

Make Your Home Beautiful.

Make your home beautiful—bring to it flowers;
Plant them around you to bud and to bloom;
Let them give life to your loneliest hours—
Let them bring light to enliven your gloom;
Make your own work—one that never has sorrowed—
Of music and sunshine, and gold summer air;
A home-world whose forehead care never has furrowed,
And whose cheeks of bright beauty shall ever be fair.

Make your home beautiful—weave round its portals
Wreaths of the jasmine and delicate sprays
Of red-fruited woodbine, with gray immortelle,
That blesses and brightens wherever it strays.
Gather the blossoms, too—one little flower,
Varied verbena, or sweet mignonette,
Still may bring bloom to your desolate bower,
Still may bring something to love and to pet.

Make your home beautiful—sure 'tis a duty;
Call up your little ones—teach them to walk
Hand in hand with the angel of beauty;
Encourage their spirits with Nature to talk;
Gather them round you, and let them be learning
Lessons that drop from the delicate wings
Of the bird and the butterfly—ever returning
To Him who has made all these beautiful things.

Make home a hive, where all beautiful feelings
Cluster like bees, and their honeydew bring.
Make it a temple of holy revealings,
And "love" its bright angel with "shadowing wings."
Then shall it be, when afar on life's billows,
Wherever your tempest-tossed children are flung,
They will long for the shades of the home-sweeping
willow,
And sing the sweet song which their mother had sung.
—Eliza Cook.

Summer Laundry Work.

The charm of the summer wardrobe depends largely upon its freshness. A properly laundered garment, no matter how simple or inexpensive, is always attractive and in good taste. For the benefit of the women who have this work done in their homes, I have written the following directions. If they are followed with care the work will be found simple and the result most satisfactory.

WHITE COTTON AND LINEN ARTICLES.—Soak the articles in cold water for half an hour. Wring from the cold water; soap and rub the soiled places; drop into hot water; wash well. Soap again and drop into boiling water. Partially cool in this water; rinse in several clear waters, then in bluing water. Wring dry and starch. Dry in the sunshine. An hour or two before beginning to iron, dip the articles in boiling water, and pass through the wringer. Roll in a sheet or towel. Iron on the right side, being careful to press until perfectly dry. Embroidery and lace should be ironed on the wrong side and over a piece of clean flannel, that the pattern may be brought out.

COLORED COTTON FABRICS.—Materials with colors printed on a white ground should be washed in two tepid soapsuds. Rinse in several cold waters and finally in bluing water. Starch, and dry in the shade. About an hour before ironing, sprinkle and roll in a cloth.

Fabrics in dark colors or in solid delicate shades should not be washed with soap. Starch will clean them perfectly and leave the goods practically the same as new. Any kind of starch may be employed, the best being cornstarch or flour, or the water in which rice has been boiled (three quarts of water to half a pint of rice). The starch must be strained and used tepid, not hot. Wash the garments in two starch waters, then rinse and blue. Enough starch will remain in the fabric to make it about as stiff as when new. If you wish it a little stiffer dip in a very thin solution of gum-arabic. If quite stiff, dip in the gum-arabic and starch preparation. Dry in the shade. Dampen, and iron on the wrong side.

SHIRT-WAISTS, CUFFS AND COLLARS.—Shirt-waists are no longer worn very stiff, but when plain cuffs and collars are worn with them they must be made stiff enough to keep their form by starching as directed. Dip the cuffs and collars in the thick starch, and clap and rub the articles between the hands until every thread is saturated with it. Draw through the hand to remove the superfluous starch (or, better, fold in a cloth and pass through the wringer). Dry quickly, dip in tepid water, and roll in a dry cloth. When ironing, spread a piece of cheesecloth between the iron and the cuff or collar.

If the articles are white, remove the cloth when the ironing is partially done, then polish. If the articles are colored, use the gum-arabic and starch and do not have it hot. For dark colors do not have the irons very hot, as heat dulls colors.

TO LAUNDER SILK, PONGEE, ETC.—It is not difficult to launder silk if one will be patient and painstaking. Here are a few general rules to observe: Do the work quickly. Rinse the articles thoroughly. Press or shake out the water, but do not wring silk. When the washing is completed spread the article on a clean, dry sheet or cloth and roll it up. Iron in an hour's, or less, time. Silk must never be sprinkled. If it gets too dry dampen it by rolling in a wet cloth. If you care for a little stiffening in the silk use isinglass or gelatine.

