

mission. I said I would not take your money under any circumstances. I will, upon one condition. Will you tell me why you have broken off your engagement to Elliot?"

He came nearer and nearer. His eyes seemed to devour her face, his hand was held out to her. Neither quite knew how it happened, but the next minute they were together in the window-seat, with her face hidden on his shoulder, while she sobbed, "Oh, Roger! You know! You know!"

"Oh, Roger! How much you have suffered!" she said, after a while.

"At the present moment," he said, "I am in paradise."

"But who told you that my engagement was broken off?" she asked.

"Dickie was the arch-traitor. She came to see me, I verily believe, on purpose."

"But how could she know you would care?"

"Isn't she a daughter of Eve? Women always know all about each other. It was for your sake as much as mine that she plotted this meeting to-day," answered Roger. "Dear little Dickie! She has repaid us amply for Alice's want of trust long ago, which I believe she has always resented."

"Don't speak of long ago," said Betty, with a little shudder. "Oh, Roger! how cruel I was to you!"

"How cruel I was to you, rather! I have thought so often of your lonely life and miserable childhood, my poor darling. I was a brute to you in those days, indeed; but you were fully revenged, Betty. Let us both forget and forgive now."

"Roger, do tell me, have you any idea how your accident happened?" she asked, laying her hand tenderly upon his injured arm.

"You remember my showing my gun to Miss Grant? I let her load it, and then I forgot all about it. I was too miserable to shoot after you left me, and this was the result of my carelessness. By the way, Betty, I thought you never meant to speak to me again?"

She could not bear him to treat it as a jest. "I did not know what I was saying," she pleaded. "I—I was so afraid you would see the truth."

"That you loved me?"

"That I had loved you all the time, and did not know it till that moment."

"Blessed accident!" he said fervently. "If it had not been for that I should have been at Buenos Ayres long ago. Betty, will you really take a crippled man, without the proper use of his limbs?"

"I will be your right hand!" she cried. "I will do everything for you. You shall never feel your loss. Only, never, never talk of going away from me again!"

"Betty, how much does Elliot know?" he asked her presently.

"Everything. I told him all, and then he set me free. Roger, he is a noble man!" she said earnestly.

"Yes, I suppose he is a good fellow, but I was so jealous of him that I am no judge," answered Roger gravely. "Ah, Betty! If you could but know what it was to see him in possession of you, and to know you were not happy, and to feel that I could have made you so if you had only waited!"

"It was nearly as bad to feel that you had not forgiven me, and would not take my peace-offering."

"What, the money?" he laughed. "Bless my dear aunt! We are going to fulfil her wish, after all! And, Betty, you are not going to Germany now?"

"No—oh, no! Nowhere without you!"

Fred and Dickie were sitting tranquilly on the terrace, watching the view, while Mrs. Ward poured out tea. All three conspirators were in a state of suppressed triumph, but they felt it was time that their brilliant service met with its due reward.

Out from the house came Betty and Roger, he leaning on her arm, the sunlight not more bright than their faces, as they paced slowly along.

"Mrs. Ward," said Roger gravely, "Betty has found her work in life, and we hope you will approve. It is to take care of me."

THE END.

## THE ART OF CAMEO-CUTTING.

BY THE AUTHOR OF "A NEW HOME OCCUPATION FOR LADIES," ETC.



HE cameo has for many centuries been valued and admired. Exquisite antique specimens—the work of Grecian and Roman gem-engravers—are to be found in some of our great collections of art, and are well known to connoisseurs. A fall and a revival—this is the history of all art work—and gem-engraving was not to escape the general fate at the decline of the Roman Empire. In the fifteenth century cameos were greatly sought after; collections were made of the finest examples of the antique then extant, and Italian artists of the age produced new works rapidly to satisfy the call for cameos for personal adornment and decorative purposes. Later on, Germans vied

with the Italians in producing beautiful works, and most successful they were in the attempt. Cameo-cutting on shells is of recent date, and we all know what adepts at it modern Italians are. It is only lately amateurs have taken it up in England, and we can hardly prophesy yet whether it will become popular, as so many of the minor arts are now, as a pastime. For one reason, to execute a good original cameo a thorough knowledge of drawing, of modelling, and of designing is indispensable; but there are hundreds of amateurs who are competent artists, and all such could easily cut cameos that would be valuable. For those who are not so experienced, there are floral and conventional designs which



can be copied, and these are extremely ornamental, besides being useful as decorations.

