

all hung with a profusion of holy pictures, mostly painted on glass and framed in wood, while the furniture is brightly painted in rough, but not inartistic, designs; the passion these people have for ornamenting all their wood-work in this fashion leading them even to paint the yoke of their oxen and the handles of their tools. There is always a weaving-loom set up at one end of the room, and mostly a new-born baby swinging in a basket suspended from the rafters. The products of the loom consisting in stuffs striped, chiefly blue, scarlet and white, in Oriental designs, sometimes with gold or silver threads introduced in the weaving, are hung upon ropes or displayed along the walls. These usually belong to the trousseau of the daughters (perhaps

the self-same infant we see suspended from the ceiling) but can occasionally be purchased after a little bargaining.

Roumanian women are very industrious, in some places you never see a woman without her distaff; she even takes it with her to market, and may frequently be seen trudging along the high-road with a heavy burden on her head or shoulders and twirling the spindle as she goes. The men do not seem to share this love of labour, having on the contrary, much of



CATHEDRAL, KARLSBURG.

the Italian lazzarone in their composition, and not taking to any kind of manual labour unless driven to it by necessity.

The life of a shepherd is the only calling which the Roumanians embrace, *con amore*, and his love for his sheep may truly be likened to the Arab's love of his horse. A real Roumanian shepherd, bred and brought up to the life, has so completely identified himself with his calling that everything about him—food, dress, mind and matter—has, so to say, become completely "sheepified." Sheep's milk and cheese form the staple of his nourishment. His dress consists principally of sheepskin, four sheep furnishing him with the cloak which lasts him through life, one new-born lamb