

able, simply because it happens to be the fashion; for, at the bottom of the old dame's decrees, as well as those of most other autocrats, lies a *raison d'être* soon found by close study. Thus we can easily see that to those whose "lines have fallen unto them," in cold climates, where the damp, chilly spring winds bear pneumonia and consumption to any thinly clad person, the fashion of completing a street suit with a jacket of the same material is a sensible and comfortable style; yet the lady, who, at the same season, between the two fires of our fervid sun and sandy soil, would persist in sweltering beneath one of these additions to her out-door dress, instead of the light mantlelet or lace shawl belonging to her wardrobe, would show a great want of common sense and independence of spirit; and any one who has seen a whole city adopt a style, as the writer saw a western town of many thousands do the close-fitting bonnet of last winter, without any respect to sharp noses, high cheek bones, long necks, complexions, height, age, or "previous condition of servitude," save that the younger the wearer, the plainer and more grandmotherly must be the bonnet, could not help being struck with the resemblance between women and sheep, of which, if one jumps a gap, the entire flock must follow, even if destruction await them on the other side; and, sighing for the days when woman shall emancipate herself from the most galling yoke that now rests upon her shoulders—the blind following of fashion—and shall declare her right to dress according to her own taste, appearance, condition, and circumstances, and carry out this declaration in all her shopping, resting assured, if she does, she will be spared the stinging consciousness of having made a fool of herself, which often, more than bodily fatigue, renders us irritable and uncomfortable after such an excursion; and we are very sure there are many fellow-sufferers who will cry Amen to this sentiment.

Novelties for Decoration.

MANTEL-DRAPERIES, BRASSES, PLAQUE-INLAID

TABLES.

MANTEL draperies, after for a brief period falling into disfavor, are again revived, and to such an extent that a great deal might be written on the subject. So very elegant are some of the embroidered designs now being issued that they may be said to compare favorably with the most elegant of the embroideries for chairs. Scallops are favorites, as are also long points. Superb *man-teaux-de-cheminée*—literally *chimney-cloaks*—as they were called in old times when there were none in marble or bronze or in wood, but all were in tapestry, are of black or red satin, matching the furniture always, but never of bright red or of any shade brighter than a deep dark crimson. A stand has been taken in favor of red, because it lights up well with fire-light. If red, it must be subdued by a dark and heavy fringe. Broadcloth of various shades is used for mantel draperies and is admirably suited to yellow and gold-hued embroidery. The present taste, which runs to bright intermingling of varied tints, demands the very richest in these draperies, or some of which appears lace of a heavy and rich kind, imitating, in some instances, the new Ragusa point.

In brasses, there is such a rush of new design, so many new objects are appearing in this metal, that there is no knowing where it will end. Not

content with brass beds, blowers, scuttles, and irons, clocks, tongs and shovel, inkstands and goblets, we have now busts entirely in brass and large life-size figures. The Venus of Milo is reproduced in full size in brass, and the old-time armor-clad knights re-appear for niche figures and for the adornment of libraries. Complete toilet furniture is issued, comprising the mirror of beveled glass set in a frame of the most florid style of ornamental embossage, and, in front of it, is set a full-sized *Cupidon*, or *amorino*, of brass. The sconces for tapers accompanying this mirror are female hands concealing the sockets, and extend at both sides of the mirror itself so that it is brilliantly illuminated when the tapers are lit. These tapers must be as large as a good-sized wrist, and decorated with water-color designs of a rich kind. Two brass caskets for jewels complete the set.

Magnificent tables for reception rooms have large *plaques* of brass, inlaid. Some of these superb articles are inlaid with rich porcelain *plaques*, adorned with figure-subjects, of which the favorites are either mystic or grotesque.

"CABINET" MANTEL-PIECES.

A novel and elegant style of mantel-piece is that which gives in a more modern form the beautiful closet or cabinet design of old times. This mantel extends to the ceiling, and is of walnut wood or of cherry or rosewood veneer. Two doors fastened with clamp-locks, and having highly ornamented hinges of silver or of brass, display when opened tiles of faïence or of majolica having figure-subjects. The doors display elaborate and tasteful carving in their own workmanship. Below the doors, forming the closet or cabinet, is a long shelf, upon which are placed rich caskets flanked by goblets. These are of brass or of silver. If, however, this lower shelf has a lining or tiling of any decorated ware—some have simply white porcelain backgrounds—no ornament must be set in front, as it would hide the figure-subjects in the ware, and they would by their presence destroy the effect of the ornaments set before them. The white porcelain backed shelves have frequently a cuckoo-clock. Quaint old-time clocks are greatly in favor for this style of mantel-piece, the quainter the better. Grotesque figures are well displayed by a white, undecorated porcelain background, squat Hindoo idols being much sought for this purpose.

SCREENS.

The renewed passion for screens has set a great many ladies to painting and embroidering screens for themselves. The comfort of interposing a screen-protection between one's face and the fire is beginning once more to be appreciated, and, in the dressing-room, the very great convenience of being able to make a second room, so to speak, by the use of the largest sized screens, is also regarded as great. Porcelain painted screens mounted in brass or rattan, satin screens framed in bamboo or mounted in cherry-wood, white-wood, walnut wood, or rose-wood or ebony veneer, are the most elegant, but a great many others of material much less rich and expensive are in full vogue. Floral subjects are very elegant for screens, and Japanese designs imitated in embroidery are favored. Superb water-color work protected by glass and mounted in silver gilt is to be found in very stylish abodes, all designs introducing insects and grasses being much sought. Of these a very elegant one has cardinal birds on elegant perches, and butterflies scattered about over a low-toned surface. The grotesque is also much sought for these designs, as also are fairy subjects. Odd verses find their illustrations, as for example, "The Frog he would a wooing go."

