put it in make



A CABINET MANTEL.

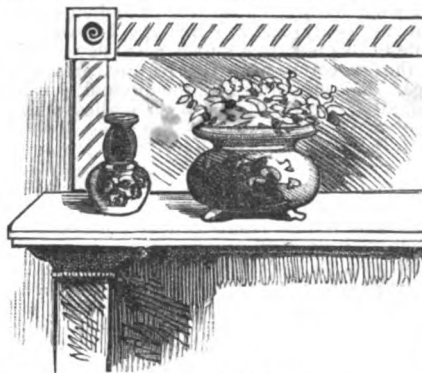
many cheaper sorts, and have various contrivances to decorate and use in an open fire-place. Among them a wrought iron backing and grate, which without tiles is about \$30 set up, and tiles appropriate to this can be put in for \$15 or \$20 more. Most of our grate and fire-place makers have a pretty invention meant to imitate an open grate, but which burns gas. It is simply a grate filled with bits of colored glass—lumps of orange, red, white and blue (of irregular size and shape) concealing the gas pipe at the back of the grate, and so arranged that when the gas is lighted, the flames shine through and play about the glass, which then looks like a beautiful fire of live coals. This form of fire gives as much heat as any other gas stove, and is particularly recommended for parlors, which having no genuine chimney, can have no open fire, and for those parts of our country where natura-

gas is used as fuel. Among the best Philadelphia firms for such work is Sharpless & Watts, but Harrison, just a block away, is quite as good, as is also the old firm of Morris & Co. and many others less known.

Above your fire place I hope there is a wooden mantel shelf, and not one of those hideous marble mantels, which delighted their possessors some fifty years ago. I never in all my experience, saw but two that were anything less than hideous. If you have one of them and can't afford to have it taken out, cover it up as much as possible by the use of a lambrequin—not so deep a one, however, as to suggest a mantel shelf in a petticoat—and it must be borne in mind that draped lambrequins require skillful handling to be pretty. I prefer to all others, one which looks like a scarf drapery. It is easily made by having a board cut two inches broader and four inches longer than the shelf, and covering this plank with canton flannel as near the shade of the lambrequin as can be found. Over this is laid a strip of material long enough to hang some twenty-five or thirty inches below the ends of the board, and wide enough to fall fifteen inches over the front edge. This scarf is embroidered, lined with some contrasting color and fastened to the back edge of the board by means of stitches taken through the canton flannel, thus allowing the scarf part to fall free and loose over the shelf.

Above this an over-mantel may be placed, even if it consists of only a few straight shelves and may or may not have a glass, though this last item is not necessarily expensive.

I give an illustration of the simplest sort of deck-mantel which any carpenter can make for you from white pine, or even of walnut, at small cost. Should it be of pine you can stain



A DECK MANTEL.

it, ebonize it, or paint it to match its surroundings, or, if suitable, it can be made of chestnut or yellow pine and treated to a coat of shellac varnish. Beneath the shelf, and around the glass, the entire panel is covered with Japanese leather paper in a tint to accord with the color of the wood-work.

The second illustration is of a mantel crowned by one of the low long mirrors so beloved of our ancestors, it is just the length of the mantel and about 18 inches wide. The frame almost entirely plain may be of painted, stained or varnished pine, or may be of white pine covered with the ever useful leather paper, which, if chosen with special reference to its metallic lustre, is as handsome a frame as any glass wants, infinitely better than the common lacquer and cheap composition frame so often seen. I may remark in passing that I do not like mirrors framed, or hung, so that they stand on one corner—diamond wise—and I have never been able to like the frames painted by unskillful fingers with all manner of fruits and flowers, especially those in which the fruits and flowers wander off from the frame into the glass itself.

From these simple "deck mantels," begun by a carpenter and finished by your own hands, you may if you desire rise to any of the beautiful and ornate structures made by expensive cabinet makers, but in spite of their beauty their great expense will always have to be taken into consideration. The plainest of these, made in highly polished oak or walnut will cost \$35, and those in white enamel carved with delicate designs of leaves and wreaths are much more costly, according to the work expended upon them.

The great despair of the decorative woman, is the country mantel shelf which is merely a plank of wood fastened to a plain wall without breast work or support, and only too often no fire-place, only a stove pipe hole beneath it. For such a one I should suggest that the best treatment was to build a support in the form of irregular shelves at each end, connecting the main shelf to the floor. These do nicely to stand bric-a-brac upon, and with an appropriate deck mantel above, a small stove or Baltimore heater between them, will be found to be great improvements. The little stoves with a grate, imitating an open fire, are the only pretty stoves I know, but they require so much care that I doubt if you will thank me for recommending them. I may say in their behalf, however, that where your draught is good and your care successful they give great satisfaction and look cosy and pretty as well.

Beside every open fire-place should be poker shovel and tongs. If you have not inherited a set of these with brass heads and twisted handles, you can find them at great cost in the same shop where you buy your grate, but you can find in the same shop a very pretty little set with Berlin iron handles (with a stand to keep them in) for which you will pay \$2.50 for the small size. This will be quite large enough for ordinary use and as pretty as any one need ask. You will need beside these a brush for the hearth, and I can heartily recommend a goose or turkey wing. These sweep cleanly and look quaint and old-fashioned as they hang by the fire place by a loop and bow of bright ribbon.

As for wood and coal boxes the simpler they are the better. If they must be *en evidence*, the very prettiest things are the brass scuttle for coal and the open basket for wood, but these are not always to be had, and then the only care must be to make them as unobtrusive, as plain as possible. I can not urge too

strongly the absurdity of coal boxes made of ridiculous conspicuous shapes. One parlor, I know, is decorated by a coal box in the shape of a high hat—the top lifting off as a lid! And to add the final touch the mistress of that parlor has hung beside the box, a large wooden shovel painted blue, decorated with bows of ribbon and painted with bunches of flowers.

It is far better taste to use a plain iron shovel and a square wooden box. I give an illustration of the simplest form of mounting such a box, to make its height convenient and its innermost recesses easy to reach. As will be seen this is merely a square wooden box covered with wall paper, oil-



WOOD BOX.

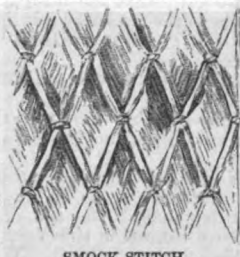
cloth or stained a dark walnut tint and then set corner-wise on cross-legs. The lid is attached by hinges on the inside, where they do not show, (pieces of leather nailed to the lid and the side make strong hinges,) and a knob can be screwed near the front edge to lift the top when needed.

Once more I am forced to delay the promised directions for working raised patterns with gold. So many requests have been received for "smock stitch" that this month's fancy work must be devoted to the answering of that demand.

In smock stitch the stuff is first gathered in a French gather, (that is a long stitch below a short one on the surface) repeating the gathering string at distances of about two inches, this will bring a series of plaits lying closely together. Fasten the edge of the first plait to the edge of the second by several stitches, taken over and over in the same place, with bright silk; fasten the edges of three and four together, five and six, seven and eight, and so on to the end of the gathers, passing your needle underneath the material at each new stitch. Half an inch below this, the operation is repeated but this time plait two and three are fastened together, four and five, six and seven and so on. The third row of stitches is precisely like the first and the fourth like the second. When a sufficient number of rows are finished the gathering threads are pulled out.

Another way to use the stitch is to tuck the material in fine vertical tucks with basting stitches the edges of the tucks are then fastened together as the plaits were, and when the work is finished the stitches which were run in to make the tucks are pulled out.

A third method uses either tucks or gathered plaits as a preparation, and the work is done as usual but in passing from stitch to stitch the thread is carried over the surface of the material. To make this method perfect the stitches are taken in diagonal rows, and in both directions thus outlining the honey-comb-like figure with a silk line.



SMOCK STITCH.

[FOR THE LADIES' HOME JOURNAL.]  
HELPING OR HINDERING IN AN EMERGENCY.



An old lady, the grandmother of the family, had suddenly been stricken with paralysis, and noon of the morning that had found her active and helpful in that home circle, saw her with the seal of death on pallid features and rigid limbs.

Startling and bad news fly swiftly, and the wide farm house was soon filled with neighbors and friends and relatives, who had dropped all work in hand, when they heard of grandma Bird's death, and quickly rallied at the house of bereavement.

A tired-faced little woman, a son's wife and mistress of the home, with a baby in arms and two timid, wondering little children clinging to her skirts, tearfully greeted all of grandma's friends, and leading them to the white-draped bed in the darkened east room, reverently folded back the sheet for them to see their old neighbor and friend lying in the strange sleep that comes but once.

In the stir and bustle that such a death will cause in a quiet, country neighborhood, the young wife had had but little opportunity to set her house in order, and the dinner dishes still cluttered sink and table of the back kitchen, a big basket of rough-dried clothes stood on the wash bench, a row of ragged-heeled stockings sagged from end to end of the long drying line behind the stove, and undusted furniture and untrimmed lamps, and tables littered with hurriedly thrown down papers and work, and floors with trackings of many feet necessarily resulted in disorderly rooms.

Surely, those thrifty, keen-sighted housewives, that by twos and threes silently and reverently crossed the threshold of grandma's room and with honest tears looked down for a few moments on the placid face of the sleeper; then gathered in the cool parlor, their awe-hushed whispers and low undertones gradually giving place to the brisk, gossipy chatter of busy neighbors who seldom meet, must have taken note of the burden of work needing speedy doing in that house.

Two or three of the sun-bonneted arrivals had said to the care-burdened young mistress as they passed her, hurrying with the kitchen work, on their way to grandma's room—"If there is anything I can do to help, don't be afraid to call on me," but no one had said, "I will help you with the work;" not until aunt Martha Piper came. She loved grandma, perhaps more than any other old neighbor who gathered that day by the sleeper's white-sheeted

couch, but her dimming eyes though blinded with tears, had readily seen what needed to be done, and at once set herself to do it.

What need to ask in such a house of sudden calamity and confusion, "is there anything I can do to help?" when unwashed dishes, and unironed clothing and disorderly, littered shelves and floors were there, silently witnessing that the one pair of tired, hindered hands for whom all waited, needed helpful lifts.

"A mountain of work and only one little woman to undertake it! This is all wrong!" Aunt Martha said, coming back into the kitchen after softly latching the door of the east room.

She quietly donned a work-apron that hung on its nail, and had stirred the fire and put the irons heating and was washing the heaped sink-full of dishes, before Mercy, the young mistress of the house had opportunity to give or deny permission to this ready helper.

Then the rough-dried clothes were dampened and folded, and two skilled, swift home-workers who had tip-toed out past grandma's darkened bed-room, as though fearful of waking the sleeper, on their way to the kitchen in search of aunt Martha, were promptly pressed into service by that thoughtful, energetic woman.

With three skillful helpers, the work went on briskly. Dishes clattered, and smoothing irons thumped and broom and duster went thoroughly whisking from room to room, till the anxious brow of the worried, weary young house-wife cleared, the way so unexpectedly and cheerily breaking through the avalanche of work that had threatened to overwhelm her.

The long line of unneeded garments were heaped on Mercy's work basket and needles flew swift and skillfully till the last needed stitch was set, while the workers in hushed, tear-filled voices spoke loving words in warm praise of her who had so long gone in and out of that home and had now entered into Eternal Rest.

CLARISSA POTTER.

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Philadelphia, February, 1889.

Do you buy your wife's clothes for fear she might spend a dime too much on them?

Mrs. Harriet Stanton Blatch crowds a great deal of truth into a nutshell when she says: "Women are not too ignorant to vote, but men are too ignorant to grant them the vote."

We want Agents,—good ones. Cash commissions instead of premiums will be given if desired, and a chance to earn \$500, \$400, and so on BESIDES the commissions. Five hundred dollars is worth striving for. See particulars on page 20 of the January number.

The circulation of the LADIES' HOME JOURNAL is now about four hundred thousand (400,000) copies each month, all mailed to bona fide, paid-in-advance yearly subscribers. It will undoubtedly reach a full half million copies regularly within three months—including the sales on the news stands.

Miss Marietta Holley (Josiah Allen's wife) is fitting up a new house for herself in Adams, N. Y., in which provision is made for the accommodation of ten or twelve guests, to be selected from the sewing-girls of New York City during the summer months. She expects to entertain four or five sets of them in succession.

We do not offer clubbing rates with any other periodical, and must decline to receive subscriptions for any other publication.

Such notices as have appeared in our columns are the paid advertisements of the publishers making these special offers, with which we have nothing to do. Send nothing to us but subscriptions to the LADIES' HOME JOURNAL. We have neither the time nor disposition to act as subscription agents for other publishers.

**MUSIC AT THE TABLE.**

Some of our readers, when they see this will exclaim, "Now this is too much; this is carrying it too far. When I sit down to eat, what I want is steak, sausage, slapjacks and coffee! You may smell of your flowers and listen to your music; I'll take something to eat."

There are people who care nothing for flowers or music or clean linen, beautiful crockery or politeness. What they want is slapjacks and ham. Of course, what we are saying of these things will be all Greek to such. But we will venture to suggest that the occasional introduction of music during meal time will prove most acceptable. Some of the music-boxes are very sweet, and if several were owned in a neighborhood, by an occasional exchange a variety of pleasing music would be secured. The Æolian harp which can be made without expense by an ingenious boy, will, when placed in an open window, if the air be moving, disperse the sweetest music in the world. And as we progress, the piano, harp, violin and other instruments will be made to serve us now and then on these occasions.

**NOTICE TO CANADIAN SUBSCRIBERS.**

PREMIUMS SENT TO CANADA ARE SUBJECT TO DUTY. We cannot undertake to forward ANYTHING to Canada or other foreign countries, except at the risk of the subscriber.

**REMEMBER THE ADVANCE IN PRICE.**

On and after July 1st 1889 the LADIES' HOME JOURNAL will cost \$1.00 per year, or ten cents per copy at the news stands. Until that date we shall continue to receive subscriptions at 50 cents per year, and ask every reader of this paper to send us at least one new subscriber at 50 cents per annum. The JOURNAL will be improved in many ways; the number and quality of illustrations will be increased, the paper will be much finer and about ten pounds heavier, a new and handsome heading is being engraved, and the personal appearance of the JOURNAL in every way will be so enhanced as to delight and surprise every reader; and as to the letter press the JOURNAL will be as superior to the present number, as this is to our first efforts. Busy editors have been negotiating for the past 6 months with popular writers and well-known artists for a feast of good things, so superior to anything yet presented, that it will still be, as it always has been, a matter of surprise to our readers, that, even at the advanced rates, we can give so much for the money.

**ARGUMENTS.**

Imagine the feelings of a guest who is present in such a scene as the following:

"Robert" says the hostess "will you get us tickets to the Saturday matinee? I want Miss Smith to go with me then, to hear Patti in concert."

"Patti does not sing on Saturday," says the host.

"Does not sing—oh! yes! the paper says so." "I am quite sure she does not, you are mistaken."

"No indeed! Mrs. Brown was here only this morning and she too, spoke of hearing Patti on Saturday—said it was the only time she was to give a concert in this city."

"Well I can't help it. You are both mistaken. I am positive Patti does not sing here this week. You had better tell Mrs. Brown I said so."

"I shall do nothing of the sort, for I firmly believe that she sings on Saturday. You can not know better than the paper."

"But I do." "What in the world do you mean?" "I mean what I say."

"How can you know—what do you know?" "Why I met the manager of the troupe and he said that Patti was ill and obliged to go to New York, and would therefore have her programme carried out next week instead of this."

If this has been tiresome to read, what was it to the hapless guest? Would not the host have been kinder to tell the manager's tale at once? or, if this were impossible to his teasing disposition, his wife might have asked an explanation at the out-set.

I have known an argumentative family where every trifling point was contested and discussed until each and every member of the family took part in the dispute, and argued pro or con.

These battles of words reminded me of the fact that two nations once went to war over the ownership of an old tin bucket.

While the contests were harmless in themselves, and gave rise to no really ill-natured feeling, they were harrowing and tiresome to those who were forced to sit by and listen.

A family fault akin to this is the striving for the last word. No one needs any illustration of this failing for it is impossible to live, and not know at least one person who convinces you that the old woman of the "scissors" story did not really die, but still, to our sorrow, roams the earth.

Then, what is the use of holding arguments about events which may never happen? I had an instance of this on the Fall River boat last year. We were going towards New York, and just outside my state room window, sat a gentleman and his daughter, discussing whether they should breakfast on board the next morning, or go to a certain restaurant in the city.

They kept me awake for more than an hour, talking with an energy which suggested phenomenal strength of jaw, each trying to convince the other, and finally they went off to bed with the argument still unsettled. The night proved foggy, the boat was seriously delayed and did not reach her docks until eleven o'clock, therefore the breakfast on board was a necessity, and those two might have spared themselves all that abuse of breath.

So many things must be argued about in a large family, where as a matter of course, wills, judgements, interests and inclinations clash, that one can not do better than to cultivate sedulously the habit of not beginning, nor keeping up, an argument which has no real reason. Especially should outsiders be spared these domestic convulsions.

**NOTICE TO PHILADELPHIA SUBSCRIBERS.**

A discrimination in the rates of postage to city subscribers, is made between weekly and monthly periodicals, to the great disadvantage of the latter, for, while the weeklies can be mailed to city subscribers for one cent per pound, monthlies cannot be mailed to city subscribers for less than one cent for each two ounces, except where the subscribers go to the post-office for their mail. This regulation REFERS ONLY to subscribers in the particular city in which the periodicals are published. As THE JOURNAL, in its present form, weighs over two ounces, we, being located in PHILADELPHIA are, therefore, obliged to ask our Philadelphia subscribers twenty-four cents extra, for postage, unless the paper is addressed at the post-office to be called for, or to any post-office box. REMEMBER, this refers to Philadelphia subscribers ALONE, and to those in no OTHER city.

The LADIES' HOME JOURNAL is the only publication in America having a subscription list so large as to require machinery to set up subscribers' names as fast as they are received. Over one hundred thousand yearly subscriptions were received in the month of December, requiring the services of from seven to ten persons the entire day simply to OPEN letters. As high as ten thousand letters have been received in a single day, and to properly care for the entry of so many names on our lists two ingenious machines called Lineotypes are now clicking away in our mailing department. They are the first ever used in Philadelphia, and are intended as type-setting machines for daily papers of large circulation, having been used successfully for some time past in the New York Tribune office. The LADIES' HOME JOURNAL is the only publication using them for subscription lists and is the only publication having a list sufficiently large to warrant the use of machinery for that purpose.

It would be a matter of wondering interest could our readers see these machines at work. Type-writing has so long ceased to be a wonder that type-setting does not, perhaps, strike the beholder with any particular astonishment. But the type-setting is really the smallest part of what these wonderful Lineotypes accomplish, the type-setter meanwhile merely playing upon a set of keys, almost as you would play the piano, or as the type-writer does, to accomplish his work.

First the Lineotype sets the type in such a way that the operator can constantly inspect the work to see that he has used no incorrect key. Then it carries the completed words along (packing them, as it goes, into a smooth, even line, by means of a little metal finger) and drops them into a box ready for the purpose, where they are flushed with molten metal (always ready) and a stereotype is formed. While in this box, two knives come down and cut the stereotype into the required size and shape. This accomplished, the original type is taken aloft, carried along by an endless belt, and distributed, each piece of type being deposited in its particular repository, with absolute precision and almost human intelligence.

To examine one of these machines and note its workings, fills one almost with awe, and it would seem that inventive genius "can no farther go." But if anything further is invented which will facilitate and hasten our work, we certainly will have it regardless of cost, for we are constantly on the "qui vive" for everything of the kind. Only in this way can we keep abreast with our already tremendous, ever increasing circulation.

All our premiums are for sale at lower prices than others sell for. If you cannot send clubs and secure such goods as we offer free of charge, you can buy them at any time. The JOURNAL sisters know that in dealing with us they can depend upon getting a good article, and if for any reason they are not satisfied they can make an exchange or have their money returned. In offering goods as premiums or for sale the quality is always inspected and vouched for by the women editors of this paper. For instance our linen goods in tray and carver's cloths are of the FINEST quality, selected by our editor, Mrs. Knapp. We believe in fine goods for our readers and refuse all "bargains" in cheap priced articles.

**CORRESPONDENCE.**

EDITOR LADIES' HOME JOURNAL:—This article is for the welfare of babies primarily, and indirectly for the sounder sleep of the mothers and possibly that of the fathers, and more especially for the babies of poor parents, and others who cannot leave their hot city quarters.

In the first place before putting baby to sleep at night cool it off by giving it a thorough bath, then put it in the hammock; the hammock you say!!! We have none and are too poor to buy one; well then, make one on the following plan; buy two hooks about the size of your bent fore-finger and two rings about an inch in diameter, at a cost of 5 cents, screw one hook in the door jamb, the other in the window jamb of your bedroom, hang a ring on each hook; then take a good strong piece of cotton about six feet long, a sheet doubled will do, roll the ends up in folds about six inches wide when flattened, take two stones or potatoes the size of a hen's egg, or two china eggs, place one of these under the middle of each fold, take a very coarse string or clothes line, tie one end of this around the bunch you have formed by the stone under the cloth, the other to the rings and your hammock is made; now tie a small string to the middle of the hammock, then jump in bed, rock your baby and wonder why you did not think of this for yourself long ago.

Yours truly,

MRS. B. WISTAR.

FRIEVIEW, N. J., June 8th, '88.

EDITOR LADIES' HOME JOURNAL:—In my article "A Plea for True Bread," which appeared in the JOURNAL for May I made a mistake which I would like to correct. The Franklin Mills are at Lockport, New York, not Rochester.

I omitted also to mention that the bread should rise in the baking pans after having flour stirred or kneaded in the sponge in the morning, until it is of the right consistency. Some prefer to knead this bread, we, however, prefer it stirred. Another important point on which many are ignorant, is that as little yeast as possible should be put in any kind of bread, as it kills the flavor of the flour, and renders the bread flat and tasteless. I find one scant half cake of compressed yeast sufficient for three loaves of bread in winter, while a trifle less answers in summer. For three long narrow brown loaves I use when mixing the sponge, one quart of tepid water, one quart and a pint of flour one tablespoonful of sugar and two of salt. This should be beaten and stirred until perfectly smooth. In the morning I add one pint of flour and one tablespoonful of butter. The mixture should again be well stirred and beaten, and then put in the pans. It will fill them to within an inch or two of the top, and should stand until it makes them quite full.

If the bread should be kneaded, it will be necessary to add more flour in the morning; but only enough to make it stiff enough to handle, as the softer the dough for any flour the better.

I trust that you will publish these minute directions, as I have been the recipient of a number of letters from readers of the HOME JOURNAL, making various inquiries about the flour, and methods of making it into bread.

The only agency that I know of for the Franklin Mills Flour is at 219 West Street, New York City. Very respectfully

MARIE MERRICK.

EDITOR LADIES' HOME JOURNAL:—I want to tell you all about my parlor and have you see how pretty and home-like it is. If I tell you the cost was only about \$100, you will want to say, impossible! but that is true nevertheless.

The room is 16x18 feet, and is on the corner of two streets, one on the west and the other on the north side. It has two windows and a chimney in the middle which projects into the room and gives two recesses each side, 2 feet deep and 6 wide, on the west side, and two windows on the north. The entrance door is on the east side near the north corner, and on the south side near the east corner is the door that opens into my chamber.

The floor we painted dark red, and the rest of the wood-work a brown tint, nearly white. The paint you can buy all ready to put on, and it saves so much expense. For paper I got some with light brown, gilt and a little pink in it, that is lovely, and had a dado of dark red straw matting, with chair-rail and picture-rail of oak. The frieze and ceiling paper had the same scheme of color, only lighter. This work we did ourselves.

I bought an Art Square for the floor, a lovely pattern in shades of peacock blue. The fire-place I had filled up with an English grate, with tiles in front and a brass fender; the tiles were an odd lot and so were cheaper. In front of the grate I have got a white fur rug, and in front of the entrance door a home-made rug—the only kind I ever saw that I liked—it is knit in strips of carpet-ravelings and twine, sewed together, the ravelings put over your finger as you knit, which makes loops that you cut, there isn't any pattern to follow, just use colors that harmonize, and if you try it you will find how pretty it is.

