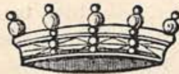
been smeared around them, for the purpose of enlarging the pupil, and giving a languishing, far-away look to the optic. I only mention the practice in order to condemn it, as it is likely to lead to blindness. The eyelashes may be improved as to length by simply tipping them with a pair of small scissors.

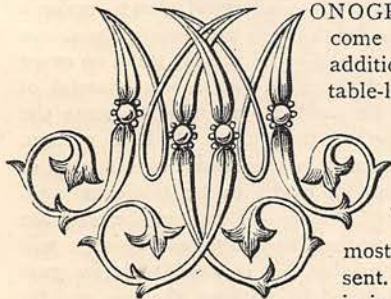
Perhaps the disease known to medical men as acne, and to the uninitiated as pimples, is the most destructive of any to female loveliness. And acne is rather difficult to get rid of. Simply using lotions or ointments is of little use; we must go a little deeper than that, and try to get at the cause. The blood is usually some way or other in fault, and perhaps a course of iron and arsenic may be needed; the diet, however, should be the most nourishing that can be thought of, and plenty of exercise should be taken. This, combined with a course of acid tonics with vegetable bitters, and the external use of what I am about to mention, generally succeeds in getting clear of the disfigurement. Wilson recommends the use of the compound hypochloride of sulphur ointment. It should be rubbed on at night, and washed off again in the morning. I have found the following of great service; label it poison, however. It is simply a grain and a half of the bichloride of mercury, dissolved in an ounce of eau de Cologne or lavender-water. After washing the face, night and morning, the painful spots are to be touched or wetted with this lotion.

There cannot be a better summer beverage than buttermilk, and I believe that it exerts a cooling and purifying influence on the blood. However, it is a celebrated remedy in some parts of the country for removing sunburn. The face is simply bathed with it at night, and it is allowed to dry in. The milk is better when somewhat sour, and better still if one ounce of freshly-grated horseradish has previously been steeped in it for some hours, say in a quart. This not only removes the sunburn, but clears and beautifies the complexion. Another remedy for the same thing is a wine-glassful of lemon-juice to a pint of rose-water. The face may be wetted with this several times a day. A little alum, half an ounce of glycerine, and a pint of camphor-water will make still another nice lotion for face and hands.

A young lady whom I know suffers severely every summer with the disease called *Epichrosis lenticula*. "Dear me!" I think I hear you exclaim, "does it hurt much?" No, not much, madam, for those two terrible-looking words are preposterously used by medical men, to express that little facial failing which others call freckles. Now freckles all across the bridge of one's nose may not cause very much bodily anguish, but they are certainly not ornamental. The best plan to get rid of them is washing the face two or three times a day with carbolic acid lotion, and afterwards using a lotion of two grains of bichloride of mercury to one ounce of bitter almond emulsion. Old Celsus gives a remedy, which may be worth trying should mine fail. It is this: galbanum and carbonate of soda rubbed down with vinegar to the consistence of honey. The paste is smeared upon the face and allowed to remain on for a few hours, then washed off again.

MORE ABOUT DECORATIVE NEEDLEWORK.





MONOGRAMS have become so essential an addition to house and table-linen, that I give for the initial letter of my second article on the subject one of the style most in vogue at present. The embroidery is in satin-stitch, and may either be coloured or white, the latter being perhaps the most elegant. Coloured ingrain cottons are, however, extensively used, and the choice between the two is a mere matter of opinion, now that fashion has introduced the use of colour in house-linen: a great improvement, there can be no doubt, as we were obliged to resort to coloured glass as a means of supplying the needful relief to the spotless, cold-looking white of the table-cloth. The initial letter of the family name is sometimes doubled, as in the present sketch, to make a pretty monogram. The coronet is one of those fancy coronets frequently seen in France, and used merely as an additional ornament; the dots, both in the coronet and the monogram, may be worked in red, yellow, or blue cotton; a little shading

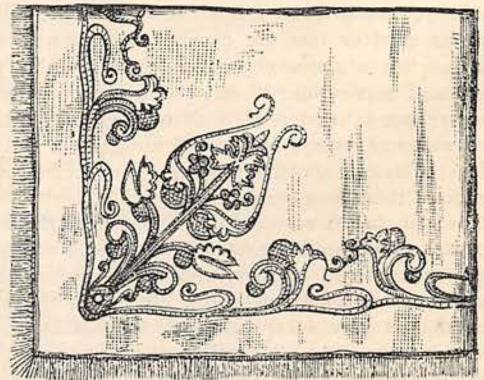


Fig. 1.

of either of the colours chosen may also be put in where marked on the design.

