

right and just that I should supply my own wants from it."

"I think, lassie," he replied, gently, "that the very least we can do for you is to give you a decent outfit, and send you away with five pounds in your pocket."

He meant kindly, I know, but somehow his words struck a cold chill to me. It seemed as if, with a fair start in life given me, I was expected to battle with the world without further assistance either from mother or son. A few minutes after and I was reproaching myself for the thought, which, towards Donald at least, was most unjust.

"And what about your money, Jennie?" he continued. "What would you like me to do with that thirty-five pounds?"

"I suppose I had better ask Mrs. Drayton to take care of it for me," I replied. "If I keep it myself I shall be afraid of losing it."

He burst into a laugh.

"My dear child, you are not obliged to carry your money in your pocket just because you happen to possess it. I was going to propose that you should lend it to me, and that I should give you—well, say ten per cent. for it."

"Isn't that too much? I heard you tell Mrs. Forsyth last night that in getting five per cent. for some money you had lent you thought you were receiving good interest."

"I will give you twenty per cent., Jennie, if you will accept it."

"Supposing I take you at your word?"

"Do."

"Since when have you become so rich, Cousin Donald?"

But he answered gravely—

"You can't think how pleasant it is to know that the struggle which has been going on for years is over. Mother's heart was always set upon making a lawyer of me, and to article me to Grey and Grey she had to make great sacrifices. You don't know what a good woman she is, Jennie."

"Yes I do."

I suppose my voice was wanting in cordiality, and the deficiency vexed him.

"But you do not like her?" he asked, anxiously.

"She does not like me," I replied, bluntly.

But no sooner were the words out of my mouth than I repented of them. I owed Mrs. Forsyth a debt of gratitude I should never be able to repay, and was this a seemly way to speak of her? No wonder she looked hurt and cold.

"Oh! I ought not to have said that," I cried; "she has been far kinder to me than I deserved, or had any right to expect. Forgive me. It is only that I do not understand her, that is all."

"Yes, that is it," he said, and I knew at once that he had taken me back into his favour. "You do not understand her, and—" he paused for a moment, then went on—"and, perhaps, she does not quite understand you. But she has your interest very near at heart."

"I am sure she has," I said, humbly; "and believe me I am grateful."

"We both have cause to be grateful. Now, I am thankful to say, I can give her a comfortable home. I have a good position at the office, and—can you keep a secret, Jennie?"

"I will keep yours at any rate."

"Before very long I shall be junior partner in the firm."

"Oh, I am so glad! But I am not surprised, you are so clever and learned."

"So you and my mother think."

"So does Mr. Grey, or he would not take you into partnership. I wish," and I sighed wistfully, "that I had been better educated. I know nothing beyond a little grammar, and history, and geography. I only wonder you care to talk to me at all."

"Do you? Then I shall not tell you how

much I like it, lest you should begin to wonder more. But as regards that lamentable ignorance of which you speak—nay, Jennie, you need not look at me so uneasily from under those long eyelashes of yours. I am only laughing at you."

"It is no laughing matter to me," I said, with another sigh.

"Well, dear, you are not yet so old but you may learn, nor bred so dull but you can learn."

"If you hadn't made me read the *Merchant of Venice* with you the other evening, I shouldn't have known where that came from."

"Reading will do a great deal for you. It will give you general knowledge. Whatever you want to know thoroughly—such as a language, for instance—you must, of course, study attentively and perseveringly. I shall expect you to make good progress with your music. Mrs. Drayton says you can have an hour every day for practice."

This was news to me, and my face showed my satisfaction.

"I owe that to you, too," I said. "But, there! I shouldn't have had the situation at all if it hadn't been for you, for Mrs. Drayton said she could not have engaged me if I had not known something about music. I have many things to thank you for, cousin Donald."

"Is the twenty per cent. to be among the items?"

"No, I cannot let you do that."

Then I told him I would take five per cent. for my money; that the interest should be added to the principal year by year, and that if my funds ran low I would not hesitate to ask him to send me the wherewithal to replenish them. So we talked on, till the sun, sinking beneath the far-off waves in the midst of a billowy mass of crimson and gold, reminded me of the lateness of the hour.

"Had we not better be going home, Donald?"

"Not just yet. To-morrow night you will be far away, and however much I may want the pleasure of my little cousin's company, it will not be in my power to enjoy it. I must keep you, then, while I can."

"Thank you for saying so." And I slipped my hand into his. "The memory of those words will cheer many a lonely hour."

"Besides making me your banker," he said, presently, "I want you to promise that if you are in any trouble or want advice you will write to me at once."

"If I find myself in any great trouble or difficulty I will; but I must learn to be independent and act for myself. Don't you remember what you said last night?"

"What?"

"That God helps those who try to help themselves."

There was silence for a few minutes; but I knew by the pressure of his hand that he was pleased with me. Then, half-jestingly, he said—

"I have one piece of advice to give you. Don't let your wise little head be turned with the flattery that your pretty face will be sure to provoke."

"But I am not pretty," I said, looking up in astonishment. "It was Marion who had all the beauty. Though I think if Effie had lived she would have been even more lovely."

"I suppose with their mother's beauty they inherited her delicate constitution?"

"Yes," I replied, sadly; adding, "I take after my father. I am strong and vigorous, and not remarkable for my good looks."

"You may not be actually beautiful," he said, scanning my features thoughtfully and leisurely, as if he found it a pleasant task; "but there is something very sweet and fascinating about you. That 'quiet kind of

grace,' which to many men is more attractive than mere beauty."

"Is there? I did not know it."

For a second time that evening he burst into a hearty laugh.

"What an innocent child it is! Come, lassie, let us go home."

An innocent child! Yes, I was then, but twenty-four hours after I awoke to the fact that I was a child no longer; for, with all a woman's power of loving, I loved Donald Forsyth.

(To be continued.)

PLAIN NEEDLEWORK.

CHAPTER I.



THE first historic record of the labours of the needle is connected with the raiment with which we are covered (Genesis iii. 7). A beginning of sin and disobedience,

but containing consolation even in sorrow. Innocence and unalloyed happiness had both fled from the world of mortals, when needlework and clothing came

into it. But work—employment for head and hands, and steady labour, must be ever considered as amongst the best sources of consolation in the griefs of heart and mind. And so to-day, under their soothing influence many a man and woman gains quietude and calm in the "labour which is really prayer."

The "fig leaves" mentioned are supposed by Milton to be the leaves of the banian tree, which is the pride and worship of Hindustan. It is considered there as especially emblematic of the Deity, from its apparently never-ending life, its far-reaching arms, and its overshadowing beneficence. It has been known to have 350 large trunks; and in the march of an army to have sheltered 7,000 men. The leaves are large, soft, and of a lively, bright green, and the fruit produced by it is a small, bright scarlet fig.

The thorns from which the "mother-of-all-living" procured her earliest needle, were a part, alas! of the curse pronounced by God, that the earth was to "bring them forth," and this was the first use made of their otherwise useless spines. The white thorn, which grows near Jerusalem in abundance, and which is supposed to have been the kind used for Our Saviour's crown, is by many people considered to have furnished Eve with the first needle. No creature had been killed at that time, either for food or sacrifice, so the usual resource of the aboriginal, the pointed, thin, and easily pierced fish-bone was not attainable.

Throughout the Bible the mention of needlework runs like a golden thread, and on it are strung, like precious pearls, many of the beautiful stories most often told and loved by children, related by prophets, kings and law-givers, inspired to record them—Joseph's "coat of many colours," Hannah's "little coat," in the making of which how many loving thoughts had been bestowed on the boy beloved, dedicated and given up to God! And not only to little children do such stories appeal, with lessons that are well worth learning, but to our girls as well, in the praise of the "wise-hearted" and "willing-hearted," who offered the work of their hands to the Lord at the building of the first "sanctuary

made with hands," down to the story of Dorcas, restored to life by St. Peter, and the coats and garments she had left as a testimony alike of her close industry and of her love to the poor of the flock. In death her skill with the needle was quoted to glorify her good name, and her fellow women displayed its fruits with pride and joy.

Recent writers have taught us much regarding the symbolic nature of Eastern habits, and of the reason for the adoption even of their clothing. In Roberts's "Oriental Illustrations" we find a mention made of the "coat of many colours," which throws so much light on the reasons why it was worn and on the Bible narrative that I quote it here to give additional interest to the subject of clothes. "For beautiful or favourite children," says Roberts, "precisely the same thing is done at this day—crimson and purple and other colours are often tastefully sewed together. Sometimes the children of the Mahomedans have their jackets embroidered with gold and silk of various colours. If a child be clothed in a garment of many colours it is believed that neither evil tongues nor evil spirits will injure him, because the attention is taken from the beauty of the person to that of the garment. Children (in the present day) seldom wear them after they are eight years old, though it must have been the custom amongst the ancients referred to in the Bible to wear them longer."

This little diversion is the more interesting as it supplies us with the first mention of another of the earliest works given to us to perform in our childhood, and that is "patch work," for in this way was the "coat of many colours" probably manufactured, as the Hebrew name would seem to imply.

