

as the groundwork of a pointed chemise yoke with sleeves in one. To make this properly you must first cut out the shape in paper, then pin on your detached circles in regular order. When the shape is well covered, crochet the stars together after the style of the border, fig. 4. You will notice that in two or three parts of the edge half wheels are introduced. Then proceed to the frame, which for the neck and sleeves consists of two rows of trebles separated by one of open crochet and finished off by scallops of 1 d.c., 2 trebles, 3 long trebles, 2 trebles, and 1 d.c. In the hollow part of the neck you must work off 2 and 3 trebles as one in order to contract the frame, while the peak of the yoke, on the contrary, will be marked in both its rows of close trebles by crocheting 3 or 5 into the same stitch.

I have now given you examples of two of the most popular kinds of braid crochet; viz., the cordon or mignardise, and the waved or serpentine; the latter, by the way, recalls the old tape work, as no doubt you have already recognised. In the following cuts (figs. 6 and 7), we have trimmings contrived with the more dressy and delicate medallion braids, called in French, *laçets olive*, from their oval shape. The scalloped lace of fig. 6 displays the strong canvas braid finished on either side by tiny loops and connected by corded bars. This kind is to be had in white or écaré of several widths and varies from 2d. to 3d. per yard. Who, in looking at these flattened circles, is not reminded, as in fig. 1, of those beautiful old church windows with their panes of all shapes and sizes in their leaded framework! The same quatrefoil wheel is a great favourite in Japanese embroidery; you will find it also in the celebrated willow-pattern, and many of you have probably worked it in that open embroidery which is returning into vogue. Now, let us see, first, how to shape the four lobes or ovals; for this evidently two distinct pieces of braid are necessary, one to shape the two top ones and one for the two lower. They are connected in the spaces between each circle by flatly sewing together the intervening bars. The next step is to give them support by four pillars of crochet which radiate towards the four lobes, from a ring worked thus: Crochet about 12 ch., unite, and through the ring make a circle of d.c. from which project 8 picots or purls, 4 of which are simply an ornament in harmony with the loops of the braid, whilst the others are connected to one loop of each oval, and for this reason we call them pillars. To return to the mode of working: through the ring make 2 d.c., then 1 picot of 4 ch. and 1 s.c. into the 1st of the 4th, 2 d.c.; and for the next purl, 2 ch., 1 s.c. into the 3rd purl of the 1st lobe, 2 ch. close the picot; 2 d.c., 1 picot, 2 d.c., 2 ch., 1 s.c. into centre purl of 2nd lobe; 2 d.c., 1 picot, 2 d.c., 2 ch., 1 s.c. into 3rd lobe; 2 ch. close the picot, 2 d.c., 1 picot, 4 ch., 2 d.c., 2 ch., 1 s.c. into centre of 4th lobe, 2 ch. close picot and unite to the 1st d.c. of the ring.

Now you can proceed either to the heading or to the edge.

EDGE.—This consists of a row of open spaces simulating panes and finished at each point by an extra-sized picot which we will call, indifferently, tassel or drop. For the pane make 1 treble into the 1st loop of one of the medallions or ovals, * 7 ch., make a picot by turning back and working 1 s.c. into the 4th, 3 ch., miss 1 purl of the braid, 1 treble into the next. Repeat from *. Shape the 3rd and 4th vandykes similarly, but connect them by two long trebles worked over the dividing bar of the ovals. Repeat 2 more vandykes into purls of braid, then, into the following bar make 1 treble 3 ch. for the small straight line between and 1 treble. This makes one scallop. Commence again from the 7 ch. *. For the small ball or tassel border, attach the

cotton to one of the picots of the vandykes, and work 3 ch. then 6 trebles and 3 ch. back again into the hole. To mark the little line which bridges over from ball to ball, make 4 ch. and attach it by 1 s.c. to the following picot, next, 3 ch., 6 trebles, and 3 ch. When at the end of the scallop, catch together the picot of the last vandyke in the first scallop with the first vandyke of the second and continue the balls.

HEADING.—This is light, rapid, and made entirely with one row. Secure the cotton to the 1st purl of an oval and make 12 chain, *, miss 1 loop, and into the three following ones work 1 long treble, 1 ch., 1 treble, 1 ch., 1 treble; 6 ch. 1 treble above the intermediate bar of braid; 6 ch. and into the 3 first loops of the next medallion make 1 treble, 1 ch., 1 treble, 1 ch., 1 long treble; 12 ch.; 1 s.c. into the last loop but one of the oval, connect by 6 ch.; 7 ch. and 1 s.c. into the 7th of the 12th ch. opposite; 5 ch.; repeat from *. To strengthen the top you may, of course, add besides a line of close trebles or even d.c.

Really dainty is the deep lace of fig. 7, worked with fine cotton and Honiton braid of extra large size. On looking over a pattern-card at an art dépôt the other day I was quite struck with the large choice of braids of this kind both in black and white. So effective did I find the lace, in Evans's No. 30, that I felt half inclined to run to the extravagance of using gold crochet silk; it would look lovely for a parure on a dress that of winsome nun's veiling in some pale colour. To commence, work 1 treble into the bar between two medallions of braid, 12 ch. which will afterwards stand for part of the heading line, slipstitch back along 6 stitches, 7 ch. and 1 s.c. into the 1st purl of the oval, next 3 vandykes of 11 ch. missing 2 or 3 picots between each, a vandyke of 13 ch., then 15 ch. 1 s.c. into the bar, and 15 ch. 1 s.c. into the 1st picot of the 2nd medallion, 13 ch. miss 2 or 3 purls 1 s.c. into the next, 11 ch. 1 s.c. and 13 ch. 1 s.c. Now begins the kind of butterfly which connects the 3 ovals meandering as a flat scallop round the lower part, 21 ch. 1 s.c. into the bar, 10 ch. and slipstitch to the 12th stitch of the 21st ch., 9 ch. 1 s.c. into the 2nd purl of the oval, 7 ch. slipstitch to the 3rd of the 9th, 10 ch. 1 s.c. into a purl, 9 ch. slipstitch into the 2nd of the 10th, 12 ch. 1 s.c. almost at the end of the oval, 2 or 3 ch., 1 s.c. into the 2nd or 3rd purls of the following oval, * 10 ch. 1 s.c. 9 ch. slipstitch to the 2nd of the 10th. Repeat from * then make the corner loop of 12 ch., etc., to match the other side. Continue thus the loops 9, 7, and 10 ch., 1 ch., slipstitch to the 11th of the original 21 ch. forming an oval hole, 10 ch. 1 s.c. into the 6th medallion, 6 ch. 1 s.c. into the centre of the vandyke opposite, 6 ch. 1 s.c. into a purl, 5 ch. 1 s.c. into the vandyke, 5 ch. 1 s.c. into the purl, 6 ch. 1 s.c. into the vandyke, 6 ch. 1 s.c. into the purl, 7 ch. 1 s.c. into the centre of the 15 ch. opposite, 7 ch. 1 s.c. into the bar, 7 ch., three of which will form one arm of the small cross enclosed within the long diamond of chain; for the remaining three arms work 1 treble into the 12th stitch of the 15th chain opposite, 1 treble into the 4th stitch of the adjoining, 15 ch. and 1 treble back again into the 12th stitch of the vandyke just formed on the left hand side, slipstitch up the arm of 3 ch., then continue 4 ch., 1 s.c. into the centre of the 15 ch. opposite, 7 ch. 1 s.c. into a purl, 6 ch. 1 s.c. into the centre of the 13 ch. opposite, 6 ch. 1 s.c. into a purl, 6 ch. 1 s.c. into the next vandyke, 6 ch. 1 s.c. into a purl, * 6 ch. 1 s.c. into the following vandyke, 6 ch. 1 s.c. into a purl. Repeat from * substituting 7 ch. instead of 6 ch., then 12 ch., attach by 1 s.c. to the point of the slipstitching opposite, slipstitch back 7 stitches along the 7 ch., then 7 or 8 ch. to continue the heading line, 1 treble through the bar of the

adjoining medallion of braid, 7 or 8 ch. again, then 1 s.c. into 10 of the purls, 7 ch., 1 treble through the bar at the other end of the medallion, now repeat again from the commencement and work as many waves of braid as necessary. Finish the runner at the top by a row of 1 treble and 2 ch., missing 2 of the chain beneath. For the other side of the braid start at the right hand of the side medallion at the lower part, and work a series of 15 scallops by 4 ch. and 1 treble, then fill in the space between the two lines of braid by the same series of vandykes and spider bars as in the inner side, pass round the three medallions of the next wave of braid by the 15 scallops, and proceed in this manner to the end. Complete the whole by a double row of little scallops bridging over from wave to wave by a line of 6 or 7 ch. Once more let me remind you that these directions merely give the principle of working; you will find yourself perhaps obliged to alter the number of chain or the length of a bar even with the same piece of braid, on account of little irregularities in weaving, etc.

