



YELLOW ROSE.

## MIRROR PAINTING.

## PART I.

THERE are few decorative paintings whose fortunes have been so changeable as that of oil painting upon mirrors. Many of our readers probably never heard of such an art until specimens of it deluged the London shops; and the work so freely there exhibited is not always conducive to fostering a taste for the production, the glaring colours and the stiff designs being far from artistic or reposeful, and quite at variance with the mirror painting of the seventeenth century, of which it is a revival.

Mirror painting was then practised in Italy, Holland, and Belgium by many artists, amongst whom Forani and Carlo Maratti were famous, while in the eighteenth century Jean Baptiste Monnoyer was equally skilful with his brush, and either painted the mirrors at Versailles and the one in Kensington Palace, or employed others to do so. In remote Italian villas, in Venice, in the Borghese and Pitti Palaces the works of old masters are still to be met with, and the exquisite wreaths of vine leaves carried by children, and the ideal rendering of classical subjects there painted, show to what a perfection the art was once brought and what is the right aim of modern workers.

In the ancient style the idea was not to produce a realistic copy of the growth of a single flower and to colour this with the utmost brightness in the painter's power, but every flower was coloured naturally, and with great fidelity as to form and shading, and arranged either as groups, garlands, or as accessories to a composition, with the colouring broken up and balanced; not one or two glaring contrasts used, but several soft tones blended together.

This style is the one suitable for imitation and for the brilliant background of a mirror; a background that will not give the repose and softness to a design that painted backgrounds can be made to, and that needs the colouring of the chosen subject to be pure and soft as well as rich.

Thus in old work the flowers are chiefly pink, cream white, yellow, rich damask, violet, mauve or pale blues; the leaves greens, shading to grey, yellow reds, bronzes, and autumn hues; the fruit grouped as regards its colour with the same attention that would be paid to the same upon a canvas ground; and the figures, when used, that of children or cupids, whose warm flesh tints and light graceful drapery present no violent contrast, and can dispense with a coloured background.

This feeling for harmony between the painting and the surface used is much overlooked by modern artists, with the exception of Mr. Gullick (to whom we owe the reintroduction of the work into England), and the prevailing desire is that the subject shall be replete with crude colour, shall contrast with the background, and bring that in as part of the work; and therefore every combination of bulrushes and water-lilies is painted—not to be despised in themselves, but generally badly drawn and hastily coloured. Kingfishers, painted because of their bright plumage; poppies, corn, and daisies together, for their sharp contrasts of pure scarlet, white, and yellow against the silver ground; and other subjects selected with the same motive, grouped without any notion of composition, and painted, in very many instances, without the care that the same work would require and receive if executed upon canvas.

Contrast such work with that of the old masters. In some we see cupids at play in a vineyard, tearing the rich clusters from the vines, climbing the branches and swinging merrily upon the boughs, or bearing along heavily-laden branches and squeezing out the delicate juice while their companions attempt to steal it from them. Again, we have children sporting with birds or butterflies, chasing each other, pelting with rose-leaves, crowning the favourite with garlands, &c., and in whatever attitude, unconstrained, joyous, and beautiful. When flowers and fruit are treated from a cornucopia or overturned jar, they will spread over the picture, or be wreathed in

garlands, or carelessly arranged, and only those of graceful growth painted, trailing over the space with birds and butterflies flying about them. For the groups the most beautiful and varied blossoms that can be picked upon a summer's day will be selected, not for their intense colouring, but for their soft hues and half-tints. Thus masses of roses of every shade are grouped together, and carnations, peonies, hollyhocks, pansies, or anemones brought into requisition, and a flower very rarely shown growing singly, but arranged with others that blend or softly contrast with it.

It is this artistic description of painting that should be followed, as it is the only one that will permanently please, and we strongly advise anyone anxious to attempt the work to study the two styles, and if the old manner of painting and grouping is beyond their present artistic powers, to copy from groups resembling those of the old masters, until sufficiently advanced to design in the same way. Every beginner ought to bear in mind that more is learnt from a faithful copy than by painting a crude design, and that until a just sense of grouping and colouring is attained, copying (if the work is to be exhibited) is better than originality, which should be fostered by studies from nature, and by pictures kept in the artist's studio.

