

drawings. The second found a home with a maiden aunt, a prim, perpendicular lady of the old homely school, who could see no virtue in anything inapplicable to every-day uses. A terrible eyesore to the young girl was her aunt's room, with its flaming calico bed-cover; its blue shade at one window to match the torn green one at the other, and its table-bouquet of immense red and pink muslin roses, reposing upon a cracked blue saucer. She suffered in silence, however, until her chance came—and then, lo! the dainty embroidery and the bright mats and the beautiful flowers! The old aunt only sniffed, and said, "Why, my room's better than you've been accustomed to!"

The third daughter remained in the old chamber at home. Then what a change came over the spirit of her dream. Such a planning and a hurrying and a pushing! And at last the old room appeared in a new dress, a perfect bower of beauty, with its ivy and ferns and sumach leaves and pine-cones and shells. They all cared. But the trouble was, they were too near together, and not one of them was sure of the others, nor could feel that her effort was her own.

Mother, tell a little girl that you are going to give her a room of her own, that you will mark her linen, and fringe her mats, and frame her drawings for her. How quickly will disappear her listless attitudes, how swiftly will vanish her idle hours! She is all awake, all in earnest, and with good reason, too. She has some present permanent interest in the household, a department from which she can never be ordered out as "in the way," nor in which she can have too much responsibility thrust upon her young shoulders. And one, also, from which the transition to other departments is easy, so that it will form for her a good school of domestic economy.

As to furnishing, I can say little, except on general principles—choose the simple rather than the ostentatious, the reality than the imitation. Because an article costs little it by no means follows that it is worthless; it may be all it professes to be, and the best of its kind. Any girl starting out to adorn her own little domain, I would instruct somewhat as follows: In choosing your carpet let it harmonize with the walls, and let the colors and patterns of both be subdued and indefinite rather than strong and regular.

A geometrical figure in a carpet is always ugly, and a bright, staring brussels is vulgar. Do not, as it were, put too much in foundation and not enough in house,—that is, don't spend so much for your carpet and furniture that you have little left for books, statuettes, and pictures. I have seen a rich walnut set in a room whose walls were absolutely bare; the set alone couldn't delight the eye or improve the mind. How much better would have been a simple cottage suit, in connection with a profusion of beautiful, instructive objects. Furthermore, if you can provide anything better in the way of engravings, heliotypes, and drawings, rigidly banish everything like chromos, and except for the commonest, basest uses, don't condescend to use scrap pictures. In these days of abundant artistic opportunities, surely you can do something in the way of painting bottles and pin-cushions and little plaques. Eschew Berlin wool work entirely, unless it is remarkably tasteful, and let your cushions, lambrequins, pillow-shams, etc., be adorned with graceful crewel or outline embroidery, or dainty etching. Have flowing curtains of swiss, unbleached muslin, cream-colored bunting, or heavy, dark serge, inside your shades, as they alone are too severe. Finally, in bright touches, use only one leading color, with which all the others, in lower tones, will harmonize. I have seen a room having red carpet and pink china and blue zephyr ornaments and green wall-paper.

And the room is to be used. It must be kept absolutely clean and neat, but one ought rightfully to expect to find in it your books and your papers and your needlework. And your own sweet presence also. How I wish I could call on you, and see you sitting, busy and content, in the midst of your own pretty queendom.

Lawn Tennis.

LAWN TENNIS may be called a historical game. It was a favorite one with French monarchs as well as with some of the English kings. The celebrated picture by David, "*Le Serment du Jeu de Paume*," or "Oath of the Tennis Game," conceived in the classic manner, and representing that portion of French historical incident, when, Louis Seize having forbidden certain measures, the malcontents met in the Tennis Court, and while appearing to play a game, swore to effect their will, denotes its popularity at that period. While Galen speaks of it in Greece, the Lydians played it in the reign of King Atyx, many years before Christ, and in the middle ages it was much resorted to in Italy. Of royal players the noted ones were Henry the Second of France, Henry of Navarre, and Henry the Eighth of England.