Japanese Pictorial Art.

It would be a great error to suppose that the efforts of Japanese artists are confined to such designs, devoid of all perspective, as are seen on the commoner kinds of fans and pottery. On the contrary, the student of Japanese art, or even the casual observer of the better specimens of work, cannot fail to be impressed with the great exactness of detail in the representation of objects, joined with a comprehensive adherence to the general form. They are quick to grasp the smallest item; but their command over the subject at large challenges the wonder and admiration of the beholder. A recent writer has said: "We must remember that in Japan decorative art has been forced to its extreme limits, and the acknowledgment of this is shown in the fact that other countries make almost slavish copies of Japanese work, in their stuffs, their bronzes, and their porcelain, not to mention their inimitable lacquer ware."

In faïence, it will be noticed, that the ornamentation frequently consists of designs of birds and flowers, all of which, taken singly or in combination one with another, have some special meaning or significance; these meanings being derived from Japanese poetry, or from the real or imaginary attributes of the objects delineated. In this paper we shall glance at a few of the most frequently appearing designs, as they have undoubtedly puzzled not a few of our readers as to their real significance.

Perhaps the most frequent decoration on Japanese ware is the figure of the stork—the emblem of longevity. This is often coupled with the pine tree, also considered to be emblematic of long life. The swallow, sparrow, willow-tree, and bamboo, are used to signify gentleness, while the phoenix bird is emphatically the insignia of royalty, being invariably emblazoned on the Mikado's curtains, robes, and rugs.

The bamboo and the tiger are often coupled together on large objects of use or ornament—the tiger, being afraid of elephants, is supposed to hide in the bamboo thickets. The subject of the fox and the chrysanthemums refers to the hundred and one stories current about Master Reynard.

The mulberry and the goat are coupled by the artist, because the latter is a greater lover of the leaves of the tree than even the silk-worm; while the vivid red maple leaves, and the stag, are considered appropriate for fire screens.

A most attractive decoration is that of pheasants and cherry blossoms—certainly two of the many beautiful things in nature. A most ludicrous picture is that of the long-armed baboon grasping at the reflection of the moon in the water.

It is said of geese, that, in their migratory flights, they carry rushes in their mouths, and drop them before alighting in the water, in order that they may settle on them; hence the geese and rushes are always portrayed together.

Two fabulous beasts, often seen on large articles, and much admired by lovers of the grotesque, are the Chinese lion and the flying wild boar—two beasts which certainly never trod this earth.

The most poetic of all the many designs is that of the nightingale and plum tree. The nightingale is called the poet of birds, and, in China, the plum is called the poet's tree. An emblem of success in life is that of a dragon crossing the summit of the sacred mountain Fusiyama supported on the clouds.

It is astonishing to those who have been accustomed to work from set plans or models to see the freedom with which the Japanese artist depicts all phases of life. It never seems to cause

was when the human figure was a symbol of the Unknown Source of all Beauty.

There are some children to whom the sight of a plaster cast is torture. The absence of color to them seems monstrous. They have not been accustomed to seeing casts at home, and it is almost impossible, and certainly unwise, to make them draw plaster casts when sufficiently advanced to do so at school. Photographs are a cheap educational medium, and serve the double purpose of furnishing the walls of the house, and awaking the ideas of the children. You know how fond boys are of building blocks at home, and of watching the masons at work in the streets; a photograph of the Greek Parthenon and the Roman Coliseum will serve to increase his knowledge. You thus point out to him the characteristics of Greek architecture—simplicity and beauty—and of the Roman—grandeur, pomp, and splendor. You may buy photographs of pictures of modern painters at any price from ten cents to twenty dollars. The antotypes and heliotypes from old masters are more expensive. A good plan is to have a specimen of the different methods of reproducing pictures on the wall, not only photographs and steel engravings, but wood-cuts, photo-, litho-, mono-, and chromo-graphs.

Few children, fortunately, are born bookworms, but all "want to see;" therefore the education which is observed through the eye has a large influence in individual development. If in the home the eyes have only uninteresting objects to dwell upon, it has the same effect on the eye as on the stomach if it has been fed with tasteless food. In buying books for children be careful that the pictures are well drawn and well colored. Instead of buying a multitude, which "it will not matter if the children tear," insist on books being taken care of by them in their infancy, or that dreadful trait of vulgarity—abuse of books—will mark the child when grown up.

Circulating libraries are good in their way, but no one road, be it ever so broad and well paved, can go in every direction; a library book is not of the same use to your sons and daughters as a book that you own, and may refer to at any moment, and the habit of comparing while studying or reading, or looking over the newspaper, is of great importance if education is to be a weapon of defense in the battle of life. Newspaper articles on art are only *one man's opinion*, and too often not only a not too well-informed man, but one not strictly conscientious. The articles on science used to be as unreliable as the most of articles on art and technical education are now, though we are justly proud of the American press.

The newspaper calls your attention to the events of the day; but bear in mind that there are more than one side to a question, and in order that children may not grow up one-sided, buy books.

