

sive to buy, they are naturally favourites. And for this reason, as well as owing to the fact that they are not sufficiently well understood, I am devoting more space to them than I have done to the others.

Need I describe this bird's appearance? Hardly, I should think, it is now so well known. It stands by green in colour, a bright pea-green striped or variegated with orange, and the wings are darker and have an orange-coloured edging, the tail is blue, so are the cheeks and spots under the beak, while the forehead is yellow.

The males are blue in the cere of beak, the females brownish.

These pretty pets deserve the name of love bird as much as any other, for they are exceedingly gentle and kind in disposition, and the male bird makes a most exemplary husband and father.

It is well to know that the nostril of the male birds is sometimes stained brown by the unprincipled dealer, if he wishes to sell a pair; but as this is usually done by means of nitrate of silver, a sharp eye can generally detect it. The reason why the dealers do this sometimes, is because the female birds are more difficult to keep alive on the voyage home from Australia, and are therefore much scarcer.

Budgerigars are very hardy indeed, when once acclimatised, and will stand the severest cold so long as they are well and carefully fed.

They may be kept singly in cages, or in pairs, or a large number together in an aviary, either indoor or out. They are extremely fond of each other; if one of a pair dies, the other often follows. Whether or not this is from grief I must leave my readers to determine for themselves.

Many writers on natural history give descriptions of this bird in the wild state, but as a rule they are not talking from personal observation, and but little weight is to be attached to the words of an author who does not do so. Mr. Gould is describing what he has seen when he writes as follows about budgerigars: "I found them," he says, "breeding in the hollows of the eucalyptus trees bordering the Mokai. The nature of their food and the excessive heat of these plains

cause them to frequently seek the water, hence any camp near the river fords was constantly surrounded by large numbers."

"The song," he continues, "belongs to the male bird only; and he thinks his voice must be agreeable to his mate, for in light, warm weather he will warble all day long. He often pushes his beak almost into the ear of his mate so as to give her the full benefit of his song. The lady, however, does not seem to appreciate his condescension so much as he would wish, and often pecks him sharply in return."

So much for gratitude, reader; but perhaps she does not mean it.

The budgerigars will nest in confinement; an old log of wood is usually put in one corner of the aviary for their convenience. They have four whitish eggs which they take a long time to hatch; but they are very fond of their young ones when they do come, and these latter are funny, wee, innocent pets. So on the whole I recommend budgerigars as inmates of the aviary.

Although, however, they are very hardy so far as cold is concerned, they are, especially when kept in numbers, liable to several ailments. One of these is a kind of fit. The bird should be taken to the open air and blown on, afterwards give about two drops of castor oil, and supply a little more green food than usual. Some writers say that budgerigars should be supplied with a turf like a lark, and also with some cuttle-fish placed where they can peck at it. Well, this is easily supplied, and cannot possibly do harm. Give them plenty of sand and fine gravel also in the bottom of the cage or aviary.

Now a word about water. I maintain that all birds and pets of all kinds should be able to help themselves to fresh pure water whenever they like. Some will tell you that budgerigars do not require it. I admit they can live for months without any, because I do not think they receive any coming from Australia. But this is, in my judgment be correct, the steepest and unnatural.

The staple of their diet is canary seed, with a little millet now and then, if they seem to enjoy it, also a sop of bread and milk. Do not forget to give them green food in the shape of groundsel, chickweed and watercress, especially in warm weather. Keep the cage or aviary exceptionally clean, and if you do this and do not neglect them you will be rewarded by finding them healthy all the year round. If you buy newly imported birds, do not be too liberal at first in supplying them with either water or juicy green food; for, be it remembered, they have not tasted either for months, and would very likely injure themselves. But bring them gradually round to both, and in about a week let them have as much as they choose.

The last thing I have to mention regarding budgerigars is this, they dearly love their freedom. If you have a large outdoor aviary they will have to be content with what exercise they get in that, but if you keep them indoors, do pray let them out for a fly around the room every day. They enjoy it so much, and they will not be ungrateful; they will love you the more for the indulgence.

SMALL ARTICLES MADE WITH PLUSH, SATIN SHEETING, SATIN MERVEILLEUX, AND PIECE LINEN.

