OCCUPATIONS FOR INVALIDS.

By Dora de Blaquiere.

To those who have never learned the many lessons taught by ill-health, sickness, the endeavour to assist those who are now passing through its sad and sorrowful season may appear needless. But to me, who, but a few years ago, and but a few weeks of actual womanhood, have drunk deeply of its "waters of affliction," the mental condition, and the treatment of the invalid must ever be subjects of the deepest interest.

Those who have been sick can best sympathize with and advise those who are now suffering, many of them, alas, not only in body, but in soul as well. A quiet acquaintance in the will of our Heavenly Father, and acquire that calmness which always follows a determined effort to employ ourselves rightly, and that peace which work done, and the highest motives must ever bring with it.

"Invalid" is a very wide and comprehensive term, and for its better comprehension should be divided into classes, or divisions, which will include all.

The first class consists of those who, from childhood, have suffered from some bodily disease, which has claimed them as prisoners to the house and sofa.

The second class comprises those who, up to a certain period of life, have possessed health and strength, who have lost them, either by accident or disease.

The third class comprises that large and varied assortment of invalids who have been ill since childhood, and from whose body of nature, and who have remained so from want of strength of mind to throw off the character and habits acquired, a result very often attained where there is plenty of money to be expended on luxuries, and tender but unwise friends to spoil them.

This last-named class is, to my mind, the most hopeless of all to deal with, as this disease to a great extent is a morbid craving for sympathy, a constant habit of self-contemplation, and an unhealthy desire to be the chief object of interest on all occasions.

Among the sick, we can easily, perhaps, trace the first class of our invalids there are many beautiful and holy lives so sanctified by the right bearing of the cross laid upon them that their influence is felt long after they have been laid to rest, and remains amongst their survivors as a remembrance of beauty for ever.

As I write there comes into my mind the memory of one especially who left of pain closed some years ago; one who, though helpless from childhood, through confirmed and incurable disease, yet contrived to continue the work of usefulness to a woman in her life on earth. At five-and-twenty, by the deaths of her elder brother and her wife, the charge of her young sons was thrown upon her. This youngest was only as infant of a few months old; and the eldest alone could fatherly remember her father.

To them, the time came when the persimmon of both parents. One entered the army, another the navy; one studied medicine, two the law, each entering his profession with the feeling that the two portions being raised to that amount by her careful and clever management of them during their respectively long minority. "Good men and true" are we all, this singular knowledge of woman's work, — for the bearded soldier could teach his young wife the mysteries of stocking-knitting; with the re-
mark, "We all learnt everything Aunt Belle could teach us, from the Greek Testament to sewing; and many a merry morning we sat in her room, for when out of pain she was the brightest of girls. At the age of fifty, when the youngest of her nurslings left her, and her life-work seemed ended, her energies flagged; and after a few months of anxious suffering she died."

Never having been able to sit up nor stand during her life, the whole of that period had been passed in an almost recumbent position, and she occupied two rooms only, her bedroom and her sitting-room.

In the second class, too, we have many wonderful instances of those who can earn their daily bread while in a state of suffering, who write books,—the desk resting on their chests, and who plunge into the deepest studies that could possibly occupy the human mind, while pain is their ever-present visitor, and poverty and death stand at their door.

Truly, as the Apostle says, "We all dormas in a race," but some are heavily weighted, indeed, and perhaps the more useful spiritual "thorn in the flesh," which made his writings take this clap-trap-like sound,—as one of whom he speaks to each of his followers to "aggrandize in the contest of life, "that no man take thy crown."

St. Paul well illustrates this class of invalids for his life, as an Apostle was done by God's will, in a series of drudgery and painful "thorn,—from which he had three times prayed to be delivered, and his studies, his preaching, his travels, and the daily labour at sailmaking were all performed in more or less bodily suffering or trial of some kind.

Of the third and last class of invalids it is, of course, difficult to speak, though even the most charitably inclined among us may know some such case in which, we feel sure, much of the illness is in the imagination, and much of the suffering lies in a nervous disposition.

I trust that all my dear girl readers will beware of the unhealthy state of mind which leads to it, and will check in their infancy the beginnings of self-contemplation, and the desire to be the first object of notice in the home circle. Much of the evil, too, has its root in a wrong conception of disease.

This sin is just as rife now as ever it was in our more distant childhood, when we all learnt, from Dr. Watts, that "Satan finds some mischief just For idle hands to do."
in her literary work, he wondered no more.

"The interest of her work," said he, "is better to her than a thousand tonics." She had no time to fret over her symptoms, nor for useless worrying of any sort. The mental condition was so bright, healthy, and active that the suffering body was both forgotten and yet strengthened. This, I think, will always be found to be the case in every illness, and the sooner the patient can be brought to think of anything but herself, the happier for herself and for everyone around her.

One of the most frequent expressions heard on the lips of invalids is "don't care." "I don't care how I look," for instance, is a very frequent speech with which they wring the hearts of those who love them. There is a world of wisdom in the few words of sacred writ which speak of the man who was "clothed, and in his right mind," and the first duty to which we can awaken many of our invalids is to this matter of personal care. "The body is the temple of the Holy Ghost," and never more so than when, by a special providence, we are more than usually called upon to show ourselves to be its care-takers, and His disciples.

It needs no little determination on the part of the invalid and no little unselfishness to be willing to put aside, as much as possible, the idea of sickness and suffering from the person, as well as from the room which she occupies, and when it can be done the reward is generally great. "Mamma's room," said a young girl the other day, in speaking of her completely invalid mother, "is the pleasantest in the house." And no wonder, for mamma had made her sickness the vocation of her life, and had accepted it and made the best of the affliction.

