

When the passion was over, Kathleen thought of what she really knew about Hetty. She saw in her a girl, true to her friends, helpful to the weak, wise to advise, cheer, comfort and strengthen others, and always incapable of falsehood or meanness.

What had John Torrance been by his own confession?

She shrank from the picture, but said to herself, "How different will the future be from the past which I will help him to forget!"

Then about Hetty. "She is too generous to keep up a grudge. Some day I shall ask her to forgive my hasty words, and when she sees me happy, despite the past, she will forgive and rejoice with me."

It was a terrible surprise to Aylmer Matheson when as soon as possible after his return, John Torrance sought an interview with him, and asked his consent to his engagement with Kathleen, and his influence with Mrs. Ellicott.

"I am not worthy of her, I know," he said, "but girls seldom choose the best man, even when choice is theirs, or I should not have been the husband of such a woman as was my boy's mother. But Kathleen loves me and has promised to be my wife, and she is fully informed as to my hopeless, pecuniary position. I will agree to anything in reason as to the settlement of the property, the estate absolutely, and part of the money. As to the past it is irrevocable. I can only begin again."

"Yes," said Aylmer, "the present is yours and there is help to be had." He felt that opposition would be hopeless.

"Shall I not make a fresh start with an angel of goodness by my side to help me? And you will be my friend, Matheson. I do not forget what I owe to you, and you shall not find me ungrateful," was the reply.

"I will do all I can for Kathleen's sake, and yours," he added. "But I cannot forget that you, as you acknowledge, had an angel of goodness by your side once before, when you made a new beginning. Believe me, Torrance,

there is only One whose help will make you strong to withstand temptation. If I knew you sought such guidance I should be more hopeful."

"You think I failed with Adela beside me. Do you think I shall rush into the old follies after past experience? If so, you must deem me weak indeed."

"I have seen enough to know that experience does not give strength," said Aylmer.

Carried away by his own faith and his anxiety too for Kathleen, he pleaded with John Torrance as he had never thought to speak to a man of his stamp.

"You are the best fellow I ever met," said the other as he finished. "If you had gone into the Church, you would have carried all before you. I will think of your words, though I make no promise to follow your advice. I doubt whether my sweet Kathleen would like a saint as well as she does good-for-nothing Jack Torrance, whom she is going to take in hand and reform. So far, her preferences have been in favour of the sinner, rather than the saint."

The speaker laughed and Aylmer's cheek flushed, for he detected a sneer beneath the jesting words, and was pained by it.

Captain Torrance saw the look, and continued. "Do not misunderstand my jesting words. Feeling as you do, you cannot regard me as a desirable husband for Kathleen, but until you have spoken to her, I will not ask your consent. Be sure, however, we should both be happier for having it, and Mrs. Ellicott's also."

Kathleen prevented the possibility of any difficulty, when the subject was named to her.

"Glad as I should be to have your consent and aunty's, I will not seek it; and, though I have no fears respecting my future, you shall have no responsibility, whatever may happen. I will not marry until I am my own mistress."

Mrs. Ellicott was distressed, but helpless; for Kathleen deferred to her guardians in everything until the end of their trust. As for Aylmer, he would

have forfeited his whole fortune, if by so doing he could have prevented the ill-omened marriage, though his prospect of winning Kathleen himself would have remained hopeless. He sometimes thought that Torrance would prefer wealth alone, rather than with a wife, however charming.

On the other hand, Aylmer noticed that Kathleen was exacting in requiring her lover's attendance, and that Torrance showed a scarcely veiled impatience to escape. "No wonder," thought Aylmer. "He has so long been unused to home-life that it soon palls upon him. What will the future bring, when such a life is expected to be lasting?"

He hinted these doubts to John Torrance in a half-jesting way, and the answer startled him.