Before entering on the practical information that I propose to give on cameo-cutting, I will mention to what uses the specimens can be put, as students will then have the opportunity of deciding what class of designs to select when they set about the work. Almost from the first they can be preparing, for the end

they have in view, although it is not likely that many early attempts will be of sufficient value to mount. There is little chance that the English cameo will ever be in great demand for jewellery, but for the decoration of fancy articles and small pieces of furniture they will probably be increasingly required, if English men and women persevere long enough to become proficient in the art. Cameos are well adapted for the beautifying of caskets, ladies' work-boxes, and stationery cabinets. For articles intended for the writing-table they are specially suited; they may be inlaid in the cover of a blotter, and in the frame of the post-time card. The ink-stand, too, made to grace a lady's dainty Chippendale writing-table, may be enriched with cameos advantageously. Workers who are more ambitious may turn their attention to the decoration of the table itself, when they will, if they are clever cutters, make it a truly artistic affair, and valuable in consequence. Cabinets and overmantels lend themselves exceptionally well to inlaying or embossing with cameos. A walnut cabinet with inlays of satin wood could be still further improved by the introduction of cameos in the corners

of the frames of the doors, and little panels or borders with conventional designs might be arranged along the top, bottom, and sides, with, perhaps, a lozenge flower cameo placed half-way down. I remember once being greatly taken with a walnut cabinet, having small panels of Wedgwood inserted at intervals in the frames of the doors; the same was

repeated around the glass, and the effect was delightful.

The colouring of the conch shell varies wonderfully, so that a pleasing contrast to the wood ornamented is easily found. Some of the shells have black grounds,

others pink, others still are almost blood-red in tint. Changes are rung on all the shades of brown, and a rich purple deepens into black.

Then there are

articles for the toilet-table that would look all the prettier for the addition of cameos to their other ornamentation. For example, a pin tray, powder-box, back of bonnet or clothes brush, and back of hand-mirror—if of walnut, ebony, mahogany, or rosewood—might be much enhanced in beauty by cameo embossments with pink, red, or light brown grounds; whilst with the light woods any of the grounds would harmonise, and show up admirably. Brackets, cupboard doors, card-trays, vases, fan-mounts, the handles of *en tous cas* and umbrellas, and the backs of occasional chairs, can all be suitably decorated with cameos.

Amateurs who are interested in repoussé work should turn their attention to cameo-cutting, for the beautiful shells blend exquisitely with silver, brass, and copper. For a change they might substitute a cameo for the monogram on many of the things they emboss so cleverly.

But enough of the ways and means of utilising the specimens when executed; my part now is to show how those who have never learnt the art will have to proceed if they wish to produce fine cameos.

Pieces cut from the conch shell are sold ready for working on;

they are of different sizes, and the prices vary according to the size and the colour of the shell. The smaller pieces are to be obtained at 3s. a dozen, the larger ones at 3s. 6d. each; but there are six sizes between these two. The outlay of the cameo-cutter is in any case small, for the tools cost only 3d. each. Ordinary engravers' tools are all that are requisite for



A MAN'S HEAD IN PROGRESSIVE STAGES.



A WOMAN'S HEAD IN PROGRESSIVE STAGES.



beginners; later on, when success is assured, and more delicate work is in progress, finer tools may be found necessary. Some artists make their own if they need any special kind. The tools are known as scawpers and spit-stickers. Of the former there are two shapes, viz., round and flat. With the round scawper the design is cut and partially carried out, the flat scawper being employed for smoothing the work. Finishing touches are given with the spit-sticker. About seven tools will be sufficient to commence with. A fine file, an oilstone, Roman cement, Tripoli stone, pumice stone, and some short, round pieces of wood make up the list of requisites, to which a holdfast may be added at the worker's discretion.

