

READY RHYME.—This game should not be attempted by very young players, as it would most likely prove tedious to many of them; but to those who are fond of exercising their ingenuity, it will prove very amusing. Two, four, or more words are written on paper and given to each player; the words must be such as would rhyme together; thus, suppose the party have chosen "near, clear, dell, bell," all endeavor to make a complete verse, of which the words given shall compose the rhyme.

When all are ready, the papers must be thrown in a heap, and read aloud, and those who have not succeeded must be fined, the fine being the recital of a piece of poetry. One of the papers might read thus:

A gentle brook was murmuring near,
Afar was heard the tinkling bell,
And peaceful zephyrs, pure and clear,
Refreshed us in that shady dell.

Another would be quite different:

Fairies in the distant dell,
As they drink the waters clear,
From the yellow cowslip bell,
What have they to heed or fear?

COLORS IN DRESS.

OF THE COLORS OF THE HAIR AND HEAD-DRESS.—The colors which are usually considered as assorting best with light or black hair, are precisely those which produce great contrasts; thus, sky-blue, known to accord well with blondes, is the color that approaches the nearest to the complementary of orange, which is the basis of the tint of their hair and complexions. Two colors, long esteemed to accord favorably with black hair—yellow, and red more or less orange—contrast in the same manner with them. Yellow and orange-red, contrasting by color and brilliancy with black, and their complementaries, violet and blue-green, in mixing with the tint of the hair, are far from producing a bad result.

OF THE COLORS OF THE COMPLEXION AND THE CONTIGUOUS DRAPERY.—The juxtaposition of drapery with the different flesh tints of women offer to portrait painters a host of remarks, which are all the results of the principles already laid down. We shall state the most general: thus—

ROSE-RED cannot be put in contrast with even the rosiest complexions without causing them to lose some of their freshness. Rose-red, maroon, and light crimson have the serious disadvantage of rendering the complexion more or less green. This is shown in the following experiment:—

Place two sheets of paper of either of the above colors beside two sheets of flesh-colored paper, when it will be seen how much they are mutually injured, the lighter becoming greenish, and the darker rather of a violet hue. By substituting light green for the red, we shall find them mutually heightened and improved. The height of tone of the green influences the result: a very deep green, acting by contrast of tone, so enfeebles the complexion, that the slight contrasts of its colors will be inappreciable; a deep red, by contrast of analogy, blanches the complexion. It is necessary, then, to separate the rose from the skin, in some manner; and the simplest manner of doing this, is to edge the draperies with a border of tulle, which produces the effect of grey by the mixture of white threads, which reflect light, and the interstices, which absorb it; there is also a mixture of light and shade, which recalls the effect of grey, like the effect of a casement-window viewed at a great distance. Dark red is less objectionable for certain complexions than rose-red, because, being higher than the latter, it tends to impart whiteness to them in consequence of contrast of tone.

DELICATE GREEN is, on the contrary, favorable to all fair complexions which are deficient in rose, and which may have more imparted to them without disadvantage. But it

is not as favorable to complexions that are more red than rosy; nor to those that have a tint of orange mixed with brown, because the red they add to this tint will be of a brick-red hue. In the latter case a dark green will be less objectionable than a delicate green.

YELLOW imparts violet to a fair skin, and in this view it is less favorable than the delicate green.

To those skins which are more yellow than orange it imparts white; but this combination is very dull and heavy for a fair complexion.

When the skin is tinted more with orange than yellow, we can make it rosy by neutralizing the yellow. It produces this effect upon the black-haired type, and it is thus that it suits brunettes.

VIOLET, the complementary of yellow, produces contrary effects; thus it imparts some greenish-yellow to fair complexions. It augments the yellow tint of yellow and orange skins. The little blue there may be in a complexion it makes green violet. This, then, is one of the least favorable colors to the skin, at least when it is not sufficiently deep to whiten the skin by contrast of tone.

BLUE imparts orange, which combines favorably with white, and the light flesh tints of fair complexions, which have already a more or less determined tint of this color. Blue is thus suitable to most blondes, and in this case justifies its reputation.

It will not suit brunettes, since they have already too much of orange.

ORANGE is too brilliant to be elegant; it makes fair complexions blue, whitens those which have an orange tint, and gives a green hue to those of a yellow tint.

LUSTRELESS WHITE, such as cambrie muslin, assorts well with a fresh complexion, of which it relieves the rose color; but it is unsuitable to complexions which have a disagreeable tint, because white always exalts all colors by raising their tone; consequently it is unsuitable to those skins which, without this disagreeable tint, very nearly approach it.

VERY LIGHT WHITE draperies, such as muslin or lace, appear more grey than white. We must thus regard every white drapery which allows the light to pass through its interstices, and which is only apparent to the eyes by the surface opposed to that which receives incident light.

BLACK draperies, by lowering the tone of the colors with which they are in juxtaposition, whiten the skin; but if the vermillion, or rosy parts, are somewhat distant from the drapery, it will follow that, although lowered in tone, they appear relatively to the white parts of the skin contiguous to the same drapery, redder than if not contiguous to the black.

THE HEAD-DRESS IN RELATION TO THIN COLORED RAYS WHICH IT MAY REFLECT UPON THE SKIN.—The effect of colored bonnets on the complexion can now be readily understood; and whether it is true, as is generally believed, that a rose-colored bonnet gives a rose tint to the skin, while a green bonnet gives a green tint to it, in consequence of the colored rays which each of them reflects upon it, it is no longer a question about those head-dresses which, being too small or too much thrown back to give rise to these reflections, can only produce the effects of contrast, as I have said above, when treating of the juxtaposition of colored objects with the hair and skin.

ORIGINAL CAKE RECEIPTS.

White Cup Cake.—Measure one large cupful of sour cream, one cupful of butter, two cupfuls of sugar, and four cupfuls of flour. Stir the butter and sugar together till they become quite light, then, alternately, by degrees add the cream with half the quantity of flour. Beat five eggs as light as possible, and stir them in, alternately, with the remainder