

will reward you with a light, easy star. You can look on, Edie, or amuse yourself with this picture-book; we shall not be long now. Here is our little star, May; you see it has been arranged as a lace, with a heading of trebles. (Fig. 5.)

"Each wheel, however, is made separately, and can afterwards be united to others for a necktie end, box cover, &c., or made strong coloured cotton or silk, can be sewn on the pockets, collar, cuffs, and waistband of a dress, in the same way as the gimp ornaments. Commence with a chain of 10; join it into a round.

1st row, 4 chain for the 1st long treble, another long treble, and at the last two loops, pull the cotton right through those, and the 1st of the 4 chain, 7 chain, and 2 long treble nine

times more—finish with 7 chain, and slip-stitch it to the 4th chain of the 1st treble. This finishes the wheel, and in crocheting the next, catch one loop to the opposite one of the 1st star; for instance, make 3 chain, draw the centre stitch of the opposite loop through the chain on the needle—do this with the next stitch also—3 more chain, and continue the 2 long trebles.

"For the heading of the lace, work a long treble into the middle of the 4th loop from the centre one already caught—5 chain, 1 single, into the middle of the next loop, 3 chain, 1 single into the 3rd, 5 chain, 1 long treble into the 4th; this secures one wheel. Leave the two last loops of the long treble on the needle, however; work another long treble into the first loop of the second wheel, and draw the cotton through all the loops two at a time, so that both trebles emerge from the same hole. Complete the heading by a line of 1 treble 1 chain. The edging well secured in each wheel, finish off the four loops remaining loose; 1 single into the 1st one, *4 chain, 1 picot (4 chain and 1 single into the 1st of the 4), 4 chain, attach to the next loop and repeat from * twice,—pass from one wheel to another by four chain."

"What a busy party!" exclaimed a bright voice, and Ellen's shadow darkened the doorway. "You seem to be doing something pretty to-day," continued she, taking up Annie's work.

"Yes," auntie replied; "we are improving, you see, but the clock says our time is quite up now. Just a moment though, Ellen; I have looked out for you a very pretty square, which you can use alternately with squares of satin, or embroidered canvas. It is most effective when joined diamond fashion. Here are the directions written out, so that you will be able to work from them at school. You will at first find the pattern rather difficult to manage, but it will well repay you for your trouble.

"1st Round, or Wheel.—7 chain (5 of

which are for the 1st long treble), purl of 5 chain, and 1 single into the 1st, 1 chain, 1 long treble (cotton twice round needle) into the 1st of 7 chain, * 1 chain, 1 purl, 1 chain, 1 long treble into the 1st stitch again; repeat from * 5 times, always working into the same hole; finish with 1 chain, 1 purl, 1 chain, close the round by one single into the 5th of the 6th chain now found at commencement.

"2nd Round.—3 chain for 1 treble, 1st vandyke, 5 chain, 1 treble into the 3rd of the 3 chain, making a loop; 5 chain, 1 treble above last treble, 4 chain, work back for a point, 1 single o n

