

hob of the parlour grate. "Because, you see," explained the young housekeeper, "two fires are an unnecessary expense, and make unnecessary work; so we are going to light this one after dinner, which both mother and I have decided will be best eaten in the kitchen."

"Quite right, my child," replied the visitor. "And how, dear Mrs. Chisholm," continued she, "do you think you shall like your home?"

"It is beautiful!" heartily returned the invalid. "My married life has been always a poor and wandering, though a very happy, one. We never had much of this world's goods, and often lived very scantily, as my dear husband so earnestly wished to buy us both the little annuity we have. Our wants have been few, our pleasures simple, and Agnes has shared them all. This feels to me like a haven of rest. How can we thank you?"

"Never mention it, my dear friend," replied the kind little lady. "My husband says he has never seen me happier than during the last fortnight, and the children have been wild with delight. Conny says she would like to live here herself much better than in our great rambling house."

"I understand that," said Agnes. "But

why have not the children come with you to-day?"

"Partly because I thought their chattering tongues might be too much for an invalid, and partly because I wanted to talk business," was the answer. "To begin with; on the subject of domestic help. There is a nice little girl of twelve in the village—the eldest of a large family. Her mother cannot spare her for regular service, and yet would thankfully have her taught something. Would you like her to come to you for about two hours every morning, and perhaps half a day on Saturday? Her wages would be eighteenpence weekly, and two meals on Saturday, when she would be glad of the scraps you had left during the week. What do you say?"

"Nothing could be nicer!" exclaimed Agnes; "only it would leave me nothing to do."

"No danger of that," replied her visitor. "Bessie would only do the rough cleaning, break coal, clean knives, etc. The cooking, dusting, and fine arts of gardening would devolve on you, and occupy you well. But I have another industry ready for you in a week or two, when you are settled. I know you speak French and German fluently—will you give an hour's conversation in these languages twice a week to a young lady living in Winton? She will gladly give six pounds

from now until next summer, when she is going abroad, and is unwilling to be at a loss."

"Indeed, I shall be charmed to get a little money so easily," returned Agnes. "It will just do for the doctor, mother dear," continued she; for, through the kind offices of Mr. Durham, an arrangement had been entered into with the nearest doctor to make a weekly call on Mrs. Chisholm for that sum annually. "But how about leaving you?"

"My darling, I could do very well alone for a little while," said her mother; "and certainly you must not always be penned in with me."

"No, indeed!" chimed in Mrs. Durham; "and my husband and I will try to time our visits for the hours you fix. Moreover, you do walk a little, don't you?" she asked; and receiving an answer in the affirmative, she went on, "Then all is easy. Our gardens join; we will have a gate placed in the dividing hedge, and you can step across whenever you will; we shall always be pleased to see you. But now that is settled, I must say good-bye. I shall send down two or three hens and a cock, Agnes, to inhabit that pigstye," and with this she ran off, giving no time for a reply, and leaving mother and daughter alone with their tea and their content.

(To be continued.)

BASKET-MAKING.



HERE is a proverb which says, "The best way to learn is to teach;" and we have all heard the story of the Oxford don who, when asked his opinion on some subject, replied, "I know nothing about it. I have not even examined in it."

Well, there is an exception to every rule; and the best way to learn basket-making is to take lessons of a basket-maker, if you can get hold of one who will teach his trade. But there is the crux. Basket-makers do not care about teaching anyone but their own apprentices the secrets of their art. The writer of this paper took lessons of a Sussex basket-maker, and at the end of six lessons had finished two baskets, one a French "hotte," which was new to the teacher, and the other a garden basket. The round basket is a very good one to learn to make, because it includes the principal difficulties of basket-making; and we may say here that the crucial parts of basket-making are the Alpha and the Omega, "the tying the slart," the beginning, and the border, which is the final process. Most of the rest is plain sailing and easy enough, with the exception of one part, called the "upset," which is decidedly upsetting to the beginner's equanimity.

Though not really difficult to do when shown, some of the processes are puzzling to describe on paper; so if the beginner fails to master "tying the slart," "following the stroke," "the upset," and "the wail" from this paper, the best way to learn would be to induce a local basket-maker to explain the difficulty, assuring him you have no wish to spoil his trade.

