# DESERET EVENING NEWS

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## NOBODY KNOWS BUT MOTHER.

Nobody knows of the work it makes
To keep the home together,
Nobody knows of the shoes it takes,
Nobody knows—but mother.

Nobody knows the childish woes,
Which mamma's only smoother,
Nobody's patched by naughty blows,
Nobody—only mother.

Nobody knows of the clothes she mends
Darkened on baby brother,
Nobody knows of the tender prayer,
Nobody—only mother.

Nobody knows of the lessons taught
Of loving one another,
Nobody knows of the patience sought,
Nobody—only mother.

Nobody knows of the anxious fears,
Lest darlings may not weather
The storm of life in after years,
Nobody knows—but mother.

Nobody knows at the throne above
To thank the Heavenly Father
For that unselfish gift—a mother's love,
Nobody can—but mother.

—Fireside.

## HOME CRITICS.

**Faults of Which Many a Carefully Reared Catholic Girl Is Guilty.**

"Lily Martin's room is a perfect bower," a girl friend declares enthusiastically. "The window shutters are filled with roses in Rosecopts that she has decorated herself, and there is an embroidered portrait on her bed, and painted tiles in her fireplace, and she has done a mantle from Shakespeare in Kensington stitch on the curtain to her bookcase, and another on her mantel draperies.

"Also has the portraits of all her intimate friends hung on the walls in painted frames, and a painted text above her bed and pictures and sketches almost covering the walls.

"And there is a special shelf where she always keeps candy or vanilla wafers or something of that sort ready to treat the girls, as she is such dainty china plates it's as much a delight to eat as to candy!

"Lily always sets the girls up into her own room. It's so much cosier and prettier than the parlors, and the sitting room is sure to have half a dozen of the younger Martins in it playing and chattering, and generally Mrs. Martin is mending stockings there besides.

"Lily stays up quite a great deal; she says she likes to be among her own belongings, where everything is so quiet and dainty and just the way she wants it. I'm sure I don't wonder. All the rest of the house is entirely commonplace and inartistic, and Lily's taste is so exquisite and her artistic sensibilities are so acute."

"Lily Martin is one of the many. It is natural for a young girl to think her own particular part of the house to be so dainty and pleasing as she can make it. The prettier it is the better, and the more fully its little appointments and adornments express her personality, the more interesting it will be. But if the daughter of the house has taste and skill, surely the whole house should benefit thereby. If her sense of artistic harmony is really acute and correct, she will persuade Ma, and will not desire to shut herself up in the single beautiful corner of an unbeautiful house.

Neither is it a fair division of labor that the daughter's fingers should be busied with paint brushes and embroidery silks alone, while her mother's handle best thread, baking spoons and darning needles. She should do her share of the disagreeable tasks. But often the mother would honestly prefer to assume the larger portion of such work, which habit has made easy to her, if the artistic daughter would but devote her talents to beautifying the house.

"I can buy my daughter's work at a fair," said a lady recently, "and I often admire it in the homes of her friends. But I never sees any of it myself. She throws the sun paint on something when she has finished Mary's engagement cup, or Rose's wedding presents, or Amy's fan. But as soon as they are done there comes some other similar work, and I have to wait once more because I am her mother and my time will do."

It is usually more thoughtlessness or carelessness that thus places the claims of friends and fancy fairs above those of home. Sometimes there is mingled with this a desire for the praise of acquaintances, which seems to mean more than that of the family to which the young artist has become accustomed.

But after all to satisfy one's own family is more delightful than to please outsiders, to help make home lovely for the eye, as well as the heart of every inmate is the sweetest and most honorable task an artistic girl can achieve.

"I thought I cared only for the praise of acquaintances, continued a maiden of some talent to a friend, "but when I heard my little brother bragging about me to his other small boy who knew even less of art than he did, I found I was mistaken. I had thought when I painted Tom a cup and saucer for his birthday that it was probably a waste of time, as he would care very little for it, and it would soon be broken; but he thinks the world of it. He shows it off to all his new acquaintances and warns them not to handle it, and when he has sufficiently impressed them with awe of its preciousness he marches them around the house and displays the rest of my handiwork, and expounds what a wonderful sister he is blessed with. It's ridiculous—but it's lovely!"—Youth's Companion.

**Selecting Carpets and Rugs.**

In buying carpets remember that the best are always the cheapest. The more limited one's means are, the more essential it is that only a good article shall be purchased. The best quality of Body Brussels will outwear two or more of the cheaper tapestry carpets. A Body Brussels, smooth ingrain carpet may cost half a dollar more per yard than one of common texture, but it will be cheaper in the end. Rugs for the center of the room can be made from a Body Brussels, with a border to match. They should be tacked down. Japanese straw rugs, pretty and durable, cost from three to six dollars. They are good in bedrooms, bathrooms and sitting rooms.

Rag hooked rugs wherever you can afford to. They are a good investment, for, unlike carpets, they do not wear out, and you can hand them down to the family the same as other or diamonds. A beautiful oriental rug lasts for lifetime. In selecting one be particular to see that the colors are rich, and have some delicacy. In general, when choosing carpets have the ground work rather light, and the colors somewhat neutral. Such a carpet will always look clean, and you will not feel the need of shutting out the sunlight through fear of fading.—Maria Parloa in Ladies' Home Journal.

