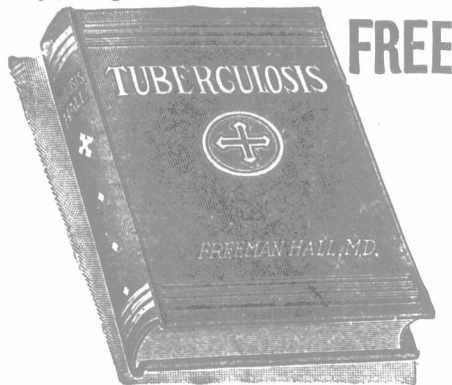


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tire you so quickly as those of large design.

For the inside curtains of your parlor you may have long, deep ones (not "Nottingham") lace, in deep cream; or good quality Marseilles, in a variety of tones, of which green is one,—say green, cream and old-rose with the rose panelling, or green, amber and amethyst, with the wistaria panelling; or you may prefer plain curtains of Rajah silk, of the same shade as your walls. For a drawing-room the curtains may reach the floor; for all other rooms they are better just sash-length, drawn back well over the walls at the side to give a look of greater breadth to the windows.

The inside curtains in the living-room might be of Rajah silk, in the same tone as the walls, or they might be of printed scrim or plain cream or linen-colored scrim, with stencilled border or border of heavy insertion inside of the hem.

Brown leather upholstery is very satisfactory for a living-room, but it must be real leather; there are imitations that look well for just about six weeks, no longer.

By the way, I almost forgot your portieres. An unobtrusive brown would do, matching both rugs, or you might have double-faced ones, green on the parlor side, brown on the living-room side.

Something about Daughters.

(By a mother of grown-up daughters.)

In a recent issue of your most valuable paper, I noticed a paper on, "Do mothers know their daughters?" I think the question a very broad one, and as I know something about daughters and sons, I would say that mothers and fathers do not know their children as they should know them. In the first place, there is not the confidence between fathers and sons and mothers and daughters there should be. Why is it that when my boys have young men callers they get just as far away from "father" as it is possible to get? Because father does not sympathize with John in his desire to be something different from what his father is. Perhaps he wants to be a lawyer, or doctor, or surveyor, or something of that nature, but because his father does not see eye to eye with him, he makes a confident of everyone else in the neighborhood but him. Or, perhaps, Bert has a little love affair of his own, and would like the wherewithal to get married and started for himself, but "father" cannot do without him at home, so this son chafes and worries in silent vexation because of his lot. Now, why cannot fathers remember that they were young once themselves, and perhaps more foolishly inclined than their own sons? If they would invite the confidence of their boys, and perhaps give them a little chance, so many young men would not leave home in disgust to seek their fortunes and homes so far away from home and kindred. And the girls are something the same. Mothers should take their girls into their confidence more, and not make light of their companions (either young men or ladies). Perhaps they can see things in their friends that you cannot see. The only mistake I think girls make is a very common one, in very young girls especially, girls away from home, school girls and clerks. They meet a young man, perhaps a young law student, doctor, agriculturist, machinist, or perhaps even a divinity student, who pays them considerable attention for a time, perhaps escorting them to excursions, balls, concerts, etc., etc., then they stop "without any given reason," quite all of a sudden, thereby upsetting the girls' peace of mind. Now, girls, take an "old girl's" advice: consult your parents (if you have them living, for which you should be very thankful), and do not allow young men of that stamp any freedom whatever. They certainly discuss you with their young men friends, and not very favorably sometimes. If a young man really values your character or company he is going to safeguard both from discussion with his friends; but if you allow any familiarity whatever he will not respect you. If he ever offers any freedom whatever, unless you are engaged, drop his company without delay, for it is not worth having. Do not be afraid of being old maids, because no sensible girl will promise to

keep company with or marry a man until she is at least twenty-five or six, and a young man of any grit will not ask a girl to marry until he has a comfortable home to take her to.

This is the advice of an old subscriber, Ontario Co., Ont.

Marie Bashkirtseff, etc.

Dear Dame Durden,—If it would not be too much trouble, kindly answer some questions for me.

