

FANCY DARNING.

closing with a practical application and earnest personal appeal to the hearts of all present. . . . She had also every Sunday a Bible-class for her nurses." She had another Sunday class which mounted up to a hundred children. But she did not depend on dealings with her people in the gross. Before she began, she had said, "It is the *individual* influence we shall have, the individual relief and the individual help for mind and body that will be ours." And so it was. "It was one of the characteristics of her work that she never overlooked the individual in the community, but cared for the pleasure of each as if they stood alone. She had great faith in the softening influence of happiness, and her tender heart went out in active sympathy for those who, immured for life in these hospital wards, had ceased to expect that brightness or gladness could ever come to them."

Although cheerful in her work, she was often sad and discouraged from the necessary evils that result from crowding together numbers of poor people in a huge institution. "I sometimes wonder," she said, "if there is a worse place on the earth than Liverpool, and I am sure its workhouse is burdened with a large proportion of the vilest. I can only wonder how God stays His hand from smiting. Then, so little effort is made to stem the evil. All lie passive, and seem to say it must be. The attempt at introducing trained workers has certainly not met with any sympathy from clergy or laity. In the nearly ended two years of our work, how few have ever come for the work's sake to wish us God-speed in it!"

Nevertheless, about the end of that two years, and one year before the time arranged for trying the experiment of trained nurses, the sub-committee of the Workhouse Committee presented a report on the working of the system, so favourable that the Vestry determined to adopt the system as a permanent one, and extend it to the whole of the Workhouse Infirmary. "This success," Mr. Rathbone wrote to Miss Jones, in April, 1867, "would have been impossible had it not been for your cheerful firmness and faith. I do most warmly congratulate you on having been so faithful a servant to Him to whom you look in a work so truly His own."

After this, there was hardly a year's time for work. Her system had doubtless been overworked, and this rendered her more liable to the attack of one of the worst and most fatal of diseases, typhus fever. She died February 19, 1868.

No words could describe the grief that overwhelmed the hospital. It had seemed impossible that such an angel of mercy should die. When the coffin was carried out, the poor patients crowded the stairs and landing to get a last look of all that could now remind them of her who had been such a treasure and blessing among them. Her remains were carried to her own Ireland, and laid in the churchyard of Fahan, where the waters of Lough Swilly ripple to the foot of the Ennis-hoven Hills.

Our last thought is, what a wonderful capacity for usefulness, what a power of benediction there is in thousands of girls and women, if only they were in the same state of union and communion with Christ as Agnes Jones was! It may be given to few to do such work as she did, with her rare gifts and graces of character; but the same spirit of devotion, of kindness, and unselfishness, may be shown in lesser spheres, and even in the narrow circle of our own home. The more such spirit is shown the more will this earth be like heaven, and true Christianity be spread among the children of men.*

ORDINARY darning, as you are all well aware, consists in the imitation of linen weaving, by passing over one thread and under one, to form minute, almost imperceptible squares. This mode of mending is often, for rapidity, made less precise by missing two or three stitches. Fancy darning, however, is more complicated, as it comprises the reproduction of different styles of weaving. It includes the hosiery or stocking web, the small and classical designs of old, covering the linen ground with a series of long straight stitches, which delineate the pattern by crossing over and under an irregular number of threads, besides the damask with its ground intersected by diagonal lines, obtained, like some other twills, by darning over four and under one, with this distinction: that the damask twill leaves a thread between at every line, whereas the ordinary twill forms a continuous streak, each stitch touching the other. Since writing this article I have unravelled numerous specimens of damask to discover some easy and quick patterns for beginners, and have come to the conclusion that it is perfectly impossible to reproduce the designs stitch by stitch. The round threads of modern napery are so clotted together by the strength of steam power, that with the finest needle and cotton scarcely a quarter of the pattern can be represented in its corresponding space. Hence it is best to practise the two varieties of the stitch which produce the different effects of light and shade, and then work out the design in the best way possible, guided by the eye. In this case it is essential to keep the pattern in front of you, and to work upwards with the needle from you, breaking the thread at each row, to save the shifting of the work. By all means avoid the usual ridge of ends on both sides by finishing off the rows irregularly.

We have already made some acquaintance with plain darning and stocking mending, these being the two indispensable modes of repairing. Bear in mind, though, their mutual invention dates from very distant periods. To the early Egyptians we owe the manufacture of linen, while the stocking-frame has only been known since the reign of Queen Elizabeth. Pharaoh, we read, "arrayed Joseph in vestures of fine linen" (Gen. xli. 42); but Western people seem not to have been so favoured, as Englishmen did not indulge in the luxury of linen shirts before 1492, when Flemish weavers established themselves in Great Britain to teach the art, under the protection of Henry III. In 1589 the Rev. Mr. Lee, of Nottingham, found out the secret of imitating the web of knitting stockings in a frame, just twenty-five years after we had learnt to knit them with needles. This last-named discovery, it generally appears, hailed from Mantua, in Italy, where it had been slyly studied by an English apprentice-boy, who brought home his precious knowledge, and on his arrival presented to the Earl of Pembroke a pair of worsted knitted stockings—the first of this description seen in this country. On the other hand, it is also reported that, in 1560, Mrs. Montague offered to her sovereign, Elizabeth, a pair of black silk knitted stockings, probably of Spanish make and material. The difference in date is of little moment; evidently the occupation of hand-knitting came from the South, and silk stockings were the speciality of Spain, where silk, at that time, abounded.

