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| Musk, best grain | 6 grains. |
| Ambergris | 20 " |
| Alcohol | 16 ounces. |
| Water (distilled) | 3 " |

7. *Rose (Tea)*. Cost, 10s. 3d. a pint.

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| Extract of rose ("triple") | 3 ounces. |
| " rose pomade | 7 " |
| " geranium | 5 " |
| " santal | 2½ " |
| " neroli | 1 " |
| " orris | 1 " |
| " storax | ½ " |
| " musk | ½ " |

8. *Rose (White)*. Cost, 10s. 6d. a pint.

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| Extract of rose ("triple") | 3 ounces. |
| " rose pomade | 8½ " |
| " violet pomade | 3 " |
| " cassie pomade | 1½ " |
| " jasmine pomade | 3 " |
| " patchouli | 1 " |
| " storax | 2 drachms. |

9. *Spring-Flowers*. Cost, 12s. 3d. a pint.

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| Extract of rose ("triple") | 2 ounces. |
| " rose pomade | 6 " |
| " violet pomade | 6 " |
| " cassie pomade | 2 " |
| " jasmine | 3 " |
| " musk | ½ " |
| " ambergris | 1 " |
| " bergamot | 1 drachm. |

10. *Stephanotis*. Cost, 11s. 9d. a pint.

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| White rose (No. 8) | 12 ounces. |
| Extract of jasmine pomade | 8 " |
| " musk | ½ " |

11. *West-End Bouquet*. Cost, 10s. 6d. a pint.

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| White rose (No. 8) | 5 ounces. |
| Extract of violet pomade | 5 " |
| " jasmine pomade | 6 " |
| " cassie pomade | 3 " |
| " musk | ½ " |

12. *Lavender Water*. Cost, 10s. a pint.

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| Oil of lavender (Mitcham) | 10 drachms. |
| " rose | 5 drops. |

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|----------------------------|------------|
| Extract of musk | ½ ounce. |
| Alcohol | 17 ounces. |
| Orange-flower water | 2 " |
| Rose water | 1 " |

The quantities given above make approximately a pint of perfume.

Prepared perfumes are best distributed by means of a spray producer, and a simple one costing a few pence answers the purpose very well.

In conclusion, it is hardly necessary to add that great care should be taken to avoid waste; to preserve all insoluble residues for a second, or even a third extraction, if necessary. Spread between sheets of paper, these residues are highly effectual in perfuming drawers, dressing-cases, wardrobes, writing-cases, or other articles of furniture.

The following rules should not be forgotten:—1. Perfumes keep best in a cool and dark place. 2. Extracts made from oils are, with few exceptions, at once ready for use; extracts from pomades and raw substances require about a month's digestion. 3. Bottles should have well-fitting glass stoppers, and should always be rinsed with a little alcohol before using. 4. Buy only the best quality of everything, and at respectable houses. 5. Bouquet perfumes should be clear and free from liability to stain a white handkerchief. 6. Choose, therefore, pale-coloured oils, and new ones in preference to old. 7. In choosing a "bouquet" avoid recipes containing a great variety of ingredients; within consistent limits, the simpler the formula the better the result. 8. Extracts of castor, civet, and musk are very powerful, and should be used cautiously in blending. 9. All perfumes are sold by the pound and ounce avoirdupois.

1 lb. = 16 oz. = 7,000 grains; and 1 oz. = 8 drachms.*
In measuring extracts and liquids generally: 1 pint = 20 fluid ounces = 160 fluid drachms.

HOME STUDY FOR GIRLS.

BY BARBARA FOXLEY, FORMERLY SCHOLAR OF NEWNHAM COLLEGE, CAMBRIDGE.



HOME STUDY is proverbially difficult. Of the many girls who leave school intending to pursue their studies, hardly one in ten carries out her intention.

No doubt there is many a useful home-daughter whose time is fully occupied in the details of domestic duties; others devote their time to philanthropic work; and some are so involved in a round of social engagements, that they have neither time nor thought for anything beyond. But there are many girls who do not belong to any of these classes—girls who have perhaps had a sound school education, and to whom neither the will nor the opportunity is wanting; yet, after a few spasmodic attempts they relapse into mere desultory reading, or abandon their efforts in despair. It is to such that I wish to give a few hints.

"If only I could go to college, I know I could study."

Yes, I have no doubt you could; but if that is out of the question for you, you must do what you can at home. Let us see what it is that college life really does for the student, and whether its favourable conditions are indeed so vastly superior to those under which you live.

"Well, I should, at any rate, be free from interruption."