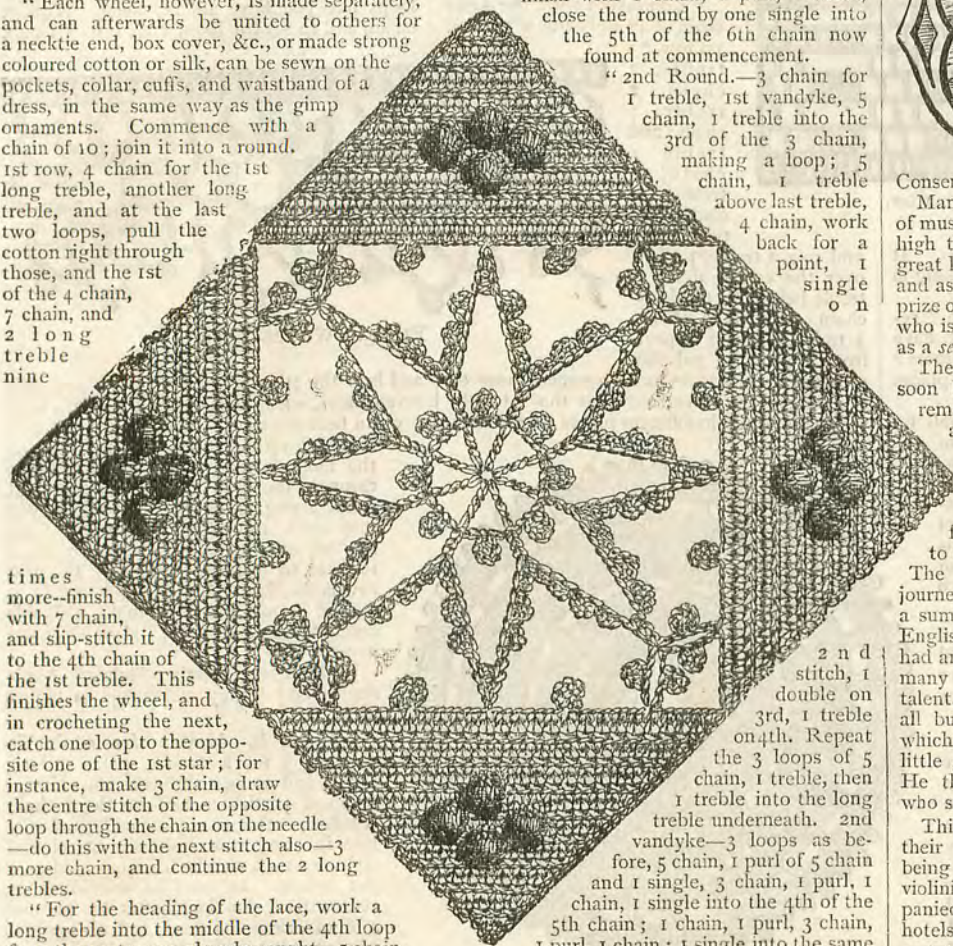


FIG. 6.

CROCHET SQUARE. left, 3 single, 1 double, and 1 treble on the 3 chain loops to descend the other side, 1 treble on long treble beneath. Work the 1st and 2nd vandyke alternately 3 times more; close the circle by drawing the last stitch of the 3rd chain through the loop on the needle. Break off the cotton.

"Frame.—6 chain, * 1 single between the 2 corner purls of the vandyke; 7 chain, 1 purl, 7 chain, 1 single into the point of 2nd vandyke; 7 chain, 1 single between the purls of 3rd vandyke; 12 chain to turn the corner; repeat from * 3 times more; finish with 6 chain and join.

"Corners.—Each corner is made separately, working backwards and forwards in ribbed crochet—i.e., always taking the back part of the chain. Decrease 1 stitch at the beginning and end of each row till only 1 is left, when slip-stitch up one side and commence the next corner. The balls are made thus: in the 5th row work into the centre stitch 1 treble, 5 long trebles, 1 treble; in the 6th, or returning row, catch the 1st and 7th stitch of the scallop together tightly at the back, drawing it into a ball; in the 7th row make two scallops at the 3rd stitch on either side from the 1st one; and in the 9th row make 1 scallop in the centre again."

THE NEW VIOLINIST.



UR GIRLS" will be pleased to know of the brilliant success achieved by a very young Italian girl of humble origin.

This is Mademoiselle Tua, a child of thirteen, who has obtained, without one dissentient voice, the first prize for violin playing at the French

Conservatoire.

Many of our readers know that the standard of musical excellence at this Conservatoire is so high that to pass the examination at all is a great honour. What, then, must be the talents and assiduity of this young girl, who took the prize over twenty-three other competitors, and who is admiringly spoken of by the professors as a *second Paganini*?

The history of this child, whose name will soon be famous in every civilized city, is a remarkable instance of what may be achieved, in spite of obstacles, by talent and perseverance, and may be a useful lesson to those of "our girls" who, though desirous of success in some special branch of art, are too lazy or frivolous to seriously apply themselves to its study.

