

abundance week by week, and which are so far from strengthening the mind that they leave it weaker than it was before. Unhappily there is a tendency among editors of a certain class for one to outbid another in sensationalism. This is an unwholesome symptom, however, and it is to be hoped that a reaction may come in due course. From such temptations she who works perseveringly to make the best of herself turns aside; her mind has to be cultivated and she knows where to find aliment that is necessary.

No doubt those are the happiest natures who can in their leisure hours turn self-improvement into a recreation. There is really no reason that it should be otherwise; for reading the best books and accustoming oneself to *exercises which enlarge the mind* and thus enable one to undertake work of a higher kind, ought, at all times, to constitute the best kind of pleasure. There is an old proverb which says that "Study lightens labour"; and this is true in the sense that a well-stored mind prevents the hours of toil or of business from passing tediously. Idle and vicious talk too often comes of an empty mind.

By a persevering girl, then, I mean one who at school, in the home, in business, if she is so engaged, turns all things to the best account. Such a one may get at least double value out

of her school than another who does her duties in a perfunctory manner, and so turns into mere tedious taskwork what ought to be bracing work. The one will go on learning after leaving school; the other will throw her opportunities away, thinking that all which needs to be done is done, and having finished her education she may take her ease. It is quite different with the girl who is determined to persevere in the path of knowledge and self-improvement. In a sense the time of leaving school is when her chief education in life has only begun.

They who make a conquest of the world and of themselves, do so in the main by giving attention to little things. Only take care of these and such as are greater will take care of themselves. If you take careful notice of the achievements of any who have won special distinction in their calling, you will find that they have only succeeded by devoting extraordinary attention to what we may call the minutiae of their calling. This is what, in our conventional talk, we call "finish," and which simply means giving small touches in a perfect manner to complete our work. It is in little things for the most part, the movement of her hands, her way of entering a room, etc., which distinguishes the true lady from one which is of a lower grade. Indeed,

these little things may often prove of greater difficulty to deal with than such as are regarded as being of more importance. Their apparent insignificance may be trying to the temper, the more so because trifles are not generally such trifles as they appear; and failure in giving proper attention to them may seriously mar your best undertakings. It is the little foxes which spoil the vines; they are the small failings which spoil the woman, and these have often been found to do so despite great natural gifts and elegant accomplishments.

It is, therefore, the persevering girl who in the long run will win the race of life. She has contracted a habit which sooner or later will bring a harvest of good things, especially if hard work is supplemented with a happy temper and smiling face. Through habit, what at first may have been difficult becomes easy, and day by day things are picked up and appropriated which become valuable qualifications. To those who are ever learning, learning not only becomes easy, it becomes one of the chief pleasures of life. The majority miss the prize not because opportunities do not come to them, but because they fail to persevere in seizing the opportunities which really come, but which quickly pass away.

G. H. P.

BROCHÉ WORK.

By JOSEPHA CRANE.



THERE are to be obtained in these days many very charming materials upon which beautiful work can be executed, the designs, if they are artistic, serving as guides for the embroidery.

In our illustration you will see a piece of damask which has been embroidered. It is cut from a length of the material, which is very wide, made of wool, and has an excellent design in peacock blue on a bluish grey ground.

The silk used for the embroidery is filoselle, four consecutive shades of which have been employed.

As will be seen, several stitches have been used, and if you like to exercise taste and ingenuity you can multiply and diversify stitches *ad infinitum*. The character of the stitches used must vary with the design and the way in which you wish to bring it out.

A description of our illustration will be, perhaps, the best way of making my meaning clear.

The stem is worked in some parts in ordinary chain stitch, which every tyro in needle-work knows how to do. In other parts plait stitch, to be explained later, is employed, while ordinary flat stitch supports the large flower, from which the upper sprays spring.

In some parts of the design the pattern is completely covered, as in the alternative petals of the large flower, where Arabian stitch has been used, while in others the petal is decorated with bird stitch. The base of the flower is a closely worked button-hole stitch, while the band under it has eight French knots placed at intervals.