It is singular to observe, when we read of this most ancient art of needlework, how great was its value in early days, and that it was not the material of the garments which made that value, but the ornamental embellishments with which they were afterwards invested by the needle. This is shown by the delighted anticipations of the mother of Sisera, in speaking of his share of the spoil, "A raiment of needlework, a prey of divers colours; of divers colours of needlework on both sides." In those early days there was no silk. The groundwork of all things was either of wool or linen, rendered valuable by needlework and the gold and silver used on it.

In these days we have changed all that, and have placed the value on the material itself—rich indeed, but made by machinery—and thus have deprived that of its proper value on which time, thought, and skill were all applied. It is difficult to obtain anything like its real value for needlework in the present day; in many people's eyes ornamental needlework has none at all, and as for plain needlework, it is not easy to make even one's daily bread by it. This is, in part, due to the low ebb at which both departments of the art have arrived; the term "fancy-work" being synonymous with "rubbish," and good plain work being nowhere procurable.

I need not remind my young readers of the many instances in which the Bible speaks of "raiment" being a great part of the "treasures of the household" in the East. Job makes many allusions to the subject, and the reference made by our Blessed Saviour to the "heavenly treasures," shows us that the earthly ones were of material such as the "moth" will eat and spoil; while St. James is more explicit, and says of "the rich men," "your gold and silver is cankered, and your garments are moth-eaten." In former days, too, the arraying of a person in rich robes was a very high compliment; and it was one of the ancient methods of investing with the highest degree of subordinate power—Joseph being thus arrayed by

Pharaoh, and Mordecai by King Ahasuerus. The purple robe put on our Blessed Lord in mockery thus finds its deepest and most purely symbolical meaning.

In the primitive days of Christianity the Apostles and early Fathers of the Church were much exercised on the subject of the dress and fashions which prevailed in their times, and appear to speak of them in such a way that many people have gathered the idea that they did not approve of any care being taken in the matter, nor of any difference of dress being right between those who are blessed with this world's goods, and those who are not. We shall understand the situation with regard to dress if we consult some of the early Christian writers, for they give an account of garments inscribed with verses and titles and decorated with figures of men, women, and animals, and even cities and towns were also depicted upon them.

The following description is from a homily on Dives and Lazarus by a Bishop of Amosian in Pontius, in the second century:—"They have here no bounds to this foolish art, for no sooner was the useless art invented of weaving in figures in a kind of picture—such as of animals of all sorts—than rich persons procure flowered garments and also those variegated and embroidered with an infinite number of images, both for themselves, their wives, and their children. . . . Whenever thus attired, they go abroad—they go, as it were, painted all over—and pointing out to one another with the finger the pictures on their garments.

"For there are lions and panthers, and bears and bulls, and dogs, and woods, and rocks, and huntsmen; and, in a word, everything that can be thought of, all drawn to the life—for it was necessary, forsooth, that not only the walls of their houses should be painted, but their coats (*tunica*) also, and likewise the cloak (*pallium*) which covers it.

"The more pious of these gentry take their subjects from the Gospel history, *e. g.*, Christ Himself, with His disciples, or one of the miracles, is depicted. In this manner you shall see the marriage of Cana and the waterpots; the paralytic carrying his bed on his shoulders; the blind man cured by clay; the woman with the issue of blood taking hold of the border of Christ's garment; the Magdalene at the feet of Jesus; Lazarus coming from the tomb; and they fancy there is great piety in all this, and that putting on such garments must be pleasing to God."

After reading this description, we shall not wonder that the founders of the early Church wrote as strongly as they did, for these garments must have been most distracting to the attention, wherever they were seen; but especially wherever the public worship of God was proceeding, and have conduced largely to vainglory and pride both of person and purse.

In further allusion to the lettered garments which these early Christians wore, with texts of Scripture worked upon them in large characters, we find a profane writer—Ausonius—celebrating a lady named Sabina, in verse, as being a famous needlewoman and "spinster," and also a poet. He says—

"They who both webs and verses weave,
The first to thee, O chaste Minerva, leave,
The latter to the Muses they devote.
To me, Sabina, it appears a sin
To separate two things so near akin,
So I have wrote thy verses on my coat."
And again—
"Whether the Tyrian robe your praise demand,
Or the neat verse upon the edge descried,
Know both proceed from the same skillful hand:
In both these arts Sabina takes a pride."

Down to very recent times, and in all ages, the great occupation of female life has been needlework, whatever form it may have taken—*viz.*, that now called "plain," or the ornamental, which now is known as "fancy" or more lately "art" needlework. It does not appear, however, that our ancestors made any such distinctions; and very naturally, too, for if we may judge from the beauty of the work on the little shirt made by Queen Elizabeth (when Princess) for her brother, Edward VI., which was exhibited some years ago in London, or from the story told of the chemise embroidered in gold and silver which was preserved as a memorial of one of the wives of Henry VIII., the ancient needlework was truly artistic, and might be called "fancy work" as well, being also employed on the very articles which we regard as peculiarly dedicated to "plain sewing." We wonder unceasingly at the good sight and at the marvellous patience of those dames of centuries ago, and we may certainly sit at their feet and learn from them with great advantage.

Not only were they skilled with the needle, but many of them were far in advance of the most learned women we can produce to-day in their knowledge of ancient and modern languages and the arts of music, painting, and medicine. It is difficult to comprehend the cause of the change in woman from the time when she was not only learned, but well skilled in needlework and all housewifely work, to these days, when she has a smattering of knowledge, thanks to examinations and "cramming," and can neither hem, nor darn her stockings, while amongst most girls the name of economy and thriftiness is considered to be synonymous with a mean spirit and stingy habits.

I have thus given a short account of the beginnings of needlework, in which I trust the readers of THE GIRL'S OWN PAPER will be interested, and in my next article I shall commence by describing the stitches used both in plain needlework and the fancy ones also connected with it.

VARIETIES.

VERY SOFTLY.—Since Beethoven's time the practice has become very common of using *ppp* in music for what Weber, in the beginning of the overture to *Oberon*, calls, "Il *utto pianissimo possibile*." It is used notably by Berlioz in his *Faust* just before the "Danse des Sylphes," and in the middle of it, where the first subject is resumed. He even goes so far as to use the sign *pppp* for the last two notes of the clarinets at the end of the dance. Verdi, in his *Requiem*, has gone even farther, and at one point uses *ppppp*.

TURKISH WOMEN.—The Turkish woman is superstitious in the extreme. She believes in charms. She will not live an hour bereft of her three-cornered bit of leather which encloses the mystic phrase that is potent to ward off the evil eye. She distrusts Tuesday as the mother of ill-luck, and will not celebrate the birthday anniversaries of her children, or even record the date, lest some magician use it to cast a spell against the child.

SOLUTIONS TO THE BURIED RIVERS OF ENGLAND, SCOTLAND, IRELAND, AND WALES (page 71).

Towy, Wye, Tees, Tyne, Tama, Allan, Don, Earn, Yare, Arun, Witham, Kennet, Derwent, Lea, Bandon, Esk, Dove, Tone, Severn, Darent, Tay, Teith, Ouse, Trent, Deveran, Nen, Roding, Usk, Forth, Slaney, Wear, Dec.

TWENTY-ONE.

BY MRS. G. LINNÆUS BANKS

HUSH! 'tis a solemn hour,
The hour before the morning,
When girlhood flies for aye
At the first blush of dawning;
Flies with all girlish things,
Hopes and imaginings,
On fleet, retreating wings!

Flies, never to return,
Yet drops a tear in flying,
A benediction sweet
As blessing from the dying,
On the new woman made
In sunshine and in shade,
No duty to evade.

A woman free to act—
Thinking, willing, doing;
Living the lovely life
No other life is rueing:

A woman, with the might
Of gentleness bedight,
Love's sceptre, shield, and light.

Like to worn garments drop
Thy years of girlhood twenty;
The veil of twenty-one
Comes gemmed with promise plenty;
The pearls of hope and prayer,
For all things good and fair,
And life with little care.

Thou may'st not note the change
When girlhood spreads her pinions;
The frontier is unseen
Of womanhood's dominions;
But if thy girlhood brought
High act and noble thought,
Step forward—fear thou naught!

PLAIN NEEDLEWORK.

CHAPTER II.

THE FIRST STITCHES.

I HAVE already, in my introduction, mentioned the earliest and rudest form of needle—the thorn. The oldest manufactured needle of which we have any specimens left were made of bone; but it seems that the beautiful examples of Egyptian work which we possess were executed by means of bronze needles.

We learn from M. Laclot's paper "On the Employment of Sewing Needles in Ancient Times" that the earliest use of iron or steel needles in Europe of which he had been able to learn anything was in connection with the establishment of a manufactory of these needles in Nuremberg in the fourteenth century. They were used in France in 1540 and also in England a little later, where they were introduced by Catherine Howard, wife of Henry VIII., but they were not sold until the reign of Mary, in 1555. We shall now most likely never know when or how bronze needles went out of use, for the early history of this manufactory in England and elsewhere is wrapped in obscurity.