Mirror painting is not a difficult art; the materials are not expensive, and the work is fascinating. The glass used for backgrounds, oil-colours, or prepared enamel colours, brushes, and a peculiar medium, are the requisites. The oils are the ordinary tube colours used in oil painting; or enamel colours, a specially prepared paint sold by Mr. Gullick, mixed with less linseed oil than ordinary colours, and claiming to be of purer tone and more durable than paints ground in oil. The mediums used to fix the colours to the background are either Gullick's medium, Pearse's soscristallograph, and a medium sold by the Society of Arts. These mediums are used, like any other megalp, with



the oils, but they are specially prepared for the work, as they fix the colour and dry it, and allow of the finished picture being carefully washed or rubbed with chamois leather without damage. Paints used with the ordinary megilp made for oil painting on canvas remain wet a long time, can be easily removed with turpentine or scraped off with a knife, but the specially prepared mediums lock up the colour securely.

The mirror-glass used is silver-plated and bevelled. The bevelled edges are not absolutely required, but they make the work look richer. The glass need not be new, and many old mirrors that are bleached or dimmed by time are given a new lease of life with this kind of decoration—the only difference in using them to working on new glass being that the painting must be designed so as to be carried over and cover up the spots and defective quicksilver. Looking-glasses in tarnished frames are often to be bought for nominal prices, and clever fingers can soon make such articles into serviceable drawing-room ornaments by cleaning them up and decorating them.

The articles of furniture that mirror-painting can decorate are now much more varied than in the olden time. In those days large square or oval mirrors were the only objects. These allowed of grand designs, but they were expensive and would be too large for some modern drawing-rooms, and they are now supplemented with single square glasses used for fire-screens, folding-screens with three divisions, long narrow glasses let into the sides of overmantels, oval mirrors used as the backs of girandoles, and round and small mirrors, set in velvet, as wall ornaments. Besides these, there are door-panels and door-plates, cabinet-doors of all sizes, glass fitted in recesses or fireplaces, and glass used for the tops of small ornamental tables or boxes, and other decorative objects. The frames or settings of these articles are of importance, as they frequently are decorated with a part of the design, if they are of a material that will take colour. If the frame is of Salvati's glass, of plush or velvet, the whole picture is contained within the mirror; but when the frame is made of broad wood and coloured ebony, white, green, or light oak, or is of a composition that can be gilded, or a real wood, like oak, that will show its grain though gilded, advantage is taken of such surfaces, and part of the design there painted. When the frames are thus decorated, it is only partially; thus the drooping boughs of a flowering shrub or tree fall across the mirror and end on one side of the frame, garlands of roses are caught up high on the right of the frame, and the ends fall down along that side; but the garlands do not droop over in other places, and when groups of flowers are painted, detached blossoms, falling petals, flights of butterflies, and single birds are the details most appropriate for the frames. By the exercise of judgment the extra space acquired by continuing the design from the mirror to the frame breaks up any monotony or stiffness, and gives breadth to the subject; but the chief part of a picture is never taken out of the centre, and only lesser incidents and small details so arranged.

The commencement of mirror painting, if the work is to be an original composition, is the drawing and painting upon plain paper of a copy. This is necessary, as by so doing the design can be tried in the position it is to occupy, the chosen colours criticised, and the arrangements of the work altered before much labour is lost. Another reason for this first sketch is that natural flowers will not last long enough to be painted in oils as one connected group; but their effect can be seized in water-colour while they are still fresh, and the artist can work in each detail with new flowers without injury to the complete effect,

as the sketch of the whole is always at hand. The copy once taken, it is always at hand for a new painting, and saves the disheartening result of finding a finished colouring spoilt from some detail or incongruity in the composition being overlooked.

