

dozen smaller children wallowed half-naked in the dirt on the floor. The male population, I was told by the "Femme Culotte," were good husbands and fathers as a rule. There was little wife-beating, rarely ill-treatment of children, and she pointed out to me here and there amongst her lodgers certain individuals who had lived upwards of twenty years in the cité, working like slaves to provide for their families, paying their rent regularly, and rarely frequenting the wine-shop. But the cité, of course, was not without its *mauvais sujets*, who were ready to rob, drink, fight, and caused the masculine-looking landlady much trouble at times.

After inspecting this haunt of misery and vice, I thought there could remain nothing more in the chiffonniers' cités to be seen. I was mistaken. Not far off, I was told, was the Petit Mazas, a cité so hidden from sight that, after its locality had been indicated to me, I went round about the cité during half an hour before lighting on it.

The agglomeration of unspeakably filthy hovels which go by the name of the "Petit Mazas," are concealed from public view by a decrepit, crazy wall, through an aperture in which one passes to obtain access to the cité. It is difficult to imagine that within a few miles of the luxuriant Boulevards such a place can exist, and it is incredible that the town authorities have not long ago swept it away. One would imagine the Petit Mazas was never visited either by a *sergent de ville* or a health officer. The hideously dirty cellars in which the rag-pickers live are a disgrace to a city which boasts of being the capital of civilisation. The sights and smells make one feel sick, morally and physically. From stagnant pools of dirty water the most nauseous emanations arise. The huts, made of mud, are reeking with foul humidity. The commonest necessities of life are not provided for in these squalid hovels. When I passed through the Petit Mazas, the July sun was

beating down upon the alley. The smells arising from the heaps of refuse, and the pools of slimy water, were insupportable, to me at all events, for the ragged creatures who seemed hardly to have either sex or age, that live here, were apparently impervious to offensive sights or smells. They were eating and drinking outside the doors of their hovels, a barrel turned on end or a rickety chair serving in lieu of a table. Some were sleeping stretched across the narrow strip of ground which separates the huts from the dung-heaps, their feet within the doorway, their heads almost touching the foul-smelling accumulation of filth. As far as I could judge from a cursory glance, the huts seemed almost devoid of furniture. In a few I caught a glimpse of a mattress, but the majority appeared to be provided with no sort of bedding. Yet on the walls of some of the huts I perceived a print almost effaced by dirt, or a cage with a canary in it, or a bunch of artificial flowers, found probably in the streets, and hung to a nail in the wall, to enliven the dismal poverty of these wretched habitations. There was one old man, now infirm and bent with age, who told me he had been born in the Petit Mazas. He had contrived to reach the age of eighty in this pestilential den of vice and destitution. There were young girls, who had been born and bred here, who had been reared in these hovels, and who, whilst yet almost children themselves, become the mothers of other children, miserable, sickly little beings, whom it made one's heart ache to contemplate.

I cannot pretend to decide whose task it should be to ameliorate the lot of the wretched population which fills the rag-pickers' cités. But that blame must be attached to some one is evident. In the present age of progress and civilisation, no community of French citizens should be allowed to drag out their existence in pestiferous mud-huts totally unfit for human habitation.

HINTS FOR PAINTING ON TERRA-COTTA.

