

A PICTURE OF  
GERMAN HOME LIFE:  
AND  
KNITTING BOOK



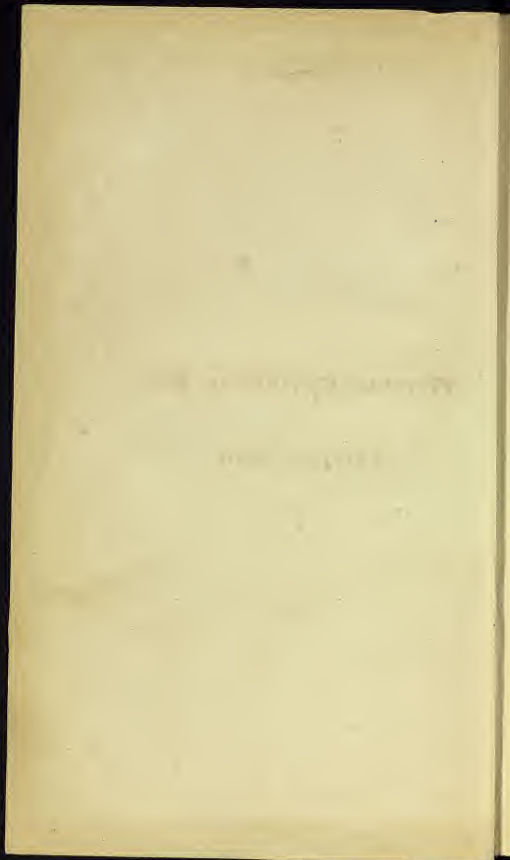
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THE  
**German Christmas Eve,**  
AND  
KNITTING BOOK.

CAUTION.

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THE  
GERMAN  
CHRISTMAS-EVE;

OR,  
*Deutschen Damen Weihnachts Körbchen,*

A PICTURE OF  
HOME LIFE IN  
GERMANY.

COMPRISING  
PERSONAL RECOLLECTIONS, TALES, AND  
SKETCHES; WITH DESCRIPTIONS AND  
DIRECTIONS FOR WORKING  
UPWARDS OF ONE HUNDRED  
VERY BEAUTIFUL AND  
ENTIRELY ORIGINAL

*Patterns for Knitting.*

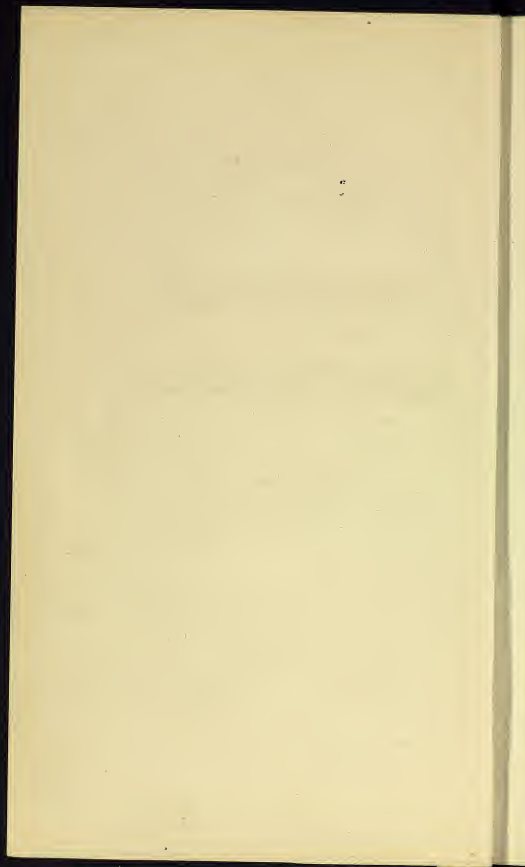
ILLUSTRATED BY  
NUMEROUS ENGRAVINGS.

BY  
MADAME APOLLINE FLOHR.

EDITED BY  
Mrs. A. MONTGOMERY.

LONDON:  
G. C. CAINES,

(BOOKSELLER TO H. R. H. PRINCE ALBERT,  
5 HALKIN STREET WEST, BELGRAVE SQUARE.



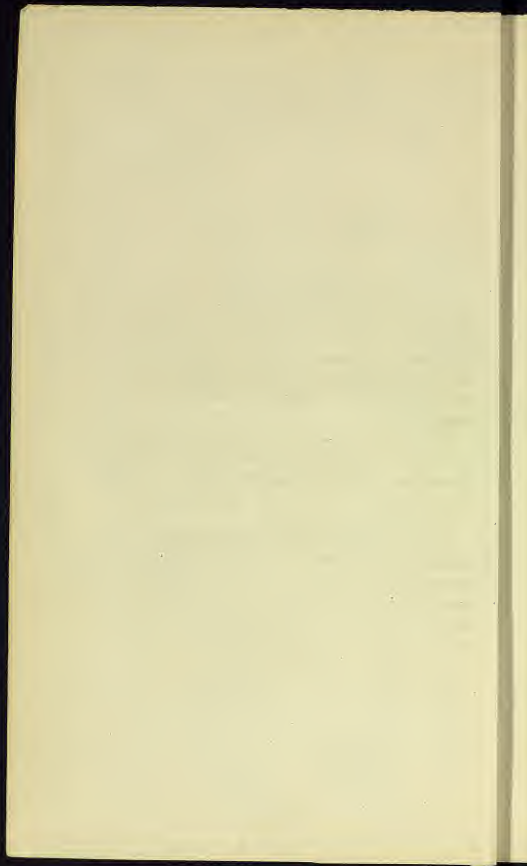
DEDICATED, BY PERMISSION, TO  
HER ROYAL HIGHNESS  
THE DUCHESS OF GLOUCESTER,  
WITH EVERY FEELING OF THE PROFOUNDDEST RESPECT  
AND OF THE DEEPEST GRATITUDE.

BY HER ROYAL HIGHNESS'S

MOST OBEDIENT,

AND MOST HUMBLE SERVANT,

THE PUBLISHER.



## AUTHOR'S PREFACE.

---

THIS collection of tales, descriptive of the simple and happy customs of my fatherland, is offered to the public as a memorial of scenes which I have either myself witnessed, or which having heard from others, I have considered worthy of transcription.

I find that my diary, from which they are chiefly extracted, commences with reminiscences of a Christmas-eve in Germany, and endeavours to retrace my own sentiments and feelings on that occasion, at the age of five years.

This forms the introduction to my volume. It is believed amongst the Germans that books have a predestined influence, from their origin in the mind of the author, and throughout their progress in the world. May mine be for good and amusement to all!

I am anxious that this volume should prove a model of needle-work for English ladies. In the course

of it is inserted a collection of patterns possessed by me, and which I consider as one of my greatest treasures. I am desirous therefore to share with my fair readers these ingenious devices,—which are illustrated by drawings and descriptions; in the hope that the ladies of this favoured land may yet thank me for many an hour's happy employment and recreation through their means. Nor am I without expectation, that the narratives here presented may afford instruction as well as amusement. It is well to see the developement of home-scenes and active life everywhere. And these sketches may serve to complete the picture which English ladies may already have formed to themselves of the peaceful and domestic, though somewhat quaint and romantic features of life in Germany. I am aware it requires personal observation to have a perfect idea of life in any foreign country; yet, though truth is one, like the diamond it may present various aspects when viewed from various positions, and reflecting various shades. My friends and benefactors will at least give me credit for desiring to speak nothing but truth in the following detail of the customs and peculiar manners and habits of my fatherland, and will kindly forgive me any unfortunate failure in my effort to enlighten and to amuse.

With regard to the patterns of Needle-work, I have only to observe that though at first sight they

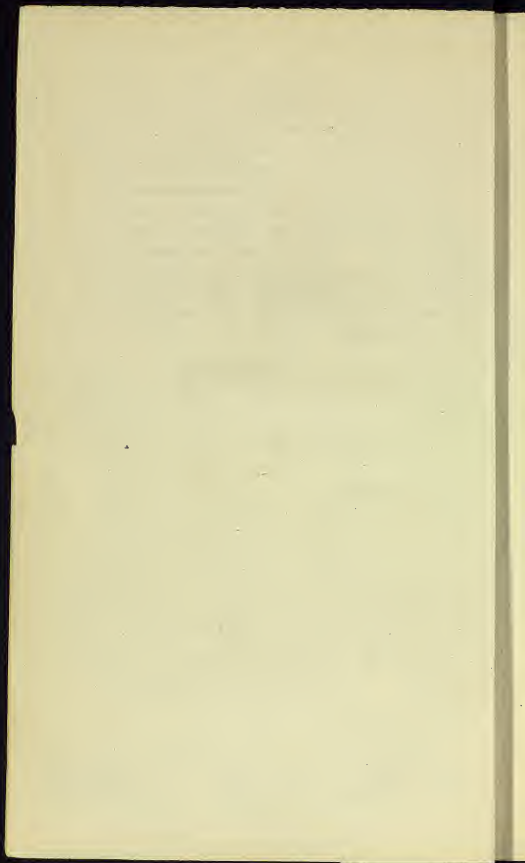


may appear difficult, yet that by strict attention to the directions, they may become as easy in execution as they have been pronounced beautiful and original in design. I may indeed claim them as my own patterns; and all of them have been recently most successfully knitted from the directions, before they were committed to the press. And now I bid farewell to my little volume—so long projected—the object of so much thought and hope, with the fervent wish that it may prove an agreeable and instructive companion.

APOLLINE FLOHR.

*London, Christmas-eve, 1846.*





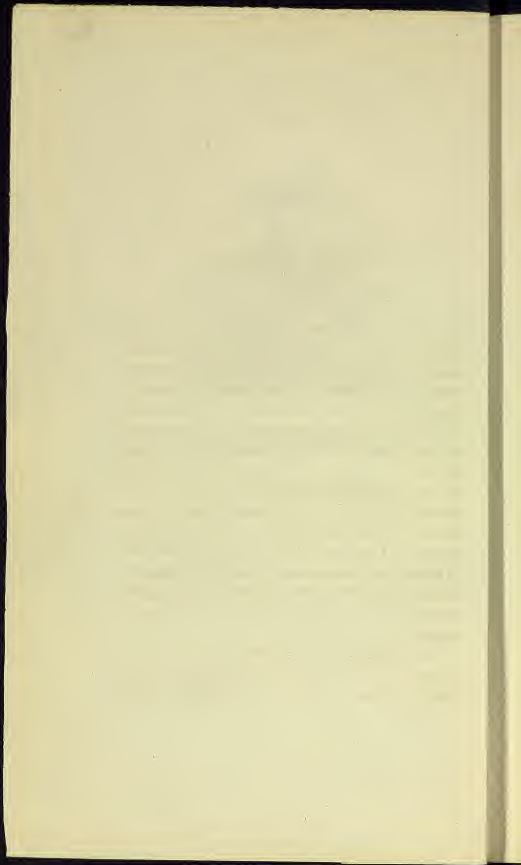


TO THE READER.

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THE hoarse night-wind that thro' the forest sweeps  
Bears Philomel's low warblings on its wings ;  
Hid by its shell the pearl in ocean sleeps ;  
The coolest waters gush from deepest springs ;  
And in night's cloud-capt dome the star-host sings.

Arise then ! Sound the depths ! Pierce thro' the shade  
Shatter the covering that the gem conceals ;  
Let thy soul's ray th' imperfect meaning aid,  
Where the dim phrase the thought but half reveals ;  
View thou each error with indulgence kind,  
And gladly welcome all the good thou yet mayst find.



## EDITOR'S PREFACE.

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IT has often been remarked, that were any individual to write his own biography, however humble might be his position in the world, or however destitute he might be of great talent or education, it could not fail to be interesting, if only he *dared* tell truly the events of his life, and the feelings of his own heart. The secret workings of a mind, the minute shades of feeling, the true joys and sorrows of any human existence, cannot but excite sympathy in others. Let a story be but *true*, and however simple its nature, it must possess some interest. The same may be said of a description of society, or of a domestic circle; of anything, in short, which develops or illustrates human nature. It is this which will give interest to the following pages.

The home-life of the Germans, written by one of themselves, with all its peculiar mixture of high imaginativeness and minute detail, must always

form a pleasing picture to a people like the English, who have acquired, and not unjustly, the character of being essentially domestic.

And as the Germans also possess another quality in which we are doubtless more deficient—that of being sociable; it follows that there is greater warmth and a more picturesque character attached to the history of their homes than to our own. They resemble us in our close family union, and they surpass us in their efforts to find innocent amusement without excitement. The family scenes, the rejoicings, and the fêtes, which are described in this volume, were shared by the warm-hearted and energetic writer; and as they are a faithful transcript of the impression they made on her own heart, they cannot fail to be both pleasing and interesting to others.

In permitting my name to be attached to this volume as Editor, I must entirely disclaim all the merit of either translating it from the original German; or of preparing it for the press, beyond the very humble and almost mechanical labour of correcting the greater part of the proof sheets. The rest has been executed by some very competent friends of the authoress.

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DIRECTIONS FOR KNITTING  
 PATTERNS FOR KNITTING







THE  
GERMAN CHRISTMAS-EVE.

INTRODUCTION.

Christmas-eve—And Childish Recollections.

“Such things were—  
And were most dear!”



HERE shall I turn my eyes?—What shall I first salute?—What shall I most admire?—Where fix my enraptured gaze?—these were the feelings of my spirit of five years' existence, as I sought one Christmas-eve to hide my eyes, dazzled with the glare of a hundred lights, in the bosom of some gentle, loving friend—to pillow my glowing cheeks and agitated heart on the bosom of a parent. My ecstasy actually blinded me—but I could hear mutual congratulations pouring all around from lips of kindred—I could feel the warm embrace of brothers, sisters, and cousins—and my excitement was at the highest pitch, when a sudden hush, succeeded by the clear and well-known voice of our intimate friend Herr Von Clappart, raising the first notes of a hymn, recalled me to my senses, and to the duty required of me as a member of our happy family.

According to an old established custom, our voices soon joined in concert, chaunting the following simple verses :

Now let us thank our God ;  
 Uplift our hands and hearts :  
 Eternal be his praise,  
 Who all good things imparts !  
 From childhood's earliest hour,  
 He lavish gifts bestowed,  
 Beyond expression's power :  
 Then, let us thank our God !  
 For truly 'tis our God  
 That tunes each heart to joy,  
 And makes us in all good  
 Our peaceful hours employ.  
 May mercy with us dwell,  
 And faithful may we prove ;  
 That thus it may be well  
 With the dear land we love.  
 To God, that saves and guards  
 Our souls from every harm ;  
 At all times danger wards  
 From us, with his right arm.  
 The great Almighty Friend,  
 Who here below doth save  
 Our lives—and when they end  
 Shall raise us from the grave.  
 Our Father! praise to Thee  
 In heav'n ; on earth be given!  
 God-Son! All glory be  
 To Thee in highest heaven!  
 God-Holy Ghost! thy power,—  
 Thy praises we will sing,  
 Until, from shore to shore,  
 The anthem loud shall ring!  
 Now, to the Triune-Lord,  
 All praise and glory be!  
 Thrice honor'd and adored,  
 To all eternity !

After the chaunting of this hymn, I ventured, for the first time, to approach the pile of Christmas gifts intended for my sisters, my brothers, and myself.

The Christmas-tree, always the common property of the children of the house, bore gilded fruits of every species; and as we gazed with childish delight on these sparkling treasures, our dear parents wiped away the tears they had plentifully shed, while our young voices were ringing out the sweet hymn, led by our friend, Herr Von Clappart, with such deep and solemn emotion.

Now, as the dear mother led each child to his or her own little table—for the gifts for each were laid out separately, and thus apportioned beforehand—all was joy and merriment.

A large table stood in the midst, surrounded by smaller ones, literally laden with pretty and ingenious toys, the gifts of friends and kindred. Amongst the rest was a miniature kitchen, completely fitted up with every utensil for culinary purposes. A huge fire seemed to burn brightly in the grate, around which the fire-irons were duly arranged, and the bellows hung in the chimney corner. Pots, pans, and bright coppers adorned the shelves, not forgetting a single article convenient for a well-ordered establishment; while mimic hams and fitches of bacon hung from the ceiling on hooks.

A well furnished baby-house next attracted our delighted admiration. Through the large windows, elegantly furnished apartments invited the curious gaze; when the benevolent donor, removing the roof, the whole suite of rooms was laid bare to the busy fingers, now touching every article with renewed exclamations of rapture and admiration.

The sitting-rooms had their full amount of sofas, chairs, tables, mirrors, and carpets of the finest quality; the bed-rooms were equally well appointed; while chests of drawers and wardrobes, being opened, displayed to our

delighted gaze every tiny article of wearing apparel, both useful and ornamental; and, to complete the whole, a warming apparatus apparently conveyed to the stoves in the various apartments, heat and comfort.

Nor was this little domicile lonely or uninhabited: a number of exquisitely-dressed little figures, male and female, represented the household, consisting of master, mistress, children, and servants.

To my eldest brother had been sent a little theatre, which displayed, on the rise of the curtain, scenery so admirably painted, that the imagination of childhood might well conceive that soon those fleecy clouds would sail through the heavens—that river would begin to flow—those waterfalls to rush down the rugged rocks—and even those little birds to sing.

But now the puppet actors were to be put in motion by my brother, who was also to be spokesman for the heroes and heroines who “strutted their little hour” on this tiny stage—to quite as much purpose, alas! as many other actors in the drama of life.

We were all, however, too happy to endure this quiet pleasure very long, or to fix our attention to any one thing, where all was mirth and novelty; so the performance was postponed to another occasion, and all prepared to assemble around the Christmas-tree. After a delightful dance around the tree, and around our dear parents, our presents were again examined; for the variety of offerings made on these occasions would much exceed the belief of a stranger to our customs. Every article for children's clothing was here to be found, both for ornament and use; nor were books forgotten. It was then I received my first Bible and Prayer-book; and at the moment the precious gift was placed in my hand, I resolved to accompany my parents to church the following morning, at five o'clock.\*

\* This early attendance at public worship on Christmas-morning, is a custom observed in Central Germany, and is called *Christ-Kirche*.

The ceremony of withdrawing, in order to attire ourselves in some of our new dresses, having been performed, we re-entered the apartment; upon which, the great folding-doors being thrown open, a second Christmas-tree appeared, laden with hundreds of lights. This effect was produced by the tree being placed opposite some large looking-glasses, which reflected the lights and redoubled their brilliancy.

Here hung the gifts prepared by the hands of the children for their beloved parents.

My eldest sister, Charlotte, had knitted for her mother a beautiful evening cap, (Pattern 4), and a long purse for her father (Pattern 5).

Emily presented each one of the family with a pair of mittens (Patterns 2, 3, and 6); and the little Adolphine made similar offerings of open-worked stockings, her first attempt (Patterns 7, 8, and 15).

Our parents were also surprised and delighted to receive some drawings, exceedingly well executed, by my brothers, accompanied by a letter of thanks from those dear boys, for the kind permission to take lessons which had been granted to them during the last half-year.

The great bell had called us together at five o'clock in the afternoon, to receive our Christmas gifts; and though at eleven our eyes and hearts were still wide awake, yet were we obliged to retire, and leave all these objects of delight behind us! All remembered that, at least, the elder branches of the family must rise betimes the next morning to attend the Christ-Kirche, and to hear a sermon on the birth of the Saviour of Mankind.

The great excitement of the previous evening, and the visions of delight that still hovered around my fancy, prevented my sleeping soundly; so that when the others were attempting to steal away the next morning to go to church, I was fully roused, and implored so earnestly to be taken with the rest of the family, that, at length my

prayer was granted; but on condition that I should keep perfectly still during the service.

Arrived at the church, we found it brilliantly illuminated, and decorated with the boughs of the holly and other evergreens.

It is quite certain that a child of five years old could not understand the importance, beauty, and extreme fitness of the sublime service she so often witnessed in after life; yet I can recollect a peculiarly sweet, sacred, and mysterious feeling taking possession of me, as my infant mind received the one simple impression, that this was the birth-day of the Saviour I had been taught to love and pray to, since my infant lips could lisp a word.

Deep and solemn events leave a lasting stamp on the flexible but mysterious mind of childhood. This, most of us must experience, when circumstances call to remembrance our infant and childish days. Since early impressions are likely to be permanent, it is considered most important in my fatherland to surround Christmas with all joyous and holy associations. A day of days, indeed, it is with us—a day never to be forgotten.

So far is this feeling carried, that it is no uncommon pastime, even at the beginning of the new year, to project plans and presents, happy surprises, and unlooked-for offerings, to be presented at the far-off time of Christmas festivity.





## CHAPTER I.

---

### Edward's Tale.—The Robbers' Cave.

---

**T**HE happy child of five years old had seen many changes—yet was “the child father to the man.” Parents, relatives, friends, had passed away with the passing years. The festival of Christmas remained, however, to gladden her heart, and establish her hopes for all that could not pass away! It was my first Christmas-eve in England, when I sat surrounded by dear friends, to whom I had long promised to impart some details of my eventful life.

On being requested to produce my diary, the introductory chapter, just presented to my readers, attracted my observation—and as I read it, the happy story of my young life passed before my mental vision. “God be thanked, my friends,” I cried, “I have happened upon a beautiful opening. Violets and primroses form the vignettes to my chapters of youthful life. Are not these sweet harbingers of spring, fit emblems of youth and hope? Delightful is it to see them casting their perfume on the first pages of the book of life! A youth spent in domestic love and happiness is an inheritance for life. Never do its sweet memories fade—whatever else may change and pass away from us. Those social meetings are still present to my mind, where young and old assembled; and, as at this blessed time, nimble fingers were occupied in preparing the Christmas presents—whilst the gentlemen of the party,

brothers, cousins, or lovers, did their best to amuse the fair auditors, by reading aloud and telling interesting anecdotes."

It was at one of these delightful reunions, that Edward Von P., the eldest son of the noble possessor of the estate of Saaldorf, approaching the group of ladies seated at their work, thus addressed them: "Shall we not acknowledge, my fair friends, that even winter is not without its charms to the lover of nature, who sees poetry in everything? When the eye travels through yon trees that stand so spectre-like and transparent before us, the mind peoples the expanse beyond, and the imagination can revel in its fancies through the winter net-work of their fine anatomy—for they conceal nothing. Spring, the sweet transition-time, with its incipient buds and blossoms, always appears to me to superinduce a feeling of impatience—until we shall see the foliage burst forth, and the flowers appear in all their grace and luxuriance."

"Prithee, dear brother," said the laughing Henriette, "a truce to moral reflections! Better would it be to reward our industry, and satisfy our curiosity, by relating to us the incidents that occurred to you in your travels through U—. Our fingers will fly all the faster when beguiled by your tale."

"Should my narrative succeed in interesting you," he replied, "even in a slight degree, I shall be satisfied; knowing, that to be perfect, a thing must surpass its kind; and many tales may surpass mine. Not so the nightingale, whose first notes at times resemble those of other birds—but soon her melodious story rises in sublimity, and leaves all the winged songsters far behind."

All agreed to the truth of Edward's remark; and, with our curiosity much excited, from knowing how fully he generally succeeded in arresting the attention of his hearers, did we, with much interest, listen to the following tale:—



### The Robbers' Cave.

Count Werner, when already advanced in years, inherited, by the death of a distant relative, the whole castle of P——, with its rich woods and corn-fields—its rocks and venerable ruins. Years passed away, however, and the noble proprietor had never visited his estate; possibly, because being situated near the Black Forest, whose reputation for banditti was not very inviting, he put off his promised visits from time to time, hoping that time might bring some improvement to the neighbourhood.

The Count had a favorite servant, whose son (according to the German custom\*) was going through his travelling apprenticeship; the expenses of which were to be defrayed by the Countess: and in his travels he had met with an adventure which still further increased the disinclination of the family to undertake this journey.

This young man, Fritz Walter by name, in his entrance into the Black Forest, had, in a singular manner, been brought acquainted with a cavern, which, until that time, had escaped public detection; indeed, it is likely that its deep and dark recesses had never before been disturbed by any footsteps save those of banditti; and even now, it is considered possible that it may serve as an asylum to those hidden children of the earth.

On approaching the forest, the first impulse of Fritz had been to turn his steps in a different direction, and to seek shelter for the approaching night in some neighbour-

\* When a young man has finished his apprenticeship to any trade in Germany, he is then obliged to travel for four years, taking his certificate with him, to testify that he is qualified "to be brought out," as the phrase is. The guild of their respective towns grant these testimonials, which obtain work for the journeymen in all places whither they may travel; and also assistance in case of need. These young men are called *Handwerksbursche*, and no household will refuse hospitality to such.

This struggle for independence, even when attended with extreme want, is not termed begging; but fighting their way (*fechten*).

ing hamlet; but his intention was arrested by the sight of a horseman galloping towards him. The young man concluded this to be some commercial traveller; but far different ideas from those of trade occupied the mind of the person who now accosted Fritz, and asked him "if he was acquainted with his road through that wild region."

On his reply in the negative, Fritz was invited by the friendly cavalier to place himself under his guidance, and was assured that he might be certain of shelter and repose. The youth had a courageous heart, and boldly followed the stranger, who conversed easily on the topics of the day. The evening shadows now fell thick and fast around—the straggling moonbeams shed their reflections on the trees and rocks—at times producing a semblance of life in the surrounding objects, that might have startled Fritz, but for the perfect composure of his companion.

They now quitted the high road, and entered a narrow foot-path, which soon brought them to a cottage of respectable appearance, where the inmates received them with a hospitable welcome.

During his walk with the stranger, Fritz had, with his usual frankness, told his little story; had praised the kindness of the countess, his patroness, in whose service he declared his parents delighted, and expressed his hopes of meeting them at the baths of Marienbad, towards which place he was bending his way.

The supper was prolonged, having been enlivened with cheerful conversation, when the horseman at length spoke of retiring for the night, and told Fritz that he might sleep with perfect assurance that he should be roused at daybreak.

After a few hours repose, the young man was awakened by a noise in his room; and on arising, he perceived his companion of the former evening, accompanied by an elderly female, a gentleman, and a youth. On the latter Fritz gazed with astonishment—so like a second-self did

he appear—indeed every article of clothing was the same as he had himself worn the night before; but ere he could make any observation on this remarkable appearance, the cavalier thus addressed him:—

“My good youth, be not alarmed, nor suppose that any evil towards you is intended. The person before you has assumed your garments, it must be admitted, but under circumstances that your kind heart will, I am sure, lead you to excuse. You have by chance been led to participate in an affair, which I shall detail in as few words as possible.

“The young person before you is a female, though forced to assume the disguise of a man, and to borrow your clothes for the occasion. You now behold the unfortunate Baroness de Berrin, the eldest daughter of noble parents, who, alas! in evil hour, made a vow to dedicate their first-born child to Heaven, should a family be granted to their prayers. The fair girl before you was thus, from her birth, destined to a cloister, and educated accordingly. I am her uncle; and holding vows thus forced upon inexperienced youth in the utmost horror, and seeing that the health of my beloved niece was fast sinking under the anticipation of a fate for which she had no spiritual vocation, I resolved to remonstrate with her friends. Having lately discovered in addition, that her young heart was given to an earthly love, I have resolved, at all risks, to save her. My entreaties proved of no avail with her deluded parents, who considered themselves bound by their vow to consummate this fearful sacrifice. Arrangements having been already made to place her in a convent, and to hand over her inheritance to the establishment, the superior was naturally very anxious to secure the person of her victim, and already was the day of admission named. Nothing could exceed the agony of this poor child but the despair of her lover. For my part, I could not resist making an effort to save her; and I passed my solemn pro-

mise, the day before the noviciate, (when I alone could see her), to use every endeavour to save her from such a fate. With the help of her younger brother and her nurse, whom you see here, she has thus far eluded the vigilance of her parents, by effecting her escape to this cottage, which I had provided as a temporary place of refuge for her, apprising her lover of its locality. Should the officials of the convent discover her, we are lost; but I will not abandon the good work I have begun. On my casual meeting with you yesterday evening, and finding, from your discourse, that you possessed a kindly heart, it struck me that you might essentially serve us in this our extremity, by exchanging garments with my niece. You are young, smooth, and fresh-looking, and might, at first sight, easily pass for a female. Even should you be taken, the error would soon be discovered, and no harm could befall you. In the mean while, time would be afforded to the young people to escape to the frontiers, and our eternal gratitude shall be yours. You may either accompany me in the carriage or remain here; but I shall not abandon you until I shall see you free, and once more clothed in proper attire."

Fritz listened with breathless interest to this story, and at once consented to the Baron's proposal, promising to keep the secret, whatever might befall.

Soon all was arranged: the Baroness, assuming the character of the travelling apprentice, the others that of peasants, with knapsacks on their backs, left the cottage, and soon gained the frontiers in safety; where the lovers' hands were joined in wedlock by an aged priest, and bound by natural vows, which not even the power of the Church could cancel. Their days flowed on calm and bright, as the course of a lovely river, while they mutually shed blessings all around them.

But we must now return to the instrument of so much felicity—the happy Walter—who, with all the freshness

of youth, and charmed with his adventure, and with the novelty of playing the part of a lady of rank, in which he flattered himself he should succeed admirably,—was never tired of admiring himself in his new costume, at the little mirror in the cottage.

It was determined that his protector and he should continue the intended journey to the baths; and once arrived there, Fritz was to throw off his disguise.

They started the next day and took the high-road, hoping to pass the forest before sunset; but an hour had scarcely elapsed before their carriage was stopped by a band of from twenty to thirty robbers, who, supposing they saw a lady, courteously assured her that, if her people made no resistance, every attention and respect should be observed towards the whole party.

On setting out, they had determined to assume the names of Frau and Herr Von Müller; so, as there was no alternative, they followed the captain of the gang, having given their names accordingly, not without many fears as to the result, in case of their deceit being discovered, as it was evident that the capture of the *lady's* person was considered a matter of much consequence to this horde of bandits. The carriage was disposed of in some way unknown to the owner; and the prisoners, walking by the side of their captors, were conducted through the recesses of the forest.

The pretended young lady kept her veil down, as recommended by her companion; and the captain appeared not a little prepossessed in favour of her modesty and beauty.

As they advanced, the wood became more intricate, but their leader appeared to be well acquainted with every turning and winding of this retreat, which he trod with the utmost confidence, until, arriving at the brow of a precipice, he made two signal-cries, which were promptly answered.

Immediately, a long and solid ladder was raised from beneath, where a secure place of concealment had been formed.

Walter, assisted by the captain, descended, and was introduced into a commodious tent, erected under a projection of the rock.

The Count, his companion, was separated from him, but from time to time was allowed to visit the supposed lady, as the object of the captain did not at all appear to be that of inflicting unnecessary sufferings on his prisoners.

Every morning he appeared before them, and inquired after their health, begging the *lady* to make any demands within his power to grant. In short, the whole of this singular man's demeanor betrayed a superiority of mind and education, which could not but elicit surprise and admiration from his involuntary guests.

Walter had much cause for the gratitude he had expressed towards his kind patroness, the Countess Werner, who had condescended to stand as sponsor for him when a baby, and rightly deemed that, in consequence, his education must be her care. The Countess therefore allowed him to share all educational advantages with her only son, so long as he lived, and to remain at the castle as his companion.

The noble youth, however, fell a victim to premature decay, and the humbler companion of his studies left the castle with acquirements rarely attained by his equals in rank.

It may therefore be conceived, that, with such a model as the Countess daily before his eyes, and a good share of imitation, Fritz now succeeded to admiration in playing the part of a high-born lady; nor did the fear of discovery, which cast a shade of timidity over his manners, tend to lessen the delusion.

The captain appeared every day more assiduous, to be-

guile the captivity of the *charming young lady*; and he would at times lead her forth into the forest, and point out the sylvan beauties with which it abounded.

When he could not himself accompany her, he entrusted the precious charge to an old woman, who seemed devoted to his service.

The order and neatness that prevailed throughout the cavern attested the zeal with which this old creature's duties were performed; the sleeping apartments (which were all ranged on one side) being models of cleanliness.

Indeed, the establishment might be called a little colony; for, after some days, our captives discovered that the wives and families of the robbers all found shelter in the surrounding caves, and every evening welcomed the masters of the various retreats home from their daily labour, (as they styled their guilty mode of life), with songs and festivity.

No signs of cruelty or bloodshed, however, were to be seen; and the gossiping old housekeeper delighted to recount instances of her master's generous kindness to those who had fallen into his power, and how severe a penalty he inflicted on his followers for murder, which was, she said, rarely, if ever, committed.

Scouts were placed day and night on the heights around; and in the depths of the woods, picket-parties were formed.

The discipline maintained was excellent; and the men cultivated fields and gardens in the defiles, which they gained by subterraneous paths, known only to the band, and capable of serving as places of retreat in case of surprise.

Of course such a garrison could not have been maintained, unless the inhabitants of the neighbouring villages had been, many of them, induced to enter into a league with these freebooters; and thus, having placed many under contribution by threats and rewards, this formidable

body had been hitherto enabled to evade all the efforts of the surrounding nobility, aided by the law, to bring them to justice.

A few days after the capture of our friends, the chief entered Walter's tent, and informed him that his secret had been well known to him from the first. He assured the Baroness that he had only detained her in order to make terms with the superior of the convent; and that, having advantageously concluded his treaty, the time had now come when he must deliver up his *fair ward* into the hands of the Lady Abbess.

During the first days of their imprisonment, when the captain's amiable manners had surprised and delighted Count Berg (for that was the real name of Walter's companion), it had been agreed between the prisoners to confide their secret to him; but subsequently it was deemed expedient to allow the fugitives more time, and the idea was abandoned.

Behold, then, our friends once more conducted from their subterranean abode to the borders of the forest, where their carriage awaited them; and they left the robber's domain, thanking God heartily, not only for their escape, but for their happy exemption from all that might have harassed and distressed them in such a situation.

As my object has been, principally, to describe, from the testimony of an eye-witness, the robber's cave\*—and to give some details of their mode of life, I shall not attempt to convey to my hearers any idea of the fury and indignation of the heads of the convent, on discovering the imposition that had been practised upon them; however, the scandal that attached to the whole affair made them but too happy to get rid of Fritz as soon as possible, protected as he was by his new and powerful friend Count Berg.

\* The incident of this tale is perfectly true, and occurred early in the last century.



If ever deceit can be said to be allowable, it may be considered so in such a case as the foregoing; nor can we think that the real young baroness and her happy husband could do otherwise than settle on the instrument of the felicity they now enjoyed, a handsome independence—which they did, some time after his ignominious dismissal from the convent of Bernburg.



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CHAPTER II.

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Edward P. continues his Tale—Illusion Short,  
Repentance Long.

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**W**E must now transport the reader to the Baths at Marienbad, where a scene of death and sorrow was passing.

The Countess Werner had in vain sought these salutary springs. The arm of death is unerring,—it bears the shaft ready plumed for each one of us, to be sped with unerring accuracy at the appointed moment!

The count was left a widower, and the young Emily motherless, in a short time after their arrival at the healing waters. Travelling was recommended, as likely to prove some distraction to the deep grief of the bereaved survivors, whose hearts yearned for some home, that might not remind them too painfully of her they had loved and lost.

The father and child agreed, therefore, to visit the castle—so long shunned; and to endeavour to pass the first year of mourning in the neighbourhood of the formidable Black Forest. True grief seeks but to hide itself from the eye of all; but the Baroness Orf, Count Werner's sister, who had promised soon to join the mourners, declared that she would not indulge her drooping niece in this desire for solitude; but that, as she had consented to officiate as mistress of the castle, she must invite some friends to enliven their retreat. Emily Werner, now just seventeen years of age,

declined this offer, preferring to explore this wild region on horseback, which she frequently did, attended by an old and faithful servant; and she felt her grief much soothed by the romantic forest-scenery, with its rushing cascades, and wild woodland beauties.

Within the boundaries of her father's domain, Emily's cultivated taste had already suggested many judicious improvements; vistas were cut to admit mountain-views, and to introduce the happy sunny glade and smiling valley into a landscape, so long neglected, but abounding with natural beauties.

Her affectionate heart planned many a happy surprise for her aunt when she should arrive amongst them; nor did the wild figures of the Jäger, or huntsmen, which often flitted past in their romantic attire, alarm the young enthusiast; they only served to give a character of life to the sleeping nature around.

One evening, whilst lingering over some of her favourite points of view, Emily could distinguish the sounds of a flute, at intervals, plainly proceeding from the forest; and now her heart palpitated with an unknown and new feeling, as she remembered that these sounds had often (though far more distant) seemed to mock her footsteps, as she had wandered musing and mournful through the tangled brush-wood.

Love had never yet stirred the plumage of her dove-like breast, yet the romance of her nature revelled in shadows of adventure, as she bent her ear to the melting and beautiful modulations of the unseen performer.

From this time forth, this delicate music awaited the lady's step, on terrace-walk, in bower, and close sequestered glade; until the day seemed incomplete to Emily that had not been hallowed by this strange minstrelsy.

Thus weeks passed away, under the strange influence of this spell. The Baroness Orf, although long expected,

appeared at last to arrive suddenly ; so natural is romance to the young spirit, and so absorbing.

Emily led her aunt, almost immediately on her arrival, to an exquisite little grotto, which was shaded by hanging willows, and on which she had lavished all the treasures of her rich taste. From its mossy depths, her judicious prunings of the luxuriant trees, had enabled her to unfold a glorious distant landscape ; and there in the soft evening hours, the maiden and the nightingales were wont to enter into melodious rivalry. There the delighted father would afterwards lead the Baroness Orf, that together they might listen to the silver voice of the maiden, at length overpowered by the amazing concert produced by the united warblings of these feathered songsters.

The brother and sister would often, in this sweet retreat, talk of bye-gone days of youth ; joys and sorrows now no more floated before them down the stream of time, —yet was it sweet to arrest them for a moment by the magic power of memory.

But Emily would steal forth unheeded and alone, at times, to catch the music that only ministered to her steps when unattended.

One evening she was seated in her beloved grotto, while the last rays of the setting sun shone on her favorite landscape, and her tearful eyes rested on its fading glories. Suddenly a Jäger glided from behind the clustering shrubs on the forest-side, and, having saluted the young countess with much grace and dignity, entered the park by a side-door, and disappeared.

The stranger after this time appeared at intervals in the same sudden manner, and soon Emily, with a feeling of pleasure she could not define, persuaded herself that the Jäger and the unknown musician were one and the same person.

In vain the young girl asked herself for an explanation of the feelings which led her now to expect and receive the more

frequent salutations of the young huntsman, and to await his meed of musical homage. Spring and summer passed away—the charm continued in full operation, and the once-dreaded castle became endeared as a residence to the youthful daughter of the house. Autumn drew on, and the baroness, being called away by family affairs to her own residence, made her brother promise, that he and Emily should pass the ensuing season in some town, fearing that the castle might not only prove a dull, but an unsafe residence, during the approaching months of winter.

Emily and her aunt, on their visits to the neighbouring town, during the stay of the former at the castle, had heard strange stories of romantic adventures having befallen persons in their immediate neighbourhood; such as travellers being stopped and obliged to share their goods and money with the poor (though otherwise they were civilly treated), by a band of men, who had hitherto eluded the pursuit of justice.

There were sundry other reports spread as to strange sights and sounds within the castle walls; but as Emily knew these to be false, she had not hitherto lent any belief to the accounts of banditti.

On the occasion of the departure of her aunt, Emily, attended by her own maid, and a male servant, had accompanied the baroness outside the suburbs of the neighbouring town, and having bid her an affectionate adieu, ordered the carriage to be turned homewards.

It was discovered, however, on their return, that a part of the road leading to the entrance of the forest, was strewed with large stones, partly concealed by leaves and fern, so that the unsuspecting driver had the axle-tree of the vehicle broken before he was fully aware of their dangerous position.

Emily, on alighting from the carriage, found, to her dismay, that it was impossible to proceed in it without assist-

ance. At this moment the form of a Jäger appeared advancing through the trees, and Emily, in much agitation, recognised the strange serenader.

The huntsman accosted her with much respect, and proposing that the young lady and her attendants should rest in a hut which he pointed out, offered to procure assistance for putting the carriage into sufficient repair to proceed on the journey home.

Emily assented with real gratitude to this arrangement, and was received with great kindness and respect by the old woman who inhabited the rude cottage.

In the meanwhile the Jäger procured a smith, whom he left engaged with the vehicle, and returned to the young and innocent countess, who now freely entered into conversation with the obliging stranger.

Emily was charmed by the intelligent and animated conversation of her companion, and it was easy to perceive, by the enthusiasm of the young man's expressions, and the powers of mind he displayed, that to please the charming countess was his heart's desire. With the ingenuous carelessness of youth, Emily did not attempt to discover who her entertainer was, but enjoyed the present hour; and with an arch smile, remarked, in the course of this conversation, that she had heard fearful reports of the surrounding neighbourhood, and mysterious, too, as they were fearful; but that for her part, the only unaccountable affair she had met with was an evening serenade occasionally from some magic flute—generally heard at sunset.

"Yes," replied her attentive auditor, mournfully, "those are sacred, happy hours."

The countess was confused, but not appearing to remark the answer she had received, quickly subjoined: "We shall soon leave the castle, and purpose spending the winter in the town at the other extremity of the Black Forest. I am sorry for my dear pets—my little birds

more particularly. May their comfort and liberty be attended to! And as you appear, like them, to be a denizen of these wild woods, may I not hope that you may share their happiness and security. I can tell you my signals, which the little creatures will understand; they will soon learn to follow you, and they will lead you to the coolest and freshest springs—for I have remarked their peculiar instinct in these matters. Your merry mates, the bold huntsmen, cannot, believe me, prove such innocent companions as those I commend to your care; and perhaps, when I am gone, you will think of my words."

The Jäger started; there was something to him ominous in these words of simple warning, and very soothing was it to perceive, that this bright innocent being felt an interest in his wild fate. He bowed his head with respect, while he answered, in a tone of deep feeling, "Your words shall be engraven on my heart. I can never forget you, or them, gracious lady!"

Why did the rich blood mantle over the face and neck of the young girl as these words struck her unpractised ear? The first throb of a pure, sweet, and mysterious feeling was felt at the moment in a heart but too susceptible to the charms of a first love.

As she gazed in silence on the trees, blushing to decay in their rich autumnal tintings, a spirit of almost supernatural beauty seemed to invest the forest scenery, while her full heart drank in with joy, the assurance, which the Jäger's last words had conveyed, of an eternal remembrance.

She felt satisfied, too, that her favorites would be cared for, when she should be no longer with them. But now, a revulsion of feeling took place, and the first hour of love was, also, the first hour of sorrow.

She was to depart, and leave the sunshine of the unfettered heart behind; the young girl had become a woman;

and woman's cares and perplexities cast their coming shadows over her spirit — till now so passionless and pure.

Thus it is ever, my fair friends—love is man's pastime —with woman it is the deep destiny of life! "Cradled in sorrow, and baptised in tears," is woman's surrender of her young heart's affections. Poor Emily had no mother's ear, wherein to pour the girlish emotions and unchecked delusions, in which she had allowed her fancy to revel, at a time when sorrow had rendered her young heart peculiarly susceptible.

We must pity, while we condemn her conduct; and take warning by it.

A painful feeling of shame and confusion was soon happily relieved by a messenger arriving, to announce that the carriage had been repaired, and was ready.

The young man arose, and implored one minute's private audience.

The countess requested her servants to precede her to the carriage; when the Jäger, fixing his eyes on hers, with a mournful expression, thus addressed her, "My most gracious lady,—I beg to commit into your hands a talisman, which in all my wild wanderings through these regions, has preserved me from harm. I am now so well known that it is no longer necessary for me;—indeed, what were life worth, if that of one I have haunted unseen for months, and worshipped in secret, were not perfectly secure. Take it, then," added he, placing in her hand a signet-ring, with a head engraved on it, surrounded by many curious devices, "and, used with discretion, it will prove a safeguard in every danger connected with this locality; provided you shall keep its possession a profound secret."

Scarcely knowing in her extreme agitation, what she did, Emily hastily concealed the token, while she murmured, "My father will thankfully acknowledge and re-



ward the service you have rendered his daughter," and in parting, she presented her hand to the stranger.

According to the custom of his country, the Jäger pressed it to his lips; but the salute was accompanied by a look, long imprinted on the memory of the countess.

To do Emily justice, from this day until that of her departure, she no more ventured out alone; nor did she indulge in romantic grief, when, a few days after, she bade farewell to her favourite retreats, and seated herself beside her father in the carriage, that was to bear them to the town of C——.




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### CHAPTER III.

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The Tale suspended by a Golden Marriage and a Betrothal.

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UST as Edward had arrived at this part of his narrative, the little Herrman, his brother, with eyes beaming with delight at being the harbinger of pleasant tidings, announced the approach of a carriage,—so soon does the youthful mind imbibe the sweet duties of hospitality in my country; indeed, every member of this family seemed to inherit these feelings.

Before the carriage had stopped, old and young had rushed to the portal, to welcome the newly arrived; and great was the joy of all to see our cousin, Herr Von Marden, spring from the carriage, and to receive his affectionate salutation.

His mission was a delightful one; he came to invite the whole party to the *golden marriage* of his parents; and scarcely had he made the announcement, when our busy brains were devising novelties and picturesque costumes for the approaching *Polterabend*, or evening before the marriage.

The golden marriage is celebrated in Germany on the fiftieth anniversary of the wedding-day, and is so named because the wife, who fifty years ago wore her bridal wreath of myrtle, and, twenty-five years after, her silver crown, at her silver marriage; now receives her golden crown, and a bouquet of the same materials.

The evening before a wedding is called *potterabend*,—when all the relations, connexions, and friends of the married couple are expected to assemble at their house in fancy dresses. The characters, masks, and costumes are all previously chosen, and the sports of the evening arranged.

The amusements of the bridal evening are repeated at the anniversary of the silver marriage; and on the anniversary of this golden marriage, scenes from the life of the aged couple were to be introduced and acted over again in the course of the evening; and a drama was to be finally presented, allegorically descriptive of the blessings they had received, and of those which still awaited them, in the realization of all their desires.

The excitement of preparation for this charming ceremony was so great, that Edward begged to postpone the completion of his tale until all should have quietly returned home, and resumed their usual occupations.

His services were put in requisition to escort the ladies to the neighbouring town, and to assist in the choice and purchase, not only of articles of dress, but also of the costly presents to be offered on the occasion of this high festival, which gifts were to be arranged in baskets of a peculiar form.

Short space had been afforded for preparation; however, our large party assembled in great spirits, one lovely morning, to journey towards the Baltic Sea, to the Castle of Kalifs, where a company of two hundred persons were invited to assemble.

The houses in the neighbouring villages through which we passed on our way to the castle were all ornamented, and beds engaged in them for the gentlemen's servants.

All the surrounding gentry vied with each other in offering accommodation to families coming from a distance, and the whole country presented a holiday aspect. An enormous tent was erected in the park, from whence covered passages led to the castle. Twenty smaller tents

were pitched at regular distances for refreshment, smoking, dressing, &c. &c. The *polterabend* was to be celebrated in the monster tent, at the upper end of which, under a gilded canopy, the aged pair were to be seated in arm-chairs, most handsomely embroidered in gold for the occasion, by their children and grandchildren.

These chairs were placed on a platform elevated several steps above the floor of the tent, so that the venerable couple might be seen by every relative and friend.

This never-to-be-forgotten festival took place in the month of August, and a glorious autumn day it proved.

The old nobleman had counted seventy-three winters, and his lady sixty-nine. The former might be compared to a magnificent oak, strong in a lusty old age, but giving tokens of having wrestled with the storm. Still did the benevolent and deeply lustrous eye glance lovingly on the cherished groups around, but ever and anon it came to rest, in untiring love, on the partner of fifty years joys and sorrows. The noble lady sat, in mild dignity, beside her lord, dividing her attention almost equally between him and her eldest grand-daughter, a most lovely girl of eighteen.

Many offers had already been rejected by her grandmother for this, her best beloved child; but on this happy occasion the lady hoped to crown the wishes of her own heart, as well as of those most deeply interested, by seeing her betrothed to one every way worthy of her hand.

The young people had loved from childhood, but the father and grandfather of Emma had been desirous that the betrothal should not take place, until a further step in the army had been gained by the young Von Schleeke.

Emma had, however, pleaded her own cause so well with her grandmother, that the day of jubilee might also be that of betrothal; that the tender parent had promised to make this request, knowing that, on such an occasion, nothing could be denied to a matron.

The favourite grandchild's tears had enlisted all the sympathies of the old lady's nature in her behalf; and she had persuaded her husband and her son to dispatch an invitation to the young officer, to be present at the golden jubilee.

Edward was the bearer of this invitation at the eleventh hour. The young man was to assume a character and a mask, as many others did, and the secret was to be maintained until the time should arrive for the solemnization of the betrothal. Therefore did the eyes of the lady rest ever and anon, with fond solicitude, on the ever-varying countenance of her Emma, whose conscious heart told her all that the morrow had in store for her.

We cannot hope to express the rapture of the lover as he flitted unknown through the various circles, now quaint, now graceful, that hovered around the tents. The transition, from the expectant and half-despairing lover to the accepted bridegroom, was almost too much happiness, for him to be conscious of, and still not to be allowed to express.

The following morning shone bright and auspicious on the lovers, when an aged clergyman, taking his place between the venerable lord and lady, led the way, followed by a brilliant *cortège*, to the little chapel where the rites were to be solemnized.

The affianced pair immediately followed the aged couple, acting as first bridesmaid and bridegroom's-man; then came all the young people in pairs, acting in the same capacity; dressed in the garments of confirmation; then followed the wedded couples in their sacramental attire, and lastly, the tenants in wedding dresses, closed the procession. All held bouquets of flowers; and children glided through the ranks with baskets of the same, strewing the ground before the aged couple with their perfumed treasures.

The chapel was hung with garlands of the purest dyes

and sweetest fragrance, interspersed with family banners and flags; while over many a monumental inscription, armorial bearings of every branch of this revered family stood emblazoned.

Two handsome arm-chairs stood before the altar, and white satin cushions, with embroidered coats of arms, in gold and silver, decorated the chair of the ancient noble; while a myrtle wreath, commemorative of her bridal-day, hung tastefully over that appropriated to his partner; the silver wreath also, received five-and-twenty years ago, hung in undimmed lustre beside it, and the lady reverently raised these sacred memorials to her lips ere she seated herself.

A simple but sublime discourse was now pronounced by the pious chaplain—and the ceremony of betrothal followed.

It consisted in an exchange of rings by the young couple, who now stood before the altar, after a few questions had been put to them by the officiating clergyman—such as the following, to the bridegroom:—"Are you resolved to take Emma L—, here present, as your wedded wife, never more to separate till death do ye part? if so, give the sign of affirmation."

The emphatic monosyllable pronounced, the same question was put to the fair fiancée: when the rings were laid on the preacher's book, by the contracting parties, and the exchange effected, by the holy man, placing one of them on the little finger of each; then taking their hands in his own, he pronounced the words, "What God has joined together let no man put asunder."

At this part of the service, the betrothed sank on their knees before the holy man and received the nuptial benediction.

And now the grandsire advanced with his precious lady; and the ceremony that had bound their souls in one, fifty years ago, was again renewed; they were once more

married, and the angels must have rejoiced over the chastened but tender feelings of those, whom years of mutual trial and enjoyment had sanctified.

The clergyman, having performed his double office, was the first to present his congratulations; the rest of the company followed his example, with heart and voice; nor were there wanting some, among old friends and inhabitants of the village, who had witnessed the first ceremony fifty years ago, when a blooming bride was confided to a youthful but manly protector; and tears of gratitude for personal mercies, received within this term of years, flowed down many a wrinkled cheek.

After the ceremonies, we would gladly have examined the curious and interesting chapel, but time would not now permit, and we were obliged to satisfy ourselves with the promise of the good pastor to conduct us, on a future occasion, through every part of it, and to relate to us a singular occurrence which had taken place within its walls.

The return to the castle was conducted in the same order in which we had left it, and we found a magnificent dinner laid out on our arrival, in the large tent, where the *Polterabend* had been celebrated the evening before.

The centre ornament was a vase à la Warwick, in china, splendidly gilt, and bearing on one side the coat of arms of the family, and on the other, a view of the castle as it stood fifty years ago on the occasion of the first marriage. We could observe that many improvements had since been made; a splendid library and entrance hall having been built, and conservatories multiplied, and forming beautiful vistas to many of the rooms.

The tent was exquisitely ornamented with mirrors, branching reservoirs for flowers, and festoons artistically arranged, producing a most agreeable effect—so that when the luxurious dessert appeared on the table, all Arcadia

seemed to bloom around, so delicious was the perfume of the luscious pines, melons, peaches, grapes, nectarines, and every other known fruit, in season, or forced for the occasion, with the most delicate and ingeniously-devised confectionary.

The large vase was the offering of the grand-children to the venerable and beloved couple. It was filled with golden flowers.

The custom in Germany on such occasions is merely to parade the dinner for a few minutes, in order to display the exquisite taste of the cooks in the decoration of the various dishes; which are then removed to side-tables, to be carved and handed round to the company by one set of attendants, while another is engaged in arranging the dessert; so that nothing but delicious perfume shall meet the smell—nothing but blushing fruits and blooming flowers meet the eye.

Soups of every description were first presented, and the cray-fish soup was, I think, the most delicious thing I had ever tasted; the meats came next in order, then the vegetables, which are highly cultivated, and exquisitely cooked in Germany; while all sorts of appetizing sauces provoked one to exceed—and when all these had been removed, the fish was served.

It is quite amusing to witness the hearty good-will with which my countrymen and countrywomen attack such fare as was now presented to them, and with what keen enjoyment the disappearance of multitudes of good things was effected in a very short space of time.

But we lingered over the dessert until eight o'clock, enchanted by the harmonious bands of the famous Berg-leute, or Miners, who exerted their beautiful art to perfection.

After coffee had been served round, all strolled into the park, which was brilliantly illuminated, and where a magnificent display of fireworks awaited us; and thus we



beguiled the time until the opening of the ball, which took place in the avenue, by a general waltz, where high and low, rich and poor, peer and peasant, enjoyed together the enchanting exercise in the open air; and soon a whirl of graceful and delighted beings, forgot all care, and gave themselves up to the rapturous enjoyment of the moment.

All distinction of rank was forgotten. The peasantry had furnished their own bands, which soon mixed with the military, and other musical parties that had been hired for the occasion—and the woods gave back, in many an echo, the sounds of mirth and music—yet was there not one breach of decorum: the chastened gaiety, and exquisite dancing of the lower classes, were the theme of universal admiration; nor was there, as far as I could learn, a single instance of an inferior forgetting himself towards the high-born and noble friends, who thus condescended to associate with him!

It is needless here to describe the beauty of the German waltzing: it is confessedly the most perfect thing of the kind in Europe, or perhaps in the world; and the peasants really appear to dance by nature. "The poetry of motion," in truth, is this our national dance!





## CHAPTER IV.

### Visit to the Chapel.



FEW days after the feast, our good clergyman performed his promise, and took us over the castle-chapel, which had been the scene of a most remarkable incident in the time of Peter the Great.

After we had visited every part of the venerable edifice, and seen much to interest us, the clergyman, standing before the altar, delivered to us the following relation:—

“Beneath the hill on which this chapel is erected, stood formerly the pastor’s house. The village, as you know, is at some distance, and commands a beautiful view of the Baltic, near which the Pfarrer-haus (or glebe-house), was situated; which always stood open to invite the children of the flock (as the worthy pastor always called them), or the wayfaring man, to enter, and obtain spiritual or temporal refreshment, according to their need.

“This good man, possessing a ‘conscience void of offence,’ knew not what fear was—and so he lived, exercising hospitality and all the higher graces of the ministry.

“Having retired to rest one night as usual, with doors and windows unbarred, an extraordinary noise from without, as though proceeding along the shore, aroused the old man, who, after listening for some time, determined to ascertain, if possible, from whence it arose. But suddenly

the door of his bed-room was thrown open, and two men of commanding aspect stood before the now alarmed clergyman; for he could perceive by the night-lamp, the gleaming of swords from beneath their mantles, and that their breasts were decorated with orders.

“‘Rise, and follow us!’ exclaimed a voice in broken German, ‘and this well-filled purse shall reward your obedience; refuse, and this pistol shall perform its office—follow!’

“The pastor, at this threat, could only stammer out the word, ‘Whither?’

“‘To the chapel,’ was the reply, ‘there to unite a couple in the holy bands of wedlock.’

“‘You must be well aware,’ replied the old man, ‘that this is an uncanonical hour, and that I should be degraded from my office, were I to comply with your request.’

“But all remonstrance was useless; the trembling priest was forced to dress, while the muzzle of the pistol was held close to his head; and his eyes being bound, he was led away by his captors into the open air, where he soon heard the murmur of many voices around him.

“He was then conscious of being led into the chapel, and up the steps of the altar, where he was left alone for for some time; suffering much suspense and confusion of mind as may be supposed.

“At length, the bandage being removed from his eyes, he perceived his two visitors retiring respectfully behind a party of richly dressed persons; but the transition from total darkness to the glare of many torches with which the church was now illuminated, rendered it impossible for him to distinguish objects clearly.

“Towards the lower end of the church, from whence sobs and lamentations were distinctly heard, two female figures were dimly revealed to the old man’s bewildered vision; and after some minutes’ further investigation, it appeared to him that some of the marble pavement had been re-

moved, and that the earth had been thrown up into the aisle.

“The astonished priest rubbed his eyes, and wished to wake, and find it all a weary, troublous dream; when the figures began to move, and one of the party stepping forth, presented his hand to a lady closely veiled, and led her to the altar.

“The elergyman was then directed to proceed with the ceremony; but was commanded to omit the usual address to the newly-married pair.

“The Bridegroom pronounced his affirmatory ‘Yes’ with a voice of thunder, whilst the bride’s response was scarcely audible.

“The usual exchange of rings (according to our custom), having been made, the officiating minister was conducted to the door behind the altar, and thrust forth from the holy place, with no small violence.

“And now the transition from the glare of light in the chapel, to the extreme darkness without, again bewildered the agitated old man; whose ears were presently assailed by a confused noise arising from the chapel, of prayer mixed with lamentation, and the voices of weeping women. The report of fire-arms, followed by an agonizing shriek, and then a profound silence, roused him to a desperate effort to reach his home, which he did in an incredibly short time, and was received by his housekeeper and anxious servants in a fearful state of excitement and alarm; and he continued seriously ill during the night.

“The next morning he arose, full of trouble and anxiety; and immediately repaired to the castle of the lord of the manor, to whom he stated the adventure of the previous evening. The edifice did not then stand on the site of the present one, which has been built since that time, but was in the village.

“Inquiries and searches were alike fruitless to cast any light on the events witnessed by the elergyman, and com-

municated to his patron. Marks of recent landing certainly were visible, and strange sails had been observed; but these were no unusual occurrences: and there were not wanting some who considered the whole tale a dream of the good gentleman, whose intellects certainly did not appear to have improved since his alleged nightly visitation.

"After some days, however, a strict search was instituted in the chapel, and although matters had been apparently restored to their former state, yet it was evident, from the condition of the marble pavement, that parts of it had been removed, and but imperfectly replaced. The old sexton likewise traced the smoke of torches along the walls, and it was in a short time deemed advisable to open the ground that had appeared to have been lately disturbed.

"The earth so recently loosened readily gave way, and to the horror of the witnesses who had assembled on the occasion, a new coffin was soon revealed to their astonished gaze. The lid being removed, the form of the veiled bride appeared, over whose head the pastor had so lately pronounced the nuptial benediction.

"The mystery of the fatal report—the death-scream, and the ensuing horrible stillness—all were now solved!

"The Pastor's involuntary offence was pardoned by the Consistorial Court, in consideration of his having acted under threats of destruction; and he was allowed to retain the well-filled purse, although it might be called the price of blood. He did not long, however, enjoy his riches, but pined away, and died in a few months after, when all hopes of discovery seemed to be buried with him in his grave.

"Many were the conjectures and suppositions indulged as to who were the actors in this tragedy of a moment: one thing at least appears certain, that none but a person of high rank could have dared to perpetrate such a crime, in the presence of so many witnesses, without conviction.

Some thought that the party came from Sweden; but the old man ever expressed his conviction that they were Russians."

The venerable Pastor ceased his tale: with feelings of solemn interest we followed his footsteps to the grave of the murdered bride; and with hearts meditating on her hapless fate, we returned to the castle, where new pleasures and festivities awaited us.

In a day or two the guests had departed, with the exception of eight of our own party,—young people,—who had agreed to make an excursion to the island of Rugen, whence we returned highly delighted, only to meet with an adventure nearer home, productive of much interest, and ultimately of great satisfaction to all concerned in it.

Tidings were brought us one morning, that a very small vessel, country unknown, had been observed struggling out at sea, apparently at the mercy of the waves, towards the west.

Our noble entertainer immediately ordered out boats, with towing apparatus, hooks, &c., to afford assistance; and soon our whole party were on the beach, the younger ones not the least interested, while the boat was towed into harbour.

To our astonishment, a man and woman were the sole occupants of the tiny vessel, which was of a build perfectly unknown to the most experienced amongst us.

When the boat neared the shore, its occupants appeared no longer to belong to this world; they were speechless, and apparently lifeless for some time. Their garments, of good materials, were travel-soiled, and torn; and it was evident, by their peculiar fashion, that they were foreigners. They were conveyed with the utmost care to the castle, and there placed in bed; while speedy remedies were administered by the noble lord's physician, to restore animation, but for many hours without effect.

All were indefatigable, however, in their exertions; at

length, after hope had quite forsaken us, we had the great happiness of hearing first one, and then the other, utter some words; which, however, were in a language totally unintelligible to all.

In vain did we endeavour to discover what they seemed anxious to impart; and at last it was deemed advisable to send to the nearest university, and also to the sea-port of Stettin, for professors of languages; while our host made the authorities acquainted with the circumstances attending his introduction to his singular guests.

The adventure at length reached the ears of our best of kings, Frederick-William III, who became deeply interested in the matter; and soon the house was filled with foreigners, all desirous of seeing, and endeavouring to converse with the adventurers. At length, to our great relief and joy, one amongst the crowd became their interpreter, and from him we learned their tale of distress.

On the opposite coasts of the Baltic are various promontories, which project far into the sea; and the inhabitants of these headlands frequently exchange visits, the passage in fair weather being generally performed in from an hour, to an hour and a half.

Our guests had been invited to pay a visit to some relations residing on a neighbouring promontory, on the occasion of the christening of their first-born child, which was to be celebrated with great festivity.

The custom of these people, on such occasions, is similar to that of the peasantry in Germany; the sponsors in both places being expected to bring with them provisions—butter, cheese, bread, eggs, hams, sausages, cakes, and various other edibles.

Our guests, leaving their four young children at home, left Kraaken with a plentiful supply of provisions, and got on board their own little boat, which was one of the best the place afforded,—the man taking the helm, and the good wife seating herself near him, having duly attended to the

packing of the presents that she, as godmother, was expected to offer.

They had left their children in the care of their grandmother, promising to return at the end of three days, at the farthest; scarcely, however, had the little vessel got out of sight of their own promontory, when a breeze arose, which soon increased to a tremendous gale, that drove the unhappy party out to sea just as they had got within sight of their destination. When we had fortunately perceived them, they had ceased to oppose their feeble efforts to the raging element. Having lost their sails and compass, they lost hope also; and having been many days exposed to the tempest, and using violent exertions to save their lives, the unfortunate man, ignorant of navigation, could now only commend himself, and his half-distracted partner, to the merey of Him who ruleth the waves, in the hope that some friendly vessel might be sent within hail of them. Fortunate it was for them that the storm lulled, for many a day were they thus at the merey of the winds and waves.

The baskets of provisions were now invaluable to the hapless wanderers, but a great misfortune occurred in the night,—the rudder was lost, and the remainder of the provisions were washed overboard by a great sea, that struck the boat while the poor man was attempting to guide it with a broken pole.

Eleven days had now passed over their heads since their unlucky embareation, and for the last three days neither had tasted any food, when, to their inexpressible joy, land appeared; but alas! they felt and knew it could not be their own dear country to which they were drawing near; and, weakened by fatigue and famine, fearful thoughts of slavery and ill-treatment rushed across their minds, and both yielded to despair.

We must remember that the inhabitants of these wild promontories were kept habitually in a state of alarm by the



pirates who infested their sea ; and both now supposed their fate would be at last to fall into their hands, and to be sold as slaves:

What, then, must have been their feelings to find themselves surrounded by Christian charities, and especially overwhelmed by the kindness of their host and hostess ; who allowed them to want for nothing. The ingenuity of the interpreter was sorely taxed to endeavour to convey their outpourings of gratitude.

At the same time, their anxiety for the dear children they had left behind, and their impatience to see them once more, are almost impossible to describe ; and by what means they were to effect their return across the wild sea, without money, clothes, or the likelihood of any vessel sailing to the promontories, was the subject of perpetual and anxious inquiry. At length a sum of money was received from the royal treasury for the use of the shipwrecked strangers, and the offer of a free passage to the promontory of Kraaken was made to them ; with an intimation, that an offer of the singular little vessel in which the adventurers had been so miraculously preserved for such a number of days, would not be unacceptable to his Majesty.

It is needless to say that the grateful strangers were but too happy to feel that, in their destitution, they still possessed anything worthy of royal acceptance ; and the Kraakenberger's little boat soon held a place in the royal museum.

The strangers, receiving an ample supply of clothing, were sent to Stettin, whence they soon proceeded to their native place, and were received by their enraptured children and anxious friends, as if arisen from the dead ;—so little hope had been entertained of ever beholding them again. Of these foregoing circumstances, I can assure my readers, that being an eye-witness, I can vouch for the truth.

Soon after their departure for Stettin, we reached our

own home; but our anxiety to hear more of the strangers was soon gratified.

The whole account appeared in the public prints soon after; and we had the gratification to learn that the fond parents had found their dear children well, and their property carefully looked after for them, in their absence; but their joy was clouded, on finding that the poor old lady, the grandmother, had fallen a victim to her anxiety on their account, and had died of grief a few days before their arrival; so that their anticipated happiness in prospect of their return, far exceeded the reality, shadowed over as it was by this melancholy event. Thus is it ever: no earthly felicity is without alloy; the sword of the single hair hangs over each human head!



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## CHAPTER V.

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Conclusion of "Illusion short, Repentance long."

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SOON after our return from the Golden Marriage, our usual evening occupations were resumed; and Edward being reminded of his promise, with ready compliance continued the tale which we have named "ILLUSION SHORT, REPENTANCE LONG."

I think, my friends, he said, that we have now to accompany Emily and her father in their journey to the town which lay beyond the Black Forest, a part of which they must traverse; and as they had not penetrated hitherto so far into its recesses, a feeling of novelty, unaccompanied by fear, animated both father and daughter.

We may therefore partly conceive their surprise and horror, when about half-way through the forest, to see their horses suddenly stopped, their servants torn from their seats, and pistols presented at their own breasts, by a troop of armed banditti!

The Count, as has been previously noticed, was in an infirm state of health, and feeling himself and daughter so completely in the power of these ruffians, he did not attempt any defence, but made large offers of money to preserve their personal safety: all, however, in vain.

The plunder of the vehicle had already commenced, when Emily, remembering the Jäger's token, now drew it from her breast, and presented it, as well as her trembling hands

would permit, to the astonished eyes of the person who had appeared to act as leader of the party.

Instantaneously the robber left the side of the carriage in which she was seated, and in a loud voice commanded his comrades to desist from further violence; the order was immediately obeyed, the servants replaced on their seats, and the captain having given the word "Forward," the whole party proceeded to the skirts of the forest; the robbers forming a guard of honour round the person of the lady, to whom the leader respectfully raised his cap on reaching the high-road, and congratulated her upon being once more in safety.

The troop then disappeared within the forest; and the agitated and astonished travellers were permitted to continue their journey unmolested.

On their arrival at the town where they purposed spending the winter, the count related their romantic adventure to all his acquaintance, while his daughter never mentioned the circumstance, avoiding the subject even with her father; whose curiosity was greatly excited by a glimpse he had caught of his daughter's action, when she drew from her breast the talisman,—which she had suspended from a ribbon, and worn from the memorable day on which she had received it.

Emily would only acknowledge having received such a token from an inhabitant of the forest; but no entreaties could induce her to shew, even to her father, this precious treasure.

The attack on such a powerful noble was not long in reaching the ears of the authorities; and it was not deemed consistent with a due regard for the public safety, that the matter should be allowed to stand without investigation. The superintendent of police had orders to wait on the count; and on being granted an audience, he demanded to see the young lady; as it was necessary that he should return to his superiors an accurate statement of

all the circumstances attending this daring attack in the open day.

The countess was very unwilling to appear at all on the occasion; but on being made conscious that much evil might result from any appearance of wishing to conceal the truth; she was induced to let the superintendent see the signet, that had produced such an immediate change in their position, and had transformed a band of robbers into a guard of honour.

It was only to her father's hands that the countess could be induced to confide her mysterious treasure: the superintendent on seeing it, requested permission to bring a jeweller, who made an exact model of the ring; and as it was restored to the owner, Emily only felt that she had done all in her power to guard the Jäger's person, by refusing firmly to say how the token had come into her possession.

Many a dangerous reverie did the poor girl permit herself to indulge on this mysterious subject; and many a time did her young heart wander back to the bright summer days, closed by the evening serenade from the unknown worshipper, and the transient glimpses she had been permitted to obtain of his picturesque figure; and above and beyond all, of the romantic adventure that had led to their introduction and separation.

But now the festivities of the season had set in,—the houses in this gay town were soon all engaged for the winter. Military-men were not wanting in this resort of the gay and fashionable, any more than in other places of amusement; and the Count soon found himself surrounded by a brilliant circle of acquaintances and old friends.

Among the latter was one of the companions of Count Werner's youth, on whose head sorrow had weighed heavily.

The old man's only son had joined a disaffected party at the University, and had so far committed himself in their treasonable sentiments and speeches (if not in their acts),

that he had been obliged to fly, to avoid the consequences of his youthful folly. The sorrowing father could only hope that time might bring oblivion of the faults of the youth, and that he might still embrace his son in his native country.

The gay and festive scene, it may well be supposed, had no charms for the bereaved parent; but he was sought out in his solitude, after a time, by the warm-hearted friend of his youth.

Emily's state of health and spirits since her arrival in town, had been far from satisfactory to the anxious father's heart; and he joyfully consented to her accepting the offer of a lady of high rank, who had a magnificent residence in the town, to spend some time with her; and as her year of mourning was now nearly expired, to be her chaperone into the best society the town afforded.

The count, having seen his daughter safely under this lady's protection, hastened to the house of his old friend Count Heiden, whom he had not seen for ten years, and whom he now found more broken down by sorrow than by years.

A feeling of delicate consideration for his daughter had induced the count to delay his visit to his early friend until after Emily's departure, in consequence of her having been betrothed, early in life, to the unfortunate son of Count Heiden.

According to the usual German custom, this betrothal had taken place in extreme youth; and the children had been brought up to consider themselves mutually engaged. Emily had seen her destined bridegroom, but considering that his conduct had cancelled her vows, she had experienced little anxiety on the subject.

Count Heiden felt cheered by the society of his old friend, who led him to appear once more in the world, and to hope for brighter days.

About this time, the military disappeared from the

town very suddenly in great numbers, without any reason being assigned; but the rumour was soon spread abroad, that a formidable band of robbers, with their leader, had been lately captured; and that the inhabitants of the villages in the neighbourhood of the Black Forest, were in a state of insurrection in consequence; declaring that they had lost their protectors in this band, and asserting that no act of unnecessary violence had ever been perpetrated by this particular body of men. The fact was, as has been stated,—that these peasants enjoyed many privileges and exemptions, in consequence of their league with this remarkable body of outlaws; who, in many cases, assisted them to protect their rights, and often made the rich disgorge their wealth in favour of the poor:—in a spirit of wild justice, that was more poetical certainly, than legal.

But the fear of want, during the approaching winter, in consequence of the capture of their powerful friends, had so affected the peasantry, that it was deemed advisable to keep a strong party of military to watch their movements, while the prisoners were being conveyed to the town in which Count Werner and his daughter resided.

A large price had been set upon the head of the chief of this band by government; and, as it was known that he was particularly popular amongst the poor,—who considered him their benefactor and friend,—it was apprehended that a rescue might be attempted on his account.

The prisoners were conducted through the principal streets of the city in open vehicles, and all the inhabitants stood at their doors and windows to catch a sight of these formidable personages.

The château of Frau von S—, where Emily was staying, was crowded with visitors; all of whom thronged to the balconies as the procession moved along. The young countess, though sick at heart, being of too generous a nature to find pleasure in witnessing the degra-

dation of any of the human kind, yet felt strangely impelled to join the gazers on the mournful spectacle; and as the first carriage, containing the head of the gang, approached, she felt obliged to lean for support on the arm of her hostess,—then, after one piercing glance, which confirmed her worst fears, the poor girl uttered a faint cry, and fell insensible into the arms of her kind supporter. It is perhaps needless to add, that Emily had recognized in the robber chief, the Jäger of the forest—the donor of the talisman—her deliverer from the banditti—the one only charm of her youthful existence!

Repeated fainting-fits were succeeded by a slow nervous fever, which threatened to sap the foundations of life and reason: the horrible thought that she had been instrumental in the capture of the misguided young man, left her not one moment's comfort.—To be the involuntary means of *his* destruction, who might be said to have perilled his own life to save her's, was agonizing: nor could she lessen her griefs by imparting them to any one.

In the mean time the trial of the prisoners proceeded; and the captain of the band did not seek to extenuate his own conduct, nor to shield himself by any subterfuge, from its inevitable consequences. He appeared only anxious to save his followers from sharing his fate, and made every disclosure that might tend to exonerate them, and place all the responsibility upon himself.

