



## Household Art.

**COMFIT DISHES—SILVER PORRINGERS.**—A beautiful gift suited to the season is the comfit dish of Austrian crackle, made in the form which dishes used to contain confections assumed in the year 1385. Isabel of Bavaria received from her brother-in-law, the Duke of Orleans, upon the occasion of her marriage to Charles VI., of France, twelve comfit dishes of an exquisite ware, upon which was an embossage of gold. The Austrian crackle is highly ornamented with flower decoration, and the latest importation on dishes used for confection shows fruit, thus giving a choice for the fruit preserved and placed in these elegant table utensils; thus plums for preserved plums, strawberries for preserved strawberries.

Large porringers of elaborately decorated silver, bearing mediæval designs of singular beauty are now largely brought into use by the present caprice for hot and cold milk as a morning beverage. The gift of a porringer of silver bearing a crest and cipher has been long a fashion in England, but this season sees its first adoption with us. Some of our first jewelers have received orders for these very elegant, useful and tasteful gifts which eventually become heirlooms.

**NOVEL CABINET ORNAMENTS.**—For the superb embossed, incrustated, inlaid, or wrought cabinets with glass sides which admit of seeing the entire shelving, there are many new ornaments. It is customary to adorn these shelves as capriciously as were once adorned the shelves of the now obsolete *étagère*. Among these novel articles are boxes representing easels with a couple of paint brushes and with spots of color as if ready for use. These are of biscuit. Another is a hamper also of biscuit out of which projects a clown's head crowned with cap and bells. Another is a swing of filigree in which are seated two wonderful frogs of colored crystal vividly rendering the hues of the reptile. Elves of frosted silver pulling a silver bell form a miniature clock which, abraded, is a favorite ornament of these beautiful cabinets and its silvery *carillon* when striking the hour is very pleasant to the ear. It is admissible to place upon these shelves those miniature bronzes which represent reptiles, birds or very small animals at life-size. A triumph for the *connoisseur*, however, is the discovery of some *genuine* miniature of a noted old-time beauty, such as one by Madame Le Brun. This must be framed in gold and set upright in the place of honor on the highest shelf.

**HOUSE DECORATION.**—A novelty in reception-room decoration is a tree of wood imitating ivory upon which are placed a number of little songsters mounted and stuffed with great skill, and to whom in place of the wild-wood notes that nature gave them in life is supplied a perfect imitation of their by-gone vocalization by an unseen musical instrument placed in the tree which represents desolate, snow-bestrewn branches. By touching a secret spring the cat-bird whines, the sparrow twitters, the mocking-bird chirps forth its imitative trills. Besides their music these songsters bring back the Spring again by darting back and forth as far as secret wires will permit. This is a prettier caprice of fashion than that which gives us a stuffed monkey perched in some unexpected corner, as, for instance, upon the top of a picture-frame where it appears to grin and chatter in preparation for a leap at one's shoulder or head, or the startling and now extremely frequent fancy which places a stuffed dog upon the cushion near the fire-place, where his aggressive eyes of glitter-

ing glass seem to threaten a leap and a bite besides. Nor is an angry macaw, however brilliant its plumage, a pleasant companion in a reception-room, if too well stuffed and while large as life, "much," as the Hibernian remarked, "more natural upon his swinging ring of plated silver."

## Blades of Grass.

"WHEN my husband is in my presence my constant thought must be of him—his comfort—his pleasure."

Some will say, "Now is there not something servile in this? is not such a spirit opposed to self-reverence?" The relation of man and wife is complicated; while this relation is the very highest in ideality it is also imminently nigh at all times opposite.

In my mind a flower of most perfect hue, shape and fragrance swaying before a sweet south, in a garden suited to its tender beauty, is not more exquisite, more full of power to touch the depths of emotion, the keenest susceptibilities to beauty, than is a wife who places her husband upon the throne of her earthly worship, and watches zealously that every throb of her heart, every thought or suggestion of her mind is loyal to her king.

But what if the husband is faulty or weak?

The true wife sees this without seeing; knowing it, the knowledge is all obscured in the blaze of tender confidence to help him out of all. And know this—no truth is surer—a wife of true spirit can and will develop her husband by the unconscious power of this determined, tender loyalty into her ideal of strength and manliness.

For judgment! Oh! for judgment! judgment to guide us at all times, judgment in little things, for is it not the little things that conceive and give birth to the large? Is not our judgment our fate, is it not our providence, do not our judgments alone make our lives?

"By a curious irony of fate, the man who, by his discovery of oxygen, furnished datum for the true theory of combustion, respiration and the composition of water, fought against the inevitable corollaries from his own labors to the end of his days."