I will now describe at length the cutting and polishing of a cameo, and in doing so explain the use of all the articles mentioned above.

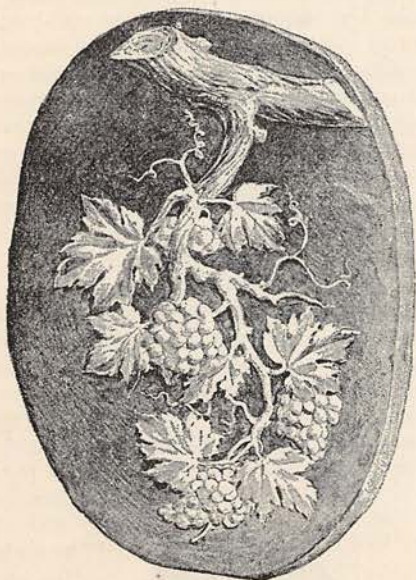
First the shell is to be mounted, ready for cutting; without mounting it would be impossible to work on it. Take a round piece of wood about six inches

occur at times. Six inches cut off the end of the handle of a garden rake or a broom will make a good mount for a small shell.

It is best, in my opinion, for a beginner to choose moderate-sized pieces of shell for his first attempts; the fine work suited for the decoration of tiny shells is not so easy to execute as the bolder designs cut on larger shells. An experienced cameo-cutter will quickly tell a good from a bad piece of shell; but amateurs will do well to buy them only from reliable firms. Occasionally we shall come across one that readily "flakes"; others may be slightly eaten or decayed.

Now as to the design, I believe most persons will agree that it is more easy when carving or cutting to copy from a model than from a drawing, but either plan can be equally well followed. Model the design in clay or wax, draw it on paper, or copy any cameo you may have in your possession, just as you fancy. Those who are clever at cameo-cutting do not draw the design on the shell; they indicate it with a sharp tool. At best, amateurs cannot do more than make a rough sketch in pencil, as the surface of the shell is uneven; and it would be useless if they could, for it is soon cut away and the main points have again to be sketched. The prominences and irregularities of the shell are not to be levelled; skill is shown in making the best use of such in arranging the design. If an attempt were made to level the surface, the ground must of necessity become apparent through the design, which would be fatal to success.

In setting to work, take the stick of wood with the shell on top in the left hand and hold it firmly pressed against the edge of a table; in the right hand the tool is held, the wooden handle being in the palm of the hand, and the finger and thumb low down towards the point of the blade. A holdfast is not indispensable, but it is helpful to those who have not strong wrists, as it steadies the stick. In the notch in front the stick is inserted, and this prevents it slipping, as it can do if only pressed against the table. For the sake of any who may know nothing of the appearance of a holdfast, I will just describe one here. A flat piece of wood with a slit or notch in it is made with a frame to which a screw is attached. The flat piece rests on the table (the slit being left beyond the edge); the screw underneath the table is then turned, and this, with the frame, keeps the flat piece immovable. Now the round stick is slipped into the slit, and the tools are brought into play upon the shell. It is not



A BUNCH OF GRAPES.

in length, the diameter being an inch in excess of that of the shell at its widest part, and on one end fasten the piece of shell as follows:—First cut out a piece of tissue paper, and lay it on the end of the stick; lay the shell, flat part downwards, on the paper; heat some Roman cement, and border the piece of shell round with this, covering the rim of wood left beyond. Bring the cement up only to the edge of the shell—not beyond it, or the tools will get blunted when the cutting is in progress. Should any go beyond, let the cement harden until it can be cut off with a pen-knife or chipped off with a tool; if the latter is used, chip off from the shell outwards. Do not be discouraged if, while working it, the shell should come off the wood; no harm will result, and to even the best workers such a hitch may



A ROSE.



advisable to multiply tools and appliances, and, moreover, it is far from workmanlike. The finest works of art are generally produced with the simplest of tools, and the more skilful a man is, the less he will depend on his tools; to wit, the artist loading on colour with his palette knife, the china-painter levelling a background with the ball of his thumb, and so on. So some adepts laugh at the idea of using a holdfast, and some recommend it. My recommendation is to do whichever you find easier, use it or not, but remember that work which is most easily done, as far as the mechanical part goes, is usually the best.