It must have been a very strange state of things when needles were so scarce in England that one was considered quite a household treasure, and cherished accordingly. This was the case in the year 1566, when a comedy called *Gammer Gurton's Needle* was performed at Christ's College, in Cambridge. The play was founded on the circumstance of an old woman having lost her needle, which threw a whole village into confusion. I should imagine by the commotion this caused it was the only needle of which the village could boast. A mischief-making wag spreads about the report that another old gossip, Dame Chat, has stolen it; and the contention thereupon waxed so hot that not only hard words are exchanged, but blows, and the curate, Dr. Rat, being called in, the needle is eventually found. It seems probable, from what I have said, that needles of steel or iron were not manufactured in England at that time, as it was little more than ten years since their introduction. This would account for their being so precious a commodity. However,

a very short time afterwards Christopher Greening, with his three children, was settled at Long Crendon, in Buckinghamshire, by Mr. Damar, and there the manufactory was established and has been carried on even to the present day.

It is evident that the scarcity of needles did not affect the needlework that was executed in England, for the list of stitches given as being done at the time is a very long one; and many of them cannot be identified with any of those with which we are now acquainted.

We cannot, however, complain in this our own day of a scarcity of needles and other necessary implements; for, on the other hand, the fitting-up of our work-boxes is so easily performed, that we are in danger of being wasteful in the midst of such profusion. Nothing adds so much to our comfort in working as to be provided with everything we need; nor does anything tend so much to a proper performance of our tasks; so the first thing to consider, in our chat upon plain needlework, is the outfit required for it.

An essential requisite is the little box or bag to contain it, but we need not linger long over this item, since any amount of money might be spent upon it, from sixpence to many pounds. The principal object should be that the box should contain all that is wanted; that it be easy of carriage from place to place, and that its owner should always keep it in perfect order.

The contents should consist of a thimble, a pincushion, an emery-cushion, two bodkins (a small and a large one), two pairs of scissors, a pair for cutting button-holes, and an ordinary pair of medium size; a stiletto or piercer, a tape measure, a needle-book, containing needles of various sizes of both darning and worsted needles; four or six reels of cotton, from 24 to 50; a reel of red marking cotton, black and white linen thread, and tape buttons, and darning cotton, selected with especial reference to the kinds which the little learner will require for mending her own clothes. And here I insert the third schedule of the new code; for although these articles be not intended for the use of Board School teachers, who are already possessed of rather a wide

range of literature, written to meet their own special needs, still as the needlework standard for the Government and National schools, it forms a safe and reliable reference. The standard of knowledge is usually far higher than that of the 4th, 5th, and 6th stages, in private families where the children are carefully taught; and in our own competitions we have had this proved over and over again.

SCHEDULE III.

GIRLS' AND INFANTS' DEPARTMENTS.
Needlework.

BELOW STANDARD I.—AGE 3 TO 5 AND 5 TO 7.

Needle drill.—Position drill.

Strips (18 inches by 2 inches) in simple hemming with coloured cotton, in the following order—viz. :—1. Black. 2. Red. 3. Blue.

Knitting-pin drill.

A strip knitted (15 inches by 3 inches) in cotton or wool.

STANDARD I.—7 TO 8.

1. Hemming, seaming, felling. Any garment which can be completed by the above stitches—*e.g.*, child's pinafore, pillowcase, or pocket-handkerchief.

2. Knitting (two needles), plain—*e.g.*, a strip on which to teach darning in Girl's Upper Standards, or a comforter.

STANDARD II.—8 TO 9.

1. The work of the previous standard with greater skill. Any garment or other useful article as above.

2. Knitting (two needles), plain and purled, *e.g.*, muffatees.

STANDARD III.—9 TO 10.

1. The work of the previous standards, stitching and sewing on strings. Garment, pinafore, shift, or apron.

Herringbone stitch. The stitch only on canvas or flannel.

Darning simple. On canvas.

2. Knitting (four needles), plain and purled, *e.g.*, muffatees.

STANDARD IV.—10 TO 11.

1. The work of the previous standards, gathering, setting in, button-hole, sewing on

buttons. Garment—a plain night-shirt, night-gown, or petticoat.

2. Darning, plain (as for thin places), in stocking-web material.

3. Knitting (four needles), a man's sock.

4. Herring-bone. A patch (at least 3 inches square) on coarse flannel.

STANDARD V.—II TO 12.

1. The work of the previous standards, the running of a tack. Garment, as in Standard IV.

2. Knitting (four needles), a girl's sock or stocking, ribbed or plain.

3. Darning, simple, of a hole in stocking-web material.

4. Patching in calico and flannel.

5. Cutting out any garment such as is required in Standard III.

STANDARDS VI. AND VII.—12 TO 14.

1. The work of previous standards, whip-stitch and setting-on frill. Garment—baby's night-gown or child's frock.

2. Darning. Plain or coarse linen.

3. Patching in print.

4. Knitting (four needles), a long stocking with heel thickened.

5. Cutting out any under-garment for making up in Standard IV.

Notes.

I. Garments must be shown in each standard, but not necessarily those specified in this schedule, which are mentioned merely as examples. They must be presented in the same condition as when completed by the scholars.

II. At least half as many garments must be shown as there are girls examined in Standards I., II., III. Each garment must be entirely made by its own standard. In Standard IV. each girl must make a garment.

III. Managers should encourage girls to fix their own work. Those above Standard I. will be required to fix and cast on in the exercises performed before inspection.

PUPIL-TEACHERS (GIRLS).

First Year.

1. A garment in calico or print, showing all the stitches required in Standard IV.

2. A hole correctly mended in stocking material.

3. A patch, not less than 2 in. square, on calico.

4. A sock.

Second Year.

1. A garment in long cloth, showing all the stitches required in Standard V.

2. Grafting and Swiss darning on stocking material.

3. A patch, not less than 2½ in. square, in flannel.

4. A boy's knickerbocker stocking.

Third Year.

1. A garment in long cloth or print, showing all the stitches required in Standard VI.

2. A hole filled in with stocking-web stitch, on stocking material, not less than 1½ in. square.

3. A patch on print.

4. A pair of knitted baby's boots.

Pattern of a shirt or night-dress (full size) drawn to scale (½ size) on sectional paper; quantity and quality of materials to be stated.

Fourth Year.

1. To show a garment suited to Standard IV., cut out and neatly "fixed" or "tacked" together.

2. A three-cornered (or hedge-tear) darn, the tear not less than 1 in. square, and a cross-cut-darn, on linen.

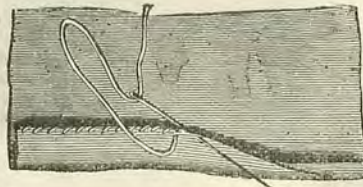
3. A roll or piece of sectional paper (½ in. scale) representing a piece of calico or Holland, 32 in. wide by 3 yds. long, on which patterns of garments suitable for children attending public elementary schools, are drawn, so arranged as to show the greatest economy of materials.

Notes.

1. In all cases the specimens, garments, and drawings shown to the inspector must be done without assistance and presented as they left the worker's hands. All garments must have been cut out by the makers.

2. No embroidery is to be used. The garments should be of plain simple patterns, showing intelligence and good workmanship, but without elaborate detail.

In home teaching, however, instruction in needlework is not always begun so young—*i.e.*, from three to five years old; nor are boys taken into consideration. I shall be only too glad if I can attract additional attention to both these points, on the part of mothers, sisters, teachers, and governesses. To my mind, and in the course of my experience, I have found the great advantage of teaching needlework in early youth, and also of instructing boys in the same art. It is an excellent method of passing away idle hours when they are tired of play, and have no better amusement than to tease and worry everyone within reach. Many a happy hour was passed long ago in a certain household known to me, where the house mother, being an invalid, had taught her boys to love needlework, and to value the quiet and calm of her bright and



HEMMING.

cheerful room. One of the boys particularly distinguished himself in knitting and crochet, while another was addicted to hemming, and the manufacture of marvellous kettle and iron holders. Who can value the good obtained from those quiet seasons of companionship, with a well stored mind and a high principled and loving mother?—hours of which the girls have many, but the boys by the nature of things only a few.

There is one hint which I must give to the home-teacher on the instruction of boys, and that is, that they are always more anxious and impatient to see results than girls. Therefore, after a very small amount of instruction in turning down and hemming paper, I have always produced a coarse kitchen towel or duster, on which they were to make their first attempts. I found this plan an excellent one, as the towel was indeed a result to which they looked forward with eagerness, for they had something to show to every one; and upon it they made rapid and very satisfactory progress. The same article answered equally well for teaching seaming or over-sewing.

As we look back to early days, we find that our first piece of knowledge acquired in this art was how to thread a needle. This is the case with all little girls who have an elderly relative residing in the house, and who, in all probability, gives them their first introduction to the beauty of service—for then they find that their young eyes can see to perform this office for the older and wiser ones. The first instruction in threading needles is best given with a coarse darning-needle, or even a bodkin, which is not so trying to the sight as a small needle. The cotton should be held in the right hand, the needle in the left, and it should always be remembered that biting the cotton is an extremely vulgar trick as well as most ruinous to the teeth, so that it should not be allowed.

