

with a shawl over her morning mitch instead of a bonnet, as a testimony to the earliness of the hour, hurried up that she might walk in the procession, and also "see the last of Miss Flory," present her with a pair of mittens old Flory had knitted expressly for her, and beg her acceptance of one of the scones and a bit of the ewe-milk cheese she had been fond of, to keep her heart on the road. At the gift of the scone and the cheese, Miss Arabella, in her antediluvian mantle, and velvet bonnet with the stump of a feather, sniffed a little, and looked slightly askance, though she was the best natured, and, within limits, most condescending of old ladies. Old Flory meant well; but was this act not an interference with Miss Arabella's prerogatives, and an overturning of her arrangements? and how was that black bag of poor Flory's to hold a morsel more? But the difficulty was smoothed over by the traveller's quickly proposing to put old Flory's "piece" in her pocket, and so disposing of the white elephant. At the last moment, when Flory was in her place, and the engine was letting off its steam with much energy, just when the tension of feeling was greatest, Miss Arabella tugging at her veil, old Flory dragging her shawl over her head, Lauchlan blowing his nose, Flora's lips beginning to quiver, a desirable diversion was accomplished. A whole detachment of the Macdougall girls, headed by Mr. Macdougall, puffing and blowing after the fashion of the engine, burst into the gate and charged upon the little disconsolate group. "Here we are, just in time to bid you good-bye, and wish you good luck, Flora dear! Oh, gracious! father, don't forget the hamper; pitch it in anyhow.

It is full of good things—all mother could think of; but you'll want them, every one, before you see the smoke of London."

The situation was completed by the leisurely coming up of one more satellite, to suit whose dignified progress the engine-driver was guilty of letting the train be five minutes late. A footman from the Castle, stately and aristocratic-looking, handed in the basket of grapes with the gingerly ceremony which, in the messenger's opinion, befitted the card with "Lady Adelaide Buchanan's kind regards and best wishes," tied conspicuously on the cover. Flora was off at last, laughing through her tears, not knowing what to make of the provisions with which she was stocked as for a siege.

Flora had no adventures on her journey. She roused herself out of the reaction from her excitement and bustle when she found she was leaving Scotland behind her. She was crossing the mystic line of "The Border," of which Scotch and English had once thought so much that they had watered the brown moorland plentifully with their best blood. She forgot her private concerns, and looked out eagerly, wondering how far away Chevy Chase was. She was doubtful whether it was not in the east of England, like Flodden; but there could be no mistake that this large town at which they were stopping was "merry Carlisle," over whose "Yetts" the poor Jacobites' heads had been fixed. The lake country, where her father's favourite poet had dwelt, could not be far away. She was fairly in England. There were still high hills and bleak moors for a time, like those with which she was familiar, but she was not acquainted with the little gray churches and their low square towers; and soon the

hills gave place to plains, meadow-land, and woodland, with big slow rivers in place of the racing, roaring Highland burns. Green hedgerows beyond the railway banks, gentlemen's houses with their girdle of trees in full foliage, towns and villages crowding upon each other, tiny glimpses of cottage gardens gay with flowers. The whole landscape was smiling, sunny, and soft even to young eyes which had not learnt to distinguish much; there was nothing savage or sombre, no frowning shadows such as Flora had known among her mountains and glens, to all this brightness. She did not miss them; yet her memory recalled snatches of words full of appropriate imagery, and she murmured them to herself—"Gay landscapes!" Yes, this must be what gay landscapes meant; "Gardens of roses," not roses yet awhile; but she had seen such "heaps" of pink and white apple-blossom in an orchard she had passed—she supposed it was an orchard, for it was too big to be a garden, only she could not tell, for there were no orchards in her part of Scotland. But Flora was very weary, far too weary to look out with any speculation in her eyes, or even to hold up her head before the sunset and the gloaming drew on, and threw over everything its own white, misty veil, in addition to the shroud of smoke which she had been told enveloped London. She could but rouse herself with a great effort when the train drew up at St. Pancras, and the guard, bustling forward, unlocked the door and proclaimed, in triumphant vindication of his fidelity to his charge, to a gentleman making his way along the crowded gas-lit platform: "Here, sir, is your young lady all right!"

(To be continued.)