The recess in the southwest corner I had filled up with a seat, upholstered with French cretonne in cream color with pink roses, then I made two square cushions to set up at each end against the wall. At all four window I had cream holland, and at the two west windows I had half curtains of cream madras on brass rods.

In the other recess in front of the window I had one of those comfortable bent-wood rockers in ebony finish, one of the few pieces of furniture that I bought right out. At one of the north windows I had a cane chair in red with olive plush cushion. At the other an old chair fixed up, it was a pretty shape and I painted it to look like celluloid, the seat I upholstered with some of the cretonne, and I think you would say it came straight from a furniture store.

Between the windows I had a pedestal of my own make, I had four bamboo canes used by a party of us, to climb Mt. Monadnock, they were longer than most canes and so were about the right height, I had a carpenter get out two square oak shelves, the outer edges a little higher, and I covered the centers with squares of peacock blue plush. On the upper shelf I have a piece of statuary and on the lower a bronze pitcher, both presents.

In front of the fire I have an easy chair covered with terra-cotta corderoy, and a pretty oak table, with a peacock blue felt table-scarf with band of plush on the ends and your 5273 design on one end, and 2606 in copper colored tinsel on the other. A lovely lamp, lamp-screen, etc., on the table.

On the south side I had my book-case, made by a carpenter from an old cherry table. I put panels of lincrusta in the ends, and a brass rail around the top, and a brass rod set in for the curtain, which I made of a terra-cotta moire, wool dress I had long ago. I worked the 5274 design on the bottom, with disks of fawn satin and flowers worked in silk with tinsel between. On the top of the book-case I put rose-jar, pictures, vases, etc.

At the door leading into my chamber I have a portiere of "fashion-drapery" in shades of gold, brown and red, in palm-leaf pattern, it is inexpensive and so pretty.

On the east side I have got a combination seat and table, the design I got from Clarence Cook's book in which it was illustrated, and with the help of a carpenter I carried it out, it makes a good seat for two, and with the back turned over is a real good extra table for lunches etc.; it is made out of common pine ebonized, and upholstered with "tapestry" an inexpensive brocade, in red, brown and gold.

The only other piece of furniture is a screen which I made after my own idea. The ebonized frame I bought, one panel is of lincrusta wilton in a geometrical design for the dado, and birds and butterflies above; the dado I bronzed and the birds and butterflies I painted in the natural colors, with the back ground in sky blue and gray. I am not an artist but I found I could make that look all right. The other two panels are of ligrieron, in the lovely changeable effect it has. The other side is in plain panels. It has had many compliments for its beauty and usefulness.

Now about my pictures and I am done. I have got two etchings framed in carved oak, that I found in the German Art Magazine, which is a fine way to get really good pictures cheap, and an artist friend gave me a very fine oil painting framed in gilt, and then I have a Japanese banner between the windows on the north side. Over the mantel I have a plate-glass mirror, with two shelves each side, which a carpenter finished off like the rest of the wood-work of the room.

Have I made you see how pretty my room is? I have tried not to have it a great show of fancy work but just for comfort and prettiness.





[FOR THE LADIES' HOME JOURNAL.]  
INFORMAL EVENING PARTIES.

BY ELIZA R. PARKER.

While a fashionable evening party is usually a costly and elaborate affair in our large cities, an informal party given with simplicity in a small house, is very little trouble and expense, yet may be made very pleasant and enjoyable to the guests.

A well known writer on the subject says, "If the hostess has the inspiration of the model entertainer everyone whom she honors with an invitation will flock to her small, unpretending menage."

The invitations for a small informal party are given in the name of the hostess only, and are usually written in the left-hand corner of the lady's visiting card; this style, on account of the informality, being more appropriate than invitations wholly engraved.

The cards should be enclosed in a single envelope, and sent a week or ten days before the appointed evening. The invitations like all others require an answer, either accepting or declining.

There is less ceremony observed at small so-called entertainments than at large, formal parties, but courtesy and good breeding will all ways be in good taste, whether the occasion be formal or informal.

For an evening party, no matter how simple, the parlor and dining room should be made as attractive as possible with floral decorations and other pretty devices.

The simplicity of the occasion leaves the hostess all the more leisure to devote to her guests and render their time enjoyable.

When dancing is not introduced, pleasant conversation with friends, recitations or music will all be found delightful pastimes. An invitation to sing or play upon the piano should always come from the hostess, and not from the guests. Singing is sometimes a happy relief from conversation. Good manners impose silence during any musical performance whether the listeners enjoy it or not. Any display of restlessness or weariness is also very ill bred. The considerate hostess, however, with due regard for the tastes of all of her guests will see that too much time is not devoted to music.

For ladies attending a small informal party, quiet evening toilet is the appropriate dress. Custom, however, demands that gentlemen should appear in full dress at all evening entertainments.

It is not necessary that ceremonious leave taking should precede the departure of guests from the party, when the parlors are crowded.

The refreshments should be especially dainty and appetizing, and may consist of oysters, birds, salads, jellies, pates, ices, etc., though lighter eatables, such as cakes, fruits, chocolate and tea are suitable for a small evening party, and may be served from the side table, though it is more satisfactory to place all the dishes on the table, where the etiquette is the same as for an elaborate entertainment.

The table is usually set in the dining room, which should be made as attractive as possible. A center piece of flowers and fruits, with glass bowls of fancy candies and pyramids of bonbons gives a table a very handsome appearance. Sparkling jellies and ices molded in pretty devices, with handsomely ornamented cakes adds greatly to its attractiveness. And if the housekeeper is a good cook, and at all expert in cake and candy making, the expense will not be great in ornamenting the table.

The following menu for a quiet, informal party will be found useful in the country or rural village, where home-made dainties must take the place of those prepared for city parties by the caterer and confectioner.

MENU FOR AN EVENING PARTY.

- Broiled Oysters.
- Boned Chicken. Boned Ham.
- Sweet Bread Croquettes.
- Lobster Farci. Chicken Salad.
- Spiced Tongue.
- Gelatine Pine Apple Jelly.
- Cafe Parfait. Biscuits Glaces.
- Banana Ice Cream.
- Cocoaanut Cake. Ice Cream Cake.
- Maccaroons.
- Meringues.
- Coffee. Chocolate.

Boned Chicken. Singe a pair of large, full grown chickens, cut off the heads and feet.

To bone, place the chicken on a board with the breast down; take a small, sharp pointed knife and split the skin from the neck to the rump. Then carefully run the knife between the bones and the flesh towards the right wing. When the thin bone and the joint nearest the body is reached, unjoint and separate from the body; then run the knife between the flesh and the bone of the wing and take out each bone, as it comes; the bone in the tip of the wing cannot be taken out, and may be either cut off or left on as desired. Then run the knife close to the bones until the third joint of the leg is reached; by twisting and cutting this joint it will open, and can readily be separated from the body; the bones can be removed as from

the wing. The lower leg bone can be taken out by turning it wrong side out and stripping the bone down. Then run the knife between the bones and the flesh on the same side until the breast bone is found, then turn the chicken and bone on the other side, after which pull out the crop, take the neck in one hand and the flesh in the other, gently pull the flesh, and the breastbone will be uncovered, and can be removed; then lay the chicken on its back, hold the neck with one hand, and the flesh and skin with the other, pulling gently downward and the carcass will come out whole. Now wipe the skin with a damp towel and spread the chicken out, dredge with salt and pepper. Cut up the other chicken, take the meat from the bones and chop fine. Mix it with half a pound of sausage meat, a teacup of stale bread crumbs, a teaspoonful of minced onion, a tablespoonful of chopped parsley, a teaspoonful of salt, and half a teaspoon of white pepper. Take a small portion of this mixture and press into the wings and legs where the bones have been taken out; form the remainder into a roll and fill the chicken; draw the skin together and sew up, turn it on its back, tuck the wings back, and draw the legs down to the side of the body and press it into shape. Then wrap tightly in a thick cloth.

Put the bones from both chickens with the scraps in a kettle with cold water to cover, add a bunch of sweet herbs, a sprig of parsley, half a dozen cloves, a dozen allspice and pepper corns, a small sized carrot and a head of celery. Boil and skim. Then lay the chicken in the kettle and simmer gently for three hours. When done take up and remove the cloth and set aside to cool. Simmer the bones two hours longer, strain the liquor, and let cool. Skim off the fat. Cover one box of gelatine with enough cold water to dissolve, add to the chicken liquor, put in a saucepan and set over the fire, season with salt and pepper. Pour a layer half an inch thick in a deep, oblong dish. When cold and firm lay the chicken on top and pour the remainder of the jelly over, set in a very cold place overnight.

Boned Ham. Soak a ten pound ham all night in tepid water. In the morning put in a kettle of moderately warm water, boil until very tender, put on a wooden tray, let cool, and remove all the bones. Cut clear round the hock and loosen it from the thick part with a very thin, sharp knife, and pull out all the bones. Then press it into shape, return to the liquor which should be boiling hot, and set to cool. Do not disturb for two hours. When ready to serve, cut across.

Sweet Bread Croquettes. Parboil two pair of sweet breads, cut in small pieces, with a dozen mushrooms. Put one and a half ounces of butter in a saucepan, let bubble and stir in two ounces of flour. Mix and cook done, then pour in a gill of soup stock, let boil, add the chopped sweet breads, and stir over the fire until thoroughly heated, take from the fire, add the beaten yolks of two eggs, return to the fire long enough to set without boiling. Let cool and form into croquettes, roll in cracker crumbs, then dip in beaten egg, then in the cracker crumbs again, and fry in boiling lard.

Lobster Farci. Cut two pints of boiled lobster in pieces. Put half a pint of new milk on to boil, rub a tablespoonful of butter and flour each together, and stir into the milk when boiling, let thicken, take from the fire and add half a teacup of bread crumbs, a tablespoonful of chopped parsley, half a grated nutmeg, the yolks of three hard boiled eggs mashed fine, with the lobster, season with salt, and a little cayenne pepper. Mix well and put in the lobster shells, brush tops with beaten egg, sprinkle lightly with bread crumbs, and place in a quick oven fifteen minutes to brown. Garnish with parsley.

Chicken Salad. Clean and singe two large, fat, full grown chickens, and steam until tender. Cut the meat all off the bones. Chop the white parts only in small pieces. Cut fine equal quantities of tender white celery. Mix well together. Add four hard boiled eggs chopped fine to every quart of the chicken and celery. Stir in half a teacup of salad oil, with a tablespoonful of mustard and a teaspoonful each of pepper and salt. Beat three raw eggs together and pour in the dressing, mixing in with one half a cup of vinegar, and a tablespoonful of lemon juice. Garnish with celery tops. Set on ice a few minutes before serving.

Spiced Tongue. Wash a fresh beef's tongue, put in boiling water and simmer gently for three hours. Take up, remove the skin and trim off the roots. Put two tablespoonfuls of butter in a large saucepan, when brown stir in two tablespoonfuls of flour, then add one quart of the liquor in which the tongue was boiled, half a teaspoonful each of ground cloves, allspice, salt and mace, one carrot and half an onion chopped fine. Put the tongue in, simmer gently two hours, then add a bunch of sweet herbs, a head of celery chopped fine and a few coriander seed. Let cook gently half an hour longer. Take the tongue up, put on a dish, cover with another, and lay a weight on. Slice very thin.

Gelatine Pine Apple Jelly. Dissolve a box of gelatine, take two fresh pine apples, cut up and stew in half a gallon of water; strain, add the gelatine and a pound of sugar. Set on ice. If too light in color, add a few drops of fruit coloring.

Cafe Parfait. Take a gallon of thick, rich cream, add two cups of sugar and a pint of strong black coffee, whip to a froth. When stiff turn carefully into an ice cream mould, press the lid down tightly, pack in ice and salt and freeze three hours.

Biscuits Glaces. Take a gallon of cream and put half of it on the fire to heat. Beat two pounds of sugar and the yolks of eighteen eggs together until very light, then stir into the boiling cream and keep over the fire until thick. Take from the fire and set to cool. When cold add a tablespoonful of vanilla, the juice of one lemon, and two oranges, pour in a freezer and freeze. Whip the remaining half gallon of cream to a stiff froth and stir into the freezer. Fill fancy moulds or pretty paper cases with the mixture, pack in ice and salt, and freeze two hours.

Banana Ice Cream. Pare and mash two

dozen ripe bananas. Put half a gallon of cream on to boil, when hot add two pounds of sugar, stir until dissolved and set aside to cool. Beat the bananas to a paste, stir them into the cream, then pour in the remaining half gallon of cream, flavor slightly with lemon, turn in the freezer and freeze.

Cocoaanut Cake. Beat to a cream one pound of butter and one pound of sugar, add eight eggs beaten separately, half a pound of sifted flour, one nutmeg, teaspoonful of lemon extract, and half a pound of cocoaanut grated (or the preserved San Blas Cocoaanut), mixed with the white of an egg, and stir in gently. Pour in a greased pan, and bake quickly. Ice and ornament with bonbons.

Ice Cream Cake. Cream two cups of sugar, with half a cup of butter, add three cups of flour, two teaspoonfuls of baking powder, and a teaspoonful of lemon extract, beat well, and mix in gently the stiffly beaten whites of eight eggs; bake in jelly cake pans.

For filling, beat the yolks of four eggs very light, with two cups of cream. Flavor with extract of vanilla and spread between the layers of cake.

Macaroons. Blanche and pulverize two pounds of sweet almonds; whip the whites of fourteen eggs, add two pounds of sugar, mix well and drop on greased paper, sift sugar over and bake quickly.

Meringues. Whip the whites of eight eggs to a stiff froth, stir in quickly two pounds of powdered sugar. Have some boards put in the oven, sufficiently thick to prevent the bottom of the meringues from getting too dark. Cut some strips of paper, two inches wide, and lay on the boards. Drop a tablespoonful of the mixture at a time on the paper, taking care to have all the same size. Strew with sugar and bake in a moderate oven for half an hour. As soon as they begin to color remove from the oven, take each slip of paper by the two ends, turn gently on the table, and with a small spoon remove the center. Spread fresh paper on the boards, turn the meringues upside down and put them into the oven to harden on the other side.

When required for the table fill them with whipped cream, flavored with vanilla and sweetened, join two meringues together, and pile high in a large bowl. They will keep five or six weeks.



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FOR THE LADIES' HOME JOURNAL FEBRUARY FASHIONS.

Elegant and Serviceable Fabrics for Late Winter. Cotton Cloths for Spring Frocks. Pretty Toilettes for Charming Matrons and Misses. Unique, Handsome and Useful Novelties.

BY MRS. JAS. H. LAMBERT.

During the first festival season of the year, 1889, which time of rejoicing closes with the advent of Lent, many a fashionable fair one, will find it necessary to add at least another gown, to her already complete outfit of handsome toilettes, if it is only for the sake of novelty, and decidedly novel will her new dress be, if she makes a selection of material from the wonderfully rich fabrics recently presented to form the so-called simple dresses, made in a style that savors of the Directoire and First Empire gowns, and yet is not a correct reproduction of any of the favored fashions of periods noted for peculiarities in costuming.

In the most elegant dresses satin merveilleux takes the place of surah and foulard, and thin silks give way to Faille Francaise, Bengaline, Sicilienne, Irish poplin, Peau de Soie, Cashmere de Soie and Drap de Soie, which are in all new shades of favored colors, and combine beautifully with this winter's brocades with unusually large designs in flowers, and in peculiar Arabesque patterns, closely interlaced, and in pale colors, that fade or melt into the light ground. Even newer than the Arabesque brocades are those in Chequers en relief, in two exquisite shades, and still other handsome silken novelties have wide stripes in patterns resembling intricate passementeries.

Very often the tablier and plastron of a superb costume are made of Sicilienne or Peau de Soie, with embroidered designs worked entirely with beads, or in silk alone, and again in a mixture of silk, beads, gold, silver, bronze or copper threads which create effective result.

One of the nameless materials shows wide alternating stripes of silk and wool, with faintly shaded designs, such as large moon-like spots, on the silk ground; other most attractive fabrics are striped and chequered, in these stuffs the colors are blended in the form of very wide stripes, small chequers, or embroidered designs that are not unlike majolica.

An elegant imported material, a very fine diagonal, shows two handsome borders woven in bright colors along one of the selvages. One is three inches deep, the other one inch only. The deeper one is intended for trimming the skirt, the narrower for the bodice and sleeves. The effect is that of Oriental embroidery, such as is seen in handsome Cashmere Valley shawls and these high class materials come in various dark shades of green, blue, brown and very deep red.

Pekin-cashmere is considered extremely stylish. It comes in dark colors with stripes in a rich Indian pattern, woven in silks, in imitation of embroidery. The plain cashmere to match the ground is made to go with the striped goods, and the costume or robe de chambre, is usually the result of a pleasing combination.

As one tires of ice-cream for constant eating, so we weary of the splendid materials and turn with relief, to the first presentation of charming satines, which show ground colors in the most beautiful shades sprinkled over with unique designs. These cotton goods are quite as pretty as figured silks, and will be largely used as draperies and corsages over skirts of Velutina and other raised pile materials.

Cleghorn zephyr ginghams, very fine, and in odd color combinations, are new this season. They show the rare qualifications of high class imported ginghams, being strong, evenly woven, in fast colors and very pretty, but are sold at lower figures than their cousins from across the water. Other Cleghorn creations show new weave effects and pleasing combinations of entirely new shades. The Toile du Nord claims a share of praise, for no more useful and attractive material for general wear can be found, than the strong, good body-ingham, which washes without fading, and looks like new when well ironed.

The earnest mother is now on the outlook for cotton goods in white, for it is now that she must find time to make up underclothes for the various members of the family, and perhaps dresses for baby. For the latter nothing can be softer or easier to sew than the S. E. C. Lawn which is forty inches wide and sells at 20 cents a yard; while for undergarments for fine wear the Imperial cambric is splendid, the cambric muslin, made in the same mills, is rather more substantial, and costs less, the Imperial being 15 cents a yard, and the heavier muslin 12 1/2. The peculiarity of these cloths consists in the fact that they will not turn yellow by washing or being laid away.

A foreign authority says that underclothes are sometimes made of colored zephyr, but the newest imported models are of plain white cambric, trimmed with frills of the same bordered with a three-quarter inch wide band of pink or blue cambric; however there is nothing neater for a lady to wear than an undergarment of fine white cambric, prettily trimmed with a narrow edge of embroidery or lace.

COSTUMES AND EVENING GOWNS.

As the out of doors dress is now almost entirely concealed beneath the long wrap, which forms the most important part of a lady's mid-

winter costume, it is only necessary to say that the skirt part of such suit as may be intended for walking or shopping, is made very plain, very often showing only the fullness needed for the modest outstanding effect at the back, caused by the small cushion of braided wire, which is worn not only to make the dress skirt hang well, but also to sustain the weight of the back widths, which would otherwise rest on and heat the spine. Skirt cushions or improvers are somewhat smaller than they were last season, but they are not discarded, on the contrary every handsome imported or domestic toilette is made for, and has the cushion, which the New York Sun says, has come to stay.

One of the new walking costumes is in rich gray Henrietta cloth, a silk-warp Priestley, and shows all the front of the skirt handsomely braided. The cloth skirt is arranged over a plaited skirt of silk, and the over skirt is also plaited in full double plaits at the back, while in front it is merely gathered and very slightly draped on the left side, with three handsome agrafes of gray passementerie. The bodice, which is cut all in one piece, Princess fashion at the back, is separate from it, and peaked in front; the fronts are braided on each side and slightly opened to show a peaked plastron of plaited, gray silk. Agrafes of passementerie are placed upon the shoulders, and the coat shaped sleeves are braided up to the elbow. With this costume is worn a capote of braided Henrietta cloth, trimmed with an aigrette of falcon's feathers.

Sicilienne, a corded silken fabric, and Velutina with silk velvet finish and bloom, in a rich shade of green, combine to form a useful and handsome walking or church suit. The Sicilienne skirt is quite plain, is gathered on to the bodice, and remains open over a skirt front of Velutina. The upper part of the bodice, draped over the chest is of the soft Sicilienne, the lower part plain and tight fitting is of Velutina. The sleeves consist of a puffing of Sicilienne at the shoulder, and the under part of the velvet pile fabric, plain to the wrist. A sash of green ribbon brocaded in floral design, goes around the waist, and is fastened in front over the velvet skirt in long loops and ends reaching down to its edge. The pretty bonnet in capote shape, is of Velutina in green, it has a high border, is lined with plaited crape, has an inside coronet of roses, and an outside trimming of handsome feathers.

Empire dresses in velvet or Velutina are remarkably becoming to misses between the age of ten and sixteen. In dresses of any velvet pile fabric the skirt can be quite plainly gathered into the waist, or arranged into long kilts or box plaits; the short bodice is turned back in front with wide revers over a diagonally folded or softly puffed plastron of pale colored silk, and a wide sash of similar silk is tied round the waist in a large bow, and long ends, at either back or side.

For young girls vening toilettes made in the Directoire style are charming. A dainty little dress for a fair-haired fairy is of silvery-blue studded with spots of blue satin. This frock is smocked at the low neck, and again at the short waist in front and at the back. A pale blue ribbon is draped about the waist, passed between the smocking back and front, and ties on the left. The skirt is very full at the back, and is tucked at the edge.

Another of these exquisite dresses has low-plaited bodice and short puffed sleeves, short waist and very wide sash. This dress is in soft figured silk, and still another frock is in pink silk and cream gipsy cloth, a silk-warp canvas mesh material. The gipsy cloth skirt is trimmed with a wreath of silk embroidered roses, and is looped up at the side with moire ribbon. This skirt falls over the under skirt of pink silk edged with a pinked out ruche. The plaited bodice is trimmed with a similar ruche, which also finishes the short sleeves.

Very lovely for a young girl is a ball-dress of white crape over white silk. The skirt is covered with four slightly gathered crape flounces, embroidered around the edge with rose leaves in pink silk. A drapery of white crape fall at the back and is fastened at the left side with a short wreath of roses. The bodice is low and round, gathered at the waist and at the top, where it is edged with embroidery to match the flounces. Very tiny embroidered crape sleeves, are decorated with spray of roses. A sash of rose colored faille is draped at the waist, and tied at the side in long lapels. Aigrette of roses is worn in the hair.

Lower coiffures are in favor for young ladies, than were popular last winter. A catogan of plaits or twists is often worn in the neck; curls and rolls no longer rise much higher than the summit of the head; a few curls are still left to fall over the brow, and small aigrettes of flowers, feathers or jewels are worn in the hair.

DRESS FANCIES.

Decidedly new are the buttons with mohair or silk centre, and metal rim, the metal closely imitating the centre texture, thus creating the effect of silk or mohair with the durability of metal. The dull check ivory buttons in all colors are neat and strong, so are those in imitation of Scotch pebbles. Very large variously colored buttons in mother-o-pearl, are specially designed to fasten stylish redingotes.

Very handsome trimming consists of stamped out cloth with designs edged with silk cord couched on with silk. On cloth or sigoyne of a contrasting color such trimming looks like applique embroidery. For short mantles of velvet or cloth, a stylish trimming is that with one, two, or three plush balls.

The newest style of chemise is made of very fine Imperial cambric, and is trimmed with pale pink or blue moire ribbon passed beneath open lace. Novelties in night-gowns have low-neck and short sleeves, of course they will not become popular.

Dauphin stockingette cloth in cream is used in conjunction with pekin showing stripe embroidered with gold thread, to form bridesmaids dresses. The Dauphin makes lovely tea gowns in plain Princess shape with pekin front, and more dressy gowns are made entirely of the gold cord pekin, with the front of cream silk. If the material is cut full on cross-

the effect of the pekin tea-gown is even more beautiful.

The Alchemist is a soft, rich blue serge, the new blue, with a tinge of gray and green. The material to combine with the serge has fancy stripes in pale grey-blue ribbed silk, outlined with a fancy border of dark and light silk, and studded at even distances with squares of dark blue satin.

Most stylish walking dresses are made of cloth lavishly braided with fine silk braid, in the cloth color. The underskirt should be of silk or else the skirt will be too heavy. In such costumes the plastrons and panels, and also the borders of draperies are braided.