Ah! it would indeed be interesting to follow, step by step, the progress of textiles; impossible, though, to dive into such investigations, for to-day our allotted space must be devoted to the practical rather than to the historical side of the question. However, I strongly recommend all needlework teachers

to render that great bore—the mending class—more attractive by a chat on the gradual spread of these textiles. This term, in its widest acceptation, refers to every kind of stuff, no matter its material, wrought in the loom. A lively survey of this kind would soon transform the proverbial dry task into a delightful lesson, full of moral bearing. Our own annals alone show the enormous labour spent in bygone years, with spinning from a distaff, and weaving with primitive hand-loom. What real martyrdom, too, was suffered by those who, at the cost of fortune and life, offered to the world improvements which slowly and surely have conduced to all the comforts enjoyed in the nineteenth century—comforts denied even to kings and queens of yore. On hearing these details of self-help, self-sacrifice, and perseverance, what pupil will not set to work with alacrity and thankfulness? Will it not seem to her quite a pastime to reproduce so quickly and easily a fabric which, in its origin, called for an untold amount of energy and inventive power.

The first diversity brought to the linen consisted in dyeing the texture either in one unbroken colour or in stripes—a process for which Britons held the palm.

The next phase resulted in obtaining a woven pattern by regular divisions of coloured threads. Checks naturally suggested themselves at the outset, and although invented by the Gauls, there is every reason to believe that these were the fundamental designs from which arose the Scotch plaids, universally worn throughout the island from the second century. Boadicea, the warrior queen, always garbed herself in a tunic of native woollen stuff, chequered all over with many colours.

Accordingly, the second lesson in darning always runs upon the elements of fancy darns—coloured blocks and stripes—still woven on the principle of take one, leave one. There is little to be said about these series, the squares having been already explained in THE GIRL'S OWN PAPER of April 4, 1880, page 271, and the stripes being worked on a similar principle. Matching of colour and size of thread constitute such important points of mending that, as a rule, the darn is scarcely a success, unless ravellings of the very stuff itself are employed.

Gradually, patterns have been introduced, all of them small and geometrical, and invariably retaining the plain ground. These designs were primarily woven in costly silk fabrics alone, and passed in the early Middle Ages by the name of "diaspron"—a Byzantine-Greek word, which means "I separate," to signify what distinguishes or separates itself from things around it, as every pattern does on one-coloured silk. From the Latin adaptation "diasper" we have "diaper."

Other authorities give a much more recent origin to the word, which they derive from Ypres, in Flanders, a town wherein the same style of weaving was carried on, but in flaxen thread. The silken fabric fitly served, in mediæval times, for expensive dresses and furniture, while its flax imitation provides the modern towelling and napery.

No better example of the diapered stuffs could be shown than the "bird's eye" (fig. 1) a pattern ever new and popular, albeit so many centuries old. Needle and loom alike have vied in representing its spotted diamonds or lozenges. The more antiquated the embroidery, the more constantly is the "bird's eye" met with for grounding and garments, either wrought in silks or artificially raised over cord, and glittering with metallic thread. Even in our days the veriest child is taught to reproduce the speckled diamond on her canvas-work, and every branch of industry still retains the tiny linear figure. It is really so familiar, that it has been thought as well to illustrate it here under a more uncommon aspect—viz., in

* The materials of this memoir are chiefly taken from a book by the Rev. Dr. Blaikie, "Leaders in Modern Philanthropy." Published by the Religious Tract Society

a slantwise direction, after which way it is more likely to be seen in needlework and fancy textures cut on the bias, than in linen. Anyone can, of course, readily follow it in its straight lines (fig. 1).

To make it, lay a foundation of thirty-three threads, which, being diagonal, mount one strand higher at one end and one thread lower at the other in each row.

For the **CROSSING** dam horizontally, as usual, but, to keep the bias, slant one thread to the left at each line. The pattern in the cut starts at the centre of the diamond:—

1st Row.—Under 1 and over 3, 8 times; under 1.

2nd Row.—Under 2, over 5; under 3 and over 5, 3 times; under 2.

3rd Row.—Over 1, under 2, over 3; under 5 and over 3, 3 times; under 2, over 1.

4th Row.—Over 2; under 2, over 1, under 2, and over 3, 3 times; under 2, over 1, under 2, over 2.