His noble bearing and conduct interested even his judges in his behalf, and they sought to draw from him an account of his early life, that they might be enabled to deduce from thence some extenuating circumstances in favour of one so young and generous; but on this point he maintained an inexorable silence, nor could any commands or entreaties induce him to give any account of himself, or of his family.

The extreme grace of his manners, the ease and elegance of his diction, and his high bearing during his trial, had



impressed the whole court with the conviction, that the unfortunate young man had received an education only suited to a person of rank; and his noble sentiments, as expressed for his deluded followers, moved the hearts of all to commiserate his unhappy fate.

Sentence of death was at length pronounced against him; but the execution was delayed, not only in the hope of eliciting further information from himself; but from an apprehension, that as many of his followers were still at liberty, an attempt at rescue might take place, which would involve perhaps, much confusion and bloodshed. Additional military reinforcements were demanded; and the locality where the extreme sentence of the law was to be put in force, was not publicly announced.

We must now return to the unfortunate Emily, who was paying so severe a penalty for the indiscretion of her youth.

Still weak from the effect of illness and extreme mental suffering, the unhappy girl expressed a wish to see her confessor (she being of the Catholic religion), and to receive the Sacrament from his hands.

The venerable director of her conscience having heard, in secret, her communications, could not resist her importunate entreaties, that the chaplain of the jail in which the robbers were confined, should be brought to her presence immediately. This excellent and benevolent man heard her tale of error and sorrow with deep commiseration; and when the young countess implored him to effect an interview for her with the condemned felon, and he remonstrated with her on the impropriety, as well as difficulty of such a proceeding, her agony was so painful to witness, that the priest could not but fear for her reason, if he were not to comply with her request.

The countess could not be satisfied, without herself explaining to the Jäger the involuntary part she had been obliged to take against him; nor was she without hopes,

that he might be able to set her heart at rest as to her having had any share in his capture.

It was finally arranged that the priest should apply for an order for a particular friend to visit the captive, in company with himself, on the following evening; and Emily was to join him secretly for the purpose.

Accompanied only by a faithful servant, and covered with a large mantle and thick veil, the countess, with a beating heart, left the Chateau S— on the ensuing night, and met the young man's confessor at the gate of the prison.

He had succeeded with some difficulty in obtaining the order; and Emily was so overjoyed to find that she might now accompany him to the cell, that a false strength seemed to animate her whole being; until the moment when she found herself standing in the damp vault beside the confessor, opposite to the straw pallet on which the form of the Jäger was stretched, his face buried in his hands.

There lay, then (apparently unconscious of her presence), the being whose daily approach, even for a moment, had been to her the very sunshine of life; whose image she had weakly allowed to fill up and enfeeble her imagination; to whose accents she had listened—nay, to whose vows of eternal remembrance her inexperienced heart had lent but too ready a response;—there he lay, a convicted felon, under sentence of death!

These bitter thoughts nearly overcame the wretched girl's resolution, and she sank against the damp dungeon-wall half-fainting; when her senses were aroused by the deep tones of that well-remembered voice, replying to the aged priest's entreaties, that he would receive the consolations of religion, in these words, "For me, there is now no consolation!"—And on the holy man observing, "Here then is consolation, in the shape of a friend who is desirous of seeing you:" the hopeless answer pierced her soul, "For me no friend now remains on earth!"—

No longer able to restrain her feelings, the countess stood before the robber-chief; bending on him such a look of mingled love and pity, that the first impulse of the young man was to stretch out his arms towards her, as though he would invoke his guardian-angel to his side; his next, was to avert his face, and endeavour to shut out that witching form, whose image was for ever impressed on his now breaking heart, while he exclaimed, passionately, "Leave, oh, leave me, good or evil spirit, whichever thou mayest be! Disturb not the last hours of an unhappy wretch, whom misery and remorse are goading on to frenzy."

"Oh, unbeliever in truth and friendship!" cried the holy man, as he beheld the maiden approach with unsteady footsteps, and at last fling herself on her knees beside the pallet of straw, weeping in hopelessness of spirit over the wreck of all her fond imaginings—while still, with woman's devotion, she clung to the unfortunate and friendless youth before her!

The robber-chief could scarcely trust his senses, when he beheld the countess kneeling before him, and witnessed her unaffected grief.

"Angel of love and mercy!" he cried; "a God of pity must have sent you to heal the broken heart, and to reconcile me to Himself and His creatures! When can woman better perform her divine mission, than in pouring balm into the repentant sinner's heart, and teaching him to trust in God and man?"

And the captive knelt in silent prayer beside the beautiful girl, whose countenance glowed with holy gratitude, while the venerable Pastor in silence invoked an eternal blessing on the youthful pair!

"My son," said the old man, when, hand in hand, the countess and the Jäger had arisen, refreshed and consoled, from their knees; "my son! without a firm belief and trust in Him who can alone comfort, in the hour of trial as in the hour of death, what is man at the last? Whatever

his powers of intellect may be, he is no better than the beasts that perish, having no hope beyond the grave, whither we are all hastening. Despair not! we are not, as gods, to control circumstances, but are, in some instances, from our youth, unhappily, controlled by them. He with whom we have to do, sees our temptations and trials; and should we have gone aside from man's holy vocation, which is virtue, and the exercise of every Christian duty—in mercy he sends to us conviction of sin, and repentance. The Christian's hope is then embraced; we feel, lost in ourselves, saved in and by another; and thus are we made worthy to become ministering spirits before His face, 'who loved us, and gave Himself for us.' Conscience, the dread Nemesis of the Pagans, is to the Christian a ministering spirit, that leads him to the Lamb!"

The holy man then arose, and unclasping the hands of his attentive listener, he led the countess forth,—who, passive, and pale as marble, having heard him promise the captive that he should again see her—meekly followed the pastor to the prison-gates.

Her servant had, in the meantime, provided a carriage from her father's house; and thither Emily returned, by the advice of her new-found counsellor and friend, the priest, though he rightly deemed the brilliant Château S— an unfit dwelling for the daughter of grief.

On their arrival, Emily retired to her own apartments, there to strengthen her heart by fervent private prayer; and the clergyman considered it his duty to impart all the circumstances of the interview to Count Werner, whose ready sympathies were easily enlisted in the service of the interesting and unhappy captive.

Their united exertions were now employed in procuring better accommodation, and some comforts, for one who was so soon to pay an irrevocable penalty for crimes which his soul now loathed; and the remembrance of which (had but temporary degradation and punishment been awarded),

would probably have rendered him a better man, and a useful member of society. So thought, at least, the benevolent priest, as he led the way to the captive's dungeon the next day, followed by the count, who longed to see and thank his daughter's deliverer.

But what were the feelings of the father when he beheld, in the fettered convict, the affianced bridegroom of his beloved child—the only son of his already broken-hearted friend Count Heiden! The recognition was most affecting on both sides; and the young man's heart was readily opened to his father's friend, to whom he acknowledged all the errors of his ways.

It seems, that having been expelled from the University, and fearing to be taken up for sedition; he, in company with many other students, had fallen into the hands of the banditti, during their concealment in the Black Forest, and had determined to embrace their mode of life. Nor was the prospect without its charms to men, like them, of mistaken notions of freedom,—particularly as they found the captain a merciful man, and only severe when punishing the crime of murder; acting in all things according to a wild code of justice of his own, very fascinating to these young, impetuous, spirits; who preferred living as outlaws in their native land, to voluntary expatriation.

On the death of the captain, which took place in one of their wild expeditions, the young Heiden was unanimously elected chief. His powers of mind, in conjunction with his many generous qualities, having obtained for him the respect and affection of the whole band.

He declared that he only accepted the offer until the edict, by which he was forbidden to appear in his native land, should be repealed; and his eyes flashed fire as he related to the count the various chivalric deeds performed by his followers, while under his command, in rescuing the distressed, and punishing the oppressor; nor could his con-

science accuse him of one deed of blood—although his countenance fell as he acknowledged that his acts were clearly illegal, and must justly meet with such a punishment, as it would bring his father's grey hairs with sorrow to the grave to witness; therefore he implored Count Werner to keep his secret, and not to acquaint his parent with the sad discovery he had made.

But the count, knowing his friend's influence at court, and feeling, that if joined with his own, it might be irresistible, could not consent to a silence that might impede his own usefulness. He therefore broke the unhappy intelligence to the wretched parent with all possible care and tenderness; and both proceeded, without loss of time, to throw themselves at the feet of Majesty, and to implore some remission of the extreme sentence.

Who shall attempt to describe the grief of the parent when he found all his entreaties useless, his petitions returned, his memorials unanswered! The fiat had gone forth,—man had said to man, "Thou shalt die; thou, in whose eyes murder has ever been held as a crime,—thou shalt thyself be legally put to death in cold blood." But it is too shocking to dwell on the agonized throes of the old men—the parents, as both may be called, of the youth—the tearless despair of the maiden, as her lifeless form was torn from the embrace of her betrothed lover!

Suffice it to say, that the justice of the law was fully satisfied,—the youth fell, dishonoured, into a premature grave, whither he was soon followed by the aged and bereaved parents. Heaven soon granted repose to their aching hearts in the silent tomb!

"And Emily?"—all exclaimed, our eyes streaming with tears.

"She still lives," replied Edward. "Death has not yet united her to those she loved so fondly. Grief has done its full work of sanctification with her, so that it is quite a

privilege to hear her converse. The last time I saw her, she uttered the following remarks, which made a lasting impression on me:—‘The real evil to be guarded against in our fallen state, is the perverted *will*, the secret *inclination*, whence springs the sinful *deed*. The judge can detect, and punish, the latter; to avoid this, each soul should be its own judge, and should detect the hidden desire to sin, in itself, ere the irrevocable act be committed. But, unhappily, the worst part of our mental obliquity, consists in a blindness to our own perverted state. When the mind, for instance, contemplates the commission of any great crime; the mental act of sin is consummated: therefore it is ‘the thought of iniquity, which is sin,’ that must be chased away at once, if we would be Christians.’ ”

It is supposed that the foregoing events, which occurred pretty nearly as I have related them, may have produced the idea in Schiller’s mind, of writing the play of “The Robbers”; in which his embittered feelings led him to speak with so much acrimony on certain subjects, that a royal personage is said to have made the extraordinary observation to Göethe: “that he was certain, had the Almighty foreseen that such a play as ‘The Robbers’ would have been written, he would never have created the world!”

This singular, and irreverent speech, was becoming the subject of rather too warm a dissertation, when Henriette—who was no advocate for philosophical questions, and felt deeply saddened by the catastrophe of Edward’s tale—turned the conversation, by claiming the attention of the company to a beautiful piece of work just completed by the eldest daughter of the house; of which the reader can form an idea by turning to Pattern 80, which formed the border to a rich velvet table-cover.





## CHAPTER VI.

### Harvest-Home.—The Washing in Germany.



OUR usual quiet mode of spending the Sabbath-day was broken in upon for a time by the harvest-home; at which we were invited to be present soon after our return from the Golden Marriage. These rejoicings are universally celebrated in Germany on Sundays; and are simple but interesting observances.

The relations and friends of the owner of the estate assemble immediately after Divine worship, at his house. The servants dine first, at twelve o'clock; and then the guests have a plentiful repast at half-past one.

At three o'clock the harvest-wreath is carried through the fields in procession by the labourers and tenantry, attired in gay dresses, and attended by bands of music. The huge wreath is composed of ears of corn, field flowers, and wild fruits, tastefully woven together. The procession is headed by young girls, carrying baskets full of garlands, and bouquets tied with gay ribbons; immediately after them, the matrons, holding rakes wreathed with flowers in their hands, and handkerchiefs full of the produce of field and garden; then come the men, with their sickles ornamented with ribbons; while the procession is closed, by a mixed multitude in holiday dresses, and bands of musicians.



On arriving at the mansion, they sang the following hymn; which is very similar to that used on Christmas-eve:—

## A SONG OF PRAISE.

Now, thanks from all to God,  
 With heart, hands, voice be sent,  
 Who mighty acts performs,  
 Here, and through earth's extent:  
 'Tis He our life preserves,  
 Onward—from life's first hour—  
 And blessings on us rains,  
 Countless by man's best power!

Our God hath will'd to us  
 A joyful heart to give;  
 And hath decreed, His own  
 In peace should ever live.  
 Henceforth, and through all time,  
 By us, and by our land,  
 His mercy and his truth  
 Unchangeably shall stand.

The great and powerful God,  
 Will us, from evil's blight,  
 And whatso'er can harm,  
 Redeem with sov'reign might.  
 He saves us, and protects;  
 He aids us ev'ry hour,—  
 So long as here we hold  
 Our lives, by His blest power.

Thy glory, Father-God!  
 Both earth and heav'n shall raise;  
 God-Son! Lord Jesu Christ!  
 Thee, would we ever praise!—  
 Thy grace, let all resound,  
 God-Spirit! the divine!  
 Oh, Glorious, Triune-God!  
 Eternal praise be thine!

The family and guests, assembled in the balcony, joined in this song of thanksgiving; the effect of which, when

solemnly chaunted to an ancient sacred melody, by so many voices in unison, was singularly beautiful.

The guests now followed the master and mistress of the house to the lawn; when the bearers of the harvest-garland approached, followed by the band of blushing, but happy maidens, with their wreaths and flower-offerings.

Whilst the garland was held over the head of our host and hostess, the following quaint sentences were pronounced:

“Behold, we bring thee the harvest-wreath, for thou, our gracious master, hast granted us this day! The sheaves lie no more scattered. For many days have we bound up the tares with the corn. May the next year produce wheat without tares! So may the pure corn be changed into the pure silver-coin, and be poured on our master’s table!”

Every guest took his or her turn to stand under the harvest-garland. A flower-girl timidly advancing, bowed to each one, while she presented a bouquet, or tied a ribbon round our arms—for which office she received a silver coin, or some small present.

The dance and the song then commenced, nor did the festivities cease until ten o’clock the following morning!

We have purposely omitted an interesting ceremony that was observed on this particular occasion; as we were desirous of giving our readers the accurate description of the harvest-home, as it is generally observed in my country. Of course, individuals, according to their wealth and fancy, may vary the pageants of the day; and after the presentation of the harvest-garland, our host had prepared for us a very magnificent and interesting additional sight, being the revival of an ancient and more expensive custom.

All the horses and wagons that had been employed during the harvest, now appeared, led by boys dressed in white, and covered with ribbons and flowers.

Each wagon was drawn by six horses, whose heads were decorated with flowers; and when the foot procession had

moved aside, the wagons were drawn up in a semicircle around the sweep in front of the house.

In the vehicles stood the harvest-men, also dressed in white, with rakes in their hands, which they held like trophies of victory; white banners and flags streamed from these agricultural implements, with suitable inscriptions, descriptive of what had been wrung from the earth by their means. The men wore garlands of wheat-ears, barley, &c. When this procession halted, an universal silence ensued; while the pastor of the village delivered a simple but eloquent and affecting address of thanksgiving to God, for His gifts of Providence, as well as of grace; at the end of which, three deafening cheers arose; as the pastor, having primarily led up his hearers' hearts in grateful adoration to the First Great Cause of all blessings, adverted to the gratitude they all owed, in the second place, to the noble owner of the soil.

As many cheers were then given for the honoured lady and family of their benefactors; the men waving their rakes and floating banners as though to keep time; while the air vibrated with this heart-thrilling music.

Few of the party could restrain their tears during this outburst of thankfulness, to which a holy calm succeeded; and this scene of patriarchal grace and solemn simplicity can never be effaced from my remembrance. All felt that this earth may be made the outer-court of heaven, when gratitude to God and man, again seems to fill the atmosphere with the breathings of that heavenly host, that once rang in Bethlehem to the astonished ears of the shepherds—the gospel-song—"Peace on earth, good-will towards men."

A wreath was now presented to the lord of the manor, and another to his lady, while bouquets were handed to each of the guests; and gold and silver coins rewarded the donors of these simple gifts.

The dance which followed, was one of peculiar enjoyment to the peasantry and labourers. On this occasion they could select their partners from amongst the noblest

and fairest present; and most respectfully did these honest fellows solicit the high honour of our hands.

My partner was, as usual, the old blacksmith of the village, who never failed to make me the first offer on these occasions; which promoted considerable mirth among my youthful companions, who declared it was the reward of this son of Vulcan, for a year's reviling from his wife—the Xantippe of the parish!

The fact was, my swain was a devotee of Bacchus; and his wife often assured me, that my name, pronounced during his wildest intoxication, always brought him to his senses, so that she professed the most unbounded gratitude towards me. The neighbours gave a different version of the story. However the case may have been, I took this opportunity of declaring that I should never again consent to be his partner, unless I could hear that a radical reformation had taken place in his habits.

A large cask of beer, and other refreshments, having now been introduced into the dancing-hall, and this being the usual signal for the aristocratic part of the assembly to retire, our parents asked for their carriages; but it was discovered, to our utter astonishment and amusement, that every vehicle wanted a wheel!—This ingenious device was, no doubt, managed by our rustic swains, with the permission of our hospitable host; so that all remained together dancing until the morning dawned. Such is life in Germany. My heart swells at the remembrance of those happy days,—when young life wanted not the artificial excitement of a coronetted partner to make the dance delightful; nor the artificial training of the bravura singer, to make the natural language of music tell on the heart's best feelings and sympathies!

I may be pardoned, perhaps, for introducing in this place an incident characteristic of the genuine nature of German hospitality,—how it can triumph over difficulties, and remedy, by its energy and truthfulness, many defects and short-comings.

A large party had met at the castle of Count Mansfeldt, at D—, amongst whom the Baroness Marbach shone conspicuous, by her fascinating manners, and truly domestic character. The baroness wished to prepare a surprise for her husband on his birth-day; and secretly invited the company present to assemble at her residence, for that purpose, in three weeks' time. The novelty and mystery pleased us all very much; and the secret invitation was not communicated to any beyond the party invited,—which was, however, a pretty considerable one, amounting to about ninety persons; for each person at D— had a *carte blanche* to invite a party of their own friends to accompany them. Thus the *éclat* of the business was spared to the lady of the house; and no notes or answers being received, no suspicions were aroused.

But some serious domestic matters had, in the meantime, diverted the baroness's thoughts from this impulse of a moment; and it literally so happened, that the festive day arrived, and with it, ninety guests to be entertained, with no previous preparation on the part of the improvident hostess!

The Baroness Marbach, with her husband and three children, were seated at their family dinner, on the day in question, when a servant announced the first arrival of guests, in full ball-costume. Such is our custom. An invitation for a certain day—however the evening is to close—is always attended early in the forenoon; and this party, who lived a considerable distance off, had set out, accordingly, in their own carriage, at nine in the morning.

As for ourselves, we had dreamt of little else but the delightful day we had anticipated spending at Rudel (the name of Baron Marbach's estate); and we amused ourselves, on the way, by projecting new games and plays, and promising ourselves to dance till daylight. We were the next arrival. Then another, and another carriage, full of guests, was announced; and the astounded baron be-

lieved his birth-day must have been placarded. He turned to his wife for an explanation—when, suddenly, the whole truth flashed upon her mind; and, turning deadly pale, she exclaimed, "Walter, what is to become of me? Three weeks ago I invited these guests, to celebrate your birthday, intending a surprise for you; but, until this moment, the circumstance never recurred to me. What am I to do? Most of my guests come from afar, and will require a substantial dinner."

"Never mind, my love," said the kind husband; "we must put the best face on the matter we can;" and laughing heartily, he led her to the reception-room, to meet her unexpected guests.

With all her usual hospitality, and more than her accustomed grace, did the baroness receive us—while the baron made the announcement of his lady's lapse of memory amidst shouts of laughter, and declarations on the part of the young ladies, that each would display her culinary acquirements, by producing an impromptu dish for the occasion. Aprons were in requisition from all the maids, and tied over the more costly dresses of the fair cooks. All was soon bustle and activity in the servants' hall; while those who had before been but slightly acquainted, grew all at once into intimacy, under these exciting and novel circumstances. The gentlemen were permitted to act as assistants, so long as their services were required; while the servants were despatched in all quarters for fish, flesh, and fowl, to meet the sudden demand.

The elder ladies, after having partaken of luncheon, strolled into the park, or gardens; and the gentlemen visited the stables, and the farm, until the appointed dinner hour—when, at five o'clock, the soup-tureens smoked on the table with most commendable punctuality, and the host and hostess seated themselves at the middle of the table, with their elder guests—this being the seat of honour,—while the upper and lower ends were devoted to

the young people, who had thus laboured for their dinner at least one day in their lives.

Shouts of laughter echoed through the hall as each dish was analysed and criticised, or left unowned by the fair preparers of the feast—according as the judgment passed was favourable, or otherwise. Pretended connoisseurs sought to discover the ingredients of many disguised dishes, ingeniously contrived to vary the paucity of the materials. Crabs had been tortured into hundreds of shapes, and baptized by a variety of appellations, not hitherto applied to the crustaceous tribe; and the young gentlemen did not fail to put in their claim to a full portion of the praise awarded to the “neat-handed Phillises,” whose ready slaves they had proved themselves in the morning.

The Baroness Marbach's *quid pro quo* was not only productive of a most enchanting day of mirth, and a night of dance and song; but two of the fair cooks were happily settled in their own houses before many months had elapsed, in consequence of the *talents de ménage* they had that day displayed.

Theresa Körner, on that memorable day, won the heart of a stately stranger, by the grace of her movements in her assumed character, as much as by the delicacy and rich flavour of her tribute to the baroness's entertainment—and the young and blooming Esmelda, who had hitherto been considered by the parents of her lover, the young Count Herrman, as not sufficiently distinguished for their son—so gained upon their good graces, on this occasion, by the consummate skill she displayed in her dish of ortolans—that they needed no further solicitation to consent to the speedy union of the happy pair.

Amongst the guests on this happy occasion, there was an English lady, who expressed equal astonishment and admiration at the expertness of my countrywomen in all female domestic accomplishments; and related, that having expected to meet Frau von V— (a most delightful wo-

man), at a large party, she was surprised to receive as an apology from her husband, the intelligence, that his lady was attending to their *large washing* at home!

The Baroness Marbach explained to the stranger, that few German ladies, even of high rank, leave their homes on these occasions;—which, however, do not occur (in well-regulated houses) more than twice or thrice in the course of the year; when, from twenty to thirty women from the neighbouring villages, are engaged for the operation.

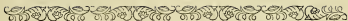
A composition of ashes and oil having been prepared some days before, the wearing-apparel and house-linen for the family, is then placed in an enormous vat: a coarse cloth is thrown over the whole, and the composition is then poured in, till it reaches the top. Cold water is afterwards thrown on all, and it is allowed to run through the bottom by means of a tap; then warm water is poured in several times, and allowed to run off in like manner; the water each time being poured in at a higher temperature, until at length it is thrown in boiling, and is then allowed to remain in the vat twenty-four hours. By this process, all wear and tear by rubbing, are avoided; and the linen is much whiter than if cleansed by friction.

After the clothes are considered sufficiently soaked, the vats are conveyed in wagons, drawn by horses, to a piece of clear water, where women stand in boats ready to receive the linen, and to rinse it thoroughly; after which, it is conveyed to the drying-ground. When brought home, the servants of the house starch and blue the necessary portion; but all the ladies, old and young, are expected to assist in hanging it out, and folding it for the mangle.

Every lady is taught to iron and do up her own linen; although she rarely makes this her habit: and lover, as well as husband, is well aware, that a domestic, good wife, will always superintend the *great washing*.

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## CHAPTER VII.

A Tale of the time of Napoleon Buonaparte.

**C**HRISTMAS,—the magic word!—Christmas-Eve was still in our hearts; and our busy fingers had worked unweariedly through the day for the approaching blessed time,—when the lovely young Julia, rising from her embroidery-frame, exclaimed, “The angel hovers through the room,” using a well-known quotation amongst us, but little conceiving how aptly it might apply to her own graceful motions. “I am weary,” she said; “come, friends, let us take a stroll through our still pretty garden, though Autumn-blasts begin to desolate it,—and then, to work again; for we have yet much to do ere the gladsome Christmas-bell shall ring on our delighted ears.”

Some of us followed our young favourite to the garden; but it is, at best, a melancholy sight to mark the drooping flowers in the decline of the year. We soon returned, and found the rest of the party busily engaged in selecting patterns, and materials, for their Christmas presents.

When all had quietly seated themselves once more, at their interesting occupations; Herr Von Knotte, a young cadet of the celebrated Berlin corps, was requested to take his turn in relating some anecdote for the general amusement. The young officer possessed the rare quality (for his profession) of an extreme modesty; so that he feared to rely upon his own resources, but consented to repeat a tale which he had read in a scarce volume; while the hum

of two spinning-wheels, turned by the twin-sisters, Christina and Ottilia, made a pretty home-music. They were spinning fine lawn for handkerchiefs, when Herr Von Knotte thus commenced his tale:—

My fair friends, he said, need not to be reminded of all the distress and misery which the ambition of one man brought upon the world in general, and more especially upon our own country. Yet are many acts of generosity attached to the name of Napoleon Buonaparte; and, while we must condemn the would-be conqueror of the universe, there is much in the private individual to admire and to create interest. But to my tale.—

Towards the close of the last century, a beautiful little girl, about ten years of age, of a noble Turkish family, was walking on the shores of the Bosphorus with her nurse, not far from Constantinople; when a band of pirates, who had landed from a boat that lay near, seized the child,—struck by her lovely form and features,—carried her off to Anatolia, and there offered her for sale at the slave-market. She was purchased by a merchant of Brescia,—in general a mercenary and severe master; yet was he so won by the engaging manners and exquisite beauty of the little girl, that he at once exempted her from all the hardships usually attendant on her sad fate; and his attachment to her gradually increasing, he eventually entertained serious thoughts of making her his wife, when she should have attained a suitable age.

About this period a young German, of good fortune and family, was residing in the house of the Turkish merchant, being deeply engaged with him in some mercantile affairs; he also was much struck by the beauty and grace of the young Mahomedan, and offered to become her instructor; to which the merchant gladly assented. The young slave was soon openly acknowledged as her master's future wife, and treated by all accordingly.

More than a year passed thus away; during which the quick intelligence of the girl had, with a delight equal to her improvement, profited largely by the lessons her youthful preceptor so readily imparted; and the growing graces of the slave had insensibly, but irresistibly, won his susceptible heart.

The young girl, from the moment she had become conscious of the fate to which she was destined, conceived an insurmountable dislike to the merchant, her master—as a husband; while the young European, being handsome, intelligent, and of most prepossessing manners, did not fail to make a deep and favourable impression on her childish fancy. In short, when the period for his departure arrived, he found no difficulty in persuading the captive to flee with him to Rutalia,—where other commercial affairs detained him for six months, during which time the greatest care and precaution were taken to keep his beloved pupil closely concealed.

The child was scarcely twelve years of age when the young German merchant, proceeding to Constantinople, committed his future bride to the care of the Greek bishop of that place; urging him, above all things, to instruct her in the doctrines of Christianity, and to have her baptized by the name of Mary.

Having thus provided for her personal comfort and security, and satisfied his conscience as to her spiritual concerns, the young man took ship to Vienna, where he hoped to obtain the consent of his family and friends to his union with his young and lovely protégée. Two years, however, passed away, and for many, many months, no tidings had reached poor Mary of her intended bridegroom's return; when, to add to the agony of her disappointed hope, the good bishop died suddenly, and she found herself reduced to a state of friendless, hopeless misery. Besides the destitution of her present position, her unprotected position led her also to dread the possibility of her being

recognized by her parents; for conversion to Christianity is a crime never forgiven by the Mussulman, and always punished by death.

Mary was now of an age to feel doubly the want of that protecting and sacred care which had for the last two years ministered to all her wants, both temporal and spiritual; and at length, half distracted with apprehensions for the future, she determined to go to Vienna, and, in spite of all obstacles, seek there her protector and friend.

After many risks and adventures, the poor girl reached the Austrian capital, and there learnt with inexpressible dismay, that her lover had died nearly a twelvemonth before!

The grief and anguish this unexpected intelligence caused the friendless stranger, may well be conceived; and totally unacquainted as she was with European manners and habits, and alarmed at her isolated situation, it is scarcely to be wondered at that the poor outcast should begin to look back to her own people, and to her father's house.

She at length determined to return to Constantinople, and to throw herself upon the mercy of her parents; and, with the small stock of money which remained to her, this bereaved maiden had travelled as far as Trieste on her way, when she found that town occupied by French soldiers, and a prey to all the horrors of war. In this extremity she sought refuge in a convent; but these sanctuaries, in such troublous times, rarely afforded protection or security to either youth or beauty. It fortunately chanced, however, that the officer who had taken possession of the convent, and made it a resting-place for his troops, was a young French captain of infantry, a man of honour and humanity, and he had guarded the lady abbess and the few nuns who remained with her from all insult. On the arrival of the beautiful stranger, he became at once strongly interested in her, confided her to their charge, and himself attended to all her comforts with the greatest solicitude. Having

heard from her own lips the touching tale of her sorrows, it was not in man to resist so much beauty and misfortune; and in a short time the generous young man made the lowly convert the offer of his hand and heart, with the protection of a fond and devoted husband.

Mary felt she was not in a situation to refuse so disinterested a proposal; but her mind was too sensitive to receive the vows of another so soon after the announcement of the death of him whom she had considered for some years as her affianced bridegroom. Her new lover could not but appreciate this delicacy of feeling on her part; and it was accordingly arranged that she should continue in her present asylum with the abbess for one year. At the expiration of that time, this child of woe became the wife of her disinterested and gallant admirer, Captain Dartois.

Her sorrows now seemed to have reached their termination, and happiness was her lot for some time after her marriage; but in a few months her husband was ordered on a service in which it was impossible that his young wife could accompany him; and while the painful preparations for his departure were in progress, a yearning desire came over Mary's heart to endeavour, during her necessary separation from her husband, to see her parents once more, receive their pardon, and relate all the strange adventures which had befallen her since she was torn from their arms. She had, too, expectations of forgiveness now, which arose from her present position, as the lady of a French officer; and she relied on the extenuating circumstances of her conversion having been effected while she might be considered as the property of an European and a Christian.

The young wife's entreaties and fascinations were all accordingly put in requisition, to induce her husband to allow her to undertake the perilous enterprise, of returning to seek her parents during his absence. His tender remonstrances on the subject were met by floods of tears;

his representations of the dangers she must incur, were opposed by arguments on the duty of children to the authors of their being; and at length the attached husband was forced to submit, in spite of all his reluctance, and while his judgment upbraided him for the weakness of allowing an unwilling consent to be thus gently extorted from him.

Captain Dartois joined the army; and soon afterwards, his lady, having arrived under an escort at Constantinople, commenced her researches after her family. Many years had now elapsed since the sorrowing parents had lost their only child,—grief might in the mean time have brought them to the tomb, or hope might have led them to a distance in search of their treasure,—many were the chances that all the fond daughter's endeavours would be fruitless; but, although they were so, for many months she could scarcely determine to give up all hope of attaining her object.

In the course of her wanderings one day through the streets of Constantinople, in pursuit of her enquiries, she found herself, all at once, face to face with her former owner, the merchant of Brescia! Her horror was indescribable—her consternation excessive—and her perturbation must have led to her detection, had not a thick veil completely concealed her features from the merchant, who fortunately passed on without recognizing her. As it was, she had much difficulty in recovering her self-possession; and then her gratitude at so narrow an escape from such imminent danger was unbounded. But her dread of another such rencontre with the stern Anatolian, deterred her from again venturing out in day-light during the remainder of her protracted stay in her native city.

Her husband was still engaged in the emperor's brilliant campaigns; nor could he with honour return home, even had his wife been in France to receive him. This being the case, the daughter still cherishing a latent hope of

some intelligence as to her beloved parents, thought she might as well remain at Constantinople till she could join her fond husband, whose long and affectionate letters in the mean while cheered her solitude, and conveyed to her animated accounts of the triumphant successes of the French army.

In answering these letters, and relating her many disappointments during her long and fruitless sojourn in the Turkish capital, poor Mary found her only consolations: and now, after three years' steady pursuit of the object, which took her there, her husband intimated a hope of soon being able to join her, if she would return homeward. The unfortunate young creature accordingly made the best of her way through part of the Russian territories, which, as well as Turkey, had become the theatre of war, and passed through Hungary in safety, having arranged to meet her husband at Vienna. But on her arrival at Gratz, the climax of her misfortunes awaited her. There she received the melancholy intelligence that her gallant and beloved partner had been, it was feared, mortally wounded at the battle of Wagram.

Almost frantic, and by the greatest exertions, she arrived at the fatal spot where lay, in his last agonies, her only friend and protector. She had but the melancholy satisfaction of closing his eyes; and the tears that were poured over his lifeless and mangled remains, were the bitterest that this child of misfortune had ever yet shed!

Her grief was most poignant, and her self-reproach most severe. Often did she lament her obstinate perseverance in opposing the wish of him now no more, by proceeding to Constantinople; which she fancied might have prevented his application for leave of absence long before the fatal battle in which he fell.

But the pressure of her own pecuniary circumstances was become such, as to arouse her from the first stupor into which her acute sufferings had plunged her. Her own little

funds were much diminished by her expensive journey; and Captain Dartois, having no patrimony, had not been able to make any provision for his young widow, as he had nothing but his pay to support both. In a short time she must be left penniless; and some of her husband's comrades, who became acquainted with her situation, and who felt deep pity for her case, encouraged and advised her to make personal application to the Emperor Napoleon; failing in which, they undertook to furnish her with a letter of recommendation to his private secretary.

Napoleon was at this time at Schönbrunn, whither the young widow repaired, with a short memorial detailing her woes, and praying for relief. She had no sooner arrived, than she was informed that the emperor could not be disturbed, for he was about taking his departure from the palace: but, as with sorrowing heart and heavy step she turned to go away, the large portals were thrown open, and she saw his Majesty, surrounded by his brilliant cortège, descend the flight of steps for the purpose of entering his carriage. Urged by the impulse of the moment, she rushed forward and fell on her knees at the emperor's feet, holding out her memorial; but her agitation was so extreme that she was unable to utter a word. Napoleon regarded her for an instant, and turning to the Duke de Bassano, said, "The importance of this moment precludes my attention to this young and lovely creature's request. Do you, Monsieur le Duc, acquaint yourself with its nature, and inform me thereof." The carriage rolled away, and Madame Dartois, in a state of unconsciousness, was carried, by the duke's directions, into the palace. It was some time before she had regained a sufficient degree of composure to be introduced to the Duke of Bassano, who in the meantime, and in obedience to the command of his imperial master, had read the contents of poor Mary's memorial, and already conceived a deep interest in her cause, which was greatly heightened on hearing from her lovely lips the sad recital of all the sufferings she had undergone.



He undertook to plead her cause with the Emperor; and he related Mary's sorrowful tale in such energetic and touching terms to his Majesty, that Napoleon himself was deeply affected, and immediately ordered that Madame Dartois should be placed on the list for a pension of sixteen hundred francs. "And," added the Emperor, "let the first year be paid in advance, to relieve the immediate necessities of the young and unfortunate lady."

The duke lost no time in acquainting the mourner with the success of his charitable interposition, and the ready sympathy which his imperial master had shewn for her distressed state. "Here, madam," said he, placing the first year's advance in her hands, "this is in conformity to his Majesty's special directions."

Overpowered by this unexpected good fortune, Mary sank on her knees before her noble advocate, and fervently prayed that "the God of the fatherless and widow" might never desert him, or his imperial master; since he had "made the widow's heart to sing for joy," and had done the generous act which would enable her to close a life of poverty and trial in affluence and peace.

This, said Herr von Knotte, is one of the bright traits of private character, evinced in the career of that man, who strove, on so many fields of blood, to subjugate the whole of Europe to his command: and in this case, at least, did his munificence and justice save "her that was ready to perish," from the repeated blows of an adverse fate, which had attended this young creature from a child upwards, and of which she seemed destined to be the constant sport.



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## CHAPTER VIII.

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### Celebration of Christmas-eve at the Orphan-Asylum of Hanover.

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**I**T must not be supposed that the foregoing tales took as short a time in repeating, as my fair readers have given in reading them over. Many a time broken off—many a time resumed—often suspended—Herr von Knotte's tale brought us to the evening worked for—longed for—so ardently expected, so cordially welcomed!—Blessed Christmas-eve arrived at last; and we commenced the pleasures of the evening, by a visit to the orphan-asylum in Hanover. This extensive edifice, which has provided a happy home for such numbers of houseless orphans during many years, is indeed a most interesting and important establishment, and one well worthy of observation, particularly on this happy festival. The building was lighted up most brilliantly on this occasion; and the happy faces of the children testified that human kindness can gild the fate, even of those who have experienced the greatest human loss—that of parents. Branches of pine-trees, decorated with wax-lights, adorned the large school-room tables; as well as fruits and flowers. An arm-chair, somewhat elevated above the floor of the room, was placed at the upper end of the table, for the good old counsellor Wehner; who was not only the governor of the institution, but truly the father of the orphan-family there assembled. The room was filled with Christmas gifts, ornamental and

useful. Bibles and other books; articles of clothing; toys, cakes, and a multitude of pretty trifles were placed along the seats, walls, and benches.

The friends of the orphans, with the subscribers and supporters of the institution, were admitted by tickets, and accommodated with benches, in the first instance. The guests being seated, a procession of pupils and teachers entered, and completely filled the spacious apartment:—the worthy president Wehner, and the chaplain, having previously taken their seats. The clergyman then offered up a short, but fervent prayer; and afterwards addressed the children, exhorting them to “remember their Creator in the days of their youth,” and to shew themselves grateful to Him, and to their kind benefactors, by improvement, and by abounding in every good “word and work.” He then spoke beautifully upon the advent of Christ—as a little child—for the purpose of bringing us, as little children, to God; and declared, that he considered this feast was more peculiarly the festival of Christian children; and, amongst children, more peculiarly for those, who, having lost their earthly stay, are more emphatically the subjects of the blessed invitation of Him who had said: “Suffer little children to come unto me, and forbid them not.” Then the orphans’ voices arose, and the following hymn was sweetly and expressively sung:

Those who are lovely, pure, and meek,  
Christ will in heavenly mercy seek;  
Protect, and lead, and give them rest,  
Upon His gentle, soothing breast.

After a holy, well-spent life,  
Quitting this world’s tumultuous strife;  
Them He receives with pardon free,—  
Then raise us, Lord! to live with Thee!

And now the children walked in pairs up to the president’s chair; each was permitted to kiss the hand of their

beloved and revered friend, and to thank him for all his care and kindness.

“Now, then, my children,” said the delighted old man, “look out your Christmas gifts.”

The master and mistress, with the teachers, distributed the presents: among which was confectionery, in the shape of men and women, cows, horses, elephants, fishes, and birds—all admirably represented.

When quiet was once more restored, one of the elder boys came forward; and in simple language, offered up a prayer of thanksgiving to God; when a second hymn was sung:

Thou, to whom joyful songs of praise  
Ring through the blessed realms of space:  
List to our voices, while we raise  
Our childish hymn, to love and grace!

This earth was once Thy dwelling-place,  
We, brothers, sisters, Thou didst call;  
Suff'ring and sorrowing like our race,  
Thy gentle patience conquer'd all.

As Thou art now, so shall we be,  
In Thy bright glorious sphere;  
Thy gracious presence we shall see,  
When freed from earth, and earthly fear.

Great our reward, and great our prize,  
Dwellers in heavenly realms of light;  
Thy Majesty shall bless our eyes,  
And gladden our enlightened sight!

Before Thy everlasting throne,  
Our grateful thanks be given;  
High over sun, and starry zone,  
In the blest courts of heav'n.

Scorn'd by the world, we're call'd by Thee,—  
In Thy loved choir, shall we not shine?  
And shout in praise,—All hail to Thee,—  
Redeemer! love and thanks be Thine!

The venerable counsellor then arose—his eyes beaming with benevolence—and walked through the rows of happy children; patting the head of one, and listening to the whispered tale of another, like an old grandfather, or rather, a patriarch.

The teachers then received the rewards of their arduous labours; and many an encouraging word and acknowledgment of well-performed duty,—pronounced that day,—cheered on the labours of the following year, and remained treasured in grateful hearts.

The solemnity was terminated by all singing the following hymn:

Before our Saviour, Lord and King,  
A hymn of praise and love we sing!  
And thank Him whilst we lowly bend,  
That He's our Saviour, Brother, Friend!

Like the bright sun, with early ray,  
Announcing joy, and coming day:—  
So Christ hath brought both life and light  
Within our hearts—where all was night.

Through Him we pray for health and grace,  
In this, our earthly dwelling-place;  
Oh, may He watch our path—and save,  
From childhood's hours—unto the grave!

Companions in life's toil and pain,  
Hope on!—and from complaint refrain;  
The entrance to His glorious sphere,  
Is free to all—then banish fear!

Repentant sinners life receive;  
And those who faithfully believe,—  
Below, are children of His love,  
Then dwell with Him, as heirs above!

My readers are perhaps well acquainted with the ceremonies observed on Christmas-eve at the Convent Dusselthal; as many visitors have published interesting accounts of them.

I shall merely describe an allegorical representation which was presented to us at a visit there, on one occasion, and which I do not believe has before appeared in print.—

Beside the large Christmas-tree, stood an exquisite model of Bethlehem, its streets and houses, interspersed with trees, and figures of men and women; cattle were grouped in the distance,—and, with the surrounding heights and back scenery, made a lovely picture. On the right, a waterfall appeared to rush from a rock, near which was the stable of the inn where the Saviour of mankind was born. Within the stable were seen the figures of Joseph and Mary, contemplating the holy child with ecstasy—and hanging over the manger where He lay asleep.

Many other scriptural tableaux are represented, and are supposed to be the ingenious work of the nuns.

On our return home that evening, our dear father had prepared a surprise for us, somewhat of a similar nature to the representation we had just witnessed at the Convent Dusselthal.

After we had received our Christmas presents (which, this year, consisted principally of materials for needle-work, baskets, travelling-cases, caps, &c.), and had visited our own magnificent tree, laden with golden apples, sugar-cakes, bonbons, and marchpanes, of all kinds; and decorated with those sticks of painted and twisted wax peculiar to Germany;—the great folding-doors were thrown open, and revealed to our delighted gaze a magnificent transparency of the Hartz mountains—which we had only hitherto known from description.

We had often expressed a wish to make an excursion to these wild regions; and we were aware that my father was under promise to some friends, to accompany them to the Brocken during the ensuing summer.

Here then our eyes wandered over every part of this grotesque range of mountains; on the summit of which

appeared the well-known Jäger's *haus*, partly covered with snow,—of which we had so often heard.

“My children,” said the good father, “here is then a present for you; I am only grieved that I cannot promise to transport you thither, on the first of May, to witness all the diableries of the wizards and witches, that Göethe relates in his classical ‘Walpurgis Night.’”

We thanked him, and agreed to accept the kind will for the deed; promising ourselves in secret, that should we ever be so fortunate as to spend the night of the first of May on this haunted *Hartz-gründ*, rather than not witness the revels of its unearthly visitants, we would even go prepared to perform the following incantation; which we subjoin for the benefit of those, who, like ourselves, are curious in matters of *diablerie*.—

The person desirous of having his or her eyes opened, must cut a sod of turf from the Hartz mountains, measuring two feet square; and must repair at eleven o'clock at night, on the first of May, with the said sod on his head—roots uppermost—to a spot on the mountains, where four pathways meet.

These preliminaries being complied with, if the bearer of the sod will remain until twelve o'clock (midnight) in the same place; troops of spirit-demons will appear plainly before him, without doing him bodily harm; as they will respect this produce of nature from their own soil.

Without this safe-guard, the unfortunate wight lingering near the spot would be jostled, overturned, and entirely mystified, by these supernatural and terrific beings!—Such is the popular belief.



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## CHAPTER IX.

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### The Ball, and its Consequences.

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**T**HE festivities of Christmas only close with the closing year—a succession of parties had been thoroughly enjoyed; and the invitation we had received to a masked ball, by Frau von Hille, for the 31st of December, filled all hearts with expectation: it was to end the revels. This lady's hospitable and kindly nature made her a universal favourite. There was no house where the last hours of the passing year could be spent more delightfully; nor where one could hope to enter the portals of the coming period with a lighter step, or with a *prestige* of higher hope. Were we not to meet, too, our young friends, the inmates of the castles of Blanko, Stebbinger, Ebling, and Schmar-dorf—our most charming and favourite companions? 'Tis a blessed omen for the mysterious new year, when it steals upon us surrounded by a band of true friends!

As usual, the invitation was obeyed by many early in the day; and the friends residing in the neighbouring castles formed a regular procession to the house of Frau von Hille, where a sumptuous repast awaited those who came from a distance, and who were to dress at that lady's house. The entertainment was to be on a magnificent scale—six hundred invitations having been sent out—a larger house was hired for the occasion, with spacious apartments; and, lest any intruder should gain admittance, the lady had announced her intention of requiring the card of invitation of each person before entering the saloon.



The spacious ball and reception-rooms were *en suite*, and were surrounded by smaller apartments, where refreshments, such as negus, ices, coffee, and egg-punch, were to be found during the evening—the ball having commenced at nine o'clock. A splendid supper-room was laid out with all kinds of game and poultry; fat bucks had been plentifully slaughtered for the occasion; roasted meats were in abundance; pheasant and partridge pies; potted fish, and the famous herring-salad, with every exquisite variety of pastry and confectionery; while foreign fruits of the most expensive sorts, and flowers of the rarest kinds and most exquisite colour and perfume, graced the tables. Wines of the most approved vintages, from every part of the world, sparkled in the purest crystal vases and decanters, nor could any thing exceed the exquisite arrangement of this choice and elegant repast. Nor were card-rooms, nor even smoking-rooms, forgotten, and, with drawing-rooms for repose and unmasking, were so arranged, by means of glass doors, that their occupants could witness the festivities in the grand saloon, when so inclined.

Our family was among the latest arrivals, owing to a disappointment as to some ornaments and flowers from town, which our cousins, two officers of the body-guard, were to bring with them; and with which they did not arrive until late. Our coming was only the more joyfully hailed, from being long and anxiously expected; but we were not allowed to escape sundry reproaches from the gentlemen appointed by the lady of the house to receive the dinner-guests, on account of our non-appearance at that repast.

Many persons on this occasion changed their masks and attire, and, Proteus-like, assumed various forms in the course of this brilliant evening; so as to fall in with different groups of shepherds and shepherdesses, Tyroleans, Swiss peasants, and others; but two ladies of our party, Dorothea and Henrietta, bosom-friends—both gifted by nature, with beauty, and talent of no ordinary kind—had been

requested to maintain each but one character throughout the evening. Count H——, the celebrated writer, and a party of his friends, had determined to represent a band of gipsies, and only wanted a clever queen to head them; for which character all thought Dorothea's style of beauty, and quickness at repartee, would render her most suitable. The attendant queen of the night was to be personified by her inseparable companion, Henrietta; and Preciosa, the queen of the gipsies, was attired in the gorgeous dress we shall attempt to describe. Her luxuriant hair was allowed to flow at full length, and in natural curls, from beneath a turban of scarlet gauze, from one side of which hung a black feather, clasped with brilliants, and a bandeau of pearls vied with the snowy whiteness of her forehead. The black bodice was embroidered with flowers of gold and silver; the stomachers laced with gold, and fringed all round with the same material; and on her arms, alternate bracelets of pearl and gold, completed the upper part of this elegant costume. A scarlet barège petticoat, trimmed with black velvet points, edged with gold, and embroidered slippers, completed (with a half-mask) the attire of the loveliest woman in the room; over whose magnificent head and shoulders (I had almost forgotten to observe) a long gold net-work was thrown, which was caught up in graceful folds by cords and tassels on golden bodkins. The queen of night was very charmingly contrasted with her friend: dressed in her black crape robe, embroidered with silver stars, with a light black veil thrown over her tall and graceful figure, also covered with stars, she glided along in silent majesty, crowned with a diamond crescent.

This was the laughing Henriette of our working-parties; and well was it for her that Night was to be silent, else would her lively sallies have betrayed her real character. As it was, the incognito of the fair friends was perfect; as all expected to see Dorothea in a Spanish costume, which she had purchased for the occasion, before the rôle of the gipsy queen had been proposed to her.

The appearance of the sister-queens in the saloon caused an universal sensation; and murmurs of "Who are they?" passed through the saloon. They proved queens indeed! and were soon hailed and surrounded by the gipsy-band, who conducted them to a tent erected at the upper end of the room; where, in oriental fashion, Dorothea seated herself on cushions, while her followers lay around on the long crimson curtains that swept the floor of the tent. The group was perfect; the *poses* and dresses of the party most picturesque and striking; and the *coup-d'œil* was certainly the most effective thing of the night.

Dorothea received wonderful support and assistance during the evening from a swart, herculean fellow of her tribe, who being no other than Herr Schul, the doctor of the village, knew every body's concerns, and supplied almost supernatural intelligence to the clever girl, who now, in her capacity of fortune-teller, became the star of the evening, by her wit and clever answers, as much as she had before been by her beauty and grace.

The present and past, so miraculously divulged by the help of the unknown gossip at her side, led to a belief of the future, so temptingly unfolded by the enchantress of the night, within whose magic circle all thronged with eager curiosity, to hear that mystery so oft in mercy hid—the future destiny.

Count H—— was charmed with the success of Preciosa, and as he had arranged many other groups in the room, which required his presence, he had left the gipsy-train, and had assumed a second character in the course of the evening—not confiding, however, to a single individual the third transformation that he was to undergo; wherein he wished to shew his power, by mystifying the queen of mystery—even the peerless Preciosa herself—as a magician. Count H—— was still supposed to be parading the rooms in his second character of a Spanish grandee, when a splendidly dressed figure, of enormous height, but well-

proportioned and graceful, though moving slowly, advanced towards the gipsy-tent, waving his magic wand.

Stopping before the curtained entrance, he drew a scroll of parchment from a casket, on which these words were inscribed: "Thou art no daughter of the gipsy-race; the wandering people stole thee in youth from high-born and loving parents."

Dorothea now arose, and having detected the consummate and classical taste of the man of letters in his accurate and magnificent costume, requested to see his hand, and immediately wrote the initials of his name on the palm—according to the usual custom when a mask is discovered.

The gifted Preciosa then proceeded to give proof of her art, by the relation of some passages in the count's life, which he had imagined only to be known to himself, and to one or two intimate friends.

Surprised, where he had hoped to surprise, the foiled magician—not wishing further discovery—moved away from his fair tormentor; managing the stilts, which were concealed by his robes and boots, in a surprisingly clever manner. He was followed by an immense crowd; and as Dorothea kept his secret, he passed on without further recognition, repeating sundry pithy sentences.

To his unknown wife he remarked: "A blessed life follows the death of the pious;" and to a domino that he suspected concealed a clergyman, he whispered: "Teaching sound doctrine is useless, without purity of practice and elevation of mind."

To a quarrelsome man of letters the following hint was conveyed: "All that man undertakes, by word or by deed, is perfected by unity; discord is hateful, and to be avoided."

After many extraordinary and pointed remarks, he disappeared from the circle of masks as he had entered it, without being recognized, and re-entered, wrapped in a black domino.

The curiosity occasioned by his appearance was now

transferred to four *Porcelain-stoves*, that moved about at the will of their inhabitants, producing a most singular effect. These stoves are generally from seven to eight feet high, shaped like pillars, having an urn or vase at the top, by way of ornament; and at about two feet from the ground, is an elegant little door. As they are much used by the higher order of gentry in the north of Germany, they are in general very handsomely ornamented.

After these stoves had performed a stiff movement, that had a most quaint and ludicrous effect, four chimney-sweepers crawled from beneath them, with black caps, leather aprons, and brushes; and drawing forth the gipsy queen from her tent, chose four of her band as partners; then leading *Preciosa* beneath the great chandelier, they performed the most graceful dances around her. Their homage concluded, the masks withdrew to their place of concealment, and after making the tour of the rooms, they retired.

One of them was a young clerical student, who had appeared to pay more attention in the fantastic dance to one of the gipsy-girls than her admirer, Count Arden, at all approved of, and having recognized the mask, he watched the re-appearance of the *Porcelain-stove*, as he now advanced in a domino.

The count was of a most jealous and impetuous nature, and not being aware that the young student was a near relation of his mistress, on his again approaching the tent the rash young man immediately applied to him some insulting epithets. The young student, conscious that from the sacredness of his destined calling, he ought not to have joined in this festivity, more particularly as he was on the point of receiving holy orders,—avoided the count, and kept within the circle of his own friends, which was also that of the mistress of the house.

Before the company separated, Frau von Hille had engaged a select party to come to her country-house the next day and talk over the incidents of the ball.

On this second evening, after supper, which was served at the usual family hour, eight o'clock, a dance was proposed, and a violin and flute were mustered, which, with the aid of an old bass, played by the village school-master with more zeal than discretion, formed rather a ludicrous contrast to the elegant harmonies of the preceding evening.

The four *Porcelain-stoves* again engaged the lovely gipsy-girls, their former partners; and a quick waltz soon set old and young in motion, when Count Arden entered the room, and felt all the horrors of renewed jealousy on seeing his fair one's waist encircled by the arm of the same partner who had so displeased him the night before.

The unconscious object of so much suffering looked up and saw the furious eyes of the count fastened on his with an expression not to be mistaken, and soon after the pressure of a foot upon his own, as in the waltz the pair approached the jealous lover, was a further indication of his meaning. The student took no notice of this insult to himself; but when, on again passing, his partner received a severe blow from Count Arden's outstretched foot, and would have fallen to the floor but for the by-standers: the young man lost temper, and his reproaches being met by gross insults, a meeting was the inevitable result, and a challenge was given and accepted the same evening. 'Tis thus; "from slightest cause, doth deadly ill arise."

The whole matter occurred with that secrecy which so often proves fatal to life. The next morning six men crossed the river, on a so-called *honourable* occasion; that is to say, determined to wash out *supposed* dishonour with blood; and the result was, that the candidate for holy orders shot the young count through the body.

The unfortunate student, however, was not to blame in this matter, any more than in the cause of the quarrel: always excepting the deadly sin he had committed in accepting the challenge.

Arden had unfortunately insisted on their firing to-

gether, which prevented his antagonist receiving his shot, as he had intended, and declining to fire himself.

All assistance was vain; the ball had reached a vital part, and the wound must soon have fatal results; it now only remained for the unhappy conqueror, with the four seconds, to fly, as the laws against duelling were severe.

The young man's remorse and agony are not to be described; a friend had concealed him within the walls of the town, as his anxiety was so great to hear the result of his unhappy act (for the victim of jealousy had not died on the spot), that nothing could induce him to accompany the seconds in their flight to a distant country. Three weeks of the most harassing anxiety ensued, during which time the unfortunate count lingered in torments; becoming in the mean while, however, fully conscious of his injustice towards his opponent, and bequeathing him on his death-bed, a full forgiveness.

But what could assuage the self-accusation, the remorse of his involuntary destroyer, when the sad tidings of his death were announced to him?

"I am a murderer," he cried in despair; "this sin will crush down my heart for ever."

In vain did his kind hostess soothe him; for woman was there, as everywhere, the ministering spirit of mercy and consolation. In vain did she represent that the sin lay not with him in the eyes of God or man.

"What comfort can I take, even should it be so, my kind friend," he mournfully replied, "in having been the means of sending an erring soul to his great account?"

At length, in pity to his parents, the broken-hearted penitent gave up his resolution of surrendering himself to justice, and consented to travel to Paris, where he purposed studying medicine, as the fatal affair in which he had been engaged, forbade all further thought of the Church as a profession.

The friends of the brilliant and fascinating Count

Arden, were actuated by a spirit of deep resentment against his unhappy adversary, and they obtained a warrant against his person in case he should again appear in his native land.

Yearning to see his friends once more—those that had kindly secreted him in particular—as well as his aged parents, our young friend, after a time, returned secretly to his native city, but was almost immediately arrested and thrown into prison, where he was kept until the sentence of the court, as to the late duel, should be published. The friends of the count delayed the proceedings as long as they possibly could, feeling that the sentence must be favourable to the object of their malignity, and desirous of keeping him in prison as long as possible.

Twelve months he remained in a state of mental anxiety that seriously affected his health; and when, at the end of a year, his prison-doors were thrown open, and he was pronounced honourably acquitted, he only returned to his aged father and most loving mother, to be cast on the bed of sickness and languishing. A fever of the same nature to which his elder brother had fallen a victim four months previously, now attacked him, and the sorrowing mother even could no longer hope, when a favourable crisis suddenly and mercifully took place, and he was, after protracted sufferings, finally restored to his aged parents, and to a large circle of friends, who pitied his misfortunes, and admired his character.

The unfortunate young lady who had been the innocent cause of this tragical occurrence, felt deeply for the death of the count, although she had never encouraged him, and though he had, indeed, never made any impression on her affections. She was aware that her parents would never have sanctioned Count Arden's suit, as they were well acquainted with his violent temper, and her mind was too well-regulated to allow her vanity to be flattered by his attentions under such circumstances; but she was pain-



fully conscious that the world would not give her credit for such indifference, and she was quite aware of her being an object of censure, however unjustly.

Josephine's family, and that of the young student, were not only related, but were on terms of great intimacy; and, in a short time, he accompanied his mother, for change of air, to the country-house of her parents.

The lovely girl received the youth who had suffered so much on her account with more than her usual kindness; nor is it to be wondered at that a mutual interest should spring up between these young people, which, with time, ripened into a still more tender feeling.

When his medical studies were completed, and young C—, no longer a student, could claim the hand of Josephine, he received no opposition from any part of the family, and his doating mother now hoped for many years of enjoyment for her only son; but Providence had (no doubt, in wisdom), assigned the path of sorrow to young C—, as the one destined to lead him to eternal felicity.

In two years after his marriage with his beloved Josephine, the sorrowing husband laid her remains in the tomb at Florence, whither he had gone to winter, in hopes of finding there a shelter for his drooping delicate flower, who was so early to be transplanted to the heavenly garden, by the unerring Husbandman.

On every anniversary of her death, the still sorrowing widower visits her distant tomb; and believe me, my fair friends, the sympathy you may have felt in this story, has not been thrown away on fiction. This was a real ball, and such were its real consequences.





## CHAPTER X.

### The Horse's Leap.



OUR projected journey to the Hartz mountains had been, even in anticipation, the source of much enjoyment for the last few months; and now that the time approached for the assembly of the party who were to accompany us, all was bustle and activity.

We had arranged to meet at Magdeburg on the 1st of July, and our beloved friends, Preciosa, and the Queen of Night, or (to speak in every-day parlance) Dorothea and Henrietta, were to be of the party.

We did not remain long at Magdeburg; but leaving the plain, ascended to the town of Cleusthal, which we agreed to make our head-quarters, and thence to diverge on our various excursions.

Our friend, Herr von Blumenhagen, had joined us on our arrival at Cleusthal in the evening, and promised, if we would accompany him to the brow of a precipice at some distance, to point out to us the famous Horse's Leap, and at the same time to relate to us the legend connected with it.

The next morning, having claimed the fulfilment of his promise, we all set out, in high spirits and anticipation of enjoyment, on our interesting expedition; and having arrived at the brink of a precipice that yawned formidably enough before us, we sat down on the turf and formed a

group round our friend, who thus commenced the relation of an almost forgotten legend:—

“Turn your eyes, my friends, to the extreme left of this remarkable opening, and you will plainly see the indentation of a gigantic horse’s hoof on the edge of the rock. You must remember, you are now on the Hartz mountains—the region of wonders, where the art of the mineralogist fails to account for the hidden treasures that have been there discovered, and where all must fall back upon tradition to explain the wonderful aspects of nature.

According to ancient tradition, the kings of the Hartz mountains formerly inhabited an impregnable castle-fortress, hewn out of the living rock. A crowd was collected around its massive portals one bright wintry day; the sun’s beams played upon the snow-crowned heights around, and upon the fleecy mantle of the pines that stretched their giant arms from one rocky chasm to another—fit hiding-places for the evil-spirits, human or hellish, who, it was believed, haunted these wild regions. Siegward, the old overseer of the silver mines, and the king’s prime-minister and favourite, appeared at the gate of the palace, and his presence was hailed with loud acclamations.

A hundred voices now demanded, “On whom has the choice fallen? What is the name of the happy man who is to wear the crown and win the bride?”

“Enough is it for ye to know,” answered the old man, “that the royal marriage will take place to-morrow; and that our noble lord invites ye all to the dance and to the feast!”

A fresh uproar arose at this announcement, and sundry blows were dealt around by the royal huntsmen and rangers, before silence could be obtained.

“I must know who is to be the bridegroom, and successor to the king,” said a damsel with golden hair, in a clear voice, as she stepped boldly up to Siegward.

“What, simpleton!” answered the old man, “knowest

thou not that the thunder-god Thor, of the hundred-pound hammer, the gigantic Icelander, with red hair like wool, and a curly beard of the same, shining like flame of a cobalt, in a damp silver mine, has overcome all competitors, and won the bride? Knowest thou not, moreover, that of all his rivals, none placed the victory in doubt but the Saxon knight, who bears a silver cross on his coat of arms, and a silver crescent on his shield?"

At this speech a strange commotion arose amongst the goat-herds and shepherds, and a voice from amongst them inquired: "Is not the Icelander a heathen?"

This question appeared to arouse the indignation of the royal retainers, and the huntsmen raised their axes to strike down the malcontents. But Siegwald motioned with his arm, and thus replied to the crowd without:

"What availeth it to us if the Thunder-god be an infidel, or a convert to the new faith? Our king is old and infirm, and the North-men and Saxon people were strong in their resolve to tear from him this beautiful mountain-territory. The arms of Thor discomfited them; and, unwelcome as he may be to the king's daughter,—goodly is he in the eyes of her royal sire. How know we but that, like the good Bishop Winfred, he may prove a brother in Christ, when he has become the protector and faithful knight of our sovereign lady?"

All further parley was here prevented, by the appearance of the gigantic Thor himself, at whose aspect, guards and people drew timidly back, for his appearance might well daunt the bravest hearts. He rode furiously forth through the Castle-gates, half-clad in a robe of deer's-skin, closely fitting the upper part of his powerful person. His long red hair floated on the wind, as his enormous coal-black steed thundered along through the retiring ranks, that, but now, had ventured to question the Icelander's qualities.

A dwarf, of hideous aspect, was perched upon a light

bay mare, of the same gigantic proportions as the Iceland's war horse, and dashed through the crowd, grinning at the alarmed and disgusted peasantry.

The old man remarked, when they had passed by: "Our future lord must take his daily ride to Reinsbrucken, or else, believe me, not all the ostlers or grooms in the royal stables could manage those furious steeds."

The eager crowd strained their eyes to follow the wild riders, who plunged in reckless haste down the deepest defiles, and anon were seen climbing the mountain heights—leaping the precipices, and clearing the fences with a species of horsemanship that it was awful to witness, even from a distance. In a short time rider and groom were seen no more, and the crowd dispersed, all save the golden-haired damsel, who, raising her eyes to the castle-walls, exclaimed with a sigh: "Alas! for our beloved and beautiful princess—she can never love this fearful ogre!" Meanwhile, Amalia, the lovely bride, sat within her darkened and quiet chamber; fair tresses fell in neglected luxuriance from her queenly head over her graceful shoulders, and showers of bitter tears flowed through the slender fingers that concealed her face. At length, withdrawing her hands from her glowing cheeks, she shuddered to behold through the latticed window, the form of her bold bridegroom, urging his foaming steed over the icy cliffs, followed by his elfin page.

For one moment a guilty hope arose, that steed and rider might alike perish in some of these frantic leaps; then the gentle girl, horrified at her own wickedness, bent the knee, and invoked the God of love—so lately known—so fondly worshipped—to forgive her truant heart such wild and wicked wanderings.

The maiden had scarcely arisen from her attitude of prayer, when a secret door slowly unclosing, the arras was lifted, and a youthful knight appeared ushered in by Amalia's faithful nurse.

Young love's freshest roses seemed to dye the cheeks of the princess, and her tearful eyes were lighted up with the beams of love and happiness, as they timidly glanced on the graceful form of the Champion of the Silver Cross and Crescent.

But the blush of shame mantled to the brow of the young warrior, as kneeling to the feet of his lady-love, he sorrowfully exclaimed; "How can I raise my eyes to those of her before whom I have been conquered! Nevertheless, oh peerless maiden! can mortal man stem the tide? Can the powers of nature cope with the spells of sorcery?"

"Alas, my Leithold!" replied the maiden, as the remembrance of her coming fate again froze the current of her life-blood, and left her pale as marble; "waste not in the fruitless repinings of knightly pride the last moments that are allowed us to pronounce an eternal farewell! My grim and jealous bridegroom must soon return—receive then my vain but solemn vow—my last—

"Why, the last?" interrupted the ardent lover, as he seized the passive hand of his adored princess.

"Because," she replied in hollow accents, "I am an innocent sacrifice to the demon and his dark associates. Know you not of my father's oath, to give up what his soul held dearest, in exchange for the assistance of the demon knight? And know you not, I am to him that dearest prize—his only child?"

"Oh," retorted the knight bitterly, "the old king loved one thing better than his only child! Why did he not sacrifice himself to the evil powers, rather than his blooming daughter?"

The maiden raised her eyes in hopeless anguish, and murmured: "Death is the only word of hope the good spirit whispers me!"

"I know an easier and better word," exclaimed the knight; "Flight—speedy flight with your Leithold, the chosen of Amalia's heart, and, therefore, capable of any enterprize to save her."

"But whither—how should we fly? The snow would infallibly betray our footsteps; and even should we have the start of a full night, the Icelanders' horse outstrips the whirlwind!"

"Fairest! we must e'en enlist the steed in our own service," answered her lover; his eyes glistening with triumph. Amalia shuddered.

"My attendant squire has found means to ingratiate himself with this thunder-god's pigmy page; from him he has learnt some secrets as to the management of these ferocious animals, who are already gentle with him, and will feed from his hands. When the Icelanders are devouring his midnight meal, I shall ply the dwarf with drink, and my squire shall lead forth the animals. Once mounted, we may defy pursuit; and my love, with her faithful knight, will in safety reach the *Pleisse-vale*, that never knows the winter storm, but where the minnie-singers\* charm the air with their songs in praise of woman's beauty, love, and truth."

At this moment the watchful nurse gave the alarm. The old king with his attendants was about to pay a visit to his daughter, and Leithold had only time to give his knightly oath that he would rescue his beloved princess from her demon-lover, or die in the attempt.

This gleam of hope alone preserved to Amalia her senses, during the busy preparations for the approaching nuptials.

All the lower halls of the palace, with the great courtyard, were decorated with branches of fir and pine trees for the occasion. To the destined bride's imagination they waved over her devoted head in dark and ominous mournfulness; and the night before the sacrifice was to be consummated, the victim had almost given way to despair, and

\* Minnie-singers were poets, who flourished in Germany from 1138 to 1347. They were succeeded by the Meister-singers, who formed a sort of Corporation among themselves. In this legend their existence is evidently anticipated.

at last sobbed herself to sleep on the bosom of her faithful and afflicted nurse.

We must now return to Ritter Leithold, who left the castle of Falkenberg on the evening after his interview with the princess, high in hope, and anxiously desirous of examining, with a view to his coming necessities, the mountain passes, with their frightful cliffs and impending precipices, through which he purposed to wind his way with his beloved companion. The lover wandered along until nightfall, when, as though impelled by magic, he felt urged to retrace his steps, and ascended a narrow path, whence he could see the terraced walks and gardens of the castle. He glided round the massive walls that contained his earthly treasure—all was still, mute, and dark as the grave. Not a light twinkled in the castle windows. The pale night-moon arose, and cast a feeble ray around.

Fear of discovery had induced the knight to think of retiring, when an awful sight chained him to the spot where he stood. A female form, of gigantic stature, was treading the mountain-path by which the knight had just returned, with slow but firm steps; and as she approached, her wild and spirit-like appearance alarmed Leithold, who retreated under the shadow of some juniper trees that overhung one of the royal gardens.

The moon now shone out from behind the clouds, and the knight could plainly discern the dress and features of the apparition that had thus suddenly startled him; her long fair hair hung uncurled, almost like a horse's mane, waving at either side of her pale cheeks; a wreath of the pine-tree, with the cones interspersed, ornamented her temples, and her eyes flashed with an unearthly brightness that illumined her whole person. Her limbs, of gigantic mould, were draped in a wide robe of black cloth, that hung in ample folds round her stately form, which inspired altogether more fear than love.

On reaching a large wooden cross which stood as a



symbol of faith at the entrance of the garden, she grasped it with one hand, and, apparently with the utmost ease, tore it from its fastenings, and flung it with all her might to an enormous distance, while the fiendish laughter that accompanied the sacrilegious act, curdled the blood in the veins of the Christian knight.

The spirit-like form then appeared to beckon to some one below, and approached the juniper-trees where Leithold lay concealed. Heavy steps were now heard advancing on the crisp snow; and the enormous shadow of Thor the Thunderer was cast before him on the path. He approached the female in his reindeer dress, with a lion's skin thrown over his shoulders; and, at once, caught her to his arms with a violence that almost appeared to shake the earth. Disengaging herself from his gigantic embrace, she pronounced the word, "Bridegroom!" in an emphatic and reproachful voice.

"The crown is mine!" answered the giant exultingly; "but for thy dear sake alone have I obtained it."

"When, and how has it been won?" she replied in a hollow voice: "when shall the cup of atonement—the goblet of blood—be drunk? Ha! thou must answer the priest that question; he awaits my call to speak with thee. Shall I summon him?"

Ritter Thor laughed scornfully, but nodded assent.

The female figure strode rapidly to some distance, and returned, accompanied by an old man, with legs and arms perfectly bare; his feet only were covered with shaggy sandals of polecat fur; one hand clutched a huge knife, with a curved blade, that glimmered in the moonlight. A black robe was belted around his emaciated form; and above his high and wrinkled forehead rose a circlet of gold, that rested upon a few matted grey locks.

"Ritter Hialf Thor! art thou a backslider?" thundered a voice that ill-accorded with the years of the speaker—

"dost thou dare to form alliance with the accursed Christian?"

"Thine indignation has here no fitting subject," answered Hialf submissively; "thy gods, and their high behests are ever the objects of my worship and my work. At this moment I labour to purify these mountain regions of the enemies of Woden, and to re-establish his ancient worship. Right royally shall my prophetess-bride and I rule over these heights, dear to the gods and to their worshippers!"

"Majestic son of Iceland, Thor of the thunders," answered the priest solemnly, "the gods have called thee to this blessed mission! A chosen son art thou of Valhalla, and priests shalt thou send to Nebelheim! But have a care! I have a warning for thee, my son! Loud croaked the night-birds across my path as I came to seek thee; and they delivered unto me a message for thee. Beware thy favourite steed! With three gold chains thou must bind him; for, from him may arise no slight danger and evil."

Hialf laughed incredulously. "What can the savage beast have in his power?" he scornfully replied; "can a brute, who, but to-day, was made to feel to the quick my sharp spur and hand, make or mar the destiny of Hialf Thor?"

"Boast not, nor set thy strength against the power of the gods; they speak softly but surely," replied the aged priest.

Here the Runic maiden started, and scented the air like a blood-hound; as with a screech-owl's note, she shouted:

"I smell the breath of a stranger. Can the Christian be near to mar our designs and betray us?"

"I perceive nothing," answered Hialf, beating the juniper bushes with his sword.

The valiant heart of the knight now knew fear for the first time, when suddenly over the distant hills shone torch-like flames; and every now and then, a shooting fire sprang up, while a monotonous howling was borne upon the blast.

"Behold! we are summoned to the sacrifice," cried the priest; "wilt thou accompany us, oh Thor! to celebrate the new year's festivity, in the goblet of blood, with thy comrades? We have seized two Christian knights who were hastening to thy wedding; and soon shall this sacrificial blade reek with their life-blood!"

"Audacious Saxon intruders!" shouted Thor, "away to the sacrifice! Let thy steel soon drink their hateful blood. The fair-haired stripling who dared to measure his strength with me, and to dispute for the bride and the crown, may perchance be one of them. My soul longs for his destruction! Away then! I cannot myself be with you to-night, but must watch my precious bride, and her more precious dowry, like a dragon."

Thus saying, Hialf again folded the female in his huge embrace, murmuring in a hollow voice:

"To-morrow I play at marriage with an infant; but when the moon shall thrice have hidden her face in a mourning veil, because the sun shall seem to scorn her love, then the minstrels shall raise from these castle walls the nuptial hymn of triumph! then thou, my real bride,—born queen of this country, shalt reign over it, and over the heart that has long worshipped thee."

The group then separated, and vanished in different directions over the heights; when Leithold, half frozen with cold and horror, emerged from his place of concealment; and, knowing from the lights and continued cries that rent the night air, that the idolaters were prowling about the mountain-passes, he crept under cover of an old outhouse, where he lay on some straw for some time, re-

volving in his mind all he had seen and heard. Sleep never visited his eyes during the night; his busy mind arranged, however, a plan of escape for his beloved princess from the power of these demons; which he solemnly vowed to execute boldly, whatever might to him personally be the result of his enterprise.



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## CHAPTER XI.

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### Continuation of the Horse's Leap.—The Runic Priestess.

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**T**HE Christian knight's trusty squire had not accompanied him on his departure from the castle, but proceeded to the stable where the gigantic steeds were kept, and occupied himself in feeding them from his own hand with oats, which they greedily devoured, rejecting the coarser food with which the tiny groom had filled their mangers. On his entrance into the stable, a cheerful neigh from the black charger welcomed him, and friendly eyes greeted the squire from each stall; when the dwarf entered in much agitation, having heard these signs of recognition, and stepping up to the squire in a threatening attitude, he said:—

“I only wish that you and your flattering oily tongue were in the Geyser spring! My poor bones will pay dearly for ever admitting you within these walls. There comes my master, red-hot with rage from the castle, and swears that if he finds a stranger's hand has rested on his horses, that he will crush us both against the wall, and leave us as flat as pancakes! And there you are now, with your fingers twisted in that black brute's mane, as if you did not know that he had teeth and heels!”