And now if we try to make up our minds to bear what must be borne, in whatever spirit we do it, our first wish will be to find some employment for head and hands which will make the days less weary and the nights less long by reason of our increased fatigue, which may be as wise a one as can be made. But for the invalid who (unless she be fortunate enough to have a special attendant) is greatly dependent on the help of others in the household, and must necessarily consult their convenience in a measure, it is rather more difficult to suggest a rule. Early to bed should, however, be the motto of the sick, as well as of those that are well; and its persistent following will bring arich reward. No invalid should be kept up—that is, out of bed—beyond 10 p.m., and by that time all in her room should be quiet and settled for rest. In the morning she will probably be awake early, and it is a good plan to make an arrangement for the servant to bring up a cup of tea and some thin bread and butter, as soon as possible, for her breakfast; open the shutters and blinds, and, if possible, air the room, make-up the fire in cold weather, sweep the hearth, and shake-up the pillows of the bed. A few minutes more would suffice to wash the hands and face and clean the teeth, and thus make comfortable, with a warm flannel jacket on, the invalid might gain a couple of delightful hours before the rest of the household were sufficiently astir to attend to her morning ablutions.

Nevertheless, a few more minutes must not be wasted. Refreshed once more, and all bright again, two more quiet hours are at her disposal before lunch, and thus she may be comfortably, with a fresh air, taken in the room by a little clever management, it unable to drive out of doors. After this, according to the household habits, and two or three hours more should be sufficient for the following-out of any desired occupation.

The second practical step is to consider the ways and the means of carrying out our plans of employment with the most care and pleasure to ourselves. There are so many degrees of invalidism that it is difficult to divide them or classify my suggestions to them. But the first I have introduced is for those who are completely bed-ridden; and, or, as the more ancient Anglo-Saxon has it, "bed-fast." The annexed sketch shows a table especially designed for the invalid who is so drawn from a very old friend, which has been in use for many years; it is of the simplest possible shape and manufacture, and if made of deal and varnished, it will be a credit to the skill of any village carpenter to make, and should not cost more than five shillings. If able to sit up the invalid would next require a wedge-shaped spring cushion to support the back under the pillows. This appliance is to be obtained at any good upholsterer's or furnish-er's shop, who would make it to order; and should be covered with a dark-coloured material, to which should be added a loose cover of washing stuff, which could be changed when soiled. The dotted lines in the illustration of the invalid's table show where a scoop may be cut out, to bring it as close as possible to the bed-ridden person employing it. But this may be left to her choice. By the time she has had her table and triangular cushion made I will tell her to what pleasant use she may apply her new acquisitions.

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THAT AGGRAVATING SCHOOL GIRL.

By the Author of "Wild Kathleen."

CHAPTER VI

THE "QUIZ CORNER."

At Crofton House the hours of prepara-

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* Our readers will be interested to learn that this literary work consisted of several articles and many of our "Answers to Correspondents," already published in this magazine. —Ed.

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tion for the next day's classes were from five to six, and seven to eight, "and," as Milly Wilmot informed her new friend more expressively than elegantly—

"And other little scribbly bits of time you can catch at in between."

A few minutes before five Miss Rowe came to Helen with three books in her hands, and seating herself she proceeded to point out the morrow's lessons, adding—

"Although you have had nothing to do to-day but look about you, from the first thing to-morrow morning you will be expected to take your due part in the classes. And I advise you to choose out some quiet corner in which to prepare your tasks, for you seem to me more apt at learning to be unlady-like than in acquiring useful information."

With that hard-spoken speech, which the Principal would certainly have pronounced wanting both in tact and Job's patience, the English governess rose, without waiting for a reply, and left the pupil to her meditations.

They were not amiable.

Six hours ago Miss Crofton had told her new pupil that she had suddenly got a rough-headed, mischievous lassie added to her quiet flock. But she had said so with such a tone and manner, above all, with such a feeling, that the rough-headed, mischievous maiden had laid her soft young cheek down on the schoolmistress's hand with an air of most sweet womanliness.

Now, an accusation was brought against the new pupil of being apt to be unladylike, and the tone and manner, above all, the feeling with which the accusation was uttered, were such that the girl, who prided herself on her boyish accomplishments, felt insulted, and set meditating vengeance. It must be confessed that there was something very unboylike, unfortunately only too womanlike, in the touch of spite that had entered into her schemes of revenge.
OCCUPATIONS FOR INVALIDS.—II.
BY DORA DE BLAQUIERE.

The extreme length of the upper board from A to B must be 20 inches; the width at the highest and furthest end, from C to D, 8 inches, and that at the lower end, from E to F (hollowed out to fit the person), 6 inches; the extreme depth of supporting side, from B to G, 5 inches, and from G to H, 4 inches. A slight aperture should be cut out between the upper board and the side support, to allow for the insertion of the elastic bands across the two ends, beneath the elbow of the writer or artist, and just beyond her hand.

The table shown in fig. 3 is meant to be placed, saddle-fashion, across both invalid and her sofa, the long legs resting on the floor on each side, and thus rendering the table so firm as to serve for the purpose of the most delicate artistic work in drawing, painting, or mounting microscopic objects, &c. The desk can easily be removed when necessary. The proportions of this table will, I think, be regulated best by the width of the sofa and the height to which the invalid can be raised on her pillows, and any carpenter, on seeing the sketch at fig. 3 and the sofa, will quickly decide on the dimensions. The cost of making would be small—not over twelve shillings, I should imagine—and the method of manufacture should be as light as possible compatible with its being steady and solid enough to draw on. This table was, I believe, also invented for herself by an invalid lady, and both inventions show a brave and determined spirit, that, in spite of such drawbacks as pain and helplessness (hard and trying in themselves to be borne), will still have a share in the work of the world about them. I hope my dear invalid girls will follow such good and worthy examples.