So many everyday objects, useful and ornamental, are now brought within the range of the embroiderer, that there can be no excuse for a room that displays no articles refined into beauty by a little skill, or, where faded articles cannot be renewed, a bright and tasteful cover made to them. Drawing-room books and blotting-book covers often become very faded and shabby by merely lying about; these can be made quite presentable by taking their shape and size in unbleached linen, and working upon that material a conventional design, with old gold filoselle or washing silk, and in satin and crewel stitches. Embroidering the owner's initials in a shield in the centre, and surrounding this with a wreath of leaves, sweet peas, and old-fashioned flowers in Queen Anne style, is more elaborate than working in one colour, but more effective. Handsomer book-covers are made with Roman sheeting as the foundations, the design applied to that and surrounded with couched lines of thick cord or gold thread. Bits of softly-coloured plush or velvet and merveilleux satins are the best to use for *appliqué* purposes; the pieces, if thin, should be backed with a thin holland lining, pasted to them before they are arranged upon the Roman sheeting, *and the work, to be well done, should be stretched in a frame.*

Post-card and letter racks are favourite objects to ornament. It is best to buy a perfectly plain wooden rack as the background, as these are so cheap that it is not worth while to make a background of millboard. Take some dark peacock-blue ribbed silk or satin merveilleux, stiffen it with a backing of Victoria lawn, and carefully cut it so that its various pieces, when stitched neatly together, make a covering to the wooden rack. It is best to cut out the shapes required upon paper before cutting up the silk. Work only the bottom rack cover; leave all the others plain; as they will be concealed with the letters and cords; a small bunch of tiny flowers coloured naturally and worked in silks is the best design. Great neatness is necessary in covering letter racks, but there is little trouble in ornamenting them.

Photo and Mirror Frames.—The present fashion of framing china, glass, and pictures in broad oval frames has opened out a new field to the embroiderer, who, with a little skill, can produce beautiful needlework of varied kinds, from the finest and most elaborately-coloured satin-stitch flowers worked upon pale satin grounds, to linen materials worked over with crewel silks. Conventional outline designs worked upon furniture plush, embossed velvet, outlined with Japanese gold thread, and patterns worked out with black silk upon pale blue or pink silk, so as to look like lace over a coloured ground, are all varieties of needlework employed in ornamenting the raised oval frames. The manner of making is as follows:—Take the size for the mirror frame, and employ an ordinary carpenter to cut and shape the oval, which should be made of wood, two inches in width, and an inch and a half in thickness. The wood should be flat at the back, and made as a raised curve in the front. Cut a piece on the cross of fine holland, rather larger than will cover the wood all round; lay some wadding evenly and flatly over the raised side of the frame, and keep it down by sewing the holland tightly round the wood, put on plenty of wadding so as to make a firm soft stuffing. Take the material to be embroidered; cut it to fit the frame without a join if possible, and, if it must be joined, neatly



sew the ends together and fit this perfectly as to size before embroidering it. Trace a small but elaborate design upon the material and work it and fix it on the oval. A back made of cardboard, covered with cloth, must be sewn to the frame when the interior has been fixed in. Very large frames will require a wooden back, and should have a groove in the oval to fit this into, but small ones do very well with the cardboard.

Plush and Satin Bags.—The shapes now fashionable for knitting and embroidery bags are very pretty and varied, ranging from the straight plush bag to the purse bag, and the fully-pleated bag. The straight plush bag is the easiest to make, and when formed with artistic colours is an elegant present; it is used to hold knitting, and is of a long narrow shape. To work: Buy three-quarters of a yard of furniture plush with a very short nap, colour either deep ruby, peacock-blue, or mouse; also half a yard of fine cashmere matching the plush as to shade, and some old gold coloured filoselle. Cut the plush into three strips, each three-quarters of a yard long and six inches wide. Take one of the strips, and with a piece of white chalk sketch the outline of a spray of leaves and fruit or seed-vessels upon one end, to the depth of twelve inches. Upon the other end of the same piece sketch a small spray in a horizontal position, as this will make the flap of the bag. Take a large crewel needle and an *unsplit strand of filoselle* and work round the sketched outlines with rope-stitch; also

work out the veins of the leaves and dot the seed-vessels with a few large French knots. Cut the cashmere to fit the plush, and line it with that, and make up the bag with the embroidery to the front. The width of the plush is sufficient for three bags, so that they can be made at the cost of one. Each bag will then cost from 2s., and will fetch at a bazaar quite five shillings.

