

all the circumstances of the case you could forgive me. I remain, my dear mother,

"Your affectionate son,
"LANCELOT BASSETT."

Sylvia read and re-read this letter. Perhaps it was a shade Jesuitical, and some passages were stilted, but she was not looking out for faults.

"Oh, Lancelot!" she said to herself, "how kind and good you have been to me—me that have made you so unhappy! I don't deserve it. I wish I could make it up to you. Perhaps I may some time, if it isn't too late. No wonder mother was charmed; it *is* a beautiful letter. Why, he makes it appear all through as if *he* were begging favours, and *we* granting them, whereas it is all—Oh! all the other way. I've heard mother say of Aunt Angela that she spoils half the kindnesses she does by demanding such an overpowering weight of gratitude for them, but that's not the way with him. It's more than a generous letter; none but a chivalrous man could have written it. And some girls have lovers like Mr. Lowndes!"

A devil's advocate might perhaps have put Lance-

lot's conduct in a rather different point of view: might have hinted that he was only acting with worldly wisdom in making the best of a bad business: that, as it was impossible to leave his wife's family to starve, it was just as easy to do the thing graciously as ungraciously; but Sylvia was in no mood for ungenerous criticism. She opened a little green book she had found in the library—Malory's "Morte d'Arthur"—and turning to the last page, read over and over again, till she knew it by heart, the lamentation of Sir Ector over the dead Lancelot:

"There thou liest, that wert never matched of earthly knight's hand; and thou wert the courtliest knight that ever bore shield; and thou wert the truest friend to thy lover that ever bestrode horse; and thou wert the truest lover of a sinful man that ever loved woman; and thou wert the kindest man that ever strake with sword; and thou wert the goodliest person that ever came among press of knights; and thou wert the meekest man and the gentlest that ever ate in hall among ladies; and thou wert the sternest knight to thy mortal foe that ever put spear in the rest."

END OF CHAPTER THE SIXTH.

AN EASY MODE OF DECORATING ARTICLES FOR THE HOME.

CLOISSONNÉ EMAIL.



DESIGN FOR A PANEL.



REAL CLOISSONNÉ (CHINESE)
A. D. 1450.

SOVELTIES in art work have of late been most scarce; diligent seeking for such has only been rewarded by disappointment; managers of art societies have been in despair, and amateur workers have had to fall back on some of the minor arts introduced long ago. Now, from Berlin, comes a new process for the artistic decoration of articles large and small, useful and ornamental, to wake us from our lethargy. Vases, plaques, flower-pots can be easily made into things of beauty; old furniture can be renewed and prettily decorated with imitation Wedgewood plaques. Glass bottles, tumblers, scent bottles, jugs, can be made to

resemble Bohemian or Venetian glass, and leather blotters, card-cases, book covers may be richly ornamented and all with the slightest trouble. The emails are equally suitable for decorating the walls of a room and the door panels, for carrying out designs on metal and for colouring wicker-work.

The application of the emails is simplicity itself. Let us for the practical description take a terra-cotta plaque, as that is one of the easiest things to commence on, being nearly flat, and consequently easier to hold steady than a vase. The plaque is bought with a ready incised design. This saves all trouble of designing one's self, of copying, or tracing, consequently, anyone unable to draw can compass this decoration. With a large brush a coat of Cloisonné-lacquer is laid all over the plaque to prevent absorption of colours. It is necessary to see there is no dust on the article before the lacquer is employed. After a few minutes have been allowed for the lacquer to dry the work may be proceeded



DECORATING WITH CLOISSONNÉ EMAIL.

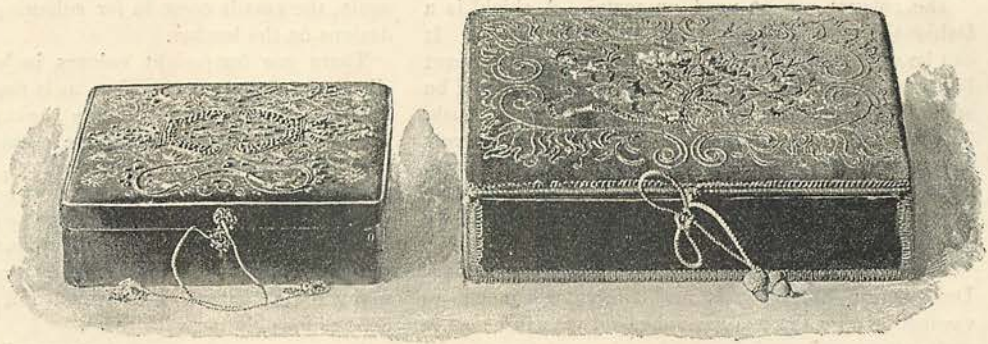
with in the following way:—Fill in all the incised lines with Cloissonné gold, silver or copper-bronze. When the bronze is dry fill in all the design with two or three, or with several emails, according to the style of design. If Oriental effects are desired then many brilliant colours are used, but quiet colourings are often more admirable, though not so striking. Small camel-hair brushes are employed for the work and all parts of the design must be equally covered with the email. The colours require to be thoroughly stirred up before any are put out into saucers (or the lids of the tins) for use. It is all-important that the brushes should be kept clean or the tints will suffer; for this purpose turpentine must be kept ready at hand. If it is found necessary or desirable to thin the emails the Cloissonné thinning medium is to be mixed with them, as this preserves their brilliancy whilst turpentine is said to destroy it. The colours must not be permitted to trespass on the bronze outlines, which should be always clear,