The copy taken, lay over it some fresh tissue paper, and trace upon this all the chief lines; rub the glass thoroughly to clean it, either with spirits of turpentine and a chamois leather, or cover it with wet whiting and rub this away when dry with the leather; polish the surface well, and leave it quite clear. To transfer the design to the glass, lay it upon the mirror with red carbonised paper between it and the glass, and with a finely-pointed pencil follow all the outlines—not pressing hard upon the surface, but enough to reproduce the traced lines as faint red ones on the glass; raise up the paper now and again to see that the lines are made, but do not, on any pretext, disarrange the papers, as a true copy can only be hoped for by keeping them quite steady. The faint red lines will rub out if not secured. Dip a reed pen in lithographic ink, and work over all the lines with this, correcting them by the copy where necessary, and adding leaves, tendrils, centres of flowers, and other details that are not sufficiently marked to require tracing. Some artists do not use the red carbonised paper, but chalk the back of the tracing over with very finely-ground black or white chalk, then lay it on the mirror and go over it as before mentioned. The advantage of using the chalk is that there is only one paper to secure while tracing, and therefore not so much likelihood of its slipping; the disadvantage is that when pressing down the lines on to the mirror the powdered chalk comes off on to the surface and mars the clean, glistening glass.

While tracing, the mirror should not be touched more than can be helped; it is, therefore, laid flat on the table, and the hand marking over the lines raised from the surface by being supported by a hand-rest. These hand-rests are used in china painting, and are made of a long, thin piece of wood raised upon a foot placed at each end. The length of the rest will depend upon the size of the mirror—the height is not more than an inch to an inch and a half. When the tracing is accomplished, the inking-in can be done with the help of a hand-rest if the glass is a small one, but if it is of a large size, the glass is placed upon a strong easel and the hand, while tracing, supported with a mahl-stick.

The design secured, the next step is its colouring. In order to help in this most important matter, we intend to give directions as to the colours required when painting some of the well-known flowers; as, although it is impossible entirely to teach painting by theory, anyone with some knowledge of oils and with a natural flower or a reliable copy of the same before them and our instructions will be able to produce a very good painting. The natural flower will show the worker where the shadows, half-lights, and full lights fall, the directions will give the mixing of colours

to produce the tints matching these, and the worker's own taste and knowledge will mix and lay on these colours in the proper places.

Taking an easy subject as a first painting, commence with the tail-piece at the end of this article. This is a description of wild narcissus well known to our soldiers quartered at Gibraltar, as it grows in abundance up the steep sides of the Rock, is in full bloom at Christmas time, and with scarlet geraniums and maidenhair fern is the decoration of all the garrison chapels upon Christmas Day. The design is either intended to be painted upon a glass door-plate the size given, or slightly enlarged and used for small hand-mirrors. The flowers are white with yellow centres, leaves dark green and sheath a faded yellow. The paints used are flake white, black, chrome No. 1, chrome No. 2, yellow ochre, burnt sienna, Antwerp blue, and raw sienna.

To paint the petals. For the very highest lights use white; for all medium tones white mixed with chrome No. 1, to give it a slightly green tinge; for deep shadows, white, black, and chrome No. 1, with more chrome than black for secondary shadows. Paint the inner corolla with chrome and white; for high lights pure chrome No. 2; for middle tones and shadows glaze the shadows when dry with burnt sienna; for the faded sheath work with yellow ochre, shade with black and raw sienna mixed as a green, and work in the wrinkles with pure raw sienna. For the leaves, mix chrome No. 1, Antwerp blue, and white for high lights; for dark shades, black and deep chrome, and soften the two extremes into each other with the addition of Antwerp blue. Make any background leaves of a blue-grey shade, in order to heighten the effect of the foreground greens and bring out the design.

In mentioning the mixing of colours it must be understood that a little medium is mixed with each.

B. C. SAWARD.



WILD NARCISSUS.



western horizon some signal caught her eye. Just for one minute she remained so in her attitude of intense expectation, then she turned and looked at our startled faces with a smile of the most radiant joy. The rays of the setting sun streaming into the room seemed to dazzle her; she laid her head upon the pillow, closed her eyes, and with one little weary, fluttering sigh Margaret Fairfax went home.

Magdalen, after this, could I ever again look with indifference on any governess?

