

"But it is so tiresome to be forever bothering about things in the house, up stairs and down stairs, and in my lady's chamber."

"Yes, you will find it a bother, if you make it so, but order and system will do much toward oiling the wheels of domestic machinery, and making them run smoothly. We all admire a well-ordered house, and a well-regulated family, but such results require some good management to produce. There are few good things to be obtained without trouble, and much of the charm of a refined home, is due to the close attention of its mistress to small details."

"I don't see exactly how attention to small details, as you call them, has much to do with the looks of a house," says Jennie, "although I should like to see, because my mother wants me to take care of the housekeeping every other week, and I would be glad enough to have the house look tasteful and refined."

"Of course you would," I assent, "and one important means of making it look so, is perfect cleanliness."

Some of the girls looked rather indignant, and Miss Kitty treats us to another little shrug, but Miss Seymour makes an entry in her little notebook, Jennie says:

"I suppose everybody tries to keep their house clean."

"And I should think keeping it clean, was the business of the servants," says another young lady.

"So it undoubtedly is, but it is also the business of a mistress to see that they do so," I say, "and in apology for my implication that every one does not have a clean house, I must tell you that the author of one of the delightful series of 'Art at Home' books, lays it down as a fundamental principle, that nothing compensates in a house for dirtiness. Which shows that she regards want of tidiness as a not uncommon fault."

"I don't think that it makes it any more excusable," says Sophie Mapes, modestly.

"Oh, not a bit," I agree.

"Well, if you won't laugh at me," says Nellie Greene, a new member of the class, "I should like to ask how you go to work to get things clean. I don't have any very great luck myself."

"It is not a question of luck, I should say, but a matter of perseverance and industry; and suppose," I went on, "that I give you my idea of how a parlor ought to be taken care of. Not that I consider that the most important part of a house, but perhaps it is the most interesting to you."

"Suppose then," I say, "that the room is not the family sitting-room through the day, but used for that purpose in the evening. Once a week in that case, will probably be as often as it will need sweeping. The servant will, it is most likely, attend to that, and if she is allowed to follow her own sweet will, in performing the operation, it will not be surprising if the general appearance of the room is dirtier than it was before she began. But before she begins, you must prepare for the storm of dust her vigorous broom-handling will create, by taking all of the smaller furniture out of the room, and covering the sofas and other large pieces with old sheets. If there are wood carvings in the room, they also should be carefully covered, and pictures with elaborate frames should be protected in the same way. All the little articles of bric-a-brac should be laid upon a waiter, and taken into another room, and while the sweeping is in process, those of them which are of a washable nature, such as china vases, plaques, etc., should be wiped with a damp cloth, or if they need it, washed with warm water, soap, and a soft brush. If your maid is of the more intelligent order, perhaps you can impress her with the idea that a broom and a spade are to be differently handled. At any rate, you can make the effort;

tell her to first pick up the shreds that may be on the carpet, and then sprinkle it with damp, not dripping tea leaves, which may be saved from the tea-pot every day, and kept in a jar for the purpose. Then she should go over the carpet lightly, with a broom that is never used for any other room. Hard sweeping injures the carpet, and throws the dust into the air only to settle back again on the floor or on something else. The sofas and tables should be pushed to one side of the room, and when the other side has been swept, they may be rolled back to the clean side, and the other gone over. If there are curtains or portieres in the room, they should be pinned up before the sweeping is begun. After it is over, the windows on each side should be left open, that the draft may blow out some of the dust that is floating in the air."

"I have given these directions," I go on to say, "under the impression that none of you were going to sweep the rooms yourselves, but if you do, all the better; the exercise will do you good, and help to give your cheeks the charming color that we envy our English cousins for. But even if you don't sweep the room, I advise you to go over it, before you replace the furniture, with a broom wrapped in a slightly dampened towel, to draw off the loose dust which has escaped the broom, or has settled down since. If there is a marble mantel it may be washed or wiped with an old silk handkerchief. If there should at any time be iron stains upon the marble, they can be taken out by moistening them with vitriol, or oxalic acid. If they do not come out readily, leave the acid on for half an hour. Grease spots can be taken out by spreading on them a paste made of lime, pearl-ash, and water, and leaving it for a few hours, when it must be renewed, if it has not accomplished the work. If there is an uncovered marble hearth in the room, it should be washed clean in hot soap-suds, and then wiped dry. After that it should be rubbed with a flannel dipped in oil, linseed oil is the best, and wiped with a clean cloth. It may not need either of these applications as often as once a week, and probably will not, unless your family treat themselves to the luxury of an open fire, which, picturesque and refined though it may be, makes a great deal of extra work for the person who has charge of the parlor."