It is often urged that if you attempt to sell books again you get little for them, as an argument against accumulating books. How much do you get for second-hand clothes? The clothes wear out, while books, with proper care, need not wear out. Is it not a fact that few families, where the daughters have a fifty-dollar dress once a year, buy a ten-dollar book after the Bible and the dictionary? The glittering generalities that mark men's speech is owing partly to this phase in our households. Teach the children by example that there are other books which help you, as the dictionary helps to express yourself, and to more thoroughly understand what you have seen or read.

Properly selected, the bric-à-brac at home gives interest to a geography or added zest to a chemistry lesson, for "China" and pottery represent the art-industry of different nationalities, and their attainment in chemistry as well as in manufacture. One of the most subtle powers of the human mind

is that of association. In order to give a man grasp of his subject he must not have isolated facts, but the power of grouping them together so as to associate them in the minds of his hearers with the idea he wishes to convey. The less you have traveled, the farther you are from a city where the shop windows vie with each other in products of different countries, the more is the need of a home growth of ideas. And the mother who lives in a city will wisely not enroll herself among those who behind their backs are called "studio bores," in her pursuit of art-culture. Artists are not always the best persons to help her out of preliminary ignorance; in fact they often laugh at the pursuit of art by women, forgetting that so long as motherhood is intrusted to women, just in proportion it is not a trifle to preserve the least flickering flame of taste which a child may inherit. If she asks for information honestly, she fares better with a scientific man than with an artist. The latter has the same qualities she has—quick perception, impressibility, imagination—but her ignorance perplexes him; there is no place for him to begin, no one spot, of dry land; all is sea. Unless she is very pretty, and he is very patient, she has simply taken up his time. Another difficulty is that most American artists are self-taught, and they are unable to put themselves in her place. The scientific man is aware of the popular ignorance, and is pleased or amused at her rapid conclusions. Let her learn herself from books and from scientific men to say, "I don't know," and so manage that whatever the accessories beyond the necessities of life be in her home, they shall lead her children to "want to know," a power which must increase and multiply.

Novelties for Mantel and Table Decoration.

For some time past, art has turned to account the beauty of shells, and recent decoration of the conch and nautilus shell, as well as the common oyster and clam shell, with beautiful water-color landscapes and marine views, as well as delicate figure-subjects, has made many of these desirable for household ornamentation. But the latest importations are the most original and elaborate. These represent French peasants, a few inches in height and breadth, and colored with the utmost nicety, then set at half length into the hollow of fine shells, of which the spiral rests upon a pedestal, also, like the figures themselves, of highly tinted *terra cotta*.

Figures of *terra incotta*—which leaves the clay at its natural hues—are also imported, as well as tinted figures representing infant children seated in little straw chairs—which are however of the clay, as well as the comical dolls or rebellious poodles they are nursing. Larger figures, as high as two feet, and elaborately colored in full tint, represent ragged French soldiers or *Directoire* groups in costume.

Pomegranate "trees" are of silver, having six branches not unlike taper-bearers, but furnished with glass cups into which the ripe pomegranate is set. Out of the birds' claws which make the support rises a circle of silver, into which are dropped small, long-handled spoons, which are intended to scoop out the pulp of the fruit during the process of eating. Filled with either pomegranates or oranges, these "trees" are a pretty table-ornament, the idea of fruit-bearing being carried out by a cluster of chased leaves upon each embranchment of the support of the cups.

A similar idea is found in the silver-wire baskets for green figs, of which epicures are so fond, and

which are lately to be found on many tables, taking the place of Barbary figs. These baskets have an enwrithing of silver fig-leaves, and a plain cake-basket may be made to look as tempting by arranging the fig-leaves from the trees themselves above the fruit.

A beautiful fig-basket has a reclining figure of Cleopatra on the flat and heavy handle, and this is so placed that with one hand the fair Egyptian seems to be withdrawing a slender asp from the figs below. The basket is square, and supported on the back of a crouching slave.

A new pastille burner represents a laboratory furnace with an alembic of crystal. In the miniature alembic is placed the pastille, and below it a match will quickly give it fire. The perfumed smoke then rises through the glass and removes from the apartment the peculiar and unhealthy odor that will always be found where a house has been closed for any time, and which, it is said, is a frequent and often unguessed cause of typhoid and diphtheria.

FEATHER WORK FROM SOUTH AMERICA.—The wonders of art in the specialty of their feather-work produced by the Indians of the Nacre tribe on the Magdalena river are little known. The marvelous correctness of proportion and of color, the poetic harmony of grouping in miniature landscapes, giving glimpses of quaint yet lovely spots in the scenery which serves these so-called savages as model, and their delicacy of manipulation cannot fail to strike the well-versed in art and the ignorant alike with absolute amazement. Fancy a landscape of some six or eight inches in breadth and in length, in which area willow, a lake, a sky, a stork, a butterfly and a humming-bird, all in correct color, correct outline, correct proportion and correct position, and made of feathers so minute that to manipulate one of the tiny plumes would seem to require the careful labor of at least an hour! These *savages* are certainly sentimentalists when they take up work like this to produce such indisputable perfection.

From the Emerald Mine's vicinities come the superbly mounted butterflies—*Morpho Lulkowsky*—called Opal or Nacre butterflies, of a transparent color resembling mother-of-pearl in tone, and with widely expanded wings. But the most beautiful of the South American butterflies is the wonderful blue *Morpho Keppris*, found only near Bogo, in the Republic of New Granada. This insect, whose wide wings measure from three to five inches, presents a color at the same time transparent and vivid, of the most exquisite azure, and having a surface glittering as from high polish.

