

sweep than at De la Jobardiere's own hotel door on the Morskaia. It was night again, and it was again damp, and cold, and foggy, but a clear illumination rendered unnecessary the lantern of the feldjager or glimmer of the carriage lamps. Within the doorway on either side stood, in full-dress uniform, two non-commissioned officers of the famous Preobrajenski Grenadiers.

A gentleman in full-dress cut-away, with black satin tights and silk stockings to correspond, with broad silver buckles on his shoes, a chain of wide silver links around his neck, a silver key on his left coat-tail, and a straight steel-handled sword by his side, bowed courteously to De la Jobardiere, and begged him to follow him up-stairs.

Treading noiselessly upon velvet-pile carpets, he led the way through a spacious ante-room, into an apartment where all the light was furnished by a lamp with a ground-glass shade, which stood upon a bureau strewn with books and papers, at which a stately figure in undress uniform was writing busily. Although its back was turned, the breadth of loin and shoulder, the length and upright carriage of the back, the powerful but graceful setting upon the neck of the well-formed head, all revealed at once and beyond a doubt to the astonished Frenchman in what presence he stood—"C'est de plus fort en plus fort, voyez-vous, messieurs. A peine si j'en pouvais plus."

The usher advanced, bowed, spoke a word at the stately figure's ear, bowed again, drew back, and left the room.

The Czar wheeled round his chair, half rose, and made a dignified half-bow. Poor De la Jobardiere folded his elder-son around him and made a profound obeisance.

"Monsieur De la Jobardiere," said that august personage, with just the least suspicion of a smile curling the corners of his imperial lip, "I am informed that you have recently visited Silistria."

An obeisance deeper and more dejected.

"Had you there, may I inquire, an opportunity of visiting the citadel and inspecting the military posts?"

Third obeisance, in the deep and lower depth. "And you found them in full occupation by our Imperial troops? May I request an answer expressed explicitly?"

"I found them so, your Majesty."

"Ah! that is well. Not but that I myself had full confidence in Diebitsch; but people will be so skeptical at times. Would you believe it, there are rumours current that even now in certain salons in St. Petersburg, the taking of Silistria is doubted in the teeth of the dispatches!"

What could the hapless Frenchman do but bow down once again.

"However, I am glad to have unofficial and independent testimony from an actual eyewitness. You are certain the Marshal is in undisputed military possession?"

"I am certain of it, your Majesty."

"Thank you, Monsieur De la Jobardiere; I will not detain you any longer; I wish you a good evening." And, turning round to his desk again, his august interlocutor touched a little bell. The usher appeared again, and with the same courteous solemnity of demeanour showed Monsieur De la Jobardiere down-stairs.

An aide-de-camp came tripping down just as the Frenchman's foot was on the carriage step.

"Monsieur De la Jobardiere," he said, "you are an old enough resident of St. Petersburg to know that there are occasions on which it is wise to be discreet about State affairs. But I have it in command from his Imperial Majesty to inform you that you have so recently yourself had occasion to visit Silistria, there can be no possible objection to your stating in general society that you found the citadel, the fortress, and the city garrisoned by his Imperial Majesty's troops."

## FASHION IN FURNITURE.

HINTS AS TO HOUSE-FURNISHING—PARLORS, DINING-ROOMS, LIBRARIES, ETC.

French fashions in house-furnishing have remained popular throughout the Anglomani of the past few years, especially in the Louis Seize style, with its massive pieces in graceful carves, its luxurious upholstery and decorations of marquetry, gilt and porcelain. The newest French furniture, however, revives the style of the first empire, with severely simple shapes, spindle-legs, and square corners, trimmed with mouldings of brass in long straight lines.

