

over the following little arrangement of the four notes ; which should be performed strictly in the time about to be used in the real business to succeed (allowing, as marked, twenty seconds' intermission between the performances or playings, and a minute's rest at the end) :—

Play twice over.

1111 2 3333 2 5555 2 8888 2 5555 2 3333 2  
blks. 4 1358 2 8531 4 1358 2 8531

20 sec. rest; 2nd time, 1 min.

The following is a specimen of how a despatch by the Musical-Telegraph Alphabet, points included, would look, if, for the occasion, taken down in figures. It is an interesting local item from the mayor of Port Barnacle to the townsfolk, rung-out, on some imaginary occasion, from the belfry of old St. Wycliffe's.

538 111 515 553 888 88 85 3 18 1 51  
5 131 11 31 3 11 3 18 1 53 8 3 8 183  
1 13 15 88 85 3 18 1 53 11 51 51 11 33  
11 31 1 11 55 3 18 1 58 18 5 35 8  
13 135 55 35 1 3 11 55 3 18 8 15  
133 11 31 3 5 13 13 11 38 13 53 1 15 138  
131 5 8 31 118 58 18 8 15 3 35 1 3 11  
133 11 8 13 3 118 51 1 31 51 5 8 33 35  
8 135 18 3 81 5 13 33 3 18 1 13 53 1  
138 131 1 35 1 53 3 31 8 53 35 8 13 1  
3 11 3 18 8 15 53 8 3 131 81 3 18 5  
3 3 18 1 1 13 3 8 31 1 15 155 38 5  
33 31 11 13 8 15 13 11 58 5 31 31 8  
151 8 13 135 11 55 55 3 18 1 53 11 5  
15 3 81 5 13 33 58 8 35 35 138 1 38  
133 8 13 3 18 1 51 11 31 13 8 13 135  
8 55 3 18 1 55 11 135 35 8 55 3 15  
88 13 11 33 1 5 3 18 18 5 15 11 53  
53 38 31 31 1 33 11 13 138 11 5 31 33  
81 5 13 33 5 35 35 18 5 13 33 15 5  
31 1 58 1 35 35 88.

8:30 P.M.—*The Mayor to the Citizens*.—The commander of the whaling fleet of this port announces by air-whistle to Point-Mermaid light, and thence by electric line to this city, that the entire squadron is now arriving off the coast, and will be up in the morning if the fog lifts. No death has occurred on board, and all hands are well.

This or any other example could also be shown in regular musical style ; viz., as figures, on Day's one line staff, or, as notes, on the usual five-line staff. Mark the time "2-4" or "4-4." Write in E or F, but play in any key to suit. Accent all the notes alike.

#### THE MUSICAL ALPHABET FOR IN-DOOR TELEGRAPHIC PURPOSES.

For such purposes, sizable desk-gongs (spring-bells) in C or other major key, or suitable wood or brass musical instrument, may be effectively used.

#### AS A CONVERSATIONAL, EPISTOLARY OR TYPOGRAPHIC ALPHABET.

On gongs, or on any proper musical instruments, conversations may easily be performed; and on a piano-forte, by operating on a sufficient number of its different octaves, a conversation or a debate, between two or several persons having a good musical ear, may readily be held.

Conversations or debates may likewise be either said or sung, in figures, letters, or the corresponding sol-fa syllables (do, mi, sol, do), by two or more persons, or by a party of any number. However, in speaking by sol-fa, the upper or second *do* must, for an obvious reason, be changed,—say to *dah*. And, when speaking by letters, the second or upper C must, for the same reason be changed,—say to K; or, if thought better, the four letters may be, as it were, all changed,—to A, B, G, D; calling these letters either by their English names, or their Greek ones, —alpha, beta, gamma, delta.

The Musical Alphabet may also be employed for either epistolary or typographic purposes: but, when thus used, the letters of each word had better be run-together with hyphens: and the spaces between words, and the punctuation or pointing, made the same as in ordinary writing and print. The following is a specimen, points included, of this epistolary and typographic style :—

3-18-1 31-5-13-153 8-15 138-38-3 3-18-1 135-38-8-  
13-1-5-15 15-3-5-51-133: 3-18-1 51-5-13-15 8-18-1  
135-11-58-33 55-11-31 5' 3-18-5-3.

The rank is but the guinea's stamp:

The man's the gowd for a' that.

CAMBRIDGE, Mas<sup>s</sup>., U.S.A., December 1867.

## Domestic Economy.

### MRS. STOWE ON FAULT FINDING.

But it being premised that we are *never* to fret, never to grumble, never to scold, and yet it being our duty in some way to make known and get rectified the faults of others, it remains to ask how; and on this head we will improvise a parable of two women.

Mrs. Standfast is a woman of high tone, and possessed of a power of moral principle that impresses one even as sublime. All her perceptions of right and wrong are clear, and minute; she is charitable to the poor, kind to the sick and suffering, and devoutly and earnestly religious. In all the minutiae of woman's life she manifests an inconceivable precision and perfection. Everything she does is perfectly done. She

is true to all her promises to the very letter and so punctual that railroad time might be kept by her instead of a chronometer.

Yet, with all these excellent traits, Mrs. Standfast has not the faculty of making a happy home. She is that most hopeless of fault-finders,—a fault-finder from principle. She has a high, correct standard for everything in the world, from the regulation of the thoughts down to the spreading of a sheet or the hemming of a towel; and to this exact standard she feels it her duty to bring every one in her household. She does not often scold, she is not actually fretful, but she exercises over her household a calm, inflexible severity, rebuking every fault; she overlooks nothing, she excuses nothing, she will accept of nothing in any