

opened her eyes almost instantly, and with a cry of joy threw her thin arms about his neck.

"My darling!" she cried. "I knew we should meet again—I knew it. I have only waited for that."

Down-stairs I had been settling with the landlord of the house for the rent of the poor woman's room just before this meeting. As I left the house a hansom stopped by the kerb, and a young man springing out, addressed me hurriedly.

"Which is thirty-five?" he asked.

"This is it," I replied, pointing to the house I had just left. "Are you Mrs. Heath's husband?"

"I am," he answered quickly.

"You will find her on the top floor," said I.

Without waiting to thank me, he ran into the house. Now, where had I seen that tall, spare, eager-faced man before? I asked myself that question as I walked slowly on. Suddenly I stopped as it flashed upon my memory that I had seen him in Motley's private office. I felt sure it must be he—Mr. Burns, the clerk who had robbed the bank.

END OF CHAPTER THE FIFTEENTH.

SCREENS AND SCREEN-PAINTING.



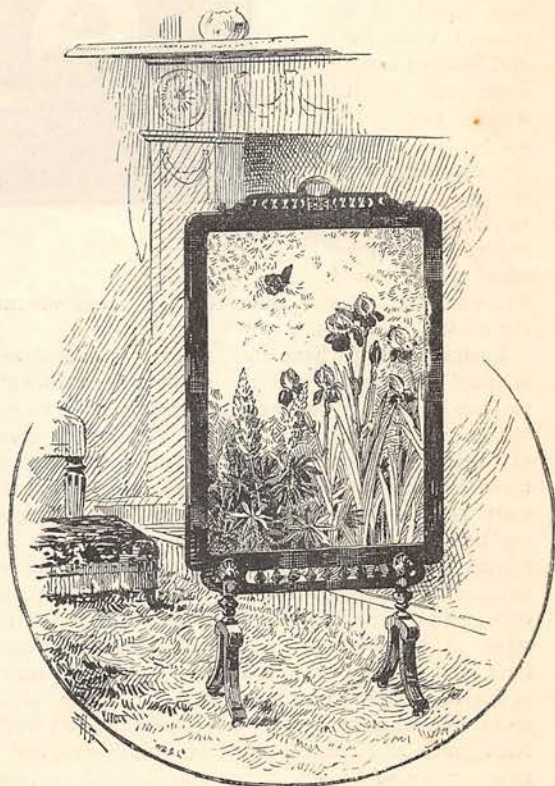
SCREENS form as important an item in the furniture of a room in summer as in winter. No longer are they relegated to some up-stair apartment when the warm days come; though their places may be changed, they escape banishment. The screen that stood near the

door, to keep out the draught in the time of east wind and snow, now finds a resting-place across a corner of the room.

Imagine some such cosy corner as this:—A three-fold screen is arranged so that both the outer flaps project. The frame is of ebonised wood, and the panels, which reach to within one foot of the top, are covered with terra-cotta silk, and each of these bears a design of flowers. Surmounting the panels runs a row of upright carved supports, which are part of the frame; in front of these, shelves are fitted, and here are displayed some rare bits of old Worcester, small, but rich in colour and unique in shape. A tall bronze tripod supporting a fine china bowl, in which is a spreading palm, stands before the centre panel, and against this back-ground of terra-cotta silk and fresh green foliage are placed a comfortable chair and a natty writing-table. A fitting nook this in which to compose a poem, or to write a thrilling tale of love.

