and causing great distress, because they are not only disgusting, especially if in the face, but very painful as well. These boils also point to a state of the blood which sadly needs reform; indeed, the general health of girls who suffer in this way is at a very low ebb. Everything, then, should be done that tends to increase the strength and purify the blood. Simple laxatives, such as cream of tartar or Gregory's powder, should be taken twice or thrice a week. The digestion should be carefully attended to, nothing being eaten that is in the least likely to disagree, and not too much of anything eaten at one time. Exercise in the open air should be abundant, but not fatigue ing, and the soup bath taken every day. (I have already described the method of taking this bath in THE GIRL'S OWN PAPER.) Tonic medicines should be taken also, say a teaspoonful or more of quinine wine three times a day and ten drops of the tincture of iron.

Touching the little boils three or four times a day with a drop or two of Gotthard water, and suffering it to dry on, may tend to keep them back, or hot water may be tried. A stye is simply a small painful boil on the eyelid; it should be lathed three or four times a day with warm milk and water, and a medicat e applied at night. As soon as it points, great relief will be gained by pricking it with a fine but perfectly new sewing needle.

WHAT THE FLOWERS SAY.

"Is there any moral shut within the bosom of the rose?"—Temple.

THE MOSS ROSE.

seriously, it contains a genuine truth to which good sense will not refuse attention. The more the things of nature are mixed up with our own spiritual being the more interesting, the more enjoyable, the more beautiful the world will appear. Connect things with thoughts, then things are truly valuable.

If the study of the language of flowers did nothing more than send you to the garden and the fields, it would not be an unsatisfactory result. The value of the open air is not half understood, and how few, after all these years, have discovered that there is more genuine happiness to be obtained in the healthy round of rural life than amidst all the bustle of society.

There is a great deal of poetry still left in the country, though perhaps not quite so much—and the more's the pity—as in the olden time, when "the cowslip danced full oft in many a green mead," and the cowslip were the pensioners of the fairy queen.

Flowers are in a special manner connected with the romance of life. They are mixed up with all our reminiscences, and the older we grow the more the quiet nooks they occupy in our hearts. It would be a curious calculation how many withered flowers there are in the world preserved as relics beyond price, and forming the links that connect us with a happy past. It is, therefore, of great interest to know the sentiments connected with different flowers, and the human attributes and human passions which they are held to denote and express.

There can be no doubt that the language of flowers came originally from the East, the home of so many marvels. It received a great deal of attention in Europe in the Middle Ages, and was of good service to lovers and bards, who in those times knew as little how to write as to read. We have not the only example of its utility in the case of the fair prisoner who, having no opportunity of speaking to her lover, informed him of her captivity by throwing from a lofty tower a rose tattered in her tears.

Those who have tried to reduce the language of flowers to a system have laid down several rules for its use. The first of these is that a flower presented in an upright position ex press a certain thought, but given with its head hanging downwards utters just the contrary sentiment. You may also, they say, vary the expression of flowers by altering their position. The marigold placed on the head, for example, signifies sorrow of mind; above the heart, pangs of love; resting on the breast, "ever." It makes a difference, too, if you present a flower with or without its leaves or without its thorns, if it happens to have any thorns. A rosebud, with all its thorns and leaves, means, "I fear but I hope," stripped of its thorns, "There is everything to hope for;" stripped of its leaves, "There is everything to fear."

But all this is too elaborate for most people, and we must always bear in mind that the poetry of nature may be ruined by indulgence in fantastic whims.

Let us speak first of the rose, the flower of love and beauty. No other has been more highly praised by poets in every country and in all past times. It has had the most high-sounding names given to it: Queen of Flowers, Daughter of the Sky, Glory of Spring, and Ornament of the Earth show the depth of enthusiasm it has excited. We therefore naturally expect it to take a leading place in speaking the language of flowers. And so it does.

Roses represent a different sentiment according to their colour. The white rose indicates "purity," the crimson "generosity," the deep pink "adoration;" the single rose "simplicity;" the damask rose "finesse;" the cabbage rose goes forth as "an ambassador of love;" and a white and red rose together form a symbol of unity.