In furnishing drawing-rooms nothing is set and regular. Instead of buying a whole suit of furniture, it is the present fancy to buy half a suit, consisting of a sofa, two armchairs and two smaller ones, and then to select odd pieces, such as an embroidered chair, an upholstered willow chair, an ottoman, a small tote-a-tote sofa or confidente, and fancy reception chairs of ebony, gilt, or lacquer for filling up the large room. The sofa and chairs of the suit have low, wide seats, straight backs, and square corners.

For small parlors in the flats the upholstering is done in plain plush, bordered with wide cross-bands of contrasting colors, or else figured stuffs are used of mixed silk and cotton; these are commended because moths will not eat them, and rejs are abandoned because they are wool, and are devoured by moths. Raw silk of the best qualities is used for parlors or country seats.

The cab net remains a favorite piece of furniture for drawing-rooms and parlors, and is shown of both English and French designs in ebony, rosewood, or mahogany, though the last

wood is more used in fitting up dining-rooms and libraries. There are Queen Anne cabinets of ebony, with spindle balustrades and bevelled glass doors, or strictly Renaissance cabinets, elaborately carved, and also many Japanese open cabinets with irregular shelves. Two or three low tables for bric-a-brac, or for books, or for 4 o'clock teas, are placed in a drawing-room.

Mahogany is the most fashionable wood for dining-rooms, but walnut and oak are also used; the dark-stained mahogany is preferred for this purpose, while the light natural-tinted mahogany is for chamber furniture. The wood-work of the dining-room, such as mantels, mirror-frames set in the wall, wainscot, and doors, are made to match the furniture; indeed, these parts of the entire house are considered cabinet-works, and are found at furniture ware-rooms.

Libraries are fitted with mahogany or walnut usually. The book-cases are low, and the table in the centre of the room is square; some tables have a leaf concealed in one end, by which they may be enlarged. Figured stuffs are much used for the hangings and furniture coverings in libraries. Ladies' desks of light, natural-colored mahogany are shown in the severest empire styles, with slender round legs and heavy brass mouldings.

Simple suits either in empire or English styles furnish chambers most tastefully, but there are also many elaborate suits rich with carving or inlaid panels. The light goods, such as ash, oak, or Virginia pine, are shown for simple English suits, while mahogany, rosewood and ebony are for costly rooms. Walnut furniture, if solid and well made, is always liked for bedrooms. The low furniture is universal for chambers. The bed is low, with straight head and foot board, and the bureau has low drawers, with large square mirror.

Halls are most often fitted up in English fashion. For large houses the square hall mirror with brass pegs in the frame is built in the wall and there is a square table and heavily carved chairs. The narrow halls of small houses have hanging racks, or else small English stands with a diamond shaped mirror simply framed, and a small closet below for brushes; brass pegs for hats are in the frame.

White Holland shades are still preferred for windows, and drapery curtains are usually suspended by rings over a rod of wood or of gilt. A novelty is transparent coloured curtains of Madras cloth in lovely colours and designs that are brought out most effectively when the light shines through them. Another novelty is the white batiste curtains, a soft muslin fabric in square meshes, like grenadine, and with wide, lace-like stripes.

## VARIETIES.

**VIOLIN MAKERS.**—In approaching Mittenwald, Bavaria, one would scarcely suppose that near upon 8,000 violins, which are made in that quaint village, are yearly sent to different countries. Violin making has been carried on there for the past 200 years. At present there are two depots, each of which sends out about 4,000 instruments every year. The inhabitants work in their own houses. These people get all the raw material from the two depots, where they give up the instruments when finished. The violin makers, about 200 in number, unfortunately get but poor pay for their labour. As short a time back as eighty years, the only agent they had was an old man, who went about from place to place with a box on his back containing specimens of their work. Most of them only do the violin work in winter, as they are generally occupied in the summer in getting in their little bit of corn and hay. A boy can learn the trade without any pecuniary assistance on the part of his parents, as the Bavarian Government started a school for violin making some years ago.