THE FAIRY OF THE FAMILY.

III.—THE CARE OF CLOTHING.



WE have discussed the proper kind of clothing, and its purchase; but, after all, we have to come to the most important part of the question, *i.e.* its care and constant renovation. The cleanliness and freshness of our clothing is really what makes its charm to others; and it is the duty of every woman to look at all times, whether at work or at leisure, as well as she possibly can. "To be dressed suitably, is to be dressed well," is a sensible and true axiom, and it is in this very matter of fitting our dress to our occupation that many of us err. "Anything will do for home and our daily work." See what a selfish untruth lies here! What a low value the speaker sets on the precious "home," and its proper "sweetness and light." The best dressed people now, I really think, are the female servants in a well-ordered house; their clothing in the house is always suitable and fresh. The lilac cotton gown and white cap and apron in the morning are delightful to contemplate, and the neat black dress and pretty large cap and small-frilled apron of the afternoon hours equally sensible, pretty, and becoming. They constitute suitable dress for their occupation, consequently they are well dressed. When I hear of the value

placed upon, and the wages earned by, a clever parlour-maid, and that one maid, of whom I know, lodges £18 per annum in the savings bank, I wonder that there should ever be a lack of sensible girls for such good places.

The first thing to look for in dress is, that everything we wear should be real and good, and that we should always try to appear as we really are, and not strive after either the airs and graces of others or their foolish and *outré* fashions. There is a special language in materials as well as in colours, and each woman should endeavour to make both throw their different charms over her.

One of the most neglected articles in an ordinary house is the common clothes-brush. I hardly ever go into a house where there are several women that I do not see dust, mud, and food-stains, and a general appearance of "unbrushedness," if I may coin a word, about one or two of them. Now, the clothes-brush is wanted morning, noon, and night, and every member of the house should have a private one; and there should be, at least, two public brushes, one in the upper hall, and one for the servants to use in brushing clothes. Food-stains on either masculine or feminine attire are the most offensive and ugly disfigurements, and children should very early be taught to avoid making them. Old people as they advance in years find it difficult to avoid making them. The hand is shaky and the sight fails, and thus a constant and kindly supervision should be exercised to help them to avoid, as well as to remove them, when accidents occur.

Clothes-brushes are made both hard and soft, for cloth and woollen materials. The former are needed for silk (those with soft bristles), and for velvet, flat pieces of wood covered with velvet. In brushing all materials care should be taken to brush them in the right direction, so as not to rub against the lie of the nap or pile. When a soft brush will answer do not use a hard one, as rough brushing makes the clothes look threadbare. The dust should be first removed from all garments by hanging them on a clothes-line, and beating them with a stick or riding-whip. Then lay them on a clean table, and brush them until all marks that can be taken off with a clothes-brush have disappeared. Clothes that have been wetted and splashed with mud must be well dried before the brushing. The edge of a skirt, if muddy, must first be rubbed between the hands, to remove the mud, and afterwards brushed, to complete the cleaning.

Perhaps nothing is more remarkable than the difference between two people in the wear and tear of their clothes; one dress or mantle will show little or no signs of use at the end of a year's wear, while another will be not only shabby, but really worn out at the end of a couple of months. To me, this difference is an indication of character in the wearer, which appears to enter into all they do in life. It speaks of a great amount of intuitive thought and care, which would extend to everything connected with them, and would add materially to both their own happiness and their usefulness to others.

The skirts of dresses should be shaken when they are taken off, and all skirts except velveteen and velvet ones should be turned inside-out, and suspended by loops of tape, sewn at each side of the waist-belt, so as to hang evenly from the hooks. The bodice should be spread out to cool and air, and all dust should be removed from the shoulders and neck with an old silk or cambric handkerchief. It should then be laid smoothly in a drawer, or, if hung up, there should be a loop of ribbon sewn inside the neck of the bodice, by which to suspend it. It is better, as a rule, to fold the bodice the wrong side out-

wards, and lay it smoothly in a drawer, than to hang it up, as the latter plan is apt to crease it and pull the shoulders out of shape.

There are a number of precautions which the careful wearer naturally takes to preserve her apparel, which the careless person never remembers. In sitting down, the best position is naturally taken to save flounces, frills, and sashes from creasing, and iron and cane open-work seats must be carefully eschewed, if the dress be of velvet, velveteen, or silk. The back of the chair, if of wood and varnished, must be remembered, as all materials grow shiny by rubbing on a hard substance. A white-washed or coloured wall will sometimes work great havoc with a dress; a danger which should be remembered at church, and in all kitchens and passages. The dress worn should suit all varieties of the weather; and rain and mud are the worst enemies a good dress can encounter. So are very hot days in summer, and careful provision should be made of linen habit shirts, to be worn with light silks and sateens. Aprons, which are now fortunately in fashion, are of great use in saving a dress, and also in embellishing an old one, either for morning or evening wear. As a matter of economy, the dress should always be changed in the evening, and the walking dress brushed and laid by. All hooks and eyes, buttons, torn trimmings, and every needed stitch should be attended to at once, and spots of grease taken out. Handles of doors, arms of chairs, and ornaments of all kinds that stick out, must be remembered, and nails in the floors and stairs are inimical to tidy dresses. Never do anything in a violent hurry, nor with a sudden and jerky movement—you will not only look ungraceful, but you will tear some part of your apparel for certain. Scarves, laces, and ribbons should be folded or rolled up, and gloves should be pulled out and laid straight. A veil or net-fall is generally improved by being laid in a book, to press it flat; and the bonnet or hat should always be brushed. An umbrella, if wet, should be stood upright in the stand to dry, and should never be opened wide, an old custom more honoured in the breach than in the observance. Both umbrellas and parasols should be wiped with a soft cloth on coming in, either from rain or sunshine, and both should be smoothly folded, fastened, and put away.

It is best to watch carefully for the first appearances of wear in all your garments, for no proverb was ever so true as that which declares that "A stitch in time saves nine," and holes are always best "nipped in the bud."

Furs of all kinds are an expensive item in a lady's wardrobe, and require constant supervision. If your sealskin jacket should get wet, and by any chance become spotted by rain, be sure to wipe it dry with a linen cloth, and do not on any account hang it near a fire. Before putting away your furs for the summer, they should have the dust lightly switched out of them, and be well shaken and brushed. They should never be worn after the sun becomes hot, in the spring, as the moth makes an early appearance, and lays its eggs swiftly and secretly, and any eggs that are in fur will be hatched in it after it has been put away; so be careful in the beating and shaking of your furs, and be sure they are quite dry, and that the place where you keep them is quite dry also. Damp is one of their worst enemies. Wrap them in old linen pillow-cases, if you have them, for putting away, or if you have none, use stiff brown wrapping paper made into bags, and paste the ends securely up. Furriers use this method of keeping their goods, but practically speaking they rely most on constant watchfulness and attention, on beating, shaking, and absence of any taint of damp.

And this being the season for putting away the winter clothes, the blankets, and warm wraps of the family, I will briefly describe the best method of doing so; but must first premise that all the articles are clean, and also all the spots of grease, sweets, etc., taken out, as many a hole has been eaten in a dress by some enterprising moth who was fond of a "tasty bit." The application of a little ammonia will remove most spots; and a little chloroform applied with a piece of woollen cloth, and rubbed briskly, will generally remove spots of paint, tar, or grease. Always use a woollen cloth to rub spots on woollen garments.

Fold all the garments so that they will not wrinkle, and having dusted out the box or drawer which is to contain them, spread a clean sheet wide open, and lay the clothes in a neat pile in the centre of it. Then strew over them some ground black pepper or powdered camphor, and fold the sides, and then the ends, of the sheet, very neatly over, putting a stitch in them so that they shall not rip easily. Then close up your box, and keep it in a dry place. Cedar shavings are also excellent preservatives against moths, and their fragrance is preferable to anything else. Many people are fortunate enough to own a cedar-lined closet in their houses, but others content themselves with a cedar-lined chest, which answers the purpose equally well, and is more portable. I have found a tin box very good for holding furs, and if carefully put away with pepper, they are usually safe in it.