Our conduct in this respect is of immense moral importance to ourselves

and to our generation, for it takes a wider sweep than appears at first sight. Granted that my Margaret was unique, that does not affect the question. I am afraid not much good will be done by well-meaning people who talk sweetly about governesses being "a class" in which they are "so much interested," and invite them to their houses without being there to receive them. *Cui bono?* The barrack system has been found to utterly fail with parentless children, the waifs and strays of gutter and alley; how worse than useless then, how insulting to apply the principle to women of more or less culture and refinement. It is the

friendly courtesy which one naturally practises in society, the individual attention, the personal interest, which is wanted here; the taste which Carlyle says "must mean a general susceptibility to truth and nobleness, a sense to discern, and a heart to love and reverence all beauty, order, goodness, where-soever and in whatsoever forms and accomplishments they are to be seen." And thus there would be fewer to echo the heartrending words, "Etre une institutrice, c'est la chose la plus terrible dans tout ce monde."

M. F. W.

THE END.

## MIRROR PAINTING.

### PART II.



CONTINUING our instructions as to the colouring necessary, we next describe the painting required for the bunch of half-opened roses illustrating the first paper. The roses from which

the design was drawn were of yellow-white tones deepening to orange-red. Colours required, two

cadmium yellows, the pale and the deep, scarlet vermilion, crimson lake, black, white, Antwerp blue, emerald green, brown madder, burnt sienna, and raw sienna. To paint the rose, for the high lights use pale cadmium, alone and mixed with white, and run this colour into a little deep cadmium for the middle tints and shadows, mixing black with the latter for the deep shadows. Glaze these shadows with scarlet vermilion, and use that over the deep cadmium for the centre or heart of the rose. For the bud that turns upwards, paint with pale cadmium, white, deep cadmium, and scarlet vermilion (the latter only in the shadows); for the bud bending downwards, work chiefly with the deep cadmium, using the light for the high lights, and black for the shadows. Glaze with the scarlet vermilion the lines forming the junction of the petals. The calyx of the buds will be lighter in tone than the green of the leaves, the stem will be green touched with crimson, the leaves green, with brown and yellow red tones in them, it being necessary to give them a slightly autumnal appearance to keep the balance of colour.

Antwerp blue, deep cadmium, and a little black will form the deep shades of the leaves. Burnt sienna and blue or raw sienna and blue, different shades, emerald green, crimson lake, and white, the high lights. For the autumn tones, work in the whole of a small leaf with brown madder, burnt sienna and cadmium mixed, in various shades; or use these with the dark greens, and touch the tips of some of the other leaves with these colours. Work the veins of the leaves with either emerald green and crimson lake, or emerald green and white. Make them lighter than the tone of the leaf, and never run them up to the serrated edge. In the various stalks, use the green-yellow tones, and glaze afterwards with the crimson lake, where the shadows fall. In painting this

group, work as much as possible to obtain the effect without laying on touch over touch of paint, the transparent appearance of the object being always hurt if too many layers of paint are laid on. It is only necessary to put on sufficient colour to hide the reflections on the glass and the stroke lines left by the brush. The colours can all be blended together at a first painting, and for the second, a re-touching of the high lights, under reflections, and shadows and glazings will complete the work. The group of roses, if copied the exact size given, will be found a good decoration for a small round mirror, for squares let in to overmantels, or for a small cabinet door.

To paint the large design for this article, which is a group of palm-fern, gloxinias, and scarlet begonia. The gloxinias are some purple, running to deep mauve, and others white, with crimson centre bands and yellow reflections. The begonias are all of a yellow tinge of scarlet, shading to crimson, and their leaves of the light and dark shades of yellow-green. The fern grounds are kept to the blue-grey-green shades; where they stand forward, they have almost white high lights, while those quite in the background are of light grey-blues, without any more prominent colouring.

To paint the gloxinias, in the purple ones, use permanent blue, crimson lake, raw sienna, and white. Put the dark shadows in with the permanent blue and crimson lake only, add white to these, and run the colour gradually through shades to a pale purple at the end of the petals. For the tube or trumpet part of the flower, use raw sienna mixed with blue, and lake for its high lights and reflected lights. The stamens and pistils of the flower are of yellow-white, made with white tinged with a pale yellow. A little shading of a pale green tone will improve these stamens.