A yellow rose means "decrease of love" or "jealousy," yellow, according to one of the articles of folklore, being a jealous colour. If you wish to indicate "charming grace and beauty," you must select a China rose. That

THE LILY.

must have been the flower sent by the poet with the famous verses:

"O, lovely rose.
Tell her that waits her time and me
That now she knows,
When I resemble her to thee,
How sweet and fair she seems to be."

In the East, the rose is above all others the flower of affection. There is a beautiful story which represents the bud as the Armenians call the nightingale—as falling in love with the rose, and as only beginning to
sing when inspired by the tender passion.
This line has been put into verse by
Thackeray:

"Under the boughs I sat and listened still,
I could not have my fill;"

"How come," I said, "such music to his bill?"

Tell me for whom he sings so sweet a trill."

THE LILY OF THE VALLEY:

"Once I was dumb," then did the bird disclose,
"But lo, upon the Rose:
And in the garden where the loved one grows
I straightway did begin sweet music to compose."

The rose used to be employed as the symbol of silence, and from this arose a phrase one often hears, "under the rose." It seems that in ancient times it was a custom to place chaplets of roses above the heads of the guests, and on these occasions when people wished what they said to go no farther than those present they remarked that their observations were made "under the rose." Thus the phrase we use took its origin.

The lily is the emblem of majesty and purity. This flower is closely connected with the legendary history of the Virgin Mary, the lady of the valley has always been held to be symbolical of purity and holiness. In some countries this humble but grateful plant is understood as pointing men's thoughts to a better world; it is called there the "ladder to heaven," a name evidently suggested by the arrangement of the flowers.

The snowdrop is another of those emblems of purity of which the world cannot have too many. This flower has become invested with a kind of sacredness; no doubt because it forms about the first sign that after the long sleep of winter Nature is rousing herself to begin the life and work of spring.

As an emblem of modesty we have the daisy, the badge of Maid Margaret, that was so meek and mild, a very popular saint in the olden time. Another flower speaking the same language is the humble violet. The violet is also a lover's flower, and stands for constancy. As the old rhyme has it:

"The violet is for faithfulness,
Which in me shall abide."

We have a contrast to these plants of modest looks and lovely thoughts in the tulip, which is held to be a symbol of grandeur and magnificence. During last century this flower created a sensation at

ROSEMARY.

which we may well imagine violets, daisies, and all quiet-minded flowers were much amazed. The love of tulips became a mania. It was no rare thing to see a family ruined through the passion of the father for tulips.

The thistle is the language of flowers stands for "retaliation." To the Scotchman, however, as everyone knows, it speaks of nothing but the glories of his own native land, of which it is the emblem.

It became the emblem of Scotland, if legends be true, in the following way:—When the Danes invaded Scotland, a long time ago, it was thought a shabby thing to attack an enemy except in broad daylight. On one occasion the invaders resolved to avail themselves of stratagem, and to come upon the Scots by night. To prevent their tramp from being heard they marched barefooted. They thus got unobserved within a short distance of the Scottish forces; but a Dane unluckily set his foot on a super prickly thistle, and gave such a howl of pain that the Scots heard him. They immediately ran to their arms and defeated the foe with great slaughter. After this the thistle was, out of pure gratitude, made the emblem of the Scottish kingdom.

Another Scottish flower is the harebell, the blue-bell of Scotland. In the language of flowers the harebell represents "submission." According to the poet:

"The harebell, for her stainless azure hue,
Claims to be worn of none but those are true."
THE GIRL'S OWN PAPER.

"Rosmary is for remembrance. Between us day and night; wishing that I might always have
you present in my sight."

Ophelia, in her madness, gives rosemary to her brother, "There's rosemary, that's for
remembrance; pray, love, remember."

Silence is represented by lavender. There is a superstition in former parts of the Country
that lavender has the power of restoring speech to those who have lost it.

Eglantine means just the reverse of lavender, and stands for "you are well."

Amour, however, decorations holly has an important place, and it speaks a language of
great interest. The Romans of old held holly to be a sign of peace, and it is this that
came to be the emblem of the principal festival of a religious which
preaches peace and good-will to all mankind.

With the northern nations of Europe holly was held to be a type of a love and presence in which preserved nature
through the desolations of winter.

The laurel speaks of triumph or glory. In the middle ages this plant served to crown
poets, soldiers, statesmen, who had
particularly distinguished themselves. From this practice we have derived our expression
poeia

During the time when Rome ruled the world, the laurel was held, not only the
emblem of victory, and also that of clemency.