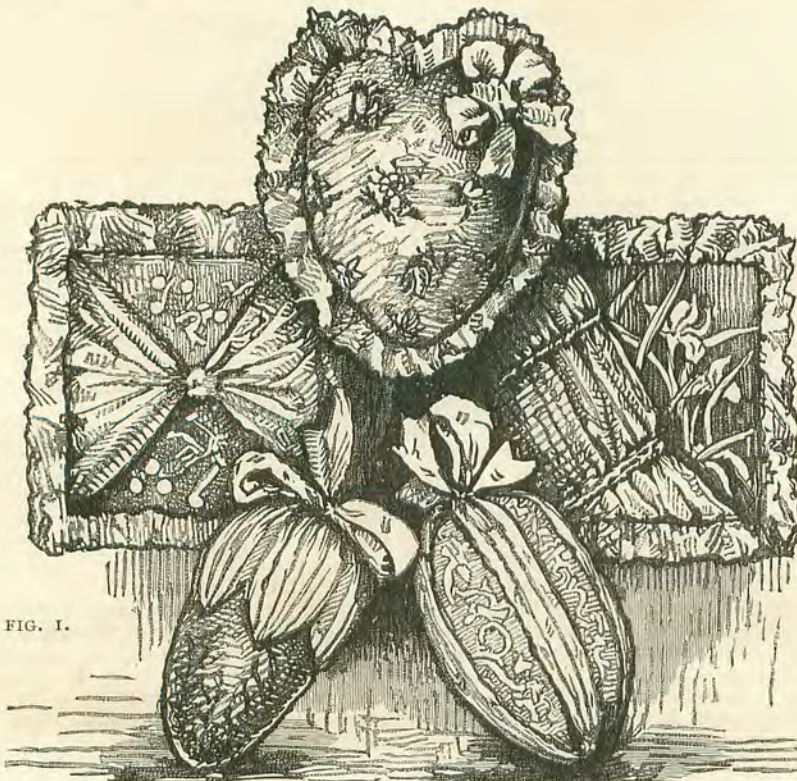


FIG. I.

PILLOWS AND PILLOW-MAKING.

IN the days of our grandmothers, with their stately manners, upright figures, and backs that never required support, it was treason to think of a cushion otherwise than as an ornament to the drawing-room. Well do we remember, in our youthful experiences, the solemn uncovering of the best chairs and cushions that preceded any festivity, and the feeling of awe the wonderful handiworks then displayed inspired us with. How dire would have been the consternation of our elders if the marvellous cut velvet flowers or bead-work ditto then brought to light, had been treated with levity. Fancy flattening down velvet pile by contact with a substantial pair of shoulders! or, looking at the subject from the side of the patient, conceive the comfort to a tired and grief-worn cheek a knobby, beady surface would impart!

The modern more easy-going manners (although not always to be commended) have taken away from our living rooms many "fetishes" in the way of useless furniture, and the imperative demand for what is useful as well as ornamental has robbed us of the impossible cushion. A pillow nowadays must look well and bear rough usage; and as it is used by lazy as well as tired people, it has to be constantly changed. There arises from this a constant demand for new shapes and



FIG. 2.

new combinations of ornament, and this demand has been met by the many fanciful and pretty pillows to be seen in such abundance, not only in the drawing-rooms, but in a girl's own bedroom or boudoir.

These pillows are made of any shape and any size, and of a wide range of material. Delicate brocade, and silk foundations decorated with needlework wrought in fine silks, are intended for indoor use, while surah silk, blue jean, cotton-back velvet, India muslin, washing linen, etc., are suitable for harder wear. Let the pillows but be chosen with an eye to colour, and embroidered with suitable designs, and they will find a place and work cut out for them, no matter whether it is in a room furnished with Oriental magnificence, and full of an atmosphere suggestive of luxury and repose, or whether the surroundings are worn and faded, and recall to mind a summer day upon the river, or the lazy content of a well-arranged hammock.

In the group of cushions shown in Fig. 1, which are all intended for drawing-room use, and are made of good materials, the heart-shaped centre pillow is both ornamental and useful. The pillow itself is made of grey-green velveteen, the frill of grey-green Indian silk, and the embroidery is a powdering of flowers worked with Filo floss silks. To make this pillow it is necessary to cut out two heart-shaped pieces of strong linen,

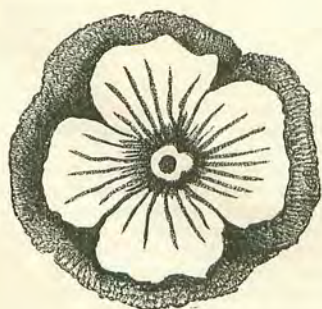


FIG. 3.