And now that we are fully supplied with ideas about tables, it is time to turn to the use that can be made of them, and to consider the first of our subjects, "head-work." Unless positively incapacitated by some special illness, in which you cannot use your powers of brain and mind, you will find a regular course of study carefully laid down, and pursued, of the inner life, and of the vast field of improvement which lies within herself. She should never rest satisfied unless the day as it passes has brought her some new idea, some solid information, and if all her studies be carried on in the fear of God, and as a means of glorifying Him, as her mental riches increase, so will also increase her view of the position and responsibilities of her immortal spirit, and she will form a correct estimate of her capabilities of enjoyment, concerning which the Scripture tells us of so much respecting this life and of so much of the hereafter.

It is a good plan, I think, for the invalid to make Biblical study of the first importance in her course, not only because it is more peculiarly suitable, but also because all history is but a record of the fulfilment of inspired prophecy, and, Bible in hand, the intelligent student cannot but be more and more impressed with the sublime truth that the Maker of the world is also its Governor and Redeemer. The first use of the Word of God for the day must be purely a spiritual one in the endeavour to find directions for the responsibilities and perplexities of the day. And then would come the study of the mass of Biblical literature, which will throw a wonderful light on all other history. Jewish rites and ceremonies, Jewish history, the geography of the Holy Land, the chronology of the Bible, and the natural history of the Bible, are all subjects of vast interest. Then in connection with the Bible, and its histories of the four great empires of antiquity, you should read the profane records also, ending with the establishment, in the days of the fourth empire, of that fifth and last kingdom "which shall never be destroyed," but shall break in pieces, and consume all these kingdoms, and shall stand for ever"—the kingdom of Christ in which we Christians live.

The first thing, I think, in entering upon a course of study is to try to acquire a clear idea of historic time, and the connection of historic events. Fiction is not out of place, but it must be utilized and then fill up the various periods as you can, choosing, as many readers do, history in special periods, i.e., the 1st and 2nd centuries, from the Pentecostal feast to the time of Constantine, the Reformation, the Crusades, or the Middle Ages.

After History, as a recreation in sickness, comes poetry, which is good at all times and seasons, of course, but especially when the soul requires constant waking up to high thoughts and aspirations. From Chaucer and Milton down to our own day the list of
English poets is a long one, and in devotional poetry we are richer than any other people. Biography, too, is a delightful study. To myself the first reading of some biographies has been epochs in my life. Benjamin Franklin’s and Dr. Johnson’s, amongst others, Wilberforce’s life, Hannah More’s, and Mrs. Fry’s are all very suitable to the study. Franklin’s life is peculiarly valuable to those who desire to improve themselves, and every page is full of instruction. His plan for self-examination, “with a view to acquiring and habituating all the virtues,” is very remarkable, and there is no doubt that posterity has largely benefited by Franklin’s example in many ways, as his immediate posterity could by the example of his beautiful character on earth.

The study of astronomy, natural history, and of languages are much to be recommended, each and all offering a regularity of occupation, which may be taken up at a fixed time and pursued as a duty. I do not consider that sensational stories are safe reading for the invalid, as they certainly impair that restful, yet active habit of mind we are most anxious to acquire, and act like the naoccupie draught, that, with a depression and irritation behind. Yet even here one cannot doognatize, as I have been told by a great sufferer that a sensibly-written story made her almost forget her sufferings, and certainly calmed and rested her, when nothing else had any effect, as she was able to throw herself into the sorrows and joys of the imaginary beings in her story-book, to the entire exclusion of her own sufferings. She thought, too, that this had much increased her power of extending her sympathy to the lives of others, and feeling with them.

And lastly, as to the power of obtaining the books for your course of study that I have mentioned. There are few small family libraries which do not possess some standard works, “Josephus,” “Rollin’s Ancient History,” a Bible Dictionary or Commentary. Whatever you find, use it, and be assured that more will be added to you, in proportion as you make use of the means you have at hand. Some friend will be raised up, or a little money will be found, to purchase the books you desire.

To those invalids who can write, an invalid much recommended the use of a “Stylistic” pen as saving much fatigue to the arm. And to “the pen of a ready writer” many occupations are also open, while also by their means they may carry comfort and consolation without end to those absent from home.

Letters are now, in demand for hospitals, reformatories, and prisons, and many other societies have been found that consider the regular letters of their associates and friends a very excellent method of communicating and sustaining the class they endeavour to influence. Letters to missionaries in distant lands, and sailors far away at sea, are also advised, and I have no doubt each of my invalids will find no difficulty in thinking of some lonely thirsty soul to whom their letters, written from a sick chamber, might be a veritable God-send—some friendless maid-servant, to whom a few words of kindly advice, a few lines of friendly sympathy, a verse of Scripture, a few lines of poetry to be learned by heart for your sake, will indeed prove “like cold water to the thirsty soul.” There are many instances of this kind of working, while laid aside on a couch of sickness, and none more remarkable than that of Miss Hetty Bowman, the charming writer, who was so great a sufferer.

I have left my advice on “head-work” to the last, and that is the endeavour to learn hymns and devotional poetry by heart. Verse by verse, line by line, I should advise you to acquire them day by day; each hymn you learn, each lovely poem will be a blessing to you, and perhaps to others, when the well-stored mind can acquire no more, when the eyesight has failed, and the strength for learning is departed.

Does it seem to you, that I have been setting you too hard a task, my dear invalid girls, in begging you to cultivate and make the best of this season of enforced repose? Does it seem impossible? Believe me, it is the will that makes the way, and if you are quite determined to help yourselves, others will help you too, and you will find your reward in increased patience and fortitude of mind, and in a store of precious knowledge gathered in “the time wherein you suffered affliction.”

THE MESSAGE OF THE BELLS.

Seated here, amid the shadows of the dim and fire-lit room, I gazed across the meadows, white and chill and wrapped in gloom.

Could they be the pastures sunny where I rambled in the spring?

And the wild bee gathered honey and the linnet used to sing?

Down by the hedgerow yonder, past blooming meadow sweet,

My steps were sure to wander, another step to meet;

The pathway in the thicket with pimpernel was gay,

And close beside the wicket blushéd crimson buds of May.