Boots and shoes are articles that require constant looking after, and never should be worn without the buttons being looked at, to see that they are all there and tightly sewn on. They should be replaced immediately when their loss has been discovered. It is best to attend to them yourself, dust them when you take them off, and apply some good "kid reviver" when needed. Lampblack and glycerine is recommended by some people, as it does not polish the kid, but merely blackens it. All shoes and boots should be kept in bags, either hanging in the wardrobe, or behind a door. They are then safe from dust, and you know where to find them, to the great saving of both time and temper.

Remember to mend your gloves, and sew on the buttons when needed. Black kid should be rubbed with oil or butter, and a piece of flannel, before being worn; and when gloves require mending, they should be turned inside out, and sewn over and over on the wrong side. Small holes in them may be mended with court-plaster, so as to be invisible, and a little good black ink and oil will cover white marks caused by wear.

One great secret in the care of clothes is to put them away when you take them off, and to have all the small articles ready for repairing them close at hand. Fine and coarse needles and darners; silks and cottons, buttons of all sizes, from the smallest glove-buttons to the large black horn button. A well stored work-basket or drawer denotes, to my mind, a clever and successful manager, who will, by her thrifty care of the clothes of the household, add double to their powers of resistance against wear and tear.



and an oratorio, *St. Peter*, produced at the Birmingham Festival of 1870."

"What a varied list," said Rose.

"But that is not all," added Arthur. "In the highest forms of orchestral music he has also done something. A symphony of his was played at the Crystal Palace in 1873, and a second in 1874. Then he has written many charming songs and ballads, and he has added I cannot tell how much to the already enormous mass of pianoforte music. His works in this line include concertos, sonatas, fantasias, variations, rondos, rêveries, divertissements, and many transcriptions of classical works, and they are all amongst the best productions of their kind."

"You should not forget to add," said Nora, "that he has contributed to the literature of music, and has written a lecture on Mendelssohn, and a very readable life of Weber."

"Many honours," remarked Hilda, "seem to have fallen to the lot of Sir Julius."

"Yes," said Arthur; "he was knighted in 1871, and on his seventieth birthday he was named Knight Commander of the Order of Francis and Joseph of Austria, and of Frederick of Wurtemberg. He has also been decorated by the sovereigns of Prussia, Italy, Belgium, Sweden, Portugal, and Hanover."

"I remember well," said Ralph, "being present not long after his seventieth birthday at a meeting at Dudley House, when a service of silver, including a magnificent candelabra, was presented to him by his numerous friends in this country to mark their appreciation of his labours in the advancement of art."

"And now," said Arthur, "let us hear some of his music."

Nora, as the best musician present, was called upon first, and she played a simple and beautiful little piece, "An Evening Thought."

"That may well claim to be a song without words," remarked Arthur. "And how exactly you observed the marks of expression."

"I don't see any use in their being there if they are not observed," replied Nora. "How savage a composer must be to hear his pieces played as if every *pp.*, *cres.*, *decres.*, and every *f.* and *ff.* were struck out, for not one of them is attended to."

Ralph, who was in excellent voice, now sang "The Lord brings back His own," of which the words,

"There were ninety and nine that safely lay
In the shelter of the fold,"

are familiar to everyone.

A two-part song followed, "Come to our fairy bowers," sung by Annabella and Rose.

"Surely," said Florence, "I remember hearing that as the Naiad's song in *Azurine*; or, *the Spirit of the Waters*."

"Yes," said Edward; "and so you too have seen that grand spectacle?"

"It was one of the things," replied Florence, "that Arthur took me to before our marriage."

"A violin solo now from Hilda," said Arthur.

"Impossible!" said Hilda. "My G string, after a long period of active service, broke this afternoon, and I have not had time to go after another. But I shall play you a pianoforte fantasia founded on airs from Donizetti's opera of *Anna Bolena*."

"That is first-rate," exclaimed Ralph, when she had finished. "I don't think we shall regret an accident to your violin once in a while when it gives us so much pleasure in hearing you in the rôle of pianist."

Gertrude now volunteered "The Two Stars" song. "And I must make a remark," she said, "by way of preface. There is a tradition that a wish will be fulfilled if expressed when we see a star falling."

"There is the same sort of superstition," interrupted Arthur, "about wishing at a

'wishing gate' when hearing the cuckoo for the first time, when on seeing the new moon, and in a number of other circumstances."

"Hear what the song says," remarked Gertrude.

"A very striking song," said Ralph, when we had heard the last of it, "and very good words too."

"Let us have a song now from the *Lily of Killarney*," said Arthur; "but first Agnes might play the overture to that opera."

Agnes played, and then we decided to have the Recitative and Romance introduced where Eily O'Connor—the "Colleen Bawn"—is waiting for Hardress, and beginning "Far o'er the lake his signal I see." The question was who was to sing it.

"No one like Gertrude," said Ambrose; and so said we all.

Gertrude yielded to the general desire, and she sang her very best. Her great charm was naturalness, and no one who heard her will ever forget her rendering of this Romance—

"In my wild mountain valley he sought me,
My heart soon he knew was his own."

"Oh, your beautiful voice!" exclaimed Ralph.

"I am very fond," said Florence, "of another air sung by Eily, beginning, 'I'm alone, I'm alone.'"

"Let us have it," said Ralph, and Florence, with her small voice, sang it with great tenderness and expression.

"Nora, your turn has come again," said Arthur, and Nora brought to a close the confidential chat she was having with Edward, and took her seat at the piano.

"I shall now play 'Douce Confidence,' an Andante for the piano," she said, and it was so well rendered that everyone called for a second piece.

She chose a Nocturne known as "Un rayon d'espérance," and that led to a call for something more, to which call she replied by playing a fantasia on Balfe's opera, *The Rose of Castile*.

"What a number of pieces you know!" observed Rose.

"Well," said Nora, "I make it a rule to be continually playing new things. I may not manage to play any of them quite perfectly, but then I am not a public performer, and my critics are all good-natured."

"Do you know the song, 'I've a home in Cloudland,' from the *Bride of Song*?" said Arthur, turning to Annabella.

"I've a home in Cloudland,
And rivers run o'er golden sand,"

said she; "of course I do."

"Sing it then," said he.

She sang it with an expressive voice, and a far-away air that admirably suited the words, and though nobody said it, I am sure everyone thought that our matter-of-fact friend was growing each week a more finished and poetic musician.

"We might have some harmonium music now," suggested Ambrose.

Florence said she had a box of favourite subjects from the *Legend of St. Cecilia*, arranged for the harmonium by E. F. Rimbault. The book was produced, and Agnes played with great taste, first the Prelude and afterwards the Chorus of Angels.

Next we had a song from *St. Cecilia*, sung by Rosa, beginning—

"Those whom the highest One befriends
Are shielded by a charm."

Then we had the quartette, "The Cruisheen Lan" from *The Lily of Killarney*—

"Let the farmer praise his grounds,
Let the huntsman praise his hounds,"

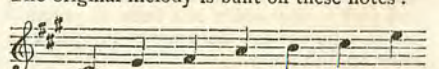
and this bright piece of music was sung by Gertrude, Rose, Ralph, and Arthur.

"Another quartette," said Ralph. "Here are the parts, 'Rise! sleep no more, 'tis a noble morn,' and this hunting song had full justice done to it by the same performers."

"I shall play you now," said Nora, "the Andante from a concerto dedicated to the Empress of the French," and in the rendering she gave us her intensely sympathetic nature was shown to great advantage.

Ambrose followed with the dramatic air, "Rage, thou angry storm," from the *Gypsy's Warning*.

Then Agnes volunteered to give us a pianoforte curiosity. "I shall play," she said, "The World's Delight," the Chinese national air, as it has been arranged by Sir Julius. The original melody is built on these notes:



"That is an interesting piece," said Ralph, and he was just about to make a remark on national music in general, when Arthur cut him short by saying, "We have just time for one song more. Gertrude, will you sing?"

"With pleasure," answered she. "This time it will be Sir Julius's 'Poor bird,' and our programme concluded with that pretty song, given with the most tender and delicate expression."

"We really ought to have another piece," observed Ambrose, "for a concert should end in noise and fury."

"If that is so," said Arthur, "let our concert be an exception to the rule."

"There are some composers," remarked Edward, "whose works produce an impression of fatigue and unconquerable *ennui* on every listener; but it is not so with Sir Julius."

"There is nothing empty or trivial in his music," said Hilda.

"Or unfathomable either," said Harry.