Enormous and superbly-hued beetles, mounted with rare skill and marked with singular beauty and variety, come to us from the same source, and are in their way as beautiful. Humming-birds, so mounted that their wings may be arranged as if pendant or upright, closed or expanded, and comprising the tiniest as well as the largest of a species never exceeding five or six inches in length to three in breadth, form a portion of the carefully selected collection herein described, among the wonders of which are feather-flowers, excelling any previously brought here from South America, yet never going beyond the model afforded in the vivid flora of the country from which they come.

Again, fans of white feather, upon which is laid fluffy and cloudlike plumage of an intensely bright scarlet, and upon that superposed a tiny bird against a group of flowers, also of feather, are rivaled only by splendid garlands of glowing birds and blossoms, all alike arranged with surpassing taste and skill.

Added to these South American marvels are Hindoo caskets of wrought sandal-wood, caskets of ebony inlaid with platina, a curious Oriental jewelry of shape rare and singular, rare agates, selected emeralds and dainty bits of *vertu*, all

alike to be found in this singularly choice gathering of objects, each one of which has required laborious research and long travel to bring to us.

The brother of the collector is now absent in South America, seeking other and equally curious novelties to add to the above for the Exhibition of 1880. So it would appear that then wonders will be exhibited which will surpass all that has heretofore reached the United States, of art in all its branches.

AUSTRIAN "GOLD-WARE."—Austrian gold-ware is a glass crackle veined with gold, on which is painted either a group of flowers or a single flower. The excellence of color is remarkable, and a relief-effect is produced by the throwing out of the painting against the transparent depth of the glass. Venetian, Florentine, and Egyptian forms are given in the beautiful vases, saucers, and jars of this effective ware, than which a more elegant shelf or mantel ornament could scarcely be found. Caprice has devised a new and striking means for the display of handsome vases of dimensions not too great. This is a curled fern of porcelain lined with filigree, and is attached to the angle of a wall, as a bracket would be. The curl of the fronds, being forward and under a support, is made in the curve upon which an ornamental vase stands firmly. The effect of the crackle above described, contrasting with the color of the fern and harmonizing in elegance of shape with its graceful support, is one of the handsomest of the novelties of the art ceramic of the season.

PRETTY THINGS IN CHINA.—Among the novelties in China-ware are entire sets for dinner, tea, coffee, and lunch service, decorated with figures unusually large, and representing figures of rabbits, butterflies, and dogs, treated in a style of broad humor. A rabbit terrified by the proximity of a huge beetle, another in a listening attitude, one ear up, and the other down—perhaps because there is an ear-ring in one of them—still another gazing in rapt admiration or horror at a tortoise, and all these in one service, form an amusing set-out for a dinner. If you prefer birds, here they are, on twigs, of many sizes, and with their heads to one side or under their wings, or perched up or flown down to the ground. A greater variety of color than even the birds afford—and they are gorgeous—is to be found in the butterflies, some of which appear to be pursuing comically terrified insects of a smaller size. As for the dogs, they are, in some instances, precisely such as one imagines Florence Dombey's Diogenes to have been, absurd in preternatural gravity and stillness, or ridiculously active in the ardor of unnecessary and ineffective pursuit. In fine, to be merry at meals is "in order."

EMBROIDERED AND PAINTED PIANO-CLOTHS.—"Painted piano-cloths," as the new covers are called, imported, and of a model entirely novel, are of the exact length and breadth of the instrument itself, and decorated upon the edge with a fall of short silk fringe, it being but about three inches long. The material, when painted in what is oddly called "real-painting," meaning hand-painting or water-color, is satin. When embroidered, these cloths are of fine satin reps or of velvet, and the design is a circle of autumn leaves in the center, or an extended garland of field flowers running close to the edge all round the cloth, to keep which in place and to avoid injury to the delicate work, little satin glands attached to a cord hold it at the four corners, and beneath, in the center, where the top of the piano folds back.

The designs of field flowers and those of autumn leaves are almost sure to contain tints which harmonize with the subdued or "dead" colors now so fashionable in furniture. To embroider or paint upon the prepared imported velvet or cloth a handsome design for a piano-cover, is a beautiful occupation for a lady's leisure hours.

A Lady's Jewel Box.

ONE of the most striking objects at the Paris Exhibition from this side the Atlantic, and at the same time the one most calculated to illustrate the almost boundless mineral wealth of the Pacific slope, was the jewel casket exhibited by Mrs. Sunderland, of San Francisco. This lady is so richly endowed with this world's goods as to be enabled to spend no less a sum than £6,000, about \$28,000, on a jewel casket.

These peculiarly feminine luxuries were interesting for their unique beauty, but also as showing the resources of the jeweler's art in San Francisco—it being the verdict that both the design and its execution were unsurpassed by anything shown from those centers of decorative art, London, Paris, or Vienna.

This casket was made entirely from gold and gold quartz rock from the mines of California, Oregon, and Nevada, and required for its completion the steady work of five skilled artisans for the space of six months. It rests on four feet of solid gold, measures 15 inches long, 10 broad, and 10 deep, and weighs nearly 14 pounds. Each of the four feet represents the symbolic female figure with the grizzly bear at her side that adorns the escutcheon of the State of California.