The modern "institution" of afternoon or five o'clock tea has added another item to the list of

house-linen in daily use. But so many are the flights of fancy in this direction, that both space and time forbid me to mention the various styles of decoration applied to the cloths in use at that most pleasant refreshment. Crewel-work in flowers, and other designs, has been long a favourite mode; the most recent application being the outline-stitch, which was illustrated at page 89, in a former article on this subject — "Embroidered House and Table-Linen." Fig. 1 represents a corner of a five o'clock tea cloth, being a charming adaptation of an initial letter from one of the precious MSS. in the British Museum. It is the work of the clever Hon. Sec. of the new School of Dressmaking, who kindly lent me the cloth itself to copy, in order to show the stitch as clearly as possible. The idea of the stitches is taken from the old Anglo-Saxon embroidered work, also executed on linen, some of which may be seen in the South Kensington Museum of Textile Fabrics. The outline-stitch, which I have mentioned, is used to trace the pattern twice in lines about half an inch apart. The flowers are outlined and then worked in the centre with cross-barred lines of crewel, caught down with a stitch at the points where the lines meet, and kept firmly in place to form a little lattice-like pattern. The design on the table-cloth I copy from was in two shades of blue, a dark and a light, like the old blue china of the well-known willow-pattern. The embroidery is done by the ladies in the Art Embroidery Workroom attached to the School of Dressmaking. Small fringed serviettes, generally embroidered with a pattern to match the table-cloth, are used at five o'clock tea. The design is traced in the centre. One of the most recent ideas for these is the figures of rhymed stories, or nursery tales, which are outlined in black.

The School of Art Needlework at South Kensington has been famous for some time past for the outline figures, done mostly on linen, and intended for wall decorations, which have been executed from the designs of Walter Crane, William Morris, and Burne Jones. These figures are life-size, and sometimes larger, the colour of the outlines being one or two shades of brown. In a smaller way, these outlined figures are used for the borders of mantel-pieces, brackets, and cupboard-fronts; the ground being an unbleached linen, of a darkish shade, the outlines done in blue filosele. For these borders, Greek, Mediæval, or Anglo-Saxon figures are the favourite designs; a central figure of a monarch, or a Greek temple, with attendants bearing gifts, or worshippers offerings, on either side.

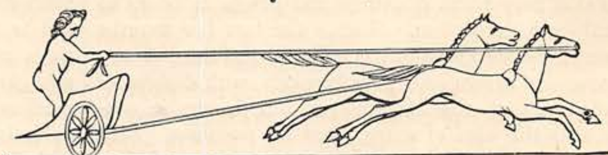


Fig. 2.

The effect is very good, and the outlines easily worked when once traced on the material. A wedding present, recently made for a gentleman of sporting propensities, was a mantel-piece border and fire-place curtains in grey unbleached linen, the outline embroidery executed in two very near shades of blue filosele. They were intended for the decoration of a smoking-room in a country house. The designs, taken from a cornice in the Public Baths of Pompeii, represent a chariot-race of Cupids, and Cupids on horseback. The first is repeated several times on the border, and the two little figures on horseback between, which are likewise used as powderings, and dotted over the curtains at intervals.

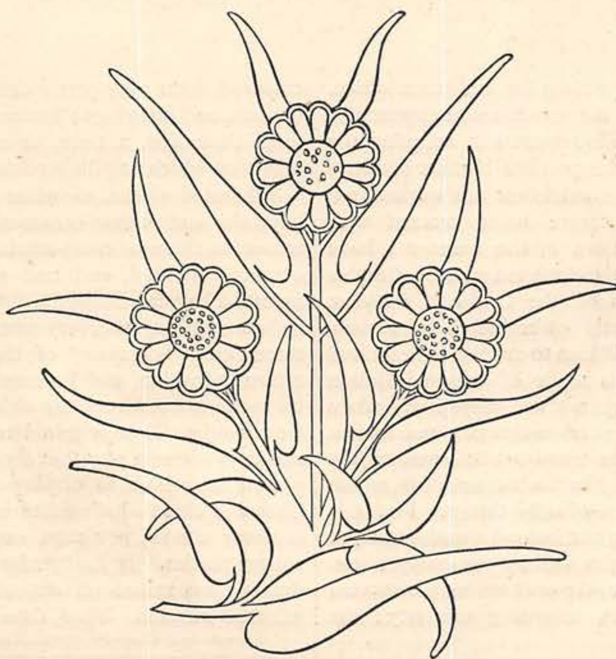


Fig. 3.

