

industries open to women, but I have only stated facts, each one of which can be verified; I am sure that it merely needs that many of the women now living at home unoccupied, and therefore unhappy, should see that there is a sphere of work open to them, calling for merely average capacity, although certainly demanding business-like habits and energy, but which offers interest and a good livelihood; and we should have many more embarking in these various branches of work allied, if remotely, to agriculture. Above all I should like to urge upon our Irish sisters the voiceless petition of their richly endowed and beautiful country, that her resources should be called forth.

Look at the rich garden land uncultivated, see mile upon mile of sweet pastures, which could support double and treble the number of cows, tread the hundreds of miles of sweet, heather-clad hills and moors, and see where are the bees to gather the honey distilling from the fragrant flowers. Surely Nature calls us not to leave her treasures wasting and uncared for, and richly will she reward those who, in the peaceful scenes of country life, find active employment and interests, and last, though not the least, the blessing of health, which is rarely denied to the worker in fresh air and out-of-door industries.

I have, in what I have said so far, only touched upon life in England and Ireland;

but I desire very earnestly to call the attention of all those who are interested in this great question of employment for women to the useful work being carried on at the Leaton Colonial Training Home, near Wellington, in fitting young women in the most thorough manner for life in the colonies. Training in all branches of housework is given, as well as in dairy-work, the care of poultry and bee-keeping. There are many who feel that life in the old country offers a sense of home and rest which cannot be obtained elsewhere. But to those who feel drawn to the wider sphere of work in the colonies open to women, I would heartily commend the training given at the Leaton Home.

## HOW WE FURNISHED OUR FIRST HOME FOR £150.

THERE are very few young girls who do not enjoy talking over and planning a possible home of their own.

Let me tell you who I have in my mind in writing this paper. Young people who because they are really in love, are prepared to sacrifice many unnecessary luxuries, who are not afraid while they are full of health and strength of helping to make their hard-worked husband's home lovable even although this result can only be attained by a good deal of hard work on their part.

Those of my readers whose marriage is in the near future may not have the necessary time at their disposal to buy one thing here and another there, until they find out where the most artistic and durable things are to be had for a moderate price. Two months ago when choosing furniture for a friend's flat in London, we discovered how enormously prices vary for the same piece of furniture. At one shop in the West End a Sheraton sideboard bookcase and table, were exactly double the price elsewhere.

Some rooms must be furnished inexpensively, but I have avoided everything which will not last. By all means have a strong kitchen table in the dining-room with a deal top, but it is a great mistake to have a very cheap carpet. Artistic art squares are to be had from 9s. 6d. to 24s. but they will be shabby in two years. Feather pillows can be had for 2s. 11d. each, but what sort of feathers do they contain? I leave one sitting-room unfurnished. The dining-room table and chairs will do admirably for this room when we are able to afford Chippendale ones upholstered in tapestry. Those who have time to look about can often pick up really good furniture for very little at an auction, but it is always safer to buy second-hand things at a gentleman's house rather than at a shop.

Space prevents my saying much about the all-important question of choosing a house. A vital point is of course the drainage. Ask for a sanitary certificate, and if there is none, it is money saved in the long run to pay a guinea to a competent inspector. Inquire if town's water is laid on. Well-water, where there are many houses near, is pretty certain to be infected. Remember sparkling water is often the most unsafe for drinking purposes. Clay soil means rheumatism to all predisposed to it. Where money is an object, never take a house on a repairing lease. Quite lately a friend took a house in London at £80 a year, and the compulsory papering and repairs, etc., come to that sum every three years. Many people do not realise how much is thus added to the rent. Find out who the previous tenants were, and whether there have been any cases of fever, etc., since it was papered, for germs are well known to remain

on wall papers for years. Do not hesitate to go to several agents. The firm known to be the best in the neighbourhood may not happen to have exactly what you want. Calculate the cost of railway journeys to and fro before you decide on a house some way out of town, and recollect that a larger house generally means an extra servant. If possible the principal rooms should face south or west, although an artist must of course have a north light for painting. I must not omit to mention that it is wiser to buy rather than rent a house in a neighbourhood where the demand is greater than the supply, and property is increasing in value, for it is often a very good and safe investment. In any case arrange with the landlord that you shall choose your own papers, for colour is almost everything. Quite recently I went over a house in Kensington, the rent of which was £110 for a long lease, and the paper and paint were so hideous it would have been a constant eyesore to any tenant.

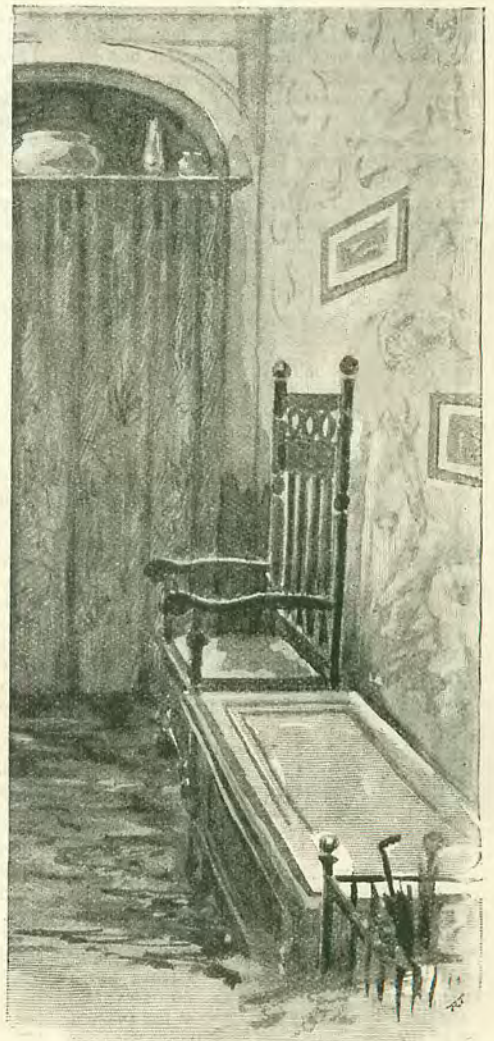
The rent of our house I have fixed at £50 in town and £40 in the country. There are three sitting-rooms, a bathroom and five bed-rooms; if a third sitting-room is wanted it must be upstairs. We will now proceed to choose the papers, and here I will let you into a secret. Beautiful papers at 2s. 6d. the piece can often be had for 9d. if you are content with last year's patterns, many of which are prettier than the newer ones.