A new 3 o'clock lunch is in white, with a running pattern over it, through which is lettered in German, "When the Memory mirror stirs kiss it very best."

## STARTING AN ASPARAGUS BED.

**Two Ways of Growing This Wholesome Vegetable Illustrated and Described.**

When it is desired to start an asparagus bed in the spring the season may be to secure one year-old plants of a good standard variety, such as Conover's Colossal. Give the soil thoroughly to the full depth of digging deep, trenches and filling the whole soil with manure to a considerable depth, as formerly prescribed; it is a waste of labor and manure. As high an authority as Greiner does not consider it necessary to apply a great deal of manure when first setting the permanent bed, though the soil must be good. His first choice is the selection of a site in a deep, warm, sandy loam, gradually slightly sloping to south or southeast; his next choice is a light clay loam. Potato ground is almost a necessity. Prepare the ground thoroughly by plowing, harrowing and rolling.

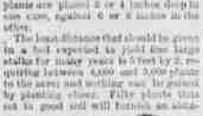
ASPARAGUS GROWN ABOVE GROUND.

The two ways of growing asparagus, both for market and home use, are illustrated in the accompanying cuts, reproduced from "How to Make the Garden Pay." Mr. Greiner, the author, says:

In the first, the plants are set shallow, 3 or 4 inches deep, and the stalks are broken or cut off near the surface of ground, when 6 or 8 inches high. This gives green "grass," always tender, but of precocious fever. It is a favorite way with the home grower and in some markets. See first cut.

For most large markets the stalks are grown under ground, as in Fig. 2 in the second cut, and are thus naturally blanched and of milder flavor. The preparation of the ground, setting the plants and after culture are much the same for both methods, except that the plants are placed 5 or 4 inches deep in one case, against 6 or 8 inches in the other.

The least distance that should be given in a hot exposed to yield fine large stalks for maker years is 5 feet by 2, requiring between 4,000 and 5,000 plants to the acre; and nothing can be gained by planting closer. Fifty plants thus set in good soil will furnish an abundant



ASPARAGUS GROWN FOR CITY MARKETS.

daily supply of "grass" for a large family. Place old furrows in well prepared soil, at 5 feet apart and 10 or 12 inches deep. Then scatter a few inches of well rotted compost in the furrows, fill in with as much soil, mixing this well with the manure. Set one-year-old plants, at least 2 feet apart, each upon a little mound of soil and with roots evenly spread, in the manner shown at Fig. 1 in the second cut, and so set such a depth that the crowns will be about 7 inches below the ground level. Then cover with 2 inches of soil and another dressing of fine rich compost. As the plants grow, and in the deep process of cultivation, the furrows are gradually filled up level with the surface.

**Brussels Sprouts.**

This valuable vegetable requires a long season of growth, and the earlier the plants are started the more productive they become. In order to save time the seed ought to be sown either in boxes and placed in a greenhouse temperature or one in a frame with gentle bottom heat rather than in the open border. Prick the seedlings off as soon as they can be handled, and w an sufficiently advanced plant them out in rich well dug ground and on open, sunny situation. A considerable number of varieties bearing extra large sprouts have been introduced during the last few years, but, on the whole, those are safer, the Dwarf Gem being a greater number of medium sized compact "buttons," and, for the average grower, a good type of the ordinary "imported" sprouts will give as good, if not a better, return than any.

**The Codlin Moth.**

Of the different insects that infest fruit the codlin moth is the most important. Many experiments have shown that the most practicable way of fighting it is by the use of paris green. Professor Cumnock says: "The solid form I is a small matter that lays the gas in the lower end of the apple—a single egg in an apple. This is done when the apple is first forming. If the fruit be sprayed just after the petals fall and before the young apple, are heavy enough to drop, the spray will fall into the calyx cup of the young fruit. When the worm hatches from the egg and starts to bore its way into the fruit it is poisoned. The important part to be observed in the application of this remedy is the proper time for spraying the trees."

**Care of Pastures.**

Do not pasture the grass in very early spring before the ground settles and the sod becomes firm. By this early pasturing the tops are kept closely cut off, the roots are much injured, from which the grass does not recover for the entire year. The roots depend so much on the leaves as the leaves do on the roots, says one writer very truly.

On the other hand, pastures ought not to be allowed to grow very long in the spring without feeding, as the other runs up and thickens and makes a growth which is not relished by all stock. Any plan by which a pasture is fed off nearly is a good one, whether it be by sheep's horses, or by a mixture of animals, as our kind following another—or sheep following cattle.

**An Untruthful Boy's Work.**

Pretty Teacher (severely)—Did your mother write this excuse?

Bad Boy—Yours.

Pretty Teacher—Enough! It looks very much like one of your scrawls.

Bad Boy—Mamma wrote it but, please ma'am, she had a sister dressed in one arm, crying with a bumped head, and brother Willie in the other with a cut finger, and a lot of sewing on her lap, and she was rocking the cradle with her knees and she had to write with her toes.

Pretty Teacher (in the evening)—I am very sorry, Mr. Poorhappy, but I have changed my mind. I shall never marry.—Good News.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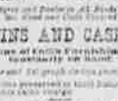

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