In the white and crimson gloxinias, use pure white for the high lights, white, ivory black, and pale chrome for the shadows. Use no pure white on the tubes, and give the shadows there quite a green tinge. Work in the centre of the flower with pale cadmium and white, the pistil with white, the crimson band with crimson lake, shading to purple at the very deepest part by mixing it with Prussian blue, and running into the white at the outer edge by being mixed with pale chrome and white, or pale cadmium and white. The pistils of the white gloxinias paint with the same tinge of yellow-white as the purple flowers' pistils. The gloxinias shown beneath the fern frond will be much in shadow, the outer one purple, the inner white. The very highest white light on this latter is above the dark crimson line; no other pure white should

be used, the rest of the petal being in shadow, and of a greenish-white tinge, as the reflection thrown upon it by the fern would be green. The long tube is of yellow-white, shading to green.

To paint the begonias, use vermilion, deep cadmium, crimson lake, and madder brown. Outline the flowers with vermilion, and mix this colour with the cadmium for the high lights, and work with crimson lake and brown madder for the shadows. Work a little flake white into the highest lights, and streak the flower with a dry brush, filled with crimson lake, to mark the veins visible upon it. These veins do not attempt to put in until the first painting is dry. When painting the back of the buds, where the petals join the calyx, make them of a greenish-yellow. Add to the cadmium some Antwerp blue and white, and work this in at these places, running the bright tints of the petals imperceptibly into the greenish-yellow. Use plenty of medium when working with vermilion, and put on a few touches of this colour, quite pure, when painting the buds. There are so many shades in the colouring of the begonias now grown that it is impossible to give directions that will accurately answer to all, but as the shades all run from salmon-pink to scarlet, the painter can easily, by using the colours given (more or less yellow, more or less scarlet), match the tone of the natural copy. The green of the calyx of the begonia is of a yellow shade, and the leaves are of the same tinting. Permanent blue mixed with plenty of pale chrome will give the light green tints; raw sienna, Antwerp blue, and deep chrome, the shadows. The shadows on these leaves are very distinctly marked. They should be painted first and allowed to dry, then the lighter parts put on, and the edges of the leaves in shadow touched with the lighter shades, these reflected lights taking away from any hardness and heaviness of tone, and helping to give the transparent appearance that begonia leaves are noted for upon the shadow leaves. Work the veins in with light touches. Upon the light side mix some crimson lake with the lighter chrome, and paint them with rather a pink tone. Paint in the stalks and glaze them when dry with scarlet lake in their shadows. The fern fronds paint as grey-greens, where they are as background. Make this shade with permanent blue, light red, pale chrome, and flake white. Use very little chrome or light red, and plenty of white. Do not attempt to shade these background fronds, except by making them rather lighter at their tips than in other parts. For the fern fronds that are prominent, mix permanent blue, a little pale chrome, a good deal of flake white and some emerald green. Add more white





A GROUP OF PALM-FERN, GLOXINIAS, AND SCARLET BEGONIA.

for the high lights, and mix raw sienna with the blue for the shadows.

When the flowers are fully painted, the work should be left for quite a week to thoroughly dry, then gone over carefully with final touches made with small brushes, and reflected lights, high lights, and depths brought out fully. These dry, varnish with the palest copal varnish, and give two coats.

A few hints upon the colouring of suitable flowers for mirror painting will be useful, as the worker from these can match the shades required when painting from real flowers.

Laburnums, primroses, daffodils, yellow flags, yellow daisies and marigolds, are all painted with pale and deep chrome or pale and deep cadmium yellow (the latter are the softest but more expensive than the former) as their foundation colours. For the laburnum flowers use pale chrome and white, make the upper leaves nearly pure white, use black mixed with white and deep chrome for the shadows, and burnt sienna and Vandyke brown for the dark markings seen on the fully opened petals. The colours, with the exception of the browns, are used for the prim-

rose in the same manner, except the shadows on primroses are greener than those on a laburnum. In daffodils and yellow flags, the yellow is deeper, more deep chrome being required, and less white; the shadows of the daffodil are very green, and are made in some parts with pale chrome mixed with permanent blue. When painting a group of daffodils, warm the tone of some of them by adding light red to the yellows used. Use

yellow ochre for the faded sheath, and shade it with raw and burnt sienna put on over the ochre. Use pure yellows and white for the daisies, with shadows made by mixing yellow and black together. For marigolds, work with deep chrome chiefly; make the high lights with pale chrome, the shadows with chrome and black and red, and glaze some of the background flowers entirely over with burnt sienna, and their dark centre make with bitumen and burnt sienna, touched with crimson lake.

