

to make one commonplace person differ, slightly perhaps, yet distinctly, from another commonplace person. This power, Scott said, Miss Austen had to an extraordinary degree.

Miss Mulock's pure and lovely stories are probably old friends in most of the households into which this Magazine goes. So we will not linger over pleasant memories of "John Halifax, Gentleman," and the rest, but speak of a work less familiar to many readers.

"Picciola," translated from the French of Xavier de Saintine, is an exquisite story which girls will delight in. The title means "a little one." "Picciola" was a little plant which struggled up between the stones in the dreary court-yard of a Spanish prison, the only interest in the barren days of a noble Spanish prisoner. Frail as Picciola was, it had a mission to his soul, tortured with doubt and burdened with sorrow. The flower's beauty cheered him, its wonderful structure taught him faith in the Creator, and at last, through the agency of this "little one," the captive gained his freedom. The story is as true as it is beautiful.

Sara Orne Jewett's pleasant, faithful portrayals of New

England life, Miss Woolson's enchanting "Lake Country Sketches," and the exquisite stories of the South, by Cable and Charles Egbert Craddock, have been so recently praised by reviewers, that they need no further mention.

Mrs. Burnett has reached "high-water mark" in her novel entitled "That Lass o' Lowrie's." In it the writer describes the Lancashire mining people and their strange surroundings, as vividly as if she had lived among them always. We would be glad to believe that noble Joan, "Lowrie's Lass," was as real as she seems.

Nowadays, even if we neglect all save the best novels, there is still an "embarrassment of riches," and one can read too many even of the best. The most vigorous minds have been nurtured on stronger food. In the Macaulay household, fiction was only to be indulged in after supper. Miss Mulock's allowance was "one novel to one solid book." And here is Miss Willard's emphatic dictum on the subject:

"The young people who read the greatest quantity of novels know the least, are the dullest in aspect, and the most vapid in conversation. The flavor of individuality has been burned out of them." E. M. HARDINGE.

Home Art and Home Comfort.

Easter-Egg Tea-Sets,

AND OTHER ORNAMENTS.



ANY of the charming conceits which pass from one to another as gifts or remembrances at Easter-tide, are either eggs or in egg-shape, and may often be as well made by the home-worker as by those who supply the dealers with these pretty devices.

As many of the daintiest articles of food are concocted with eggs for chief ingredients, so no less dainty, though different, usage may be made of the discarded, empty eggshells "with white-washed wall as white as milk,"—nature's own porcelain fabrication, more fragile and delicate than anything human skill has yet succeeded in creating.

Our pretty tea-set is made of this exquisite ware, and



EGG TEA-POT. ACTUAL SIZE.