### THE HALL.

If we live in the country we may be fortunate enough to find a "cottage residence" with a small square hall which of course makes all the difference to the appearance. These picturesque old houses however are few and far between for this rent, and in town we should only have a passage hall, if we were willing to pay double the amount.

If the house faces south or west, I would suggest pale green or soft china blue for the hall paper with a conventional pattern in a deeper shade, or plain paint would look equally well. Nothing is so restful as plain colour or so fresh and pretty as white paint. A pale olive green with a panelled wood or lincrusta dado painted white or a darker shade of green always looks well. The doors of the sitting-room facing the hall should be mahogany colour. The front door would look best painted a soft olive green. If you like a knocker, have one made for you, after

an old pattern; the one I like best, is a thick large ring almost round in shape. There is a new kind of panelling for dados even better than lincrusta or anaglypta, made of very thin wood. I was told it was to be used instead of linoleum for a hall, and would have much the same effect as parqueterie, but I cannot



THE HALL.

believe there is enough substance to make it wear long enough for this purpose. It struck me, however, that it would be capital for a wood-panelled dado, and last week I heard that Messrs. Fraser of Ipswich had for the first time used it in this way, with a most satisfactory result. If your landlord does not think it too expensive I would decide on this for the hall and staircase, and paint it white with a plain lettuce-green paper above it. All the rest of the paint should of course also be white. It does not get dirty sooner than light colours. If however there is much smoke in your neighbourhood substitute a dark olive-green dado, and yellow paper above. The umbrella stand is a very pretty one, and occupies a minimum space: it is of wrought iron with copper knobs.

A Japanese china drain-pipe would of course answer the purpose and cost less, but if you have room for the other I feel sure you will prefer it.

Over each door have a shelf matching the sitting-room door, which I hope may be polished mahogany; on these shelves blue china jars or plates are a great improvement.

On the hall side of the front door hang a thick curtain of dark olive-green sheeting from Burnet's, with a twelve-inch border of Friesland velvet at the bottom. On the small oak table with turned legs there should always be writing materials and a Bradshaw. If you have any family swords, etc., a rack can be made by a local carpenter for a few shillings. Our limited sum will only allow an ordinary carved oak chest. A very nice one can be had at any old furniture shop.

The passage to the right of the staircase can be curtained off by placing across the hall about twelve inches from the ceiling an ordinary shelf. In front of this fix a brass curtain rod. Lovely, inexpensive, striped Indian curtains can be had for a mere song. The shelf should be stained to match the

doors. Blue plates or Devonshire art pottery can be added when you can afford a little money for ornaments. Pegs for coats can be hung in the passage behind the curtain, although I cannot help hoping that all the necessary things having been bought, we may still be able to afford a delightful piece of furniture which I saw at an old shop in London for £8. The carved back draws forward and has hooks for coats, the seat is a box for holding rugs or hats. Modern ones are to be had for about the same price at most good shops. In any case do not have coats and waterproofs hung in our pretty hall!

The etchings or autotypes for the hall and up the staircase should all be framed alike in narrow black frames. Our only chair is one of Chippendale's best and simplest designs.

One warning with regard to the arrangement of a hall (which I see constantly recommended) I would beg you to avoid: bamboo furniture and bead curtains of any kind. The latter always remind one of a dentist's. They are by no means cheap and certainly very hideous.

In a long, narrow hall the oak chest must of course be the only table. There will be room for two plants and a silver or brass salver to bring notes into the drawing-room.

I hope the hall will be tiled, but as this is not very probable I would suggest a green tiled linoleum from Oetzmann.

The lamp is of wrought iron. This and a gong complete the furniture of our little hall. I have only one parting injunction. Be content with three pictures hung low. Really beautiful sepia photographs of pictures by Romney, Vanduyck and Gainsborough, etc., can be had for 2s. 6d. Lithographs of St. Paul's Cathedral, Westminster Abbey, Colleges at Oxford and Cambridge which only an expert could tell were not real etchings, can be had for 10d., and plain narrow wooden black frames three feet by two feet can be had

for 1s. 9d. You may like to substitute your favourite musicians, painters, poets or statesmen, for it is always more interesting when the house indicates the character and tastes of its owner.

Do not add any bookshelves or small cupboards which give a gimcrack appearance. Although if there is a recess, a number of bookshelves are a distinct addition. Below I give an estimate of the exact cost. You may think the stair carpeting is expensive. I can only say it is very poor economy to buy poor stair carpeting, the wear and tear is so great, also first appearances go a long way: I always imagine that I can judge to a great extent the character of the inmates by the appearance of the hall.

#### ESTIMATE FOR HALL AND STAIRCASE.

	£	s.	d.
Wrought-iron umbrella stand			
with copper knobs . . . . .	0	10	9
One Chippendale chair . . . . .	1	10	0
One oak chest . . . . .	2	0	0
Linoleum . . . . .	1	10	0
Six brown lithographed etchings			
at 10d . . . . .	0	5	0
Six frames at 1s. 9d. . . . .	0	10	6
Twelve yards best Axminster			
carpet (Hampton) at 3s. 9d. . . . .	2	5	0
Two dozen stair rods . . . . .	0	15	9
Four dozen stair eyes . . . . .	0	4	2
Heavy door mat (Fraser,			
Ipswich) . . . . .	0	4	9
Three yards art sheeting or			
serge (Burnet's) . . . . .	0	5	9
One palm 5s., pot 1s. 11d. . . . .	0	6	11
Brass and copper hall lamp . . . . .	0	12	6
	£11	1	1

During a sale last year's patterns can often be had for nearly half price.

(To be continued.)

## AN AFTERNOON WEDDING.

By MARY POCOCK.