An amateur basket-maker requires very few tools—a good knife to point and cut the osiers with, and a "bodkin," a kind of bradawl, to fix the handles with, are all that are really necessary. Basket-makers have two other little tools to cut the rods into

"skeins;" but the amateur would do better to buy the skeins ready cut, as the cutting is a troublesome and very uninteresting process.

The osiers of which baskets are made are called rods, and can be bought by the bundle at most basket warehouses. The trade name for these rods is white or brown Belgium tacks, price 3s. 9d. a bundle, and a bundle will make a good many baskets.

A "skein" is a rod divided into three flat strips. The skeins are used for weaving the sides of the baskets, and are much easier to work with than the rods, which are used for the bottoms and uprights and borders. The skeins can be bought at any basket-makers.

It takes a boy apprenticed to the trade a year—if he is very quick at it—to learn it thoroughly, and two years is the usual time. This sounds discouraging to an amateur; but let her not despair. An educated girl with a head on her shoulders, and fingers which are not all thumbs, will learn to make a basket fairly well in a fortnight if she gives her mind and a few hours a day to it.

It hurts the fingers at first until the basket-maker learns how to hold the rods; but you can work almost as well in gloves; and as the osiers are slightly poisonous, it is better to wear them.

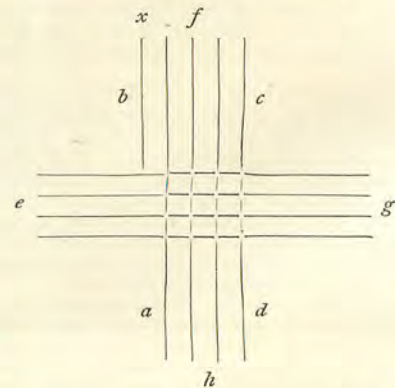
The rods and skeins must be well soaked for an hour before use, or they will crack and break, or "kink," as the basket-maker calls the ugly angular stroke a dry rod or skein makes. It is sometimes necessary to plunge your basket into water while working if you find the osiers too dry. This can scarcely be insisted on too much, for dry rods will spoil an expert basket-maker's work; so it is necessary to have a pail of water or a bath near while you are at work, to keep your material damp, for the osiers are quite unmanageable when dry.

The first process in making a basket is rather troublesome—it is called "tying the slart"; but as it is used for all baskets with round wicker bottoms, it must be mastered. It is also used for the tops of tables, the

number of rods used varying from six and a half to twenty and a half, according to the size of the round required. There is always a half rod to make an odd number of spikes.

We will make our first basket with eight and a half rods. The length of the pieces is the diameter of the bottom. Ten inches is a good size to begin with; it is easier to work upon than a smaller size.

Cut eight pieces of osier ten inches long; then in the centre of each scrape to half the thickness about two inches of the rod; place four side by side close together in front of you, lay the other four pieces across them, making a cross thus—



then take a whole rod, place the thick end, which is called the butt, under the four horizontal rods at *a*, pulling it out till it is level with *x*; this makes the odd spike. Now at *a* bend it back over the horizontals, at *b* bend it under the parallels, at *c* over the horizontals, at *d* under the parallels. Repeat this process, and you will have your rods loosely fastened together. Now take a second rod, place the butt under the horizontals at *a*, pull the rod up at *b* and bend it over the parallels, bend it under at *c*, over at *d*. Repeat this and you will find your rods are now firmly fastened, and

both your tying rods are together at *a*. You have now "tied the slart."