To paint roses. For white ones with yellow reflections, use white, cadmium, and scarlet vermilion; for white ones with pink reflections, white with rose madder. Mix rose madder, pale cadmium, and permanent blue for the shadows of both kinds, adding more rose and less yellow to the pink, and more yellow and less rose to the yellow kinds. Deep red roses are painted with crimson lake, their shadows with permanent blue and brown madder. When dry, apply over the pure crimson a little nearly dry Chinese white and permanent blue, as a high light; put on this colour with great care, as it must on no account look like a streak of paint.

To paint mauve clematis of the pale, nearly white kind, use crimson lake and permanent blue very largely mixed with white, or work with violet carmine and brilliant ultramarine. Mix raw sienna with blue and lake for the shadows, and put on pure white for the high lights. The stamens of this clematis are of pale green, and the petals near the centre take a green tinge; emerald green, permanent blue, and pale chrome will give the proper shade. The petals of a clematis are streaky and in lines; this appearance can be copied by working the shadows in first, and drawing the brush along in the direction of the lines when working in the pure tints and the high lights. The dark purple clematis paint with permanent blue, crimson lake, and purple; its green tinge near the centre with pale chrome, light red, white, and permanent blue. The high lights of the flower make with crimson lake, permanent blue, and white; its reflected shades with the same, mixed with raw sienna. The lines down these petals make with pure purple; carmine and Prussian blue mixed together will make a strong purple, but there is a good made purple now to be obtained at the shops.

The colours for the wistaria are the same as for mauve clematis; those of the scarlet poppy are the same as the begonia, with the exception of using less chrome. Pure white flowers



are always shaded with greys, that either run into yellow, yellow-green, or blue-green; and white daisies, white may, white lilies, white water-lilies, need no description, as they are all shaded with black, chrome, and a little permanent blue; while white Japanese anemones are of the blue-white shade, and their greys are made with a crimson tone by mixing pale chrome, permanent blue, and white with crimson lake.

With regard to green leaves, they may be divided into three sorts—blue-greens, shading to white; yellow-greens, shading to yellow and taking any russet hues of autumn colouring; bright greens of emerald tinge. Blue-greens make with permanent blue, emerald green, and deep chrome for the body colour; burnt sienna, Antwerp blue, and deep chrome for shadows; permanent blue and lake white for the high lights. For yellow-greens, work with raw sienna and Antwerp blue for

the body, burnt sienna and Antwerp blue for dark shadows; for very dark shadows, use brown madder; for light tones, pale chrome and a little Antwerp blue. In russet hues, work in raw and burnt sienna, touches of crimson lake, bitumen, and Vandyke brown, also a little deep yellow-green. In the light emerald green used for young leaves, paint with emerald green, pale chrome, and white; and shade with raw sienna and permanent blue. A little dash of Antwerp blue added to plenty of white, chrome, and emerald green will give that bluish light often seen upon young leaves, while pure raw sienna, yellow ochre, or pale chrome will lighten leaves painted in too heavily.

If figure subjects are chosen for mirror painting, the artist should thoroughly understand flesh painting, or should make use of a very good copy, as perhaps there is nothing so trying to look at for some years as a child's

face, whose glaring green and grey shadows give the appearance of disease and attenuation to a figure supposed to be replete with health and happiness, and these are the tones so often seen in amateur flesh painting. In conclusion, we would like to bring to the notice of our readers a permanent mirror decoration exhibited at the Inventions, and which has a very beautiful effect. The designs are not painted upon the surface of the glass, but upon the back before the glass is silvered, and the work being thus imprisoned between the glass and the quicksilver, cannot be affected by the changes of climate, by dust, or by flies, and is, therefore, permanent. How to paint in this manner is at present a trade secret, but we consider that it is managed by films of colour being successively laid over the under surface of the glass, one on the top of the other.

B. C. SAWARD.

## ONLY A GIRL-WIFE.

By RUTH LAMB, Author of "Her Own Choice," &c.

### CHAPTER XII.



WAS the means of bringing her to Steynes-Cote at this time, and she has been real good to the mistress, but I am beginning to mis-doubt me about the outcome of her visit."