"The Journal of Marie Bashkirtseff," "Mark Rutherford," "David Grieve," present examples of brooding depression, morbid introspection, friction against surroundings." Who was Marie Bashkirtseff? In what works of fiction are Mark Rutherford and David Grieve? What sort of brooch is a crepestone? Do you know anything about the Uffizi gallery in Florence?

Give meaning of stavesacre, catechu, syces.

What is the English for Veni Creator Spiritus?

Who or what is Gerbrand?

Have you any information on the life of Mrs. Gaskell who wrote "Cranford" and "Charlotte Bronte"?

Do you know anything of the sculptors Brown, Wallis, J. Neagle, and Barlow? The above sculptors are named on the prints of Rev. John Brown's Bible, minister of the gospel at Haddington. It was printed in 1814 by Brightly & Childs, of Bungay.

Thanking you very much for the answers in September. "RAMONA." Simcoe Co., Ont.

Marie Bashkirtseff was a Russian artist and writer; born 1860, died 1884. Her parents were rich, but as they soon separated the girl spent most of her short life with her mother in Italy and Germany. She also studied art for a time in Paris. She will be chiefly remembered, however, by her wonderfully brilliant autobiographical journal, and by a series of letters written by her to Guy de Maupassant, at first under a feigned name, and published after her death.

David Grieve is the hero of one of Mrs. Humphrey Ward's books, "David Grieve." Mark Rutherford I do not know; perhaps some reader can answer.

I can find no mention of crepestone either in Britannica Encyclopædia, Americana, or Dictionary of Minerals.

So far as I can find out there is nothing especial about the Uffizi Gallery in Florence to be told, except that it contains many paintings by old masters.

"Stavesacre" is a kind of larkspur, whose seeds are violently purgative and emetic. "Catechu" is an astringent extract obtained from the acacia catechu, a plant growing in India. "Syce" means a groom. The word is used in India.

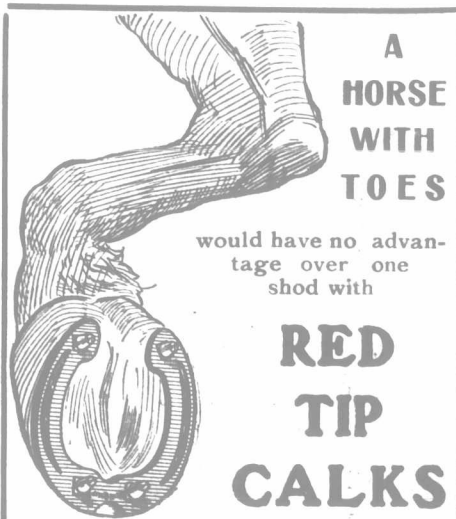
"Veni Creator Spiritus" means "Come, Creator, Spirit."

I can find no mention of "Gerbrand" in any of the encyclopedias. "Gerberon" was a Jansenist monk.

Mrs. Gaskell (Elizabeth Stevenson) was born in what is now known as Cheyne Walk, Chelsea, Sept. 29, 1810, and in 1832 married the Rev. William Gaskell, of Manchester. She wrote many poems and stories, among them "Mary Barton," "Ruth," and "Cranford"—her best work of fiction. Her "Life of Charlotte Bronte," a very fine biography, was published in 1857. Mrs. Gaskell died suddenly, of heart disease, on the 12th of November, 1865.

Are you sure that the "sculptors" mentioned were not engravers? I find in the Dictionaries of Art mention of fourteen Browns, of whom two were engravers, none sculptors. There is also mention of one John Neagle, engraver, born in London, 1760; one J. Barlow, engraver, who practiced in London towards the close of the 18th century; and one Joshua Wallis, a water-color artist, who exhibited works at the R. A. about 1820. There is no especial Dictionary of Sculptors in this city, but I should imagine that engravers rather than sculptors would be named on the prints of the Bible mentioned.

Said the auctioneer, holding up a pair of antique silver candlesticks, "Give me a start." "Four-pence!" "What!" exclaimed the horrified auctioneer. "Ah," said the bidder, "I thought that would give him a start!"



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