The next process is easy enough, but looks puzzling on paper. You now keep one rod above and one below, alternately, until the bottom is finished. Pull the first rod up at *a* over the second, divide the four horizontals at *e*, pulling them well apart, pull the second rod up at *e*, cross the first rod over it and pull first rod well down, bring it up again at *b*, cross the second rod over it, and pull that well down at *b*; divide the five uprights at *f*, bring the second rod up at *f*, cross the first over it, and pull that well down at *f*, bringing it up again at *c*, cross the second rod over it, and pull that well down at *c*; divide the horizontals at *g*, and bring the second rod up at *g*, cross the first rod over it, pull that down firmly at *g*, and bring it up again at *d*, cross the second rod over it, and pull that down at *d*; divide the rods at *h*, and bring the second rod up at *h*, cross the first over it, and pull that down at *h*, bring it up again at *a*, and cross the second rod over it. You have now been round the bottom once with both rods. You must go round again in the same way, but this time divide all the spikes, and go between each one instead of between each pair, always crossing the upper rod over the under one before you pull it down. Work on in this way round and round until you have reached the top of the spikes. When you have used up a rod take a fresh one and piece it on, that is, push it in and work it for a turn or two with the old end, as you would in knitting. Always put tip to tip and butt to butt to make the work even. You generally begin with the butts, and of course those rods end with the tips, so you begin the next rods with the tips, and cut off the very thin piece before using. When you begin with the butt, slice it off into a point first; this is called a "slipe," and you must cut a slipe to every butt before using it. When the spikes are all filled in the bottom of the basket is finished. You don't cut off the ends of the pieced rods till you have finished the whole basket.

Now comes the "upset" and the beginner is warned it is a very trying process; for probably as fast as you stick the rods in the wretched things will break off or topple out. Have the bottom and the rods for the "upset" thoroughly soaked before you attempt this part of the business, or your temper will be sorely tried. Have a bundle of rods all ready slipped, and poke one in to the bottom on each side of every spike, push every rod well down between the woven osiers for about two inches.

Go all round the bottom till it looks like an enormous starfish with an abnormal number of rays. Then place the bottom flat on the floor and take your knife in your right hand and a spike in your left; put the point of the knife on the spike close to the bottom, give it a sharp turn, and at the same moment pull the spike with your left hand into an upright position—you must not cut it nor break it, you must only bend it. As a matter of fact, you will probably break a good many. But you must not despair; slipe them off and poke them in again. Continue this charming process till every rod is set up. You will probably be upset at the end of the first half hour, and we will hope the basket will be also, but that is less certain. Be patient; you may indulge in a "wail," to relieve your feelings as soon as you have finished the "upset," for you have only done half of that at present.

To keep the rods you have set up—now to be called stakes, or uprights—in place, twist two osiers into a ring rather larger than the bottom of your basket and slip over them; it will constantly fall off, but put it on again, for it is a help. Then take four new rods, slipe off the butts, place the basket on your knee, and take hold of the bottom of it close to the stakes with the thumb and two first fingers of your left hand; keep the fingers inside the stakes, the thumb outside. Place a rod between two of the stakes, putting the butt inside the basket about two inches; place another between the next two stakes, a third between the next, and the fourth between the next, working to your right. Keep these rods in a horizontal position as much as possible, the tips to your right. Now take the first rod (the one to the left which you put in first is meant), pull it over the two next rods and three stakes, and push it in between the third and fourth stakes, and bring it up again on the other side of the fourth. Do the same with the second rod, that is, pull that over two rods and three stakes, and push it inside the basket between the fourth and fifth stakes, bringing it up on the other side of the fifth.

This is the "stroke" of the "upset," and you go round the basket once in this way—in technical terms, "following the stroke," always going over two rods and three stakes and under one stake. The result is a sort of wicker cord round the bottom of the basket. It is rather troublesome at first, but you soon get into it, particularly if you work in the right way, which is, to throw the rod in between the stakes with your left thumb, bringing it back with the first finger of

your right hand. You must press the rods down well when you throw them inside the basket, and pull them tightly back without "kinking."

The next stroke is the "wail," which is very like the "upset," only easier, because you work with three rods instead of four. Put three rods in, one in front of the other, between the stakes as you did before; bring the first rod—the one to the left—over the two others, and over two stakes, push it in between the second and third stake with your left thumb and bring up again between the third and fourth stakes; over two and under one is the "stroke of the wail," and you must "follow this stroke" all round the basket. Cut the ends of the rods off when you have finished, and poke them inside the basket.

In basket-making, as in knitting, when you join your rods you must work a stroke or two with the old and the new rod—a "stroke" in basket-making meaning what a stitch means in knitting or crochet. So when you finish a row take each rod one stroke over the beginning of the row, so as to have a firm ending. The "wail" finished, it is all plain sailing till you come to the "border," which is difficult. You now work with "skeins," which are not so stiff as the rods, but require soaking well before using.

