

Barbara flew to ask what was wanted, only to be impatiently waved back by her stepmother.

"You look after the children, Barbara," she said. "Keep them quiet, and send Jane to me at once. We want her."

Then followed another long period of suspense, during which there was the sound of many feet on the staircase, of the opening and shutting of doors, of much moving backwards and forwards overhead, during which, too, baby, mysteriously influenced by the agitating atmosphere of the house, became restless, fidgetty, finally naughty; till, tired out, she cried her little self to sleep in Barbara's arms. Thus Mrs. Merivale found the two when, a few

minutes later, pale and haggard, she appeared upon the scene.

"We have got him to bed at last," she said, sinking into a chair by her stepdaughter's side; "and Doctor Prince is gone." Then suddenly bursting into tears, "We must make up our minds to the worst, Barbara," she sobbed. "Your father has had a stroke, and can never be the same man again; and what we shall do I cannot think. He must either resign the living or pay a curate to do the duty. Whichever way it is, it means ruin to us, unless the Denzils help us. You go now, and sit with your father—mind, you are not to talk to him. I am going to write to Lord Denzil."

END OF CHAPTER THE EIGHTH.

## AN OLD FRIEND IN A NEW GUISE.



IN no one thing, perhaps, is the tyrant Fashion more dictatorial to woman than in the kind of fancy work with which she may be allowed to occupy her leisure moments. Some such occupation is to many of the gentle sex as indispensable as the soothing weed is to our husbands and brothers. But it is the reverse of soothing to moil and toil over the accomplishment of some elaborately artistic needle-painting, the delicate weaving of point lace—that sight-spoiling craze of fifteen years ago—or the adorning of articles—which to all intents and purposes were better left plain—with innumerable stitches, neither artistic nor profitable.

Work of this kind is essentially labour: back-aching, eye-dimming, temper-shortening. If it must be done at all, let it be regarded as toil, and not undertaken lightly; but let no woman deceive herself with the idea that it is a recreative or soothing employment.

For my own part, no craze ever made me so indignant as that for "Russian Embroidery." So simple—only little cross-stitches, which the most stupid child can acquire with perfect ease—and so fashionable! This was the bait that the victims so readily swallowed. But when these little innocent-looking stitches are multiplied by millions, and grouped into designs which entail incessant counting, and when the result of looking off to answer some trivial question is "losing count"—and the result of losing count is that the lines of your geometrical designs won't combine, and look like an intoxicated problem in Euclid—and you have to count back to find out where you went wrong, and discover, with a groan, that it was quite at the beginning, and the whole thing must come out: I say it is simply maddening.

Another work, of which it is difficult to see either the utility or the beauty, is the worsted work with which ladies used to execute pictures of "Mary and her Little Lamb," or "Dignity and Impudence," etc.

These unsightly objects were ultimately framed and hung up as an example of the industry of the performer. Such industry was surely misplaced. Nor can we say much more for the zeal which covers chair-backs with designs on which much cost of money, time, and nerve friction have been spent, when beautifully artistic woven material could have been obtained for, perhaps, a quarter the expenditure.

For the great majority of sensible and industrious women the great desideratum is a work that shall

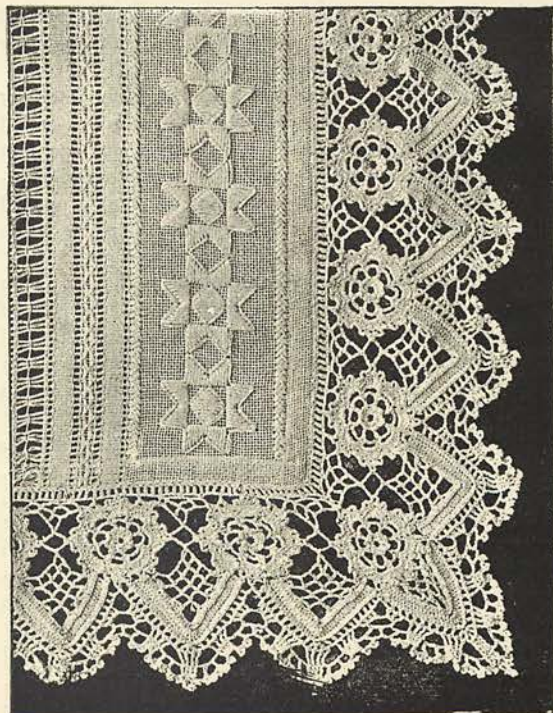


FIG. I.—BED SPREAD.

(From a Specimen kindly lent by Messrs. Bedford, of Regent Street.)