Although knots are only required for basting or tacking work, the method of making one may now be taught, and after that, pro-

vided with some long strips of paper, the lessons in the folding and turning-down of hems may begin. The paper should be quite even, and, for beginners, in the shape of a ribbon (the white edges of newspapers will be found suitable and straight enough for the purpose). A fold should be turned down on one side evenly, and then the same fold laid down a second time, of the same width as the first. This double fold forms what is called a hem, and the young learner must be kept at the work of folding hems until she can lay one down both quickly and neatly. The folding of corners should also be taught, so that they may lie flat and perfectly even. There are a number of other little things to be learnt, as the method of holding the needle in the right hand, the thimble on the second finger of the same, and the work laid over the first finger of the left hand; then the proper length of thread to be taken, which should be from three-quarters of a yard to a yard. The best cotton for a child's use in beginning is, I think, No. 40 with No. 8 needles. There is no advantage in using very coarse needles and thread—quite the contrary—and there is no need whatever for breaking needles; the coarse ones lead to untidy work, and the breakage of those that are fine may be prevented by care in tuition. The needle is driven through the material by means of the thimble with the assistance of the thumb and forefinger. Any endeavour to force it through by means of the thimble alone is sure to cause a breakage. The use of the emery cushion, too, should be more frequent than it generally is, as the needle becomes dull and blunted in its passage through the hot and nervous little fingers which hold it. It must never be left in the work, as serious accidents may result from such carelessness, but taken out and replaced in the needle-case.

To make the first stitch, point the needle from you, keeping the eye next the chest, and leaving out a small end of the thread, which must be carefully tucked in with the needle under the hem before taking the next stitch; which latter should be made, as well as every succeeding one, with the point directed towards the chest, not towards the left shoulder, as children so frequently point it. If our little learner be young, or more than usually unhandy, it will be best to allow her to tack the hems down on the paper before hemming, or to use two pins, one before the other. Thus far we have been working with paper strips, on which much can be taught and practised, which will make each succeeding stage the easier to the learner.

When the power of holding and guiding the needle has been fully acquired, strips of dark print may be used worked with white cotton; or the rule of the third schedule may be adopted—*i.e.*, to use strips of white calico, beginning by sewing with black cotton, and advancing to red and blue in succession, each change marking an advancement in the art of hemming. If alternate needlefuls of colours be used, the process of finishing off the old thread by leaving a short end and beginning the new in the way already explained, and tucking both neatly under the hem, will be clearly marked and neatly performed.

The faults in hemming are summed up by a recent writer of experience as follows:—"The upright stitches of a beginner caused by the needle being put in like a skewer, and pointed to the top edge of the hem, instead of to the left thumb, and also because the child inserts the needle just under where the cotton has been drawn out, instead of making a step forward. "Split hemming" is another fault—*i.e.*, where the needle is not made to shine clearly through on the right side, but is actually allowed to split the threads of the material, thus showing scarcely any stitches on the right side, and, of course, being most

insecure, unpractical work, which will soon wear out. "Straight hemming," showing a horizontal stitch on the right side, as in "running," is also a fault, and to be avoided for the same reason. What is called "single-thread hemming" is also much to be condemned. The correct shape of the stitch made may be exemplified by a row composed of the letter "V," half the "V" being on one side, and the other half on the opposite side of the material. Between the points of the "V" there ought to be four threads.

The use of knots is also a great defect in hemming, and they should be strictly prohibited. They may be easily discovered by passing the hem between the finger and the thumb, with the edge of the thumbnail against the hem. The joinings of the cotton should also be noticed carefully, as careless finishing will speedily show itself here, and the weak places will gape and open in the wearing and washing. Other points to be noticed are the finish and turning of the corners, matching the seams in the hem, and the careless packing of the latter through over haste and pulling the thread tightly.

There are certain rules for the hemming employed on different materials, &c., which I must mention here, as well as the usual faults in performing the stitch. In hemming articles with four sides, make the hems on the opposite sides first, and then on the ends; the corners will thus be turned in pairs, or all alike. All articles to be hemmed should be, if possible, cut and turned to a thread. In hemming fine work with fine cotton, the thread should be pulled out very gently. In hemming angular-cut articles, such as a half handkerchief, the thread should be drawn rather tightly in performing the work. It is not necessary to hem muslin so closely as cambric or linen. When the hem is intended to be narrow, as in fine work, both folds should be equal; but when a broad hem is required the second fold should be made broader than the first in all thick materials, to avoid all feeling of clumsi-

ness. A broad hem in crape, fine gauze, grenadine, and muslin should have equal folds. Hemming on coloured materials should always be performed with silk or cotton of the same colour, the sole exception to this rule being observed when there is a superabundance of a white pattern over a coloured surface.

And now that we are upon the subject of rules for hemming, we shall do well to try and find out some commonsense rules to guide us in judging of work in general—in fact, some standard to work by. I think we shall find this in the best kind of work usually sold in shops. If work be good enough to sell, and wear fairly well, we may consider ourselves safe in believing it to be of the right standard of neatness, and we may teach it to our children. We will therefore take a nightdress of fair price, from 12s. 6d. to 15s.—well trimmed, hand-worked throughout, made at a first-rate City house, and of which thousands are sold in the course of the year—as our guide, and we will proceed to count the stitches in the inch, remembering that the person who made it was earning her living, and that the article produced was saleable, and in constant demand. The stitches run thus—

Hemming, from 9 to 10 stitches per inch.

Stitching, „ 18 to 20 „ „

Trimming, „ 9 to 10 „ „

Feather-stitching takes the place in a great measure of stitching; the embroidery being put on with it, and the seams throughout are "run and felled"—not "seam and felled"—and less attention is paid to either stitching or running by the thread than we have been accustomed to see. This, I think, is an accurate description of the saleable plain needlework in this reign of good Queen Victoria.

The number of stitches to the inch, as counted in the work and the samplers of the School Boards, are as follows:—

Hemming, from 20 to 30 stitches per inch.

Stitching, „ 32 to 36 „ „

Over-sewing „ 30 to 36 „ „

Judging from a little shirt that I once saw

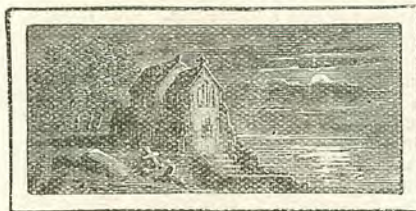
made by Queen Mary and "Good Queen Bess," for their infant brother, Edward VI., this about represents the standard of the needlework of that period; and we know that both these queens excelled in all kinds of needlework. But, of course, in these days it does not answer for us. It takes too much time and strength of sight; and we certainly could not do enough of it to make a living by it, even if we could sell it—which latter would not be of easy accomplishment.

Another thing which must be taught with the first lessons, is perfect cleanliness. So beautifully clean is the work done for sale at present, that washing it has been given up; and it is merely ironed very carefully, and packed into boxes ready for purchasers. The work is all cut out by a machine knife, which cuts hundreds of chemises or nightdresses at once, and saves every morsel of stuff in a marvellous manner. So there are no jagged ends nor false cuts; all is plain and straightforward.

The teaching of plain needlework in ladies' schools, as well as in private families, will be rendered easier by the adoption of a commonsense standard, such as I have recommended.

Those who are acquainted with the former requirements of Schedule III. will find, on reading it, that in the new one they are much altered and improved in many ways. "Counter-hemming," and the plaiting of material into a band (instead of properly gathering it) have been removed. "Swiss darning" and "grafting" have been placed in the pupil teacher's work. "Knotting" has been entirely taken out, as well as "feather" or "coral stitch." The latter is to be regretted, as it now takes the place of "stitching" in most ladies' under-clothing.

In conclusion, I must remark that, whatever may be our ideas of orthodoxy in needlework, we must remember that that art, like all others, must improve and be modified with the progress of time and the wants and ideas of women.



LADY JANE.

By ISABELLA FVIE MAYO.

FORTH in the morn rides Lady Jane;
She leaves her castle home behind,
And over moor and through the lane
Her steed goes lightly as the wind.
Surely her life is bright and glad,
Yet Lady Jane is grave and sad.

Sweetly she gives her greeting smile
To children on their way to school,
And even reins her horse awhile
To question them of stitch or rule.
But swift, pale gravity again
O'erspreads the face of Lady Jane.

She seeks the home where helpless age
Wears out its patient hours alone;
She softly turns the sacred page,
And reads in her low chastened tone.
"Where did she learn," the old folks ask,
"The thoughtful skill for such a task?"

The country lassie and her swain,
On errand bound to shop or mill,
Pause to look round on Lady Jane,
While envious thoughts their bosoms fill.
"Oh, well to be of high degree,
From toil and care and trouble free!"

But where is he who used to ride
Laughing and proud by Lady Jane?
Where heroes for their country died,
And graves are thick 'mid Transvaal grain.
Duty and death are everywhere,
And Lady Jane accepts her share.

Oh, what to her are wealth and show?
And what to her is high degree?
Far dearer is her sacred woe—
Her memories of what used to be!
Life's sisterhood of Love and Pain
Is all that's left for Lady Jane!

upon which she gazes with as fond a gaze as a nature-loving traveller bestows upon the sun-lighted summit of a mountain. Carefully do Rachel and Sally take up each separate article of china, and sound it, an operation performed by knocking the knuckle against it, to discover whether there is crack or flaw. None such being detected, they carry the treasure into the house, Sally dolefully lamenting the while upon its extreme plainness, and extolling the superior beauty of the rejected red and gold.