**A NEW MUSICAL INSTRUMENT.**—The Worcester *Gazette* describes a new source of music manufactured in that city. It says:—

"The Organette is an instrument which plays any given tune automatically on a reed organ, the only skill required of the performer being the even turning of a crank. The instrument, with music reels, occupies a space of 27 by 10 inches on a table and stands 8 inches high. They are also made with reels, occupying a space of about 10 by 12 inches. The bellows producing the wind is constructed on the 'exhaust' principle, the air being drawn into the instrument through the reeds, instead of being forced outward.

"The music of the instrument instead of being printed, is on long strips of particular firm and tough paper, which is perforated with holes for the various notes, a narrow hole for a short note and a longer one for a prolonged note. This perforated sheet is carried over the reeds by a rubber feeder, and at each opening the sound is emitted, just the same as in a parlor organ when the reed is opened by the touching of the keys. Accuracy is thus certain, and a given tune can be played quickly or slowly at the will of the performer."

**FLUTTER YOUR FANS.**—The fan drill, a diversion with which last summer the young ladies at some of the watering-places amused themselves, is not a "new idea." Our great-grandmothers may have practiced the art, though probably in their secret reunions only. They were too prudent to divulge to the enemy all the tricks of the fan. Addison, however, seems to have suspected the fact of these secret meetings for fan-exercise, and he amus-

ingly describes in a number of the *Spectator* the arts employed by the dames of his day in the use of this feminine weapon of offensive warfare. But the American girls, it seems, with an audacity that comes from confidence in their powers, exhibit the methods of fan-exercise in the full face of the foe. At the recent "carnival of authors" celebrated in the Horticultural Hall of Philadelphia, a squad of charming young ladies performed the following evolutions:

Entrance March.	Present your fans.
The audacious flirt.	Shoulder your fans.
Handle your fans.	Carry your fans.
Unfurl your fans.	Furl your fans.
Flutter your fans.	Charge your fans.
The majestic wave.	Discharge your fans.
The scornful wave.	Shoulder your fans.
The coquettish flutter.	Ground your fans.
The bashful flutter.	March.
The angry flutter.	Retreat.
The merry flutter.	Triumph.
The amorous flutter.	Surrender.
The invitation flutter.	Recover your fans.
The repellent flutter.	The greeting.
Gossip.	Farewell.
Salute.	Salute.

The Parthian retreat.

## BURLESQUE.

**JOSH BILLINGS' ADVICE TO THE "QUIRE" SINGER.**—The first thing to make a good quire singer is to giggle a little. Put up your hair in curl papers every Friday night soze to have it in good shape Sunday morning. If your daddy is rich you can buy some store hair; if he is very rich buy some more and build it up high upon your head; then git a high-priced bonnet that runs up very high, at the high part of it, and git the milliner to plant some high grown artefishals onto the highest part of it. This will help you sing high, as sophrano is the highest part.

When the tune is giv out, don't pay attention to it, and then giggle. Giggle a good eel.

Whisper to the girl next you that Em Jones, which sets on second seat from the front on the left-hand side, has her bunnit with the same color exact she had last year, and then put up your book to your face and giggle.

Object to every tune unless there is a solow into it for the sophrano. Cof and ham a good eel before you begin to sing.

When you sing a solow shake the artefishals off your bunnit, and when you come to a high tone brace yourself back a little, twist your head to one side and open your mouth the widest on that side, shet the eye on the same side jest a triphle, and then put in for dear life.

When the preacher gits under hed wey with his preachin, write a note onto the blank leaf of your note book. That's what the leaf was made for. Git sumbody to pass the note to sumbody else, and you watch them while they read it and then giggle.

If anybody talks or laffs in the congregashun and the preacher takes notis of it, that's a good chants for you to giggle, and you ought to giggle a great eel. The preacher darsent say anything to you bekaus you are in the quire. If you had a bow before you went into the quire give him the mitten—you ought to have sumbody better now.

Don't forget to giggle.