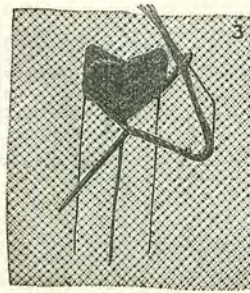
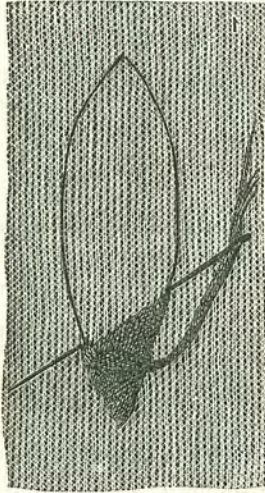
The tiny spray at the bottom of the example is worked thus: Rope stitch is used for the stem, and the petals of the daisy-like flowers are in loop-stitch.

Now for the upper flowers, which remind one somewhat of pomegranates.

The upper flower of all has the veining done in a treble row of chain stitch, the two darkest shades of the silk being used.

Snail-trail stitch is round the centre lobe, and the side petals are done in light red trellis stitch, secured with back stitches of dark red.

The large leaf just below which touches the flower is done in Arab stitch, worked diagonally with bars placed also diagonally, but in a contrary direction, as these bars always should



following stitches, of which Arabian is one, though described as being done in silk, can be carried out most successfully in cotton filoselle, many embroidery cottons, flax, tapestry wool, etc., etc. Of course, some of these materials suit the stitches more or less.

For Arabian stitch seen in Figs. 1 and 2, some soft cotton or silk is desirable.

You can work a leaf or portion of a design straight across or diagonally, but remember that your bars must be always placed in a contrary direction. If this were not so, the bars would be lost with the stitches going the same way.

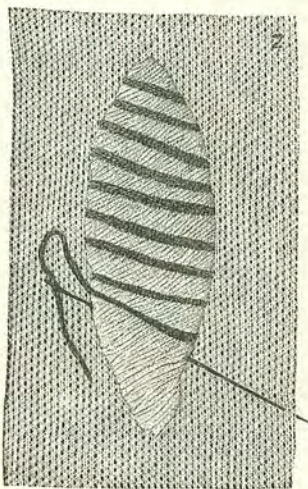
Of course this stitch is only suited for large designs. The leaf in Fig. 1 is begun at the base and worked upwards. If you are working with filoselle or any very soft cotton, you can economise either by beginning your second

be. The triple leaves at the stem of this leaf are done in diagonal satin-stitch.

The lower pomegranate has the balls worked in the lightest of the red silk. Every ball is worked the same way: flat stitch is used. It is well to remember that no padding to raise the silk is placed under the flat stitch, or any of the stitches used.

Round the lobe which contains the four balls are two rows of cable stitch, worked in two light shades. The side petals are done in a light shade of flat stitch done straight.

There are a couple more groups of small



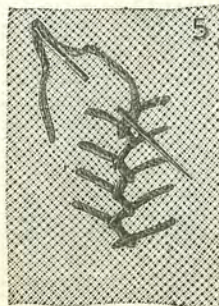
stitch close to where the first ended. This is an excellent plan, and prevents the work from becoming too heavy.

If, however, your silk is likely to twist, take it back underneath the material and begin your next stitch in an exact line with the first, so that all your stitches of the first layer which make the ground-work are taken from top to bottom.

When you have worked all this vertically or diagonally, stretch your threads across. These should always be of a contrasting shade or colour.

When this is done, you place back stitches in rows, alternating in each row, and use for this purpose the same shade as the ground-work.

You can vary Arabian stitch very much by working two back stitches together, or else arranging the rows honeycomb fashion, as



leaves in the design, which are done in diagonal flat stitch.

Now for the stitches.

Arabian stitch is so much used in all Eastern embroideries that I often wonder at its not being more used in this country. As yet it is seldom utilised, so that my readers in learning how it is done will be able to execute somewhat novel effects in their embroideries. It may as well be remembered that the

seen in the centre petal of the large flower of our example.