The new hats all have low crowns this winter, the style of the hat being in the brim, which may be found in dozens of shapes. A becoming hat for a young lady, has a rather wide brim that slants down on the right side but turns up on the left, leaving the hair uncovered. Our model is made in the dark green felt, and has no trimming except a very large bow of shot surah in red and green.

Odd and very stylish is a hat of black felt with wide brim upturned all round from the head. Its only trimming consists of a superb black ostrich plume, fastened inside the brim in the middle of the back, rising above it and drooping over the crown. A full dress hat for a young lady is in ruby velvet, lined with a new shade of green. The crown is draped with gauze in the same shade, forming an exquisite back-ground for a spray of magnificent roses with foliage and buds. This hat has rather a narrow brim eccentrically upturned, hence it can be worn to the opera or theatre, without obstructing the view from those back of it. Small bonnets ought to be worn to places of amusement, and for such purpose a lovely little capote is of white plaited crape, embroidered with gold. The border is trimmed inside with a fluting of white crape, and one beautiful tea rose rests upon the hair. The outside trimming consists of three pale yellow ostrich tips, and an ornament in gold.

For matrons the bonnet with high peaked border, and small close crown is most becoming. A lovely specimen is of steel gray spangled velvet, trimmed inside the brim with a large pinked out ruche of blush colored silk. The strings are of steel gray silk, and three heron's feathers are fastened upon the crown with a fancy pin in antique design in steel.

Opera and ball fans are generally of white feathers with mounting of mother-o-pearl, or else they of painted crape on gauze, with lace border. On some of these fans the designs are most exquisite, landscapes, winter scenes, birds and flowers being in favor.

Evening stockings of silk, in the color of the dress, show embroidered clocks, and the silk or satin bottles to wear with them are embroidered on the instep, the bows being now discarded.

The newest skating costume is made of golden brown plush, and finished with wide band of beaver fur on the skirt, and narrow bands about drapery and on basque. The cap is in Gotham style with adjustable band of beaver.

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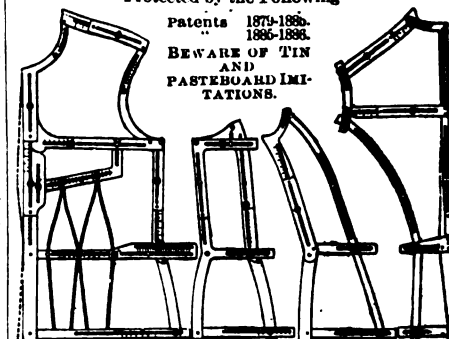
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PEERLESS DYES



[FOR THE LADIES' HOME JOURNAL.]  
**NEW FASHIONS.**

**Evening and House Toilettes for Young Ladies and Misses, Etc.**

BY MRS. A. HERTER.

In no other kind of toilette is the line so clearly drawn between what is suitable for matrons and maids as in evening gowns, in both the style of making and the choice of materials.

The rich stand-alone silks and satins, the stately brocades with their graceful Pompadour designs on pale Watteau tints, the heavy plushes and Lyon's velvets in rich and rare shades are for matrons only; for their daughters there is a wonderful variety of airy fairy fabrics essentially youthful in effect. Velvets are sometimes used in combination with lighter material for the costumes of young ladies.

Among the delicate fabrics for evening gowns, the striped and figured gauzes, the spangled and beaded tulle, nets, etc., nothing is more elegant than the embroidered India muslins.

These made up in conjunction with some of the soft shimmering corded silks, such as gros de Lyon and French faille, or with peau de soie of a corresponding shade are always charming.

When the embroidery of these beautiful sheer muslins is intermingled with beads, pearls, or self color, a more dressy effect is produced; the corsage is then decorated with passementeries embellished with beads to match.

All of the delicate shades are worn for evening dresses, but white and yellow certainly predominate. All shades of yellow, from the palest primrose, maize and apricot to the deepest orange and copper dyes.

White and gold combined is extremely fashionable for all kinds of house gowns, whether of wool or silk, or of the sheer fabrics for full dress.

There is sufficient variety in the style of making house and evening gowns, but all conform in some degree to the two prevailing fashions, the Directoire and Empire. All, however, are but modified imitations; and some might be called composite, as the gown shows a combination of both, while the sleeves are of the slashed Italian style or that of some remote era. Skirts should hang in plain, straight folds or be very slightly draped.

If, for a very slight figure an attempt at a bouffant effect is made it should be done by the hand of an artiste only. The newest house gowns for young ladies are demi-trained, falling on the floor three inches at the side and six at the back; the full breadths of the princess back shirred or smocked to the pointed bodice. It is in the draping and decoration of the corsage that ingenuity and love of variety find expression. Almost any style or arrangement of folds and trimming, almost any shape of sleeve or collar that is, at the same time, picturesque, graceful and becoming, may be readily adopted. The round-cut bodice, just covering the tips of the shoulders, seems to be the favorite for evening gowns, but some of the newest gowns are cut square, with the perennial Medici collar, so universally becoming, hence perennial. The sleeve worn with a decollete corsage may reach to the elbow or be a mere strap across the shoulder under a knot of ribbon or bunch of flowers.

The short-waisted dresses which seem to have a struggle for popularity, are made to look so by the Empire sash which is carried twice around the waist; they are sometimes arranged to have a peaked effect back and front and are tied in a loose knot a little to the left of the front.

A beautiful evening dress for a young lady has a full skirt of white spangled tulle over a petticoat of white satin; over this fall two square panels of ivory white peau de soie embroidered in gold; the beautifully fitted, princess back is of the peau de soie demi-trained; the front of bodice draped on one side with the spangled net, on the other with folds of the peau de soie embroidered with gold. A bunch of small ostrich tips frosted with gold on the right shoulder, the same in the hair, which is done in the Recamier style, a fan of ostrich feathers with gold sticks, white satin shoes with gold heels, and long gloves of the palest tan complete this exquisite ensemble.

Another is of sea gull gray gros de Lyon, suitable for a rosy blonde or brunette with high color; pale women should never wear any shade of gray. The front is of white lisse in accordian plaits, with two bands of gray lisse, three inches wide at bottom; the back in one continuous length to end of train. Corsage formed of Empire folds of the silk, crossing diagonally with the V shaped space above filled in with folds of the lisse. Pale pink Tosca roses (soft roses without stems) decorate this with one in the hair. Gray kid shoes, long white gloves, and fan of gray lisse hand painted with pink roses.

Many charming evening dresses are made of striped or figured crepe or gauze over a petticoat of satin, same shade, slightly draped, and decorated with many bows, loops and flying ends of ribbon, self color.

For misses under fifteen simpler materials and simpler styles of making, with ribbons instead of flowers, and skirts reaching to the shoe tops. If the plain, full skirt with full round waist shoulder knot and sash are too simple, there are more ambitious gowns with slightly draped skirts, or the redingote with jacket front made of crepe bengaline or some of the soft silks—with a full blouse or shirt waist under it.

Nothing is prettier than a gown simply made of ivory white cashmere, henrietta, or diagonal trimmed with gold braid or embroidered bands of gold or silver on white or some pale tint.

For afternoons at home for young ladies the plain bengalines, cashmeres or henriettas are suitable in all of the pale art shades, or in the new dark shades, such as etrusque, (orange brown) Danube blue, claret and Parma violet. The Empire is the favorite style for these; the bodice in folds lapped from side to side.

There are usually three deep folds sewed in

with the under arm seams, the last reaching to the upper portion of the armhole. The waist is cut off about an inch and a half below the waist line, and the full straight breadths of the skirt are shirred or plaited to it; velvet sleeves are sometimes worn with these, a velvet collar, wide and turned down, a girdle of the velvet, and a V shaped piece filling in the space above the folds of the bodice.

Materials in both silk and wool come with a design twelve to eighteen inches wide woven on three widths to be used for these straight full fronts. Sometimes a Spanish flounce is used. An effective trimming is made of three or four rows of velvet ribbon brier stitched in ombre silks the color of the cashmere.

The new Directoire gowns have the close-fitting back cut off an inch and a half below the waist line and straight from hip to hip, instead of pointed as formerly; to this the full breadths are attached in full gathers, sometimes each gather is slightly caught up to give extra fullness. The fronts are cut away straight and square to form a Russian jacket; this rolls back *en revers* to show a full blouse of crepe or a shirt waist.

The front of skirt is of material like the blouse, and falls in full gathers or accordion plaits. Some of these jacket fronts open over silk shirt waists of a contrasting color, brier stitched with silk to match the gown. Eau de Nil cashmere with old rose waist stitched with green; pale gray cashmere, with pale pink waist stitched with gray, etc.

Some of the fronts of easy fitting gowns are in one piece of crepe from neck to foot gathered very full and held in at the waist with a belt of velvet six inches wide, straight at top and bottom coming from the side seams and curving sufficiently to conform to the figure. The full sleeves are gathered just below the elbows into a cuff of velvet left open on top, the points turned back showing a puffing of the crepe beneath, there is a standing collar of velvet. Some have shirt sleeves to match the blouse and only a small cap at top of material like the gown, or no sleeve at all over the shirt sleeve.

One of the most elegant costumes seen this season has an underskirt of white soldier's cloth embroidered at bottom with resida green and gold; over this is a tight-fitting Directoire coat of resida green cloth, meeting in front and open at sides of skirt part; all around this was a very fine black and gold braid. On each hip were four graduated pocket flaps, one above the other, also edged with the black and gold braid. A straight vest of plaited white cloth is covered half way to waist by a shield shaped plastron of white cloth richly embroidered in green and gold. The high standing collar turns down at the points, disclosing the lining of white cloth, also embroidered with gold. The effect was exceedingly stylish.

The Irish peasant cloak seems the favorite *sortie du bal*. It is usually made of cloth; white or light shades of gray or tan, and lined with plush or quilted satin, in pale yellow, pink, blue or mauve. A boa of white Astrachan is worn with these or the cloak is bordered with the white fur or natural lynx.

Low shoes of tan or terra cotta satin or of black velvet with large buckles of silver set with brilliants are worn with the Directoire gowns. Silk stockings usually correspond with the color of the gown. Some of them are richly embroidered, but the plain ones are more quiet and elegant. Some have the design of a small button and buttonhole embroidered up the sides.

Necklaces of small etruscan gold beads are more worn than ever by young ladies in full dress. These, or a band of black velvet, to which a modest pendant is attached, or a chain like a mere thread of gold are jewels suitable for matrons.

Hats seem to have gained in width what they have lost in height and are a greater terror than ever to theatre goers. Seated behind one of these almost as much of the stage is obscured as would be by an open parasol. They are elegant and becoming for street wear; but the dainty little evening bonnets shown by the leading milliners should be *de rigueur* for theatre and opera wear. Some of the wide brimmed hats are called picture hats, and they are certainly picturesque; but those shading the face, when worn with an Empire veil, leave much to the imagination as to the age of the wearer and are almost a disguise.

Those in black trimmed with ostrich feather tips are the *ne plus ultra* of elegance. One of velvet has no rim at all in the back and the only trimming is a large full boa of ostrich feathers, beginning at the back and passing around the crown crosses and passing around the neck falls back over the shoulder.

Flower bonnets are again much used for evening wear, and are much lower in front than formerly. One is made of just two large white poppies on a foundation of lace, supported by a natty little bow of black velvet ribbon. The short strings of black velvet ribbon cross under the chin and are fastened on each side with small fancy pins. Another lovely evening bonnet is of light green velvet, the shade called geranium leaf, and chantly lace; three lace puffs in front are held in place by three bandeaux of gold filagree.

Flower boas are also shown, and are quite becoming made of the soft pale pink Tosca roses.

Garlands of flowers are used for decoration of evening dresses and some bodices are almost covered with them. Tiny wreaths are shown for the hair when it is worn *a la grec*.

Fur bands are worn on everything it is possible to put them on. Hats and bonnets are trimmed with fur; and it is used on dinner and evening gowns as well as those for street wear. Fringes of shaggy fur, bear or monkey, are seen on some street garments. The large shaggy muffs carried by our grandmothers have made their appearance again, though they will not be immediately popular. The small drum muff is certainly more convenient and graceful for anything but carriage use.

Shoulder capes of sealskin, round in the back, with pelerine fronts are exceedingly stylish with a Russian collar which can stand up around the neck or roll over, and may be fastened at the throat or open to disclose the vest.

They will be much worn during the mild weather of late winter and early spring.

In spite of many reports to the contrary the newest imported gowns have skirts furnished with two reefs and a small pad. Few ladies can be persuaded that their appearance is not improved by a dress improver, and the appearance of those who have discarded them is not such as to create an immediate change of opinion.

**PHILADELPHIA ENTERPRISE.**

(From Philadelphia Daily Press.)

When the editor sits down at his desk and dashes off his annual article on the great value of advertising, and points out innumerable millionaires who have made their millions through printer's ink, the reader wonders why this self same editor does not apply these self-evident principles to his own business and reap unto himself a few millions more or less by the same process, with which he seems so familiar.

One hears through the newspapers a great deal about the wonderful advantages of printer's ink as an investment for the business man, and the immense returns it is sure to bring him in the shape of increased orders. That this should be the case is only natural, for if it could be proved that, on the average, advertising does not really pay, it is readily seen that the publishing business would become a very different matter from what it now is.

Robert Bonner was the first publisher to use the columns of his contemporaries on a large scale, and the result is known to all. What he did thirty years ago has not been duplicated since by any publisher, editor or publication, although at the present time some of the magazines—*Scribner's*, *Harper's*, *Century*, etc.—also a few of the leading weeklies, spend considerable money in advertising the last two or three months of each year.

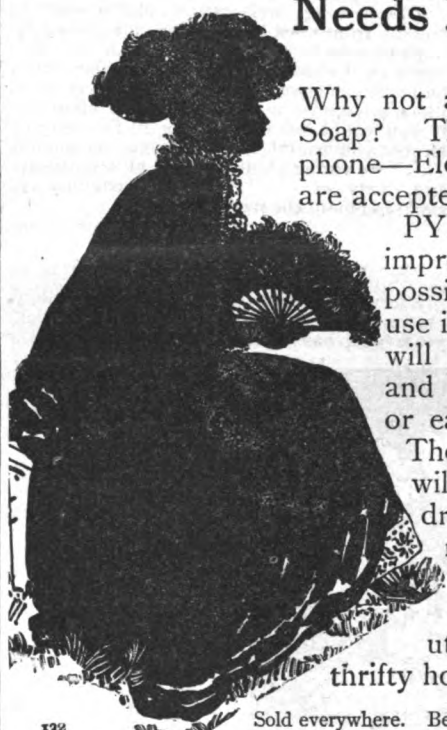
Among the publishers of the present day, Cyrus H. K. Curtis, proprietor of the *LADIES' HOME JOURNAL*, has, perhaps, exhibited the strongest faith in printer's ink, having spent some \$60,000 in the past few months in pushing the circulation of the *LADIES' HOME JOURNAL* into every quarter of the globe. By

"every quarter of the globe" we mean literally just that; for we learn from a well-known New York society woman who has just returned from a European trip that everywhere she went she found the *LADIES' HOME JOURNAL*; every hotel reading-room throughout Europe being supplied with copies of this excellent periodical. One lady residing in Switzerland has forwarded to the publisher over 600 subscriptions from English and American residents abroad, and certain advertisers exhibit as curiosities orders from all sorts of out-of-the-way places in Africa, and even China—Persia, Siam, Norway and Russia—all mentioning advertisements seen in the *LADIES' HOME JOURNAL*, of Philadelphia, U. S. A.

It is presumed that religious papers sent to missionaries in all parts of the world have carried the advertisements of the *LADIES' HOME JOURNAL* even to the heathen.

In this country Mr. Curtis has used continuously the principal daily papers from Maine to California, and those of Canada as well; also all of the great weekly and monthly publications. The result noted by the writer for the past few months has been the reception of a daily mail requiring the services of from four to seven persons the entire day simply to open the letters, and an increase in the subscription list from 400,000 to 700,000. To print this enormous edition, seven presses are required, running all night as well as all day for an entire month, and consuming \$24,000 worth of white paper for each edition.

No other American periodical has ever achieved such a substantial success. And how has it been accomplished? By taking the advice he has been so willing to give others. By practicing what he preaches, Mr. Curtis has given a practical illustration that he believes *what he says*. He has shown conclusively, not only by his success (which he attributes mainly to liberal advertising), but by his extensive advertising operations that, when he says, "Advertise!" he speaks whereof he knows. He maintains that if a man has a good article of which he desires to dispose he must let the world know it, and, having a good article himself, he illustrates his meaning by a practical application to his own business.



**Needs But a Moment's Thought.**

Why not an improvement in the line of Soap? The Railroad—Telegraph—Telephone—Electricity—Sewing Machine, etc., are accepted with gratitude.

PLYLE'S PEARLINE is as great an improvement over soap as now seems possible. Millions realize this fact and use it. Let your servants use it—they will be better satisfied—so will you, and the clothes will not be rubbed, or eaten full of holes in the wash.

The woman who does her own work will welcome the saving of time and drudgery—fact is, a delicate woman can do a large wash, or clean house, with the aid of Pearline, work which otherwise would be utterly impossible. An economical, thrifty housewife must have PEARLINE.

Sold everywhere. Beware of imitations. JAMES PYLE, New York.

Buy no more Ready-Made Clothing. Send 6c for Fall and Winter Samples, make selection, take your measure by our simple rules, and order our Celebrated \$3 Custom-Made Pants.

PANTS,	<b>THE BAY STATE PANTS CO.</b>	SUITS,
\$3.00		\$13.25
to \$8.00.		to \$30.00.
COATS,		Over Coats,
\$8.00		\$12.00
to \$20.00.		to \$30.00.

Tailor Made Garments for the Ladies on the same basis of popular prices. Send for samples, rules for measuring, and fashion plate of Jackets, Ulsters, &c., for \$8.00 and upwards.

**BAY STATE PANTS CO. Custom Clothiers,**  
34 Hawley St., Boston, Mass.

**THE WONDERFUL ROLLER ORGAN.**  
New Musical Wonder. Plays 250 different tunes.

Price only \$6.00

Music. NO PAPER IS USED. Music is produced by Metallic Rollers, making delightful music, far exceeding in tone an Organette. It will play a tune as long as desired, without any break, instead of stopping to change the piece as must be done with organettes. Beautifully finished, resembling mahogany, decorated with gilt and silver keys. Reeds are organ size, the volume of tone will fill a hall. Send your order, we will send an instrument that will please you. Enclose \$6.00 with this notice and we will send Organ at once, all complete. Satisfaction, or money refunded. Address: G. H. W. BATES & CO., 125 MILK ST., BOSTON, MASS.

**DRESSMAKERS' DELIGHT.**  
**THE MOSCHCOWITZ METALLIC STAY**

This Stay has become a triumphant and perfect substitute for whalebone, being more durable, and far cheaper. Dressmakers recognize its advantages, as it is essential to comfort and ease, as well as for the production of a perfect fitting waist. Ask your dealer for them; and if he has not got them, send 20c. for sample dozen of any size, or assorted, (6 in. to 14 in.) to M. KAEMPFER, 545 Broadway, N. Y.

**BROOK'S.**

LABEL FOR GLACE FINISH. LABEL FOR SOFT FINISH. 50 cents per dozen. Ask for the best thread for machine or hand sewing and crochet work.

**MAGIC LANTERNS**  
And STEREOPTICONS, all prices. Views illustrating every subject for PUBLIC EXHIBITIONS, etc. A profitable business for a man with small capital. Also LANTERNS for Home Amusement. 152 page Catalogue free. McALLISTER, Optician, 49 Nassau St., N. Y.

**WHOOPING COUGH DELAVAL'S REMEDY**

Without injury positively removes Freckles, Liver spots, Pimples and blemishes from the skin. Is not a wash or powder to cover defects, but a remedy to cure them. At druggists or sent by mail, for 50c. G. C. BITTNER & Co., Toledo, O.

**COMPLEXION DR. HEBRA'S VIOLA-CREAM**





[For the LADIES' HOME JOURNAL.]  
TALKS ABOUT FLOWERS.

BY EBEN E. REXFORD.

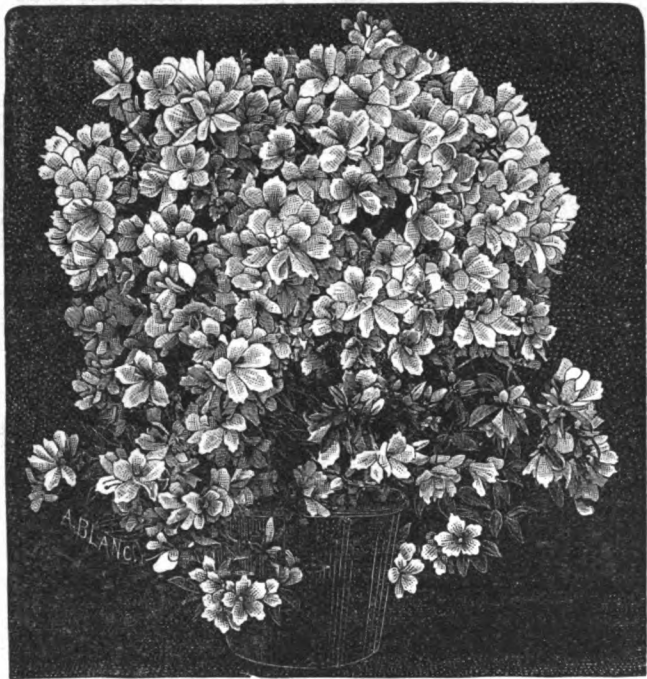
TO CORRESPONDENTS:—All inquiries about flowers and their culture will be cheerfully answered to the best of my ability in the columns of THE LADIES' HOME JOURNAL, when they are of general interest. Those of a personal character, and not of general interest, will be answered by mail,—provided a stamped envelope is sent for reply; and not otherwise. If an immediate reply is desired, it can only be obtained by mail, as the matter for the paper is made up several weeks in advance of date, and any reply which comes through the paper will necessarily be delayed. In asking questions about plants which you have failed to grow successfully, tell what kind of culture you have given them, and this will often enable the editor to get at the difficulty, and give you the information you require. Send all letters direct to the address given below, and not to the office of publication. SHIOCTON, WIS. EBEN E. REXFORD.

**Azaleas.**

One of the most beautiful of all late winter and early spring flowering plants for the greenhouse is the Azalea. It is a plant that has long been popular among professional gardeners and florists, and there are many fine collections in large, private conservatories, but it is not often that we find it in the collections of amateurs. They seem to be afraid of it. They have the idea that it is a very difficult plant to grow, and that failure is a foregone conclusion, so they let it alone and attempt the culture of inferior plants.

I have had very fine Azaleas in the ordinary window, and know that they can be grown successfully there with a little intelligent care.

Some plants must have just the right kind of soil in order to do well, and the Azalea is one of them. If you pot it in ordinary loam it will not grow, though it may not die. If you give it a soil in which there is lime it will die. What it requires is a soil made up of peat and sharp sand, without a particle of lime in it. It is often difficult to obtain this soil, and persons having plants that must be repotted use such soil as happens to be most convenient, and in nine cases out of ten the plants begin to fail soon after being repotted, and shed their leaves, and then the slender branches die back by slow degrees until the top is nothing but a mass of



AZALEA.

black twigs from which you can never expect to coax another green leaf. If you have fine plants you will do well to send to some florist for proper soil when they need repotting.

There are two reasons why so many fail with this plant, beside the neglect to provide proper soil. One is, that, because the roots are very fine and form a dense mass, water does not penetrate the center of the ball of earth in the pot readily, and when it is applied most of it runs away from the very place where it is needed most, and the tiny roots suffer to such an extent that they soon become weakened and disease sets in. The other is that the plant is very susceptible to attacks of the red spider, and in a dry air it will be often ruined before you are aware that insects have taken possession of it. The way to prevent this is to shower your plants daily, taking particular care to see that the underside of the leaves are wet at each application. By careful attention to this you can keep your plants green and healthy, if your room is not kept very warm. A cool living room is much better suited to the liking of the Azalea than one in which the temperature runs up above 60 degrees. They do not require much direct sunshine.