clean, and sharp cut. When the whole design is painted place the article carefully aside out of the way of dust, and where nothing will touch it until the emails have hardened thoroughly. The hardening will be perfected in a few hours and the surface will be brilliant, and this without any firing or varnishing.

Designs with incised outlines, however, are not the only ones used for imitation Cloissonné. Those in relief are as much admired, though, to our thinking, not so good. Terra-cotta plaques with heads in high relief as centre decorations and scroll or leaf borders round the edges are effective when painted. The grounding is usually done in some pale tint, such as ivory, grey, sea green, or straw, whilst the design is executed in medium shades and the outer lines are given in black, myrtle green, sapphire blue, or marone. The backgrounds of these plaques are seldom, if ever, gilded.

Numberless are the pretty ornaments that can be produced. Terra-cotta vases can be made to resemble real Cloissonné. The design, say of small flowers and leaves on a turquoise ground, must first be sketched in, then the outlines will be gilded. Next the flowers—mostly white—and the green leaves will be put in. The vase will be rimmed round the top and bottom with gold, and lastly, the turquoise ground will be filled in. These tall vases will be found most useful for grasses, and are newer than the red clay painted with naturalistic flowers which have been so long in use. Then there are the small boat-shaped vases with stands. They answer admirably for dinner table decorations, and look extremely well when filled with flowers. There should be one for each corner, and a large bowl or boat vase for the centre; the *menus* should match, all the articles being as near as possible like real Cloissonné. Other artists may prefer to paint on the embossed boat-shaped vases, as that saves all the trouble of drawing the design first, but then they cannot expect to get the Cloissonné appearance. The embossed vases are, however, extremely pretty and look rich when coloured.

It is quite possible to paint ornaments in imitation



CASKETS (LEFT-HAND WORKED IN CORAL, RIGHT-HAND IN SILVER AND GOLD).
(From Designs by the Decorative Needlework Society.)

of Doulton ware if suitable tints are chosen. Then, again, gesso workers can produce imitation Palissy ware, by first modelling the design and then applying the emails. The advantage of using them is that they require no firing or varnishing, yet they dry with a glaze and will stand washing. It goes without saying that the emails do not equal fired colours. No imitation can be as good as the real thing, but there are many amateurs who would hesitate over spending months in learning the art of china painting; they would object to the expense and trouble of having their work fired, and also to the risk which they must run of getting pieces broken in the kiln or in transit.

Flower brackets after the style of a half-opened folding fan are novel wall decorations, these are to be obtained in terra cotta for email paintings, so too, are candlesticks, jugs, match stands, and pin trays. A

in the decoration of mantel-pieces, overmantels and small pieces of furniture that the usefulness of Cloisonné email will be found. Oblong panels of wood, terra-cotta, or anaglypta can be inserted with delightful results. These should be painted to appear as much as possible like enamels properly so called. The best plan is to copy the floral design of a piece of real Cloisonné, keeping exactly to the colours and as closely as may be to the pattern. If it is thought too much of an undertaking to insert the panels, the email paintings may be done on the piece of furniture to represent panels and finished with a rim of gold.

Embossed and painted leather seats of chairs are most fashionable. One or two are used in a dining-room, library, or hall. Victoria stools, Hamlet seats and folding-chairs, as well as piano seats, are now upholstered in leather, and very often the leather is em-



VASES (EASTERN DESIGN) SUITABLE FOR THE PROCESS.

large plaque, with flat email decoration, set on crossed bamboo legs makes a charming table or flower stand, and the expensive china tubes for umbrellas can easily be copied.