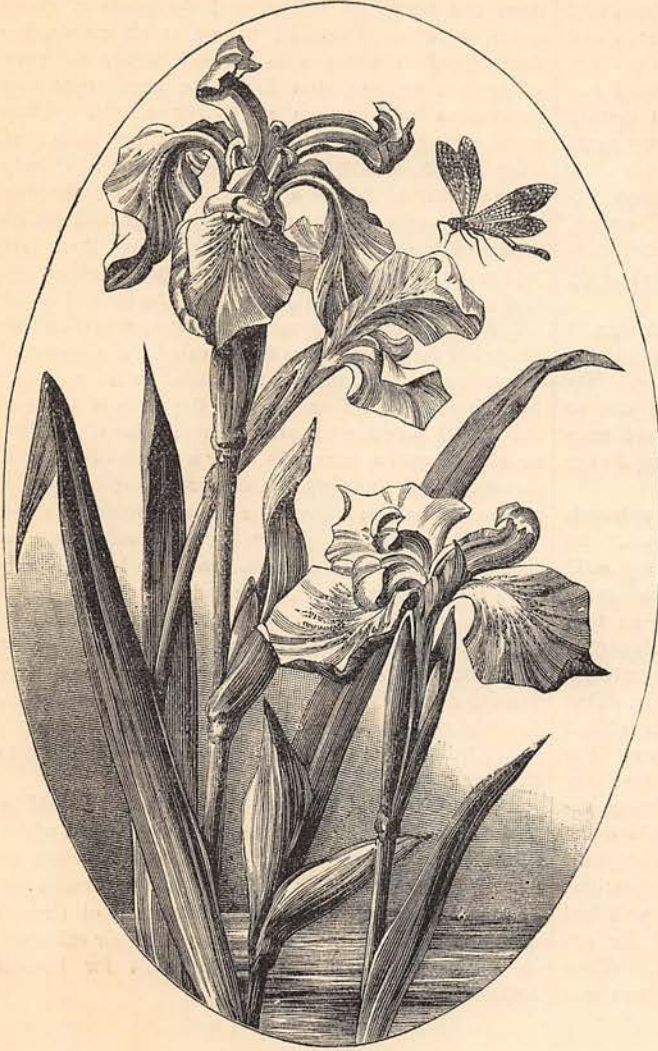


PAINTING on terra-cotta divides with china-painting the favour of a great many amateurs who, though with skill in handling the brush, and a taste for colour, have not the power, nor perhaps the time, for under-

taking a large picture. There are numbers of articles in white and red terra-cotta sold now, which are admirably adapted for painting on; and I propose, in a short paper, to give a few hints towards their effective

decoration. I think it will be better for those wishing to learn, for me to suppose I have an article before me ready for painting, and the instruction I propose giving will be then clearer and more easy to follow. First, let me say that there are two ways of painting on terra-cotta, in oils and water-colours, the latter aided with Chinese white. The medium most prefer is that of oils; water-colours and Chinese white are more difficult to work, and less satisfactory in their effect when done, and also they are liable to crack and "cake off" in hot or dry weather.

On the table before me I have a round red terra-cotta plate, seven inches across. Very few colours will look as well, and none better, on this red than yellow and green. On this plate I intend to paint sprays of marigold. I take a sable or a camel's-hair brush, dip it into some chrome yellow, using turpentine



as a medium, paint over all the flowers and buds, but not thickly, then I mix with the yellow some cobalt blue and a little brown, and paint over the leaves and stalks, working in white where the lights are strong. I must take care not to work with my colours too liquid, as when once they have run over the outline it is impossible to rub them out, and there will always be stains, unless the design can be judiciously extended so as to *cover* the stains. The first flat tints will soon dry, the terra-cotta being very absorbent. Some people gum over the design, so as to some extent to fill up the pores, but I find it better to let the pores be filled with the colour. At first it will be found very difficult to work the colour; it is apt to go in little ridges and sometimes to peel off in flakes; this last is occasioned by the medium not being properly mixed with the colour, and it therefore soaks into the plate, and the colour dries too quickly. It is to be avoided by careful mixing and careful working. When it happens, you must fill in the blank spaces by touching them

on this varnish: it must not be put on thickly, as it will then dry in ridges. Where you see a ridge

with the point of the brush charged with well-mixed colour, taking care not to rake up the colour at the sides. On the plate before me I have painted one spray with two flowers and a bud, and one spray crossing it with one flower and a bud; a small yellow and brown butterfly sufficiently relieves any blank space left. I have painted all over the flowers with chrome yellow. The centres of them now require to be touched up with cadmium and a little Indian yellow, the shadows composed of brown and grey. Blue must be sparingly used in the shadows, and white too. The latter, of course, is required at times, but it is liable to make shadows muddy-looking. The colours should be clean and clear, as they thus stand out better from the ground. The various details of light and shade I must leave to the practical experience of my readers. They vary, of course, according as to whether you wish the flowers to be as if painted in full light or in shadow. The plate, I consider, will be improved if I put a narrow border round the rim, either within the rim or actually on it. As a relief to the yellow and red, I mix a little Antwerp blue with white, and a slight touch—a very slight touch—of yellow. These ingredients compose a soft turquoise blue, and it looks very well as a border to the marigolds. When my design is thoroughly dry, I shall take a clean soft brush and dip it in some picture copal varnish, or mastic varnish, and shall go over the shadows of the whole design. When that too is thoroughly dry, I shall go over with the same varnish the rest of the design, excepting the border. I here warn my readers to be careful in putting

