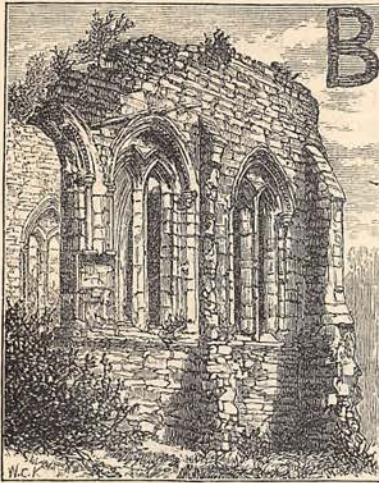


A CHEAP AUTUMNAL EXCURSION.



EGGLESTONE ABBEY.

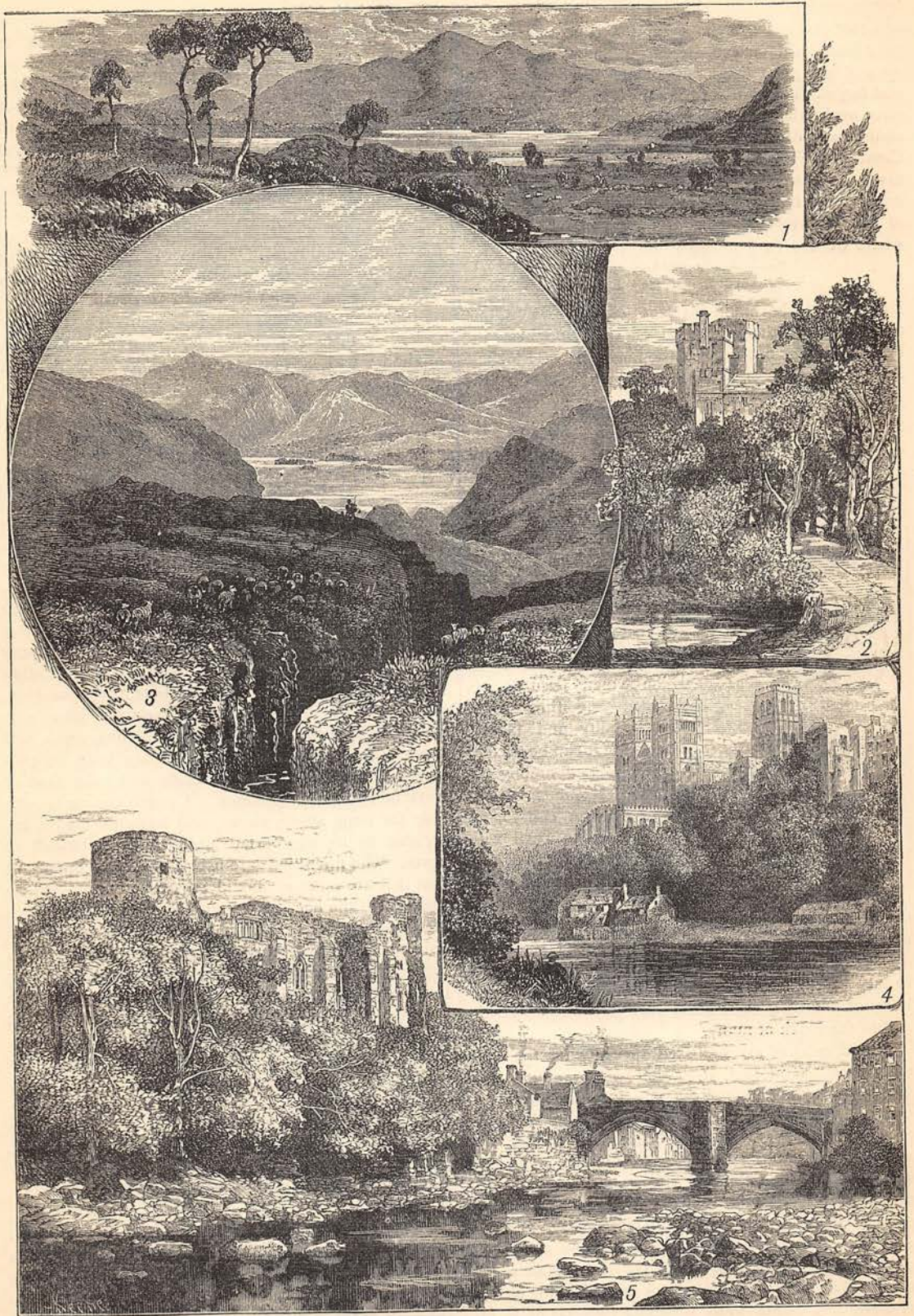
BY what are called "Circular Pleasure Tours," one of the chief English railways is endeavouring to popularise a system of travelling, not new, but less known in this country than abroad. From various points of its line, the North-Eastern Railway