“And what if I should wish to take service with your master,” replied the knight's attendant; “having, as you know, left that of my fugitive and vanquished lord? I have taken a fancy to these beasts, and they to me.”

"But you do not know the beast their master," growled the dwarf; "he is baked and brewed from the hardest flint that was ever seethed in a sulphurous volcano."

"Oh, oh! never mind me," said the squire, lying down, and completely covering himself under the heaps of straw that were laid for the horses; "I shall lie very snug here; and if you do not betray me by your grumbling and talking, I shall not do you any harm, my little fearful fellow!"

"Aye," muttered the dwarf; "*little, always little.* One would think it was a crime not to be six feet high! One comfort I have; if he escape my master, the horses will kick him to death there, and I shall have to bury his six feet length to-morrow."

Soothed by this comfortable reflection, the little urchin tremblingly awaited the approach of his master, who soon appeared, accompanied by his armourer.

"There," said he to the latter, "remove these halters for chains, and let them be of treble strength: there is deep cause for watchfulness."

The armourer instantly obeyed, and wound three-fold chains about the noble beasts.

"To-morrow," added the knight, "the steeds must rest, and their food must be sparing; I must have them quiet, and under control: and at the peril of your life," he thundered, turning to the dwarf, "admit none to see them." As he thus spoke, he advanced his hand to caress the black steed, but the animal dashed his heels at him, and slightly struck the giant on the breast.

"Is it so, brutal wretch?" cried Thor in a fury; "already thou smellst my infected raiment! The priest was right; we should make no fellowship, even in seeming, with these Christian dogs. But, patience; this marriage once over, we will try what whip and spur, girth and cavesson, can do with you—vicious beast!"

The animal shook his mane wrathfully, and rolled his red

angry eyes, as his master turned to depart; showing almost human intelligence and indignation.

On the disappearance of the knight, a long pause ensued, the dwarf looking timidly and anxiously after his master, and then towards the straw. At length the squire arose, lightly and cheerfully, from his perilous position; and as he moved towards the oat-bins, a lusty neighing was heard from both animals.

The dwarf looked on in wonder and surprise, exclaiming with reverence: "Thou art favoured of the gods, comrade! for all the gold and silver the gnomes watch over in these mountains, I would not have shared your bed under these iron hoofs this day. By the magic cave of Ethward, with all its treasures, I would not!"

"A good conscience is the best shield," replied the squire, as he saw the dwarf, who was now more than half intoxicated with liquor, stretch himself on his pallet, where he was soon buried in profound repose.

Immediately the faithful squire determined to take advantage of the armourer's absence, and to enter the forge which stood near the stables, thence to abstract a hammer and file to facilitate his own escape, and that of the noble beasts, for whom he now felt more than common interest, seeing they were subjected to such undue severity.

It may be remembered that this was the first night of the new year; and the principal actors in our legend passed it in very different manners.

The old king's conscience would not let him sleep: he felt he was about to sacrifice his child to his cowardly want of faith in Providence; and the pale form of his wife appeared to flit upbraidingly about his couch, fixing a mother's anxious and reproachful looks on him. The night-wind howled; and his fancy represented his discontented people uttering curses on him: the night-bird hooted—he started, as though the dying groans of his daughter met his ear.

He plunged his hoary locks beneath his bear-skin coverlet,

and repeated to himself the apology of all weak minds—necessity and expediency.

Few dare to be good in spite of circumstances; yet to be so is true heroism, without its usual blood-stained mantle!

Ritter Hialf Thor indulged, sleeping and waking, in unholy imaginings of satisfied ambition and sensual enjoyment, when a kingdom and two brides should crown his lofty aspirations.

The Christian knight, after commending himself and his designs to God, made the sign of the cross three times on his breast; then demanded, as a child would of his father, protection and blessing, and fell sweetly asleep;—pleasant dreams, and visions of pure happiness with the beloved of his heart, refreshing and preparing him for the labours of the morrow.

Sweet is the true Christian's sleep, though on a bed of straw: angels once watched over as lowly a pallet, in the stable at Bethlehem! Vigorous the Christian's awaking: when armed and determined for the fight, the Christian soldier arises calm as a frozen sea, over whose surface all things glide smoothly. The wild waves of doubt and anxiety lie suppressed, if not calmed, below. Great is the power of man's will, when led by Divine grace through the grand work of self-control—for he that commands himself, may be said to be invincible.

The Runic priestess wandered along in wretchedness through the lonely night—a fearful type of the unsettled will, driven along by the scourges of the passions. Jealousy, with her scorpion-stings, allowed her no rest, as she strode to and fro, through the darkness; her long tresses twisting like serpents around her neck and arms.

The bright moonlight sickened and paled near the unholy lustre of her fearful eyes, as, standing on a steep cliff beside a dashing torrent, her voice arose above the sound of many waters, and she thus invoked the destinies of her dark creed: "Do ye sleep, dark women! triple-sisters—guardians



of destiny, as ye call yourselves—while thus unheard, unaided, I call on ye for help? Sovereigns of the future! where be your visions? Sombre though they be, I can look on them without quailing! Call them up then, with your ever-flowering wands, and let me know if the gods have or have not abandoned me. I feel the coming shadow of misfortune. I see it on the silvery disk of the pale minister of night! Hela, dread queen of death, glides behind me, and shews me the helmet of my beloved stained with gore. Is it so? have I read ye aright, dark visions of the future? or are ye typical of death to my hopes, in the faithlessness of him who holds this proud heart in bondage? If so—Wera, dread sister! revenge me! Should Iceland's thunder-son deceive the daughter of the forests and the mountains, were he as beautiful as Rosse and as noble as Tente, eternal torments should seize him—consuming vapours should stifle his troubled breathings—storms from the windy caverns should ever pursue him—to his parched lips would this hand still present the molten ore of the miner for a draught. He should be one cramp, and his body should be drawn together as the horns of a bow; for Frega and Wera, the weird sisters, should avenge me! Say, shall I brook to be rivalled by a puny, pale-faced girl, oppressed with the weight of a crown, and unworthy to wear one? Never! Should he thus deceive me, all these plagues shall come upon him, and then, Iduna! hand him thy freshest apple of immortality, that for ever he may endure them!"

Thus did the frantic priestess rave, and seek to raise the evil spirits; they came not however, as of old, obedient to her voice; and now sundry incantations were performed by her,—such as laying herb-offerings on the cross-roads, and sprinkling them with the blood of obscene birds, smearing with the same the walls of the fortress,—and other horrid rites, until the sacred light of day banished the foul creature to the recesses of a rocky cavern, where a favorite and ferocious wolf welcomed his mistress with frightful howlings.

Let us relieve our minds from these objects of terror, by taking a glance at the Christian maiden, whose quiet tears flowed unrestrainedly, but not hopelessly, down her pale cheeks. The charm of life seemed over to one so young; but who could take away the charm from death, which was now her hope? It was sad to lose all here so soon—sweet to hope for more than all hereafter.

She felt herself sacrificed by her father to the powers of evil, and death seemed certain; yet, after prayer and many tears, Amalia slept the sleep of holy resignation, until the horns of the Jägers, saluting the rising sun of the new-year, awoke her from her slumbers; and the morning thought was certainly bitter, that this day of festivity to others was one to her of sacrifice.

The princess arose, however, and had blessed the day and Him that sent it, when a visitor was announced—always welcome—always bearing about with him balm to the wounded spirit—even the holy English monk, whom Bishop Winfred had left behind him in the castle, to protect there the seeds of the holy faith he had sown in the hearts of the Christian converts.

Amalia's heart sprang to listen to the silvery tones of the holy man's voice, which, clear as a bell, rose in these words:

“Royal maiden! I am sent by thy father to exhort thee to obedience and filial love. It grieves me to depart from the letters of my instructions, though certainly not from the spirit of them. Filial obedience and love must, in your unhappy case, pass from the earthly to the heavenly Father; as the former is so blinded by human fear, as to seek to cast your soul and body into the snares of the evil one. It is plainly then thy highest duty to resist an erring parent's will.”

The gentle submissive Amalia could scarcely credit her senses; but as the holy father proceeded to unfold her present path of duty, the maiden raised his faded hand to

her lips, and pressed a reverent kiss upon it, while the venerable man, arising to give her the priestly blessing, his snowy beard fell over the youthful brow of the lovely girl, and she sank on her knees before him.

"Arise to hope and action, my princess," the old man said with animation, "for I have been visited with dreams from on high for thy comfort and guidance. Last night I beheld thee in a lovely valley, seated on a throne, strewed with roses, and lovely children, more blooming than they, called thee 'mother.' Corn sheaves were piled around thy throne, ships laden with merchandize sailed in the distance, bringing to thee tribute from the utmost parts of the earth. Hence I conclude that bright and glorious times await thee, oh virgin daughter of kings! that by, and through thee, heathen altars and temples shall be abolished, and shall no longer cry for vengeance upon the earth. Thou art, believe me, the especial care of heaven! with the eye of faith I can see this! although, my daughter, the human eyes that now look on thee, may never see thy glory, and the brightness of the kingdom that awaits thee: they have looked their last, perhaps, on one so highly favoured."

"Say not so, my guide and comforter," said the princess with streaming eyes, "I would lay my heart open to thee, with all its human weaknesses and sorrows!"

More she would have said, but her very soul sickened as the gigantic tread of the Iclander was heard approaching, nor could she, without shuddering, see him enter her chamber.

Like the wild hunter clutching his prey, was the revolting embrace of the triumphant bridegroom, as he seized the trembling Amalia, and offered her his morning salutation; while, with a significant look, he pointed to a large black chest, which his attendants carried in and placed at Amalia's feet.

The princess raised her eyes to heaven, and prayer

might be said to be seen through her frame, for deep was her need at this moment.

"Aye, pray!" said the sneering bridegroom, "I must say prayer becomes a woman! I too have prayed, but not to your gods; so between us, one must have besought the right deity, and therefore this day shall be a propiti-ous one. But come, if earthly things have not lost all charm for my lovely bride, she will look upon these gifts, which, according to the custom of my country, I here offer for her acceptance."

So saying, having opened the chest, he presented the golden key, with an affected air of gallantry, to the princess, and then began to explain the nature of its contents.

"Here," he said, "are cups and vases, chiselled by no mean hand, from the various foreign woods that are thrown by the ocean-waves on our shores; and on them are inscribed the deeds of my ancestors, and the history of my race; which will serve to beguile our time in the long twilight hours of my native land. Here too, are necklaces of the burnished steel, for the adornment of my fair bride; and, behold, a chain made of the lava of our own volcano! These mantles and tippetts, from the down of the cygnet, are not whiter than the skin of my beloved, nor softer than those hands!"

The wretched bride nor heard the words, nor saw the offerings thus made her. Amalia's heart was far away; but her attention was arrested by the following words:

"Now, look at your blood-bought trophies, my royal bride! Nay, start not!—a drop from your lover's veins stains them not. Behold the plume of the turbaned Moor, whose head rolled at my feet with one blow from my scimitar! He fought for his barbarous country and faith, and perished by this hand! This silver casket contains the ransom of some Spanish women and boys, whom we had seized on one of the frontier towns; and having fixed

the ransom, and insisted on receiving it, in the first instance, we cheated the people gloriously, by sending home the lads minus a right-hand each; and as for the ladies, we sent home the ugly ones, reserving the beauties for the slave-market at Alexandria: at the same time assuring the dupes of husbands and fathers, that the gentle creatures had died of grief at being separated from them! This rich pearl necklace I tore from the throat of a royal French lady, who was accompanying her lord to his beautiful island of Sicily, when they had the ill-luck to fall in with our ships. The bridegroom was in his honeymoon, and therefore thought proper to resent my laying hands on his bride; so I told him, after seizing the pearls, that they were my sole attraction; and that since his attachment to the wearer was so great, I should render it eternal. So saying, I had them chained together, and cast into the sea."

"How beautiful was their destiny," exclaimed the princess; "I envy them! to die with the beloved of one's heart, is to live for ever together without the pang of separation!"

"Not so charming as you may imagine, young enthusiast," added the grim bridegroom; "for many times ere they sank their arms were uplifted in prayer: no doubt the besotted creatures expected that the God of the Christians would come and save them—but he was nowhere to be seen!"

"No," replied Amalia, "it is only the eye of faith that could thus see and feel His presence when passing through the dark waters."

"A truce to raving, sweet bride," the Iclander rejoined. "Choose thee from out these treasures a fitting ornament for this day's festivity. The bridal-gem—which shall it be?"

With inward loathing did Amalia touch, and reject, each glittering ornament as it was offered to her by Thor.

of the Island. At length he grew impatient, and the terrified maiden accepted the lava-chain, as the least connected with scenes of blood and sorrow. But the dark countenance of her future lord grinned horribly a ghastly smile, as he muttered:

"Proud girl! despisest thou the offerings of the Thunderer? Why makest thou so mean a choice?"

His lurid eyes oppressed her, and she faintly answered: "Is not this lava the produce of your native isle?"

"Ah! well! it is so to be sure," said the monster, approaching his victim;—who had hoped with woman's tact to soothe and flatter the savage by these words;—but she saw with horror that they led him into an attempt at familiarity that was even more dreadful to her than his rage.

"Permit me then," he said, "to exercise my right, and to place my property round the neck of the fairest of women!"

Amalia turned pale as death at his hated touch, and would have fallen to the ground but for the kindly priest, who interposed with native dignity, saying:

"Respect, noble knight, the princess of these realms, on whom a subject's hand may not alight. The ceremony of this day, when completed, will render you the master of our sovereign lady; until then, our customs admit of no familiarity."

"Away, old preacher!" cried the furious Hialf, "thou hast not yet experienced my baptism of fire, which, I can foresee, awaits thee even to day, when not a hair shall remain of that snowy beard, nor on thy scorched skull! Away with thee, old driveller! My hands—even mine—must attire the fair bride."

So saying, he was about to drive the holy man from the chamber, but the maiden, assured by the presence of her defender, arose in the courage of innocence and purity, and boldly repelled the further advances of her hated suitor. Laying her arm within that of the priest, she

felt a queen in might and virtue, and waving her hand towards the astonished knight, she fixed her noble virgin-look upon him, and exclaimed :

“Retire! We would be alone with our God and His minister!”

The idolater, on this, bowed his head and disappeared; madness and rage in his heart at being thus baffled by a girl and an old man; but promising himself a speedy and bitter revenge.

The aged minister then poured words of hope and comfort into the ears of the princess; and, as his character stood high, not only for sanctity, but as a prophet, Amalia listened to him as to a messenger from heaven. Hearing the tumult without, she now looked on with calmness through the lattice, at the gay troops, clad in gorgeous attire, which flocked to the castle from all quarters. Her eyes in vain sought to recognize one well-known form, for under any disguise she felt assured she could recognize him she loved. Hope and fear alternately swayed her bosom; and, but for the principle of trust in One, who sees every trial of His children, her mind would have been sorely shaken and agitated.

The changing hours, however, moved on—the victim was prepared for the sacrifice—but heavenly hope forsook not the breast of Amalia.





## CHAPTER XII.

Continuation of the Horse's Leap.—The Confessional.

**M**EANWHILE, the Saxon knight was not idle. He had risen betimes and sought out a miner to whom he had formerly shewn some kindness; through whose means he not only secured a place of concealment in case of necessity, but procured a Jäger's dress, which perfectly disguised him. A clumsy jerkin of wolf's-skin lent bulk to his slight figure; and a cap of the same material, grotesquely ornamented with two horns of a stag, concealed the upper part of his face.

Having waited for some time for his attendant squire, he became impatient at his delay, and sallied forth to meet him, treading the path that led to the castle. He had not proceeded, however, very far from the miner's hut, when, to his astonishment, he beheld the huge Icelfander, whom he had supposed engaged at the wedding banquet, standing before a charcoal furnace, and holding in his hand a long stake of pine-wood. He continued to stir the charcoal logs in the furnace with this stake, until it caught fire; when he proceeded to the edge of the wood, swinging the burning brand in the air.

Leithold, impelled by curiosity, and suspecting some foul deed, could not resist following him; and succeeded in keeping him in view, himself unseen, by treading the heights above the giant's path. Hialf continued to advance until



he came to a spot enclosed between two huge cliffs, and where Leithold discovered the spacious entrance to a cavern. Arrived at its mouth, Thor flourished the burning stake on high, and with outstretched neck appeared desirous of examining the interior of the cave; into which, however, he did not attempt to penetrate.

"Daughter of the north!" he thundered, in angry tones, "wherefore dost thou not come forth to meet thy lover?—Hialf of the Island calls thee!"

A gaunt and famished-looking wolf here rushed out to the full length of his chain, gnashing his teeth, barking furiously at Hialf. Enraged at this unlooked-for greeting, he hurled the flaming torch at the monster, who retreated howling with pain, and awaking the slumbering echoes around, giving them tongues as of evil spirits.

At this moment a bright flame, accompanied by volumes of smoke, burst from the cavern, and caused Hialf to retire precipitately. The next moment, the Runic priestess appeared at the entrance of the cave, and in discontented tones exclaimed,

"Is it thus, faithless knight, that thy promises are kept?"

"Thou hadst placed omens of evil all around," replied the knight, "smearing with black blood the cross-ways and even the walls of the castle. Taking these marks as calls for assistance, I am come to know thy need."

"Wretched, short-sighted man!" answered she, scornfully; "thou canst hunt beasts, and slay men, but canst not comprehend the anguish, the sufferings, of an immortal spirit. Thou canst not understand the yearnings of a spiritual being until the first great principle that gave birth to the world—even *fire*—shall again reign pre-eminent; and until thou shalt place in her hand the mystic crown, impressed with the magic signs of her great fathers! When shall the people of this noble Brocken—so beloved by the gods—return to their pure faith? Not until then shall the orphan-maiden share the crown with thee, and bestow on

thee the lore she inherited from her gifted mother: not until then shall she become the *Asqmora* of an immortal and royal race. Until then, darkness, and this lonely cave, shall conceal from thine eyes the form that thou professest to worship."

In vain did Hialf, with impatient gestures, clasped hands, and furious looks, endeavour to obtain a hearing, while he should answer this harangue. Stamping her foot, the oracle screamed forth, "Away—hence! secret poison is preparing. I have seen, yet have not seen it. Yet in my visions have those comely cheeks appeared to me like those of the priestly dancers, painted to conceal the ashen hue that lurked below! Thy red and flowing hair has appeared to me streaming with blood, like that of the slaughtered Christians offered up to thy namesake, Thor. Go! for horror and anxiety on thy account almost freeze the life of my spirit!"

"At least admit me to the recesses of thy rocky dwelling!" implored Hialf; "let me press thy beloved hand!"

With a mournful air, sadly waving her head to and fro, the Runic priestess presented her hand to the Iclander, and then retreated, with slow steps, into the cavern.

Hialf, muttering imprecations and threats on all of womankind, returned to the castle, with hasty strides, followed by the Saxon knight, who was nearly as agitated as his rival.

Marriage!—It is an awful word—it is an awful thing! The hour of marriage is even more momentous than the hour of birth. Like it—in launching us upon a new world of existence; but unlike it, in casting us fully fledged upon our own resources, and supposing us to be able to breast the storms, and to wing our flight into a haven of happiness, a nest of domestic joy, or into an abyss of misery, according to our own conduct.

Happiness and misery are in the scales in the dread hour of marriage, and it needs a nice hand rightly to adjust

them. Many a lost soul can trace back its perdition to this eventful time! Many a pure wedge of gold has stood the ordeal of this fiery crucible, and been taken from it refined, purified, and rendered fitter for the great Master's use!

Alas! for the pure and noble spirits—children of light and genius—to whom the world looks up with admiration, and whose minds, like the rainbow, present the perfection of variety in unity. Alas for ye! when unequally mated to the grovellers of this world, the vulgar vain ones, whom your fancy had adorned with your own bright perfections, and who had perchance but caught their colouring from the reflection of them! Alas for ye! when the spell is broken, the film fallen from the eyes—when the promised Arcadia proves a desert—when the light melts the Icarean wing of hope, and the deceived one sinks to the earth, to mourn over lost visions of brightness! Woe for ye! like the fabled sylph, frozen to death in her golden cage near the flowing lava of the volcano. What the grave is to the buried alive, such is life to the ill-matched victim of marriage.

Such-like thoughts passed through the mind of the princess, as the pageants for the royal nuptials flitted before her aching eyes; and the diadem pressed on her fair brow and tresses with an iron weight. And now, when crowned and prepared for the sacrifice, she seemed to stand alone on the threshold of her fate, without appeal, without hope—to her surprise and joy, her ministering angel, the good priest, came to announce to her that his entreaties had prevailed with the king her father, to postpone the marriage ceremony until after the evening banquet; and to which arrangement Hialf had been obliged, however reluctantly, to submit.

The condemned criminal receives not the royal respite with more joy than did Amalia, when she heard this intelligence: she retired at once from the brilliant throng of princes, courtiers, minstrels, knights, and ladies, who

filled the hall, to pour out her pious soul in prayer and thanksgiving; and thus did the Christian maiden seek and find strength for the coming hour of trial. Rising from her knees, and looking out from the window, she perceived the monk in close conversation with one, whose height, at least, was similar to that of him whose image was never absent from her mind, but whose name never escaped her lips. Fresh hope arose at this sight, and Amalia descended to the banquet-hall with a firm tread, and a brave, trusting heart.

A fall of snow during the day had materially affected the out-door sports that had been projected on this occasion; so that the castle had been filled with sounds of music and dancing all the day; while numerous games of skill and amusement had helped to beguile the hours of the noble guests.

When the princess entered the banquet-hall, followed by her ladies, bearded warriors arose from behind their massive silver flagons and goblets, out of which they had already been quaffing huge healths to the bride and her future spouse. Hialf, who headed the table, and was evidently already half intoxicated with success and wine, no sooner perceived the princess and her fair train advancing, than he sprang from his seat, and in most ungentle guise forced the lovely Amalia to seat herself beside him, and to press with her trembling lips the foaming goblet—thus to do honour to himself and her assembled guests: the knight then drained the cup to the dregs; and as his furious and excited glances fell on the terrified maiden, she again felt her heart sicken at her impending fate.

The hours had sullenly changed their round—her fate now hung upon the minutes—they flew, they whirled past her giddy brain! Now Amalia felt that the burning eyes of her fearful bridegroom were fastened on her, and all things swam before her sight. Suddenly the folding doors of the hall were flung widely apart, and the venerable

priest appeared in sacerdotal robes, attended by the assistants of the mass, with the choir, and followed by the domestic suite of the princess.

A death-like silence was preserved by the banqueters, as the solemn procession advanced to the top of the hall; and the venerable priest, bowing respectfully to the king and princess, thus addressed the bridegroom:

“Hail to the hero of the north, the mighty Hialf! so soon to be the envied and happy possessor of our blooming and beloved princess! As the chosen of her royal father, the Church here does thee homage, and demands at thy hands thy bride for a season, to be returned to thee more worthy, if possible, of thy love. Piety and purity are the fairest ornaments of the virgin-bride. Let, then, confession and absolution, according to the rites of our most holy Church, be performed, in the presence alone of her God and His minister. These holy ordinances complied with, no further delay shall prevent the fulfilment of thy wishes.”

The Iclander, darting a furious and contemptuous glance at the holy man, turned his flashing eyes on the pale face of the princess, saying with a sneer:

“Lady mine! are thy sins of so weighty and deadly a nature, as that thou canst not afford to endow me with them, along with thy fair person and broad lands? Believe me, they will be as nothing, when cast among the freightage of my own sin-laden vessel!” And the giant grinned an approving smile at his own witty sarcasm.

The gentle Amalia raised her soft eyes to his, for the first time, with a look of such bewitching entreaty, that Hialf's stern countenance relaxed, and a new and delicious feeling, approaching to tenderness, stole into his heart, and almost forced a tear into his ruthless eye.

Did woman know the power of gentleness—the omnipotence of female persuasion—how seldom would she resort to other means for the attainment of her ends!

The mild blue eyes of the princess, on whose dark lashes

the large tear-drops trembled, rested on her bridegroom's face, and she faltered forth :

"My lord and master ! suffer me now to respect the customs of my country, that I bring not contempt on our holy religion. Respect for it is the best guarantee I can give thee for my future faithfulness and obedience."

With a feeling not very favorable to his Runic priestess, —whose fierce eyes had certainly never read him such a lesson of love and patience,—Hialf arose, and imprinting a fervent kiss on the soft hand of Amalia, he placed it within that of the priest, saying : "Take my treasure, old man ! and restore her to me quickly."

Surprised and softened by this permission, the daughter's eyes now rested on her father's faded form, and a gush of tender love and forgiveness impelled her to cast herself with streaming eyes at his feet, and to bathe his hand with her tears while she kissed it fondly.

The old man stroked her shining tresses with some tenderness, but at length exclaimed impatiently :

"Tears of joy, are they not, my child ? Go, and return quickly to thy betrothed lord—the brave and invincible son of the Northern heroes !"

His harsh and unnatural tones sounded to the ears of his daughter like the knell of her fading hopes, and she was led, half fainting, down the hall, and into the adjoining chapel.

The Icelandier arose, and following the procession to the door, where (among other attendants) stood the dwarf, he immediately ordered the latter to fall in with the priestly train, and, on pain of death, not to lose sight of the princess for a moment.

During the celebration of mass, the dwarf concealed himself behind those of common stature who surrounded him, and immediately afterwards he glided behind a column ; but not unseen by the holy man, who, at that moment, was leading Amalia into the confessional.

The Icelander's page was not alarmed at their disappearance, but awaited their return with the attendants and choristers—little suspecting that a private-door from that part of the chapel, for the minister's own use, opened upon the ramparts, thus affording the friendly priest a means of escape for his penitent.

"Courage now, my daughter," exclaimed the old man, as he opened the door gently; and the keen air, blowing freshly on her fevered brow, revived the drooping princess. "In God's name make the most of time and strength; and may He forgive me my deception in this righteous cause. By this venial act, I shall secure in thy person the only hope of preserving the true faith in this benighted kingdom."

"Yet what dost thou not risk for me, oh! my father?" cried Amalia: "I cannot—must not permit this sacrifice! If Leithold even should succeed in saving me, and that thou shouldst perish, what remorse must ever be mine?"

"My soul is calm and confident," answered the holy man with energy; "God will judge between me and this idolater; and if He see fit, can save me from his fury. Delay not—tremble not! When I shall have placed thee in the hands of him, who, even now awaiteth thee, I shall conceal myself in a miner's hut, known to Leithold, and thence make my escape from this unhappy land, until its lawful princess shall return, and with the emperor's help, be firmly established—with her husband—on her throne." And with these words he gently drew Amalia to follow his footsteps.

While this conversation was proceeding without, the choristers and attendants within the chapel were engaged in chanting the litanies; and the dwarf, still leaning against the pillar, began to wax weary of the sacred exercises, and to give way to his accustomed habit of yawning, in which act his visage actually appeared to divide in two—so enormously wide was his cavern-like mouth.

A groom, belonging to the royal stables, at this moment entered the chapel, and stepping up to the urchin, whispered: "Comrade! art going to ride? Shut thy enormous nut-crackers, and answer me!"

"I know not what thou wouldst say," replied the page snappishly. "I am in attendance in this cursed hole by my master's especial commands. I am sick enough of it!"

"Aye, and in the meantime the Saxon knight's servant is leading thy handsome steeds about the roads," replied the groom.

The dwarf actually yelled at this intelligence, and hurried out of the chapel with his informant, exclaiming:

"It is impossible that they could have snapped their chains asunder like rotten leather! but if that scoundrel Saxon has charmed them away, by the Thunderer's hammer he shall pay the deed with his life-blood!"

Stopping short, however, and remembering his lord's commands as to the princess, the dwarf begged his companion to return to the chapel and await the re-appearance of the bride from the confessional; then, springing like a wild cat up and down the stair-cases, and through the winding passages of the building, he got out of the castle-gate by the shortest way, in order to proceed to the stables.

But who can describe his astonishment, when he perceived at a distance, by the moonlight, the veiled form of the princess, led by the priest in his robes, and accompanied by a tall man, who walked at her side down a narrow paved road.

The page rubbed his eyes. Here was magic surely—the priest and princess, whom he had but now left in the chapel, walking by moonlight, and with a stranger! Superstitious dread caused him to think of retreating, when the well-known neighing of his mighty steeds, from the quarter towards which the party seemed to be hastening,



smote on his ear, and left him without any doubt as to the purposed escape.

Woe to the unhappy lovers! The fire-warder's foot is not fleetier to stop the deadly flame, than was that of the dwarf to carry the intelligence of all he had seen to the castle. Arrived there, he burst, breathless and panting, into the hall of banquet, and, with his unearthly howlings, and his elfin locks wild and wet, hanging about his yellow sunken cheeks, alarmed at once the royal father, the bridegroom, and the assembled guests.

As soon as the messenger of misfortune could tell his tale, the giant arose in his wrath, and unsheathing his tremendous sword, overturning tables and chairs, rushed through the ranks of noble visitors, followed by his half-savage attendants. These, in their eager haste, cast aside both costly viands and rich wines. The gold and silver cups and flagons, which contained the latter, were hurled promiscuously from the board, to the seats, and on the floor; their contents streaming over the dresses of the terrified ladies; many of whom were also trampled on in the mad heat of pursuit. Consternation and dismay were to be seen all around; swords rattled,—while shouts and oaths, mingled with the cries of the frantic females; some of whom, not knowing the cause of the uproar, feared that a general massacre was about to be perpetrated by the ferocious strangers.

Those of the guests who were in the adjoining apartments now poured in at the doors of the banquet-hall in an antagonist flood; which so impeded Hialf in his motions that, feeling himself hemmed in by the crowd, like a stag at bay, he furiously dashed through the window, carrying all before him, and taking the rampart wall in his bound. He now, like a wild demon of revenge, pressed hotly and madly on the track of the fugitives, leaving his followers far behind. The first object that met his strained and eager gaze, was the form of the priest kneeling at a

distance, in the attitude of prayer. Swift as the avenging lightning, the Thunderer was upon him; and when the helpless old man turned to flee, he was already in the giant's grasp.

"Grey-haired deceiver!" he stammered forth, quivering and foaming with rage, "Is it by robbery and foul treachery that thou servest thy God? Go then, where thy reward awaits thee!"

So saying, with one blow he felled the hoary saint to the ground; then raising him from the earth by his flowing robe, he tossed the frail old man, like an infant, down the steep precipice, where lay the fragments of the cross, torn up the evening before by the impious hand of the Runic priestess.

With an expiring effort, the venerable saint dragged his mutilated and crushed frame close to the holy symbol; his dying hand was laid upon it, and as he pressed the sacred fragment to his quivering lips, his last words implored forgiveness for his murderer!

But the ruthless monster heeded him not. With frantic leaps he regained the time his act of revenge had cost him; and now, like the savage tiger of the forests, his blood-red eye, flaring like a comet, caught sight of his prey. His soul, unsated with blood, and still thirsting for more, gloated with anticipation, as with thundering tread he neared the fugitives, just as they had reached the last enclosure of the castle grounds.



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## CHAPTER XIII.

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### Conclusion of the Horse's Leap.

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**A**LREADY the towering form of the Icelfander appeared in the distance,—and Leithold had but just sprung upon the black courser's back, and was preparing to receive on his ample saddle, from the hands of the squire, the half-fainting form of his beloved princess!

The knight had found the animal wonderfully obedient to bit and bridle, but the squire perceived that it was almost impossible to manage the brown mare; indeed she had well-nigh broken loose from the rein, while he assisted to place the terrified Amalia in the arms of his master.

The knight, as he turned to receive the precious burthen, saw with horror that they were already betrayed, and called to his faithful attendant to mount and fly for his life. But just as he had uttered his command, the voice of the giant was borne on the blast, and the mare appeared paralysed with terror, refusing to stir from the spot where the squire had mounted her.

The black horse, on the contrary, (possibly remembering the threats and violence of the preceding day) demanded all the skill of his rider to keep him from galloping off; so eager was he to avoid his tyrannical master.

But Leithold spared not the rein, imploring the squire to slacken his own and give spurs to the mare.

"It is vain," cried the youth, "she will not move! Fly master, if you would save your own life and that of the princess. "The warriors stream forth from the castle gate!—Away—or ye are lost!"

The Saxon knight was in despair; he had cast away his arms, even to his lance, when he saw that all encumbrance must be sacrificed to the care of Amalia, and the guidance of his fiery steed. Yet still he lingered, unwilling to abandon his faithful attendant.

The princess now turned her head, and seeing the dreadful Hialf approach, she lost all consideration in the one frightful fear of falling again into the power of her abhorred suitor. With frenzied eagerness she implored her lover to save her, and thus forced Leithold to put spurs to his noble steed.

Too soon the wretched Amalia had cause to repent of her unwonted selfishness. They had scarcely proceeded a hundred yards, when the furious Iclander, arriving at the enclosure, pounced like a tiger on the unfortunate and faithful groom, who, with whip and spurs, was vainly endeavouring to urge his frightened steed to follow his master.

With one blow of his fist, the enraged monster felled the squire to the earth, and the agonized girl could see the stream of the faithful creature's life-blood stain the snow, ere the knight mounted on his vacant saddle, and thundered on in pursuit of the fugitives.

With a wild and agonizing shriek, Amalia fell senseless on the shoulder of her lover; while, raining imprecations on both, the furious Hialf dug his spurs into the mare, who trembled in every limb, as though conscious of the reckless daring of her wild rider. On he flew like a madman—on sped the gallant black courser, bathed in white foam, through the still whiter snow,—crushing along through the juniper-bushes and pine-trees with the speed of the gazelle,—disturbing the screaming night-birds in his

course,—but pursuing the mountain track with unerring sagacity. And now a frightful howl of rage from the giant (who could perceive that he was losing ground in the chase), recalled Amalia to her senses. Oh! how she clung to her gallant knight, and implored him to save her, animating him to press on, and assuming a courage her bursting heart belied.

Even at this horrible moment she closed her eyes in prayer, and raised them only to perceive that their pursuer was no more in sight; and praises burst from her lips as she observed that the noble steed flagged not in his career, but, snorting, snuffed the wind, and bounded right onward through the increasing gloom.

The frightful howlings of the disappointed Iclander were borne every moment more feebly on the blast; and Leithold for the first time allowed himself to whisper words of comfort to his fair companion, when, behold! a female form arose from the mountain path, so suddenly, that it appeared to have started out of the earth. Leithold at once recognized the wild figure of the Runic priestess, holding in her right hand a huge knife, while with the left, she attempted to seize the horse's bridle. The animal reared violently, so as almost to overthrow his riders. Leithold, however, maintained his seat, and Amalia clung to him with desperation.

Bounding past the obstructing form of the baffled priestess, the good horse now fairly set bit and bridle at defiance, and flew like the wind over the trackless plain, having however quitted the mountain path.

The delay thus occasioned, had given time to Hialf to make good his former loss, and now his shrieks and oaths might be heard clearer and nearer every moment, as well as the loud breathing of the panting mare, as she struggled on under her enormous burthen.

Leithold was now endeavouring to get his courser in hand once more, lest in the increasing darkness, any false

step or unseen obstacle might put a fatal stop to his exertions ; and he feared likewise for his beloved Amalia, the effects of this almost supernatural speed.

The Icelfander, however, had no such feelings to restrain him—his cries of exultation rent the air, as he saw the devoted pair take the direct road to a well-known and frightful precipice ! At this moment the voice of the Runic maiden arose, singing a wild and monotonous hymn of sacrifice ; and as the lovers approached the abyss, they could hear the rolling waters beneath, give out their dirge-like music in dread concert with the funereal chauntings of their deadly foe.

Horrible—most horrible, was the apparent crisis of her fate ;—yet did the Christian maiden lift her trusting eyes and heart to Him who even now could save. The beautiful but betraying moon looked down coldly and brightly on them ; and Leithold scarcely knowing what he said, implored the beloved of his heart to spring from the horse and throw herself on the mercy of Hialf, as further flight was impossible. “ For myself,” he said, “ I am determined to leap the gulf or die in the attempt.”

“ Take me with thee, my Leithold—my only love !” she cried. “ Blessed would it have been to live with thee—still more blessed to die together ! nor danger, nor despair itself, shall separate us ! Wouldest thou abandon thy dove to the vulture ? soil her soul with a pagan alliance ? forbid it love—forbid it religion !”

“ The enemy is upon us,” cried Leithold, wildly ; “ the pagan will take some horrible, some unnatural revenge. I can almost feel the gaspings of his courser !—I behold his horrid hair streaming on the wind !—now, may heaven assist my arm—and help me to save my princess !”

And now the Thunderer came on—intoxicated with joy—uttering his pagan war-cry, and setting his lance in rest against the defenceless Saxon knight, who advanced some steps to meet him ; then (as if inspired by a sudden reso-

lution) he suddenly reversed the rein of his noble charger, and dashed him sharply at the precipice, raising and supporting him in the air, until the animal's hoofs sank deeply into the sand-stone cliff beyond, and the three were safely and almost miraculously landed on the other side of the abyss.

Amalia had closed her eyes, and boldly prepared for the worst, when she perceived the knight's desperate and only alternative. In their flight (for leap it could scarcely be called), the golden crown had escaped from her brow, and fallen into the abyss below; and scarcely had the lovers time to spring from the saddle, when the noble brute, who had done them such good service, staggered and rolled back into the flood beneath,—his rider in vain endeavouring to support what was now but an inert mass: the gallant steed had burst his heart!

Amalia had sprung lightly to the ground; nor had she time to lament the loss of the generous horse, when, turning to the opposite cliffs where they had left her ruthless lover, she saw, with the glazed eye of horror, that the mighty Hialf was preparing to follow their example, and to tempt the fearful abyss!

But there is an *Eye* (and, oh! the Christian maiden felt this) that knows "to separate the precious from the vile"—that Eye that had guarded the faithful in their extremity, was closed now in the hour of the blasphemous idolater's extremity!

The exhausted animal, only accustomed to the weight of the dwarf, was faithful to the rein and obedient even to the last, and bravely did she clear the chasm; but more feebly striking her hoofs against the same sand-stone cliff that had yielded to the firmer tread of the black horse, the poor animal rolled headlong from it, with her rider, into the gulf below! There also lay the golden crown, the object of the proud Icelfander's ambition—there it lay, within his

grasp—but there also lay the hand that would have clutched it, motionless and powerless for ever.

With silent but fervent prayer, did the saved ones acknowledge their merciful and un hoped-for deliverance. Slowly and thankfully did they bend their steps towards the Saxon knight's dwelling; where, he knew, pious and loving parents awaited a son, who had ever been the joy and pride of their happy hearts.

Their rapture at finding themselves free to live and love, was, like all earthly bliss, alloyed by grief, deep grief, for the tragic death of their two best friends—the holy priest and the faithful squire; and many a tear of heartfelt sorrow embalmed the sacred memories of the dead.

On their happy arrival from their eventful journey, at the home of Leithold's childhood, and before the voice of the Church had pronounced this united pair to be indeed one, many a mass had been said for the souls departed; nor was the consent of the old king of the mountains unsolicited, nor solicited in vain, for this happy marriage.

Soon did the princess return, to establish the wavering faith of her still beloved parent; and to present, with her Christian lord, all the graces and virtues that form a blessed example to happy and devoted subjects. Length of days and unclouded prosperity henceforth made ample amends for the early trials of the faith of the Princess Amalia and her noble lord.

It was averred that the Runic maiden was seen no more on the mountains, nor did her wild cries and foul incantations any longer sicken the ear of Night. The entrance to her cavern was found closely defended by branches of fir and pine, so strongly interwoven, as to have formed a considerable barrier to the curious, had not superstitious dread erected around it one still more impenetrable.

The idolatrous priests no longer held their disgusting rites on the Brocken; but the treasure-diggers of those times gave out (for their own purposes, no doubt), that the



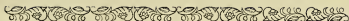
robes of the Runic priestess waved many times and oft before them, on the high cliffs; and that the breezes wafted to them the deep tones of her voice as she still uttered her unearthly conjurations.

However wild this legend of the mountains may appear, a relic of it still remains in the possession of a German prince, a descendant of the Saxon knight Leithold. It is no other than the lava bridal-chain that was forced upon the unwilling Amalia; and yet it is said that the owner attaches no importance to the possession of this antique and interesting ornament.

The pious princess had an inscription engraved on the golden clasp, which may still be read by the curious, and may be thus rendered: "God is the true guardian of innocence: despair not then, but direct thy prayer unto Him!"

Thus did our friend Herr von B— conclude his tale, after many visits by the party to the wonderful precipice, on the opposite side of which the marks of hoofs seem plainly to indicate that there may have been some truth in the legend of the HORSE'S LEAP.





## CHAPTER XIV.

### The Visit to the Mines.—Love and Constancy.

**WHILE** on our excursion to the Hartz mountains, we were frequently reminded of Göethe's "Faust," and led to apply to them some of his classical descriptions, when touched by the beauties of nature, and of the indescribable landscape: with heart and eyes engrossed by the sight of mountains, valleys, and lakes, it seemed as if an invisible busy little devil were mocking us, as he whispered in our ear these words:

"Had I not shaken and shaken  
This world would never have been so beautiful."

In such moments, and amid such scenery, we find it impossible to describe our feelings without having recourse to the poet. Prose is inadequate and too tame to convey an idea of our emotions; for in all that is sublime or grand, magnificent or extraordinary, there is poetry:

"Man proposes, and God disposes."

Thus we say when our circumstances and wishes turn out otherwise than we anticipated.

Baron V——, the director of the mines, met us one morning as we were returning home, and he persuaded our dear father to allow us to undertake an expedition to the mines, which was accordingly fixed for the next day. The miners received us at the opening of the excavation with an enchanting serenade; and we were much delighted by the perform-

ance of some young people, not more than fifteen years of age. A taste for music, it has been observed, is often the one earliest developed. Mozart when only five, Beethoven at the age of eight, and Hummel at nine, surprised all who heard their youthful performances and compositions. Musical talent, says the celebrated Goëthe, being a natural gift, shews itself very early; it requires little cultivation and no experience; no knowledge of the world is necessary to its perfection; still Mozart remains a wonder that we cannot explain; but how could the Divinity work miracles if He did not sometimes send us extraordinary individuals, whose appearance and talents we cannot comprehend, and who fill us with astonishment.

Two large black objects, about half an hour's journey from the town of Clausthal, had pointed out our destination. The miners wore dark-coloured jackets falling to the hips, breeches of the same colour, leather aprons, and small felt hats without any brim, in shape like the top of a cone; the visitors were obliged to adopt the same costume, with some few exceptions. A master miner lighted his candle and led us to a dark opening that looked like the entrance of a chimney, descended till he was only visible from the breast upwards, gave us directions to hold firmly on the ladder, and told us to be without fear. The descent is not perilous, but to us, who understood nothing about mines, we could not help feeling, in spite of our laughing and joking as we put on the dark dress, a certain degree of apprehension, especially when we had to crawl on all-fours. "The hole is very dark," said the foremost, "and heaven only knows how long the ladder is." We soon perceived that it was not one ladder leading to a dark extremity, but that there were fifteen or twenty, each terminated by a narrow plank admitting us to another part of the mine. We just visited the excavation called the Carolina, and remarked to each other that it was the dirtiest and most disagreeable Caroline we had ever known. The steps of

the ladder were slippery with wet clay; the miner preceded us, and went from one ladder to the other, assuring us at the same time that there was no danger if we only kept a firm hold of the step of the ladder with our hands, and avoided looking at our feet lest we should become giddy; and on no account to step on the side planks from which depended the creaking cord of the tubs, and from whence some who were unmindful of this advice had been precipitated into the abyss below and unfortunately met their death. At the bottom of the mine there was a most confused noise of rumbling and creaking; we were constantly stumbling over logs of wood, and ropes were always in motion drawing up the casks that contain the broken ore, or the water pumped from the mines. Sometimes we came to long passages hewn in the rock, where the solitary miner sits all day breaking pieces from the hard ore with his hammer. We did not descend to the lowest part of the excavation, where they say you can hear knocking and hammering on the other side as if from the antipodes; we thought we had seen enough. The noise and uproar of innumerable machines in motion; the murmuring of the subterraneous streams; water dripping all around us; vapours rising from the earth; and the miners' torches smoking and flickering with a pale light in the darkness; all combined to bewilder our senses: respiration became difficult, and we found it no easy task to hold firmly on the ladders. Desirous of breathing the fresh air, some of our party re-ascended, and our guide led us to a long and narrow passage hewn out of the mountain terminated by the mine called the Dorothea. It was fresher and more airy than the Carolina; the ladders were cleaner and longer, but more perpendicular; our sensations were much more agreeable here, especially as we observed some traces of human beings. A glimmer of light was perceived below us, and a party of miners bearing torches appeared, and bade us

welcome; we returned their salutations and they passed on, leaving an agreeable impression on our minds; their clear bright eyes and grave countenances often recurred to our recollection. These miners were leaving their work after having passed many hours under ground, and were returning to enjoy daylight and the society of their families.

Our cicerone was a truly honest German; he shewed us, with evident signs of pleasure, the place where the Duke of Cambridge, who was so universally beloved, had dined with his suite on his visit to the mines; there was still the great wooden table where the dinner had been laid, and the large iron chair in which he sate: pointing to them, our guide exclaimed with much energy, "These shall remain as a memorial of the event." He then described to us all the festivities that took place on the occasion; how the mine was illuminated and decorated with flowers and boughs; a miner playing and singing to the guitar whilst the duke was at table. His highness gave a number of toasts gratifying to the feelings of the community, who swore that they would undergo any danger, or even death, in the service of the noble and much-loved prince, or for any member of the House of Hanover.

It touched our hearts to witness this feeling of loyalty in such simple natures. It is a beautiful sentiment, and truly German; other nations may be more polished, more witty, more lively, but none are more faithful than the Germans. If fidelity had not begun with the world, we might be certain that a German would have developed the virtue. "German fidelity" is no empty sound, no modern saying. In the courts of Germany is sung the ballad of Eckart and Burgundy, in which are these words: "German princes, ye rule over the most faithful subjects in the world!" May it ever be so, and may friend and foe bear witness to the fact.

The pale light of the miner's torch had guided us securely through the shafts and labyrinths of the excavations,

and we ascended in safety to the entrance. Most of the miners' dwellings are in Clausthal, and the mining town of Zellerfelden. We paid a visit to some of these good people, praised their neat little homes, and heard them sing many of their legends, accompanied by their favourite instrument, the guitar. The children repeated the prayer that they offer up when their fathers or relatives descend into the depths of the mine. We made these honest miners some little presents, and listened with interest and attention to their mountain legends. Quiet and monotonous as their existence appears, it is yet a life of emotion and feeling. A German writer has observed that "from this life of contemplation and self-dependence, this existence of abstraction, this want of communion with others, arise the German legends which give speed and action not only to beasts and plants, but to other objects apparently inanimate, the internal life of which becomes a subject of contemplation to a thinking and simple people in the lonely recesses of their woods and mines. They bestow on them a character, and unite fancy with the feelings of true humanity. Wonderful as are these tales, they have a language of their own which requires no explanation. Trees bend and discourse with the stream which flows beneath them; shadows in the water have a being; working implements relate their adventures; coals in the fire become symbols of events; the enchanted miner shews the image of the criminal to its questioner; and drops of blood become petitioners for mercy, or accusers of crime."

These fancies are not all idle dreams and shadows to the mind, but rather living revelations of the incomprehensible: and even stones become thus mute teachers; they make the investigator reflect; and what he discovers is not always communicated to others.

One of the tales that particularly interested us was related by an old woman. We give it under the title of—

## Love and Constancy.

A young miner was betrothed to a pretty, interesting girl, and as he embraced her, he said: "On St. Lucia's day the priest will bless our union, and we shall be man and wife; one home shall receive us."

"And a happy one of peace and love it shall be," answered the lovely betrothed with a sweet affectionate smile; "for thou art my own, my all, and without thee death would be preferable to life."

When they were asked a second time before St. Lucia's day, and the question was put in the presence of the whole parish, "If any of you know cause or impediment," &c. there was not one dissentient voice; but how vain, how futile are the calculations of short-sighted mortals! Who in that assembly could anticipate that the happiness apparently so near was about to be arrested by the iron grasp of death? The young man in his miner's dress soon after hastened to his work, and as he passed the house of his beloved, bade her "good morning;" but alas! "good night" was never more to pass his lips. Anxiously and fruitlessly did the poor girl watch for his return, but she waited in vain for the pleasure of presenting him with the neckerchief she had provided for him as a marriage gift. Day after day, week after week passed, and still he came not: she wept bitter tears, enclosed her intended gift in a casket, and treasured it as a relic of him she never forgot.

Meanwhile remarkable events agitated the theatre of the world. Portugal had been shaken by earthquakes; wars had commenced which were to be of long duration; America had effected her independence and established her liberty; the French revolution was over; Napoleon conquered in Germany; and the English bombarded Copenhagen. Still the farmer sowed and reaped, the miller ground corn, the smith hammered at his anvil, and the

miner extracted ore from the mine. For fifty years the betrothed had mourned her loss, still preserving a sorrowful remembrance of him she had lost and loved so well; when in 1809, as some miners were making a further opening in an excavation, about three hundred yards below the surface of the earth, they dug out the body of a young man who bore all the appearance of a miner; he seemed as if he had but fallen asleep over his work, so little had death changed the features of the corpse, impregnated with the fumes of sulphuric acid.

When the body was raised to the light of day, no father, no mother, no friend, came to see or claim their relative, for death had been busy enough among them; but the early loved one,—she who knew he had gone to the mine and had never returned,—she came, bent with age and leaning on a crutch,—her hair grey with years and sorrow, and her faithful memory at once recognized in the face of the corpse the features of her beloved, her lost bridegroom. With a transport of delight she threw herself beside the body; and when she recovered from her agitation, she exclaimed: "It is—it is my betrothed, whom I have mourned fifty long sad years, and whom God permits me to see once again before I die. It was he who descended into the mine and never returned."

The bystanders were moved to tears as they contemplated this faithful creature, oppressed with years and infirmities, suddenly awakened to all the feelings of early love by the sight of her betrothed, so little changed by the hand of death and time, except that the mouth had no longer power to smile or the eyes to return the looks of affection.

"He is mine!" she exclaimed; "take him, my friends, and bear him to my home, there to remain till the grave shall be ready to claim him."

The next day, before the miners bore him to the churchyard, the poor mourner opened the casket, tied the handkerchief she had kept so long round the corpse of her beloved



bridegroom, and followed him to the grave in her bridal dress, as if it had been her wedding-day. When the body was lowered into its last resting-place, "Sleep well," she exclaimed, "for a time, in thy cold bed, and let not the days and nights seem long to thee. I have little to do on earth now, and will come to thee soon. What the earth has once rendered up, it will not retain a second time long." She turned away and departed: and a year after one stone covered the bodies of the lovers. It bore this inscription:

"Here, where love and constancy are united, is the abode of peace."

German travellers, and many others who visit these heights, leave the Hartz with gratified eyes and elevated minds. For ourselves we feel the pleasant impressions we received will endure for life. As we commenced our homeward journey, we looked back on the noble mountains, and we could not avoid shuddering as we reflected on the barbarity of the earlier times of the pagans, when so many victims were offered in their horrible sacrifices, in this wild and picturesque region.



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## CHAPTER XV.

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### Emma's Polter Abend.—German Marriage Ceremonies.

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**L**ETTERS had been received, during our excursion to the Hartz mountains, announcing the intended speedy celebration of the marriage of our friend Von Schleeke with his affianced bride, Emma Marden; the ceremony of whose betrothal we have already in detail presented to our readers. On our return home early in September, we were summoned to repair to Hochdorf without delay; and mighty was the hurry of preparation for our bridal presents and dresses, which we were determined should be particularly splendid, for Emma was the beloved of all hearts; and a Polter Abend was announced for this happy occasion.

All weddings are not preceded by this festivity, for which a large circle of relatives, friends, and acquaintances, is necessary; but in this case there was a large connexion on both sides, so that, on our arrival at Hochdorf, we found an immense number of persons already assembled, and preparations for the evening had been made on a very grand scale.

The ball-room was exquisitely decorated, and newly furnished for the occasion; and garlands of flowers wreathed around the pillars, and forming gay festoons, gave a character of peculiar elegance and lightness to the scene.

The bride and bridegroom received their guests beneath

an arbour of green foliage, intertwined with flowers of silver, and were seated on ottomans exquisitely embroidered in silver—presents for the bride's boudoir. Indeed, so numerous had been the gifts of furniture and plate to the young couple, that little remained to be purchased for their new abode.

On our entrance, the *coup d'œil* was very charming; the apartment was brilliantly lighted and decorated, and the youthful lovers, in the full flush of beauty and happiness, sat surrounded by elegant groups, many of the individuals masked, and forming beautiful tableaux, for only age or infirmity excuses any from assuming a character and costume at the polterabend.

Our party, which consisted of seventeen—nine gentlemen and eight ladies—represented a hunting-party of sixteen, accompanied by a *bear*. The glories of our sylvan dresses (which were of green and silver) were for the present, however, shrouded by the luxuriant foliage of a mimic tree, which each carried and held over the person; so that, on our entrance, we presented the appearance of a grove of trees in motion.

When the bride and bridegroom arose from their seats, and quitted the arbour to mix with the company, each dryad and hamadryad advanced to meet them, preceded by Emma's brother (who did the bear on the occasion); and in his tour through the room, had frequently stopped before the fairest ladies in the apartment, as though he were seeking some particular form and face; then mournfully waving his shaggy head, the melancholy bruin would pass on. Arrived at length to the immediate presence of the fair bride, the bear sat down on his hind legs for some minutes, as though lost in fixed admiration of her charms: then offering his paw to the lovely girl, he met her evident reluctance to grant him the favour of her hand, with a deep sigh. At length, in a husky voice, he detailed his pathetic story; how that, having been prince of the Fortunate

Islands, he had married a young and lovely princess, towards whom, having conducted himself in a manner that might be termed rather *brutish*, he had, in retributive justice, been metamorphosed into a *bear*. Or rather (as he humbly confessed, with tears in his eyes), been forced to see himself in his proper shape!

Sixteen of his courtiers, male and female, who had flattered him in his vices, and not instructed him in his conjugal duties, had at the same time been turned into forest-trees, and all had waited for emancipation until such time as a lovely virgin, about to become a bride, should evince her compassion of their abject state, by disenchanting the penitents. Hitherto, the nature of his crime (it being no less than high treason against feminine authority) had steeled the hearts of all the fair brides to whom he had made his humble appeal; but now he felt that the hour of his re-transformation had arrived, as the heart of Emma Marden was known to be as gentle as her form was lovely.

Hereupon the fair Emma laid her soft hand on the bear's paw, and in an instant the resplendent form of a young and handsome prince knelt at her feet! The trees also cast their foliage, and eight huntresses, with as many hunters, prostrated themselves before the blushing bride, who was quite unprepared for this graceful little masque.

These picturesque dresses were most becoming; and very beautiful did my companions look, in their hats and long drooping feathers, their green tight vests, with silver buttons, and petticoats looped up with ornaments of silver—a fringe of the same adorning their green boots. Embroidered belts were thrown over one shoulder, from whence hung silver horns; and in our hands we carried magnificent cornucopiæ, of an enormous size, filled with the presents, which we, as relatives of the bride, were expected to offer.

The gentlemen of the party, who were nearly similarly attired, now offered us their hands, and a very pretty and

characteristic dance was performed, which we had studied for the evening, under a famous opera-dancer, and which attracted the admiration of the whole company. After this, we formed groups, tableaux, and devices—the latter with our horns, our cornucopiæ, and even with the bows and arrows of the hunters—the *ci-devant* bear being the centre of attraction generally in our dancing group, as even few public performers could rival Emma's brother in grace or agility.

When these evolutions had all been performed, we passed over to the bride and bridegroom; presenting our tasteful and well-filled cornucopiæ, with which we finally formed a beautiful pyramid, and retired to the air of the famous hunting chorus: "What equals on earth the huntsman's joy?" which we appeared to play on our silver horns.

Scarcely had we ceased to attract general observation, when Count Braidendorf and Herr Von Hessen presented themselves in female attire; the former, a colossal figure, dressed in white satin, with a huge train, personated a lady of rank, who had come to lay claim to the bridegroom, in virtue of an alleged previous promise of marriage.

The friend and confidante of this gentleman-like lady, was, as well as his principal, an officer of the king's body-guard; and like his companion, could not on any account part with his moustache. As both were unmasked, their hirsute visages contrasted in the most ridiculous manner with the feminine elegances of their toilet, and with their mincing and affected voices and pronunciation. Their love-sick speeches, and tender appeals to the bride to restore to the forlorn giantess the heart of her faithless lover, were received with shouts of laughter, and their valedictory speeches as they retired sobbing violently, were delightfully ridiculous. Many relatives and friends personated servants, and came in laden with presents. A laundry-maid of robust build, presented her offerings in a washing-

tub, while a huntsman followed presenting a hare; which, when opened, displayed an exquisite silver breakfast-service.

After the gifts had been offered, and the masques represented, dancing, the real business of the night, commenced in good earnest, and lasted until day-break.

The next morning Emma received an early visit from her bridesmaids, who each made an addition to the myrtle wreath, and twined it among her luxuriant tresses, before any other part of the bridal attire was arranged.

When all was completed, and our beloved companion had received the last touch from our ministering fingers, she certainly was dressed to perfection, and looked most lovely. The bridegroom was then admitted into the apartment, whence he led his sweet bride to the carriage which waited at the door, to convey the young people to church, where the parents had preceded them with a large party of friends and relatives.

The usual ceremony proceeded, with the exchange of rings, (which are always placed on the little finger in Germany), and at the conclusion, the clergyman and parents first presented their congratulations, and then all present followed their example.

On the return home, the young people still followed their elders; then all sat down together to a splendid *Déjeuner à la fourchette*. The whole business was over at nine o'clock in the morning, when the young husband conducted his bride to their own home.

The next day, all who had assisted at the *Polterabend*, visited the bride, and partook of refreshments with her.

Our party remained at Hochdorf, until after all the wedding-visits had been returned, during which time the succession of festivities appeared endless; but the feast called *Nach Hochzeit* (or after marriage), at last closed the gaieties.

### German Marriage Ceremonies.

It may be as well to relate here some of the wedding ceremonies peculiar to different localities in Germany, particularly in the countries near the Elbe, where funerals and weddings are differently conducted from what they are in other parts. The dress of the bride is there very singular, being a remnant of the old times, when many petticoats, of enormous width, and various lengths and colours, were worn, reaching from the waist to the ankle: such is the wedding-dress in those parts to this day, with the tight-fitting bodice, or jacket, of the same stuff as the uppermost petticoat; above which the modest, fine white cambric neckerchief appears. The throat is encircled with a broad velvet band, ornamented with large silver beads. The head-dress consists of the bridal-crown, which is made of gilt pasteboard, and is several inches in height. It is placed on the top of the head, and is adorned with flowers and ribbon-streamers, so long that they reach the ground. The crown completely encloses the hair, which is all gathered up from the forehead in the Chinese fashion: the whole is garlanded with myrtle. Long mittens of embroidered velvet, trimmed with fur, complete the bridal costume of the peasants of the Elbe.

I shall now describe the marriage of a rustic beauty of those parts, whose parents were counted wealthy for their class in life. The landgrave of the district, with his family, and all the clergymen around, were invited to the wedding. The bride's home being at some distance from the church, the party came in procession in harvest-wagons, covered with ribbons and garlands of flowers.

The bride and bridegroom, with the parents of the former, occupied the first wagon, which was drawn by four horses, and surrounded by twelve bridesmen on horse-back, each of whom carried in his hand a whip, decorated

with bunches of ribbon. The bridesmaids followed, dressed in the same style as the bride, with the exception of the gilt crown and myrtle wreath.

When the procession appeared in sight, the church bells began to ring a merry peal, and the bridesmen galloped forwards simultaneously, cracking their whips, followed closely by a wagon full of musicians. These latter dismounting, ranged themselves on both sides of the church-door; while the bridesmen, having left their horses in care, returned on foot to meet the wedding party.

The bride, attended by her maiden companions, now entered the church, followed by the bridesmen, still cracking their whips—the musicians playing lively airs; and then the remainder of the wedding train followed.

When the strange chorus of music and whip-cracking had ceased, the bride and bridegroom advanced to the altar—the rest arranging themselves behind them—and the usual marriage-service was read. In the course of the reading, the couple always change places; the wife going over and kneeling at the side occupied by her husband's friends, and the husband at that occupied by those of the wife. On leaving the church, the bride walked between two of her husband's relations: the bridesmaids strewing her path with flowers. The carriages of the guests of higher rank preceded the wedding procession home.

On the way, the merry young bridesmaids announced, that the customary mode of obtaining partners awaited the bridesmen, who immediately galloped forward to the space in front of the bride's dwelling, where a pole had been driven into the ground, and a broom hoisted on the top of it, from whence depended handkerchiefs numbered, which had been presented on the evening before, for the purpose, by the fair bridesmaids—the donors not allowing their individual numbers to be known. No sooner was the hint given by the laughing damsels, than the bridesmen set off at full gallop to reach the pole.



And now comes the trial! The horseman who first arrives receives the handkerchief (No. 1); the second, (No. 2); and so on. And now the musicians surround the pole and exert their best talent, until all the prizes are disposed of, when each bridesman claims the owner of his handkerchief as his partner, to whom he is expected to devote himself exclusively during the evening.

Arrived at the bride's house, the young couple stood on the threshold to receive the congratulations of their friends; when every one, gentle or simple, had the privilege of kissing the newly-married couple. After this ceremony, all separated to dress for dinner, except the bride, who remained with her parents to receive their parting counsels and benediction.

The general feast was prepared in the hall, which, being very large, was wont to be used as a threshing floor; but the landgrave and clergymen, with their families, had a private apartment to themselves, and were waited on by the parents of the bride.

The dishes on the table of honour consisted of roasted meats; on that of the hall nothing was to be seen but boiled meats and soup, with the usual vegetables. *Klosse*, a sort of dumpling, filled with pears and prunes, with dishes of boiled rice, formed the second course. To these were added sugar-cakes and fruit, until the table groaned under these unusual dainties.

When all were satisfied, the remnants of the feast were given to the children of the guests, who had hitherto stood behind their parents' chairs, in readiness to carry to their homes the acceptable viands.

It may be as well to notice here the manner in which the cookery of such a quantity of provisions as is generally required on such occasions, is effected in Germany. In the yard, at the back of the house, a large excavation is made, about twenty-four feet square, and six deep; over this hollow are large planks, with an aperture on the south

side for ingress and egress ; and in the middle of the excavation a huge fire is made, round which the cook has room to move at pleasure.

When dinner was over, arrangements for the dancing were made ; the young girls meanwhile retiring to change their dresses, for the third time on this day. The dance took place in the hall, where stood a barrel of beer, freshly tapped for the occasion.

The bride and bridegroom opened the ball with a waltz ; then followed quadrilles and waltzes in rapid succession ; the bride dancing with every gentleman in the room, beginning with the guest of highest rank, and the bridegroom acting similarly with the ladies.

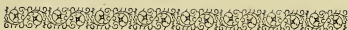
The bridesmen and bridesmaids took for partners those whom the lot of the handkerchief had destined for them ; nor could they change during the evening, or rather the night, for the graceful art was diligently plied until daylight, when the amusing ceremony, called "The Bride's Dance," took place. This custom is as follows :— The bridegroom's father, or, failing him, the guest of highest rank, takes the hand of the bride, and each bridesman that of his allotted partner, when all dance several times round the room, and then form a circle. The eyes of the bride are then bound, and she seizes, at a venture, on three of the party, who, it is believed, will be the first persons married after this wedding. The crown is then slightly loosened from the bride's head, and she (with her partner), dances through every room in the house ; and in summer-time, through the garden, and even through the village. Meanwhile the bridegroom conceals himself somewhere on her route, and as she passes his hiding-place, rushes out in order to seize the crown ; should he fail in the attempt, he is ridiculed ever after : and yet his is no easy task, for the bridesmaids' office, as well as that of the bride, is to guard the crown ; the married women, on the contrary, assist the bridegroom to obtain it, and the scene is often one of no gentle struggle between the fair antagonists.

In some parts of Germany, the noble houses in the neighbourhood of a peasant-wedding are thrown open, and some one of them becomes the theatre of the struggle. The scene is very animated and amusing: the latter part of it is called the Crown-dance: during the whole time the musicians never cease to play until the bridegroom is victorious, and snatches the crown. The young couple then depart to their own home, and the guests sit down to breakfast, which ends the festival.

In some places, however, the feasts continue for a week: the poorer classes being very desirous of imitating the highest order in thus prolonging their entertainments; but the middle classes observe generally much less ceremony and expense in their weddings. The bride taken from this class is generally dressed in black, and a wreath of myrtle is firmly fastened round her head—the union of the two ends being considered typical of the bride's virtue. If there be, however, any doubts as to the purity of her character, those who may be well informed on the subject, strew chopped straw from the church to the bridegroom's residence.

I am happy in being able to add, that such blots on the marriage-feast are indeed rare in my father-land.





## CHAPTER XVI.

A Visit to the Baths of N.—Meeting with the Colonel—His Tale of the Carbonari—Anecdote of Frederick the Great.

**T**HE town of N—, with its baths and troops of gay visitors, is a charming temporary sojourn; and so we found it in the autumn of 18—, when we met the amiable Countess Rosenbach and her daughter seeking the benefit of its springs. The Countess had retired from society on the death of her husband, and had lived perfectly secluded on her own property, until the state of her health obliged her to seek some change; and she arrived at N— under the assumed name of Madame Griesbach.

Her daughter, and the young people of our party, soon became very intimate; and to our great joy we soon met a mutual friend, Colonel Schomberg, who, with his motherless little girl, had also sought the baths for their invigorating qualities; he having received several severe wounds in battle. The colonel proved a delightful addition to our party at the hotel, as his fund of anecdote was never exhausted, and we had several wet days after his arrival, which confined us to the house, and to our knitting, netting, or embroidery frames; when he would beguile the hours with such adventures of his own, or of his friends, as the following:—

A French officer, a man of ardent but gloomy temperament, formerly attached to the staff of General Moreau, had quitted the service after the court-martial instituted at Paris against his general. He had not been personally compromised in the conspiracy, but being strongly tainted with republican principles, he left France at the first foundation of Napoleon's empire, and went on his travels; making no secret, however, of his abhorrence for the chiefs of an absolute government, and glorying in the name of a malcontent.

After having travelled for some years in Greece, Germany, and Italy, this officer (whom I shall call Colonel D'Aguesseau) established himself in a small village of the Venetian Tyrol, where his moderate fortune, and quiet simple habits, enabled him to enjoy a life of retirement.

He had little or no communication with his neighbours, but gave himself up to the study of natural history, and to other scientific pursuits; casting from his mind the stormy subject of politics, and in fact living a life of literary leisure.

About this time, the secret society of the Carbonari was making rapid progress in the Italian states, even to the shores of the Adriatic. Many inhabitants of the village in which Colonel D'Aguesseau had fixed his habitation were zealous members of this secret association, and longed to enrol their taciturn and mysterious neighbour among their body; being fully aware of the French officer's implacable enmity to the imperial government, and to "the great destroyer of liberty," as he called him, who was at its head.

These crafty Italians accordingly devised a plan by which, without arousing the suspicions of the colonel, they might effect their object: and for that purpose they agreed to form a hunting-party, which was accidentally, as it were, to fall in with D'Aguesseau in some of his solitary rambles.

The project was successful—the meeting was effected—and little inducement was necessary to draw out the opinions

of the French officer, when he found himself surrounded by the worshippers of liberty—which was still his own idol, whose magic name still thrilled through his heart, and made the memories of youth spring up freshly before him.

This meeting was followed up by others, whence ensued the desired and expected result. The melancholy recluse now felt his bosom glow with the delightful sensation of brotherhood in sentiment; the next step was to accede to the proposal of the now confessed Carbonari to join their ranks; and he did so with an enthusiastic pleasure that had long been for him an unknown feeling.

The symbols of the order, with the tokens of brotherhood, were easily acquired, and the oaths were soon after taken: they consisted in an engagement to be at any moment at the disposal of the society, and to die rather than betray their secret.

From the time of his affiliation, the colonel's outward mode of life continued as usual; but he secretly awaited the moment of action, when he should be called upon by his brethren to assist personally in the great cause.

The enterprising character of the inhabitants of the Venetian Tyrol offers a strong contrast to the indolent nature of their countrymen in southern Italy: like the latter, however, they are extremely suspicious, and fearfully revengeful.

Soon after D'Aguesseau had been thoroughly enrolled in the society, some of its members began to look on him as a dangerous person, and one likely to betray their secrets. Many affirmed that the fact of his being a Frenchman was alone sufficient to make him an object of suspicion: and, as the police were known to be more on the alert than usual in their efforts to unmask the conspirators, they maintained that it behoved them to put the new member to other tests besides the simple formalities of taking the oaths.

To this requisition, those members who had introduced the colonel and answered for his fidelity, made no objec-

tion, and at once acceded, being firmly convinced that his sincerity would stand any trial.

Matters were in this state, when news arrived of the defeat and sufferings of the French army at Leipsic; and this served to redouble the ardour of the Carbonari.

Three months had now passed since the affiliation of the French officer; and as he had heard nothing from his brethren in the interval, D'Aguesseau was beginning to conclude that the duties expected from him must be very trifling indeed.

One day, however, he received a mysterious letter, requiring him to repair, on the following night, to a neighbouring wood: he was to be at a certain spot at midnight, armed only with his sword, and to remain there until he should receive further orders.

The colonel obeyed these commands to the letter, was exact to the hour, and remained at the spot until daybreak; when, concluding from his not having seen any one or heard any thing particular, that a test of obedience and patience was alone the object, he returned home. This opinion was confirmed, when, a few days after, a similar mysterious communication and order were followed, on his obedience, by the like result.

A third command, after another short lapse of time, was issued, and obeyed by the colonel; whose perseverance was still not exhausted, after many hours' attendance at the appointed spot.

At length, just before daybreak, D'Aguesseau could distinguish in the distance the clashing of weapons, and a sudden impulse seized him to advance in the direction whence the sounds proceeded. They appeared to become fainter as he approached; and at last, by the struggling dawn, he could perceive that a fearful crime—even that of murder—had been committed. A man lay before him bathed in blood, and the colonel saw, with horror, that two murderous-looking ruffians stood over the body! On ad-

vancing, however, with the boldness of his nature, to seize the assassins, they darted away with the speed of lightning, through the thick foliage, and were soon lost to pursuit.

The colonel immediately returning, stooped down to examine the body, and found that the unfortunate victim still breathed. On raising him in his arms, however, four *gens-d'armes* appeared on the spot, and the dying man, making a last effort to speak, muttered some words as to his assassin, pointing out D'Aguesseau, as he spoke, to the notice of the officers of justice. Immediately two of the *gens-d'armes* seized the colonel, and bound his arms: the other two supporting the apparently breathless corpse of the murdered man.

D'Aguesseau was now hurried on to a distant village, where he was conducted to the house of a magistrate, and after undergoing a private examination, was immediately sent to prison.

Pitiable indeed was the situation of this brave man, thus wrongfully suspected, and deprived of liberty—in a strange country,—without friends,—and not daring to appeal to his own government, on account of his well-known opinions. Appearances were all against him, and apparently corroborated by the testimony of the dying man.

D'Aguesseau's firm soul shrunk not, however, from looking into his horrible and hopeless position; and he had already resigned himself to meet, as a man and a Christian, a horrible but undeserved fate.

Meanwhile, a special commission had been assembled, before which the colonel was commanded to appear; but he could only repeat the testimony which he had advanced before the first magistrate, and which had failed in bringing to his mind a conviction of the deponent's innocence.

Upon the colonel's solemn asseveration of total ignorance of the murder, he was asked how it occurred that he was found armed, at midnight, and in a lonely wood? D'Aguesseau could only answer, that he was conscious appear-



ances were against him, but that he could not explain the circumstances that had led to his being in such a situation at such an hour.

His mystery and silence on this point appeared to condemn him irrevocably in the minds of the commissioners, who unanimously found him guilty, and passed sentence of death on him; remanding him to prison until the execution of the sentence, which was to be carried into effect in a few hours—justice being rather summary at that period in those parts.

A priest was introduced into the convict's cell, whom the colonel received politely, but to whom he declined confessing.

At length the executioner entered, to lead the prisoner to the scaffold; but on the way to the place of execution, the mournful procession was stopped by a colonel of *gend'armerie*.

This man was known by the name of Boizart, and was the terror of all the evil-doers in Italy. He was a person whom every one knew by repute; his name was familiar to Colonel D'Aguesseau, but he had never before seen the person who bore it.

Boizart, having commanded a halt, took the prisoner aside into a private apartment of the court-house, near which he had met the train, and thus addressed him:

"You see, friend, that every thing is against you—one can save you from merited death but myself; I will do it, but upon one condition: I know you are one of the *Carbonari*; name your brother-conspirators, and the nature of their dark machinations, and your life shall be spared, as the reward of your information."

"I will not!" answered d'Aguesseau, firmly.

"Consider well—life is precious!"

"I will not!" repeated the Frenchman. "Lead me on to the place of punishment while I am still an innocent man!"

The procession again moved on; they reached the scaffold, where the executioner already prepared for his fatal office. D'Aguesseau mounted the ladder with a firm step—Colonel Boizart following, imploring him to save his own life, by revealing even the names of his brethren without their secrets; but he was inexorable.