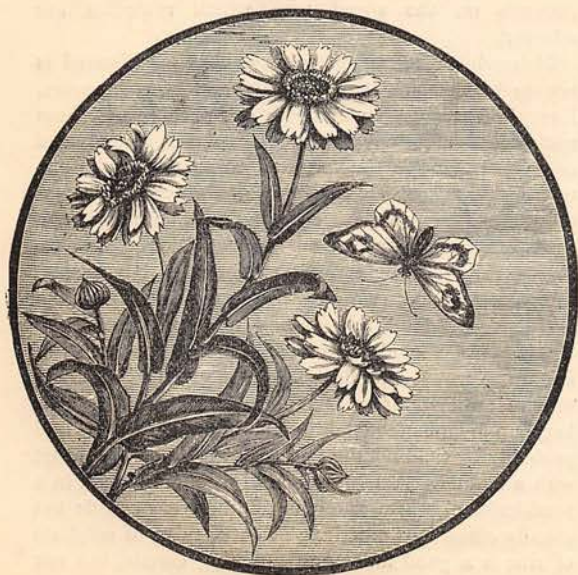




appearing, you must carefully drag it off if it is moist ; but if it is already dry, you had better leave it or else scrape it off with a sharp knife, and then go over again with the varnish.

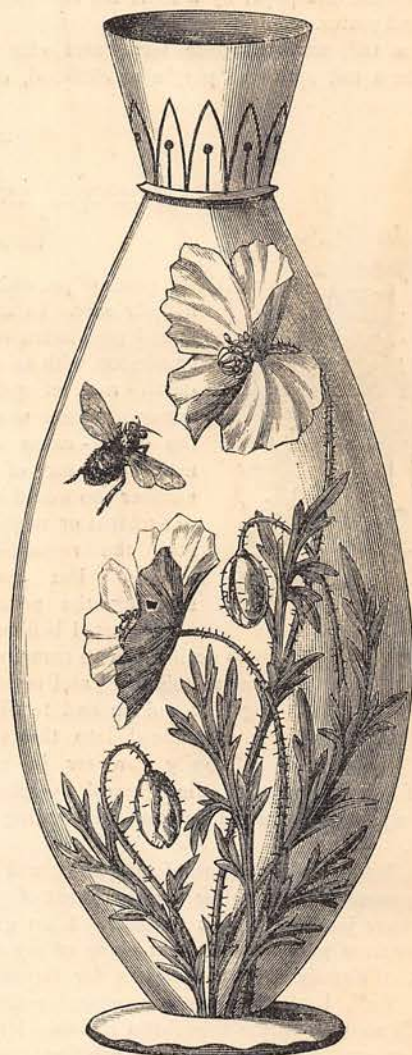
Space will not permit me to give long descriptions of designs, but I think it will only require a few lines more to help to put beginners in the way of starting and working for themselves. If your plate is made of the white terra-cotta, I advise you to paint a background on it, as, though the white ground might throw up your design, it is not pretty in itself, and is liable, too, to show the least mark or smear.

The turquoise-blue I have mentioned makes an excellent background for yellow flowers. A background can be put on more liquid than the design, and with a larger brush. An effective design on a long, rather narrow plaque, is the wild yellow iris, the stalks springing from the bottom, and the top flower stopping about an inch from the summit. These flowers look particularly well on a graduated blue background. When you wish to have the design stiff and so-called conventional-looking, you must outline all the details. Vandyke brown is a good colour for outlining. Great



care must be taken in outlining not to let the colour run. I have recommended simple spirits of turpentine as a medium, because I generally use it myself ; but where I have had to put the colour on in thick masses, and I have not wished it to dry quickly, I have sometimes used megilp. However, do not use medium at all unless it is absolutely required.

Be careful always to begin your work with clean brushes. After using, plunge them into a jar of soft



soap and water, the colour will then come off almost immediately, and then, if they are wiped into shape on a soft, smooth rag, they are kept soft and pliable ; be careful, too, that there are no hairs in the brush liable to come out. A pretty, carefully drawn design is often spoilt by not giving sufficient attention to such details.

I do not think heads look well painted on terra-cotta, but small cherubs floating amongst flowers, if they are very carefully and clearly drawn, are

effective, particularly on a vase. Butterflies and birds are suitable also for terra-cotta decorations, but flowers, or flowers and butterflies, are best of all. Be careful never to paint butterflies unlike nature, or butterflies alighting on flowers which in nature they would never alight on. For instance, do not paint a butterfly, which does not make its appearance till June or July, alighting on a snowdrop or a daffodil, and do not paint a bright Robin Redbreast hopping on a crimson summer rose.