arranges eighty tours, some of them duplicates. The cost of the railway tickets or coupons varies from 10s. to £2 5s., according to the distance and to the class. The time may be anything within a month, and any train may be taken; the journey may be broken at any station or all stations on the route, but that route or its reverse must be followed. The object is a pleasure-tour of part of the district served by the North-Eastern Railway, and it affords, as one example will show, a cheap autumnal tour. It may be added that the cost of the tour taken is—first class, £1 9s.; second class, £1 2s.; and third class, 13s. 6d.; that its chief points are from the starting-point of Middlesbrough-on-Tees, to Barnard Castle and Middleton-in-Teesdale, thence across to Kirkby Stephen, and up the Eden Valley to Penrith, on to Carlisle, across by Hexham to Newcastle, down the Team Valley to Durham, and by Stockton to the completion of the supposititious circle at Middlesbrough, so that there is an amplitude of distance and of points of interest. From the south a similar tour, slightly more in cost, may be taken from the starting-point of York or Leeds, or from the north from Carlisle.

Starting from the busy iron-making town of Middlesbrough, sending its clouds of smoke across the Tees, there is scarcely a break in the trading prospect till the Durham shore is out of sight and the ship-yards at Stockton have ceased their clangour. The green fields are broken in upon again at Darlington by ironworks, but a momentary stoppage in the station enables a glance to be given at the famous engine the town is proud of, "Locomotion," which stands on a pedestal in front of the station, and which in 1825 opened this the first public railway. We diverge from "the little coal line" of nearly sixty years ago, and keeping near the Tees, proceed with that slow movement the North-Eastern prefers on its branches, through a well-wooded domain by Gainford

and near "Proud Raby's battled towers," to Barnard Castle. Here a stay of a day may well be made. Deepdale, the banks of the Tees down to Winston and up to Cotherstone attract our attention; the noble mansion in course of completion for a Bowes Museum is worth a visit; and with Egglestone Abbey, Mortham Tower, and the birthplace of Wycliffe at hand, the day is all too short to see ancient hall and modern mansion. From hence up the Tees Valley to Middleton-in-Teesdale is half an hour's run, but in this quiet little spot the scenery compels a longer stay. The town itself is one of the headquarters of the lead-mining industry, and seen from the station it presents a fair sight; but it is in the scenery to the west that its attractions lie. Beyond this, amidst bleakness the river churns itself through to Caldron Snout; and still further, there are bold hills and dark moors that, empurpled with heather, delight the eye. Returning to Barnard Castle, or walking across the moor from Cotherstone to Lartington, where at the ancient Hall there is a fine artistic collection, we again cross eastward, over the high moors in which Bowes revives the memories of the old ballad of its hapless lovers, and the later story of "Dotheboys Hall," one of the last houses seen as the village is left behind. Close to Barras, the highest point in the line is reached, and a little further on the right the Eden Valley opens out at Kirkby Stephen, where a short stay may give facilities for visiting Brough Castle, and some of the fells. There is sylvan scenery up the Eden Valley to Penrith, where a further stay may be made. The old castle gives close to the station a fair prospect, and the Beacon Hill a view of many mountains from Saddleback to Helvellyn, whilst the "Giant's Grave" in the churchyard, and "King Arthur's Round Table," are amongst the sights that Penrith shows; and five miles away Ulleswater commences its serpentine windings. From Penrith to "merry Carlisle" is only a short journey, where castle and cathedral invite the gazer, and many memories compel a stay in the town. Two miles off is Naworth Castle, the scene of the exploits of "Belted Will" Howard, and the whole district is big with the memories of Roman remains, and of moss-troopers' raids. Gilsland has its spa, its old camp, its crags, and many fine views; and from Greenhead Station, Blenkinsop Castle and the ruins of Thirlwall may be viewed. Hexham, in its gardens, furnishes an indispensable stopping station; and the old Abbey Church—one of the earliest of the stone churches in England—and the scenery near the river (especially the "Devil's Water") are worth a visit. Corbridge has its hoary castles, but time presses, and Wylam, the birthplace of George Stephenson, and the quaint village of Winlaton must be passed by, and Newcastle is at hand, busy and bustling.