Whenever a dispatch was sent telling of a great success it was wrapped up in, and
ornamented with, laurel leaves, for laurel leaves are symbols of
victories and to whom laurel were worn by the
victorious generals, and the common soldiers
bore sprigs of it in their hair.

Friendship, fidelity, and marriage are represented by the holly. This pleasant duty has
been performed by this plant for many a day. In Greece wreaths of ivy used to be presented
to newly-married people as a suitable emblem of everlasting love and
friendship, for it means, "eternal friendship.

We must not linger over the subject in this way or we shall never have done. Our
good friends, is to give just enough to show you the beauty of the scent and feel of the leaves and
that it is worth looking for yourselves. We shall hurry on and just mention a few more
of the commoner plants with the languages they are assigned to them.

Rushes are held to signify "submission" or "docility," and if any day you watch the
wind sweeping over them, you will see that the
point of the plant speaks in character, which signifies solitude. Pink verbenas, on the contrary,
has a leaning towards society, and is an
emblem of "family union.

Jasmine stands for "amability," fern for "sincerity" and foxglove, which always wears a brazen-faced,
air, for "insincerity.

The acacia stands for "friendship," or "platonic affection."

There is a deeper sentiment at work when one presents a sprig of mignonne, which signifies "your qualities surpass your charms"—mental qualities, be it understood, and personal charms. Appleblossoms still more signify, "I am influenced by you, for I feel you," and your presence has a power of
impressing me.

As the flame of affection burns still brighter, the belladonna, the camellia, the pansy, and the mistletoe find employment. The heliotrope is the flower of faith and devoted; the

campanula, "In me behold constancy itself;"
the pansy, "I think of you, think of me;" and the
lilac, "Whatever happens, if you leave me, I shall surmount
them all."

And may that be the fortune of the all-honored heart-working lovers in the world.

JAMES MAISON.

THE GIRL'S OWN PAPER.

THE STARRY SKY.—II.

As there are many readers of THE GIRL'S OWN PAPER in every part of the world, we
must not confine our remarks on the Stars to the northern hemisphere. To the
dwellers in Australia, or New Zealand, for

In the texts, the word "star" is used to denote both stars and constellations.

Our star map (p. 157) shows the aspect of the heavens at Table Bay, Cape of Good Hope,
looking south, on the 15th of March, at 9 p.m., or on the 15th of April at 8 p.m. The
most important stations in Australia, Sydney, Adelaide, Melbourne, are within a few
degrees of the equator, so that the maps serve equally well for them at the same local time.
The line of the spectator is supposed to be at
or near 34 deg. south of the equator. In
the Southern Cross known to the ancients, but those within 40 deg. of the South Pole have been named and catalogued only in recent times.

The most notable object in the map is the
Southern Cross. It is seen to the left of the meridian line of the chart, above Table Rock Mountain, and just above the black gap in the Via Lactea. The upper and lower stars, being of similar right ascension, are always on the meridian at the same time, and therefore serve, like the pointers in Ursa Major, to indicate the approximate position of the South Pole. In the latitude of the Cape and the great Australian towns it never sets below the horizon, so the South Cross is seen from the largest and nearest star in the Cross. There is a small star near the position of the pole, but only visible at night, and only of use for the observation of
astronomers. But the Cross is known to all
in southern lands, and marks by its position the hour of the night. "How often," says Humboldt, "have we heard our guides exclaim in the savannahs of Venezuela, or in the deserts extending from Lima to Trujillo, 'Midnight is past, the Cross begins to bend!' and elsewhere referring to its
first view of this famous constellation, he says, "We saw distinctly for the first time the Cross of the South, on the night of the 4th and 5th of July, in the 16 deg. of latitude. It was strongly inclined and appeared from time to time through the clouds. The pleasure of discovering the South Cross was warmly shared by each of the crew as had lived in the colonies. In the solitude of the seas we hail a star as a friend from whom we were so long separated. Among the Portuguese and the Spaniards peculiar motives seem to increase this feeling; a religious sentiment attaches them to a constellation this view of which is the sign of the faith planted by their ancestors in the deserts of the New World."

The sentiment is not confined to any
particular nation, but is shared by all Christians. The poet James Montgomery, in his farewell lines to a friend about to sail to where day and night would be