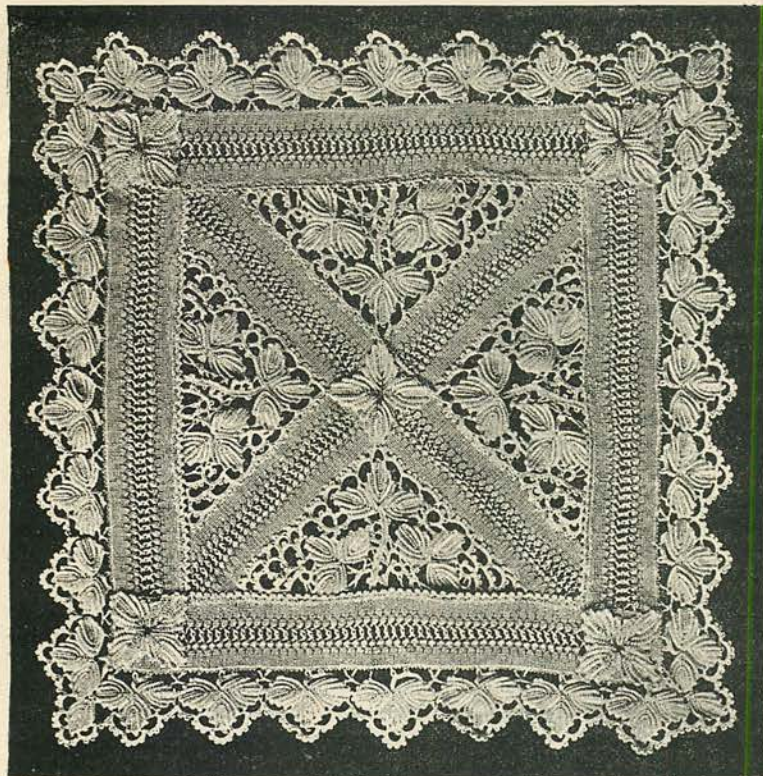


FIG. 2.—TABLE CENTRE OR CUSHION COVER.

(From a Specimen kindly lent by Messrs. Bedford, of Regent Street.)

employ without engrossing, occupy without tiring, be easy, portable, of fairly small dimensions, capable of being taken up or put down at any moment, of real practical value when accomplished, and not unsightly in progress of execution.

This last essential banishes from the general society of even the home circle almost all kinds of so-called plain needlework or garment-making. But the fact of such a need is displayed by the never-dying popularity of knitting, which pre-eminently combines all the essentials I have enumerated, and, like the name Mary, finds favour alike with princess and peasant.

Many of those who are now no longer in first youth became proficient in their childhood in the art of crochet: a kind of work which, from its mechanical nature, ranks in my mind only second to knitting as a recreative employment. Crochet, however, had its day, and was by Fashion sentenced to death. But being inherently valuable, the sentence could not be carried into effect, and for such purposes as shawls, petticoats, mittens, mufflers, cross-overs, babies' boots, etc., it has triumphantly held its own. Now, with the exception of the two first, these are precisely the articles for which, in my humble judgment, knitting is more specially adapted; but crochet is so easy, so speedy, and so effective, that it is frequently utilised at the expense of durability. As a fact, many crocheted woollen articles wash less well than knitted ones. Some of the most beautiful designs and appropriate uses of crochet are only to be obtained through the

medium of cotton; but, except in the case of "Irish point," cotton crochet has for many years been completely out of date.

A revival of this work on the old familiar lines, but with certain features of novelty to lend an extra charm, will be welcome news to many of us. Such a revival has come about in the form of the so-called ivory work which has this winter been shown by the leading firms who import foreign needlework.

This work, which hails from Germany—being principally executed by the Bavarian peasantry—while employing only the old stitches, has a rich and novel effect, quite absent from the antimacassars, cheese-mats, tassel-covers, and edgings of former days. This result is due to two causes: (1) the kind of cotton employed; (2) the individuality—if I may so speak—of the designs. To these we must add the combination of the specially manufactured "ivory" canvas, with-

out which the work would lose its principal attractiveness.

The cotton, which also comes from Germany—though I understand that English firms are beginning to take up the manufacture—is of a peculiarly soft firm twist, and of an exquisite ivory shade. The coarser numbers are the most desirable for the majority of designs. The best is that sold in balls at fourpence-halfpenny or fivepence. I would warn workers that as the tints are apt to vary, it is advisable to buy at the first a sufficient quantity for the work to be undertaken, as, after some lapse of time, it is almost impossible to match.

It is quite impossible to convey through an ordinary illustration the beautiful effect of the ivory tint. It must be seen to be realised.

