

Providence. As far as he could see in the still imperfect light of early dawn, nothing but rugged piles of shapeless ruins were visible, while every few minutes low rumbling sounds and distant clouds of dust marked the still-extending wave of subsidence, as fresh buildings were added to the ever-increasing area of destruction.

The vengeance of the Nihilists was complete; but their seismographs had failed to give them sufficient warning, and, like Samson, they had perished in company with their foes. Roberts, who had betrayed him, had paid the penalty of his perfidy, and now lay, with his companions, buried in the ruin he had helped to cause.

Presently a louder crash resounded through the air, growing thicker and thicker with the dust of crumbling brick-work, and, looking up, Weston was just in time to recognise the mighty fabric of St. Paul's tottering in the grey morning mist, and suddenly collapsing as if overtaken by an earthquake.

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At this point Weston suddenly awoke, and found himself in bed in his own familiar quarters. The noise still continued, but the crash of falling buildings and tottering cathedrals now gave place to the more ordinary sound of someone beating upon his bedroom door, while the well-known voice of Dr. Kinnear called him aloud by name. Receiving at length a somewhat doubtful response from the still bewildered Weston, the doctor entered the room.

"Come, make haste and dress," said he. "Laura is waiting below. We have come at this early hour to take you out for a long excursion up the river; but you look unwell. Not ill, I hope?"

In response to these anxious inquiries Weston explained to the doctor that he had been dreaming, and gave him a brief outline of his imaginary nocturnal adventures.

"It is a very curious instance," said the doctor, "of the way in which our ideas become mingled during sleep. The warnings I gave you of the rivalry of Roberts and of the Secret Society, together with my own views on the solubility of the chalk substratum, have woven themselves in your sleep into quite a complete plot. But although, happily, only a dream, such an end may no doubt come, one of these days, to this proud and wealthy city. Every gallon of water from the chalk carries away with it some thirty grains of the foundations of London, and sooner or later the time will come when those foundations will be so completely undermined that, either suddenly or by slow degrees, the surface will yield to the inevitable result of geological changes."

With this prophetic utterance the doctor left Weston to contemplate, while dressing, the unpleasant possibility of his dream even yet being realised. Nor was it till some hours had elapsed that Laura succeeded in restoring his over-excited mind to its accustomed tranquillity and repose. VINCENT ELSDEN.

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## ABOUT GLASS CLOTH EMBROIDERY.

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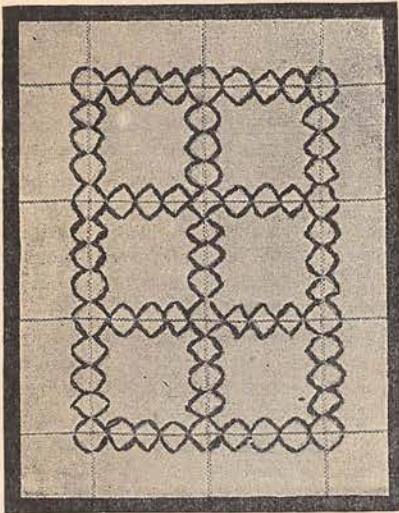


FIG. 1.—SIMPLE PATTERN IN TWO COLOURS.

live in the country, as the linen can usually be had from the general shop of any village. The linen is the ordinary kind used for glass and tea-cloths, and is divided by fine lines of red or blue into squares some-

