

**The Ladies' Book of the Month**(April, 1867)

by Madame Elise

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APRIL, 1867.]

[PRICE 6d.

## THE LADIES' BOOK OF THE MONTH.

BY

MADAME ELISE.

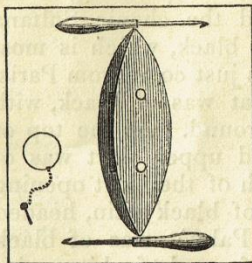
C. STEVENS, & Co. PUBLISHERS, 3, RED LION SQUARE,  
HOLBORN, W.C.

ENTERED AT STATIONERS' HALL.]

[TRANSLATION RESERVED.]

ENGRAVED AND PRINTED BY  
C. STEVENS AND CO., 3, RED LION SQUARE, W.C.  
AGENTS FOR MADAME ELISE,  
TO WHOM ALL COMMUNICATIONS ARE TO BE ADDRESSED.

APRIL, 1867.



REVIGORATING Spring has now thoroughly set in, bringing with it as it ever does its glorious freshness. The trees and hedge rows, which were lately so bare, are being clothed with the brightest green, the tiny knots on the black looking twigs having been turned by the magic hand of Nature into exquisite young leaves. In the woods, and by the wayside, the wild flowers are holding their sway. The birds are carolling their sweetest songs to their mates in very joy for the youth and freshness around them.

The West End, also, at this time of year, has an air of freshness and newness, and its shops are all filled with bright fabrics of every description. The pretty new pique and cambric dresses, which have been fashioned so exquisitely for the smiling brightness of spring mornings, well deserve a few words of notice before we go on to other and more costly materials. The ground of the piques are mostly white, or if not actually so, they are of the most delicate hues, with designs wrought on them of Turks' heads, picturesque busts of Hindoo maidens, bees, birds, dogs, and many other strange devices, whilst some have the most exquisite bouquets of carnations and other beautiful flowers knotted together with beautifully imitated black lace. Some have chains of pink, violet, blue, or apple green; others have tiny sprigs, spots, and diamonds of every hue. The prettiest

way of making up one of these dresses for a young lady is to gore the skirt, making it ample and large, with the bodice full. Sleeves of the bishop shape, and waistbands of the same material, edged top and bottom with cluny or tating, as also the rounded ends which form the sash at the back. The materials mostly favoured for expensive toilets are satin, rich and bright shades of glacé silks, some of them sprigged with small bouquets of flowers, in embroidery, velvets, chenie silks, and plain ones, in every variety of shade. Amongst the prettiest of the new and less expensive fabrics we noticed was the Poil de Chèvre and the chenie Sultana cloth, both of which are well adapted for morning wear, not forgetting black, which is most fashionable for morning wear. A very pretty walking costume, which has just come from Paris, was composed of rich black silk and bright blue satin. The petticoat was of black, with a pleated flounce about twelve inches deep, and made just to touch the ground. At the top of the flounce was a narrow plaiting of blue satin ribbon. The bodice and upper skirt was of blue satin, and cut in one, the bodice fitting tight to the figure, each width of the skirt opening about six inches up, rounded off and fastened with a narrow binding of black satin, headed with a line of narrow white silk braid, and edged with a jet fringe. The Paletôt was of black silk, short and richly trimmed with jet. The Mary Stuart bonnet was formed of white satin, and trimmed with tulle and tiny pink rosebuds. Another very elegant toilette suitable for visiting was composed of silver grey silk. The under skirt deeply trained and flowing bordered round with five narrow cross-way bands of satin the colour of the silk, each band covered with white guipure insertion. The upper skirt formed with the widths of it opening to the waist, each of them scalloped at the bottom, and edged with a narrow band of satin covered with white guipure. A tight-fitting jacket of the same material as the dress, and trimmed the same, was worn with it. The Toquet was composed of pink velvet with a wreath of small white feathers, with plaits of pink velvet to cross under the chin instead of strings, and

brides of blonde fastened with a small pink rose. A very pretty ball dress for a young lady was composed of white tulle illusion, over a petticoat of pale blue satin, with three ruches of double tulle round the bottom, with a garland formed of knots of blue forget-me-nots, and tiny pink rose buds, connected together with golden fern leaves and stems, and festooned over the three ruches of tulle. The upper skirt was formed and trimmed the same as the under one; low pleated bodice of blue satin, covered with tulle, and wreathed round with a garland of the same flowers as on the skirt. The short puffed sleeves were looped up with long flowing ends of blue satin, covered with tulle, and fastened with a knot of forget-me-nots, rosebuds, and golden fern leaves. A wreath of the same flowers composed the head-dress, with one long trail to fall on the left side and mingle with the curls.

Our milliners' shops also are now beginning to be decked in bright and gay colours—bonnets and hats of every hue of the rainbow.

The bonnets are as small as ever. Among the various styles may be remarked the pretty round Dubarry, which is so well suited to young fresh faces. The Marie Stuart, with its pointed front, which is so adapted for light materials, as tulle, &c.

The Toquet, with no curtain at all, and small oval crown, with its flowing feathers, or wreath of golden leaves, worn on the top of the head, fastened under the chin, with pleats and flowing ends of lace or tulle held together with a jewel, having a truly coquettish appearance.

The flowers for wreaths, head and ball dresses, are most exquisite. The imitations of wild flowers are most cleverly rendered, nearly every description of which are to be found. The metallic leaves, especially those in imitation of ferns, are most beautiful. A bridal wreath, which particularly took our notice, was made up of orange blossoms, white lilacs, dew-drops, clematis, and tiny oranges pendant, forming a diadem in front, with a loop of the same, drooping down the back. The veil was of white blonde, embroidered and bordered with white floss silk.