Take a skein, place the end under a stake on the top of your wail, throw it inside the basket between two stakes with your left thumb, pull it out on the other side of the second stake with your right forefinger and thumb; work in this way in and out, round and round the basket till the sides are the required height. As you work keep your uprights at equal distances from each other, pulling them to either side as they require it. Always keep the smooth side of the skeins on the outside of your basket, and when you piece the skeins always make them overlap each other, so that you have double skeins for a stroke or two at each join.

For the garden basket we are describing, twenty rows of "skeining" will be sufficient, and the simplest border will be the best to describe for our first basket.

Borders are various; as the beginner advances she can puzzle out other patterns for herself from any baskets she may have. For this garden basket we will only use a plain border. Take three rods and work a "wail" once round the top of the skeins to secure them first, and in our next paper we will describe the border.

(To be concluded.)

A BATTLE WITH DESTINY.

By JOHN SAUNDERS, Author of "The Lion in the Path," "Abel Drake's Wife," etc.

CHAPTER XXII.

IN THE WOODS.

"JEANIE, we're going blackberrying!" exclaimed Beth joyfully, as she burst into her sister's room.

"We? Who?" queried Jeanie, looking up from her sketch-book, pencil in hand.

"Father and I. He promised that he would take me this afternoon."

"Why not come with Sybil and me? We are going to start for Marsh's Wood directly."

"No, that won't do. Sybil told me at lesson-time that you were going there, but the Hollow is the best place for blackberries. Lucy, the parlour-maid,

told me so, and showed me some fine big ones she had got there on Sunday. Besides, I want father and me to go alone to-day; then we'll see who gets the most berries—you and Sybil, or father and me."

"Ask Miss Capella to give you before starting a lesson you much need on personal pronouns," said Jeanie laughing.

"What are you drawing, Jean? Let me see?" Beth asked, ignoring her sister's remark.

"Nothing worth looking at," replied Jeanie quickly, while covering the page of the sketch-book with her hand.

"But I want to see it, Jeanie. I will

see it!" cried Beth, playfully pulling away the offending hand.

"Oh!"—in a disappointed tone. "Only a bit of a head!" then, looking a second time, and scrutinising it with her head on one side—"Why, it reminds me of Rolfe—the eyes, I mean. I saw him once look just like that, when he was staring at you."

"Be quick, and get ready," said Jeanie shortly. "You'll keep father waiting."

"Oh, dear, oh, dear! So I shall. I quite forgot. Just untie my pinafore—I can't reach the string."

In a short time both couples, duly supplied with baskets, were starting

"The breaking of such a pipe-bowl," said the postmaster, "would indeed, under ordinary circumstances, be disagreeable, but in a friend every action has its charms."

Some people appear to be as different as possible from this Oriental postmaster, and to take a positive pleasure in being rude. They perhaps think it shows their independence, though it really indicates nothing so much as their vulgarity. They pride themselves on being frank and saying whatever comes uppermost. Frankness certainly is charming, but with well-trained people nothing comes uppermost but courtesy. Uncourteous thoughts—and we all have uncourteous thoughts sometimes—never rise to the top, and so never find expression.

"Nothing is more silly," says a well-known writer, "than the delight some people take in speaking their mind. A girl of this make will say a rude thing for the mere pleasure of saying it, when an opposite behaviour, quite as innocent, might have preserved her friend or made her fortune."

Rudeness is a way some have of showing their importance. They act as if they thought that being a little above others in the world entitled them to do and say what they please. This is more the fault of people who have risen from nothing than of those who have been long accustomed to good society. If Napoleon Bonaparte had been a royal personage by birth, he would likely enough have been better bred than to go about his

Court, as he did, saying to the ladies, "How red your elbows are!" "What an ugly headdress you have got!" "Do you never change your gown: I have seen you in that twenty times!"—and so on. He was very different from the monarch of the polite stamp, who, when approaching his latter end, raised his head, and begged his courtiers would kindly excuse his taking such a long time to die!

The famous Dr. Johnson was a notable example of rudeness, and but for his great powers of mind—not to speak of other praiseworthy qualities—and the fact that society in his day was of a coarser texture than it is in our time, he would have been allowed to keep company with himself alone. Certainly he would not be tolerated nowadays. Even as it was he got the cold shoulder in some quarters. When asked why he was not invited out to dine, as Garrick was, he answered, as if it were a triumph for him, "Because great lords and ladies don't like to have their mouths stopped."