It was at the street door that Edward turned to Nora and said, "What a lovely moonlight night. It is a pity you have so short a walk home."

"We may make it longer," said she.

THE FAIRY OF THE FAMILY.

III.—THE RENOVATION OF CLOTHES.

My present article on the renovation and altering of clothes requires perhaps the most thought and consideration of any it contains; in fact, the whole art of economy, that clever and practical economy the possession of which makes a woman more valuable to herself and to others than any other in the world. Some women will tell you at a glance how to transform an old dress, an old bonnet, or an old carpet into "something new and strange," in which you can take pleasure and comfort once more. We have only to look at the correspondence pages of the *Dress Magazines* to find out how few women possess this faculty, and how many write to avail themselves of the wisdom of the Editorial staff—a wisdom which after all is not difficult of attainment, and has cost only observation and attention, two qualities, strange to say, that are uncultivated in most girls. I remember reading an anecdote of Robert Houdin, the famous conjurer, and of the method he chose to educate his son's eye and memory and powers of observation. The father and son went out for a walk each day, and on passing a chosen shop they took a look at the contents of the window—then they tried which could remember most of what they had seen in it; sometimes even going back to verify some doubtful point. Now this is an exercise I should like our girls to

adopt, and I know *how* much good they will obtain. Well-trained powers of observation add pleasure to every walk. In the act of dress renovation this is exactly the training that gives cleverness: so and so has a brown silk, half worn, ugly, and too good to give away. One day she goes out, and passing by some West-end shop, she suddenly sees a brown silk dress in the window made up with a bright oriental-looking striped silk, which adds both brightness and beauty. "My long Roman scarf," she thinks in a flight of inspiration, "and my old brown silk." If she has an amiable dressmaker she forthwith goes to her, but if she be clever enough she sets to work, and from the results of her observation she conjures up a dress which is both becoming and pretty, and which has been of practical use also, for she has more money to spend on more needful things.

The first rule to make in the household is that, when the family linen comes up from the laundry, each piece must be unfolded and examined, every button replaced and every rent repaired, even weakly buttons should be cut off and refastened and doubtful strings sewn together. Socks and stockings must be darned and the thin places run.

Saturday morning, as a rule, is a good day for doing this, if the clothes come on Friday night; but many people prefer giving Monday morning, as the soiled clothes can be attended to as well, and one day does for both duties.

But not only the appointed day is needful, but one must have the proper tools or utensils, and with these the large family work-basket should be well furnished: thimbles, a good large pair of scissors; several sizes of needles (from 6 to 9 is a useful range); a piece of wax, white and black cottons and threads; darning and carpet needles, a piercer, buttons of all kinds, hooks and eyes, and an assortment of darning cotton and wool. I always prefer to wash all darning cotton in a hot lather and rinse it in cold water before using it; this treatment softens and shrinks it, and makes it more valuable in every way.

Table and bed linen should be darned with the ravellings of the linen, or else with linen floss, to be purchased by the skein at any draper's; woven underclothes with darning cotton shrunk in the way I have described; thread and spun stocking with filoselle of the same colour, split into the necessary fineness; and woollen and merino with the merino darnings, to be bought on small cards. A ball of wood or glass will be found of great use in darning stockings, as putting the hand inside the stocking or sock stretches it and spoils the shape. For this reason, also, washerwomen should be told to avoid putting their hands into them, and ironing should never be allowed. They should always be left what is called "rough dried," without stretching of any kind. The wear of stockings treated in this way will soon show how valuable a hint it is. The same may be said of woven underclothing of all kinds. When it becomes thin at the elbows and knees, a piece of an old woven garment should be neatly herring-boned on, on the wrong side, so as to protect and cover the place. This will be an immense saving in appearance as well as in strength, and provides a foundation to darn upon.

If the needle gets sticky in your hand, use the emery cushion, or else lay it on the carpet and roll it under the sole of the shoe, which perhaps is a better plan. If the hands perspire in working, powder them after washing with a little prepared chalk.

Gloves should always be mended on the wrong side, and if the hole is too big to be mended in any other way, put in a patch neatly from the remains of another glove of the same colour. Black gloves should be rubbed with oil or butter before wearing, and if they

"rub" and show white, a little of the same "gloss" you use for your shoes and boots will cover up the place.

Slight breakages in kid gloves, too small for a patch, can be perfectly repaired by drawing them together with the fingers and applying a piece of court-plaster the same colour as the glove to the under or inside of the glove. This little plan must be carried out with great success with very light-coloured gloves, and also with black *gant de Suède*; with the latter it completely hides the breakage, and the mend lasts as long as the glove itself.

Black kid gloves that have become rubbed may also be restored to their original colour by a mixture of equal parts of black ink and sweet oil, and rubbing the whitish parts with a flannel dipped in the mixture; this preparation is also excellent for restoring the black to fine black kid shoes.

Silk and thread gloves should be put on the hands, and washed with white curd soap, just as if one were washing the hands, and while thus on the hands they must be thoroughly rinsed by being held under the cold water tap. Wipe as dry as possible and hold the hands at the fire till the gloves are almost dry, when they may be removed, and, after carefully shaping them, in the same manner that new gloves are shaped, lay them in the folds of a towel and put them under a weight, when they will look like new.

For cleaning kid, doe, buckskin, wash-leather, chevette, and *gant de Suède* gloves, the following is an excellent "dry wash" if it may be so termed. The gloves to be operated on must be laid on a table or a smooth clean board, and the mixture applied with a stiff brush; this mixture consists of pulverised alum and fuller's-earth in equal quantities, and rubbed smooth. After rubbing, shake the gloves well to remove the dust, and then cover them with a mixture of Spanish white or whiting and well dried bran for some hours, and if not clean enough afterward, the alum and fuller's-earth must be applied again.

If gloves become greasy from contact with the hands, and those dreadful dark stains come through which quite prevent our use of them again, at all events as best, the stained places may be covered with ivory black, and it may remain for some hours. Then take some thin paper and place it over the spots covered with ivory black and press with a warm iron, then rub the gloves with a piece of flannel powdered over with alum.

In hot countries, and beside the "sad sea waves," we have all suffered from the spotting of our gloves, and the best way to prevent this is to keep your gloves, new and old, in a glass bottle with a glass cover, such as is used to preserve fruit.

A pair of glove stretchers are a mine of wealth in the way of economy to those who possess them, for on them all kinds of cleansing and dyeing operations can be carried out, which would be impossible without them. My young readers will see that the purchase of cheap gloves does not enter into my calculations, and indeed I would advise everyone against so wasteful a method of spending money.

I have just given a method of dry cleaning for gloves, chiefly concerning those gloves like the *gant de Suède*, which are rough on the outside. The following is an excellent "wet" method of cleaning: Wash them in lukewarm water with curd soap and prepared ox-gall. Stretch them and rub them with pipeclay and yellow ochre, in equal parts, made into a paste with beer. Dry gradually, rub when half dry, put them into shape, cover them with paper, and then iron them.

Another method of washing gloves is to rub them with a strong lather of curd soap and milk, applied with a shaving-brush, rubbing upward, the wrist to the finger tips. When

clean, remove the lather with a soft cloth, take off the gloves, blow into them, and hang them in the air to dry.

The simplest method of all is the French way, which is to put on the gloves and wash them in a basin of spirits of turpentine till clean; benzine is also excellent for the same purpose. Afterwards the gloves must be hung in the air till the smell evaporates. A caution must be given here, and that is that this method must always be used by daylight, never by gas or candle light, or else we shall probably furnish the daily papers with a very sensational paragraph, and our friends and neighbours with an awful and painful experience, of a death, horrid and sudden, caused by our own carelessness and thoughtlessness.

White and light coloured gloves may be dyed both dark and light by those who choose to take the trouble; and now that black gloves are less worn than they were, I will venture to enter on the question here. I must first say that one must have a pair of stretchers, I think, to dye gloves successfully and spread the colour evenly. Judson's dyes answer very well for dyeing gloves, and when finished and dry they require to be rubbed over with the white of an egg well beaten. The best thing to restore the colour to tan or brown gloves is to wet them with a strong solution of saffron and water, which has been boiled and then left to infuse through the night; the tops of the gloves thus treated must be sewn up, to prevent the colour from running inside, if they are not put on a pair of stretchers. A strong solution of coffee also gives a pretty colour to white gloves, by dipping them into it when on the stretchers.

