

The marriage was performed the same day.

It is only fair to add that the supporters of Mitha Khan have endeavoured to cast doubt upon the whole of the preceding story. They say it was invented in order to increase the fame of Majusi.

But a fair sifting of evidence seems to point to its

truth. For in the kazi's office at Hakimpur there is a fragment of an old document which appears to have been a record of this judgment.

Hence I suspect this may have been the source from which a great English philosopher drew his opinions.

PYROGRAPHY UPON GLASS: A NEW ART.



PYROGRAPHY—better known, perhaps, by the humbler name of “poker work”—is by this time well established in popular favour; but a new departure in the art has been made of late which proves that an immense variety of fresh effects is yet to be gained, and that there are many novel uses to which the work has yet to be applied. Until the last few months wood was the only material that had met with any success as a foundation for poker work, and even with this the scent caused by the burning and the unavoidable fumes have proved an objection to many sensitive workers; while those venturesome enthusiasts who have tried the art upon leather and kid have found cause to repent them of their zeal.

At last glass has been taken as a foundation for pyrography, and its very freedom from the disadvantages possessed by wood—to say nothing of leather—will do much to secure the popularity of the work. In the first place, there is no smoke and no smell, and in the second place, there is no trouble of tracing the design upon it; and this will be found no small recommendation in the eyes of an inexperienced worker. It is easily understood that a “point”—as the poker is called—that is intended to make an impression upon so hard a surface as that of glass, must be considerably hotter than one used to scorch a design upon wood. Hence a special point is sold for the purpose. This may be obtained from Messrs. Abbott Bros., of Southall, who are the originators of the work, or from any of their agents. A point that has been used upon wood will not make a clear outline upon glass, and it is therefore advisable to invest in one of these new pokers, and to keep it solely for glass work.

Most “poker” artists are acquainted with Messrs. Abbott's Vulcan machine, which comprises a bottle of benzine with tubes, bellows, and point all complete; but there appears to be much difficulty in getting the benzine of sufficiently pure quality to do its work well. So widespread is this difficulty that, on the occasion of a visit recently paid to the factory, I was told that machines had been returned from all parts of the kingdom as faulty, but, when tested, it was proved to be the benzine and not the machine that was of inferior quality. To remedy this a clever little contrivance is now sold, to be attached to the neck of the bottle of

spirit, and which connects it with the tubes in the usual way. By means of a tiny tap fixed to this connection, an additional supply of air can be had when



HERALDIC DESIGN FROM ARMORIAL BEARINGS OF LORD SHREWSBURY.

the strength of the benzine is too great, and the air can be shut off when the spirit is not sufficiently powerful to get the point to the degree of heat required. When needed for glass, the platinum point should be nearly at white heat, and should glow like an electric lamp in miniature.

The design chosen should be clearly drawn with a fine pen or pencil upon white paper, so that, when placed flat on a board, or on the table, it is seen clearly through the glass when this is laid upon it. It is very important that the side of the glass upon which the etching is to be executed should be quite dry, clean, and free from grease. It is a good plan to rub it thoroughly with a piece of rag dipped in turpentine



HERALDIC DESIGN FOR HOUSEHOLD GLASS.

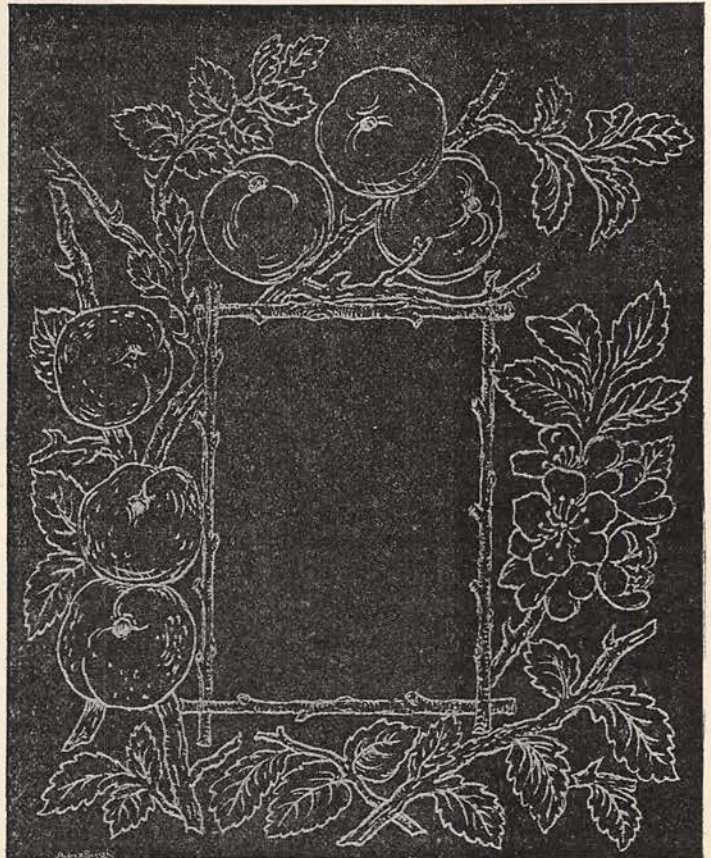
before beginning operations, and it should, even after that, be polished with a leather. Also, it is advisable to keep a piece of stout paper or cardboard under the hand when at work upon the upper portion of the design. In choosing a sheet of glass, care should be taken not only that it is good in quality and free from flaws, but that it is at least an inch larger all round than the design to be reproduced upon it. If necessary, it can be cut to any special shape required after the drawing is finished. The reason for this is that the heat occasionally causes the glass to split at the edges.