These figures are in full relief, beautifully formed, and are perhaps the most attractive part of the whole work. The sides and ends of the casket are composed of gold quartz, cut and polished, and embedded in a rim of solid gold. Those who are aware of the exquisite polish of which gold quartz is susceptible will be able to appreciate the beauty of these four panels. The base of the casket, and also the molding around the cover, is ornamented with graceful foliage carved in solid gold. The top is of solid gold, marvelously inlaid with gold quartz in the finest mosaic work, hundreds of pieces being required for the construction of this exquisite cover.

The most elegant part of the whole casket is the work on the inside of the cover. It is a pictorial representation of a buffalo hunt on the plains. The engraving of the landscape is very fine, the foliage and trees being in bas-relief. In the foreground is the railway track, with two buffaloes dashing across it to evade the hunters who are in close pursuit.

My Housekeeping Class.

BY MRS. M. C. HUNGERFORD.

"Now please tell me," say I, taking my seat among the young ladies, "what is the business before the house for to-day?"

"Whatever you please," says Sophie Mapes.

"Not what I please at all," I reply. "You know in this class it is simply the teacher's business to answer questions, but the scholars must ask them. So become interrogative as soon as you wish."

"Well, I should like to ask," says Luey Little, "whether it is as easy to keep a small house clean as a large one?"

"There can be only one answer to that question," says Miss Kitty Van Ransalaer.

"And what, in your mind, would that be?" I ask, without doubting what answer she would give.

"A large house would be three or four times the trouble of a little one, of course," replies Miss Kitty, with an air of having settled the matter.

And most of the girls agree with her, but I see that Luey still looks for my opinion, so I ask her what her own answer would be.

"Why, I think," she says with some hesitation,

"that a small house is really the most difficult to keep nice, because it gets dirty again so fast."

"Ah! I think I know what you mean," I say, "and it is true that if a house is really too small to meet the requirements of the family, it is very hard to keep it in order. The small closets overflow, and it is next to impossible to follow the good old rule of keeping everything in its place, when there actually is not room enough to have a place for everything. Then, too, in a small house there is such a constant occupation of all parts of it, that one has to be always at work clearing up. I remember being told by a tidy little English-woman, who lived in a tiny pigeon-house of a dwelling in Brooklyn, that it was a marvel how she could stow away her five sons and one girl baby, that she had to sweep her sitting-room at least five times a day."

"Once for each boy," remarks Jennie.

"I suppose so, although the baby must have been entitled to some credit in making work, for the sitting-room was nursery too."

"What dreadful lives some people live," says Miss Kitty, with a little shiver.

"There was nothing dreadful about this woman's life," say I; "she would have been surprised had you pitied her, and would not have given her little house and comparative poverty for your wealth and discontented idleness."

I half expected an outbreak of indignation at this perhaps too pointed remark, but Miss Kitty only looks very thoughtful and says nothing.

"I am glad," says a very quiet girl, who has listened attentively, "that you do think it is some trouble to keep a little place in order, for everybody who comes to see us exclaims, 'Oh, what a lovely little place, so easy to keep nice,' and we get no credit for all the bother we have."

"You do find some trouble then?"

"Oh my, yes," is the reply Miss Brown makes; "lots of trouble. You know we gave up our house and took a flat, principally because it was likely to be easier; but mamma and I have to work a great deal harder ourselves because we have only room for one servant. I can assure you that we keep busy, and, after all, I don't think the place looks particularly tidy."

"Then you are not altogether pleased?" I ask.

"Yes, I think I like it better than I did having a large house. I used to take care of the parlors then, but that was dull routine kind of work, not like doing a little of everything as I do now. I didn't use to feel any real responsibility then, for, if I neglected to dust, the housemaid was sure to attend to it; but if I leave anything undone now, mamma does it, and that makes me wretched. Another nice thing about living in a flat is, it gives me a chance to learn how to cook."

"I should think you might have that chance in a house of any size," say I.

"Perhaps so," says Miss Brown doubtfully; "but going down two flights of stairs to the kitchen seems very formidable."

"Yes," I say, "I think we should all be better housekeepers if our kitchens were nearer to our sitting-rooms."

"Why need everybody have their sitting-rooms upstairs?" asks Jenny.

"Custom sanctions the selection," I say; "but I really think that in city houses it is a mistake to devote a whole story to parlors. One would be enough for a drawing-room, and the other could be appropriated for a family sitting-room. It would certainly be much more convenient for the mistress of the family to be near enough to the kitchen to superintend the work that is done there, and the consciousness of her vicinity would be a wholesome restraint upon the people she employs."

"It is nice in the country," says Sophie, "where

lasts twice as long as one that is subjected to sun, dust, and feet the year through. White bare floors are undesirable for many reasons, straw matting is not only appropriate, but economical. White matting is apt to turn yellow after the first season, but the colored, either red and white, or the variously colored, serves the purpose longer and looks pretty on the floor. It is not a good plan to keep the matting down under the carpet in winter. It subjects it to unnecessary wear, and fills it with dust. It is said that a thin coat of white varnish applied to straw matting will keep it fresh and render it durable.

In the spring, when the house is cleaned for the summer, the carpets should be taken up and thoroughly beaten out, neatly folded, and carefully packed in tobacco and stored in a dry place. Tobacco is preferable to camphor, as the smell is more easily dissipated.

When the carpets are put down for the winter, paper (which can be purchased for seven or eight cents a yard in the carpet stores) should be laid first on the floor; this proves a very great protection to the carpet by keeping it from coming in contact with the hard and sometimes rough boards of the floor. Care should be taken to tack the carpet down smoothly, and not leave it in ridges as is sometimes seen.