During the first six months of her second year at the farm, Rachel did not give her attention to her staffell with any degree of laudable care. The multiplicity of gowns, petticoats, caps, aprons, handkerchiefs, and hats which usually crowd the drawers and boxes of the betrothed had not yet entered hers. Another winter and summer passed before she thought it necessary to make any purchases. When autumn began, however, her wardrobe increased by degrees, and occasional articles of the dearly-loved earthenware also swelled her stores. Sally, on the contrary, put heart and soul in the work of staffell-framing, but when her mistress inquired whether she had any prospect of being married, her answer always was, "Dear, no, ma'am; I must get somebody to have me first." She was too wise to entrust her secret hopes to any one for fear of disappointment, for she was one of the discerning, and declared that she would never give credit to any man's faith, until he had placed the ring on her finger, and audibly answered "Yes."

She sometimes endeavoured to torment Rachel, by begging her "not to make too sure, for who could tell what William might be doing at home there all day long; men were so deceitful, and so changeable, as she knew to her cost!" Anyone who looked at Sally's untidy figure, cased in a very coarse pinafore, which served for gown, apron, and neckerchief, need not be particularly astonished at the wavering dispositions of her lovers; but Rachel felt in too happy a state of security to be alarmed by her friend's attacks upon her peace. William was as steady as the pole-star, and all his family were well pleased at the prospect of his marrying Rachel, particularly the Corporal, who declared that he should now be able to fulfil his last promise to poor Jackey Bach, by making Rachel really his daughter.

William's prospects were quite brilliant. He had obtained the situation of carpenter at the House, which insured him regular wages, and gave him the power of employing his evenings, after six o'clock, to his own advantage. His master had promised him a new cottage, which was nearly completed under his own auspices, but of which he only spoke to Rachel in general terms, wishing its shape, size, and situation to be a pleasant surprise to her, when he had the happiness of making her its mistress. Pally entered into his schemes with all the alacrity of youth; and as Rachel's furniture was under her especial charge, they anticipated making their arrangements with the utmost ease.

Never did man work day and night

with such untiring vigour as William, and never was master better satisfied with a workman than his with the progress of the house. Pally gave a good six months' polishing and rubbing to the old chairs and tables, which, in consequence, shone like so many looking-glasses. The work of both went merrily on, William whistling and singing in his glee, as every fresh portion of it was achieved, and Pally, if not exactly whistling and singing, inwardly rejoicing at the prospect that her own dear Rachel would soon be again within her reach. If Rachel could realise the truth that she was thus fondly loved, she must have been happy, since there is happiness in the simple feeling of being loved, whether by young or old.

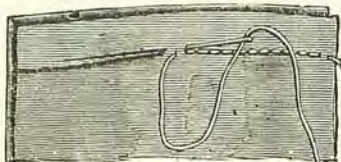
(To be continued.)

PLAIN NEEDLEWORK.

CHAPTER III.

THE next stitch on our list has been dignified with several names — "seaming," "over-sewing," "sewing," "top-sewing," and "a plain seam." The first does not seem to me a bad name, but "over-sewing" or "sewing" might be better, as the word "seam" evidently applies, I think, to the finished work. However, so long as we know what is meant, the name is not of very much consequence. "Sewing," if I may judge from the testimony of an old book on needlework, was the original name. The old-fashioned and the wisest way of teaching children this stitch was to give them some patchwork to practise upon.

Patchwork has several advantages on both sides—of the teachers and the learners. It is



STITCHING.

amusing and interesting, and as some children find needlework great drudgery, and detest it, it is well to make it pleasant if possible. It is not heavy for the small hands and tender fingers to hold (which find a long seam tiring and hard to grasp), and it has the charm of showing results quickly. There is constant practice in beginning and finishing-off the thread, and an industrious child will soon do credit to a painstaking teacher.

The great thing in sewing is to teach the proper position of the work in the hands, and the correct way of holding the needle.

Each edge of the material should be turned down, and no child should be taught to end upon two selvages. Indeed, modern selvages are so rarely even, and are so hard, that few seams look well even when finished by a good needlewoman. The two edges of the work should be placed exactly together, and should be either pinned at short distances, or slightly tacked together, to keep them even, and avoid "puckering."

Hold the work with the thumb along the side of the first finger of the left hand and round the end of it, keeping it in place with the thumb on the side next the body, and the second finger holding it at the back. Begin the work by putting in the needle on the side

of the seam next you, and leaving out an end of thread, which must be neatly sewn over with the first few stitches. When a new thread is required, leave an end of it also, and sew it in with an end of the old thread on the top of the seam, not pushing them down between the edges. In finally finishing the end of the seam, turn it round in your hand, and sew a few stitches backwards so as to make a firm finish. I think I need hardly repeat here that knots are highly improper in the use of this stitch, as in all others.

The proper position in "seaming" is to hold the elbow away from the side, the arm being in a horizontal position, so that the palm of the hand should face the chest, and the needle point to the middle of it. This position should be carefully taught, as puckering is the certain result of holding the elbow close to the right side.

As much of the work as can be comfortably held should be placed in the space between the thumb and finger of the left hand, in order to prevent the weight of the work causing a drag on the part being sewn, and thus pulling it from its proper, evenly horizontal position between the thumb and first finger, and along the side of the latter.

Care should be taken to avoid making a ridge at the top of the seam by taking too deep a stitch, one thread being sufficient at about three threads apart.

No seam should be considered finished until it be flattened out, for which purpose the ivory handle of an old tooth-brush is a good implement, and its use is preferable to scratching the work along the top with the nail—a vulgar habit—giving rise to a most unpleasant sound, and spoiling the finger-nail. The work should be laid flat on a table, when the flattener should be used. The stitches at the top of the seam should lie in a slanting direction, the needle being put straight through the seam.

The hems of linen sheets, table-cloths, and table napkins are "over-sewn" as a rule, as well as the hems of linen pillow-cases. The selvedge-joins at the sides of the skirts of night-gowns and chemises, and the right sides of the patches placed in *old garments*, are also done in this manner. "Over-sewing" is always worked on the right side of the material.

What are sometimes called the "double seams," viz., "sewing and felling" and "running and felling," are now to be taught, and in preparation the raw edges of the parts to be joined must be cut perfectly even, and be free from all loose ends of thread and the jagged ends of ravelings. The object of both seams is to join together two pieces of calico, such as the sides of a night-dress or a chemise.

Lay down the raw edge of one side in the same manner as directed for the first fold of a hem, then put it aside, and, taking up the other side of the calico, lay it down as you have done the other, and also fold it back again from you exactly at the same raw edge of the turn so that the fold shall be double. Then place the two pieces together, the edges meeting, both turns being on the inside—wrong side to wrong side. Tack them close to the edge carefully, and proceed to "over-sew" them. When finished take out the tacking thread, flatten the seam, and turn the material to the wrong side, where you should find a folded hem ready to fell down, which should be narrow and neat, to prevent the seam from being clumsy. The young worker must be taught which are the right and wrong sides of the work when the stitch is commenced.

The "run and fell" is begun in the same manner as the "sew and fell," the edge of one side of the material being turned down once, as directed for the first fold of a hem. Then place the other side upon this fold a thread or

two below the edge, and run them together. The running should be quite even to a thread, and immediately below the raw edge of the turn; if made too wide a thick seam will be the result. When the running is finished lay the seam very smoothly, and hem on the other side.

I have found very few examples, if, indeed, any, of the "sew and fell" seam in any of the first-class needlework of the day. The seams are all "run and fell." This would have been probably considered slovenly by our grandmothers, but it has the advantage of being more expeditious, forms a flatter and softer seam for underclothing, and if well executed is quite as strong as necessary. I have examined the seams of night-dresses done in this way after two or three years of wear, and found no stitches had broken or given way. It is probable that the prejudice that exists in favour of the over-sewn seams with the fell arose from the general use of linen for underclothing in past times.

"Running" is a stitch which must be very evenly performed, the rule for working being generally to take up three threads on the needle and leave three, giving an occasional "back-stitch" to keep the work quite firm. To finish-off in running, you take two or three stitches, and run the needle a few threads back before cutting the thread off.

No new stitches in needlework are taught in Standard II.

In Standard III. "stitching" and sewing on strings, with "herring-bone stitch" and simple darning on canvas.

Our illustration, p. 395, shows stitching, or, as sometimes improperly called, "back-stitching." It is always worked on the right side of the material, and may be called one of the decorative stitches in needlework. When I think of the fine stitching I have seen, and the sight that has been wasted over it, I can only be thankful that the sewing machine was invented to save what we can never replace, and shall never cease to regret if we tamper with it.

Stitching in modern underclothing takes a

subordinate place, as "feather stitching" has almost superseded it, and the fronts and wristbands of shirts are all done by machine.

Stitching is always done on double material, which should be tacked together to keep it in its proper place. A thread is drawn out to give a straight line on the material, wherever the first row of stitching is to be worked, using the point of the needle to commence it. The end thus found, it must be firmly taken between the thumb and first finger of the right hand, while the thumb and first finger of the left hand hold, and move on, the small gathers. As they are successively formed by the drawing of the thread, the open row of threads thus formed is used to stitch by. The stitch is formed by putting the needle back over two threads from that with which you work, and passing it under two threads before, making in all four threads. The stitches should be closely drawn, but not too tight. A thread left between the stitches quite spoils the appearance of the work. The fastening-off should be done neatly on the wrong side, where the new thread must be joined on, the needle being inserted two threads before the last stitch.

