

THE DECORATOR AND FURNISHER.

reds and yellows for instance, and the largest pieces of stuff, should be equally distributed over the entire work. No one portion of the patchwork should force itself into notice more than another. A little practice will of course make this balancing of the work easy, while the aid of the embroidery for brightening or softening various parts wonderfully help the harmony of the whole.

A silk lining should of course be added when finished, while a plain border of plush or velvet in a neutral tint will be found to set off the intricacies of the patchwork.



SALUTATIONS AND INSCRIPTIONS.

THE resources of the early English, old Dutch and French Renaissance having been exhausted in the never ending search after novelty, there is only the gorgeous East to supply the demands of those whose one aim is to have something new and different from other peoples' possessions, and who do not recognize the fixed principle of art that what is

beautiful is beautiful, having for the real connoisseur an intrinsic value quite apart from its price in dollars and cents and above the caprices of fashion.

But surely a number of very charming ideas are taking shape in material form in many newly built houses, brought here no doubt by some cultivated traveller and social magnate, who was not allowed to enjoy his originality more than a few months before scores of his friends blindly copied his example and hundreds of homes repeated his innovations.

Among these ideas imported from the far East that of making the Turkish salutation the theme, as it were, of the room is the most beautiful, and I know of one case and believe there are many more, when points were taken from "Mr. Isaacs," the widely read novel by Marion Crawford, and in reading which we can not fail to be impressed with the calm, courteous bearing of the oriental and the exquisite hospitality he extends to friends and strangers alike; but while it may be a very long time before hurry-scurry America can attain the repose of manner that centuries of ease and idleness have made the hereditary birthright of those living under burning suns, we can at least pause by the way to enjoy the gleanings that our hastily earned money enables us to gather from the storehouses of more artistic nations. By carving and painting the salutations which are in hourly use in the East we show a characteristic tendency that reminds one of the old fellow who had a prayer framed and hung over his bed and whose custom it was to retire hastily with a glance overhead and the pious exclamation, "Lord, them's my sentiments!" We imagine it would be a loss of precious time to greet each visitor like the Turk, with "Peace be with you," and yet this phrase which was in use long before the time of our Lord, which He spoke, and is spoken in that lovely clime to-day, has been most artistically carried out in the treatment of a family sitting-room.

Right over the large fireplace on the massive oak mantel, which is immediately opposite the main entrance, is carved the salutation in German text, and the four words of the response—"And with you peace"—are so distributed in the frieze around the walls as to bring the word peace over the door; thus the greeting and parting of the guest is one of well-wishing. There are also many appropriate sentences from the Koran or our own book of books, that may be as effectively used, while the field of literature of a later date contains countless gems that might well be embedded around our firesides to catch the eye and cheer the hearts of all assembled there.

The more scholarly a man is the more apt is he to show originality in his selection of a motto for his library, and nothing could be more trying than to find a theme repeated over and over in one house after another. But the mantel, although a very proper place, is not the only one where kind thoughts or wise truths may be imperishably wrought to serve a good and artistic purpose, for there is the modern bookcase, broad and low, whose hand carved frieze is admirably adapted for this style of ornamentation, and then, too, the inscription, "Begin nothing of which thou hast not well considered the end," engraved on a silver drinking cup, saved the life of an ancient king whom his cup-bearer had been bribed to poison, and the old chronicler who mentions this fact also says that many moral lessons are taught by inscriptions and impressed upon the person who daily rests his eyes on them.

It is quite common to see the word "Salve" done in marble mosaic on vestibule floors, but as an instance of how one may shoot beyond the mark and over the heads of one's friends a



DESIGN FOR SCONCE, AS WORKED IN SILVER, BY MRS. N. A. JOSELYN, PUPIL OF THE WOMAN'S INSTITUTE OF TECHNICAL DESIGN, N. Y.

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visitor was recently overheard confidentially explaining this to a less brilliant caller as meaning that the owner of the mansion had made his money by selling salve! Imagine a permanent advertisement wrought into the floors of a palatial home. "Far from the madding crowd" is a good inscription for smoking-room or sanctum, while the name is legion of those that would be appropriate in dining-room or hall, and the use of them cannot be too strongly recommended in the nursery, school and play-room, as helping to form the character at an early age.