The attendant wreaths for the bridesmaids were forget-me-nots, white lilacs, and dew-drops, with a trail of the same, and flowing white tulle veils.

Tiny flowers are prettily chained together for necklaces. Garlands of the same are twisted round the top of the comb for the hair at the back, with small sprigs arranged most artistically for brooches and earrings. Pearl, jet, crystal, and amber beads in every shape and form are very much used.

The crinolines are gradually getting smaller, but are still much worn. Thompson has a new plastique one, which for size and elegance of shape we should recommend. Also he has a new corset, which we have tried and can recommend; it fits most exquisitely to the figure, having none of the hardness or angularity of many others, but altogether fits to the human figure like a glove.

*Description of the Fashion Picture.*

FIG. 1.—*Ball Costume.* An upper skirt and low bodice of mauve satin, garlanded round the waist, and looped up at the side with a trail of rose-buds over a petticoat of white satin, sprigged with roses. Chemisette and sleeves of pleated tulle, ornamented with roses and lace. Headdress of roses.

FIG. 2.—*Outdoor Costume.* A robe of striped blue and white silk. Paletot of black velvet, trimmed with swan's down. Bonnet of blue satin, trimmed with a wreath of white violets, and fringed round with pearls.

FIG. 3.—*Evening Costume.* A robe of white tulle, looped up over a pink glacé underskirt, trimmed with pink satin. Headdress of pearls twisted in the hair.

FIG. 4.—*Outdoor Costume for a Young Lady.* The skirt short, of dove-coloured silk, with high body and tight sleeves. Second skirt of blue satin richly trimmed. Bonnet of blue satin, fringed with pearls.

**FASHIONS FOR APRIL.**

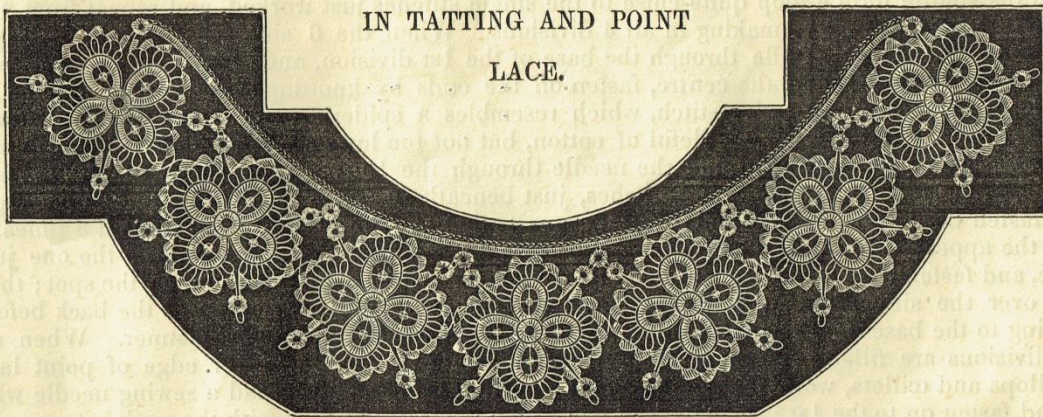




## THE ALEXANDRA COLLAR

IN TATTING AND POINT

LACE.



*Materials.*—Messrs. Walter Evans and Co.'s Boar's Head Crochet Cotton No. 16, a shuttle, and a large tatting pin.

*1ST PATTERN.*—Commence by filling the shuttle, and after leaving an end of about half a yard, to which a needle should be attached, form a loop for the 1st division, and work \* 10 double, 1 pearl or pinstitch, and 3 double, 7 times, then 10 double, and draw close, then with

the needle and end of cotton work 6 single stitches on the thread attached to the shuttle, being careful at the end of the stitches that the thread will draw which is attached to the needle. With the shuttle form a loop quite close to the single stitches just worked, and repeat from \* at 1st division 3 times more, making in all 4 divisions. When the 6 single is worked after the 4th division, pass the needle through the base of the 1st division, and after drawing the thread to form the small round in the centre, fasten off the ends by knotting them together neatly at the back. To form the point stitch, which resembles a spider's web in the centre of each division, work thus: take a needleful of cotton, but not too long a one, and after having made a small knot at the end of it, insert the needle through the base of one of the divisions, then pass the needle through the double stitches, just beneath the centre pearl stitch of the division, and fasten the thread firmly across by an overcast stitch, sew over the line of thread 3 times to give the appearance of being twisted. Then form a twisted line on either side of the one just done, and fasten the four in the centre by darning in and out about 6 times to form the spot; then sew over the single thread 3 times, as in the others, and fasten the cotton at the back before passing to the base of the next division, which must be filled up in like manner. When all the divisions are filled up, fasten off neatly and securely. For the outer edge of point lace scallops and œillets, work thus: take about a yard of cotton, and thread a sewing needle with it, and fasten on to the 1st pearl stitch of one of the divisions \*; then with the work between the 1st and second fingers of the left hand, with the pearl stitches of the division towards you, insert the needle through the next pearl, bringing it out over the cotton, and drawing it close to the last pearl stitch, and work on the doubled cotton 6 overcast or single stitches, so forming a small scallop, as seen in the engraving, still holding the work in the same position; work 5 scallops more the same as first, commencing each as close as possible to the other; great nicety should be taken in the formation of these little scallops, as the beauty of the collar will

greatly depend upon their regularity. For the 1st œillet form a loop close to the last scallop, and work 4 double, then 1 pearl, 4 double, and draw close, fasten into the first pearl stitch of the next division, and repeat from \* 3 times more, and fasten off by inserting the needle through the 1st pearl stitch, and knotting the ends together. Work 8 or 10 patterns more, the same as 1st pattern; then join the patterns together, according to the illustration, by sewing them firmly with fine cotton; and for the 3rd or centre little œillet between the patterns at the neck work as follows: with a sewing needle and No. 16 cotton, form a loop, and work 4 double, join to the pin stitch of an œillet of one of the patterns 2 double, and join to an œillet of another pattern 4 double, 1 pearl, draw close, and fasten off. Join all the patterns in like manner, then work a chain and double crochet row along the top, as seen in the engraving.

