

young Haynes had been dismissed in disgrace, so I hope it is not him," said Lina, seriously.

"It's all a pack of stories about the disgrace. Disgrace, indeed!" added Amy. "He'll soon get a better situation than he had here."

"I hope he may, but still I wish you would not go with him so much," said Lina. "Do you know, Amy, that the girls are talking about it?"

"Let them talk; they're only jealous of me."

"Oh, no, it isn't that; they say Haynes is so unsteady that it will do you harm to be with him so much. Mind, it was not Mary that said this."

"It was some of the reading class though, I know. I never saw such a change in a lot of girls as there has been here. I asked one or two to join this dancing class, but, oh no, they couldn't; they belonged to Lina Wilton's reading class." I tell you this, you've bewitched them."

Lina laughed, but it was rather sadly, for she felt so disappointed about Amy. "I wish I could bewitch you in the same way," she said; "we have got a splendid class now, and the very one it was begun for has slipped away from it."

"Oh, you've got so many, you don't miss me now," said Amy, lightly.

"Indeed I do. Come, dear, let me persuade you to give up this dancing, and we'll have a cosy evening with our books again."

"I can't; I've promised to go to this dance, and besides, I like dancing," she added.

"Well, dear, come home as soon as you can; Mrs. Mead doesn't like us to be late, you know."

"Oh, bother Mrs. Mead; I'm not going to study her; but I'll get home as early as I can for your sake, Lina," and she once more turned away and Lina went on to join Mary and some other friends, for this conversation had taken place when Amy was going to tea, and Lina was leaving the warehouse.

As she walked home she heard from one or two others about Amy joining this dancing class.

"It isn't respectable," said one; "especially if she goes with that young Haynes, for everybody knows how he has disgraced himself, and my brother says he has been seen lately with a set of thieves."

"I wonder you don't persuade Amy to give up speaking to him, Lina," said another.

"I think Lina had better give up speaking to her if she doesn't," said Mary; "in fact, I wonder she hasn't given up living with her before this," she added, tartly.

"Do you consider me disgraced, then," said Lina, with a faint smile.

"No, no, no," came from half-a-dozen together.

"Nobody who knew you, Lina, would think that," said Mary; "but it was for your own sake I spoke. I do think you have tried her long enough now," she whispered.

"Do you forget the publicans and sinners?" whispered Lina, in reply. "Do

you think the Lord Jesus would have given up trying to save them?"

"It's no good arguing with you," said Mary, a little stiffly; "you know what I think about her now; the next thing I expect to hear is, that she won't be wanted at the warehouse again, and then what will you do?"

Lina shook her head, "We'll hope it won't come to that," she said, and she recalled Amy's confident words upon this very subject.

(To be continued.)

ON COLOURS.



LEASE, which colour should I use?" How often do beginners ask this question! It is a question I always like to prevent, rather than to answer, by a general preliminary talk about the colour-box before commencing to use it.

To begin with a question to answer a question:

How many colours are there? I do not mean how many paints are there in any particular box. But into how small a number of colours are all these tints reducible? Surely into three.

The three primaries, blue, red, and yellow. Out of these three, in various combinations, we can produce all the others.

Well, then, let us arrange our paints in the colour-box into three sets.

All the blues: cobalt, French ultramarine, Prussian blue, indigo.

All the yellows: gamboge (or Indian yellow), yellow ochre, raw sienna, sepia.

All the reds: burnt sienna, light (or Venetian) red, half-cakes of vermilion and madder lake, madder brown.

This is a twelve-cake box, and includes all the colours that are necessary for general work.

The three primary colours are blue, red, and yellow.

The three secondary colours are composed each of two primaries: Green, blue, and yellow; purple, blue, and red; orange, red, and yellow.

These secondary colours are better produced by mixing than by any bought cakes of green or purple.

The three tertiary colours are obtained by mixing the three primaries, blue, red, and yellow together, but with one or other in excess. Thus, in russet, red is in excess; citrine, yellow in excess; olive, blue in excess.

In black you mix the three, blue, red, and yellow together, so that neither predominates. In grey you do the same thing exactly, only paler, that is, with more water and less paint.

Next comes the question, if there are only three colours, why have so many paints? There are two reasons. One is that there is no ideal blue, red, and yellow. The other reason is that all paints do not work equally well. They have various qualities, which make some more suitable for one kind of work, some more suitable for another. Some will not flow well, such as vermilion; therefore, that can only be used for small, bright points of colour, for which we could not do without it, for we have no other pigment so brilliant. But if we want a broad wash, we must take its less brilliant neighbour, light red.

