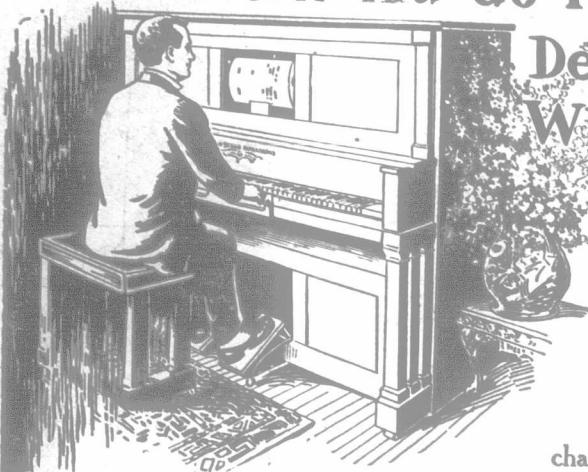


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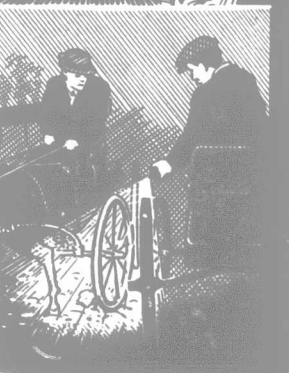
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entered. The windows were closed tightly. There was an exact place in the room for each bit of furniture, and each piece was set on that identical place. The square piano was closed, and covered with a heavy cloth. On this rested a piece of Rogers statuary, two oil paintings, a big vase and a stuffed bird covered with glass. All the portraits on the wall were of people who were dead or looked as if they wished they were. I noticed a cleared place near the center of the room, and had to fight imagination to keep from remembering how many family coffins had stood there, and it took a great deal of faith to convince me that the room had been aired since the last funeral. And this was "the best room."

After this it is not surprising to find that the writer launches into a description of the modern "living-room," which has supplanted the "parlor,"—the room with a fireplace, comfortable chairs, "wall paper of a solid color," sash curtains, and tables with books. "I wish all housewives," she says, "would avoid Nottingham lace curtains! They are not pretty, and they are common."

In regard to pictures she remarks: "If you and your husband can agree on pictures, have no paintings, unless they are really good ones, on your living-room walls. Remember when you buy a picture that it is a thing with which you have to live for years to come."

And about books: "Do not be afraid to line the walls as high as your shoulder with book-shelves. These can be made by a village carpenter if you wish."

For plenty of fresh air in the house, and the open bedroom window at night she pleads, eloquently concluding with: "Do I seem too much of an enthusiast in this matter? My excuse is that I have seen diseased lungs cured by this method, and delicate children, susceptible to colds and coughs, develop into sturdy youths under the fresh-air treatment."

I am tempted to go on, but am reminded that space is not forthcoming. If you have a chance, read the book.

D. D.

P.S.—A member of the business staff has just now informed me that this book is one of the "premiums" given to any present subscriber, desiring it, who sends us one new subscription to "The Farmer's Advocate and Home Magazine."

"Home, Sweet Home."

Would you kindly print in your valuable paper the words of the original "Home, Sweet Home," as written and sung for the first time by the composer, John Howard Payne? (Thanking you in advance.) (MISS) E. H.

P. Q.

Strange to say, John Howard Payne, who wrote this beautiful song, never knew what it was to have a real home. Born in England in 1792, he spent most of his life roving about, "a failure," according to popular standards, but tasting one short period of success in London, where, for a time, he was a popular actor, and where, also, his opera, "Clari, or the Maid of Milan," was successfully presented. "Home, Sweet Home" was a part of this opera, and was, soon on the lips of everyone at home and abroad. Payne died in Tunis, Africa, in 1843.

The words of the song are as follows:

'Mid pleasures and palaces, though we may roam,
Be it ever so humble, there's no place like home!
A charm from the skies seems to hallow us there,
Which, seek through the world, is ne'er met with elsewhere.

Home, home, sweet, sweet home!
There's no place like home.

An exile from home, splendor dazzles in vain!
Oh, give me my lowly thatched cottage again!
The birds singing gaily that came at my call—
Give me them!—and the peace of mind, dearer than all!

Home, home, sweet, sweet home!
There's no place like home.

Furnishing. Tomatoes with Bacon.

Dear Dame Durden,—Am writing to ask your advice about refurnishing a couple of rooms.

Our sitting-room is a very large room, facing north, with a large window at the north side, small window at the east. There is plenty of light in the room but no sunshine, and it is a cool-looking room in winter. The woodwork is done in golden oak and the room is wainscotted.

What color of paper would be suitable for this room; also, what color for a rug? We were thinking that fawn and old rose would be pretty for a rug. There is a parlor off this room. The furniture in this room is mahogany, upholstered in green. We had a green rug (that is, the predominating color was green), but are a little tired of it. How would a fawn and green rug look on this room? You see, we want the colors to harmonize in the two rooms. The woodwork is dark oak. What color of paper would you suggest for this room? There is an arch between these rooms. What color of portieres would you suggest?

We were thinking of buying leather furniture (I mean furniture upholstered in leather) for the sitting-room. What color of curtains would be suitable for this room? I mean inside curtains.

Will close with a good recipe:—Tomatoes with Bacon:—Remove the stems from six or eight ripe tomatoes; wipe them, then dip each into hot water for a few minutes and skin carefully. Cut half a pound of bacon into thin slices, roll in each a slice of tomato, previously seasoned with salt and pepper and a little parsley. Place in a greased paper bag, fold over the ends of the bag and fasten with clips. Place in the oven and cook for 15 minutes. Slit the bag and remove contents carefully. Place on a hot dish and serve. Thanking you in advance. MAE GOLDEN.

Lambton, Ont.

A fawn and old rose rug, with walls in fawn just a shade lighter, and deep cream ceiling, would be very pretty for the living-room, provided the opening between this room and the parlor or drawing-room were but a door. As there is an archway, and there must be green furniture in the adjoining room, we should prefer a rug in a small Oriental pattern, with touches of green, for the living-room. With it you could have fawn, tobacco-brown or soft buff walls, as suited your fancy. All of these have yellowish tones and would be cheerful in a north room, either with drop-ceiling in deep cream, or with a frieze to harmonize with the wall paper in conventional or landscape design.

Your parlor presents a harder problem. Do you object to covering your oak woodwork? If not, it would be very pretty done in ivory-white enamel, with a very soft gray-green wall, more gray than green, and a rug in green and brown. White woodwork always combines beautifully with mahogany furniture. If you don't want to paint or stain your woodwork, and are prepared to buy a good paper, how would you like a deep cream paper divided into panels by narrow green divisions, perhaps entwined with small roses or wistaria? These panelled and crowned papers may be got all ready to put up, if one is willing to pay the price. They do very nicely for a formal room, especially if one has no really good pictures, as the panelling helps to take the place of pictures. If, however, one has even a few really good paintings or engravings, the plain wall is always safe and attractive. I confess that the plain gray-green scheme with white woodwork appeals to myself particularly, but that is only a matter of taste. At all events see that the green in your rug and walls harmonizes with the green in your furniture, and never forget the rule, that the floor must be darker than the furniture, the furniture darker than the walls (with the possible exception of a few pieces of rattan), and that the walls must be darker than the ceiling. If you have white woodwork, the white must, of course, stop with the floor, which should be stained dark all around the rug.

I am hoping that you will get Axminster rugs; they are so soft and rich, and may be had in such pretty designs and colorings. You will find that rugs in small patterns will look better and not