eighteen inches long and sixteen inches wide, and to join them together with a narrow strip of linen two and a half inches wide between them. This strip of linen gives the thickness necessary to the shaping of such a pillow. Make the whole foundation up and shape it, leaving a three-inch opening to insert the stuffing of down; and stuff it very fully and carefully, passing a packing-needle and thread through it in places where the stuffing is complete, to keep the down from shifting into one corner and becoming uneven. Having made the foundation, cut out two pieces of velveteen large enough to meet and overlap over the stuffed pillow. Put one piece in a frame and embroider detached sprays of conventional flowers upon it. Do not work these flowers in their natural colouring, but in shades of art blue, with a little primrose yellow intermixed upon a grey-green ground; upon a blue ground work with pale yellows and oranges; upon a terra-cotta ground, with soft greens. Make the frill round the pillow of silk; let it be two and a half inches when hemmed, and double the length of the edge it surrounds. It should be piped to the foundation. The ribbon bow which finishes the ornamentation should match the velveteen.

The vegetable marrow-shaped pillow, also shown in Fig. 1, is intended as a shoulder pillow on a rocking-chair. It is made melon-shaped, but longer than the ordinary melon-shaped pillows. To give it its proper appear-

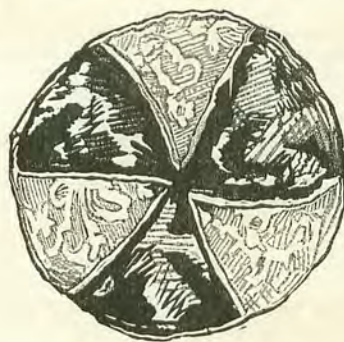


FIG. 4.

ance, the foundation, which is of strong linen, is cut into six strips, wide in the centre and narrowing at the base and top. These are piped together and stuffed out with down. The ornamental covering is sewn on to this, not made up separately, and it consists of four bands of embroidery, over which is fastened four bands of fluted silk. Any colour can be used for the foundation colour to the embroidery—either terra-cotta, orange, a deep-toned yellow, or an art blue; but it must be of a deep shade of the same colour as the silk flutings above it. The bands of embroidery are worked with Leek silks and gold thread, with Oriental embroidery, repristy, or ordinary silk embroidery. When finished, they are tightly sewn to the linen, and make a flat foundation. Strips of plain Liberty silk make the flutings (half a width making one series). These are arranged in long narrow folds, ironed to keep their folds, and then firmly sewn to the top and bottom of the pillow. A tacking thread carefully run down the centre fold helps to keep the flutings in place. The bows finishing this pillow are made of ribbons of the two shades used for the embroidery and plain silk. A plain silk cord passed over the back of the chair, and attached to the cushion top and bottom, keeps it in position.

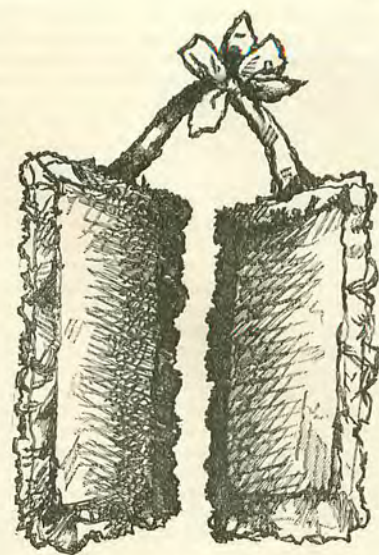


FIG. 5.

The acorn pillow shown in Fig. 1 somewhat resembles the vegetable marrow, but the shape is easier to make, as it is not a pure oval, but larger at the base than at the end. The foundation linen for this should be egg-shaped, and cut in two pieces, sewn together, and stuffed. The acorn part of the cushion is of a pale yellow silk or brocade, worked over with powderings of single flowers in Oriental embroidery silks. The cup is made of a very soft shade of pale green velveteen, which is shaped as shown, and gathered in rather fully at the base of the cup. It is there finished with green velvet bows lined with the same kind of pale yellow silk of which the acorn is made.

The square cushion with the silk crossing it, upon Fig. 1, is of a very beautiful type. The part that is plain is made of white brocaded silk, with the pattern outlined with gold thread, the silk crossing the cushion of buttercup yellow Liberty silk put on very fully, and gathered in two places with running lines. The frill is of the same buttercup silk. This cushion for hard wear can be made of blue sateen for the frill and the gatherings, and of white Irish linen covered with blue and white braiding for the centre. The other square cushion shown upon the same design is of the same description, but made up with the crossing material coming from the sides and meeting in the centre, while the embroidered part beneath shows at the top and bottom. The foundation of this pillow is of cherry coloured silk, worked over with sprays of detached white flowers with green leaves. The silk that crosses it is of a delicate grey, and the frills are of the same grey tone.