Fig. 2 gives the designs, diminished considerably in size, however, to suit the letter-press. This idea shows how easily any one possessing a little taste and skill may adapt drawings and prints in books to needlework decoration. Within the last few months some clever workwoman has embroidered the ordinary inexpensive brown and grey blankets, with designs of sunflowers and other large leaves and flowers in outline, with the idea of using them for portières. (See Fig. 3.) They have been very successful, many ladies having adopted them, especially for bed-room doors, where they add to both the comfort and appearance of the room. Some taste is required in adapting the colours, as if too bright the portière blanket becomes vulgar. The leaves of the sunflower are worked in a kind of satin-stitch, the centre being crossed with threads of crewel held down in the manner I have described in the blue five o'clock tea cloth. Besides these, the white blankets of the best and heaviest manufacture are constantly embroidered in various ways, and a very recent addition to our list of decorated house-linen are the quilts made of coloured Bolton sheeting. These counterpanes are very pretty when embroidered with effective crewel designs, and form a pleasant change from the usual white ones, or the coloured chintz coverings, like the bed furniture, which are surely the very ugliest of ugly things. Fig. 4 is a design for a hanging curtain behind a wash-stand, to prevent the splashing of the wall by the soapy water. The material used is linen, the outlines may be traced in brown or blue crewels, according to fancy; the linen itself is ravelled for the fringe, and a line of fancy coral-stitch may be worked entirely round the curtain. The monogram may be executed either in satin-stitch or in outlines. A small brass or wooden rail is fixed to the wall behind the wash-stand, and rings are sewn to the curtain. It should hang quite straight, without fulness or plaitings. We owe to mediæval taste the present passion for mixing up animals, birds, imps, and monsters in our embroidery with flowers and leaves. Birds, when well drawn and coloured, form very pretty designs for antimacassars, borders, and hangings; but nothing would induce me to think a lion, a tiger, or an elephant a pleasant object on which to pillow one's head.

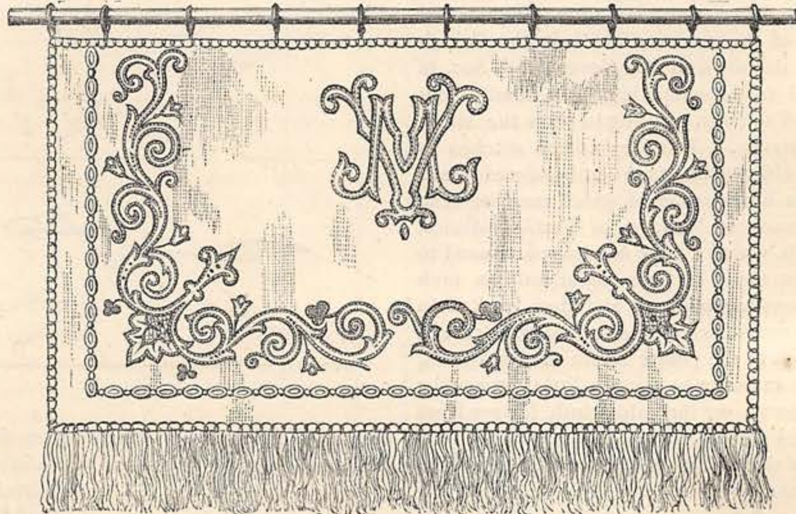


Fig. 4.

Sideboard cloths, of white damask or fine linen, have the ends alone ornamented with embroidery, in colour, in chain or cross-stitch. The ends are fringed-out and divided, and tied at regular intervals, to imitate a regular fringe; a few bands of drawn work or hem-stitching are very pretty also. If the two or three-tiered "dressoir" of the Middle Ages should return to fashion, and be extensively used in place of its modern substitute the sideboard, two or three of these cloths will be required to dress it properly. It certainly seems a pity that there should be no place at present on which to display the store of handsome glass and china which exists in most households, and is never shown, nor used except at large dinner or supper parties. If I remember rightly, the mediæval dressoir was raised on steps, each step denoting an advance in rank. Thus, three steps were allowed to