There is yet one tiny cluster pressed fast within a book,

Old recollections muster when on the page I look;

Old dreams and hopes come hither, old memories are rife—

Ah! wherefore must they wither, these rose-clad hours of life?

No more with careless pleasure I revelled in the sun,

The bee had hived her treasure, the linnet’s song was done;

The pimpernel had faded, snow-hidden wound the track,

The little gate was shaded by branches bare and black;

Earth’s grants no sweet forever, her flowers have scanty reign,

And the step I loved never come to meet my own again.

Ah, wherefore is she lavish of joy that briefly lives—

Bustowing but to ravish more freely than she gives?

Seated here, amid the shadows of the dim and fire-lit room,

I heard across the meadows, white and chill and wrapped in gloom,

Through north-easterly running through the bent and sobbing line,

And softly in the glooming the sound of Christmas chimes,

Now rising clear, and clearer, now dying quite away—

"Sweet bells, to one lone hearer ye can have nought to say;"

Go, let your echoes gladden those that were gay before,

Such music does but sadden grief-wounded souls the more;"

but while I listened coldly and scorned the tale they brought,

Quite roused they made my very heart above;

And straightway (or, I fancied, and fancy has her spells)

I heard, as one entranced, the message of the bells

Outpouring, fast and faster, "How long," they cried; "how long,

Mortal, before ye master the burden of our song?"

O stricken ones and lonely, O mourners, pale and weak,

Net to the mirthful only our loving words we speak;

For you, who, weeping, languish, was not the Saviour born?

Who knew a sternier anguish, whose heart was deeper torn?

If he thus meekly faced it and dared the cup to drain,

Shall you, who do but taste it, despairingly complain?

Earth’s flowers are not immortal, earth’s joy is sacrifice,

Lest ye confound the portal with God’s own Paradise.

Behold! with cheerful warning we usher in the day;

On this most blessed morning bid selfish tears away.

Seated here, amid the shadows of the dim and fire-lit room,

I turned me from the meadows, white and chill and wrapped in gloom,

One hour more how ‘twere better to leave you in your grave

Than ever there to fetter my spirit like a slave.

If happily alluring the future that I greet,

To pleasures more enduring she’ll guide my willing feet;

Life truly was not given for dreams of little worth—

I will look up to heaven, not down upon the earth.

The bond of grief was broken; and thus the record tells

Not all in vain was spoken the message of the bells.

S. E. G.
THE GIRL'S OWN PAPER.

"The Narrative Began."

"But I hope that the next five minutes will see the end of this cloud, and that we shall have clear skies once more. There is not one here that cannot understand that without patience on both sides, and submission to authority on the side of the pupil, no establishment of this kind can be well regulated. You, I am sure, Miss Edison, will by now have been this, and will be willing to acknowledge it. To make your apologies to Miss Rowe the easier, in consideration of your yesterday's punishment, I may add that in some sort they will be also made to me, seeing that during my absence from home Miss Rowe is, as you are aware, my representative."

Helen started to her feet, with crimson cheeks, and exclaimed, "Don't say so, madam. Don't claim a spy for your representative; you, who are so frank and straightforward, that we all, down to little Rose, learn to respect you as much as we love you. Do you think that you could have ever persuaded a little child to sneak quietly into a room that she might find out what her companion was about? No, you know that you could not."

That was the first the Principal had heard of that order to little Rosa Bell. And then she heard also of that box on the ears. As Helen had ended up with: "When Miss Rowe has begged my pardon for that insult, I will beg hers for some portion of what I said, but I cannot do so before."

After that no one knew exactly what had happened. There was a confused memory of Miss Crofton, in a tone of shocked astonishment, asking her young subordinate if she admitted the accusation. There was an instant recollection of a sharp, fierce answer from Miss Rowe that she had a good mind to repeat the blow there and then, not once but several times, and then all remembered the sudden lad that had fallen on the floor a few moments before, to be followed by the young governess suddenly coming forward and saying, in cold, slow tones—

"After this, madam, it may be as well that I should let you know that my services are greatly required at home. I will leave to-night."

"Well," said Miss Crofton, heavily, "perhaps it will be well."

And then, without a glance at Helen Edison, she had gone, and the girls had all trooped off to their breakfast that had been awaiting them nearly half an hour. Madameisselle had to take the head of the table, for the English governess had gone up to her own room, locked herself in, and refused to come down. She remained there all day, seeing no one. Once, in reply to a third visit from Josephine, she had pushed a tiny note out to her under the door; but that was all the notice she would vouchsafe to anyone of her existence.

There had been some half promise given by the Principal two or three days ago that if Rosie's birthday should be fine, a holiday expedition should be made somewhere.

The day did turn out a most lovely foretaste of summer, but there were too many thunderclouds in the school atmosphere to permit of any talk of festivities. The day dragged on with its usual succession of classes, which can be so monotonous to the English governesses belonging to the English governesses, but paying no attention to Helen, who began as the hours wore away to feel an inclination to follow her antagonist's example. Through her Miss Rowe was losing her position; through her Miss Crofton was put to terrible inconvenience. Helen began to feel very miserable, but very hard; and then Josephine got hold of her, and persuaded her to listen to her story about a little boy.

(To be continued.)

OCCUPATIONS FOR INVALIDS.

By Dora de Bazingue.

"UK mental powers strengthened, and our natural instinct in every measure by our course of training in "headwork," it is not improbable that we shall find we have acquired much cheerfulness and good humour also. The best things of the world are the simplest elements in the religious life; and of the second, a saintly Lord Shaftesbury, who lived a century ago, said, "Good humour is the best foundation of pious and true religion," and true happiness is a state of mind calm, unruffled, and undisturbed. "They shall keep him in perfect peace whose mind is stayed on Thee." The restless and unquiet spirit will derive its best soothing from holding high communion with all the great minds who have gone before, and left their embalmed thoughts, their lofty aspirations in written words, to cheer and rouse us. But on the very threshold a temptation will probably stand, which, if we yield to, will paralyze us completely in our efforts at self-employment. They are but "poor efforts" at the best with many invalids as all the occupations which can be suggested seem trifling and profitless if compared with what they might have done in perfect health. And now there occurs to them that most trying question, "Owl know?" or "Of what good is it?" —a query which has been propounded to struggling souls by Satan for thousands of years with varying success."