## ARTISTIC.

**MR. W. W. STORY**, the American sculptor, has just completed a fine statue of "Sardanapalus," which was on view at his studio in the Via Martini, at Rome, recently, and was greatly admired.

A COMMITTEE has been formed for the erection of a memorial statue to William Tyndale, the first English translator of the Bible, on the Thames Embankment, in London, where a site has been granted by the Metropolitan Board of Works.

**MR. BOEHM, A.R.A.**, acting under a direct commission from the Queen, has now completed the model of the monument to be erected in the Mausoleum at Windsor to the memory of Her late Royal Highness the Princess Alice. The monument itself, however, will not be finished for nine or ten months to come.

**THE** celebrated Portuguese animal-painter, Thomaz José Annunciação, died suddenly on April 3 at Lisbon. This painter was highly esteemed all over the Spanish Peninsula as the best animal-painter of his day, and his works may be seen in most of the Portuguese galleries. Many of them have also found their way, it is stated, to England and America. He was the director of the Academy of Fine Arts at Lisbon.

**THE** Society for Photographing Relics of Old London will for the future issue twelve photographs annually instead of six, at a double subscription. The subjects chosen for the fifth year's issue are: Two views of Canonbury Tower, three of Bernard's Inn, three of houses in Aldergate Street, two of Christ's Hospital, the churchyard of St. Lawrence Pountney, and a house in Great Queen Street, Lincoln's Inn Fields.

**THE** statue of Mr. Gladstone lately executed by Mr. Theed, forming a companion statue to those of Mr. John Bright and Mr. Villiers, has just been placed in the Manchester Town Hall. It occupies what may be considered the post of honour—namely, the central niche in the public hall, between the principal entrance doors. The statue is life size, and the right hon. gentleman is represented as addressing an assembly. The attitude is perfectly characteristic, and to all who have seen Mr. Gladstone on the platform at any public meeting it must be very familiar. The likeness is excellent.

**THE** authorities of the National Gallery have recently hung a picture which was but lately acquired by Mr. Burton at Florence. It is a seated, life-size, three-quarters-length figure of a cardinal, and is supposed to represent one of the Savelli family. The subject is dressed in the scarlet and white colour of his dignity, and occupies a chair decorated with ivory of Cretosa work. It presents more than one difficulty to those who would find out the artist's name. Painted in a large, masculine and powerful way, in a bold high key of colour, it refers equally to the Venetian and the later Florentine schools, but in a certain formal treatment, a dryness of painting, and some harshness of the carnations, some defect of fusion in the tones, it goes best with the later Roman school.

## AFTER THE RAIN.

BY I. L. COSHAM.

I heard a song on the moorland brown,  
When the days grew fair and long;  
Methought no voice in the noisy town  
Could sing so sweet a song;  
It was but a herd-boy, all alone,—  
Alone on the showery plain,  
Who sang with a silver trumpet tone,  
"The sunshine follows the rain."

My thoughts turn back to that April day  
As I pace the city street;  
But the brown, brown moor lies far away  
From the tread of weary feet;  
Yet ever the song rings clear and loud,  
Over and over again,  
Above the din of the restless crowd;—  
"The sunshine follows the rain."

God knows it is hard to fret and strive  
For the gold that soon is spent;  
It seems sometimes that the sinners thrive,  
While saints are less content;  
But he knows too that the clouds will part,  
And the hidden path grow plain;  
His angels sing to the doubting heart,  
"The sunshine follows the rain."

## LITERARY.

**MESSES. BLACKWOOD** promise another most important publication: the sixth volume of Mr. Kingslake's "History of the Invasion of the Crimea." It bears the significant title "Winter's Troubles."

**THE "Life of Machiavelli,"** by Signor Oreste Tommasini, of Rome, which gained the prize offered by the Municipality of Florence at the recent centenary of Machiavelli, is on the point of publication.

