

without "recommendation to mercy." They have by nature "the whip-hand and the reins." They are too unmanly, too lazy, to keep their hold. Women bravely fill the gap as best they can; and get to work to fit themselves for unaccustomed and unnatural duties. The Creator has enabled them to do this on occasion, and "at a pinch"—a most merciful provision. The deterioration of men is making "the exception to become the rule." The result is not far or hard to seek and find—a disastrous break-up of the whole social system. Suicide, meantime, is only one feature of the situation.

The errors of our women are "on the right side." Our men need to practise every day the Scriptural admonition, "Quit you like men; be strong." The Christian type of man is the highest type of manhood. The sooner our mock-men learn this fact the better for their manners, as well as their morals.

MISS MOZLEY AND HER WORK.

Perhaps not all, even those who can best estimate the worth of Dr. James Mozley's writings, nor of that wider circle of readers who have been fascinated by Cardinal Newman's "Letters," know that they were given to the world by a gentle, reserved woman, Anne Mozley, the sister of the one, and the life-long friend of the other.

From a slight memoir, prefixed to a small volume of "Essays from Blackwood," and from an article in the *Church Quarterly Review*, we learn something of one whose life is full of lessons for eager, ambitious spirits in these later years of what has been called "woman's century." With her very life bound up in the Oxford movement; in closest connection with some of its leading spirits; sharing in its triumphs and its sorrows; and living long enough to see the widespread religious revival which had its root in those days of stir and sadness; when at eighty-two her work here was ended, Anne Mozley had indeed "lived all her days." Not only through her brother was she brought into touch with the intellectual life of Oxford; the intimacy with Mr. Newman, which was broken by no after event and which was strengthened by the marriage of two of his sisters to her brothers, must have had its share of influence on such a mind.

One is struck by her width of range; from 1840 carrying on independent literary work, quite unknown to any beyond her own family circle, she was yet distinguished for her social qualities and her admirable fulfilment of all the simpler duties of life. We are told that she visited the sick, and taught a class of young women (one thinks how fortunate they were); and before the advent of Church needlework as we know it, she planned and achieved beautiful results with the help of Pugin's book on mediæval art.

Of her writings it is enough to say, that beside other work of various kinds, she was for many years a contributor to *Blackwood* and the *Saturday Review*, though even after some of her essays were published separately, their authorship remained an unguessed secret.

When Dr. James Mozley's health failed in 1875, he yielded to the solicitations of others, and consented to the publication of his books, the editing of them being intrusted to his sister, who henceforth devoted her life to this labour of love until the last of the series, the volume of "Letters," appeared in 1884. Years before, in writing to his sister, Cardinal Newman had expressed the opinion that a man's true biography lay in his letters, and not in what might be said of him by others;

and in those of his brother-in-law he must have found some realization of his ideal; for when acknowledging the copy sent to him by Miss Mozley, he begged her to complete this brief memoir of himself to 1833, by the addition of his own and his friend's letters belonging to the same period. Naturally, Miss Mozley shrank from the undertaking; "the task of placing one of the foremost men of his day before the world—was too strange and undreamt of to be understood." But when she realized that no one living had been so closely connected with the past, or could so faithfully recall it, she accepted the trust committed to her by the Cardinal with the words: "I wish you to keep steadily in mind, and when you publish make it known, that I am in no way cognizant of your work." In bereavement and sorrow, in sickness and pain, and finally, wholly dependent on others through blindness, Anne Mozley bravely fulfilled the last work given her to do on earth; very soon after came the call to rest and peace.

Of the value of that work it is needless to speak here; rather would the writer turn to the teaching of a life so full and so harmonious in all its parts. Too often the glamour of intellectual brilliancy is lent to a sort of half-defined doubt, very fascinating to many minds, and leading them to accept religious vagueness as a proof of mental power; albeit, the honest facing of a single difficulty is utterly unknown to them. Others again, pleading for a wider range, would seem to hold that intellectual attainments in a woman must supersede, not crown, her purely womanly duties. Here is one, who with largest, fullest sympathies, clung with unshaken faith and loyalty to the Church of her fathers, dedicating to its service her many gifts and talents; and of whose literary abilities the Bishop of Salisbury, speaking with knowledge of close friendship, says:—"They had an almost manly vigour," adding, too, a word of their possessor's, "feminine sweetness and refinement."

No fairer model could a girl choose for herself than Annie Mozley—whether it be as the gracious, highly cultivated gentlewoman, the polished writer and critic, or the humble, faithful Christian.