The individuality of the designs lies principally in the method, adopted both by the Irish and Bavarian peasantry, of continually stopping and turning back to get an effect, or import an element of novelty into a design. So far as I know, this is entirely foreign to the old-fashioned English procedure, which was extremely straightforward. It is just this novel method which makes it extremely difficult to explain the various patterns, or even to copy them from a worked article. The most satisfactory and expeditious plan is to buy designs which can be done in single stars or short lengths, and unpick a sufficient portion to make yourself mistress of the mystery of these little "wrinkles." When you have pursued this plan with two or three



patterns you will find you have entered into the "genius" of the work, and will easily be able to think out for yourself the way to copy any design that may present itself to you. If you are clever, you will find yourself, like the Bavarian peasants, inventing new ones.

These designs make exquisite toilet-covers for Duchesse dressing-tables, sideboard cloths, table runners, sofa cushion covers, berceauette quilts, bed-spreads, etc.

The ivory canvas can be bought either by the yard, in all widths, or in squares, or prepared for the article intended to be worked. The borders are greatly improved by being drawn and worked after the fashion of the old drawn linen, which has been so greatly revived of late.

This work is very tedious and difficult, and is done so exquisitely and reasonably (by machine, I fancy) that I should advise no one to attempt it herself, unless she is already an expert. The canvas may be further embellished by a species of embroidery, for which specially prepared ivory cotton is sold. There are two kinds: the twisted and the split. The latter is perhaps the easier to work with, and is very effective. Both kinds are coarse, and fill up well. Afternoon tea-cloths, toilet-covers, etc., can be bought ready traced with designs for embroidering or quite plain, as preferred.

Fig. 1 gives a specimen of a bed-spread in fine



FIG. 3.—INSERTION AND EDGING SUITABLE FOR HOLLAND BLINDS.  
(From a specimen kindly lent by Messrs. Lee & Boyd, of Oxford Street.)

ivory canvas, the strips of which are both drawn and embroidered, the whole being edged with an effective border worked in No. 20 cotton. Fig. 2 is an exquisite design, composed of strips of drawn canvas, which can be bought prepared in similar width and numerous designs, interspersed with and surrounded by coarse crochet, worked in No. 16 cotton: suitable for table centre or cushion cover.

Fig. 3 gives an insertion and edging well adapted for the adornment of holland blinds, for which purpose it is far preferable to the Guipure laces generally used.

Fig. 4 is a beautiful specimen of a toilet or sideboard cloth. The squares are drawn and embroidered in ivory cotton, outlined with blue and red ingrain cotton, and joined together with "drawn linen" stitches. The border being a very good typical pattern, we give a detailed description.

The number of the cotton used must depend in a measure on the coarseness of the canvas employed. No. 20 would be the finest, and No. 16 the coarsest, I would suggest.

Commence with 8 chain, work 1 treble into the first, 3 chain, 1 treble into the same chain as first treble was worked into, 3 chain 1 treble into same chain, 3 chain unite by joining with a slip stitch into 4th of the 8 chain.

2nd row: 7 double worked over the 3 chain, 1 double into the treble; repeat three times. There should be 32 double in all.

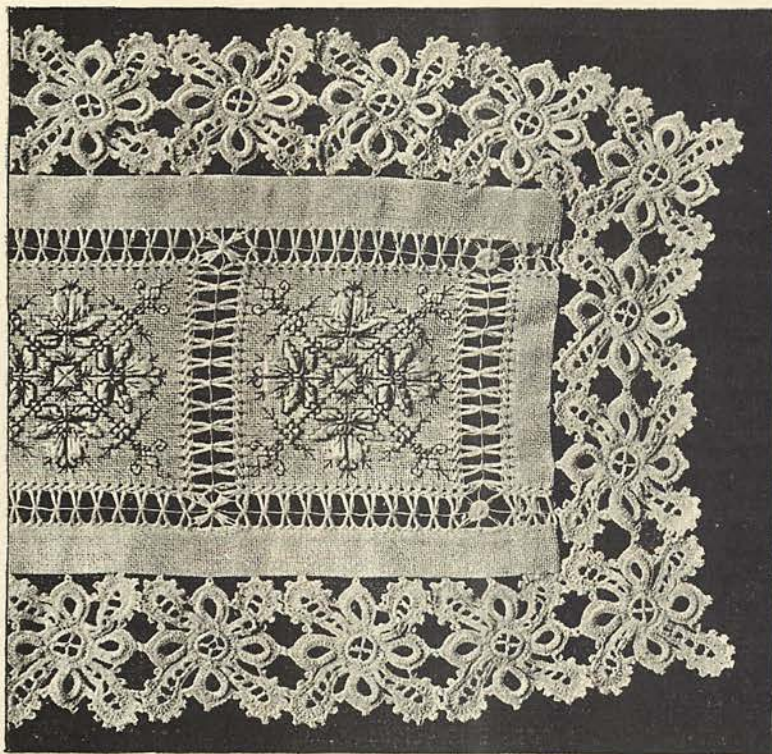


FIG. 4.—DUCHESS SLIP OR SIDEBOARD CLOTH.  
(From a specimen kindly lent by Messrs. Bedford, of Regent Street.)