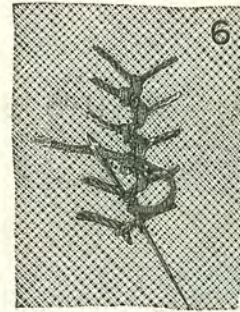
Another variation which is very handsome and particularly suited to this damask work is to take lines of Japanese gold across a silk ground-work, and then secure them at intervals, making the stitches in each row intermediate.

Plait stitch is seen in Fig. 3.

Work from left to right and *vice versa*, keeping your thread above your needle. Always bring your needle out at the further side of the centre line, as that makes the threads cross and the plait formed.

Fig. 4 is called ship-ladder stitch.

Take a stitch across the width you wish to embroider, and then a vertical stitch about the



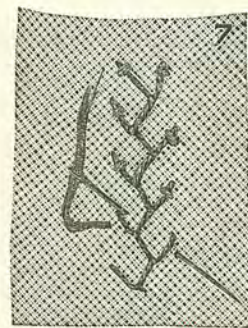
length, putting your needle in behind the transverse stitch.

This stitch has not been used, neither has Fig. 7 in the example, but both are given here as being likely to prove useful in broché work.

Bird stitch is an extremely fascinating stitch, which, like Arabian, is seldom seen. When it does appear in embroideries it is wonderful how difficult it seems to many people to learn to do it, and yet it is so easy—when you know it!

The mistake generally made by the tyro is to begin at the top, and work as if for coral stitch.

Bird stitch is worked from the bottom



upwards, the needle being placed as you see in Fig. 5.

Keep your thread always over the needle.

Let your thread lie to your right—see illustration—when working the left hand stitch, and to your left when working that on the right.

When the whole is finished, and care taken that the same amount of space is left between each branch, you decorate the centre with two rows of back stitches, as seen in Fig. 6.

Always do this back stitching in a different colour or contrasting shade from the main stitches.

Fig. 7 is a variety of coral stitch which is very new in this country, though I know it is done in this way in Germany—that land of fancy-work. Work your coral thus.

It is always well to trace a couple of perpendicular lines in learning the stitch, to ensure the latter being regular. When you are an adept at the stitch this precaution is unnecessary.

Thread your needle and bring it up in the middle between your two lines, holding your silk under your left-hand thumb. Make a stitch quite straight upon the right-hand line bringing up the needle over the silk, which you are holding with your thumb. Draw up your needle and silk, and again hold the latter under your thumb. Now make a stitch straight on the left-hand line, bringing up the needle over the silk held by your thumb, and go on thus working alternately on each; always let the top of a new stitch be level with the bottom of the

last stitch you have worked. Do not draw your silk too tightly. When this is finished, place little back stitches in another colour across the points of the branches, to form a tiny cross. This alters the appearance of the stitch very much, and makes it very pretty indeed.

As will be seen, many varieties can be had in this work. If you like to do it in several colours you can, and many shades of one colour also look well.

Another method of doing damask broché is to use only one or two colours, and one or two stitches.

It may be asked, what is damask broché used for?

Sachets, work-bags, cushion covers, small table covers, sofa and piano backs, chair backs,

etc. Very lovely chairs could be made in this work if the damask broché were upholstered after it is finished. Of course, these would not be useful for ordinary wear and tear, but still some of our readers who own beautiful drawing-rooms may like to have some piece of their own work in a chair cover.

Silk can be had in lovely designs that answer well for broché work. Here, of course, you must be guided by the size of the pattern in deciding how you will embroider it.

A design of leaves worked in filosele—just the outline and veins done, would look very well. About two threads of the filosele would suffice.

In the example before us four threads at a time were usually employed.

HIS EXCELLENCY'S ENGLISH GOVERNESS.

By SYDNEY C. GRIER, Author of "In Furthest Ind," etc.

CHAPTER VIII. (Continued).



WHEN they had finished breakfast lessons began, and Cecil found that her pupil knew nothing whatever of English, and must begin that, as well as most other subjects, from the beginning. He

could read Arabic and Turkish, however, and his French astonished her. It was so

fluent, so idiomatic, so exceedingly up-to-date, so freely sprinkled with Parisian slang, that she wondered where he could have picked it up.

"From M. Karalampi, who was once attached to the French Consulate," he told her, "and elsewhere," he added, with a meaning look which made her wonder.