M. J. KIRBY.

DECORATIONS FOR HARVEST FESTIVALS

BY ELLIN CRAVEN LEARNED.

There is scarcely a town or village in England where the custom of holding harvest festivals in the churches is not observed, and in the country parishes of our own land these festivals are becoming more and more popular each year. Our November Thanksgiving Day comes so late in the season that people have begun to feel that a harvest festival held in September or October, when the grain has been freshly garnered, when autumn flowers and fruits are at their best, and when autumn days are in their perfection, is desirable.

The custom in England is comparatively of recent date. The feeling inspired by it is in harmony with that of our Thanksgiving. The people meet to publicly show their gratitude to the Giver of all, for mercies of every kind; for life, health, and preservation from danger, and for the daily bread granted to them in plentiful harvests.

These thanksgivings resemble those held in ancient days by the Israelites, in the Feast of Weeks and Tabernacles, when offerings were brought to the Temple of the choicest gatherings of the harvest, and the first fruits of the grape and of the olive.

The work of decorating the churches falls naturally upon the women of the parish, and a few practical hints on the subject may be of use.

Begin preparations some time before the festival takes place. Get from the farmers the golden sheaves of wheat, the fullest sheaves of oats, barley and rye. Reserve two or three good-sized sheaves to stand in the large windows of the church, or to be placed *en masse* in telling points, then, having placed a large sheet on the floor of some empty room, cut off the stalks of the grain in short lengths of about 6 to 8 inches from the ear, and tie up in bundles ready for making wreaths. This will be found a welcome occupation for children on a rainy day, and will save your helpers hours of labor and waste, when the time comes to arrange the decorations. The oats, barley, wheat, and rye should be kept in separate baskets. Barley and oat fringes, for lectern and pulpit, may be prepared some weeks before the festival from some of the ready-cut bundles, sewed in layers, one above the other, not too thickly, on strong brown paper. Wire, too, should not be wound. A pound of thin wire will do an immense amount of wreathing and securing of boughs of fruit, etc., to pillars and cornices. Wind it off as you would a skein of wool on a dozen thin slips of wood about 8 inches long, and you can thus give each of your helpers work to do at different parts of the church at the time of decorating, and if you ask each person to bring a pair of scissors, small hammer, and a box of tacks, you will save much delay.

Evergreens should be used with discretion and only when mixed with wheat or other grain. This mixture is a capital wreathing, for, as evergreens and grain do not wither, they can be put up some days before the festival.

Golden-rod and purple asters, hydrangeas or chrysanthemums make handsome effects in color; but do not mix wild and cultivated flowers. Choose either the one or the other for decorations. These flowers can be tastefully and quickly arranged at the last moment in windows, or at the base of the lectern, by being placed in ordinary jars filled with water. A good supply of these jars should be obtained early in the week of the festival to be ready for such offerings. The jars, when filled with flowers, can be concealed with bunches of cereals, or evergreens.

Bunches of grapes, interspersed with wheat, should be grouped on the altar as emblematic of the sacramental bread and wine. Other fruits, apples, pears, plums, etc., can be laid in heaps at the base of the font and lectern, or nailed in boughs, surmounted with bunches of cereals on the pillars and cornices. Yellow corn, with the husks pulled open to show the rich color, may be effectively arranged in windows with other grain, and heaps of yellow corn, and pumpkins, which are glorious in color, may be artistically placed on broad window ledges with masses of greenery.

In those regions of the country where the autumn foliage is rich, beautiful effect in color may be made with branches of the scarlet maple. The changing leaves of autumn lend themselves most pleasingly to decorations. But it must be borne in mind that one color scheme only should be carried out in windows. Decide what it is to be, and hold firmly to that plan. In decorating, the effort should be to gain an effect in one color, rather than in mixed combinations, which are confusing to the eye at a distance.

Difficult as it may seem to use vegetables in decorating, these are often the offerings of the poor, and some suitable place can usually be found for them. They look extremely well arranged in quantities at the foot of the pulpit or gracefully disposed in heaps on either side of the church porch.

People often drive miles in the country to attend harvest festivals, and, after the service, a little refreshment should be provided by one or two of the chief residents of the parish. This is not only an opportunity for the clergy to talk with the people, but is a pleasant way of showing hospitality to the farmers, tradespeople and their families, and a feeling of mutual good-will is the result.

The distribution of the flowers, fruit and vegetables, which have been used in the church decorations, should be done judiciously. The flowers and grapes should go to the sick and suffering in the parish, the other fruit and vegetables to the deserving poor.—*The Churchman*.