“Never!” said the brave man, kneeling down to receive the death-blow!

Immediately the scene changed! Boizart, the executioner, the gendarmes, the priest, the spectators—all advanced, admiration in their hearts, acclamations on their lips. They bore the hero in triumph from the scaffold—all having played their parts to perfection! The assassins of the wood, their victim, the judge, and all, having been a deception! The most suspicious among the Carbonari were now convinced that there existed at least one man, and he a brother, who carried his sense of honour to the highest pitch, and esteemed life itself of no value, in comparison with the sacredness of an oath!

We were all much pleased with this story, and the conversation turned upon secret societies in general, and freemasonry in particular. Knowing, as we did, that the colonel belonged to that body, we amused ourselves by teasing him to let us into some of its mysteries. He only laughed at our curiosity, and replied:

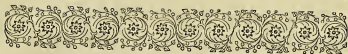
“Frederick the Great was as inquisitive on this subject as you can be, my friends! This great monarch obliged one of his aides-de-camp to become a member of this fraternity, with the view of acquainting himself, through this means, with the mysteries of freemasonry. But nothing could induce the officer, on being initiated, to betray the secrets of his lodge. Frederick, baffled in this expectation, had recourse to a favourite general officer, hoping to find him less scrupulous: but neither would this brother gratify the curiosity of the monarch, at the expense of his own

integrity, assuring his majesty that the oaths were of too solemn a nature to be trifled with, and that any person desirous of becoming acquainted with the mysteries, must himself become a member of the body.

“So now, ladies,” said the colonel, “you must not unjustly question my gallantry, when you find that not even the commands of a powerful sovereign availed to obtain for him the information you demand of me. But as the weather does not appear likely to improve, allow me to beguile your time with the recital of an adventure that occurred to a friend of mine; and I hope your indulgence will cause you to listen to my tale as favourably and kindly as you did to my last.”

We were all charmed with this frank proposal, and the colonel's narration ran pretty much as follows.





## CHAPTER XVII.

### Tale of the Galley Slave.

**ON** a piercing night in the winter of 18—, the wind howled around the country residence of the governor of Toulon, the rain fell in torrents, and the cypress, orange, and other trees appeared to toss their arms in agony, as though imploring shelter from the storm, as the lovely mistress of the mansion approached the windows, and looked out in anxiety on the wild night.

Louise Beauvilliers having closed the curtain, threw herself on a small sofa that faced the window, and was placed at the foot of her elegant bed. She leaned her soft cheek on her trembling hand, over which the bright ringlets fell in clusters, as she offered up a fervent, but silent prayer for her absent lord. She murmured, after some minutes of intense listening :

“I can only hope he may not tempt this fearful night, but remain at the fort until the morning. But, alas! for poor Adolphe! his own mad folly has obliged me to exile him, and he is even now buffeting this hideous storm on the open sea. What if evil befall him? Am I not the cause? Did I not insist on his leaving the country? And how shall I ever forgive myself if his unhappy and guilty passion should cause his death? Still,” said Louise, more calmly, “still I have acted well and wisely, and I cannot repent the step I have taken. My next must be

to return this portrait," she said, as she drew forth from its case a miniature, adorned with brilliants; and as the noble features of him, whose only fault was that of loving her too well, met the gaze of the young countess, a few involuntary tears dropped on the brilliants, which, had Adolphe witnessed them, would have seemed to him the far more precious gems! Yet was Louise a pure and spotless wife, even in thought; and as she now sank on her knees to her evening devotions, the prayers she sent up for the banished were such as a pitying sister might pour out for an erring brother.

Her maid now entered with a letter from the count, announcing his intention of remaining at the fort until morning; and Louise having undressed and given orders for the closing of the gates, and that all should retire to rest, dismissed her attendant, and remained musing for a considerable time, and shuddering as she could perceive the increasing fury of the storm, which at intervals appeared to shake the house to its foundations.

This noble seat, being placed on an eminence, whence the fortress and all the country for miles around was visible, was peculiarly exposed to the fury of the winds; and a tremendous gust now poured its force in at the window, bursting it open, and extinguishing the waxlights on the table, leaving only the small night-lamp flickering in a recess near the bed.

The terrified countess rushed towards the *croisée*, to close the folding leaves, when the form of a man entering her apartment through the window struck her gaze, and the sight deprived her of speech and motion. Petrified, her eyes mechanically followed the motions of the stranger; who, without noticing her, took one of the wax-lights and lighted it at the flame of the expiring night-lamp; and the terror of the poor alarmed countess may be conceived on her now discovering that he was a galley-slave. This appalling discovery in some degree re-called her to a sense

of her situation; and perceiving that she was undressed, her first effort was to scream, but her fright had deprived her of utterance, and the endeavour was fruitless, for all sound died away upon her lips. She now strove to flee, but terror had stiffened her limbs, and in the attempt she fell motionless to the ground. How long she remained in this senseless state she knew not; but on recovering, she found she had been placed in her own fauteuil, and had been carefully wrapped up in her cloak: the fearful vision was however still before her eyes, and she must have relapsed into insensibility, but for the smelling-bottle that was applied incessantly to her nostrils by the galley-slave; who was no less delicate than indefatigable in his attentions to the swooning lady.

When, after a length of time, he perceived that life and feeling had returned, and that she was able to comprehend his words, he retired respectfully towards the chimney-piece, on which he replaced the smelling-bottle, and addressing her in somewhat subdued tones, said:

"My gracious lady, pray be tranquil; I indeed mean you no harm; be without fear, but by neither scream nor motion betray my presence here. A secure hiding-place I must obtain till to-morrow night, and there can be none under this roof so secure as in the chamber of the lady of the governor: the officers of justice can never come to seek me here."

He then, with a bitter smile and in rather more confidential and friendly tone, added:

"I give you, madam, the most holy assurances that I am neither robber nor thief. Tremble not, dear lady, if I confess to you that murder has been my crime and the cause of my punishment: murder too of a female! but it was of one who deceived me and betrayed me; and I repaid her perjury with her blood!"

Louise shuddered to her inmost soul at this fearful avowal, and it was long ere she ventured to give even one

timid glance at the bold and reckless speaker. He was young and decidedly handsome; his eyes sparkled with fiery impatience; his high, broad, and noble forehead was the more striking, from his hair being almost shaven off (which is always the case with these outcasts of society, for the purpose of assisting their recognition as much as possible); and his ragged red dress, wet through as it was with rain, could not conceal from her eyes the symmetry of his form.

The horror his confession had excited, was somewhat mitigated by her examination of his mien and features: and the delicacy with which he had wrapped her up in her mantle; his somewhat gentle assiduities during her swoon, or rather on her recovery; added to the distance which he respectfully observed since she no longer needed his care, all tended by degrees so far to diminish her extreme fear, that at length she summoned strength and courage to reply:

"Whoever you are, have pity upon a poor unhappy woman. I would not willingly betray you; but how is it possible I can hide you in my chamber, alone as I am, at this dread hour? how conceal you the whole day to-morrow, when my husband returns?"

"Yet, most gracious lady, it is easy if you will but consent—if you will but place trust in me. I know how unreasonable it is to expect this: my dress and the manner in which I have intruded myself on your privacy, are, I confess, but little adapted to inspire you with confidence: but what could I do?—necessity knows neither law nor bounds. I escaped my guard this evening and repaired directly here. I would have hidden myself in the greenhouse, had not the barking of the dogs alarmed me. I glided then on to the iron balcony of your window, which was not well fastened, and found there a more safe, if not a very comfortable retreat. You could scarcely have imagined there was a witness of your actions this evening.

Between the shutters and the window, my face pressed against the glass, I saw through an opening in the curtains your noble features which will be for ever impressed on my memory. The expression of kindness on your face inspired me with some slight confidence; yet I still hesitated to throw myself on your mercy till I saw you pray—pray doubtless for the original of this miniature," said he, picking up the portrait which Louise had dropped at the first moment of her alarm. "That noble woman," said I to myself, "who can love and pray thus for an erring man, cannot be so cruel as to denounce even me. I took courage, and I entered."

Amid all the social ameliorations of the age, it has not yet occurred that the moral discipline of prisons and hulks is so immeasurably improved as to send back their inmates again upon the world, patterns of virtue or of nobleness; and accordingly, Louise at first shuddered to think that the secret of her heart was in the hands of such a man: but a sense of disgust, at the insinuation he had thrown out that he held her in his power, soon roused her offended dignity, and gave her courage to reply.

"Sir," said she scornfully, "you would take advantage of my situation in a manner that bespeaks little delicacy and——"

"You are wrong, honoured lady," interrupted he. "I have no intention of offending or insulting you. Let my avowal be the symbol of an exchanged confidence. Discretion on one side be the pledge of discretion on the other. I will not look at the portrait, but by the brilliant initials I see, I am sure it is the miniature of ——. Be tranquil, madam; spare your blushes; I have not long been in this degraded position, and, to say the truth, I know already something of the affair. But waiving further allusion to that matter, are we not agreed? I remain here till to-morrow evening, and will retire to the next apartment. I pray you to go to your bed, and then allow me to return



and dry at the fire these dripping rags." Saying this, he opened the door of the adjoining room and disappeared.

Poor Louise, on finding herself again alone, seemed to have awakened from a frightful dream; all that had happened was so strange and incredible, that she fondly deemed it an illusion of the senses, till a slight noise in the next chamber recalled the painful reality to her mind, and convinced her it was no dream. Her first care was to dress, and during that task she resolved that as she saw no means of getting rid of this dangerous visitor, without giving him up to justice, she could not betray him who had thus sought refuge with her, and had thrown himself in her way.

Moved by these feelings, and not by fear, she opened the door of the apartment herself, and addressing the stranger, said,—

"Sir, you must be wet through and freezing: here are some of my husband's clothes, and when you have changed your garments for them, let us burn those you wear."

This favourable address inspired him with joy: he justly augured from it that his hard fate had excited the pity of his fair hostess, and he hailed it as an omen that she accepted his confidence, and would help him from his dangerous situation. He thanked her with much emotion, and on her again withdrawing to her room, he prepared to change his dress.

On his re-appearance, Louise could scarcely recognize him; the changing of his disgusting clothes had softened his fierce and disordered looks; his eyes were mild, and his whole demeanour so calm, that the fears of the countess were involuntarily dispelled.

"I will make up a good fire and burn your slavish garb," said she, as he laid a bundle on the hearth.

"Yes; but this, madam, I would preserve; it may henceforth be of some value," said he, drawing forth from the bundle a leaden ball, such as is always fastened to the legs of the galley-slaves, to hinder their escape.

"This!" replied Louise, looking with surprise. "But as fire will not consume it, I will throw it in the water to-morrow when I take my usual walk."

"Not so," said the stranger, "I wish to preserve it, and for that purpose I must confide it to your care."

The countess, not much flattered by this mark of confidence, remained silent.

"You consent, is it not so?"

"I must," replied Louise with a sigh.

"Madam, rest assured that the day will come, when, under more favourable circumstances, I shall ask you for it again. But you want repose; let me entreat you to go to rest; your maid must not find you up; the little dressing-room shall be my prison; let every thing appear to go on as usual, and I am assured you will not let me starve. Farewell, noble lady," continued he, as saluting her with some elegance, and kissing her hand most respectfully, he retired to the closet.

Louise, quite exhausted with the emotions of the night, threw herself on the bed, but the overwrought excitement of her feelings long prevented her from sleep. She could but revert to the almost magical power which the unknown had seemed to exercise over her; and was perfectly astounded at the calmness with which she had listened to, and discoursed with him, after the excessive fright that his first appearance had thrown her into. But nature was at length worn out; she fell into a sound sleep, and it was not till the sun nearly approached the meridian, that she awoke. Her attendant, supposing that her mistress, alarmed at the violent storm of the preceding night, had not been able to sleep, had forborne to disturb her at the usual time; and her toilet was scarcely completed when the return of her husband was announced.

After his first affectionate greeting, and allusions to the recent tempest and its destructive effects, he told Louise,

with a careless air, that the people of the town were this morning all much occupied in discussing the escape of a galley-slave. "He is, they say, the son of a nobleman at the court of our king; and they add confidently, that, though it cannot be proved, he was tried under an assumed name. He was sentenced to the galleys for murdering a woman, having found a most powerful enemy in a fortunate rival. But enough,—he escaped yesterday evening; and early this morning the usual signal has been given by firing cannon, and striking the black flag; and unless he be already on the sea, he will assuredly be retaken."

Louise's terror at this recital may be easily imagined, nor did the day pass over without several agitating alarms. At length, the count her husband, having returned to the fortress, and night having come on, Louise, who with much difficulty and trouble had contrived in the-mean while to minister to the wants of her prisoner, appeared, to give him his liberty.

"I will now hasten away," said the stranger: "a friend waits for me ere this at the mouth of the river, with means for my escape. Permit me, noble lady, to ask your pardon for the fright and anxiety I have caused you. You have saved my life, and my gratitude will be eternal. Farewell, my deliverer; the remembrance of this deed of mercy must impress me on your mind, and when we again meet, as *I am sure we some day shall*, I may be able to express my thanks and my gratitude under more favourable circumstances. Allow me, in parting, the honour of kissing your hand."

Louise presented to him her hand, which the stranger most fervently but respectfully pressed to his lips, and then withdrew towards the window. But before he disappeared, he again turned towards his protectress:

"Angel of mercy," said he, "one thing more." Then

drawing from his bosom an embroidered handkerchief: "Search not for this," he added; "the galley-slave steals it from you." He then pushed open the window and vanished from her sight.

On the next anniversary of this eventful day, Louise received a beautiful casket, from an unknown quarter, containing valuable presents, chosen with exquisite taste; and for some years afterwards, on each succeeding anniversary, she received gifts of a similar nature in a like anonymous manner.

Her husband had in the meantime, without solicitation, received a higher appointment, which obliged him to fix his residence in Paris, whither his wife followed him; and there she found that Adolphe had returned from the strife of war in foreign climes. She had, however, always kept her singular adventure carefully concealed within her own breast.

On the evening of a ball at the Duchess de Berri's, a few guests were assembled in a room into which they had temporarily retired from the noisy dance: Louise's husband was becoming deeply engaged in an engrossing conversation with a person then occupying a high station, and whom he quitted for an instant to lead his wife to a friend who was in this apartment, while he returned to resume his discourse in the saloon. Louise had been but a few moments in this room, when she perceived that the eyes of a gentleman, whose arm rested on the chimney-piece, were most earnestly fixed on her. She felt some confused recollection of having seen those brilliant eyes and that nobly expansive forehead before; she was endeavouring to recal the when and where, when some one present, who was relating wonderful adventures, asserted that he knew a lady, who, in grief at separation, had had her snow-white teeth extracted, and had sent them as a keepsake to her lover.

"And I," said the gentleman, whose features had so strongly excited Louise's attention, "knew a person who gave the ball he had worn on his leg in the prison where galley-slaves are confined, in exchange for an embroidered handkerchief, which he still retains as a relic of one, dearer to him than any thing in the world,—for she saved his life and his honour."

Louisa started, and cast a look of inquiry at the speaker. "It cannot be!" said she to herself: "those tokens of dignity on his breast—he is addressed as a count—he is here at court—and yet the eyes, the forehead, the very form, are those—can be those alone of the galley-slave."

When she became somewhat composed, she inquired of her friend, who was this stranger?

"He is," said she, "the Count de V——, who was lately ambassador to the court of N——, and it is said he is the son of ——."

For the remainder of the evening the abstracted state of mind of Louise Beauvilliers was evident to all.

Some days after this, the amiable Louise received a letter, in which the writer said: "That though circumstances obliged him to leave France, *yet he should see her again*, and he vowed a devotion to her interests without end; and promised that invisible protection and patronage should attend not only her, but all those who were dear to her." These last words being underlined.

As Louise's husband had been for some time exerting his interest in vain to obtain promotion for his nephew, in reward of his faithful services in the army, he was most agreeably surprised to receive one morning a letter from the minister, couched in most courteous terms, bestowing the desired rank at once upon the young man. Nor was this the only instance in which he profited by the favourable and unknown influence exerted in his behalf, for he shortly afterwards himself received, unsolicited, an appointment as envoy to one of the powers in India.

Louise accompanied her husband to that distant clime; and there it was that *she did again see* the Count de V——, who was fulfilling a high mission for his monarch in that country, and who then related to her his history and adventures as a galley-slave: which I myself also heard from her own lips while she was subsequently travelling through Germany; but this interesting history I must reserve for another opportunity.

We were highly entertained by this narrative, and were longing to hear more of the galley-slave, when, to our regret, some letters arrived which obliged the colonel to quit the Baths the next day.

Frau von H—— and her daughter Marie, had become much interested in the little Ida, the colonel's daughter, and they requested him to entrust her to their care till the coming Christmas—a proposal to which he gladly gave his consent; and it was agreed that she should return home with them from the Baths, and that the colonel should fetch her thence at that festive season. He was delighted to leave his child to the example and charge of Marie, whose beauty and manners had strongly excited his admiration; and Ida herself was not less overjoyed, for she had also become warmly attached to her.

After the colonel's departure, the ladies found both occupation and pleasure, in the care and education of their adopted child—for every mother in the north of Germany is well fitted for the duties of an instructress, and young ladies of high rank are all well qualified to undertake this important employment. They found their young pupil docile and intelligent, and her mind readily received the lessons of virtue and of knowledge, which they wished to impress on it. She delighted particularly in the legends and tales of the north; and had treasured in her memory many stories that she had heard while residing with her

grandmother. These she would repeat with great animation, and none with more delight than the legend of the "Wild Huntsman," who, on skeleton steed and with his skeleton hounds, still traverses the air in the murky night, chasing the affrighted inhabitants of earth to their secret coverts, and into the concealment of the thickets of the woods; while he, and the wild companions of his noisy chase, rouse every hill and dale with the hideous echoes of their unearthly halloo.



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CHAPTER XVIII.

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*The Abduction of Madame G. and her daughter.*

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**T**HE Countess of R—, whom we had met at the Baths of N—, under the name of Madame G—, was a lady nearly forty years of age, rich, and charming enough to have made a second marriage; but she had determined to devote her life to her beloved daughter Ottilia, a lovely girl of eighteen, and the youthful image of her mother. Her magnificent golden hair falling in luxuriant curls on her shoulders; her expressive deep-blue eyes shaded by long dark eye-lashes; well-shaped nose and handsome mouth; and her graceful figure, rendered her an object as well of great attraction as of anxiety. Her good heart and noble mind, so susceptible of the true and beautiful, stamped her as one of Germany's own daughters.

Much as the mother and daughter, as well as the ladies of our party, avoided public assemblies, walks, &c., yet they had not been unobserved. They were all more or less handsome; and even our dear mother, always kind and amiable, was one of those persons who, still at an advanced age, have the power to attract admiration. Many gentlemen had, in passing or meeting the ladies, made advances towards an acquaintance; but though their salutations had always been returned in a friendly manner, no encouragement was given, nor permission granted to them (as is the



case in Germany) to wait upon them. Ottilia and her young friends were less seen than any of the other charming girls at this watering place, yet they were pronounced the most enchanting of all the visitors who had assembled there that year; and many were tormenting themselves to discover how they could bring about an acquaintance with these fair maidens, without being subject to the suspicions of the elder ladies of the party. The beautiful country delighted every one, and offered numberless temptations to parties in pleasure excursions, walks, &c. &c. About an hour's journey from the town, there was a beautiful ruin, much visited by the frequenters of the baths of N—, and which belonged to a nobleman, a relation of Frau von H—, who resided on his estate near it. Our ladies were anxious to visit the old gentleman, who was a great invalid; Madame G—, and her daughter, who were not acquainted with him, proposed visiting the ruins, while the rest of the party proceeded to his residence. As the mother and daughter wished to see the setting sun from the heights in the neighbourhood, they left their carriage at the bottom of the hill, and having climbed up the narrow winding path between luxuriant hedges, they enjoyed for an hour the beautiful panorama. The visitors of the baths preferred going where they should meet the frequenters of this fashionable place of amusement, therefore Madame G— met few people as she proceeded up the hill.

On a previous visit, they had seen a young man, simply dressed, and who appeared so buried in thought, that he had not perceived the ladies till they were within a few steps of him. He then started up as if from a dream, and raising his hat, waited for our pedestrians to pass him, while he observed a most respectful demeanour. They returned his salutation, and had time to observe that he was extremely handsome; his expression was one of deep melancholy, and his eyes shone with feeling and intelligence. Ottilia, having passed him, could not resist the inclination to turn

round to look at him again; when she perceived him watching her intently, with his head still uncovered. As soon as her eyes met his, he cast them down, bowed, replaced his hat, and proceeded slowly down a side path. They met again on this second visit, just as they had ascended the mountain. The stranger saluted them with profound respect, but with great embarrassment. This rencontre called a deep blush to Otilia's cheeks; she had determined that this time she would not look back, but the path winding round some trees, induced her to hope that she could turn without being perceived; her confusion was great when she saw him standing motionless, with his hat still in his hand, looking earnestly after her. Her mother had promised to spend the evening with Frau von H—, and after having enjoyed the sight of a splendid sunset, proposed to Otilia to return: they accordingly descended the hill and entered the carriage. Scarcely had the coachman seated himself on the box, when a gentleman, opening the carriage door, exclaimed:

“Pardon me, ladies, but may I beg you will be so kind as to take us back to the town; for my friend has sprained his ankle.”

Without waiting a reply, he sprang into the carriage, and his friend followed. Otilia and her mother were too much astonished to utter a syllable. They felt some alarm too, especially as their uninvited *compagnons de voyage* spoke a dialect which shewed that they came from the farthest boundaries of Germany. The intruders, meantime, apologized for their conduct with so much earnestness and politeness, that our heroines determined to bear with the intrusion, as they were not a great distance from the town. Yet after a time it appeared to them that they were long in gaining their destination, and at length it became evident to them that they were not pursuing the right route. The road appeared unusually long; night came on, and they were still not at the end of

their journey. They became more and more perplexed every moment, and at length gave manifest tokens of their alarm. They observed to the gentlemen that they were not pursuing the right road :

"Patience! my dear ladies," said one of them, "we shall soon be at the end of our journey."

These words, and the perception that they had for some time left the easy well-made road, and were jolting over a *chaussée*, increased the ladies' fears, and at length Madame G—— exclaimed :

"Gentlemen, I hope that you are not playing us false ; we have deviated from the direct road, and I demand an explanation of such unwarrantable conduct. There is some base villany in this."

"Heaven forbid! Madam," exclaimed one of the gentlemen ; "the most sincere love has prompted us to this proceeding," added he in French.

"It is an infamous abduction," persisted Madame G——, in tones of sorrow and indignation, and Ottilia uttering a cry, fainted. On recovering she besought these foreigners in the most touching manner to conduct them back to the baths of N——; but her mother exclaimed with dignity : "My dearest daughter, do not degrade yourself by making any request of these abductors, who ought to make us the most humble apology, but which I will spare them if they will have the politeness to assist us to alight, that we may find our way back to N——, on foot and alone." Their captors pretended not to understand them, and they were obliged to resign themselves to their fate.

They had travelled the greater part of the night, when the carriage stopped before a small house near a village. One of their companions called out to the coachman, and ordered him to refresh his horses as quickly as possible; bade the ladies be calm, and to have patience, and assured them they would think with pleasure on what had appeared to them the worst disaster. Madame G—— did not condescend

to make any reply, and commenced calling for help. But one of the gentlemen intimated to her that all her efforts to free herself, or obtain assistance, would be useless. The people of the house, he said, were an old couple, and had been told that the carriage contained a lady of rank, who was subject to fits of madness, and was travelling with her lady's maid, her mother, and her doctor. The unsuspecting host and hostess implicitly believed the assertion, and consequently took no heed of Madame G——'s cries and entreaties, as circumstances of the same kind often occurred. The host asked the ladies if they would take some refreshment, and without waiting for the answer, put into the carriage a bottle of Rhenish wine and some cakes; but we can readily imagine how little disposed either mother or daughter was to take any thing these wretches offered them. They remained half an hour in this village. The horses being rested and fed, and sufficiently refreshed to proceed, the order was given to go on. The coachman accordingly mounted the box, and had already taken the reins in his hand, when loud voices were heard, as of persons approaching.

"Go on, fast—gallop," exclaimed one of the men to the coachman; "drive over every thing that stops the way."

"Help! help!" cried the ladies, animated by a hope of deliverance.

"Halt!" thundered a loud commanding voice; "proceed at your peril!" and in an instant the reins were seized.

"What is the meaning of this?" exclaimed both the gentlemen at once, and sprang out of the carriage, armed with pistols which they fired, but in the hurry and excitement they missed their aim, and were soon overpowered. The carriage was surrounded by a number of peasants, and the coachman torn from his seat. The abductors were given over to the hands of justice, by the gentleman who had stopped the horses, and who had thus rescued the ladies from their perilous situation. The coachman was compelled to re-

sume his seat; a peasant sat by his side to watch him, and two others got up behind the carriage. The criminals were conducted to the village gaol, under a strong escort. The stranger, who had afforded Madame G—— and her daughter such seasonable and unhopèd-for succour, stepped forward and begged to be allowed to see them to their residence in safety. With many expressions of gratitude he received permission to accompany them; the carriage was soon in motion, but the noise of its rapid course, and the agitation of the ladies, prevented their deliverer from explaining to them how he had accomplished their liberation, till they found themselves once more on the smooth road which led by the ruins to the town of N——. He then satisfied their request by informing them of the particulars.

“Twice, my dear ladies, I have had the pleasure of meeting you at the ruins; the last time was yesterday.”

At these words, the ladies, fixing their eyes on the speaker, recognized the stranger who had interested them so much. Otilia blushed, and could not raise her eyes, and she was totally unable to account to herself for the state of her feelings, at once agitated by anxiety and pleasure, but the latter feeling predominated.

“After I received your salutation,” continued he, “I wandered down the path where your carriage was waiting; I had laid myself down under the shade of some shrubs; presently I heard two persons speaking together in French, and, as I had been educated in France, I understood all they said. I heard one of them telling your coachman to drive round to the other side of the heights, and that you had sent him with this message, as you wished to descend by another path. He drove off accordingly, and in a few minutes afterwards I heard the rolling of another carriage, which stopped exactly at the spot where your’s had stood, and, strange to say, was perfectly like it. Two gentlemen alighted, spoke a few words I

could not hear, to the coachman, and went into the wood, whispering together, and sat down near me without perceiving my presence. My curiosity was awakened, and I resolved to watch their proceedings; it appeared to me very singular that this carriage should so closely resemble yours, and yet come from a different direction to that your's had taken. In about half an hour I saw you descend and enter, what you supposed to be, your own carriage; the two men, who were concealed in the bushes, rushed out, and sprang forward like lightning. I heard the words with which one of the villains addressed you, and, seeing them both jump into the carriage, I immediately suspected something was wrong, and was determined, if possible, to follow. I got up at the back of the carriage unperceived; I was near you the whole time, and heard your cries for help, yet, unarmed as I was, and alone, it was useless to make any attempt to serve you; when at length you stopped, I heard the men address the coachman, and the pretext they gave for the journey. Now quite convinced that an abduction was intended, I hastened to the village to procure some assistance for your rescue, went to the magistrate, related the circumstance to him in as few words as possible, and proffered a handsome reward if he would send speedy and efficient help. He and his neighbours, his sons and his servants, were soon at my command, armed with such weapons as they could obtain. Fortunately we arrived in time to release you from the power of these wretches."

Madame G—— returned her heartfelt thanks, and Ottilia expressed her gratitude in a few words to their kind deliverer. By this time day had quite appeared, and the carriage stopped before Madame G——'s house.

"I esteem myself most happy, dear ladies, to have the good fortune of bringing you safe to your house," said the interesting stranger. "I will now take my leave."

"Surely not without telling us to whom we are indebted for our safety?" said both the ladies together.

"I can only, at present, madam, give you the name of Carl Fromm," answered he; and, respectfully bidding them adieu, ordered the carriage to be driven to the Palais de Justice, where he committed the coachman to the custody of the officers of justice.

The little household of Madame G—— had been in the greatest consternation and alarm at the extraordinary absence of herself and her daughter, and evinced the most earnest joy at their return. After Ottilia and her mother had had a long conversation on their adventure, they were still unable to imagine who their abductors could be, or the object of their proceedings; and after they had lavished every expression of admiration for, and gratitude to, their liberator, exhausted and worn out with so much fatigue and anxiety, they retired to rest.

In the mean time, the news of this extraordinary act of violence had spread all through the town. The coachman had confessed, at his examination, that his master was *Lord A——*, and that his friend was *Lord G——*, and that they had been the really guilty parties in the abduction; that they had hired the carriage and horses from the same place where the ladies had engaged theirs, that the resemblance might be perfect. These *noblemen* were brought into town about noon under a guard, and their appearance caused the greatest sensation and excitement. Every one expressed indignation most vehemently. The delinquents' trunks and papers were examined, and, among the latter, was found an advertisement, describing the persons of two swindlers answering exactly to the personal characteristics of the two said *Lords A——* and *G——*! This, coupled with their bad pronunciation of the German language, and other circumstances, rendered it no longer doubtful that these swindlers and the abductors of Madame G—— and her daughter were the same persons. They belonged to a class of vagabonds who travel under false names, and are found in most of the watering places,

and maintain themselves by gambling, and other disgraceful means, the police in large towns being too active and vigilant to admit of their making a long sojourn there. They had attempted this abduction from the temptation the wealth and position of Madame G— offered, and the beauty of her daughter; hoping also to be able to make use of them as decoys to attract rich persons to be their dupes. The next morning these criminals, with their servants, were sent in chains to prison, there to remain till opportunity offered for conveying them to the country from whence they had fled for their crimes, and where they were certain to receive the punishment they so richly merited. When Madame G— found from what dangers she and her beloved daughter had been rescued, she returned thanks to God who had been pleased to release them from the power of such wretches, to whom nothing is sacred. She proposed to herself to advance, in the most delicate manner, the interest of Carl, who, judging from external appearances, was not in good circumstances, and who apparently stood in need of her grateful acknowledgments; and she did not forget to forward a handsome sum to be shared among all those who had assisted in the liberation of herself and her daughter.





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## CHAPTER XIX.

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*The Story of Madame G. continued.*

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**T**WO days after their adventure, Madame Griesbach and Otilia went to the theatre at N—, to witness the first performance of the actors who had just arrived, and were to play that evening a piece called “Cabal and Love,” by Schiller. As they were proceeding to their box, they observed their young deliverer Herr Fromm, endeavouring to make his way into a box that was already full. They immediately sent their servant to invite him to occupy a place in theirs; he gladly accepted the offer, and joined the ladies with very great pleasure. His manners were marked by perfect ease and grace. Otilia saw with satisfaction that he appeared to understand and to enjoy the play; and they bestowed frequent marks of approbation upon the actors, who, though they were not first-rate, were yet very tolerable. Madame G— was very glad to have this opportunity of giving an invitation to their young friend to visit them at her house the next day, as she had, in the confusion and agitation of the evening of their adventure, omitted doing so. Herr Fromm was delighted to accept it, and felt relieved to find that Madame G— did not offer him any pecuniary recompense for his assistance in their deliverance. He arrived at the appointed hour, and again beheld Otilia, of whom alone he had dreamed and thought, and thought and

dreamed, from the first hour he had seen her. Otilia, too, longed for his society, and had resolved to conquer the embarrassment she felt in his presence. She determined within herself, that she would enter frankly and easily into conversation with him, instead of answering him in monosyllables as she had hitherto done; but no sooner did he appear, than all her feelings of bashfulness and hesitation at once returned. At length, however, she recovered sufficiently to enter into a discussion about the performance of the previous evening, and it gave her pleasure to find that she and Herr Fromm were agreed in many of their sentiments and opinions, as he evidently possessed great knowledge and appreciation of dramatic representations.

After dinner, our party went to invite Madame G—— and her daughter to join them in a promenade. Herr Fromm of course accompanied them, and he returned with them to tea. The conversation again turned upon the theatre and performers. Marie's mother asked Herr Fromm if he found the theatres in Germany more attractive or better managed than in other countries; to which he replied in the affirmative:

“I was at Berlin,” continued he, “some years ago, and although I am a mere novice in art, yet I think I understand something of the drama. Berlin can shew actors of whom other countries may well envy her the possession.”

Music became the subject of remark; and our new friend observed, that “It were desirable that modern productions had not supplanted Gluck's master-pieces; but as these are so little attractive, I am not surprised that they are so seldom performed. Yet Mozart still maintains the first rank, which has been granted to him, not only in Berlin, but in all other countries. His ‘Don Juan’ and ‘Zauber Flöte’ are never represented to empty houses; yet I am astonished that they are not still more frequently played,

and that new attractions are not lent to them by brilliant costumes, decorations, &c. I admire Weber most in his 'Freischütz' and his 'Oberon.' Spontini's masterpieces are, 'The Vestal' and 'Cortez.' The inimitable Rossini pleases principally by his delicacy. The 'Dame Blanche' is beautiful. His worthy pupil, Auber, is known in every land by his 'Müette de Portici;' it invariably attracts a full house whenever it is performed. The Berlin singers are incomparable: H. Bader, Blume, Devrient, Hoffmann, Stümer, as well as Zschiesche, and many others. Among the ladies, Fräulein von Schätzel, M. Seidler, Hoffmann, Tibaldi, Gehse, &c., are the principal, and most universally recognized as excellent artistes.

"I recollect also a certain Fräulein Vio, who greatly resembled, in her acting and beautiful voice, the celebrated Sontag, so great an ornament to every state, and whom I made a point of hearing both in London and Paris. Berlin possesses a treasure in Madame Stich-Crelinger, whom every other German stage must envy, and whose equal I never saw in any country. There may be actresses who play some parts as well as she does, but none who possess a figure so well adapted to the stage—none with such a harmonious voice—and none who so unites brilliant talent with constant study. As Donna Diana Sybilla, in Raupach's 'Henry VI,'—the Daughter of Air, in 'Jungfrau von Orleans,'—Eboli, in Schiller's 'Don Carlos,'—Mary Stuart, and many other characters, she is superior to every one."

"You appear to have studied performers well," said Madame G—— rather pointedly.

"Yes, madame," answered Herr Fromm; "I always loved the theatre; and a theatrical career once assisted me much in the gloomy days of an unfortunate period of my life. Difficulties and annoyances vanish sooner in this mode of life than in any other. 'Every one is in his right place when he fills it well;' and that I did not fill mine in-

differently, was attested by the parts assigned me to perform."

"Perhaps," said Madame G——, "you do not think me unworthy of your confidence; and if so, oblige me by telling me your reasons for relinquishing a profession apparently so suited to your talents and inclinations."

The wish to amuse the ladies, and to make his sentiments known, had carried poor Fromm further than he intended; he turned pale at these words, and remained motionless as a statue, as he perceived at once the monstrous gulf fate had thrown between him and Ottilia.

"For heaven's sake!" exclaimed Ottilia, "what is the matter?"

"Are you ill?" asked her mother.

"No, nothing!—My father"—stammered Herr Fromm, and was again silent.

"Have you, then, my young friend, endured so much suffering, that the remembrance of it moves you so much?" inquired Frau von H—— anxiously and soothingly.

Herr Fromm had now summoned forth in some degree his self-possession, and feeling how strange his behaviour must appear to his friends, he thought it better to impart to them some particulars of his life. They eagerly assented to his proposition of doing so, and he began as follows:

"My first recollection is of my mother, with whom I resided, and who lived on unhappy terms with my father. Though riches and splendour surrounded us, tears often dimmed her eyes, and I soon perceived that I, in some way, was the cause of her sorrow. My remembrances of my dear mother are, that she was young, lovely, most gentle, and affectionate; but grief brought her to an early grave, and I was sent to the house of Herr Fromm, who, a very learned man, instructed me himself, and treated me as his son, having no children of his own. I neither saw nor heard anything of my father, and I very soon forgot that

Herr Fromm was not really my parent; and as this generous man had received me as his son, I loved him and his worthy wife with the greatest affection. Madame F—— died when I was seven years old: at twelve Herr Fromm sent me to the Gymnasium, and at seventeen to the university; there I studied under his name, and there I should have become an actor, had not the fear of causing anxiety to the old man deterred me: for in the university-town of C——, I had played different parts with much success in a private theatre, assisted by my young friends, and had obtained the approbation of connoisseurs.

“During this time I had made acquaintance with a lovely girl, and we agreed, that if her parents would not consent to our marriage, we would be united, and support ourselves by our theatrical talents.

“Just at this time I received a letter from Herr Fromm, saying that he was ill, and wished to see me. I immediately departed, and on my arrival was in despair when I found him poor and in the greatest suffering. He had allowed me more than he could afford, and great losses had compelled him to refuse himself what was necessary in his last illness. Deep and bitter was my grief to find him in this sad condition.

“‘Carl,’ said he, ‘I have but a few hours to live; I think it my duty to tell you that you are not my son. It was my wish, as I was childless, and in comfortable circumstances, to receive you into our house, and to adopt you, as your mother had requested me. To fulfil, to the best of my power, the duty I had undertaken, I have educated you at my own expense, and in every respect treated you as my own son. You are now twenty years of age, and I deliver into your hands this casket, committed to my charge by your mother, who told me that it contained important family papers. I have kept it sacred, as I supposed it might be of value to you some day. My poor wife and myself looked upon you as a gift from Providence. You will

pardon this concealment, as it was in accordance with your mother's wish, and for the sake of your welfare.'

"This disclosure made me very unhappy, but did not diminish my love for my affectionate foster-father, who lived but a few days afterwards. He died in my arms, and deeply did I lament his death.

"After the first grief had subsided I opened the casket; I discovered the portraits of my father and mother set in diamonds. I had not the slightest recollection of the former, but I easily recognized the beautiful picture of my mother, for I had frequently dwelt on the recollection I retained of her. My mother's secret is holy to me, yet I may be allowed to say that she was born in Germany, and was prevailed upon by a French count to consent to a secret marriage. She went with him to his own country, where he had promised to present her at court; but time passed on and my mother still remained in retirement, and at length discovered, to her dismay, that her marriage was not valid, for the count had another wife.

"She suffered much and long, but was at last induced to marry. Her husband was a *márquis*, with whom she lived most unhappily, as he always doubted the sincerity of her affection for him, from his knowledge of the unfortunate circumstances which had preceded their union. He died after a few years, and I was the sole offspring of this unfortunate marriage.

"The important papers, alluded to by Herr Fromm, as contained also in the casket, put me in possession of the whole particulars of my birth and rights; and proofs of acknowledgement by my father enabled me to take possession of my property under my proper name and title.

"Although I knew that the maiden I had wooed was much fitter for a stage than to enact the part of countess in the real world, I yet felt it to be my duty as well as my inclination to share with her my wealth, as I had meant to do

my poverty, when I had little idea of possessing rank or fortune.

"I accordingly married her, and a few years after our union she left me and fled to England with an elderly man; I followed her thither, discovered her retreat, and influenced by uncontrollable rage I stabbed my false and perjured wife to the heart. Judge of my feelings, when I found that the seducer of my wife was none other than the deceiver of my mother!

"Dreading the consequences of my rash act, I fled; fortunately escaped across the seas; took the name of Müller; and was engaged as an actor at Berlin, as I perfectly understood the Prussian language."

"Unhappy mother!" exclaimed Otilia, who had been deeply interested in the narrative.

"Know you not the name of your mother?" asked Madame G——, "you must surely have relations in Germany; if so, why not address yourself to them?"

"I dared not attempt to discover relations in my unfortunate position," replied Herr Fromm. "Cecilia von P—— was my mother's name, and she was related to the family of Count Rosenbach. But my evil destiny still pursued me; I was discovered, tried, condemned, and sent to Toulon under the name I had assumed. Permit me to be silent on the rest of my story; I have suffered much and must still suffer."

He had scarcely finished his melancholy history, when his auditors muttered "the galley-slave!" Madame G—— seized both his hands, with which he had covered his face. "Son of my poor unfortunate cousin," exclaimed she with deep sorrow, "it is for you to tell me the end of that dear relative who suffered so much. She was the daughter of my father's sister; to return your confidence, I must tell you that the name of Madame Griesbach is an incognito, assumed, not for the sake of concealment, but to allow me to live more free from ceremony. I will be perfectly can-

did with you; I am the countess of Rosenbach. I remember well how your poor mother left us in 1790, after she had been secretly married to the count, and where later we heard in Germany the ——”

“Oh! speak not his name, my dear madam; he still lives, and is miserable as he deserves to be.”

“Now, my dear Carl,” said the noble countess after a pause, “that you have found relations without seeking them, you must obey me. Come to us next week, to—to—I dare not name the reward—you may choose for yourself,” she added, while she looked at Ottilia, who gazed at her mother with anxiety and excitement. “Thy happiness is mine,” whispered she at length to Carl, who started up and seized the hand of the beautiful girl he had until now so hopelessly loved, his face beaming with pleasure and gratitude. The countess raised her hands above the heads of the kneeling Carl and Ottilia, and fervently blessed them. They left N—— the following week, and reached her estate in safety.

The next summer, our dear friends were invited to visit her. The nuptial wreath was placed on the head of the lovely Ottilia, who became the bride of her beloved Carl. The colonel came with other guests, and saw his daughter, for the first time since he had left her in the care of Frau von H——. He found her much improved, her heart entirely devoted to Marie and to her foster mother, and he willingly yielded his consent to the earnest entreaties of the gentle and amiable Marie, not to remove his child, whom she looked upon as on a lovely flower. He felt this offer of their continued care to be a blessing, for he knew he had no proper home for his dear child, his wife being a giddy frivolous woman, who led a listless dissipated life. The little Ida therefore returned with Frau von H—— and Marie, and was often of our merry party.



*Ottília's Polter Abend*

was extraordinarily brilliant. The gods and goddesses of Olympus were represented in a very burlesque but elegant manner, and each offered a gift to the beautiful bride. Bacchus and the winged Mercury headed the procession, and preceded Jupiter and the rest of the celestial throng. Bacchus on his cask, drawn in a car, ornamented with vine-leaves, excited great laughter. This part was most excellently well played by Herr von G—, who appeared almost stifled with the branches by which he was surrounded; he fanned himself with a singular looking fan, while he drew from his cask four beautifully cut decanters, filled with nectar, which he placed with a comical air at the feet of the bride.

Marie thought she could not present her friend with a prettier gift than a selection of patterns for knitting; and she had also worked for her a large and most elegant cushion, composed of fifty different patterns, knitted with very fine thread. The cushion was lined with scarlet silk, and was a pretty and useful ornament when laid on one of the sofas. Marie's own book and sampler of patterns was a memorial of friendship, as all her young friends had contributed their handy work to it,—each knitting one or more patterns. It had besides a peculiar value to her, for the sake of her dear mother who had begun it; and she regarded it as a knitting album; for many of the patterns recalled the most pleasant occurrences of her life.

As it is thought several of these patterns may form an agreeable addition to this work, they will be found in the illustrated portion of it, under the Nos. 1, 11, 13, 16, 17, 18, 19, 20, 24, 27, 36, 42, 46, 48, 50, 61 to 96, and 99; and the mode of working each pattern will also be found hereafter described.

The rest of the gods and goddesses now presented their

offerings. — Ceres, Flora, and Pomona, presenting gifts concealed under the semblance of corn, flowers, and fruits; and many were the rich tokens of affection which friends and relations bestowed under the masque of these divinities. Several beautiful children were attired as genii, representing guardian angels, to the newly-married pair; whom they addressed in the following verses :

## THE GENII OF LIFE.

## LOVE.

“Following in my rosy way  
 All created man doth stray ;  
 Gathering from my glances bright  
 Inexhaustible delight.  
 Such delight your hearts shall fill,  
 If through trial, pain, and ill,  
 Ye to me are faithful still.”

## FRIENDSHIP.

“I, with rich dispensing hand,  
 Link ye in a holy band ;  
 Mine to cheer your earthly way,  
 Counsellor—consoler—stay.  
 Therefore, to my counsels heed,  
 While life's gloomy path ye tread.”

## CONSTANCY.

“Like a guardian genius bright  
 I sustain your steps aright ;  
 That no wandering impulse may  
 From the path of duty stray :  
 All the heart's pure instincts aiding,  
 Love and truth I shield unfading.”

## SEPARATION.

“Ah ! my dismal word of fear,  
 Loving souls apart doth tear ;  
 Following yet that bitter sorrow,  
 Bliss may double sweetness borrow :  
 Long sought meetings—memories blest—  
 Give not these to joy its zest ?”

## HOPE.

"When your brows my wreath hath crown'd,  
 Song and feast shall life surround ;  
 E'en ill fortune shall appear,  
 Worth no wailing—worth no tear:  
 Lo ! a radiant star of light  
 Shineth nigh, consoler bright !"

## RELIGION.

"Springing from th' eternal throne  
 We behold th' immortal one !  
 When ye in the dust are laid,  
 And my fadeless palm's displayed :  
 In those dazzling gleams divine  
 Then shall Hope's fruition shine."

## INNOCENCE.

"Radiant diadem of youth,  
 Gem of manhood, virtue, truth ;  
 Serious wisdom—strong uprightness—  
 Ever shall my heavenly brightness,  
 Where its golden glories rest,  
 Win the wreath that crowns the blest !"

There were also Cupid and Psyche shewing the present and the future. Psyche, with butterfly wings, emblematical of the soul raised from the grosser earth to a higher existence—the immortal companion of heavenly love. Ida played the part of this beautiful ideal, while one of her young friends assumed the character of Cupid. They sang the following verses :

## EROS.

Round the spheres my bright course weaving,  
 On I float in speechless love ;  
 Where a tear-dimmed eye is grieving—  
 Where wild sobs the breast are heaving—  
 Eros can consoler prove !

There my soft plumes waving coolly,  
 Bid the spirit's fever cease ;  
 In the worn heart breathing newly,  
 Calm, endurance, hope, and peace.

The group now held a long chain, composed of roses, and formed themselves into a half circle before a curtain at one end of the room, which, when drawn up, displayed a *pose*, representing Faith, Hope, and Charity, most beautifully and picturesquely arranged. They were opposite the bride and bridegroom, who were seated on a sofa decorated with flowers. Faith, with a cross, and in a crusader's dress, was represented by Otilia's brother; Charity, by Marie, simply dressed in pure white, a beautiful child on her lap, half concealed by her veil, and two other children by her side, leaning their heads on her lap, and looking up into her face with confidence and love, while Marie's eyes were raised to the representation of Faith. Hope, crowned with green ivy, leaning on an anchor, stood in the foreground of this tableau. They repeated the following verses—half reciting, half chanting them—while musicians, who were concealed, accompanied them in a sort of echo in a most melodious manner :

PORTIONS OF A HYMENEAN MASQUE.

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PERSONS : FAITH—LOVE—HOPE.

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FAITH.

"Let nought deprive thee of this dream sublime,  
 'WHILE FAITH STILL LIVETH BLISS CAN NEVER DIE.'  
 Trust on the future—trust with courage high,  
 And shun that coward phrase—'an evil time.'  
 In goodness lies the germ of further good,  
 And coming days shall ripen all the past :  
 Be thine the task to hold those blessings fast  
 That former time upon thee hath bestow'd :  
 The outward form to other shapes may grow,  
 But to the first quick seed its vital strength doth owe."

LOVE.

"Holy love, that sprang from heavenly height,  
 And blessedness, like heaven, to mortals lendeth,

Whose pure and gentle flame burns ever bright,  
 Whose fervid truth, nor death, nor tempests endeth.  
 Such love, conduct ye on from sorrow clear,  
 As arm in arm, entwined through life ye rove ;  
 Till floats the spirit to its native sphere—  
 And your heart's motto, while their pulses move,  
 Be this, 'Oh, let us ever, ever faithful prove !'  
 Such feeling is the fount of raptures bright,  
 Such passion warms the soul with pure celestial light,  
 The highest bliss to mortals given,  
 Which makes this world resemble heaven,  
 And in this troubled earthly scene  
 Lights the sad brow with smile serene ;  
 Beggars with countless wealth doth bless,  
 And shapes each soul to tenderness."

## HOPE.

"Hope! thou sweet enchantress bright,  
 Gentle queen of joy, appear!  
 These to thee their faith must plight,  
 Thee as truest friend revere.  
 Hope! thou sweet enchantress bright,  
 Be to them a guiding light!  
 When the blackest night hath bound them—  
 When the storms of fate roar round them—  
 When, the last pale star-beam failing,  
 Darkness all their path is veiling—  
 Hope! thou sweet enchantress bright,  
 Be to them a guiding light!  
 Should their love e'er know decline—  
 Hymen's torch less brightly shine—  
 Faithless friends with cold disdain,  
 Or secret smile, behold their pain—  
 Hope! thou sweet enchantress bright,  
 Then be thou their guiding light!  
 Should treachery and falsehood still  
 Each deed of good repay with ill—  
 Should envy seek to mar their joy  
 With anxious, wearing doubt's alloy—  
 Hope! thou sweet enchantress bright,  
 Be to them a guiding light!  
 Should dim depression's shapes of fear  
 The spirit fill with anguish drear;—

Should ruthless cares their tiger grasp  
 Fix on the heart in deadly clasp—  
 Hope ! thou sweet enchantress bright,  
 Cheer them with thy golden light !  
 Give, to glad them on their way,  
 Flow'rets fresh, and garlands gay !  
 Thus, O sweet enchantress bright,  
 Lead them on to heaven's pure light !"

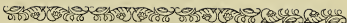
After the fall of the curtain, a shoe-maker's boy (our favourite Hermann), with a packet in his hand, advanced and told us, in a sort of patois German, that it contained a slipper, which wives looked upon as a sceptre, from the German proverb, "a man is under a hard or a soft slipper." He then unfolded his present, which concealed the gift of the bride's uncle, Colonel von L——. A secret spring in the heel discovered a diamond ring lying on a small cushion of white satin. The shoe-maker's boy then took his leave, testifying, by some comic gestures, his joy at having found the right bride. Then a chorus of maidens, representing the bridesmaids in "Der Freyschütz," sung in the hall the well-known air of "We twine for thee the bridal wreath," and advanced into the apartment, each carrying a basket of myrtles and roses, which they strewed on the ground round the bride, and then began "to twine the wreath," which, when finished, was presented to Cupid and Psyche, who crowned the bride therewith.

Ottília had been for some time a member of a society consisting of young ladies who met in the capital, where she generally spent the winter with her parents; and, after her father's death, she continued to enjoy the innocent amusement this companionship afforded. Such societies of young unmarried ladies are frequently formed in the towns, villages, and hamlets of Germany. On the marriage of one of its members, the society employ themselves in working presents for their young friend who is about to quit the society. It was the rule of the one to which Ottília belonged, that the bridal present from each member

should be a pair of knitted stockings, and an embroidered handkerchief. After the bridal wreath had been placed on Ottilia's head, the young members of her society advanced and presented their gifts in baskets of flowers, which they placed before the bride, to whom they also officiated as bridesmaids.

A ball terminated the entertainments of the day of the polterabend; and another on the evening of the next day (the day of the marriage) concluded the festivities on this auspicious occasion.





## CHAPTER XX.

The Christmas Tree.—Ida's Confirmation—Extract from  
Strauss's "Glocken Tönen."

IDA'S youth, under the care of Frau von H—, was most happily passed, free from trouble and care. Every attention had been given to her personal comforts and her moral education, by the mother and daughter. They were most anxious to make their young charge acquainted with the nature of every thing around her; and at the age when other children are led to believe that the holy Christ watches and observes them more than usual on the approach of Christmas, and dispenses His gifts on Christmas-eve, according to their conduct during that time, she knew that these presents in reality came from parents, relations, guardians, and friends. One of Ida's greatest pleasures was to make Christmas gifts for the children of the poor.

In central Germany, the booths and stalls of the Christmas fair are erected a fortnight previous to Christmas-day, in the middle of the town; and in some parts of the country the fair is continued for a fortnight after New-year's-day. Parents, and every member of a family, are busy making their purchases, and the children are taken through the fair of an evening, to afford them some anticipation of the pleasure that awaits them on Christmas-eve.

A woman, formerly a servant in the house of Frau von



H——, had a sick husband and four young children, with very small means for their provision. As Ida was accustomed to spend much of her playtime in dressing dolls, she conceived the idea of turning this to some useful account, and accordingly collected, from her foster-mother and her friends, pieces of different materials, such as silks, ribbons, flowers, feathers, &c., and such other things as they could contribute: her industry was untiring in pursuing her object, and much was required; but the kind Marie was ever at hand, and willing to help her cut out, arrange, and fit, so that some weeks before Christmas, the poor woman received a large stock of dolls, all ready dressed, a number of toys, knitted stockings, and other articles of that kind; some of the patterns of which will be found herein described and numbered. For purses, No. 101; bags or cushions, Nos. 97, 98, 100; covers, 9, 10, 36 and 60.

With these she was well enabled to furnish her stall, and to render it attractive to the passers-by. Among other donations sent by Ida to her poor protégée, were Christmas-trees, ornamented with images in sugar, little sheep, gilded fruit, &c.; and she added baskets full of drums and other toys for children, the contributions of her friends, who were delighted to enable her to bestow an ample stock of goods on the poor woman in whom she took such interest, and whom she visited daily during the fair, to learn what articles she had sold, and how much money she had received.

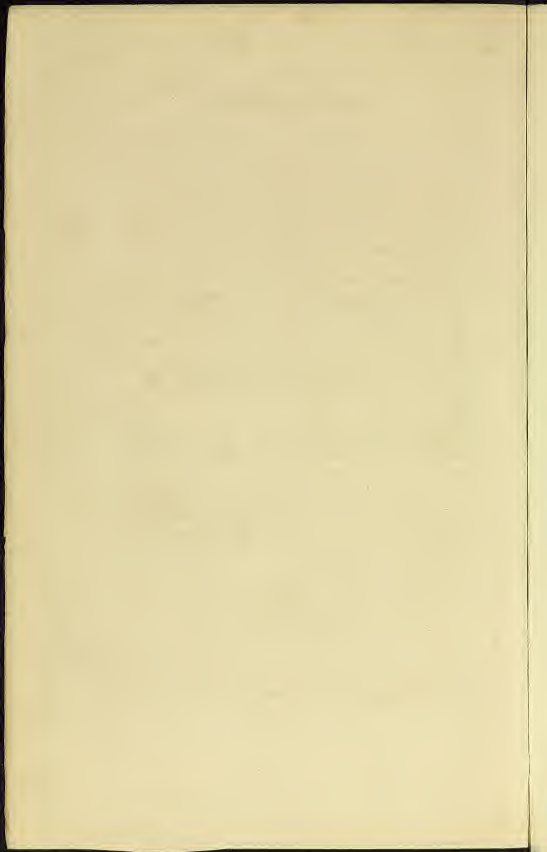
It may easily be imagined that all Ida's friends purchased from this well-furnished store; consequently, before the Christmas-eve arrived, not a single article was left for sale on the stall, while every toy had fetched a price far above its worth.

I will here take the opportunity of describing the Christmas-tree, which is the source of so much innocent happiness and excitement at this holy season, and which has so frequently been alluded to in this work.

The Christmas-tree is the top of a young pine, fixed in a large flower-pot, or tub, filled with mould, which, with the pot or tub is hidden by moss, so as to represent a small enclosed garden. It is placed in a room; the branches of the fir are trimmed a little up to the very top, and loaded with small wax tapers, put into little tin sockets made for the purpose, and fixed on each branch at the smallest possible distance from each other; so that when these are all lighted, the tree appears in one perfect blaze. The branches are decorated with flowers, gilded apples, walnuts, and other bonbons; interspersed here and there with painted wax, and hung with gifts, which are destined not only for the members of the family, but frequently including even the servants.

In the evening, at the appointed time, when all is prepared, the doors of the room, in which the tree has been thus decorated and illuminated, are thrown open, and the company assembled, suddenly dazzled by its brilliancy, expressions of admiration are heard on all sides; and when these are over, and the sight sufficiently gratified, then there commences a most animated merry scene, in the tree being plundered of its fruit and presents till all have vanished. The gifts are either labelled, with the names of the parties for whom they are intended, or they are numbered; and in the latter case the parties are furnished with corresponding numbers on slips of paper, and they claim their presents accordingly.





### Ida's Confirmation.

Our amiable and gentle Ida had, under the maternal care of Frau von H—— and her estimable daughter,—the latter of whom in all the vicissitudes of life she was delighted to call her beloved Marie,—attained the age when her father was to conduct her to the holy church, where she was to renew the vows made for her at her baptism, and to ratify them in person. For years before the ceremony, those who are to be confirmed, generally visit their good pastor at his house once a week, and for some weeks previously to the ceremony, every day. Children of all ranks, from the highest to the lowest, share his instructions as soon as they have attained the proper age; and when they are considered capable of undergoing a course of interrogation, questions are put to them by some of the elders of the Church. On holy days and on one of the Sundays before or after Easter, the children are submitted to a more rigorous examination, in the presence of their parents, relations, and the principal people of the parish; and this is considered a most important and solemn epoch of their lives; but it must be remarked that this custom, peculiar to central Germany and Hanover, is not observed in this manner in Prussia. The young persons make, on this occasion, professions of their faith, confess their sins, and promise to keep the laws of God and man, and to tread in the paths of virtue and of righteousness all their days.

After this examination, on the same Sunday or the following one, they receive the sacrament for the first time; and it is highly interesting to witness this ceremony.

In many countries the confirmation, which includes the examinations, the confession, and the sacrament, is completed in one day; but in some parts of Germany it occupies three different days. Should the parents be poor, benevolent people assist to clothe the boys on this occasion;

and the young ladies of the better classes, when they become aware of the necessities of the girls their fellow communicants, take care to provide them with new and appropriate dresses for the ceremony.

The following account given of the confirmation by the great and excellent theologian Strauss, in his "Glocken Tönen," will best explain how impressively the ceremony is solemnized among Protestant children in Germany: "There is no other ceremony in the church which excites the sympathies and feelings of the parish in so great a degree as a public confirmation; and it may be from the immediate effect produced on individuals by this solemnity, while other festivals more closely concern the whole parish; this also having the pre-eminent and peculiar excellence of introducing the young Christian to the service of his God, in which he ought to persevere all his life.

"Whether this be the case, or whether it be from the sight of youthful enthusiasm, striving for acceptance before the supreme Being with zeal and inspiration, certain it is, no one can behold, unmoved and ungratified, the youth of both sexes, while their first comprehensive feelings are thus exhaled through the pure breath of the gospel. Or is this sympathy in the greater part of the spectators caused by this new attempt of the good Spirit, to point out to the worldly and misguided soul its duty; to remind it, by the enthusiasm of the children, of what it once felt, and what it has perhaps so long and entirely forgotten, and to fill it with shame and grief?—It may be, that all these feelings combine to make confirmation so impressive on the minds of the community. There is never so much emotion evinced at any other ceremony of the Church, and he who could read the hearts of the people at this festival, would perceive the excitement of many feelings never visible at any other time. There is to be seen the singular spectacle of a number of children, from different ranks in life and of different educations, animated by one high feeling, one

noble purpose, and glowing with fervent love for *One* whom they strive to behold.

“Even the coarsest minds, for whom refinement or education has done little or nothing, have a sentiment of religion excited in them, by which they may never before have been touched. Can it be otherwise, when the most blessed and elevated idea which the mind of man can conceive, is presented to the innocent child, when a beloved instructor speaks and teaches with the whole warmth of his heart—when the appeal of parents, the exhortation of the teacher, and the convictions of the reason, unite to produce this effect? Can the tender heart then remain unmoved, and not own the impulse it has felt?—Not even on the sick bed, not at the Holy Sacrament, have I observed the high effects of Christianity in so great a degree as at a confirmation. Christianity there appears in full blossom, in the pious enthusiasm of those children. I give full value to the power of the word of God, as seen in the active and good man,—to God’s touching strength in suffering woman,—to his might in the hour of death—and his blessing on two affectionate hearts on the marriage day: yet, I prefer the mind of a child over whom the spirit of innocence hovers; whose joyful heart pants to flee towards its crucified Saviour, and, with senses uninfluenced by the world, is willing to consecrate itself to heaven. We can easily judge how holy and interesting this ceremony is to the pastors themselves.

“The children appear at these confirmations with innocent hopes in their hearts; their eyes glisten with pleasure; their pulses beat quicker; they feel as if they lived for Him who died for them; they solemnly take this vow before the good man, who has led them to the knowledge of Christ, and who, as they make their declaration, cannot restrain his tears; and they look up full of gratitude to that Being, who has appointed him to this work.

“And the pastor! does not his own experience, and that

of others, prompt him to fear that this excitement of piety will pass away, and induce him thus to address his youthful flock: 'Ye are raised to an elevated sphere, from which I fear that ye will descend, and which some of ye may never reach again. Many of you, when you henceforth see the confirmation of others, will bewail your neglect with tears of regret, and will consider that you have lost the greatest happiness of your lives.' He is tempted to exclaim: 'Children, now happiness dawns in your young and inexperienced hearts, but the time may come when worldly feelings will master you,—when perhaps this enthusiasm may appear ridiculous,—those tears appear childish,—and you who are now so zealous, may tear yourselves from the guidance of your pastor and from the blessings of the Gospel.'

"Can we wonder, if to the holy man bitter sorrow be united with his joy, and makes him press these inexperienced beings nearer to his heart, as if he would prevent them from severing themselves from his fatherly love. If ever he prides himself, that his Christian feelings, and his religious views, are shared with the same earnestness by many minds, and that they are never to be extinguished, it is too frequently a selfish, empty, vain pride. But that these children depend upon him, their spiritual guide, with the singleness of heart and candour of youth,—that they look upon him as their guide to blessedness,—that the love, with which they embrace their holy friend in their soul, and consider him the gate by which they are to gain access to heaven, is pure;—that they express their attachment so often in a touching and overpowering manner,—and that, amidst a large community, they may form for the future a dear and confined circle for his heartfelt love,—all must allow, that this intimate connection of the spiritual leader and his young flock must be a rich source of joy to him. At such times as these I have seemed to live and to be



wholly interested in these beloved beings, and to consider the others of my congregation only so far as they were connected with my youthful flock. Appear to me once again, my sons and daughters, in the better form, in which I may unfortunately never see you again! Appear in your festive clothes, which were the exterior type of the noble state of your souls!—Appear to me again, praying in pious extasy, —your hearts overflowing with joy and emotion as you once stood before me, that I may preserve some memorials of your future state and of mine!”



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## CHAPTER XXI.

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### The Colonel's unhappy life with his wife—Divorce—and Marriage with Marie.

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**M**ARIE had now been for a year the happy and loving wife of Colonel Schomberg; on whom she bestowed those blessings he had never known in his former marriage, which marriage had been dissolved first by law and then by death. At the time of their meeting at the Baths of N—— he had undergone great trials, and suffered great domestic misery. His first wife had been seldom at home, and when there, had never fulfilled the duties of mistress of his house, or wife of his bosom; and she had persisted in keeping up a connexion, which was hateful to his feelings, and which excited his utmost displeasure. He was at a loss to comprehend how it was possible for woman so far to forget her greatest virtue, and so utterly to disregard her conjugal duty.

In some former times it had chanced, that by singular family connexions part of the property of the house of H——, the colonel's maternal ancestors, had fallen to the family von B——; but upon condition, that if the latter failed in male descent, the estates were to revert to the house of H——.

The colonel's mother, a good but rather worldly-minded woman, seeing that the last heir von B—— was childless, after having been some years married, conceived hopes that he might leave all his property to her grandchildren: and,

with this object in view, she had incessantly laboured, to persuade her son not to continue to reject, with the coldness he had hitherto done, the friendly overtures made by the family von B—: and she strove most strenuously to impress on his mind that it was at least his duty to his son, to endeavour to acquire for him, with the property of her own ancestors, that also of the house of their childless kinsman. Thus urged by a parent, for whom he had ever felt strong filial affection, he, at length, reluctantly consented to the establishment of friendly relations with the man whom in his heart he had always disliked, and for whom he had conceived animosity even from the days when they were play-fellows together; a feeling which the insincerity and cunning of von B— had but increased, while they subsequently served in the same regiment. Von B— had seen on many occasions too evident proofs of the colonel's opinion, for him to remain ignorant of the contempt with which the latter viewed his character: and perhaps conscious that it was rightly estimated, had secretly entertained a similar dislike to the colonel.

He now found, to his extreme delight, that he could be a great source of annoyance to the colonel by making himself agreeable to the wife of the latter, who herself was not in the least disinclined to receive his attentions with pleasure; while Frau von B— was hoodwinked so as to be drawn by the abandoned pair into the conspiracy thus formed against the peace of the poor colonel. Balls and fêtes were given without cessation; presents constantly sent and received; and in short, after a time, the intimacy became such, that the colonel's wife lived much more in the house of von B— than she did at home.

Her children meanwhile were left almost wholly to the care of her husband and of the servants; so much so that her indifference to their health, comforts and welfare, was the subject of pointed remark to all the mothers of families in the neighbourhood: and when on the death of her little son,

which soon after occurred, this hard-hearted woman evinced so little feeling at the event, she became a perfect enigma among women, who deem the fulfilment of their maternal duties their highest vocation, and who find their greatest pleasures in the care of their homes and offspring.

Mothers in Germany are the true guardians of their children; they give them their earliest instruction themselves; they guide their wishes and shape their ideas; they punish by words or discontented looks alone; they accustom their little charges to think and to act; and they seize every opportunity of impressing on their young minds that words and actions must not be without an object. Having thus in a manner formed, and become acquainted with, the dispositions of those whom God has committed to their care, they avail themselves of the assistance of a teacher at a school to complete what they have begun; and who becomes both tutor and guardian to his pupils. Such a teacher is perhaps intended for the Church, and passes the first few years after he leaves the university, either thus as private tutor, or instructor in a public school.—the better to prepare him for entering on his sacred calling. Father and mother unite (sometimes assisted by the clergyman and other friends) in thus making choice of one, on whom they feel the future fate of their children will so much depend, and with the young man they have elected for the task, continue the course of their education till the boys are successively sent to a public or military school.

The daughters seldom leave their homes; their further instruction being conducted by their parents, and they are but seldom confided to the care of a governess: but when this is the case, she is looked upon, and generally becomes the first and best friend of the parents; shares with them in all their joys, and in all their sorrows, and is never forgotten by them. Every pleasure and every anxiety of the house is participated in by her. Every attention paid to, and every invitation received by the family, includes this

sharer of their most important cares; and her love for the children and her attachment to them accordingly, becomes in general her most heartfelt gratification.

The colonel had felt the deepest grief for the loss of his only son, and it was long before he could conquer the effects of his melancholy bereavement. He felt that the tie and object, with which he had so unwillingly consented, even at his mother's extreme urgency, to submit to the intimacy with the family von B——, was now no more; and as that no longer existed, he resolved to free himself from a connexion which was always hateful to him, but which had latterly, from the conduct of his wife, become more so than ever. And he determined to break with the family, though at the risk of not joining the estates.

He took an early opportunity of communicating his sentiments and intentions on this subject to his unfeeling wife; and, in addition to his own wishes, he urged that it was due to his mother that he should give up the connexion, as she was now suffering from and bitterly lamenting her imprudence, in fostering an intimacy that had been productive of sad results. He implored her to recover from her delusion respecting these people; to relinquish their acquaintance; to devote herself thenceforth to the care of their daughter, who was still spared to them; and to become the faithful friend to a husband ready to forget and to forgive her previous errors. But the misguided woman was too far gone to be convinced by words; she listened with apathy to all he said; she disregarded all expostulation; she persisted in maintaining, and still more closely, her intimate relations with the von B——s; she set all his threats at defiance; and at length, in a moment of passion, she declared that she had but one wish—to be separated from a husband she disliked, and to marry the man she did love, who could, and who had promised her he would, be divorced from his wife for the purpose.

The colonel was astounded; the feelings of pity and

contempt for his unworthy wife were, however, all swallowed up in the hatred and indignation with which he gave expression to his sentiments as to his ancient enemy. This new outrage on his peace chafed him beyond measure, and his invectives and his menaces knew no bounds in their utterance; but he was calmed, and felt almost relieved when he heard her coolly declare, that she should think it her duty to acquaint her protector with the threats and calumnies he had indulged in against him.

She kept her word: and her husband received a challenge, which as a man of honour he could not refuse; for deliberation, too, there was no time, as the message intimated that his antagonist, with four seconds and a surgeon, were then waiting in a neighbouring forest. He therefore seized his pistols, and hastened to the appointed place of rendezvous; the distance was paced out; and as evening was fast approaching, the affair was not delayed. Suffice it to add, that at the first shot the colonel fell, dangerously wounded; and was instantly conveyed to his castle, where, on examination of his wound by the surgeons, it was declared mortal, and he was given over for death. Von B——, on returning from the fatal scene, had persuaded the colonel's wife to visit him without delay: this she accordingly did; but her husband peremptorily refused to see her; and he sent, in this his last hour (as he considered it), for his daughter and her guardian Marie, begging the latter, at the same time, not under any circumstances to allow his child to be taken from her.

When they arrived, he was about to receive the holy sacrament; for on the announcement of the visit of his unworthy wife, he was so agitated that his wound burst out afresh, and it was feared he would bleed to death. Though the wife and daughter of the colonel were Protestants, he himself was a Catholic; and on the arrival of Marie and her charge, the first objects that met the eyes of the travellers, before the door of the house, were the priests

in their robes, and the boys of the choir with incense and bells : and when they entered into the great hall, they found all the Catholics of the place kneeling ; the priests by this time in the midst of them, sprinkling them with holy water, and giving them their benediction. Following the sacristan and boys to the sick chamber, the two ladies there fell on their knees at the door, and united their sobs and tears to those of the mourning servants ; and when the tinkling of the bell announced that the sacrament was being received, their hearts beat louder and louder, and they could not refrain from bending their heads before the image of our Saviour, and before the priests who were leaving the sick room.

Ida found her father much more cheerful than his awful situation had led her to expect, and after the first effect of the interview had subsided, he became tolerably composed. She and Marie became at once the constant and inseparable nurses of the invalid ; and, contrary to the predictions of the surgeons, and the expectation of all, some hope began to shew itself of his ultimate recovery. His return to convalescence was however very tedious ; and his daughter and Marie remained with him in consequence for many weeks.

During this time his wife had returned to her friends, the von B——s, where she sought consolation in the company of him she loved, and who endeavoured to calm her perturbed spirit, but with little success. She now claimed to have the care of her daughter ; but this, as well as the request to see her husband, being refused her, she became the more exasperated, and took an opportunity of throwing herself one day in the way of Marie, whom she loaded with reproaches of every kind, maintaining that she had robbed her of her husband's heart, and that she was a worthless woman to undertake the care of a man on his sick bed, and in a house where she, as a wife, alone had the right to govern and direct. To this Marie gently answered,

that the invalid himself had requested her, with his daughter, to become his nurse; and that she had acceded without scruple, assured that she was only thereby fulfilling with joy a duty she believed due to common humanity.

The revengeful woman, as might have been supposed, was not to be pacified by this answer; and scarcely was her husband convalescent, than she wrote a long and angry letter to him, in the tone of an offended party; and in which she took care to throw in reflections and insinuations as well on Marie as on himself. This epistle, however, contrary to the writer's expectation, made but little impression on the still weak colonel, and none at all upon the virtuous daughter of Frau von H——; who well knew that the medicine for the "mind diseased," which Ida and she had been able to present to their beloved patient, had, more than anything in the world, contributed to hasten his cure.

After the colonel's health was restored, and Marie, with her loved protégée, had returned home to Frau von H——, an act of divorce was seriously and formally demanded by the wife; but the colonel was determined, for the sake of his daughter, to let things remain as they were, and would take no step that should separate him publicly from the woman who had so deeply injured him. She still, however, continued to press for a divorce, and an act of separation was at length drawn up, which though not approved by the Church, was yet valid before any court of justice. After many attempts, on the part of his confessor, to effect a reconciliation, which were all fruitless, this unfortunate marriage was in the end declared null and void, and the unhappy couple were separated for ever.

This imprudent woman found soon afterwards that her husband's estimation of the character of von B—— was correct, and to what a worthless wretch she had abandoned herself; for on pressing him to perform his promises, he declared that he could not and would not abandon his



wife for the sake of marrying her; that he had begun to deceive her for mere sport; and had been vastly amused at her silly credulity from the beginning to the end of the farce; and in short, that he had only made use of her as a means, whereby he found he could best gratify his feelings of hatred against her husband, whom he had ever considered as an enemy.

It was too late even for repentance, for that could not make amends for her egregious folly in becoming separated from one of the best of men. Her husband still suffered occasionally from the effects of the wound, which, though healed, had undermined his health; and he now lived in retirement, and found his chief employment in furthering the welfare and happiness of his dependants, and of those around him.

His mother, who had suffered much from grief and remorse, at the thought of having been the remote cause of such suffering and misery, died shortly after the colonel's recovery.

The divorced and unhappy wife, abandoned by every virtuous friend, was saved from utter destitution by the generosity of this noble man, who secured to her a pension for her life; but assuring his intimate friend Herr K—— that he did so only because she was still the mother of his beloved daughter. He gave up to her, besides, the dwelling-house he possessed in town,—as he himself resided alone, and almost solitary, on his great estates,—there seeing, from time to time, none but the clergyman of the place and his bosom friend.

He did not like to separate his daughter from Marie and her mother, not only on account of the advantages she was deriving under their protection, but also that the dear child might know nothing of the unfortunate circumstances of her parents until she was grown up.