THE difficulty of procuring the necessary materials away from London is often a serious drawback to the execution of some of the prettiest kinds of fancy needlework, but glass cloth embroidery can be recommended to those who

times large, and at others quite small. In some makes of linens these squares are marked out by double instead of single lines. The material is to be had for about sixpence a yard and upwards, and it is perhaps needless to say that the better the quality of the linen the more satisfactory the work, as the squares are more regularly woven and there will be no fear, as is sometimes the case, of getting a row of oblong spaces here and there instead of what should be a row of squares. In the commoner linen too, the worker cannot always depend upon finding the material woven absolutely straight. Amongst the patterns given here, will be found some to suit most of the varieties of linen. The threads with which the embroidery is executed are, like the linen, procurable everywhere, but most workers have a store of stray needlefuls and half skeins that they will be glad to be able to turn to account for the smaller designs. Flax threads, embroidery cottons, silks of all kinds, but ingrain by preference, and crewel wools may be used. Gold thread is not suitable unless it be that very fine make which is guaranteed to wash. This, however, is only to be obtained at a few of the best London shops, and, my object being to describe easy work that can be done by anyone anywhere, I will leave gold thread out of the examples.

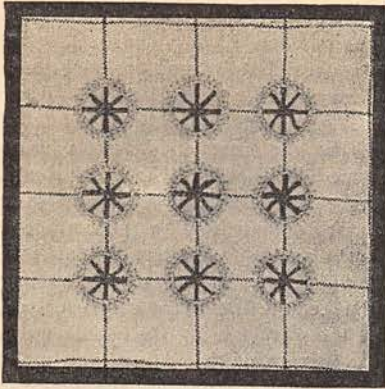


FIG. 2.—WHEEL PATTERN.

Few kinds of fancy needle-work give so good a result as this with so little trouble. It is quite possible to execute such patterns as those in Figs. 2, 3, and 4 without tracing them thoroughly upon the linen, all that is necessary being

tion for the division of the linen into squares, and those unhampered by any such restrictions. Six of the eight patterns given here are of the former class. Fig. 1 shows one of the easiest of all designs: it requires but little planning out, but looks better when wool or cotton of two colours is used than when one only is chosen. To mark out the pattern, cut a piece of paper the length of the sides of the squares. Fold this in half, then in half again. Lay the edge of the paper nearly half an inch beyond, but on a line with one of the coloured stripes of the linen, and make dots upon the material to correspond with the creases in the paper. Make these dots round every square both inside and outside the coloured line. When ready to work the pattern, make a stitch from a dot to the blue line just between the dots. The next stitch, which passes through the same hole in the coloured line, and is taken down through the next dot, is worked with the second shade of wool. These slanting stitches are worked on each side of the coloured lines, and, as they

to mark some of the main lines with a lead pencil. The coloured stripes themselves serve as guides for the position of the stitches. The work is very durable, especially if ingrain colours are used. It may be employed for every purpose for which embroidered linen is generally chosen, such as for tea-cloths, sideboard slips, doyleys of all shapes and sizes, nightdress and brush-and-comb sachets. The linen is well adapted for ladies' aprons and children's pinafores, the embroidery being arranged round the skirts and upon the bibs, bodices, pockets, and waistbands. By working a number of square pieces of linen all the same size, but not necessarily alike as to the embroidery, and by alternately using these and squares of fine crochet, a very pretty summer bed-spread may be made without much trouble, and the toilet-cloth and doyleys about the room may be easily arranged to correspond.

The linen becomes extremely soft and pleasant to work upon after it has been handled a little, but, as it is somewhat thin, the worker must be careful not to pucker it. It is always advisable to make the stitches set loosely rather than tightly upon the surface, as, the first time the work is washed or cleaned, the threads shrink somewhat and the embroidery is then quite flat.

When the work is finished, the linen should be laid face downwards upon an ironing blanket, covered with a damp cloth and ironed until this cloth is quite dry. It is surprising to see what an improvement is

thus effected in the look of the stitches, provided, of course, that the iron is not too hot or the work unduly flattened.