FLORA.

Lastly, a flat graver is used for smoothing the design, and giving the rounded soft finish inseparable from a perfect cameo.

Make a few experiments first of floral or fruit designs; these are always easier to commence on because any erroneous cuts can usually be smoothed away or turned to good purpose by a slight alteration in the leaves, flowers, or fruit. Not so with a face; a wrong cut if deep is irremediable here. Say that you choose a portion of the bunch of grapes as your first essay. Sketch it out in pencil rather larger than you intend the cameo to be when finished; this allows for the diminution sure to take place during the cutting. Make use of the highest prominences for the bunch, or bunches if more than one, of grapes. File off some of the white part of the shell around the outer portion, which will ultimately be cleared from the white stratum altogether, and form the background of the design. The file should be pushed along with a sort of gliding movement; on no account must it be struck against the shell. Now take the scawper and cut towards the outline of the design, "rough" out the grapes, leaves, and stems. Cutting a cameo is rather hard work; a good deal of force is wanted to cut the white of the shell, which is hard. In holding the stick, let the left thumb reach slightly above the top; against this press the tip of the thumb of the right hand; this helps you to keep from giving random cuts. Do not attempt to develop any section of the design by itself, but gradually work out the whole, getting all parts in an

equally advanced stage as far as possible during progress. Very probably you may now have to redraw the design, but with a little more practice you will not require to do so. With a fine scawper cut the notches in the stem, and the tendrils, vein the leaves, and get the outline more perfect; in short, model the whole more exactly. Finish the finer and more delicate portions with great care, and give the last touches with the spit-sticker; then smooth with a flat graver.

The rose makes a lovely cameo, but it is far more difficult to represent than the grapes, consequently it should form our second study. Practice will show us many little knacks of cutting with facility; such as the occasional turn of the stick that brings the shell to bear on the scawper instead of the actual cutting with the scawper.

To become a proficient in the art of cutting cameo heads, long and steady practice is essential; nothing less can ensure true success. A small head will employ an artist for two days; I mean an accomplished artist who has spent years at the work. Amateurs, therefore, must not expect they can produce a well-finished specimen at a sitting or two.

In selecting a head to begin upon let it be in profile. Our illustrations show a man's head and a woman's head in course of progress, and also finished. Take the former, and notice that the first sketch represents the head roughly blocked; the second explains the method of development, and the third exhibits the finished specimen. In the first stage you cut the outline but do not attempt to perfect the profile, then you indicate the features by a few simple cuts, one for the nostril, one for the mouth, and a triangle for the eye. Next you mark out the locks of hair, outline the ear, and sink the throat. In the following stage separate the hair from the forehead, the whiskers and beard from the face, get more definite outlines of eye, nostril, mouth, and ear, suggest the perfected face by



HORSE'S HEAD.

attending to the anatomy, rounding parts, sinking others, and hinting at the expression that you intend giving to the eyes and mouth. In the third stage complete the work. Model the whole more carefully; especially the eye, mouth, and nostril must be accurately shaped. Cut into smaller locks the masses of



hair by means of curved lines given with a fine scawper. Then take the spit-sticker and go over the different parts of the face and the hair, finishing all to the best of your ability. A touch here will impart force, another there will strengthen the expression. Use the flat graver for smoothing the face and throat.