A diversion should be made down the Tyne, to view the wonderful works that have made the banks of that river one of the great centres of British industry,



1. DERWENTWATER AND SKIDDAW.

2. NAWORTH: "BELTED WILL'S" TOWER.

3. DERWENTWATER, FROM SCAPELL.

4. DURHAM CATHEDRAL.

5. BARNARD CASTLE.

and that give it (with the exception of a mile or two near Bede's old church at Jarrow Slake) the appearance of one great dock that passes through factories and forges. The ship-yards on the Tyne, the mines, the river-works, the great engineering establishments would claim many days to visit and can be only glanced at. Coming away from this industrial hive, the ancient town of Chester-le-Street—once the seat of the episcopal See of Durham—is passed, and after a protrusion of the coal-mining district, the scene is at hand where Cuthbert's

“——— cathedral huge and vast
Looks down upon the Wear.”

Durham may be made the last point of sojourn, and the restored cathedral, some of the churches, the beautiful banks of the river, the fine ruins of Finchale Abbey, and other sights will form a fitting close to the

pictorial part of the district before the coal-field is trenched on near Ferryhill, and industry swings its hammer in the ship-yards and rolls its iron at Hartlepool and Stockton. The tour affords a variety of scenery, the industrial level of the east giving place to the bleak moors and cold hills of the west, the pastoral Eden Valley, the hilly background of Penrith with its embosomed lakes, scenery of the Border ballads, the early homes of the engineers on Tyneside, and the diversified scenes from cathedral to coal-field of the fruitful county of Durham. It has its different phases of character, it affords many points from whence the lakes may be visited in detail, and it is one of the districts that most fully justify the “circular” visitation that is provided for by a system which might be with advantage extended to other parts of England.

PRACTICAL HINTS ON TAPESTRY-PAINTING.



art of tapestry-painting is no new work, but has lately been revived with great success. Amongst ladies, with whom all kinds of art-work are the prevailing fashion, it is fast superseding the tapestry-work on frames, on which so many leisure hours were at one time spent. The rapidity and facility with which it can be accomplished is one among its several recommendations. While no one can for an instant hope to rival with tapestry-painting the splendid pieces executed in the looms of the Gobelin or

the Beauvais manufactories, still excellent imitations can be produced; and while the price of the latter debars the generality of persons from enjoying its beauty in their homes, the former brings the possibility of adorning their walls with picturesque panels within the reach of many.

Liquid colours are prepared specially for the canvas; they are, in fact, dyes that when applied sink into the material, by which means a durable colouring is obtained. As they do not differ greatly from the ordinary water-colours known by the same names, the amateur has not the difficulty to contend with that will of necessity be found in first attempting the decoration of pottery. Though both kinds of painting possess their several advantages, tapestry, without doubt, is the easier to accomplish, and the artist has only himself to depend on. He can balance his colours, harmonise his tones, and neutralise his effects of light and shade until a satisfactory result is attained; in china-painting, on the contrary, his work is, for a time at least, at the mercy of the man who

manages the kiln, the perfection to which it is subsequently brought being due to the firing it undergoes. Such drawbacks, though unavoidable, render china-painting a risky and oftentimes disappointing pursuit.

From a list of about thirty colours the artist will do well to choose a dozen or so, which will be found amply sufficient for a commencement. To lessen any difficulty in selecting the most useful, we may mention the following:—Cobalt, Prussian blue, turquoise-blue, végétal green, Hooker's green, crimson lake, vermilion, light chrome, cadmium, raw sienna, sepia, and black. As canvas of several qualities is to be procured, the artist must first decide as to the kind of work he intends to produce. A rough canvas is suitable for large showy pieces, and beautiful effects are secured by its appropriate use, but it is difficult to cover. The finer kinds are useful when it is important that delicate outlines should be perfectly executed, as they afford the necessary smoothness of surface; but a medium texture is, without doubt, the easiest for an amateur in his first attempts at tapestry-painting. In colour the canvas also varies, the finest being a soft buff shade, while the rough plaited sorts assume a brownish tint. The width of the material allows of its being used without joining for curtains and wall-hangings. It requires stretching in the same manner as canvas for oil-painting, but that can be done at the artists' colourman's where it is obtained. An embroidery frame will satisfactorily take the place of the stretcher if preferred, in which case the canvas is tacked across from side to side with strong thread or twine. Hog's-hair brushes are employed, with sable for finishing; round hog's-hair tools, flat at the end, are sold for working in the background and drapery. Several brushes should be at hand, for if the artist has constantly to wait while he cleanses his brushes, it not only greatly retards the work, but causes him to consider the process of tapestry-painting far more tedious than it is in reality.

The design is first sketched in with charcoal, and