SINCE it has become the fashion to be married in the afternoon, a "breakfast" is seldom given. Twenty years ago the so-called wedding-breakfast was the rule, though it then was really a luncheon, being generally served between one and half-past one, and frequently commencing with clear soup. I remember about that time a wedding at the Grosvenor Hotel, at which, besides clear soup, two hot *entrées* were handed. I never saw tea or coffee at a wedding-breakfast, but longer ago than that, both of these used to be on table at weddings. Breakfast was then usually at noon, sometimes even earlier. Of course, if the newly-married pair were going any distance, it was necessary to leave much earlier in the day than it is now; express trains did not run fifty years ago at the present rate of speed. It was not possible to start for a long journey after afternoon tea with the expectation of arriving at one's destination in time for dinner! The quickness of locomotion, I think, has had a great deal to do with

the change to the more comfortable and convenient arrangement of afternoon weddings, which were made possible by the alteration of the law which formerly obliged people to be married before noon.

A wedding reception now is much the same in most respects as an ordinary afternoon party.

The drawing-room is usually reserved for the display of presents, which are placed with the donors' cards (usually sent with gifts) on them.

If there are many presents, they are placed on tables round the room, jewellery, and small articles of value, being put in glass cases. At wedding crushes in towns, it is necessary to have a detective in the house, for it is impossible that the bride's family should know all the bridegroom's friends, consequently strangers can go in with little risk of detection, and many thefts have been perpetrated in that way. It is only necessary for a well-dressed person to present himself at the door to gain admission to the house.

On the return from church, the bride and bridegroom go to the drawing-room, where the guests follow, and offer their congratulations. After, the newly-married pair go into the tea-room, followed by as many of the guests as can find room. The bride cuts, or, if she cannot cut, she sticks the knife in the cake. The remainder of the guests come in

for refreshments, as there is space made for them by others leaving or returning to the drawing-room.

The refreshments are usually in the dining-room; if a very large party, special arrangements must be made. A long narrow table should be provided, and would be placed back, only allowing room for the waiters or waitresses (the latter are generally preferred, and really seem more in place pouring out tea) between it and the wall. On the narrow table a white cloth is used that reaches within eight or nine inches of the ground. Milk and cream-jugs and sugar-basins are arranged along the front of the table, the tea and coffee-pots, urns, cups and saucers, are arranged along the back of the table conveniently placed for the attendants to fill the cups, leaving the guests to help themselves to sugar and cream. The cake occupies the centre of the table, the remainder being covered with flowers, light refreshments, fruit, etc., with piles of small plates, fruit-knives and forks, spoons and glasses for wine and lemonade. Ices are usually served; these the servants hand from the back of the table, the ice-pails being placed on the ground out of sight. Sometimes Neapolitan ices are liked; being in papers ready to serve, they are rather convenient.

In this article I wish to speak more especially of the arrangements for a moderate-sized



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HOW WE FURNISHED OUR FIRST HOME FOR £150.



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THE DRAWING-ROOM.

## THE DINING-ROOM AND DRAWING-ROOM.

THERE are two classes of people who rarely sit in their drawing-room. Those who live in castles, possessing libraries, studies and boudoirs, and the lower middle class who like to live in a dining-room. As one of my chief objects is to make our house thoroughly comfortable as well as artistic, I preface my description of the drawing-room by saying that no efforts can ever make it home-like unless we sit in it. I flatter myself that the dining-room is too severely simple to make anyone wish to spend their evenings there. It is, I am well aware, quite possible for the pendulum to swing too far the other way, and I should be very sorry to have cutting out, dressmaking, or any litter in the drawing-room. I am considering the furniture for the dining-room and drawing-room in one article for the following reason. If our rooms are small, it is an immense advantage to have them open out of each other. In this case they must be papered alike. Have a white dado of anaglypta or the new parqueterie (thin wood panelling). If the room faces south or west, a plain grass green paper will look well. If north or east I would suggest cream coloured ground (a yellow paper has become too common) with bunches of yellow carnations and green leaves. The panelled dado should be painted white or brown. Rooms in small houses are already too low; it is therefore wiser to avoid a frieze. If money were no object, I would choose a soft, almost self-coloured pile carpet, but to us the price is prohibitive. A green Roman one with a conventional design is equally artistic, or a rich havana brown with unassertive pattern in green.

With regard to furniture, we must try to have a few good things (which can be handed on to our children as possessions), and we must avoid over-crowding. Nothing destroys the restfulness of a room more than a number of meaningless ornaments and small pictures. If you must keep frippery, stow it away in boxes. Have no pictures unless they are really good. The sum we have to spend is so limited that we must economise somewhere. The dining-room table, though covered with a self-coloured artistic cloth, has only a deal top; in a word, it is a kitchen-table with folding leaves which can be easily moved out at any time. If you can afford to pay £2, an old oak one with turned legs is, of course, more artistic. Our illustration shows you the kind I mean. It is not necessary to sketch one with a deal top.

Directly you can afford it buy an old oak Welsh dresser with shelves for china, or a Sheraton sideboard. For the present, the carved oak chest which I picked up for £2 (covered during meals with a sideboard cloth) must do. A low wooden cupboard fills up the recess on the right of the fireplace. This can be stained dark mahogany. Any clever boy who has learnt carving will for 10s. carve some artistic panels. The small writing-table with turned legs on the other side of the fireplace can be bought at most second-hand furniture shops for 4s. 9d. Covered with an Indian cloth which costs 1s. 0 $\frac{1}{2}$ d. (during the sales), with a brass inkstand, candlesticks, and green blotting-book, it answers every purpose. Directly we can afford to replace it with a better one it can be transferred to the spare room. It is only by strict economy that we can afford old Chippendale chairs. They are covered with remnants of quaint green tapestry which I need hardly say I bought during the July sales. For the present I have put some into the drawing-room, but for any occasions when we require more than six (including the two elbow chairs) we have two others to complete the set. It is a good plan to have castors put on to the dining-table.

It can then be more easily moved out on an "At Home" day.