"Now, to return to the furniture that was carried out of the room. Before it is taken back again, brush the upholstered parts with a furniture brush, and dust the woodwork with silk or linen. Occasionally, the wood should be rubbed with a mixture of turpentine and beeswax, or with a reliable furniture polish. Whichever is used, the effect is much better if it is thoroughly rubbed in with the hand, instead of smeared on with a cloth."

"It makes my back ache to hear of such opportunities for exercise," declares Jennie, emphatically.

"But," I say, "it doesn't make your back ache to hear of an opportunity to dance half a night, I dare say."

"Exercise to music is quite a different thing."

"Get a hand organ to play 'Secret Love,' or some other gem while you pursue your distasteful task," says Miss Katy, with a half sneering laugh.

"No, I thank you," replies Jennie, humming the air under her breath. "When I work I work, and when I play I play, and I don't mix them up. Besides, when I dance I don't want a broom for a partner."

"I think I could suggest one more appropriate," I say, laughing, and wishing the light-hearted girls good-by, for our time is up, and we shall have to postpone giving the last touches to our parlor till we meet again.

## A Friendly Talk on Shopping.

BY L. R. FEWELL.

SHOPPING is said to be the delight of feminine hearts, yet in spite of this purely masculine dictum, I will venture to say there are hundreds of women in the length and breadth of our land, neither strong-minded, nor exceptions to the sex, who regard their spring and fall trips to town for this purpose with far greater dread than pleasure. And how many weary sisters, limited, like myself, to a narrow income, are, even while I write, tossing on sleepless pillows in the vain endeavor to contrive a way to make one dollar do the work of ten in the buying of spring supplies.

For the benefit of these, especially if they live so far in the country that the work of many days has to be crowded into one, I would offer a few suggestions, which may, at least, save them the blistered feet, aching head, shattered nerves, and irritated temper, which so many of us have carried back from such excursions, making our return anything but a source of delight to those we have left behind. It is said an ounce of precaution is worth a full pound of cure, therefore preparations should begin at least a month before the time fixed for your shopping excursion, by endeavoring to ascertain what are likely to be the prevailing styles for that season, as all women are more or less followers of the fashions. This can be easily done by sending fifteen cents to Madame Demorest for her "What to Wear," which is always published both spring and fall in ample time for any one to lay up a store of information in regard to all articles of feminine wear. Having settled to your own satisfaction, by means of this book, the style likely to suit your taste and means, both for yourself and children, ascertain from your dressmaker, if you are fortunate enough to possess one, or else from the bought patterns which are so easily procured, the quantities of material and trimmings the styles require, and enter them carefully on the sheet of paper, that, with a pencil attached, should repose for all these weeks in your work-basket or machine drawer.

A few days before the time fixed for the trip, take this piece of paper, full of erasures and addenda—I am not now writing of or to the pattern women of the sex—and carefully sift from its incongruous contents the *must haves*, copying them carefully first on the list under each head of the memorandum book which can be furnished you by any firm with which you deal, or easily made by yourself by folding and sewing sheets of paper. Following these "inevitables" may come the "like to haves," which always exceed in number and duration the first named, for while all of us echo with our lips the axiom of the great moralizer,

"Man wants but little here below,  
Nor wants that little long;"

our hearts respond to the truth of the following couplet

"'Tis not with me exactly so,  
But 'tis so in my song,"

and feel now more than ever before that however little they may want, they may want it *long*, whether it be cloak, sacque, or dress.

The eventful day having ushered itself in with a clear sky, let us hope, arise in time to dress yourself in clothing so genteel and yet so suitable that it will leave no impression either pleasant or unpleasant upon your own mind. As you love yourself, eschew a dress so nice that it has to be taken care of, or new shoes, no matter how large. Give yourself time to eat a comfortable breakfast, and yet reach the station with ample space to buy your ticket, and take your place in the early train. Employ the time of the rapid transit in mapping out the



plan of the day's operations, either with yourself or your companion, if you have one. If the latter is of the male persuasion, either father, husband, friend, or brother, appoint some place and hour for meeting for dinner or return. Never be guilty of the folly of taking him around with you, for, whatever the relation, you will soon feel hampered, and he worn out and disgusted with "women and their fallals," and indeed I know of few situations so lowering to the dignity of true manhood as the rôle of escort on a shopping excursion, and if he makes it his business to inspect, cheapen, and hold the purse strings, the spectator is irresistibly reminded of a tame bear dancing to music, or an unwieldy bovine in a china shop.