Last of all the ground is polished after being cleared thoroughly from the white. It is rather an intricate process, but not at all difficult. Cut all the white away with the round scawper, finishing with the flat tool. This must be performed with due care not to indent the ground. When all the white has disappeared the polishing is commenced. The scawper leaves slight scratches which must be removed. A little piece of pumice stone is broken off the lump, the end is dipped in water, and with this the rough scratches are smoothed down. Wash the shell in warm water and soap, with a tooth-brush. Next powder a small quantity of the pumice stone; take a thin pointed stick of firewood, dip the end of it in oil, then in the powdered stone, and rub over the ground well. Repeat the washing. Lastly, point another stick, powder some Tripoli stone, and mix it with a few drops of sulphuric acid; dip the point of the stick in the paste thus formed, polish the ground very quickly, and rub off at once with a linen rag. The reason of this despatch is that if the paste dries it will burn the ground. If you fear you will not be able to polish with sufficient speed at first, do only a small portion at a time, rub off the paste, and do a piece more until

you have gone over the whole, then wash in cold water. The cameo thus completed, it remains only to remove it from the stick. This is accomplished by striking the stick sharply against the edge of the table, which sets the cameo free.

The tools will require sharpening during the process of cutting a cameo, therefore an oilstone is kept close at hand. They must be held the reverse way whilst being sharpened to that in which they are held when working, and passed several times quickly backwards and forwards over the oilstone.

Portraits are cut in cameo, but this is quite beyond the skill of a learner, though there is no reason that anyone after steady practice and close application to the work should not be able to execute good portraits. It takes much experience to produce satisfactorily a full front or three-quarter face. Our illustration of Flora is very charming, but on account of the difficulty of execution I would place it last in the list of studies. The horse's head with horseshoe is a cameo design that is sure to be admired at the present time. Horses, their trappings, and everything connected with them are all the fashion for decorative purposes. This design would make a good ornamentation for buttons and delight ladies who hunt; or it would be suited for a medallion on a cigarette-box.

Occasionally cameos are cut on the coloured shell, leaving a white ground, but these are rare.

All the accompanying illustrations are taken from models by the accomplished Italian artist, Signor G. de Giovanni.

E. CROSSLEY.

## RACING AN ARAB: AN ADVENTURE IN SYRIA.

BY DAVID KER.



THOU art swift of foot, friend Ishak, as we have all seen; but these Faringhees (Europeans) have done wonders. Methinks they would press even *thee* hard if thou wert set to run a race with them."

The time was noon on a hot summer day in one of the most scorching regions in the world—viz., Southern Syria; the place was the courtyard entrance of a large house near the western or Jaffa gate of Jerusalem; and the speakers were two Arabs of the town, who were discussing some pedestrian feats which my two English comrades and I had performed a few days before.

"What words are these, Yakoob?" (Jacob) cried the other man, with a scornful laugh. "Faringhees, say'st thou? Show me the unbeliever who can keep pace in running, or in walking either, with Ishak Ben Yoosof" (Isaac, the son of Joseph).

At that moment I came up, just in time to hear this final boast, which the speaker pointed by facing towards me with a broad stare of defiance, filled with that supreme insolence in which any true Moham-

medan can leave the London street-boy or the Parisian *gamin* miles behind. There is no finer fellow alive than the Mussulman of the *right* sort; but the Mussulman of the wrong sort (as everyone who has been in Egypt and Afghanistan knows to his cost) is the most surly and ill-conditioned brute on the face of the earth.

"The ass thinks his bray as loud as the lion's roar," said I contemptuously. "Come and walk round Jerusalem with me, and see where you will come in—unless, indeed, you grease your feet with hog's lard, to slip along the faster."

To a Moslem this last suggestion was the worst of all possible insults, and the Arab evidently felt it as such. His dark face grew literally purple with fury, his large black eyes glowed like live coals, and his hand went at once to his girdle in quest of the knife which, luckily for me, did not happen to be there.

"Well," asked I, "do you accept my challenge, or are you *afraid*?"

The first part of Ishak's reply consisted of about half a dozen closely printed lines of epithets, too piquantly Oriental for translation. Having concluded