As a rule, the more elaborate patterns look better upon the larger than upon the smaller squares. The designs used may be classed under two heads, those worked with due considera-

tion for the division of the linen into squares, and those unhampered by any such restrictions. Six of the eight patterns given here are of the former class. Fig. 1 shows one of the easiest of all designs: it requires but little planning out, but looks better when wool or cotton of two colours is used than when one only is chosen. To mark out the pattern, cut a piece of paper the length of the sides of the squares. Fold this in half, then in half again. Lay the edge of the paper nearly half an inch beyond, but on a line with one of the coloured stripes of the linen, and make dots upon the material to correspond with the creases in the paper. Make these dots round every square both inside and outside the coloured line. When ready to work the pattern, make a stitch from a dot to the blue line just between the dots. The next stitch, which passes through the same hole in the coloured line, and is taken down through the next dot, is worked with the second shade of wool. These slanting stitches are worked on each side of the coloured lines, and, as they

meet at the dots, they make a series of small squares upon the linen, through the middle of which runs the coloured stripe. Very dark blue and red look better than any other colours for such a pattern as this, and Russian lace to match should be used as a trimming.

The wheel pattern in Fig. 2 needs but two colours. If the lines of the linen are blue, the outlines of the wheels would look well worked in red, and *vice versa*. It is necessary to mark out the circles with a lead pencil before beginning to work. Make a loop of strong cotton exactly half the size of the diameter of the circle. Stretch the linen out tightly upon a board, plant a pin upright through the loop and through the point where two of the coloured lines meet. Put a sharply pointed lead pencil into the loop, draw this out tightly from the pin, and trace out the circle with the pencil. This simple plan answers better than a pair of compasses, as these are apt to push the linen out of place and so to make the circles uneven. When all the pattern is thus prepared, the outlines must be followed with button-hole stitches, the straight edges of which rest against the pencil lines of the roundels. Then take the second colour and make a stitch upon the coloured lines of the linen from the

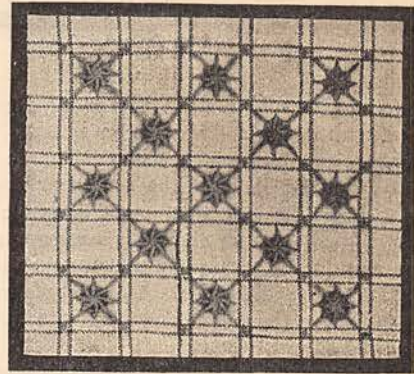


FIG. 4.—PATTERN FOR FILLING SMALL SQUARES.

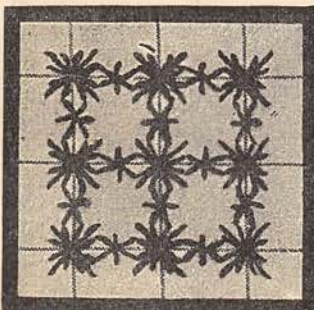


FIG. 3.—STAR PATTERN WORKED WITH TWO COLOURS.

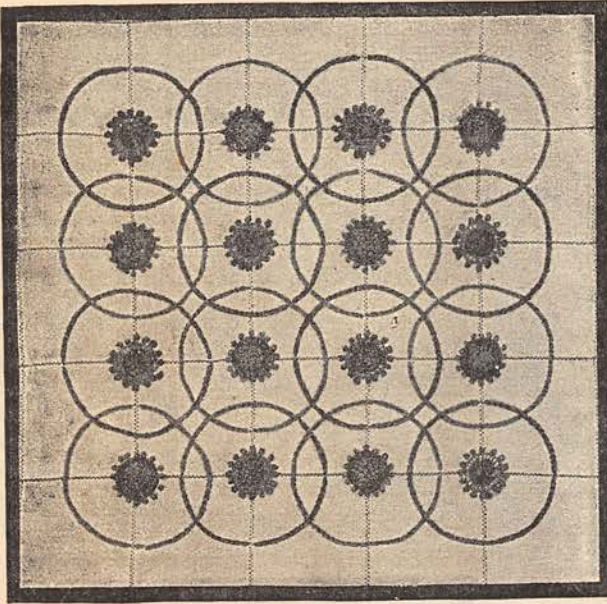


FIG. 5.—DOYLEY IN ALL-OVER DESIGN.

inside of the button-hole stitch to the middle of the circle through the place where two lines meet. When four stitches are thus made, work four more in the same way, exactly between the first four and also passing through the hole in the middle of the circle. This design, being so very simple, is more appropriate for glass cloth linen with small squares than for that with large squares. The circles should not be larger than a farthing, or the coloured lines of the linen will not be visible between them.