"She hath done what she could," is our Lord's measure, and a most generous and placid one it is: the strongest can do no more. Thus I advise my invalid to place her frail attempts in this balance, and so rest content. If heartily pursued, any occupation diverges from mind and soothes pain more or less. We forget it while at work, and thus the result will
have answered the question. Of what good is it?"

Our next heading, "Handworks," is a very wide one, and includes so many classes of invalids, that it is somewhat difficult to arrange them. I shall have to do the best, but I hope to include as many as possible, as we are obliged to endeavour to earn either the whole or a part of their sustenance by some kind of productive work, that the public will buy. Their work is executed in neatness and painlessness perhaps, but it is very wonderful how hard their health and energy are called upon. Likewise Father to these poor dependents on His care, and we cannot but feel astonished at their powers of endurance and the amount of work they are able to perform.

To encourage my readers I will begin by citing two cases, of which I have recently been told. The first is that of a young lady who is confined to her sofa, an incurable invalid, and who lives abroad for the sake of her health on the warm and sheltered Rivieras. Last year I was told she made away by selling her designs of Easter cards, and this year she has designed, painted, and sold twenty-three dozen Christmas cards. Some of her etchings with pen and ink are really clever, and she is not an exception in this. The second invalid has been most successful in painting on velvet, satin, silk, and velvet, and is, I am assured, obtaining a fair price for her work in this direction, having been fortunate enough to form a connection, and to obtain trade orders to a large amount. Besides these two ladies I have many others, brothers, and I consider from this that the various forms of art-work are the most suitable for that class of invalids who must endeavour to help themselves.

"I have never had any training; I cannot draw, I cannot paint, I know nothing of art in any way." "Perhaps not, but, being young, you can try to earn; and if we take a recent authority for our guide, we shall be much comforted.

"Drawing," he says, "is an art which can be learned at any age, by any person." "Cast away," he continues, "that old-fashioned notion about taste, or no taste for drawing.

As well might it be argued that Messrs. Brown, Jones, or Robinson, shall not be able to write or draw, and from the same effort. Everybody shall know how to draw; the archbishop and the cabi-cob, the duchess and the parlour-maid. To learn to draw is to learn to think. Drawing is an expression of our thoughts. You could not describe in words the exact shape of the letter 'A', but you could draw it in a moment, and so easily too; and why? Practice has given you the power. You can draw all the letters, great and small; practice has done it. Taste never would have taught you. What then, if we try to draw the forms of other things as well as letters? The beginner is more difficult to draw than the first letter of its name, only that we are more accustomed to draw the letter than the object. Try, then, to draw the most difficult, may be an apostle, a Greek vase, or it may be a marmalade pot. It is not in reality more difficult to draw than the letter 'M'. The eye must be educated. More particularly is it so with tea-service, and perhaps you will then be able to draw a cup and saucer.

I have given the whole of this sensible advice, and I believe that any girl may teach herself to draw, and by constant sketching may at last perfect herself in it; and drawing is really the foundation of all art-work, and employs talents suitable to the invalid. Etching on paper, illumination, drawing on wood, and wood engraving, china and terra-cotta painting, as well as oils and water-colours. Oils are better for the invalid than water-colours, as they are easier to manage, and the first attempts are less discouraging. The original "setting up" of a small stock of materials is less alarming perhaps, but there are wonders for a shading, but I think the results to the work is more satisfactory than the former. Perfection in drawings are in high favour just now, and are used for menu cards, birthday, Christmas, and Easter cards, and the same art is applied with marking-ink to linen and silk, for all kinds of ornamental purposes. Illuminating is a delightful occupation for the invalid, whether performed for her own benefit as texts for the house, or the decoration of some favourite picture or texts for the walls of churches, schoolrooms, and chapels. Letters and texts for missionary purposes amongst the North American Indians, or in the East Indian languages, are very gladly received. Most missionaries in these fields of labour will give you instructions in the kind of words they require.

Some time ago I saw in an American newspaper an appeal to ladies from a missionary in the far North West, for kind help in this way. He wanted fifty alphabets in some district where there are proper colours for illuminating, the materials for illuminating upon are vellum, vellum paper, and good hot-pressed drawing papers. A small box containing varnishes and tools of alphabet and initial letters in colours for copying can be obtained of any good artist's colourman.

Drawing on wood and wood-engraving are both very valuable accomplishments, the first is more suitable to an invalid than the last, which might need more strength than the invalid could put forth, and also a longer time, and closer attention than most arts of the kind. Drawing on stone and etching on copper are both more easily acquired by an amateur, or a technical part of wood engraving. The block of wood, as purchased, has a glossy surface, which is then covered with a thin coating of Chinese white mixed with water, which is rubbed all over with the hand while wet to render it even. When dry it is ready for use. Draw with a HHH pencil, all the lines being clear and decided, and the engraver cuts away all that is left white, and leaves only the part which is covered with pencil marks standing in relief. I have recently seen some examples of drawing on wood, by an amateur, and have been much struck by the fact of its being so eminently suited to invalids. Many of the best artists on wood of the present day are women, and there appears to be an ever-increasing demand for all kinds of pictorial work.

China-painting has been very much treated of in an article in this paper at page 340, vol. i., and also Christmas cards at page 388, vol. i. Both of these you will find most useful to you. China-painting is not, however, as profitable a pursuit to the amateur now as when it first came out, but it is most delightful and fascinating work for its own sake, and quite suitable to an invalid.