The most important piece of furniture is a thoroughly comfortable sofa. Pretty looking ones can be had for £3 10s.; but I have committed the extravagance of choosing the very best pillow-seated Chesterfield. Go where you will, this particular kind is not to be had under £10, although I am well aware that they can often be picked up at a sale in a gentleman's house for £5. A good hair-seated one can be bought new for £7 10s., but ours will last a life-time, and comfort, to my mind, is beauty. Had you ever been, as I have, to an old furniture shop and seen the thin coating of hair covering, the hay and shavings which compose the seats of many chairs, you would realise that "stuffed with the best hair" is to be taken *cum grano salis*.

The most comfortable place for the sofa is on one side of the drawing-room fireplace, jutting out in a straight line with a screen behind it to keep away the draught from the door. In a large room a second Chesterfield sofa exactly facing the fireplace almost touching the rug, always looks cosy.

No room can be lovable without books, so, after many peregrinations to various second-hand shops, I found an ideal piece of furniture at an exceptionally reasonable dealer's, who really understands furniture. It is a Chippendale china cupboard and book-case combined, the latter is below, the china above. The doors have the unmistakable Chippendale woodwork dividing the irregular shaped panes of glass. If you have no old china, real delft can be bought very cheaply nowadays. In any case blue china looks best with this particular wood. Fourteen pounds is a long price to pay, but it a joy for ever, and no less than £22 was charged for a similar one (only less beautiful) in the West End. If you dislike the very cheap temporary writing-table in the drawing-room, a cupboard for china, like the one I have described, is to be had for the same price, with a bureau and drawers below.

Our next purchase shall be a revolving book-table. I was amazed to find I could get a very good one for 25s., and the top makes an excellent stand for a pot of ferns, and a framed photograph of a valued friend. A really good Chippendale screen costs from £10 to £20. The only way therefore is to order one to be made specially for you from a good design. A mahogany frame with glass above, and green tapestry (almost self-coloured) in the lower half can be made for £2. If you are content with a guinea one avoid the inartistic black Japanese screens with gold birds. I prefer the plainest wooden frame (even a light clothes horse) stained mahogany, and fitted in with a very lovely thick paper, yellow or green with purple irises; but I strongly advise the glass and tapestry, though the cost is 27s. more.

In the dining-room, the basket-work couch has good springs, and is thoroughly comfortable. The green mattress is covered with a remnant of tapestry. The cushions should be terra cotta or yellow silk, which depends on the paper you choose. If you are fortunate enough to find a really good Chesterfield sofa at a private sale you can afford two. The basket chair is upholstered in brown. It is treble the price usually given, and six times as comfortable. Without it we must have had a pillow-seated arm-chair costing £5, and dispensed with our Chippendale cabinet. Do you ask why I insist on a sofa in a dining-room. Simply because a young wife often has to rest where there is a fire, and visitors may be shown in at any moment into the drawing-room. Except on an "At Home" day the curtains between the two rooms will be drawn. A folding up tea-table is the most convenient. The estimate of cost together with our sketch will explain any further details.

The curtains are of artistic lettuce green Bolton sheeting with a design of fleur de lis (I have only seen this particular kind at one place in London), but blue or brown Friesland velvet would look quite as well.

I will only add one word of caution. Your furniture may be beautiful and well chosen, yet it is only too easy to spoil the effect by a variety of ornaments given by well-meaning friends. They must find a place elsewhere! I happen to like blue china best, but Devonshire ware, or any other artistic pottery looks well. Avoid multiplying photograph frames. One good copy of an Old Master—a "Morland" engraving, or two genuine Bartolozzi prints are enough pictures for the present. Miniatures, if you have any, always look well hung very low above the chimney-piece. Much is necessarily left unsaid, but I shall be delighted to answer any questions. We cannot yet afford a Chippendale glass, but it is just possible some kind friends may give you a cheque for a wedding-present. Taking this into consideration I have chosen a Chippendale glass to be hung above the chimney-piece.

## ESTIMATE, DINING-ROOM.

	£	s.	d.
Four Chippendale chairs at 30s.	120	0	0
Panels for cupboard and staining	0	10	0
Roman carpet or green Brussels, with a nondescript pattern of a slightly darker shade	4	0	0
Writing-table 4s 9d., instand 1s. 11d., candlesticks 3s. 11d.	0	10	7
Blotter 4s. 11d., cloth 1s. 0 $\frac{1}{2}$ d.	0	5	11 $\frac{1}{2}$
Basket chair with springs	1	8	0
Ditto sofa	2	10	0
Iron tripod coal scuttle 2s. 11d., tongs 3s.	0	5	11
Old brass fender 25s., fire-irons 10s. 6d.*	1	15	6
Table with wooden top	0	14	6
Four yards art sheeting for curtains, 1s. 11d.	0	7	8
Plain table-cloth in serge or cloth	0	8	0
Eight yards muslin, for curtains.	0	4	0
Brass rod	0	4	0
Four footstools at 10d.	0	3	4
Second-hand print	0	10	0
Blue china for chimney piece	0	6	0
Grandfather clock £2, or corner cupboard oak dresser £8 10s. (later)	2	0	0
Friesland velvet curtains between the two rooms, four yards at 3s. 11d., rod 4s.	0	19	8
	£23	3	1 $\frac{1}{2}$

## DRAWING-ROOM.

Two Chippendale elbow chairs	4	0	0
One Chesterfield sofa	10	0	0
One pillow-seated arm-chair	5	0	0
One Chippendale bureau and cabinet †	14	0	0
Three stained green chairs 3s. 6d.	0	10	6
One wicker arm-chair with springs	1	8	0
One carriage clock £1, china for chimney-piece 5s.	1	5	0
One Roman carpet	2	2	0
One Eastern rug	0	10	0
Two occasional Bavarian carved oak tables, 7s. 6d.	0	15	0
One tea-table with flaps	1	0	0
One screen to order	2	0	0
Brass fender 25s., fire-irons 10s.	1	15	0
Coal box 2s. 11d., rug 3s.	0	5	11
Revolving table for books	1	5	0
Window-seat (made by village carpenter) and upholstered.	1	0	0

\* At a favourite old furniture shop such as, no doubt, my readers have.

