severe, never to look for obedience from you unless she will spend time and care in shaping you for it. This is very unjust of you and discourteous. It is also much against your parents' intention in placing you here. If your father were in this room at this moment he would tell you that one of the highest duties anyone can learn is to learn to obey."

"I do obey you," said Helen, in a low tone.

"Yes," said Miss Crofton, gently, "that is very true. But, my child, why do you obey me? Is it for the sake of obedience, or is it because I have been so happy as to win your love?"

"Because I love you," was the instant answer; but the handsome young face looked thoughtful too, and hopefully yielding.

The schoolmistress drew her to her side as she continued, kindly—

"And for the future you will continue to do it, because you love me, and you will yield obedience where obedience is due to others for duty's sake, even perhaps a little also to spare me the vexation of having to listen to complaints about you? I can even give you another reason that I think will help to make your submission to Miss Rowe more easy to you."

"What?" eagerly. "That she will be going away soon?"

"No, indeed," answered the Principal, rather taken aback. "Certainly not, unless you worry her so that she is obliged to go. I was about to tell you that she has a widowed mother and a young brother greatly dependent on her exertions, and you will be truly guilty of great cruelty if you trouble her that she cannot remain here, or that I should find I cannot keep her. Do you understand?—es," said Miss Nellie, slowly.

Matters had taken a wholly unexpected attitude to her. After a silence of some minute or more, she said at length, but unconsciously, with the air of a gracious little dramatist, and I will say with her for the sake of the little brother, and to please you, as much as ever I can for the future. I will really; and to reward me for that beforehand you will please say yes to what I am going to ask you, won't you?"

For answer Miss Crofton gave free vent to her laughter this time, as she exclaimed—

"Well, truly, you are a little Miss Impudence, to come asking rewards for doing, or rather for the present only promising to do, what you deserve punishment for not doing!"

Nevertheless Helen Edison's petition was granted, for it was a generous request to be allowed four times a week to give up her scanty leisure to helping poor Josephine with her lessons.

(The to be continued.)
HER MAJESTY'S HOUSEHOLD.

The principal offices are held by personages of high rank having special merits, the idea being that the sovereign should have around them an appropriate society, formed of those whose positions remove them from temptation. In Burke's time one Member of the Lower House was sworn in the Royal kitchen. But long as the list is, many posts were abolished. There is no longer a Master of the Harriers and Foxhounds; the Sargent-Painter and Painter on Enamels have passed away, with the Battery, the Spicery, the Yeoman of the Salt Stores, the Pottery, the Scullery House, Turnbroachers, Salsify Men, and Cock Criers, the Clerk-Martial, and the Clerk of the Averey.

The history of the Queen's Household is intimately associated with the history of our country. Ardmill Hoyt.

HOW TO COPY A FLOWER.

1. — Choice of Subject.
Select a perfect specimen.

2. — Arrangement.
So arrange your subject as to give its general characteristics, growth, habit, &c.

3. — Position of Artist.
Place yourself at a table, left hand to the light.

4. — Sketch.
Make a clear and accurate sketch of the flower and its light and finely-pointed pen; paying careful attention to its botanical characteristics.

5. — Light and Shade.
As a rule, the flower should be shaded almost entirely in grey before the introduction of colour. Be careful to preserve the falling of the light in the right direction. Wash a delicate tint of grey over the whole surface of any leaf turned to the light or on any part of a leaf on which the high lights fall.

6. — Grey.
The grey used in flower painting is composed as a rule of lake, Prussian blue, and gamboge. But the shade in every case must in a measure take its tint from the local colour of the flower, leaf, &c.

7. — Colour.
Be careful to have clean colours, and put them on with delicate decision; washing in the first tint broadly, and, when dry, working up with a finely-pointed brush the delicate varieties of tint and markings of the flower or leaf till the required finish is obtained.