**MR. LEWIS WINGFIELD**, the author of "Lady Grisel," is bringing out an historical romance, "My Lords of Stroud." The scene is laid in Ireland, and the work will show a considerable research in the chronicles of the interesting period between the Convention and the Union, unaffected by political proclivities.

A NEW journal is shortly to be published in Paris under the patronage of M. Dulaure, and with the support of MM. Laboulaye, Bardoux, and Casimir Perier. It is said that MM. John Lemoinne and Francis Chaurmes will leave the *Journal des Debats* for this new organ of the Left Centre, the direction of which will be entrusted to M. Laboulaye.

**THE** International edition of "Longfellow's Poems," so long in preparation, will shortly be issued simultaneously in England and America, by Messrs. Cassell, Petter and Galpin and Messrs. Houghton Osgood & Co. This work will contain upwards of 500 original wood engravings. Amongst the artists on the other side who have been engaged upon the work are Mr. Calderon, R.A., and Mr. Frank Dicksee.

**THE** International Review for June will be published in a few days. It opens with a very interesting account of the present condition of Greece, by Thomas Davidson, the well-known Greek scholar who passed the winter of 1877-78 in that country. The second article is a careful discussion of the Indian Question, by Hon. J. D. Cox, of Ohio. It is hardly necessary to say that Mr. Cox's experience as Secretary of the Interior gives peculiar value and importance to his carefully considered paper. Mr. Brooks Adams contributes an article on the Currency Question in relation to the Supreme Court. The question is attracting great attention, owing to the case about to be tried between Gen. Butler and Mr. Chittenden as to the constitutionality of re-issues. Mr. Adams traces the history of the legal tender case, and states clearly the action of Judge Hoar in obtaining the reversal of Hepburn vs. Griswold. The fourth article, upon the Shakespearean revival in London, gives a very interesting description of Mr. Irving and Miss Terry, and is written by Mr. Julian Sturgis, of London, well known by his stories in *Blackwood*, and by one or two successful novels. Rev. George Washington, President of Robert College, Constantinople, gives a careful and able article upon the relations of England and Turkey. Mr. Washburn writes with all the advantage of being an eye-witness as well as a master of his subject. The next and last article is entitled "Some Remedies for Socialism," and is from the pen of Mr. E. L. Godkin. Mr. Godkin takes a hopeful view of the subject, though he by no means overlooks the dangers. The article is characterized by the strong sense and vigorous style so widely familiar in the columns of the *Nation*. There are also two poems by Mr. F. W. Bourdillon, whose verses have attracted so much notice in the *London Spectator*, and whose charming lines beginning "The night has a thousand eyes," were republished and read everywhere. There are the usual full and careful notices of important books. Altogether this number is interesting, timely, strong and striking, and will be widely read and command attention. Enclose fifty cents to Messrs. A. S. Barnes & Co., N.Y., for this number; or, \$5.00, with request to mail the *International Review* regularly to your address for one year. The Review is for sale by prominent newsdealers and booksellers everywhere.

## A CARD.

To all who are suffering from the errors and indiscretions of youth, nervous weakness, early decay, loss of manhood, &c., I will send a recipe that will cure you, **FREE OF CHARGE**. This great remedy was discovered by a missionary in South America. Send a self-addressed envelope to the REV. JOSEPH T. INMAN, Station D, New York City.

## CONSUMPTION CURED.

An old physician, retired from practice, having had placed in his hands by an East India missionary the formula of a simple vegetable remedy, for the speedy and permanent cure of consumption, bronchitis, catarrh, asthma, and all throat and lung affections, also a positive and radical cure for nervous debility and all nervous complaints, after having tested its wonderful curative powers in thousands of cases, has felt it his duty to make it known to his suffering fellows. Actuated by this motive, and a desire to relieve human suffering, I will send, free of charge, to all who desire it, this recipe, with full direction for preparing and using, in German, French, or English. Send by mail by addressing with stamp, naming this paper, W. W. Shorax, 149 Powers' Block, Rochester, N.Y.