### VANDYKE EDGING IN TATTING.

*Materials.*—A shuttle, a tating pin and Boar's Head Crochet Cotton No. 16 or 20 (if for childrens things. If for coarse purposes use No. 4.

**1ST VANDYKE.**—For the centre star form a loop, and work 3 double, and 1 pearl, or pin-stitch 6 times, draw close and fasten off neatly by knotting the ends together. Commence again by tying the end of cotton attached to the shuttle, through the 1st loop of the star just worked, and for the 1st oval form a loop and work 5 double, then 1 pearl and 2 double 7 times, 3 double which with the 2 double after the last pearl, will make 5 double, then draw close, and join to the next pearl of the star. 2nd oval, form a loop quite close to the joining and work 5 double, join to the last pearl of the 1st oval, then 8 double, 1 pearl, 5 double and draw close, join to the

next pearl of the star. 3rd oval, same as 1st, with the exception of joining to the pearl of last oval, join to the next pearl of the star. 4th oval, same as 2nd, join to the next pearl of the star. 5th oval, same as 3rd, then join to the next or last pearl of the star. Then fasten off by knotting the two ends together, which, when done, will form the loop of thread between the 1st and last ovals of the Vandyke, as seen in the engraving.

2ND VANDYKE.—Same as 1st, with the exception of joining the 1st oval of it to the centre



pearl stitch of the last oval of the 1st Vandyke. These Vandykes can be sewn together if preferred. For the heading with the crochet hook and cotton work 1 double through the last pearl but one of the last oval of the 1st Vandyke \*; then 8 chain and 1 treble through the loop of thread between the ovals, and which will cover the knot; then 8 chain and 1 double through the 2nd pearl of the next oval, 3 chain, 1 double through the last pearl but one of the oval of the next Vandyke. Repeat from \* to the end, and fasten off.

## LESSONS IN WAX MODELLING—THE SNOWDROP.

How charmingly this first pure offspring of nature beams upon us as she rears her spotless blossoms above the hard and frozen ground; how sweetly she tells us, with her modest drooping bells, that good Mother Nature has awakened at last, and has bid her come to prepare us for her fast approaching companions. There is such a mingled freshness, purity, and beauty pervading the whole of the flowers of spring, and I admire them all so



flowret, a fairy wand of silver, edged with green appears, bending over it as if to guard it from harm. I have selected the snowdrop for this first lesson because it is so easy to model, and if the materials are carefully chosen, and the instructions attended to, I am sure that my dear pupils will be delighted when they have completed a group of them. They look very graceful, drooping over a bouquet of bright coloured flowers, either in a vase or basket. The materials required to

much, that I scarcely know which to give the preference to.

One of the great reasons for our admiration of the snowdrop is its so early braving the bitter winds and storms of winter. The first speck of green which comes to gladden our eyes is its beautiful leaves, rising as if by magic from the rough and cheerless ground; whilst soon the snowy bells droop from stems of a still more exquisite colour, and above each little

make a group of about a dozen snowdrops will be 4 sheets of a pure white medium wax for the blossoms, and about the same quantity of a bright green wax, resembling as near as possible the natural leaf; and 1 sheet of a light green for the stems; a small quantity of Chinese white powder, and the same of white bloom; a small quantity of a bright green powder and a lesser quantity of a bright yellow for colouring the stamens; a fine sable brush, a medium sized camel's hair brush, and a small moulding pin. (The scissors used should be small and loose at the joints.) A yard or two of fine silk or cotton covered wire for the stems finishes the list. Great attention should be paid in choosing the wire fine enough, or the flowers will look coarse and unnatural.

Commence by taking the natural flower to pieces carefully, so that the petals are not injured. Of the outer petals there are three, as also the inner ones; the latter we will call No. 1, and the former No. 2 which are the larger. Take the natural petal of each size and placing it upon thick white paper, cut it carefully out exactly to the shape of the real ones. Then take 2 sheets of white wax, and placing their shiny sides together, press them gently before the fire for a moment, then place the paper pattern upon the doubled wax, always remembering to go with the grain, and cut out 3 of No. 1 which is the smaller, and 3 of No. 2 which is the larger, for each flower and bud. After they are all cut out, they must be painted, thus—Into a saucer, place a little Chinese white with a lesser quantity of white bloom, crush them well with a palate knife, and after freeing it from all grit, bloom each of the petals with the dry mixture by dipping the camel's hair brush into it and brushing the petals lightly; repeat this on both sides till they have the spotless appearance of the real ones, being careful not to paint quite close to the base of each, or they will not adhere in the making up. Then with the moulding pin press some fine veins down each petal, and with the head of the pin mould each according to nature by running the head of the pin round the edges of them to hollow them out. After they are all

