ed, and, as well, the superb painted plates and dishes, of which the imaginative merit is often such that the guest regrets the moment when the plate, dish or cup before him and his neighbor is removed. Art is everywhere; and here with us the nature of the stimulus it has received is undeniably in the right direction. A few years have done wonders, and it is beyond a doubt that a foreigner who visited the city of New York five years ago would scarcely recognize the interiors of houses where he was wont to while away an idle hour. Americans, as has been eagerly recognized abroad, carry into the department of art that naturally good *national taste*, so to speak, which they display in dress, and which is now quoted in the French capital. Nor is this surprising, for the eye of the "mother country," England, is trained by contemplation.

Gossip about Clocks.

BY A STRIKING CONTRIBUTOR.

SUN-DIALS were the first instruments used in measuring time. Ahaz, king of Judah, caused a sun-dial to be made at Jerusalem.

To sun-dials succeeded sand-clocks, or hour-glasses, water-clocks, and "candle-clocks."

Water-clocks were formed of earthenware or metal vessels filled with water, and suspended over a reservoir whereon lines were marked, indicating the hours as the water dropped from an upper level. This remained in use until the tenth century of the Christian era.

"Candle-clocks" were tapers, on which were colored bands, indicating how much of the candle had been burnt in a certain time. This invention is attributed to Alfred the Great.

There are various opinions as to who invented the first clock not moved by hydraulic force.

By some it is attributed to Pope Sylvester II.

The first mention of it is in a book published in 1120, called *Les Usages de l'ordre de Citeaux*.

At the commencement of the twelfth century striking machinery existed. The celebrated clock at Dijon has two figures, a man and woman, which strike the bell of the clock to tell the hours.

There was no public clock in Paris until Charles V. had one constructed and placed in the tower of his palace.

It was made by a German, Henry de Wyck.

This clock was afterwards placed in the tower of the Palais de Justice, Paris. During successive periods it was enlarged and improved. Lund, Sweden, possessed a celebrated clock. It contained the figures of two cavaliers who met and gave each other as many blows as there were hours to be struck.

On the opening of a door, the Virgin Mary appeared, holding the infant Jesus in her arms. The Magi then came into view, followed by a retinue, and prostrating themselves, made their offerings. During this ceremony a trumpet sounded, and the procession slowly vanished to reappear the next hour.

Queen Elizabeth had a curious clock, in the form of an Ethiopian riding on an elephant. As the clock struck, four attendants made a low obeisance. There is an old clock at Lubeck which is quite a curiosity; as it strikes twelve, the figures of the Electors of Germany enter from a side door and inaugurate the Emperor, who is seated on a throne. Another door opens, the Saviour appears and gives a benediction, and amid a flourish of trumpets from a choir of angels, the cavalcade retires.

Carovage, a Frenchman, in 1840 substituted the coiled spring for weights, thus facilitating the construction of small-sized clocks.

It was not until the seventeenth century that Huygens applied Galileo's discovery of the pendulum.

As soon as clocks became a household article, they were ornamented according to the ideas of the period. During the reign of Louis XIV. tortoise-shell was extensively used for ornamentation. Elaborate brass work was mingled with this, interspersed with bas-reliefs and figures.

Later bronze clocks, ornamented with brass, became fashionable. "Subject clocks" were also in vogue. These were adorned with various historical and mythological figures, medallions and armorial shields. The "cippus clock" represented a female figure leaning on a cippus, which contained a dial. Sometimes these figures stood on stands of alabaster, marble, or porcelain.

Frequently they were decorated with floral designs in porcelain, painted by the best artists of the day. To Brèguet France is chiefly indebted for the renown of its clocks. He was a native of Switzerland, but served his apprenticeship at Versailles, and was considered the greatest clock-maker of the age.