Painting on terra-cotta is still more simple, and has the additional recommendation of not requiring such extremely delicate work. It takes oil-colours beautifully, and repays the labour very fully for careful treatment. The terra-cotta for painting upon is procurable everywhere, and at very small expense.

A small shilling manual will give you all needful advice about mixing colours, and the method of working, and if you use "Roths- ter's Medium," you will not suffer from the smell, which proves so offensive and painful to many sensitive invalids. My own parting advice on this question is: "Keep your brushes and palette clean, and make a rule of never putting them away dirty. Your work will then be always pleasant, and without a drawback to yourself or others."

I hardly know whether any of my invalids will fancy modelling as an occupation, but if they should, they will find it most interesting work. In France many ladies model in their drawing-rooms in coloured clays, and I am told that it is found very profitable work by those who possess any taste or skill for it. The clay for modelling is obtained at potteries, of pipe makers, and plasterers, and also of the dealers who supply the artist-world. The small bone or wooden spoons, and scrapers used are simple and cheap; and nothing but a board is needed to work upon. The first attempts should be copies of simple objects—a dog or cat, a rabbit or a hare. First, lay the base by spreading the clay to a certain thickness and making it level. Then begin and build up the dog or cat from the model, taking the dimensions of it with a pair of large compasses. After making yourself certain that your model is correct as to size, begin copying the original, scraping away and imitating all the hollows, &c., with the utmost care. There is very little to be gained from a master in this art; the tools and materials are simple, and, judging from the forms modelled on the seashore and the mounds of the streets, children are artists by intuition. I have seen, within the last few days, a head of Demosthenes modelled in clay by a little girl, which showed conclusively what can be done, without a master, by innate quickness and a correct eye for outline.

So far I have dealt with my young invalids, who require, and can bear a small amount of training, hoping to become workers to some purpose in the end. In my next I shall endeavour to suggest a few remunerative occupations which may be followed without any special training, by pain-taking care and some degree of taste.

(To be continued.)
we was standing one June afternoon, in the porch of the Fiery, with the summer sunshine making a radiant halo round her fair head, with her eyes gazing eagerly down the avenue. No wonder that there was an expectation of something more than the usual; she was to-day to see Elia again after a separation of five years. Mrs. Ashby—that was Elia's married name—had resolved, as soon as her entangled money affairs were settled, to return to her native and her birthplace, and had written to ask her former guardian, Mr. Lindhurst, if he would receive her and her child in his house for a time, until she could decide where she should live. Mrs. New was not at first wholly opposed to this plan; for, however much she might have honoured and pitied Miss Ringwood, the hearse, she was very far from wishing to show especial kindness to Mrs. Ashby, the poor widow. Besides, the notion of having a baby in the house was something utterly horrible to her. But Mr. Lindhurst, whose sympathies were all aroused on Elia's side, insisted on receiving her as a loved guest, and Ruby, the child, and Ruby's lips thanked him for this decision.

A gracious, winsome picture was sweet, brave Ruby, standing there in all the glory of her early womanhood—standing there, with the porch wreathed in green creepers making a frame for her, with the sunbeams kindling each thread of gold in her brown hair. Her slight, flexible figure was a little bent forward in her intent watching; her dress was all one silent harmony of deep colour; there was a soft flush on her cheek in the excitement of the approaching meeting. There was one bright teardrop hanging on her long lashes at the thought of Elia's sad story, and yet her mouth and her brow were full of smiling calmness; she seemed the very ideal of earnest, active, sympathetic life.

But luck! what was that? Surely it was the sound of wheels! She went out a moment, her heart was quick with a little hope, for the porch was dark and the sky between the green of which the avenue now made in its summer dress, of a carriage coming up the drive. Here they were, Elia and her baby-boy! A few steps from the porch, the sun came out of the cloud, and the sheet of light crept into the porch. The wrinkled old lady with the pale, thin, face, and the shrunk form? Yes, surely it was Elia; she knew it from the way in which she was clinging to her, and sobbing in her arms. She was courting of them spoke many words at first, the hearts of both were too full; but Ruby, with a sweet, womanly instinct, hurried to the nurse, who was standing behind Mrs. Ashby, and took the child and the nurse, and slipped away with the months-old baby, and brought him to his mother. He stayed the flood of tears far quicker than anything else would have done. Elia could not help smiling, even through her weeping; as she heard him whisper to be apparent, and the man to have taken an imaginary fancy, prattled to him in baby talk, and how he laughed in return, and saw how he stretched out his small hands to herself and pulled at her dress, as though he were resolved that she—his mother—should not be left out of the new bond of love he was forming. Then, when he thought that Elia was asleep, he sat in Ruby's arms, as upon a throne, with a satisfied air, and began to survey seriously the surrounding objects—the old house, and the trees, and the flowers, and the blue June sky.

'This is indeed a treasure which God has given you,' said Ruby, very softly. 'Yes, Ruby,' answered the mother, 'a treasure, and more than a treasure; for, my boy, has shown me the way to the Father, and in my an hour of deepest gloom Ruby, when my first troubles came upon me I was very hard and rebellious; but when my child came my heart seemed to thaw and colours for another invalid gift are the colouring of photographs, painting magic lantern slides, and some other kinds of painting on glass, such as transparency painting, which may be used on windows and doors. It may be as well to point that there is no previous knowledge of art is required for colouring photographs, which can be done by a skilful hand of a lawyer's practice, quite as well as they are sold in the shops.