moulded give them one bloom more; then take the petals cut from No. 1, which are the inner ones of the flower, and paint on the inside of each with the sable brush and green powder, mixed slightly with the weakest gum water, some fine veins, numbering about 9, leaving a margin all round the petal and not painting quite to its base. Then paint on the outside of the same petals the small heart-shaped spot, as seen in the natural ones. This completes the petals. To make up the flower take a strip of fine wire and mould round one end of it a tiny piece of white wax, turn it down and mould another piece round it equally small. The stamens, which must be cut from the natural ones, and of which there are 6 to each flower, should be painted with the yellow powder mixed with weak gum water. Then press the 6 stamens round the moulded piece at the end of the wire, regulating them with the pin. Unite their ends into a point. Then press the three smallest petals, numbered (1), round the base of the stamens at regular distances; then the three outer ones between those just pressed on. To form the calyx, take a strip of green wax a quarter of an inch deep and one inch wide and roll it carefully round the base of the last petals, moulding it between the finger and thumb till it attains the smooth and rounded appearance of nature. The stem is formed of a very narrow strip of the brightest green moulded *tightly* round the wire which proceeds from the calyx. (The beauty of the flower depends upon this part of the stem being very *fine*.) The small leaf which bends over it should be cut out of single white wax, edged on either side with a tiny border of green. This is done by cutting a very narrow but long strip of green wax, warming it, and moulding it on to the edges of the white leaf. When done, take the pin and press it down the centre of the leaf; this will hollow the centre and so bring the two edges of green nearly together, as in nature. The leaf should be about one inch and a quarter long, and the base of it should be pressed on to the flower stem, about an inch and a half from the calyx. The stem which proceeds from the base of the leaf should be slightly

thicker than before and should be of the leaf green. This completes the flower. The leaves should be made from the real ones and should be cut out of three thicknesses of green wax. The bloom upon them may be produced by mixing a small quantity of dark blue with a natural shade of green powder, and put on in the same manner as directed for the snowdrop blooming, but with a brush on purpose for it.

The snowdrop looks exceedingly pretty if arranged in a cluster, with a quantity of the grass-like green leaves below them, in a single glass vase; these vases are very simple and pretty, having merely a very thin stem, the flowers looking as though they were carelessly placed in water, when naturally made. This, covered with a small glass shade, adorns a bedroom mantelpiece, or looks very pretty on what-nots, &c.; or, in a larger vase arranged with other flowers, they are exceedingly chaste, peeping out above any richly-coloured flowers, giving lightness and delicacy to the whole.

### STAR D'OYLEY IN CROCHET.

*Materials.*—Walter Evan's and Co.'s Boar's Head Crochet Cotton, No. 10; Penelope crochet hook, No. 10.

Commence with 10 chain and make it round by working 1 single in the 1st stitch.

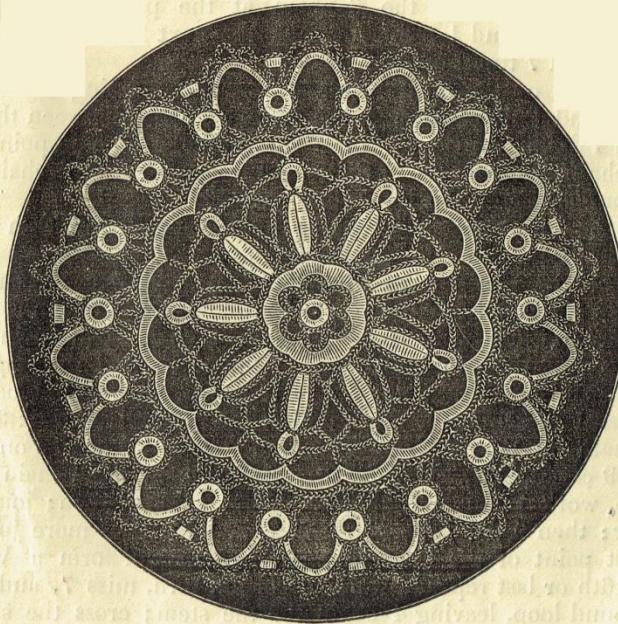
1ST ROUND.—18 double through the round loop; then 1 single on the 1st stitch of the round, taking both sides of the stitch.

2ND ROUND.—7 chain, miss 2, and 1 double 6 times.

3RD ROUND.—8 double through each loop of 7 chain; end with 1 single on the 1st stitch of the round.

4TH ROUND.—48 double, inserting the hook through both sides of each stitch; end with 1 single on the 1st stitch of the round.

5TH ROUND.—2 double, and for the 1st point 11 chain; turn, miss 1, and work 9 double down the 11 chain, leaving 1 chain; cross the chain, and up the side work 9 double; then 3 double in the 1 chain at the point and down the other side work 9 double; then 1 single on the 1 chain, and on the last round miss 1 and work 2 double;



6 chain, miss 1 and repeat from commencement of round 7 times more, ending with 2 single on the 1st 2 double of the round, taking both sides of each stitch.

6TH ROUND.—Up the side of the 1st point work 10 single, \* and through the centre stitch of the point work 1 double, 6 chain, and 1 double; then 10 chain and 1 double through the 6 chain between the points of last round; 10 chain. Repeat from \* 7 times more; end with 1 single on the 1st stitch.

7TH ROUND.—9 double through the 6 chain at the point; then 4 chain and 1 treble through the 10 chain; 2 chain and 1 treble through the next 10 chain; 4 chain. Repeat from commencement of the round 7 times more.

8TH ROUND.—4 single on the 1st 9 double of last round taking both sides of each stitch, 1 double, then 9 chain, and 1 treble through the 2 chain worked between the 2 treble of the last round \*; 9 chain, and 1 double on the centre of the 9 double of next point; then 9 chain and 1 treble through the 2 chain, between the 2 treble of the last round, 9 chain. Repeat from \* 6 times more, end with one single on the 1st double stitch.

9TH ROUND.—13 double, through each loop of 9 chain. End with 1 single on the 1st stitch.