The father of this new celebrity was a journeyman bricklayer in Turin, earning daily a sum equivalent to about two shillings of English money. Like most of his race he had an intense love of music; in his case, as in many others, supplemented by a decided talent. For some time he deprived himself of all but bare necessities to purchase a violin, which he taught himself to play, and when his little girl was six commenced to teach her. He then purchased a guitar for his wife, who soon learned to play very well.

This musical little family then commenced their wandering life, their favourite resorts being Monaco and Nice, where the two violinists, father and little daughter, accompanied by the guitar, played at the different hotels and places of amusement.

A lady staying at Nice was so much struck with the child's playing, that she proposed sending her to Paris, and gave the father a letter of recommendation to the violin professor at the Conservatoire, M. Massart. This gentleman, delighted with her evident talent, applied to ten of his friends to subscribe thirty francs a month, merely telling them that it was for a charitable purpose, to be explained at a future time. The money thus obtained, amounting to 3,000 francs (about £144) a year, was given to M. Tua to enable him to keep his family in Paris, and Mademoiselle Tua became a student of the Conservatoire.

The second violin prize was awarded to her last year, and this year, after her magnificent playing of Rode's concerto in E minor, the first prize was unanimously voted to her. Her success was witnessed by the public, among them some of the greatest critics of the day, the professors, the musicians, and her own family, whose delight must have been almost overpowering.

The ten kind friends whose subscriptions had supported the family were present by invitation, and when the secret of how the money had been applied was made known to the subscribers, they must, indeed, have been pleased at having contributed to such a result.

Mademoiselle Tua will not require such kind assistance again, for an American manager has already offered to take the family to America, paying for their voyage and all their expenses for five years, and giving them £8,000 on

their return to France. M. Tua, however, does not think this sufficient, and prefers his daughter's making European engagements first.

ON NURSING THE SICK.

By MEDICUS.



FOR the following short paper, and the hints therein given, I am convinced that neither preface nor apology is required. There are some things that every girl ought to learn to do, and learn to do well, and nursing the sick and ailing is certainly one of these. This is a kind of knowledge which is bound to come in useful some day, when mayhap a beloved brother or sister or parent is laid low on a bed of sickness. Love alone cannot raise the sufferer up nor ease a single ache, but nursing, carefully and correctly carried out, and guided by affection, can work wonders. Medicine is nothing without it, for good nursing will often pull a patient through even where physic has failed.

I will suppose now that you have a brother who has been stricken down with some disease, and that you have constituted yourself his nurse. The doctor has told you that the illness will not be a short one, but that with careful nursing and the medicines he will prescribe your brother will almost assuredly get well again. You perceive that the physician says *almost* assuredly. He dare not say more. The keys of life and death are in the hands not of him, but of a far higher power. You are naturally anxious, therefore, and determined to strive to do your best. Well, then, you are to remember in the first place to put great store upon every word that falls from the doctor's lips, and faithfully and punctually carry out all his instructions.

The room itself in which your brother lies will demand attention. If you have the choice of many rooms, choose a large one, a cheerful one, and one that can be easily and thoroughly ventilated. I do not like a sick-room to look too like an hospital, but at the same time it should be furnished as a sick-room; all unnecessary furniture should therefore be sent away, and more especially all heavy hangings and curtains, because they harbour dust and infection, and take up the valuable room that is needed for air. Away, then, with lumbering chests of drawers, boxes, and wardrobes. One good-sized table will be useful, a little one also by the bedside, covered with a neat white cloth, on which medicine bottles may stand, and always a bottle of the coldest, purest water you can procure. The toilet articles should be few and useful, including, of course, a comb and brushes, with a hand looking-glass and a nice soft piece of sponge. The washstand should move on castors, so that it can be drawn noiselessly towards the bed; and how refreshing gentle washing to a fevered face is, or laving the hands and arms with cold water, only those who have been really ill can tell. The towels should be plentiful, and always soft and white, and neatly folded when not in use. Two, or at most three, chairs will be quite sufficient, and there should be a sofa in the room, one big enough to make up a