Most workers will find they are able to execute the star pattern in Fig. 3 without marking the design upon the linen at all. It is as well to work the large stars first. Make four stitches each about half an inch long, between two of the lines on the linen. One end of each of these stitches should pass through the point where two lines meet, and all should radiate from this point as a centre. On each side of these four stitches work a shorter one, thus making a star of twelve stitches, four of which are longer than the others. Make several of these stars before beginning the next part of the pattern, which consists of smaller stars placed between the others and worked with threads of another colour. To make these, bring the needle up on the coloured line exactly between two of the larger stars, and make a short stitch at right angles to and on each side of the line. Then make four stitches slanting from the tips of the shorter stitches of the stars at each end of the line to the middle of the line whence the two first stitches sprang, thus making a small star of six threads instead of twelve. This pattern, it will be seen, hides the lines of the material almost entirely, but still marks the linen out into a series of squares. Crewel wool is very appropriate for the design, as, being somewhat rough in texture, it prevents the stars from having at all a "spidery" appearance.

The next pattern is one which is suitable for use upon linen having double lines to form the squares, but, by omitting the French knots, it may readily be worked upon other makes. The wheels too may be made of any size, but the larger they are the more troublesome will they be to execute evenly. The worker is free to follow her own taste entirely as to colours, for the pattern is one which looks as well with one tint as with two or three. In the original the embroidery cotton matched the lines of the linen in colour. To make the wheels, bring the needle up in one of the corners of the square, and make a stitch diagonally across to the opposite corner. Make a similar stitch in the opposite direction between the other corners, and two straight stitches from side to side of the square between those already made. Now bring the needle up through the middle of the square, and make a back-stitch over each of the stitches, working round and round the centre until the wheel is nearly large enough to fill the space. Care must be taken to keep the thread so slack between each back-

stitch that it does not draw the stitches at all out of shape. The wheel should set perfectly flat against the linen. The tiny squares made by the crossing of the double lines are each filled with a small French knot, and thus is completed what, in the hands of a careful worker, will prove one of the most effective of all the designs for this style of embroidery.

In the doyley in Fig. 5 we have what is apparently a very elaborate arrangement of circles, but which will be found really more interesting to work than are some of the simpler patterns. The design requires marking on the linen in the manner described for that in Fig. 2, but here, as the squares of the linen are large, the circles are far wider, and

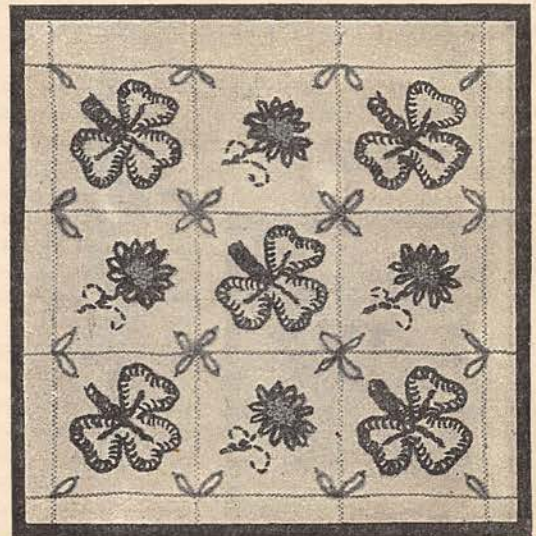


FIG. 6.—SHAMROCK AND DAISY PATTERN.