† I cannot include these in the estimate unless you are content with arm-chairs at 25s., which are comfortable and look much the same, but cannot last so long.

*Drawing-room continued.*

High plant stand . . . . .	£	s.	d.
Two cushions 7s. 6d. . . . .	0	7	6
Eight yards book muslin for curtain . . . . .	0	15	0
Four yards art sheeting for curtains at 1s. 11d. . . . .	0	4	0
Brass rod . . . . .	0	7	8
	0	4	0
	<hr/>		
	£48	14	7

THE BEDROOMS.

The walls of the best bedroom are hung with an expensive paper. The ground is creamy white, with trails of pink monthly roses in stripes. The curtains are chintz, with pale pink roses and green trails lined with a deeper shade of the same colour. The suite I like better than any I have ever seen for the price—in my many peregrinations to shops all over London. It is stained green wood. The cost is £13. The carpet is olive-green, with a conventional pattern in pale terra-cotta, the bedspread white covered with an olive-green conventional pattern almost touches the floor, thus doing away with the necessity for any valance. The very lovely bedroom I have in my mind had a green silk eider-down over the bedspread, but this we must dispense with for the present. Perhaps I had better say the carpet in this instance was dark olive-green and terra-cotta. A rich Eastern rug repeated the same colours and the curtains were of Bolton sheeting, the ground of pale terra-cotta well covered with a pattern of a slightly deeper shade. It certainly is a room that rests one's eyes. The arm-chair had a chintz cover with bunches of roses. The iron bedstead is painted white.

	£	s.	d.
Green stained suite . . . . .	13	0	0
Carpet . . . . .	2	0	0
Curtains four yards at 1s. 11d. . . . .	0	7	8
Four yards muslin at 4½d. . . . .	0	1	6
Iron bedstead spring mattress . . . . .	7	9	0
Upholstered wicker chair . . . . .	0	8	6
Writing-table . . . . .	0	4	9
Fender and fire-irons . . . . .	0	3	9
Side table . . . . .	0	15	0
Bath rug . . . . .	0	3	11
Basket for soiled linen . . . . .	0	3	6
Envelope case and blotter . . . . .	0	5	6
Brass inkstand 1s. 11d., candlesticks 1s. 11d. . . . .	0	3	10
Self-coloured terra-cotta Liberty toilet set . . . . .	0	15	0
Glass and bottle . . . . .	0	1	6
Blue china for chimney-piece . . . . .	0	4	0
Waste paper basket . . . . .	0	2	11
Iron cauldron for coal . . . . .	0	2	11
Screen . . . . .	0	5	11
	<hr/>		
	£26	17	2

Dressing room . . . . . 5 8 6

The dressing-room has a paper to match the bedroom. In one corner is a small Sheraton corner wash-stand. It cost 22s. second-hand. The jug and basin are old spode. I picked them up at a bric-a-brac shop at Southwold for 9s. 6d., and the Sheraton chest of drawers was £2 10s. at a sale. The glass is an old Chippendale one, and cost 27s. This room has a small fireplace, having, I believe, been intended for a bachelor's bedroom. The addition of an arm-chair, book-shelves, and a table, would make it a comfortable little study, quite as large as the sanctuary of a friend of mine (a clergyman who manages to read a good deal). The curtains would match those in the adjoining bedroom. The total cost was £5 8s. 6d.

THE SPARE ROOM.

The spare room has a very pretty soft pale brown paper with green leaves and a cream-coloured frieze with pink wisteria. Exactly the same things will be required as for the other bedroom. The bedspread is pink, with



THE DINING-ROOM.

brown leaves; the carpet a blue Roman one with a brown conventional pattern. The curtains brown serge, lined with pale pink muslin ones. The china on the chimney-piece is Devonshire pottery yellow and blue. The Liberty toilet set can be brown (self-coloured) or yellow, whichever you prefer. The furniture is Sheraton. The wash-stand is a bargain, for it only cost £2. The chest of drawers, £4 10s.\* has delightfully deep drawers, which roll in and out. Happily there is a wardrobe cupboard, but this is not the case everywhere. I therefore allow 25s. to have doors and pegs put in the recess to the right of the fireplace. The Chippendale glass was 27s.\* A small low chest of drawers takes the place of a dressing-table. The bath room is used as a dressing-room to this room.

The sum fixed is so very small that we cannot even afford 2s. 4d. for a small table at the side of the bed, unless we dispense with a waste-paper basket. In this case stain the table green, or cover it with a remnant of the tapestry and plain serge. On the whole I think I would rather have only a bag for paper than be without a table for a candle, matches, or cup of tea.

SPARE ROOM.

	£	s.	d.
Low Sheraton chest of drawers . . . . .	4	10	0
Chippendale glass . . . . .	1	7	0
Hanging cupboard in recess . . . . .	1	5	0
Washstand . . . . .	2	0	0
Carpet . . . . .	2	0	0
Curtains (as in other room) . . . . .	0	7	8
Muslin curtains . . . . .	0	1	6
Bed and bedding . . . . .	7	9	0
Arm-chair . . . . .	0	12	6
Writing-table . . . . .	0	4	9
Bath . . . . .	0	15	0

\* From a wonderful old furniture shop.

	£	s.	d.
Fender and fire-irons . . . . .	0	3	9
Glass and bottle 1s., clothes-basket 3s. 6d. . . . .	0	4	6
Ink-stand, candlesticks, one chair, blotter, etc. . . . .	0	7	4
Clock 2s. 11d., coal cauldron, 2s. 11d. . . . .	0	5	10
Screen 4s. 11d., bath rug 3s. 11d. . . . .	0	8	10
	<hr/>		
	£22	2	8

N. B. A very pretty suite in white wood (with Adams' design) or ash can be had for £5, but this good furniture is worth the extra £4.

BATH ROOM.

	£	s.	d.
Framed glass 3s. 11d., bath rug, 3s. 11d. . . . .	0	7	10
Chair . . . . .	0	3	6
Wire basket 1s., soap dish 8d. . . . .	0	1	8
Curtains, two yards sheeting at 1s. 11d. . . . .	0	3	10
Two yards linoleum at 2s. 11d. . . . .	0	5	10
	<hr/>		
	£1	2	8

YOUNG LADY'S ROOM.