I grant that in her own rooms, without any pressing duties, social or domestic, the student has a great advantage; but are you quite sure you cannot secure some time, however short, for your own work? You have

* The avoirdupois ounce being divided into eight drachms (troy) causes confusion and inconvenience; but its adoption by the trade shows clearly the insufficiency of our present standard system of weights.

tried and failed, you say; but did you choose time and place with wisdom? Of course it is hard to study in the midst of other people, but is there really no time in the day when you can have a room to yourself? And these interruptions you talk of: how many of them are the result of your own negligence? You had barely sat down to your book when cook came for some raisins; you undertook to put out the groceries; why did not you see to that first? Then Jack rushed in to know the time of the next train to B—; you had the railway-guide yesterday, why did you not put it back in its right place? If you deduct these avoidable interruptions, you will find that your studies could be carried on fairly well; and while you can never get the undisturbed quiet of college life, interruption is not fatal to work. The habit of concentration and the power of returning to take up the work where it was laid down are worth striving after.

“But at college there is so much to help one—professors, lecturers, and fellow-students.”

Of course there are professors and lecturers who do help one immensely: men of genius, whose words are almost an inspiration; patient scholars building up stone by stone the temple of knowledge; and, more helpful than all, the contagious enthusiasm of more gifted students. Yet these are exceptions. Intellectual work, like every other kind of work, involves hardship, and even at college you might find some of your lecturers dull and some of your fellow-students quite commonplace. And the advantages there are in the teaching to be obtained at college may be to some extent secured at home. There are few towns now without their University Extension Lectures, or their Institute with lectures and classes; and if you are really beyond the reach of personal teaching, why not avail yourself of some of the many Correspondence Classes, by means of which you can get first-rate instruction in almost any branch of study?

“But it would be so much easier to work with an object before one. I would do anything to get a real degree.”

That objection is not a very formidable one. The University of London grants degrees to women, as it does to men, without any residence at a University. St. Andrews gives a diploma equivalent to its M.A. degree, and there are the less ambitious, but hardly less useful, Higher Local Examinations of Oxford and Cambridge. In Art there are the South Kensington Examinations, and in Music there are the Examinations of the Royal Academy of Music, or of Trinity

College, London. If the stimulus of an examination is what you want, the difficulty is to choose which it shall be of the many open to you.

I have said enough to show you, that some, at least, of your difficulties are of your own making, and that others are not wholly insuperable. Let me say a few words as to the choice of subjects, and the methods to be employed.

First, as to choice. Most home students err in taking too wide a range of subjects. You cannot keep up all your school studies; perhaps it is hardly desirable that you should. School work is largely disciplinary, and many of the subjects in the ordinary curriculum are little more than mental gymnastics, training and developing the various capabilities of the mind. When childhood is over this is no longer all-important; the trained faculties may be devoted to some more useful work.

Specialisation, which would be unwise and premature in the school-room, is almost essential to the progress of the adult student. I think that much of the desultory character of home study is due to a want of clear conception as to the difference between the purposes of study for the child and for the woman.

Next, as to method. “What is worth doing at all is worth doing well.” Mathematics or music, art or anatomy, language or literature, give to it good, earnest work. Do not content yourself with mere slipshod knowledge, never really conquering a difficulty or surmounting an obstacle. The distinction in thoroughness between the standard of amateur and professional excellence is one which ought not to exist. And if you do not attain to the standard you have set before yourself, be sure your work will not suffer from the influence of too high an ideal.

“Who aims the sky
Shoots higher far than he who means a tree.”

Lastly, a word of caution. You have one difficulty which is peculiarly your own: one from which the college student is almost entirely free. While you live at home, your *home duties* must come first. You are bound not merely to perform the actual duties assigned to you, but to respond to all the claims on your sympathy and attention which are implied in the word “home.” No amount of intellectual progress can compensate for the neglect of the simple, yet sacred, duties of family life. It is a noble ideal to be a great scholar, but it is a far nobler one to be a helpful and loving daughter, sister, or wife.

GRANNY.

ONCE I was young like you, my dears,
But that was a long, long time ago,
Ere the years grew into scores of years,
Ere the eye was dim, and the step was slow.
Then I was bonnie and blithe, like you:
My life-stream sang on a silver bar,
And growing old was a thing too far
To look forward to.

Do I wish I was young like you, my dears,
And back again in the long ago,
To empty my life of the fruit of years,
And lose the love that I have?—Ah, no!
For all is over that might undo:
The river is still on its silver bar,
And there's sweeter youth in the land afar
To look forward to.

J. T. BURTON WOLLASTON.