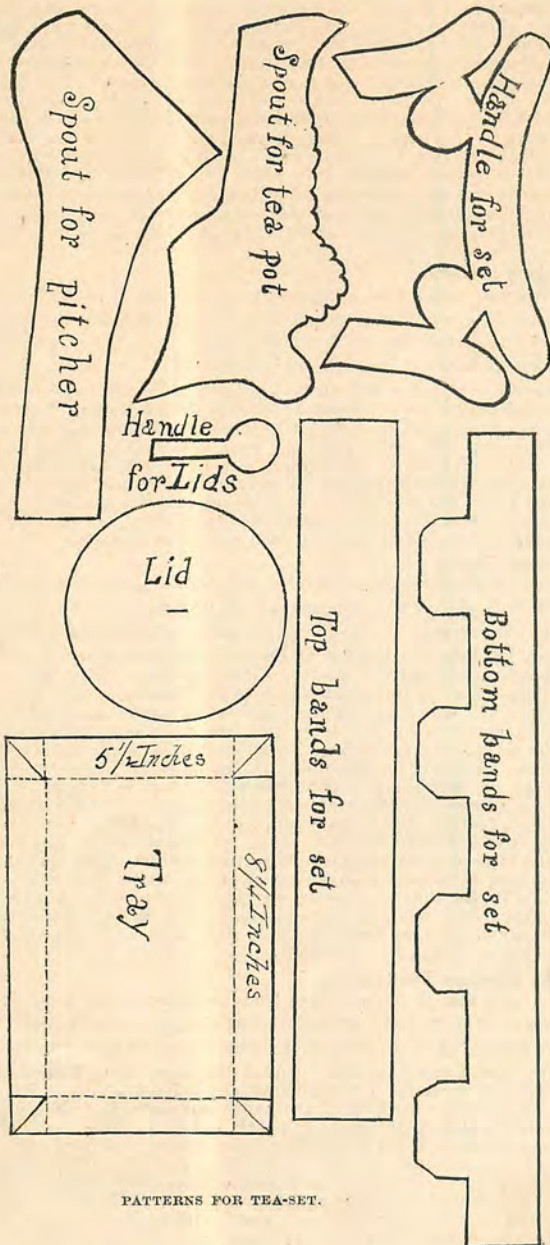


EASTER-EGG TEA-SETS.

with the body of the design at hand, the manufacturer has only to complete and embellish. The set comprises four pieces: tray, tea-pot, sugar-bowl, and cream-jug. The first illustration shows three different patterns of "egg-shell china," but we give working designs for one only; and as the variations in the shapes of the spouts and handles constitute the only real difference in the patterns, these modifications can be made by reference to the illustration.

No. 2 is the tea-pot of the first set, in actual size. The first thing to be done is to remove the contents from the eggs, from the pointed end. You will not be able to make the aperture very even, but this will be concealed by the bands.

Then cut out of white card-board the bands, handles, spouts, etc. Eight pieces, cut after the pattern given, will be required for the handles for the set,—two pieces for each handle; two pieces each for the spouts of the pitcher and tea-pot; three bands for the bottoms, and four



PATTERNS FOR TEA-SET.

for the tops; two lids, and four pieces of the handle for the lids. The tray is made of a piece of card-board seven and a half by five inches, to be cut as indicated by the black line, half an inch on each side, and folded as indicated by the dotted lines, which will make a rim half an inch deep all around the tray.

Gum the pieces for the handles together in pairs, leaving spaces open at each end to glue on the egg-shells. The spout for the tea-pot is made in the same way. The two pieces of the spout for the pitcher are to be glued together at each end, and then set over the small end of the egg-shell and secured with glue applied between the spout and the shell. The bands for the top and bottom of the other pieces are put on in the same way. The lids are made with bands gummed around to fit inside the bands in the tea-pot and sugar-bowl, and the round parts of the handles are gummed together, while the straight pieces are run through a slit in the top of the lid and gummed down flat on the other side.

Now the tea-set is ready for decoration. It may be left all white, with only a gilding put on the edges, or decorated in Sèvres colors, with the card-board bands at top



FLOWER-HOLDER.

and bottom, spouts, handles, lids, etc., painted pale blue with gilt edges, and the egg-shells painted with tiny blue and white flowers, and a suitable motto in gold letters, such as, "A Happy Easter," or "Easter Greeting," on one side of each piece. The paints will work best in oil-colors, and the effect of the blue and white gives a closer resemblance to china than any other color, although yellow, pink, red, and dark blue may be used. Royal Worcester ware may be imitated by painting shells and all a pale yellow in water-color, and when perfectly dry adding gilt lines and faint designs in red and gold.

Tiny flower-holders for violets may be made of egg-shells painted in water-colors, varnished, and mounted as shown in our illustrations. The larger of the two is the shell of a duck's egg supported by three balls of putty or modeling clay painted brown. The shell supported on a wire tripod is that of a hen's egg. The standard is made of three pieces of bronzed wire, three inches long, and twisted together about an inch from the lower ends.



FLOWER-HOLDER.

The basket of flowers and eggs illustrates a pretty arrangement for an Easter souvenir. The basket may be made of green rushes or any attainable twigs, in the shape of a sedan-chair, which is only a square shape, with poles extending from the corners, and a little canopy over the top, which make the basket in all about eighteen inches high. The ribbon is pale pink satin, draped carelessly in bows and loops, and the flowers may be either natural or artificial, as convenient.



EASTER SOUVENIR.