They form their buds in late fall, and after the plants are brought into the house you must be sure that the earth in the center of the pot is kept moist. If it is not, the buds will be quite sure to blast, or drop. Always pot your plants low, that is, have the surface of the soil in the pot an inch or two lower than the rim, and let it slope toward the center. Large pots

are not required for ordinary sizes of plants, as the roots are small. A five or six year old plant will do well in a five or six inch pot.

There are early and late flowering varieties. Some come into bloom in January, while others will not bloom till April. Some are double, some single. Some are of the purest white, others white with pale spots and streaks of green at the throat. Some are dark crimson with spots of brown and maroon. Others purple and rose. The flowers are borne in clusters at the ends of the slender branches. A flower of average size will be two inches across. The blooms last for a long time, and as they do not all develop at one time a plant will be a "thing of beauty" for weeks. Bushy plants will often have fifty, sixty and seventy-five flowers open at a time, and they will literally cover the plant. No finer sight can be imagined than a well-grown specimen in full bloom.

One of the finest varieties is Flag of Truce, a semi-double white, with very large flowers, produced in the greatest profusion. If you have next to it a variety like Roi Leopold, with rosy flowers dashed and streaked with white, the contrast will be fine and effective. Well-grown plants will be miniature trees, about a foot or a foot and a half in height, and nearly that across, with scores of branches forming a compact head. Such plants ought to bear two hundred flowers each.

The growing season follows the flowering period closely. The plants should be encouraged to make a vigorous growth by frequent applications of weak liquid manure, and considerable warmth, and a moist air. After having completed the growth for the season, it is best to put them out of doors to remain during summer in a shaded and airy place. I would advise digging a trench for the pots, the bottom of which should be filled with coal ashes to prevent worms from entering through the hole in the bottom of the pots. Set them on the ashes and draw the soil about them till it is nearly level with the rim. This will prevent the earth in the pot from drying out as rapidly as it would if left exposed to the action of wind and air. Great care must be taken to see that the soil in each pot is kept moist. This is a very important matter, and if it is neglected failure is pretty sure to result.

Fine, strong, well-trained plants can be bought from most large dealers for from fifty cents to seventy-five cents each. A dollar will buy a good-sized plant, while a dollar and a half will get a very fine one. This may seem like a large price to pay for a single plant, but if you could see it in bloom in February or March you would not begrudge the money. There are young plants for sale at twenty-five and thirty cents, but they are generally too small to bloom the first year.

**Hollyhocks.**

Every one familiar with old-fashioned flowers as they were grown in country gardens years ago, has a vivid remembrance of the

Hollyhock. It often grew to a height of eight or ten feet, sending up from four to a dozen stalks, which, for half their length, were covered with large flowers, some purple, some crimson, some yellow, and others white. What a magnificent show a group of them made from a distance. I am inclined to think that we have never had any plant that could surpass it in dignity and brilliance of effect. When planted against a background of evergreens its vivid colors came out in strong contrast, and when planted on a little knoll it seemed to crown it with an almost tropical splendor of flower and foliage.

The old Hollyhock was almost always single. Florists had not taken it in hand in those days. But now we have it as double as a Rose, and the coarseness of color about which some complained has disappeared. Its petals have a delicacy which leads

many florists to use it in their finest bouquets.

It is one of the very finest of all our herbaceous plants. Indeed, I think if its popularity were to be left to the vote of those who have grown the new sorts along with other meritorious herbaceous plants it would take the first place.

If you have a border, you cannot afford to be without it. It should be given a place in the background on account of its tall habit, where its flowers can be seen above those of lower growing plants. If you want a large group on the lawn, or in some prominent place in the "front yard," you cannot do better than to use a half dozen Hollyhocks for the center of it.

It is a gross feeder, and you must give it a deep, rich and mellow soil to grow it to perfection. I am often asked if it is not a plant peculiarly liable to disease. Many write that its stalks rot close to the ground and break over. I think the plant is healthy enough if properly cared for. I feel sure that if old manure is used, and the crowns of the plants are set so high that water always runs away from them, there will be no trouble of this kind. The Chinese Primrose, one of our best house plants, will be quite sure to rot just below the junction of stalk and crown, if water stands about it, but if you have the soil in the pot lower at the edge than in the center, so that all water runs away from the plant it never rots. I am confident that the Hollyhock should be planted in the same manner. Fresh manure is too heating for it. If I had no other manure at hand I would prefer to plant it in ordinary loam, de-

pending on applications of soapsuds and slops of that character for food for the plant. I never fail to raise strong and healthy plants, and I use a great deal of sand immediately about the crown, preferring to work what manure I use in at a little distance, where it can be reached by the roots, which spread out from the center in all directions, in a mellow soil.

If you sow seeds of the Hollyhocks in spring you will not obtain flowering plants the same season. If you want plants for the present season's bloom you must buy young ones from the florists. I would advise buying half a dozen young plants for the center of a bed, or for planting along the border, also a package of seed. A package ought to give you at least twenty-five plants, and will not cost you as much as one plant from the florist, so that this method of obtaining plants is much the cheapest if you are willing to wait. And a package of mixed seed will be pretty sure to give you plants of all colors.

The new Chinese sorts are not as tall growers as the old single ones were. They come in yellow, palest straw color, purple, crimson, scarlet, rose and purest white. Some of the crimson ones are so dark as to look black when the sun is not shining on them, and the florists call them black.

The pale lemon-yellow varieties are charming for planting among blue flowers. The two colors contrast delightfully. I have used them with the dark blue perennial Larkspurs with great success. The soft shades of rose combine beautifully with the white of Hyacinthus candidans. Some scarlets were planted last summer where they could be seen against a background of early-flowering Golden Rod, and the effect was dazzling.

We have no finer flower for cutting from to fill large, tall vases. The great spikes of bloom have a massive and dignified effect. They require no foliage save that which the stalk bears below the flowers and among them.

If a rain sets in I would advise covering the plants, if they are in bloom, because the flowers catch a great deal of water, and soon begin to rot if the weather is warm, and as the expanded flowers and buds crowd each other, those on a spike are soon spoiled by too great moisture. If you do not cover them, go about, after the shower and shake each stalk to throw out all the water possible.

Young plants should be covered with leaves or litter to the depth of six or eight inches.

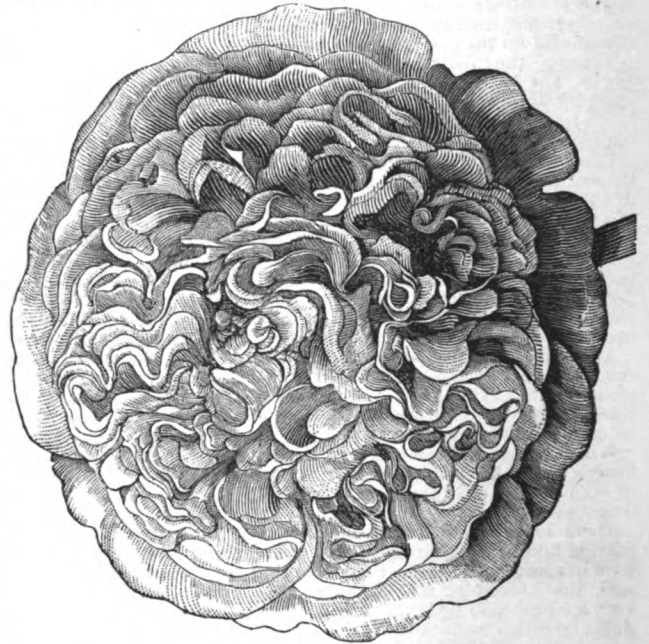
Old plants will survive the second year and often give good flowers the third, but they exhaust their vitality so much by one year of

flowering that I would hardly care to depend on them. It is a good plan to sow seed each year, and have fresh, strong plants each season.

Another thing I would advise: That is, setting a stout stake about two feet in length by each stalk. If the lower part of the stalk is tied to it, there is little danger of its being broken over by winds, but if it is not tied up, it will be blown down, for when it is in bloom it is very heavy.

**A Cheap Summer House.**

Summer-houses, or "arbors," as they used to be called, are not seen on many lawns, or in the front yard, but where the size of the grounds will admit of it I would advise mak-



HOLLYHOCK.

ing one for two reasons. First that the children may have a "playhouse," and because they can be made quite ornamental in appearance. I know of one made more expressly for the children, but it soon became a favorite resort for all members of the family, and the verdict is "that we couldn't do without it in summer." It is large enough to allow of a hammock's being swung there, and several chairs find place beneath its hospitable roof of green, and more than once last summer an improvised picnic took place there, which "all hands" enjoyed greatly.

Of course a summer-house can be constructed in such a manner as to make it quite expensive, but the one I have in mind cost less than two dollars for material, and about one day's labor, and it is quite as pretty as many

(Concluded on opposite page.)

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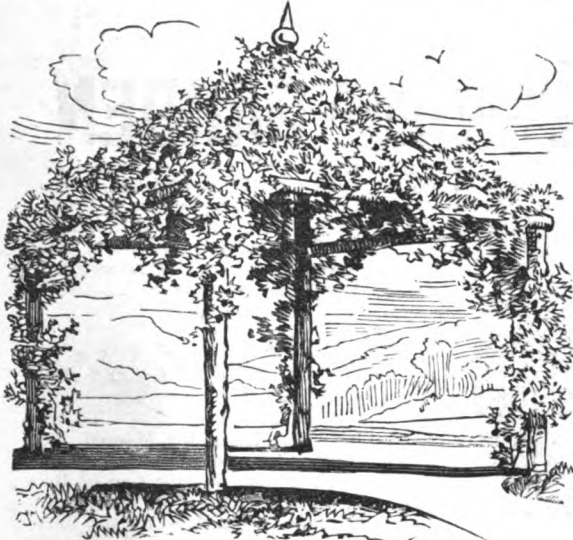


TALKS ABOUT FLOWERS.

(Continued from opposite page.)

more elaborate affairs, and answers its purpose quite as well. And it can be made by "the boys," who will enjoy the making of it very much if you plan it for them.

This particular summer-house was made by setting four cedar posts, from which the bark was not removed, in the ground, twelve feet apart each way. They were left about seven feet above the ground. Strips were nailed from post to post, all around. Then four rafters were nailed on, these rafters starting from each corner, and meeting in the center. Your roof will be steep or flat according to the



CHEAP SUMMER-HOUSE.

length of rafters used. Light strips were tacked from rafter to rafter in a zigzag manner, to furnish a support for vines when they began to "branch out." The sides can be latticed up if you care to enclose it with vines. I think they are prettier when the sides are left open. This is simply a matter of taste, and whoever constructs such a house will build it to suit him or herself, of course. I offer these suggestions simply as an outline of what may be done.

Our summer-house was covered by the last of June with the pretty foliage of a very luxuriant Hop-Vine. We have few more rapid growing vines than the Hop, and it forms a thick mass of foliage, through which the sun cannot penetrate. It can be relied on to produce earlier results in the way of shade than any annual. But if you want flowering vines, use Morning Glories and Moon Flowers, planting one of the latter at each corner and at least half a dozen of the former about them. The Moon Flowers will grow more rapidly than the Morning Glories, and get up out of their way by the time the latter come into bloom and they will take upon themselves the task of covering the roof, while the others festoon the posts and run along the cross-strips. The effect will be much better—at least before the vines cover it—if poles with the bark on are used all through the construction of such a house, or frame, instead of part poles and part strips. One wholly of poles will have quite a pleasing rustic effect, which one of "mixed" material will not have.

A Leach Barrel for Liquid Manure.

I have received a large number of letters asking how to prepare liquid manure. The idea seems to prevail that the work is quite offensive, but it is not if one goes at it properly.

Get an oil barrel, a vinegar barrel, or any barrel that is water-tight along the seams between the staves. If the barrel has contained oil, clean it before using it by putting an armful of pine shavings into it and setting them on fire. The oil adhering to the sides of the barrel will ignite and burn off, leaving a black crust on the staves, which should be scraped off before filling with manure. When you think the oil is all burned off turn the barrel on its side and the fire will go out before the wood is burned enough to damage it.

Make a stand for the barrel something after the pattern of a milking stool, only much larger, and with two of the legs somewhat longer than the others, so that the front will slope forward. The board of which the top of this stool is made should be larger than the bottom of the barrel, so that none of the water may drip over the edges and be wasted before it reaches the vessel placed to receive it. Two grooves should be cut in the board, starting from each side, and running together at the center in front, to conduct the water into the vessel. These grooves are indicated in the accompanying illustration by dark lines, and they must be farther apart at the back than the barrel is wide. Or, instead of grooving the board, narrow strips can be tacked on, and these will keep the water from running off, and conduct it to the proper place in front for taking it into whatever you use to catch it in. The barrel bottom should be bored full of

holes, through which the water can work its way out. As the manure might become packed down into the bottom and impede the free exit of water, after a little, it is well to put in five or six inches of charcoal, small stones, or whatever will keep it up, exactly as you prepare drainage for a pot.

Then fill the barrel with manure. That from the cow yard is best of any. Pound it down snugly. Then apply water. It will be some time before any runs out at the bottom. When it appears it will be a light yellow at first, darkening in color as the strength is extracted from the contents of the barrel. I would not advise putting on enough to make any great quantity at one time, as if you have more than you can use it soon gives off a disagreeable smell.

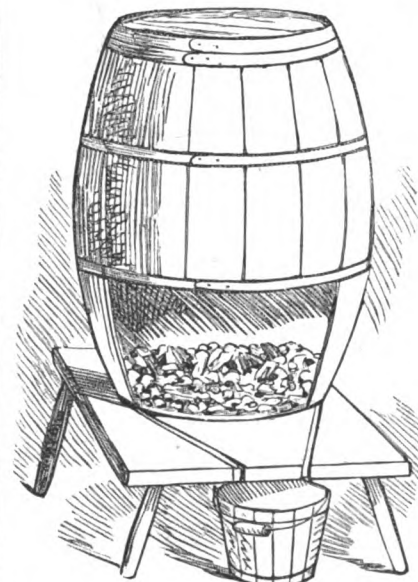
A still more convenient plan is to put a faucet in the barrel. In case you do this you should not bore holes in the bottom. You can draw it directly from the barrel as needed by turning the faucet. As long as the liquid has a brown color it has not lost all of its strength, but as soon as it looks but little darker than the water you apply, throw out the manure from the barrel and refill it with fresh.

Timely Hints.

Are some of your plants,—or all of them,—looking as if they needed something to give them a start? Then see that that "something" is given them. If you are living in the country you can obtain the material for making liquid manure for them, and no other fertilizer is so good. Do not give it too strong to start with. Let it be the color of weak tea. After you have given it in this strength for a week, you will notice that the new leaves are taking on a richer color and a more luxuriant look. Soon the buds will show themselves. Then you can increase the strength of the fertilizer safely. But never use it when it is so strong as to look black. That will prove to be too much of a good thing. Dilute it till it looks like tea of ordinary strength as used on the table. If you cannot get this kind of food for your plants, buy some of the prepared fertilizers and begin the use of it carefully. Apply some and wait for further developments. Some kinds are so powerful as to be dangerous, unless used with extreme caution, hence the need of experimenting with them. That kind put up in small tin cans, labeled Food for Flowers, is as good as anything of this kind that I have ever tried. Pure bone meal is excellent if used in small quantities.

You will come across small slips on your plants now and then which can be removed without injuring the old plant any. If you want a plant of that variety for the outdoor garden next season, cut it off and put it in a dish of sand to form roots. If you begin to do this now, you can have a good supply of plants for bedding out when spring comes, and they will cost you nothing but the labor involved in caring for them, and this is always a pleasure to the real lover of flowers. If you have an old Geranium which has plenty of branches that can be dispensed with, you can make two or three dozens of cuttings from it, and that number of young plants will fill a bed. Never throw away a cutting if you can help it. If you don't want the plant that it can be grown into some one else will.

Speaking of cuttings, reminds me that several persons have written to ask the best method of starting them. I have but one method, and that is the wet sand one. I use a shallow dish to hold the sand. An inch of sand is quite enough for small cuttings. Larger ones may require two inches of it. I keep the cutting box in a warm place, and keep it wet all the time. If you allow it to dry out once, you might as well throw out every cutting that has been placed in it, for none of them will grow. And on the other hand you must not keep it so wet that the sand is in a muddy



LEACH BARREL.

condition. Have it quite moist all through, and keep it in that condition. If your sand is clean and good, and your place for the box or whatever you use is warm, and you keep it just right as to moisture, ninety per cent. of all your cuttings will grow. That is, if the cuttings are in the proper stage of development when taken. If you use old, woody stalks many of them will fail to take root, and if the

wood is soft some will rot. It is perhaps a rather difficult matter for the amateur to decide about this. But if the branch breaks easily when you bend it it will not be far from right.

It will be well to examine plants and bulbs stored in the cellar to make sure of their condition. If Dahlia tubers show signs of mildew or mold, bring them up and keep them in a place where they will dry off for a day or two, and when you return them to the cellar wrap them in paper-oiled paper is best—and put them in the driest part of it. If bulbs begin to rot, throw away the seriously affected ones, and dry the others off. It is always much better to keep bulbs in a dry room above ground which is free from frost than in a damp cellar. Tuberous rooted plants are better able to stand dampness without injury. If the soil in pots is dry give a little water. Don't be frightened if you find that cellar stored plants are dropping their leaves. They can lose all of them without being injured, as a rule, though there are some evergreen kinds, like the Agapanthus and certain kinds of Amaryllis, which ought not to be allowed to lose all their foliage. This can be retained by keeping the soil slightly moist and giving the plant a place cool enough to not encourage growth. In effect the plants rest.

Now is the month to bring up your Fuchsias and start them into growth if you want early flowers from them. They should be cut back at least one half, if they were taken to the cellar without trimming, and repotted. Plants in large pots will not require extra room, as Fuchsias, after reaching a certain size do not make many new roots. Young plants, while growing, must be shifted as their roots fill the pots. As soon as branches begin to start it will be well to give some liquid manure to hasten their development.

The catalogues are coming in, full of attractions for the lover of flowers. It is pleasant work in midwinter to go over them with a view to finding out what you want most. When you have marked such a list you will find, on going over it, that you want a great many more kinds than you can take care of. Then you will make a revised list, which will include such kinds as you think you must have. I would leave most of the "novelties" out of it unless I had money that I could afford to experiment with.

In many localities there are persons who do not feel able to buy many seeds, and yet they want some flowers. I would suggest the formation of seed clubs. By combining your funds you can get a supply of seeds which can be divided among several, and all will have a variety, and quite enough to stock a small garden.

(Continued on page 16.)

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TALKS ABOUT FLOWERS.

(Continued from page 15.)

Helpful Hints from Correspondents.

J. S. Rogers writes: "I always have a few Hyacinths for winter flowering, and my experience is that I get the best flowers by planting the bulbs in moss—Sphagnum,—instead of soil. They should be planted in substantially the same way as bulbs are potted in soil, set in the dark, and the moss kept damp. They seem to blossom freely and keep longer than when potted in earth."

Mrs. A. G. Forrest writes that she has had great success in using camphor for insects on plants. "I take one tablespoonful of spirits of camphor to one gallon of water. Apply with a sprinkler."

E. A. Davis writes: "I notice, in the Oct. number of LADIES' HOME JOURNAL, that you ask for the experience of some one who has been successful in growing English Violets. I have them beside a fence. Sometimes I cover them in fall, and sometimes not. They bloom well. I often smell them before I know the flowers are out. The buds are formed in the fall."

Mrs. F. M. Rising tells how she grows the Violet: "In the spring I take a raisin box, or any box six or eight inches deep, and plant it full of Violet roots. I let them grow all summer. When freezing weather comes I take them down cellar and put them in a south or east window. There they bloom at intervals all winter. I have two or three boxes of them and so get a good many flowers from them. They will not bear stove heat at all, but like a cool place where they will not freeze."

Mrs. J. C. Middleton writes: "Allow me to thank you for calling attention to the Sulpho-Tobacco Soap. I sent for a sample. I have tried it and found it the best thing I ever used. Before I got it insects, especially the green fly, were so troublesome that I had thought of giving up growing Roses. I had tried tobacco water and every thing else I could think of, but found only temporary relief. Since using this Soap I have had no trouble. I have also tried another plan to keep down the aphides: I feed the birds every morning among the Rose bushes, and they find the insects there and pick off a good many of them. Thanks to the birds and the Soap, I have had beautiful flowers this season."

Miss Ella D. Moore: "The Rheingold Marigold is all that it was advertised to be. It produces abundance of magnificent double flowers, three inches in diameter, of a rich, deep, golden-yellow color. Planted the 6th of May, they began to bloom in July. Two feet in height. At one time I counted fifteen blossoms on one plant, and buds without number. This is the best and earliest Marigold I have ever grown. The flowers last a long time.—With me, Fever-fews are perfectly hardy, if not disturbed. I have one that has lived through three winters in the garden. I now have seven, white with bloom, which were slips last summer. They lived through the winter in the open ground. They are among the best of all plants for the house in winter."

M. E. E. writes: "In reply to Mrs. W. C. Williams' inquiry about the Ageratum, would say that our plants grow four or five feet high and are covered with a mass of lavender-blue flowers. I think Libbie Froer keeps her Violets too warm. Ours—and we have thousands—bloom under occasional snows. I can send her any quantity."

This correspondent writes from Fayetteville, N. C., but does not give full name. Isn't she mistaken when she says that Ageratums grow four and five feet tall? I have never known this flower to grow much over a foot under the most favorable circumstances. I am inclined to think she means the Plumbago, which often reaches a height of five feet, and has lavender-blue flowers. The flowers of the Plumbago resemble those of the Phlox in shape, while those of the Ageratum are feathery like the old "Ladies' Paint Brush," and some kinds of Eupatorium.

Mrs. Felker writes: "I want to tell the readers of the JOURNAL that they can have Pansies if they will do as I have done for the past four years, all through the winter. I have a room over the kitchen which has no stove in it, and the only heat that comes to it comes up through the kitchen ceiling. It often freezes there, but the house is well built and there are no sudden changes of temperature. In September I take up the best seedling Pansies I can find in the garden beds and set them in shallow boxes. Old raisin boxes are as good as anything. These are kept out of doors till cold weather comes. Then I take them to the room in which they are to be wintered. On every bright day I keep the window let down from the top. I am convinced that the Pansy must have a good deal of fresh air if you would have it do well. Here they grow healthily, and soon come into bloom, and they are never without flowers. It does not injure them if they freeze some, as those know who have them in the garden. They are often found blooming under snow. The main thing is to keep them cool, and guard against sudden and abrupt changes from cold to warmth. If they freeze let them thaw out gradually, and keep them shaded till the frost has left them. The room in which I keep them has three east windows, and they seem to get all the sunshine in

these windows that they require. I have tried to grow them in the living room, but they have always failed there. Such rooms are too warm for them. In this room I also grow Neapolitan Violets in perfection. Like their cousins, the Pansies, they require cool air and plenty of it. In a cool room the plants will not be attacked by red spider, while in a warm place they will soon be ruined by it. In selecting Pansies for winter-blooming always be sure to take young plants, as old ones will be more or less exhausted by their summer's work, and are never satisfactory. It is a great pleasure to pick a dozen fine Pansies in January and February. I prize them more than any other flower. I can not see that those I grow in the house are not as large and fine in all ways as those in the garden."

Miss W. W. W. writes: "I want to say to those who like a fine, stately plant for the centre of the bay-window that there is nothing better, so far as my experience goes, than the Canna. I plant this out in the garden during summer. In September I take it up and give it a large pail to grow in. If there are many stalks I cut off all but two or three. I give it a rich soil and plenty of liquid manure and it soon makes a fine growth. The leaves will be eight and ten inches wide and three feet long, and there will be five or six of them on each stalk. Sometimes my plant blooms, and sometimes it does not. I do not care very much for its flowers. Its foliage is beautiful enough in itself to make up for the lack of flowers. Such a plant has a noble appearance when surrounded by Geraniums, its great leaves reaching above them in tropical luxuriance, and contrasting vividly with the brilliance of their blossoms."