"You think I shall not settle down easily after my recent vagabond life, but we shall not need to be quite humdrum in our habits. Kathleen must see something of life, and I shall delight in introducing her to it, in order to give her new interests, before we drop into the domestic rut. After a season in town, we shall enjoy Hollingsby and rural felicity," replied the other with a laugh.

Perhaps John Torrance read the fears that filled Aylmer's mind as he listened, and he continued: "You have no faith in me, but mind, I am not wholly selfish and mercenary, though you know how needy I am—none better. But let me tell you, that if you could and would hand over to me every yard of land and every penny she possesses, with your fortune to boot, on condition of giving up Kathleen, I would refuse all. She has honoured me by her choice. A world's wealth would not induce me to give her up."

"Who could relinquish one like Kathleen?" asked Aylmer, with a sigh. "Be good and true to her, Torrance. Make her happy, and those who love her will be happy in knowing it, and bless you as the cause."

(To be continued.)

HOW TO PAINT VELVET IN OIL COLOURS WITH A PEN.

By PRISCILLA HARRISON.

THIS charming and fascinating work can be easily learnt. It far surpasses fancy needle-work, both in appearance and the rapidity with which it can be executed. It greatly resembles crewel-work, but possesses a much richer appearance, and more natural flowers and foliage can be produced by the paint, in consequence of the greater variety of tints obtainable.

For a novice, a coloured velveteen is more economical, as any accident can be rectified by removing the superfluous paint with a clean piece of rag dipped in benzine. On light-coloured or white velvet, an extra leaf or spray may be arranged over the damaged spot, as benzine will cause a stain to appear on a delicate ground.

Ordinary crewel-work tracings are used for this work. The best designs are the following:—

Marguerite daisies (yellow or white), most effective on olive-green velvet.

Poppies on olive-green.

Daffodils on dark-blue.

Arum lilies on pale-blue or olive.

Strawberry blossom and fruit on pale-green.

Sunflowers on dark olive-green.

Cornflowers on pale-blue.

Narcissus on pale-blue or olive.

Bulrushes on pale-green.

Poppies and wheat on olive-green.

Wild roses on white, crème, green, or dark-ruby.

White and pale-coloured velveteens require to be of a better quality, about 2s. 6d. or 3s. a yard. A butterfly or gnat greatly improves a design. Three-quarters of a yard of material will make a square suitable for a small table; the centre, corner, or both, may be painted. The velvet should be placed on an

ironing-board, and the pattern put face downwards upon it, then gently pressed with a warm (not hot) iron until the design works up through the paper, looking clear, and adhering to the velvet. One corner should then be lifted up to ascertain if the pattern has taken well, which it is sure to do if the iron is not too hot. Let the paper be pulled off, and the velvet is ready to paint. It must then be well pinned all round with fine drawing-pins on an ordinary drawing-board, sufficiently large to take the material, which must be tightly stretched, and the pins placed about three or four inches apart.

A white china palette should be used, and the colours must be mixed a paler tint (especially for light-coloured velvet) than would be used in the ordinary way with the brush.

Perry and Co.'s "ladies' pen" (broad points)

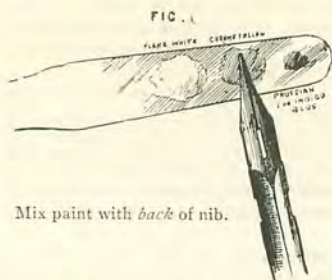
are required; the nib should be put into a very firm penholder, not too long.

The following colours are the most useful to purchase for this work (the best makes must be used, either Winsor and Newton's or Müller's); cheap paints contain too much oil, and stain the velvet.

List of paints required:—Flake-white (large tube), chrome-green, black, burnt-umber, raw-umber, deep chrome-yellow, pale chrome-yellow, Prussian-blue, indigo-blue, Vandyke-brown, crimson-lake, and vermilion. Also a short, firm palette-knife.