How, for instance, could we impress the importance of promptness and punctuality so thoroughly as do these few words: "Time and tide wait for no man?" There was a clock that stood on the mantel of the children's room in the home of my early youth, which had the above inscription carved on the rosewood case; the word "time" was in an arched position over the clock face, and around the smaller pendulum glass, on which a tiny sea view was painted to give point to the motto, were carved the next two words, while across the bottom space ran the impressive phrase, "Wait for no man," and I know that even a hasty glance at that chronometer was enough to bring to mind any half-forgotten duty and to start the most dillitory on his way to school.

Another good plan is to decide upon a sentiment you wish to impress, and after drawing large plain letters on stiff cardboard to cut them out with a sharp knife and then use it as a stencil. Place it diagonally across the corner of the door when shut, and pass gilding over the openings; some of the letters by this arrangement will be on the door and some on the frame, the very oddity of the position constantly attracting attention to it will materially assist the object aimed at.

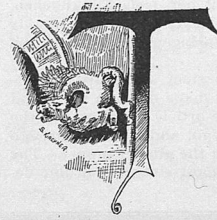
Quaint old Latin and French maxims are often introduced into the decoration of stained glass windows and transoms and in the jewel semi-circles which fill in the arches over doors, but I do not know of a place where they may be used with better effect than when employed to extend a silent cordiality to the occupant of the guest-chamber. On the narrow panelled space between the fireplace and mantel, of a room intended for this purpose in a handsome new house, are carved two little Latin words which express more to an appreciative visitor than yards of gush—"Tuum est"—it is yours—and if, as it is most likely to be the case, the friend arrives tired and weary after a day's journey, and drops into an easy chair in front of the blazing logs to take a short rest before going below stairs, what could give him such a sense of comfort as the forethought and hospitality expressed by that brief inscription? And if he be much of a traveller he will instantly think of gracious Spain, where the second sentence of his urban host was so sure to be "the house is yours, señor." If, though, he should mentally decide that there was a charm and warmth about the spoken words differing in kind and degree from those cut by the hand of an unsympathetic workman, he will at least have the grace to acknowledge that "half a loaf is better than no loaf," and hail with delight the first evidence of a courtesy that may in time cover us with "the invisible coat of good manners," as Emerson says.

All who wish their homes to exert a refining influence on those within and without can add much interest to prosy abodes by placing mottoes and inscriptions wherever a carefully handled lettering would improve and not mar. MARIAN V. DORSEY.

SOME PRIVATE COLLECTORS.

BY A. CURTIS BOND.

HERE are many private persons in the city who have a hobby for small collections, and among the pieces gathered together there are often those difficult or impossible



to duplicate, and to which is attached an interesting and unusual history.

We encountered a few days since one of these diminutive museums accumulated by a business man, and all contained in a six by nine room adjoining his office.

The hobby of this particular person is in Custom House purchases, acquiring articles that have been seized for non-payment of duty or for other reasons, and in consequence are exposed for sale to fall to some curio loving capitalist.

Standing upon a German Renaissance sideboard at one end of the small apartment is a bust in gold bronze of Diana, marked on the reverse "Hondon, 1767," and bearing the inscription on the base, "Grand Prix de Cannes." The workmanship is delicate and beautiful, while the pose, the carriage of the head, the shapely shoulders and the outline of the face all indicate the genius of the sculptor.

Directly alongside of this choice bit is a silver group representing a pigeon perched upon a rock with wings wide spread, and studying the action of a crab that crawls about the ground. The detail of the bird and the accessories is marvellous; every feather is marked, the natural peculiarities of the quills, the minutest particulars of the smallest essential are defined and positively marked. It is a remarkable production so far as photographic truthfulness to nature goes, and it is a master-piece of painstaking labor. It bears the name of Moigniez, as artist, and also the inscription, "Prix de Minaco."

A third member of the group is a statuette, full length, of a Circassian slave girl exposed for sale, and concealing her blushing face behind the protection of a shapely arm. The artist is unknown, but the ease of the posture, the graceful manner in which the girl poises, and the evidence of weight thrown upon one limb is natural and life like. This also is a well conceived and beautifully executed gem. An inscription, "Prix de la Condamnée."

Each of these three has upon it, in addition to the inscription already noted, another reading "Gagé par M. Edgar C. Murphy," and Mr. Murphy, unwilling to pay the duties or incur any expense to save the evidence of his prowess, permitted them unchallenged to fall into the possession of a stranger.

In acquiring property in this manner the ordinary frequently finds its way in with the noticeable, and so it has come about that a great gilt Persian jug covered with the well known scrolls and floral designs peculiar to this style. It is neat and strong, and upon its Indian stand of ebony in the form of elephant trunks supporting a top slab, it looks more valuable than