5th Row.—Over 3 and under 3, 5 times; over 3.

6th Row.—Same as 1st.

7th Row.—Like 5th.

8th Row.—Agrees with 4th.

Continue thus until the eleventh row, which, by this order, matches the first again. The nursery diaper is worked on exactly the same plan, but its diamond is smaller, and has no spot or eye in the centre.

Soon the diaper patterns were superseded by bolder damask figures, woven on an apparently speckled ground obtained by passing under 4 threads and over 1. The designs, worked out, reversed by passing over 4 and under 1, impart a more raised and glistening effect, although the contrary order often occurs. Whatever the complication of pattern, these two changes of stitch constitute the whole method—not a very puzzling one, it must be acknowledged; indeed, there is scarcely any fancy work in which so little variation is introduced. The only drawback is the tediousness of counting the threads, and the management of the pattern, for we are far from the stereotyped set of designs, which menders usually know by heart. Almost every table-cloth now displays

some fresh figuration, in the guise of elaborate baskets of flowers, heads, animals, crests, mottoes, landscapes, and endless scrolls. Such intricacies I would certainly own as being beyond any woman not possessed of a good eye for drawing, and a rather exceptional share of patience. As one of the simplest examples of practising the damask stitch, I have selected the illustration of the Maltese cross (fig. 2), for, in fact, any child, without the slightest knowledge of drawing, can obtain this figure in a minute by folding a square of paper into a triangle, and then into a triangle again. When the square is opened it will show four creases, which split up almost to the centre, divide into the four flat arms of the cross, putting one in mind of the paper windmill that little ones often contrive to have some fun with in windy weather. Nothing will prove more easy than the reproduction of this model in any stitch, whether crossed-twill, damask, &c. A good expedient is to practise it first on coarse canvas, or in Kindergarten plaiting in paper or straw.

To work the Maltese cross, lay a foundation of 45 threads, across 75 threads, to be divided thus: 15 on either side darned for the border, to secure the silk or cotton, and 45 passed loosely over to allow for the square of the crossing. You have well understood that there are only two stitches in damask darning—one for the ground, and one for the pattern.

In fig. 2, the foundation is under 4 and over 1, while the intersecting threads, on the contrary, run over 4 and under 1. These modes could quite as correctly be reversed.

Crossing.—Allow the same number of threads for the darned border. Cross the 45 loose threads thus:—

1st Row.—Under 3; over 4 and under 1, 7 times; over 4, under 3.

2nd Row and every alternate one are returning rows, and start, of course, from the left-hand side.—Over 1, under 3, over 1, under 1; over 4 and under 1, 6 times; over 5, under 3, over 1.

3rd Row.—Over 2, under 3, over 1; under 1 and over 4, 6 times; under 1, over 3, under 3, over 2.

4th Row.—Over 1, under 1, over 1, under 3, over 3, under 1; over 4, and under 1, 5 times; over 4, under 3, over 3.

5th Row.—Under 1, over 3, under 3, over 3; under 1 and over 4, 5 times; under 1, over 2, under 3, over 4.

6th Row.—Over 2, under 1, over 2, under 3; over 4 and under 1, 5 times; over 4, under 3, over 2, under 1, over 2.

7th Row.—Over 4, under 1, over 1, under 3, over 5; under 1 and over 4, 4 times; under 1, over 1, under 3, over 5, under 1.

8th Row.—Over 3, under 1, over 3, under 3, over 3; under 1 and over 4, 3 times; over 6, under 3, over 5, under 4, over 1.

9th Row.—Over 3, under 1, over 4, under 3,

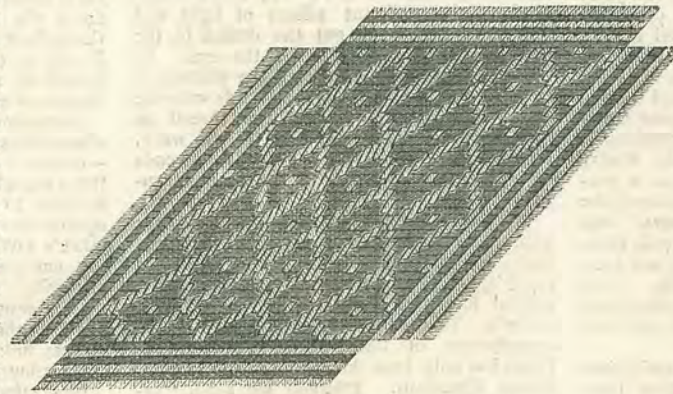


FIG. 1.

over 2; under 1 and over 4, 3 times; under 1, over 5, under 3, over 1, under 1, over 4, under 1, over 1.

10th Row.—Over 4, under 1, over 4, under 3, over 2; under 1 and over 4, 3 times; under 1, over 3, under 3, over 3, under 1, over 4, under 1.