temporary couch, with rugs and pillows, on which your patient can recline while the bed is being made. There must be no curtains to the bed, which ought to be just moderately and comfortably soft. The sheets ought to be cotton, and pray mark this: let the blankets be light and warm, the counterpane also a light one, and no more weight of any kind put on the bed than is absolutely necessary. Attention must be paid to the pillows, too; they ought to be elastic, and so arranged as to support the shoulders as well as the head. Air and water cushions may or may not be required in your brother's case. The doctor will tell you. A pocket arranged neatly on the wall will be handy for holding the patient's handkerchief, and a bottle of perfume or vinegarette. If you have a graduated medicine glass you will find it handy to measure the medicine with, and if soups have to be taken a feeder will obviate the necessity of raising him up too often.

And now here are a few of the things which you are on no account to leave in the sick room—unwashed cups, glasses, or dishes of any kind, the water the patient has washed in, the medicines no longer in use, or dirty linen, while a saucepan or cooking utensil and a slop pail should never enter the room.

The temperature of the room is very important, and a thermometer exceedingly cheap. A medium warmth is best, say about 60 deg., or a little over if the sick one feels chilly at that. The air should not be allowed to get too dry, and a kettle of water on the fire, throwing out steam to moisten the atmosphere, may sometimes be necessary, but of this the physician will be the best judge.

My young readers must never forget that two things of the very highest importance in a sick-room are FRESH AIR and LIGHT. There is nothing more poisonous to a patient, nothing so surely curtails his chance of getting well and retards his recovery than breathing and re-breathing the same air. See, then, that the window and door are both thrown wide open for some time every day, so as to thoroughly change the atmosphere in the room. While this is being done you will be careful, of course, to cover your patient well up to prevent the risk of his catching a chill, but this risk, let me tell you, is very small indeed while he is lying still in bed. Sick people are more apt to get cold by getting up momentarily from a warm bed without taking the precaution to wrap well up. Independent of this thorough every-day ventilating of the whole apartment, I sincerely advise you to have the window always a little open both at the bottom and the top, unless the weather is very damp or foggy. As to light, it ought to be in abundance, unless countermanded by the doctor, as it would be in certain brain and eye ailments. Nothing is more enervating for a sick person than to be kept in a semi-darkened room, and on the other hand plenty of sunlight, and perhaps a cheerful view from the window, greatly tend to recovery.

You cannot be too careful in keeping the room tidy and clean; attend to it first thing in the morning, see to carpet, furniture, bed and bedding, and take away all spoons, glasses, cups, &c., to be washed. Do not do this fussily, but steadily and quietly.

Your patient himself will require many little personal attentions. His face and hands need sponging every morning and evening. This may be done either with cold or tepid water, whichever is more grateful to his feelings, and a little toilet vinegar may be added with advantage. The bed must be kept exceedingly neat and smooth, and clean, and the body linen ought to be changed every three or four days. Have everything at hand before you begin to assist him to change, the doors and windows shut for the time, and the linen nicely aired, and warmed before the fire.

Your brother's gentle nurse must also pay some attention to her own dress and general deportment. She ought to be neat and clean in the extreme, and to mind what she wears. Rustling dresses, for example, are very trying to the nerves of a sick person, while creaking shoes are intolerable. Something that will wash had best be worn, something light and cheerful, like the room and all the sufferer's surroundings. On no account wear a black dress.

Your brother, whom I still suppose your patient, may be so ill as to be delirious or wandering in his talk; if so, he is never to be left alone, but carefully watched, and, if need be, kindly but firmly controlled in his actions. If he be merely wandering in speech, appear to take an interest in what he says, but do not attempt to argue with him, or even to set him right. A clean white handkerchief dipped in cold water, in which a little vinegar has been mixed, and placed on the brow, and changed whenever it gets hot, will often calm an excited patient, and sometimes induce gentle slumber. If your brother falls asleep, keep the room as still as possible, and at all times endeavour to prevent sudden noises, such as the slamming of doors or the rattling of kitchen utensils.