Arrived at the city depot, leave all encumbrances, except sun umbrella in the safe place to which you will have all your packages sent, for transmission to your home, as even a light bundle soon grows burdensome, besides the risk of mislaying it. If New York is the Mecca of your pilgrimage, take the most direct means of conveyance that suits your purse to Stewart's, Lord & Taylor's, or Arnold & Constable's. If Cincinnati, Chilitoe's or Boutillier's. If Mobile, Peppers & Co. Only be sure to select some large and reliable establishment, where many varieties of goods are sold under one roof, for much valuable time is lost in running around looking for bargains, in which there is generally quite as great a difference in the quality as in the prices asked for the same article by large dealers. Remember that in all large stores there are different departments for each class of goods, and, if you are a novice, mention the department you want to visit to the ushers, who are always near the principal entrance—they will at once direct you to the point sought; but if you are an habituè of the store, make your way at once to the place, unheeding the crowd and deafening cries of "cash" from all quarters. Behind the counter will be found one or more clerks, male or female, and if one is disengaged, he will at once advance with the inquiry as to what he can show you; but if you see that all are occupied, it is but courtesy to wait, at least a few minutes, for their leisure, for though a supercilious indifference has taken the place of the obsequious solicitude formerly displayed by small shopkeepers, the fashion has not spread to large and well-conducted establishments, where the employees are generally as anxious to sell as the customers are to buy.

In asking for goods, give the clerk an outline of the fabric, color, and quality of the article desired, to prevent the trouble occasioned by the lady, who went over a large city inquiring for traveling goods, a genus comprising so many species now, as to be bewildering to the most experienced clerk. The line of goods desired being placed before you, take time to examine them carefully, though we cannot commend as an example worthy of imitation, the notable manager who in shopping would insist upon turning gloves and stockings wrong side out, and chewing the corners of goods to see if the colors were fast. But even these sharp customers are not such a terror to clerks as "the will and the won't" purchaser. The writer is acquainted with a lady, estimable in all the relations of life, whose shopping excursions are justly dreaded by all concerned in them on account of her utter inability to make up her mind decidedly on any subject, or to be satisfied with anything she has bought. I knew her once to buy a churn, trade it for calico, and trade the calico for sugar before ever leaving the store—a country one, where a general assortment was kept—and one could hardly blame the clerk when in making out her bill, he asked rather saucily if he should charge her with churn, calico, or sugar. What unreasonable questions and requests these amiable imbeciles will ask of the shopkeepers, with an in-

nocence that would be amusing if it were not too absurd. Such as what number of shoes she ought to buy for a child, age not given—or would he send over and get a soup tureen just like Mrs. Col. D.'s, who probably lives ten miles away, and of whose dinner service he is as utterly ignorant as of that of the Great Mogul's himself. And just here, by the law of contrasts, we come upon the true secret of shopping successfully. It is to know what you want when you have found it, and to buy it without any unreasonable appeals to anyone's taste or judgment, every one of which is a libel upon your own, for "*Chacun à son goût*," is a maxim that helps the machinery of shopping, as well as society, to revolve without unnecessary friction.