stretch rather more than half way across the squares all round their centre point. This enables them to interlace in the way shown in the illustration. The small circles within these are a little larger than a threepenny piece. It is a good plan to make these first, using embroidery cotton of two colours, say pale pink and pale green. Work them round with rather closely set button-hole stitches, the straight edges of which are arranged round the outside of the circle, and against the pencil line. A row of spaced French knots is then carried round the outside of the roundel, and a closely set group fills the open centre. The colours must be used alternately, the knots being pink where the button-holing is green, and *vice versa*. The colour for the larger circles corresponds with that of the knots. They are simply outlined with chain-stitch, which is arranged so as to set alternately over and under the lines of the linen, and those of the other circles. Of course this requires a little attention just at first, but when a few circles have been made, the worker will soon learn which lines are to be taken over and which under the others. The general effect is very good and the fillings for the small circles may be varied considerably. The wheel pattern given in Fig. 2, or the design in Fig. 4, may be used if preferred. The circles themselves may be traced out with some of the Mount Mellick stitches, such as the "cable," or "braid," or

they may be followed with fancy button-holing or with feather or coral stitch. So, too, the smaller of the spaces between the interlacings may be filled in closely, instead of being left open as in the example given here. A great deal of the effect de-



FIG. 7.—SMALL SPRAY.

pends upon the colours used in the work: two that are totally different, but at the same time harmonious, looking far prettier than two shades of the same.

Many workers are of opinion that the small spaces enclosed by the coloured lines of the linen should be filled by a scrap of embroidery, no attention at all being paid to the lines themselves. Such a pattern is that in Fig. 6, where a small daisy and a shamrock leaf have been chosen for the purpose. There are dozens of such tiny patterns to be had, and some workers go so far as to put something different in each square. This, to my fancy, causes the embroidery to assume too much of the appearance of a sampler or an experimental piece of work. In the

piece shown here crewel wools have been used, the shamrock being worked mainly in spaced button-hole stitch, the straight edges of which follow the outline



FIG. 8.—PENCE BAG.

of the leaf. The daisy is embroidered in picot, or, as it is sometimes called, "daisy" stitch. This consists merely of a large chain-stitch or loop caught down with a small straight stitch. Four of these same stitches are worked at the points of meeting of the coloured lines. The centres of the flowers are filled with French knots, the stems being lightly darned. Such a pattern is better suited for placing upon small pieces than upon large, as the continual repetition of designs of this character is apt to be more monotonous than that of conventional stars and wheels such as have been shown in other examples. The reason for this lies probably in the fact that the one class of pattern suits the linen better than the other. The worker will find it necessary to trace the pattern thoroughly upon the linen, either by the use of carbon paper, or by that of convenient transfer designs. Amongst these are many that are specially prepared for such embroidery as this.

The small spray in Fig. 7 belongs to the second type of embroidery upon glass cloth linen, inasmuch as it is worked without the smallest consideration for the coloured lines. One use, however, that is made of these lines when a number of such sprays is to be worked upon a large piece of material is as guides in the placing of the designs at regular intervals upon the linen. By counting the lines when transferring the pattern, it is impossible to get the sprays otherwise than equidistant. For work of this sort any and every colour may be used, and it is equally unimportant whether wool, silk, or flax threads be employed. Many people consider the latter in better taste upon a linen background than any others, and they are certainly to be had now in very artistic shades of colour. Such sprays as that given here are suitable for doyleys of all kinds, and for sprinkling over large pieces of work such as tea-cloths and sideboard slips.

The little pence bag in Fig. 8 was worked by a member of the Royal School of Art Needlework, and is a good example of the use that may be made of the merest scraps of linen and odd needlefuls of silk and wool. The lines of the material here serve as guides for the placing of the little sprays, which are confined within the limits of the squares except at the bottom, where some of the French knots are allowed to stray beyond the line. The leaves and stems are traced out with olive-green wool, the rest of the embroidery being executed with red silk. The hem is worked with a double line of green wool, and the little bag is closed with a string made of many strands of red filosselle, knotted about an inch from each end so as to form two tiny tassels.

