

Let us join in Nature's gladness,
 Let us with her, too, rejoice,
 Though perhaps our notes may falter,
 Still, true hearts will find a voice;
 With God's goodness ever o'er us
 Swell that universal chorus!

— *Selected.*

FASHIONABLE ART WORK (Concluded).

INLAYING with ivory and mother-of-pearl is delightful work. Ladies are fond of ornamenting some of their possessions in various ways—embroidering, painting, or staining, as the case may be; but inlaying offers them quite another field for displaying their skill. So many little articles can be made beautiful by the introduction of a pattern in ivory or pearl. Envelope cases, letter racks, mirror frames, boxes, and, in fact, an almost innumerable variety of knick-knacks, as well as for the more ambitious amateurs, cabinets, tables, and chairs, are all available as fit subjects for such decoration. As an example, the lid of a box may be taken for inlaying with mother-of-pearl. Different shaped pieces may be obtained ready for the work. On the box-lid grooves are sunk with the help of a chisel; each of these is coated with cement, composed of mastic and isinglass with spirits. Inlaying of ivory is also quickly done. Thin sheets of it can be had at any ivory turners, and these are shaped by the fret-saw to the required forms. The designs may be as intricate or as simple as taste dictates. On the ivory sheet the flowers, leaves, birds, circles, crescents, or whatever is needful to carry out the design, are drawn with a hard, sharply pointed pencil. By making grooves as before, coating them with cement, and then laying in the pieces of ivory, most beautiful decorations can be executed. Those who have time at their disposal have certainly the opportunity of making their rooms charming by the insertion of inlays in furniture and ornaments. Indeed, a sheet of handsomely beveled glass cannot be more appropriately framed than in ebony, inlaid with mother-of-pearl.

Mosaic-setting is another industry that possesses charms unshared by rival arts. A

point in its favor is the ease and celerity with which large quantities of the work can be completed, and its usefulness afterwards, if a sufficient quantity is done, is unquestionable. Tiles for wall decoration, for flower-boxes, for the paving of halls and small conservatories can, with patience, be executed without any great outlay of time or labor.

Set patterns are preferable to commence upon, and possibly it is wisest to keep solely to such until a thorough mastery of the art is gained; but the worker is not limited by necessity to any form of design. So long as the principles of true decoration are adhered to, his fancy may wander at will, and he may evolve original productions out of his fertile brains to his own advantage and to the gratification of all observers.

The Italian method of mosaic-setting is simple, and will be dealt with here before the modern Roman. Both are good, but the former is much more quickly accomplished. In the execution of mosaic work, stone and glass are most generally employed; small pieces of these, or other hard substances, are joined together with cement to form a colored design. Mosaic stones may be had ready shaped, also ceramic *tesserae*. Colored and white marbles, and vitreous mosaics can also be purchased. In making a selection, the worker must remember that the substances used should be of uniform hardness. China or stones may be broken into squares by the aid of a useful little machine furnished with a chopper, which, being struck on the top with a mallet, severs the bit of china held beneath, and shapes it into a square. The *tesserae* are now arranged in a divided box or tray. A wooden case the size of a tile or panel is requisite; it is specially made with sides about an inch or so in depth; two of the sides

are movable, the other two are fixed. A sketch of the design is made on paper, and roughly colored. This is laid at the bottom of the box; over it is placed a sheet of glass, which receives a coating of gum to which a little treacle has been added to prevent its drying too fast. From the box of *tesserae* the workman selects one and places it face downwards in its right position on the glass, through which the colored cartoon is seen, continuing thus until the whole is covered with the small pieces; it is then left for the gum to dry. With a soft brush water is passed over the back of the *tesserae*, and a thin cement is poured in, care being taken that all interstices are filled up; for this a palette knife is needed. When the "grouting," or liquid cement, has set, more cement is mixed until a stiff mortar is made, and this is laid on to the required depth. The tile is now put aside to dry. The loose sides of the box are next removed, and the tile is taken out and finished on the right side. The paper is scraped off, and any interstices are filled in with another "grouting." Portland cement is generally used, and the groutings may be colored if desired.

To follow the Roman method, a plate, usually of metal, the required size is used. This is surrounded with a margin about an inch or less in depth. Powdered stone, lime, and linseed-oil produce a mastic cement which is spread over the plate a quarter of an inch thick. When it has set, it is covered with plaster of Paris up to the margin. A drawing is made on this, and spaces are scooped out with a chisel into which the small pieces of glass, previously moistened with cement, are imbedded. Each space must exactly correspond to the form and size of the glass. The surface is lastly ground down and polished. A much more tedious process this will be voted, and one exacting even more skillful workmanship than the Italian mode.

The success of mosaic work mainly hinges on two points, that of harmonizing the colors with due regard to decorative effect, and that of setting the *tesserae* regularly. With the exercise of forethought for the first, and perseverance for the second, there is no reason whatever that everyone who attempts it, should not become a proficient in the art.

— *Selected.*

CONTENTMENT.

IN the heyday of youth, contentment is not a hard virtue to practice. The present is then full of enjoyment, and the future stretches out before our mind's eye rich with anticipation; but when the first brightness of dawn give place to clouded skies, and shadows alternate with sunshine, it is not quite such an easy matter to feel content. The day dreams of youth! with what "roseate hues" our fancy surrounded them, and in how many instances has the fruition of our hopes come up to the ideal formed, or, if realized at all, how quickly the glowing colors have changed to neutral tints. For some the stream flows on more peacefully than others, but to all in course of time must come trials and disappointments "which make up the sum of human life." Happy indeed are those who, after the first awakening to stern reali-

ties, can gather up the fragments that remain, and make their lives a blessing, not only to themselves, but to all around, simply by contentment and that happy knack of making the best of things, which is the gift of some natures, though all may acquire it if they will. Honest work does much in these days, especially for women, whose day dream of a happy home may have been shattered, but when no actual necessity for employment exists, then it is that weariness and the evil spirit of discontent is apt to assert itself. "No objects in life" is the complaint, and constant excitement is sought to while away the precious hours of which an account must one day be rendered. Surely this ought not to be so. There is a niche in the world for everyone — some loving service to be rendered, or sympathy accorded which will