11th Row.—Over 2, under 1, over 4, under 1, over 2, under 3; over 4 and under 1, 3 times; over 4, under 3, over 2, under 1, over 4, under 1, over 2.

12th Row.—Under 1, over 4, under 1, over 5, under 3, over 1; under 1, and over 4, twice; under 1, over 5, under 3, over 1, over 1, over 4, under 1, over 4.

13th Row.—Over 1, under 1, over 4, under 1, over 5, under 3, over 1; under 1, and over 4, twice; under 1, over 3, under 3, over 3, under 1, over 4, under 1, over 3.

14th Row.—Over 1, under 1, over 4, under 1, over 4, under 1, over 1, over 1, under 3, over 5, under 1, over 4, under 1, over 2, under 3, over 4, under 1, over 4, under 1, over 3.

15th Row.—Under 1, over 4, under 1, over 4, under 1, over 3, under 3, over 3, under 1, over 4, under 1, over 2, under 3, over 4, under 1, over 4, under 1, over 4.

16th Row.—Over 2, under 1, over 4, under 1, over 2, under 3, over 4, under 1, over 4, under 3, over 2, under 1, over 4, under 1, over 4, under 1, over 2.

17th Row.—Over 4 and under 1, 3 times; over 1, under 3, over 5, under 1, over 1, under 3, over 5; under 1 and over 4, twice; under 1.

18th Row.—Over 3; under 1 and over 4, twice; under 1, over 3, under 3, over 5; under 1 and over 4, twice; under 1, over 1.

19th Row.—Over 3, under 1; over 4 and under 1, twice; over 4, under 3, over 3, under 3, over 1; under 1 and over 4, 3 times; under 1, over 1.

20th Row.—Over 4 and under 1, 3 times; over 4, under 3, over 1, under 3, over 3, under 1; over 4 and under 1, 3 times.

21st Row.—Over 2, under 1; over 4 and under 1, 3 times; over 2, under 5, over 2; under 1 and over 4, 3 times, under 1, over 2.

22nd Row.—Under 1 and over 4, 3 times; under 1, over 5, under 3, over 1, under 1; over 4 and under 1, 3 times; over 4.

Centre.—23rd Row.—Over 1; under 1 and over 4, 3 times; under 1, over 5, under 1, over 3; under 1 and over 4, 3 times; under 1, over 3. This gives a speckle in the centre.

24th Row.—Over 1, under 1; over 4 and under 1 three times; over 4, under 3, over 2, under 1; over 4, under 1, 3 times; over 3.

25th Row.—Under 1 and over 4, 4 times, under 5, over 5; under 1 and over 4, 3 times.

26th Row.—Over 2, under 1; over 4 and under 1, 3 times; over 1, under 3, over 1, under 3, over 1; under 1 and over 4, 3 times; under 1, over 2.

27th Row.—Over 4 and under 1, 3 times; over 3, under 3, over 3, under 3, over 2; under 1 and over 4, 3 times; under 1.

28th Row.—Over 3; under 1 and over 4, twice; under 1, over 3, under 3, over 5, under 3, over 5; under 1 and over 4, twice; under 1, over 1.

29th Row.—Over 3; under 1 and over 4, twice; under 1, over 2, under 3, over 4, under 1, over 2, under 3; over 4 and under 1, 3 times; over 1.

30th Row.—Over 4 and under 1, twice; over 5, under 3, over 1, under 1, over 4, under 1, over 2, under 3; over 4 and under 1, 3 times.

31st Row.—Over 3; under 1 and over 4, twice; under 1, over 1, under 3, over 5, under 1, over 5, under 3, over 1, under 1; over 4, and under 1, twice; over 2.

32nd Row.—Under 1 and over 4, twice; under 1 and over 2, under 3; over 4 and under 1, twice; over 3, under 3, over 3; under 1 and over 4, twice.

33rd Row.—Over 1, under 1, over 4, under 1, over 5, under 3, over 1, under 1; over 4, and under 1, twice; over 3, under 3, over 3, under 1, over 4, under 1, over 3.

34th Row.—Over 1, under 1, over 4, under 1, over 4, under 3, over 2; under 1 and over 4, 3 times; under 3, over two, under 1, over 4, under 1, over 3.

35th Row.—Under 1 and over 4, twice; under 3, over 2; under 1 and over 4, 3 times; under 1, over 1, under 3, over 5, under 1, over 4.

36th Row.—Over 2, under 1, over 4, under 1, over 1, under 3, over 5; under 1 and over 4, twice; under 1, over 5, under 3, over 1, under 1, over 4, under 1, over 2.

37th Row.—Over 4, under 1, over 3, under 3, over 3; under 1 and over 4, 4 times; under 3, over 2, under 1, over 4, under 1.

38th Row.—Over 3, under 1, over 3, under 3, over 3; under 1 and over 4, 4 times; under 1, over 1, under 3, over 5, under 1, over 1.