Conscious of her own error, and full of pain and remorse, the miserable wife found herself shut out from all respect-

able society, and forced upon the acquaintance of some to whom the proverb might apply, "like seeks like." These often made excursions together on horseback, and she frequently accompanied them, in hopes to still the accusations of conscience by violent exercise. On one of these occasions, an unlucky fall from a restive horse, laid her on her death-bed, and seemed all at once to restore her to reason and to duty. She viewed the near approach of death with calmness, and her whole soul seemed given up to repentance and peace. In compliance with her last wish she was reconciled to her injured husband—heard from his lips words of forgiveness—and felt the great and unexpected happiness of breathing her last sigh in the arms of the agitated colonel. He, it must be remarked, had never affixed his final signature to the act of divorce on account of Ida, of whom he could never forget that this unhappy creature was the mother.

Now become a widower, he decided on travelling, to obliterate, if possible, his sufferings, and to re-establish his health. After passing a year in Italy, he proceeded to the baths of N—, where he again met Frau von H—, Marie, and his daughter, and where they had first made acquaintance more than two years before. The colonel perceived with delight that in his dear Ida were reflected the virtues of Marie, whose worth and gentleness stole insensibly on his heart. It chanced that the party were one day on an excursion in a lovely part of the neighbourhood, when towards evening he and Marie, finding themselves separated from the others, seated themselves on a bank which overlooked a most beautiful prospect, to wait for their more tardy companions.

It was one of those evenings, so peculiar to Germany, so inviting to contemplation and repose, when nature seems to slumber, while the sun, casting the reflection of his rays on the earth, bids its gracious inhabitants a lingering farewell, and promises from his veil of dark cloud, to rouse them

again next morning to cheerfulness and activity. Marie sat and gazed at the sinking luminary: the colonel at her side full of thought: both were silent: he looked down, and fancied he saw impressed on the ground, in large letters the words: "Marie, thine for ever," and these words found a ready response in his heart, and an involuntary expression on his lips. Tenderly he clasped her hand, and his tongue repeated what his eyes had read. Marie's head sank on his shoulder and "thine for ever," as in echo escaped in murmur from her lips. The moment was exquisite, and the happy alliance was soon agreed upon. The colonel obtained the consent and blessing of Frau von H—; and the holy ceremony took place after the necessary preliminary of being asked in the church. The nuptial knot was very quietly tied, and in the presence of only the nearest relations. Marie accompanied her husband to his estates, while Ida still remained with Frau von H— and became a blessing and a comfort to her beloved and loving foster-mother.





## CHAPTER XXII.

### Death and Funeral of Frau von H.—German Funeral Ceremonies.

**M**ANY years had passed away : Frau von Hille had survived her faithful friend the Countess Rosenbach, and age had begun to creep upon her. Her chief delight had long been in watching the progress of Ida to womanhood, whom she had educated with the greatest care ; and she found in this creation of her own, a friend, a companion, and a nurse. Ida was her solace in the hour of pain, and she now sat by the bed of her instructress and her benefactress, who was dangerously ill, exercising the offices of love and kindness, and thus almost watching the last breath of her dear foster-mother.

It was delightful to see with what composure and resignation the noble lady prepared to meet her God. To Ida, who was just entering the world, she bequeathed as a legacy, a collection of her own reflections, and those of some of the virtuous friends with whom she had passed through life. This collection she had compiled with great care, and she frequently requested Ida to read selections from it, which would generally educe from herself both entertaining and instructive remarks.

On the last evening she was ever to pass on earth, Frau von H—— seemed to enjoy a relief from pain greater than she had felt for some time ; and Ida read

from the manuscript which was so dear to her the following extracts :

“ Man, the most perfect of visible creatures, is nevertheless convinced that death must be his lot; and though this idea embitters at times the happiest hours of his existence, yet in the heart of every right-thinking person, the hope of the life that is to come, cheers and solaces him even in the midst of the severest sufferings. This spark from heaven illuminates alike the breast of the uncultivated African, and the refined European—and can God deceive His creatures? Without this feeling would not every other created being be more perfect, and consequently happier, than man? That man alone who has lost the best gift God has bestowed on him, can have any doubts concerning the immortality of the soul.

“ There is in reality no person in the world that does not believe in God: for every one to whom the question is put—‘ Who created thee?’—will answer, God or nature; thus, to speak comparatively, changing the name only of the great cause of his existence.

“ Were it possible for heavenly bliss to descend with downy pinions to visit this earth, the celestial emanation would find but one resting-place; and this would be in the bosom of real friendship,—a retreat that might almost make heaven itself be forgotten: there, where spirit greeteth spirit, and heart meeteth heart, is the pillow whereon each reposes on each, in joy and in sorrow.

“ Many persons are often so little conscious of what friendship really is, that they vaunt the many friends they have: while it is the conviction of possessing *one* friend that blesses and sanctifies existence.

“ The breath of friendship calls all the virtues into life. Wouldst thou render homage to virtue, ally thyself to one true friend.

“ Kindred spirit findeth easily the way to kindred spirit, nor needs the aid of language for its guide.

"Could but every honest heart  
 One true friend discover;  
 Every grief would then depart—  
 Every care be over:  
 And around us, chasing gloom,  
 Kindness, joys, and roses bloom.  
 Only friendship's harmony  
 Can relieve our woe;  
 Wanting this sweet sympathy,  
 Earth no bliss can know.

"Life is beautiful, and so is death; even without the  
 belief of the world to come it would be happiness to live,  
 if only to see and admire the beauty of nature.

"If life be to thee but a lightsome play,  
 Then a bitter earnest thy death will be:  
 If a heavy earnest wears life away,  
 Then death is a lightsome change for thee.

"This life is but a pilgrimage, sweet friend!  
 Our home of tranquil rest, the silent grave:  
 Storms meet us on the way, but still doth wend  
 The wise man cheerly on o'er wild and wave.

"Blest he, who his journey can pursue delighting,  
 Nor idly creeps, nor hastes with anxious cares;  
 Most blest to whom one friend his heart-faith plighting,  
 The joys and raptures of the travel shares.

"Hail to the wanderer, whom no cloudy sky  
 Dark'ning his path can cause to grieve at fate;  
 Soon shall he see the long-sought bourne draw nigh,  
 Where rest and safety smiling for him wait.

"Behold! dear friend, our pilgrim life pourtrayed,  
 Be friendship here our guide and comrade home;  
 Up toilsome heights sweet hope our steps shall aid,  
 And our true love in heaven eternal bloom!"

The physician and the clergyman, both old and dear  
 friends of Frau von H——, were present while Ida had  
 been reading these extracts, during which the calm cheer-

ful face of the sweet invalid had become changed as if apparently inspired with hopes of glory. They now saw that the angel of death had touched her with his hand, and that she had truly afforded proof of what Ida had just read, "that the hope of life after death strengthens the breast of every right-thinking person, even amidst the bitterest sufferings." The clergyman gently led Ida from the scene of sorrow: she believed her dear foster-mother to be in a calm and tranquil slumber, but the experienced eye of the pastor assured him that she would never wake again. With kind precaution he began to break the sad truth to his youthful friend; and he was not a little surprised, to find her mind so resigned and prepared to submit to the will of God: the pious fruit of the good education she had received. "What God wills is good," was her tearful and humble reply.

Before Marie and her father could arrive, she had commenced carrying out the arrangements which her deceased friend had desired. She had requested that her coffin should be similar to that of her husband, and that she should be placed by his side in the same grave; and some days before the burial, the children who had been the special objects of her care in the neighbourhood, were permitted by Ida to take a last view of the remains of her, who had so calmly quitted this world, and who then so placidly slept the eternal sleep of death.

According to the German custom, the coffins are three feet high at the upper end, and a foot and half at the lower end; the middle of the lid is only eight or nine inches broad, with flat sloping sides somewhat in the form of a roof. Plates with inscriptions are fixed on the lower end, according to the rank or riches of the person interred; and on the circumstances and quality of the deceased it depends whether the coffin be lined with silk or cotton. Around it are white or black ribbons for grown-up persons,

but for children, pink. The corpse is placed in the coffin in a simple dress; though should it be the body of a man high in office, it is attired in a state dress, while a soldier of rank is dressed in his uniform. Generally on the evening before the burial, but sometimes not till the morning of interment, the coffin is closed; and in many parts of Germany lemons are placed in little dishes on the covering of the black coffin, of which the bearers and others occasionally make use. The clergyman repeats a prayer, and the singers of the church chaunt a hymn in the house, previous to the removal of the body.

At the burial of a clergyman, those who have been confirmed during the last two or three years, as well as those who are in preparation for confirmation during the coming year or two, head the procession and precede the corpse to that place, in which their worthy pastor ministered to those confirmed the sacrament for the first time; and flowers are strewed by young girls all the way from the house of death to the grave. Like mournful attentions are also paid to those persons, who by the practice of benevolence, or the possession of great and virtuous qualities, have distinguished themselves in life: and such was the case at the burial of the good Frau von H——.

It was a calm, clear morning in spring, when the sound of the bells summoned the little community to evince their last marks of respect to their departed friend. To those in poverty and necessity she had ever been a real friend, and the poor came sobbing and weeping at the loss of their protecting angel. The relatives were assembled in the room, where the corpse was laid, surrounded by many lights. The apartment was hung with black, and the clergymen of the neighbourhood, and singers, were in attendance. A group of young girls, rich as well as poor, each dressed in white trimmed with black bows, melancholy and with tears in their eyes, had arrived to join the mournful



procession. Some of these went before the coffin, while others strewed it with flowers. Then appeared Ida, like an unearthly vision; her beautiful face was white as alabaster, for grief had chased every drop of blood from her veins, and as yet the relief of tears had been denied to the poor sufferer. By the side of Marie she walked; cold as marble; the veil she had worn on the day of her confirmation falling to the ground; and quite enveloping her form. In her hand she held a garland, of which every flower was expressive of her nameless grief, and which she was to place on the coffin. She knelt down in mute abstraction, till the clergyman raised her gently: and then, in spite of entreaties and remonstrances, she persisted in accompanying the procession to the grave. She proceeded, surrounded by dear friends, pressing to her heart a little beautifully blooming rose-bush, which her foster-mother had given her on the day of her confirmation, and which she intended to plant at the head of the grave of her dear lost friend, and to visit every day. Thus moved on the procession, in which were no other females but the young maidens before the corpse and the women servants, who were dressed in black, and who walked in couples, each carrying in her hand a large wax taper, lighted, held by a white handkerchief, the four corners of which were hanging down. The venerable clergyman, being Ida's spiritual adviser and friend, had undertaken to conduct her back to the house. She had hitherto wonderfully maintained her composure; she had placed the garland on the coffin, and had planted the rose-tree; but, overcome at length by her feelings, she sank fainting on the grave; and it was some time before she again awoke to a life of trial, and found herself in the arms of her dear Marie. Meanwhile, the procession had entered the church; where the tapers being deposited, and Ida's garland placed over a tablet on the wall, with a short inscription, the pastor then delivered a discourse somewhat in the form of a sermon.

Ida suffered much; and, some time after, gave vent to her sorrow in these verses, which she wrote in the manuscript book left to her as a legacy by Frau von Hille, and which she addressed to the urn placed on the monument of her benefactress, and over which was sculptured a weeping figure:

IDA'S LAMENT OVER THE URN OF FRAU VON H.

Shade on shade is thickly falling—  
Solemn strikes the great world-knell:  
Death, life's mate, now sternly calling,  
Backward draws with tyrant spell.

See, the room of death adorning,  
On the bed an Urn appears;  
Still'd around in voiceless mourning,  
Life-long plainings—fruitless tears.

Yet, a scarce heard murmur flowing,  
Whispers thro' the silence stern;  
Spirit-footsteps, lightly going  
To and fro about the Urn.

This, its void with ashes lining,—  
These, with tears as swiftly crown'd;  
Then, in holy kindness twining  
Ivy-tendrils softly round.

Bring *my* vacant Urn thus filling,  
All my soul in trembling shapes;  
All that born in voiceless thrilling,  
Lightly from my lip escapes.

A "*Forget-me-not*" entwining  
Round the base its timid prayer;  
Then may kindred hearts divining  
Best that greeting, bring them there!

A Protestant pastor in Germany is the most beautiful object of a German idyll. Goethe says, most truly:

"He is like Melchisedeck—priest and king in one person. He is so intimately connected with his flock by the most innocent relations in the world: especially to the agriculturist, whose occupations somewhat typify his own, and to whom he becomes father, master of the household, and member of the community in its full sense. Pure and beautiful is his highest vocation and duty towards human beings. To him is committed the charge of leading men towards life and heaven; of providing for their spiritual education and welfare; and of blessing them at all the principal epochs of life. He strengthens and consoles them under all their trials; and where he finds consolation of no avail, he arouses in them hopes of a happy futurity. Imagine such a man with the best feelings of humanity; strong-minded enough not to be swayed by circumstances, and already elevated far above the rest of the community, in which such purity and talent is not reasonably to be expected."

Give to such a man the necessary knowledge and acquirements for his office, as well as an activity and cheerfulness which never permit him for a moment to cease doing good, and you have pictured to yourself Ida's beloved teacher, whose benevolence, good humour, toleration, and consistency, with every quality that could add value to character, were happily joined to a cheerful liberality, and the kindest consideration for the faults of others.

The funeral ceremonies of the lamented Frau von Hille being over, the good pastor became a constant visitor to Ida, and joined most affectionately in the consolations offered to her by her father and her beloved Marie. One morning he was interrupted in his accustomed talk, by the sexton of the place coming to inform him that the funeral procession of a poor woman, who had died a few days before, was then at the entrance of the little town.

The good man accordingly took his departure, and found the corpse, according to custom, had been borne through

the principal streets, and was set down before the chief inn of the place. The coffin was placed in an open vehicle, and on it was a pall which completely enveloped it. The relations walked two and two after the bier, and proceeded through the small town to the further gate; there the widowed husband of the deceased was left alone with the coffin, while the friends and kindred, as he had many children, proceeded to choose for him a second wife. This done, they rejoined him, and informed him of the selection they had made, in which he expressed his concurrence, and promised that, after waiting six months, in compliance with the usual custom, he would take unto himself the mate they had thus selected for him. If the mourner be a woman, she sits on the coffin, still placed in the vehicle, with the pall drawn around her head, while the friends and kinsfolk proceed to choose a second husband for her in a similar manner: and there is nothing considered strange or indecorous towards the dead in this custom, which is probably derived from the beautiful and simple Scripture narrative of Ruth and her kinsman Boaz.

This ceremony over, the procession passed onward towards the grave, but before reaching the church-yard the coffin was taken from the vehicle and opened, in order that the clergyman might perceive that death had really set its seal on the corpse. It was then closed, and the mourning train entered the church-yard, singing hymns, and repeating prayers, till they came to the brink of that grave in which it was to rest for ever.

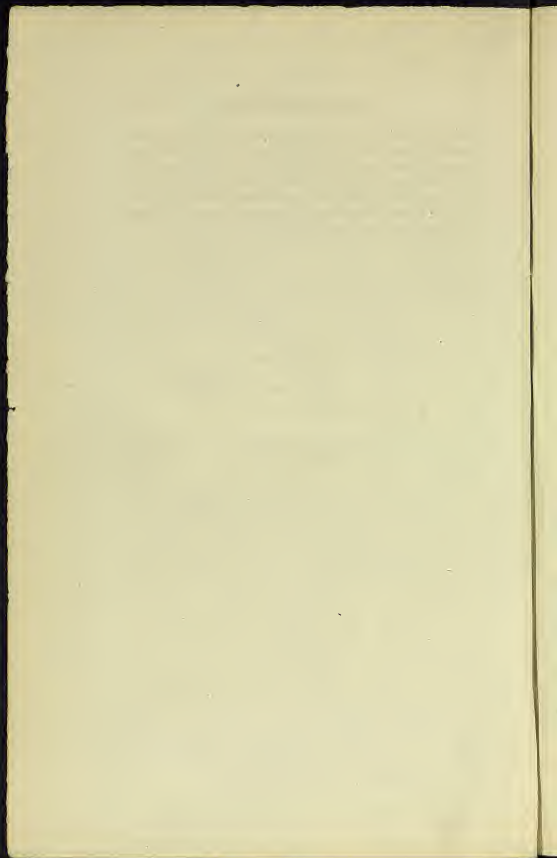
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The first portion of my work being now completed, I trust it may be found an entertaining and acceptable gift for the approaching festive season; and I can only hope it will be received with the kindness and indulgence I am aware it stands in need of. During the new year that is now so fast advancing upon us, and which I pray may

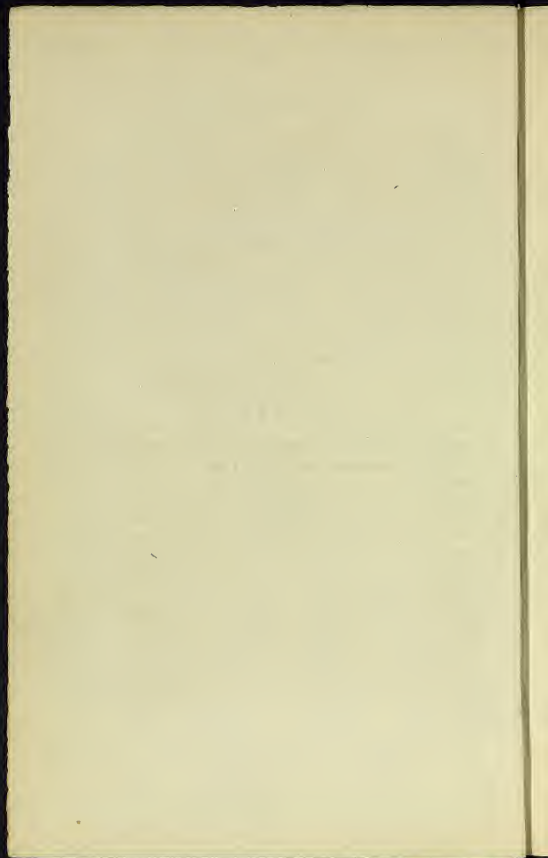
bring much happiness, in its course, to my friends and readers, I may be tempted to continue my task; the more so, that it has been so much lightened by the kind advice and assistance of many valued friends. And I cannot conclude without stating with gratitude that I am indebted for the poetical translations in the work to the talented authoress of "Laurel and Flowers."

*London, Christmas-eve, 1846.*

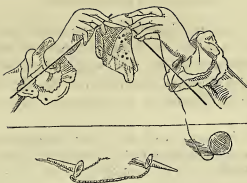




DIRECTIONS  
FOR WORKING THE  
KNITTING PATTERNS,  
AS  
DESCRIBED AND ILLUSTRATED.







EXPLANATORY PREFACE  
TO  
THE PATTERNS OF KNITTING.

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In presenting these patterns to the ladies of this country, more of which I propose to give in a future volume, I hope that a memorial, endeared to me from many considerations, may prove an agreeable gift to my fair readers. I think the introduction of edges, on each side of my directions, may tend to facilitate the execution of them, but I leave this to the discretion of those who undertake the patterns, as they may prefer the addition of four stitches—two at the beginning of the row, and two at the end.

I give no instructions how to knit, but show what can be knitted; as every lady in the present day is at least a beginner. I will only recommend, in order to acquire facility, and to knit with evenness, that the thread should be brought over the left hand, as shown in the design above.

I have tried to arrange the patterns progressively as to facility of execution, and I feel sure, that with attention, they present no difficulties that cannot easily be overcome. I am willing to answer, as soon as possible, any questions that may be directed to me concerning any of these patterns.

I must beg my friends not to try *one* pattern alone; that is to say, that when I give directions to cast on six stitches for each pattern, I advise the fair knitter to cast on two or more six stitches, the better to see the effect.

The few patterns of tapestry and netting are not new, but have been known for many years, and are only to be considered as an agreeable addition to the others.

The needle-cases, drawn under the design of the hands, at the head of these directions, are intended to contain our needles when we carry our work with us; and I will willingly shew one I possess, as a pattern for any one desirous of having such made.

In my future work, I will offer to the public a full description of stockings, socks, shoes or boots, which are much knitted in Germany; as I know, from experience, many ladies of this country (even in the higher circles) find occupation in this employment, and make these useful articles, not only for their children, but for the poor in their neighbourhood.

I present elsewhere a "Standard Filière," showing the different sizes of needles, to explain the numbers given in the directions.

APOLLINE FLOHR.

24th December.

## Explanation of Terms used in Knitting.

*To cast on.*—To make the first interlacement of the thread on the needle.

*To cast off.*—To knit two stitches, and to pass the first over the second, and so on to the last stitch, which is to be secured by drawing the thread through.

*To pearl.*—To knit a stitch with the thread before the needle.

*To narrow.*—To lessen, by knitting two stitches together.

*To widen.*—To increase by making a stitch, bringing the cotton round the needle, and knitting the same when it occurs.

*A turn.*—Two rows in the same stitch, backwards and forwards.

*A row.*—The stitches from one end of the needle to the other.

*A round.*—A row, when the stitches are on two, three, or more needles.

*A plain row.*—That composed of simple knitting.

*To pearl a row.*—To knit with the thread before the needle.

*To rib.*—To work alternate rows of plain and pearl knitting.

*To bring the thread forward.*—To make a stitch, by bringing the thread forward after a knitted stitch.

*To pass the thread over.*—To make a stitch, by passing the thread over the needle before and after a pearled stitch.

*To make a stitch.*—If after a knitted stitch, this is done by bringing the thread forward; if after a pearled stitch, by passing the thread over. To make a stitch between the two pearled stitches, the thread must be turned round the needle; that is, passed over the needle, and brought again in front; but to make a stitch, the thread must only be passed over the needle.

*To turn the thread round the needle.*—If the thread is before the needle, to pass it over the needle and bring it again in front.

*To bring the thread forward twice.*—To bring the thread forward, and then, by turning it round the needle, to bring it forward again; this makes two stitches; in the next row, pearl one, and knit one of them.

*To increase.*—To make a stitch.

*To decrease.*—To knit two stitches, taken together, in one.

*Knitting and pearling in the same row.*—When the stitch next after a pearled stitch is to be knitted, it is obvious that the thread must be passed back *under* the needle, before this can be done; in like manner, when a stitch is to be pearled, after a knitted stitch the thread must be brought in front *under* the needle; processes, however, very different from those of *passing the thread over*, and *bringing the thread forward*, both of which are for the purpose of making a stitch, and are done *above* the needle.

*To slip or pass a stitch.*—To change it from one needle to another, without knitting it.

*To fasten on.*—The best way to fasten on is to place the two ends contrariwise, and knit six or eight stitches with both together; but when knitting with silk or fine cotton, a weaver's knot will be found the best.

*A loop stitch.*—Made by bringing the thread before the needle; which, in knitting the succeeding stitch, will again take its own place.

*Pearl, seam, and rib-stitch.*—All signify the same.

*To knit or pearl three together.*—To knit or pearl three stitches, taken together in one.

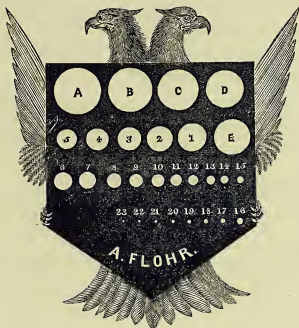
*To cross two stitches—the right over the left.*—Take the first stitch on a third needle; knit the second stitch; and then the first. *The left over the right.*—Take the first stitch on the left side of the work on a third needle; knit the left stitch, and bring the right hand stitch forward and knit it. The same directions will suffice for crossing two stitches for purling, using the word pearl instead of knit.

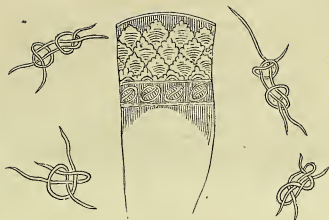
*To twist and knit a stitch.*—Take the stitch from behind; twist it; bring it forward and knit it.

*To twist and pearl a stitch.*—Bring the thread forward; take a stitch from behind; slip it from the left needle; twist it; put it back; and pearl it.

It is almost useless to observe, that in some of the directions, in order to avoid repetitions, the following mode of abbreviation has been adopted. When a part of a row or

round only is to be repeated, it is separated from the preceding part by a letter of the alphabet, inserted in italics, between two brackets, thus: "Repeat from (*a*)," signifies that the part placed next after (*a*) alone is to be repeated. Further, to prevent confusion, when it was necessary to employ such an abbreviation more than once in the same direction, the other letters of the alphabet, in a similar manner, have been taken in their order of succession.





GERMAN STOCKING ; AND KNOTS.

## First Division.

### STREIFEN (*striped*) PATTERNS.

Nos. 1 to 14.—QUILTS.

*Cotton*, Nos. 4 and 6; *needles*, Nos. 12 and 14.

Nos. 11, 8, 13, 14, 19.—CRADLE COVERS.

*Fleecy*, Nos. 6 and 8; *needles*, No. 3.

Nos. 1, 3, 5 to 12, 17 to 20.—CHAIR AND SOFA LEHNEN.

*Cotton*, Nos. 8 or 10; *needles*, Nos. 6 or 8.

All patterns.—PURSES. (*Coarse silk*.)

*Needles*, No. 15; *middle silk*, *needles*, No. 18.

Nos. 3, 4, 5, 7, 9, 16, 17, 19.—CUFFS AND COLLARS.

*Fine cotton or thread*; *needles*, No. 16.

Nos. 4, 5, 11, 9.—HANDKERCHIEFS AND COMFORTERS.

*Berlin wool*; *needles*, No. 7 and 9.

All patterns.—BAGS, CUSHIONS, AND PINCUSHIONS.

*Coarse silk*; *cotton*, Nos. 20, 30; *needles*, No. 10.

Nos. 4, 5, 11, 9.—CAPS AND MUFFATEES.

*Berlin wool (double)*; *needles*, Nos. 5 or 8.

## NO. I.—CHEVRON PATTERN.

Cast on fourteen stitches for each pattern and 6 for the edges; knit two plain rows; pearl two rows.

Slip 1, knit 2. *First row (a).*—Knit one, bring the thread forward; knit five, slip one; knit two together, pass the slip-stitch over it so that the three form one; knit five, bring the thread forward. Repeat from (a). last 3 knit.

Slip 1, knit 2. *Second row.*—Pearl knitting. last 3 knit.

Repeat these rows alternately six times; pearl a row; knit a row.

Commence again, as at first row.

## NO. II.—OPEN GEOMETRICAL PATTERN.

Cast on eight stitches for each pattern, and 6 for the edges; knit two plain rows.

Slip 1, knit 2. *First row (a).*—Knit two together; knit two together; knit one; bring the thread forward; knit one; bring the thread forward; knit two. Repeat from (a). last 3 knit.

Slip 1, knit 2. *Second row.*—Pearl knitting. last 3 knit.

Repeat these rows alternately.

## NO. III.—à JOUR STRIPE ON A PEARL GROUND.

Cast on ten stitches for each pattern, and 6 for the edges; knit two plain rows.

Slip 1, knit 2. *First row (a).*—Bring the thread forward; knit two together; pearl eight. Repeat from (a). last 3 knit.



- Slip 1, knit 2. *Second row (b).*—Pass the thread over; pearl two together; knit six; pearl two. Repeat from (b). last 3 knit.
- Slip 1, knit 2. *Third row (c).*—Bring the thread forward; knit two together; pearl six; knit two. Repeat from (c). last 3 knit.
- Repeat the second and third rows alternately.
- 

## NO. IV.—STRIPES ON PEARL GROUND.

Cast on four stitches for each pattern, and 6 for the edges; knit two plain.

- Slip 1, knit 2. *First row (a).*—Bring the thread forward; knit two together; pearl two. Repeat from (a). last 3 knit.
- Slip 1, knit 2. *Second row (b).*—Knit two; pass the thread over; pearl two together. Repeat from (b). last 3 knit.

Commence again, as at first row.

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## NO. V.—LACE PATTERN.

Cast on any number of stitches that may be divided by two, and 6 for the edges; knit two plain rows.

- Slip 1, knit 2. *First row (a).*—Pass the thread over; pearl two together. Repeat from (a). last 3 knit.
- Slip 1, knit 2. *Second row (b).*—Pass the thread over; pearl two together. Repeat from (b). last 3 knit.
- Repeat these rows alternately.
- 

## NO. VI.—CHAIN OF EYELET-HOLE STRIPES.

Cast on nine stitches for each pattern, and 6 for the edges; knit two plain rows.

- Slip 1, knit 2. *First row (a).*—Pass the thread over ;  
 pearl *three* stitches together ; bring the thread  
 forward ; knit two ; bring the thread forward ;  
 knit two together ; knit two. Repeat from (a).  
 last 3 knit.
- Slip 1, knit 2. *Second row.*—Pearl knitting.  
 last 3 knit.
- Slip 1, knit 2. *Third row (b).*—Pass the thread over ;  
 pearl *three* together ; bring the thread forward ;  
 knit one ; bring the thread forward ; knit two  
 together ; bring the thread forward ; knit two  
 together ; knit one. Repeat from (b). last 3 knit.
- Slip 1, knit 2. *Fourth row.*—Pearl knitting.  
 last 3 knit.
- Slip 1, knit 2. *Fifth row (c).*—Pass the thread over ;  
 pearl *three* together ; bring the thread forward ;  
 knit two ; bring the thread forward ; knit two  
 together ; knit two. Repeat from (c).
- Slip 1, knit 2. *Sixth row.*—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Seventh row (d).*—Pass the thread over ;  
 pearl *three* together ; bring the thread forward ;  
 knit six. Repeat from (d). last 3 knit.
- Slip 1, knit 2. *Eighth row.*—Pearl knitting. last 3 knit.
- Ninth row.*—Like the *Seventh*. last 3 knit.
- Slip 1, knit 2. *Tenth row.*—Pearl knitting. last 3 knit.  
 Commence again, as at first row.

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 NO. VII.—FLUTED COLUMN.

Cast on any number of stitches that may be  
 divided by four, and 6 for the edges ; knit two  
 plain rows.

- Slip 1, knit 2. *First row (a).*—Pass the thread over ;  
 pearl *three* together ; bring the thread forward ;  
 knit one. Repeat from (a). last 3 knit.

Slip 1, knit 2. *Second row.*—Pearl knitting. last 3 knit.  
Repeat these rows alternately.

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## NO. VIII.—RACKET PATTERN.

Cast on *five* stitches for each pattern, and 6 for the edges; knit two plain rows.

- Slip 1, knit 2. *First row (a).*—Pearl two; bring the thread forward; knit *three* together; pass the thread over. Repeat from (a). last 3 knit.  
Slip 1, knit 2. *Second row (b).*—Pearl three; knit two. Repeat from (b). last 3 knit.  
Slip 1, knit 2. *Third row (c).*—Pearl two; knit three. Repeat from (c). last 3 knit.  
Slip 1, knit 2. *Fourth row (d).*—Pearl three; knit two. Repeat from (d). last 3 knit.  
Commence again, as at first row.
- 

## NO. IX.—RAILWAY PATTERN.

Cast on any number of stitches that may be divided by *four*, and 6 for the edges; knit two plain rows.

- Slip 1, knit 2. *First row (a).*—Pass the thread over; pearl three together; bring the thread forward; twist and knit one. Repeat from (a). last 3 knit.  
Slip 1, knit 2. *Second row (b).*—Twist and pearl one; knit three. Repeat from (b). last 3 knit.  
Slip 1, knit 2. *Third row (c).*—Pearl three; twist and knit one. Repeat from (c). last 3 knit.  
Slip 1, knit 2. *Fourth row (d).*—Twist and pearl one; knit three. Repeat from (d). last 3 knit.  
Slip 1, knit 2. *Fifth row (e).*—Pearl three; twist and pearl one. Repeat from (e). last 3 knit.

Slip 1, knit 2. *Sixth row (f)*.—Twist and pearl one ;  
 knit three. Repeat from (*f*). last 3 knit.  
 Commence again, as at first row.

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## NO. X.—HEMSTITCH CLOSE CHAIN.

Cast on *four* stitches for each pattern ; 6 for the  
 edges ; knit two plain rows.

Slip 1, knit 2. *First row (a)*.—Knit two ; bring the  
 thread forward ; slip one ; knit one, pass the slip-  
 stitch over it. Repeat from (*a*). last 3 knit.  
 Slip 1, knit 2. *Second row (b)*.—Pearl two ; pass the  
 thread over ; pearl two together. Repeat from (*b*).  
 last 3 knit.

Repeat these rows alternately.

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## NO. XI.—JACOB'S LADDER PATTERN.

Cast on *six* stitches for each pattern ; and 6  
 for the edges. Knit two plain rows.

Slip 1, knit 2. *First row (a)*.—Pearl one ; knit two  
 together ; bring the thread forward ; knit one ;  
 bring the thread forward ; slip one ; knit one,  
 pass the slip stitch over it. Repeat from (*a*). last 3 knit.  
 Slip 1, knit 2. *Second row (b)*.—Pearl five ; knit one.  
 Repeat from (*b*). last 3 knit.  
 Repeat these rows alternately.

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## NO. XII.—HEMSTITCH AND EYELET-HOLE STRIPES.

Cast on *eight* stitches for each pattern, and 6  
 for the edges ; knit two plain rows.

- Slip 1, knit 2. *First row (a).*—Knit two together; bring the thread forward; knit two; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit two. Repeat from (a).  
last 3 knit.
- Slip 1, knit 2. *Second row (b).*—Pearl four; pearl two together; pass the thread over; pearl two. Repeat from (b).  
last 3 knit.
- Slip 1, knit 2. *Third row (c).*—Knit two together; bring the thread forward; knit three; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit one. Repeat from (c).  
last 3 knit.
- Slip 1, knit 2. *Fourth row.*—Repeat the second row.  
last 3 knit.
- Slip 1, knit 2. *Fifth row (d).*—Knit two together; bring the thread forward; knit four; bring the thread forward; slip one; knit one, pass the slip-stitch over it. Repeat from (d).  
last 3 knit.
- Slip 1, knit 2. *Sixth row.*—Repeat the second row.  
last 3 knit.

Commence again as at first row.

---

NO. XIII.—TRIPLE EYELET-HOLES PATTERN.

Cast on *eight* stitches for each pattern, and 6 for the edges; knit two plain rows.

- Slip 1, knit 2. *First row (a).*—Bring the thread forward; slip one; knit one, pass the slip-stitch over it. Repeat from (a).  
last 3 knit.
- Slip 1, knit 2. *Second row.*—Pearl knitting.  
last 3 knit.
- Slip 1, knit 2. *Third row (b).*—Bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit six. Repeat from (b).  
last 3 knit.

Repeat the second and third rows alternately, to the number of five rows, and then commence the pattern again, as at first row.

---

NO. XIV.—RICE-PATTERN.

Cast on *seven* stitches for each pattern, and 6 for the edges. Knit two plain rows.

- Slip 1, knit 2. *First row (a)*.—Bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit five stitches. Repeat from (a).  
last 3 knit.
- Slip 1, knit 2. *Second row*.—Pearl knitting.  
last 3 knit.
- Slip 1, knit 2. *Third row (b)*.—Bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit one; pearl three; knit one. Repeat from (b).  
last 3 knit.
- Slip 1, knit 2. *Fourth row (c)*.—Pearl one; knit one; bring the thread forward; knit two together; pearl three. Repeat from (c).  
last 3 knit.

*Fifth row*.—Like the *third row*.

*Sixth row*.—Like the *second row*.

*Seventh row*.—Like the *first row*.

*Eighth row*.—Like the *second row*.

Commence the pattern again at the *third row*.

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NO. XV.—EMILIE PATTERN.

Cast on *nine* stitches for each pattern, and 6 for the edges; knit two plain rows.

- Slip 1, knit 2. *First row (a)*.—Knit two together; bring the thread forward; knit two together; bring the thread forward; knit two together; pass the thread over; pearl three. Repeat from (a).  
last 3 knit.

Slip 1, knit 2. *Second row.*—Knit three; pearl six.  
last 3 knit.

Repeat these rows alternately.

## NO. XVI.—HELENA PATTERN.

Cast on *twelve* stitches for each pattern, and 6 for the edges; knit two plain rows.

Slip 1, knit 2. *First row (a).*—Knit one; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit one; knit two together; bring the thread forward; knit one; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit one; knit two together; bring the thread forward. Repeat from (a).  
last 3 knit.

Slip 1, knit 2. *Second row.*—Pearl knitting.  
last 3 knit.

Slip 1, knit 2. *Third row.*—Knit two; bring the thread forward; slip one; knit two together, pass the slip-stitch over it; bring the thread forward; (b) knit three; bring the thread forward; slip one; knit two together, pass the slip-stitch over it; bring the thread forward. Repeat from (b).  
Finish by knitting one. last 3 knit.

Slip 1, knit 2. *Fourth row.*—Pearl knitting.  
last 3 knit.

Commence again, as at *first row.*

## NO. XVII.—ADELAIDE PATTERN.

Cast on *ten* stitches for each pattern, and 6 for the edges; knit two plain rows.

- Slip 1, knit 2. *First row (a).*—Pearl one; twist\* and knit one; pearl one; twist and knit one; pearl one; twist and knit one; cast off three stitches; twist and knit the fourth. Repeat from (a).  
last 3 knit.
- Slip 1, knit 2. *Second row (b).*—Twist and pearl one; pass the thread *twice* round the needle; twist and pearl one; knit one; twist and pearl one; knit one; twist and pearl one; knit one. Repeat from (b).  
last 3 knit.
- Slip 1, knit 2. *Third row (c).*—Pearl one; twist and knit one; pearl one; twist and knit one; pearl one; twist and knit one; bring the thread forward *twice*; always slip the thread there from the left needle; *twist* and knit one. Repeat from (c).  
last 3 knit.

Repeat the *second* and *third* rows; and the *sixth* row is the same as the *second* row.

- Slip 1, knit 2. *Seventh row (d).*—Pearl one; *twist* and knit one; pearl one; *twist* and knit one; pearl one; twist and knit one; slip the needle forward under the *five* threads; bring the cotton round the needle; pass it back; divide the loop thus formed; and pass the ball of cotton through it; twist and knit one. Repeat from (d).  
last 3 knit.

Commence again at the *second* row.

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XVIII.—MARY PATTERN.

Cast on *fourteen* stitches for each pattern, and 6 for the edges; knit two plain rows.

\* For "twist and knit," and "twist and pearl," see explanations.



Slip 1, knit 2. *First row (a).*—Knit one; bring the thread forward; knit four; knit two together; slip one; knit one, pass the slip-stitch over it; knit four; bring the thread forward; knit one. Repeat from (a). last 3 knit.

Slip 1, knit 2. *Second row.*—Pearl knitting. last 3 knit.

*Third row.*—Repeat the *first row*.

Slip 1, knit 2. *Fourth row.*—Pearl knitting. last 3 knit.

*Fifth row (b).*—Knit one; bring the thread forward; knit two together; bring the thread forward; knit two together; bring the thread forward: knit two together; slip one; knit one, pass the slip-stitch over it; knit four; bring the thread forward; knit one. Repeat from (b). last 3 knit.

Slip 1, knit 2. *Sixth row.*—Pearl knitting. last 3 knit.

*Seventh row.*—Like the *fifth*.

Slip 1, knit 2. *Eighth row.*—Pearl knitting. last 3 knit.

*Ninth row.*—Like the *first row*.

Slip 1, knit 2. *Tenth row.*—Pearl knitting. last 3 knit.

Slip 1, knit 2. *Eleventh row (c).*—Knit one; bring the thread forward; knit four; knit two together; slip one; knit one, pass the slip-stitch over it; bring the thread forward; slip one; knit one, pass the slip-stitch over it; bring the thread forward; slip one; knit one, pass the slip-stitch over it; bring the thread forward; knit one. Repeat from (c). last 3 knit.

Slip 1, knit 2. *Twelfth row.*—Pearl knitting. last 3 knit.

*Thirteenth row.*—Like the *eleventh row*.

- Slip 1, knit 2. *Fourteenth row.*—Pearl knitting.  
last 3 knit.  
Commence again from *third* row.
- 

## NO. XIX.—OLIVIA PATTERN.

- Cast on *eight* stitches for each pattern, and 6 for the edges. Knit two plain rows.
- Slip 1, knit 2. *First row (a).*—Knit three; knit two together; bring the thread forward; pearl three.  
Repeat from (a). last 3 knit.
- Slip 1, knit 2. *Second row (b).*—Knit three; pearl one; pass the thread over; pearl two together; pearl two. Repeat from (b). last 3 knit.
- Slip 1, knit 2. *Third row (c).*—Knit one; knit two together; bring the thread forward; knit two; pearl three. Repeat from (c). last 3 knit.
- Slip 1, knit 2. *Fourth row (d).*—Knit three; pearl three, pass the thread over; pearl two together. Repeat from (d). last 3 knit.  
Commence again, as at first row.
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## NO. XX.—APOLLONIA PATTERN.

- Cast on *twenty-two* stitches for each pattern, and 6 for the edges; knit two plain rows.
- Slip 1, knit 2. *First row (a).*—Knit two; bring the thread forward; slip one; knit one, pass the slip-stitch over it; pearl two; knit five; knit two together; turn the thread round the needle *four* times; slip one; knit one, pass the slip-stitch over it; knit five; pearl two. Repeat from (a). last 3 knit.

- Slip 1, knit 2. *Second row (b).*—Knit two; pearl four; pearl two together; turn the thread round the needle four times, and drop from the left needle the four threads; pearl two together; pearl four; knit two; pearl two; pass the thread over; pearl two together. Repeat from (b).  
last 3 knit.
- Slip 1, knit 2. *Third row (c).*—Knit two; bring the thread forward; slip one; knit one, pass the slip-stitch over it; pearl two; knit three; knit two together; turn the thread round the needle four times, and drop from the left needle the four threads; slip one; knit one, pass the slip-stitch over it; knit three; pearl two. Repeat from (c).  
last 3 knit.
- Slip 1, knit 2. *Fourth row (d).*—Knit two; pearl two; pearl two together; turn the thread round the needle four times, and drop from the left needle the four threads; pearl two together; pearl two; knit two; pearl two, pass the thread over; pearl two together. Repeat from (d).  
last 3 knit.
- Slip 1, knit 2. *Fifth row (e).*—Knit two; bring the thread forward; slip one; knit one, pass the slip-stitch over it; pearl two; knit one; knit two together; turn the thread round the needle four times, and drop from the left needle the four threads; slip one; knit one, pass the slip-stitch over it; knit one; pearl two. Repeat from (e).  
last 3 knit.
- Slip 1, knit 2. *Sixth row (f).*—Knit two; pearl two together; turn the thread round the needle four times, and drop from the left needle the four threads; pearl two together; knit two; pearl two, pass the thread over; pearl two together. Repeat from (f).  
last 3 knit.

Slip 1, knit 2. *Seventh row (g).*— Knit two; bring the thread forward; slip one; knit one, pass the slip-stitch over it; pearl two; knit one; cast on *five*; pass the *two* upper threads, and slip the needle forward under the remaining threads; pass them in front, and knit them one after the other; cast on *five*; knit one; pearl two. Repeat from (*g*). last 3 knit

Slip 1, knit 2. *Eighth row (h).*— Knit two; pearl fourteen; knit two; pearl two; bring the thread forward; knit two together. Repeat from (*h*). last 3 knit.

Commence again, as at first row.



## Second Division.

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### TROPFEN (*dotted*) PATTERNS.

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Nos. 22, 24, 27, 28.—CRADLE COVERS.

*Fleecy*, Nos. 6, 8; *needles*, No. 3.

Nos. 23, 24, 25, 28.—CHAIR AND SOFA LEHNS.

*Cotton*, Nos. 8, 10; *needles*, Nos. 6, 8.

Nos. 24, 25, 27.—PURSES. (Coarse silk.)

*Needles*, Nos. 15, 16; *middle silk, needles*, No. 18.

Nos. 22, 24, 25, 27.—CUFFS AND COLLARS.

*Fine cotton or thread*; *needles*, Nos. 16, 18.

No. 24.—HANDKERCHIEFS AND COMFORTERS.

*Berlin wool*; *needles*, Nos. 7, 9.

Nos. 22, 23, 24, 25, 26, 27.—BAGS, CUSHIONS, AND PIN-CUSHIONS. (Coarse silk.)

*Cotton*, Nos. 20, 30; *needles*, No. 10.

No. 24.—CAPS AND MUFFATEES.

*Double Berlin wool*; *needles*, Nos. 5, 8.

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## NO. XXI.—SINGLE LEAF.

Cast on any number of stitches that may be divided by six, and 6 for the edges; knit two plain rows.

- Slip 1, knit 2. *First row (a).*—Knit one; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit one; knit two together; bring the thread forward. Repeat from (a).  
last 3 knit.
- Slip 1, knit 2. *Second row.*—Pearl knitting.  
last 3 knit.
- Slip 1, knit 2. *Third row (b).*—Knit two; bring the thread forward; slip one; knit two together, pass the slip-stitch over it; bring the thread forward; knit one. Repeat from (b).  
last 3 knit.
- Slip 1, knit 2. *Fourth row.*—Pearl knitting.  
last 3 knit.
- Slip 1, knit 2. *Fifth row (c).*—Knit one; knit two together; bring the thread forward; knit one; bring the thread forward; slip one; knit one, pass the slip-stitch over it. Repeat from (c).  
last 3 knit.
- Slip 1, knit 2. *Sixth row.*—Pearl knitting.  
last 3 knit.
- Slip 1, knit 2. *Seventh row.*—Knit two together (d); bring the thread forward; knit three; bring the thread forward; slip one; knit two together, pass the slip-stitch over it. Repeat from (d).  
Finish by knitting one. last 3 knit.
- Slip 1, knit 2. *Eighth row.*—Pearl knitting.  
last 3 knit.

Commence again as at *first row.*

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NO. XXII.—SPOT ON PEARL GROUND.

Cast on any number of stitches that may be divided by six; and 6 for the edges; knit 2 plain rows.

- Slip 1, knit 2. *First row (a).*—Bring the thread forward; slip one; knit two together, pass the slip-stitch over it; bring the thread forward; knit three. Repeat from (a). last 3 knit.
- Slip 1, knit 2. *Second row.*—Plain knitting. last 3 knit.
- Slip 1, knit 2. *Third row (b).*—Knit three; bring the thread forward; slip one; knit two together, pass the slip-stitch over it; bring the thread forward. Repeat from (b). last 3 knit.
- Slip 1, knit 2. *Fourth row.*—Plain knitting. last 3 knit.

Commence again as at *first row.*

NO. XXIII.—ORANGE LEAF.

Cast on any number of stitches that may be divided by six, and 6 for the edges; knit two plain rows.

- Slip 1, knit 2. *First row (a).*—Knit one; bring the thread forward; slip one; knit one, pass the slip stitch over it; knit one; knit two together; bring the thread forward. Repeat from (a). last 3 knit.
- Slip 1, knit 2. *Second row.*—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Third row.*—Same as first row.
- Slip 1, knit 2. *Fourth row.*—Pearl knitting. last 3 knit.
- Fifth row.*—Like the *first row.*
- Slip 1, knit 2. *Sixth row.*—Pearl knitting. last 3 knit.

- Slip 1, knit 2. *Seventh row (b)*.—Knit two; bring the thread forward; slip one; knit two together; pass the slip-stitch over it; bring the thread forward; knit one. Repeat from (b). last 3 knit.
- Slip 1, knit 2. *Eighth row*.—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Ninth row (c)*.—Knit one; knit two together; bring the thread forward; knit one; bring the thread forward; slip one; knit one; pass the slip-stitch over it. Repeat from (c). last 3 knit.
- Slip 1, knit 2. *Tenth row*.—Pearl knitting. last 3 knit.
- Eleventh row*.—Like the *ninth row*.
- Slip 1, knit 2. *Twelfth row*.—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Thirteenth row*.—Knit two together; (d) bring the thread forward; knit three; bring the thread forward; slip one; knit two together, pass the slip-stitch over it. Repeat from (d). last 3 knit.
- Slip 1, knit 2. *Fourteenth row*.—Pearl knitting. last 3 knit.

Commence again from the *third row*.

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NO. XXIV.—OPEN HONEYCOMB.

Cast on any number of stitches that may be divided by six, and 6 for the edges; knit two plain rows.

- Slip 1, knit 2. *First row (a)*.—Bring the thread forward; knit three together; bring the thread forward; knit three. Repeat from (a). last 3 knit.
- Slip 1, knit 2. *Second row*.—Pearl knitting. last 3 knit.



- Slip 1, knit 2. *Third row (b).*—Knit three; bring the thread forward; knit three together; bring the thread forward. Repeat from (*b*). last 3 knit.
- Slip 1, knit 2. *Fourth row.*—Pearl knitting. last 3 knit.

Commence again as at *first row*.

NO. XXV.—BRAID ON OPEN GROUND.

Cast on any number of stitches that may be divided by *six*, and 6 for the edges; knit two plain rows.

- Slip 1, knit 2. *First row (a).*—Knit one; bring the thread forward; slip one; knit one, pass the slip-stitch over; knit one; knit two together; bring the thread forward. Repeat from (*a*). last 3 knit.
- Slip 1, knit 2. *Second row.*—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Third row (b).*—Knit two; bring the thread forward; knit three together; bring the thread forward; knit one. Repeat from (*b*). last 3 knit.
- Slip 1, knit 2. *Fourth row.*—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Fifth row (c).*—Knit one; knit two together; bring the thread forward; knit one; bring the thread forward; slip one; knit one, pass the slip-stitch over it. Repeat from (*c*). last 3 knit.
- Slip 1, knit 2. *Sixth row.*—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Seventh row.*—Knit two together (*d*); bring the thread forward; knit three; bring the thread forward; knit three together. Repeat from (*d*). last 3 knit.

Slip 1, knit 2. *Eighth row.*—Pearl knitting.  
last 3 knit.  
Commence again, as at *first* row.

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NO. XXVI.—GRANITE PATTERN.

Cast on any number of stitches that may be divided by *nine*, and 6 for the edges: knit two plain rows.

- Slip 1, knit 2. *First row (a).*—Knit three; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit four. Repeat from (*a*).  
last 3 knit.
- Slip 1, knit 2. *Second row.*—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Third row (b).*—Knit one; knit two together; bring the thread forward; knit one; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit three. Repeat from (*b*).  
last 3 knit.
- Slip 1, knit 2. *Fourth row.*—Pearl knitting.  
last 3 knit.
- Slip 1, knit 2. *Fifth row (c).*—Knit two together; bring the thread forward; knit three; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit two. Repeat from (*c*).  
last 3 knit.
- Slip 1, knit 2. *Sixth row.*—Pearl knitting.  
last 3 knit.
- Slip 1, knit 2. *Seventh row (d).*—Knit one; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit one; knit two together; bring the thread forward; knit three. Repeat from (*d*).  
last 3 knit.
- Slip 1, knit 2. *Eighth row.*—Pearl knitting.  
last 3 knit.

Slip 1, knit 2. *Ninth row (e)*.—Knit two; bring the thread forward; knit three together; bring the thread forward; knit four. Repeat from (e).  
last 3 knit.

Slip 1, knit 2. *Tenth row*.—Pearl knitting.  
last 3 knit.

Slip 1, knit 2. Knit five; and recommence at the *first row*. In knitting this pattern, each alternate time after the edge stitches, commence the *third, fifth, seventh, and ninth rows*, with five plain stitches *before the initials*.

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NO. XXVII.—DORMOUSE PATTERN.

Cast on any number of stitches that may be divided by *six*, (say two patterns), and 6 for the edges; knit two plain rows.

Slip 1, knit 2. *First row (a)*.—Knit one; pass the thread over; pearl two together; knit one; pearl two together; bring the thread forward. Repeat from (a).  
last 3 knit.

Slip 1, knit 2. *Second row*.—Pearl knitting. last 3 knit.

Slip 1, knit 2. *Third row (b)*.—Knit two; pass the thread over; pearl three together; bring the thread forward; knit one. Repeat from (b).  
last 3 knit.

Slip 1, knit 2. *Fourth row*.—Pearl knitting. last 3 knit.

Slip 1, knit 2. *Fifth row (c)*.—Knit one; pearl two together; bring the thread forward; knit one; pass the thread over; pearl two together. Repeat from (c).  
last 3 knit.

Slip 1, knit 2. *Sixth row*.—Pearl knitting. last 3 knit.

Slip 1, knit 2. *Seventh row (d)*.—Knit one; pearl two together; bring the thread forward; knit one; pass the thread over; pearl two together. Repeat from (d).  
last 3 knit.

- Slip 1, knit 2. *Eighth row.*—Pearl knitting,  
last 3 knit.
- Ninth row.*—Like the *seventh* row.
- Slip 1, knit 2. *Tenth row.*—Pearl knitting,  
last 3 knit.
- Slip 1, knit 2. *Eleventh row.*—Pearl two together;  
(*e*) bring the thread forward; knit three; pass  
the thread over; pearl three together. Repeat  
from (*e*). last 3 knit.
- Slip 1, knit 2. *Twelfth row.*—Pearl knitting,  
last 3 knit.
- Slip 1, knit 2. *Thirteenth row (f).*—Knit one; pass  
the thread over; pearl two together; knit one;  
pearl two together; bring the thread forward.  
Repeat from (*f*). last 3 knit.
- Slip 1, knit 2. *Fourteenth row.*—Pearl knitting.  
last 3 knit.
- Fifteenth row.*—Like the *thirteenth* row.
- Slip 1, knit 2. *Sixteenth row.*—Pearl knitting.  
last 3 knit.
- Commence again, as at *first* row.

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 NO. XXVIII.—KUGEL PATTERN.

Cast on any number of stitches that may be divided by *ten*, and 6 for the edges; knit two plain rows.

- Slip 1, knit 2. *First row (a).*—Knit one; knit two together; bring the thread forward; knit one; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit four. Repeat from (*a*). last 3 knit.
- Slip 1, knit 2. *Second row.*—Pearl knitting.  
last 3 knit.

- Slip 1, knit 2. *Third row (b).*—Knit two together; bring the thread forward; knit three; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit three. Repeat from (b).  
last 3 knit.
- Slip 1, knit 2. *Fourth row.*—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Fifth row (c).*—Knit one; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit one; knit two together; bring the thread forward; knit four. Repeat from (c). last 3 knit.
- Slip 1, knit 2. *Sixth row.*—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Seventh row (d).*—Knit two; bring the thread forward; slip one; knit two together, pass the slip-stitch over it; bring the thread forward; knit five. Repeat from (d). last 3 knit.
- Slip 1, knit 2. *Eighth row.*—Pearl knitting. last 3 knit.
- Slip 1, knit 2. Knit five, and commence again as at *first row (a)*. In knitting this pattern, each alternate time after the edge stitches, commence the *third, fifth, seventh, and ninth* rows, with five plain stitches *before* the initials.



### Third Division.

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#### FESTE (*close*) PATTERNS.

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##### All.—QUILTS.

*Cotton*, Nos. 4, 5; *needles*, Nos. 12 and 14.

##### Nos. 30, 35, 36, 37, 38.—CRADLE COVERS.

*Fleecy*, Nos. 6, 8; *needles*, No. 3.

##### Nos. 32, 38.—PURSES. (Coarse silk.)

*Needles*, Nos. 15, 16 (middle).

*Two colours*, (120 stitches within the edges); *silk*:  
*needles*, No. 18.

##### Nos. 29, 30, 35, 38.—HANDKERCHIEFS AND COMFORTERS.

*Berlin wool*; *needles*, Nos. 7, 9.

##### Nos. 30, 33, 34.—PINCUSHIONS.

*Cotton*, Nos. 20, 30; *needles*, No. 10.

##### Nos. 30, 38.—CAPS AND MUFFATEES.

*Double Berlin wool*; *needles*, Nos. 5, 8.

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## NO. XXIX.—THREE-CORNERED PEARL CLOSE PATTERN.

Cast on *eight* stitches for each pattern, and 6 for the edges; knit two plain rows.

- Slip 1, knit 2. *First row (a)*.—Knit one; pearl seven.  
Repeat from (a). last 3 knit.
- Slip 1, knit 2. *Second row (b)*.—Knit six; pearl two.  
Repeat from (b). last 3 knit.
- Slip 1, knit 2. *Third row (c)*.—Knit three; pearl five. Repeat from (c). last 3 knit.
- Slip 1, knit 2. *Fourth row (d)*.—Knit four; pearl four. Repeat from (d). last 3 knit.
- Slip 1, knit 2. *Fifth row (e)*.—Knit five; pearl three.  
Repeat from (e). last 3 knit.
- Slip 1, knit 2. *Sixth row (f)*.—Knit two; pearl six.  
Repeat from (f). last 3 knit.
- Slip 1, knit 2. *Seventh row (g)*.—Knit seven; pearl one. Repeat from (g). last 3 knit.
- Eighth row*.—Commence again, as at *first row*.

## NO. XXX.—CLOSE TWIST.

Cast on any number of stitches that may be divided by *four*, and 6 for the edges; knit two plain rows.

- Slip 1, knit 2. *First row (a)*.—Pearl two; knit two; pearl two; knit two. Repeat from (a). last 3 knit.
- Repeat this row five times more.
- Slip 1, knit 2. *Seventh row (b)*.—Knit one; cross two stitches, the first *under* the second, knit the second, and then pearl the first; cross two stitches, the first *over* the second, pearl the second, and then knit the first. Repeat from (b). last 3 knit.

Slip 1, knit 2. *Eighth row (c)*.—Knit two; pearl two. Repeat from (c). last 3 knit.

Repeat this row five times more.

Slip 1, knit 2. *Fourteenth row*.—Pearl one (d); cross two stitches, the first *over* the second; pearl the *second*, and then knit the *first*; cross two stitches, the first *under* the second, knit the *second*, and then pearl the *first*. Repeat from (d). last 3 knit.

Commence again, as at first row.

NO. XXXL.—TWIST CLOSE VANDYKE PATTERN.

(A PRETTY INSERTION.)

Cast on *twelve* stitches for each pattern, and 6 for the edges; knit two plain rows.

Slip 1, knit 2. *First row (a)*.—Twist and knit one stitch; pearl eleven. Repeat from (a). last 3 knit.

Slip 1, knit 2. *Second row (b)*.—Knit eleven; twist and pearl one. Repeat from (b). last 3 knit.

Slip 1, knit 2. *Third row (c)*.—Twist and knit two; pearl nine; twist and knit one. Repeat from (c). last 3 knit.

Slip 1, knit 2. *Fourth row (d)*.—Twist and pearl one; knit nine; twist and pearl two. Repeat from (d). last 3 knit.

Slip 1, knit 2. *Fifth row (e)*.—Twist and knit three; pearl seven; twist and knit two. Repeat from (e). last 3 knit.

Slip 1, knit 2. *Sixth row (f)*.—Twist and pearl two; knit seven; twist and pearl three. Repeat from (f). last 3 knit.

Slip 1, knit 2. *Seventh row (g)*.—Twist and knit four; pearl five; twist and knit three. Repeat from (g). last 3 knit.



- Slip 1, knit 2. *Eighth row (h)*.—Twist and pearl three; knit five; twist and pearl four. Repeat from *(h)*. last 3 knit.
- Slip 1, knit 2. *Ninth row (i)*.—Twist and knit five; pearl three; twist and knit four. Repeat from *(i)*. last 3 knit.
- Slip 1, knit 2. *Tenth row (k)*.—Twist and pearl four; knit three; twist and pearl five. Repeat from *(k)*. last 3 knit.
- Slip 1, knit 2. *Eleventh row (l)*.—Twist and knit six; pearl one; twist and knit five. Repeat from *(l)*. last 3 knit.
- Slip 1, knit 2. *Twelfth row (m)*.—Twist and pearl five; knit one; twist and pearl six. Repeat from *(m)*. last 3 knit.
- Slip 1, knit 2. *Thirteenth row*.—Twist and knit all. last 3 knit.
- Slip 1, knit 2. *Fourteenth row*.—Twist and pearl all. last 3 knit.
- Slip 1, knit 2. *Fifteenth row (n)*.—Pearl one; twist and knit eleven. Repeat from *(n)*. last 3 knit.
- Slip 1, knit 2. *Sixteenth row (o)*.—Twist and pearl eleven; knit one. Repeat from *(o)*. last 3 knit.
- Slip 1, knit 2. *Seventeenth row (p)*.—Pearl two; twist and knit nine; pearl one. Repeat from *(p)*. last 3 knit.
- Slip 1, knit 2. *Eighteenth row (q)*.—Knit one; twist and pearl nine; knit two. Repeat from *(q)*. last 3 knit.
- Slip 1, knit 2. *Nineteenth row (r)*.—Pearl three; twist and knit seven; pearl two. Repeat from *(r)*. last 3 knit.
- Slip 1, knit 2. *Twentieth row (s)*.—Knit two; twist and pearl seven; knit three. Repeat from *(s)*. last 3 knit.

- Slip 1, knit 2. *Twenty-first row (t)*.— Pearl four ;  
twist and knit five ; pearl three. Repeat from  
(*t*). last 3 knit.
- Slip 1, knit 2. *Twenty-second row (u)*.— Knit three ;  
twist and pearl five ; knit four. Repeat from  
(*u*). last 3 knit.
- Slip 1, knit 2. *Twenty-third row (v)*.— Pearl five ;  
twist and knit three ; pearl four. Repeat from  
(*v*). last 3 knit.
- Slip 1, knit 2. *Twenty-fourth row (w)*.— Knit four ;  
twist and pearl three ; knit five. Repeat from  
(*w*). last 3 knit.
- Slip 1, knit 2. *Twenty-fifth row (x)*.— Pearl six ;  
twist and knit one ; pearl five. Repeat from (*x*).  
last 3 knit.
- Slip 1, knit 2. *Twenty-sixth row (y)*.— Knit five ;  
twist and pearl one ; knit six. Repeat from (*y*).  
last 3 knit.
- Pearl a row ; knit a row.

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 NO. XXXII.—STRAHL PATTERN.

A HANDSOME PATTERN FOR QUILTS, BORDERS, PURSES, AND WAISTCOATS.

Cast on *twenty-four* stitches for each pattern,  
and 6 for the edges ; knit two plain rows.

- Slip 1, knit 2. *First row (a)*.— Knit one ; pearl three ;  
*twist* and knit one ; pearl one ; repeat these two  
last stitches alternately seven times more ; *twist*  
and knit one ; pearl three. Repeat from (*a*).  
last 3 knit.
- Slip 1, knit 2. *Second row (b)*.— Knit three ; *twist*  
and pearl one ; knit one ; repeat these two last  
stitches alternately seven times more ; *twist* and  
pearl one ; knit three ; pearl one. Repeat from  
(*b*). last 3 knit.

*Third row.*—Like the first row.

*Fourth row.*—Like the second row.

Slip 1, knit 2. *Fifth row (c).*—Knit two; pearl three; *twist* and knit one; pearl one; repeat these two last stitches alternately six times more; *twist* and knit one; pearl three; knit one. Repeat from (c).  
last 3 knit.

Slip 1, knit 2. *Sixth row (d).*—Pearl one; knit three; *twist* and pearl one; knit one; repeat these two last stitches alternately six times more; *twist* and pearl one; knit three; pearl two. Repeat from (d).  
last 3 knit.

*Seventh row.*—Like the fifth row.

*Eighth row.*—Like the sixth row.

Slip 1, knit 2. *Ninth row (e).* Knit three; pearl three; *twist* and knit one; pearl one; repeat these two last stitches alternately five times more; *twist* and knit one; pearl three; knit two. Repeat from (e).  
last 3 knit.

Slip 1, knit 2. *Tenth row (f).* Pearl two; knit three; *twist* and pearl one; knit one; repeat these two last stitches alternately five times more; *twist* and pearl one; knit three; pearl three. Repeat from (f).  
last 3 knit.

*Eleventh row.*—Like the ninth row.

*Twelfth row.*—Like the tenth row.

Slip 1, knit 2. *Thirteenth row (g).*—Pearl one; knit three; pearl three; *twist* and knit one; pearl one; repeat these two last stitches alternately four times more; *twist* and knit one; pearl three; knit three. Repeat from (g).  
last 3 knit.

Slip 1, knit 2. *Fourteenth row (h).*—Pearl three; knit three; *twist* and pearl one; knit one; repeat these two last stitches alternately four times more; *twist* and pearl one; knit three; pearl three; knit one. Repeat from (h).  
last 3 knit.

*Fifteenth row.*—Like the *thirteenth row*.

*Sixteenth row.*—Like the *fourteenth row*.

- Slip 1, knit 2. *Seventeenth row (j).*—Pearl two; knit three; pearl three; *twist* and knit one; pearl one; repeat these last two stitches alternately three times more; *twist* and knit one; pearl three; knit three; pearl one. Repeat from (*j*). last 3 knit.
- Slip 1, knit 2. *Eighteenth row (k).*—Knit one; pearl three; knit three; *twist* and pearl one; knit one; repeat these two stitches alternately three times more; *twist* and pearl one; knit three; pearl three; knit two. Repeat from (*k*). last 3 knit.

*Nineteenth row.*—Like the *seventeenth row*.

*Twentieth row.*—Like the *eighteenth row*.

- Slip 1, knit 2. *Twenty-first row (l).*—Pearl three; knit three; pearl three; *twist* and knit one; pearl one; repeat these last two stitches alternately twice more; *twist* and knit one; pearl three; knit three; pearl two. Repeat from (*l*). last 3 knit.
- Slip 1, knit 2. *Twenty-second row (m).*—Knit two; pearl three; knit three; *twist* and pearl one; knit one; repeat these last two stitches alternately twice more; *twist* and pearl one; knit three; pearl three; knit three. Repeat from (*m*). last 3 knit.

*Twenty-third row.*—Like the *twenty-first row*.

*Twenty-fourth row.*—Like the *twenty-second row*.

- Slip 1, knit 2. *Twenty-fifth row (n).*—*Twist* and knit one; pearl three; knit three; pearl three; *twist* and knit one; pearl one; *twist* and knit one; pearl one; *twist* and knit one; pearl three; knit three; pearl three. Repeat from (*n*). last 3 knit.

Slip 1, knit 2. *Twenty-sixth row (o).*—Knit three; pearl three; knit three; *twist* and pearl one; knit one; *twist* and pearl one; knit one; *twist* and pearl one; knit three; pearl three; knit three; *twist* and pearl one. Repeat from (o).

last 3 knit.

*Twenty-seventh row.*—Like the *twenty-fifth row*.

*Twenty-eighth row.*— Like the *twenty-sixth row*.

Slip 1, knit 2. *Twenty-ninth row (p).*—Pearl one; *twist* and knit one; pearl three; knit three; pearl three; *twist* and knit one; pearl one; *twist* and knit one; pearl three; knit three; pearl three; *twist* and knit one. Repeat from (p). last 3 knit.

Slip 1, knit 2. *Thirtieth row (q).*—*Twist* and pearl one; knit three; pearl three; knit three; *twist* and pearl one; knit one; *twist* and pearl one; knit three; pearl three; knit three; *twist* and pearl one; knit one. Repeat from (q).

last 3 knit.

*Thirty-first row.*—Like the *twenty-ninth row*.

*Thirty-second row.*—Like the *thirtieth row*.

Slip 1, knit 2. *Thirty-third row (r).*—*Twist* and knit one; pearl one; *twist* and knit one; pearl three; knit three; pearl three; *twist* and knit one; pearl three; knit three; pearl three; *twist* and knit one; pearl one; Repeat from (r). last 3 knit.

Slip 1, knit 2. *Thirty-fourth row (s).*— Knit one; *twist* and pearl one; knit three; pearl three; knit three; *twist* and pearl one; knit three; pearl three; knit three; *twist* and pearl one; knit one; *twist* and pearl one. Repeat from (s).

last 3 knit.

*Thirty-fifth row.*—Like the *thirty-third row*.

*Thirty-sixth row.*— Like the *thirty-fourth row*.

Slip 1, knit 2. *Thirty-seventh row (t).*—Pearl one; *twist* and knit one; pearl one; *twist* and knit one; pearl three; knit three; pearl five; knit three; pearl three; *twist* and knit one; pearl one; *twist* and knit one. Repeat from (t). last 3 knit.

Slip 1, knit 2. *Thirty-eighth row (u).*—*Twist* and pearl one; knit one; *twist* and pearl one; knit three; pearl three; knit five; pearl three; knit three; *twist* and pearl one; knit one; *twist* and pearl one; knit one. Repeat from (u). last 3 knit.

*Thirty-ninth row.*—Like the *thirty-seventh* row.

*Fortieth row.*—Like the *thirty-eighth* row.

Slip 1, knit 2. *Forty-first row (v).*—*Twist* and knit one; pearl one; *twist* and knit one; pearl one; *twist* and knit one; pearl three; knit three; pearl three; knit three; pearl three; *twist* and knit one; pearl one; *twist* and knit one; pearl one. Repeat from (v). last 3 knit.

Slip 1, knit 2. *Forty-second row (w).*—Knit one; *twist* and pearl one; knit one; *twist* and pearl one; knit three; pearl three; knit three; pearl three; knit three; *twist* and pearl one; knit one; *twist* and pearl one; knit one; *twist* and pearl one. Repeat from (w). last 3 knit.

*Forty-third row.*—Like the *forty-first* row.

*Forty-fourth row.*—Like the *forty-second* row.

Slip 1, knit 2. *Forty-fifth row (x).*—Pearl one; *twist* and knit one; pearl one; *twist* and knit one; pearl one; *twist* and knit one; pearl three; knit three; pearl one; knit three; pearl three; *twist* and knit one; pearl one; *twist* and knit one; pearl one; *twist* and knit one. Repeat from (x). last 3 knit.

Slip 1, knit 2. *Forty-sixth row (y).*—*Twist* and pearl one; knit one; *twist* and pearl one; knit one; *twist* and pearl one; knit three; pearl three; knit one; pearl three; knit three; *twist* and pearl one; knit one; *twist* and pearl one; knit one; *twist* and pearl one; knit one. Repeat from (y).  
last 3 knit.

*Forty-seventh row.*—Like the *forty-fifth* row.

*Forty-eighth row.*—Like the *forty-sixth* row.

Slip 1, knit 2. *Forty-ninth row (z).*—*Twist* and knit one; pearl one; repeat those two stitches alternately twice more; *twist* and knit one; pearl three; knit five; pearl three; *twist* and knit one; pearl one; repeat these two stitches alternately twice more. Repeat from (z).  
last 3 knit.

Slip 1, knit 2. *Fiftieth row (r).*—Knit one; *twist* and pearl one; repeat these two stitches twice more; knit three; pearl five; knit three; *twist* and pearl one; knit one; repeat these two stitches alternately twice more; *twist* and pearl one. Repeat from (r).  
last 3 knit.

*Fifty-first row.*—Like the *forty-ninth* row.

*Fifty-second row.*—Like the *fiftieth* row.

Slip 1, knit 2. *Fifty-third row (u).*—Pearl one; *twist* and knit one; repeat these stitches alternately three times more; pearl three; knit three; pearl three; *twist* and knit one; pearl one; repeat the last two stitches alternately twice more; *twist* and knit one. Repeat from (u).  
last 3 knit.

Slip 1, knit 2. *Fifty-fourth row (v).*—*Twist* and pearl one; knit one; repeat these two stitches alternately *twice* more; *twist* and pearl one; knit three; pearl three; knit three; *twist* and pearl one; knit one; repeat these last two stitches alternately three times more. Repeat from (v).  
last 3 knit.

*Fifty-fifth row.*—Like the *fifty-third* row.

*Fifty-sixth row.*—Like the *fifty-fourth* row.

- Slip 1, knit 2. *Fifty-seventh row* (iv).—*Twist* and knit one; pearl one; repeat these stitches alternately three times more; *twist* and knit one; pearl three; knit one; pearl three; *twist* and knit one; pearl one; repeat the last two stitches alternately three times more. Repeat from (iv). last 3 knit.
- Slip 1, knit 2. *Fifty-eighth row* (v).—Knit one; *twist* and pearl one; repeat these stitches alternately three times more; knit three; pearl one; knit three; *twist* and pearl one; knit one; repeat these last two stitches alternately three times more; *twist* and pearl one. Repeat from (v). last 3 knit.
- Fifty-ninth row.* Like the *fifty-seventh* row.
- Sixtieth row.* Like the *fifty-eighth* row.
- Pearl a row; knit a row.

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NO. XXXIII.—CHINESE-PUZZLE PATTERN.

Cast on *five* stitches for each pattern, and 6 for the edges; knit two plain rows.

- Slip 1, knit 2. *First row* (a).—Knit one; pearl four. Repeat from (a). last 3 knit.
- Slip 1, knit 2. *Second row* (b).—Knit three; pearl two. Repeat from (b). last 3 knit.
- Third row.*—Like the *second* row.
- Fourth row.*—Like the *first* row.
- Fifth row.*—Knit one plain row.
- Slip 1, knit 2. *Sixth row.*—Pearl knitting. last 3 knit. Commence again, as at *first* row.

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NO. XXXIV.—PEARL MOSAIC PATTERN.

Cast on *four* stitches for each pattern, and 6 for the edges; knit two plain rows.



- Slip 1, knit 2. *First row.*—Pearl two; knit two; repeat alternately. last 3 knit.
- Second row.*—Like the *first row.*
- Third row.*—Plain knitting.
- Slip 1, knit 2. *Fourth row.*—Pearl knitting. last 3 knit.
- Commence again, as at *first row.*

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 NO. XXXV.—PFAD PATTERN.

Cast on *sixteen* stitches for each pattern, and 6 for the edges; knit two plain rows.