This stitch is most easily acquired on canvas, and, although considered by many people as the test of a good needlewoman, it is not difficult to acquire it.

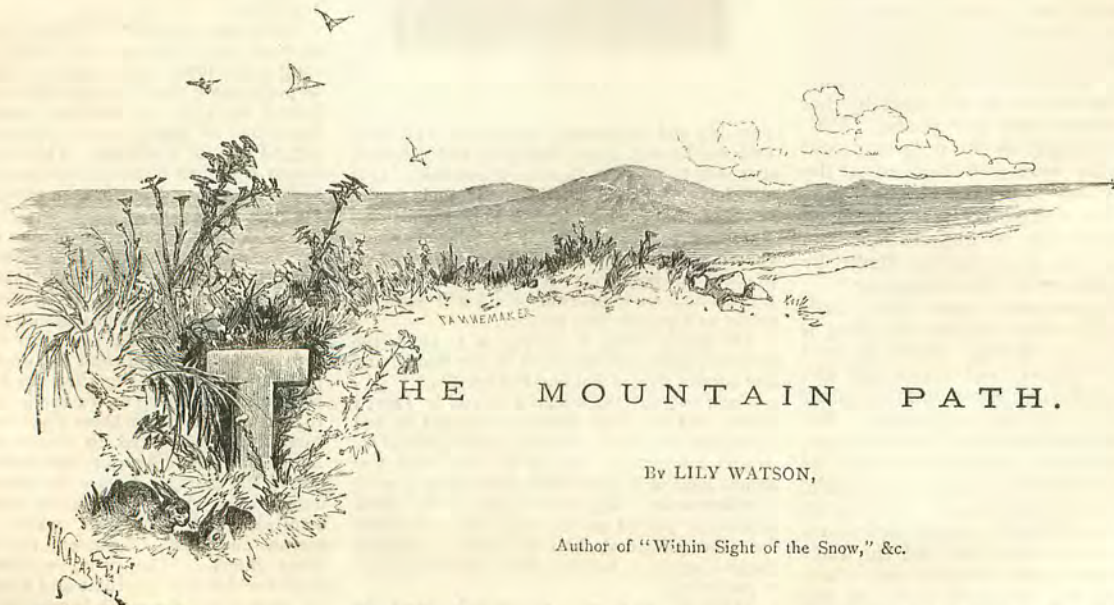
The difference between "stitching" and "back-stitching" consists in this: that in the former the needle is inserted in the spot through which it has been previously brought up, so as to leave no space uncovered by a stitch; whereas, in "back-stitching," equal spaces are left successively between the stitches. The latter method is a careless way of sewing any coarse material strongly, yet rapidly.

Sewing-on tapes should now be learnt. They are placed on the wrong side of the hand and sewn-on with small even stitches, and as far from the edge as the width of the tape. There are three methods of sewing on tapes, none of which is wrong, so we have a choice in the matter. The first way is to hem the string round on three sides, and then at the edge of the band; fold it back, and over

sew it at the edge on the right side. The next method is to stitch it on upon the right side of the band with either two rows of stitching, or else the stitching is to form a square inside the tape. The third and last method is to stitch the end of the tape on, turn it over, hem on the two sides, and over-sew the edge. This is the old-fashioned method of sewing on tapes, and is, perhaps, the neatest of all. The cotton must be carefully fastened-off, and the needle run back under the tape, to make the thread-end secure. It is a neat way to hem the ends of tapes, but I fear few people take the time to do it. In regard to pillow-cases, where strings are used and not buttons, hemming the ends should never be omitted.

By this time our little learner has become tolerably proficient in the use of the needle; she or he can thread their own; and, in case any difficulty be found in this, constant practice should be given to the little accomplishment until it can be done quickly. A large wool-needle and coarse thread are the best to use, the thread not to exceed a quarter of a yard in length. For the use of schools, what are called "threaders"—thick needles with large eyes and without points—are made for the purpose of class-drill. They are inexpensive—about fourpence or fivepence per hundred—and are capital for the purpose. For home-teaching, a wool-needle does as well. But all children should be made to thread both their own needles and everybody else's who may require their help.

Practice in the use of the scissors should also be given, and little girls and boys may have many a quiet half hour's amusement out of this, if they have a teacher at home quick enough to seize the idea of combining instruction and amusement. Squares, half-handkerchiefs, or triangles, sexagons, and octagons; how to cut button-holes, a dress for dolly, a sleeve, a coat, and all kinds of small bits of information may be given without fatigue. Old copybooks are very good to practice upon, and boys will be found to derive special benefit in after-life from this kind of patient, practical teaching.



THE MOUNTAIN PATH.

By LILY WATSON,

Author of "Within Sight of the Snow," &c.

CHAPTER XXIII.

GOING North! There is a stimulating ring in the very words; and long before reaching the mountain land the crisp keenness of the air makes itself felt

through the carriage windows, while breezy fells stretch away on either hand, and the brooks that come in sight are hurrying and eager. Although Helen was a Southerner, the free fresh breeze

was new life to her; she leaned out of the window with her hair blown all about her forehead, while Aunt Maria nodded complacently in the corner.

Ere long the two ladies were driving

quarrel; it was far too sudden and too hot to last, and owed its origin to one of Charlotte's innumerable whims. But her prophecies seemed to take very little effect on those around her, and even the most skilful insinuations failed to undermine Charlotte's popularity in the school.

Within herself, Pamela decided that she had had quite enough of the college, and after she had written several letters to her friends, it became generally understood that she would leave St. Anne's at Christmas.

One day Charlotte Ashley brought a ring to her friend Jennet, and besought her to wear it "out of school-hours." It was a ruby ring, and Jennet looked at the deep red stone with great delight,

and prized it above all her earthly possessions. Soon after the gift had been presented and received, Charlotte sat down to her desk and wrote a letter to her brother, Captain Ashley.

"DEAR NIGEL (the letter ran)—

"I have given away the ruby ring you gave me on my last birthday. Don't be angry with me, but just look at the portrait of the girl who is now wearing it. In all my life, Nigel, I have never loved a girl so much. Perhaps this is because she is so utterly unlike myself—so dignified, yet so simple; so sweet, yet so grave. I fancy that she is the very counterpart of the Puritan maiden Priscilla. She comes from a remote country village, and one can imagine her

"Making the humble home and the modest apparel of homespun Beautiful with the beauty, and rich with the wealth, of her being."

"Your loving sister,

"CHARLOTTE.

"P.S. Please return the photograph."

The answer came by return of post, and ran as follows:—

"DEAR CHARLOTTE,

"If Priscilla was half as beautiful as your new friend, then John Alden was a lucky man. I will forgive you for parting with the ring if you will let me keep the photograph.

"Your affectionate brother,
"NIGEL ASHLEY."

(To be continued.)

PLAIN NEEDLEWORK.

CHAPTER IV.

THE first of the fancy stitches used in plain needlework occurs here in Standard III.—viz., "herringbone stitch," which is used only for flannel, but must first be taught on canvas, in order to teach the proper measurement of the stitches, and their distances from each other. The meaning of the term "herringbone" is that the stitch resembles the spine of the herring; and the same term is used in masonry. This stitch is also called "cats'

of the seam together, as just described, and open them; then herringbone down each side separately.

The first method, unless neatly and carefully performed, may produce a thick and clumsy ridge; the second and third seem the flattest and most workwoman-like method of executing the seam. In making the hems on flannel, the raw edge is turned down, and the herringboning is performed half on the breadth, and half on the hem. No knot should be allowed in making this stitch; the new thread should be darned in a few threads, and so should the old, to finish off; and a back-stitch should be made when the last herringbone stitch is completed.

This stitch is worked from left to right, and ought to be at least four or more threads deep. For the method of working it see the illustration. The appearance of the stitch is of a continuous row of X's in regular order. The material should be held across the first two fingers of the left hand. The stitch taken up is always within the spaces left between the stitches.

This stitch is used for carpets, felts, draggets, and window-blinds; in fact, in any case when the hem would be made thick by twice turning down, tidy people employ the herringbone.

The stitches required by Standard IV. are (besides the work of previous standards) gathering, setting-in, buttonholing, and sewing-on buttons; and the garments consist of a plain nightgown, nightshirt, or petticoat. A herringboned patch on coarse flannel to be at least three inches square.

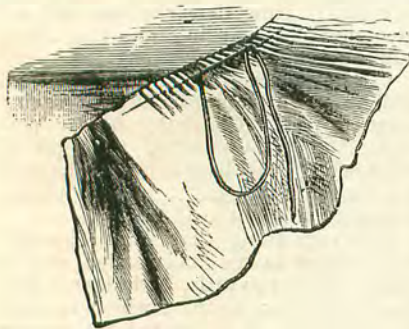
The tendency of all modern ideas respecting underclothing is to dismiss gathers, as unnecessary and unsanitary. In order to make all garments close fitting, they are gored, and so made to fit, instead of being made looser with gathers. Nor is there any chance that, as time goes on, this tendency will decrease; for it is in complete accordance with the laws of healthful dress.

But in spite of this revolution, it is not quite time yet to leave off learning how to "gather."

Gathering must be done, so to say, by a thread; but it is not a wise plan to draw a thread, as you do in stitching, by which to gather, as that, of course, weakens the foundation just when you are about to lay an additional strain upon it. For beginners, coarse calico is the best, and they should be taught to turn down the material, and crease it to the required depth; so that they may have a straight line by which to work.