I will close this paper by a short list of designs for vases and plates.

For a tall, narrow, white terra-cotta vase: On one side a tall spray of purple monkshood, on the

other side a short spray of same, with a bee flying to one of the flowers. Background: pale yellow, graduating to a light brown.

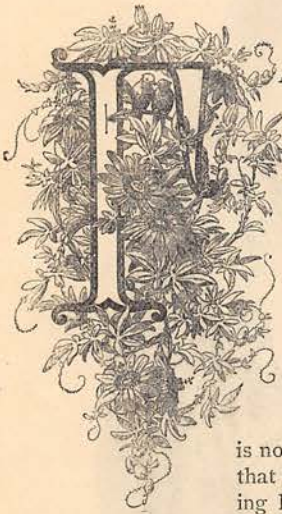
For a tall, narrow, red terra-cotta vase: On one side, and stretching round a little way to the other side, a straggling branch of honeysuckle; a tortoise-shell butterfly.

A round white terra-cotta plate, twelve inches across: Sprays of yellow jasmine; ground, turquoise-blue, graduating towards peacock-blue.

A round red terra-cotta plate, twelve inches across: A group of ox-eyed daisies, nearly filling the plate, also some flowering grass, and a yellow butterfly. H. C. F.

POISONS AND THEIR ANTIDOTES.

BY A FAMILY DOCTOR.



FATAL cases of poisoning are happily rare. In an estimated population of, say, 22,000,000, with an annual death-rate of probably 500,000, poison would be the death-cause in not more than 400, of which number 300 would be due to accident or negligence, and the remainder to suicide. But notwithstanding the paucity of fatal cases, I believe there

is no accident more common than that of poisoning, and remembering how sudden and terrible are

the effects of poison introduced into the system, surely no head of a family can err in making himself acquainted with the general symptoms of poisoning, and the usual method of treating cases thereof.

Now, before giving the usual symptoms, and laying down general directions for the treatment of poisoning, I have just one remark to make. I am gratified to know from many sources that many of my readers keep the Family Doctor's papers for future reference. Well, I can imagine my present article laid carefully aside by some thoughtful individual in case of future emergency, and I can imagine that, that emergency arising, there would certainly not be time, even if the consulting party possessed sufficient coolness, to sit down and peruse the whole paper, short as it is; I have therefore had the name of each poison printed in prominent type, so that by merely running the eye over the page it can be seen at a glance, and the antidote likely to be available discovered.

It would serve no useful purpose here to enter into a dissertation on the nature of poisons, or their modes of action, or the many curious facts concerning them. Let me simply say that a poison is some agent which,

on being introduced into the system, gives rise to symptoms inimical to the health of the individual, which may or may not end fatally.

The symptoms which ought to give rise to a suspicion of poisoning are many and varied, but if after partaking of any food or drink sudden pain is felt, with probably great nausea, sickness, and vomiting, and a general feeling of *malaise*, or with cramps about the stomach or limbs, and cold sweats; or if, on the other hand, head symptoms come on suddenly after eating, such as great drowsiness, giddiness, or stupor, then it may reasonably be inferred that the person so suffering has partaken of poison.

In a case of this kind the very first duty of the patient's friends is to hurry off at once for a doctor. Do not send a servant, let some one more interested go; and let the messenger not forget to state to the medical man what the nature of the case is supposed to be, that he may come prepared, for everything depends on the speed with which remedies are adopted.

Meanwhile the person supposed to be poisoned is not to be left unattended until the doctor appears. Every effort must be made to get rid of the poison and to combat the effects thereof. In a large number of cases an emetic is the very first thing to be administered. The exceptions are those in which an irritant poison has been swallowed, causing inflammation of the stomach. Here an emetic would only serve to increase the mischief, and lessen the chances of saving the patient. Some simple emetics are always at hand. We have a good and handy one in mustard; a tea-spoonful should be mixed in half a tumblerful of lukewarm water, and this should be given about every minute until vomiting is induced, which ought to be kept up by plenteous draughts of warm water, and probably by tickling the fauces or inside of the throat with a feather. A table-spoonful of common salt in a tumblerful of warm water, is another very simple but usually efficacious emetic. Twenty grains of sulphate of zinc is a good and non-depressing emetic, but not