The materials are not at all expensive, and are within anyone's reach, ordinary water-colours are used, two tangle hair-pencils, Nos. 1 and 3 being the most useful numbers, a bottle of clean gum-water, and a small new sponge. Glass of a clear glass is of great use in helping the painter to see the smaller touches on the eyes and mouth, and a good light is an absolute essential. A practical colourist has natural, or four photos on his hand, and as no colours can be put on until the first are dry, this will be found a great saving of time. Unless the worker has seen the original, it is of course difficult to give the right colouring to the photo, and much experience is needed to give a truthful rendering to all the various shades of hair and eyes. The former ranges from flame to black, in all kinds of intermediate shades of gold, red, auburn, nut-brown, chestnut, dark brown, mud brown, and brown. There are peculiar to the eye, and are also rare. The eye has also an astonishing variety of hues, grey alone varies from yellowish green grey to yellowish brown, blue to violetly brown, blue, from the pale colourless china blue to that seen in infancy, which is so deep as to be near violet; and as to brown, we have a wealth of colour, from the golden brown of the lion's or the green of the cat, and the hazel and tender brown eye of the dog and the calf. The colours are constantly studied, as everyone possesses a certain amount of clearness or density, and a general hue, which must be reproduced if the likeness is to be correctly and correct in any of the colouring will completely alter the appearance of the face. This is singularly exhibited in the case of dyed hair, which can be constantly detected by the experienced observer from the hand and unnatural line with which it frames the face, and however well the work of dyeing may be accomplished, never appears to agree with the hair, from which we may gather the fact of the uselessness of interfering with nature's painting of our faces. I have been very explicit on this point, as it the success as colourists depends.

The photograph to be coloured should be as close as possible to the eyes, the strain to them being too great if it is too far off. Place a piece of clean white paper over the photo for the left-hand to rest upon, to avoid marks, and to have somewhere to test the tint of the brush before it is used. It is also a matter of some importance, as it should be clear, well-defined, not too dark, and free from stains and spots; the tone of it should be a warm, a warm, a warm, and the shadows of purple or of an ink hue should be avoided, as there is a perfect lack of harmony between these tones and the natural shadow of flesh.

At the natural tone, the half-tones are wanting in the impression, it will be a matter of difficulty to restore them in colouring. The first process is to wash the whole surface of the photograph over with the large brush and clean water to see if the surface be in a proper state to take the colours; if it runs off evenly in drops, then cover the water, and then pass the tongue from the edge upwards over the whole of the picture; repeat this process two or three times, and on trying the water again, it will probably lie smoothly on every part. Prepared ox gall is sold for this purpose, but is not nearly so good as the toning, which, in the opinion of most colourists, is better than any preparation.

The method of putting on the colours is not by a series of flat washes, but by 'hitching,' or "stippling," with the hairs on the colour in short strokes, following as nearly as possible the form of the features, that is, somewhat horizontal on the forehead and curving up to the eyes, and vertical from the hairline; these fine strokes are then crossed with similar ones, avoiding, however, the formation of direct right angles; they should be done with a firm touch, making each as even as possible. "Stippling" is a similar process, only the dots with the brush are used instead of lines. The effect in both cases is to give depth and to add no part of the human face so flat as to be correctly represented by a simple wash. This firm, free touch is very necessary to acquire, as the first tints in water-colours must be kept pure and brilliant, and several hesitating touches would give a muddy effect. The amateur worker will do well to procure a well-trained photograph and study it well, making a careful copy, if not two or three, until quite certain of the few preliminary rules, when she may strike out bravely for herself, remembering that the picture can always be retouched.

Many colourists give a first wash over the entire picture, consisting of raw sienna, Naples yellow, and pink madder, each rubbed down in a small quantity of water, and then a second wash of the desired depth of colour. Rub it on thin and lightly, beginning at the top of the front part of the hair, use the large brush well filled,
and passing over the portrait quickly. Let this become thoroughly dry before putting on the second flesh wash, which is of pure pink madder, very thin, and very lightly applied, so as not to disturb the colour beneath. When this has dried, mix with water and a little white, and put on with a fine brush made into a good point with the lips, and, using a thin wash of pink madder, take a little of the colour, and make the lips as much as possible, the end of the brush hardly touching the paper. The work should be so delicately performed that no pink is apparent for some time; work over and over again until the pink is uniformly distributed over the whole of the face, and after you have finished your progress, and except by its aid it should be impossible to tell that the bloom of the face consists of a series of tiny dashes. If a mistake is made, and one part becomes too distinct, it is best to take a brush and clean water, and wash the whole face again, as each photo will stand washing several times before it becomes too roughened to take the colours properly.

The chin and ears require a fine stippling at the point, and the lines and shadows forming the hollows and muscles should be put on with Venetian red, or, if dark, brown madder or vermilion. The hands are stippled with pale pink madder at the ends of the fingers, and a thin wash of the same, between the eyes and above the brows, should be lightly stippled with the same, and beneath the shadows where the hair touches the face. The hair should be a mixture of the pink madder. Place a touch of gum at the nostril and between the lips, colouring only the lower one, with a little rose madder. Put a pinch of gum on the eyelids, and on this, when quite hard, put in one touch of Indian ink for the pupils; when dry, round it put the colour, cobalt for light blue, indigo for dark blue, and flesh tint for the cheek. The reflection of light in the eyes is left to the natural eye.

The hair should have three coatings of colour; for brown hair, the first would be vandyke brown; the second, sepia; the third, raw sienna. Light hair, the first coat should be vandyke brown and raw sienna, and yellow looks of raw sienna and yellow ochre together. One drop of gum water must be mixed with the above, by rubbing down the paint with water, and after dropping it on the cases, and put all together with the brush. Gum is never used for the face, neck, or hands.

The gum is made of the very best gum asphalt and having boiled it to powder, put it into a bottle, and fill the bottle to double the height of the powdered gum, or about one ounce of water. Shake the bottle occasionally till the gum is dissolved, when it should be strained through a piece of new flannel; as this takes some time, arrangements must be made to fasten it so firmly that it will not require holding in the hand, while straining. In order to keep this gum when made, add a tiny bit of camphor to it and place in a small wide-mouthed bottle with a tight cork. I think | have described the art of clothing photographs sufficiently to enable my invalids to commence, and experience will teach them more than any number of books.