Another method of cleaning and restoring the colour to gloves is to clean them with yellow ochre and pipeclay, or rotten-stone and fuller's-earth, according to the colour you wish to give; yellow ochre for yellow, and mixed with pipeclay to make it lighter; while the rotten-stone and fuller's-earth give a dark shade; the colours are mixed with either beer or vinegar and applied with a shaving-brush; then dry the gloves gradually, neither in the sun nor by the fire, and when dry, rub and pull out before they become quite dry. Spanish brown and black earth will give a good dark brown colour.

A paragraph that has gone the round of the newspapers tells us that as a rule we are all wearing gloves much too small for us, and that no glove is the proper fit unless the fingers will close properly when it is on, or unless the palm of the hand can be placed flat on the table with ease and comfort. These seem good and safe rules to go by in selecting gloves.

One of the secrets of neat and economical dressing is "having a place for everything and putting everything in its place," and in renovating the clothes you will find the benefit of this rule. Brush the dust from mantle, cloak, and hat before putting them away, fold the veil, and lay the gloves flat, not turning one over the other, brush out all the flounces and folds of your dresses, and remember to see that the loops for hanging them up by are all there, and be sure to mend the torn braid and the ripped space in the tuck of your petticoats.

The best way of keeping the buttons on both boots and gloves is to take them all off when they begin to get loose, and pierce a little hole for the shank of each button through the leather or cloth, push them through, and run a stout tape or string through each shank on the wrong side, fasten each end of it fast to the boot or glove, and the buttons will be secure as long as they last.

DORA DE BLAQUIERE.



tion for the piano of the "Turkish March" in Beethoven's *Ruins of Athens*.

Then Edward sang another of the Persian songs, which runs thus:—

"The golden sun is shining
Upon the wide-wayed ocean;
That flashes back its glory
With soft and trembling motion.

Thus, on my fair, thou art mirrored
In songs of fond devotion,
They soar and sink and tremble
As doth the sunlit ocean."

"We have only time for two songs more," said Edward. "Gertrude, you must sing the first one."

Gertrude sang "The Asra,"—"Täglich sing die wunderschöne Sultanstochter," and with such feeling that everyone pressed her to sing the last song. There was no one we listened to with half the pleasure that we did to herself.

So she sang "A Night in Spring":—

"Es blinkt der Thau in den Gräsern der Nacht
Der Mond zeihet vorüber in Stiller Pracht,
Die Nachtigall singt in den Büschen."

Then we broke up, with many friendly compliments and good-nights.

Edward and Nora walked slowly along, loth to part.

"Arthur," said Edward to Nora, "was right to praise your singing."

"But I only sing well sometimes," said she; "only when I take a great fancy to a song. This one struck me as so full of truth."

"And so it struck me," said he:—

"Glücklich allein
Ist die Seele, die liebt."

THE FAIRY OF THE FAMILY.

CHAPTER V.

CLEANING AND WASHING AS APPLIED TO DRESSES.



WHILE the art of cleaning dresses, and rendering them nearly as good as new, has greatly advanced amongst professionals, it has deteriorated in proportion in private houses, and in many of these,

where there are young people especially, the cost of sending the soiled dresses out renders it quite a hopeless proceeding, which could not be thought of more than once at the most. One of the benefits of sending to a cleaner's is that

the dress does not need unpicking, but can be cleaned as a whole. However, if there be clever and willing workers, a little change in the form of dresses adds pleasure to the wearers, and amusement in remaking at home.

The first thing in remaking or washing silk or woollen dresses is to unpick them carefully, brush out the dust, and take out the threads. The next thing is to ascertain if there be any grease spots or stains to be treated, and to decide what to do with them, and the last, and perhaps the most important, is to form a plan for altering or remaking the dress, either by adding new material, or by making up in smaller compass—the long trained skirt and polonaise into a short skirt and pointed bodice, or turning the skirt and making an

entirely new bodice. Having decided these points, which it is well to do at once, then we shall know how much or little to clean, and whether the bodice needs unpicking or not. In any case we shall, if we be wise, have new linings, if not for the skirt, certainly for the bodice. This will double the value and add much to the comfort of our dress.

All wool and silk and woollen materials of any colour can be washed and done up to look well, with care. Borax water, in the proportion of half a teaspoonful to a quart of water, is used for washing them, to which should be added ten drops of oxgall to the gallon. Ammonia is an excellent thing also for washing these things, as a tablespoonful added to a gallon of water renders it so soft that very little or almost no soap is needed. These woollen and silk and wool materials when washed should be folded up in towels while damp, and ironed with a cloth placed between them and the iron. It is hardly needful to say that materials that have a right and a wrong side—twilled on one side, for instance, and not on the other—should be ironed on the wrong side, and in any case great care should be taken to avoid producing a shiny appearance with the iron, and the use of too hot an iron is sure to spoil the look of the mixed textile.

A French method of washing both silk and woollen materials is to boil some ivy leaves in water for about an hour, to make a moderately strong mixture. Wash the dress in it without soap when tepid; then rinse it in clean water and press while wet. For black silk this decoction must be used with a sponge, and the silk must not be ironed.

The following are both said to make old cashmeres, or rusty black alpacas, cords, or veiling, look like new. Put two tablespoonfuls of copperas crystals, and two of extract of logwood, into four gallons of strong soapsuds, when just at the boiling point, and put all the pieces of black stuff in the mixture, boiling them for five minutes, and turning them round with a long stick. Then take them out, hang them up to drip dry, and when half dry pull them straight, and iron with a cool iron on the wrong side.

To wash slate-coloured, gray, drab, or mastic-coloured woollen materials, an American authority recommends rather strong tea, for which the cold tea and tea leaves may be saved for some days. Add enough boiling water to this to make up four gallons, strain the mixture, and break two eggs into it when just lukewarm; stir well, and wash the material through it, then hang it up to drip dry, and iron and put straight when half dry. Blue cashmere may be cleaned in this preparation by adding a handful of salt; and green by the addition of a teacupful of vinegar. Coffee used in the same way is a good cleaner for brown materials. Ammonia is valuable for all dark coloured materials, but not for those of lavender, violet, nor French gray.

The following is the process invented by a Mr. Morris, for which the Society of Arts some years ago gave a prize of fifteen guineas. It is said to cleanse silk, woollen and cotton goods without injury to either colour or texture. Grate raw potatoes, after being peeled and washed, over a vessel of clean water, to a fine pulp. Pass the liquid through a coarse sieve into another tub of clean water, and let the mixture stand till all the fine white particles of the potatoes are precipitated. Then pour the mucilaginous liquor from the settlings, and preserve this liquor for use. The articles to be cleaned should then be laid upon a clean linen cloth, on a table, and rubbed with the liquor till the dirt has all come out. Then wash them in clean water, to remove the loose dirt, and proceed to dry and mangle. Two medium

sized potatoes are enough for a pint of water, and the coarse pulp that does not pass through the sieve is excellent for cleaning curtains, carpets, and other thick goods.

The recipes for cleaning, washing, and reviving silks are numberless, and, strange to say, each one has its admirers and followers, who consider it perfect. One of the best that I know of was given me a few days ago by a working dressmaker, who has always excited my wonder by the clever way she does up aged and middle-aged satins, satin *merveilleux* and silks in general, without unpicking the skirts. Her mixture consists of a tablespoonful of vinegar to one of water, and a few drops of ammonia added to that, and applied with a piece of old black silk, or a sponge. Amongst other recipes for renovating black silks are sponging with one part of beer and two parts of water; sponging with a preparation made by steeping an old black glove in vinegar, till the glove be a soft pulp, then adding a little lukewarm water, to reduce the strength; sponge on both sides—this last recipe is an excellent one for reviving the black of rusty black lace. First brush it well with a soft hair brush, then tack it to a black foundation of old cashmere or alpaca, and sponge it with the preparation. If the colour be very bad, add a few drops of logwood to the preparation; roll the lace up after being sponged, and when dry enough, pull it into shape with your fingers, and press it smooth in a book. Do not iron it.

For sponging old black silks, a piece of old black cashmere should be used, and for sponging coloured silks, a piece of white cashmere, or some of the same colour. Cotton must not be used to cover the table upon which they are sponged, or else it will leave white fluff all over it, which will be difficult to get off. An old black shawl is as good a thing as any.