Do not use a very hot iron, always have a piece of cheesecloth between the iron and the silk, and press until the silk is perfectly dry.

For white silk, shave fine one ounce of white soap, and put it in a bowl with half a pint of alcohol and a gill of white honey. Stir over hot water until the soap is melted. Spread the garment on a clean table, rub the soiled parts with the preparation, using a soft brush or sponge. Rinse in several cold waters.

For light and colored silks and pongees, make a strong suds with hot water and fine white soap. Put this in two tubs or bowls. When tepid put the garment in. Wash by rubbing between the palms of the hands. Wash in the second suds in the same manner. Rinse in cold water. Roll in a clean, dry sheet and iron as soon as possible. If stiffening is liked, dip in a dilute preparation of isinglass or gelatine.—[Maria Parloa, in Ladies' Home Journal.]

Sympathy Lightens Sorrow.

Since our last issue the glad tidings of the King's almost certain recovery to health has from time to time reached us, with the probability of an early date, Aug. 9th, being fixed for the coronation.

A nation's prayers have been graciously answered, and a lesson taught, and, let us hope and believe, learnt, which cannot but have its deepest meaning for both king and people. That there was some very wise and perhaps immediate purpose in the restraining hand of our God being laid upon the almost completed plans of the English nation at such an important crisis of its history, no one dare doubt. 'It is the Lord, let Him do what seemeth Him good,' and with this the rebellion in the hearts of the subjects of the King of Kings had to be stilled. Even now there has been granted to us some faint sense of the "why and wherefore" of the startling lesson. Out of the suffering of the one, a suffering most royally borne; out of the anxiety of the other, itself a test of faith and courage, has grown a bond of love and loyalty, of mutual trust and interdependence, which was well worth all it cost to ruler and ruled alike. They were sharers in a great calamity. Each also tried, for the other's sake, to hide all suffering, and to make light of its load of care. The King was full of tender solicitude for the disappointment of his people, and his people only wanted him to know that the prayers of countless thousands were daily ascending to the Throne of Grace that the life so precious might be spared.

Amongst the gathered records of the coronations of the past, it was expected that none would be so glorious as that of Edward VII. Now it must be shorn of much of its outer magnificence. The actual presence of representatives from kindred nations cannot grace it, but there must still remain its truest significance, that in which breathes the spirit of the whole coronation rite, the consecration of the man and his office to the service which God has called him, which is, as Ruskin says, "not that of a king merely, but the very justice of God and His eternal law." Perhaps in the calm of his hours of slow recovery, King Edward has taken even more deeply into his heart than he could have done in the turmoil of the earlier preparations, the words of St. Dunstan, uttered at a coronation service nearly a thousand years ago: "Oh, loved lord, think of this often, that thou shalt at God's judgment lead forth and lead up to the Shepherd those over whom thou art made shepherd in this life, and how thou must keep this generation that Christ himself bought with His blood."

Truly, amongst the records in connection with the coronations of the past, there will be none so unique and so full of meaning as that which has been called an Historic Service at Westminster Abbey upon the day when it was already prepared for the coming solemn service, clergy, choir and ceremonial officers all assembled.

The situation, when the sad and sudden announcement of the King's illness and the nation's extremity had to be made, was intensely dramatic, weighted with a suspense of grief and fear which could find no more heaven-sent outlet than that found in the words of the Bishop of London, who, after giving his heart-breaking message, said:

"We who are here cannot do better than join at once in earnest intercession to Almighty God. A portion of the Litany provided in the service will be sung; and I invite you to join in it with all your hearts."

"Who that was present can forget the august and touching act of worship?"

"Kneeling at the faldstool where he and Dr. Paget should have intoned it together on the morrow, the Bishop of Bath and Wells began to sing the Litany, set to Tallis's dirge-like music:

"O God the Father of Heaven: have mercy upon us miserable sinners."

"Tears beyond all restraint ran down men's faces, and the first response of the choir was almost feeble. But the harmony gained richness. It went wailing and wailing up to heaven. Westminster Abbey is the mausoleum of English kings and queens, of great nobles, of poets and heroes, of many others whom England loved. But is it possible that any service so poignantly affecting, so awful and thrilling in its solemnity, can have been heard before within its walls?"

"The clergy in their mere cassocks, the choir unsurprised, the nation not represented and as yet unaware of trouble; but an intense cry going up for pity and mercy."

"By Thine agony and bloody sweat; by Thy cross and passion; by Thy precious death and burial; by Thy glorious resurrection and ascension,

and by the coming of the Holy Ghost, good Lord, deliver us!"