Mrs. C. D. C. writes: "I wonder if many of the readers of the JOURNAL know what a fine hedge can be made by using Hemp? Our kitchen garden joins the flower garden, and I have often wished a fence could be made between them. Such a fence has been promised me time and again, but some way the "men-folks" never get around to build it. Last spring I determined to have something that should hide the cabbages from the eyes of the visitors to the Tea Roses, and I fell to planning what I should use in my hedge, for that I must have a hedge of some sort was a foregone conclusion, because, being a woman, I couldn't build a fence. I made up my mind to try Hemp. I had often noticed what fine plants grew in the back yard where I threw out the refuse from the bird cage, and I felt quite sure that it would answer my purpose well. So I sowed it in a row; sowed it quite thickly, too, for you know—that is, if you know anything about this plant—that there are two kinds, one that bears seed, and one that bears pollen. The pollen-bearing kind has but few leaves and never makes as fine a plant as the seed-bearing variety, and I wanted enough plants to fill the row after all the pollen-bearers had been pulled out. In front of this row, in the flower-garden side, I set out Dahlias and Gladioluses. I did this because I thought the Hemp with its tall green stalks would make a fine background for bright colored flowers. My plan worked to a charm. The Hemp grew so tall that no one could see over it, and it formed a mass of foliage that no one could see through, and it seemed to me that the Dahlias and Gladioluses never showed off so well as they did when viewed against the hedge. It was beautiful, and the boys cut the stalks when the seed was ripe, and threshed out nearly a bushel from them. We use it as hen-food."

Answers to Correspondents.

In Reply to Many Correspondents, I would say that I do not have any catalogue to send out, as I do not deal in plants, and I cannot write to each person who requests me to give the address of reliable dealers, but if a request for a catalogue is made on a postal card containing the address of the party wanting it, I will as a matter of accommodation, turn it over to some dealer who will be glad to send one.

Jennie Warren wants to know if the Moon Flower can be grown best from seed or cutting? I do not think there is much difference. If you get the seed early in the season, start it in March or April, give it a rich and mellow soil to grow in, in a warm corner, when you put it out of doors, and keep the soil well up to its first condition, I think you can grow fine plants from seed which ought to bloom by the latter part of July. A great deal of the success or failure about which we hear in the cultivation of this plant comes from the soil. It must have plenty of food, and it will really amount to nothing in nine cases out of ten in a heavy clay. Dig in sand and manure and you can grow very good plants there, but it grows to perfection only in mellow and somewhat sandy loam, judging from what I have seen of it. It must be started early if you want it to make such growth as the florists tell about. It must be got used to the change from indoor to outdoor by degrees, or the young plants will receive a check when you come to put them in the ground. Put the seedlings or cuttings out of doors on the veranda every bright warm day for two weeks before you think it time to transplant them to the open ground. This will harden them off somewhat.

A. C. Frost:—I would not advise you to bother with Rose cuttings. I would buy young plants in spring, and depend on them to fill my beds. The average amateur does not succeed very well in rooting cuttings of this plant. Now a-days a dozen well-rooted plants of the choicer kinds of Roses can be bought for a very small amount of money, and these plants, if set in a suitable soil and properly cared for, will soon come into bloom and give you flowers all through the season.

Mrs. B. A. F.:—I do not doubt what you say about being assured by the dealer that the Cinnamon Vine is not something old; not in the least. But I doubt very much the healthy condition of his conscience when he tells you this. He knows better if he knows anything about it, and he is hardly ignorant enough to think that his calling it something new makes it so.

Ada Sweet:—When you have had more experience with plants, you will not think it a grave objection if those sent out by some of

our florists are small when sent you. Large plants suffer more or less in transportation, and generally get such a check that smaller plants which feel the change less soon catch up with them. You must not expect to get plants large enough to make an immediate effect at the prices asked by dealers for young plants. The important thing is to get good, strong, healthy plants. Always have your plants sent by express when possible, as they come through in much finer condition than when sent by mail. The charges of the express company will be made up, in most cases, by the "extras" which the dealer adds to your list.

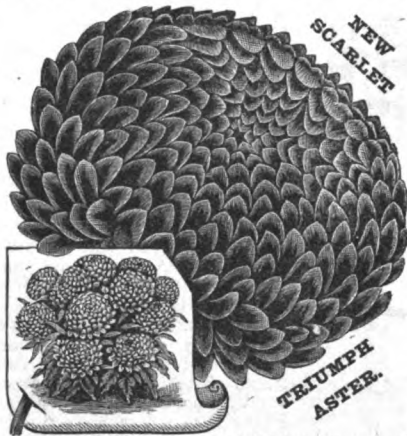
Mrs. J. W. Reed:—If you don't care very much for flowers, for themselves, as I infer from what you say, but merely for their decorative qualities, I sincerely hope you will not try to grow them. Flowers should only be grown by those who have love of them at heart. In fact, they can be grown only by such persons, I am glad to say. You may try to cultivate them, but your trial will be quite sure to result in failure, as it ought to. Some persons who have not the least artistic ability take lessons in painting, simply because they would like to have an oil painting in their parlor about which they can say to their friend, "This is one of my pictures." In ninety-nine cases out of one hundred the picture painted under these conditions will be a ridiculous daub. Such persons can never paint a creditable picture simply because they are wholly lacking in artistic feeling. The person who sees in a plant ornamental features which she would be glad to make use of exactly as she would utilize fine furniture, will never be able to grow the commonest plant well. Why? Because to grow plants well you must be inter-

ested enough in them to study their peculiarities and habits. If you do not understand these to some extent you will fail with whatever you try your "luck" on. If you want something of a floral character to "decorate" your parlor with, get some of the artificial plants for sale in the cities. They will be quite as satisfactory to you as real plants because you will see quite as much "beauty" in them. If you loved flowers for their own sake it would be otherwise. Be merciful to the sensibilities of real flowers and leave them to those who don't care so much for their "decorative" qualities as they do for the beauty that is in them.

Anna D. Bowman:—I have only to repeat what I have often said in these columns: If you rely wholly on what the catalogues say about plants you will meet with many disappointments. I know that many dealers tell us that Hyacinthus candicans is hardy at the North, but I also know—from experience—that it is quite tender. Last winter I left a few bulbs in the beds, and they came through all right. So did Gladioluses, and some tender tea Roses, and no protection was given any of them. This might look to some as an argument in favor of their hardiness. But it is not. The snow came before the ground had frozen, and fell to such a depth that the ground did not freeze any all winter long. If it were possible to keep these plants out of reach of freezing and thawing they would stand our winters well, but last winter was an exceptional one, and most seasons we have frosts alternating with thaws sufficient to kill the plants before winter has really set in. If you want to make sure of keeping your Hyacinthus take it

(Concluded on opposite page.)

OUR MANUAL OF EVERYTHING FOR THE GARDEN



For 1889 is the handsomest and most complete Garden Guide ever published. It is really a book of 140 pages, size 9 by 11 inches, contains three colored plates, and illustrations of all that is new, useful and rare in Vegetables, Flowers, Fruits and Plants, with plain directions "How to grow them," by

Peter Henderson

This manual we mail to any address on receipt of 25 cents (in stamps). To all so remitting 25 cents for the Manual, we will at the same time send free by mail, in addition, their choice of any one of the following Splendid Novelties, most of which are now offered for the first time, and the price of either of which is 25 cts.: One packet of Autumn King Cabbage, or one pkt. of Yosemite Mammoth Wax Bean, or one pkt. Delmonico Musk Melon, or one pkt. Giant Pansy, or one pkt. Scarlet Triumph Asters (see illustration), or one pkt. Sunflower "Silver and Gold," or one plant of the climber Blue Dawn Flower, or one plant of the White Moonflower, or one Bermuda Easter Lily—on the distinct understanding, however, that those ordering will state in what paper they saw this advertisement.

PETER HENDERSON & CO. 35 & 37 Cortlandt St., NEW YORK.



Grand New Flowers. \$4,000 = CASH

THE RAINBOW PLANT. This is one of the most magnificent of all plants. It grows 2 or 3 feet high in beautiful pyramidal spirals of thick foliage, which is of the most beautiful and intense colors: Scarlet, Rose, Pink, Amaranth, Yellow, Green, Orange, etc. Radiant like a Rainbow. It is one of the very easiest plants to grow, either in the garden or pots. Per package, 50 cts.

SWEET NIGHTINGALE. The grandest flowers, opening about sunset and lasting till noon next day. Flowers, pure white and enormous size, 9 inches long and 6 wide, its powerful and delicate perfume filling the air for a long distance. It grows two feet high and each plant produces several flowers each evening. It grows and blooms freely all summer in any garden. The Moonflower is no comparison to it in grandeur and beauty. Per pkt., 20 cts.

PANSY, THUNDER CLOUD. A new enormous coal black flowers, many of which are bordered with a red and whiterim; magnificent. Per package, 15 cts.

Is one of the items we give our customers this season, it being the 15th anniversary of our establishment. It requires neither trouble or expense to get it. Our Catalogue tells how it is given out.

Seeds, Bulbs, Plants.

Our Magnificent Illustrated Catalogue for 1889 is decidedly the finest ever issued. Profusely illustrated with fine cuts and colored plates. In it is offered all sorts of FLOWER and VEGETABLE SEEDS, BULBS, PLANTS, NEW FRUITS, & RARE TROPICAL FRUITS, Etc. Look to it for many GRAND NOVELTIES never before offered. This elegant and expensive CATALOGUE will be sent for only 10 cents, which is only a part of its cost to us, or if you order Rainbow Plant or any of the seeds here offered, and ask for Catalogue it will be sent you FREE.

SPECIAL OFFER! For 50 cents we will mail the Rainbow Plant, Sweet Nightingale and Thunder Cloud Pansy Seed, and Catalogue. To every order we will also add another elegant novelty FREE. WRITE AT ONCE AS THIS OFFER MAY NOT APPEAR AGAIN. Address

JOHN LEWIS CHILDS, Floral Park, Queens Co., New York.



BUY NORTHERN GROWN SEEDS

Does it pay to have the first and finest Vegetables in the market? Yes, well, SALZER'S SEEDS produce them every time—all the earliest—full of Life and Vigor. Thousands of gardeners and farmers gladly testify that by sowing our seeds they make \$250 per acre on our Early Cabbage, Corn, Melons, Peas, Etc. Market Gardeners' Wholesale Price List FREE. 100,000 Boxes and Plants. 26 Packages Earliest Vegetable Novelties postpaid \$1.00. These are all different—sufficient for a family garden. SEND 6c for Package 80-Day Cabbage and Superbly Illustrated Catalogue—containing a bewildering Collection of Beautiful Flowers, Early Vegetables, New Wheat, White Wonder Oat (23 bu. per a), Lucerne Clover, Etc. Warehouse area over 2 acres.

JOHN A. SALZER, La Crosse, Wis.

SCOTT'S FLOWERS

40 Years' Experience in growing our strong and reliable Rare Novelties of great beauty. Handsomely illustrated Catalogue for 1889 will be sent FREE to any address. Send for it now. Grand specialties in PLANTS, BULBS & FLOWER SEEDS of extra choice quality. ROBERT SCOTT & SON, Philadelphia, Pa.





TALKS ABOUT FLOWERS.

(Concluded from opposite page.)

up and keep it in the cellar. Most catalogues say that Hybrid Perpetual Roses are "entirely hardy." Such is not the case at the North. If they are not protected most of the top will be killed in winter.

Theodore Stern:—If your Roses are potted and in the cellar, you can keep them dormant till such time as you may desire to start them into growth by withholding water, and keeping them cool and dark. When you bring them up, they will soon begin to grow. I have had no experience with Hibiscus Schizopetalus. I have four other varieties of Hibiscus, and I find no trouble in bringing them into bloom in winter. I keep the plants as nearly at a stand-still during summer as possible by withholding water. In September I repeat them, give all the water they require as soon as growth begins, and once a week liquid manure. This plant is likely to drop its buds if anything affects its roots. Give too much water, or too little, and the buds will fall. Drainage is very important. So is showering to keep down the red spider, which seems to have a special liking for the Hibiscus. I give Begonia Semperflorens Gigantea all the sunshine it can get in a South window, also B. rubra, and both of them do well. I have B. rubra in a shady window where it does quite as well as in the sunny one. From which I infer that it is not very particular about the position given it. It likes plenty of light, but does not insist on sunshine. Abutilons will winter safely in a cellar that is frost proof. I have had no experience with the Rose you speak of in winter, but do not think it would be a very good variety for winter-flowering.

Miss Fannie Downs:—"Dormant Roses," about which you read in catalogues, are generally large plants of Hybrid Perpetuals and other outdoor varieties which are taken up in fall and kept in a cellar or other cool place over winter where they remain in a dormant condition. I prefer them to pot-grown plants.

A Lover of Flowers wants to know how to care for Begonia rubra. Her plant sheds its leaves. I find this variety one of the easiest of all varieties to grow well. It likes a soil made up of fibrous loam and sand. Good drainage should be provided. The soil should be kept moist all the time, but never wet. If kept too wet the leaves drop, and they are quite sure to fall off if the roots get dry.

Mrs. E. A. Davis asks if the variety of Hybrid Hibiscus extensively advertised by a florist will be likely to prove hardy enough to stand northern winters out of doors. I think not.

Florence says that her sister has a Peony which comes up each spring, grows to the height of a foot, and then dies down and fails to blossom. What is the matter with it? That is hard to tell. It may be that it stands in a low place where water collects. In that case I should advise removing it to some place where good drainage can be given it. It may be that the roots need division. If in a low place, take it up, remove all decaying portions of the roots, and plant in a soil made quite rich with well rotted manure, into which a good deal of sharp sand is worked. I cannot tell where the book she inquires about can be obtained. Write to some newsdealer. He will find it if on the market.

Mrs. M. F. Rising asks where the Sulpho-Tobacco Soap can be obtained. Of Rose Manufacturing Co., 17 South William Street, New York City.

Miss H. J. Cousens wants a list of half a dozen Begonias for a room in which Geraniums are grown. Rubra, Weltoniensis, Washingtonia, Hybrida multiflora, Ingrahamii and Gigantea rosea.

Mrs. E. H. Babb wants to know what catalogues mean when they refer to "frame culture" and "stove culture." Frame culture means that certain kinds of plants can be grown in a cool frame, or modified hot-bed,—a hot bed, if you will excuse the seeming paradox, without heat, while stove culture means that certain kinds of plants require hot-house temperature.

Mrs. W. S. Moorris asks about ferneries, and wants to know if there is not something more satisfactory than the usual style sold by dealers. She will find an article in this number which will, I think, answer her question quite fully.

Jennie Gray: I would not advise spring planting of Tulips and Hyacinths. If kept out of the ground all winter the bulbs are weakened, and when planted the top begins to grow before the roots have had a chance to get much growth, and you will have a weak crop of flowers, and the vitality of the bulb will be severely impaired. So much so that your plants will not be likely to fully recover. These bulbs should always be planted in fall if you want good results. It is different with Lilies, because they do not bloom so early as Tulips and Hyacinths, but they are better when planted in fall.

Exchange Department.

Mrs. Katie Turnell, Westminister, Cal., would like to exchange sea mosses, shells, Pampas grass plumes, for fancy work, Lily of the Valley, Forget-me-not, and double Fuchsias.

Mrs. C. A. Gorman, Box 447, Montclair, N.

J., has Tigridia bulbs which she would like to exchange for Cactus or other bulbs.

Miss Retta Steele, Springfield, Mo., wants to know who has the old-fashioned plant called "Star of Bethlehem" which they would like to exchange for southern plants?

John F. Case, Akron, Ohio, would like to know who has grafted Camellias which they would like to exchange for choice varieties of Dahlias.

Mrs. Salina O'Hanlon, Port Washington, Wis., would like to exchange Tiger Lily bulbs, Peony roots, and perennial Larkspur for Japan Lilies. Write before sending anything.

So many correspondents write that they have plants which they would like to exchange for other kinds that I have concluded to open an "Exchange Department" in which they can give their announcements. I want it definitely understood, however, that I can have nothing to do with exchanges, and that I know nothing about the writers or their plants. I shall simply give the names and addresses of parties, with a list of what they have for exchange, or what they would like to get, and any further information wanted must be obtained by correspondence between interested parties. If Mrs. A., B., or C. offers this or that plant, write to her, and not to me about it.

Mrs. A. A. Meyer, Beauvoir, Miss., writes that she has Hyacinth, Narcissi, a dozen varieties of Cacti, Night Blooming Cereus among them, Ferns, and a good many other kinds of garden and pot plants that she would be glad to exchange. Those having plants to "trade" are requested to send a list, and say what they would like.

Berenice Arnold, Wildwood, Ga., has a flower known there by the name of Marsh Lily, Trumpet Vines, Sensitive Plants, blue Passion Flowers and Cactus Optunia which she would be glad to exchange for any kinds of plants or seeds, but would prefer Hyacinths, Lilies and Fuchsias.

Mrs. Frank Libbey, South Paris, Me., has Turk's Cap and Lobster Cactus which she would like to exchange for other varieties of Cacti, or Begonias.

Mrs. Jos. Borecky, Auburndale, Wis., has seed of very choice double Hollyhocks, white, lemon, dark red, and variegated, which she would like to exchange for seeds of hardy Pinks, ornamental Grasses, or any kinds of bulbs. She also has a lot of Achillea.



And a very pretty climbing plant it is. Perfectly hardy, the stem dying down every autumn, but growing again so rapidly in the spring as to completely cover any trellis or arbor very early in the season. It is as easily cultivated as the Maiden Vine, and is produced from tubers which will make from ten to twelve feet of vine, and with its beautiful heart-shaped leaves, bright green, peculiar foliage, and clusters of delicate white flowers, sending forth a delicious cinnamon odor, render it by far one of the most desirable climbers in cultivation. A tuber planted near a door or window, and the vine trained over and about it, makes an ornament worthy the admiration of all. The tubers are the most severe winters without any protection, and when well grown will measure two feet in length. J. P. Ruxie, Tyrone, Pa., says: "The vine has grown about eighteen feet and was very full of bloom, with a delicious odor, scenting the air for a long distance. The foliage is very much admired, and is withal a desideratum in the way of vines." When first introduced here from Japan, the tubers sold for \$10 each. I will send you tubers, nicely packed in moss, by mail postpaid, for 50c. 5 for \$1 or 12 for \$2. (No order received for less than 50c.) Remit by postal note, silver or stamps. Mention this paper. FRANK FINCH, CLYDE, N. Y.

SEEDS FREE! I make a specialty of the choicest seeds. If you did not try them last year when I sent you my Catalogue, before Feb. 1, and I will send 6 sample papers (worth 50c) free. Pansies, 50 vars. mixed; 1/2 lb. Aster, 35 vars.; Spotted and Blotched Petunias; Imp. Prize Sweet Williams, 50 vars.; &c. Rare Pink, Blue and W. to Water Lilies, bear magnificent flowers, 4 to 8 in. across, in pans or tubs in open air, first year from seeds, 25c. (See Catalogue for particulars.) It will pay to send for it. GOODRICK'S FLOWER FARM, Pansy Park, Dwight, P.O. Mass.

FREE TO ALL WHITE GRAPE VINE. Send 10 cents for postage, &c. POIN BREBZE GRAPERY, Reading, Pa.

SEEDS GIVEN AWAY. Pick's Mixed Flower Seeds, 500 kinds, GUIDE, and 10c. Certificate for Seeds, your choice, all for 2 stamps (4 cents.) Every flower lover delighted. Tell all your friends. G. W. PARK, FANNETTSTOWN, PA. Be prompt. This offer will appear but once more.

LADIES Send at once for our Illustrated Catalogue of FRESH FLOWER SEEDS. Cheapest Seed House in the U. S. Many pkts only 9c. Free pkts with every order. J. B. Root & Co., Rockford, Ills. Vegetable Seeds by lb. or qt. at wholesale prices.

OUR SEED OFFER. One packet each Sweet Peas, Sibley Squash, Seminole Water Melon and Rosy Gem Radish and our handsomely illustrated catalogue, all for 25 cents, contains all the latest novelties. MOORHOUSE & ANNIS, Seedmen, Rochester, N. Y.

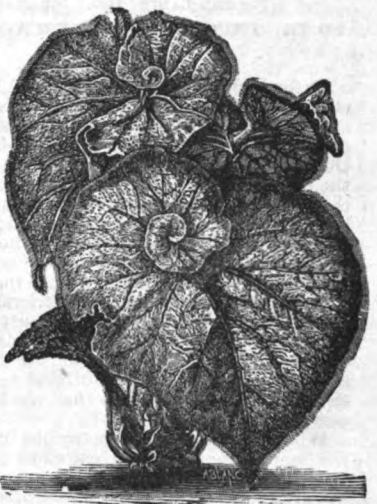
SUSACUAC Spool-holder for thread or cotton. Have you one? Sent on receipt of 10 cts., silver or stamps. Order at once. H. T. FRUEAUFF, Easton Pa.

Our Catalogue for 1889 is now ready, and contains all the good things of the year. We are enabled to offer Bruant's celebrated cross between the Tea and Rugosa Sections, Mme. Bruant. The splendid new H. T., Dr. Pasteur, The White Perle, one of the very finest New Roses for amateurs. The New Roses, as usual, are numerous, but if you want to know the valuable from the worthless send for our new Illustrated Catalogue, free to all applicants. We have quantities of all the Best Roses both old and new. We also give especial attention to GERANIUMS, CHRYSANTHEMUMS, CARNATIONS and BEGONIAS.

We have the most complete collection of Begonias in the country, secured from all over the world. We have the new BELGIAN SUBPALTATE varieties, the Splendidly Marked MIRABUNDA; the best English, French and Brazilian introductions; the Hungarian variety with whorled leaves. Begonias are the finest of House Plants. Send for our Catalogue which gives extended descriptions and full cultural directions. The PRICES are so LOW as to be full of interest.

The finest DOUBLE WHITE FUCHSIA yet offered to the public is MRS. E. G. HILL. It has larger flowers than "Storm King," and has what that variety lacks, a good constitution. All lovers of plants will want the New English Fuchsia, Gen. Roberts; it is pendulous and about 4 to 5 inches in length.

We have all the Prize-Winners in Chrysanthemums which were so magnificent at the Shows. We cannot enumerate half our good things in this advertisement. Send for the Catalogue. NEW Plants at OLD Prices!



We want you to try HILL & CO. RICHMOND, INDIANA. Our FLOWER and VEGETABLE SEEDS are positively unsurpassed in this country.

ORDER NOW NEW HIGHLAND PANSIES Very rapid strides have been made in the improvement of large Flowering and Fancy Pansies during the past few years. We are now in possession of some of the most charming varieties it is possible to imagine, not only are the flowers large and produce freely, but they are blotched and marked in almost every conceivable fashion. Seed of Highland Pansies which we offer this season was secured from a celebrated Pansy specialist in Scotland, and is most assuredly very superior stock, having been saved from all the finest named and seedling varieties, principally those gorgeously blotched and marked varieties commanding such general favor. To every reader who will send us their address with 6c postage (naming this paper) we will mail a Copy of OUR NEW CATALOGUE of Northern Grown Seeds for 1889 (the handsomest we have ever published) and a 25c Packet (catalogue price) of the new and beautiful HIGHLAND PANSIES. Our Catalogue contains all the Standard Varieties and Latest Novelties of Merit in Flower, Vegetable and Field Seeds several of which can be obtained from us only. It is a book of 56 pages, covers beautifully illuminated, finely illustrated throughout. We want every one interested in seeds to have our Catalogue. REMEMBER—on receipt of 6c we send postpaid one packet of NEW HIGHLAND PANSIES with copy of this magnificent catalogue FREE! Send Now! Northrup, Braslan & Goodwin Co., SEED GROWERS, MINNEAPOLIS MINNESOTA.