- Slip 1, knit 2. *First row (a).*—Knit two; pearl two; knit two; pearl two; knit six; pearl two. Repeat from (a). last 3 knit.
- Slip 1, knit 2. *Second row (b).*—Knit two; pearl six; knit two; pearl two; knit two; pearl two. Repeat from (b). last 3 knit.
- Third row.*—Like the *first row.*
- Slip 1, knit 2. *Fourth row (c).*—Knit six; pearl two; knit two; pearl two; knit two; pearl two. Repeat from (c). last 3 knit.
- Slip 1, knit 2. *Fifth row (d).*—Knit two; pearl two; knit two; pearl two; knit two; pearl six. Repeat from (d). last 3 knit.
- Sixth row.*—Like the *fourth row.*
- Slip 1, knit 2. *Seventh row (e).*—Knit two; pearl two; knit two; pearl two; knit two; pearl two; knit four. Repeat from (e). last 3 knit.
- Slip 1, knit 2. *Eighth row (f).*—Pearl four; knit two; pearl two; knit two; knit two; pearl two; pearl two. Repeat from (f). last 3 knit.
- Ninth row.*—Like the *seventh row.*
- Tenth row.*—Like the *seventh row.*
- Slip 1, knit 2. *Eleventh row (g).*—Pearl four; knit two; pearl two; knit two; pearl two; knit two; pearl two. Repeat from (g). last 3 knit.

*Twelfth row.*—Like the *seventh* row.

*Thirteenth row.*—Like the *fourth* row.

*Fourteenth row.*—Like the *fifth* row.

*Fifteenth row.*—Like the *fourth* row.

*Sixteenth row.*—Like the *first* row.

*Seventeenth row.*—Like the *second* row.

*Eighteenth row.*—Like the *first* row.

Slip 1, knit 2. *Nineteenth row (h).*—Knit two; pearl two; knit six, pearl two; knit two; pearl two. Repeat from (h). last 3 knit.

Slip 1, knit 2. *Twentieth row (i).*—Knit two; pearl two; knit two; pearl six; knit two; pearl two. Repeat from (i). last 3 knit.

*Twenty-first row.*—Like the *nineteenth* row.

*Twenty-second row.*—Like the *nineteenth* row.

Slip 1, knit 2. *Twenty-third row (k).*—Knit two; pearl two; knit two; pearl six; knit two; pearl two. Repeat from (k). last 3 knit.

Slip 1, knit 2. *Twenty-fourth row (l).*—Knit two; pearl two; knit six; pearl two; knit two; pearl two. Repeat from (l). last 3 knit.

Commence again as at *first* row.

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NO. XXXVI.—MAUER PATTERN.

Cast on *twenty* stitches for each full pattern, and 6 for the edges; knit three plain rows, and pearl one row.

Slip 1, knit 2. *First row (a).*—Pearl eight stitches; knit two; pearl eight; knit two. Repeat from (a). last 3 knit.

Slip 1, knit 2. *Second row (b).*—Pearl two; knit eight; pearl two; knit eight. Repeat from (b). last 3 knit.

*Third row.*—Plain knitting.

Slip 1, knit 2. *Fourth row.*—Pearl knitting. last 3 knit.

Slip 1, knit 2. *Fifth row (c).*—Pearl three; knit two;  
pearl eight; knit two: pearl five. Repeat from  
(c). last 3 knit.

Slip 1, knit 2. *Sixth row (d).*—Knit five; pearl two;  
knit eight; pearl two; knit three. Repeat from  
(d). last 3 knit.

*Seventh row.*—Plain knitting.

Slip 1, knit 2. *Eighth row.*—Pearl knitting. last 3 knit.  
Commence again as at *first row.*

NO. XXXVII.—STAB PATTERN.

Cast on *sixteen* for each pattern, and 6 for the  
edges; knit two plain rows.

*First row.*—Plain knitting.

Slip 1, knit 2. *Second row.*—Pearl knitting.  
last 3 knit.

*Third row.*—Plain knitting.

Slip 1, knit 2. *Fourth row.*—Pearl knitting.  
last 3 knit.

Slip 1, knit 2. *Fifth row (a).*—Knit four stitches;  
pass the left needle *above* the first of the four  
stitches, but *under* the right hand needle, and pass  
the thread round that needle; draw the loop in  
front to the top of the right hand needle and knit  
the loop; knit four. Repeat from (a). last 3 knit.

Slip 1, knit 2. *Sixth row (b).*—Pearl four; pearl two  
together (the loop and a stitch); pearl three. Re-  
peat from (b). last 3 knit.

*Seventh row.*—Plain knitting.

Slip 1, knit 2. *Eighth row.*—Pearl knitting. last 3 knit.

*Ninth row.*—Plain knitting.

Slip 1, knit 2. *Tenth row.*—Pearl knitting. last 3 knit.

- Slip 1, knit 2. *Eleventh row (c)*.—Knit eight stitches; pass the left hand needle *above* the fourth stitch, but *under* the right hand needle, and pass the thread round that needle; draw the loop in front, to the top of the right hand needle, and knit it. Repeat from (c). last 3 knit.
- Slip 1, knit 2. *Twelfth row (d)*.—Pearl two together (the loop and a stitch); pearl seven. Repeat from (d). last 3 knit.
- Commence again as at *first row for quilts*.

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NO. XXXVIII.—GERMAN NET OVER KNITTING.

*Needles* No. 1, pointed at both ends.

Cast on any number of stitches that may be divided by *two*, and 6 for the edges; knit two plain rows.

*Two colours*—say, *pink* and *white*.

For *Cradle Quilts*, *needles* D.; white 8 thread fleecy, pink, 4 thread fleecy.

For *Cuffs* or *Muffetees*.—*Needles* No. 4; white double Berlin wool; pink single Berlin wool.

For *Purses*.—*Needles* No. 13; thick silk, and gold or silver thread.

*First row*.—Join in the pink colour where the last row of white commenced.

Slip 1, knit 2. *First row (a)*—*pink*—*left side*. Knit one; bring the wool forward; slip one. Repeat from (a). last 3 knit.

Slip 1, knit 2. *Second row (b)*. *Right side, with white*.—Knit the *white* stitch, but slip the *pink* wool from the left to the right needle; always passing the right hand needle from the back; knit one. Repeat from (b). last 3 knit.

*Third row*. *Right side, with pink*.—Commence from the same end of the needle as *second row*.

- Slip 1, knit 2 (*c*). Pearl two together (the white stitch and pink over it); pass the thread over; slip one. Repeat from (*c*). last 3 knit.
- Slip 1, knit 2. *Fourth row (d)*. *Left side, with white.*  
—Bring the thread forward; slip the pink thread; pearl the white stitch which is *under* it; pearl one. Repeat from (*d*). last 3 knit.
- Slip 1, knit 2. *Fifth row (e)*. *Left side, with pink.*  
—Knit two together (white stitch, and the pink wool over it); bring the thread forward; slip the white stitch. Repeat from (*e*). last 3 knit.
- Commence again from the *second* row.



## Fourth Division.

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### LÖCHER (*open*) PATTERNS.

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Nos. 39, 47, 48, 49.—QUILTS.

*Cotton*, Nos. 4, 5; *needles*, Nos. 12 or 14.

Nos. 45, 47, 53.—CRADLE COVERS.

*Fleecy*, Nos. 6, 8; *needles*, E.

ALL.—CHAIR AND SOFA LEHNEN.

*Cotton*, Nos. 8 or 10; *needles*, Nos. 6 or 8.

ALL.—PURSES. (Coarse silk.)

*Needles*, Nos. 13, 14, (middle silk); *needles*, No. 16.

ALL.—CUFFS AND COLLARS.

*Fine cotton or thread*; *needles*, Nos. 15, 16.

Nos. 45, 53.—HANDKERCHIEFS AND COMFORTERS.

*Berlin wool*; *needles*, Nos. 5, 7.

ALL.—BAGS, CUSHIONS, AND PINCUSHIONS. (Coarse silk.)

*Cotton*, Nos. 20, 30; *needles*, No. 10.

Nos. 53.—CAPS AND MUFFATEES.

*Double Berlin wool*; *needles*, E. Nos. 1, 3.

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## NO. XXXIX.—NET PATTERN.

Cast on any number of stitches that may be divided by four; knit two plain rows.

- Slip 1, knit 2. *First row (a).*—Knit one; bring the thread forward; slip one; knit *two* together, pass the slip-stitch over it; bring the thread forward. Repeat from (a). last 3 knit.
- Slip 1, knit 2. *Second row.*—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Third row.*—Knit two together; bring the thread forward; (*b*) knit one; bring the thread forward; slip one; knit *two* together, pass the slip-stitch over it; bring the thread forward. Repeat from (*b*). last 3 knit.
- Slip 1, knit 2. *Fourth row.*—Pearl knitting. last 3 knit.

Commence again as at *first* row.

## NO. XL.—HONEYCOMB PATTERN.

Cast on any number of stitches that may be divided by eight, and 6 for the edges; knit two plain rows.

- Slip 1, knit 2. *First row (a).*—Knit two together; bring the thread forward *twice*; slip one; knit one, pass the slip-stitch over it; knit two together; bring the thread forward *twice*; slip one; knit one, pass the slip-stitch over it. Repeat from (a). last 3 knit.
- Slip 1, knit 2. *Second row (b).*—Pearl one; knit the first thread; pearl the second; pearl two; knit the first thread; pearl the second; pearl one. Repeat from (b). last 3 knit.

- Slip 1, knit 2. *Third row.*—Bring the thread forward; slip one; knit one, pass the slip-stitch over it (*c*); knit two together; bring the thread forward *twice*; slip one; knit one, pass the slip-stitch over it. Repeat from (*c*). last 3 knit.
- Slip 1, knit 2. *Fourth row (d).*—Knit the first thread; pearl the second; pearl two; knit the first thread; pearl the second; pearl two. Repeat from (*d*). last 3 knit.
- Commence again, as at *first row*.

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NO. XLL.—LACE PATTERN.

Cast on any number of stitches that may be divided by two, say six, and 6 for the edges; knit two plain rows.

- Slip 1, knit 2. *First row (a).*—Knit two together; bring the thread forward; knit two together; bring the thread forward; knit two together; bring the thread forward. Repeat from (*a*). last 3 knit.
- Slip 1, knit 2. *Second row.*—Pass the thread over; (*b*) pearl two together; pass the thread over; pearl two together; pass the thread over. Repeat from (*b*). Finish by pearling two together. last 3 knit.
- Third row.*—Like the *first row*.
- Slip 1, knit 2. *Fourth row.*—Pearl one; (*c*) pass the thread over; pearl two together; pass the thread over; pearl two together; pass the thread over; pearl two together. Repeat from (*c*). Finish by passing the thread over; pearl one. last 3 knit.
- Slip 1, knit 2. *Fifth row.*—Knit one; (*d*) bring the thread forward; knit two together; bring the thread forward; knit two together; bring the thread forward; knit two together. Repeat from (*d*). last 3 knit.



- Slip 1, knit 2. *Sixth row.*—Pearl one; (e) pass the thread over; pearl two together; pass the thread over; pearl two together; pass the thread over; pearl two together. Repeat from (e).  
last 3 knit.
- Slip 1, knit 2. *Seventh row (f).*—Knit two together; bring the thread forward; knit two together; bring the thread forward; knit two together; bring the thread forward. Repeat from (f). Finish by knitting one. last 3 knit.
- Slip 1, knit 2. Pearl two. Recommence at the *fourth row.*

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 NO. XLII.—SIEB PATTERN.

Cast on any number of stitches that may be divided by three, and 6 for the edges; knit two plain rows.

- Slip 1, knit 2. *First row (a).*—Pass the thread over; pearl two together; *twist* and knit one. Repeat from (a). last 3 knit.
- Slip 1, knit 2. *Second row (b).*—*Twist* and knit one; pass the thread over; pearl two together. Repeat from (b). last 3 knit.
- Repeat these rows alternately.

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 NO. XLIII.—GITTER PATTERN.

Cast on any number of stitches that may be divided by two, and 6 for the edges; knit two plain rows.

- Slip 1, knit 2. *First row (a).*—Bring the thread forward; slip one; knit one, pass the slip-stitch over it. Repeat from (a). last 3 knit.
- Slip 1, knit 2. *Second row.*—Pearl knitting. last 3 knit.

- Slip 1, knit 2. *Third row (b).*—Knit two together; bring the thread forward. Repeat from (b). last 3 knit.
- Slip 1, knit 2. *Fourth row.*—Pearl knitting. last 3 knit.  
Commence again as at *first row.*
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## NO. XLIV.—CANE PATTERN.

Cast on any number of stitches that may be divided by four, and 6 for the edges; knit two plain rows.

- Slip 1, knit 2. *First row (a).*—Knit two together; bring the thread forward *twice*; slip one; knit one, pass the slip-stitch over it. Repeat from (a). last 3 knit.
- Slip 1, knit 2. *Second row.*—Knit one; (b) pearl one of the threads over the needle; knit the other and two following stitches. Repeat from (b). last 3 knit.
- Slip 1, knit 2. *Third row.*—Bring the thread forward (c); slip one; knit one, pass the slip-stitch over it; knit two together; bring the thread forward *twice*. Repeat from (c). last 3 knit.
- Fourth row.*—Like the *second row*.  
Commence again, as at *first row*.
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## NO. XLV.—DOUBLE HONEYCOMB.

Cast on any number of stitches that may be divided by six, and 6 for the edges; knit two plain rows.

- Slip 1, knit 2. *First row (a).*—Pass the thread over; pearl one; pearl two together. Repeat from (a). last 3 knit.
- Slip 1, knit 2. *Second row.*—Pearl knitting. last 3 knit.

- Slip 1, knit 2. *Third row (b).*—Pearl two together ;  
pass the thread over ; pearl one. Repeat from  
(*b*). last 3 knit.
- Slip 1, knit 2. *Fourth row.*—Pearl knitting.  
last 3 knit.
- Commence again from the first row.

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 NO. XLVL.—ENTRE DEUX.

Cast on any number of stitches that may be divided by *four*, and 6 for the edges ; knit three plain rows.

*First row.*—One plain row with needles, No. 14.

- Slip 1, knit 2. *Second row.*—(Needles, No. 22) ; (*a*)  
pearl two together, pass the thread over. Re-  
peat from (*a*). last 3 knit.
- Knit two plain rows, and two pearl rows.

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 NO. XLVII.—WURFEL PATTERN.

Cast on *six* stitches for each pattern, and 6 for the edges ; knit two plain rows.

- Slip 1, knit 2. *First row (a).*—Pearl three ; knit three. Repeat from (*a*). last 3 knit.
- Slip 1, knit 2. *Second row (b).*—Pearl three ; knit two together ; bring the thread forward ; knit one. Repeat from (*b*). last 3 knit.
- Slip 1, knit 2. *Third row.*—Like the *first* row. last 3 knit.
- Slip 1, knit 2. *Fourth row (c).*—Knit three ; pearl three. Repeat from (*c*). last 3 knit.
- Slip 1, knit 2. *Fifth row (d).*—Knit three ; pearl one ; pass the thread over ; pearl two together. Repeat from (*d*). last 3 knit.

Slip 1, knit 2. *Sixth row.*—Like the *fourth row*.  
last 3 knit.  
Commence again as at the *first row*.

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## NO. XLVIII.—OPEN INSERTION.

Cast on any number of stitches that may be divided by *two*, and 6 for the edges; knit two plain rows.

Slip 1, knit 2. *First row (a).*—Bring the thread forward; slip one; knit one, pass the slip-stitch over it. Repeat from (*a*). last 3 knit.  
Slip 1, knit 2. *Second row.*—Pearl knitting. last 3 knit.  
*Third row.*—Plain knitting.  
Slip 1, knit 2. *Fourth row.*—Pearl knitting. last 3 knit.  
Commence again as at *first row*.

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## NO. XLIX. SPRINKLE PATTERN.

Cast on *seven* stitches for each pattern, and 6 for the edges; knit two plain rows.

Slip 1, knit 2. *First row (a).*—Bring the thread forward; slip one; knit one, pass the slip stitch over it; knit five. Repeat from (*a*). last 3 knit.  
Slip 1, knit 2. *Second row.*—Pearl knitting. last 3 knit.  
*Third row.*—Plain knitting.  
Slip 1, knit 2. *Fourth row.*—Pearl knitting. last 3 knit.  
Slip 1, knit 2. *Fifth row.*—Knit four (*b*); bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit five. Repeat from (*b*).  
last 3 knit.  
*Sixth row.*—Like the *second row*.  
*Seventh row.*—Like the *third row*.  
*Eighth row.*—Like the *fourth row*.  
Commence again as at *first row*.

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## NO. L.—OPEN BASKET PATTERN.

Cast on any number of stitches that may be divided by *four*, and 6 for the edges; knit two plain rows.

- Slip 1, knit 2. *First row (a)*.—Bring the thread forward; slip one; knit one, pass the slip stitch over it. Repeat from (*a*). last 3 knit.
- Slip 1, knit 2. *Second row*.—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Third row*.—Knit one; (*b*) bring the thread forward; slip one; knit one, pass the slip stitch over it. Repeat from (*b*). Finish by knitting one. last 3 knit.
- Slip 1, knit 2. *Fourth row*.—Pearl knitting. last 3 knit.  
Commence again as at *first row*.

## NO. LL.—GOTHIC PATTERN.

Cast on *four* stitches for each pattern, and 6 for the edges; knit two plain rows.

- Slip 1, knit 2. *First row*.—Knit one (*a*); bring the thread forward; slip one; knit *two* together, pass the slip stitch over it; bring the thread forward; knit one. Repeat from (*a*). last 3 knit.
- Slip 1, knit 2. *Second row*.—Pearl knitting. last 3 knit.
- Third row*.—Like the *first row*.
- Slip 1, knit 2. *Fourth row*.—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Fifth row*.—Knit *two* together (*b*); bring the thread forward; knit one; bring the thread forward; slip one; knit *two* together, pass the slip-stitch over it. Repeat from (*b*). last 3 knit.
- Slip 1, knit 2. *Sixth row*.—Pearl knitting. last 3 knit.

- Slip 1, knit 2. *Seventh row.*—Knit *two* together (*c*); bring the thread forward; knit one; bring the thread forward; slip one; knit *two* together, pass the slip-stitch over it. Repeat from (*c*). last 3 knit.
- Slip 1, knit 2. *Eighth row.*—Pearl knitting. last 3 knit.  
Commence again as at *first* row.

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 NO. LII.—DREIECK PATTERN.

Cast on *six* stitches for each pattern, and 6 for the edges; knit two plain rows.

- Slip 1, knit 2. *First row (a).*—Knit one; knit *two* together; cast on *three* stitches; slip one; knit one, pass the slip-stitch over it; knit one. Repeat from (*a*). last 3 knit.
- Slip 1, knit 2. *Second row (b).*—Pearl *two* together; pearl five. Repeat from (*b*). last 3 knit.
- Third row.*—Plain knitting.
- Slip 1, knit 2. *Fourth row.*—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Fifth row (c).*—Cast on *two* stitches; slip one; knit one, pass the slip-stitch over it; knit *two*; knit *two* together; cast on *one*. Repeat from (*c*).
- Slip 1, knit 2. *Sixth row (d).*—Pearl three; pearl *two* together; pearl two. Repeat from (*d*). last 3 knit.
- Seventh row.*—Plain knitting.
- Slip 1, knit 2. *Eighth row.*—Pearl knitting. last 3 knit.  
Commence again as at *first* row.

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 NO. LIII.—CROSS PATTERN.

Two colours of wool, say crimson or blue and white.

Cast on any number of stitches that may be divided by *six*, and 6 for the edges; knit two plain rows.

Slip 1, knit 2. *First row (a).—White.* Bring the thread forward; slip one; knit two, pass the slip-stitch over both knit-stitches. Repeat from (a.)  
last 3 knit.

*Second row.—White.* Plain knitting.

Slip 1, knit 2. *Third row.—Blue or crimson.* Knit two (b); bring the thread forward; slip one; knit two, pass the slip-stitch over both knit-stitches. Repeat from (b).  
last 3 knit.

*Fourth row.—Blue or crimson.* Plain knitting.  
last 3 knit.

Knit one, and commence again as at *first row.*



## Fifth Division.

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### BLATT (*leaf*) PATTERNS.

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Nos. 54, 60, 61, 63.—QUILTS.

*Cotton*, Nos. 4 and 5; *needles*, Nos. 10 and 12.

Nos. 55, 61, 62.—CHAIR AND SOFA LEHNEN.

*Cotton*, Nos. 8, 10; *needles*, Nos. 5, 7.

No. 60.—PURSES.

(Coarse silk), *needles*, Nos. 12, 13; (middle silk),  
*needles*, Nos. 15, 16.

Nos. 55, 57, 58, 60.—CUFFS AND COLLARS.

*Fine cotton or thread*; *needles*, Nos. 14, 16, 18.

No. 55.—HANDKERCHIEFS AND COMFORTERS.

*Berlin wool*; *needles*, Nos. 6, 7.

Nos. 54, 55, 58, 60, 61, 63.—BAGS, CUSHIONS, AND PIN-  
CUSHIONS. (Coarse silk.)

*Cotton*, Nos. 20, 30; *needles*, Nos. 8 and 10.

Nos. 56, 57, 59, 63.—INSERTIONS.

*Fine thread*; *needles*. Nos. 15, 18.

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## NO. LIV.—CHESTNUT-LEAF PATTERN.

Cast on *eleven* stitches for each pattern, and 6 for the edges; knit two plain rows.

- Slip 1, knit 2. *First row (a)*.—Bring the thread forward; knit four; knit two together; knit five. Repeat from *(a)*.
- Slip 1, knit 2. *Second row*.—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Third row (b)*.—Knit one; bring the thread forward; knit three; knit two together; knit two together; knit three; bring the thread forward. Repeat from *(b)*. last 3 knit.
- Slip 1, knit 2. *Fourth row*.—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Fifth row (c)*.—Knit two; bring the thread forward; knit two; knit two together; knit two together; knit two; bring the thread forward; knit one. Repeat from *(c)*. last 3 knit.
- Slip 1, knit 2. *Sixth row*.—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Seventh row (d)*.—Knit three; bring the thread forward; knit one; knit two together; knit two together; knit one; bring the thread forward; knit two. Repeat from *(d)*. last 3 knit.
- Slip 1, knit 2. *Eighth row*.—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Ninth row (e)*.—Knit four; bring the thread forward; knit two together; knit two together; bring the thread forward; knit three. Repeat from *(e)*. last 3 knit.
- Slip 1, knit 2. *Tenth row*.—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Eleventh row*.—Knit two together; *(f)* knit four; bring the thread forward; knit four; knit two together; knit one. Repeat from *(f)*. last 3 knit.

- Slip 1, knit 2. *Twelfth row.*—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Thirteenth row (g).*—Knit *two* together; knit three; bring the thread forward; knit one; bring the thread forward; knit three; knit *two* together. Repeat from (*g*). last 3 knit.
- Slip 1, knit 2. *Fourteenth row.*—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Fifteenth row (h).*—Knit *two* together; knit two; bring the thread forward; knit three; bring the thread forward; knit two; knit *two* together. Repeat from (*h*). last 3 knit.
- Slip 1, knit 2. *Sixteenth row.*—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Seventeenth row (j).*—Knit *two* together; knit one; bring the thread forward; knit five; bring the thread forward; knit one; knit *two* together. Repeat from (*j*). last 3 knit.
- Slip 1, knit 2. *Eighteenth row.*—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Nineteenth row (k).*—Knit *two* together; bring the thread forward; knit seven; bring the thread forward; knit *two* together. Repeat from (*k*). last 3 knit.
- Slip 1, knit 2. *Twentieth row.*—Pearl knitting. last 3 knit.
- Commence again, as at *first row.*

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 NO. LV.—IVY-LEAF PATTERN.

- Cast on *seven* stitches for each pattern, and 6 for the edges; knit two plain rows.
- Slip 1, knit 2. *First row (a).*—Bring the thread forward; knit three; knit *two* together; knit two. Repeat from (*a*). last 3 knit.

- Slip 1, knit 2. *Second row.*— Pearl knitting.  
last 3 knit.
- Slip 1, knit 2. *Third row (b).*—Knit one; bring the thread forward; knit one; slip one; knit one, pass the slip-stitch over it; knit *two* together; knit one; bring the thread forward. Repeat from (b).  
last 3 knit.
- Slip 1, knit 2. *Fourth row.*— Pearl knitting.  
last 3 knit.
- Slip 1, knit 2. *Fifth row (c).*—Knit two; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit *two* together; bring the thread forward; knit one. Repeat from (c).  
last 3 knit.
- Slip 1, knit 2. *Sixth row.*— Pearl knitting.  
last 3 knit.
- Slip 1, knit 2. *Seventh row (d).*—Knit *two* together; knit two; bring the thread forward; knit three. Repeat from (d).  
last 3 knit.
- Slip 1, knit 2. *Eighth row.*— Pearl knitting.  
last 3 knit.
- Slip 1, knit 2. *Ninth row (e).*—Knit *two* together; knit one; bring the thread forward; knit one; bring the thread forward; knit one; slip one; knit one, pass the slip-stitch over it. Repeat from (e).  
last 3 knit.
- Slip 1, knit 2. *Tenth row.*— Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Eleventh row (f).*—Knit *two* together; bring the thread forward; knit three; bring the thread forward; slip one; knit one, pass the slip-stitch over it. Repeat from (f).  
last 3 knit.
- Slip 1, knit 2. *Twelfth row.*— Pearl knitting.  
last 3 knit.

Commence again, as at *first row*

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## NO. LVI.—LEAF INSERTION.

Cast on *eight* stitches for each pattern, and 6 for the edges. Knit two plain rows, and two of pearl knitting.

- Slip 1, knit 2. *First row.*—Knit three (*a*); pearl four; knit four. Repeat from (*a*). last 3 knit.
- Slip 1, knit 2. *Second row.*—Knit one (*b*); pearl four; knit four. Repeat from (*b*). Finish by purling two. last 3 knit.
- Slip 1, knit 2. *Third row.* Knit one (*c*); pearl four; knit four. Repeat from (*c*). Finish by purling two. last 3 knit.
- Slip 1, knit 2. *Fourth row.*—Knit three (*d*); pearl four; knit four. Repeat from (*d*). last 3 knit.
- Slip 1, knit 2. *Fifth row (e).*—Knit four; pearl four. Repeat from (*e*). Finish by knitting three. last 3 knit.
- Slip 1, knit 2. *Sixth row.*—Pearl two (*f*); knit four; pearl four. Repeat from (*f*). Finish by knitting one. last 3 knit.
- Slip 1, knit 2. *Seventh row.*—Like the *sixth* row. last 3 knit.
- Slip 1, knit 2. *Eighth row (h).*—Knit four; pearl four. Repeat from (*h*). Finish by knitting three. last 3 knit.
- Two plain rows, and two of pearl knitting.

## NO. LVII.—OPEN WREATH.

Cast on any number of stitches that may be divided by *six*, and 6 for the edges.

- Slip 1, knit 2. A row of pearl knitting. last 3 knit.  
A row of plain knitting.
- Slip 1, knit 2. A row of pearl knitting. last 3 knit.

- Slip 1, knit 2. *First row (a).*—Bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit four. Repeat from (a). Finish by knitting one. last 3 knit.
- Slip 1, knit 2. *Second row (b).*—Pearl one (b); pearl three; pearl two together; bring the thread round the needle twice; twist and pearl one. Repeat from (b). last 3 knit.
- Slip 1, knit 2. *Third row (c).*—Knit one; twist and knit one; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit two. Repeat from (c). Finish by knitting one. last 3 knit.
- Slip 1, knit 2. *Fourth row (d).*—Pearl one (d); pearl one; pearl two together; bring the thread round the needle twice; twist and pearl one; pearl two. Repeat from (d). last 3 knit.
- Slip 1, knit 2. *Fifth row (e).*—Knit three; twist and knit one; bring the thread forward; slip one; knit one, pass the slip-stitch over it. Repeat from (e). Finish by knitting one. last 3 knit.
- Slip 1, knit 2. *Sixth row (f).*—Pearl two together; bring the thread round the needle twice; twist and pearl one; pearl three. Repeat from (f). Finish by purling one. last 3 knit.
- Seventh row.*—Plain knitting.
- Slip 1, knit 2. *Eighth row.*—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Ninth row (g).*—Bring the thread forward; knit two together. Repeat from (g). last 3 knit.
- Slip 1, knit 2. *Tenth row.*—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Eleventh row.*—Knit one (h); knit four; knit two together; bring the thread forward. Repeat from (h). last 3 knit.

- Slip 1, knit 2. *Twelfth row (j)*.—Twist and pearl one; pass the thread over; pearl two together; pearl three. Repeat from (j). Finish by purling one. last 3 knit.
- Slip 1, knit 2. *Thirteenth row*.—Knit one (k); knit two; knit two together; bring the thread forward; twist and knit one; knit one. Repeat from (k). last 3 knit.
- Slip 1, knit 2. *Fourteenth row (l)*. Pearl two; twist and pearl one; pass the thread over; pearl two together; pearl one. Repeat from (l). Finish by purling one. last 3 knit.
- Slip 1, knit 2. *Fifteenth row*.—Knit one (m); knit two together; bring the thread forward; twist and knit one; knit three. Repeat from (m). last 3 knit.
- Slip 1, knit 2. *Sixteenth row*.—Pearl one (n); pearl three; twist and pearl one; pass the thread over; pearl two together. Repeat from (n). last 3 knit.
- Seventeenth and eighteenth rows*.—Plain knitting.
- Slip 1, knit 2. *Nineteenth row*.—Pearl knitting. last 3 knit.
- Twentieth row*.—Plain knitting.

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 NO. LVIII.—OLIVES OPEN PATTERN.

Cast on seven stitches for each pattern, and 6 for the edges; knit two plain rows, and two of pearl knitting.

- Slip 1, knit 2. *First row (a)*.—Bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit five. Repeat from (a). last 3 knit.
- Slip 1, knit 2. *Second row (b)*.—Pearl four; pearl two together; bring the thread round the needle twice; twist and pearl one. Repeat from (b). last 3 knit.

- Slip 1, knit 2. *Third row (c)*.—Bring the thread forward; slip one, twist and knit one, pass the slip-stitch over it; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit three. Repeat from (c). last 3 knit.
- Slip 1, knit 2. *Fourth row (d)*.—Pearl two; pearl two together; pass the thread over; pearl two together; bring the thread round the needle twice; twist and pearl one. Repeat from (d). last 3 knit.
- Slip 1, knit 2. *Fifth row (e)*.—Knit one; twist and knit one; bring the thread forward; slip one; twist and knit one, pass the slip-stitch over it; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit one. Repeat from (e). last 3 knit.
- Slip 1, knit 2. *Sixth row (f)*.—Pearl two together; pass the thread over; pearl two together; bring the thread round the needle twice; twist and pearl one; pearl two. Repeat from (f). last 3 knit.
- Two rows pearl knitting; two of plain knitting.

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 NO. LIX.—LEMON WREATH.

- Cast on seven stitches for each pattern, and 6 for the edges; knit two plain rows.
- Slip 1, knit 2. A row of pearl knitting. last 3 knit.  
A row of plain knitting.
- Slip 1, knit 2. *First row (a)*.—Bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit five. Repeat from (a). last 3 knit.
- Slip 1, knit 2. *Second row (b)*.—Pearl four; pearl two together; bring the thread round the needle twice; twist and pearl one. Repeat from (b). last 3 knit.

- Slip 1, knit 2. *Third row (c)*.—Bring the thread forward; slip one; *twist* and knit one; pass the slip-stitch over it; bring the thread forward; slip one; knit one; pass the slip-stitch over it; knit three. Repeat from (c). last 3 knit.
- Slip 1, knit 2. *Fourth row (d)*.—Pearl two; pearl two together; pass the thread over; pearl two together; bring the thread round the needle twice; *twist* and pearl one. Repeat from (d). last 3 knit.
- Slip 1, knit 2. *Fifth row (e)*.—Knit one; *twist* and knit one; bring the thread forward; slip one; *twist* and knit one; knit one, pass the slip-stitch over it; bring the thread forward; slip one; knit one; pass the slip-stitch over it; knit one. Repeat from (e). last 3 knit.
- Slip 1, knit 2. *Sixth row (f)*.—Pearl two together; pass the thread over; pearl two together; bring the thread round the needle twice; *twist* and pearl one; pearl two. Repeat from (f). last 3 knit.
- Slip 1, knit 2. *Seventh row (g)*.—Knit three (*g*); *twist* and knit one; bring the thread forward; slip one; *twist* and knit one, pass the slip-stitch over it; knit four. Repeat from (g). Finish by knitting one. last 3 knit.
- Slip 1, knit 2. *Eighth row (h)*.—Pearl two together; bring the thread round the needle twice; *twist* and pearl one; pearl four. Repeat from (h). last 3 knit.
- Ninth row*.—Plain knitting.
- Slip 1, knit 2. *Tenth row*.—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Eleventh row (i)*.—Bring the thread forward; knit two together. Repeat from (i). last 3 knit.
- Slip 1, knit 2. *Twelfth row*.—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Thirteenth row (j)*.—Knit five; knit two together; bring the thread forward. Repeat from (j). last 3 knit.



- Slip 1, knit 2. *Fourteenth row (k).*—*Twist* and pearl one; pass the thread over; pearl *two* together; pearl four. Repeat from (*k*).
- Slip 1, knit 2. *Fifteenth row (l).*—Knit three; knit *two* together; bring the thread forward; slip one; knit one, pass the slip-stitch over it; bring the thread forward. Repeat from (*l*). last 3 knit.
- Slip 1, knit 2. *Sixteenth row (m).*—*Twist* and pearl one; pass the thread over; pearl *two* together; pass the thread over; pearl *two* together; pearl *two*. Repeat from (*m*). last 3 knit.
- Slip 1, knit 2. *Seventeenth row (n).*—Knit one; knit *two* together; bring the thread forward; slip one; knit one, pass the slip-stitch over it; bring the thread forward; *twist* and knit one; knit one. Repeat from (*n*). last 3 knit.
- Slip 1, knit 2. *Eighteenth row (o).*—Pearl two; *twist* and pearl one; pass the thread over; pearl *two* together; pass the thread over; pearl *two* together. Repeat from (*o*). last 3 knit.
- Slip 1, knit 2. *Nineteenth row (p).*—Knit one; knit *two* together; bring the thread forward; *twist* and knit one; knit three. Repeat from (*p*). last 3 knit.
- Slip 1, knit 2. *Twentieth row (q).*—Pearl four; *twist* and pearl one; pass the thread over; pearl *two* together. Repeat from (*q*). last 3 knit.
- Two rows of plain knitting.
- Slip 1, knit 2. Two rows of pearl knitting. last 3 knit.

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 NO. LX.—MOSS ROSE LEAF.

Cast on *ten* stitches for each pattern, and 6 for the edges; knit *two* plain rows.

- Slip 1, knit 2. *First row (a)*.—Knit one; bring the thread forward; knit two; slip one; knit one, pass the slip-stitch over it; knit one; knit *two* together; knit two; bring the thread forward. Repeat from (a). last 3 knit.
- Slip 1, knit 2. *Second row*.—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Third row (b)*.—Knit two; bring the thread forward; knit one; slip one; knit one, pass the slip-stitch over it; knit one; knit *two* together; knit one; bring the thread forward; knit one. Repeat from (b). last 3 knit.
- Slip 1, knit 2. *Fourth row*.—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Fifth row (c)*.—Knit three; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit one; knit *two* together; bring the thread forward; knit two. Repeat from (c). last 3 knit.
- Slip 1, knit 2. *Sixth row*.—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Seventh row (d)*.—Knit one; knit *two* together; knit two; bring the thread forward; knit one; bring the thread forward; knit two; slip one; knit one, pass the slip-stitch over it. Repeat from (d). last 3 knit.
- Slip 1, knit 2. *Eighth row*.—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Ninth row (e)*.—Knit one; knit *two* together; knit one; bring the thread forward; knit three; bring the thread forward; knit one; slip one; knit one, pass the slip-stitch over it. Repeat from (e). last 3 knit.
- Slip 1, knit 2. *Tenth row*.—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Eleventh row (f)*.—Knit one; knit *two* together; bring the thread forward; knit five; bring the thread forward; slip one; knit one, pass the slip-stitch over it. Repeat from (f). last 3 knit.

Slip 1, knit 2. *Twelfth row.*—Pearl knitting.  
last 3 knit.  
Commence again as at *first* row.

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NO. LXL.—WEIHNACHTS BAUM.

Cast on *twenty-one* stitches for each pattern,  
and 6 for the edges.

Knit two rows of pearl knitting; knit one plain  
row; knit one of pearl knitting.

Slip 1, knit 2. *First row (a).*—Knit eleven; bring  
the thread forward; slip one; knit one, pass the  
slip-stitch over it; knit eight. Repeat from (a).  
last 3 knit.

Slip 1, knit 2. *Second row.*—Pearl knitting. last 3 knit.

Slip 1, knit 2. *Third row (b).*—Knit nine; knit two  
together; bring the thread forward; knit one;  
bring the thread forward; slip one; knit one,  
pass the slip-stitch over it; knit seven. Repeat  
from (b). last 3 knit.

Slip 1, knit 2. *Fourth row.*—Pearl knitting. last 3 knit.

Slip 1, knit 2. *Fifth row (c).*—Knit eight; knit *two*  
together; bring the thread forward; knit three;  
bring the thread forward; slip one; knit one,  
pass the slip-stitch over it; knit six. Repeat  
from (c). last 3 knit.

Slip 1, knit 2. *Sixth row.*—Pearl knitting.  
last 3 knit.

Slip 1, knit 2. *Seventh row (d).*—Knit seven; knit  
two together; bring the thread forward; knit  
two; bring the thread forward; slip one; knit  
one, pass the slip-stitch over it; knit one; bring  
the thread forward; slip one; knit one, pass the  
slip-stitch over it; knit five. Repeat from (d).  
last 3 knit.

Slip 1, knit 2. *Eighth row.*—Pearl knitting. last 3 knit.

Slip 1, knit 2. *Ninth row (e).*—Knit six; knit two together; bring the thread forward; knit one; knit two together; bring the thread forward; knit one; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit one; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit four. Repeat from (e). last 3 knit.

Slip 1, knit 2. *Tenth row.*—Pearl knitting. last 3 knit.

Slip 1, knit 2. *Eleventh row (f).*—Knit five; knit two together; bring the thread forward; knit one; knit two together; bring the thread forward; knit three; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit one; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit three. Repeat from (f). last 3 knit.

Slip 1, knit 2. *Twelfth row.*—Pearl knitting. last 3 knit.

Slip 1, knit 2. *Thirteenth row (g).*—Knit four; knit two together; bring the thread forward; knit one; knit two together; bring the thread forward; knit two; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit one; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit one; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit two. Repeat from (g). last 3 knit.

Slip 1, knit 2. *Fourteenth row.*—Pearl knitting. last 3 knit.

*Fifteenth row.*—Like the *ninth* row.

Slip 1, knit 2. *Sixteenth row.*—Pearl knitting. last 3 knit.

*Seventeenth row.*—Like the *eleventh* row.

- Slip 1, knit 2. *Eighteenth row.*—Pearl knitting. last 3 knit.  
*Nineteenth row.*—Like the *seventh* row.
- Slip 1, knit 2. *Twentieth row.*—Pearl knitting. last 3 knit.  
*Twenty-first row.*—Like the *third* row.
- Slip 1, knit 2. *Twenty-second row.*—Pearl knitting.  
 last 3 knit.  
*Twenty-third row.*—Like the *first* row.
- Slip 1, knit 2. *Twenty-fourth row.*—Pearl knitting.  
 last 3 knit.
- Slip 1, knit 2. Knit nineteen stitches, and commence  
 the pattern again as at *first* row.  
 If for insertion, knit a row, and pearl a row;  
 and commence again as at *first* row.

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 NO. LXII.—PINE-APPLE PATTERN.

Cast on *ten* stitches for each pattern, and 6  
 for the edges; knit two plain rows.

- Slip 1, knit 2. *First row (a).*—Knit one; bring the  
 thread forward; knit three; slip one; knit *two*  
 together, pass the slip-stitch over it; knit three;  
 bring the thread forward. Repeat from (*a*).  
 last 3 knit.
- Slip 1, knit 2. *Second row (b).*—Pearl one; pass the  
 thread over; pearl two; pearl *three* together;  
 pearl two; pass the thread over; pearl two. Re-  
 peat from (*b*). last 3 knit.
- Slip 1, knit 2. *Third row (c).*—Knit three; bring the  
 thread forward; knit one; slip one; knit *two*  
 together, pass the slip-stitch over it; knit one;  
 bring the thread forward; knit two. Repeat  
 from (*c*). last 3 knit.
- Slip 1, knit 2. *Fourth row (d).*—Pearl three, pass  
 the thread over; pearl *three* together, pass the  
 thread over; pearl four. Repeat from (*d*).  
 last 3 knit.

- Slip 1, knit 2. *Fifth row.*—Knit *two* together; (*e*) knit three; bring the thread forward; knit one; bring the thread forward; knit three; slip one; knit *two* together, pass the slip-stitch over it. Repeat from (*e*). last 3 knit.
- Slip 1, knit 2. *Sixth row.*—Pearl *two* together; (*f*) pearl two; pass the thread over; pearl three; pass the thread over; pearl two; pearl *three* together. Repeat from (*f*). Finish by purling the last two together. last 3 knit.
- Slip 1, knit 2. *Seventh row.*—Knit *two* together; (*g*) knit one; bring the thread forward; knit five; bring the thread forward; knit one; slip one; knit *two* together, pass the slip-stitch over it. Repeat from (*g*). Finish by knitting *two* together. last 3 knit.
- Slip 1, knit 2. *Eighth row.*—Pearl *two* together; (*h*) pass the thread over; pearl seven; pass the thread over; pearl *three* together. Repeat from (*h*). Finish by purling two together. last 3 knit.  
Commence again from the *first* row.

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 NO. LXIII.—EDITH PATTERN.

Cast on *thirty* stitches for *two* patterns, and 6 for the edges.

Two rows of pearl knitting.

One row of plain knitting.

One row of pearl knitting.

- Slip 1, knit 2. *First row (a).*—Knit nine; pearl one; knit one; pearl two; knit two. Repeat from (*a*). last 3 knit.
- Slip 1, knit 2. *Second row (b).*—Pearl two; knit two; pearl one; knit two; pearl one; knit one; pearl six. Repeat from (*b*). last 3 knit.

- Slip 1, knit 2. *Third row (c).*—Knit five; pearl two; knit one; pearl three; knit four. Repeat from (c). last 3 knit.
- Slip 1, knit 2. *Fourth row (d).*—Pearl two; knit four; pearl two; knit two; pearl one; knit one; pearl three. Repeat from (d). last 3 knit.
- Slip 1, knit 2. *Fifth row (e).*—Knit two; pearl two; knit one; pearl two; knit one; pearl one; knit one; pearl two; knit three. Repeat from (e). last 3 knit.
- Slip 1, knit 2. *Sixth row (f).*—Pearl seven; knit three; pearl one; knit three; pearl one. Repeat from (f). last 3 knit.
- Slip 1, knit 2. *Seventh row (g).*—Knit one; pearl three; knit two; pearl six; knit three. Repeat from (g). last 3 knit.
- Slip 1, knit 2. *Eighth row (h).*—Pearl four; knit four; pearl one; knit one; pearl one; knit three; pearl one. Repeat from (h). last 3 knit.
- Slip 1, knit 2. *Ninth row (i).*—Knit two; pearl three; knit ten. Repeat from (i). last 3 knit.
- Slip 1, knit 2. *Tenth row (k).*—Pearl five; knit seven; pearl three. Repeat from (k). last 3 knit.
- Slip 1, knit 2. *Eleventh row (l).*—Knit two; pearl one; knit one; pearl five; knit six. Repeat from (l). last 3 knit.
- Slip 1, knit 2. *Twelfth row (m).*—Pearl seven; knit three; pearl three; knit one; pearl one. Repeat from (m). last 3 knit.
- Thirteenth row.*—Plain knitting.
- Slip 1, knit 2. *Fourteenth row.*—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Fifteenth row.*—Knit eight (n); pearl one; knit three; pearl three; knit eight. Repeat from (n). Finish by purling one; knit three; pearl three. last 3 knit.

- Slip 1, knit 2. *Sixteenth row.*—Knit four; pearl one; knit one; pearl one (*o*); pearl seven; knit five; pearl one; knit one; pearl one. Repeat from (*o*). Finish by purling eight. last 3 knit.
- Slip 1, knit 2. *Seventeenth row.*—Knit eight (*p*); knit two; pearl seven; knit six. Repeat from (*p*). Finish by knitting two and purling five. last 3 knit.
- Slip 1, knit 2. *Eighteenth row.*—Pearl three; knit three; pearl one (*q*); pearl eleven; knit three; pearl one. Repeat from (*q*). Finish by purling eight. last 3 knit.
- Slip 1, knit 2. *Nineteenth row.*—Knit eight (*r*); pearl three; knit one; pearl one; knit one; pearl four; knit five. Repeat from (*r*). Finish by purling three; knit one; pearl one; knit one; pearl one. last 3 knit.
- Slip 1, knit 2. *Twentieth row (s).*—Knit two: pearl two; knit three; pearl four; knit six; pearl two; knit three. Repeat from (*s*). Finish by purling eight. last 3 knit.
- Slip 1, knit 2. *Twenty-first row.*—Knit eight (*t*); pearl three; knit one; pearl three; knit eight. Repeat from (*t*). Finish by purling three; knit one; pearl three. last 3 knit.
- Slip 1, knit 2. *Twenty-second row.*—Pearl one; knit two; pearl one; knit two; pearl one (*u*); pearl four; knit two: pearl one; knit one; pearl one; knit two; pearl one; knit two; pearl one. Repeat from (*u*). Finish by purling eight. last 3 knit.
- Slip 1, knit 2. *Twenty-third row.*—Knit eight (*v*); knit two; pearl one; knit one; pearl two; knit two; pearl four; knit three. Repeat from (*v*). Finish by knitting two; pearl one; knit one; pearl two; knit one. last 3 knit.



Slip 1, knit 2. *Twenty-fourth row.*—Pearl one; knit two; pearl four (*w*); pearl five; knit three; pearl one; knit two; pearl four. Repeat from (*w*).  
Finish by purling eight. last 3 knit.

Slip 1, knit 2. *Twenty-fifth row.*—Knit eight (*x*); knit five; pearl one; knit one; pearl two; knit one; pearl two; knit three. Repeat from (*x*).  
Finish by knitting five; pearl one; knit one. last 3 knit.

Slip 1, knit 2. *Twenty-sixth row.*—Pearl seven (*y*); pearl three; knit two; pearl one; knit one; pearl eight. Repeat from (*y*). Finish by purling eight. last 3 knit.

One row of plain knitting.

Two rows of pearl knitting.

Two rows of plain knitting.

One row of pearl knitting.

For Insertion, or for borders to a table-cover or counterpane.



## Sixth Division.

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### VERSETZTE PATTERNS.

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- Nos. 64, 66, 68, 70, 72.—QUILTS.  
*Cotton*, Nos. 4, 5; *needles*, Nos. 10 or 12.
- Nos. 66, 67, 68, 70, 72.—CRADLE COVERS.  
*Fleecy*, Nos. 6, 8; *needles*, No. 1.
- Nos. 65, 66, 67, 68, 69, 71, 73.—CHAIR AND SOFA LEHNEN.  
*Cotton*, Nos. 8 or 10; *needles*, Nos. 4 or 6.
- Nos. 65, 68, 69, 71, 73, 74.—PURSES.  
(Coarse silk), *needles*, Nos. 13, 14, (middle silk);  
*needles*, No. 16.
- Nos. 65, 66, 68, 69, 71, 73.—CUFFS AND COLLARS.  
*Fine cotton or thread*; *needles*, Nos. 14, 16.
- Nos. 66, 70, 71, 73.—HANDKERCHIEFS AND COMFORTERS.  
*Berlin wool*; *needles*, Nos. 5, 7.
- Nos. 64, 65, 66, 67, 68, 71, 72, 73.—BAGS, CUSHIONS, AND  
PINCUSHIONS. (Coarse silk.)  
*Cotton*, Nos. 20, 30; *needles*, No. 8.
- Nos. 68, 70, 73.—CAPS AND MUFFATEES.  
*Double Berlin wool*; *needles*, D. Nos. 3, 6.
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## NO. LXIV.—PEARL WITH OPEN SPOTS PATTERN.

Cast on eight stitches for each pattern, and 6 for the edges; knit two plain rows.

Slip 1, knit 2. *First row (a).*—Bring the thread forward; knit two together; bring the thread forward; knit two together; knit four. Repeat from (a). last 3 knit.

*Second row.*—Plain knitting.

Repeat these two rows alternately *twice* more.

Knit four plain rows.

Slip 1, knit 2. *Eleventh row (b).*—Knit four; bring the thread forward; knit two together; bring the thread forward; knit two together. Repeat from (b). last 3 knit.

*Twelfth row.*—Plain knitting.

Repeat these two rows alternately *twice* more.

Knit four plain rows.

Commence again, as at *first* row.

## NO. LXV.—CHESS PATTERN.

Cast on any number of stitches that may be divided by six, and 6 for the edges; knit two plain rows.

Slip 1, knit 2. *First row (a).*—Knit one; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit one; knit two together; bring the thread forward. Repeat from (a). last 3 knit.

Slip 1, knit 2. *Second row.*—Pearl knitting. last 3 knit.  
Repeat these rows alternately *three* times.

Slip 1, knit 2. *Ninth row (b).*—Knit one; knit two together; bring the thread forward; knit one; bring the thread forward; slip one; knit one, pass the slip-stitch over it. Repeat from (b). last 3 knit.

Slip 1, knit 2. *Tenth row.*—Pearl knitting. last 3 knit.  
Repeat these rows alternately *three* times.  
Commence again, as at *first* row.

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## NO. LXVI.—OPEN CHESS PATTERN.

Cast on *ten* stitches for each pattern, and 6 for the edges; knit two plain rows.

- Slip 1, knit 2. *First row (a).*—Bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit three; pearl five. Repeat from (*a*).  
last 3 knit.
- Slip 1, knit 2. *Second row (b).*—Knit five; pearl five. Repeat from (*b*).  
last 3 knit.
- Slip 1, knit 2. *Third row (c).*—Knit one; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit two; pearl five. Repeat from (*c*).  
last 3 knit.
- Slip 1, knit 2. *Fourth row (d).*—Knit five; pearl five. Repeat from (*d*).  
last 3 knit.
- Slip 1, knit 2. *Fifth row (e).*—Knit two; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit one; pearl five. Repeat from (*e*).  
last 3 knit.
- Slip 1, knit 2. *Sixth row (f).*—Knit five; pearl five. Repeat from (*f*).  
last 3 knit.
- Slip 1, knit 2. *Seventh row (g).*—Knit three; bring the thread forward; slip one; knit one, pass the slip-stitch over it; pearl five. Repeat from (*g*).  
last 3 knit.
- Slip 1, knit 2. *Eighth row (h).*—Knit five; pearl five. Repeat from (*h*).  
last 3 knit.
- Slip 1, knit 2. *Ninth row (i).*—Pearl five; knit three; knit two together; bring the thread forward. Repeat from (*i*).  
last 3 knit.

- Slip 1, knit 2. *Tenth row (k).*—Pearl five; knit five. Repeat from (k). last 3 knit.
- Slip 1, knit 2. *Eleventh row (l).*—Pearl five; knit two; knit two together; bring the thread forward; knit one. Repeat from (l). last 3 knit.
- Slip 1, knit 2. *Twelfth row (m).*—Pearl five; knit five. Repeat from (m). last 3 knit.
- Slip 1, knit 2. *Thirteenth row (n).*—Pearl five; knit one; knit two together; bring the thread forward; knit two. Repeat from (n). last 3 knit.
- Slip 1, knit 2. *Fourteenth row (o).*—Pearl five; knit five. Repeat from (o). last 3 knit.
- Slip 1, knit 2. *Fifteenth row (p).*—Pearl five; knit two together; bring the thread forward; knit three. Repeat from (p). last 3 knit.
- Slip 1, knit 2. *Sixteenth row (q).*—Pearl five; knit five. Repeat from (q). last 3 knit.
- Commence again, as at *first row.*

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NO. LXVII.—CHRISTMAS BASKET PATTERN.

Cast on *fourteen* stitches for each pattern, and 6 for the edges; knit two plain rows.

- Slip 1, knit 2. *First row (a).*—Pearl five; knit two together; bring the thread forward; knit one; bring the thread forward; slip one; knit one, pass the slip-stitch over it; pearl four. Repeat from (a). last 3 knit.
- Slip 1, knit 2. *Second row (b).*—Knit four; pearl five; knit five. Repeat from (b). last 3 knit.
- Slip 1, knit 2. *Third row (c).*—Pearl four; knit two together; knit one; bring the thread forward; knit one; bring the thread forward; knit one; slip one; knit one, pass the slip-stitch over it; pearl three. Repeat from (c). last 3 knit.

- Slip 1, knit 2. *Fourth row (d)*.—Knit three; pearl seven; knit four. Repeat from (*d*). last 3 knit.
- Slip 1, knit 2. *Fifth row (e)*.—Pearl three; knit two together; knit one; bring the thread forward; knit three; bring the thread forward; knit one; slip one; knit one, pass the slip-stitch over it; pearl two. Repeat from (*e*). last 3 knit.
- Slip 1, knit 2. *Sixth row (f)*.—Knit two; pearl nine; knit three. Repeat from (*f*). last 3 knit.
- Slip 1, knit 2. *Seventh row (g)*.—Pearl two; knit two together; knit two; bring the thread forward; knit three; bring the thread forward; knit two; slip one; knit one, pass the slip-stitch over it; pearl one. Repeat from (*g*). last 3 knit.
- Slip 1, knit 2. *Eighth row (h)*.—Knit one; pearl eleven; knit two. Repeat from (*h*). last 3 knit.
- Slip 1, knit 2. *Ninth row (j)*.—Knit one; bring the thread forward; slip one; knit one, pass the slip-stitch over it; pearl nine; knit two together; bring the thread forward. Repeat from (*j*). last 3 knit.
- Slip 1, knit 2. *Tenth row (k)*.—Pearl two; knit nine; pearl three. Repeat from (*k*). last 3 knit.
- Slip 1, knit 2. *Eleventh row (l)*.—Knit one; bring the thread forward; knit one; slip one; knit one, pass the slip-stitch over it; pearl seven; knit two together; knit one; bring the thread forward. Repeat from (*l*). last 3 knit.
- Slip 1, knit 2. *Twelfth row (m)*.—Pearl three; knit seven; pearl four. Repeat from (*m*). last 3 knit.
- Slip 1, knit 2. *Thirteenth row (n)*.—Knit two; bring the thread forward; knit one; slip one; knit one, pass the slip-stitch over it; pearl five; knit two together; knit one; bring the thread forward; knit one. Repeat from (*n*). last 3 knit.

- Slip 1, knit 2. *Fourteenth row (o)*.—Pearl four; knit five; pearl five. Repeat from (o). last 3 knit.
- Slip 1, knit 2. *Fifteenth row (p)*.—Knit two; bring the thread forward; knit two; slip one; knit one, pass the slip-stitch over it; pearl three; knit two together; knit two; bring the thread forward; knit one. Repeat from (p). last 3 knit.
- Slip 1, knit 2. *Sixteenth row (q)*.—Pearl five; knit three; pearl six. Repeat from (q). last 3 knit.  
Commence again, as at *first* row.

## NO. LXVIII.—INSEL PATTERN.

Cast on *twenty-four* stitches for two patterns, and 6 for the edges; knit two plain rows.

- Slip 1, knit 2. *First row (a)*.—Knit one; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit seven; knit two together; bring the thread forward. Repeat from (a).  
last 3 knit.
- Slip 1, knit 2. *Second row (b)*.—Pearl one, pass the thread over; pearl two together; pearl five; pearl two together, pass the thread over; pearl two. Repeat from (b). last 3 knit.
- Slip 1, knit 2. *Third row (c)*.—Knit three; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit three; knit two together; bring the thread forward; knit two. Repeat from (c).  
last 3 knit.
- Slip 1, knit 2. *Fourth row (d)*.—Pearl three, pass the thread over; pearl two together; pearl one; pearl two together, pass the thread over; pearl four. Repeat from (d). last 3 knit.
- Slip 1, knit 2. *Fifth row (e)*.—Knit five; bring the thread forward; knit three together; bring the thread forward; knit four. Repeat from (e).  
last 3 knit.

- Slip 1, knit 2. *Sixth row (f)*.—Pearl three; pearl two together, pass the thread over; pearl one; pass the thread over; pearl two together; pearl four. Repeat from (*f*). last 3 knit.
- Slip 1, knit 2. *Seventh row (g)*.—Knit four; knit two together; bring the thread forward; twist and knit one; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit three. Repeat from (*g*). last 3 knit.
- Slip 1, knit 2. *Eighth row*.—Like the *sixth* row.  
*Ninth row*.—Like the *seventh* row.  
*Tenth row*.—Like the *sixth* row.
- Slip 1, knit 2. *Eleventh row (h)*.—Knit three; knit two together; bring the thread forward; knit three; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit two. Repeat from (*h*). last 3 knit.
- Slip 1, knit 2. *Twelfth row (i)*.—Pearl one; pearl two together, pass the thread over; pearl five, pass the thread over; pearl two together; pearl two. Repeat from (*i*). last 3 knit.
- Slip 1, knit 2. *Thirteenth row (j)*.—Knit one; knit two together; bring the thread forward; knit seven; bring the thread forward; slip one; knit one, pass the slip-stitch over it. Repeat from (*j*). last 3 knit.
- Slip 1, knit 2. *Fourteenth row*.—Pearl one (*k*), pass the thread over; pearl nine, pass the thread over; pearl three together. Repeat from (*k*). Finish by purling two together. last 3 knit.
- Slip 1, knit 2. *Fifteenth row (l)*.—Twist and knit one; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit seven; knit two together; bring the thread forward. Repeat from (*l*). Finish by twisting and knitting one. last 3 knit.



Slip 1, knit 2. *Sixteenth row.*—Pearl one (*m*), pass the thread over; pearl *two* together; pearl seven; pearl *two* together, pass the thread over; pearl one. Repeat from (*m*). last 3 knit.

Repeat these last two rows alternately twice more.

Commence again, as at *first* row.

## NO. LXIX.—SLATE PATTERN.

Cast on *twelve* stitches for each pattern, and 6 stitches *more* after the patterns, and 6 for the edges; knit two plain rows.

Slip 1, knit 2. *First row (a).*—Knit six; bring the thread forward; slip one; knit one, pass the slip-stitch over it; bring the thread forward; slip one; knit one, pass the slip-stitch over it; bring the thread forward; slip one; knit one, pass the slip-stitch over it. Repeat from (*a*). Finish by knitting six. last 3 knit.

Slip 1, knit 2. *Second row.*—Pearl five (*b*); pearl *two* together, pass the thread over; pearl *two* together, pass the thread over; pearl *two* together, pass the thread over; pearl six. Repeat from (*b*). Finish by purling one. last 3 knit.

Slip 1, knit 2. *Third row.*—Knit two (*c*); knit six; bring the thread forward; slip one; knit one, pass the slip-stitch over it; bring the thread forward; slip one; knit one, pass the slip-stitch over it; bring the thread forward; slip one; knit one, pass the slip-stitch over it. Repeat from (*c*). Finish by knitting four. last 3 knit.

Slip 1, knit 2. *Fourth row.*—Pearl three (*d*); pearl *two* together, pass the thread over; pearl *two* together, pass the thread over; pearl *two* together, pass the thread over; pearl six. Repeat from (*d*). Finish by purling *three*. last 3 knit.

- Slip 1, knit 2. *Fifth row.*—Knit four (*e*); knit six; bring the thread forward; slip one; knit one, pass the slip-stitch over it; bring the thread forward; slip one; knit one, pass the slip-stitch over it; bring the thread forward; slip one; knit one, pass the slip-stitch over it. Repeat from (*e*). Finish by knitting two. last 3 knit.
- Slip 1, knit 2. *Sixth row.*—Pearl one (*f*); pearl two together, pass the thread over; pearl two together, pass the thread over; pearl two together, pass the thread over; pearl six. Repeat from (*f*). Finish by purling five. last 3 knit.
- Slip 1, knit 2. *Seventh row.*—Knit six (*g*); knit two together; bring the thread forward; knit two together; bring the thread forward; knit two together; bring the thread forward; knit six. Repeat from (*g*). last 3 knit.
- Slip 1, knit 2. *Eighth row.*—Pearl one (*h*); pearl six, pass the thread over; pearl two together, pass the thread over; pearl two together; pass the thread over; pearl two together. Repeat from (*h*). Finish by purling five. last 3 knit.
- Slip 1, knit 2. *Ninth row.*—Knit four (*i*); knit two together; bring the thread forward; knit two together; bring the thread forward; knit six. Repeat from (*i*). Finish by knitting two. last 3 knit.
- Slip 1, knit 2. *Tenth row.*—Pearl three (*k*); pearl six, pass the thread over; pearl two together, pass the thread over; pearl two together, pass the thread over; pearl two together. Repeat from (*k*). Finish by purling three. last 3 knit.
- Slip 1, knit 2. *Eleventh row.*—Knit two (*l*); knit two together; bring the thread forward; knit two together; bring the thread forward; knit two together; bring the thread forward; knit six. Repeat from (*l*). Finish by knitting four. last 3 knit.

- Slip 1, knit 2. *Twelfth row.*—Pearl five (*m*); pearl six, pass the thread over; pearl *two* together, pass the thread over; pearl *two* together, pass the thread over; pearl *two* together. Repeat from (*m*). Finish by purling one. last 3 knit.  
Commence again as at *first* row.

NO. LXX.—PORT-HOLE PATTERN.

Cast on *fourteen* stitches for two patterns, and 6 for the edges; knit two plain rows.

- Slip 1, knit 2. *First row (a).*—Bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit five. Repeat from (*a*). last 3 knit.  
Slip 1, knit 2. *Second row.*—Pearl knitting. last 3 knit.  
Slip 1, knit 2. *Third row (b).*—Knit one; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit five; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit four. Repeat from (*b*). last 3 knit.  
Slip 1, knit 2. *Fourth row.*—Pearl knitting. last 3 knit.  
Slip 1, knit 2. *Fifth row (c).*—Knit two; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit five; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit three. Repeat from (*c*). last 3 knit.  
Slip 1, knit 2. *Sixth row.*—Pearl knitting. last 3 knit.  
Slip 1, knit 2. *Seventh row (d).*—Knit five; bring the thread forward; slip one; knit one, pass the slip-stitch over it. Repeat from (*d*). last 3 knit.  
Slip 1, knit 2. *Eighth row.*—Pearl knitting. last 3 knit.  
Slip 1, knit 2. *Ninth row.*—Knit one (*e*); knit five; bring the thread forward; slip one; knit one, pass the slip-stitch over it. Repeat from (*e*). Finish by knitting six. last 3 knit.  
Slip 1, knit 2. *Tenth row.*—Pearl knitting. last 3 knit.

Slip 1, knit 2. *Eleventh row.*—Knit two (*f*); knit five; bring the thread forward; slip one; knit one, pass the slip-stitch over it. Repeat from (*f*). Finish by knitting five. last 3 knit.

Slip 1, knit 2. *Twelfth row.*—Pearl knitting. last 3 knit.

Slip 1, knit 2. *Thirteenth row.*—Knit three (*g*); bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit five. Repeat from (*g*). Finish by bringing the thread forward; slip one; knit one, pass the slip-stitch over it; knit two. last 3 knit.

Slip 1, knit 2. *Fourteenth row.*—Pearl knitting. last 3 knit.

Slip 1, knit 2. *Fifteenth row.*—Knit three (*h*); knit one; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit four. Repeat from (*h*). Finish by knitting one; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit one. last 3 knit.

Slip 1, knit 2. *Sixteenth row.*—Pearl knitting. last 3 knit.

Slip 1, knit 2. *Seventeenth row.*—Knit three (*i*); knit two; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit three. Repeat from (*i*). Finish by knitting two; bring thread forward; slip one; knit one, pass the slip-stitch over it. last 3 knit.

Slip 1, knit 2. *Eighteenth row.*—Pearl knitting. last 3 knit.

Commence again as at *first* row, but begin each pattern row by knitting one after slip 1, knit 2.

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NO. LXXI.—BOHNEN PATTERN.

Cast on *twelve* stitches for two patterns and one stitch *before* the last edge; cast on six for the edges; knit two plain rows.

- Slip 1, knit 2. *First row (a).*—Bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit four. Repeat from (a). Finish by knitting one. last 3 knit.
- Slip 1, knit 2. *Second row.*—Pearl one (b); pearl three; pearl two together, pass the thread over; pearl one. Repeat from (b). last 3 knit.
- Slip 1, knit 2. *Third row (c).*—Knit two; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit two. Repeat from (c). Finish by knitting one. last 3 knit.
- Slip 1, knit 2. *Fourth row.*—Pearl one (d); pearl one; pearl two together, pass the thread over; pearl three. Repeat from (d). last 3 knit.
- Slip 1, knit 2. *Fifth row (e).*—Knit four; bring the thread forward; slip one; knit one, pass the slip-stitch over it. Repeat from (e). Finish by knitting one. last 3 knit.
- Slip 1, knit 2. *Sixth row (f).*—Pearl two together, pass the thread over; pearl four. Repeat from (f). Finish by purling one. last 3 knit.
- Seventh row.*—Like the *third row*.
- Slip 1, knit 2. *Eighth row.*—Pearl one (h); pearl one; pearl two together; pass the thread over; pearl three. Repeat from (h). last 3 knit.
- Ninth row.*—Like the *fifth row*.
- Slip 1, knit 2. *Tenth row (k).*—Pearl two together, pass the thread over; pearl four. Repeat from (k). Finish by purling one. last 3 knit.
- Slip 1, knit 2. *Eleventh row.*—Knit two (l); knit four; bring the thread forward; slip one; knit one, pass the slip-stitch over it. Repeat from (l). Finish by knitting five. last 3 knit.
- Slip 1, knit 2. *Twelfth row.*—Pearl four (m); pearl two together, pass the thread over; pearl four. Repeat from (m). Finish by purling three. last 3 knit.

*Thirteenth row.*—Like the *fifth* row.

Slip 1, knit 2. *Fourteenth row (n).*—Pearl *two* together, pass the thread over; pearl four. Repeat from (*n*). Finish by purling one. last 3 knit.

*Fifteenth row.*—Like the *eleventh* row.

Slip 1, knit 2. *Sixteenth row.*—Pearl four (*o*); pearl *two* together, pass the thread over; pearl four. Repeat from (*o*). Finish by purling three. last 3 knit.

Slip 1, knit 2. *Seventeenth row.*—Knit four (*p*); knit four; bring the thread forward; slip one; knit one, pass the slip-stitch over it. Repeat from (*p*). Finish by knitting three. last 3 knit.

Slip 1, knit 2. *Eighteenth row.*—Pearl two (*q*); pearl *two* together, pass the thread over; pearl four. Repeat from (*q*). Finish by purling five. last 3 knit.

Commence again as at first row.

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NO. LXXII.—BLITZ PATTERN.

Cast on *twenty-two* stitches for two patterns, and 6 for the edges; knit two plain rows.

Slip 1, knit 2. *First row (a).*—Knit seven; knit *two* together; knit two; bring the thread forward. Repeat from (*a*). last 3 knit.

Slip 1, knit 2. *Second row.*—Pearl knitting. last 3 knit.

Slip 1, knit 2. *Third row (b).*—Knit two; knit *two* together; knit two; knit *two* together; knit two; bring the thread forward; knit one; bring the thread forward. Repeat from (*b*). last 3 knit.

Slip 1, knit 2. *Fourth row.*—Pearl knitting. last 3 knit.

Slip 1, knit 2. *Fifth row (c).*—Knit two; knit *two*

- together; knit *two* together; knit two; bring the thread forward; knit three; bring the thread forward. Repeat from (c). last 3 knit.
- Slip 1, knit 2. *Sixth row.*—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Seventh row (d).*—Knit two; knit *two* together; knit seven; bring the thread forward. Repeat from (d). last 3 knit.
- Slip 1, knit 2. *Eighth row.*—Pearl knitting. last 3 knit.
- Ninth row.*—Like the *seventh* row.
- Slip 1, knit 2. *Tenth row.*—Pearl knitting. last 3 knit.
- Eleventh row.*—Like the *third* row.
- Slip 1, knit 2. *Twelfth row.*—Pearl knitting. last 3 knit.
- Slip 1, knit 2.—*Thirteenth row (e).*—Knit two; knit *two* together; knit *two* together; knit two; bring the thread forward; knit three; bring the thread forward. Repeat from (e). last 3 knit.
- Slip 1, knit 2. *Fourteenth row.*—Pearl knitting. last 3 knit.
- Slip 1, knit 2.—*Fifteenth row (f).*—Knit two; knit two together; knit two; bring the thread forward; knit five. Repeat from (f). last 3 knit.
- Slip 1, knit 2. *Sixteenth row.*—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Seventeenth row (g).*—Knit one; knit *two* together; knit two; bring the thread forward; knit six. Repeat from (g). last 3 knit.
- Slip 1, knit 2. *Eighteenth row.*—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Nineteenth row (h).*—Knit *two* together; knit two; bring the thread forward; knit one; bring the thread forward; knit two; knit *two* together; knit two. Repeat from (h). last 3 knit.
- Slip 1, knit 2. *Twentieth row.*—Pearl knitting. last 3 knit.

- Slip 1, knit 2. *Twenty-first row.*—Knit one (*j*); knit two; bring the thread forward; knit three; bring the thread forward; knit two; knit *two* together; knit *two* together. Repeat from (*j*). Finish by knitting one. last 3 knit.
- Slip 1, knit 2. *Twenty-second row.*—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Twenty-third row.*—Knit one (*k*); knit seven; bring the thread forward; knit two; knit *two* together. Repeat from (*k*). last 3 knit.
- Twenty-fourth row.*—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Twenty-fifth row (l).*—Knit *two* together; knit seven; bring the thread forward; knit two. Repeat from (*l*). Finish by knitting one. last 3 knit.
- Slip 1, knit 2. *Twenty-sixth row.*—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Twenty-seventh row (m).*—Knit *two* together; knit two; knit *two* together; knit two; bring the thread forward; knit one; bring the thread forward; knit two. Repeat from (*m*). Finish by knitting one. last 3 knit.
- Slip 1, knit 2. *Twenty-eighth row.*—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Twenty-ninth row (n).*—Knit *two* together; knit *two* together; knit two; bring the thread forward; knit three; bring the thread forward; knit two. Repeat from (*n*). Finish by knitting one. last 3 knit.
- Slip 1, knit 2. *Thirtieth row.* Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Thirty-first row (o).* Knit *two* together; knit two; bring the thread forward; knit seven. Repeat from (*o*). Finish by knitting one. last 3 knit.
- Slip 1, knit 2. *Thirty-second row.*—Pearl knitting. last 3 knit.



Slip 1, knit 2. *Thirty-third row.*—Knit one (*p*); knit two; bring the thread forward; knit seven; knit two together. Repeat from (*p*). last 3 knit.

Slip 1, knit 2. *Thirty-fourth row.*—Pearl knitting. last 3 knit.

(*For collars.*)—This pattern is a slanting one.

NO. LXXIII.—PRETTY SCHALE PATTERN.

Cast on *nine* stitches for each pattern, and 6 for the edges; knit two plain rows.

Slip 1, knit 2. *First row (a).*—Bring the thread forward; slip one; knit one, pass the slip-stitch over it; *twist* and knit one; pearl one; *twist* and knit one; pearl one; *twist* and knit one; pearl one; *twist* and knit one. Repeat from (*a*). last 3 knit.

Slip 1, knit 2. *Second row (b).*—*Twist* and pearl one; knit one; *twist* and pearl one; knit one; *twist* and pearl one; knit one; pearl two together; knit one; pass the thread over. Repeat from (*b*). last 3 knit.

Slip 1, knit 2. *Third row (c).*—Bring the thread forward; *twist* and knit one; pearl one; slip one; knit one, pass the slip-stitch over it; *twist* and knit one; pearl one; *twist* and knit one; pearl one; *twist* and knit one. Repeat from (*c*). last 3 knit.

Slip 1, knit 2. *Fourth row (d).* *Twist* and pearl one; knit one; *twist* and pearl one; knit one; pearl two together; knit one; *twist* and pearl one; knit one, pass the thread over. Repeat from (*d*). last 3 knit.

Slip 1, knit 2. *Fifth row (e).*—Bring the thread forward; *twist* and knit one; pearl one; *twist* and knit one; pearl one; slip one; knit one, pass the slip-stitch over it; *twist* and knit one; pearl one; *twist* and knit one. Repeat from (*e*). last 3 knit.

- Slip 1, knit 2. *Sixth row (f).*—*Twist* and pearl one; knit one; pearl *two* together; knit one; *twist* and pearl one; knit one; *twist* and pearl one; knit one; pass the thread over. Repeat from (*f*).  
last 3 knit.
- Slip 1, knit 2. *Seventh row (g).*—Bring the thread forward; *twist* and knit one; pearl one; *twist* and knit one; pearl one; *twist* and knit one; pearl one; slip one; knit one, pass the slip-stitch over it; *twist* and knit one. Repeat from (*g*). last 3 knit.
- Slip 1, knit 2. *Eighth row (h).*—Pearl *two* together; knit one; *twist* and pearl one; knit one; *twist* and pearl one; knit one; *twist* and pearl one; knit one; pass the thread over. Repeat from (*h*). last 3 knit.  
Commence again, as at *first* row.

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NO. LXXIV.—BAND PATTERN.

Needles No. 21 or 23, to be knit round with four needles, with or without beads in the open thread for a purse.

Cast on for a round knitted purse one hundred and twenty stitches of not too thick silk, (*five* stitches for each pattern). Knit *two* plain rounds.

*First round.*—Bring the thread forward; knit *two* together; knit two; *twist* and knit one. Repeat.

*Second, third and fourth rounds.*—Like the *first* round.