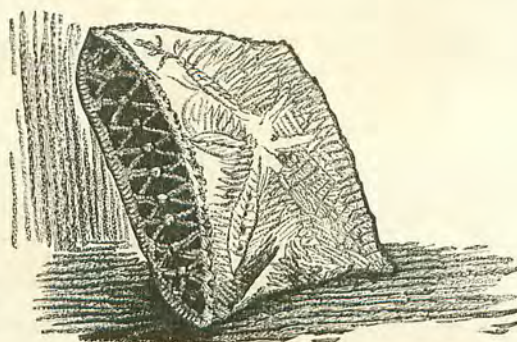


FIG. 6.

There are so many ways of embellishing square-shaped cushions that it is impossible to give a picture of all the designs. One quite new decoration is made as follows: Take an ordinary-sized cushion and cut its shape out in a strong rep silk, either of indigo blue, terra-cotta, or pale green colour. In a frame work in fine tent or cross-stitch a design of an old-fashioned character such as is seen upon tapestries and old cross-stitch work. This design should be of a tree with branches of stiff leaves, or the branch of a tree covered with cherries, apples, or lemons, and their leaves. Having carefully worked the pattern in thin crewel wools and in natural colours, cut it free from its canvas and *appliqué* it on to the rep silk, turning in the canvas round every outline of leaf or branch and concealing the edge with a line of very fine cord, stitched carefully down. Another kind of square cushion can be made with the centre of the square of crazy patchwork, very highly embroidered so as to imitate Indian work, and a broad band of silk or velvet round it as a finish.

The long-shaped pillow shown in Fig. 2 is a good variety for the centre of a sofa, or of less ornate materials as a punt cushion. Its size is eighteen inches deep by thirty inches wide. In our design the centre panel is embroidered with a spray of oak leaves, etc., in Arrasene silks upon a crimson red foundation. The oak leaves and acorns are worked in shades of green running to yellows. The panels on each side of the centre are of green brocade, whose outlines are defined with crimson silk, and centres slightly touched in with blue and yellow shades. A dark crimson velvet surrounds the panels, and a narrow gold braid forms a finish to each panel and to the edge of the pillow. The edging of this pillow is of Indian silk, matching the centre panel, or of coarse *écru* coloured lace.

The flower pillow shown in Fig. 3 is made up upon a background of brown velveteen or plush. The leaves are formed of *crêpe de Chine*. They are cut in the shape of a fan, and are gathered together in the centre and hemmed round the edges. Eight leaves are required, as the under one, though not shown, is required to puff up and raise the upper one. The centre is made of a piece of yellow Liberty silk embroidered with brown silk, and the rays round it and the rays on the petals made with the same silk. The flower is arranged on the velveteen before the pillow is stuffed, and looks well either in brown, blue, or soft pink shades of *crêpe*.

A variety of this flower-shaped cushion is made by imitating large roses in *crêpe de Chine* or thin silk, and sewing these roses to pillows that are round in shape and nearly flat. These pillows are not intended for use, and in our eyes are not particularly ornamental; but as they are one of the products of the day, we describe them. Three large roses, with about twelve petals to each rose, are

required for each pillow. One rose will be made in shades of crimson, another in pale yellow, deepening to buttercup yellow, and a third with white silk running into blush rose. Each leaf is shaped like a rose leaf, and is about six inches long and nine wide for the largest size. They are laid flat on the cushion, with the deeper shades undermost and with the lighter and smaller leaves in the centre, and as upright as possible. The heart of the rose is made of a little puff of silk. Any colours can be used as a variety to the ones mentioned, three crimson roses looking the least objectionable.

In Fig. 4 an attempt to return to the old Brioche shape is indicated. This pillow is made of velvet and handsome Leek embroidery, or of a scarlet ingrain cotton material and a design upon white linen worked in satin stitch with coloured cottons. A perfectly round cushion is required as the foundation, and these can always be procured ready stuffed from a shop at a small cost; they are troublesome to make at home, and rarely succeed. To cut out the cover to the round foundation, fit together six pieces of paper cut as triangles; cut out from these three plain plush or velvet pieces, and three pieces for embroidery. When these are worked, join them with pipings to the plain materials. With a big needle and strong thread sew them tightly down to the centre of the pillow, making a good dent there; then stitch the outside edge to a piece of plain brocade or coloured linen back. The advantage of this Brioche shape is, that in making it, odds and ends of embroidery and material can be utilised. It is not necessary that the three worked triangles should be alike, as long as they tone as to colouring; they can be of different patterns and different coloured foundations. Then with regard to the plain dark triangles, they need not be all one colour, but should be all of one material. An indigo blue, an olive green, and a deep russet red would work in together, as would mouse-colour, cinnamon, and a citron yellow.