"In all time of our tribulation; in all time of our wealth; in the hour of death and in the day of judgment, good Lord, deliver us!"

"In the midst of all that paraphernalia of royalty the old words were too bitter for endurance. Comfort came with the noble hymn that followed, 'O God, our help in ages past!' Then, once more, the little congregation went upon their knees; and the Venerable Dean, bent with the weight of his fourscore years, in faltering accents gave them his blessing."

Can any one presume to portray the feelings of the royal sufferer when he was told of the reverent manner in which the first announcement of the sad tidings was received in the grand old Abbey, of the great multitudes of sorrowing people whose joy was hushed into silence as they awaited, in holiday attire and bathed in glorious sunshine, the verdict from within the Palace gates, or when, also, mention was made to him of the old man with silvery hair, uncovered, as he approached the great iron railing without, and uttered aloud a fervent prayer for his king's recovery? The cry of that King in his extremity had been, "Comfort ye, comfort ye, my people, O Lord," and truly the prayers of both were answered, for both alike were comforted of God.

H. A. B.

Sofa Pillows.

II.

Last month we were talking about the everyday pillow. This time we shall consider the gala-day one—not the exclusively ornamental, for such pillows are an unending source of tribulation. The baby is sure to try to pick off the flowers with his sticky fingers, and callers are apt to throw damp or dusty wraps over them, and Tom doesn't see what sofa-pillows were meant for if not to lean his head upon. And so, very often, the exclusively fancy pillow is the cause of much vanity and vexation of spirit. But in this day of cushions one can easily combine the ornamental with the useful, and beautiful pillows certainly lend an air of grace and elegance to a room.

To begin with, there is the painted pillow—for those of us who know how to mix colors and apply them. Satin or velvet makes a good foundation to work on, and felt is fairly good, and it is well to choose some dark shade that will not soil easily. Water-colors may be useful for the satin, but oils are preferable, as the former are liable to rub off. Pink or cream roses or crab-apple blossoms on a black-satin ground makes a handsome pillow. Make the back of satin, the same shade as the flowers, and finish the edge with a heavy black-and-gold or black-and-pink cord. A black-and-white pillow that is unusually striking, but the execution of which demands considerable artistic ability, is of white satin decorated with a wash drawing in India silk, or sepi, from some of the productions of the leading illustrators. This one is finished with a black-and-white cord knotted at the corners, or midway between them.

A pillow that was much in favor a short time ago was the silk-puff cushion. It is made of small squares of silk pleated at the sides, tacked on a smaller square of lining, and filled with cotton batting to form a puff. When enough puffs have been finished for a cushion, the various colors are arranged artistically, and are all sewed together, and are ready to be joined to the back. The pillow done in tinted embroidery is very pretty. These may be bought with flowers or figures stamped on fine denim in the natural colors, and are to be outlined with silk or to have the border of the design worked in long and short embroidery. The "American Girl" pillow is also very attractive, though why it should be called the "American Girl" I do not know, for surely the Canadian girl is every bit as charming. This pillow has an oddly-shaped centre of white duck, on which are outlined with fine red silk the features and elegant coiffures of two fair maids. This is appliqued on a red foundation, which is decorated with a black or white silk cord, in scrolls. One of the newest pillows is of leather, or velvet, ornamented in burnt work.

A pretty, washable cover is made of a square of huckaback, darned in whatever design you like, with one or perhaps several shades of silk, and with a double silk frill in one of the shades around the edge. Tan and green are nice shades, or pale blue and old gold, or cream and old rose. Dainty pillows may be made of plain brown linen. One way is to do the four corners and the centre in drawn work, run baby ribbon around the edges if you choose, and line with a bright pink or blue sateen. Another way is to make a spine-cone pillow. Stamp several cones and bunches of needles here and there over the linen, with the words, "May thy slumber be sweet as the balmy fir," and outline all with silk in shades of rich red-brown and delicate green.

But methinks I have said enough on the subject of pillows for the present. At this season, perhaps most of you would prefer to hear about the canning of rhubarb, or the pickling of beets, instead of work that requires hours of winter leisure; but when the wreaths and wraiths of Jack Frost are curling over the January window-panes, then we can talk about the summer days and remember the luscious fruits, and the flowers, and the fleecy clouds, and forget about the mosquitoes, the heat on wash-day, and the pigs that wriggled through the back gate and started their early fall plowing on the lawn.

CHRYSOLITE.