Now what could be stranger, what more humbling, what could show us in a more helpless light than such ignorance coupled with such learning? And how often do we find it repeated in history; the blind halting manner in which discoverers of truths stumble upon their discoveries, their feeble groping beforehand, their unconscious perseverance, and at last when the weary, circuitous route ends, and the still, radiant, eternal truth turns its serene face upon them, their incapable, somnambulistic manner of regarding it; they seem to have been an unconscious instrument in the hands of some unseen power.

That strange, silent, alert power at work under the outward course of the world uses the discoverer for the finding and unveiling of the truth, and then, having accomplished this purpose, leaves him to flounder in his ignorance. For will not the truth discovered be treasured and sought after while the petty errors of him who found it out will die an inevitable death?

One excellent rule for a mother is, to be courteous. Even in fault-finding be courteous, delicate, decorous. We should handle these child-natures as tenderly as we would a precious vase of alabaster. There is nothing we can think of that we should deal with such caution and vigilant care. A child cannot sustain remorse; they throw it off, and so the mimosa edge of their conscience receives a hurt. Every time a mother finds fault with a child inconsiderately, she is in danger of rendering her child's conscience in some degree obtuse; but be it less or more, no greater harm than this can a child receive.

"Only magnanimity of heart enlarges the mind." Not so. Perhaps one might say only magnanimity of the heart gave richness to the soil and nutriment to the fruit of the mind; but this also is not so; remember that the acreage of intellect being illimitable through the accumulation of the judgment, the understanding and knowledge can have its soil wholesome, its product nutritious even while the heart remains pinched and mean. What then? What then? This. Only magnanimity of heart enables us to pluck and eat of the fruit of knowledge with a soul digestion. Only magnanimity of heart enables us, having daily sat at the mind's table of royal viands, to arise feeling our spirits have gained strength. Many sit and eat with hilarity and have thereby a rank and noisome growth—wings are given them to cleave the atmosphere near to earth, to whence they drop with frequent eagerness to imbibe its gross interests, not wings of strength to float with full repose, inflated with the soul's best respiration, the higher heights.

I hate tyranny. I adjure myself not to be a severe, repellant mother. I hate absence of order and discipline, but I do not adjure myself not to be a weak, facile mother as I adjure myself not to be a severe one; I well know the evil of the last exceeds far that of the first. Freedom and indulgence generate bad qualities, but they are of the kind that incline to nobility and generosity. Severity breeds the very worst of human nature. Bitterness, gloom, hatred follow in its wake, and all other vices follow in their wake.

"Gracious and merciful, slow to anger and of great kindness."

Suppose one should every day after rising have that saying before their eyes, suppose the letters should sink deep into their hearts, suppose that from their hearts they should shine with steady light through the remainder of the day! of great kindness—of great kindness, and gracious! what good music for our souls to walk by!

Gracious is a fine word! graciousness is a fine germinator of good, a quickener of wholesome vivacity, an air and light that dispels vapors. Urbanity answers for this word in worldly parlance. It is a tolerable word, but urbanity may be like a whitened sepulcher hiding dead men's bones; as often as not the acutely sensitive are repelled by this world-polish, supposing they inhale odor of dead bones beneath the surface. With graciousness it is never so. Graciousness bears the unmistakable stamp of genuity upon it. Through all the world there is this true and the aping of the true. It seems strange we could never have credited the last when we come in contact with the first. With genuity in all things there exists the subtle effluvia of the spirit wholly wanting in what affects the genuine.

Graciousness never belies itself. Through all the grimy experience it may sometimes have thrust upon it, it shines with a steady redeeming light, with this innate vital quality, "Let everything else be repulsive, I myself will be fair and beautiful." This is never a resolve born of conscience, it is a function of its being. This is why we are often astonished at the lack of genial influence in Christians. Often they are grim stringentees of duty with selfish cold hearts as motors. The kind of sunshine that comes from this straight order, discipline and upright living is more chilly and morally unwholesome than that from the gracious nature wholly ignorant of Christianity.

The mother who has the sweetest children, is the gracious mother.

The wife who has the happiest husband, is the gracious wife.

Who has the best servants, is the gracious mistress.

Who is most welcome in society, is the gracious woman.

Who most purely and beautifully renders life, is the gracious nature.



## Household Art.

NOVEL AND ÆSTHETIC PIANO DECORATION—DESCRIPTION OF HIGH-ART DECORATION—MANTEL VALANCE IN WHITE VELVET WITH DECORATION IN OILS—SLATE-COLORED CANVAS CURTAINS WITH BANDS OF EMBROIDERY—NOVEL AND BEAUTIFUL "HIGH-ART" WALL PAPERS—CHIMNEY-BREASTS OF EBONIZED WOOD—INDIAN FURNITURE IN "TEAK WOOD"—EMBROIDERED BANDS FOR TABLE-CLOTHS.