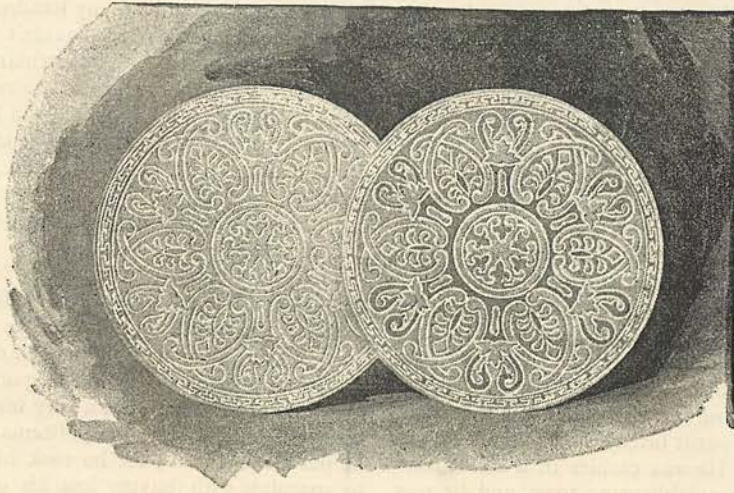
The colours can be used on metal. A shield is a fashionable wall decoration, preferably for a hall. It can be decorated with the coat of arms, or a rampant lion or a dragon shows well. The colouring should be somewhat strong, especially if the hall is at all dark. The work is best seen if the shield is hung up merely as a decoration, but utilitarians will probably have it fitted with pegs for hats or sticks. Wooden shields may take the place of metal, but these should be grounded entirely with colour.

The emails can be utilised for house decoration. Designs on door panels and friezes will need no varnishing after the work is done, and yet will bear the spring clean without injury. Anaglypta designs could with no difficulty be tinted and a rich looking frieze be produced by anyone quite ignorant of drawing. It is

bossed and then painted, gilded, and silvered. Whilst a whole suite would be objectionably showy, just two or three seats are pleasing additions to a room. The frame should be of dark oak, carved or plain. Here, again, the emails come in for colouring the embossed designs on the leather.

There are forty-eight colours including the gold, silver, and copper bronze, but, as is the case with every kind of painting, nothing like the whole number is requisite. Attractive pieces are executed with about half a dozen emails. The colours, lacquer, gold powder and brushes are sold in neat boxes of different sizes. All the articles are inexpensive; the cost of the boxes varying according to the number and size of the tins of colour they contain. They are to be had of many of the artists' colourmen, and the terra-cotta articles for painting with them.

Errors are easily rectified, the email can be scraped off with a knife or can be painted over with the right colour. Occasionally birds' feathers and flower petals



A PLAQUE AS IT COMES FROM THE POTTERY AND AFTER IT HAS BEEN DECORATED.

are sprinkled with Cloisonné glitters to give them a sparkling mother-of-pearl appearance. The glitters are prepared in various tints, and are powders. Whilst the bird's wing or petal is still wet the glitter is lightly scattered over, and it becomes fixed on the surface as the email dries. The parts that are to undergo this process should be done before the rest of the paint-

ing, so that any powder which may accidentally fall beyond the wing or petal may be brushed off; or the portion to be glittered can, if preferred, be left unpainted until all the surrounding parts are finished and dry. The glitters must be used sparingly, otherwise the work will suffer; a meretricious effect will be given to it quite at variance with successful artistic decoration.

ON PUTTING ONE'S FOOT IN IT.



SOME of our old sayings have such innate vitality that, although they may be old and more or less vulgar, they never die. The origin of these sayings is, for the most part, lost in antiquity. But while we cannot say certainly how they arose, we can see for ourselves

how they apply. Sometimes the words may be used and the spirit of the saying missed. As, for instance (in connection with the title of this paper), in the case of an Irishman who was being shown round a garden by a friend, in which garden was a hole, in which hole the visitor stepped; whereupon the host apologised that he had not warned his guest, who answered, "Pray, don't apologise; I have put my foot in it nicely, thank you all the same." No, the spirit of the phrase is unquestionably to make a mess of things, to get into a quandary, to blunder. And how many of us "put our foot in it!"

You see that man going down the street yonder, in front of you. He had a day's shooting the other day on Farmer Giles's farm, and as he was returning to the farmhouse in the evening, he saw a couple of wood-

pigeons feeding on a stubble close to the house. How to get within shot of them was the question, for, as everybody knows, wood-pigeons are exceedingly wary birds. There was a low but thick holly hedge close to the pigeons, and our sportsman decided to go round and creep behind that hedge. Now had our friend been a genuine sportsman, he would have given those poor birds a chance, and either killed or missed them on the wing; but, being a greedy and misguided young man he fired at them as they were feeding, and, to his great surprise, killed them both. But a still greater surprise was in store for him, for even as he was picking up his birds, a rough hand was laid upon his arm, and a rough voice shouted in his ear, "Yo've put your fut in it this time, young man, and no mistake. Them's my prize pigeons, a-feeding on my own be-ans, and the penalty for killing tame pigeons is forty shillings and costs. So come yo wi' me to the Squire's, and I'll charge yo with the deed." He did not go to the Squire's, for he thought it would be more prudent to settle up without; but he was "charged with the deed" all the same—and the charge was a sovereign.

Come with me into this prison—under the circum-