A very pretty rug large enough for the centre of this small room can be bought for 9s. 6d. The particularly pretty suite is white with a raised pattern, reminding one of Adams' chimney-pieces. It can be got at many London shops for £5. The wardrobe has a plate-glass door, a dressing-table with glass, a washstand, two chairs and a towel rail. The small iron spring bedstead, mattress and pillows will be £2 2s. Fender and fire-irons 1s. 9d. Clothes basket 3s. 6d. This room with a green paper and frieze of pink wisteria, a pink linen bedspread with green leaves, a

green carpet and pink and green cretonne curtains would make a dainty little room for any girl friend.

	£	s.	d.
Single spring bed and bedding . . . . .	2	2	0
Clothes basket . . . . .	0	3	6
White suite . . . . .	5	0	0
Rug . . . . .	0	9	6
Fender and fire-irons . . . . .	0	3	9
Four yards of chintz 6½d. (remnant)	0	2	2
Linen for bedspread and green thread . . . . .	0	3	6
Coal basket (shaded green) . . . . .	0	1	0½
Toilet ware pink and green . . . . .	0	7	6
Bottle and glass . . . . .	0	1	0
	£8	13	11½

SERVANTS' ROOM.

Fender and fire-irons . . . . .	0	1	9
Two strips of green druggetting at 1s. 11d. . . . .	0	3	10
Glass and water bottle . . . . .	0	1	0
One chest of drawers . . . . .	1	2	6
One iron bedstead with spring mattress . . . . .	0	16	6
One best wool mattress . . . . .	0	16	6
Two pillows . . . . .	0	10	0
One glass . . . . .	0	3	11
One washstand . . . . .	0	8	6
Bath . . . . .	0	12	0
Towel rail . . . . .	0	2	6
Two chairs . . . . .	0	5	0
Four yards cretonne for curtains at 6d. . . . .	0	2	0
	£5	6	0

Pale terra-cotta paper and green curtains and carpet.

My readers may be disappointed that I have only furnished four bedrooms, but it must be remembered that the dressing-room was formerly a bedroom. Most estimates given in catalogues for furnishing omit much that we have included, e.g., baths, coal-boxes, screens, curtains, carpets and pictures, for, strictly speaking, they do not come under the head of furnishing. I do not anticipate that newly-married people obliged to consider every penny in furnishing, will want more than one spare room, but we must take into consideration the probability of a nursery being wanted, hence the wisdom of furnishing our fifth room.

The deficit of 13s. 2d. can be met by ordering two pretty toilet sets at 7s. 6d. for the two best bedrooms instead of the 15s. ones.

Those of my readers who can afford to spend a little more than the sum fixed by our Editor need not dispense with one thing so carefully chosen, for it is no exaggeration to say that I have spent weeks planning how it is possible to buy possessions and at the same time furnish a pretty house for so very little.

It is quite impossible to include linen in the £150, but it is considered the bridegroom's duty to provide this also. Bachelors not living at home may be glad to have an idea of the cost. During the sales two first-rate shops, usually considered (by those who don't know) too expensive for "poor people," have the best and cheapest linen I have ever seen anywhere. I give below the minimum quantity:—

	£	s.	d.	£	s.	d.
Two pairs of cotton sheets for servant at 7s. 11d. . . . .	1	5	6	0	15	10
Four pairs of linen sheets . . . . .	4	9	0	2	18	4
One pair of servant's blankets . . . . .	0	17	6	0	10	10
One pair ditto . . . . .	0	6	11	0	3	5½
Three pairs of blankets at 24s. 9d. . . . .	3	13	9	1	16	10½
One pair of under-blankets . . . . .	0	17	6	0	10	0
One dozen linen frilled pillow-slips at 2s. 9d. . . . .	1	13	0	0	11	0
One dozen dinner napkins . . . . .	0	11	9	0	6	11
One dozen ditto . . . . .	2	7	6	1	3	6
One dozen huckaback towels . . . . .	0	6	11	0	4	4
One dozen fine linen . . . . .	1	1	6	0	8	9
Six bath towels (white) . . . . .	0	7	9	0	5	3
Two best table-cloths . . . . .	3	11	0	1	19	6
Four double damask at 22s. 6d. . . . .	4	10	0	2	5	6
Three dozen dusters at 2s. 11d. . . . .	0	8	9	0	2	10½
One dozen kitchen cloths . . . . .	0	5	6	0	3	6
Six glass cloths . . . . .	0	3	4½	0	2	7½
Four roller towels at 1s. 3d. . . . .	0	0	5	0	5	0
	26	17	4½	14	14	1

China and glass may be got at one of the best London sales for wonderfully little. A blue breakfast service, in shape and colour very like old Salopian china, a friend bought for 7s. 6d., and a lovely dinner service, the small size, e.g., for twelve people, can be bought during the sales for 25s. The following items were got at a first-rate London shop.

In the estimate I have given for linen I quote the exact prices paid at Hampton's last year during their sale. The cost is almost half the ordinary price. Soiled linen may sometimes be got even cheaper, and of course it is equally good.

CHINA AND GLASS.