When people are ill they are naturally alarmed about themselves, and more especially will they be so if they observe that those around them take a gloomy view of their case. A nurse's watchword should therefore be HOPE. There is no better medicine, believe me. Never, therefore, give way to grief, nor show signs of it in your patient's presence. Always have a cheerful face. And do not allow those who may happen to visit your brother to talk about or dwell too much upon his state and condition. Lead them rather to speak about subjects of outdoor life, and in such a way as if you firmly believed, and everyone else did, that the patient would soon be up and around again in his old way. But do not talk yourself, nor allow your brother to talk to the verge of fatiguing him. You will naturally try to keep the room as quiet as possible by wearing light shoes, oiling creaking doors, and preventing clattering noises, but whatever you do, avoid hurry and fidget and over-officiousness. This only tends to keep the sufferer in mind of his illness; so does *whispering in a sick room*.

Do not bend much over the patient nor eat anything which may taint the breath. Remember that every mouthful of fresh air is of value to him. Give the medicine and the food at the proper time by your watch, and note down any change you may observe whether for the better or the worse, with the exact time of day at which it occurred. This ought to be shown to the doctor, and may be of very great service to him. Take care that the mouth and nostrils are not covered up during sleep, else the sufferer may be poisoned in the carbonic acid gas he has breathed. Keep the temperature of the room as uniform as possible both by night and day.

Be careful to say no word to discourage your patient, talk to him quietly but cheerfully, trying to lead his mind away from the state of his feelings. I need hardly say to you be always kind. A sick person is so sensitive, and very often fretful and peevish in the extreme, sometimes not seeming even grateful for all that is done for him. But if you would really be a good nurse and a true, you must learn to put up with this.

I may in a future paper give some special rules for cooking for the invalid and the sick. Here I may simply remark that in the first stages of sickness but little food can be taken, and no persuasive force should be used to make the patient eat, for now the stomach is weak in the extreme. Drinks cooling and exhilarating will be of more consequence for



SIGNORINA TERESINA TUA.

TERESINA TUA is too old to be considered a juvenile prodigy, yet sufficiently youthful for her talent to be reckoned of a higher order than it might otherwise be. When scarcely fifteen years of age this young artiste made her first appearance in Germany, where, in Berlin—as afterwards in Dresden, Leipzig, and Vienna—she created quite a sensation.

In Leipzig she played several times, and invariably drew a full house, and even at the world-renowned concerts at the Gewandhaus, where she lately appeared, she met with marked success. Such a *début* is in itself significant, for without considerable talent it would scarcely have been possible. Her gifts are, indeed, acknowledged by all. The style and manner in which Teresina Tua renders works such as Bruch's First Concerto, or the cele-

brated polonaise by Vieuxtemps, and the like, inspires respect, not only for her musical knowledge, but also for the sentiment which her performance eloquently expresses. The sweetness of her *cantilena* recalls Sarasate, whom, in many of the technicalities of the art—the *pizzicato*, *flageolet*, &c.—she successfully emulates. Sarasate has written several pieces for the purpose of developing a special style of rendering, which, naturally, Teresina Tua plays, and with the happiest results.

Far-seeing musical critics, as a matter of course, recommend her to complete her *répertoire* by extending it to the classical masterpieces of Spohr, Mendelssohn, Beethoven, etc. Will she attain proficiency in these? A trial lately made at a Mendelssohn concert seems to answer in the affirmative. Yet, though

she should continue to pursue the track she formerly followed, the public will hardly lose their confidence in her, especially should she learn the secret of ensuring perpetual youth, for it cannot be denied that her pleasing appearance, her childlike *naïveté* and amiability, contribute not a little to her success.

Teresina Tua is an Italian by birth, being a native of Turin, where she was born of poor parents in 1868. Her father and mother, both very musical, may possibly have prematurely awakened and forced the talents born with the child, for when still in her seventh year she played in public. Her principal studies were pursued at the Conservatoire at Paris, where she had Massard for her master. After leaving this she gave concerts in Spain and Italy, exciting everywhere the greatest enthusiasm.