The other art work which I think invalids might undertake for profit is painting magic lantern slides. The materials required are few, and the colours can be made of dyes and pigments, necessarily only those which are transparent, and they are few in number, viz., indigo, Prussian blue, rose madder, crimson lake, lavender, ultramarine, vandyke brown, burnt sienna, arsenic, gamboge, Indian yellow, galliotine, and Italian pink.

It may be well to add here the list of a practical worker who has painted slides for the trade for many years; it includes some of the foregoing, but is more moderate and less expensive. Prussian blue, gamboge, carmine, ver d'gres, madder brown, indigo, crimson lake, and ivory black for transparent colours, and cobalt, rose madder, gamboge, brown, and vandyke brown, for semi-transparent pigments. No particular method of mixing or preparing colours is needed, but in preparing them for painting, or in the case of transparent pigments, the best vehicle for thinning oil colours is the ordinary medium, and great care must be used to avoid making the colours too thin, as they will run into each other and completely ruin the painting. The best medium for laying on the first wash of water colours is a hot solution of transparent gelatine. Upon this all the other colours can be worked with cold water and a soft pencil, as usual.

The quality of the glass used for painting must also be a subject of consideration, as it must be free from blemishes, such as air-bubbles and streaks, and any irregularity of surface will interfere with the smoothness of the painting. The glass should be thurly cleaned with best plate glass, and should be cut to fit the magic lantern in which it is to be used. The slides to be painted should properly be mounted in a frame as soon as ready and made up by order of anyone who supplies artists' materials. But they can be painted without a frame, and perhaps quite as well.

The first operation of the workman must be to draw a perfect outline of her picture on a piece of tracing paper, which must be laid under the glass as a guide, but it should always be remembered that for magic lantern slides that the best effect is produced by seizing on the prominent features of the picture and representing them with as few small additions as possible; as a quantity of little accessories crowded into a small space will lack effect, and render the whole design uninteresting and puzzling to the beholder. Fatten the tracing on the glass at each end with gum to keep the outline from lifting, then reverse the glass so that the paper is beneath it and you see the tracing through the glass. Take a little black paint mixed with gum, and draw with a fine camel's hair the outlines of the picture with a light, firm touch. If you desire to have a superior picture instead of black, use a dark tint of such water colours that the object which will materially increase the natural effect; when the outlines are perfectly dry the colouring and shading of the pictures may be proceeded with.

Commence all pictures at the top, and lay on the distant outlines of mountains, clouds, or buildings. Then comes the "middle distance," as it is called, or, speaking in the language of the pictures, for the darker tints are used, while the foreground is the darkest of all, and will require to be drawn in with a firm and broad touch, and the smaller portion of the object, and it is also the most difficult part of the picture. I think | have described as fully as | could the process of painting photographs, and it is hoped this will show the directions more intelligently.

A very thin wash of lac varnish, well diluted with spirits of wine, may be used to fix the water colours, and a second coat may be used as a varnish. The practical worker says, "Dry the slides in the warmth of the fire, as the heat will make the colours transparent; test your slide in the magic lantern, when you will see the slide has corrected all its defects; and, finally, if the slide is to be used by lamp, gas, or candle-light, paint them by that light, for then you can judge if you have painted correctly:"

Transparency painting on glass is a valuable accomplishment at the present moment, as it has been so much adopted for fire-screen and all kinds of interior decorations, such as the inside doors and windows where it is possible to insert glass. The person attempting it should have some knowledge of drawing and painting. The materials used are powdered colours; the lists already given of those suitable for magic lantern slides being suitable for transparency painting also. These colours are mixed with picture copal varnish, and are diluted with turpentine in case of being too thick. Sable brushes are used, and ground glass is more easy to paint on than plain. The same method of outlining is pursued, the outline of the design being drawn on the glass with a warm brown tint, composed of brown paint, burnt sienna, indigo for darks, or a fine quill pen is used to trace the outlines. The glass to be painted must be placed on a white background in order to show the colouring as it proceeds. The method of working in the distances has also been described, and little remains to be said except that in all cases very dark hues must be reserved for the foreground, and the painting, when finished and perfectly dry, must have a coat of varnish, the unpainted side being placed outwards to the spectator.

It is probable that orders might be obtained from furniture-dealers who manufacture what is called "High Art" and "Queen Anne" furniture, when the worker can send a specimen of work, a very few of which, with all these things perseverance is the most needful quality, and it is not difficult to understand that to make things worth selling and worth buying, both knowledge and experience are needed. Some people will probably say it is too much to expect of an invalid. But my experience tells me otherwise, and in my first article | confidently recommend my plan to you, and before me, and stated my reasons for believing that the mind, in its powerful influence over the body, worked miracles, and when backed by a Hesiodic-sought strength was fully "sufficient for these things."

In my next article | shall continue the list of employments which can be rendered "paying" by care and a little good taste; but we will descend into less artistic regions, for the benefit of the many who have no capabilities in an artistic way.

BLUE CORNFLOWERS.
A STORY IN FOUR CHAPTERS.
By the Hon. Mrs. Armitage.

CHAPTER I.
A LATE harvest this year, so the crops were but just gathering in, and as twilight deepened round the village of Felbeck you still heard sounds of labour on all sides. Now along some main lane passes the cart, with the carter cracking his whip, and the rustling boughs as they droop over the rip-gathered corn are feign to defy a passing wind, and now a solitary collier working home bequeals the way with a merry whistle, and borne across the little stream which flows between us comes a shout of joy from the hunter on the ridge, his dog hearkening steadily and carried safely into the rick-yard. And all these sounds so dear to Joan Rivers' heart fell upon her ear this Michaelmas Eve with a vividness that was in itself very strange to her, and come and go ere she was back on the Cumberland hillsides, where she had passed nearly all her life of childhood, early youth, and on to girlhood.

Dear, very dear to her, was every spot near Felbeck; and dearer still does every place become when the time to leave it draws near.