He made several improvements in clocks, and his sea-watches or chronometers became quite famous. He, by a design of his own, preserved the equality of the chronometer, which would naturally be disturbed by the rolling and pitching of the vessel. One of the grandest things in the way of a clock is that of Westminster Palace, London. The four dials face the four points of the compass, and are so large that it has been said there are few rooms in London that would contain one of them on the floor. They are more than twenty-two feet in diameter, and the figures on them are two feet high, while the minute hand is eleven feet long. The pendulum weighs nearly seven hundred pounds; the total length is fifteen feet. The accuracy of this giant clock is remarkable. It is less than one second wrong on two hundred days in the year. The Strasburg clock is too well known to need description. A similar clock, perhaps even more remarkable, was made by a watchmaker of Pennsylvania, Stephen Engle, who was twenty years in bringing his work to perfection. The clock is eleven feet high, at its base it is four feet wide, and at the top about two. The figures are nine inches high, and consist of the Saviour, the Apostles, Satan, the three Marys, and a cock which flaps its wings and crows. A few minutes before the figures appear, an organ inside the clock plays an anthem. This organ is capable of producing five tunes. Before the figure of the Saviour appears, bells are rung. The motion of the clock brings the procession into view four times in the hour. There are other figures, some stationary and others moving. On the striking of a bell several of these appear. This clock not only tells the hours, but the moon's changes, the tides, the seasons, the days, and day of the month.

Crest Albums.

To make a crest album it is necessary to consult books of heraldry, such as can be found at public as well as private libraries. The crests of those families which have attained the highest historical celebrity in all ages and countries are then carefully copied in water-colors, gold being used where "or" is indicated, silver for "argent," and all the tints followed with carefulness and extreme exactitude. Either a page is devoted to each crest, or, by skillfully reducing the dimensions, four or even eight crests are introduced upon a page. Delicate imitations of the scroll-work or other designs of frames are then traced around each crest; squares, medallions and ovals being their forms. For the back of these albums satin is the present fashion, highly decorated, as, for example, with a crusader's helmet, out of which appear to fall crests af all kinds artistically colored, or the pummel of a sword into which is thrust a scroll with heraldic mottoes.

The Toilet.

Taken from the Recipes of a Celebrated and Beautiful Woman.

BY LYDIA M. MILLARD.

FOR CLEARING THE COMPLEXION.—Infuse a handful of well-sifted wheat bran for four hours in white wine vinegar. Add to it the yolks of five eggs and two grains of musk. Distil the whole. Bottle it and keep it well corked for fifteen days, when it will be ready for use. Apply the mixture on retiring, and wash it off in the morning with tepid water.

A SAFE COSMETIC.—Scrape a medium-sized root of horseradish into a pint of milk and let it stand in a warm oven three hours. Bottle and cork tightly. Use this wash after washing the face.

A CURE FOR PIMPLES.—Mix together purified lard, one ounce; almond oil, one-half ounce; citron ointment, one and a half ounces. Perfume with oil of bergamot, and apply just before retiring.

Freckles may be removed, it is said, by bathing the skin with distilled elder-water or using the honey-wash. The honey-wash is prepared by mixing one ounce of honey with a pint of lukewarm water. It is used when cold.

TO SOFTEN THE SKIN IF ROUGH.—Rub clarified honey vigorously into the parts affected, each time after washing, and allow it to remain for at least an hour. Then rub off with cold cream.

TO REMOVE SUNBURN AND TO PREVENT THE SKIN FROM CRACKING.—Melt two ounces of spermaceti in a pipkin, and add two ounces of oil of almonds. When they are well mixed and have begun to cool, stir in a tablespoonful of fine honey and continue to stir briskly until cool. Put in small jars. Apply it on going to bed, after washing the face, and allow it to remain on all night.

VIOLET POWDER.—Wheat starch, six pounds; orris-root powder, one pound; otto of lemon, one-quarter ounce; bergamot, one-eighth ounce; cloves, one drachm.

A cheap powder may be made without much trouble by mixing one pound of starch with four ounces of bismuth.

ROSE POWDER.—Rice starch, seven pounds; rose pink, one-half drachm; otto of rose, two drachms; santal, two drachms.

SUNBURN AND TAN DESTROYER.—Carbonate of potassium, three drachms; common salt, two drachms; rose water, eight ounces; orange flower water, two ounces. Mix well, and apply with a piece of linen.

AN ASTRINGENT POWDER FOR THE TREATMENT OF PIMPLES AND BLOTCHES ON THE SKIN.—Alum, one pound; white sugar, one pound; gum-arabic, one ounce; carmine, one ounce. Mix and reduce to an impalpable powder. When used, tie up loosely in a bag of gauze or muslin, and the latter rubbed over the skin.