In Fig. 5 a very comfortable pillow is shown, intended for throwing over the top of a high-backed chair. It is formed of two long, narrow, and well-stuffed pillows fastened together with ribbons. It may seem waste of material and labour to make two pillows where one might do; but the advantage of this double pillow is, that the weight is adjusted, and that the pillow never slips down when the head moves, or falls on the floor when the guest rises from the chair. There is no particular embroidery especially adapted to these articles: they can be made of plain surah silk, of Liberty art muslin, or of blue butchers' linen. To ornament these pillows, narrow bands of embroidery are suitable. These bands are placed diagonally across the length, two short bands and one long band being required. Leek embroidery is used, or very fine cross-stitch worked upon red Turkey twill.

Turning to cheaper descriptions of covering,

nothing surpasses Irish linen for washing covers; but besides this material there is butchers' blue linen, good sateen, Bolton sheeting, and awning cloth or ticking. Awning cloth, with its broad red and *écru* coloured strips, has a very gay effect, and will make admirable hammock and river-side pillows. The size for a hammock pillow is twenty-one inches long by fifteen inches wide; for a large square pillow, twenty-four inches by twenty-two inches; for an ordinary square pillow, twenty-two inches by twenty inches. Pillows made of Bolton sheeting and white linen need some decoration, and require embroidering in satin and rope-stitch with coloured and washing cottons and coloured cords. Blue butchers' linen and other coloured washing materials need white flax threads embroideries, or the yellow and pale blue flax threads made by Harris & Co., and warranted to wash. The finishing-off of all these plainer pillows are either frills of the material or thick, heavily-twisted cord, buttonholed down to the edge of the pillow with wide apart buttonholing.

A superior kind of washing pillow cover is made of white linen, into which are inserted broad strips of coarse lace insertion. These insertions are generally of Cluny lace, and as a finish to them the linen threads of the foundation material are drawn out, and a pattern formed of drawn linen work. To show off the lace insertion, instead of the under covering of the pillow being white, it is made of Turkey red, deep blue, or russet yellow, and the cover is tied to the pillow with coloured cords.

The lacing-up of washing pillow-cases at the side of the article is another variety, and can be managed in different ways. The one shown in Fig. 6 is formed with gold braid and small buttons, the braid not being laced through the edges of the material, but sewn on as loops. The foundation cushion of Fig. 6 is of scarlet or blue rep silk, the cover of blue jean embroidered with yellow cotton or washing silk. When the pillow is to be laced, a number of eyelit holes are made down its edges, and a fine macrame or hammock cord is used for the lacing. The ends of the cord are finished with little two-inch tassels made of the same cord.

The hammock pillows made with striped awning material look well with their sides laced up with yellow and red cords and bright tassels, and the picturesque effect of such pillows is increased when to each eyelit hole a short tassel made of wool is attached. As long as the colour is bright and decided, a variety of tints can be used, and canary yellow, scarlet, pure blue, and black look well together.

With all the inexpensive and bright materials now to be purchased, and a certain amount of ingenuity and patience shown by the makers, we think that our girl workers will have no difficulty in making their rooms not only pretty, but havens of rest and comfort by the addition of the comfort-giving pillows we have described. B. C. SAWARD.

LADY BEATRIX'S STEPMOTHER.

By OCTAVIA ALLEN.

CHAPTER VI.

AT Ludlow Court there were so many other interests that but little was thought about the matter; nevertheless, Lady Ludlow did not altogether forget it. On the first week night when a mission service was held she persuaded her husband, as they were quite alone, to dine an hour earlier than usual, and drive down to the church with her. They had neither of them ever been present at a mission service before, and Lady Ludlow felt somewhat perplexed.

The missionary, a tall, powerful-looking man,

preached without any manuscript, and used a good deal of action to enforce his very vigorous words. It was a style of preaching quite different from anything she had ever heard, nevertheless she was interested, and felt it to be impressive.

Lady Ludlow took Beatrix and her governess the next night to the service. She liked both it and the sermon much better than she had done the first night. Beatrix said she "liked it pretty well." Lady Ludlow, however, went regularly to the services. Every time she went

her interest deepened, and she soon got to look forward to the mission service as the happiest part of the day.

She had always been a conscientious, devout girl and woman, and fairly well instructed in religious truths; but now some of these were put before her in a new and more forcible way, and others, which she had never at all apprehended, were made clear and evident to her. It was, indeed, to her a time "of refreshing from the presence of the Lord," and the days of that happy week passed all too quickly.