Thus mused Jean Graham as she went to and fro about her household duties, and the subject of her cogitations

was Mrs. Prattely. Jean was a close observer of character, but not an unkindly one. Her judgments were usually charitable, or at least fair. She did not watch her neighbours in order to find fault, or with the object of laying up materials for future gossip. It was simply a part of her shrewd nature to go about with her eyes open. She was, mentally as well as physically, clear-sighted.

We know that Mrs. Prattely's presence at Steynes-Cote was due to Jean's suggestion, and yet the faithful woman was far from satisfied with the influence which that lady exercised over the mind of her young mistress. Jean had long before reckoned up Mrs. Prattely.

"She has a wealth o' kindness in her heart, but she's just a wee bit wanting in common sense, poor body! What a pity it is that heads and hearts don't always match. A soft heart and a strong wise head go finely together."

Subsequently Jean was inclined to modify this last sentence. It was after the home-coming of Dr. Crawford and his bride, when even her much-loved "Master Andrew" came in for a touch o' censure.

"Nobody can deny that he has a tender heart and a wise head along with

it, and yet he just spoils the mistress, and would have her tread on rose leaves all the while. I feel like sticking in a thorn here and there, just to wake her up for the good o' both of them. But, eh, dear! the wisest and strongest of the men are like wax in the hands of a young lass that has crept into their hearts and taken up her dwelling there. They lose their natural sight, and the bonny face of sweetheart or wife comes between them and their wise resolutions. It's just human nature. Why should I look for Master Andrew to be wiser than King Solomon was? I wonder now, if I were to leave the young mistress, would she rouse herself and put a hand to the housekeeping?"

It was not the first time she had asked herself this question, but Jean soon dismissed the idea from her mind. She loved the doctor and his wife too well to allow of her carrying it out, and she was not inclined to leave the management of Steynes-Cote in Mrs. Prattely's hands.

If the truth must be told, Jean had become jealous of the visitor. Mrs. Prattely had been all in all to her mistress during Dr. Crawford's absence, and the faithful servant felt herself left out in the cold. Up to that time Ida had been on friendly terms with all her neighbours, but had made no confidential friend of anyone in particular. But with her husband away, the quiet doubly enforced by his father's death and her own circumstances, the girl wife was thrown into constant companionship with Mrs. Prattely.

It was perfectly natural that Ida should talk a great deal to Mrs. Prattely. Shelverton topics were soon exhausted, and Ida having heard all the daily news of the little world outside, contributed her share to the conversation by speaking of her own early life and surroundings.

We know how Mrs. Prattely expressed herself when Ida first came to Steynes-Cote, and unfortunately she thought fit to repeat her opinions to the subject of them.

"I am sure you must have felt that by coming to Shelverton you were burying yourself alive," said Mrs. Prattely. "You had been accustomed to such different society and far more gaiety than we have in this quiet place."

The remark amused Ida, and she replied, "I never cared for much gaiety. Even in India I lived very quietly. Before I joined my brother's family there my life was that of a school-girl; I knew nothing of the world outside. Then, when we returned to England, I had been for a year engaged to be married, so where would have been the use of my plunging into the whirl of London society when I was to leave it almost immediately? My sister-in-law wished my marriage to be put off for a year, so that I might have a season in town, but the prospect had little attraction for me. Beatrice could not understand my indifference, for she delights in gaiety, and is still very much admired, though she has been married twelve years. She would consider living at Shelverton as being buried alive, but we think very differently about many things."

"Well," said Mrs. Prattely, "you do surprise me. Surely there are very few girls, tempted as you were, who would have come to a similar decision. I find I have wasted my pity upon you."

"Why did you pity me?" asked Ida, with a look of genuine astonishment.

"It was when you came to Steynes-Cote a bride. I said to myself, 'Poor thing! That young creature's life will be a terribly lonely one. The doctor will be constantly out, and unless some of her own people come to stay with her she will miss more and more what she has left behind. Dr. Crawford can never make up to her for what she has sacrificed in order to become his wife.'"

"I did not sacrifice anything," said Ida, still loyal to her husband, and anxious that others should understand his disinterested conduct towards herself. "I considered myself a fortunate girl in having gained the affection of so