WATCHES SOLD ON WEEKLY PAYMENTS. Do you want a good one, and pay for it easily out of your allowance! We deliver our Watches immediately on the first payment, and correct any fault you may point out without charge, keep them in repair for one year, let you look at them before you make any agreement whatever with us, in fact do everything that a good business house can consistently offer. We guarantee our goods to be the best for accurate time keeping, for wear and appearance ever offered at the price—Agents can make a great amount of money in a short time, but they must be people of address and responsibility. Our agents are not bound to a certain sized club, as our plan is entirely new and each member independent of any other. Get terms without delay, for territory is being rapidly taken. Save time by remitting 50c. to insure express charges, if you choose, and we will send it C. O. D., first payment on approval. Address: CLARK WATCH CLUB, 103, 105, 107 State Street, Chicago, Ill.

TRIUMPH Self-Wringing Mop. Mopping MADE EASY. THE PROBLEM SOLVED BY THE TRIUMPH SELF-WRINGER. Lightens woman's labor. No more chapped hands or lame backs. Saves time and labor. Hands do not touch water; boiling water can be used, also soda, potash, lye, &c. Cloths knit by a patent process, elastic, easy to wring; absorb water like a sponge. A wonderful labor-saving invention. Over 600,000 sold. Sells at sight, no experience necessary, our new methods of selling assure success. Exclusive Territory. Fact ry located in N. H.; Supply Depots at important centres. Orders filled from nearest Depot. Liberal terms. Illustrated circulars free. Elliott & Low Mfr. Co., General supply office, 271 Public Square, Cleveland, Ohio.

ON 30 DAYS' TRIAL. THIS NEW ELASTIC TRUSS. Has a Pad different from all others—a cup shape, with self-adjusting Ball in center, adapts itself to all positions of the body, while the ball in the cup presses back the intestines just as a person does with the finger. Light pressure the Hernia is held securely day and night, and a radical cure certain. It is easy, durable and cheap. Sent by mail 47c. in advance. EGGLESTON TRUSS CO., Chicago, Ill.

PLEASE REMEMBER THAT ESPEY'S FRAGRANT CREAM is the finest and best preparation in the world for Chapped Hands and Rough Skin. Has the largest sale, gives better satisfaction than any other article. Beware of imitations claiming to be the same thing or just as good. Sold everywhere.

Ideal Hair Curler. Does not burn or soil the hair or hands. SOLD BY ALL DRUG AND TOILET GOODS DEALERS. SAMPLE, POSTPAID, 50 CENTS. G. L. THOMPSON, Mfr., 86 Market St., CHICAGO.

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[FOR THE LADIES' HOME JOURNAL] SOME IMPORTANT QUESTIONS ANSWERED.

As for weddings in a church, we all know the etiquette, but where shall the cards be sent afterwards? How often are we asked to see a couple married in church when we know not the bride's mother, nor the future address of the married pair. Shall we leave cards with the sexton? It is impossible to call on such a bride until she sends her married address.

Always answer every invitation, however, to the hostess, to the person who invites you, not to the bride. Thus if Miss Smith marries Mr. Brown and we are asked as the friend of either Miss Smith, or Mr. Brown, we must not send our card to them but to Miss Smith's mother, aunt or friend, in whose name the invitation is issued. It will be her business to see that the bride and groom know that we have done our part of the business.

When young ladies are betrothed in Europe the fiance is regularly introduced to all of his bride's family by card. That is not done here, but after an engagement is announced the gentleman is asked to all the dinners and parties given by the intimate friends of the bride.

It was once considered an intentional rudeness if a lady gave out that she received on Thursdays for people to call on any other day, or to leave a card otherwise than personally, or to send a card by mail. But in a great city these rules become inoperative for no lady can fulfill all her social duties in person. The only insult which a society person is bound to resent is the persistent ignoring of these rules. A card sent by mail on the lady's reception day is now recognized as an attention. It is saying "I would come if I could." As invalidism, engagements, perhaps having the same day herself, prevents one from making the call.

If a gentleman is invited to call on a lady, he should call within a week. In London all people leave cards the day after a party. A man should never be forgiven, if he does not call after a dinner party. Some fashionable young men in New York, never call, but go on, receiving and accepting civilities, for years. It is all wrong, a great incivility, some kind friend should at least leave cards for them.

And as a man should always dress for dinner, he should certainly be in evening dress for a call in the evening. "If a gentleman does not respect me sufficiently, to dress himself freshly before he calls I do not wish to see him," said an old society leader in New York.

The custom of calling on all one's friends having become impossible most ladies have a day all through the year, or for three months or for one month, or three receptions, or a tea, thus allowing their friends to see them once a year. If impossible to go and see them on these occasions, a card should be left or sent on one of these days.

When young ladies leave their mother's card there is the same respect expressed, as if the mother called in person.

There is in our country, (no doubt owing to the fact that etiquette is with us still a new art,) too much importance, given by some people to trifles. Thus a lady wishing to bring out her daughter wrote on her card "Mrs. Smith at home Tuesday," a friend saw it and said, "Mrs. Smith you should have said 'At Home,' using the capital letter." So the lady wrote over all her two hundred cards. It was very useless, and absurd, as the first was as proper as the last. Many purists would have said more proper; at any rate both are proper. It is thus that trifles, are magnified into essentials.

In the frequent event of an exchange of calls between two ladies who have not met, they should take an early opportunity to speak to each other. The younger should seek the elder, or the one who has received the first civility should speak first. Ladies who know each other by sight should bow after the first interchange of cards.

Both ladies and gentlemen in making the first calls of the season should leave one card each at all the houses where they call, even if they find the lady at home. This is to help the lady who uses these, as her memoranda for returning her visits. Young men should leave cards and addresses, as a lady often wishes to invite them informally, and wishes their address.

When an invitation to a house is received for the first time, very polite people call and leave a card next day to show their appreciation of the civility, but this is optional. In sending a first invitation, the card of the head of the family should always be enclosed if it be to a gentleman, if to a family, or to a lady, the card of both the host and hostess should be enclosed.

As "disrespect is an unpardonable vulgarity" great care should be taken to call early on a lady who invites us for the first time.

Gentlemen should not expect to receive invitations from ladies, unless they have brought letters, or have called or been introduced by a friend. A mother generally leaves her son's cards when he is ready for society, and young men should call on each other.

Dr. Johnson said "that our friendships should be kept in repair," and we must not forget any of the minor politenesses. People should consider the roof an introduction, and speak politely to each other if they meet in a friend's parlor, and wait for an introduction, they need not know each other after they go down the steps, if they choose not; and as her visitors leave the room on her reception day, it is the worst possible taste for the hostess, to discuss their characters or belongings, nor should she allow others to do so.

Good manners and perfect tact are the privileges of the few, and we sometimes observe in fashionable circles, a coarseness and brutality which is only worthy of the stable yard, and the bar-room, but the improvement visible in a few years in American society is a very hopeful sign, even to the "forgiveness of injuries."

No one likes to be left out. A lady gives a ball or reception, and some one of her friends, finds herself left out.

She naturally does not call or make any sign after this, and is perhaps hurt and offended. Now perhaps the first lady has sent a card and

it has been lost, who shall ever tell her that the second lady never received it?

Many friendships, are impaired in this way and both ladies are angry and perhaps made enemies for life. For the lady who gave the ball says, "How rude of Mrs. Oldfield not to respond to my invitation." Mrs. Oldfield is in the awkward position of not knowing whether she had been asked or not, and as no lady likes to seem offended, or to notice a slight (for it may be that the lady who gave the ball had to limit her invitations, not having room for all, without intending to hurt Mrs. Oldfield) she cannot explain, so the trouble grows.

It is well if some mutual friend will put all things right, to find out the circumstances and make the peace.

But alas! society usually foments quarrels rather than clears them away.

Those whom we employ to carry our messages often do us great injustice in this way. Servants give wrong messages, are uncivil at the door, miscarry notes, deny one person and admit another, they sometimes fib. The mistress of a house cannot always with the best intentions prevent these accidents from occurring. She must however do her "possible" as the French say. A servant is very apt to take his tone from his employer, and to be respectful if they are cordial, and insolent if they are insolent.

Calls of sympathy, should be made in person a week after the death of a member of a family, whom you wish to treat with exceeding respect and kindness. Of course you do not ask to see the afflicted widow, or daughters, or mother but you personally inquire for them. You can leave a plain card, with your name or pencil a few words upon it, it is always well, also to write a note expressive of your sympathy.

If neither can be done send a card by a servant. We are not careful enough in this country about congratulating and sympathetic etiquette. We should call to inquire for the sick, to send messages of kind inquiry, to show our pleasure in our friends good fortune and to sympathize with them in trouble.

A widow on marrying again should not use her late husband's initials, but if she was Angela Jones and had married Mr. Brown, her cards should read:—

MR. and MRS. JONES request the pleasure of your company at the marriage of their daughter, ANGELA JONES BROWN to WILLIAM THOMPSON, Esq., Thursday, March 10th, etc., etc.

Or better still, if she requests a friend to give her a reception after the wedding, the friend's name appears on an "at home" card with the cards of the widow, and the gentleman whom she is to marry.

A widow bride must not wear a veil. The lady of course in every event fixes the wedding day, and decides upon the taste of the cards which are issued by her family.

The lady of course, announces the engagement to her family, and the groom to his, and then to the world. Much nonsense is written about papers, "which are expected to gazette engagements or weddings." No paper is expected to "gazette" anything amongst well bred people. The first intimation that the public receives of either fact, should come from the parents of the bride, who mention the fact to their intimate friends, and when the young couple are ready to marry, the wedding cards announce it.

After the wedding, announcement cards should be sent to all friends not invited to the wedding.

It would be easy to write a volume, and it would be a most useful volume if it brought conviction to the hearts of the offenders, on the wrong done to young ladies by the newspapers, who assume, without authority to publish the news of an engagement. Many a match has been broken off, by such a premature surmise on the part of a not too well informed reporter, and the happiness of one or more persons injured for life. For an engagement is a very delicate matter. Two people like to approach this event of their lives in great mutual confidence and secrecy. They do not wish to throw open those inner rooms of the heart for reporters to chronicle every detail of their furnishing. Consequently no one should announce an engagement without the best of authority. Society is also very much to blame for declaring an engagement to be off, without sufficient reason, and to circulate rumors prejudicial to the gentleman if an engagement is broken. This is often done and it makes much ill-feeling.

A gentleman presents a lady with a ring after she has accepted him, a diamond generally, "A very large diamond, imported by Tiffany" as the author of Miss Flora McThinsy puts it. According to the wealth of the high contracting parties is the diamond large or small, and so is the trousseau of the bride.

The giving of bridal gifts, has become very much of an abuse. The outrageous misuse of good custom from being a very pretty custom one which had at its base, the good old reality of helping the young couple to begin housekeeping, which is still observed in Holland by presents of bed-linen, table-linen, chairs, and knives and forks. It has become with us but another form of ostentation; and is a great tax upon the friends of the bride. People are expected to send certain handsome gifts. Rich old relatives are told what the bride would like, and the bride's mother has been known to write notes that "Nellie would prefer pearls," or that "Jane hopes every one will give silver," very indelicate.

Even if the family of the bride have no more delicacy than this, the bride certainly should have, but a 19th century bride requested diamond stars, and another let it be known that turquoise were her passion. This is all well for the very rich, but it is very hard on the poor and the moderately rich. The young couple may be loaded down with a silver dinner set and have no table on which to put it, and so the dinner set must be stored, where for insurance, storage and the interest on the money, it soon eats itself up, and becomes a bill of expense. M. E. W. SHERWOOD.

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Should no person give the correct names the one giving the nearest will receive the first Prize. Should two or more persons give the correct names then the one first received will get the first prize; and the next will be entitled to the second, and so on. And to every person sending an answer, whether correct or incorrect, a Patent Erasable Memorandum Tablet and a beautiful Picture Card will be sent when the Prizes are awarded.

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Cut this out as it will not appear again in this paper.

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[FOR THE LADIES' HOME JOURNAL.]  
THE KINDERGARTEN.

XVIII.

BY ANNA W. BARNARD.

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THE SEVENTH OCCUPATION.  
THE SURFACE.  
PAPER CUTTING.

This occupation illustrates the division of the plane, and the reunion of its parts into a whole. With the surface, as represented by the tablets, images are formed which may readily be transformed to others,—the variegated surfaces of the mats are produced by weaving together part-surfaces of different colors.—in paper-folding, whole surfaces are converted into objects,—in paper cutting, the surface is divided into parts, which are subsequently reunited in an entire unchangeable image or picture, inseparable from the surface upon which it is mounted.

The materials needed are a brush, mucilage,

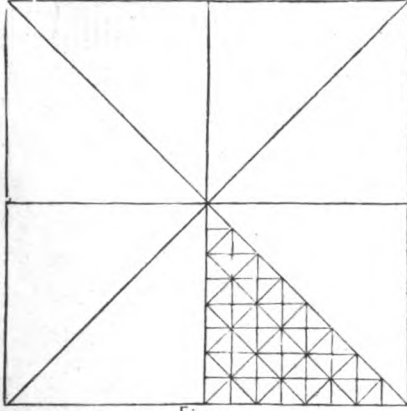


Fig. 1.

ten by ten inch sheets of heavy paper, in red, bronze, ultra-marine and other colors, and five by five inch squares of engine colored, coated, or fine white paper, very exactly ruled on one side with one vertical, one horizontal, and two slanting lines into eight equal right-angled triangles, one of which is covered with a fine network of squares and triangles. (Fig. 1.) This network serves as a guide in directing, folding, marking and cutting. The square of paper is placed on the table with a corner front, the triangle containing the network under and at the left. The front corner is folded over upon the back corner, the acute angle at the right over upon the acute angle at the left, the upper acute angle at the left over upon the acute angle at the back, and the lower acute angle at the left under to the same point. By these folds a right-angled triangle of eight-fold thickness is produced, which is now ready to be marked for cutting, and for this purpose is placed on the table with the network uppermost, (Fig. 2)

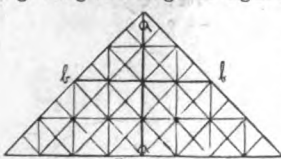


Fig. 2.

the closed corner or acute angle at the right being the center of the square. This is the first fundamental form, which, during the process of marking and cutting, is always to be so held that the open edge where no plane connects with another shall be at the left. The children, as directed, mark lightly with a pencil, certain lines on the network, afterward carefully cutting the paper in the lines marked. The act of separation requires its opposite, union, and the cutting or dividing is followed and supplemented by mounting, the parts being arranged by the law of opposites, in symmetrical forms and pasted on the heavy sheets of paper. In all the first and simplest exercises, every fragment, however small, produced by the cutting, is to be used, but the effect of the larger and more complicated figures is not to be marred by too strict adherence to this general rule.

If the child be directed to mark the vertical line, a a Fig. 2, extending from the apex of the triangle to the middle of its base line, and then to cut through the entire thickness of the paper in the line made, he thus produces one square and four triangles, the square is, of course, to occupy the center of the mounting sheet, and the four triangles are to be disposed around it, edge to edge, corner to corner, edge

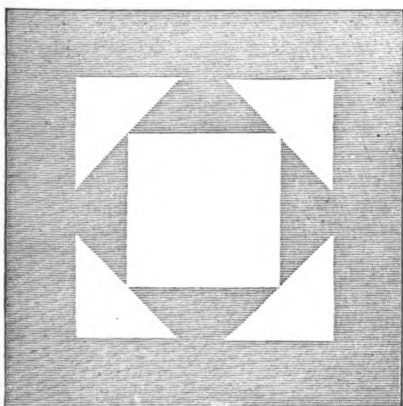


Fig. 3.

to corner, or corner to edge, touching or not touching, as the case may be. Before mounting, a good exercise is to find out in how many positions relative to the center the triangles may be symmetrically arranged,—one of these positions is shown in Fig. 3. If the fundamental form be cut through the middle horizontal line, b b Fig. 2, one of the possible arrangements of parts thus produced is seen in Fig. 4.

Two or more vertical or horizontal cuts may be made in the same form. Vertical and hor-

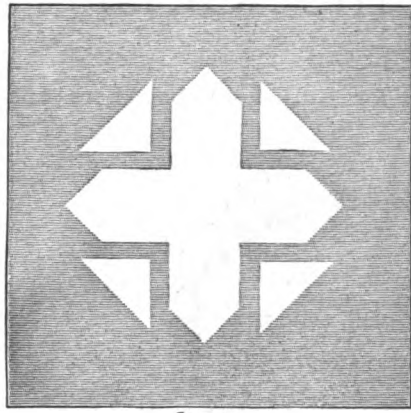


Fig. 4.

zontal cuts are next joined in the same form. These are followed by the oblique cut and finally all cuts previously used are combined in one form.

The second fundamental form is the equilateral triangle, which is developed from the square in the following manner. One corner of the square is folded upon the corner diagonally opposite, the triangle resulting is then divided into three equal parts from the middle of its base line to the outer edges, by folding one acute angle upward and the other downward. Cutting off the projecting edges, the paper, when opened, has the form of a perfect hexagon, the creases making in the center six acute angles of 60° each. The hexagon is then folded in the creases into the sixfold equilateral triangle, in which the entirely open edge serves as a basis. This form may also be developed from the circle, by first halving it, and then dividing the double semicircle into three equal parts by folding, as in the square, one third upward, and the other third downward, and cutting off the projecting edges. The network for the second fundamental form is made by drawing a vertical line from the apex of the triangle to the center of its base,—dividing each edge into four equal parts, and uniting the points of division of the base, by lines parallel with the other two edges. Fig. 5. In this form the oblique line prevails. The first and second fundamental forms are both used for circular cuts, but not until the child has become familiar with curve and circle, through play with the whole and half rings, in drawing, etc., and only after long continued practice in cutting, which requires great facility in handling both scissors and paper.

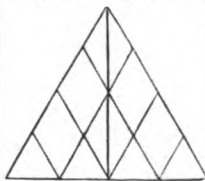


Fig. 5.

The child's desire to destroy things by cutting, is in this occupation so directed as to produce results satisfactory to himself, and not detrimental to others. If objection be made to the use of scissors, it is to be remembered that they are never sharp-pointed but have blunt or rounded blades, and that the most watchful care is exercised during the time of their use. All children manage to get hold of scissors, knives, etc., often destroying the property of others, and inflicting injuries upon themselves, and the earlier they become accustomed to the right and proper use of these sharp instruments, the less possible mischief may be done, and the more possible accidents avoided. By furnishing them with suitable material, which they are taught how to mark and cut, and afterward to arrange and reunite the parts in forms that please the eye, and at the same time keep the fingers busy, the desire to destroy, if it does not altogether cease, will, in a great degree, be modified, or turned into a desire for creating, for after having been definitely and systematically guided in the repeated application of the law, invention will surely follow, in spite of the discouragement of those who look down upon the first feeble efforts of the little ones to embody their childish fancies.

In the first exercises the paper is folded eight times, afterwards six times, later twice, and finally, not at all, the difficulty of cutting, in one sense, increasing as the number of folds decreases. The occupation is adapted to the later stages of the kindergarten and to the school. It may be divided into two parts, cutting off and cutting out. Cutting off may be done by very little children, cutting out is more difficult, and is reserved for the older ones, who may cut animals, plants, and other forms of life, even silhouettes being cut by the most expert. The cutting of forms from single paper is a kind of drawing with scissors, which, however, unlike the pencil, are held still while the paper is being brought into the right position. Paper cutting prepares for many after occupations. The logical process and activity of folding, marking, cutting, arranging and pasting the bits of paper has a marked influence upon the mind as well as the fingers, it strengthens the sense of form and color, and awakens an appreciation of the harmony of parts,—the interest is increased by the free cutting, or inventive work, and the sense of beauty developed, which is the main object sought.

THE FIFTH GROUP.  
THE SKELETON AND THE SOLID.  
THE EIGHTH OCCUPATION.  
THE SKELETON.  
PEAS WORK.

The children, as their powers unfold and strengthen, are no longer characterized by aimless activity, no longer satisfied with mere doing, but the desire arises, to produce, by their own unaided efforts, abiding results. The plane figures, whose edges or outlines are temporarily embodied by the sticks of the tenth gift, are reproduced in permanent form by means of peas-work. In this occupation is also made the outline, frame-work, or skeleton of the solid body, the edges being embodied by

wires or sharp-pointed sticks, and the corners by small cubes of cork, or dried peas. In making the skeleton of the solid an opportunity is afforded, not only to examine its outer form or outline, but, at the same time, to see within it. With wires, small cubes of cork, and with sticks, dried peas are used as embodied points of junction. Pease are soaked in water ten or twelve hours, and dried one hour before using, in order to make them soft enough to be pierced by the sticks, and hard enough to hold them securely. In the process of drying, the pease harden again, so that considerable force is required to pull the forms apart. The materials for work having been distributed, each child, taking one pea from his allotted number, is shown how, with the aid of a pin, he may loosen, and take off the outer skin, and allow the two halves of the pea to fall apart, almost without assistance. Delight and wonder are always manifested at the beautiful and even division made, and at the tender, delicate germ that is distinctly visible. If to this be added the pleasure of planting a few pease, many a beautiful conversation will grow out of the experience, delight and wonder merging into love and reverence for the Unseen, with every new revelation of Nature's secrets of life and growth.

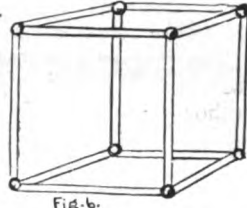


Fig. 6.

The simplest exercise consists in embodying the line, which is done by inserting one end of a sharpened stick in a pea, making at the same time, what to the child's pleased eye resembles a "shawl pin." He is further delighted to fasten a pea securely on each end of a stick, and repeating the operation, to find himself in pos-



Fig. 7.

session of a pair of very good miniature "dumb bells." He next fastens three peas on the same stick, one at each end, and one in the middle, then he increases the number to five, and finally to nine, and in filling the stick with peas, proves in a novel way how the line is made up of a number of points. From these and similar simple exercises he progresses gradually to the making of the different kinds of angles and triangles, the square, oblong, etc. dividing the latter in various ways by the addition of vertical, horizontal and oblique lines. But before making these forms of knowledge,

the very little ones are better entertained by making simple forms of life, rakes, ladders, and many other familiar objects being easily imitated, though great care and patience are required in making even these. Peas-work, except in its simplest exercises, requires greater manual skill than can be expected of very young children, and it is not possible for them to succeed well in making the mathematical forms, especially those of the many-sided bodies, and developing one from another, this more difficult work being adapted to the capacity of older children only.

The skeleton of the cube is formed by simply making two squares of equal size, placing one above the other, and connecting the two at the corners, by four upright sticks of the same length as the square's edge. If the uniting sticks are longer than the square's edge, the oblong is the result. If one of the squares be larger than the other a topless pyramid is produced. Two equilateral triangles, united at the corners by three long, upright sticks of equal length, form the triangular prism. Four equilateral triangles joined form the three-sided pyramid, and eight the octahedron. Other figures made are the cone, double cone, hexagon containing inverted cone, cube containing octahedron, etc.

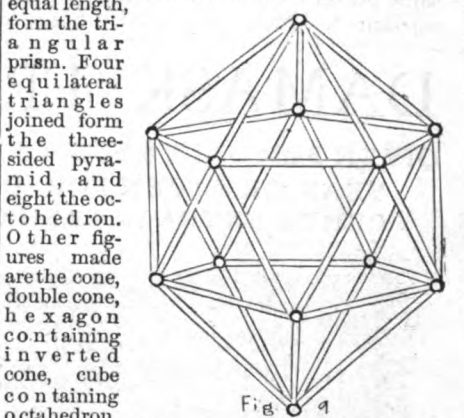


Fig. 8.

Some of the more complicated figures are beautiful. In the construction of these skeleton figures is gained a truer knowledge of form and a better understanding of the qualities of the solid, whose outline is examined at the same time discovery is made of its inner being.

Peas-work is an excellent preparation for perspective drawing. All the forms made may be used as models for clay-work which is the complement of peas-work. The children find special happiness in the occupation on account of the novelty of the material, and the speed with which objects may be made.

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**PARLOA'S KITCHEN COMPANION,**  
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It is thoroughly practical; it is perfectly reliable; it is marvellously comprehensive; it is copiously illustrated; it is, in short, overflowing with good qualities, and is just the book that all housekeepers need to guide them.