Old silks of any colour can be cleaned with alcohol. Pour a pint of boiling water on a tablespoonful of whisky or gin; and when cool, sponge with the liquid. Another method is, to boil an old kid glove, of the same colour as the dress, in water, and when the glove is reduced to a pulp, take it off the fire; use lukewarm water to dilute it, and try a small piece of silk with the mixture, when, if it be too stiff, you must dilute it still further. Indeed, in nearly every recipe for dealing with silk, this is a wise course to pursue, for, to find the whole dress too stiff when finished is annoying in the extreme. An American recipe for cleaning white or very light-coloured silk is to rub it over with slightly moistened Indian meal. Both sides of the silk should be thus treated; the material laid flat, while doing it, on a clean blanket.

In no case have I found ironing answer for silks, either white or coloured. It seems to take the "goodness" out of them, and makes them soft and poor. When a silk has been sponged, roll it, each breadth separately, on a thick roll formed of newspapers, and cover with a thick towel. This process usually answers the purpose of pressing, if carefully performed.

I have mentioned oxgall repeatedly in this paper. The crude oxgall is to be procured at any butcher's, and is extensively used by the cleaners of woollen materials, as it effectually removes grease and oil, without injuring the material or the colour of the substance. In fact, it not only cleanses, but restores the brightness of the colour. It is a most wonderful agent in restoring and cleansing carpets also, the carpet being first well beaten and shaken, and laid down firmly and evenly again on the floor. Then it may be washed over with a solution of oxgall and water in the proportion of one-fourth of oxgall, and three-fourths of cold soft water. The gall must then be rubbed off with a clean flannel. Any particularly dirty spot should be rubbed

with pure gall. The latter should be kept in a bottle, well corked.

Very few people know how to wash flannel or woven woollens and merinos of any kind properly, and, to my mind, it is wise to have them all washed at home, by a careful person, when it is in any way practicable. The best recipe that I know is an American one. Take as much cold water as is needed for washing your flannels, and add to it either borax or ammonia, to soften it, in the proportion of one tablespoonful to a gallon of water; then make a lather with some good curd or good yellow soap, and wash the flannels in this. Rubbing of any kind, either with or without soap, is very injurious to flannels, as it mats or felts them, and they should be squeezed and rinsed up and down lightly in the lather only. Rinse in cold water, ring as dry as possible, and hang to dry with the bands or heaviest part upwards. Let them dry thoroughly, and press with a warm iron. The woven under-clothing, as a rule, is much better mangled only, not ironed, and it should on no account be stretched.

White flannels which have become yellow by use may be whitened by putting them into a solution of soap and ammonia, in the proportion of one and a half pounds of soap to two-thirds of a pound of ammonia, and fifty pounds of water.

Sateens, cambrics, zephyrs, etc., of the most delicate colours, may be washed as follows. Shave half a pound of soap into a gallon of boiling water, let it melt, and when melted turn it into a washing-tub of lukewarm water. Then stir a quart of bran into another tub of lukewarm water, and have ready a third tub with cold water. Put the dress into the first tub of lather, rub gently, and turn and twist it about in the water. Then squeeze it out, treat it in the same way in the tub of bran water; rinse in the clean tub; dry, and dip in starch, made the same as for shirts. Dry again, and then rinse in clear water; then dry again. When ready, sprinkle it for the

ironing, and roll it up in the thickest cloth you can find, to be ironed. Use the irons as hot as possible, without burning the dress. On a fine sunny day several dresses may be done up in a few hours in this manner.

These pretty-coloured dresses can also be washed in potato or bran water. Potato water is made by grating four or five good-sized raw and peeled potatoes into about a gallon of warm water; and bran water by soaking a quart of bran in a gallon of water, and then straining the liquid. Wash the dresses in either of these, and rinse them in a thinner solution of it. If the colours "run," about twopennyworth of sugar of lead dissolved in the water will set them. Grey, blue, or buff linen dresses may be preserved from spotting by an ounce of black pepper dissolved in the first water in which they are washed. Holland dresses, or any articles worked in crewel-work on linen, may be washed in bran-water, lukewarm, and, after being rolled in a cloth, may be ironed with a cool iron, on the wrong side first. It is only fair to say that I have met with clever washerwomen who consider that washing crewels in a cool lather, and wringing them as absolutely dry as possible through a machine, was all that was requisite to preserve the colours, and they appeared to succeed also. To my mind, the true secret of success in keeping the colour of crewels is to scald them before working with boiling water, and to hang them up to drip dry. Good crewels do not suffer from this treatment, and there is no after disappointment.

Black and white dresses, worn in mourning, are usually great subjects of annoyance and disappointment. They wash very well, however, in bran-water, to which a couple of spoonfuls of oxgall may be added, to set the colour. The use of either bran or potato-water prevents the necessity for starching them, and they turn out quite stiff enough when ironed. The last-named process should be carried out on the wrong side, and with irons as cool as possible. A lather of plain

soap and water may be also used for them, and, provided they be washed quickly and afterwards wrung out and rinsed through oxgall and water, they do not "run." They should be starched, while wet, in raw starch mixed with cold water, a lump of borax, and a teaspoonful of turpentine. Starch made with water that has been boiled with coffee-grounds, to colour it, is sometimes useful for these black dresses, especially if there be very little white in them.

A valuable recipe for staining lace is as follows. Use coarsely-ground coffee, and boil it for an hour; strain it, and, when cold, you can mix it with water until you get the shade of colour you require, testing it by dipping a tiny bit of lace in it, and drying it quickly. When the mixture is found to be of the desired tint place the lace in it, and let it remain there for half an hour; half dry it, pull it out, and press in a book.

If you iron lace use several thick folds of flannel or an ironing-blanket upon which to iron it; or else a round iron, bought for the purpose at any ironmonger's. The flannel foundation helps to raise the dots and pattern.

The following is a list of the articles usually employed in households to set the colours of clothes. For greens and blues, alum-water, in the proportion of one ounce to a tub of cold, soft water. The blue colour of cottons is fixed by green ivy leaves, bran, and soap boiled together. One pennyworth of sugar of lead in a bucket of water is excellent to fix any colours, or black. They must be soaked several hours, then wrung out and carefully rinsed, as the sugar of lead is poison. Black cotton and thread stockings should be washed in oxgall, and then rinsed in vinegar and water. An ounce of Epsom salts in a gallon of water is also good for the same purpose. Salt is also a valuable rinse, in the proportion of a handful to three gallons of water. Ammonia is the same, but it should be borne in mind that it changes scarlets to crimson.

DORA DE BLAQUIERE.

GRANDFATHER'S LEGACY.

By HENRY FRITH.

CHAPTER II. A RUNAWAY.

THEY had proceeded about five miles when they reached a steep bit of road, up which the animals walked, and Lily took the opportunity of questioning her companion about her cousin, Ida Temple.

"You said you would tell me how she was hurt in the war," said the little girl. "Was it a bad hurt?"

"Yes, a bullet was fired at her. She was in camp one day, having come with her mamma to see Major Temple, and she ventured down to the bank of the river, and on the opposite side the enemy were approaching, unnoticed by the Major's party. Ida saw them and started to run back, but her foot slipped, and she fell. The fall saved her, for a bullet just grazed past her arm, as it was extended before her, and cut away the skin and flesh. She bled a great deal, but as soon as she could she crawled home. The shot was heard in camp, and the rebels were defeated that night."

"She must be a very brave girl," said Lily. "Wasn't she frightened?"

"Not a bit, her father said. She had no idea of her danger then. She had real courage when she killed the panther, of which you heard."

"Yes," replied Lily; "she shot it with a gun."

By this time they had gained the summit of

the rising ground, and before them lay the winding road—a perfect English highway—lined with trees; a few cottages sprinkled down near a turnpike, and beyond, rising from the trees, was the grey Norman tower of Roddesham Church. The rectory could not be distinguished, surrounded as it was by the leafy woods, but Squire Metcalfe knew every inch of the ground, and could have told you how far you had to travel beyond the turnpike, and the very spot amid the elm trees where the dining-room window of the rectory looked upon the long avenue between the old trunks and out upon the highway.

The riders gazed upon the fair and varied landscape, at the waving fields of corn, over which the shadows chased each other to the hay field, and over the hill yonder, and down again far, far away out to sea, where white sails were filled by the strong summer wind, which bore the slates and minerals down the coast, and so round all the way to London.

Below the travellers, on the road, appeared a pony-chaise coming briskly along to meet them. The pony was a spirited-looking animal, and only a girl was driving it. A boy sat behind with folded arms, enjoying the rapid pace at which the chaise rattled downhill.

"Too fast," muttered Mr. Metcalfe. "Too fast. Ha! My goodness, she'll be killed!"

As he spoke, the discordant noise of a

rattle came borne down upon the wind, and at the same moment the spirited animal in the chaise darted forward in terror and galloped along the road, fortunately up the hill.