Wild Roses and Moss.—This pretty design illustrates every "touch" required in pen-painting. The only difficulties in this art are the "twist" of the pen and the formation of the "ridge," both of which will be seen by the illustrations. The following colours must be set on the palette for the leaves, buds, and lighter stems:—Flake-white, chrome-green, pale chrome-yellow, deep chrome-yellow, burnt-umber, raw-umber.

The left hand must hold very firmly the



palette-knife, and with the pen (in the right hand) a portion of the flake-white must be taken off the palette and put on the blade of the knife, about two and a half inches from the tip, a smaller quantity of pale chrome-yellow, and still less of the chrome-green. (See Fig. 1.) These must be well mixed to a pale-green tint with the nib, turned the wrong side up, flat on to the blade. The work

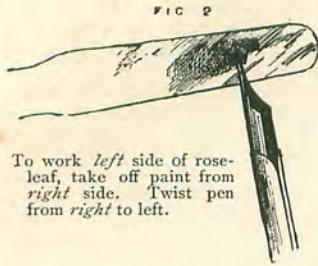
should be commenced at the left-hand top corner; each succeeding leaf, flower, or bud being quite finished off, with the exception of the centres of the roses.

In painting the left side of a bud or leaf, the paint must be taken with the pen off the knife from the right side of the lump of paint. (See Figs. 2, 3.) And in painting the right side of a leaf, etc., the pen must be used the reverse way (the left side of the paint). (Figs. 4, 5.) After painting each side of the leaf in this way, it must be finished off by making a ridge down the centre (Fig. 6), by dragging the paint (well mixed) with the pen turned the wrong way up, in a long thin string off the tip of the blade, then placed on the bottom of the leaf and gently pulled down the centre. These ridges should be of a different shade to the leaf itself, either lighter or darker.

For the foliage of this design about four tints of green will be required. Shade 1. Flake-white (large quantity), chrome-green, and pale chrome-yellow. Shade 2. Flake-



WILD ROSES AND MOSS.



To work left side of rose-leaf, take off paint from right side. Twist pen from right to left.



Twist pen round and paint left side of leaf.

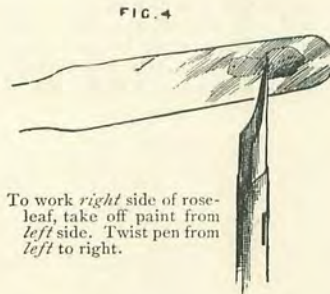
white, chrome-yellow, and Prussian-blue. Shade 3. Flake-white, dark chrome-yellow, and indigo. Shade 4. The same as 3, with the addition of a little burnt-umber. This last colour is used to tone-down any green that may be too vivid, or to darken a shade. For the darkest part of the stems Vandyke-brown and raw-umber should be used, and for the thorns flake-white and crimson-lake.

Tints for the Wild Rose and open Buds.—Flake-white, crimson-lake, with a very small quantity of carmine (the powder will do), deep chrome-yellow (for the stamens), and a very pale-green for the pistil. A delicate pink tint must be painted round the extreme edge of each petal; a very pale tint of grey (black and white), fading to white, for the centre; and, to finish off the petal, a deeper pink ridge must be neatly put each side. When all the petals are painted in this way, the work should get quite dry, and the stamens then be dotted in with the tip of the nib,

and the pistil put in the middle of the rose (with a small lump of very pale-green paint on the tip of the pen) for the final touch.

In painting each flower, leaf, or bud, the pen should follow the natural vein. For those who have a knowledge of painting, the natural flower, when obtainable, is the best copy. For the uninitiated, a good work on the subject of Flower Painting should be employed. Also a good coloured copy will be found of great assistance.

In the course of the progress of the painting the nib will require clearing. (See Fig. 7.) Between each colour used the pen must be wiped with a piece of old clean rag. For the stems a brush is sometimes substituted in the



To work right side of rose-leaf, take off paint from left side. Twist pen from left to right.



Twist pen round and paint right side of leaf.