The first morning was a type of all that followed. Azim Bey's day began with a visit to his father while he dressed, when he employed his time in asking the impossible questions dear to the heart of small boys all the world over, which the Pasha now generally parried by referring him to Mademoiselle Antaza. A walk in the garden, and breakfast with Mademoiselle followed this, and then came lessons. As a learner, Azim Bey was almost perfect. He was so quick that Cecil felt thankful that he was so ignorant to begin with, or she would have been afraid of his outstripping her. As it was, she foresaw a time when she would have to study hard to keep ahead of him, and this made her rejoice that she had arranged with Miss Arbuthnot to keep her supplied with the newest works on the principal subjects which she taught.

But the care of her pupil in lesson-time was the least of Cecil's duties. The lonely little fellow attached himself to his governess in the most marvellous

way, and would scarcely allow her out of his sight. When she went to the Residency on Sundays he moped so persistently all day that the Pasha was almost tempted to give permission for him to accompany her there, but refrained, partly for fear of his being made a Christian, but much more for fear of the outcry which would be raised on the subject by the Baghdadi zealots. Wherever the Bey went, Cecil must go. Even if he appeared at any state function in the Pasha's hall of audience, she must be present as a spectator in the latticed gallery which was appropriated to the ladies of the harem, so that she might be ready afterwards to answer his questions and appreciate his remarks, while he never went out without her except in his father's company. Her influence over him became generally recognised, until at last even the Um-ul-Pasha, who had taken no notice of her whatever since her unsuccessful call with Lady Haigh, began to consider her a power to be reckoned with. The amiable old lady had been so busy of late in carrying on a secret correspondence with her eldest grandson, the rebellious Hussein Bey, and in keeping him supplied with money, that she had paid slight attention to the little household, which was practically in the harem yet not of it, and it struck her now with considerable force that she had allowed herself to commit a great mistake in tactics.

The first intimation Cecil received of a change of front on the part of the Um-ul-Pasha was a formal invitation to attend the great lady's reception with her pupil on the day of Bairam. Such an invitation was equivalent to a command, and it was furthermore imperative that Azim Bey should pay his respects to his grandmother at the feast, lest it should be inferred that she had utterly cast off both the Pasha and himself, and Cecil therefore prepared to go. Etiquette required that Um Yusuf, old Ayesha, and Basimeh Kalfa should go too, and they were all escorted by Masúd to the door of the harem, where he delivered them into the charge of the principal aga.

It was now May, and the ladies were occupying the summer harem, a pleasant English-looking building, standing in a flower-garden, and furnished partly in European style. It was too early in the day as yet for any but family visitors, but the Pasha had already paid his respects to his mother and departed. The Um-ul-Pasha sat in the seat of honour, the corner of the divan, in the great reception-room, with the Pasha's two wives beside her. One of these ladies was an invalid, the other gentle and easy-going, and both were entirely under the dominion of their mother-in-law, an imperious little tyrant, with a withered face and bright black eyes. It was easy to imagine what a flutter Azim Bey's impetuous, high-spirited Arab mother must have caused in the dovescotes here, and with what feelings the other wives must have regarded their supplanter, and the Um-ul-Pasha the rebel against her authority. Nothing of this was allowed to appear now, however. Azim Bey kissed the hands of the ladies, who each made some carefully uncomplimentary remark, either on his appearance or dress, remarks which would have wounded Cecil's feelings if she had not known that they were made with the view of averting the evil eye. The three servants kissed the hems of the ladies' robes, and passed on to join the throng of their intimates in the lower part of the room, and Cecil, after a deep reverence to each of the exalted personages, was graciously requested to sit down. She was used to sitting on cushions on the floor by this time, and obeyed at once, while the Um-ul-Pasha prepared to talk to her through the medium of Mademoiselle Katrina, a plump Levantine lady in a red and green silk dress, who lived in the harem and acted as secretary, interpreter, and messenger to the great lady. The customary compliments and a few unimportant remarks were first exchanged, and then the Um-ul-Pasha came to business.

"You are English, are you not?" she asked through Mdle. Katrina.

Cecil answered in the affirmative.

"Is it true that it is the custom in your country for young people to settle