"Who does like," says Northcote, commenting on this remark, "to have his mouth stopped? Did he, more than others?"

We saw a writer the other day describing him as an old bear who was "privileged in rudeness"—as if anyone ought to be privileged in rudeness. No matter what may be one's talents or position, the only suitable garb is courtesy.

"The turn of a sentence," remarks Bentham, "has decided the fate of many a friend-

ship. So when one is tempted either to write or speak a clever but sharp thing, though it may be difficult to restrain it, it is always better to leave it unexpressed." An unkind word may check the dearest love, and the misery of a life be caused by a rude observation.

Polite language pays better in our own homes than anywhere else. The return is not in money, but in love and happiness, which surely is good payment. Begin then, girls, with politeness at home. Courtesy to strangers may leave its mark in a cash account, and entitle us in other ways to be called successful people, but what is that compared to the reward to be met with by a joyous fire-side?

The "You're a goose" and "You're another" style of conversation is common in some families; as if the familiarity of the domestic circle were a sufficient excuse for rudeness. But by really well-bred people there is as much politeness shown at home as abroad; intimacy with them may do away with formality, but never with politeness.

There is a danger to which—seeing its influence in making things happy all round—the polite are liable. They may allow their politeness to acquire more or less the character of flattery and insincerity. But a sensible girl will avoid this: her polite language will come always direct from a truthful heart, for it is only then that it deserves, or is at all likely to be, a profitable investment.

JAMES MASON.

BASKET-MAKING.

PART II.



left our garden-basket with a "wall" waiting for its border, and as the border is the most difficult part of the basket, we will put the simplest border to this first basket. The "four-border" is the easiest, and is the border commonly seen round the tops of hampers or any baskets which don't require elaborate finishing.

Soak your basket well for an hour or two before you attempt the border; then when it is thoroughly wet, and the rods are not likely to kink, you can begin your border. You work with the uprights, and unless you break some of them, you won't require any fresh rods; but it is as well to have a few soaked in readiness, for accidents will happen even to the best basket-makers.

Now lay down three uprights towards the front of your basket, pull them down firmly, and don't let them kink; work from left to right; call the first upright you lay down *a*, and the second—the one to your right—*b*, the third *c*, and so on.

Take a fourth upright, to be called *d*, and put it behind the two next uprights; pull it out in front of the basket; now take *a* and pass it in front of *e* and *f* and behind *g*, bringing it into the front again, between *g* and *h*. You will be glad to hear *a* is now finished with altogether; he is out of the game, and would puzzle the tyro less if he could be cut off at once, instead of leaving him to the end of the border, as basket-makers do. But as this must not be done, push the tip of *a* through the basket anywhere, just to show you he is done with.

Now take *d*, pass him in front of *h* and *i*

—forgive the bad grammar—and pass him behind *j*, bringing him out between *f* and *k*.

Lay down *e*, this time towards the back of the basket, pass it behind *f* and *g*, and in front of *h*.

Take *b*, pass it along in front of the basket past the two next uprights *f* and *g*, and behind *h*, push the tip through the basket to show you have now finished with *b*, and take *e*, pass it behind *i* and *j* and in front of *k*.

Then lay down *f*, pass it behind *g* and *h* and in front of *i*; go back for *c*, pass it along in front of *g* and *h* and behind *i*, bring it to the front between *i* and *j*, and push the tip into the wicker-work—for *c* is now finished with.

Every time you lay down a fresh upright, you leave off working with another upright; you never work with more than four at a time in a "four-border;" when you lay down *e*, *a* falls out, when you lay down *f*, *b* falls out, and so on all round the border.

You continue working in the above way all round the basket; you will probably have "caught the stroke," as basket-makers say, before you have finished, and then it will not seem so puzzling.

The finishing-off is simple; when you lay down your last upright, you cut off the tip, leaving about three or four inches, and slice this off and push it down between the stakes; do this to the other three you are working with, pushing them down between the stakes; it does not much matter where, so long as you don't put them all together, and you finish off neatly.

You then go round the basket with your knife, cutting off quite close to the border all the rods you have left waiting to be cut off. You must leave them to the end, puzzling as they are, or the border would not be firm; but if you push them into the basket, as suggested above, they won't trouble you much; if you leave them loose, you are puzzled to know which to use next.