Yellow ochre is a good, useful colour, but it is apt to be gritty; this is no disadvantage

in foregrounds, but it is for distance. Therefore, for distance, or sky, or general washes, we must substitute raw sienna, which is very similar in colour, but very thin and transparent in body.

Cobalt, again, is a beautiful colour; but, if used in any quantity with other colours, goes into muddiness. So that we have, you see, the double difficulty to meet: that the pigments that are right for tint will often not work as we wish them, and those that are amiability itself for working well may not be of the tint required. And this is why we want so many pigments, and have to make a special study of the peculiarities of each.

With regard to the ideal colours, blue, red, and yellow, perhaps it may be as well to run through my list of pigments, and describe the shortcomings of each:—

Blue.—Of the blues, cobalt inclines slightly to green. Prussian blue, decidedly so. French ultramarine inclines to purple. Indigo decidedly so. Therefore, the two first are useful to us, mixed with yellow for green tints, for trees, etc. The two second, mixed with red for purple tints.

Indigo is an invaluable colour. It is transparent, therefore good for shadows. It washes well, therefore is good for dull skies, for backgrounds, for anything where its colour serves, either by itself or in combination.

The best blue that can be obtained for daylight skies is by mixing cobalt blue (which has a thought of yellow in it) with French ultramarine (which has a thought of red in it). They neutralise each other, and the result is a very pure bright tint.

Red.—Of the reds burnt sienna has as much yellow as red in it, and may be classed indifferently with either the reds or the yellows. It is a pure orange, light (or Ven.) red; inclines strongly to orange; vermilion does so also. Madder lake inclines to purple. Madder brown also inclines to purple.

Burnt Sienna is so decided an orange that it is chiefly useful as a foreground tint for earth or for autumn foliage. Vermilion is the most brilliant colour that we possess; but it is so opaque, and works so badly, that it has to be reserved for the small points of bright colour. For these, I do not know what we should do without it, but we can scarcely use it for anything else, as it declines altogether to flow in a wash, or to mix with any other colour. Light red works so well that, though a dull colour, one flies to it as to a useful dependable servant, to be employed either alone or in all combinations. Madder lake, mixed with French ultramarine (the purplish red with the purplish blue), gives pretty bright lilac tints, suitable for evening effects on distant mountains. Madder brown, the dull purplish red, mixed with indigo, the dull purplish blue, gives good shadow tints, useful both for landscape and still-life subjects. This mixture is suitable for the extra dark finishing touches of near objects; and with a preponderance of indigo (and perhaps a touch of raw sienna) will make the richest, deepest black obtainable.

Yellow.—Of the yellows, gamboge is the lightest, and has a tendency to green. It is therefore our mainstay, with one of the two greenish blues, for the lights on sunlit foliage. Indian yellow is rather a fuller yellow, and works rather better, but it has no tendency to green. The two colours are not necessary in a beginner's box; either will do. Yellow ochre and raw sienna both incline slightly to orange; yellow ochre is more opaque, therefore more suitable for foreground. Raw sienna is very transparent, washes well, and mixes well with other colours. They are both useful in foliage, when the greens verge towards the rich autumnal tints.

I will advise any young lady who takes the trouble to read through this catalogue of



A BEGINNER.

paints to take also the trouble to have her colour-box beside her, and to see that her paints are arranged in the order I have described—the blues all together, beginning with the lightest and ending with the darkest; the reds all together, beginning with the lightest and ending with the darkest; and the yellows in a similar way.

I would also advise that she has a stray sheet of drawing-paper beside her, and that she makes a wash of each tint as it is named, in order to impress the quality of each colour on her mind, and, to identify each one with its name, learn them all well by heart, as it were.

Contrasts, Harmonies, and Discords.—There is a good deal of confusion in the use of these words. What is a contrast? The colour which contrasts with any one of the primary colours is that secondary which is formed by the mixture of the other two primaries. Thus, blue contrasts with orange (red and yellow), red contrasts with green (blue and yellow), and yellow contrasts with purple (blue and red). These secondaries, orange, green, and purple, make a further contrast with that of tertiary, in which their contrasting primary predominates—as orange (red and yellow) with the tertiary olive, in which blue predominates; green (blue and yellow) with russet, the tertiary in which red predominates; and purple (blue and red) with citrine, in which yellow predominates.

The effect of contrast is to greatly enhance the brilliancy of each of the opposing colours.