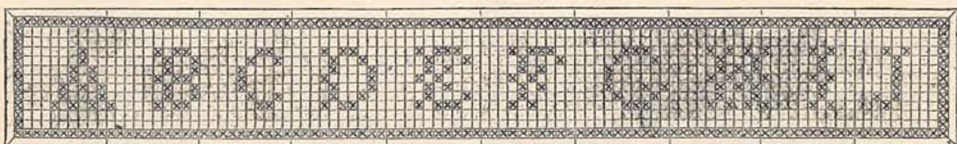


Fig. 5.

the royal family, two to the nobility, and one denoted the ordinary gentry. I have recently seen some towels copied from mediæval models, executed for the Imperial Crown Princess of Prussia. They each consisted of a simple length of fine diaper or huckaback, hemmed at each end. A row of a cross-stitch pattern, very similar to the one given at page 90 of this Magazine, was worked in blue ingrain cotton at one end, while at the other, in the right-hand corner, were the initials, the number, and the date in cross-stitch marking, with the same-coloured cotton. The effect was very pretty and quite novel. Now that marking with cotton has been so long out of fashion, I think a few instructions on the art may be requisite to help my readers to do it themselves. Children are best taught to mark on canvas, and should have a sampler, which may be from six to eight inches square. Two threads are generally taken each way, one thread being left between each letter of a large-sized alphabet; and one thread only, with one thread between each letter, for a small one. The canvas used should be fine, not "Penelope canvas" on any account, the division into squares of threads rendering that kind unsuitable. In marking on linen, two or four, or if very fine indeed, eight threads should be left between the letters. The old method of arranging the marks was to place the number of the article at the top, and the initials on the centre line, the date following last, thus:

8.
E. A. B.
1878.

The first initial stood for the gentleman's Christian name, the second for the lady's, the last for the surname of both. Modern taste prescribes the initials of the master of the house only, or the initial letter of the surname alone. DORA DE BLAQUIERE.

THE TELEPHONE.

HAT one person should be able to talk in his natural voice to another person tens or hundreds of miles away was a consummation which, we believe, did not even enter into the remarkable foresight of Old Mother Shipton. But it is well known that this apparently impossible feat is now an everyday event. The first rumour of the existence of an articulating telephone, or, as we may call it, a speaking telegraph, reached us from the Centennial Exhibition at Philadelphia, in 1875. There had been previously a variety of telephones for transmitting simple musical notes or melodies, and even simple harmonies, over a telegraph wire by means of electricity, but no telephone capable of conveying speech. The mere idea of a speaking telephone had, however, been thought of many years before by an ingenious Frenchman, just as the idea of an electric telegraph was conceived by an ingenious Scotchman years before it was practically accomplished.

But the Frenchman's idea had been regarded as a dream and forgotten, until the actual speaking telephone of Professor Graham Bell recalled it to the mind of the student. Sir William Thomson, who first introduced this instrument to the notice of English people, justly characterised it as the crowning marvel of the electric telegraph, and one of the most interesting inventions ever made in the history of science. Simple as it is, it sums up in itself the powers of all previous telephones, however complicated, since it can transmit noises, or single and blended musical notes; and, in addition, it crowns the whole by transmitting the infinitely varied modulation and quality of human speech.

The first attempt to transmit musical tones by means of electricity was made by Professor Page of Massachusetts, in 1837. He found that when a discontinuous current of electricity was circulated in a wire round an iron needle, the needle emitted a faint "tick" at every interruption of the current. When the current was rapidly interrupted these ticks merged into a continuous hum, to which he gave the name of "galvanic music." Herr Reis in 1860 transmitted tones by causing the tone vibrations to interrupt a current, and reproducing them by means of Page's discovery. Since that time Varley, Gray, and Lacour have transmitted a number of tones at once, by employing vibrating tuning-forks to interrupt the current and to reproduce the tones. They have even made the tones record themselves in ink, so as to telegraph a number of messages at once.

Professor Alexander Graham Bell, the inventor of the speaking telephone, was born at Edinburgh in 1847. He comes of a family of teachers, his grandfather having taught elocution in London, his uncle in Dublin, and his father, Mr. Andrew Mellville Bell, the inventor of visible speech, in Edinburgh. Five years ago Professor Alexander Graham Bell accompanied his father to Montreal in Canada, and was there engaged in applying his father's system of visible speech to the teaching of deaf mutes to speak as we do. Deaf mutes are mute because they are deaf, not from any defect of the vocal organs; and Mr. Bell's system instructs them through the eye how to actuate the vocal organs in uttering language, and to read what another person is saying by the motions of his lips. The system was so successful in America, that the elder Bell was invited to introduce it into a large day-school for mutes at Boston; and he procured the transfer of the post to his son, who soon became famous in the United States