We often now see a cottage piano turned so that its back is visible to the occupants of the room; but the back of a piano is not a pretty object, and so it is hidden with a screen that reaches to the same height. By this somewhat cunning device the owner of a handsome screen has an opportunity of showing it off to remarkable advantage. A strong light can be thrown on it, which brings out the paintings vividly, so that their merit can be duly appreciated, and the brilliancy of the colouring is not lost in the obscurity of some far recess, but adds to the general harmony produced by

the decorations of the interior. Another use to which screens are put is to conceal the grate in summer-time, and for this purpose the single mirrors are excellent. But more to our fancy still are the new examples in crystaline which are likely to supersede their more showy rivals, for certainly they answer more truly to artistic requirements; the silvered back



A SCREEN IN CRYSTALLINE.

of the mirror reflects the painting in a manner that is anything but desirable; but crystalline is free from this fault. Fire-place screens are made single, and also in two or three folds. The most suitable are the single ones set in a brass frame, for they correspond well with fender and fire-irons. They are invaluable articles in spring and autumn months, as the wood and coal can be laid in the grate ready for lighting on any day when the temperature is low, and yet it is rendered invisible by the pretty little screen which stands on the tiles in front. Others about three feet in height shield the glare of the fire from those seated before it. They are made so that the heat is kept off from the face by the panels in the upper part, but the lower portion is fitted with open-railed wood-work that the feet may be warmed whilst the head is kept cool. Some of the two and three-fold screens are divided in the following way: at the top are small panels filled with clear glass; beneath are long panels of silk painted with birds and foliage; and yet lower still are the wooden railings that are popular just now. Occasionally the upper panels are covered with Japanese paper, then the lower ones are of crêpe

lincrusta, painted with some effective piece, wherein the stork figures prominently.

Lustra paintings have always been considered well adapted for screens, and the art has been brought to such perfection that we can recommend it to our readers more highly than ever. We do not speak of the rough, inartistic examples often seen, but of those executed by Mr. Elliott, who brought out the work here, and his clever coadjutors. His designs are both original and tasteful. A pen-and-ink description can give but a faint idea of them, but we venture on a trial, that those persons who have no opportunity of seeing them may gain an idea of his style. A dark-coloured velvet forms the ground for a medallion on which a head in profile is painted in silver; this answers for the centre of a large golden cross, somewhat suggestive of ecclesiastical art work. Rich green and reddish-tinted begonia-leaves, and a spray or two of flowers, spring from behind the cross and medallion. The leaves are marvellously true to

nature; the backs of some that are turned towards the spectator show all the raised red veins, so characteristic a feature of this handsome foliage. But although flowers, such as arums, poppies, and lilies, are freely copied in a naturalistic manner, the conventional designs are no less successful; indeed, in our opinion, they are more striking. The mediæval patterns of "honesty," of oak-leaves, and of dragons are eminently satisfactory.

But we must turn now to the consideration of the practical part of our subject, and in a few words give a slight insight into the various methods of screen-

painting which are in vogue. Mirror-painting is done with oil-colours, but these should be of the purest description if the work is to remain uninjured by time and atmosphere. Linseed oil has a tendency to turn "horny," and this is more noticeable on glass than on other grounds, in consequence of the non-absorbent character of the polished surface; therefore, it must be used with caution. Turpentine, which may be used as a diluent, will not bind the colours sufficiently, and if it is employed too freely, opaque colours run the chance of being "rubbed up" when the glass is



A COSY CORNER.

cleaned. Gullick's medium is to be highly commended for glass-painting, as it dries rapidly, binds the colours, and acts as a preservative. Painting on silk and satin can be done with oil or water-colours. Pearse's medium is useful for mixing with oils for this purpose, in place of turpentine and drying oil. Florentine tapestry medium is another claimant for public favour, and we hear that it is largely used, as it prevents the cracking of paints, which is so destructive of beauty.

Veloutine should be employed for painting on satin with water-colours instead of water, as no preparation of the fabric is then necessary. Lincrusta painting is executed precisely in the same manner as though the colours were being applied to canvas; the crêpe lincrusta will be found very absorbent.

Lustra painting is easy of accomplishment, but the best bronze colours should be procured, and care should be taken that the work does not look what is technically known as "dirty." Inferior examples often

have this objectionable fault. The colours are in powder, and are mixed with the preparation on a palette; they dry quickly, so that a good show of work may be produced in a short time.