If carpets are left down in summer, they should be taken up once a year at least (twice is better), and thoroughly beaten out. It is astonishing the quantity of dust which accumulates under a carpet, and which not only grinds it out, but rises every time it is walked over. Only careless and slatternly housekeepers allow a carpet to remain even as long as a year without being shaken.

Steaming a carpet may clean it, but the process is undesirable, as it thins the fibers, and there is never as much substance in the carpet afterward. Tapestry carpets can be cleansed by first having them well beaten out, then spread on a clean floor, and thoroughly swept. Remove the grease spots with ox-gall mixed with water, and put on with a small scrubbing brush. When this has been done, wipe the whole carpet somewhat lightly with a weak solution of ox-gall in warm water. See that the carpet is thoroughly dry before using it, as dusty shoes will make its last condition worse than its first.

Soiled carpets are sometimes cleaned in the following way: First, thoroughly beat them, then make a mixture of two gallons of water with half a pound of soft soap dissolved in it, and four ounces of liquid ammonia. Rub this on with a flannel, and then wipe the carpet dry with a coarse cloth.

Grease spots may be removed from carpets by first washing the place with a mixture of warm water, soap, and borax, the proportions being a gallon of water to an ounce of borax. Wash the spot well with a clean cloth dipped in this mixture, and the grease will disappear.

It would seem superfluous to give any advice about sweeping carpets, and yet there are many people who need a little counsel on the subject. In the first place, the windows should be closed, not opened, when the carpet is getting swept; this prevents the dust being blown back where it has been swept from. After the sweeping is over, then raise the windows. The strokes of the broom should be short and near the surface of the carpet. In sweeping carpets the dust can be kept down by scattering on them small bits of wet newspaper, which answer the purpose better than tea-leaves, which sometimes stain very light carpets. Carpets should not be swept every day, as they do not require it unless in constant and hard use. A broom used in sweeping carpets should not be called into requisition for anything else.

Gardening.

BY BUSY BEE.

ALL the readers of Demorest who know by experience the pleasure and sanitary benefits of gardening will be certain to peruse these brief bits on the subject, hoping to find in them some useful hints.

But I wish to appeal to those who have never engaged in this sort of work or recreation.

Make the experiment for yourselves, and after a fair trial let us know if you do not find in it a zest, and from it stronger muscles and better health.

June is the month for transplanting, and apropos of this let me say, that as roots absorb food, not by the whole of their surface, but by their new-formed extremities (termed spongioles), in transplanting the plant will fix itself in the soil if the spongioles are uninjured. And the reason it is better to transplant in moist weather is, that there is not so much loss by evaporation. June is the time to plant that curious bulb, the colchicum if you want a supply in October. I know of no other plant whose seed like this, instead of ripening in the autumn, comes to perfection in June, just in time to plant again. How deep? About two inches. This is the month to set out dahlias, to take up spring bulbs, whose leaves now turn yellow, and to prune fruit-trees and shrubs. Among flowering shrubs I have a great partiality for the

Pyrus Japonica,

sometimes called Japanese crab. It cheers us with its blossoms so late in the fall, when so few plants are in bloom, and the fruit is said to make finer marmalade than the quince, although I have never tried it. Although usually a shrub, it can be trained over a lattice.

There is also a shrub wistaria which does not grow higher than twenty feet, and bears fragrant blossoms. There is a white variety of wistaria too.

The brooms, especially the gold-striped, with its brilliant yellow flowers, and the Persian, a bush six feet high, are fine shrubs.

July.

In this month geraniums should be pruned, and all roses that have done flowering, cutting out the old wood and shortening the shoots to a good bud, as the wood that grows after this will ripen perfectly. It is the month to layer verbenas and pinks. These latter are propagated by pipings, which is performed by preparing the cuttings of young shoots having two joints, cutting off close under the second joint. Put the pipings in a vessel of soft water, fill it with sand and place them under a glass.

By the end of this month evergreens may be removed.

Changing Stock

is as important in flowers as in vegetables. Do not repeat the same things in the same soil, or use your own seed.

Roses

require rich soil but not wet, and for manure burnt earth is highly recommended by one rose grower who experimented with six varieties, and found this to be the best of all. Guano for manure has a favorable effect on the foliage, but not on the blooms.

In pruning, remember this, the weaker the rose the more pruning it will require; too much pruning on a vigorous tree tends to shoots rather than flowers.

Open-Air Effects in Mural Decorations.

A NOVEL feature of mural decoration, of which the source is English, is what are called "open-air" effects.

An apartment, for this kind of decoration, requires a deep wainscot of dark wood. If carved, this wainscot must be in harmony with the mural decoration to be placed above it. For example, above a wainscot carved in imitation of brushwood, the wall-painting gives beautiful wild flowers and wild laurel bushes, which seem to rise above, and, as it were, out of the carving. A carving representing a low growth of field-grass has a decoration representing field poppies, blue corn-flowers, wheat, field and meadow weeds, buttercups, dandelions, etc., while—and hence the name "open-air effects"—above the flowers is a sky painted with the utmost faithfulness to nature, and reaching to the ceiling, where it continues and which it overspreads. Carelessly distributed over this sky, and rising toward the ceiling, are, here and there, birds, butterflies, and dragon-flies. If these birds be swallows or storks, the painting on the wall must represent old-time house-tops—the "early English" style—and with storks' nests in the eaves or chimneys. Cranes require Nile lotus and Egyptian designs. Nothing can be more beautiful than these mural paintings which will, it is promised, be attainable, later, in wall-paper, imitated from these designs, all of which are by the best artists.