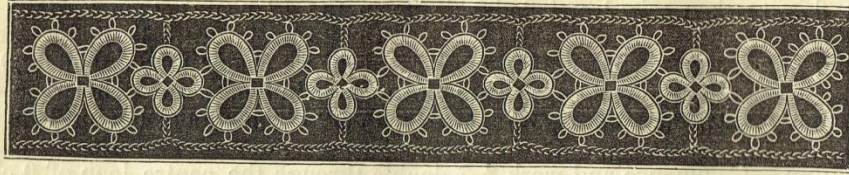
10TH ROUND.—13 double on the 1st, 13 double \*. 1st Flower—12 chain, turn, miss 7, and work 1 single in the 8th stitch to form the round loop, leaving 4 chain for the stem. Cross the stem, and through the round loop work 3 double, then 4 chain, join to the 9th stitch of the 13 double by inserting the hook through both sides of the stitch, and drawing the loop of the 4th chain stitch through it. Then 5 chain, and 3 double through the round loop, then 10 chain for the 1st point, turn, miss 1 and 9 double on it, and in the round loop work 3 double, 9 chain, and 3 double; then 10 chain for the 2nd point, turn, miss 1 and 9 double on it; and through the round loop, 3 double, 9 chain, and 3 double, then 4 single on the 4 chain left for the stem, and on the next 13 double, work 4 double, taking both sides of each stitch; join to the last loop of 9 chain in the 1st flower; then 9 double, and repeat from \* 14 times more joining the 1st point of each flower to the last point of the preceding one, which will form a Vandyke between the flowers; and for the 16th or last repeat; work 12 chain, turn, miss 7, and work 1 single in the 8th stitch to form a round loop, leaving 4 chain for the stem; cross the stem and through the

round loop work 4 double; then 4 chain, join to the 9th stitch of the 13 double; then 5 chain, and 3 double in the round loop; then 10 chain for the 1st point and join it to the 2nd point of last flower; then miss 1 and 9 double down the 10 chain; then through the round loop work 3 double, 9 chain, and 3 double; and for the 2nd point work 10 chain, join to the 1st point of the 1st flower, then miss 1 and 9 double down the 10 chain; then 3 double, 9 chain, and 3 double through the round loop, and 4 single on the 4 chain left for the stem; then 4 single on the next 4 double stitches, and join to the last loop of 9 chain of the last or 16th flower and fasten off.

11TH ROUND.—Commence and work \*, 7 double through the centre loop of 9 chain of the 1st flower; 4 chain, 1 double on the 7th stitch of the next point; then 5 chain, miss 1, and 1 double 3 times; 4 chain. Repeat from \* 15 times more, ending with 1 single on the 1st stitch of the 9 double at commencement of round. Fasten off.

RECIPT FOR CLEANING PLATE.—Boil an ounce of prepared hartshorn-powder in a quart of water; while on the fire, put into it as much plate as the vessel will hold; let it boil a little, then take it out, drain it over the saucepan and dry it before the fire. Put in more, and serve the same, till you have done. Then put into the water some clean linen rags till all be soaked up. When dry, they will serve to clean the plate, and are the very best things to clean the brass locks and finger-plates of doors. When the plate is quite dry, it must be rubbed bright with leather. This is a very nice mode. In many plate powders there is a mixture of quicksilver, which is very injurious; and, among other disadvantages, it makes silver so brittle, that from a fall it will break.

### MALTESE INSERTION IN TATTING.



*Materials.*—Walter Evans and Co.'s Boar's Head Cotton, No. 36, if required fine. Tatting pin, and fine netting needle.

**1ST SQUARE.**—Half fill the netting needle with cotton, and for the 1st Oval form a loop and work 7 double; then 1 purl or pin stitch, and 3 double 7 times; then 4 double, which with the 3 after the last purl will make 7 double, and draw close. Commence the 2nd oval close to the 1st, and work 7 double; then join to the first oval by passing the netting needle through the last purl stitch of it, being careful that the cotton will still draw; then 3 double and 1 purl 6 times, 7 double and draw close. 3rd oval same as 2nd oval. 4th oval, 7 double, join to the last purl stitch of the 3rd oval: then 3 double and 1 purl, 5 times; 3 double, join to the 1st purl of the 1st oval, which will make the four ovals join. Then 7 double, draw close. Fasten off by knotting the ends neatly and securely together. Work the number required as 1st square.

*For the diamonds between the squares:—*

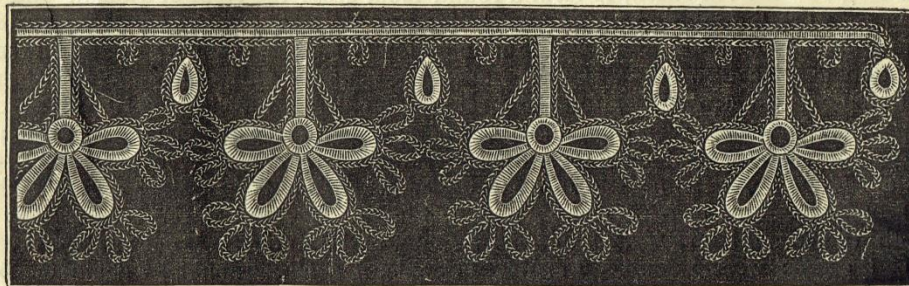
**1ST CILLET.**—Form a loop, and work 11 double, and draw close.

**2ND CILLET.**—Commence close to the 1st, and work 4 double, join to the last purl stitch

of an oval in one of the squares; then 3 double; join to the 1st purl stitch of the next oval of the same square; 4 double, and draw close. **3RD CILLET.**—Same as 1st.

**4TH CILLET.**—Same as 2nd. When finished knot the ends together neatly, this forms the diamond between the squares, as seen in the illustration. When the length required is completed, work a chain row in crochet along each side, thus: \* 1 double in the last purl stitch but 1 of the 1st oval of the 1st square; 7 chain, 1 double in the 2nd purl stitch of the next oval; 7 chain, 1 treble *through* the centre cillet of the diamond; 7 chain, and repeat from \* to the end. Fasten off.