It is one of the resources of art. You think the grass does not look bright enough in your sketch, we will say. You do not necessarily load on more yellow, but you place an old woman in a scarlet cloak resting on a stone. And the green grass (without a touch) immediately gains the required brilliancy.

You fancy your yellow sunset sky does not look luminous enough, and you just let one streak of purple cloud flicker across it. And again, the yellow becomes doubly luminous without a touch having been added; your blue dress (shall we hint it?) is getting a little shabby, and you apply your knowledge of contrast to a practical use by donning an orange or citrine-coloured necktie, and the blue dress is somehow marvellously refreshed thereby.

What is harmony? The principle of harmony is quite different from that of contrast, and even more agreeable. In contrasting colours each of the two has what the other wants. In colours that harmonise, one prevailing hue is carried through all. Thus, for example, the colours that harmonise with blue would be all those tints in which blue entered as the chief component. A bluish green, a bluish purple, olive (the tertiary in which blue predominates), a cold bluish white, a cold blue black, all, or any, together with blue, would harmonise well.

The colours that harmonise with red would be a reddish purple, a reddish orange, russet, pink, reddish brown, and rusty black.

The colours that harmonise with yellow, would be yellowish orange, yellowish green, citrine, yellowish brown, and cream colour.

Grey, if perfectly neutral, would harmonise with any of these scales of colour, having the elements of all in itself.

The Old Masters—those, at least who were great colourists—incline to scales of harmony. Titian's Venus and Adonis, in the National Gallery, is made up of warm flesh colour, crimson, and tints of red-brown. The Madonna, Infant Christ, and St. Catherine, also in the National Gallery, is made up of tints of blues, greens, with the contrasting creamy white dress and golden hair of St. Catherine in the centre. An unusually cold harmony for Titian.

Tintorello is fond of grand harmonies of purple, purplish blue, contrasted with yellow

and yellow browns. His "Last Judgment," in the Louvre, is like a grand and solemn sunset, the masses of dark purple-robed figures against the luminous yellow sky having almost that effect.

Different painters have habitually employed different ways of producing agreeable colour effects. Rubens' pictures have been compared to gorgeous bouquets of flowers. At a distance you might compare them to great bunches of roses, damask, cabbage, gloire de Dijon, dahlias, sunflowers, etc., each tint with its contrasting colour near, so as to obtain the utmost possible brilliancy in every part of the picture. Truly, he presents always a gorgeous display, if, perhaps, wanting in simplicity, repose, or grandeur.

Lastly, what is a discord? A discord, as the name implies, is the one unpleasant arrangement of colours. It consists of two of the three primaries, without the third complementary colour. Blue and red, without yellow, or any tint in which yellow predominated, would be a discord. But let the blue incline to green ever so little, and the eye accepts it as a contrast (green and red) instead of a discord; or equally, if the red incline to orange, the eye would accept it as the contrast of blue and orange. Again, blue and yellow are a discord if there is no red or reddish tint present. Again, red and yellow, without any hint of blue beside them, would be a discord. But it is not often that we find two of the primaries so raw and so isolated as to produce that very unpleasant combination, a perfect discord.

THE TEACHING OF THE YOUNG.

EVERY Sunday-school has access to resources which in accuracy, fulness, and applicability the colleges of a past generation could hardly supply; and yet it is doubtful whether the churches, and those persons who take especial charge of the spiritual interests of the young, as yet sufficiently appreciate their value. In many quarters where much earnest work is done there is little or no teaching. The constant appeal is to the emotions, and when the feelings are wrought to a high pitch, a work of grace is presumed. Now it is easy to arouse the emotions of the young. Their laughter or their tears may mean but little; and if there is no adequate basis of knowledge and conviction, both will pass away and leave no trace. The feelings are stimulated beyond the range of the intelligence, and by-and-by the appeal itself must lose its force. For mere sensationalism in religion (if I may be allowed the word) cannot abide, either in old or young; and it is only when knowledge, reason, and conscience sustain the quickened emotions that these leave a permanent effect on the character and life. Foremost among the careless and unbelieving now are those, it is to be feared, who wept, trembled, and rejoiced in the days of their youth. Many and various reasons might be assigned for the sad relapse, but this is indubitably one, that there never was any deep appreciation of the truth to be believed, the danger to be escaped, the life to be lived. "These are they," said the Master, "who are sown upon the rock."