The "seven-border" is worked in the same way as the four, only you lay down six uprights at the beginning instead of three; it would look very puzzling described on paper, but it is not really much more difficult than the "four-border;" it is better, though, to get into the way of doing the simplest border first, before attempting the more complicated.

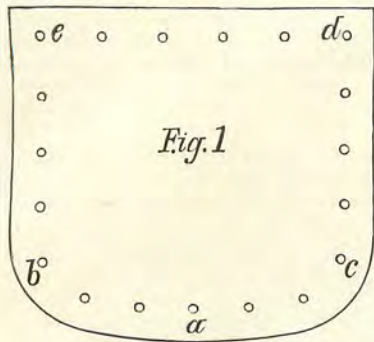
For fancy borders, it would be a good plan to take a lesson of a basket-maker, as it is easy to show how to do a fancy-border, but exceedingly difficult to make it clear on paper.

The garden-basket now wants a handle, and for this you must use the bodkin; for the handles of amateur basket-makers are apt to come out. Choose three moderately stout rods, soak them well, slice off the butts, and with the bodkin push them well down, nearly to the bottom of the basket, through the border and between the stakes; then plait them together in the ordinary three plait, till your handle is the length you wish; cut off the tips leaving a good three inches to push into the basket with the bodkin on the opposite side of our round and rather flat garden-basket. This basket might be made an oval shape instead of round if the bottom were oval, but it is prettier in the round shape, and can be used for fruit or flowers.

The French *hotte*, such as is worn on the back by the Swiss peasants to carry wood, etc., is a very pretty, useful basket, not at all difficult to make; in fact, it is much easier than English baskets, because it does not require any tying the slat, as the bottom is of wood.

Any carpenter could cut out the wooden bottom shown at Fig. 1; a flat piece of wood about four inches square rounded off into this shape is all that is required for the bottom of a *hotte*.

It must have 19 holes perforated in it as in the diagram, to hold the uprights. Now take 19 good-sized rods, slice off the butts, and push one through each hole till you have set



up the 19. You will find this a very easy process, much less upsetting than the other upset. Let the slipped end come well through the bottom; after the basket is finished, these slipped bits must be cut off, or the basket will not stand firm.

A drop of glue into each hole would make the basket stronger; for the weak part of a *hotte* is the bottom, which is apt to come off if a heavy weight is put into the basket: and in England these *hottes* are generally used to hold logs of wood for the fire. The logs should never be carried in the basket; it is not strong enough to carry them; it should stand by the side of the fireplace—where it is a pretty-looking object—and the wood be placed inside it.

When the uprights are firmly fitted, make a "wail" round the bottom with rods as you did in the garden-basket; then use skeins for the weaving, taking care they are well soaked. Do about 18 rows of plain weaving, in and out; when you finish one skein, take another and piece it on, always using the end of the old skein and the beginning of the new together for one or two strokes. Throw the skein in with your left thumb, and bring it out with the index and middle finger of your right hand.

When the 18 rows are finished, take two extra rods, slip the butts, and push one in on each side of the rod which springs from the hole marked *a* in the diagram; go on skeining till you come round the basket to the hole marked *b*, then take two more rods and insert them one on each side of the upright in this hole; weave on till you come to the opposite corner *c*, here insert two more rods, and go on weaving till you get to *d*; put in two here; weave on to *e* and insert two more there.

The object of this is to form the shape of the basket; and for the rest of the time you are working the skeins you must constantly keep pulling the rods well and evenly apart—trying to get a pretty shape.

The back of the basket, which is the straight side of the wooden bottom, should be kept quite flat, the front part pulled well forward towards you as you work.

This is the profile view of the shape to be aimed at; to get it you must keep the rods well apart, more and more so the nearer you get to the top of the *hotte*.

Fig. 3 shows the way the inserted rods *b* and *c* are to be put in at the places indicated above. It will easily be seen that the desired shape can be given by pulling these rods apart.

Much of the elegance of the *hotte* depends on the way the rods are managed; it is the only difficulty in the *hotte*; and it really is not at all difficult—it only wants a little nicety. Care should be taken to keep the rods even and at equal distances from each other, only let those distances be wider as you advance to the top.