THE "new departure" in piano-decoration demands that not only the lid but the inside of the lid, the sides and the front shall be covered with artistic painting of a high order, both as to execution and design. The efforts of such artists as Millais, Alma Tadema, Burne Jones, and others of that "ilk," which certainly "plunges after the unfathomable" and succeeds in bringing up, instead of seaweed, the most lovely things that ever eye beheld, directs itself with singular success toward this new and beautiful branch of adornment. The fable of "Orpheus and Eurydice" furnished Burne Jones with a subject for his last piano-decoration, and all London rang with the tale of the eleven circular disks, of which each inclosed a design illustrative of this portion of mythological legend, and of which it is said that "for beauty of line and intensity of sentiment, neither morbid, nor affected, nor strained, nothing could excel this masterly design." It is surely a good thing for art and for artists that this new field for their labors should be opened, and good, also, for the performer, who, instead of contemplating an unadorned and barren field of lid, has now before his dreamy eyes some poetic subject, such as, to the artistic temperament, is more valuable than words can tell as a source of inspiration. Every branch of art helps to inspire its fellow. Thus, music gains by painting, sculpture by both, while literature helps each and all.

There is in process of manufacture in this city a piano of which the case is already adorned, the works alone being still incomplete. It is intended for a Christmas gift to a renowned foreign pianist. No expense will be spared to make the æsthetic adornment of the case worthy of the recipient of this truly magnificent gift. A part of the sides only remains to be completed. The subject chosen is the "Lorelei." Seated upon her enchanted rock the seductive siren sings her alluring song, and toward her the enamored youth for whom she so fatally voiced forth her silvery strains stretches his yearning arms. Below the rock glitters the sea, which will engulf the doomed lover of the sorceress, and upon it falls the intense light of the dazzling sun. Its rays illumine the golden hair of the singer, and the comb with which she parts her shining locks. She has won her dangerous game and the youth is hers, as her smile would tell. This section of the story covers the lid of the piano, which is raised on two supports, thus displaying it in an almost perpendicular position. On the inside of the lid is the second episode, where, having won him to her embrace, the siren draws the dying youth beneath the waters of the sea, upon which the moon now throws her mystic pallor. The figure of the Lorelei is here seen under the water, while that of the youth, entwined by her arms, sinks with her, the face alone remaining above the waves, where it receives the last rays of moonlight upon its death-stricken brow. Upon the rock, which projects above the water, lies a broken harp, a golden comb, and the blue mantle of the drowned lover. Nothing could be lovelier than the design and execution of this artistic conception. The front and sides of this exceptionally elegant case have branches of seaweed, coral, water-plants and

shells, and on the left, a velvet cap which appears to be cast up on that fated "rock of offense," while on the right is a shell holding a broken harp similar to that upon the projection above. In grace and in appropriateness of design it would be difficult to exceed this new and beautiful artwork, of which the contemplation to the favored few who will be allowed a private view of it, previous to its being shipped for foreign shores, will doubtless be of benefit. The coming exhibition will show what American art can do in piano-decoration. A very beautiful case is talked of, having an inlay of many-colored woods, forming a wreath of leaves surrounding a medallion containing a figure of the "Muse of Music."

Mantel hangings or valances have now become an accepted portion of household decoration, wherever the mantel remains, instead of the new style mantel-shelf or the "gallery" chimney place, with its "wall-laid" historical or religious painting above the hearth. Nothing is considered too costly as material upon which to paint or embroider a mantel valance, no pains ill-bestowed that serve to beautify these hangings, which are considered to constitute an elegant and highly-acceptable bridal, Christmas or birth-day gift. White velvet, for example, decorated with a wreath of orange-blossoms and leaves in oils, intermingled with fronds of that most exquisite of ferns, the "maiden-hair" is a late bridal gift. It is heavily fringed with white and green silk fringe, below which falls a row of balls of white carved wood fastened to the fringe, and which serves to keep the valance in place. For mantel-decoration above this superb hanging are two vases, four feet high, of "iridescent amber" glass-ware, over the rainbow-like surface of which trail smilax and white honeysuckle, imitated from the "Assyrian" pattern. The central ornament is peculiarly beautiful, being a large and unusually perfect conch shell, with a lining of pure color, in which reclines the figure of a nymph, sleeping. Above her is a cupid, who has climbed to the top of the shell and gazes at the sleeper. The mantel-valance, the vases, the nymph and shell are the joint present of three brothers to their sister, a bride, and the entire order is filled in this city.