To make a ridge, turn the nib upside down and drag off a long thin string of paint. Twist pen from right to left.

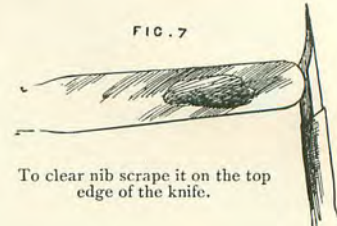
place of the pen, but only a very steady hand should attempt this method. In fact, more effective stems are made with the pen.

To paint Moss.—This must be drawn in with the pen, after the painting of the flower, etc., is quite dry. It will not be found ready-traced in any purchased design. It may be added to any which are "stiff" in outline, as the moss greatly softens the velvet background. Raw-umber and Vandyke-brown should form the deepest shadows of the moss, while the lights should be formed with greens of a brighter hue.

It should be remembered to commence each leaf or petal in painting at the top, working downwards. Any design should be commenced on the left-hand side.

Sunflowers and daisies, having cushion-like centres, must be filled in with a raised lump of paint, left to get quite dry, then gently scratched up with a clean nib (an old one will do), to represent the little seeds in the natural flowers.

Poppies and strawberry-blossoms are treated in the same way as the wild rose, with the exception, in the centre of the poppy, black stamens are substituted for the yellow of the other flowers. The ridges must be placed on the daffodils, where the highest lights fall.



To clear nib scrape it on the top edge of the knife.

NOTES FROM OUR VILLAGE GREEN.

By BARBARA MARSH.

CHAPTER III.

"Absence of occupation is not rest; A mind quite vacant is a mind distressed."—Cowper.



MR. JOLIFF, Susan Reid's nearest neighbour, was one for whom I conceived a sympathetic liking and respect. She lived close at the entrance to the village, in fact her cottage was the corner one by the high-road, and looked sideways towards the green.

She was as good-natured a creature as ever breathed, always ready to do a good turn to anyone, and rather easily imposed upon. But then, as she said, "I'd rather make a mistake in that way, than hold my

hand back by turning a deaf ear, when maybe I ought to have listened."

She and her husband were both hard-working people, not so well off as some of their neighbours perhaps, and yet not so poor, by reason of their frugal, thrifty ways, as many in receipt of bigger weekly wages. He was carter on a big farm, and she took in laundry-work or went out for a day's charring, as occasion offered. Whatever the state of their funds, however, they were people who looked hopefully on the bright side, and rarely on the seamy side of life.

"'Tain't no manner of use grumbling," said Mrs. Joliff to me one day. "Grumbling never makes things easier to bear, nor lightens a load; rather it's like hanging a big stone on to what you've got to carry. If we don't always rub along quite as comfortable as we'd like, why, we must take times as we find them."

"Are they not so good with you as usual?" I asked.

"Well, the master's been making a few changes; he's had losses, I s'pose, same as other folk, and wages have come down a bit. Joliff, he talked about seeking another place,

but I says, no, don't you dream of it. You've been carter on the place for the last twelve year, and, though we've three shillings less a week, 'tain't well to change a kind master for a hard one perhaps, with a bigger wage that mightn't last, and the cottage is rent free. I'm not one for change, and things may look up before long."

"I think you were quite right, Mrs. Joliff; one never knows what a change may lead to, and your husband is so trusted on the farm. I'm sure neither master nor horses could get along without him."

"And I believe that's true, miss," assented she, looking pleased. "Two of the men turned off, and there you be still, Joliff, says I to him. I don't mind how hard I work, the harder the better; it agrees with me, somehow, to be always a-doing, and makes me feel cheerful like. Then, though we be the poorer in a sense, compared with some, we're really not so hard put to it as you might think, for, you see, whenever we've been able, we've put by something to fall back upon in case of need; and then if it falls in our way to be able to help a body that's in want, why there 'tis, and we none the poorer, so to speak."