The purse bags are made by cutting four strips of silk and velveteen a yard long and nine inches wide, and sewing these together lengthways; the colours used for each strip should be a contrast to the others; a tassel at each end and large ivory rings complete the bag. Knitting bags to hang over the arm are made by cutting two leg-of-mutton shaped pieces of material, embroidering the broad parts with a spray of honeysuckle or clematis, and lining the strips with white silk and sewing them together only at the lower or thick part and the two narrow ends. The space between is used to put the arm through, and thus while knitting the cotton in the bag is held to the side without trouble.

Bags Made of Plush and Satin.—The shape of these bags resembles that used for wall pockets, but they are intended to hang with a cord on to the arm. The plush part forms a stiff half circle, and it is that part that is embroidered, the satin which makes the back being full, and gathered with rows of runnings and ornamented with the cord by which the bag is suspended. To make: Cut

a small half circle of cardboard for the bottom of the bag, then a straight piece of cardboard five inches high, and as long as will fit round the curved side of the bottom. Cut a piece of plush or embossed velvet to fit this straight piece, and embroider upon it a design; then cover the cardboard with it; also cover the bottom with a piece of plain plush, and sew the two neatly together. Take a piece of cardboard nine inches in length and as wide as the straight part of the bottom, and slope it off at the top an inch; cover this both back and front with satin fully laid on and gathered in at the bottom and the top; sew it neatly to the bottom and front piece, and ornament with a cord and tassels. Contrasts in colour or harmonies should be used for these bags, such as two shades of cinnamon or brown velvet and maize satin, maroon plush and sky-blue silk, crimson plush and Eau de Nil satin.

Letter Bags.—These are made to carry letters in the pocket without soiling them, and any fragments of plush, silk, and Roman sheeting can be used. Take the size of a large envelope, cut out a strip of material with a piece for a flap to fit it, embroider the back with the initials or crest of the owner, and the front with a wreath of daisies or other small flowers. Line the bag with fine holland or black silk; sew it together, and finish with a button and buttonhole.

The designs given in the articles upon Art work in February are suitable for the articles enumerated. B. C. SAWARD.

ROBINA CRUSOE, AND HER LONELY ISLAND HOME.

By ELIZABETH WHITTAKER.



CHAPTER XL.

WE slowly and cautiously retired from our hiding-place so soon as we con-

sidered it comparatively safe to venture, and, regaining our boat, directed her course out to sea, in order that we might reach the vessel on the side farthest from the revellers, lest they should gain sight of our white sail in the moonlight. Oars I feared to use, knowing the water might convey the sound, especially on so calm a night.

Tacking round, we slowly approached the ship, and in a few moments were moored to the side. Fearing surprises, we listened for some minutes in breathless silence ere we ascended. But no sooner were we safely on board than we heard a noise as of the rattling of a chain.

Telling me to keep still, Henry went a few paces forward, preparing to fire, when, to my surprise, he laid down his gun and disappeared, returning however in a few moments leading a splendid Newfoundland dog, who was covering his hand with kisses, and in various ways silently evincing his joy at the sight of his young master.

"Spana is wise," whispered Henry; "he knows well danger lurks around, and quite understands he is to make no sound so long as he is by my side." The noble animal was worthy of this testimony to his sagacity, for, although giving vent to his delight by a series of twists and turns and wriggles of his body, he followed Henry below almost noiselessly, whilst I kept watch above.

The moon had now fully risen, and I could discern the mutineers lying on the

shore. I was pondering upon where to deposit my box so that it should not be found too quickly, and yet not altogether escape sight. Henry at first counselled substituting it for the jewel-case, which he took from behind a slid-



"A SPLENDID NEWFOUNDLAND DOG."

ing wainscot panel in the captain's cabin, but I thought this scarcely wise, as no doubt the men on finding it would at once break it open, concluding it contained the desired treasure. After all, we decided upon putting it