### ESCALOP EDGING IN CROCHET.



*Materials.*—Messrs. Walter Evans and Co.'s Boar's Head Crochet Cotton No. 30 (if required coarse, use Nos. 10 or 16), Penelope crochet hook, No 3 or 4, according to the size of the cotton.

1ST ESCALLOP.—Commence with 16 chain, turn, miss 7, and work 1 single in the 8th stitch to form a round loop, cross the stem of 8 chain and through the round loop, work 2 double, then 9 chain and 2 double 4 times, then down the 8 chain, work 5 double, leaving 3 chain for the stem, cross the stem, work 5 chain, and through the first loop of 9 chain, work 5 double, 7 chain, 2 double, 9 chain, 2 double, 7 chain, and 5 double. All these stitches are to be worked through the same 9 chain, \* miss 2, and through the next loop of 9 chain, work 5 double, 7 chain, 2 double, 9 chain, 2 double, 7 chain and 5 double. Repeat from \* twice more. Then 5 chain, miss 7 and 1 single on the crossing of the stem, and 3 double on the 3 chain left. \* \* 7 chain, turn, miss 4, and work 1 double in the 5th stitch, leaving 2 chain; 12 chain for the œilet, turn, miss 6, and work 1 single in the 7th stitch, to form a round loop, cross the stem of 5 chain and through the round loop, work 6 double, join to the last loop of 7 chain of the scallop, then 8 double through the same loop and 3 single down the stem of 5, leaving 2 chain; 7 chain turn, miss 4 and work 1 double in the 5th stitch, leaving 2 chain; 18 chain for the 2nd scallop; turn, miss 7 and work 1 single in the 8th stitch, to form a round loop; cross the stem of 10, and through the round loop; work 2 double, then 9 chain and 2 double 4 times, and down the 10 chain; work 5 double, leaving 5 chain for the stem; cross the stem, work 5 chain, and through the 1st loop of 9 chain; work 5 double, 3 chain; join to the last double stitch but six of the œilet; 4 chain and 2 double through the same loop; 5 chain; join to the last 9 chain of the 1st scallop; 4 chain and through the same loop; work 2 double, 7 chain, and 5 double; \* miss 2, and through the next loop of 9 chain; work 5 double, 7 chain, 2 double, 9 chain, 2 double, 7 chain and 5 double. Repeat from \* twice more; then 5 chain, miss 7, and 1 single on the crossing of the stem, and 3 double on the 5 chain, leaving 2 chain for the centre stem. Repeat from \* \* for the length required, and before fastening off, work a double crochet row along the top as a heading.

### ON ETIQUETTE.

It being a greater compliment to be asked to dinner than to evening parties, never refuse, if possible, to attend. Invitations should be answered per return of post, and addressed to the lady of the house.

In leaving the drawing-room for the dining-room, the hostess indicates the lady whom the gentleman is to escort. Precedence is given to persons of rank, and others according to their age and station.

Married ladies precede single ones. The hostess invariably is the last to leave the room, and usually takes the greatest stranger.

The mistress generally points the places where the guests sit—the gentleman usually sitting by the lady he escorts.

Never partake of more than one plate of soup or fish.

It is very illbred to press any person to partake of a dish which he or she may have refused.

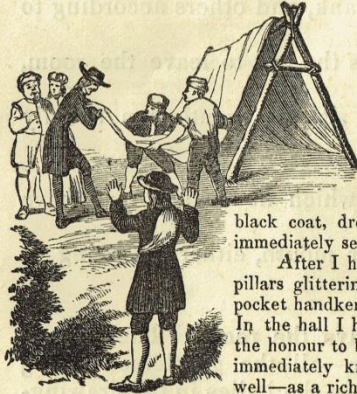
Never use a knife to eat with, nor make any noises with your mouth, either in eating or drinking.

Wine is served round during dinner by the servants.

During dessert, the hostess indicates the time for ladies to leave the room. The nearest gentleman, in the absence of a servant, usually opening the door—all the gentlemen rising until the ladies are gone, when, after a short time, the gentlemen join the ladies in the drawing-room.

Never indulge in loud laughter, nor interrupt any person when speaking, and certainly never whisper in company. Avoid extremes in all things.

## THE WONDERFUL HISTORY OF PETER SCHLEMIHL.



PETER a fortunate, but to me very troublesome voyage, we arrived at last in port. As soon as the boat came to land, I loaded myself with my small possessions, and pressing through the confused throng, went into the nearest and poorest inn I came to. I asked for a chamber—the landlord measured me with a glance and conducted me to the attic. I asked for some cold water, and the nearest way to the house of Mr. Thomas John.

“Before the northern gate, the first country house on the right hand side, a great new house of red and white marble, with many pillars.”

“Very good.”

It was yet early; I therefore untied my bundle, took out my newly turned black coat, dressed myself neatly in my best clothes, deposited safely my letter of recommendation, and immediately set out on my way for the man who was to further my modest hopes.