"Here, Lily, child, out of the way," exclaimed the squire, as he hurriedly dismounted and fastened his horse to the palings hard by. "Hold tight; don't scream or stir, mind, and keep your pony in hand."

Scarcely had he finished speaking when the chaise came tearing along the road, the boy hanging over the back in terror, the young lady pulling as hard as she could and "sawing" the horse's mouth, sitting steadily, her lips firmly set, her face very pale, but resolute.

"Dear me, it's Violet!" cried the squire. "Hold tight," he called out loudly, and starting to run just before the chaise reached him, he darted forward with wonderful agility for his age, and seized the frightened animal, already somewhat "blown" by his race uphill. Mr. Metcalfe was dragged for some distance, but he never let go his hold of the horse, and, assisted by the firm and steady pull which Miss Strangeways kept upon the reins, all danger had soon passed away.

The boy who had been hanging by his hands from the back seat, afraid to drop and frightened to remain seated, now plucked up

squatters did not like it, because they felt that, as the selectors got strong, they would insist upon the land laws being carried out. Well, I and my boy didn't have very far to go beyond Deniliquin, for finer pasturage I never saw, and nothing would be better for our purpose. It was an estate of 10,000 acres, and this is how I bought it: By the advice of a friend I made application for the conditional purchase of 320 acres each, for me and my seven children, making 2,560 acres, and adding to it three times the quantity of "grass right" brought it to 10,240 acres. To make sure, I went as soon as the land agent's office was opened, gave in my application, together with £640 in cash, got the receipt, and the place was mine. You may guess, ladies, we did not let the grass grow under our feet—we spurred on our horses and were back over the Murray in no time, and when I said what I had done, there was neither crying nor black looks from wife or children, but all entered into the spirit of it and worked away with such a will that at the end of a week we were ready to start. We got the cattle together and sent off two of the boys with them while we, with van and dray and horses and poultry, set off with the good wishes of all our neighbours. It was a pleasant journey enough, but very slow after leaving the beaten track, and my wife was astonished that for 20 miles at a time we saw neither house nor human being. When at length we halted and I said, 'Wife, here we are, this is our home,' she said, 'Well old man, this is a lovely spot.' 'Yes,' said I, 'please God it shall be a happy home for us all—so just let's ask Him, for we can't go very wrong if He is along with us.' And so we did. After which we gave three cheers for our new home. Bless me, ladies; I remember that first day and our first meal here as if it was only yesterday. But I'm tiring you. If you don't mind, we always have a Psalm from the old Bible and a Collect before we go to bed, and it'll make us more friendly like if you'll join us."

This visit to the Free Selector will prove one of our most pleasant memories. On our return to Sydney we have the privilege of witnessing the arrival of an emigrant ship, which does more to impress us with the need of labour here than any amount of talking. The emigrants were hired almost as soon as they put foot on land; for one girl there are twenty mistresses waiting; the number of men, women, and children on board is 600, and some gentlemen standing by us remark, if twelve times 600 were landing, they could all be placed, without difficulty, upon a sure path to comfort and independence. Immigration is not so popular here as in some of the colonies, owing to the fact, we think, that each emigrant from home is compelled to pay a certain amount of passage-money. Married couples must not be above thirty-five years of age, and unmarried not above thirty, and each must give £5 towards the cost of passage. Special care is taken of unmarried women and girls on their arrival. They are received into the immigrants' home for fourteen days, and if proceeding into the interior they get a free pass by rail or steam. To us it seems that people could not do better than make their homes here, if they are intending to emigrate; to those without capital, high wages, short hours, good living and a healthy climate are attractions, though, perhaps, not quite answering to the demand of some of our workmen at home for

"Eight hours of rest, eight hours of play,
Eight hours to work, and eight shillings
a day."

The inhabitants of the colony have an enthusiastic love for it. A gentleman who has lived here some years declares that no country ever came from the hands of its Creator more eminently qualified to be the abode of a thriving and numerous population than this

of New South Wales. Of course, much depends upon the people themselves: if they be frugal, industrious, attentive to home duties, content, grateful for their soil and climate, and, above all things, thankful for the means of grace which they enjoy, then New South Wales may go on prospering till she is second to no country in the world. There is no state church in this colony; all religious bodies are on a perfect equality, and all desirous of carrying the means of instruction and the blessings of religion to families living in the distant settlements.

THE FAIRY OF THE FAMILY.

VI.—SPOTS AND STAINS, AND HOW TO TREAT THEM.



STAINS and spots on materials of all kinds are divided by Mr. Spon, scientifically, into two kinds—simple and compound, and in writing of them I intend, as far as I can, to observe the distinction, for it is one which every one of my readers ought to remember and be guided by, as on it depends the success or non-success of dealing with them. Grease and oil form what may be called "simple stains;" while coffee, tea, mud, ink, and the gravies and sauces used in cooking are properly called "compound," because they consist of two or more substances, each of which has caused a stain.

Grease, of course, is to be dissolved by the use of alkalis, or melted by heat; the former, however, require to be carefully used, as they change the colours of dyed stuffs. The safest are fullers' earth, French chalk, chalk, and soap. Oxgall and yoke of egg take out grease without affecting the colour, and oil of turpentine will take out recent spots. Pure alcohol will in turn extract turpentine, resin, pitch, and all stains of a resinous nature. Stains of pitch, varnish, and oil paint, which have become dry and old, must first be softened with a little fresh butter or lard before trying either turpentine or alcohol, as the volatile oil of turpentine will only take out recent stains.

Benzine is a very excellent preparation for removing simple stains of grease from articles that cannot be washed, such as leather and cloth. The greased spots should be rubbed with a clean flannel which has been wet with benzine. Commence from the outer edge of the soiled spot, and rub inwards. Be careful not to extend the surface of the spot in your efforts to take it out.

The application of heat is another method of removing small spots of grease from silk and wool. Some people hold a red-hot poker over the spot, by which means the grease becomes volatilised, and immediately disappears. This plan can only be carried out by a careful hand, as a scorch is a worse evil than the original grease spot. Another method is to lay the silk on some clean flannel, and place over it a sheet of brown paper, and lay a hot iron on for a few minutes; the grease should come out on the paper. I

have found the red-hot poker an admirable thing to take out spots of wax or other candles from carpets and tablecloths. A bit of clean tissue-paper should be used also, to rub the spot for a moment, after you have held the poker over it.

The method of taking grease from books and paper is as follows:—Warm the greased part gently and then press on it some clean blotting paper repeatedly till you have obtained as much of the grease as possible. Make some oil of turpentine nearly boiling hot, warm the greased paper again, and apply the hot turpentine with a clean soft brush to both sides of the paper. Repeat till the grease is gone. When this has been safely accomplished, apply some rectified spirits of wine to the place with a clean brush very gently, and if you have been quick and careful the paper should be clean and spotless. Spots on the outside of books may be cleaned with benzine.

Chalk, fullers' earth, and soapstone or French chalk are all of them excellent for the removal of grease. The first two are generally mixed with water into a thin paste and spread upon the stain and then allowed to dry. After that the spot only requires brushing with a clothes brush. French chalk can also be applied in the same manner, but on a delicate silk it is best not to wet it, but to simply scrape it into powder with a penknife on the surface of the spot. Rub it in slightly with the finger tip, and after a little while brush it off.

Iron-mould, rust, and mildew must be treated next. Either of the two former may be taken out instantaneously with a strong solution of oxalic acid, however old they may be. The oxalic acid may be applied in powder, the spot being previously wetted; rub the powder well in and wash off directly with pure water. A recent stain of either iron-mould or rust may be removed by cream of tartar applied in the same way. Another method of removing old iron-moulds is to moisten them for five minutes with sulphate of potash or muriate of tin, and after this is washed out apply citric acid. Another way is to wet the spot and lay the article over a pewter hot-water plate, and drop a little essential oil of lemons upon it. Wet the spots when dry and renew the process, keeping the plate boiling hot; when the stain leaves, wash well, to prevent injury from the acid.

Mildew may be removed by the following process: Dissolve a quarter pound of chloride of lime in two quarts of water, stir it well, allow it to settle, and pour off the clear liquor. Put the article into the mixture and expose it wet to the outside air, till the mildew has disappeared, rinse it well in cold water and then wash in the usual way. This will also remove wine and all vegetable stains.