In curtains, the favorites at present are of slate-colored canvas with wide bands of *appliqué* embroidery, "English style," the bands being of beetle-green velvet, on which are embroidered poppy-pods, lilies of the valley, and peacocks' eyes in natural colors. In the windows are set "window-screens" of straw-color and Bohemian-red glass, which cast a well-tempered and mellow shade throughout the room. The massive effect of the folds of canvas with the bands of velvet as contrast, is highly artistic, giving, as it does, added beauty to the background formed by the window-screens.

Nothing in household art has changed as have the wall-papers. These "art papers" were among the first to dwell upon the great beauty and superiority of taste evinced by the open-air landscape effects, as shown in the English hangings, by some progressive and æsthetic minds eagerly adopted with us. Now, it is beyond a doubt that the taste of certain innovations has made itself felt to a degree that warrants the belief in the rapid acceptance of "artistic wall-papers," wherever the purse can afford it. An example of marvelous beauty gives a wall-paper of dark maroon. The field has a scattering of the ever-lovely honeysuckle blossoms. Sections of fret-work and arabesque divide these spaces from one another at distances of five feet, and upon these sections hover many-hued insects and birds. In the left corner of the "field" is a half-wheel in oriental tints above a dado of geometric figures, intermingled with boughs of trees in natural colors. The

frieze is in arabesque of vivid cobalt blue, overlaid with dead gold. A very narrow border of gold, above and below, divides the field from the dado as well as from the frieze, and heightens the effect of foliage. A singularly beautiful wall-paper of high-art merit and tone has a field of dark blue, upon which stand white cranes and red flamingoes. The dado represents flags and reeds standing in water, and the frieze has a flight of water-flies, dragon-flies and small beetles. On the left of the grand section, which takes in an entire wall, is an immense Japanese fan, wide open, upon which is one of the huge water-monsters resembling nothing that is in, above, or under the earth, sky, or wave, but having the singular attraction which *grotesquerie* undeniably possesses for the art eye, and which the French so quickly recognize and so aptly imitate or originate.

High casings of "chimney-breasts" in ebonized wood are favorites for mantel-decoration. It may here be said that the amateur attempts to ebonize wood in order to save a few dollars at the upholsterer's or the decorator's establishment, are, as a rule, flat and ignominious failures. Those friends who say "very pretty" when contemplating such attempts, simply desire to spare the feelings of those who have failed to produce the desired hue. Better devote time to ceramic art, to water-color or oil-painting, than attempt to do what only decorators by profession really understand.

Indian furniture in "teak wood" has become of general adoption, and the designs being artistic, the effect is highly picturesque. A very great change in the aspect of a room is effected by the introduction of even one or two of these elegant and choice articles. Sandal-wood boxes and jewel caskets correspond befittingly with the huge Japanese vases so much admired, as also do the quaint idols which serve to adorn the mantel-shelves of chimney-fittings in recess. These fittings will, it is beyond a doubt, take the place, wherever the means to effect a change can be found, of the now wearisome and so long-endured mirror above the mantel. Let the mirror be set elsewhere than above the mantel, unless it be a plate of glass backing mantel-shelves and set there solely for the purpose of reflecting and multiplying the objects of art placed upon such shelves.

The subject of household art demands that some mention shall be made of the branch which includes the novelties lately introduced into table-decoration. It is an accepted fact that to serve the dessert properly the millionaire, if even his less wealthy brother fails to do so, shall furnish the fruit growing upon the very tree, from superb majolica tubs set upon or near the table, and that from it his guests shall cull their oranges, peaches, plums, nectarines or apricots, their pears and apples. How all this must gladden the heart of the gardener and florist. But, apart from all this, the wife of the millionaire must expect to be looked upon as behind the times, and not "in the movement," if she fail to furnish a table-cloth of ivory-white raw silk or snow-white damask, with intersected embroidered bands of silk, either of red, blue, or sage-green, upon which are flowers or fruit, foliage or fantastic figures. Many designs are of the Kensington school and some are Japanese. The last are more sketchy and more easily cover large spaces. Foliage is less difficult than flowers. With care these cloths, which only cover their central square with embroidery will last an entire season, and care is taken by every well-bred guest to avoid injuring that which is, in point of fact, a work of art. *Epergnes* and many articles of table-adornment formerly fashionable, have been swept away by the innovatory movement which demands flasks, highly decorated and beautiful menu-cards; and the table-cloths here describ-



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.

Caravage, 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 of all kinds artistically colored, or the pommel 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. Distill 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.