In bygone times tennis-courts were built at great expense, but the game of lawn tennis requires but a moderate outlay. For from fifteen to twenty dollars a "set" for tennis may be bought that will prove serviceable for several years. For four persons all that is requisite is as follows: four racquets, an India-rubber ball, and a cord between two posts. These can be purchased for about seven dollars. A smooth, level lawn-surface of hard-rolled earth is indispensable. For what is called an entire set, four racquets, four balls, and a net must be had. Each ball is two and a quarter inches in diameter, and weighs an ounce and a half. The net must be fastened to the two posts, which are placed twenty-four feet one from the other, and raised five feet from the ground. It hangs in the center to a distance of four feet only from the ground. A line in the center divides the ground, and on the two sides are what are called the right and left "courts." These are divided by what is termed a "service-line," drawn parallel to the base lines at a distance of twenty-six feet from the net.

Each party of two takes its side. The choice of courts is determined by spinning a racquet, while "rough" or "smooth" is called out before it falls to the ground. Which side shall begin "hand-in" and which "hand-out" is thus determined. "Hand-in" is that which "serves" the ball or begins the game by serving or striking the ball so that it shall pass over the net and fall in the court diagonally opposed to that between the opponent's service line and the net. In "serving," this player must stand with one foot on each side of his base line. If the player serve the ball into the wrong court, into the net, or into the court diagonally opposite, but out of the limit of the service line, he is guilty of a "fault." "Hand-in" is thus changed to "hand-out." The opponent now becomes the "server," and he serves the ball outside of court, or when he makes two faults in succession, or when he does not so return the ball as to make it fall into his opponents' courts, one or the other. When a good "service" is made by "hand-in," the "hand-out" who is "guarding" the opposite court attempts to strike with his racquet the ball bounding from the ground, so as to send it over the net into one of "hand-in's" courts. Then either "hand-in" or his partner may now strike the ball or "volley" it—a term from the French verb *voler*, to fly—or,

after it has made one bound, returning it into "hand-out's" courts, when "hand-out" has similar privileges. Thus, the ball can be struck any number of times back and forth over the net, until one party or the other fails to return it, returns it outside of his adversary's courts, or allows it to touch his clothes or body. If "hand-out" or his partner should not succeed in making a good "return," or if the service is "volleyed," hand-in scores one point. He then again serves the ball from his right and left courts in turn, and if he serves accurately and makes good returns until "hand-out" finally fails to make a good return, another point is scored for "hand-in," and he continues till he makes an "error."

When "hand-in" fails or makes two faults one after the other, no point is scored, and one of his antagonists becomes the server. That side which is the first to score fifteen "points" or "aces," wins. When both are at fourteen this is called "deuce." "Vantage," a fresh point, is then introduced, and either side must then win twice in succession.

Women of Yesterday and To-day.

ELENORE DE ROYE.

BY LIZZIE P. LEWIS.

AMONG the number of distinguished women attached to the reformed religion in France, we find the name of Elenore de Roye, first wife of Condé, a frail and tender plant in the garden of the sixteenth century.

Her grandmother, Louise de Montmorency, sister of the Constable Anne, died when Elenore was but a child, confessing upon her deathbed her attachment to the new faith. The Countess de Roye, who had already a strong inclination toward the reformation, openly adopted it, and educated her two daughters in its tenets.

When Elenore was fifteen she was married to Louis de Bourbon, then an obscure younger son figuring in the court of Henry II., under the title of Monsieur de Vendôme, gentleman of the king's bedchamber, with a salary of twelve hundred francs a year. In person Louis was pleasing, with bright, piercing eyes, and face framed in a full, flowing beard. His character was resolute, his heart proud and generous, his mind cultivated, his conversation sparkling, with a touch of irony which his good nature rendered harmless.

Coligny, by whose advice the marriage had been brought about, hoped by such an alliance to bind together the houses of Roye, Montmorency, Châtillon and Bourbon, against the ambitious house of Guise.

In the gallery of the Louvre there is a portrait of Elenore. Her face is too large for beauty, but her brown eyes smile upon you from the canvas, with an expression which is almost mysterious in its penetration, and makes one remember her longer than one does some of the beautiful court ladies whose portraits hang near her. Her nose is large and rather thick, her chin short, her mouth small, with the thin lips pressed close together, as in nearly all the pictured faces of those times.

The youthful pair were poor—Elenore having an income of twelve thousand francs, and Louis with his fortune yet to make. A prince of his name could only do that by force of arms, so directly after his marriage we find him leaving for the Netherlands, and for five years he was most of the time in camp.

His young wife sought comfort in her solitariness in the friendship of her sister-in-law, Mar-