It was not our intention to enter minutely here

into details as to the methods of applying colours to the various fabrics; but a knowledge of the best mediums to use is often an assistance to amateurs, and therefore we mentioned them as some guide to those who are new to the work.

OUR DINNERS PROGRAMME COMPETITION.



THE result of this Competition has proved the subject to be of widespread interest, 165 papers having reached us; of these, three were ineligible, owing to non-compliance by the competitors with *General Rule No. 3*.

Many papers were necessarily discarded in consequence of departures from the clearly-stated *Dinner Programme*; in some cases the writers had allowed enough at dinner to provide little dishes

for tea or breakfast, and exceeded the sum at their disposal, and in one instance the whole week's meals were provided at a cost of forty-seven shillings.

Equally unsuccessful were those who ignored the cost of vegetables and herbs because they were at hand in the garden, or of fruit and preserves from the store-closet.

Inaccuracy in the addition of the various items marred many papers, and in some *no* summary of expenses was given, and we were left to estimate the cost for ourselves; so, without being over-critical, we are compelled to own that the number of papers thrown out owing to inattention to details was not small.

After very careful consideration, the prize is awarded to S. M. ALLAN, who succeeds in carrying out the triple requirements—variety, wholesomeness, and economy—and has a sum of 2s. 11½d. left to “cover cost of vegetables and sundries;” thus, although bread and cheese are not specified for each day, there is enough to pay for them. E. MADDISON stands next in order of merit.

E. E. FENNELL is very practical, and omits nothing from her calculations; indeed, she ran S. M. ALLAN very closely for the prize; but we considered that the dinners of the latter were on the whole more enticing and varied.

A. M. BERRIDGE gives some useful hints, but under-estimates the prices of vegetables, and her puddings and sauces could not be made for the small sums charged for them.

L. H. VAISEY'S *Timely Help* is very pleasant reading, and MRS. H. J. HENRY sent a very fair *Scheme*.

PRIZE.

SOPHIA M. ALLAN, 5 Marguerite Terrace, Bally Nafeigh, Belfast.

Honourable Mention is accorded to the following (in order of merit):—

E. MADDISON, Howell's School, Denbigh, N. Wales.

E. E. FENNELL, Westgate, Wakefield.

A. M. BERRIDGE, Fotheringhay, Oundle, Northamptonshire.

LUCY H. VAISEY, Winslow, Bucks.

MRS. H. J. HENRY, Little Marley Rectory, Brentwood, Essex.

PRIZE SCHEME FOR SEVEN DINNERS FOR SIX PEOPLE AT A COST OF THIRTY SHILLINGS.

IN beginning this subject I may say that my dinner expenses average the sum mentioned in this scheme, and as my family also corresponds in number, I have been tempted to try my practical knowledge in this competition.

Our meals are uniformly comfortable and attractive to the eye as well as to the appetite. I have often been struck, in reading the programmes published in some magazines a few years ago, by their unsuitability to the wants of a family—sometimes consisting of kickshaws of very inferior quality.

My object will therefore be to show how good food can be obtained for the above-mentioned sum, and how the most can be made of it. The prices are what I pay, and as I have lived in several towns in England I know them to be a fair average. Ingenuity, care, and above all, forethought, are indispensable where economy is necessary.

A good housewife must do the marketing herself, and in this way many delicacies can be afforded, which it would otherwise be impossible to procure for the sum mentioned. Take, for instance, fish. Sometimes there is a glut in the market, and salmon, soles, and other usually expensive fish can be had cheap. Then again, butter, eggs, and poultry can be bought so much cheaper and fresher in the market than if ordered. I make my own preserves, purchasing the fruit in the market, and the sugar by the hundred-weight.

All crusts and waste pieces of bread are kept in a linen bag in the pantry from week to week; they form the foundation of the German pudding mentioned in