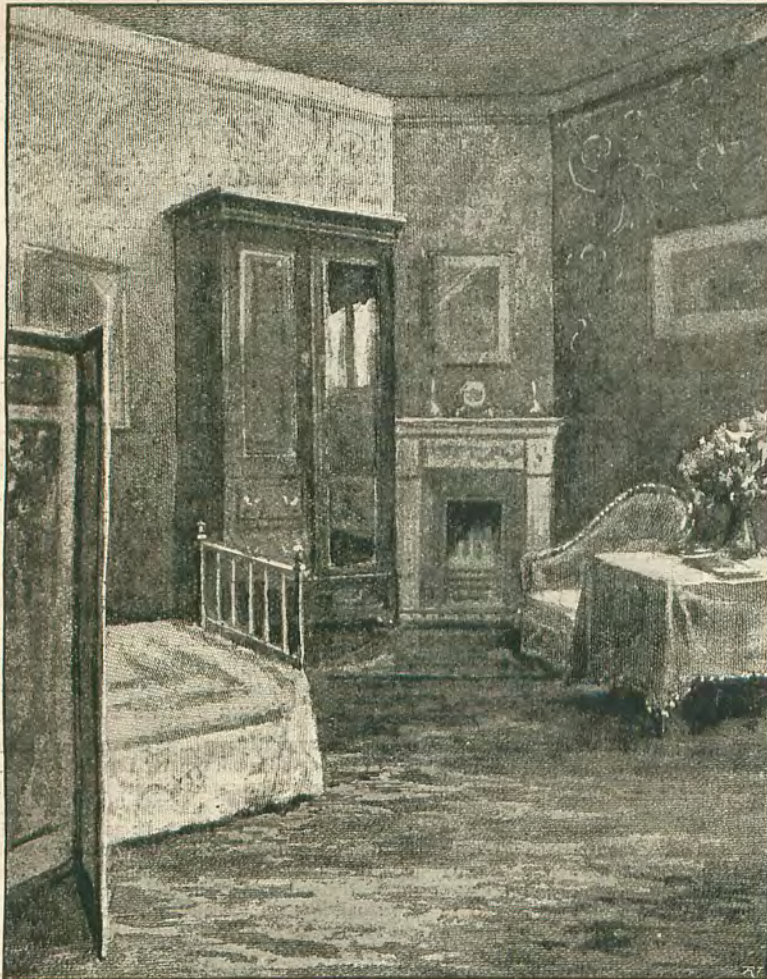
	£	s.	d.
One best dinner service for twelve people (real china) . . . . .	1	5	0
Dessert service for ditto . . . . .	2	2	0
One breakfast service for ditto . . . . .	1	2	6
One tea service . . . . .	0	7	6
Twelve tumblers . . . . .	0	3	0
Twelve port glasses 3s. 6d., sherry 3s. 6d. . . . .	0	7	0
Twelve claret glasses 4s. 9d., twelve champagne glasses 9s. 6d. . . . .	0	14	3
Two sherry decanters . . . . .	0	4	0
One claret jug . . . . .	0	3	6
Two water bottles and glasses . . . . .	0	3	0
Twelve plates for the kitchen . . . . .	0	2	0
Two meat dishes . . . . .	0	2	0
Six tumblers . . . . .	0	1	0
Six cups and saucers (white) . . . . .	0	2	0
Six plates . . . . .	0	0	9
Sugar basin and cream jug and slop basin . . . . .	0	1	2
China cruet . . . . .	0	0	6½
Two china butter dishes 6½d. . . . .	0	1	1
	£7	2	3½

CUTLERY.

Twelve ivory balanced table-knives . . . . .	1	6	0
Ditto small knives . . . . .	1	1	0
One pair of meat carvers . . . . .	0	7	6
Ditto poultry carvers . . . . .	0	7	6
	£3	2	0

IRONMONGERY.

One wrought iron kettle . . . . .	0	3	6
One small copper kettle . . . . .	0	5	6
Four iron saucepans . . . . .	0	5	0
Two enamelled saucepans . . . . .	0	2	11
One tin kettle . . . . .	0	1	6
Two china jelly moulds . . . . .	0	2	6
Two iron frying pans . . . . .	0	1	11
Twelve patty pans . . . . .	0	0	5
Two dust pans . . . . .	0	1	1
Cinder shovel . . . . .	0	0	6½
Six kitchen knives and forks . . . . .	0	5	0
Pair of meat carvers . . . . .	0	2	6



BEDROOM.

*Ironmongery continued.*

	£	s.	d.
One iron fish kettle . . . . .	0	5	0
One coal scuttle . . . . .	0	2	6
Coal hammer . . . . .	0	0	10
Two trays . . . . .	0	2	0
Three flat-irons and stand . . . . .	0	3	6
Toasting fork . . . . .	0	0	2
Set of scales and weights . . . . .	0	4	6
Bread pan . . . . .	0	2	0
Strainer . . . . .	0	0	6½
Mincing knife . . . . .	0	0	6
Three pie dishes . . . . .	0	1	6
Six basins . . . . .	0	2	0
Coffee mill . . . . .	0	2	6
Mincing machine . . . . .	0	3	0
Box larding pins . . . . .	0	0	4½
Two cake tins . . . . .	0	1	0
Gravy strainer . . . . .	0	0	6½
Sugar dredger and flour dredger . . . . .	0	1	0
Bread grater . . . . .	0	0	7
Egg-beater . . . . .	0	0	6
One set of skewers . . . . .	0	0	2
One frying basket . . . . .	0	2	6
Three iron spoons . . . . .	0	0	9
Pepper-box 1d., salt cellars 2d. . . . .	0	0	3
Mustard pot 1d., sugar cannister 3s. od . . . . .	0	3	1
Two coffee cannisters . . . . .	0	1	1
Two tea cannisters . . . . .	0	1	1
Rice and sago jars . . . . .	0	1	1
Two sugar jars . . . . .	0	2	0
One gridiron . . . . .	0	0	1
Set of dish covers . . . . .	1	1	0
£5			0 0

TURNERY AND BRUSHES.

Two housemaids' pails . . . . .	0	3	0
Chopping board . . . . .	0	0	9
Paste board and rolling-pin . . . . .	0	2	6
Carpet broom . . . . .	0	2	0
Two scrubbing brushes . . . . .	0	1	1
Wall broom . . . . .	0	3	6
Four stove brushes . . . . .	0	3	6