*Fifth round.*—Bring the thread forward; slip one; knit *two* together, pass the slip-stitch over it; bring the thread forward; knit one; *twist* and knit one. Repeat the pattern all round.

Commence again from the *first* round.

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## Seventh Division.

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### KANTEN PATTERNS.

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Nos. 80, 84.—QUILTS.

*Cotton*, Nos. 4 and 5; *needles*, Nos. 12 and 14.

Nos. 76, 80, 84.—CRADLE COVERS.

*Fleecy*, Nos. 6, 8; *needles*, Nos. 1, 3.

Nos. 75, 77, 78, 79, 80, 82.—CHAIR AND SOFA LEHNEN.

*Cotton*, Nos. 8, 10, 12; *needles*, Nos. 6, 8, 12.

Nos. 76, 77, 78, 80, 83.—PURSES.

(Coarse silk), *needles*, Nos. 15, 16; (middle silk),  
*needles*, No. 18.

Nos. 75, 76, 77, 83, 85.—CUFFS AND COLLARS.

*Fine cotton or thread*; *needles*, Nos. 16, 18.

Nos. 75, 76, 77, 78, 79, 80, 82, 84.—BAGS, CUSHIONS, AND  
PINCUSHIONS. (Coarse silk.)

*Cotton*, Nos. 20, 30; *needles*, Nos. 10, 12.

Nos. 76, 80.—CAPS, MUFFS, AND MUFFATEES.

*Double Berlin wool*; *needles*, Nos. 1, 4, 5, 8.

Nos. 78, 79, 81, 82, 83, 85.—INSERTIONS.

*Fine cotton*, No. 70; *needles*, No. 22.

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## NO. LXXV.—LACE FLOUNCE PATTERN.

Cast on *twenty-six* stitches, and 6 for the edges; knit two plain rows.

- Slip 1, knit 2. *First row.*—Knit three; knit *two* together; bring the thread forward; knit *two* together; bring the thread forward; knit one; bring the thread forward; slip one; knit one, pass the slip-stitch over it; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit three; knit one; bring the thread forward *twice*; slip one; knit one, pass the slip-stitch over it; knit *two* together; bring the thread forward *twice*; slip one; knit one, pass the slip-stitch over it; knit *two* together; bring the thread forward *twice*; slip one; knit one, pass the slip-stitch over it. last 3 knit.
- Slip 1, knit 2. *Second row.*—Pearl two; knit one; pearl three; knit one; pearl three; knit one; pearl three; pearl *two* together, pass the thread over; pearl two together, pass the thread over; pearl three, pass the thread over; pearl *two* together; pass the thread over; pearl *two* together; pearl two. last 3 knit.
- Slip 1, knit 2. *Third row.*—Knit one; knit *two* together; bring the thread forward; knit *two* together; bring the thread forward; knit five; bring the thread forward; slip one; knit one, pass the slip-stitch over it; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit one; slip one; knit one, pass the slip-stitch over it; knit two together; bring the thread forward *twice*; slip one; knit one, pass the slip-stitch over it; knit *two* together; bring

- the thread forward *twice*; slip one; knit one, pass the slip-stitch over it; knit two together; bring the thread forward. last 3 knit.
- Slip 1, knit 2. *Fourth row.*—Pearl four; knit one; pearl three; knit one; pearl two; pearl two together, pass the thread over; pearl two together, pass the thread over; pearl three, pass the thread over; pearl two together; pearl two; pass the thread over; pearl *two* together; pass the thread over; pearl *two* together. last 3 knit.
- Slip 1, knit 2. *Fifth row.*—Knit one; bring the thread forward; slip one; knit one, pass the slip-stitch over it; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit five; knit *two* together; bring the thread forward; knit two together; bring the thread forward; knit two; bring the thread forward *twice*; slip one; knit one, pass the slip-stitch over it; knit *two* together; bring the thread forward *twice*; slip one; knit one, pass the slip-stitch over it; knit *two* together; bring the thread forward *twice*; slip one; knit one, pass the slip-stitch over it. last 3 knit.
- Slip 1, knit 2. *Sixth row.*—Pearl two; knit one; pearl three; knit one; pearl three; knit one; pearl three, pass the thread over; pearl *two* together, pass the thread over; pearl *two* together; pearl three; pearl two together, pass the thread over; pearl two together, pass the thread over; pearl two. last 3 knit.
- Slip 1, knit 2. *Seventh row.*—Knit three; bring the thread forward; slip one; knit one, pass the slip-stitch over it; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit one; knit *two* together; bring the thread forward; knit *two* together; bring the thread

forward; knit three; slip one; knit one, pass the slip-stitch over it; knit *two* together; bring the thread forward *twice*; slip one; knit one, pass the slip-stitch over it; knit *two* together; bring the thread forward *twice*; slip one; knit one, pass the slip-stitch over it; knit *two* together; bring the thread forward. last 3 knit.

Slip 1, knit 2. *Eighth row.*—Pearl four; knit one; pearl three; knit one; pearl six, pass the thread over; pearl *two* together, pass the thread over; pearl *three* together, pass the thread over; pearl *two* together, pass the thread over; pearl four. last 3 knit.

Commence again, as at *first* row.

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NO. LXXVI.—STERNEN-ABEND PATTERN.

Cast on any number of stitches that may be divided by *six*, and 6 for the edges; knit two plain rows.

Slip 1, knit 2. *First row.*—Knit one; bring the thread forward; (*a*) slip one; knit one, pass the slip-stitch over it; knit one; knit *two* together; bring the thread forward; knit one; bring the thread forward. Repeat from (*a*). Finish by slip one; knit one, pass the slip-stitch over it; knit one. last 3 knit.

Slip 1, knit 2. *Second row.*—Pearl *two* together; pass the thread over; (*b*) pearl three; pass the thread over; pearl *three* together; pass the thread over. Repeat from (*b*). Finish by purling two. last 3 knit.

Slip 1, knit 2. *Third row.*—Knit one; knit *two* together; (*c*) bring the thread forward; knit one; bring the thread forward; slip one; knit one,

- pass the slip-stitch over it; knit one; knit *two* together. Repeat from (c). Finish by bringing the thread forward; knit one. last 3 knit.
- Slip 1, knit 2. *Fourth row.*—Pearl two; (d) pass the thread over; pearl *three* together; pass the thread over; pearl three. Repeat from (d). Finish by passing the thread over; pearl *two* together. last 3 knit.
- Commence again as at *first* row.

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NO. LXXVII — THE ENGLISH ROSE PATTERN.

Cast on *twenty-four* stitches, and 6 for the edges.

Pearl a row.

Knit a row.

- Slip 1, knit 2. *First row (a).*—*Twist* and knit one; pass the thread over; pearl two together. Repeat from (a) seven times more. last 3 knit.
- Slip 1, knit 2. *Second row (b).*—Pass the thread over; pearl *two* together; knit one. Repeat seven times more from (b). last 3 knit.
- Third row.*—Like the *first* row.
- Fourth row.*—Like the *second* row.
- Slip 1, knit 2. *Fifth row.*—*Twist* and knit one; knit eight; (c) *twist* and knit one; pass the thread over; pearl *two* together. Repeat from (c) *four* times more. last 3 knit.
- Slip 1, knit 2. *Sixth row (d).*—Pass the thread over; pearl *two* together; knit one. Repeat four times more from (d). Finish by pearling eight; knit one. last 3 knit.
- Slip 1, knit 2. *Seventh row.*—*Twist* and knit one; knit two; knit *two* together; bring the thread forward *twice*; slip one; knit one, pass the slip-

- stitch over it; knit two; (e) twist and knit one; pass the thread over; pearl *two* together. Repeat from (e) *four* times more. last 3 knit.
- Slip 1, knit 2. *Eighth row (f)*.—Pass the thread over; pearl *two* together; knit one. Repeat *four* times more from (f). Finish by purling *four*; knit one; pearl *three*; knit one. last 3 knit.
- Slip 1, knit 2. *Ninth row*.—*Twist* and knit one; knit *two* together; bring the thread forward *twice*; slip one; knit one, pass the slip-stitch over it; knit *two* together; bring the thread forward *twice*; slip one; knit one, pass the slip-stitch over it; (g) twist and knit one; pass the thread over; pearl *two* together. Repeat *four* times more from (g). last 3 knit.
- Slip 1, knit 2. *Tenth row (h)*.—Pass the thread over; pearl *two* together; knit one. Repeat *four* times more from (h). Finish by purling *two*; knit one; pearl *three*; knit one; pearl one; knit one. last 3 knit.
- Eleventh row*.—Like the *seventh* row.
- Twelfth row*.—Like the *eighth* row.
- Thirteenth row*.—Like the *ninth* row.
- Fourteenth row*.—Like the *tenth* row.
- Fifteenth row*.—Like the *seventh* row.
- Sixteenth row*.—Like the *eighth* row.
- Slip 1, knit 2. *Seventeenth row*.—*Twist* and knit one; knit *seventeen*; (i) twist and knit one, pass the thread over; pearl *two* together. Repeat from (i) *once* more. last 3 knit.
- Slip 1, knit 2. *Eighteenth row (j)*.—Pass the thread over; pearl *two* together; knit one. Repeat *once* more from (j); pearl *seventeen*; knit one. last 3 knit.



Slip 1, knit 2. *Nineteenth row (k).*—*Twist* and knit one; pass the thread over; pearl *two* together. Repeat *twice* more from (*k*); *twist* and knit one; knit two; knit *two* together; bring the thread forward *twice*; slip one; knit one, pass the slip-stitch over it; knit two; *twist* and knit one; pass the thread over; pearl *two* together; *twist* and knit one; pass the thread over; pearl *two* together. last 3 knit.

Slip 1, knit 2. *Twentieth row.*—Pass the thread over; pearl *two* together; knit one; pass the thread over; pearl *two* together; knit one; pearl four; knit one; pearl three; (*l*) knit one; pass the thread over; pearl *two* together. Repeat *twice* more from (*l*). Finish by knitting one. last 3 knit.

Slip 1, knit 2. *Twenty-first row (m).*—*Twist* and knit one, pass the thread over; pearl *two* together. Repeat *twice* more from (*m*); *twist* and knit one; knit *two* together; bring the thread forward *twice*; slip one; knit one, pass the slip-stitch over it; knit *two* together; bring the thread forward *twice*; slip one; knit one, pass the slip-stitch over it; *twist* and knit one, pass the thread over; pearl *two* together; *twist* and knit one, pass the thread over; pearl *two* together. last 3 knit.

Slip 1, knit 2. *Twenty-second row.*—Pass the thread over; pearl *two* together; knit one, pass the thread over; pearl *two* together; knit one; pearl two; knit one; pearl three; knit one; pearl one; knit one (*n*); pass the thread over; pearl *two* together; knit one. Repeat *twice* more from (*n*). last 3 knit.

*Twenty-third row.*—Like the *nineteenth* row.

Slip 1, knit 2. *Twenty-fourth row.*—Pass the thread

over; pearl *two* together; knit one; pass the thread over; pearl *two* together; knit one; pearl four; knit one; pearl three; knit one (*o*); pass the thread over; pearl *two* together; knit one. Repeat from (*o*) *twice* more. last 3 knit.

*Twenty-fifth row.*—Like the *twenty-first* row.

*Twenty-sixth row.*—Like the *twenty-second* row.

Slip 1, knit 2. *Twenty-seventh row (p).*—*Twist* and knit one; pass the thread over; pearl *two* together. Repeat *twice* more from (*p*); *twist* and knit one; knit two; knit *two* together; bring the thread forward *twice*; slip one; knit one, pass the slip-stitch over it; knit two; *twist* and knit one; pass the thread over; pearl *two* together; *twist* and knit one; pass the thread over; pearl *two* together. last 3 knit.

Slip 1, knit 2. *Twenty-eighth row.*—Pass the thread over; pearl *two* together; knit one; pass the thread over; pearl *two* together; knit one; pearl four; knit one; pearl three; knit one (*q*); pass the thread over; pearl *two* together; knit one. Repeat *twice* more from (*q*). last 3 knit.

*Twenty-ninth row.*—Like the *seventeenth* row.

Slip 1, knit 2. *Thirtieth row.*—Pass the thread over; pearl *two* together; knit one; pass the thread over; pearl *two* together; knit one; pearl seven-teen; knit one. last 3 knit.

Commence again from the *seventh* row.

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NO. LXXVIII.—TWIST CLOSE LEAF AND HEM STITCH PATTERN.

Cast on *twenty* stitches, and 6 for the edges; knit two plain rows.

- Slip 1, knit 2. *First row.*—Slip a twisted \* stitch; knit one, pass the slip-stitch over it; bring the thread forward; knit one; twist and knit one; pearl five;\* cross two stitches; (*first leaf*) twist and knit them; pearl five; slip a twisted stitch; knit one, pass the slip-stitch over it; bring the thread forward; knit one; twist and knit one.  
last 3 knit.
- Slip 1, knit 2. *Second row.*— Pearl two together, pass the thread over; pearl one; twist and pearl one; knit five; twist and pearl two; knit five; pearl two together, pass the thread over; pearl one; twist and pearl one.  
last 3 knit.
- Slip 1, knit 2. *Third row.*—Slip a twisted stitch; knit one, pass the slip-stitch over it; bring the thread forward; knit one; twist and knit one; pearl five; twist and knit one; cross two stitches (the right *over* the left); pearl the first; twist and knit the second; pearl four; slip a twisted stitch; knit one, pass the slip-stitch over it; bring the thread forward; knit one; twist and knit one.  
last 3 knit.
- Slip 1, knit 2. *Fourth row.*— Pearl two together, pass the thread over; pearl one; twist and pearl one; knit four; twist and pearl one; knit one; twist and pearl one; knit five; pearl two together: pass the thread over; pearl one; twist and pearl one.  
last 3 knit.
- Slip 1, knit 2. *Fifth row.*— Slip a twisted stitch; knit one, pass the slip-stitch over it; bring the thread forward; knit one; twist and knit one; pearl five; twist and knit one; pearl one; cross two stitches (the right *over* the left); pearl the first; twist and knit the second; pearl three; slip a twisted stitch; knit one, pass the slip-stitch

\* See "Explanation of Terms."

over it; bring the thread forward; knit one;  
twist and knit one. last 3 knit.

Slip 1, knit 2. *Sixth row.*—Pearl two together; pass  
the thread over; pearl one; twist and pearl one;  
knit three; twist and pearl one; knit two; twist  
and pearl one; knit five; pearl two together, pass  
the thread over; pearl one; twist and pearl one.  
last 3 knit.

Slip 1, knit 2. *Seventh row.*—Slip a twisted stitch;  
knit one, pass the slip-stitch over it; bring the  
thread forward; knit one; twist and knit one;  
pearl five; twist and knit one; pearl two; cross  
two stitches (the right *over* the left); pearl the  
first; twist and knit the second; pearl two; slip  
a twisted stitch; knit one, pass the slip-stitch  
over it; bring the thread forward; knit one; twist  
and knit one. last 3 knit.

Slip 1, knit 2. *Eighth row.*—Pearl two together; pass  
the thread over; pearl one; twist and pearl one;  
knit two; twist and pearl one; knit three; twist  
and pearl one; knit five; pearl two together; pass  
the thread over; pearl one; twist and pearl one.  
last 3 knit.

Slip 1, knit 2. *Ninth row.*—Slip a twisted stitch, knit  
one, pass the slip-stitch over it; bring the thread  
forward; knit one; twist and knit one; pearl five;  
cross two stitches (the right *over* the left); pearl  
the first; twist and knit the second; pearl two;  
twist and knit one; pearl two; slip a twisted  
stitch; knit one, pass the slip-stitch over it; bring  
the thread forward; knit one; twist and knit  
one. last 3 knit.

Slip 1, knit 2. *Tenth row.*—Pearl two together; pass  
the thread over; pearl one; twist and pearl one;  
knit two; twist and pearl one; knit two; twist and  
pearl one; knit six; pearl two together; pass the  
thread over; pearl one; twist and pearl one. last 3 knit.

- Slip 1, knit 2. *Eleventh row.*—Slip a twisted stitch; knit one; pass the slip-stitch over it; bring the thread forward; knit one; twist and knit one; pearl six; cross two stitches (the right *over* the left); pearl the first; twist and knit the second; pearl one; twist and knit one; pearl two; slip a twisted stitch; knit one, pass the slip-stitch over it; bring the thread forward; knit one; twist and knit one. last 3 knit.
- Slip 1, knit 2. *Twelfth row.*—Pearl two together; pass the thread over; pearl one; twist and pearl one; knit two; twist and pearl one; knit one; twist and pearl one; knit seven; pearl two together; pass the thread over; pearl one; twist and pearl one. last 3 knit.
- Slip 1, knit 2. *Thirteenth row.*—Slip a twisted stitch; knit one, pass the slip-stitch over it; bring the thread forward; knit one; twist and knit one; pearl five; cross two stitches (*second leaf*)—the left *over* the right—twist and knit both; cross two stitches (*first leaf*)—the right *over* the left—pearl the first; twist and knit the second; twist and knit one; pearl two; slip a twisted stitch; knit one, pass the slip-stitch over it; bring the thread forward; knit one; twist and knit one. last 3 knit.
- Slip 1, knit 2. *Fourteenth row.*—Pearl two together; pass the thread over; pearl one; twist and pearl one; knit two; twist and pearl one; twist and pearl one; knit one; twist and pearl one; twist and pearl one; knit five; pearl two together; pass the thread over; pearl one; twist and pearl one. last 3 knit.
- Slip 1, knit 2. *Fifteenth row.*—Slip a twisted stitch; knit one, pass the slip-stitch over it; bring the thread forward; knit one; twist and knit one; pearl four; cross two stitches (*second leaf*)—the

left *over* the right—twist and knit the first, knit the second; twist and knit one; pearl one; cross two stitches (*first leaf*);—the right *over* the left—pearl the first, twist and knit the second; pearl two; slip a twisted stitch; knit one, pass the slip-stitch over it; bring the thread forward; knit one; twist and knit one. last 3 knit.

Slip 1, knit 2. *Sixteenth row*.—Pearl two together; pass the thread over; pearl one; twist and pearl one; knit two; twist and pearl one; knit two; twist and pearl one; pearl one; twist and pearl one; knit four; pearl two together; pass the thread over; pearl one; twist and pearl one. last 3 knit.

Slip 1, knit 2. *Seventeenth row*.—Slip a twisted stitch; knit one, pass the slip-stitch over it; bring the thread forward; knit one; twist and knit one; pearl three; cross two stitches (the left *over* the right); twist and knit the first; knit the second; knit one; twist and knit one; pearl five; slip a twisted stitch; knit one, pass the slip-stitch over it; bring the thread forward; knit one; twist and knit one. last 3 knit.

Slip 1, knit 2. *Eighteenth row*.—Pearl two together, pass the thread over; pearl one; twist and pearl one; knit five; twist and pearl one; pearl two; twist and pearl one; knit three; pearl two together; pass the thread over; pearl one; twist and pearl one. last 3 knit.

Slip 1, knit 2. *Nineteenth row*.—Slip a twisted stitch; knit one, pass the slip-stitch over it; bring the thread forward; knit one; twist and knit one; pearl two; cross two stitches (the left *over* the right); twist and knit the first; knit three; twist and knit one; pearl five; slip a twisted stitch; knit one, pass the slip-stitch over it; bring the thread forward; knit one; twist and knit one.

last 3 knit.

- Slip 1, knit 2. *Twentieth row.*—Pearl two together; pass the thread over; pearl one; twist and pearl one; knit five; twist and pearl one; pearl three; twist and pearl one; knit two; pearl two together; pass the thread over; pearl one; twist and pearl one. last 3 knit.
- Slip 1, knit 2. *Twenty-first row.*—Slip a twisted stitch; knit one, pass the slip-stitch over it; bring the thread forward; knit one; twist and knit one; pearl two; twist and knit one; knit two; cross two stitches (the left *over* the right); twist and knit the first; pearl six; slip a twisted stitch; knit one; pass the slip-stitch over it; bring the thread forward; knit one; twist and knit one. last 3 knit.
- Slip 1, knit 2. *Twenty-second row.*—Pearl two together; pass the thread over; pearl one; twist and pearl one; knit six; twist and pearl one; pearl two; twist and pearl one; knit two; pearl two together; pass the thread over; pearl one; twist and pearl one. last 3 knit.
- Slip 1, knit 2. *Twenty-third row.*—Slip a twisted stitch; knit one, pass the slip-stitch over it; bring the thread forward; knit one; twist and knit one; pearl two; twist and knit one; knit one; cross two stitches (the left *over* the right); twist and knit the first; pearl seven; slip a twisted stitch; knit one, pass the slip-stitch over it; bring the thread forward; knit one; twist and knit one. last 3 knit.
- Slip 1, knit 2. *Twenty-fourth row.*—Pearl two together; pass the thread over; pearl one; twist and pearl one; knit seven; twist and pearl one; pearl one; twist and pearl one; knit two; pearl two together, pass the thread over; pearl one; twist and pearl one. last 3 knit.
- Slip 1, knit 2. *Twenty-fifth row.*—Slip a twisted stitch; knit one, pass the slip-stitch over it; bring the thread forward; knit one; twist and knit

one; pearl two; twist and knit one; cross two stitches (the left *over* the right); twist and knit the first; pearl the second; cross two stitches; (*third leaf* always crossed as the *first leaf*); twist and knit the first; twist and knit the second; pearl five; slip a twisted stitch; knit one, pass the slip-stitch over it; bring the thread forward; knit one; twist and knit one.

last 3 knit.

Slip 1, knit 2. *Twenty-sixth row.*—Pearl two together; pass the thread over; pearl one; twist and pearl one; knit five; twist and pearl one; twist and pearl one; knit one; twist and pearl one; twist and pearl one; knit two; pearl two together; pass the thread over; pearl one; twist and pearl one.

last 3 knit.

Slip 1, knit 2. *Twenty-seventh row.*—Slip a twisted stitch; knit one, pass the slip-stitch over it; bring the thread forward; knit one; twist and knit one; pearl two; cross two stitches (the left *over* the right); twist and knit the first; pearl two; twist and knit one; cross two stitches (*third leaf* crossed as the *first*); pearl the first; twist and knit the second; pearl four; slip a twisted stitch; knit one, pass the slip-stitch over it; bring the thread forward; knit one; twist and knit one.

last 3 knit.

Slip 1, knit 2. *Twenty-eighth row.*—Pearl two together; pass the thread over; pearl one; twist and pearl one; knit four; twist and pearl one; knit one; twist and pearl one; knit two; twist and pearl one; knit two; pearl two together; pass the thread over; pearl one; twist and pearl one.

last 3 knit.

Commence again, as at *fifth* row.

This pattern may also be worked in Berlin-wool for the border of a sofa cushion.



## NO. LXXIX.—VIER KLEE-BLATT PATTERN.

Cast on *twenty-seven* stitches for each pattern (*say two patterns*), and 6 for the edges; knit two plain rows.

- Slip 1, knit 2. *First row (a)*.—Bring the thread forward; knit two together; knit one. Repeat from (a). last 3 knit.
- Slip 1, knit 2. *Second row*.—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Third row (b)*.—Knit two (b); bring the thread forward; knit two together; knit one. Repeat from (b). Finish by knitting one. last 3 knit.
- Slip 1, knit 2. *Fourth row*.—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Fifth row*.—Knit one; bring the thread forward; knit two together; knit one; bring the thread forward; knit two together; knit one; bring the thread forward; knit two together (c); knit two together; bring the thread forward; knit one; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit one (x); knit one; bring the thread forward; knit two together. Repeat from (x) *six* times more; and commence again from (c).
- Slip 1, knit 2. *Sixth row*.—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Seventh row*.—Bring the thread forward; knit two together; knit one; bring the thread forward; knit two together; knit one; bring the thread forward; knit two together (d); knit two together; bring the thread forward; knit three; bring the thread forward; slip one; knit one, pass the slip-stitch over it; bring the thread forward; knit two together (x); knit one; bring the thread forward; knit two together. Repeat from (x) *five* times more; and commence again from (d). last 3 knit.
- Slip 1, knit 2. *Eighth row*.—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Ninth row*.—Knit two; bring the

thread forward; knit two together; knit one; bring the thread forward; knit two together (*e*); knit two together; bring the thread forward; knit five; bring the thread forward; slip one; knit one, pass the slip-stitch over it (*x*); knit one; bring the thread forward; knit two together.

Repeat from (*x*) *five* times more. Commence again from (*e*). Finish by knitting two. last 3 knit.

Slip 1, knit 2. *Tenth row.*—Pearl knitting. last 3 knit.

Slip 1, knit 2. *Eleventh row.*—Bring the thread forward; knit one; knit two together; knit one; bring the thread forward (*f*); knit three together; bring the thread forward; knit one; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit three; knit two together; bring the thread forward; knit one; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit one; bring the thread forward (*x*); knit two together; knit one; bring the thread forward. Repeat from (*x*) three times more; commence again at (*f*). Finish by knitting two together. last 3 knit.

Slip 1, knit 2. *Twelfth row.*—Pearl knitting. last 3 knit.

Slip 1, knit 2. *Thirteenth row.*—Bring the thread forward; knit two together; knit one; bring the thread forward (*g*); knit *three* together; bring the thread forward; knit three; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit one; knit two together; bring the thread forward; knit three; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit two; bring the thread forward (*x*); knit two together; knit one; bring the thread forward. Repeat from (*x*) *twice* more; commence again from (*g*). Finish by knitting two together; knit one. last 3 knit.

Slip 1, knit 2. *Fourteenth row.*—Pearl knitting. last 3 knit.

Slip 1, knit 2. *Fifteenth row.*—Knit two; bring the thread forward (*h*); knit three together; bring the thread forward; knit five; bring the thread forward; slip one; knit two together, pass the slip-stitch over it; bring the thread forward; knit five; bring the thread forward; slip one; knit one, pass the slip-stitch over it; bring the thread forward; knit two together; knit one; bring the thread forward; knit two together; knit one; bring the thread forward; knit two together; knit one; bring the thread forward. Repeat from (*h*).  
last 3 knit.

Slip 1, knit 2. *Sixteenth row.*—Pearl knitting. last 3 knit.

Slip 1, knit 2. *Seventeenth row.*—Knit one; bring the thread forward; knit two together; knit one (*i*); bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit three; knit two together; bring the thread forward; knit one; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit three; knit two together; bring the thread forward; knit three; bring the thread forward; knit two together; knit one; bring the thread forward; knit two together; knit one; bring the thread forward; knit two together; knit one. Repeat from (*i*).  
last 3 knit.

Slip 1, knit 2. *Eighteenth row.*—Pearl knitting.  
last 3 knit.

Slip 1, knit 2. *Nineteenth row.*—Knit two together; knit one; bring the thread forward; knit two (*k*); bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit one; knit two together; bring the thread forward; knit three; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit one; knit two together; bring the thread forward; knit two (*x*); knit one; bring the thread forward;

knit two together. Repeat from (x) *three* times more; and commence again from (k). last 3 knit.

Slip 1, knit 2. *Twentieth row.*—Pearl knitting. last 3 knit.

Slip 1, knit 2. *Twenty-first row.*—Knit one; bring the thread forward; knit two together; knit one; bring the thread forward; knit two together (l); bring the thread forward; slip one; knit two together, pass the slip-stitch over it; bring the thread forward; knit five; bring the thread forward; slip one; knit two together, pass the slip-stitch over it; bring the thread forward; knit two (x); knit one; bring the thread forward; knit two together. Repeat from (x) *three* times more; knit two; and commence again from (l). last 3 knit.

Slip 1, knit 2. *Twenty-second row.*—Pearl knitting. last 3 knit.

Slip 1, knit 2. *Twenty-third row.*—Bring the thread forward; knit two together; knit one; bring the thread forward; knit two together; knit one; bring the thread forward; knit two together (m); bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit three; knit two together; bring the thread forward; knit one (x); knit two together; knit one; bring the thread forward. Repeat from (x) *five* times more; knit two, and commence again from (m); finish by knitting two. last 3 knit.

Slip 1, knit 2. *Twenty-fourth row.*—Pearl knitting. last 3 knit.

Slip 1, knit 2. *Twenty-fifth row.*—Knit two; bring the thread forward; knit two together; knit one; bring the thread forward; knit two together; knit two (n); bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit one; knit two together; bring the thread forward; knit two (x); knit one; bring the

- thread forward; knit two together. Repeat from (x) *six* times more; commence again from (n); finish by knitting two together. last 3 knit.
- Slip 1, knit 2. *Twenty-sixth row.*—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Twenty-seventh row.*—Knit one; bring the thread forward; knit two together; knit one; bring the thread forward; knit two together; knit one; bring the thread forward; knit two together; knit one (o); bring the thread forward; slip one; knit two together, pass the slip-stitch over it; bring the thread forward; knit two (x); knit one; bring the thread forward; knit two together; repeat from (x) *six* times more; knit two. Commence again from (o) last 3 knit.
- Slip 1, knit 2. *Twenty-eighth row.*—Pearl knitting. last 3 knit.

Commence again, as at *first* row.

It is advisable to count at every row the stitches, as this pattern is a difficult one.

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NO. LXXX.—THE ELLEN-PATTERN.

Cast on *thirty-six* stitches for two patterns, and 6 for the edges; knit two plain rows and two pearl rows.

- Slip 1, knit 2. *First row (a).*—Pass the thread over; pearl seven; pearl two together; pearl nine. Repeat from (a). last 3 knit.
- Slip 1, knit 2. *Second row (b).*—Bring the thread forward; knit seven; knit *three* together; knit seven; bring the thread forward; knit one. Repeat from (b). last 3 knit.
- Slip 1, knit 2. *Third row (c).*—Pearl two; pass the thread over; pearl six; pearl *three* together; pearl

- six; pass the thread over, pearl one. Repeat from (c). last 3 knit.
- Slip 1, knit 2. *Fourth row (d)*.—Knit two; bring the thread forward; knit five; knit *three* together; knit five; bring the thread forward; knit three. Repeat from (d). last 3 knit.
- Slip 1, knit 2. *Fifth row (e)*.—Pearl four; pass the thread over; pearl four; pearl *three* together; pearl four; pass the thread over; pearl three. Repeat from (e). last 3 knit.
- Slip 1, knit 2. *Sixth row (f)*.—Knit four; bring the thread forward; knit three; knit *three* together; knit three; bring the thread forward; knit five. Repeat from (f). last 3 knit.
- Slip 1, knit 2. *Seventh row (g)*.—Pearl six; pass the thread over; pearl two; pearl *three* together; pearl two; pass the thread over; pearl five. Repeat from (g). last 3 knit.
- Slip 1, knit 2. *Eighth row (h)*.—Knit six; bring the thread forward; knit one; knit *three* together; knit one; bring the thread forward; knit seven. Repeat from (h). last 3 knit.
- Slip 1, knit 2. *Ninth row (i)*.—Pearl eight; pass the thread over; pearl *three* together; pass the thread over; pearl seven. Repeat from (i). last 3 knit.
- Slip 1, knit 2. *Tenth row (k)*.—Knit eight; bring the thread forward; knit eight; knit *two* together. Repeat from (k). last 3 knit.
- Slip 1, knit 2. *Eleventh row*.—Pearl two together (*l*); pearl seven; pass the thread over; pearl one; pass the thread over; pearl seven; pearl *three* together. Repeat from (*l*). Finish by purling one. last 3 knit.
- Slip 1, knit 2. *Twelfth row*.—Knit two together (*m*); knit six; bring the thread forward; knit three; bring the thread forward; knit six; knit *three* to-

gether. Repeat from (*m*). Finish by knitting two together. last 3 knit.

Slip 1, knit 2. *Thirteenth row.*—Pearl two together (*n*); pearl five; pass the thread over; pearl five; pass the thread over; pearl five; pearl *three* together. Repeat from (*n*). Finish by purling two together. last 3 knit.

Slip 1, knit 2. *Fourteenth row.*—Knit two together (*o*); knit four; bring the thread forward; knit seven; bring the thread forward; knit four; knit *three* together. Repeat from (*o*). Finish by knitting two together. last 3 knit.

Slip 1, knit 2. *Fifteenth row.*—Pearl two together (*p*); pearl three; pass the thread over; pearl nine; pass the thread over; pearl three; pearl *three* together. Repeat from (*p*). Finish by purling two together. last 3 knit.

Slip 1, knit 2. *Sixteenth row.*—Knit two together (*q*); knit two; bring the thread forward; knit eleven; bring the thread forward; knit two; knit *three* together. Repeat from (*q*). Finish by knitting two together. last 3 knit.

Slip 1, knit 2. *Seventeenth row.*—Pearl two together (*r*); pearl one; pass the thread over; pearl thirteen; pass the thread over; pearl one; pearl *three* together. Repeat from (*r*). Finish by purling two together. last 3 knit.

Slip 1, knit 2. *Eighteenth row.*—Knit two together (*s*); bring the thread forward; knit fifteen; bring the thread forward; knit *three* together. Repeat from (*s*). Finish by knitting two together. last 3 knit.

Commence again as at *first row*, and finish by purling the last two together. last 3 knit.

## NO. LXXXI.—OPEN DIAMONDS PATTERN.

Cast on 25 stitches for each pattern, and 6 for the edges.

Knit two plain rows.

Pearl a row; knit a row.

- Slip 1, knit 2. *First row.*—Knit ten; knit two together; bring the thread forward; knit one; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit ten. last 3 knit.
- Slip 1, knit 2. *Second row.*—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Third row.*—Knit nine; knit two together; bring the thread forward; knit three; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit nine. last 3 knit.
- Slip 1, knit 2. *Fourth row.*—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Fifth row.*—Knit eight; knit two together; bring the thread forward; knit two together; bring the thread forward; knit one; bring the thread forward; slip one; knit one, pass the slip-stitch over it; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit eight. last 3 knit.
- Slip 1, knit 2. *Sixth row.*—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Seventh row.*—Knit seven; knit two together; bring the thread forward; knit two together; bring the thread forward; knit three; bring the thread forward; slip one; knit one, pass the slip-stitch over it; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit seven. last 3 knit.
- Slip 1, knit 2. *Eighth row.*—Pearl knitting. last 3 knit.



Slip 1, knit 2. *Ninth row.*—Knit six; knit two together; bring the thread forward; knit two together; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit one; knit two together; bring the thread forward; slip one; knit one, pass the slip-stitch over it; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit six. last 3 knit.

Slip 1, knit 2. *Tenth row.*—Pearl knitting. last 3 knit.

Slip 1, knit 2. *Eleventh row.*—Knit five; knit two together; bring the thread forward; knit two together; bring the thread forward; knit one; bring the thread forward; slip one; knit two together, pass the slip-stitch over it; bring the thread forward; knit one; bring the thread forward; slip one; knit one, pass the slip-stitch over it; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit five. last 3 knit.

Slip 1, knit 2. *Twelfth row.*—Pearl knitting. last 3 knit.

Slip 1, knit 2. *Thirteenth row.*—Knit four; knit two together; bring the thread forward; knit two together; bring the thread forward; knit three; bring the thread forward; knit one; bring the thread forward; knit three; bring the thread forward; slip one; knit one, pass the slip-stitch over it; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit four. last 3 knit.

Slip 1, knit 2. *Fourteenth row.*—Pearl knitting. last 3 knit.

Slip 1, knit 2. *Fifteenth row.*—Knit five; bring the thread forward; slip one; knit one, pass the slip-stitch over; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit one;

knit two together; bring the thread forward; knit one; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit one; knit two together; bring the thread forward; knit two together; bring the thread forward; knit five.

last 3 knit.

Slip 1, knit 2. *Sixteenth row.*—Pearl knitting. last 3 knit.

Slip 1, knit 2. *Seventeenth row.*—Knit six; bring the thread forward; slip one; knit one, pass the slip-stitch over it; bring the thread forward; slip one; knit two together, pass the slip-stitch over it; bring the thread forward; knit three; bring the thread forward; slip one; knit two together, pass the slip-stitch over it; bring the thread forward; knit two together; bring the thread forward; knit six.

last 3 knit.

Slip 1, knit 2. *Eighteenth row.*—Pearl knitting.

last 3 knit.

Slip 1, knit 2. *Nineteenth row.*—Knit seven; bring the thread forward; slip one; knit one, pass the slip-stitch over it; bring the thread forward; knit one; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit one; knit two together; bring the thread forward; knit one; bring the thread forward; knit two together; bring the thread forward; knit seven.

last 3 knit.

Slip 1, knit 2. *Twentieth row.*—Pearl knitting. last 3 knit.

Slip 1, knit 2. *Twenty-first row.*—Knit eight; bring the thread forward; slip one; knit one, pass the slip-stitch over it; bring the thread forward; slip one; knit one, pass the slip-stitch over it; bring the thread forward; slip one; knit two together, pass the slip-stitch over it; bring the thread forward; knit two together; bring the thread forward; knit two together; bring the thread forward; knit eight.

last 3 knit.

- Slip 1, knit 2. *Twenty-second row.*—Pearl knitting.  
last 3 knit.
- Slip 1, knit 2. *Twenty-third row.*—Knit nine; bring the thread forward; slip one; knit one, pass the slip-stitch over it; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit one; knit two together; bring the thread forward; knit two together; bring the thread forward; knit nine.  
last 3 knit.
- Slip 1, knit 2. *Twenty-fourth row.*—Pearl knitting.  
last 3 knit.
- Slip 1, knit 2. *Twenty-fifth row.*—Knit ten; bring the thread forward; slip one; knit one, pass the slip-stitch over it; bring the thread forward; slip one; knit two together, pass the slip-stitch over it; bring the thread forward; knit two together; bring the thread forward; knit ten.  
last 3 knit.
- Slip 1, knit 2. *Twenty-sixth row.*—Pearl knitting.  
last 3 knit.
- Slip 1, knit 2. *Twenty-seventh row.*—Knit eleven; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit one; knit two together; bring the thread forward; knit eleven.  
last 3 knit.
- Slip 1, knit 2. *Twenty-eighth row.*—Pearl knitting.  
last 3 knit.
- Slip 1, knit 2. *Twenty-ninth row.*—Knit twelve; bring the thread forward; slip one; knit two together, pass the slip-stitch over it; bring the thread forward; knit twelve.  
last 3 knit.
- Slip 1, knit 2. *Thirtieth row.*—Pearl eleven; pearl two together; pearl one; pearl two together; pearl eleven.  
last 3 knit.

Commence again as at *first* row.

## NO. LXXXIL.—VICTORIA ISLAND.

Cast on *twenty-five* stitches for each pattern, and 6 for the edges; knit two plain rows; one pearl row; one plain row.

- Slip 1, knit 2. *First row.*—Knit ten; knit two together; bring the thread forward; knit one; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit ten. last 3 knit.
- Slip 1, knit 2. *Second row.*—Pearl nine; pearl two together; pass the thread over; pearl three; pass the thread over; pearl two together; pearl nine. last 3 knit.
- Slip 1, knit 2. *Third row.*—Knit eight; knit two together; bring the thread forward; knit five; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit eight. last 3 knit.
- Slip 1, knit 2. *Fourth row.*—Pearl seven; pearl two together; pass the thread over; pearl seven; pass the thread over; pearl two together; pearl seven. last 3 knit.
- Slip 1, knit 2. *Fifth row.*—Knit six; knit two together; bring the thread forward; knit nine; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit six. last 3 knit.
- Slip 1, knit 2. *Sixth row.*—Pearl five; pearl two together; pass the thread over; pearl eleven; pass the thread over; pearl two together; pearl five. last 3 knit.
- Slip 1, knit 2. *Seventh row.*—Knit four; knit two together; bring the thread forward; knit thirteen; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit four. last 3 knit.
- Slip 1, knit 2. *Eighth row.*—Pearl three; pearl two

together; pass the thread over; pearl fifteen;  
pass the thread over; pearl two together; pearl  
three. last 3 knit.

Slip 1, knit 2. *Ninth row.*—Knit two; knit two together; bring the thread forward; knit seven; bring the thread forward; slip one; knit two together, pass the slip-stitch over it; bring the thread forward; knit seven; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit two. last 3 knit.

Slip 1, knit 2. *Tenth row.*—Pearl one; pearl two together; pass the thread over; pearl nineteen; pass the thread over; pearl two together; pearl one. last 3 knit.

Slip 1, knit 2. *Eleventh row.*—Knit two together; bring the thread forward; knit seven; knit two together; bring the thread forward; knit three; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit seven; bring the thread forward; slip one; knit one, pass the slip-stitch over it. last 3 knit.

Slip 1, knit 2. *Twelfth row.*—Pearl one; pass the thread over; pearl two together; pearl nineteen; pearl two together; pass the thread over; pearl one. last 3 knit.

Slip 1, knit 2. *Thirteenth row.*—Knit two; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit seven; bring the thread forward; slip one; knit two together, pass the slip-stitch over it; bring the thread forward; knit seven; knit two together; bring the thread forward; knit two. last 3 knit.

Slip 1, knit 2. *Fourteenth row.*—Pearl three; pass the thread over; pearl two together; pearl fifteen; pearl two together; pass the thread over; pearl three. last 3 knit.

- Slip 1, knit 2. *Fifteenth row.*—Knit four; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit thirteen; knit two together; bring the thread forward; knit four. last 3 knit.
- Slip 1, knit 2. *Sixteenth row.*—Pearl five; pass the thread over; pearl two together; pearl eleven; pearl two together; pass the thread over; pearl five. last 3 knit.
- Slip 1, knit 2. *Seventeenth row.*—Knit six; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit nine; knit two together; bring the thread forward; knit six. last 3 knit.
- Slip 1, knit 2. *Eighteenth row.*—Pearl seven; pass the thread over; pearl two together; pearl seven; pearl two together; pass the thread over; pearl seven. last 3 knit.
- Slip 1, knit 2. *Nineteenth row.*—Knit eight; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit five; knit two together; bring the thread forward; knit eight. last 3 knit.
- Slip 1, knit 2. *Twentieth row.*—Pearl nine; pass the thread over; pearl two together; pearl three; pearl two together; pass the thread over; pearl nine. last 3 knit.
- Slip 1, knit 2. *Twenty-first row.*—Knit ten; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit one; knit two together; bring the thread forward; knit ten. last 3 knit.
- Slip 1, knit 2. *Twenty-second row.*—Pearl eleven; pass the thread over; pearl three together; pass the thread over; pearl eleven. last 3 knit.
- One plain row; one pearl row.  
Commence again as at *first row.*
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## NO. LXXXIII.—KETTEN PATTERN.

Cast on *twenty-three* stitches for each pattern, and 6 for the edges; knit two plain rows.

- Slip 1, knit 2. *First row (a)*.—Pearl three;\* cross two stitches;\* twist and knit both; pearl three; knit seven; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit six. Repeat from (a). last 3 knit.
- Slip 1, knit 2. *Second row (b)*.—Pearl fifteen; knit three; twist and pearl two; knit three. Repeat from (b). last 3 knit.
- Slip 1, knit 2. *Third row (c)*.—Pearl two; cross two stitches (the left *over* the right); twist and knit the first; pearl the second; cross two stitches, (the right *over* the left); pearl the first; twist and knit the second; pearl two; knit six; bring the thread forward; slip one; knit one, pass the slip-stitch over it; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit five. Repeat from (c). last 3 knit.
- Slip 1, knit 2. *Fourth row (d)*.—Pearl fifteen; knit two; twist and pearl one; knit two; twist and pearl one; knit two. Repeat from (d). last 3 knit.
- Slip 1, knit 2. *Fifth row (e)*.—Pearl two; twist and knit one; pearl two; twist and knit one; pearl two; knit two; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit three; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit two; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit two. Repeat from (e). last 3 knit.

\* See "Explanation of Terms."

- Slip 1, knit 2. *Sixth row (f)*.—Pearl fifteen; knit two; twist and pearl one; knit two; twist and pearl one; pearl two. Repeat from (*f*). last 3 knit.
- Slip 1, knit 2. *Seventh row (g)*.—Pearl two; cross two stitches, (the right *over* the left); pearl the first; twist and knit the second; cross two stitches, (the left *over* the right); twist and knit the first; pearl the second; pearl two; knit one; bring the thread forward; slip one; knit one, pass the slip-stitch over it; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit five; bring the thread forward; slip one; knit one, pass the slip-stitch over it; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit one. Repeat from (*g*). last 3 knit.
- Slip 1, knit 2. *Eighth row (h)*.—Pearl fifteen; knit three; twist and pearl two; knit three. Repeat from (*h*). last 3 knit.
- Slip 1, knit 2. *Ninth row (i)*.—Pearl three; cross two stitches, (the right *over* the left); twist and knit each; pearl three; knit two; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit three; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit two; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit two. Repeat from (*i*). last 3 knit.
- Slip 1, knit 2. *Tenth row (k)*.—Pearl fifteen; knit three; twist and pearl two; knit three. Repeat from (*k*). last 3 knit.

Commence again, as at *third* row.

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NO. LXXXIV.—OPEN TILES PATTERN.

Cast on *ten* stitches for each pattern, say two patterns, and 6 for the edges; pearl a row; knit a row.



- Slip 1, knit 2. *First row (a).* Knit four; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit four. Repeat from (a).  
last 3 knit.
- Slip 1, knit 2. *Second row.*—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Third row (b).*—Knit two; knit two together; bring the thread forward; knit one; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit three. Repeat from (b).  
last 3 knit.
- Slip 1, knit 2. *Fourth row.*—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Fifth row (c).*—Knit one; knit two together; bring the thread forward; knit three; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit two. Repeat from (c).  
last 3 knit.
- Slip 1, knit 2. *Sixth row.*—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Seventh row (d).*—Bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit eight. Repeat from (d). last 3 knit.
- Slip 1, knit 2. *Eighth row.*—Pearl knitting.  
last 3 knit.
- Slip 1, knit 2. *Ninth row (e).*—Knit one; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit five; knit two together; bring the thread forward. Repeat from (e).  
last 3 knit.
- Slip 1, knit 2. *Tenth row.*—Pearl knitting.  
last 3 knit.
- Slip 1, knit 2. *Eleventh row (f).*—Knit two; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit three; knit two together; bring the thread forward; knit one. Repeat from (f).  
last 3 knit.
- Slip 1, knit 2. *Twelfth row.*—Pearl knitting.  
last 3 knit.

- Slip 1, knit 2. *Thirteenth row (g)*.—Knit three; knit two together; bring the thread forward; knit five. Repeat from (g). last 3 knit.
- Slip 1, knit 2. *Fourteenth row*.—Pearl knitting. last 3 knit.

Commence again as at *third row*.

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NO. LXXXV. — CLOSE CHAIN AND OPEN STRIPES PATTERN.

Cast on *sixteen* stitches for each pattern, and 6 for the edges; knit two plain rows.

- Slip 1, knit 2. *First row (a)*.—Pearl two; knit four; pearl two; knit two together; bring the thread forward. Repeat these last *two* stitches *three* times more. Repeat from (a). last 3 knit.
- Slip 1, knit 2. *Second row (b)*.—Pearl eight; knit two; pearl four; knit two. Repeat from (b). last 3 knit.
- Slip 1, knit 2. *Third row (c)*.—Pearl two; knit four; pearl two; knit one; bring the thread forward; knit two together; bring the thread forward; knit two together; bring the thread forward; knit two together; bring the thread forward; knit one. Repeat from (c). last 3 knit.
- Slip 1, knit 2. *Fourth row (d)*.—Pearl nine; knit two; pearl four; knit two. Repeat from (d). last 3 knit.
- Slip 1, knit 2. *Fifth row (e)*.—Pearl two;\* cross four stitches (the first two *over* the second two stitches, in slipping them on a third needle, which keep in front until the second two stitches are knitted, then knit the two from the third needle); pearl two; twist and knit one; bring the thread for-

\* See "Explanation of Terms."

ward; knit two together. Repeat these last *two* stitches *three* times more. Repeat from (e).

last 3 knit.

Slip 1, knit 2. *Sixth row (f)*.—Pearl nine; knit two; pearl four; knit two. Repeat from (f).

last 3 knit.

Slip 1, knit 2. *Seventh row (g)*.—Pearl two; knit four; pearl two; knit *three* together; bring the thread forward; knit two together; bring the thread forward. Repeat these last *two* stitches *twice* more, and repeat from (g).

last 3 knit.

Commence again as at *second* row.



## Eighth Division.

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### FÄCHER PATTERNS.

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- Nos. 87, 88, 92, 94, 95, 102.—MITTENS.  
*Berlin wool; fine cotton, or middle silk; needles,*  
Nos. 17, 18.
- Nos. 87 to 96, 101, 102.—CHAIR AND SOFA LEHNEN.  
*Cotton, Nos. 8, 10, 12; Berlin wool; needles,*  
Nos. 4, 7, 8.
- Nos. 88, 90, 91, 92, 94, 95, 97, 100, 101, 102.—PURSES.  
(Coarse silk), *needles, Nos. 13, 16; (middle silk),*  
*needles, Nos. 16, 19.*
- Nos. 86, 88, 91, 92, 94, 95.—CUFFS AND COLLARS.  
*Fine cotton or thread; Nos. 20, 30, 40, 70;*  
*needles, Nos. 13, 16.*
- Nos. 87 to 92, 94 to 98, 100, 102.—BAGS.  
(Coarse silk), *needles, Nos. 13, 15; (middle silk),*  
*needles, Nos. 15, 17.*
- Nos. 87 to 96, 101, 102.—SOFA CUSHIONS.  
*Cotton, Nos. 12, 20; needles, Nos. 7, 9.*
- Nos. 86 to 90, 92 to 96, 98, 100, 101, 102.—PINCUSHIONS.  
*Cotton, Nos. 20, 30; silk (coarse), needles, Nos.*  
*15, 16.*
- Nos. 88, 91, 94, 95, 102.—CAPS, MUFFS, AND MUFFATEES.  
*Berlin wool (double), needles, D, E, Nos. 2, 4.*
- Nos. 86, 90, 94, 95, 96, 99, 100.—INSERTIONS.  
*Fine cotton, No. 70; needles, Nos. 13, 16.*
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## NO. LXXXVI.—GEORGINA PATTERN.

Cast on *twelve* stitches for four patterns, and 6 for the edges; knit two plain rows.

- Slip 1, knit 2. *First row (a).*—Bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit one. Repeat these *three* stitches *three* times more; and repeat from (a). last 3 knit.
- Slip 1, knit 2. *Second row.*—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Third row (b).*—Knit one; bring the thread forward; slip one; knit one, pass the slip-stitch over it. Repeat the last *three* stitches *three* times more. Repeat from (b). last 3 knit.
- Slip 1, knit 2. *Fourth row.*—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Fifth row (c).*—Knit two; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit one. Repeat these last *three* stitches *twice* more; knit one. Repeat from (c). last 3 knit.
- Slip 1, knit 2. *Sixth row.*—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Seventh row (d).*—Bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit one. Repeat these *three* stitches *three* times more. Repeat from (d). last 3 knit.
- Slip 1, knit 2. *Eighth row.*—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Ninth row (e).*—Knit one; bring the thread forward; slip one; knit one, pass the slip-stitch over it. Repeat these last *three* stitches *three* times more. Repeat from (e). last 3 knit.
- Slip 1, knit 2. *Tenth row.*—Pearl knitting. last 3 knit.

Slip 1, knit 2. *Eleventh row.*—Knit one (*f*); knit one; bring the thread forward; slip one; knit one, pass the slip-stitch over it. Repeat these last three stitches three times more. Repeat from (*f*). last 3 knit.

Slip 1, knit 2. *Twelfth row.*—Pearl knitting. last 3 knit.

Slip 1, knit 2. *Thirteenth row.*—Pearl knitting. last 3 knit.

*Fourteenth row.*—Plain knitting.

Slip 1, knit 2. *Fifteenth row (g).*—Knit one; knit two together; bring the thread forward. Repeat these three stitches three times more. Repeat from (*g*). Finish by knitting one. last 3 knit.

Slip 1, knit 2. *Sixteenth row.*—Pearl knitting. last 3 knit.

Slip 1, knit 2. *Seventeenth row (h).*—Knit two together; bring the thread forward; knit one. Repeat these three stitches three times more. Repeat from (*h*). Finish by knitting one. last 3 knit.

Slip 1, knit 2. *Eighteenth row.*—Pearl knitting. last 3 knit.

Slip 1, knit 2. *Nineteenth row (i).*—Knit one; bring the thread forward; knit one; knit two together. Repeat these last three stitches three times more. Repeat from (*i*). Finish by bringing the thread forward and knitting two. last 3 knit.

Slip 1, knit 2. *Twentieth row.*—Pearl knitting. last 3 knit.

Slip 1, knit 2. *Twenty-first row (k).*—Knit one; bring the thread forward; knit one; knit two together. Repeat the last three stitches three times more. Repeat from (*k*). last 3 knit.

Slip 1, knit 2. *Twenty-second row.*—Pearl knitting. last 3 knit.

Slip 1, knit 2. *Twenty-third row.*—Knit two together; (*l*) knit two together; bring the thread

- forward; knit one. Repeat the last *three* stitches *three* times more. Repeat from (*l*). Finish by knitting two together; bring the thread forward.  
last 3 knit.
- Slip 1, knit 2. *Twenty-fourth row.*—Pearl knitting.  
last 3 knit.
- Slip 1, knit 2. *Twenty-fifth row (m).*—Knit two together; bring the thread forward; knit one. Repeat these last *three* stitches *three* times more. Repeat from (*m*).  
last 3 knit.
- Slip 1, knit 2. *Twenty-sixth row.*—Pearl knitting.  
last 3 knit.
- Slip 1, knit 2. *Twenty-seventh row.*—Pearl knitting.  
last 3 knit.
- Twenty-eighth row.*—Plain knitting.  
Commence again as at *first* row.
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## NO. LXXXVII.—ELIZABETH PATTERN.

- Cast on *twenty-two* stitches for each pattern, and 6 for the edges; knit two plain rows.
- Slip 1, knit 2. *First row (a).*—Knit nine; knit two together; bring the thread forward; knit two together; bring the thread forward; knit two together; bring the thread forward; knit three; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit two. Repeat from (*a*).  
last 3 knit.
- Slip 1, knit 2. *Second row.*—Pearl knitting.  
last 3 knit.
- Slip 1, knit 2. *Third row (b).*—Knit eight; knit two together; bring the thread forward; knit two together; bring the thread forward; knit two together; bring the thread forward; knit two; knit two together; bring the thread forward;

knit one; bring the thread forward; slip one;

knit one, pass the slip-stitch over it; knit one.

Repeat from (b).

last 3 knit.

Slip 1, knit 2. *Fourth row.*— Pearl knitting.

last 3 knit.

Slip 1, knit 2. *Fifth row (c).*— Knit seven; knit two

together; bring the thread forward; repeat the

last *two* stitches *twice* more; knit two; knit two

together; bring the thread forward; knit three;

bring the thread forward; slip one; knit one,

pass the slip-stitch over it. Repeat from (c).

last 3 knit.

Slip 1, knit 2. *Sixth row.*— Pearl knitting.

last 3 knit.

Slip 1, knit 2. *Seventh row (d).*— Knit six; knit two

together; bring the thread forward. Repeat these

last *two* stitches *twice* more; knit four; bring the

thread forward; slip one; knit one, pass the slip-

stitch over it; knit one; knit two together; bring

the thread forward; knit one. Repeat from (d).

last 3 knit.

Slip 1, knit 2. *Eighth row.*— Pearl knitting.

last 3 knit.

Slip 1, knit 2. *Ninth row (e).*— Knit five; knit two

together; bring the thread forward. Repeat these

last *two* stitches *twice* more; knit five; bring the

thread forward; slip one; knit one, pass the slip-

stitch over it; knit one; knit two together; bring

the thread forward; knit one. Repeat from (e).

last 3 knit.

Slip 1, knit 2. *Tenth row.*— Pearl knitting.

last 3 knit.

Slip 1, knit 2. *Eleventh row (f).*— Knit four; knit

two together; bring the thread forward. Repeat

these *two* last stitches *twice* more; knit seven; bring

the thread forward; slip one; knit *two* together,

pass the slip-stitch over it; bring the thread for-

ward; knit two. Repeat from (f).

last 3 knit.



Slip 1, knit 2. *Twelfth row.*—Pearl knitting.  
last 3 knit.

Slip 1, knit 2. *Thirteenth row (g).*—Knit three; knit two together; bring the thread forward. Repeat these last *two* stitches *twice* more; knit two; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit five; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit two. Repeat from (g). last 3 knit.

Slip 1, knit 2. *Fourteenth row.*—Pearl knitting.  
last 3 knit.

Slip 1, knit 2. *Fifteenth row (h).*—Knit two; knit two together; bring the thread forward. Repeat these last *two* stitches *twice* more; knit two; bring the thread forward; slip one; knit one, pass the slip-stitch over it; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit eight. Repeat from (h). last 3 knit.

Slip 1, knit 2. *Sixteenth row.*—Pearl knitting.  
last 3 knit.

Slip 1, knit 2. *Seventeenth row (i).*—Knit one; knit two together; bring the thread forward. Repeat these *two* last stitches *twice* more; knit two; bring the thread forward; slip one; knit one, pass the slip-stitch over it. Repeat these *two* stitches *twice* more; knit seven. Repeat from (i). last 3 knit.

Slip 1, knit 2. *Eighteenth row.*—Pearl knitting.  
last 3 knit.

Slip 1, knit 2. *Nineteenth row (k).*—Knit two together; bring the thread forward. Repeat these *two* stitches *twice* more; knit four; bring the thread forward; slip one; knit one, pass the slip-stitch over it. Repeat these last *two* stitches *twice* more; knit five. Repeat from (k). Finish by knitting one. last 3 knit.

Slip 1, knit 2. *Twentieth row.*—Pearl knitting.  
last 3 knit.

- Slip 1, knit 2. *Twenty-first row (l).*—Knit one; knit two together; bring the thread forward; knit two together; bring the thread forward; knit six; bring the thread forward; slip one; knit one, pass the slip-stitch over it. Repeat these last *two* stitches *twice* more; knit four. Repeat from (*l*).  
Finish by knitting one. last 3 knit.
- Slip 1, knit 2. *Twenty-second row.*—Pearl knitting.  
last 3 knit.
- Slip 1, knit 2. *Twenty-third row (m).*—Knit two; knit two together; bring the thread forward; knit five; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit one; bring the thread forward; slip one; knit one, pass the slip-stitch over it. Repeat these last *two* stitches *twice* more; knit three. Repeat from (*m*).  
Finish by knitting one. last 3 knit.
- Slip 1, knit 2. *Twenty-fourth row.*—Pearl knitting.  
last 3 knit.
- Slip 1, knit 2. *Twenty-fifth row (n).*—Knit seven; knit two together; bring the thread forward; knit one; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit one; bring the thread forward; slip one; knit one, pass the slip-stitch over it. Repeat these last *two* stitches *twice* more; knit two. Repeat from (*n*). Finish by knitting one. last 3 knit.
- Slip 1, knit 2. *Twenty-sixth row.*—Pearl knitting.  
last 3 knit.
- Slip 1, knit 2. *Twenty-seventh row (o).*—Knit six; knit two together; bring the thread forward; knit three; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit one; bring the thread forward; slip one; knit one, pass the slip-stitch over it. Repeat these last *two* stitches *twice* more; knit one. Repeat from (*o*).  
Finish by knitting one. last 3 knit.

- Slip 1, knit 2. *Twenty-eighth row.*—Pearl knitting.  
last 3 knit.
- Slip 1, knit 2. *Twenty-ninth row (p).*—Knit seven;  
bring the thread forward; slip one; knit one, pass  
the slip-stitch over it; knit one; knit two toge-  
ther; bring the thread forward; knit three; bring  
the thread forward; slip one; knit one, pass the  
slip-stitch over it. Repeat these last *two* stitches  
*twice* more. Repeat from (p). Finish by knit-  
ting one. last 3 knit.
- Slip 1, knit 2. *Thirtieth row.*—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Thirty-first row (q).*—Bring the thread  
forward; slip one; knit one, pass the slip-stitch  
over it; knit five; bring the thread forward; slip  
one; knit one, pass the slip-stitch over it; knit  
one; knit two together; bring the thread forward;  
knit four; bring the thread forward; slip one;  
knit one, pass the slip-stitch over it; bring the  
thread forward; slip one; knit one, pass the slip-  
stitch over it. Repeat from (q). Finish by bring-  
ing the thread forward; slip one; knit one, pass  
the slip-stitch over it. last 3 knit.
- Slip 1, knit 2. *Thirty-second row.*—Pearl knitting.  
last 3 knit.
- Slip 1, knit 2. *Thirty-third row.*—Knit one (r); bring  
the thread forward; slip one; knit one, pass the  
slip-stitch over it; knit five; bring the thread for-  
ward; slip one; knit *two* together, pass the slip-  
stitch over it; bring the thread forward; knit  
six; bring the thread forward; slip one; knit one,  
pass the slip-stitch over it; bring the thread for-  
ward; slip one; knit one, pass the slip-stitch  
over it. Repeat from (r). Finish by knitting one.  
last 3 knit.
- Slip 1, knit 2. *Thirty-fourth row.*—Pearl knitting.  
last 3 knit.

- Slip 1, knit 2. *Thirty-fifth row (s)*.—Bring the thread forward; slip one; knit one, pass the slip-stitch over it. Repeat these *two* stitches *once* more; knit five; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit two; knit two together; bring the thread forward; knit three; bring the thread forward; slip one; knit one, pass the slip-stitch over it. Repeat from (*s*). Finish by bringing the thread forward; slip one; knit one, pass the slip-stitch over it. last 3 knit.
- Slip 1, knit 2. *Thirty-sixth row*.—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Thirty-seventh row*.—Knit one (*t*); bring the thread forward; slip one; knit one, pass the slip-stitch over it. Repeat these *two* stitches *once* more; knit seven; knit two together; bring the thread forward; knit two together; bring the thread forward; knit three; bring the thread forward; slip one; knit one, pass the slip-stitch over it. Repeat from (*t*). Finish by knitting one. last 3 knit.
- Slip 1, knit 2. *Thirty-eighth row*.—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Thirty-ninth row (u)*.—Bring the thread forward; slip one; knit one, pass the slip-stitch over it. Repeat these *two* stitches *once* more; knit seven; knit two together; bring the thread forward. Repeat these last *two* stitches *twice* more; knit four. Repeat from (*u*). Finish by knitting one. last 3 knit.
- Slip 1, knit 2. *Fortieth row*.—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Forty-first row*.—Knit one (*v*); bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit seven; knit two together; bring the thread forward. Repeat these *two* stitches *twice* more knit six. Repeat from (*v*). last 3 knit.

- Slip 1, knit 2. *Forty-second row.*—Pearl knitting.  
last 3 knit.  
Commence again, as at *first row.*

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NO. LXXXVIII.—RAINBOW PATTERN.

Cast on *fourteen* stitches for each pattern, and 6 for the edges; knit two plain rows.

- Slip 1, knit 2. *First row (a).*—Knit one; bring the thread forward; knit four; slip one; knit one, pass the slip-stitch over it; knit one; knit two together; knit four; bring the thread forward. Repeat from (a). last 3 knit.
- Slip 1, knit 2. *Second row.*—Pearl knitting.  
last 3 knit.
- Slip 1, knit 2. *Third row (b).*—Knit two; bring the thread forward; knit three; slip one; knit one, pass the slip-stitch over it; knit one; knit two together; knit three; bring the thread forward; knit one. Repeat from (b). last 3 knit.
- Slip 1, knit 2. *Fourth row.*—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Fifth row (c).*—Knit three; bring the thread forward; knit two; slip one; knit one, pass the slip-stitch over it; knit one; knit two together; knit two; bring the thread forward; knit two. Repeat from (c). last 3 knit.
- Slip 1, knit 2. *Sixth row.*—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Seventh row (d).*—Knit four; bring the thread forward; knit one; slip one; knit one, pass the slip-stitch over it; knit one; knit two together; knit one; bring the thread forward; knit three. Repeat from (d). last 3 knit.
- Slip 1, knit 2. *Eighth row.*—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Ninth row (e).*—Knit five; bring the thread forward, slip one; knit one, pass the slip-stitch over it; knit one; knit two together;

- bring the thread forward; knit four. Repeat  
from (e). last 3 knit.
- Slip 1, knit 2. *Tenth row.*—Pearl knitting. last 3 knit.  
Commence again, as at *first row.*

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 NO. LXXXIX.—OCEAN PATTERN.

Cast on *thirty-five* stitches for a pincushion,  
and 6 for the edges. Cotton, No. 12: Needles,  
No. 13.

Knit two plain rows, and two pearl rows.

- Slip 1, knit 2. *First row.*—Knit two; knit one;  
knit two together; bring the thread forward;  
repeat these last *three* stitches *four* times more;  
knit one; bring the thread forward; slip one;  
knit one, pass the slip-stitch over it; knit one.  
Repeat these last *three* stitches *four* times more;  
knit two. last 3 knit.
- Slip 1, knit 2. *Second row.*—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Third row.*—Knit one; knit one;  
knit two together; bring the thread forward.  
Repeat these last *three* stitches *four* times more;  
knit three; bring the thread forward; slip one;  
knit one, pass the slip-stitch over it; knit one.  
Repeat these last *three* stitches *four* times more;  
knit one. last 3 knit.
- Slip 1, knit 2. *Fourth row.*—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Fifth row.*—Knit one; knit two to-  
gether; bring the thread forward. Repeat these  
*three* stitches *four* times more; knit two; bring  
the thread forward; slip one; knit one, pass the  
slip-stitch over it; knit one. Repeat these last  
*three* stitches *five* times more. last 3 knit.
- Slip 1, knit 2. *Sixth row.*—Pearl knitting. last 3 knit.

Slip 1, knit 2. *Seventh row.*—Knit two together; bring the thread forward; knit one. Repeat these *three* stitches *five* times more; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit one. Repeat these last *three* stitches *four* times more; bring the thread forward; slip one; knit one, pass the slip-stitch over it. last 3 knit.

Slip 1, knit 2. *Eighth row.*—Pearl knitting. last 3 knit.

Slip 1, knit 2. *Ninth row.*—Knit one; knit one; knit two together; bring the thread forward. Repeat these last *three* stitches *four* times more; knit three; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit one. Repeat these last *three* stitches *four* times more; knit one. last 3 knit.

Slip 1, knit 2. *Tenth row.*—Pearl knitting. last 3 knit.

Slip 1, knit 2. *Eleventh row.*—Knit one; knit two together; bring the thread forward. Repeat these *three* stitches *four* times more; knit two; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit one. Repeat these last *three* stitches *five* times more. last 3 knit.

Slip 1, knit 2. *Twelfth row.*—Pearl knitting. last 3 knit.

Slip 1, knit 2. *Thirteenth row.*—Knit two together; bring the thread forward; knit one. Repeat these *three* stitches *five* times more; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit one. Repeat these last *three* stitches *four* times more; bring the thread forward; slip one; knit one, pass the slip-stitch over it. last 3 knit.

Slip 1, knit 2. *Fourteenth row.*—Pearl knitting. last 3 knit.

- Slip 1, knit 2. *Fifteenth row.*—Knit one; knit one; knit two together; bring the thread forward. Repeat these last *three* stitches *four* times more; knit three; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit one. Repeat these last *three* stitches *four* times more; knit one. last 3 knit.
- Slip 1, knit 2. *Sixteenth row.*—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Seventeenth row.*—Knit one; knit two together; bring the thread forward. Repeat these *three* stitches *four* times more; knit two; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit one. Repeat these last *three* stitches *five* times more. last 3 knit.
- Slip 1, knit 2. *Eighteenth row.*—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Nineteenth row.*—Knit two together; bring the thread forward; knit one. Repeat these *three* stitches *five* times more; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit one. Repeat these last *three* stitches *four* times more; bring the thread forward; slip one; knit one, pass the slip-stitch over it. last 3 knit.
- Slip 1, knit 2. *Twentieth row.*—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Twenty-first row.*—Knit one; knit one; knit two together; bring the thread forward. Repeat these last *three* stitches *four* times more; knit three; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit one. Repeat these last *three* stitches *four* times more; knit one. last 3 knit.
- Slip 1, knit 2. *Twenty-second row.*—Pearl knitting. last 3 knit.



- Slip 1, knit 2. *Twenty-third row.*—Knit one; knit two together; bring the thread forward. Repeat these *three* stitches *four* times more; knit five; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit one. Repeat these last *three* stitches *four* times more. last 3 knit.
- Slip 1, knit 2. *Twenty-fourth row.*—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Twenty-fifth row.*—Knit two together; bring the thread forward; knit one; knit two together; bring the thread forward. Repeat these last *three* stitches *three* times more; knit seven; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit one. Repeat these last *three* stitches *three* times more; bring the thread forward; slip one; knit one, pass the slip-stitch over it. last 3 knit.
- Slip 1, knit 2. *Twenty-sixth row.*—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Twenty-seventh row.*—Knit one; knit one; knit two together; bring the thread forward. Repeat these last *three* stitches *three* times more; knit nine; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit one. Repeat these last *three* stitches *three* times more; knit one. last 3 knit
- Slip 1, knit 2. *Twenty-eighth row.*—Pearl knitting. last 3 knit
- Slip 1, knit 2. *Twenty-ninth row.*—Knit one; bring the thread forward; slip one; knit one, pass the slip-stitch over it. Repeat these *three* stitches *four* times more; knit five; knit two together; bring the thread forward; knit one. Repeat these last *three* stitches *four* times more. last 3 knit.
- Slip 1, knit 2. *Thirtieth row.*—Pearl knitting. last 3 knit.

- Slip 1, knit 2. *Thirty-first row.*—Knit one; knit one; bring the thread forward; slip one; knit one, pass the slip-stitch over it. Repeat these last *three* stitches *four* times more; knit three; knit two together; bring the thread forward; knit one. Repeat these last *three* stitches *four* times more; knit one. last 3 knit.
- Slip 1, knit 2. *Thirty-second row.*—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Thirty-third row.*—Bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit one. Repeat these *three* stitches *five* times more; knit two together; bring the thread forward; knit one. Repeat these last *three* stitches *four* times more; knit two together; bring the thread forward. last 3 knit.
- Slip 1, knit 2. *Thirty-fourth row.*—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Thirty-fifth row.*—Knit one; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit one; bring the thread forward. Repeat these last *three* stitches *four* times more; slip one; knit *two* together, pass the slip-stitch over it; bring the thread forward; knit one; knit two together. Repeat these last *three* stitches *four* times more; bring the thread forward; knit one. last 3 knit.
- Slip 1, knit 2. *Thirty-sixth row.*—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Thirty-seventh row.*—Knit one; knit one; bring the thread forward; slip one; knit one, pass the slip-stitch over it. Repeat these last *three* stitches *four* times more; knit three; knit two together; bring the thread forward; knit one. Repeat these last *three* stitches *four* times more; knit one. last 3 knit.

- Slip 1, knit 2. *Thirty-eighth row.*—Pearl knitting.  
last 3 knit.
- Slip 1, knit 2. *Thirty-ninth row.*—Bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit one. Repeat these *three* stitches *five* times more; knit two together; bring the thread forward; knit one. Repeat these last *three* stitches *four* times more; knit two together; bring the thread forward.  
last 3 knit.
- Slip 1, knit 2. *Fortieth row.*—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Forty-first row.*—Knit one; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit one; bring the thread forward. Repeat these last *three* stitches *four* times more; slip one; knit *two* together, pass the slip-stitch over it; bring the thread forward; knit one; knit two together. Repeat these last *three* stitches *four* times more; bring the thread forward; knit one.  
last 3 knit.
- Slip 1, knit 2. *Forty-second row.*—Pearl knitting.  
last 3 knit.
- Slip 1, knit 2. *Forty-third row.*—Knit one; knit one; bring the thread forward; slip one; knit one, pass the slip-stitch over it. Repeat these last *three* stitches *four* times more; knit three; knit two together; bring the thread forward; knit one. Repeat these last *three* stitches *four* times more; knit one.  
last 3 knit.
- Slip 1, knit 2. *Forty-fourth row.*—Pearl knitting.  
last 3 knit.
- Slip 1, knit 2. *Forty-fifth row.*—Bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit one. Repeat these *three* stitches *five* times more; knit two together; bring the thread forward; knit one. Repeat these last *three* stitches *four* times more; knit two together; bring the thread forward.  
last 3 knit.

- Slip 1, knit 2. *Forty-sixth row.*—Pearl knitting.  
last 3 knit.
- Slip 1, knit 2. *Forty-seventh row.*—Knit one; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit one; bring the thread forward. Repeat these last *three* stitches *four* times more; slip one; knit *two* together, pass the slip-stitch over it; bring the thread forward; knit one; knit two together. Repeat these last *three* stitches *four* times more; bring the thread forward; knit one.  
last 3 knit.
- Slip 1, knit 2. *Forty-eighth row.*—Pearl knitting.  
last 3 knit.
- Slip 1, knit 2. *Forty-ninth row.*—Knit one; knit one; bring the thread forward; slip one; knit one, pass the slip-stitch over it. Repeat these last *three* stitches *four* times more; knit three; knit two together; bring the thread forward; knit one. Repeat these last *three* stitches *four* times more; knit one.  
last 3 knit.
- Slip 1, knit 2. *Fiftieth row.*—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Fifty-first row.*—Knit three; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit one. Repeat these last *three* stitches *four* times more; knit two together; bring the thread forward; knit one. Repeat these last *three* stitches *four* times more; knit two.  
last 3 knit.
- Slip 1, knit 2. *Fifty-second row.*—Pearl knitting.  
last 3 knit.
- Slip 1, knit 2. *Fifty-third row.*—Knit four; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit one; bring the thread forward. Repeat these last *three* stitches *three* times more; slip one; knit *two* together, pass the slip-stitch over it; bring the thread forward; knit

one; knit two together. Repeat these last *three* stitches *three* times more; bring the thread forward; knit four. last 3 knit.