39th Row.—Over 3, under 1, over 2, under 3; over 4, and under 1, 5 times; over 2, under 3, over 4, under 1, over 1.

40th Row.—Over 5, under 3, over 1, under 1; over 4, and under 1, 5 times; over 2, under 3, over 4, under 1.

41st Row.—Over 2, under 1, over 1, under 3, over 5, under 1; over 4 and under 1, 4 times; over 5, under 3, over 4.

42nd Row.—Over 3, under 3; over 4 and under 1, 6 times; over 3, under 3, over 3.

43rd Row.—Over 2, under 3, over 1, under 1; over 4 and under 1, 6 times; over 3, under 3, over 2.

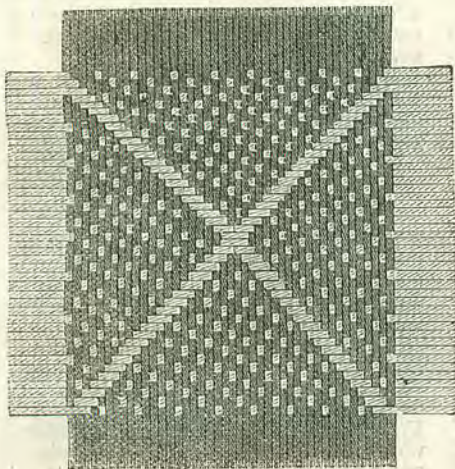


FIG. 2.

44th Row.—Over 1, under 3, over 2; under 1 and over 4, 7 times; under 3, over 1.

45th Row.—Under 3, over 2; under 1 and over 4, 7 times; under 1, over 1, under 3.

Do not be frightened at this lengthy description; when once you have begun if you will find it not half so puzzling as it seems. Once accustomed to the run of the ground, there will be no need to look at the directions, stitch by stitch, for your eye will guide. Though this pattern is a very easy one, I strongly advise you not to make your first experiment on it, but begin by practising each stitch separately, and then together, in the antique block pattern. The old *damier fleuri*, or "floriated check" (fig. 3), offers a rather more complicated arrangement of checks, with a conventional flower of 4 petals in the shape of a cross, with blocks radiating around. The pattern comprehends 45 threads square, divided each way into 4 blocks of 10 threads square, with an intervening centre one of half the width—i.e., 5 threads wide by 10 threads long. Lay the foundation as for the Maltese cross, allowing 15 threads at each end, leaving the 45 threads stretched over the centre space to be darned in the pattern.

Crossing.—In the *first set*, of four checks and a half, the stitch changes four times, which, in the following directions, will be marked by stars.

1st Row.—Under 3, over 1, under 4, over 1, under 1*, over 1, under 1, over 4, under 1, over 3*, under 3, over 1, under 1*, over 1, under 1, over 4, under 1, over 3*, over 1, under 4, over 1, under 1.

2nd Row Returning.—Under 4, over 1, under 4, over 1*, under 1, over 4, under 1, over 4*, under 4, over 1*, under 1 and over 4 twice*, under 4 and over 1 twice.

3rd Row.—Under 2, over 1, under 4, over 1, under 2*, over 2, under 1, over 4, under 1, over 2*, over 2, over 1, under 1, under 2*, over 2, under 1, over 4, under 1, over 2*, under 2, over 1, under 4, over 1, under 2.

4th Row.—Over 1 and under 4, twice*; over 4 and under 1 twice*; over 1, under 4*, over 4, and under 1 twice*; under 1, and over 4 twice*.

5th Row.—Under 1, over 1, under 4, over 1, under 3*, over 3, under 1, over 4, under 1, over 1*, under 1, over 1, under 3*, over 3, under 1, over 4, under 1, over 1*, under 1, over 1, under 3, over 1, under 3.

6th Row.—Like 1st read backwards.

7th Row.—Like 2nd read backwards.

8th Row.—Like 3rd read backwards.

9th Row.—Like 4th read backwards.

10th Row.—Like 5th read backwards.

Second Set.—1st Row.—Over 1, under 1, over 4, under 1, over 3*, under 3, over 1, under 4, over 1, under 1*, over 1, under 1, over 3*, under 3, over 1, under 4, over 1, under 1*, over 1, under 1, over 4, under 1, over 3.

2nd Row.—Under 1, over 4, under 1, over 4*, under 4,

and over 1 twice*, under 1, over 4*; under 4 and over 1 twice*; under 1 and over 4, twice.

3rd Row.—Over 2, under 1, over 4, under 1, over 2*, under 2, over 1, under 4, over 1, under 2*, over 2, under 1, over 2*, over 2, over 1, under 4, over 1, under 2*, over 2, under 1, over 4, under 1, over 2.

4th Row.—Over 4, and under 1 twice*; over 1, and under 4 twice*; over 4, under 1*, over 1 and under 4 twice*; over 4 and under 1, twice.