A residence being constructed near London has amongst its "open-air effects" of mural decoration, a "sunrise room" and a "moonlight room." The sunrise room has a brilliant atmosphere, so to speak, and using the word atmosphere as applied by artists to canvas effects, consisting of rosy and golden clouds against a blue sky, from which the gray mists float up toward the ceiling. Over this glorious background, full of the joy of the morn, floats here and there a yellow butterfly. Birds, so perfect that they would seem to have flown in, mistaking the apartment for some lovely garden, rise up from grasses and ferns glittering with morning dew.

In the "moonlight room," all is pale and cold. Dark blue hangings heighten the effect of mural painting, representing a somber sky with a moon going slowly up, as tells the "Ancient Mariner," "a star on either side." Far off, a dove is winging its way home, and the pale lilies above the wainscot catch only here and there a gleam that defines and enables the occupant to see them. A dream-like room, in which to dream!

JAPANESE CABINETS.—Japanese cabinets for boudoir decoration, and intended to use for jewels and trinkets of various kinds, in the drawers and upon the shelves, etc., in their present style, a novelty. The size is about three feet and a half in width to the same in height. In this space are shelves, drawers, and sometimes a sort of closet. Upon the shelves are set *bijouterie*, exquisite oddities in the finest Japanese and Chinese ware, and in the drawers, which have keys, are sections for bracelets, rings, necklaces, etc. The whole cabinet being of the light Japanese wood, over-lacquered, it is easy to transport it, and to place it in a wardrobe or safe under lock. Nothing could be more dainty as an article of boudoir furniture than these exquisite cabinets. Upon the shelves it is customary to place small figures representing the different members of a Chinese or Japanese family engaged in smoking opium, in drinking tea, or in fanning themselves. These figures are highly colored and correctly costumed. Some of these cabinets are so small that two can be placed upon the two slabs of a dressing-stand upon which they form an ornament equally odd and attractive.

CARVED AND SCULPTURED HANDS.—Among the

new Parisian whims—is to have your hand carved in ivory, or sculptured in marble, life size, then laid upon a slab of ivory, marble, or onyx. This you present to your wife or betrothed, your son or husband, your nearest and dearest. Ladies obtain these of the most noted sculptors, and the present from a gentleman to a lady is looked upon as equally acceptable if it prove that the sender happens to have handsome hands. The first cause of this fashion arose in the marvelous beauty of the hands of a young Englishman of noble family. A noted sculptor implored him to permit him to model his hands. In gratitude for his consent, he presented him with a beautiful bust. When the statue appeared on which the sculptor had been at work, all Paris recognized the faultless hands. Since this time came up the fashion which the same sculptor introduced—and of which the first origin is Italian—that of marble tables upon which are sculptured three hands, that of the wife, the husband, and the child laid out as if resting lightly upon the table. One of these exquisite tables was made to order for an American lady. The three hands are incorporated with the white marble top. In another the white marble hands and wrists lay upon a surface of black marble. The grace, beauty, and sentiment of the idea cannot be fully appreciated till one of these exquisite tables is seen. The wonderful hands are full of expression.

ROMAN HEADS.—A young Italian of remarkable talent as a sculptor, executed, not long ago, an exquisitely beautiful and wonderfully carved Roman head, upon a cherry-stone. This singular *bijou* being displayed by the lady for whom it was done, and exciting enthusiastic wonder among sculptors, the young man has been overwhelmed with orders, from the first ladies in Paris, to furnish heads of a similar kind, for which they pay cheerfully the most enormous prices. No emerald is costlier, it is said, than have become these "Roman" heads.

MENU-HOLDERS.—New menu-holders are birds' heads, with eyes of precious stones, and form a part of the *châtelaine* ornaments. Eccentric models are grinning heads, between the teeth of which the *menu* is slipped. Cranes, storks, and little fat sparrows are other designs comically arranged so as to admit of the same use. The passion for hanging a vast quantity of fanciful objects to pendant chains about the waist has so gained ground that they now hang, in Paris and London, chains on both sides, and from these a greater number of odd objects than ever before. An eccentric lady startled the guests at a reception by recently appearing with what appeared to be the skull of an infant pendant from her *châtelaine*. It turned out to be that of her pet monkey, properly polished and furnished with nice little crystal eyes. Another lady of fashion wears a gold box or *étui*, in which she has a small powder puff and a little rice powder, also a small mirror. One of her whims is to use these to arrange her complexion "before folks."

WALL-LAID PICTURES.—A foreign fashion of considerable import threatens to invade our peaceful abodes, and bring the house carpenter and plasterer about our devoted walls. In a short time, all owners of purchased residences, in which it is settled that a family has a chance of permanently abiding, will find that "wall-laid" pictures, especially if these should be family portraits, are *de rigueur*. The wall is partly demolished, into it the picture, frame and all, is set, and around the frame is built up plastered surface, to be overlaid with painting or paper, thus incorporating the picture with the wall. It becomes impossible thus to steal a picture, but in case of fire, how is a valuable portrait, an heirloom, to be removed? Whatever may be the course to pursue in such a case, to save the picture, it would not, thus far, appear

to be known to those who are making arrangements to have certain pictures "wall-laid." The most desired are portraits, especially old ones.

NEW AND BEAUTIFUL PLAQUES.—Plaques upon which are delineated Japanese figures in full costume, present the singular feature of having these groups upon an outlined section, as though a picture distinct in itself were superimposed upon the plaque, the remaining space of which is filled in with oriental flowers. The effect is very beautiful.