After I had walked through the long North Street, and had arrived at the gate. I soon saw the pillars glittering through the foliage. It is here, thought I. I wiped the dust from my feet with my pocket handkerchief, set my neckerchief in order, and in God's name rang the bell. The door flew open. In the hall I had to undergo an examination, but the porter permitted me to be announced, and I had the honour to be invited into the park, in which Mr. John was walking with a select company. I immediately knew the man by a glance at his corpulency and self-complacency. He received me very well—as a rich man receives a poor devil. He came towards me, but without turning himself away from the rest of the company, and took the humble letter out of my hand. “So, so; from my brother; it is a long time since I heard from him. Is he still well?” Then he led the company forward without waiting for an answer, and pointing to a hill, said, “There I intend the new building to be erected.” He broke the seal without departing from the conversation, which turned upon riches. “He who is not master,” said he, “at least of a million is, forgive the expression, a sorry fellow.” “O how true!” cried

I, in the overflowings of my heart. That of course pleased him; he smiled at me and said, “Remain here, my dear friend; I shall have perhaps time to tell you what I think of this.” He was pointing to the letter, which he immediately put in his pocket and rejoined the company. He took a young lady on his arm; the other gentlemen endeavoured to obtain other beauties that remained, and each found a partner, and moved towards a hill planted with blooming roses.

I followed a secret path, without endeavouring to please anybody, for no soul thought any more of me. The company was very merry, lounging about and jesting, speaking sometimes of frivolous things importantly, and of important things frivolously, luxuriously exercising their wits on their absent friends and their positions. I was too much of a stranger to understand much of their conversation, too much occupied with my own affairs to trouble about the solution of such riddles.

We had arrived at the rose grove. The beautiful Fanny was, it appears, the queen of the day, and wished, out of caprice, to break off a blooming twig; a thorn pierced her, and as though from the deep-coloured rose, a purple current flowed on her tender hand. This occurrence threw the whole company in commotion. Court plaster was sought for. A quiet, thin, slender, tall, elderly man, that nobody took any notice of, and whom I had not as yet observed, immediately put his hand into the breast-pocket of his old Franconian grey sarsnet coat, brought out a small letter case, opened it, and presented to the lady, with profound reverence, the thing wished for. She received it without taking any notice of the donor, and without thanks; the wound was bound up, and the company returned to the hill, from the back of which was seen an extensive prospect of the green labyrinth of the park and of the boundless ocean.

The sight was animating, great, and magnificent. A slight speck appeared on the horizon, between the dark flood and the blue sky. “A telescope here,” cried Mr. John, and before the servants in commotion could appear to the call, the grey man, making a modest reverence, had already put his hand in his coat pocket, brought out a beautiful Dolland's and handed it over to Mr. John. This he immediately brought to his eye, and informed the company that it was the ship which departed yesterday, and which was kept back, by contrary winds, in sight of the harbour. The telescope passed from hand to hand, but never returned to that of the owner; but I looked on the man with astonishment, and could not imagine how such a large instrument could come out of so small a pocket; but nobody seemed to wonder at it—they took as little notice of the grey man as they did of me.

Refreshments were presented of the rarest fruits from all the five zones, in the most costly dishes. Mr. John did the honours with becoming grace, and addressed me for the second time, saying, “Do not spare; you did not have such fare at sea.” I bowed, but he did not see it, he was already speaking with some other person.

The company would have willingly remained on the turf on the declivity of the hill to enjoy the extensive prospect had they not been afraid of the dampness of the earth. “It would be glorious,” remarked someone, “if we had a Turkish carpet to spread out here. The wish was scarcely expressed before the grey man had his hand in his pocket, and with humility brought forth a Turkish carpet richly embroidered with gold. The servants took it as a matter of course, and laid it down on the desired place. The

company without ceremony seated themselves thereon. I again looked at the man with astonishment whose pocket could contain a carpet more than twenty feet long by ten wide, and doubted my eyes, not knowing what to think of it.

I would willingly have made some enquiries about the man, only I could not determine upon it, for I almost feared more the lordly servants than their master. At last I took courage, and went up to a young man who appeared to me to be of less importance than the others, and who was often standing alone; I asked him to tell me who the man in grey clothes, yonder, was. "That one," said he, "like the end of a thread that a tailor has drawn out of his needle?" "Yes; who is standing alone." "I do not know him," he replied; and appeared not to wish to hold a longer conversation with me, for he walked away and talked on commonplace subjects with another.

The sun now darted forth his strongest beams, and overpowered the ladies with heat; the beautiful Fanny carelessly addressed the grey man, whom, as far as I know, no one had spoken to, as to whether, perchance, he had not also a tent by him. He answered with a very profound bow, as though she had bestowed upon him an unmerited honour, and had already his hand in his pocket out of which I saw him take canvass, poles, cords, ironwork, in short, everything belonging to the most splendid pleasure tent. The young gentlemen helped to erect it, and it overhung the whole extent of the carpet. And nobody found anything extraordinary in it!

I had long been uneasy, indeed afraid, in my mind, but how was it increased when at the next wish I saw him bring out of his pocket three riding horses; I say to thee, three beautiful large horses, with saddles and bridles!—think, in Heaven's name!—three saddled horses out of the selfsame pocket, out of which had already appeared a letter case, a telescope, an embroidered carpet twenty feet long and ten wide, a pleasure tent of the same size and all the belongings—poles and ironwork!

Although the man himself appeared so forlorn and humble, although he was so little regarded by the company, yet his pale and ghostlike appearance, from which I could not turn my eyes, was to me so awful that I could bear it no longer.

I resolved upon stealing away from the rose grove down the hill, and found myself on an open grass plot; as I was afraid of being caught traversing the untrodden grass, I turned round. How I shuddered, when I saw the man in the grey coat behind, coming towards me. He immediately took off his hat, and bowed low to me. There was no doubt he wished to converse with me and I could not avoid him without rudeness. I therefore took off my hat and bowed in return, and stood there bareheaded in the sunshine, as if rooted to the spot. I was horrified when I saw him advancing towards me, and was like a bird fascinated by a serpent. He himself appeared to be very forlorn; he did not raise his eyes, bowed repeatedly to me, drew nearer, and spoke to me in a low, uncertain voice, in the unexpected tone of a suppliant.