5th Row.—Over 3, under 1, over 4, under 1, over 1*, under 1, over 1, under 4, over 1, under 3*, over 3, under 1, over 1*, under 1, over 1, under 3*, over 3, under 1, over 4, under 1, over 1.

The 6th, 7th, 8th, 9th, and 10th rows agree with the 1st, 2nd, 3rd, 4th, and 5th rows, read backwards, as in the 1st set.

Centre.—Half blocks. Only 5 rows are

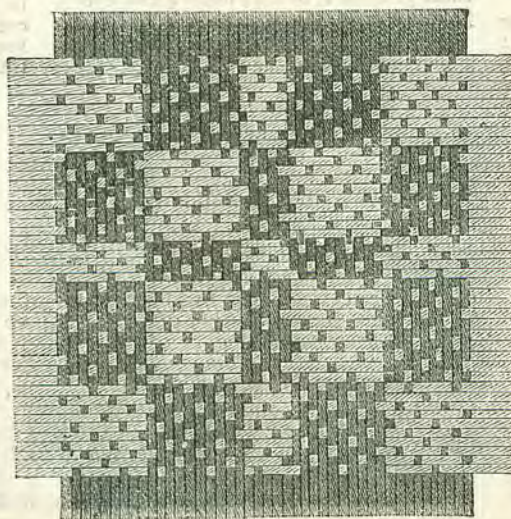


FIG. 3.

required. Work exactly like the first 5 rows of the *First Set*.

Third Set.—Corresponds to the *Second Set*,

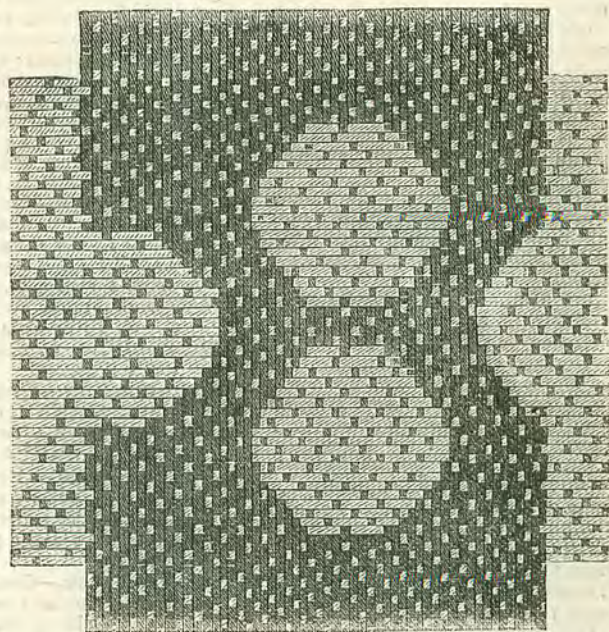


FIG. 4.

Fourth Set.—Agrees with the *First Set*.

The other cut (fig. 4) exhibits one of the greatest difficulties of damask darning—a difficulty which the designer has not well understood. Ignorant of darning, he little thought that the omission even of a line could very much alter the plan, therefore I must ask you to be guided more by the description than by the illustration. The delineation of the circle always proves troublesome, and in this case still more so, when it has to be shaped by two stitches, running in different directions. Here, specially, will the true eye be indispensable. Naturally spots affect all manner of sizes and positions. Some are large and scantily strewn, while others are very small and closely grouped. Ours have medium proportions, extending over 25 threads, and each separated by 3 lines of plain damask stitch.

Lay a foundation of 52 rows, darning 15 threads, as usual, for the border.

1st Row.—Over 3, under 1; over 4 and under 1, twice; over 2, under 4; over 1 and under 4, twice; over 1, under 5, over 3, under 1, over 7, under 1, over 4.

2nd Row.—Over 2, under 1, over 6, under 1, over 4, under 1, over 1, over 2, over 1; under 4 and over 1, 3 times; under 3, over 3; under 1 and over 4, twice; under 1, over 1.

3rd Row.—Over 4 and under 1, twice; over 4, under 2; over 1 and under 4, 4 times; over 4 and under 1, twice; over 2, under 1, over 3.

4th Row.—Over 1, under 1, over 6, under 1, over 4, under 1, over 2, under 1, over 1; under 4 and over 1, 3 times; under 4, over 2; under 1 and over 4, twice; under 1, over 2.

5th Row.—Under 1 and over 4, 3 times; under 2, over 1; under 4 and over 1, 3 times; under 4; over 4 and under 1, 3 times.

6th Row.—Over 2; under 1, and over 4, twice; under 1, over 3; under 4 and over 1, 3 times; under 5, over 2; under 1 and over 4, twice; under 1, over 3.

7th Row.—Over 1, under 1; over 4 and under 1, twice; over 5, under 2, over 1;

under 4 and over 1 twice; under 6, over 1, under 1; over 4 and under 1 twice; over 4.