Now turn the work, so that the wrong side of what you have already done is next to you.

3rd row : work 4 double into the back of 4 double of last row, 17 chain, 1 treble into 6th chain, 2 chain miss 2 chain, 1 treble into 3rd, 2 chain miss 2 chain, 1 treble into 3rd, 2 chain miss 2 chain, 1 treble into 3rd, 2 chain 1 slip stitch into first of the 17 chain, 4 double worked into back of next 4 double of last row, 12 chain; turn the work round, unite the 12 chain into a loop with one slip stitch worked into first of the 12 chain; turn the work back again, work 20 double over the loop of 12 chain; repeat three times more.

Turn the work round. 4th row : work 1 double into the back of each of the 20 of loop, 2 double on 2nd and 3rd of next 4 double, 3 double into first hole, 1 double into the treble; repeat 3 times, putting 1 treble into last treble before loop at top, into which work 10 treble, 1 treble into treble forming loop; repeat like other side; continue until the four loops and four points have all been worked over.

5th row : work 5 slip or single stitches into first 5 double surrounding loop, 5 double, 4 chain 1 double into same stitch, 4 double into next 4 stitches, 4 chain 1 double into 1st chain, forming picot, 1 double into 9th stitch of the long corner point, 1 double into next stitch; continue 1 picot 2 double nine times; after 9th picot work 1 double into 6th double of loop, and continue until worked all round. To break off, have a length of several inches of cotton, and with a darning or coarse

crewel-needle work the cotton over and over (like over-sewing) between several of the last stitches; then cut off close, and no one will be able to detect your fastening.

I may add that I worked this pattern from the illustration given, though not without a mental working out of the problem first.

A word, in conclusion, as to the cost of ivory work. I need hardly say that this lies principally in the canvas. Duchesse slips can be bought from 2s. 6d., or even less; a handsomely drawn one costing about 4s. 11d. Four balls of cotton would suffice for an average border. A skein of cotton, costing 4d., would work a design in each corner. Such a Duchesse slip, worked by the writer of this paper, was sold at a bazaar in a by no means well-to-do neighbourhood for twenty-five shillings, and smaller pieces of work from fifteen shillings to a guinea were sold immediately. They were worked entirely in the odd moments of a busy life, and always in patterns like the one described above, which could be done in small pieces, and thus kept clean. Members of the family were apt to indulge in a little friendly "chaff" about the insignificant little piece of work that never got any further—so they thought. I must say that, as I have no talent for embroidery, a friend was persuaded to undertake this portion.

Great was the triumph of the worker when her completed articles were displayed in all their beauty, and were the very first things to be purchased at the charitable sale for which they were designed.

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## MORE MUSICAL EXAMINATION ODDITIES.

BY AN EXAMINER.



THE popular examinations in musical knowledge held twice a year by one of our principal musical colleges are causing thousands among the rising generation to concentrate their intellectual faculties on the acquirement of a much more thorough knowledge of the various branches of study

comprehended under the generally-accepted but vague term "the theory of music," than was common twenty years ago. The efforts to attain this knowledge naturally produce results varying in proportion to the intellectual capacity or musical proclivities of those who make them. Thought is said to be produced by molecular action in the tissue of the brain. Some instances where the molecular action appears to have been somewhat eccentric are here chronicled for the delectation of our readers.

The well-known sign for a pause  $\hat{\cdot}$  is thus explained by one of our young friends:—"It makes a longer silence than if it were not." Another says it means "stop for a 2nd," and another tells us that the sign is "to say they have to wait a little."

Definitions of Italian terms used in music are often curious and comical. *Tenuto* is thus variously defined: "One note not to be taken up till the next is put down;" "tentively;" "sung by a band;" and "hold on Davenport." It may be remarked that Davenport is the name of the author of a popular text-book on elementary music. *Stringendo* is thus explained:—"With a string," "erging on," "hurghing on," and "hurry on Davenport." *Cantabile* means, "in a colouring manner," "candidly," and "with sprite." *Non troppo* = "not much attention to time," *maestoso* = "majestly," *strepitoso* = "strepiditly," and *Da capo* = "in the head." Sometimes the candidates are asked to give the Italian equivalents for English phrases. "In a speaking manner" is rendered *affabile speakante, parlamente, and piacovely*. "In a singing manner" is done into Italian as *radallacendo*. "In a light, flying manner" = *frivolante, volatile, fuissimo, and arioso*; "dying away" = *mordante*; and "smothering the tone" = *pendoroso, smotheringo, and extinguisho*.

Questions in musical history elicit many remarkable statements. Thus we learn that Carissimi invented "putting short score into open or full score,"