Among the most trying of the simple stains are those made by fruit, especially black currants, cherries, or mulberries. As a girl I used to be a perfect victim to my carelessness in this respect, and the prettiest of my summer dresses used to get stained, even when I seemed to myself to be taking great care of them. It was not till I was sent to school in Switzerland that I knew how to take them out without trouble, by learning from my French and German schoolfellows. They simply wetted the fruit stains with the tip of the finger with clean water, struck a match, and held it so that the sulphurous vapour was diffused over the surface of the stain; sometimes two matches were needed for a stain of extra size, rarely more. When the dress came from the wash the stain had vanished completely.

Sulphurous acid may be generated also for larger fumigations by burning some sulphur under the wide end of a paper funnel, and applying the narrow end of the funnel close to the cloth. Stains of wine, morello cherries, liqueurs,

and, indeed, all the juices of fruits, and the coloured juices of vegetables in general, will yield to this treatment, which should be preceded by a good soaping with the hand if possible, but with delicate materials and certain colours, wetting and careful usage of the sulphurous fumes must be sufficient. Stains made by vegetable substances may also be removed by rubbing on a little soda, or pearlash, or a mixture of ammonia and spirits of wine, and leaving them to soak in it for some time. Some vegetable stains can be removed by sour buttermilk.

We enter now on a far more difficult branch of our subject, compound spots—*i. e.*, those composed of two substances (sometimes opposite ones) which require different treatment for their removal. A mixture of rust of iron and grease, such as might be obtained while touching or passing some iron object in process of cleaning, is an example of this, and the grease must be first attacked and then the rust. Both of these processes I have already described.

London mud—and probably the mud of other cities—as examined and described by Mr. Spon, “consists of vegetable remains and of iron in a state of black oxide.” This requires two processes: the first, washing with clean water and soap, to discharge the vegetable remains; next, the iron must be removed with cream of tartar, which, in its turn, must be washed out. Ink stains, when quite fresh, may be taken out by washing—first with pure water, secondly with soapy water; and, lastly, with lemon juice. Oxalic acid, however, is the only treatment for them if old.

The stains of milk and coffee are another compound stain. Delicate silk dresses must

be treated with a mixture consisting of five parts of glycerine and five of water, with a fourth part of ammonia added. A small piece of the silk should be tested with the mixture, in order to discover if the addition of ammonia changes the colour of the material; if so, the ammonia must be left out. Apply the glycerine and water with a soft brush and leave it for the night undisturbed, then rub with a clean cloth. The dry substance should be removed first with a knife, and the spots washed with clean water, and pressed between two towels to dry. Dry bread may be used if any remnants of stain remain. The treatment of the same stains on woollen, or fabrics of mixed materials, is slightly different. Mix one ounce of glycerine, nine ounces of water, and half an ounce of ammonia; apply repeatedly with a brush during the day, then press the places in a cloth; when dry, the stains will generally be gone. Another method of dealing with the same stains is to wash them in very hot water (120 deg. Fahr.) and soap carefully, and afterwards use a sulphur fumigation, as prescribed for fruit stains. The two last-named processes may be repeated several times if the material will allow. Chocolate stains may be treated in the same way. Tea stains may be taken out in the same way as coffee stains—with glycerine and water.

I have already alluded to ink stains, but forgot to mention that the *Pharmaciens*' Journal of Antwerp gives a valuable recipe to be used if the ink be aniline, which is, to moisten the stains with strong alcohol, mixed with acetic acid. Pyrophosphate of sodium is also recommended for general use for the same purpose; use as follows: A little tallow

should be dropped on the inkstains, and then they should be washed in a solution of the sodium till the stain and the grease have both vanished. The process may be repeated if not successful. This has been found most valuable, especially with violet ink.

Gravy stains in delicate silks may be removed by washing first with soap and water, to dissolve the vegetable matter and salts, then a little turpentine, to take out the oil and fat.

Lastly, those stains must be considered which change the colour of the stuff. To black or brown cloth, which has been reddened by an acid, a little liquid ammonia will restore the colour. Stains from alkalis or soap may be treated with lemon juice or white vinegar. Stains of marking ink may be removed by being soaked in a solution of chloride of lime, or rubbed with tincture of iodine, and lastly, in both cases, wash with a solution of iodine.

Amongst the most useful and necessary articles in the house will be found a bottle of ammonia, of turpentine, and of benzine, and, when a bottle of purified oxgall is added, the housekeeper is armed against nearly all the stains and spots that may befall her household and herself. All these should be carefully labelled and placed in a cupboard at hand. Turpentine and benzine are applied with a flannel, ammonia with a piece of the same material as that operated on, and the purified oxgall with a sponge.

The gloss may be restored to silk after a stain has been removed with a little gum water, made either of gum arabic or gum tragacanth; the material should be stretched out to dry.

DORA DE BLAQUIERE.

CLARA SCHUMANN.*

By LA MARA.

LET us imagine ourselves in the “Gewandhaus” of Leipzig. It is the 24th October, 1878, and the well-known classical concert room is bright with gala decorations. The excited gaze of a rejoicing audience is met by festoons of flowers and foliage all around; the very piano and music-stool are garlanded, and the old inscription at the head of the orchestra, “Res severa est verum gaudium” is wreathed. In whose honour is this rare festival inaugurated?

The concert ticket, which is also gaily ornamented to-day, and the double medallion of Robert and Clara Schumann, bearing the dates 1828 and 1878 (bedecked with laurel), give answer, “We celebrate Clara Schumann's golden art-jubilee.”

And there stands the lady herself whom we would honour! With a gentle, thoughtful expression of countenance, her hair just touched with the first frost of life's winter, with head slightly bent, she greets us, as she is saluted by the jubilee shout of a thousand voices and an endless shower of flowers. In this joyous shout, in this wealth of flowers, musical Leipzig combines its thanks for a half century of talent.

Is it wonderful that the flame of enthusiasm bursts forth?

Still ranking amongst the first of famous pianists, and surrounded with a double nimbus, as the companion and widow of one of our best beloved composers, may she not justly be reckoned the most attractive guest in the “Gewandhaus”? Moreover, is she not by birth and education a child of Leipzig?

And has not the musical old city seen and taken an interest in her childhood and youth, her early love and happy marriage, as well as in the development of her talent? And is it not, therefore, the most appropriate witness of her artistic well-being and triumph?

The bright musical period to which Leipzig has now advanced had not commenced when Clara was born, hence she has shared in its progress and helped to adorn it. Only a few modest blossoms had sprung up in the musical world there, when, on the 13th of September, 1819, the first-born child of the well-known music master, Friedrich Wieck, was laid in her cradle. Her father, who began his career as a private tutor, had established a business for both selling and lending out musical instruments on hire, in Leipzig, besides which he was engaged in giving lessons on the pianoforte, and, therefore, assisted in promoting the musical education of the place.

Clara Wieck inherited a talent for music from both her father and mother; the latter (*née* Marianne Tromlitz) had taken part in the Gewandhaus concerts, both in pianoforte and vocal music, with considerable success.

During Clara's very earliest years she showed no extraordinary talent, but giving some indication of it at five years of age, her father immediately took her under his discipline, and instructed her according to his own particular method, and with such happy results, that in four years' time she was able to play concertos of Mozart and Hummel by heart with the orchestra, and her first appearance in public was ventured upon.

At a concert given by Perthaler of Graz on the 20th of October, 1828, the child of nine years performed for the first time in the famous Music Salon of her native city, making her *début* in a duet with variations by Kalkbrenner, on a march from “Moses,” opus 94. She played this with Emilie Reichold, a pupil of her father's, and according to a report in the *Allgemeinen Musikalischen Zeitung* of November, 1828, with universal and deserved applause. Other criticisms also speak thus of her first appearance—“Under the guidance of good musical experience, taught by a father's energetic love thoroughly to understand the art of pianoforte playing, we dare to cherish the highest hopes for her.”

It was in her earliest days that Robert Schumann first stepped into her life. Though a musician at heart, and giving presages of his future, he was merely an ordinary student when, incited by Clara's clever performance, he sought instruction from her father, and thus she met her fate.

But, relinquishing his own wish, chiefly on his mother's account, whose desire was that he should prosecute legal studies, Schumann went in the spring of 1826 to Heidelberg. Six months later, however, being encouraged, on Wieck's authority, to seek the attainment of his wishes, and to take up music as his vocation, he re-

* From the fifth volume, now in the press, of La Mara's works, “Musikalische Studien und Charakterköpfe,” on “Musical Women of the Present Time”; Breitkopf und Hartel, Leipzig. We recommend this new volume of the valuable work to the attention of our readers.