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60 samples and designs. Hidden Name Chromo; Gold Edge, and Shape Cards 5 cents. ROSE & CO., Mt. Vernon, N. Y.

**IMPORTED WORK BOX, FREE.**

This Elegant Imported Work Box, something that no lady can fail to be delighted with, we had made in Europe specially for us, and only by ordering a very large quantity have we been enabled to procure them at a price which permits us to now give them free to our subscribers. Each box contains 1 Packing Needle, 1 Bodkin, 1 Steel Crochet Hook, 1 Ivory Crochet Hook, 1 Steel Button and Glove Hook, 1 pack Black Hooks & Eyes, 1 pack White Hooks & Eyes, 1 Box Toilet Pins, 1 Box Hair Pins, 1 Reel White Cotton, 1 Reel Black Cotton, 50 Best Needles, 1 Box White Pins, 1 Box Black Pins, 1 Box Safety Pins and 1 Silvered Thimble. Remember, we send this splendid Lady's Work Box free to all who send us 50 cents for one year's subscription to **The Home**, a large, 16 page paper, full of stories, household, kitchen, laundry and fancy work notes, an illustrated page of the latest fashions, poetry, fun, wisdom, &c., &c. Five subscriptions and five Work Boxes will be sent for \$2.25, so by getting four of your friends to send with you, you will secure your own paper and Work Box free. This great offer is made solely to introduce our paper. Address,  
**People's Publishing Co., Boston, Mass.**

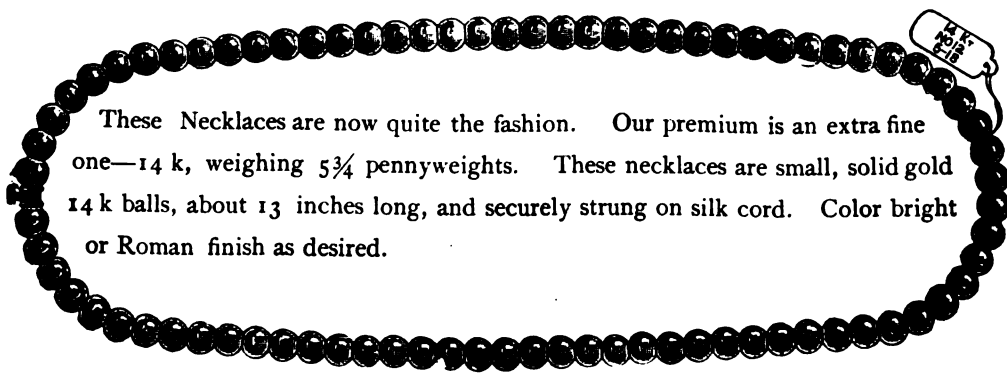
By return mail, Full Description  
**FREE** Moody's New Tailor System of Dress Cutting. MOODY & CO., Cincinnati, O.



# A Handsome Present for the Girls.

## SOLID GOLD BEAD NECKLACE

Given for only 60 yearly subscribers at 50 cents per year each, or for only 40 subscribers and \$2.00 extra; or for only 20 subscribers and \$4.00 extra.

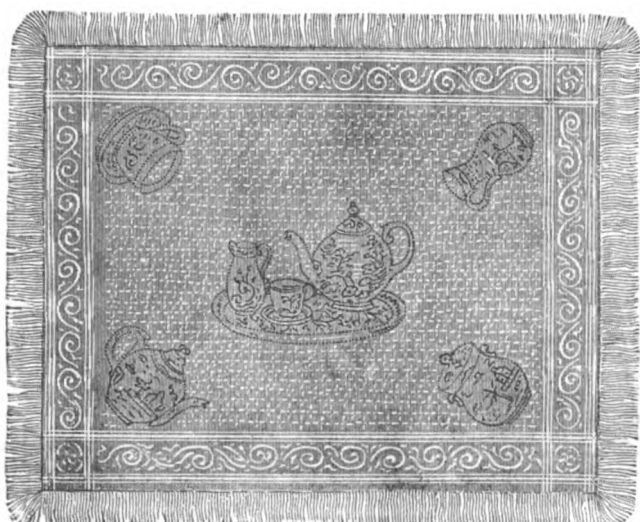


These Necklaces are now quite the fashion. Our premium is an extra fine one—14 k, weighing 5 3/4 pennyweights. These necklaces are small, solid gold 14 k balls, about 13 inches long, and securely strung on silk cord. Color bright or Roman finish as desired.

We offer these goods for sale to those who can not send us clubs—for only \$8.00 postpaid to any address. The same goods are sold by our first-class jewelry houses at \$10 and \$12. Our price is but \$8.00. Everything positively warranted. Money refunded if not satisfied. No risk,—no loss.

# DAMASK TRAY CLOTHS.

GIVEN FOR ONLY 6 SUBSCRIBERS AT 50 CENTS EACH PER YEAR, OR GIVEN FOR ONLY 4 SUBSCRIBERS AND 25 CENTS EXTRA IN CASH OR STAMPS.

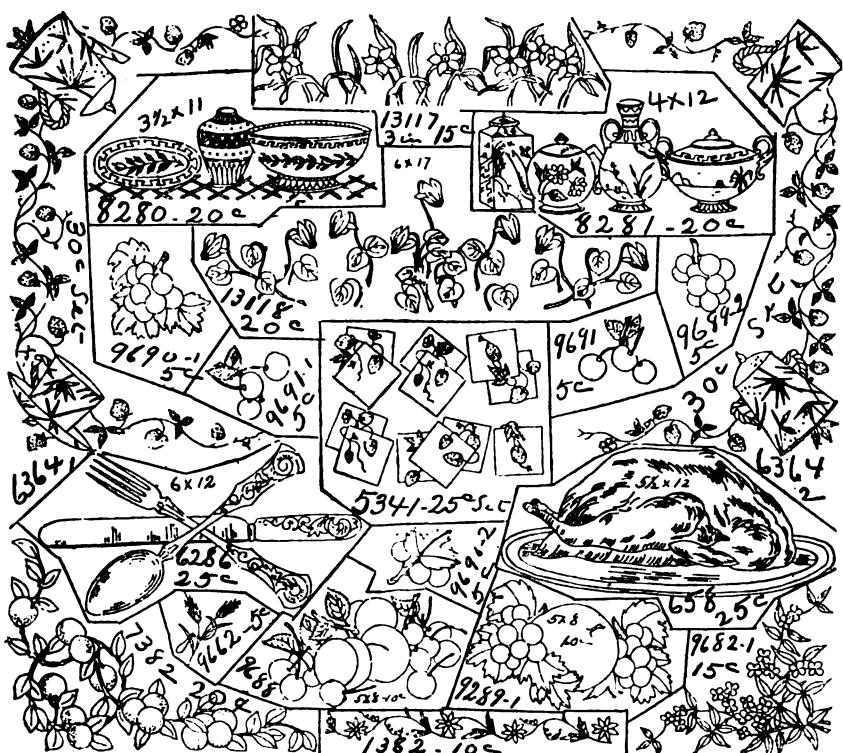


These are designed to be placed on the table in front of the hostess, and are to be embroidered on the corners or ends. We will send one of these Tray Cloths of fine linen damask, with cup and saucer, sugar bowl, creamer, and teapot stamped in each corner. Given for a club of 6 subscribers, or 75 cents. Carver's Cloths to match, stamped with knife and fork, dishes, &c. We

will send at same price.

The editor of the JOURNAL particularly recommends the Tray Cloths as one of the best premiums we have ever offered. They are very fine and please our subscribers as well as anything we have for premiums.

We have a great many new patterns for Tray and Carver's Cloths, and illustrate a few of them below. You can have the cloth you order stamped with any of the designs you may choose. Order patterns by number and tell how you want them put on.



Stamping Patterns, we will give a set of Stamping Patterns, comprising all of these designs, for 2 new subscribers to the LADIES' HOME JOURNAL, or for 75c., cash. This will go with your outfit and make it more complete. We will send any single pattern for price as given under the pattern.

## POLISHED ROMAN PIN.

Given for only 10 yearly subscribers; or, for only 8 subscribers and 25 cts. extra; or for 6 subscribers and 50 cents extra; or, for only 4 subscribers and 75 cents extra; or, for only 2 subscribers and \$1.00 extra.

No. 11. Is a very chaste design of four polished rings entwined, there is not a particle of ornament on this pin, but the design is quite popular; the rings are of best rolled gold plate and no joints visible, the pin is all polished and the usual color of 14 karat gold.

We offer it for sale for only \$1.25 and send it postpaid to any address.

No. 12. Is the exact counterpart of No. 11 except that it is roman gold finish, or the color of 22 karat gold. Price, \$1.50. Given for 12 yearly subscribers.



## PHOTOGRAPH ALBUM.

Given for 10 Subscribers at 50 Cts. Each per Year.

This Album is bound in fine leather, has beveled edges, and is ornamented in black and gold, as seen in the cut.



It contains places for 40 pictures; part of the openings are oval and part square. The pages are lined with gold. The book has gilt edges and nickel-clasp. Size 6 1/4 x 5 1/2 inches.

Given for 10 subscribers at 50 cents each; or given for 4 subscribers and 75 cents extra.

## BREAKFAST & DINNER PARTIES,

Teas, Suppers Luncheons and Receptions.

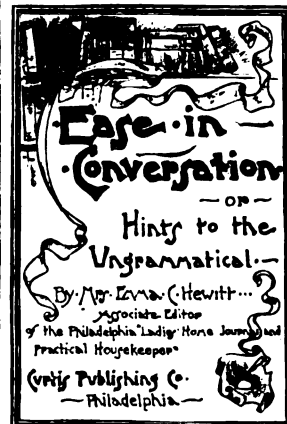
Entirely New, Original, Practical. AND RELIABLE

A NEW BOOK JUST PUBLISHED. PRICE 25c.

Given for only two yearly subscribers, and sent postpaid to any address.

Breakfast Parties—Formal Dinners—Informal Dinners—Dinner Giving—Luncheons and Teas—A High Tea—Suppers and Receptions—Summer Entertainments—Hints on how to arrange the Table—How to talk in Society—How to make French Candy—Some English and Scotch Cakes—English Pies and Puddings—Christmas Goodies—Christmas Entertainments, etc., etc.

CURTIS PUBLISHING CO, Phila., Pa.



Given a Premium to anyone Sending us only 2 subscribers at 50 cents each per year.

## HOW TO TALK WELL.

AND IMPROVE YOUR GRAMMAR.

Was your early education neglected? Every woman having a spark of desire for self-improvement should secure a copy of

### Ease in Conversation;

OR HINTS TO THE UNGRAMMATICAL.

BY MRS. EMMA C. HEWITT.

It points out unsuspected errors in everyday English. Tells you how to talk well in Society. How to acquire ease and correctness in conversation. Shows how we make ourselves ridiculous; how we miss that nice balance of ready thinking before folks that gives one that hardest achievement—ease. Tells how to say, and not to say things that make folks wonder where you were born, if you say them, or don't say them wrong.

50 PAGES, PAPER COVERS, 25 CENTS POSTPAID.

## Mary Knapp's Fancywork Books.

RELIABLE PATTERNS for KNITTING and CROCHETING By MARY F. KNAPP.

GIVEN FOR ONLY 2 YEARLY SUBSCRIBERS.

To meet the wants of our numerous subscribers, who are constantly sending for directions for knitted and crocheted patterns which have appeared in back numbers of the LADIES' HOME JOURNAL, now impossible to procure, this little book is issued.

No pains have been spared in selecting the choicest patterns, and the directions have been thoroughly tested and made so plain that a beginner may succeed with any one of them, if she will just turn to the opening pages containing a complete explanation of abbreviated terms used throughout the book. Price 25 cents, sent postpaid to any address.



## Kensington Embroidery

And the Colors of Flowers.

Given as a Premium for a Club of Only 2 Subscribers at 50 Cents Each Per Year.



A new book just published. It contains illustrations and clear description of the stitches used in Kensington embroidery; also the Plush stitch, Bird's-eye stitch, Ribbon embroidery, etc. Tells how to work Golden Rod, Cocomb, Snow Ball, Pussie Willow, Clover, Sumac, and sixty-three other flowers. Gives the proper colors to use in working the Petals, Stamens, Leaves, Stems, etc., of each flower; contains also a chapter on finishing fancy work, with numerous illustrations; tells what colors look best together, how to press embroidery, how to wash silk, etc.

It is the best book ever published on embroidery.

A color card containing 168 samples of silks showing the exact shades indicated in the book and card by numbers, is sent with each copy when desired.

We send the book for 2 subscribers or 35 cents; and book and card for 3 subscribers, or 50 cents.



# WASTE SEWING SILK

Given for only two subscribers at 50 cents each per year.

*Explanatory, showing what Waste Silk is*—Waste Silk is simply the short pieces (5 to 20 yards each) that accumulate in a large spool silk factory.

At the end of every large hank or bobbin there will be left a short piece not enough for another full spool.

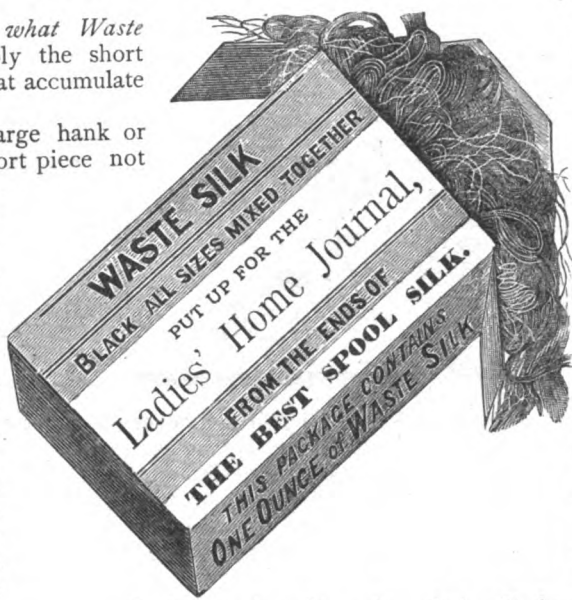
To avoid knots, which should never occur in a first-class silk, the manufacturers with whom we deal instruct their hands to lay aside these pieces to be sold as "Waste."

When silk is being spooled at a rate of more than a car load of spools every day, the accumulation of 5 yard pieces and 20 yard pieces is quite large and apparently a great loss to the manufacturer; but these folks tell us it pays them in the

long run to throw away these remnants, for in pursuing this policy their silk has attained the same reputation for regularity of thread and freedom from knots that a fine grade of raw material has given to the general quality of the goods.

We have seen a letter from Mrs. Henry Ward Beecher which, amongst other complimentary things about this very silk, says: " \* \* \* I consider it a great economy, and for hand sewing, mending the many rips and tears that are a part of a housekeeper's duties, it is invaluable. The silk itself is just as good as any spool silk, and when disentangled (which is very easily done) it can be wound and is always ready when needed. All who try it will, I am sure, find it not only economical, but a great convenience. \* \* \* "

Each package contains more than could be purchased for One Dollar and includes all sizes from OOO to E—and some Buttonhole Twist. We can recommend this as a "Good thing to have in the house," and feel assured it will be thoroughly appreciated by our lady friends, for it will enable them to "knit up the ravelled sleeve of care" economically for a long time.



# Factory Ends of Embroidery Silk.

Rope Silk, Filoselle and Plain Embroidery.

One full ounce given for only four yearly subscribers; or, for 2 subscribers and 25c., cash; or, we will send it to any address (in the U. S.) postpaid for 50 cents, just half the price of skein embroidery silk as sold in the stores at retail.

We can send a half ounce package—the same goods but half the quantity of the larger package—for two new yearly subscribers or for 25 cents.

In the large silk mills where scores of girls are winding and spooling silk, at the end of every large hank or bobbin there will be left a short piece, too much to go on a full spool, not enough to make a new spool or skein.

Some manufacturers are in the habit of tying this short piece to the next hank and winding on as before but this leaves a bad knot covered up inside the spool or skein.

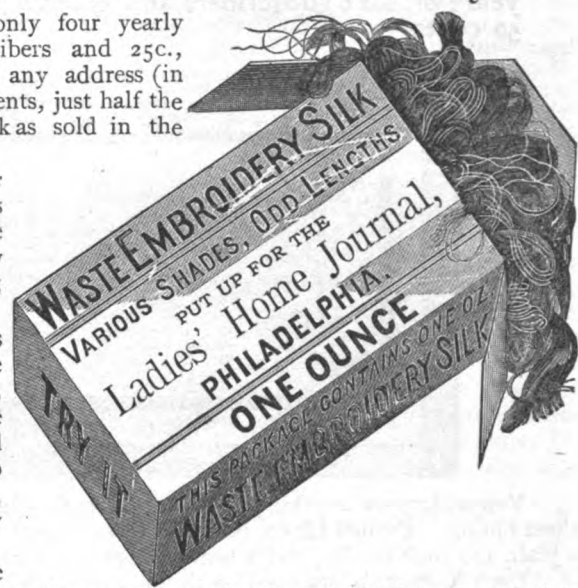
We have effected an arrangement with one of the largest silk manufacturing companies in the world—whose goods bear a well sustained reputation for regularity, smoothness and high grade quality, to purchase this class of silk coming direct from their winding rooms.

It is sent to us in assorted colors—not simply three or four shades of red, green, blue and yellow, but all the desirable olives, delicate pinks, blues &c., coming haphazard from a line of 250 colors.

It is in odd lengths, but nothing shorter than one yard, not in a tangled mass, but loosely thrown together so that

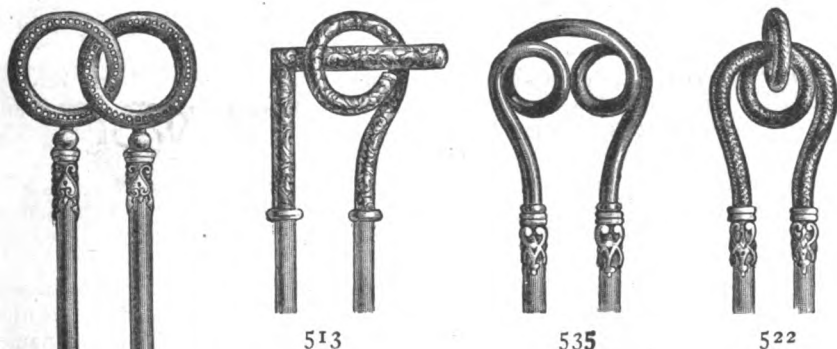
**EVERY YARD CAN BE USED.**

Not being regular marketable goods, it must be disposed of at the mill at a loss to the manufacturers and buying it in large quantities we get it at a price which will enable us to supply it to our subscribers as above. The quality of the silk we can unhesitatingly recommend.



# ORNAMENTAL HAIR PINS.

The Latest Thing in Hair Jewelry.



We have selected four of the handsomest pins, both in design and finish, that we have seen this season. All the ladies know how popular these pins have become, and we show here what we believe will please all who receive them. The patterns are decidedly unique, and the quality good—the crests are of the best gold plate and the shank of the pin tortoise shell. The cuts we show are about three-fourths the actual size of the pins.

No. 571. Given for only six yearly subscribers at 50 cents each; or, for four yearly subscribers and 25 cents; or, two yearly subscribers and 50 cents.

A very handsome pin, of Frosted Gold ornamented. The design is of two linked rings, twisted and bent to produce a graceful effect.

We should prefer sending this as well as the others, as premiums but will send it postpaid to any address in the U. S., for only 75 cents.

No. 513. Given for only six yearly subscribers at 50 cents each; or, for four yearly subscribers and 25 cents; or, two yearly subscribers and 50 cents.

This design is decidedly odd, representing the interlocked handles of a walking stick and parasol.

The ornamentation is of an Oriental or Turkish character in dead gold. This is the largest of the pins, (the upright portion of the cane handle is 1/4 inches long) and is sure to be a favorite. For sale—postpaid—for only 75 cents.

No. 522. Given for eight yearly subscribers at 50 cents each; or, for six subscribers and 25 cents; or, four subscribers and 50 cents; or, for only two subscribers and 75 cents.

This pin would make a beautiful present. It is of Etruscan Gold, the most graceful pattern imaginable. This Etruscan finish is very popular at present, and probably will continue so for a long time.

We can furnish it (and pay the packing and postage) for \$1.00—more money than the two pins already described, but perhaps it is the most effective of the assortment and well worth the difference.

No. 535. Given for only ten yearly subscribers at 50 cents each; or, for eight subscribers and 25 cents; or, six subscribers and 50 cents; or, four subscribers and 75 cents.

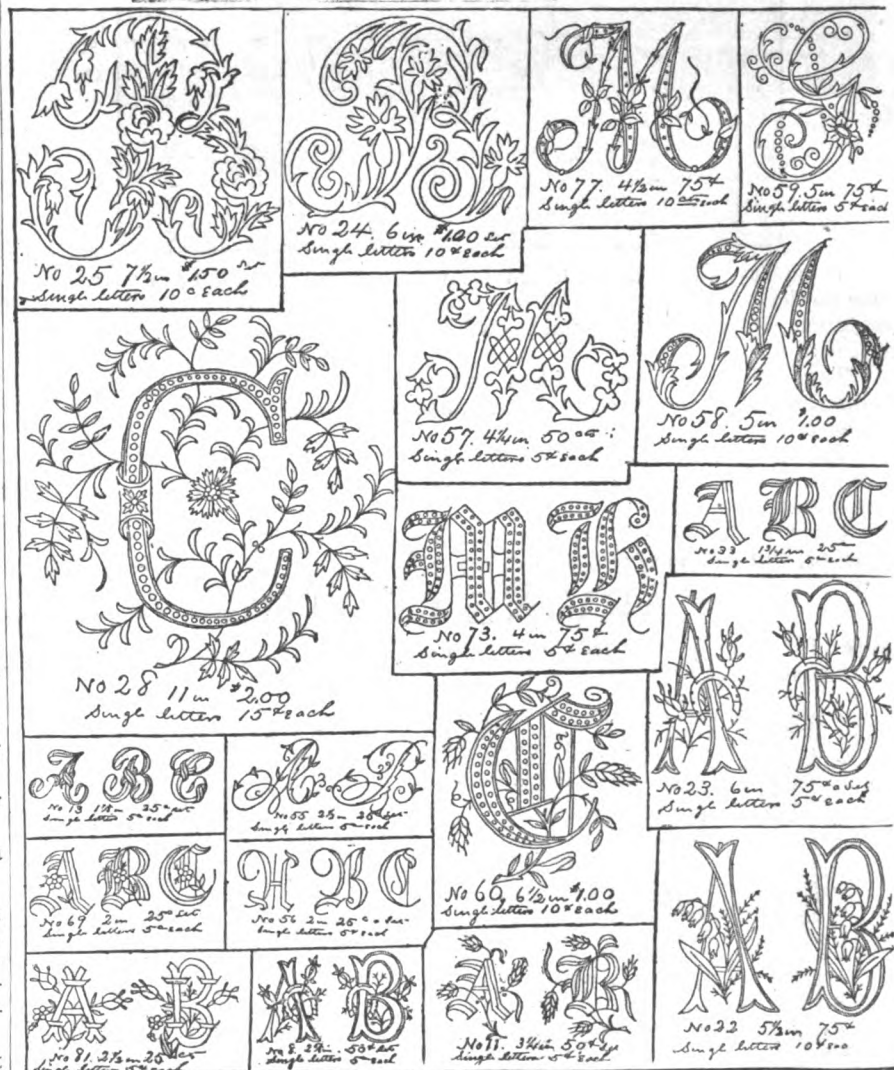
This last is of a very chaste design, and remarkably taking. It is entirely devoid of ornament or chasing except where the top joins the shank. The material is of the best rolled gold plate, no visible joints, and is highly polished.

We will send this postpaid to any post-office address in the U. S., for \$1.25.

We think you will find, on investigation, that the prices at which we offer the above articles are considerably below those at which the same goods are sold at the jewelry stores.

# CHOICE DESIGNS OF ALPHABETS, Initial Letters, &c.

Each Set Contains the Whole Twenty-Six Letters and are Sold Either by Set or Single Letter, at Prices as Given Under Each Illustration.



# SILVER PLATED FORKS

Given for only 10 subscribers at 50 cents each per year, or, for only 5 subscribers and 75 cents extra.