About 60 rows of skeining after you have inserted your rods will be enough to bring you to the top of the basket. Then do a "wail" all round and finish off with Fig. 4 border.

For the handle, take a very supple and very wet rod, and twist it round and round and round, holding it in your left hand and twisting with your right till it is reduced to about half its length; push one end through the basket just below the "wail," pull nearly half through, twist the two ends loosely together to form a loose cord for the handle, pull the longer end through the basket about six inches from where you put in the first end, and twist this end back over the handle, cutting it off if too long when it gets to the end of the twisted handle.

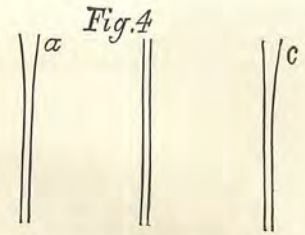
The *hotte* here described is a very useful size for holding wood; if made much smaller, these baskets may be painted with Aspinall's paints, and hung on the wall to hold grasses; or they can be stained with oak-stain, or used just as they are; if required for flowers, a small jar can easily be put inside them to hold the water.

They would sell well at bazaars, for they cannot be bought in this country, and their pretty shape and foreign appearance make them saleable.

For baskets requiring an oval bottom, there is an easy method of avoiding the beginner's bugbear, "tying the slart." The bottom can be made without tying in the following way:—

Take six rather stout rods, and cut them off about an inch wider than you want the widest part of the bottom of the basket to be. Place these on the ground in pairs, about two inches apart—thus (Fig. 4); call them the stakes. Then take four whole rods, to be called the horizontals; place the first horizontal across the stakes, putting it over *a*, under *b*, over *c*; place the second horizontal close to it in the same position, only put this rod under *a* and *c* and over *b*; do the same with the third horizontal, placing that over *a* and *c* and under *b*; the fourth horizontal must go under *a* and *c* and over *b*. Now take a piece of rod about 6 inches long, put it just above the first horizontal, with the two ends under *a* and *c* and the centre over *b*.

By the way, the six stakes should be slipped off in the middle to about half their thickness before they are laid down, so as to get the bottom flat. The stakes and horizontals should now be in this position (Fig. 5).



Now take a fresh rod; put it in under the horizontals at *x*, leaving the butt even with the ends of *a* at *y*, bring it up tight and hard over *a*, under *b*, over *c*, push it down sharply under the horizontals at *z* and bring it up at *a*, bend it over *c*, under *b*, and over *a*; leave it loose to your left at *x*.

Take another rod and go round a second time, beginning at *x*, going over where you went under before, and *vice versa*; thus you will go over the four horizontals and *b* this time, under *a* and *c*; do the same with two more rods, putting the third, like the first, under the horizontals and *b*, and the fourth like the second, over the horizontals and *b*.

You will find your stakes and horizontals are now bound together, and will get tighter and tighter as you go on adding row after row.

Now take the first rod you left sticking out at *x*, put it over 4 and 3, put the second sticking-out rod under 4 and 3, cross them over each other between 3 and 2 bringing the second rod up over 2 and 1, and leaving the first under them. This is the ordinary basket stroke described in Part I.; go on round the basket with it, dividing the stakes *a*, *b*, and *c*, and the horizontals between 2 and 3.

Then go round with the other sticking-out rods, this time dividing the horizontals at 3 and 4, and at 1 and 2.

When your rods are used up, piece in fresh ones, and continue working round and round, using the same stroke you did after tying the slart in the round bottom, until the stakes are quite filled up. You then fix in your stakes for the sides as before, working a "wail" before you begin to weave.

The woven wicker bottoms are much more troublesome to do than using a wooden bottom, as in the *hotte*, but they are stronger, and not so liable to come away from the basket; in fact, this is almost impossible with a wicker bottom. The *hotte* would be much stronger with a wicker bottom if it were possible to get the shape; but it is not possible except with a wooden bottom, the size of which must of course vary with the size of the basket.

When once the "strokes" and the "upset," the borders and the bottoms, are mastered, you can copy almost any basket, or make one according to your own taste, of any shape you like. It is nicer work in summer than in winter, because the rods must be used wet; and the basket must be constantly soaked, or the osiers will break and kink. In fact, they should always be soaked for two hours before using.