8th Row.—Over 1; under 1 and over 4 twice, under 1, over 5, under 2 and over 1; under 4 and over 1 twice, under 4, over 3; under 1 and over 4, 3 times.

9th Row.—Over 2, under 1, over 4 and under 1 twice; over 4, under 3, over 1 and under 4 twice; over 1, under 5, over 2, under 1, over 4 and under 1 twice; over 3.

10th Row.—Under 1; over 4 and under 1 twice; over 7, under 5; over 1 and under 4 twice; over 3, under 1; over 4 and under 1, 3 times.

11th Row.—Over 3, under 1; over 4 and under 1, 3 times; over 1, under 1; over 1 and take 4 twice; over 1, under 1, over 3, under 1, over 2, under 1; over 4 and under 1 twice; over 2.

12th Row.—Over 4 and under 1; over 4 and under 1, 3 times; over 4, under 3; over 1, under 4, over 1, under 2, over 5, under 1; over 4 and under 1 twice; over 4.

13th Row.—Over 4 and under 1, 4 times; over 2, under 5, over 1, under 3, over 2, under 1, over 6, under 1; over 4 and under 1 twice; over 1.

14th Row.—Over 3, under 1, and over 4 twice; under 1 and over 2, under 1, over 5, under 7, over 7, under 1, over 2; under 1 and over 4 twice; under 1, over 2.

15th Row.—Under 1 and over 4 twice; under 1 and over 6, under 1 and over 2, under 1, over 5, under 1, over 7, under 1, over 6; under 1 and over 4 twice; under 1.

16th Row.—Here commences the row of complete spots which stand on either side of the half one, with which the darn begins. Over 2, under 1 and over 4, under 1, over 3, under 4, over 4, under 1, over 1, under 1, over 6, under 1, over 6, under 4, over 5, under 1, over 3, under 1, over 3.

17th Row.—Over 1, under 1, over 4, under 1, over 3, under 3, over 1, under 5, over 2, under 1, over 4, under 1, over 1, under 1, over 5, under 9, over 4, under 1, over 4.

18th Row.—Over 1, under 1, over 4, under 1, over 1, under 3, over 1, under 1, over 1, under 5, over 1, under 1, over 6, under 1, over 4, under 3, over 1, under 4, over 1, under 3, over 3, under 1, over 4.

19th Row.—Over 2, under 1, over 4, under 2; over 1 and under 4 twice; over 1, under 1, over 1, under 1, over 4, under 1, over 1, under 1, over 2, under 4, over 1, under 6, over 1; under 1 and over 3, twice.

20th Row.—Under 1, over 4, under 1, over 1, under 3, over 1, under 1, over 1, under 4, over 1, under 3, over 5, under 1, over 4, under 3; over 1 and under 4 twice, over 1, under 1, over 5, under 1.

21st Row.—Over 3, under 1, over 2, under 4; over and under 4, twice; over 1 and under 1 twice; over 4, under 1, over 1, under 2, over

1, under 4, over 1, under 6, over 1, under 1, over 3, under 1, over 2.

22nd Row.—Over 4, under 5, over 1, under 1, over 1; under 4 and over 1 twice; under 1, over 2, under 1, over 3; under 4 and over 1 3 times; under 3, over 3, under 1, over 1.

23rd Row.—Over 4, under 2; over 1 and under 4, 3 times; over 4 and under 1, twice; over 4; under 4 and over 1, twice; under 6, over 1, under 1, over 3, under 1, over 1.

24th Row.—Over 3, under 5, over 3, under 1, over 3; under 4 and over 1, twice; under 4, over 3, under 4 and over 1, 3 times; under 5, over 1, under 1, over 2.

25th Row.—Under 1, over 3; under 1 and over 1, twice; under 4 and over 1, 3 times; under 1, over 1, under 1, over 2, under 1, over 1; under 4 and over 1, twice; under 6, over 1, under 1, over 3, under 1.

26th Row.—Over 2, under 1, over 1, under 5, over 1; under 4 and over 1, twice; under 4 and over 3; under 4 and over 1, 3 times; under 7, over 3.

27th Row.—Over 1, under 1, over 2, under 2, over 1, under 1, over 1; under 4 and over 1, twice; under 4, over 4, under 3; over 1 and under 4, 3 times; over 1, under 2, over 4.

28th Row.—Over 1, under 1, over 3, under 3, over 1; under 4 and over 1, twice; under 4, over 3, under 1, over 1, under 2, over 1, under 4, under 1; under 4 and over 1, twice; under 6, over 5.

29th Row.—Over 2, under 1, over 1, under 3, over 1, under 1, over 1; under 4 and over 1, twice; under 4, over 4, under 3; over 1 and under 4, twice; over 1, under 7, over 3.