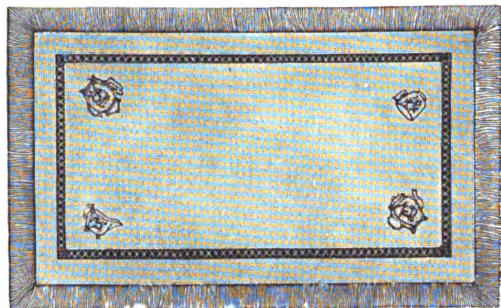


We give a set of six Table Forks for only 10 subscribers. They are heavily plated with pure coin silver on white steel, and will wear for years. They are new and handsome patterns. Price \$2.00. We use only the very best quality of silver-plated goods, on the finest English white steel. We will give these forks for only 5 subscribers and 75 cents extra in cash, if you cannot secure 10 subscribers, or, for 3 subscribers and \$1.00 extra in cash.



# LINEN TRAY OR CARVING CLOTHS

Free to anyone who will send us 8 subscribers at 50 cents each per year; or, for 6 subscribers and 25 cents; or, for 4 subscribers and 50 cents.



You seldom see anything in linen of a quality handsomer than we furnish in these cloths. Twilled Linen, beautiful, even thread, with a drawn-work insertion, a plain 1½ inch border, and a heavy fringe 2½ inches deep.

Each corner is stamped with an artistic and appropriate design to be embroidered in Fast Color Etching Silk. We have no hesitancy in saying that we consider one of these Tray Cloths an ornament to the table of any lady in the country.

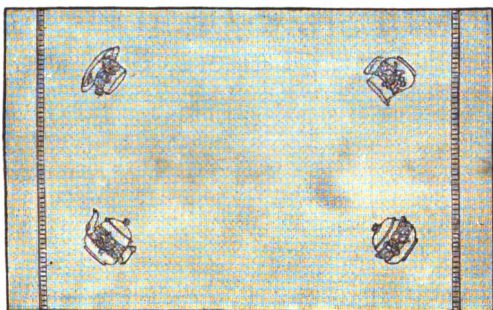
We should like to say right here that all the linen goods we are offering as premiums to subscribers are of an unusually fine quality.

Our ladies who have the selection of these things do not believe in our offering poor or inferior qualities and our subscribers may rest assured that such linens as they may see fit to order of us have been selected from a large stock with care and by experienced judges.

We will send one of these cloths to any one sending us the names of eight yearly subscribers, or of six subscribers and 25 cents, or we will send it by mail postpaid for One Dollar.

## DAMASK TRAY CLOTH.

Given for only 6 subscribers at 50 cents each per year; or, given for only four subscribers and 25 cents.



These Tray Cloths are of Linen Damask of excellent quality with a handsome border. They are stamped ready for embroidering having designs of cup and saucer, teapot cream jug and sugar bowl, one at each corner. In size they are 21x30 inches.

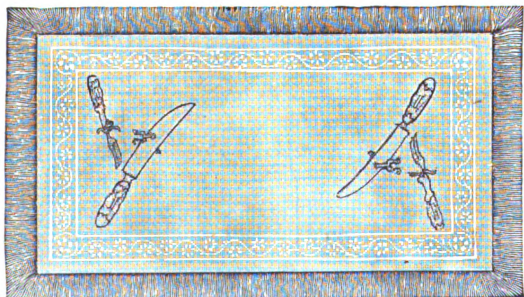
They differ from some we offer, inasmuch as they are not fringed but have an insertion of drawn work at each end, and are hemmed to a depth of two inches.

The stamping on this as well as on all our premium linens, is as handsome as can be produced, artistic in design faultless in execution and clean cut, clear and distinct.

Given for a club of six yearly subscribers; or, four subscribers and 25 cents, or, will mail one, post-paid to any address in the U. S., for 80 cents.

## CARVING CLOTHS.

Given for only 4 subscribers at 50 cents each per year; or for only 2 subscribers and 25 cents extra.



These Carving Cloths, designed to be placed under the large platter on the dinner table, are a very valuable protection to a handsome table cloth, receiving many a furtive "slop" of gravy, and protecting the cloth from the oval design imprinted by a platter carelessly "crooked" on the bottom. They are of fine line Crepe or Momie cloth of a handsome quality, unusually regular and even as to the texture, without the lumps and "riding" threads which so often disfigure Crepe. The border is of linen damask 2¼ inches wide, with a Morning Glory Vine figure edged with a two inch fringe.

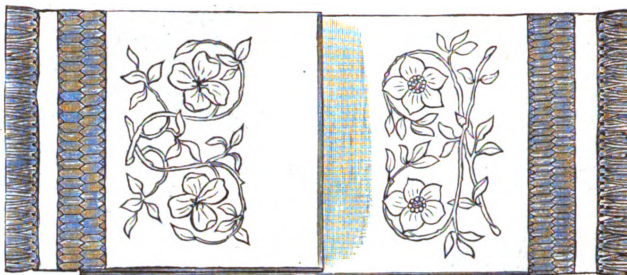
They are stamped at both ends with a carving set, to be embroidered in outline.

We offer these for 4 subscribers at 50 cents each per year; or, 2 subscribers and 25 cents extra.

We can sell them for 50 cents and will pay the postage.

# Bureau Scarf or Side Board Cover.

Given as a present for a club of eight Subscribers at 50 cents each; or, of six Subscribers and 25 cents; or, for four Subscribers and 50 cents.



These scarfs are designed as a cover for either a bureau or side board.

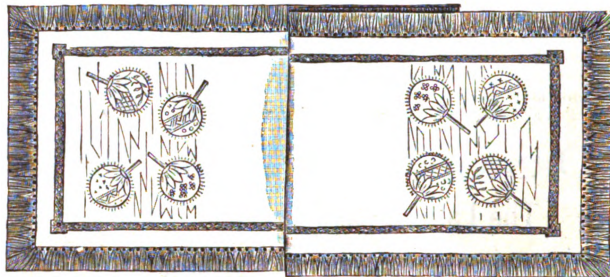
In size they are 68 inches long and proportionately wide. The material is Linen Crepe or Momie, and of the same fine quality as all of the linen goods we offer. Each end is finished with a fringe three inches deep, and two inches from each end there is a drawn work insertion 2½ inches wide.

These scarfs are stamped just above the insertion with a design for embroidering, (see cut) and when finished will make an attractive addition to any dining room or boudoir.

We will furnish them as premiums for the names of new subscribers as above, or will send them postpaid to any address (in the U. S.) for 90 cents cash.

## Side Board Cover or Bureau Scarf.

We will present one of these to any lady sending us only nine Subscribers at 50 cents each per year; or, six Subscribers and 40 cents,



The material is Linen Crepe or Momie, and of a fine and handsome quality. There is a fringe 2½ inches deep running entirely around the scarf, ends and sides. In length it measures 68 inches and is 20 inches wide. The drawn work insertion one inch from the edge, is both at the ends and side.

The design for embroidery is very tasty and Japanese in character.

Ladies who have been annoyed by the poor stamping on much of the Linens sold in the stores, will appreciate the workmanship on the goods of this class we are supplying.

It is easy work getting subscribers for the HOME JOURNAL at the present price of 50 cents per year, and we should prefer our lady friends sending us nine new names, as above, and receiving one of these scarfs as a present, or six names and 40 cents, but we will if you prefer, send the scarf, postpaid to any address (in the U. S.) for \$1.25 cash.

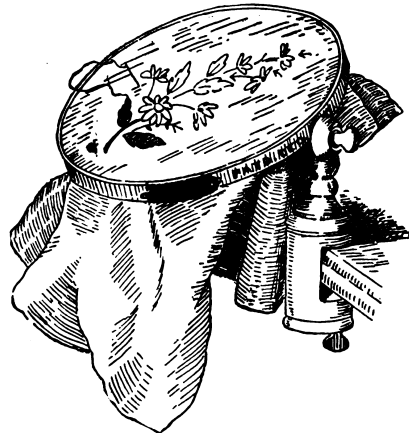
# Patent Adjustable Embroidery Frame and Holder.

Given for only 4 Subscribers at 50 Cents Each Per Year.

The only Perfect Frame for holding Fancy Work ever yet invented.

It will hold equally firm the thinnest bolting cloth or the thickest felt or plush. The illustration shows the patent frame, the outside hoop of which will give freely in order to accommodate itself to a thick piece of cloth, and will also contract when a thin piece is to be held. The edges of both hoops are rounded, which renders them less liable to leave creases in the work held. The illustration also shows a holder which can be attached to any table by a thumb-screw. This holder is so arranged as to clasp the hoops and hold them firmly, but will at the same time allow them to be turned in any position desired. The hoops can be removed from the holder at any time and held in the hand, like the ordinary hoops. All other embroidery frames made are cumbersome and unhandy to use; they are high-priced and unsatisfactory in many ways. THE ADJUSTABLE FRAME will be a needed addition to every work basket. They come in two sizes—6½ inch and 9 inch diameter.

A 6½ inch Frame (without the Holder) given for 2 subscribers. A 9 inch Frame (without the Holder) given for 3 subscribers. The Holder separate for 2 subscribers or 30 cents.



Send for sample copies and posters, advertise the JOURNAL thoroughly and large clubs will be the result, with very little effort.



# THE THREE GREAT ANNUALS !

DEAR TO THE HEARTS OF ALL CHILDREN.

ALL STORIES AND PICTURES NEW, ORIGINAL, AND FASCINATING.



## CHATTERBOX FOR 1888.

Given for only 6 yearly Subscribers; or, for only 4 Subscribers and 25 cents extra; or, for only 2 Subscribers and 50 cents extra.

The authorized reprint from duplicates of the original English plates, containing a large amount of copyright American matter, which cannot be reprinted by any other firm.

The Genuine Chatterbox contains a great variety of original stories, sketches, and poems for the young, and every illustration which appears in it is expressly designed for this work by the most eminent English artists. It is the Largest, Brightest, Best Illustrated, and Cheapest Annual published. Over 200 full-page original illustrations. On this book our presses never rest, running from January to January, night and day.

1 vol., illuminated board covers, \$1.25; cloth, black and gold stamps, \$1.75.

## OLIVER OPTIC'S ANNUAL.

Given for only 6 yearly Subscribers; or, for only 4 Subscribers and 25 cents extra; or, for only 2 Subscribers and 50 cents extra.

A volume edited by OLIVER OPTIC appeals at once to the heart of every boy and girl, with all of whom his name is a synonym for everything bright and entertaining in juvenile literature. This is the leading book of its kind of the year, and is an attractive collection of popular children's stories with original illustrations by the best-known American artists, engraved by ANDREW, and charmingly bound in a delicate and dainty cover, with two colored plates.

1 vol., 3to, illuminated board covers, colored frontispiece and colored plate, \$1.50.

## LITTLE ONE'S ANNUAL. VOL 7.

Given for 10 yearly Subs.; or, for 8 Subs., and 25 cts; or, for 6 Subs., and 50 cts; or for 4 Subs and 75 cts.

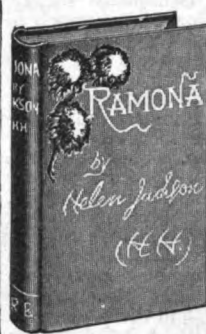
Illustrated Stories and Poems for the Little Ones. Edited by WILLIAM T. ADAMS (Oliver Optic). This beautiful volume consists of original stories and poems by the very best writers of juvenile literature, carefully selected and edited. It is embellished with 370 entirely original illustrations, drawn expressly for the work by the most celebrated book illustrators, in America, and engraved on wood in the highest style, under the superintendence of GEORGE T. ANDREW.

1 vol., 4to, illuminated board covers, \$1.75; cloth and gilt, \$2.25.

Sent prepaid, on receipt of price.

## Ramona.

By HELEN HUNT JACKSON.



Given for only 8 subscribers at 50 cents each per year; or for only 6 subscribers and 25 cents extra; or for only 4 subscribers and 50 cents extra; or for only 2 subscribers and 75 cents extra.

A famous book by a famous author. Everybody reads Ramona, and large editions have been sold.

This is the book that made Mrs. Jackson famous. Since her death it has been read by thousands. The story is laid in Southern California. Ramona, a child of the Santa Barbara Mission, and Alessandro, a native Indian sheep-shearer, are the heroine and hero.

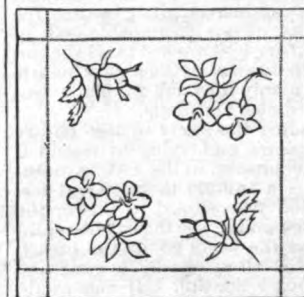
The adventure is very thrilling, the descriptions of scenery graphic and true, and the moral noble and instructive.

The book will interest all ages. Nearly 500 pages. Cloth-bound.

We offer it for sale for only \$1.25 and send it postpaid to any address.

## LINEN DOYLIES.

We offer One Dozen of these Doylies for the names of 10 new subscribers at 50 cents each per year; or eight names and 25 cents; or six names and 50 cents.



They are of linen of a beautiful quality, hemstitched with a one-inch hem. Designs for embroidery are stamped in each corner

small, graceful sprays of flowers. The prettiest, most delicate things imaginable—just the thing to set off a handsome finger bowl.

These we send postpaid for only 10 subscribers at 50 cents each per year; or eight subscribers and 25 cents; or six subscribers and 50 cents.

We will sell them for \$1.25 per dozen and pay the postage.

We will, if desired, send one half dozen of the Doylies for five new subscribers at 50 cents each per year.

## Felt Bannerettes and Panels.

Given for only 2 Subscribers at 50 Cents Per Year Each.



Long pieces of Felt or Satin, embroidered and trimmed top and bottom with plush and suspended from a brass banner rod, make handsome pieces to be hung in appropriate places upon the walls. Shorter pieces finished in the same way may be used as lamp shades, etc.

We send them at the following prices:

9x18 inches, any color felt, and stamped as desired for 4 subscribers.

8 1/2 x 24 inches, any color felt, and stamped to order, for 3 subscribers.

All our premiums are for sale at prices named, which is considerably lower than the same quality goods can be bought at stores for.

A copy of the LADIES' HOME JOURNAL will be given free for one year for a club of only 4 subscribers, instead of a premium, if so desired.

## Manners and Social Usages

Manners and Social Usages. By MRS. JOHN SHERWOOD. 16mo. Ornamental Cloth, Gilt Top, \$1.25; postpaid to any address.

Given as a premium for only 10 yearly subscribers; or, for only 8 subscribers and 25 cents extra; or, for only 6 subscribers and 50 cents extra; or, for only 4 subscribers and 75 cents extra.

Mrs. John Sherwood has been a contributor to the columns of the LADIES' HOME JOURNAL for some months, and therefore to our subscribers she needs no introduction. Her social privileges have made her foreign correspondence of highly estimable value. For sixteen years Lord Houghton wrote to her constantly. She has for some years been a voluminous contributor to the leading New York journals, her articles in the Atlantic Monthly, Scribner's, Appleton's Journal, The Galaxy, and also in the Tribune, Times and World, earning her a reputation second to no writer of the present time. She has for nearly ten years sent New York letters to the Boston Traveler, and her articles to Frank Leslie's Weekly, Harper's Bazar and scores of other journals from Maine to Oregon have proved how excellent articles might be made upon the lightest topics, no less than upon the weighty questions which she so ably handles.

Mrs. Sherwood during her several seasons abroad has been presented to Queen Victoria. Several members of the royal family have sent her letters indicative of their enjoyment of her letters from London to American journals, especially those pertaining to the Queen's Jubilee. She had the honor of three interviews with the beautiful Queen of Italy, who received her very graciously. She has spent two winters in Rome, summered four times at Aix-les-Bains, which place she dearly loves, meeting numbers of royal birth and intellectual prestige, and passed four remarkable seasons in London. She knows many people worth knowing in the court circles of England, France and Italy, and, visiting at some of the great houses of London, and the counties of England, she knows many of the beautiful and titled women in the court circles. She knew the Duc d'Aumale, Lord Houghton, Sir Frederic Leighton, Sir John Millais, Browning, Lord Cranford, Lord Salisbury, Gladstone—all the artists and authors—Austin Dobson, and scores of other interesting personages. She has mentioned these men in her delightful letters to the Boston Traveler.

## A CARPET SWEEPER.

Given for only 14 yearly subscribers at 50 cents each per year; or, for only 10 subscribers and 50 cents extra; or, for only 6 subscribers and \$1.00 extra.



A SPLENDID PREMIUM FOR HOUSEKEEPERS.

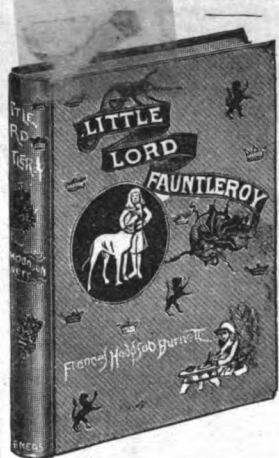
"Bissell's Grand Rapids" Sweeper is a handsome one, being hand decorated and finished in cherry or natural walnut, making it an ornamental article of furniture.

It contains the following features, comprising all that has yet been invented to add to a sweeper's utility or convenience.

The celebrated broom movement.

To those who are ignorant regarding this movement we would say that it makes the Sweeper so Self-adjusting to any carpet, and to light and heavy sweeping, that the machine seems to almost possess intelligence. On an Ingrain carpet where all the dirt lies on top, it makes no attempt to dig into the carpet; when it touches a Brussels or Moquette the pliable bristles force their way between the threads, taking out every particle of dirt without raising dust. Of course the intelligence lies with the operator, but it acts unconsciously by the aid of this broom movement. Four Rubber-Tired Wheels of a size sufficient to impart a constant, steady motion to the brush, and to prevent all rattle and noise. The Rubber Furniture Protector placed only on our best sweepers. A Pure Bristle Brush set in such a manner that it is impossible for threads to wind up on the bearings and stop it. A New and Convenient Spring Dump operating both pans at a time with the greatest ease, and preventing the covering of one's self with dust in emptying; besides a hundred minor features each adding its part to the durability and perfect working of the sweeper. They are offered for sale at \$3.00 each, sent by express.

## Little Lord Fauntleroy.



Of all the authors of works for children, none have made a more happy hit than has Mrs. Frances Hodgson Burnett, in her late story "Little Lord Fauntleroy." It cannot be called a creation, for it possesses all the charms of

real child life, a charm that could only have been imparted by having for a subject, a real child.

Little Master Fauntleroy, an ordinary little American boy (but an uncommonly attractive one) suddenly discovers himself heir to a title in England. As he has been rather opposed to English aristocracy (owing to the teaching of his bosom friend, the groceryman at the corner) he finds it a little difficult to reconcile his sudden elevation to his sensitive conscience, but finally he sails for England contented, upon his mother's assurance that it is "all right."

The wise devotion of a widowed mother to an only son; the love and loyalty returned by that son to his devoted mother, are beautifully and naturally portrayed. It is a simple, sweet story, gracefully told, which no one can lay down, without feeling better for having read it.

If you have not a copy of this work, you should have. We are offering it for \$1.75, or, if you feel that you cannot afford the money for it, we offer it for 12 yearly subscribers. We feel sure that you will feel fully repaid for the labor of obtaining the twelve subscribers, when you receive this beautiful work as a premium.



[FOR THE LADIES' HOME JOURNAL.] SOCIETY MOTHERS AND DAUGHTERS.

During the past winter my attention has been especially attracted to the mothers and daughters of our ultra fashionable society, and grieving for the latter, find so much to blame in the former, that I feel impelled to speak of it.

Most mothers think if they provide their children with proper food and clothing, nurses and nurseries, have them taken out for an airing and taught lessons either by a governess or at school, they have fully discharged their duty and need have no farther care of them.

By the way, one of the most pitiable sights in the world is to see a fashionable little one out for her daily promenade. I watched one for two hours on Fifth avenue recently.

Instead of finding the study of her child's disposition a pleasure, and trying to mould it into a beautiful character, to the society mother of to-day it is a trouble to teach and persuade; she is too preoccupied to answer the baby questionings, and so she thrusts her child from her, and as the years go on the breach widens until at last all sympathy is gone and mother is no longer needful.

If mothers could be made to realize that providing for the material wants of their children can be largely entrusted to other hands, but that the duty of arousing and directing their mental perceptions belongs to them; if they would not permit the demands of society to consume their time to the detriment and cost of all home intercourse between them, they would retain their daughters, at least, as their companions to the end, and one would not so often hear the pitiful wail, "I am of no use to my children!"

"O mothers sweet, if cares must ever fall, Pray do not make them stones to build a wall Between thee and thine own; and miss thy right To blessedness, so swift to take its flight! While answering baby questionings you are But entertaining angels unaware; The richest gifts are gathered by the way For darkest day."

ALICE COWAN.

THE AMERICAN MAGAZINE For 1889, and CHARLES DICKENS' COMPLETE WORKS \$5.93. Regular price of the two is \$18.00. THE AMERICAN MAGAZINE is PATRIOTIC, BRILLIANT, INSTRUCTIVE, ELEVATING. Decidedly the Best Magazine for the Home.



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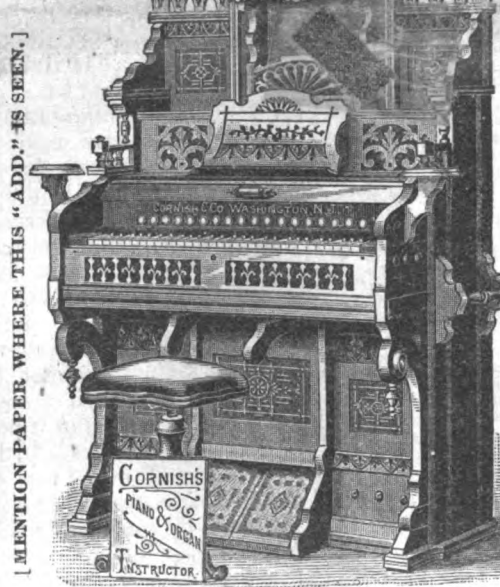


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LADIES' Sewing Companion. Holds Spool, Thread, Pins, Needles, and Thimbles. Fastens to dress button while knitting, sewing or crocheting. It will please you. Sample, mail, 25c. 2 for 40c. 1 doz. \$1.35. Agents wanted. NEW ENGLAND NOVELTY MFG CO., 24 Portland Street, Boston, Mass.

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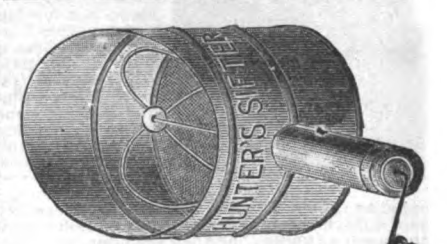
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From the charming little CINDERELLA in the "CRYSTAL SLIPPER." BEN LEVY, Esq., 34 West St. BOSTON THEATRE, Oct. 4, 1888. In all my travels I have always endeavored to find your LACLACHE'S FACE POWDER, and I must certainly say that it is the best Powder in the market. I have used it for the past 10 years, and can safely advise all ladies to use no other. Sincerely yours, MARGUERITE FISH.

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For sale at stove, hardware and house-furnishing stores. A toy Sifter, the size of the above cut, which shows how the large Sifter works, and which will afford amusement to any little girl, will be sent free to any one who will mention where this advertisement was seen, and enclose 3 two-cent stamps for postage, to THE FRED. J. MEYERS MFG. CO. COVINGTON, KY.

LADIES' SHOES BUY OF THE MANUFACTURER and save money. A handsome present to every lady customer. Send stamp for terms to Agents. S. P. LITTLEFIELD SHOE CO., LYNN, MASS.

PEERLESS DYES Are the BEST. ESTABLISHED 1801. Barry's Tricopherous FOR THE HAIR. This excellent article is admitted to be the standard preparation for all purposes connected with the hair. It prevents its falling off, eradicates scurf, restores its natural condition. Its habitual use renders the most beautiful condition. It is richly perfumed with the most delicious floral fragrance, and is warranted to cause new hair to grow on bald places. BARCLAY & COMPANY, 44 Stone St., New York City.