Other plaques—and these it is customary to insert in a square frame of black, blue, or dark crimson velvet—have magnificent birds, single or in groups of two, and either about to fly, flying, or having seized upon the moment some insect. Birds, as now chosen for art representation, will invariably be found in an attitude indicating action. A parroquet will be found about to rest; a mackaw extending its head and ruffling its wings in anger at some imagined foe; a dove just taking flight. Mere repose upon a bough is no longer chosen. Two angry swans, or ducks frightened by a fox, two quarreling sparrows, also are favorite subjects. But the theme of plaques is simply inexhaustible, and the beauty of some is unsurpassed, and, it would seem, unsurpassable in subject as in treatment.

"CARYATID" BIRDS.—A feature entirely novel, and of which the source is Parisian, is the introduction of very life-like and beautiful birds of the larger kinds—owls, eagles, storks, pelicans, cranes, and peacocks—at the sides of the mantelpiece, serving as caryatides. These birds are of wood, carved so exquisitely and with such faithfulness of expression and detail, that every eye is at first deceived. Eyes of crystal are introduced, and, though the material chosen be merely wood, let it not be supposed that these singular mantel supports are either a low style of art or the work of inferior artists. On the contrary, the subject being life, they would, if given to artists of any low grade, be failures as birds; while, on the contrary, their success is such that the idea has straightway taken hold of public fancy, and bids fair to be largely introduced where the purse admits of the gratification of that desire for change, that feverish restlessness, which has so much to do with the success of all that is new in art. Prepare, therefore, to meet the owls of Pallas Athene, the eagle of Jupiter, and Juno's splendid peacock, for, if Paris has them for a year or so, America will bring them over, even as "Sir Charles Coldstream" proposed to "bring over St. Paul's."

TAPER-SUPPORTS.—Entirely novel taper-supports, in which the ornamented tapers are displayed to excellent effect, are oriental figures of *terra-cotta*. These offer many different subjects, being in pairs, as, for instance, a couple of Moorish slaves with garments elaborately decorated with gold filigree, and poised as if about to run forward. They hold in their hands sockets, in which the wax taper being lit, it has the effect of a torch. Other styles represent Syrian women bearing the taper, like a water-jar, upon their heads above their turbans. Still another style of these *terra-cotta* figures is that which gives Japanese and Chinese females and males with full robes and holding up both arms, making each taper-support double. This style requires four candles. Then again there are figures in antique costume, and others in armor colored to resemble bronze.

Another style of taper-support is a cluster of five figures embracing one another, the arms being wreathed about the waists. The tapers, in this instance, rest upon the heads of the different figures. Another style has all the figures in china and the candle is of china also, provided with a wick. Oil, perfumed and very costly, is used in these supports.

Women of Yesterday and To-day.

BY L. P. L.

HARRIET MARTINEAU.

HARRIET MARTINEAU was descended from an old Huguenot family who settled in England on the occasion of the Revocation of the Edict of Nantes, and was born in Norwich, June 12th, 1802. In early childhood, sight, hearing, and touch were perfectly good, but the sense of taste was very defective, and that of smell was altogether wanting.

Though as a child, shy to painfulness of every human creature, she was never afraid of God, and she was constantly longing for Heaven, a place she fancied to be gay with yellow and lilac crocuses. She was early taught to sew, and long before she was fully grown, made all the clothes she wore except her stays and shoes, so that she was saved from being a literary lady who could not sew; indeed, for some months she earned her livelihood by her needle.

When seven years of age, she was detained from church one Sunday afternoon by some slight ailment. As the house door closed on the chapel goers, she turned to look at the books on the table. The ugliest-looking one, a plain, clumsy, calf-bound volume of *Paradise Lost*, was turned down open. For months after, that book was never to be found except by asking Harriet for it, and there soon came to be scarcely a line in it to which she could not instantly turn. She would crow herself to sleep, repeating passages from it, and its descriptions of heavenly light rushed into her mind when her curtains were drawn back in the early morning.

Amid the restrictions of her early youth, Miss Martineau was most fortunate in one regard. Her strong, intellectual powers were committed to the training of a school-master who was a scholar, and in companionship with his boy pupils. These circumstances insured her the inestimable advantage of a thorough classical and mathematical groundwork of education, freed from the mistake that there is a special female road to knowledge. Studies not usually permitted to women at that period, either in England or the United States, were planned for and encouraged by Mrs. Martineau. Her own superior mind bore to her unmistakable inward witness that the education good for her sons must be no less beneficial to her daughters, and Harriet profited by that conviction to the utmost, while cultivating to the highest degree every household accomplishment and fulfilling every domestic duty.

Her health, always poor, became very bad as she grew into girlhood; and her mind, sympathizing with her body, was ill at ease. The great calamity of her deafness was opening upon her, besides which constant indigestion, languor and muscular weakness made life a burden. Her best loved hour of the day, during that period, was when the cloth was removed after dinner, and she stole away from the dessert to read Shakespeare by the drawing-room firelight, a breach of good table manners which her mother, usually so rigid in her requirements, overlooked.

When sixteen, the state of her health and temper made a change desirable, and she was sent to Bristol to school. The domestic rule of Miss Martineau's mother was stern and unsympathetic, and so many causes of unhappiness had arisen, and her temper was so thoroughly ajar, that nothing else would have done any effectual good. Be-