30th Row.—Under 1, over 3, under 1, over 1, under 1; over 1 and under 4, 3 times; over 1, under 1, over 2, under 1, over 1, under 1; over 1 and under 4, 3 times; over 1 and under 1, twice; over 3, under 1.

31st Row.—Over 3, under 7; over 1 and under 4, twice; over 1, under 3, over 4; under 4 and over 1, 3 times; under 5, over 1, under 1, over 2.

32nd Row.—Over 5, under 1, over 1; under 4 and over 1, three times; under 2, over 1, under 1, over three; under 4 and over 1, 3 times; under 3, over 3, under 1, over 1.

33rd Row.—Over 5, under 1; over 1, and under 4, 3 times; over 1 and under 1, twice; over 4; under 4 and over 1, 3 times; under 3, over 3, under 1, over 1.

34th Row.—Over 3, under 2, over 1; under 4 and over 1, 3 times; under 2, over 1, under 1, over 5, under 2, over 1; under 4 and over 1 twice; under 3, over 3, under 1, over 2.

35th Row.—Under 1, over 3, under 1, over 2, under 5, over 1, under 4, over 1, under 4, under 3, under 1, over 4; under 4 and over 1, 3 times; under 2, over 4, under 1.

36th Row.—Over 2, under 1, over 3, under 3, over 1; under 4 and over 1, twice; under

1, over 2, under 1, over 4, under 1, over 2, under 5, over 1, under 4, over 1, under 2, over 4, under 1, over 3.

37th Row.—Over 1, under 1, over 4, under 1, over 2, under 4, over 1, under 4; over 1 and under 1, twice; over 4, under 1, over 5, under 3; over 1 and under 4 twice; over 2, under 1, over 4.

38th Row.—Over 1, under 1, over 4, under 1; over 1 and under 5, twice; over 3, under 1, over 4, under 1, over 5, under 9, over 5, under 1, over 4.

39th Row.—Over 2, under 1, over 4 under 1, over 4, under 4, over 6, under 1, over 4, under 1, over 6, under 9, over 5, under 1, over 3.

40th Row.—Under 1, over 4, under 1, over 5, under 4, over 4, under 1, over 1, under 1; over 4 and under 1, twice; over 8 and under 1, over 5, under 1, over 4, under 1.

Darn 3 rows in the ground-stitch, and then start the next spot just between the two above, following the same method.

"Damask" has been thus named from Damascus, in Syria, the town wherein it was first manufactured. The fabric soon spread over Europe, and was brought by Flemish weavers into England, in 1573, where it is now made to perfection. Thus, to the same sixteenth century we owe the introduction of linen shirts, woven and knitted stockings, diapers and damasks—all materials so conducive to health, cleanliness, and comfort. Yet, as already alluded to, our forefathers, who have bequeathed to us such wonderful works of art, never gave a thought to all these personal and domestic requirements!

There are three kinds of damask—silk, worsted, and linen; to this latter species only our remarks apply; it is finely-twilled, much used for nappery, and has to be mended with very fine "flourishing" thread.

The stuffs generally known under the heading of twills are, apart from cottons and Bolton sheetings, mostly woven in wool, with their diagonal lines more close and sudden than the damask, and obtained in mending by passing over 3 and under 1. In this category are included cashmeres, merinos, serges, &c. Ravellings of the textiles themselves form the only satisfactory mendings for such goods.

General Remarks.—Never try your skill on fine material; it causes loss of sight, time, and patience. Experiment rather on crum-cloth, coarse canvas, or by means of inter-plaiting. When about to darn the material for good, tack the worn part straight and flat on a piece of brown paper or *toile cirée*. Select needle and thread of suitable size, and be careful to leave long loops, in order to cut them regularly, when, after the material has been washed, the cut threads will work themselves into the stuff.

AUNT DIANA.

By ROSA NOUCHETTE CAREY, Author of "Nellie's Memories," "Not Like Other Girls," "Esther," etc.

CHAPTER XIII.

A CONVENIENT THUNDERSTORM.

"ROGER, does it not seem strange that Miss Hardwick never brings her sister to The Holms?"

"Well, no, Ailie. I am too profound a student of human nature to think anything strange. You women know how to tyrannise over one another. Revenge is sweet, even to the feminine mind. Poor Miss Anna is expiating the offence

of having excited our commiseration. The fiat has gone forth—her days at The Holms are numbered."

"Oh dear, I hope not," returned Alison, in an anxious voice; "I took rather a fancy to the poor little thing, and I hoped to have been of some use to her—she seems so utterly devoid of friends."

"I perfectly agree with you there. I never see Miss Anna without recalling

the old story of Cinderella. I only wish we could improvise a pumpkin coach and carry her off. I should like to set her to play, and do nothing else for three months, at least."

Alison laughed at Roger's energetic tone as he struck the hedgerow with his stick. They were walking down a country road. The evening was sultry, and Roger had invited his sister to accompany him in one of their pleasant