8. — Body Colour.
For flower painting on white paper use as little body-colour as possible. It is necessary to make use of white only when fine hairs or stamens relieve light against a dark background, and to make use of white without mixing a little colour, generally cadmium, with it. For flower painting on pottery or wood, it is necessary to make use of a great deal of body-colour, either painting the subject white before colouring, or mixing all colours used with white.

9. — Hairs and Stems.
These are frequently produced by the pencil, or grey applied with a fine brush, when showing in a dark relief against a light background. Stems and hairs vary in colour, but a dark touch under them on the stalk, leaf, &c., makes them stand out well.

10. — Solidity.
Remember there is no real outline in nature. The effect of solidity is produced by truth of light and shade, and form is defined by one surface relieving against another. So, when your drawing is finished, there should be no outline distinguishable.

CHEESE SOUFFLÉ.

Cheese soufflé is very easy, and may be made to suit any taste. The cheese should be of a good quality, and the eggs should be fresh.

Ingredients:

- 2 cups of milk
- 1 cup of grated cheddar cheese
- 6 eggs

Instructions:

1. Heat the milk and cheese together until the cheese has melted.
2. Beat the eggs until they are light and fluffy.
3. Slowly add the milk and cheese mixture to the eggs, whisking constantly to avoid lumps.
4. Pour the mixture into a baking dish and place in a preheated oven at 350°F.
5. Bake for 30-40 minutes or until the soufflé is puffed and golden brown.

VARIEIES.

An Acquaintance Table.

To our school tables of weights and measure we may add the following:

1. Glass — make 1 Bow.
2. Bow — 1 How-Or-de.
3. How-Or-de — 1 Conversation.
4. Conversation — 1 Acquaintance.

A Reason for Industry.

Think of living. Think of living. Think of the pitiful lot of all the daughters of earth, is no idle dream, but a solemn reality. It is thy own: it is all thou hast to front eternity with. Work then.

Carlyle.

Gress at Work and Girls at Play.

Women, so amiable in themselves, are never so charming as when they are useful and, for beauty, though men may fall in love with girls at play, there is nothing to make them stand to their lover like seeing them at work. — Cobett.

The End of Life.

The grand end of human life is to cultivate an intercourse with the Being to whom we owe life and all its enjoyments. — Burns.

To Those Who Speak of Themselves.

— Say nothing respecting yourself: either good, bad, or indifferent: nothing good— for that is vanity: nothing bad—for that is affectation: nothing indifferent is any thing.

Two Safe Rules for Every Action.

— When anything presents itself think if Christ were now alive, would he do it? Or if I were now to die, would I do it? I must walk as He hath walked, and live as I intend to die. If He not Christ's will, it is my sin; and if I die in that sin, it will be my ruin. I will, therefore, in every action so carry myself as if Christ were on the one hand and death on the other.

Hidden Boys' Names.

1. Yes, my dear, Thursday is the day.
2. I am very fond of jam, especially raspberry.
3. Do you think my uncle so very stern, Esther?
4. I shall not go another step, Henry.
5. What do I owe? Never mind the bill, my dear.
6. Tell papa to come down to supper, Cyril.

Charades.

1. My first is a tree, my second is a fruit, and my whole is a fruit.
2. My first is an evergreen, my second is a kind of wine, and my whole is a flower.
3. My first is an animal, my second is a small stream, and my whole is a town.

Food for Thought.

— As you pursue your studies, you will frequently be asked by utilitarian people, What is the use of such and such knowledge? Remember that the end of all knowledge is to feed the mind and generate wisdom, and you will always have this ready and sufficient answer: It is food for thought.

Lofty Spirits and Humble Folk.

As the sword of the best-tempered metal is most flexible, so the truly generous are most pliant and accomodating in their behaviour to their inferiors. — Fuller.

Answers to Buried Islands (p. 127).


Answer to Geographical Double Acrostics (p. 127).

F E R R O
O A K A H M
N U R G
L U X E B U R G
E D I N B U R G H