When any finish is required for the edges of this sort of embroidery, Russian linen thread lace may be employed, or if this is too costly, the worker may make a crochet edging with some of the coloured cottons that are just now fashionable, and which must be chosen to match some of those of the work itself. Yet another plan is that of making a number of tiny tassels of the same threads as were used for the

embroidery, and to sew them round the edges about an inch apart. A knotted fringe, too, forms a suitable finish.

Before bringing this paper to a close, I must mention yet one more use for glass cloth embroidery. It can be made up into very ornamental covers for such pillows and cushions as are used by invalids when driving or travelling. The embroidery should be executed with washing silks and the whole cover arranged so that it can be easily taken off and washed. To do this, cut the linen to fit the pillow tightly at the sides, but exactly at the top and bottom. Join the top and bottom edges, of course after executing the embroidery, but leave the sides open. Hem these, and make a series of eyelet holes down the sides just within the hem. Slip the pillow into the cover, and secure it by lacing a fine cord backwards and forwards through the eyelet holes, tying it tightly at the top and finishing off each end with a tassel. By taking out the cord, the cover is readily removed when necessary, and by slackening or tightening the cords, the pillow can be made softer or harder and more compact to suit the caprice of the moment.

ELLEN T. MASTERS.

## A ROMANCE OF MAN.

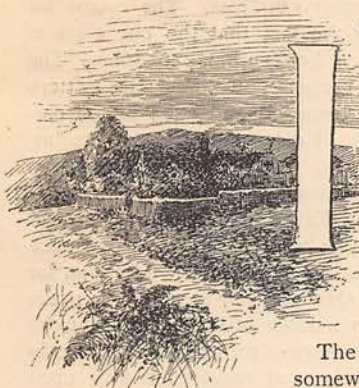
By C. E. C. WEIGALL, Author of "The Temptation of Dulce Carruthers," "A Lincolnshire Lass," etc.

*"This little story is the true record of the sufferings of an Englishman in the last century."*

### CHAPTER THE FIRST.

"The world in which a man lives shapes itself chiefly by the way in which he looks at it, and so it proves different to different men."—

SCHOPENHAUER.



It was a lovely spring evening, late in the Eighteenth Century, and the little estate of Clyen, close to the sea-coast of the Isle of Man, showed fair against the primrose of the sky.

The house, a long, low, somewhat rambling building, was nestled snugly in against a background of rising land, over which the keen sea breezes blew pleasantly enough now, in this bright month of April, but drearily indeed when the winter's snow lay on the ground. The view from the rising ground was a fine one. Scotland and Ireland, as if separated by a tiny stream, stood out against the horizon, and the snow-capped hills of Cumberland reared their giant heads across the silver channel that divides the little island from the main land.

Mr. Marvin, who had only a few months ago come

into the property, and had left his London home to take possession of the "Eden blooming in the Wild," was not, however, at that particular moment at all certain whether his paradise were not the other thing, after all.

Certainly a snake—and a venomous one—had crept into his Eden, and the howling mob of peasants who were even then raging around his front door, and devastating his carefully kept flower beds, was the evidence of its existence.

Mr. Marvin was a man on the wrong side of sixty, with a round bald head, and a stubbly grey beard on his square determined chin.

He was always dressed with scrupulous care and neatness, and was as particular over his personal appearance as he was tenacious of what he considered his just rights.

He was standing in the drawing-room, a room on the second floor, whose windows overlooked the mob and were protected all round by trellised balconies, and he was engaged in dodging the various missiles that were being hurled through every gaping pane into the apartment, and at the same time in approaching as near the window as personal safety would allow.

"Good heavens," he ejaculated, as an egg, which a week or two back might have been freshly laid, struck the wall behind him, and fixed itself in the very centre of a valuable oil painting. "This is too much, this is