Slip 1, knit 2. *Fifty-fourth row.*—Pearl knitting. last 3 knit.

Finish by knitting two plain rows and one pearl row.

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NO. XC.—SQUARE PATTERN.

Cast on *twenty* stitches for each pattern, and 6 for the edges; knit two plain rows.

Slip 1, knit 2. *First row (a).*—Bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit two. Repeat from (a) four times more. last 3 knit.

Slip 1, knit 2. *Second row.*—Pearl knitting. last 3 knit.

Slip 1, knit 2. *Third row (b).*—Knit one; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit fifteen; knit two together; bring the thread forward. Repeat from (b). last 3 knit.

Slip 1, knit 2. *Fourth row.*—Pearl knitting. last 3 knit.

Slip 1, knit 2. *Fifth row (c).*—Knit two; bring the thread forward; slip one; knit one, pass the slip-stitch over it. Repeat these *four* stitches *three* times more; knit one; knit two together; bring the thread forward; knit one. Repeat from (c). last 3 knit.

Slip 1, knit 2. *Sixth row.*—Pearl knitting. last 3 knit.

Slip 1, knit 2. *Seventh row (d).*—Bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit one; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit eleven; knit two together; bring the thread forward; knit two. Repeat from (d). last 3 knit.

Slip 1, knit 2. *Eighth row.*—Pearl knitting. last 3 knit.

Slip 1, knit 2. *Ninth row (e).*—Knit four; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit two. Repeat these last *four* stitches *once* more; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit one; knit two together; bring the thread forward; knit three. Repeat from (e). last 3 knit.

Slip 1, knit 2. *Tenth row.*—Pearl knitting. last 3 knit.

Slip 1, knit 2. *Eleventh row (f).*—Knit two; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit one; knit one, pass the slip-stitch over it; knit seven; knit two together; bring the thread forward; knit two; bring the thread forward; slip one; knit one, pass the slip-stitch over it. Repeat from (f). last 3 knit.

Slip 1, knit 2. *Twelfth row.*—Pearl knitting. last 3 knit.

Slip 1, knit 2. *Thirteenth row (g).*—Knit six; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit two; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit one; knit two together; bring the thread forward; knit five. Repeat from (g). last 3 knit.

Slip 1, knit 2. *Fourteenth row.*—Pearl knitting. last 3 knit.

Slip 1, knit 2. *Fifteenth row (i).*—Bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit two; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit one; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit three; knit two together; bring the thread forward; knit two; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit two. Repeat from (i). last 3 knit.

- Slip 1, knit 2. *Sixteenth row.*—Pearl knitting.  
last 3 knit.
- Slip 1, knit 2. *Seventeenth row (k).*—Knit eight;  
bring the thread forward; slip one; knit one,  
pass the slip-stitch over it; knit one; knit two  
together; bring the thread forward; knit seven.  
Repeat from (k). last 3 knit.
- Slip 1, knit 2. *Eighteenth row.*—Pearl knitting.  
last 3 knit.
- Slip 1, knit 2. *Nineteenth row (l).*—Knit two; bring  
the thread forward; slip one; knit one, pass the  
slip-stitch over it; knit two; bring the thread  
forward; slip one; knit one, pass the slip-stitch  
over it; knit one; bring the thread forward; slip  
one; knit two together; pass the slip-stitch over  
it; bring the thread forward; knit two; bring  
the thread forward; slip one; knit one, pass the  
slip-stitch over it; knit two; bring the thread for-  
ward; slip one; knit one, pass the slip-stitch over  
it. Repeat from (l). last 3 knit.
- Slip 1, knit 2. *Twentieth row.*—Pearl knitting.  
last 3 knit.
- Slip 1, knit 2. *Twenty-first row (m).*—Knit eight;  
knit two together; bring the thread forward; knit  
one; bring the thread forward; slip one; knit  
one, pass the slip-stitch over it; knit seven. Re-  
peat from (m). last 3 knit.
- Slip 1, knit 2. *Twenty-second row.*—Pearl knitting.  
last 3 knit.
- Slip 1, knit 2. *Twenty-third row (n).*—Bring the  
thread forward; slip one; knit one, pass the slip-  
stitch over it; knit two; bring the thread for-  
ward; slip one; knit one, pass the slip-stitch over  
it; knit one; knit two together; bring the thread  
forward; knit three; bring the thread forward;  
slip one; knit one, pass the slip-stitch over it;  
knit two; bring the thread forward; slip one; knit

- one, pass the slip-stitch over it; knit two. Repeat from (n). last 3 knit.
- Slip 1, knit 2. *Twenty-fourth row.*—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Twenty-fifth row (o).*—Knit six; knit two together; bring the thread forward; knit two; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit one; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit five. Repeat from (o). last 3 knit.
- Slip 1, knit 2. *Twenty-sixth row.*—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Twenty-seventh row (p).*—Knit two; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit one; knit two together; bring the thread forward; knit seven; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit two; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit one, pass the slip-stitch over it. Repeat from (p). last 3 knit.
- Slip 1, knit 2. *Twenty-eighth row.*—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Twenty-ninth row (q).*—Knit four; knit two together; bring the thread forward; knit two; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit two; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit one; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit three. Repeat from (q). last 3 knit.
- Slip 1, knit 2. *Thirtieth row.*—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Thirty-first row (r).*—Bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit one; knit two together; bring the thread forward; knit eleven; bring the thread forward; slip one; knit one, pass the slip-stitch over it; knit two. Repeat from (r). last 3 knit.



- Slip 1, knit 2. *Thirty-second row.*—Pearl knitting.  
last 3 knit.
- Slip 1, knit 2. *Thirty-third row (s).*—Knit two ;  
knit two together ; bring the thread forward ;  
knit two ; bring the thread forward ; slip one ;  
knit one, pass the slip-stitch over it. Repeat the  
last *four* stitches *twice* more ; knit one ; bring the  
thread forward ; slip one ; knit one, pass the slip-  
stitch over it ; knit one. Repeat from (s).  
last 3 knit.
- Slip 1, knit 2. *Thirty-fourth row.*—Pearl knitting.  
last 3 knit.
- Slip 1, knit 2. *Thirty-fifth row (t).*—Knit one ; knit  
two together ; bring the thread forward ; knit fif-  
teen ; bring the thread forward ; slip one ; knit  
one, pass the slip-stitch over it. Repeat from (t).  
last 3 knit.
- Slip 1, knit 2. *Thirty-sixth row.*—Pearl knitting.  
last 3 knit.
- Commence again, as at *first* row.

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NO. XCI.—QUEEN VICTORIA PATTERN.

Cast on *eight* stitches for each pattern, and 6  
for the edges.

Pearl one row ; knit one row.

- Slip 1, knit 2. *First row (a).*—Knit one ; pass the  
thread over ; pearl seven. Repeat from (a).  
last 3 knit.
- Slip 1, knit 2. *Second row (b).*—Knit seven ; pearl  
two. Repeat from (b). last 3 knit.
- Slip 1, knit 2. *Third row (c).*—Knit two ; pass the  
thread over ; pearl seven. Repeat from (c).  
last 3 knit.
- Slip 1, knit 2. *Fourth row (d).*—Knit seven ; pearl  
three. Repeat from (d). last 3 knit.

- Slip 1, knit 2. *Fifth row (e)*.—Knit three; pass the thread over; pearl seven. Repeat from (e).  
last 3 knit.
- Slip 1, knit 2. *Sixth row (f)*.—Knit seven; pearl four. Repeat from (f).  
last 3 knit.
- Slip 1, knit 2. *Seventh row (g)*.—Knit four; pass the thread over; pearl seven. Repeat from (g).  
last 3 knit.
- Slip 1, knit 2. *Eighth row (h)*.—Knit seven; pearl five. Repeat from (h).  
last 3 knit.
- Slip 1, knit 2. *Ninth row (i)*.—Knit three; bring the thread forward; knit two together; pass the thread over; pearl seven. Repeat from (i).  
last 3 knit.
- Slip 1, knit 2. *Tenth row (k)*.—Knit seven; pearl six. Repeat from (k).  
last 3 knit.
- Slip 1, knit 2. *Eleventh row (l)*.—Knit two; bring the thread forward; knit two together; bring the thread forward; knit two together; pass the thread over; pearl seven. Repeat from (l).  
last 3 knit.
- Slip 1, knit 2. *Twelfth row (m)*.—Knit seven; pearl seven. Repeat from (m).  
last 3 knit.
- Slip 1, knit 2. *Thirteenth row (n)*.—Knit three; bring the thread forward; knit two together; knit two; pass the thread over; pearl seven. Repeat from (n).  
last 3 knit.
- Slip 1, knit 2. *Fourteenth row (o)*.—Knit seven; pearl eight. Repeat from (o).  
last 3 knit.
- Slip 1, knit 2. *Fifteenth row (p)*.—Slip one; knit one, pass the slip-stitch over it; knit six; pearl seven. Repeat from (p).  
last 3 knit.
- Slip 1, knit 2. *Sixteenth row (q)*.—Knit seven; pearl seven. Repeat from (q).  
last 3 knit.
- Slip 1, knit 2. *Seventeenth row (r)*.—Slip one; knit one, pass the slip-stitch over it; knit five; pearl seven. Repeat from (r).  
last 3 knit.

- Slip 1, knit 2. *Eighteenth row (s).*—Knit seven ;  
pearl six. Repeat from (s). last 3 knit.
- Slip 1, knit 2. *Nineteenth row (t).*—Slip one ; knit  
one, pass the slip-stitch over it ; knit four ; pearl  
seven. Repeat from (t). last 3 knit.
- Slip 1, knit 2. *Twentieth row (u).*—Knit seven ; pearl  
five. Repeat from (u). last 3 knit.
- Slip 1, knit 2. *Twenty-first row (v).*—Slip one ; knit  
one, pass the slip-stitch over it ; knit three ;  
pearl seven. Repeat from (v). last 3 knit.
- Slip 1, knit 2. *Twenty-second row (w).*—Knit seven ;  
pearl four. Repeat from (w). last 3 knit.
- Slip 1, knit 2. *Twenty-third row (x).*—Slip one : knit  
one, pass the slip-stitch over it ; knit two ; pearl  
seven. Repeat from (x). last 3 knit.
- Slip 1, knit 2. *Twenty-fourth row (y).*—Knit seven ;  
pearl three. Repeat from (y). last 3 knit.
- Slip 1, knit 2. *Twenty-fifth row (z).*—Slip one ; knit  
one, pass the slip-stitch over it ; knit one ; pearl  
seven. Repeat from (z). last 3 knit.
- Slip 1, knit 2. *Twenty-sixth row (a a).*—Knit seven ;  
pearl two. Repeat from (a a). last 3 knit.
- Slip 1, knit 2. *Twenty-seventh row (b b).*—Slip one ;  
knit two, pass the slip-stitch over it ; pearl seven.  
Repeat from (b b). last 3 knit.
- Slip 1, knit 2. *Twenty-eighth row (c c).*—Knit seven ;  
pearl one. Repeat from (c c). last 3 knit.
- Slip 1, knit 2. Pearl four stitches, and commence  
again as at *first row*.

N.B. Always pearl the *four* stitches at the beginning of each pattern side ; at the second and each alternate row always knit *three* stitches ; and then begin the pattern.

## NO. XCII.—ANCHOR PATTERN.

Cast on *twenty-one* stitches for each pattern, and 6 for the edges; knit two plain rows.

- Slip 1, knit 2. *First row (a)*.—Knit three; bring the thread forward; knit seven; knit two together *twice*; knit seven; bring the thread forward; Repeat from (a). last 3 knit.
- Slip 1, knit 2. *Second row (b)*.—Pearl one; pass the thread over; pearl six; pearl two together *twice*; pearl six; pass the thread over; pearl four; Repeat from (b). last 3 knit.
- Slip 1, knit 2. *Third row (c)*. Knit five; bring the thread forward; knit five; knit two together *twice*; knit five; bring the thread forward; knit two. Repeat from (c). last 3 knit.
- Slip 1, knit 2. *Fourth row (d)*.—Pearl three; pass the thread over; pearl four; pearl two together *twice*; pearl four; pass the thread over; pearl six. Repeat from (d). last 3 knit.
- Slip 1, knit 2. *Fifth row (e)*.—Knit seven; bring the thread forward; knit three; knit two together *twice*; knit three; bring the thread forward; knit four. Repeat from (e). last 3 knit.
- Slip 1, knit 2. *Sixth row (f)*.—Pearl five; pass the thread over; pearl two; pearl two together *twice*; pearl two; pass the thread over; pearl eight; Repeat from (f). last 3 knit.
- Slip 1, knit 2. *Seventh row (g)*. Knit nine; bring the thread forward; knit one; knit two together *twice*; knit one; bring the thread forward; knit six. Repeat from (g). last 3 knit.
- Slip 1, knit 2. *Eighth row (h)*.—Pearl seven; pass the thread over; pearl two together *twice*; pass the thread over; pearl ten. Repeat from (h). last 3 knit.

Commence again as at *first row*.

## NO. XCIII.—CHARLOTTE PATTERN.

Cast on *eighteen* stitches for each pattern, and 6 for the edges.

Knit two plain rows.

- Slip 1, knit 2. *First row (a).*—Twist and knit one; pearl one. Repeat these *two* stitches alternately *twice* more; knit three; knit two together; knit six; pass the thread over; pearl one. Repeat from (a). last 3 knit.
- Slip 1, knit 2. *Second row (b).*—Knit one; pearl one; pass the thread over; pearl six; pearl two together; pearl two; knit one; twist and pearl one. Repeat these last *two* stitches *twice* more. Repeat from (b). last 3 knit.
- Slip 1, knit 2. *Third row (c).*—Twist and knit one; pearl one. Repeat these *two* stitches *twice* more; knit one; knit two together; knit six; bring the thread forward; knit two; pearl one. Repeat from (c). last 3 knit.
- Slip 1, knit 2. *Fourth row (d).*—Knit one; pearl three; pass the thread over; pearl six; pearl two together; knit one; twist and pearl one. Repeat these last *two* stitches *twice* more. Repeat from (d). last 3 knit.
- Commence again, as at *first* row.

## NO. XCIV.—THE JOHANNA PATTERN.

Cast on *fifteen* stitches for each pattern, and 6 for the edges.

Knit two plain rows.

- Slip 1, knit 2. *First row (a).*—Pearl three; twist and slip one; knit one, pass the slip-stitch over it; knit four; cast on *eight*; knit four; knit two together. Repeat from (a). last 3 knit.
- B B 2

- Slip 1, knit 2. *Second row (b).*—Pearl eighteen ; knit three. Repeat from (b). last 3 knit.
- Slip 1, knit 2. *Third row (c).*—Pearl three ; twist and slip one ; knit one, pass the slip-stitch over it ; knit fourteen ; knit two together. Repeat from (c). last 3 knit.
- Slip 1, knit 2. *Fourth row (d).*—Pearl sixteen ; knit three. Repeat from (d). last 3 knit.
- Slip 1, knit 2. *Fifth row (e).*—Pearl three ; twist and slip one ; knit one, pass the slip-stitch over it ; knit twelve ; knit two together. Repeat from (e). last 3 knit.
- Slip 1, knit 2. *Sixth row (f).*—Pearl fourteen ; knit three. Repeat from (f). last 3 knit.
- Slip 1, knit 2. *Seventh row (g).*—Pearl three ; twist and slip one ; knit one, pass the slip-stitch over it ; knit ten ; knit two together. Repeat from (g). last 3 knit.
- Slip 1 knit 2. *Eighth row (h).*—Pearl twelve ; knit three. Repeat from (h). last 3 knit.
- Commence again as at *first row.*

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XCV.—THE BLANCHE PATTERN.

Cast on *eighteen* stitches for two patterns, and 6 for the edges.

Knit two plain rows.

- Slip 1, knit 2. *First row.*—Knit two together (a) ; knit three ; cast on *six* stitches ; knit three ; slip one ; knit *two* together, pass the slip-stitch over it. Repeat from (a). Finish by knitting one. last 3 knit.
- Slip 1, knit 2. *Second row.*—Pearl two together (b) ; pearl ten ; pearl *three* together. Repeat from (b). Finish by purling two together. last 3 knit.

- Slip 1, knit 2. *Third row.*—Knit two together (*c*); knit one; bring the thread forward; knit one. Repeat these last two stitches five times more; knit one; slip one; knit two together; pass the slip-stitch over it. Repeat from (*c*). Finish by slipping one; knit one, pass the slip-stitch over it. last 3 knit.
- Slip 1, knit 2. *Fourth row.*—Pearl two together (*d*); pearl twelve; pearl three together. Repeat from (*d*). Finish by pearling two together. last 3 knit.
- Slip 1, knit 2. *Fifth row.* Knit two together (*e*); knit ten; slip one; knit two together; pass the slip-stitch over it. Repeat from (*e*). Finish by slip one; knit one, pass the slip-stitch over it. last 3 knit.
- Slip 1, knit 2. *Sixth row.*—Pearl two together (*f*); pearl eight; pearl three together. Repeat from (*f*). Finish by pearling two together. last 3 knit.
- Slip 1, knit 2. *Seventh row.*—Pearl knitting. last 3 knit.

One row plain knitting.

Commence again, as at *first* row.

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NO. XCVI.—THE LOUISE PATTERN.

Cast on sixteen stitches for each pattern, and 6 for the edges; knit three plain rows; pearl one row.

- Slip 1, knit 2. *First row (a).*—Pearl three; knit one; pass the thread over; pearl three; pass three stitches on to a *third* needle; bring that needle in front, and knit the three next stitches; then bring the third needle to the back, and knit also the next three stitches, then knit the three stitches from the third needle. Repeat from (*a*). last 3 knit.

- Slip 1, knit 2. *Second row (b)*. — Pearl nine; knit three; pearl two; knit three. Repeat from (b).  
last 3 knit.
- Slip 1, knit 2. *Third row (c)*. — Pearl three; knit two; pass the thread over; pearl three; knit nine. Repeat from (c).  
last 3 knit.
- Slip 1, knit 2. *Fourth row (d)*. — Pearl nine; knit three; pearl three; knit three. Repeat from (d).  
last 3 knit.
- Slip 1, knit 2. *Fifth row (e)*. — Pearl three; knit three; pass the thread over; pearl three; pass three stitches on to a *third* needle, bring the needle in front, and knit the three next stitches; then bring the third needle to the back, and knit also the next three stitches, then knit the three stitches from the third needle. Repeat from (e).  
last 3 knit.
- Slip 1, knit 2. *Sixth row (f)*. — Pearl nine; knit three; pearl four; knit three. Repeat from (f).  
last 3 knit.
- Slip 1, knit 2. *Seventh row (g)*. — Pearl three; knit four; pass the thread over; pearl three; knit nine. Repeat from (g).  
last 3 knit.
- Slip 1, knit 2. *Eighth row (h)*. — Pearl nine; knit three; pearl five; knit three. Repeat from (h).  
last 3 knit.
- Slip 1, knit 2. *Ninth row (i)*. — Pearl three; slip one; knit one, pass the slip-stitch over it; knit three; pearl three; pass three stitches on to a *third* needle; bring the needle in front, and knit the next three stitches; then bring the third needle to the back, and knit also the next three stitches; then knit the three stitches from the third needle. Repeat from (i).  
last 3 knit.
- Slip 1, knit 2. *Tenth row (k)*. — Pearl nine; knit three; pearl four; knit three. Repeat from (k).  
last 3 knit.



- Slip 1, knit 2. *Eleventh row (l)*.—Pearl three; slip one; knit one, pass the slip-stitch over it; knit two; pearl three; knit nine. Repeat from (l).  
last 3 knit.
- Slip 1, knit 2. *Twelfth row (m)*.—Pearl nine; knit three; pearl three; knit three. Repeat from (m).  
last 3 knit.
- Slip 1, knit 2. *Thirteenth row (n)*.—Pearl three; slip one; knit one, pass the slip-stitch over it; knit one; pearl three; pass three stitches on to a *third* needle; bring the needle in front, and knit the next three stitches; then bring the third needle to the back, and knit also the next three stitches, then knit the three stitches from the third needle. Repeat from (n).  
last 3 knit.
- Slip 1, knit 2. *Fourteenth row (o)*.—Pearl nine; knit three; pearl two; knit three. Repeat from (o).  
last 3 knit.
- Slip 1, knit 2. *Fifteenth row (p)*.—Pearl three; slip one; knit one, pass the slip-stitch over it; pearl three; knit nine. Repeat from (p).  
last 3 knit.
- Slip 1, knit 2. *Sixteenth row (q)*.—Pearl nine; knit three; pearl one; knit three. Repeat from (q).  
last 3 knit.

Commence again as at *first row*.

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NO. XCVII.—THE JULIA PATTERN.

Cast on *twenty* stitches for each pattern, and 6 for the edges; knit two plain rows.

- Slip 1, knit 2. *First row (a)*.—Knit one; bring the thread forward; knit seven; slip one; knit one, pass the slip-stitch over it; knit one; knit two together; knit seven; bring the thread forward. Repeat from (a).  
last 3 knit.

- Slip 1, knit 2. *Second row (b).*— Pass the thread over; pearl seven; pearl two together; pearl one; pearl two together; pearl seven; pass the thread over; pearl one. Repeat from (b). last 3 knit.  
Repeat these *two* rows alternately *twice* more.
- Slip 1, knit 2. Pearl a row. last 3 knit.  
Knit a row.
- Slip 1, knit 2. *Ninth row (c).*—Knit one; knit two together; knit seven; bring the thread forward; knit one; bring the thread forward; knit seven; slip one; knit one, pass the slip-stitch over it. Repeat from (c). last 3 knit.
- Slip 1, knit 2. *Tenth row (d).*—Pearl two together; pearl seven; pass the thread over; pearl one; pass the thread over; pearl seven; pearl two together; pearl one. Repeat from (d). last 3 knit.  
Repeat these *two* rows alternately *twice* more.
- Slip 1, knit 2. Pearl a row. last 3 knit.  
Knit a row.  
Commence again as at *first* row.

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NO. XXVIII.—THE HENRIETTA PATTERN.

Cast on *twenty-six* stitches for each pattern, and 6 for the edges.

Knit two plain rows.

- Slip 1, knit 2. *First row (a).*—Slip one; knit one, pass the slip-stitch over it; bring the thread forward. Repeat these *two* stitches *twelve* times more. Repeat from (a). last 3 knit.
- Slip 1, knit 2. *Second row.*— Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Third row (b).*— Bring the thread forward; slip one; knit one, pass the slip-stitch over it. Repeat these *two* stitches *twelve* times more. Repeat from (b). last 3 knit.

- Slip 1, knit 2. *Fourth row.*—Pearl knitting.  
last 3 knit.
- Slip 1, knit 2. *Fifth row (c).*—Knit one; bring the thread forward; \*cross two stitches, (the right over the left\*); *twist* and knit the left, and *twist* and knit the right; slip one; knit one, pass the slip-stitch over it; bring the thread forward. Repeat these last two stitches ten times more; slip one. Repeat from (c). Finish by knitting one.  
last 3 knit.
- Slip 1, knit 2. *Sixth row.*—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Seventh row (d).*—Bring the thread forward; slip one; knit one, pass the slip-stitch over it; *twist* and knit one; cross two stitches, (the right over the left); pearl the left, and *twist* and knit the right; knit one; slip one; knit one, pass the slip-stitch over it; bring the thread forward. Repeat the last two stitches eight times more; slip one; knit one, pass the slip-stitch over it. Repeat from (d). Finish by knitting one.  
last 3 knit.
- Slip 1, knit 2. *Eighth row.*—Pearl one; (e) pearl knitting to the *twisted* stitch; twist and pearl that stitch; knit one; twist and pearl one; pearl two. Repeat from (e).  
last 3 knit.
- Slip 1, knit 2. *Ninth row.*—Knit one; (f) bring the thread forward; knit two together; pearl one; cross two stitches, (the right over the left); pearl the first, *twist* and knit the second; bring the thread forward; slip one; knit one, pass the slip-stitch over it. Repeat these last two stitches nine times more. Repeat from (f).  
last 3 knit.
- Slip 1, knit 2. *Tenth row (g).*—Pearl knitting to the *twisted* stitch; twist and pearl that stitch; knit two; twist and pearl one. Repeat from (g). Finish by purling two.  
last 3 knit.

\* See "Explanations of Terms."

- Slip 1, knit 2. *Eleventh row.*—Bring the thread forward; slip one; knit one, pass the slip-stitch over it (*h*); twist and knit one; pearl two; cross two stitches, (the right *over* the left); pearl the first, *twist* and knit the second; bring the thread forward; slip one; knit one, pass the slip-stitch over it. Repeat these last *two* stitches until the next *twisted* stitch. Repeat from (*h*). Finish by knitting one. last 3 knit.
- Slip 1, knit 2. *Twelfth row (i).*—Pearl knitting to the *twisted* stitch; twist and pearl that stitch; knit three; twist and pearl one. Repeat from (*i*). Finish by pearling two. last 3 knit.
- Slip 1, knit 2. *Thirteenth row.*—Knit one; bring the thread forward (*k*); slip one; cross two stitches, (the right *over* the left); knit the first, pass the slip-stitch over it; *twist* and knit the second; pearl two; twist and knit one; knit one; bring the thread forward; slip one; knit one, pass the slip-stitch over it. Repeat these last *two* stitches until the next *twisted* stitch. Repeat from (*k*). last 3 knit.
- Slip 1, knit 2. *Fourteenth row (l).*—Pearl knitting to the first *twisted* stitch; twist and pearl that stitch; knit two; twist and pearl one. Repeat from (*l*). Finish by pearling three. last 3 knit.
- Slip 1, knit 2. *Fifteenth row.*—Bring the thread forward; slip one; knit one, pass the slip-stitch over it; bring the thread forward (*m*); slip one; cross two stitches, (the right *over* the left); knit the left, and pass the slip-stitch over it; *twist* and knit the right; pearl one; twist and knit one; bring the thread forward; slip one; knit one, pass the slip-stitch over it. Repeat these last *two* stitches until the next *twisted* stitch. Repeat from (*m*). Finish by knitting one. last 3 knit.

- Slip 1, knit 2. *Sixteenth row (n)*.—Pearl knitting to the first *twisted* stitch; twist and pearl that stitch; knit one; twist and pearl one. Repeat from (*n*).  
Finish by purling four. last 3 knit.
- Slip 1, knit 2. *Seventeenth row*.—Knit one; bring the thread forward; slip one; knit one, pass the slip-stitch over it; bring the thread forward (*o*); slip one; cross two stitches, (the right *over* the left); knit the left, and pass the slip-stitch over it; *twist* and knit the right; twist and knit one; knit one; bring the thread forward; slip one; knit one, pass the slip-stitch over it. Repeat these last *two* stitches until the next *twisted* stitch.  
Repeat from (*o*). last 3 knit.
- Slip 1, knit 2. *Eighteenth row (p)*.—Pearl knitting to the first *twisted* stitch; twist and pearl that stitch; twist and pearl one stitch. Repeat from (*p*).  
Finish by purling five. last 3 knit.
- Slip 1, knit 2. *Nineteenth row*.—Bring the thread forward; slip one; knit one, pass the slip-stitch over it; bring the thread forward; slip one; knit one, pass the slip-stitch over it; bring the thread forward (*q*); slip one; cross two stitches, (the right *over* the left); knit the left, and pass the slip-stitch over it; *twist* and knit the right; bring the thread forward; slip one; knit one, pass the slip-stitch over it. Repeat these *two* last stitches until the next *twisted* stitch. Repeat from (*q*).  
Finish by knitting one. last 3 knit.
- Slip 1, knit 2. *Twentieth row*.—Pearl knitting until the two cross-stitches; pearl them together.  
Repeat. last 3 knit.
- Count the stitches to have twenty-six, and commence again as at *fifth* row.
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## NO. XCIX.—SCHLANGEN PATTERN.

Cast on *eighteen* stitches for two patterns, and 6 for the edges.

Knit two plain rows.

- Slip 1, knit 2. *First row (a)*.—Bring the thread forward; knit three; knit two together; knit four. Repeat from (a). last 3 knit.
- Slip 1, knit 2. *Second row (a)*.—Pearl knitting. last 3 knit.
- Slip 1, knit 2.—Repeat these *two* rows alternately *three* times more. last 3 knit.
- Slip 1, knit 2. *Ninth row (b)*.—Knit one; bring the thread forward; knit three; slip one; knit one, pass the slip-stitch over it; knit three. Repeat from (b). last 3 knit.
- Slip 1, knit 2. *Tenth row (b)*.—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Eleventh row (c)*.—Knit two; bring the thread forward; knit three; slip one; knit one, pass the slip-stitch over it; knit two. Repeat from (c). last 3 knit.
- Slip 1, knit 2. *Twelfth row (c)*.—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Thirteenth row (d)*.—Knit three; bring the thread forward; knit three; slip one; knit one, pass the slip-stitch over it; knit one. Repeat from (d). last 3 knit.
- Slip 1, knit 2. *Fourteenth row (d)*.—Pearl knitting. last 3 knit.
- Slip 1, knit 2. *Fifteenth row (d)*.—Always knit three, and commence again as at first row. last 3 knit.

## NO. C.—THE DOUBLE FANNY PATTERN.

Cast on *twenty* stitches for two patterns, and 6 for the edges.

Knit two plain rows.

Slip 1, knit 2. *First row (a).*—Knit three; knit two together; bring the thread forward; knit one; pass the thread over; pearl two together; knit five; knit two together; bring the thread forward; knit one; pass the thread over; pearl two together; knit two. Repeat from (a). last 3 knit.

Slip 1, knit 2. *Second row (b).*—Pearl one; knit two together; pass the thread over; pearl three; pass the thread over; pearl two together; pearl three; pass the thread over; pearl two together; pearl two. Repeat from (b). last 3 knit.

Slip 1, knit 2. *Third row (c).*—Knit one; knit two together; bring the thread forward; knit five; pass the thread over; pearl two together; knit one; knit two together; bring the thread forward; knit five; pass the thread over; pearl two together. Repeat from (c). last 3 knit.

Slip 1, knit 2. *Fourth row (d).*—Pearl eight; pass the thread over (d); pearl three together; pass the thread over; pearl seven; pass the thread over. Repeat from (d). Finish by purling two together. last 3 knit.

Slip 1, knit 2. *Fifth row (e).*—Knit one; pass the thread over; pearl two together; knit five stitches on a third and somewhat thicker needle; bring that needle in the front, and keep it in the left hand; take the cotton in the right and twist it five times round the five stitches, and knit them again; knit two together; bring the thread forward. Repeat from (e). last 3 knit.

Slip 1, knit 2. *Sixth row (f).*—Pearl one; pass the thread over (f); pearl two together; pearl three; knit two together; pass the thread over; pearl three; pass the thread over. Repeat from (f). Finish

by purling two together; purl three; knit two together; pass the thread over; purl two. last 3 knit.

Slip 1, knit 2. *Seventh row.*—Knit three (*g*); pass the thread over; purl two together; knit one; knit two together; bring the thread forward; knit five. Repeat from (*g*). Finish by passing the thread over; purl two together; knit one; knit two together; bring the thread forward; knit two.

last 3 knit.

Slip 1, knit 2. *Eighth row.*—Purl three (*h*); pass the thread over; purl three together; pass the thread over; purl seven. Repeat from (*h*). Finish by passing the thread over; purl three together; pass the thread over; purl four.

last 3 knit.

Slip 1, knit 2. *Ninth row.*—Knit three; knit two together (*i*); bring the thread forward; knit one; pass the thread over; purl two together; knit five stitches on a third and somewhat thicker needle; bring that needle in the front, and keep it in the left hand; take the cotton in the right hand and *twist* it five times round the five stitches, and knit them again; knit two together. Repeat from (*i*). Finish by bringing the thread forward; knit one; pass the thread over; purl two together; knit two.

last 3 knit.

Slip 1, knit 2. *Tenth row.*—Purl one; knit two together; pass the thread over (*k*); purl three; pass the thread over; purl two together; purl three; knit two together; pass the thread over. Repeat from (*k*). Finish by purling three; pass the thread over; purl two together; purl two.

last 3 knit.

Slip 1, knit 2. *Eleventh row.*—Knit one; knit two together; bring the thread forward; knit five (*l*); pass the thread over; purl two together; knit one; knit two together; bring the thread forward;



knit five. Repeat from (*l*). Finish by passing the thread over; pearl two together. last 3 knit.

Slip 1, knit 2. *Twelfth row*.—Pearl eight (*m*); pass the thread over; pearl three together; pass the thread over; pearl seven. Repeat from (*m*). Finish by passing the thread over; pearl two together. last 3 knit.

Commence again as at *fifth* row.

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NO. CL.—THE SAYER PATTERN.

Cast on *twenty* stitches for each pattern, and 6 for the edges.

Knit two plain rows.

Slip 1, knit 2. *First row (a)*.—Pearl two; bring the thread forward; slip one; knit one, pass the slip-stitch over it; pearl two; twist and knit two. Repeat these last *four* stitches alternately *three* times more. Repeat from (*a*). last 3 knit.

Slip 1, knit 2. *Second row (b)*.—Twist and pearl two; knit two. Repeat these *four* stitches alternately *three* times more; pearl two; knit two. Repeat from (*b*). last 3 knit.

Slip 1, knit 2. *Third row (c)*.—Pearl three; bring the thread forward; slip one; knit one, pass the slip-stitch over it; pearl one; twist and knit two; pearl two. Repeat these last *four* stitches alternately *twice* more; twist and knit two. Repeat from (*c*). last 3 knit.

Slip 1, knit 2. *Fourth row (d)*.—Twist and pearl two; knit two. Repeat these last *four* stitches alternately *twice* more; twist and pearl two; knit one; pearl one; knit four. Repeat from (*d*). last 3 knit.

Slip 1, knit 2. *Fifth row (e)*.—Pearl two; bring the thread to the front, pass it round the left needle,

then pass the *right* needle under that thread; turn the thread round the *right* needle and bring the loop to the front, but keep the thread on the *left* needle still under the fingers of the *left* hand; and *knit* the loop; then pass the *right* needle again *under* the thread of the left needle; bring the loop in *front* and *knit* it; and repeat this until you have in that manner *increased eight* stitches; and then pearl the remaining *loop* from the *left* needle with the *next* stitch together; pearl one; bring the thread forward; slip one; knit one, pass the slip-stitch over it; twist and knit two; pearl two. Repeat these last *four* stitches alternately *twice* more; twist and knit two. Repeat from (e).

last 3 knit.

Slip 1, knit 2. *Sixth row (f)*.—Twist and pearl two; knit two. Repeat these *four* stitches *twice* more; twist and pearl two; pearl one; knit three; pearl the *eight increased* stitches; knit two. Repeat from (f).

last 3 knit.

Slip 1, knit 2. *Seventh row (g)*.—Pearl two; slip one; knit one, pass the slip-stitch over it; knit four; knit two together; pearl three; bring the thread forward; slip one; knit one, pass the slip-stitch over it; twist and knit one; pearl two; twist and knit two. Repeat these last *four* stitches alternately *twice* more. Repeat from (g).

last 3 knit.

Slip 1, knit 2. *Eighth row (h)*.—Twist and pearl two; knit two. Repeat these *four* stitches alternately *twice* more; twist and pearl one; pearl two; knit three; pearl six; knit two. Repeat from (h).

last 3 knit.

Slip 1, knit 2. *Ninth row (i)*.—Pearl two; slip one; knit one, pass the slip-stitch over it; knit two; knit two together; pearl four; bring the thread forward; slip one; knit one, pass the slip-stitch

over it; pearl two; twist and knit two. Repeat these *four* stitches *twice* more. Repeat from (*i*).

last 3 knit.

Slip 1, knit 2. *Tenth row (k)*.—Twist and pearl two; knit two. Repeat these *four* stitches alternately *twice* more; pearl one; knit five; pearl four; knit two. Repeat from (*k*).

last 3 knit.

Slip 1, knit 2. *Eleventh row (l)*.—Pearl two; slip one; knit one, pass the slip-stitch over it; knit two together; pearl five; bring the thread forward; slip one; knit one, pass the slip-stitch over it; pearl one; twist and knit two; pearl two. Repeat these last *four* stitches *once* more; twist and knit two. Repeat from (*l*).

last 3 knit.

Slip 1, knit 2. *Twelfth row (m)*.—Twist and pearl two; knit two; twist and pearl two; knit two; twist and pearl two; knit one; pearl one; knit six; pearl two; knit two. Repeat from (*m*).

last 3 knit.

Slip 1, knit 2. *Thirteenth row (n)*.—Pearl two; knit two together; pearl six; bring the thread forward; slip one; knit one, pass the slip-stitch over it; twist and knit two; pearl two; twist and knit two; pearl two; twist and knit two. Repeat from (*n*).

last 3 knit.

Slip 1, knit 2. *Fourteenth row (o)*.—Twist and pearl two; knit two; twist and pearl two; knit two; twist and pearl two; pearl one; knit seven; pearl one; knit two. Repeat from (*o*).

last 3 knit.

Slip 1, knit 2. *Fifteenth row (p)*.—Pearl one; pearl two together; bring the thread to the front, pass it round the left needle, then pass the *right* needle under that thread; turn the thread round the *right* needle and bring the loop to the front, but keep the thread on the *left* needle still under the fingers of the *left* hand, and *knit* the loop, then pass the

*right* needle again *under* the thread of the left needle; bring the loop in *front*, and *knit* it. Repeat this until you have in that manner *increased eight* stitches, then pearl the remaining *loop* from the *left* needle with the *next* stitch together; pearl two. Commence again by bringing the thread to the front, and pass it round the left needle as above described, after having pearled the remaining *loop* and *next* stitch together; pearl three; bring the thread forward; slip one; knit one, pass the slip-stitch over it; twist and knit one; pearl two; twist and knit two; pearl two; twist and knit two. Repeat from (*p*). last 3 knit.

Slip 1, knit 2. *Sixteenth row (q)*.—Twist and pearl two; knit two; twist and pearl two; knit two; twist and pearl one; pearl one; knit five; pearl eight; knit three; pearl eight; knit two. Repeat from (*q*). last 3 knit.

Slip 1, knit 2. *Seventeenth row (r)*.—Pearl two; slip one; knit one, pass the slip-stitch over it; knit four; knit two together; pearl three; slip one; knit one, pass the slip-stitch over it; knit four; knit two together; pearl five; bring the thread forward; slip one; knit one, pass the slip-stitch over it; pearl two; twist and knit two; pearl two; twist and knit two. Repeat from (*r*). last 3 knit.

Slip 1, knit 2. *Eighteenth row (s)*.—Twist and pearl two; knit two; twist and pearl two; knit two; pearl one; knit six; pearl six; knit three; pearl six; knit two. Repeat from (*s*). last 3 knit.

Slip 1, knit 2. *Nineteenth row (t)*.—Pearl two; slip one; knit one, pass the slip-stitch over it; knit two; knit two together; pearl three; slip one; knit one, pass the slip-stitch over it; knit two; knit two together; pearl six; bring the thread forward; slip one; knit one, pass the slip-stitch over

- it; pearl one; twist and knit two; pearl two; twist and knit two. Repeat from (t). last 3 knit.
- Slip 1, knit 2. *Twentieth row (u).*—Twist and pearl two; knit two; twist and pearl two; knit one; pearl one; knit seven; pearl four; knit three; pearl four; knit two. Repeat from (u). last 3 knit.
- Slip 1, knit 2. *Twenty-first row (v).*—Pearl two; slip one; knit one, pass the slip-stitch over it; knit two together; pearl three; slip one; knit one, pass the slip-stitch over it; knit two together; pearl seven; bring the thread forward; slip one; knit one, pass the slip-stitch over it; twist and knit two; pearl two; twist and knit two. Repeat from (v). last 3 knit.
- Slip 1, knit 2. *Twenty-second row (w).*—Twist and pearl two; knit two; twist and pearl two; pearl one; knit eight; pearl two; knit three; pearl two; knit two. Repeat from (w). last 3 knit.
- Slip 1, knit 2. *Twenty-third row (x).*—Pearl two; knit two together; pearl three; knit two together; pearl eight; bring the thread forward; slip one; knit one, pass the slip-stitch over it; twist and knit one; pearl two; twist and knit two. Repeat from (x). last 3 knit.
- Slip 1, knit 2. *Twenty-fourth row (y).*—Twist and pearl two; knit two; twist and pearl one; pearl one; knit nine; pearl one; knit three; pearl one; knit two. Repeat from (y). last 3 knit.
- Slip 1, knit 2. *Twenty-fifth row (z).*—Pearl one; pearl two together; bring the thread to the front, pass it round the left needle; then pass the *right* needle under that thread; turn the thread round the *right* needle, and bring the loop to the front, but keep the thread on the *left* needle still under the fingers of the *left* hand, and *knit* the loop, then pass the *right* needle again *under* the thread of the

- left needle; bring the loop in *front* and *knit* it. Repeat this until you have in this manner *increased eight* stitches, then pearl the remaining *loop* from the *left* needle with the *next* stitch together. Repeat from (*z*) *once* more; pearl two and commence again by bringing the thread to the front, and passing it round the *left* needle as above described, after having *pearled* the remaining *loop* and *next* stitch together; pearl five; bring the thread forward; slip one; knit one, pass the slip-stitch over it; pearl two; twist and knit two, and commence again from the *first* (*z*). last 3 knit.
- Slip 1, knit 2. *Twenty-sixth row (aa)*.—Twist and pearl two; knit two; pearl one; knit seven; pearl eight; knit three; pearl eight; knit three; pearl eight; knit two. Repeat from (*aa*). last 3 knit.
- Slip 1, knit 2. *Twenty-seventh row (bb)*.—Pearl two; slip one; knit one, pass the slip-stitch over it; knit four; knit two together; pearl three. Repeat the last *nine* stitches *twice* more; pearl four; bring the thread forward; slip one; knit one, pass the slip-stitch over it; pearl one; twist and knit two. Repeat from (*bb*). last 3 knit.
- Slip 1, knit 2. *Twenty-eighth row (cc)*.—Twist and pearl two; knit one; pearl one; knit eight; pearl six; knit three; pearl six; knit three; pearl six; knit two. Repeat from (*cc*). last 3 knit.
- Slip 1, knit 2. *Twenty-ninth row (dd)*.—Pearl two; slip one; knit one, pass the slip-stitch over it; knit two; knit two together; pearl three. Repeat these last *seven* stitches *twice* more; pearl five; bring the thread forward; slip one; knit one, pass the slip-stitch over it; twist and knit two. Repeat from (*dd*). last 3 knit.
- Slip 1, knit 2. *Thirtieth row (ee)*.—Twist and pearl two; pearl one; knit nine; pearl four; knit

- three; pearl four; knit three; pearl four; knit two. Repeat from (*ee*). last 3 knit.
- Slip 1, knit 2. *Thirty-first row (ff)*.—Pearl two; slip one; knit one, pass the slip-stitch over it; knit two together; pearl three. Repeat these last *five* stitches *twice* more; pearl six; bring the thread forward; slip one; knit one, pass the slip-stitch over it; twist and knit one. Repeat from (*ff*). last 3 knit.
- Slip 1, knit 2. *Thirty-second row (gg)*.—Twist and pearl one; pearl one; knit ten; pearl two; knit three; pearl two; knit three; pearl two; knit two. Repeat from (*gg*). last 3 knit.
- Slip 1, knit 2. *Thirty-third row (hh)*.—Pearl two; knit two together; pearl three. Repeat these last *four* stitches *twice* more; pearl seven; bring the thread forward; slip one; knit one, pass the slip-stitch over it. Repeat from (*hh*). last 3 knit.
- Slip 1, knit 2. *Thirty-fourth row (ii)*.—Pearl one; knit eleven; pearl one; knit three; pearl one; knit three; pearl one; knit two. Repeat from (*ii*). last 3 knit.
- Slip 1, knit 2. *Thirty-fifth row (kk)*.—Pearl one; pearl two together; bring the thread to the front, pass it round the left needle; then pass the *right* needle under that thread; turn the thread round the *right* needle, and bring the loop to the front, but keep the thread on the *left* needle still under the fingers of the *left* hand, and *knit* the loop; then pass the *right* needle again *under* the thread of the left needle, bring the loop in *front* and *knit* it. Repeat this until you have in this manner *increased eight* stitches; then pearl the remaining *loop* from the *left* needle with the *next* stitch together. Repeat from (*kk*) *twice* more; pearl two; and commence again by bringing the thread to

- the front, and passing it round the *left* needle as above described. After having *pearled* the remaining *loop* and *next* stitch together, pearl eight, and commence again from the first (*kk*). last 3 knit.
- Slip 1, knit 2. *Thirty-sixth row (ll)*.—Knit nine; pearl eight; knit three; pearl eight; knit three; pearl eight; knit three; pearl eight; knit two. Repeat from (*ll*). last 3 knit.
- Slip 1, knit 2. *Thirty-seventh row (mm)*.—Pearl two; slip one; knit one, pass the slip-stitch over it; knit four; knit two together; pearl three. Repeat these last *nine* stitches *three* times more; pearl six. Repeat from (*mm*). last 3 knit.
- Slip 1, knit 2. *Thirty-eighth row (nn)*.—Knit nine; pearl six; knit three. Repeat these last *nine* stitches *twice* more; pearl six; knit two. Repeat from (*nn*). last 3 knit.
- Slip 1, knit 2. *Thirty-ninth row (oo)*.—Pearl two; slip one; knit one, pass the slip-stitch over it; knit two; knit two together; pearl three. Repeat these last *seven* stitches *three* times more; pearl six. Repeat from (*oo*). last 3 knit.
- Slip 1, knit 2. *Fortieth row (pp)*.—Knit nine; pearl four; knit three. Repeat these last *seven* stitches *twice* more; pearl four; knit two. Repeat from (*pp*). last 3 knit.
- Slip 1, knit 2. *Forty-first row (qq)*.—Pearl two; slip one; knit one, pass the slip-stitch over it; knit two together; pearl three. Repeat these last *five* stitches *three* times more; pearl six. Repeat from (*qq*). last 3 knit.
- Slip 1, knit 2. *Forty-second row (rr)*.—Knit nine; pearl two; knit three. Repeat these last *five* stitches *twice* more; pearl two; knit two. Repeat from (*rr*). last 3 knit.
- Slip 1, knit 2. *Forty-third row (ss)*.—Pearl two; knit



- two together; pearl three. Repeat these last *four* stitches *three* times more; pearl six. Repeat from (ss). last 3 knit.
- Slip 1, knit 2. *Forty-fourth row (tt)*.—Knit nine; pearl one; knit three. Repeat these last *four* stitches *twice* more; pearl one; knit two. Repeat from (tt). last 3 knit.
- Slip 1, knit 2. *Forty-fifth row (uu)*.—Pearl one; knit two together; pearl two. Repeat these last *three* stitches *three* times more; pearl seven. Repeat from (uu). last 3 knit.
- Forty-sixth row*.—Plain knitting.  
Commence again as at *first* row.
- 

## NO. CII.—DUCHESS OF GLOUCESTER PATTERN.

- Cast on *nineteen* stitches for each pattern, and 6 for the edges; knit two plain rows.
- Slip 1, knit 2. *First row (a)*.—Knit eleven; pearl one; twist and knit one. Repeat these last *two* stitches *three* times more. Repeat from (a). last 3 knit.
- Slip 1, knit 2. *Second row (b)*.—Twist and pearl one; knit one. Repeat these *two* stitches *three* times more; knit eleven. Repeat from (b). last 3 knit.
- Slip 1, knit 2. *Third row (c)*.—Knit two together; bring the thread forward; knit one. Repeat the last *two* stitches *six* times more; bring the thread forward; knit two together; pearl one; twist and knit one. Repeat these last *two* stitches *three* times more. Repeat from (c). last 3 knit.
- Slip 1, knit 2. *Fourth row (d)*.—Twist and pearl one; knit one. Repeat these *two* stitches *three* times more; pearl two together; pearl one; knit one.

Repeat these last *two* stitches *five* times more ;  
 pearl one ; pearl two together. Repeat from (*d*).  
 last 3 knit.

Slip 1, knit 2. *Fifth row (e)*.—Knit two together ; knit  
 eleven ; slip one ; knit one, pass the slip-stitch  
 over it ; pearl one ; twist and knit one. Repeat  
 these last *two* stitches *three* times more. Repeat  
 from (*e*).  
 last 3 knit.

Slip 1, knit 2. *Sixth row (f)*.—Twist and pearl one ;  
 knit one. Repeat these *two* stitches *three* times  
 more ; pearl two together ; pearl nine ; pearl two  
 together. Repeat from (*f*).  
 last 3 knit.

Slip 1, knit 2. *Seventh row (g)*.—Knit eleven ; twist  
 and knit one ; pearl one. Repeat these last *two*  
 stitches *three* times more. Repeat from (*g*).  
 last 3 knit.

Slip 1, knit 2. *Eighth row (h)*.—Knit one ; twist and  
 pearl one. Repeat these *two* stitches *three* times  
 more ; knit eleven. Repeat from (*h*).  
 last 3 knit.

Slip 1, knit 2. *Ninth row (i)*.—Knit two together ;  
 bring the thread forward ; knit one. Repeat these  
 last *two* stitches *six* times more ; bring the thread  
 forward ; slip one ; knit one, pass the slip-stitch  
 over it ; twist and knit one ; pearl one. Repeat  
 these last *two* stitches *three* times more. Repeat  
 from (*i*).  
 last 3 knit.

Slip 1, knit 2. *Tenth row (k)*.—Knit one ; twist and  
 pearl one. Repeat these *two* stitches *three* times  
 more ; pearl two together ; pearl one ; knit one.  
 Repeat these last *two* stitches *five* times more ;  
 pearl one ; pearl two together. Repeat from (*k*).  
 last 3 knit.

Slip 1, knit 2. *Eleventh row (l)*.—Knit two together ;  
 knit eleven ; slip one ; knit one, pass the slip  
 stitch over it ; twist and knit one ; pearl one.  
 Repeat these last *two* stitches *three* times more.  
 Repeat from (*l*).  
 last 3 knit.

Slip 1, knit 2. *Twelfth row (m).*—Knit one; twist and pearl one. Repeat these *two* stitches *three* times more; pearl two together; pearl nine; pearl two together. Repeat from (*m*). last 3 knit.  
Commence again as at *first* row.

---

All these patterns are used in middle and northern Germany, to ornament the tops of stockings, in the manner shewn in the drawing at the head of the descriptions, and are often presented as Christmas gifts. Few young ladies attain the age of eighteen without having thus prepared some dozen pairs of stockings so ornamented as part of their *trousseau*. The same patterns may also serve for borders of petticoats, and, in shaded wools, for table covers, &c.



## Berlin Wool and Netting Patterns.

### NO. I.—THE HELEN MAUD.

(A PRETTY PATTERN FOR AN OTTOMAN OR CHAIR.)

Colour, *dark brown*.—Make a small square by beginning with the first stitch perpendicularly over one thread; increase top and bottom by one thread, until you have worked over seven threads perpendicularly, and diminish in the same way until you come to one thread.

Colour, *lightest shade of orange*.—Begin from the same thread as the first *brown*, twelve threads in a perpendicular line down; repeat until the longest *brown* stitch; then take a shade of darker wool to the finishing stitch of the square. Repeat the whole four times so as to form a cross; let *brown* form the outer edges; four such crosses compose the pattern, as is shewn in the design; fill in with four shades of *blue*.

### NO. II.—THE SYBELLA.

(FOR SLIPPERS, BAGS, OR MUFFATERS.)

Take four shades of *green* for four leaves, beginning with the lightest, and ending with the darkest.

Bring the wool out at the point of the leaf, pass it up perpendicularly over four threads, and bring the needle out at the left, one thread shorter, and pass it up one thread above the first stitch. Repeat that stitch four times to the left, and four times to the right; this forms the leaf, and where the stitches meet pass a darker or lighter stitch over it, according to the shade of leaf, so that the lightest leaves have the darkest stitch, and the darkest leaves the lightest.

## NO. III.—THE SELINA.

Colours, *black and seven shades of crimson.*

This pattern is worked in cross-stitch, six threads in height and two in breadth.

*First row.*—Two cross-stitches in *black.*

*Second row.*—Two stitches of *lightest crimson* beneath the *black* above, and two *black* on each side.

*Third row.*—Six stitches of *next lightest crimson*, and two *black* on each side.

*Fourth row.*—Ten stitches of *next shade of crimson*, and two *black* on each side.

*Fifth row.*—Fourteen stitches of *next shade of crimson*, and two *black* on each side.

*Sixth row.*—Ten stitches of *next shade of crimson*, and two *black* on each side.

*Seventh row.*—Six stitches of *next shade of crimson*, and two *black* on each side.

*Eighth row.*—Two *darkest shade of crimson*, and two *black* on each side.

*Ninth row.*—Two stitches of *black.*

Each row should be divided by a step-stitch over two threads, the colour of the row, and the *black* with *black.*

## NO. IV.—THE APOLLINE.

Colours various, *stone, cerise, light green, Adelaide, and yellow.*

Begin on the top with one tent-stitch, and increase on both sides four times. Repeat this three times as seen by design. Finish with three stitches of *white floss silk* from centre, in a fan; finish each with a *gold bead* or two.

## NO. V.—THE BONSERI.

This pattern is worked in five shades of *green*, beginning with the darkest: bring the needle out and pass it down six threads perpendicularly, then pass the needle three threads up the last stitch, and bring it down three threads below, minding that you pass over six threads perpendicularly, and one in breadth, each time. *Dark green*, one single stitch at top, and one on each side, three threads lower, then one the same on each side three threads lower, then two stitches on each side on the same threads, but three threads lower. Repeat the same three stitches on each side three threads lower; then two stitches three threads lower; then one stitch three threads lower; bring the needle out at the bottom of this last stitch, and pass it down six threads. Commence again on each side as at first stitch, which forms the bottom of this, and the top of next pattern. Then form a line down the middle of pattern, beginning with the lightest under the top stitch; bring the wool over six threads: 1st, *lightest green*; 2nd, *middle green*; 3rd, *fourth green*; 4th, *lightest green*; 5th, *second green*; 6th, *third green*; 7th, *fourth green*; from these, work on each side, beginning at the lightest with the third shade, one stitch six threads down, and one stitch over three threads; *third green* from each side, two stitches over six threads, and two over three threads; *lightest green* from each side two stitches over six threads, and three stitches three threads higher, over six threads. Finish that shade one stitch over three threads perpendicular. *Second green*, two stitches on each side over six threads, three stitches, each side over six threads, three threads higher; then again two stitches each side over six threads three threads higher, and two stitches on each side over three threads. *Third green*, two stitches each side over six threads, three stitches each side over six threads, three

threads higher, and three threads higher two stitches, and three threads higher repeat two stitches. Finish that shade one stitch over three threads, three threads higher. Fill up the remainder over six perpendicular threads with the *fourth shade*.

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## NO. VI.—THE IDA.

The diamonds, *blue and orange*; the crosses, *five shades of brown*; beginning with the *darkest*, and ending with *straw*.

The diamond is formed by sixteen stitches; the first stitch is over one thread in height and one in breadth; the second is over three threads perpendicular, that is, one thread above and one thread below; the foregoing stitch and each stitch is one thread in breadth; increase one thread above and one below until you come to fifteen threads perpendicular, and then decrease until you come to one thread each way; between each diamond is left a cross, which must be filled up with the *five shades of brown*, beginning at the stitch over one thread, and passing the wool over slanting to the top and bottom of the diamond, and where the slant stitches meet must be worked with five tent-stitches.

---

## NO. VII.—LONG GRECIAN PURSE.

Worked with the finest sized purse silk.

You may work the plain rows in a bright colour, and the open rows in *white*; or you may work it all one colour, according to taste; *meshes*, Nos. 12 and 19.

Cast on one hundred stitches, and net about one hundred rows, alternately six rows plain and one open.

*First row*.—No. 19 *mesh*, plain, and five more rows.

*Seventh row*.—No. 12 *mesh*, plain.

*Eighth row.*—No. 19 mesh; twist the first and second loops together, and net the side loop. Repeat to end of row.

*Ninth row.*—No. 19 mesh, plain, and five more rows.

*Fifteenth row.*—No. 12 mesh, plain.

*Sixteenth row.*—No. 19 mesh, one plain stitch, and proceed as *eighth* row.

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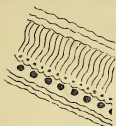
NO. VIII.—HONEYCOMB STITCH.

Net a row in the common netting stitch; in the next row net the second stitch; then the first, the fourth; then the third and so on: net the third row plain; the fourth like the second. In every alternate twisted row there will be a plain stitch at the beginning, which must be netted before commencing the twist. Another honeycomb is netted by taking the silk twice round the mesh in the second row; pass it once round the mesh, half twist the second stitch and net it, net the first plain and so on alternately.

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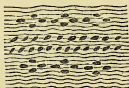
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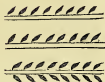
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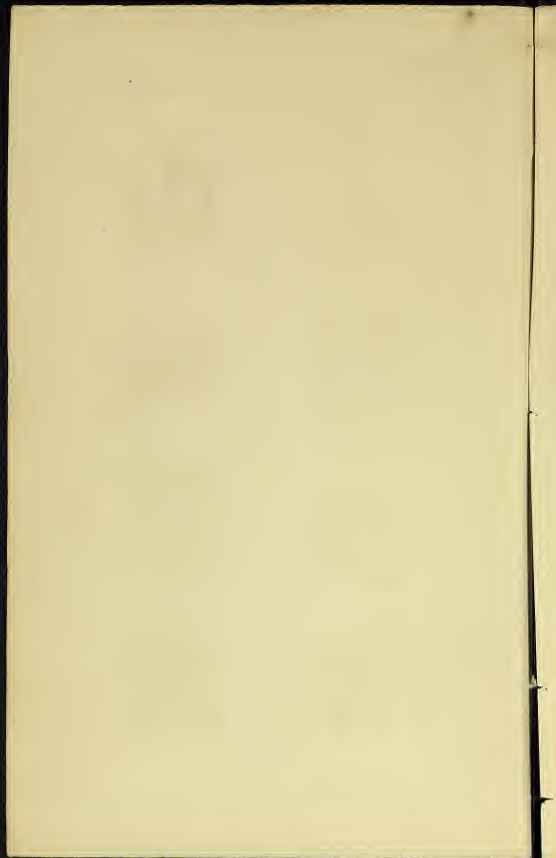


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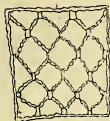
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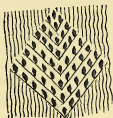
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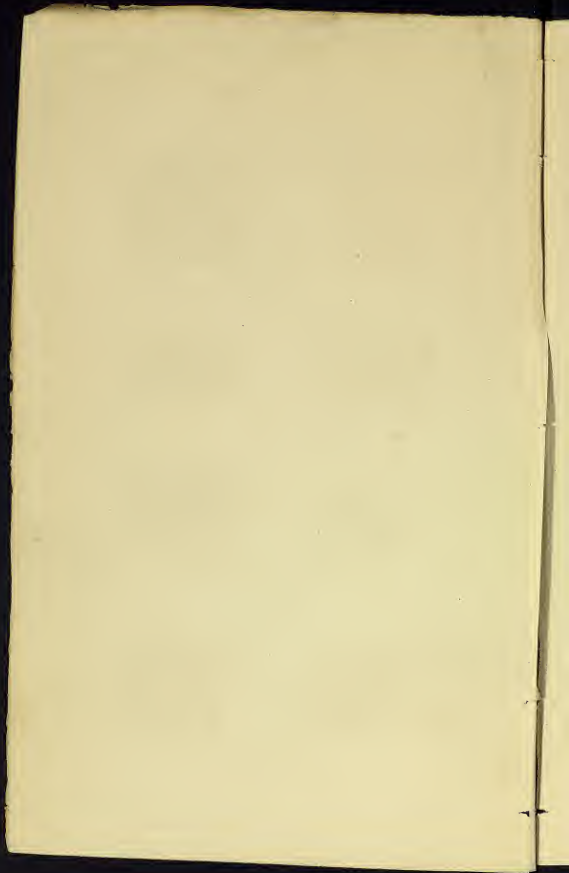


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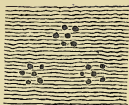




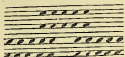
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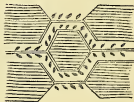
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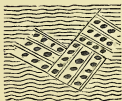
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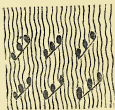
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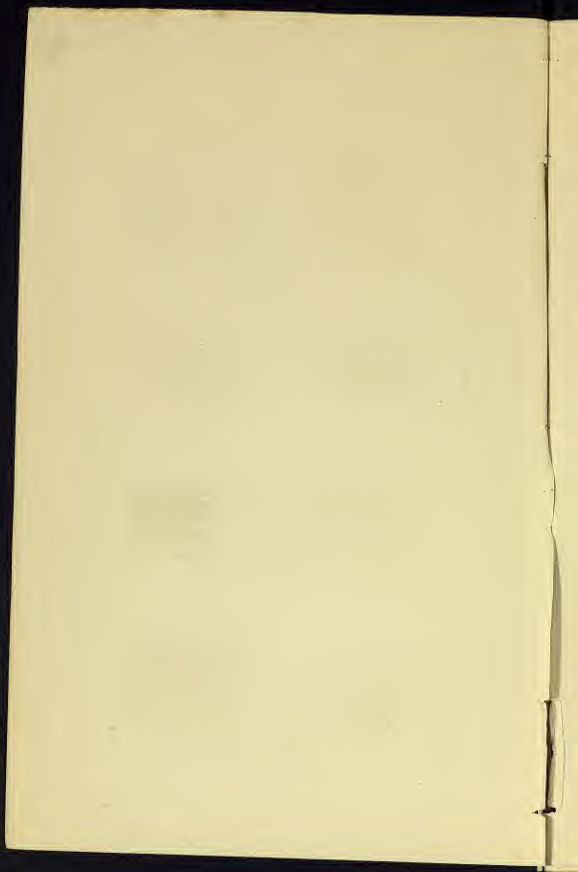


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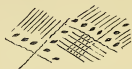




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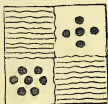
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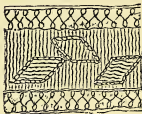
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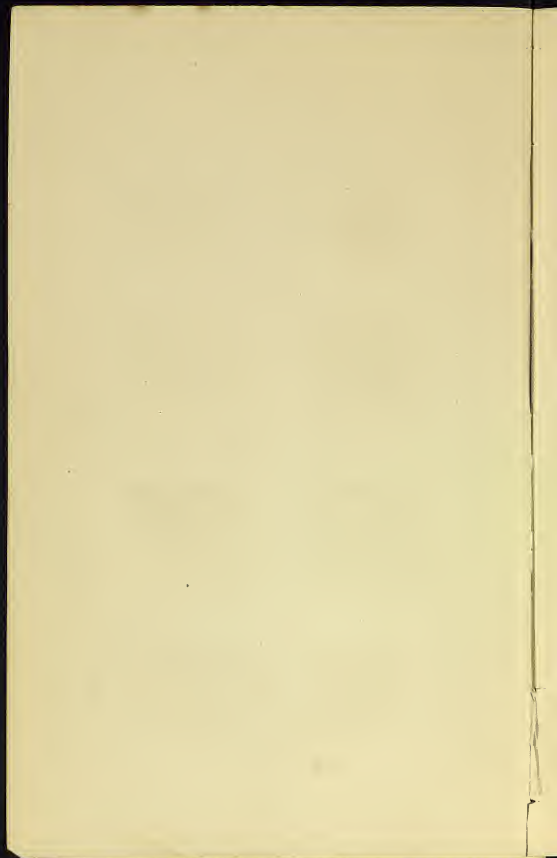


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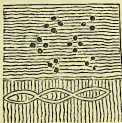
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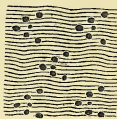
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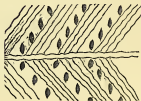
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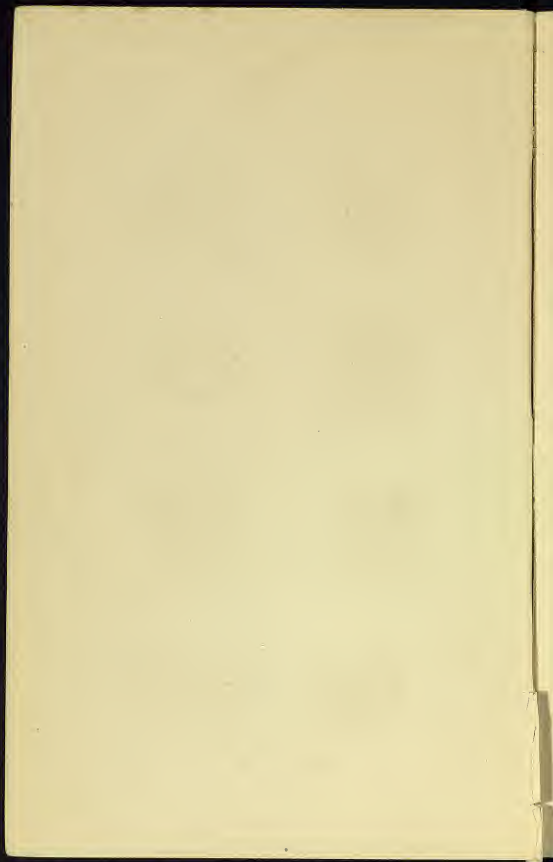


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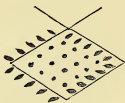
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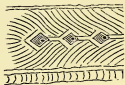
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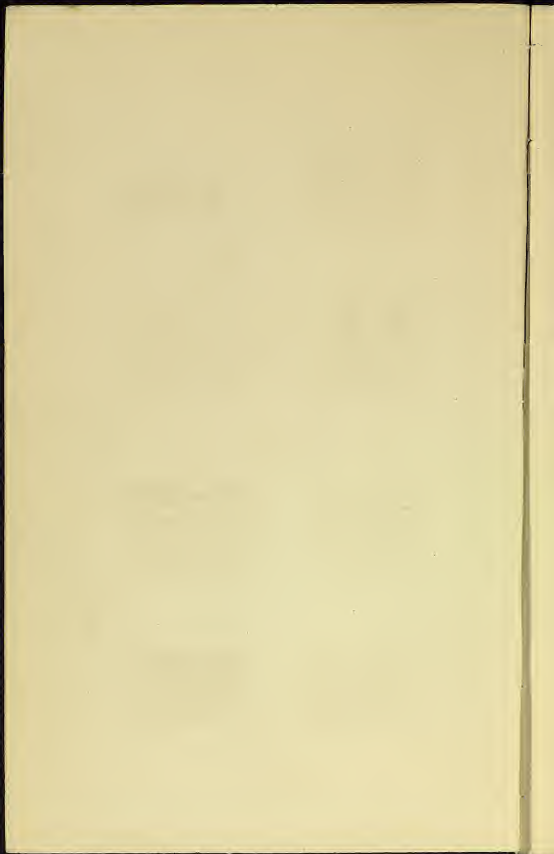


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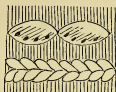


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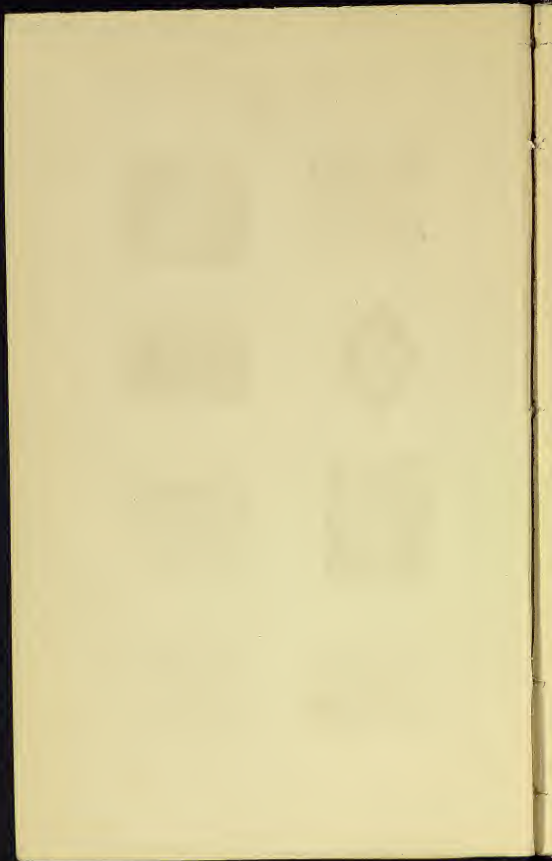


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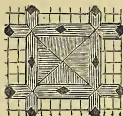
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BERLIN AND NETTING PATTERNS.

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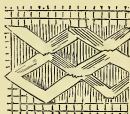
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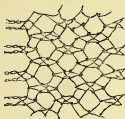
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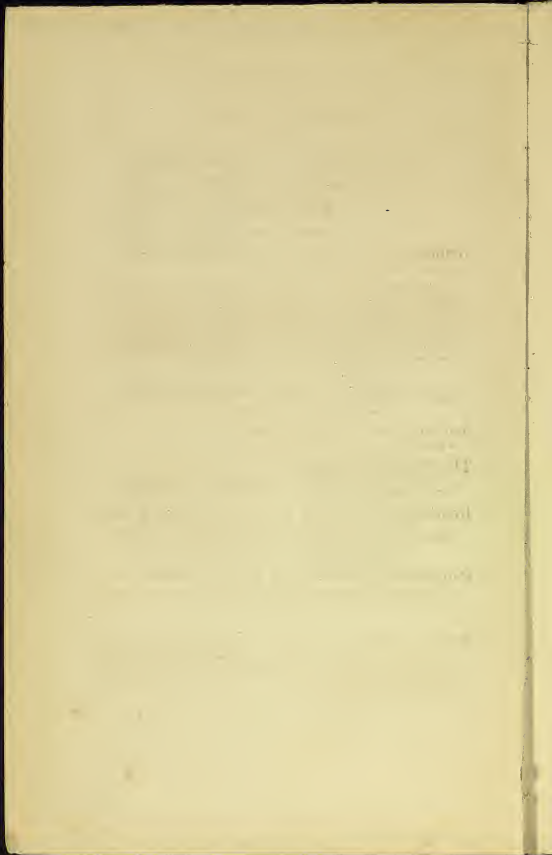


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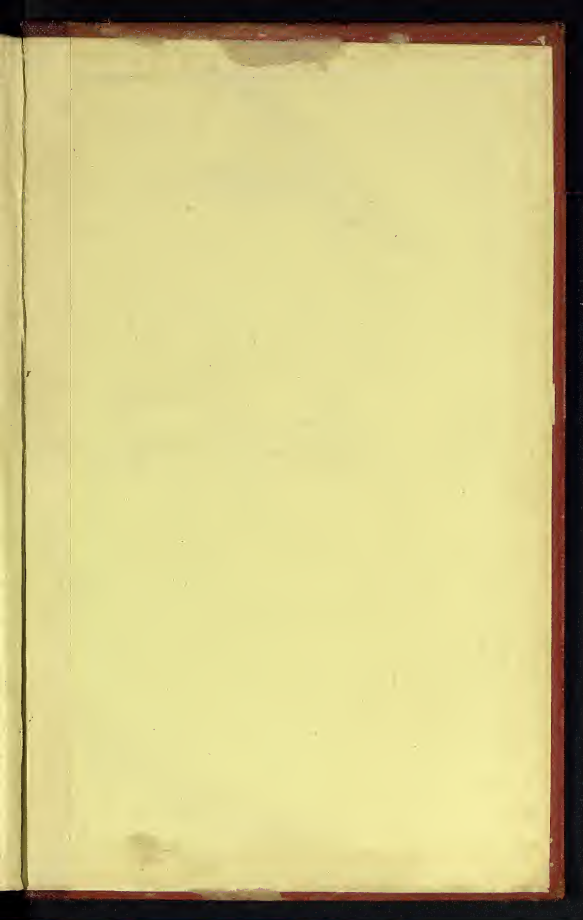
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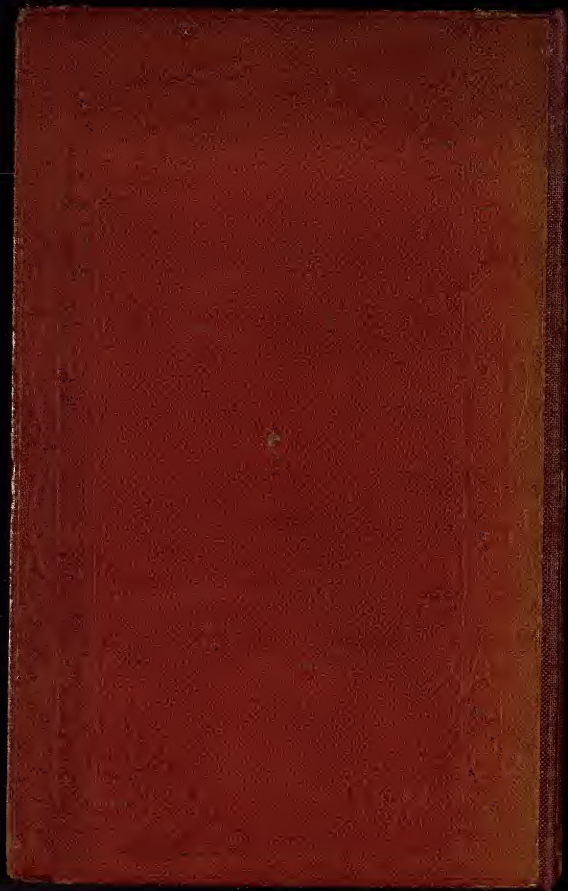
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