	£	s.	d.
Flue brush . . . . .	0	1	0
One furniture brush . . . . .	0	1	0
Paste brush 1d., crumb brush and tray 1s. 9d. . . . .	0	1	10
Saucepan brush . . . . .	0	0	8
Hair brush . . . . .	0	1	0
Set stove brushes . . . . .	0	2	6
Two plate brushes at 10d. . . . .	0	1	8
Long carpet broom . . . . .	0	3	0
Two soft hair brooms . . . . .	0	2	6
One kneeling mat . . . . .	0	0	10
Two hair sieves . . . . .	0	2	6
Flour tub . . . . .	0	2	0
Salt box 6d., towel roller 6½d. . . . .	0	1	0½
Wire sieve . . . . .	0	0	10
Knife board . . . . .	0	1	0½
Six wooden spoons . . . . .	0	0	8
One jelly bag . . . . .	0	1	6
Four leathers at 10d. . . . .	0	3	4
One sponge . . . . .	0	1	0
Two clothes horses . . . . .	0	4	6
One pair of seven tread steps . . . . .	0	5	0
One baize lined plate basket . . . . .	0	2	6
One cinder sieve . . . . .	0	1	6
Butler's tray and stand . . . . .	0	10	6
Knife tray . . . . .	0	2	6
Six small bedroom hot watercans . . . . .	0	9	0
Two large ditto . . . . .	0	7	0
£4			8 9

Hall and staircase . . . . .	11	1	1
Dining-room . . . . .	23	3	1½
Drawing-room . . . . .	48	14	7
Bedroom . . . . .	26	17	2
Dressing-room (no schedule) . . . . .	5	8	6
Spare room . . . . .	22	2	8
Bath-room . . . . .	1	2	8
Young ladies' room . . . . .	8	13	11½
Servants' room . . . . .	5	6	0
Kitchen . . . . .	2	14	6
Linen (sale prices) . . . . .	14	14	1
China and glass . . . . .	7	2	3½

	£	s.	d.
Cutlery . . . . .	3	2	0
Ironmongery . . . . .	5	0	0
Turnery . . . . .	4	8	9
189			11 4½
Deduct glass, linen, etc. . . . .	34	7	1½
Furniture			£155 4 3

I think I have shown that a house with two entertaining rooms, five bedrooms and a bath-room can be comfortably furnished for £155 4s. 3d. If you are content with four bedrooms or can afford £160 you need not lessen the price of anything chosen for the drawing-room. Should you be able to spend £200 on your house, there will be £9 1s. 11d. which can be spent in small silver, after linen, turnery, g'as, china and furniture are paid for. A newly married couple would possibly have small silver given to them.

	£	s.	d.
Half-a-dozen silver tea spoons . . . . .	1	10	0
Six table spoons . . . . .	3	0	0
Half-a-dozen silver dessert spoons . . . . .	2	5	0
One soup ladle (plated) . . . . .	0	8	6
Two silver pepper pots . . . . .	2	0	0
Two silver mustard pots . . . . .	2	0	0
Half-a-dozen silver forks . . . . .	3	0	0
Half-a-dozen plated forks . . . . .	0	5	0

A smaller sum is allowed for turnery in some cheap estimates, but every item I have included is really necessary even in a small household, and has been carefully priced at various shops.

Strictly speaking the furniture only comes to £136 4s. 3d., if you deduct cushions, curtains, screens, fenders, coal-boxes, etc., which are not usually included in a furniture estimate.

It is always wise to use silver every day, and keep plated for occasional use.

E. H. PITCAIRN.

VARIETIES.

VIRTUE.

"Riches chance may take or give;  
Beauty lives a day and dies;  
Honour lulls us while we live;  
Mirth's a cheat, and pleasure flies.  
Is there nothing worth our care?  
Time, and chance, and death our  
foes?  
If our joys so fleeting are,  
Are we only tied to woes?  
Let bright virtue answer No;  
Her eternal powers prevail  
When honours, riches, cease to flow,  
And beauty, mirth, and pleasure  
fail."

BOOK-KEEPING MADE EASY.

A young husband, finding that his pretty but rather extravagant wife was considerably exceeding their income, brought her home one day a neat little account book. This he presented to her together with ten pounds.

"Now, my dear," he said, "I want you to put down what I give you on this side, and on the other write down the way it goes, and in a fortnight I will give you another supply."

A couple of weeks later he asked for the book.

"Oh, I have kept the account all right," said his wife; "see here it is."

On one page was inscribed—"Received from Willie ten pounds," and on the one opposite the comprehensive little summary—"Spent it all."

ARTIFICIAL DUCK-HATCHING IN FORMOSA.

Artificial duck-hatching is a great feature in the local native industries of Formosa. This is how it is managed:—

A long low shed is built, mostly of wattles and mud, with a thick thatched roof. Along the inside walls are arranged rough troughs, which are filled up with grain and roasted paddy-husk, on which the eggs are placed as fast as they are laid.

In the summer no particular precautions are taken, but in the winter the eggs are covered over with quilted coverlets, and far more care is taken to exclude cold draughts than is ever dreamt of in a native dwelling-house.

The grain, which is sprinkled with a little warm water, sets up fermentation, and that with the help of the warm paddy-husk, which is continually being changed, hatches the eggs in about thirty days.

By this simple and inexpensive process the breeder is enabled to sell young ducklings at about a penny each.

Many flocks of ducks, averaging five hundred to the flock, can always be seen feeding on the mud-banks of the river at low-tide. They are attended by a man in a small boat, who occasionally feeds them with winkles, and guides them about from place to place by his voice, and by the action of his boat.

CHARACTER-BUILDING. — Character is made up of small deeds faithfully performed, of self-denials, of self-sacrifices, of kindly acts of love and duty.

"A SOFT ANSWER TURNETH AWAY WRATH."

The famous Napoleon Buonaparte, who was extremely thin in the early days of his generalship, though he afterwards became somewhat stout, was once present at a bread riot during the last days of the revolutionary period.

The mob was led by an extremely stout woman, who, seeing Napoleon and his staff ride up, called out to her companions—

"Down with the shoulder-strappers! Down with those chaps who feed and fatten, while the people die of hunger!"

"Come, come, my good woman," said Napoleon, "look at me and tell which of us two is the fatter."

The laugh which followed disarmed the mob more completely than a cavalry charge would have done.

NO PROGRESS.

Entering the house of one of his congregations, Rowland Hill saw a child on a rocking-horse.

"Dear me!" exclaimed the aged minister, "how wondrously like some Christians! There is motion but no progress."

HINTS.

To learn a girl's character, mark how she takes a favour.

To know your ruling passion, examine your castles in the air.