The stitches are taken with the greatest evenness, the rule being to take two threads for each stitch, and leave four between; and work on the right side of the material. Many people think it a wise plan to gather with a double fine thread instead of a single coarse one; so that if one thread should break, the gathers will hold together by the remaining one till they are sewn into a band. This is useful when working in fine muslin, or in babies' clothes; because, with the fine cotton a fine needle can be used instead of a coarse one, which would make holes in the delicate texture of the cambric or muslin. But for a beginner double cotton would be troublesome and discouraging, as it gets into knots, breaks, and pulls unevenly, in unskilful hands. Which ever be selected, the rule must be observed that the gathering-cotton should be stronger than that used on the other parts of the garment.

Before proceeding to gather, the material must be folded in half, and then quartered; and even measured into eighths; because, if the garment be very full, the thread will not bear the strain imposed on it by the weight of the material. Make a mark at each place. The thread is gradually drawn up, and twisted round a pin, stuck in the material at one of the measured marks. Then comes the operation called "stroking," which is performed with a long needle, or strong pin, with which each separate gather is picked out with the point and pushed gently under the thumb of the left hand, which should hold it firmly, the steel needle, or pin, being held in the right hand. This will have to be done twice over, when the thread must be drawn tighter round the pin; and, lastly, the top of the gathers should be stroked to lay them straight. No little care is needed in stroking,

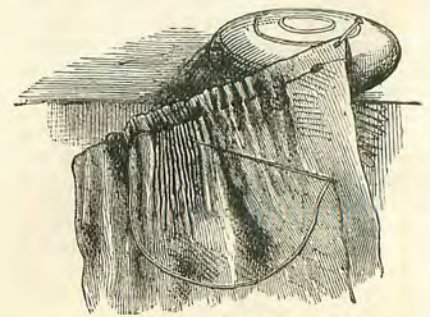


GATHERING.

teeth" in the West of England, and "witch stitch" in Scotland. In some old manuals of needlework I find it dubbed "economy stitch," because the cotton is all thrown up on one side of the material.

In pinning flannel, care should be taken to see that both breadths go the same way—the ply, or hairy ends, of the flannel downwards. A little examination will soon show the right and wrong side of the flannel, as well as the right and wrong way of the ply. When you tear flannel across the breadth, you will see that one side has a longer or more fringed side than the other; and this is the side that should always be turned downwards. The "list" or selvage must be torn off before flannel is used.

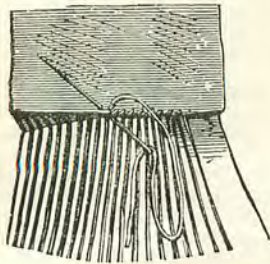
There are three, or perhaps more, methods of making the hems in flannel; and in teaching "herringbone stitch" this should always be remembered. Also: 1. Run the two breadths of flannel together, one a little below the other; and turn the longest side over the other, and herringbone it down flatly. 2. Run both sides of the seam together evenly, and open them right and left, laying them down flat, and then herringbone down the centre, over the join. 3. Run the two edges



STROKING THE GATHERS.

as in some cases it is done with such violence that the pin-lines fall into holes with the first washing. No noise should be made in stroking, as this is, of itself, a sign of the coming mischief.

Before setting the gathers into the band, the latter should be divided into halves and quarters; and the gathers being a little opened into the size of the band which they are to occupy, the quarters and halves must be firmly

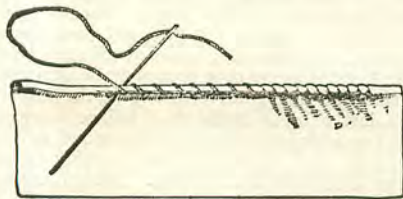


SETTING IN THE GATHERS.

pinned together, and the thread on which they were gathered is to be wound again round the pin, to hold it firmly. The right side of the band is the first to begin upon; the work is held by the thumb on the first finger of the left hand, and the gathers lying from right to left.

The stitch used in setting-in is more upright than hemming; and one gather should be taken up at a time; and the band, if properly put on, should just cover the gathering thread. The wrong side of the band will require equal care, and the edges of the band should follow the same line on both sides. The stitches should not show through on the right side, and too great pains cannot be taken in the quartering, halving, and pinning.

Perhaps it might be thought that there is no great difficulty in sewing-on a button; but there were three ways of doing it when the button is a linen one. The first is to make a ring in the centre of small stitching; the second to make a star of long stitches, crossing each other, in the centre; and the third is a



WHIPPING.

small buttonholed loop, such as is used for hooks. Whichever plan is adopted, a stem must be made, to enable the button to stand up through the thickness of the buttonhole. This is done by winding the cotton round five or six times between the button and the material. The end of the cotton is taken through to the back and run neatly in and out to finish off. No button must be sewn-on too tightly. When this is the case, there will be a dent at the back in the material; and it is not unlikely that the first or second washing will bring off both the button and the stuff on which it is sewn.

The making of the buttonhole is probably the most difficult portion of the instructor's task. This should be taught on canvas first, and afterwards the best way of perfecting the learner in the stitch, and in making the knots exactly even, is to use the edge of a strip of

canvas or calico, doubled, and to work straight along the edge.

The work is performed from left to right, the needle being brought out to the right side four or five threads below the raw edge of the material. The stitch is made by putting the cotton from left to right, under the point of the needle, and drawing the latter out, away from the person working, and keeping the hand upwards so that the twist or knot may be all along the edge of the buttonhole. The latter should be cut by the thread, with the proper scissors, and beginners and little children should run a thread round the cut before working, to keep it quite firm; the great fear being that they may, in their inexperienced handling, pull it out of shape. When finished, a buttonhole should be straight, the edges wire-like and just touching each other. It need not, I suppose, be impressed on anyone's mind by me that the button and buttonhole should match in size.

There are several methods of making buttonholes, all of which are correct, viz., two rounded ends, or one round, and one square, or else two square ends. A loop, such as that made for a hook, is sometimes used to finish one end, but this seems neither pretty nor useful, as it will not prevent the breaking of the buttonhole at that end. The straight end should consist of nine stitches worked into the material, and the round end of nine stitches without knots, as if you were working an eyelet-hole.

Loops for receiving hooks are worked in the same stitch over two or three long loose stitches, taken in the same holes; these are used in dressmaking. "Eyelet-holes" are made with a piercer, and are used for inserting cords and strings. They are worked round in buttonhole stitch, and the corners of under-clothing, where there is any strain of extra wear, should likewise be edged with it, in order to give additional strength. Ordinary eyelet-holes are simply worked over and over linen. Buttons used to be made, not bought; and they form still a part of the instruction given to children in Irish schools. They were edged with a row of buttonhole stitch, and were famous for their excellent wear. I have seen a set of buttons outwear the nightgown for which they were made: truly, a wonderful sight in these days of constantly renewed buttons.

Standard V. consists of the work of the previous standards, and the running of a tuck. This must be done by very careful measurement, and the material must be measured from selvage to selvage, and laid down in a fold by the thread; so that a crease is formed. The tuck is laid down of the required size, and the running is made in the crease. The stitches must be very regular, and several may be taken on the needle at once. It is a good plan to take the measurements carefully on a card, and to prick holes; so that the creases may not be lost. The distances between and the size of tucks are generally a matter of fashion.

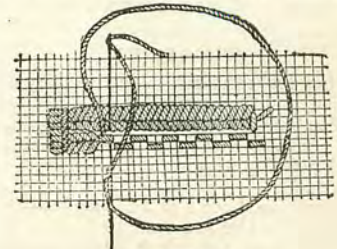
For Standard VI. and VII. we have, besides the work of previous standards, "whipping" and "sewing on a frill." The garments required are a baby's nightgown, or a child's frock. The edge for whipping must be cut evenly to a thread; and the frill, or material, divided into halves and quarters; three times the amount of the length of the piece to be trimmed being allowed for the fulness. The strip of muslin must be first hemmed, then halved and quartered; and for a beginner it is best to commence by sewing the strip on a piece of tape, as a firmer foundation for practice.

Commence by rolling in the raw edge of the muslin very tightly with the left thumb upon the first finger of the hand, about eight or ten threads deep, and on the wrong side.

In making each stitch, put the needle in on the right side of the frill, and bring it out on the wrong, pointing to the chest. Take the stitches evenly, and at such distances as to draw up evenly and easily. The gathering-thread should be very smooth and strong, and should be drawn up every two or three inches; and the same length of the whip is sufficient to roll down at a time. When a new thread is needful, it must be taken at the halves and quarters. Draw up the fulness; and having regulated the halves and quarters with those of the material upon which the frill is to be sewn, commence sewing, holding the frill next to you; and be particularly careful that each stitch shall fall into the opening or groove of the whipped part. The needle must be kept in a slanting position.

Patching I have left until the last, and also fine-drawing cloth; both of which arts are needful, indeed, to the home worker, and especially where there is a family of children. But the first requires much judgment in applying to clothes; for, as a rule, any form of mending is preferable to placing a patch where it will be visible. Working clothes may be patched, but not others, if possible to avoid them.