Not for a moment, indeed, would we undervalue emotion. How can we feel too strongly when eternal realities are in view, and when the love of Christ is the theme that moves the heart? Only let these *be* realities, rightly conceived that they may be strongly felt, that the emotion may be real, and no mere superficial delusive excitement, according to the grand prayer of the Apostle for his converts, that their "love might abound yet more and more in knowledge and in all judgment."—*Rev. S. G. Green, D.D.* From "Christian Ministry to the Young."

ANSWERS TO CORRESPONDENTS.

EDUCATIONAL.

- WILD ROSE.**—You might learn French grammatically without a master, but you would require one, certainly, to teach you the pronunciation. The claws of a canary can be cut with the aid of a pair of very fine sharp scissors.
- ROBINA CRUSOE.**—Any serious defect in vision would probably incapacitate you, but we could not say how far a moderate degree of short-sight would be considered immaterial. There is no other Government school that we know of. Send your queries to the office of the Civil Service Commissioners, Cannon-row, Westminster.
- E. R. and ELIZABETH H.**—The address of the Royal College of Music is Kensington-gore, London, S.W. Apply to the hon. secretary.
- A RED COAT.**—The nurses sent out in time of war are generally those trained at the various London hospitals. They volunteer to go. We believe the National Society has undertaken to train a certain number of nursing sisters, under its auspices, for the aid of the sick and wounded in war, and that preference is given to the widows and daughters of the officers in Her Majesty's Services. Application may be made to, and the full particulars obtained from, Mrs. Deebie, superintendent of nurses, Netley, near Southampton.
- DAMARIS.**—If you refer again to the article entitled "Female Clerks and Book-keepers," page 309, vol. i., you will see that the Society for Promoting the Employment of Women was our authority for the notice we gave respecting the printers of the Post Office Directories. The address of this society is 22, Berners-street, Oxford-street, W.; the two secretaries, Miss King and Miss Lewin. The office hours are from 11 to 5, and should you desire registration as well as information, you will require a reference from two householders.
- BEBE.**—Could you not borrow the three educational books, which you need to study for an examination, from some friend who has already passed, or perhaps through a friend who knows one who has passed? Otherwise, apply to the secretary of the Teachers' Education Loan Society, Miss Ewart, 3, Morpeth-terrace, Victoria-street, London, S.W., as this society advances school fees upon certain conditions to girls over sixteen years old, desirous of improving their education for purposes of self-maintenance as teachers. There is no harm in the correspondence under the circumstances.
- HIAWATHA.**—Read our article on "Nursing as a Profession," page 454, vol. i.
- A. E. S.**—See what we have told you respecting clerkships under Government, at page 543, vol. i., and observe the address given, where application for the printed circulars and all other information is given.
- MARY.**—The best work we know on the subject of Biblical Geography and Antiquities is that so-named, by the Rev. E. P. Barrows, D.D., published by the Religious Tract Society, price 6s. 6d. Your writing is unformed, and needs much improvement.
- BOOK-KEEPER.**—You should apply to the Society for the Employment of Women, at 22, Berners-street, Oxford-street, W. Failing there, apply at the office of the Misses Faithful, at the Circus end of the Quadrant, second floor. The name is on the windows.
- GEO. J.**—We sympathise with you if the trouble described be your own, but the metrical composition of the lines enclosed being incorrect, we regret that we cannot accept them for publication, and destroy them as you request.
- ALICE HEDLEY.**—We could not possibly pronounce on the genuine character of the advertisements to which you refer. With reference to correspondence classes, write to Miss Roberts, Florence Villa, Torquay. See about clerks under Government, page 543, vol. i.
- Y. M. A.**—We should not advise you to go on with music, except harmony, so that you may be able to give a lesson if need be; but to improve yourself in French, and in all the branches of general education. Read the Standard authors in prose and poetry, so as to enlarge the circle of your information.
- AVE MARIA.**—Charles Bossut, French geometer and author, was born 1730, and died in 1814. The 24th May, 1861, was a Friday; the 21st of March, 1859, was a Monday.
- AN AMBITIOUS ONE.**—It would be quite possible to learn Italian without a master, and the pronunciation is so easy that two lessons or so in it would be enough.
- ROSBUD.**—It is more essential to be a good French scholar than to speak any other language than English; but to speak German also is very desirable. The 23rd of October, 1871, was a Monday.
- NARCISSUS.**—Read our article "On Earning One's Living," page 74, vol. i. If your family knew that you would be dependent on your own exertions, you should have received an education for such special line of life.
- HAZEL-NUT.**—Milner's History of England, published at 56, Paternoster-row, E.C., would perhaps suit you.
- DOT.**—We only answer two questions. Please select two from your number, and write again.