Do not, however, fly to the other extreme, and buy so hastily that the article purchased will not be suitable to wear with anything else that you have in your wardrobe. And just here a person whose sense of harmony has not been cultivated, is quite as apt to err in the matter of likeness as unlikeness, for the lady, who determined to be of a piece, had seven distinct shades of brown in one costume, and because she had scarlet ribbons on her hat dyed her kid gauntlets the same color, was quite as far from the mark as the one who wears a green bonnet with a blue dress. Indeed, a sharp contrast is often not so displeasing as a mixture of unharmonious tints, each of which kills the other. This may be easily seen by placing different shades of any color—pink, for instance—side by side, and attempting to make a selection. They will all look dull, faded, and ugly, but view them separately, or in contrast with green, and each will seem to acquire fresh lustre; thus, in buying goods, if you wish to learn the exact shade of a piece of goods, place by it some opposite color, or strong contrast, before making a selection. In these days of soft colors and harmonious tints, however, it seems almost inexcusable for any one, not born color blind, to mix incongruous elements; but as there are many who doubt even their own instinctive perceptions, I would say to these "doubting Jacobs" that they have strong cities of refuge in black and white. Some of the best dressed ladies I have ever known have restricted themselves to these two colors, which philosophers have pronounced no colors; and no woman can be entirely dowdy in a clean, well-fitting dress of either, suiting in texture the season and her circumstances; while just now Dame Fashion seems to be favoring them still more by proclaiming that dark colors alone shall be worn in the daytime. We of the far south, however, will have to cry in this as in many other things *peccavi*, for I think if the fickle jade could feel the fervor of the beams, which even now, in the merry month of May, are sending mercury and pulses far up in the nineties, she would declare in favor of "vapory muslins," of less absorbent hues than dark browns, prunes, and navy-blues. Where summer reigns from March till November, it is folly to copy directions only intended for those regions where she only pays a coy or reluctant visit of six weeks or two months in the year. So in these matters, as well as many others, we will have to continue to be a law unto ourselves, and still cling to our light-colored linens, lawns, muslins, etc., reserving darker colors and richer textures for cooler days. But to those whose lines have fallen unto them "by green pastures and still waters," this decree of the mighty goddess will be considered a godsend, doing away as it does in a measure with the laundry bills, which have for several years made summer toils almost worth their weight in gold to their possessors. Indeed, the general tendency of fashion now seems to be toward economy, in spite of all that is said and written of the extravagance of the age. There never has been a time within the memory of the

writer when different materials could be so well combined, and jaunty costumes made and remodeled at so little outlay. It does not take half the material to make a dress it did five years ago, and by the aid of the exact and perfectly proportioned patterns now to be bought, a lady with any skill with her needle can furnish herself with half a dozen dresses for the cost of one in former years; and, though they may lack the elegance and finish of one of Worth, they will be suitable, comfortable, and graceful costumes for any or most of the occasions that fall to the lot of the average American woman, who may thus save means to have her high day and holiday robes made by some dressmaker able to impart that indescribable, yet palpable, thing which we call "style," and the French "*chic*." Far too many of us have spent on this same costume, often not worn more than half a dozen times a year, the means that should have brightened every day of the remaining three hundred and fifty-three by some neat and appropriate dress. But this is very bad policy, as many of us have found to the cost of our happiness, comfort, and self-respect.

Anything is good enough for home wear is a maxim on many lips; but it is a very pernicious one, for it is not the grand occasions that give poetry and sweetness to life, and a pretty woman, in a clean, neat dress, if but a print, is much more apt to strike the fancy, and touch the heart of a man, than trailing silken robes through marble halls. Ask any gentleman of average taste what points always strike him most in a lady's dress. The answer will be, nine times out of ten, "spotless collars and cuffs, and well arranged hair," if indoors—if outdoors, "well-fitting shoes and gloves," and beyond these items, you will find that ladies' dress is an unknown quantity to them. So, if you still cling to the idea that you dress to please the men, pay most attention to the points enumerated; but, if you have awakened to the fallacy of this opinion, and know that it is for the keen and knowing eyes of your dear feminine friends that you spend so much time and thought on your costumes, you are quite right to study material, fit, and fashion, knowing that each and all of these will be criticized in turn. How quickly they perceive the ill-fitting arm-hole, the badly matched stripe or check, the side-body cut the wrong way of the goods, the poorly worked button-hole, the ill-hanging skirt. And is not this censorship among themselves a good thing for women, whose greatest hindrance to equality with man is the want of thoroughness and finish in their work? Skilled labor of any kind rarely wants a market, and in all professions the upper rounds of the ladder are never crowded, and she who governs her household with the strictest regard to the happiness and well-being of its inmates, cuts and makes garments with economy, skill, and ease, or cooks a dinner in accordance with hygienic laws, may, by thoroughness in these humble tasks, be laying stepping stones to higher walks; for we have the authority of Mrs. Hannah Moore that "Those women who are so puffed up with conceit of talents or position as to neglect the plain duties of life, will not often be found women of the best abilities."

A closing whisper in the ear of our shopper, who, like ourselves, is growing weary of the business, and running over the last articles on her list with dispatch.

Beware of shams or mixtures. Take a print in preference to a cotton delaine; a soft wool, instead of a flimsy silk. Always buy the best quality your purse will allow—colors that will not fade, fabrics that will turn, figures that will not grow conspicuous, styles that will not be *outré* by another season, at least. Avoid novelties, and let no saleswoman or milliner persuade you into buying what you know to be unbecoming and unsuit-



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-clocks*—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 faience 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 faience, 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