"Will the gentlemen excuse my importunity in seeking for him in such an unusual way; I have a petition to present. "But in God's name," interrupted I, "What can I do for a man who——" We both stopped, and he like me seemed confused.

After a moment's silence he again began the conversation: "During the short time that I have had the happiness to be in your company, I have, dear sir, once—allow me to say so—beheld with unspeakable astonishment your most beautiful shadow, when you

were standing in the sunshine, and noticed with what noble indifference you turned away from the lordly thing at your feet, as though it were of no worth. Excuse the freedom and boldness of my proposition, perhaps you would have no objection to selling me your shadow."

He was silent, and my head turned round like a mill-wheel. What could I think of this selfsame proposal, to buy my shadow? He must be mad, thought I, and with an assumed tone, better in keeping with his own, answered him thus:—

"So, so; good friend; is not your own shadow sufficient for you? I call this quite an unusual sort of a bargain." He immediately replied: "I have many things in my pocket which might be very useful to you; for this invaluable shadow I hold any price too little."

My blood ran cold at the remembrance of the pocket. I resumed the conversation, and endeavoured to make amends for my evident perturbation by unremitting politeness:—

"But, my dear sir, excuse me, I don't quite understand your meaning; how can I part with my shadow only?" He interrupted me: "I only beg the permission, here on the spot, to take up the noble shadow and take it into my possession, how I shall do it will be my business. In return, as a testimony of my gratitude, I give you the choice among all the royal treasures I have in my pocket—the real divining rods, mandrake-roots, luck-pennies, money-extractors, the napkins of Roland's squire, a gallows-manikin at easy price. But these things would not suit you—it would be better for you to choose Fortunatus's wishing cap newly and firmly restored; also a lucky purse that belonged to him——" "Fortunatus's lucky purse!" cried I, and much as I feared him he had with his offer taken all my senses captive. I became giddy and double ducats seemed to glitter before my eyes.

"Let your reverence inspect this purse and try it." He put his hand in his pocket and took out a large, firmly-stitched purse made of Cordovan leather, with two strings of the same material, which he handed over to me. I seized it, and took out



ten pieces of gold, and ten more, and ten more, and ten more; I held out my hand to him—"Done! you shall have my shadow for the purse." He grasped my hand, knelt down, and I saw him, with wonderful dexterity, loosen my shadow from head to foot from the grass, take it up, roll it together, fold it, and at last put it in his pocket. He stood upright, bowed once more to me, and returned to the rose grove. I thought I heard him chuckling to himself; but I held the purse firmly by the strings. The earth around me was basking in the sunshine and I had not yet recovered my senses.

(To be continued in our next.)

## OUR CONVERSAZIONE.

THIS little book that we introduce to our lady friends, we intend to make as complete as possible in every respect. Each month we shall endeavour to make our articles useful and according to the requirements of the season. Every kind of needlework will in turn be given, knitting, netting, tatting, crochet, point lace, embroidery, tricot, and a variety of new works we shall from time to time introduce. In our next number we shall give articles on illumination, with illustrations. Also a musical article will be introduced. Lessons in paper flowers, water-colour drawing, and, in fact, we shall endeavour to make this work as useful to our readers as we possibly can.

We should be glad to insert any correspondence or articles from our lady friends, if suitable, and space permitting.

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## GLASS PAINTING.

ORDINARY colours will not do to use in this very amusing work. Colours are prepared expressly for it. All varieties of green, blue, scarlet, crimson, and in fact all the colours, together with a bottle of varnish and brushes, a palette knife and palette, some dabbers, chalk, an etching point, and some spirits of turpentine; those with the exception of a frame to hold the glass, which is an advantage, are nearly all the articles required.

You must proceed by cleaning your glass well with spirits of turpentine, then dry it with silk, then wash it with water having a little ox-gall in it. You must mind and have the glass clean, and no scratches &c. on it.

Place your picture under the glass and fasten it with gum at the edges to keep it firm. Then outline the subject with a very fine sable pencil with some neutral tint, which you must previously put on your palette; make the foreground gradually broader. If you use chalk that answers the same purpose. Or you might put the drawing under the glass and at once fill in with colours, without outlining it at all; but if outlined it must not be too thick or clumsy. When the subject is drawn remove it from under the glass and begin to fill in. You must place a framed sheet of glass slantingly to hold the picture which you have outlined, so that the light may pass through it. Always when colouring face the light, then lay flat on the table a piece of white paper behind the glass, so that you can see the tints you are laying on. The best method is to begin at the top and work downwards; where the tints are wanted lighter, do it with water, making all the tints as smooth as possible. The tints can be smoothed by breathing upon them and using a flat camel-hair pencil. If you are doing skies, the clouds must be laid in the forms of the copy, and use the dabbers thus:—breath upon the tint and with the dabber, dab or smooth it down. Of course every tint requires a fresh dabber, which is used upright and

dabbed to smooth the work. Each colour is treated in the same manner. The foreground is next done, and using the brightest tints you can obtain lay it in. After you have completed this, varnish it to fasten it ready for the second painting, which is done in a similar manner to the first, making the details more fully out and bringing all the objects into more definite shape. Distant lights are to be scratched with a penknife, as also foreground lights, and in fact something must be left to the taste of the worker, who will know where to use the penknife in producing high lights and softening tints; if the lights look harsh they can be softened by means of the dabber. This must, in like manner be varnished when it is ready. The third painting requires more care still, as the painting has to be strengthened in all its parts, and well touched up according to the copy. Then varnish it for the last time. This will well repay for the time expended on it, it being most interesting in all its stages.

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My copy of this issue is missing the back cover, so there are two more images missing along with the chunk of the front inside cover I could not restore.

-Leigh