Yet another advantage of glass as a material upon which to practise pyrography is that there is no trouble involved in shading or in varying the strokes beyond the ordinary outlining and stippling. A decided and regular pressure is needed to get a clear outline, the heat being kept uniform by the steady working of the bellows with the left hand. Tiny splinters of glass fall out in every direction over the surface as the point pursues its course, but they are soon blown away, and the artist need have no fear of her eyes unless she is working furiously and, I may add, carelessly. Although the work is especially easy of execution, there should be no excuse for slovenly performances, and a false stroke, once made, can never be remedied. The effect of the heat should be to trace the outlines in frosted glass, as it were, upon the clear material, and

these outlines should stand out all the more sharply owing to the absence of any "grain" to turn them aside in the slightest degree. The frosted effect is not considered sufficiently clear for small and intricate designs; but, by taking the blade of a sharp knife, and by scraping the work with it rather vigorously, the particles of the surface of the glass which produce the frosted look fall out, and leave the device standing out in fine, even lines upon the material, the result being not unlike engraved glass.

For this reason the work is well suited for execution upon tumblers, wine-glasses, decanters, and, indeed, household glass of any kind. Heraldic designs—such as those on this and the preceding page—are particularly successful; the design illustrated forms part of the armorial bearings of Lord Shrewsbury, to whose order Messrs. Abbott recently constructed a screen decorated with this new pyrography. When etching upon wine-glasses, or anything of the kind, the advice above given against carrying the design too near the edges must not be forgotten.

A convenient article to practise upon is one of those inexpensive photograph holders which consist merely of a sheet of glass laid over a card, the two being held together with a brass clip, and supported at the back by a "rest" of the same metal.



DESIGN FOR PHOTOGRAPH FRAME.

(By Mr. Haité.)

The design shown on page 682 is by Mr. Haité, the well-known designer for "poker work," and as there is very little fine etching about it, the veriest tyro should find it well within her powers. This style of pyrography has been adapted to mirrors by working at the back and having the glass silvered; but I scarcely think that the progress we have lately made in artistic matters will allow us to decorate a surface which loses all its utility by being thus treated. A far greater success is likely to be achieved by utilising the frosted designs upon the lower panes of glass windows through which the outlook is an eyesore. Rather an elaborate cloud the glass without interfering much with the transmission of light.

The fashionable screens, of which each panel is divided into two portions, afford an excellent opportunity for the display of skill in this direction. The lower part of the panels is usually filled in with brocade or embroidery, but the upper division is generally much curved, and is provided, very often, with nothing more ornamental than a plain sheet of glass, which, owing to its inconspicuous appearance, is apt to become soon broken. This is not so likely to happen when the glass is covered with an appropriate design in "poker work." Amongst the hundreds of thousands of articles made of wood by Messrs. Abbott to meet the demands of the amateur artist, are many of these screens; and their elegant shape, when well decorated, renders them no mean addition to the furniture of any room. Many experiments have been made in painting, staining, and gilding the outlines produced on the glass, but at present no one trial has met with sufficient success to exclude all other decorations. The roughened outlines "take" enamel perfectly, and they may be gilded with equal facility. Should a mistake be made, or the effect be unsatisfactory, the paint can be removed by washing the glass over with turpentine, and the etched design will be left uninjured.

The following method of decorating the engraving is quoted from an article by Mrs. Maude, who is an authority on the subject:—"I first, with some of Winsor & Newton's Renaissance gold paint, one shilling the box, put a layer of gold entirely over part of the design, taking care to fill with it all the etched lines. A pad of soft rag, slightly damped with turpentine, removed most of the gold from the flat surfaces between the lines, and an ordinary paper stump, with a rag over it dipped in turpentine, cleared away the rest. It was now a fine gold tracery in the clear glass, and upon reversing the plate, it appeared to be in relief upon the surface, although really only showing through from the other side. Of course, any other lustra colour could be used instead of gold. A thick coat of ivory cloisonné enamel, laid on very carefully, so as not to drag the gold from the incised lines, gave a fresh effect of ivory and gold from the other side, and rendered the glass opaque."

Thus treated, the engraved glass could be mounted very effectively as panels for small doors, and it would also answer extremely well for finger-plates. For fire-place screens it is a good plan to make a movable back of stout cardboard covered with gilt or silver paper, plain or fancy, arranged so that it is held in position with small brass buttons (to be had from any dealer in fretwork requisites). By varying the colour at the back of the glass, the screen may present many different effects, according to the tone of the general decoration of the room.

To such workers as are possessed of a fair amount of ingenuity and originality, the fact that glass pyrography is as yet little known or developed will invest it with an additional charm, and their achievements will be all the more appreciated from the knowledge that at present, at any rate, they will not see replicas of their favourite productions in the drawing-rooms of their acquaintances, or at every bazaar they may chance to visit.

ELLEN T. MASTERS.

HOW A WILDERNESS BECAME A GARDEN.

AMONG THE CARNATIONS.



AN August bank holiday had come round once more, and our two gardening friends—or shall we call them rivals?—eagerly availed themselves of a day's quiet at the back of the house, among the flowers that were now in all the glory of their bloom. And knowing as we already do of them, that "the lines had fallen unto them" in suburban places, and that their "heritage" was therefore, more or less, a smoky rather than actually "a goodly" one, the morning's garden discussion, which took place in the murky threatening of

a thunderstorm, that only finally developed itself as the outlines of a smoke canopy, not unnaturally opened up the subject of what was best adapted for growth in a suburban garden under such conditions.

"Had we not better," said Charles, in an early stage of their debate, "find out what class of flowers is least affected by the presence of smoke, and devote our attention more particularly to it?"

"Very good," said John. "And now for an apt illustration: A few days ago I was going through a large nursery, only a few miles from here, and was watching a man layering some picotees, and he presently said: 'You should go in for plenty of these, Mr. Smith, for they don't mind the smoke so much as