In cloth the thin places should be carefully watched for, and strengthened by placing a piece of cloth underneath and felling or

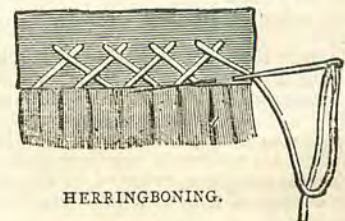


BUTTONHOLE.

herringboning it down, round the edges on the wrong side. If the right should need darning, it ought to be performed as invisibly as possible. Sheets should be very early turned, the sides to middle, so as to spare the most worn parts. If the patches must be made, they look better placed along the edge of the sheet than in the centre. The thrifty housewife will avoid a patch, if possible, as showing what someone has called "premeditated poverty;" but when required, she will know how to put one in well and deftly.

In patching linen, calico, or holland, the patch must be placed on the wrong side, not on the right; and should be, when possible, of the same way of the stuff as the garment. With flannel you must consider the right and wrong sides, the way the nap lies, and the selvage. A flannel patch is entirely herringboned on; the raw edges are not turned in. Print patches must match the pattern of the material. The right side of the patch is seamed on, and on the wrong side the raw edges are overcast.

The best method of fixing on a patch is to turn down the edge, then place it perfectly straight on the wrong side of the garment, and tack it firmly on. Then turn the garment over and cut out the worn place by the tacking



HERRINGBONING.

threads which you have already put in. Leave good turnings, give a diagonal snip in each corner of the patch, turn the edges in, and tack them down firmly also. Patches may be seamed on the right side and felled on the wrong, or felled on both sides. The usual shape for patches is square or oblong.

The knowledge of how to "fine-draw" cloth is very valuable to the mother of a family, especially where there are boys. The edges should be pared quite evenly, and the two parts which are to be joined should be held on the forefinger of the left hand, passing the needle, pointed from you, through the edge of one piece; then draw it through, and, pointing it to you, pass it through the edge of the other. The needle should be set in at half the thickness of the cloth, the stitches drawn closely without overlapping. Continue in this way, taking a stitch on each side alternately, and when finished press the place with a warm iron on the wrong side—but if on the right, place a piece of thin cotton between the iron and the cloth, to prevent the iron from marking it.

LAMPO AND CARMELA.

FROM THE ITALIAN OF ENRICO
CASTELNUOVO.

CHAPTER III.

THE boy looked round, taking a survey of the position, and then replied—

"You must go down the hill again, the same probably you came up—by that road, eh?" pointing with his finger.

"Yes."

"Then you'll come to a fir wood—"

"The same I've just passed?"

"Well, pass through it again, and when you reach the end turn to the left, following the backward course of the brook."

"The little brook with the clear water?"

"Yes, so clear you might count the pebbles at the bottom. Well, when you have got as far as the little cascade with such white foam that 'tis called the "Milk Cascade," you will come to a steep stony little path running zigzag up the mountain side; this is the one the peasants from Riviera use when they come down to fetch wood. But I say," resumed the boy, after a pause, during which he had measured his listener from head to foot, "do you know that it will take you at least three hours to reach the village?"

"Are you from Riviera?" asked the child, brightly.

"No, I am from Tresano, quite on the other side."

The sudden brightness which had lit up her eyes was extinguished. She looked down in silence.

"Are you in a great hurry to reach Riviera?" asked the boy.

"Yes, I am going to see Zia Norina," she replied, believing this to be a perfectly satisfactory explanation.

"How—all alone? Was there no one to come with you?"

Carmela was silent.

"Have you no one at home? No father? No mother?"

"Mother's dead."

"And father's taken another wife, I'll be bound!"

"No, no," burst out Carmela, raising her head with a certain pride. "Father's not taken another wife. Father's very kind and good!"

Lampo, who during this conversation had approached his mistress's new acquaintance with friendly intentions, returned to her side at this change of tone, as if to defend her in case of need.

"Well, well," continued the good little cowherd, "let's think of what's of more consequence. Art hungry?"

"I've still something left," she replied, drawing from her pocket the piece of polenta which remained over.

"Leave that dry stuff! Let's see if Biso won't help us. Saying which, approaching a dun coloured cow, who was grazing apart from the rest, he milked some fresh warm milk into a wooden cup which he produced from his pocket, and, turning triumphantly to Carmela, exclaimed, "Biso was obliging; taste and see if this is not better than your polenta. Wait—this is what we'll do." And taking a large piece of bread from another pocket he began breaking it up into the milk. "See what a nice soup that makes; now take it."

Carmela did not wait to be told twice. She had almost emptied the wooden cup, when she saw Lampo's eyes fixed upon her expectantly as he gently wagged his tail.

"Poor doggie! Thou art hungry too?" and she set the cup down on the ground for him to finish what remained. Then, as a sudden thought seemed to strike her, "And you? Are you not hungry?" she asked, turning to the boy.

"I!" he replied, laughing. "My turn will come after your dog! Never mind," he continued, as Carmela looked mortified, "Biso gives me as much milk as I want; and then there is another one yonder, with the big horns."

"Do the beasts belong to your father?"

The boy laughed. "Oh, of course! Wish they did! They belong to a grand signor who lives down yonder, in the town. He comes scarcely once in a year to these parts; he's such a lot of country houses, and such a lot of cattle, he has. These here are only a few of them. I saw him last year. I was taking the bulls to the stable. He patted me on the head and gave me a five franc piece. My step-mother left me the pat, but took the five-franc piece away from me. No matter; what should I have done with it?"

After this philosophical reflection, he continued, looking up at the sky, "There are some clouds rising."

"Oh, do you think it's going to rain?" asked Carmela in affright.

"No, I don't," said the boy, shading his eyes with his hand and following the direction of the clouds; "at least, not till evening."

"I'd best be going, then," said Carmela, moving on a few steps.

"Why, what's the matter? You limp!"

The child drew one of her little feet out of its wooden shoe, and taking it in her hand, said—

"No wonder. Don't you see how scratched it is?"

"You can't walk so," said the boy, examining it.

Carmela made no answer.

"How old are you?"

"Eight years old."

"And already so self-willed?"

"I've got to go to Zia Norina."

"Wait a bit!"

The little peasant ran a short distance to where some bushes hid him from Carmela's sight. In a few moments he returned, with his jacket buttoned up to his throat, and holding a white shirt in his hand; then, taking a clasp knife from his pocket, he proceeded to cut a few strips of linen, at the same time telling the child to sit down again upon the ground. Then he bandaged up her pretty little feet very carefully.

"Now try if your feet will still go into your shoes," he said, looking contentedly at his performance.

"Yes, they will!" cried the child, clapping her hands.

"Now try and walk."

Carmela walked a few steps, and exclaimed joyfully—

"Oh, it's so much better now! Thank you! But you've torn up your shirt!"

"Oh, that's no matter."

"But when they ask you what you've done with the missing pieces, what will you say?"

"I shall say I've lost them!"

The child laughed.

"What's your name?" asked the boy.

"Carmela. And yours?"

"Vittorio. And your dog?"

"Lampo."

"See! he's already made friends with mine."

"But now I must really be going."

"Pazienza! That's the way, then."

"Yes, that's the way. Thank you. Addio, Vittorio!"

"Addio, Carmela! But stop; I forgot something. Take this stick to lean on. It will help you along."

"Like grandmother?"

"Have you a grandmother?"

"Yes."

"And she allowed you to come all this way alone?"

Carmela turned very red, but made no reply.

"Well," said the boy, who was not indiscreet, "'tis certain, if you don't want to arrive too late you'd best be getting on; so good-bye, again."

"Good-bye, and thank you. Lampo!"

"Turco!"

The two children started off in opposite directions—Vittorio following his cattle, Carmela returning in the direction of the brook. From the brow of the hill she turned once more and waved her hand. During the first part of the descent she felt quite exhilarated. She sang, and repeated over to herself the directions given to her by the young cowherd. It seemed as though there could be no longer any fear of losing her way.

"Courage, Lampo!" she said, "we shall soon be there!" But when she found herself once more in the wood, and could no longer hear the lowing of Vittorio's cows the song died on her lips and the gladness from her heart.

She had been walking on for about three-quarters of an hour, and began to think she surely must be near the brook, when happening to look upwards, she felt a drop fall on her forehead. Perhaps it was a dewdrop, not yet dried by the sun. But it was followed by a second, and then a third; and at the same time she became aware of a strange and continuous noise like an agitated rustling of the leaves. At last a break in the thick foliage allowed of her seeing the sky; and all around as far as eye could reach, there was nothing to be seen but thick black clouds. And it rained—rained in cataracts.

This time the poor little girl felt her strength give way, and she longed for the sun; she longed for the lowing of the cattle, she longed for the boy who had been so kind to her; and involuntarily she cried aloud, "Vittorio! Vittorio!" But her voice was lost in the splashing of the rain, the howling of the wind, the groaning of the forest trees. She felt a lump rise in her throat, and leaning her head against the trunk of a tree, she wept bitterly. Poor little girl! All alone in the storm, and crying so bitterly!

Alone? No, indeed! There was Lampo close to her, Lampo rising up on his hind legs, and whining tenderly to attract her notice.

Meanwhile the rain continued unabated, the water pouring in streams down the trunk of the tree against which Carmela leaned for support, soaking her clothes and forming great pools at her feet.

(To be concluded.)