

"You think I can't pull? Try me, you've no right to stop me."

She laid her hands on the slanting boat and looked him full in the eyes.

"Ruth! aunty, stop her!"

"Never, Peter!" I cried, "your life and hers are one, they must be lived or *given* together."

A wild blush flooded her face and throat, and I saw him grasp the strong, white hand for one passionate moment. The next they were carried on the bosom of an awful wave in the cheers of the excited crowd.

In spite of my mad effort I could not follow them. I only knew the cheers deepened till they rose to a roar that mingled with the sea and the wind, and then I dropped on my knees and buried my face in the sand. Such a little while, but what an eternity to me! and I

raised my head to see the boat actually returning, actually within reach of the hands that rushed to haul her in.

"All saved!"

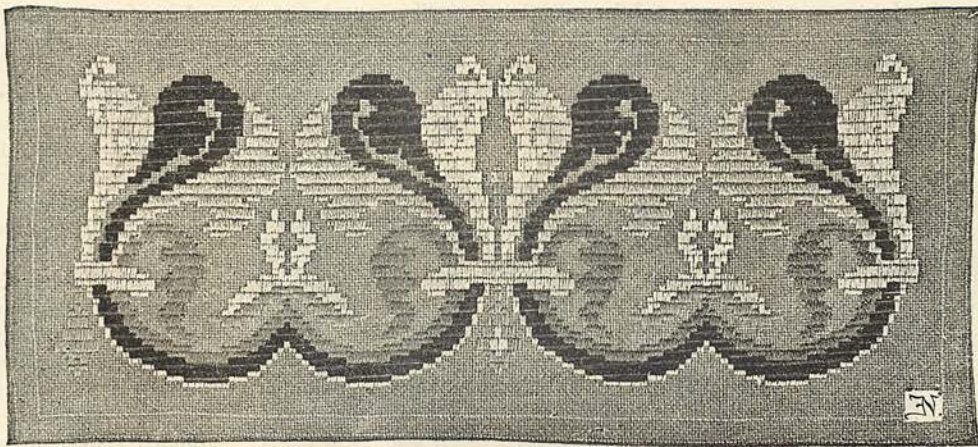
It was Peter's voice. I saw him hurry up the sands with Ruth in his arms. She had fainted, but not until the last stroke was rendered. Proudly he bore her through the cheering eager crowd to the carriage someone had rushed to get. She came to long before we reached the hotel, without a single shiver.

"My darlings!" I sobbed, "my splendid, heroic darlings! this is the proudest day of all my life!"

Peter had taken possession of her hands and was pressing them to his lips. I saw their long, long look into each other's eyes, and I knew without a doubt "I had managed it."

LILIAN STREET.

SWEDISH EMBROIDERY.



SWEDISH EMBROIDERY IN WOOL ON JAVA CANVAS (A).

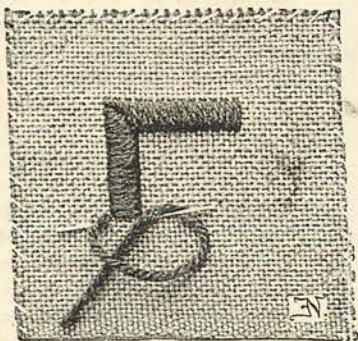


FIG. 1.

IN the illustrations before us we have some excellent specimens of Swedish embroidery, showing both that done in cotton on linen as well as the woollen work on woollen Java canvas.

The latter (Figs. A and C) is the original Swedish, and more characteristic than the former. The modern arabesque strip before us is of ochre-coloured Java canvas, the

colours of woollen yarn—something between Berlin wool and crewel wool—being sage green, dark red, a very dull blue, and black, the lighter portions, centre and outer edge, being worked in yellow and white filoselle silk, the whole being extremely effective and the colouring most harmonious. The woollen canvas is expensive, but it is so wide that the width is sufficiently long



FIG. 2.



SWEDISH EMBROIDERY IN COTTON ON LINEN (B).

N.

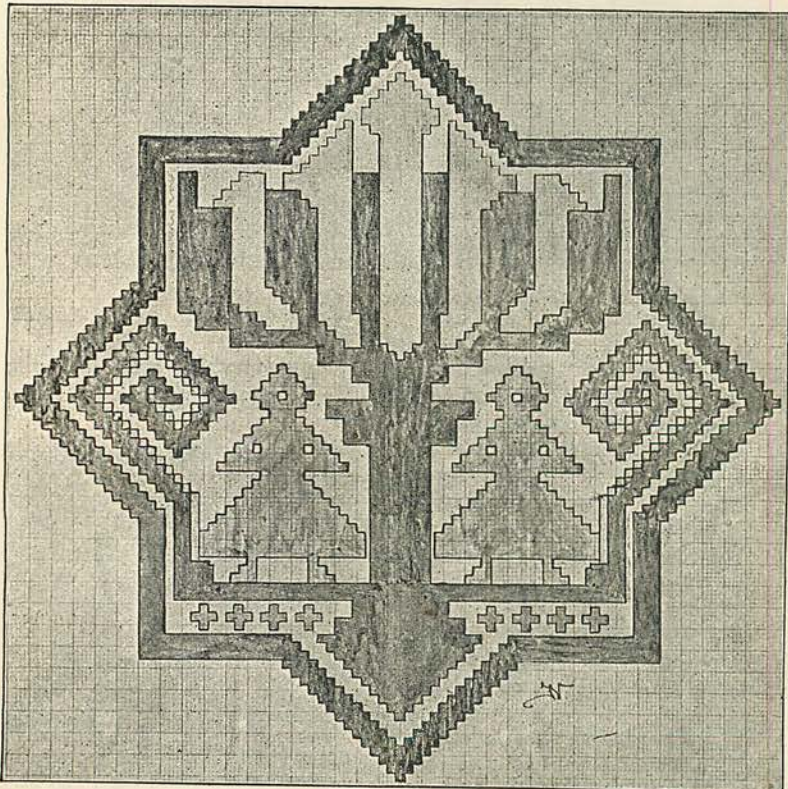
to form a mantel border, nine inches being sufficient length required for the purpose. This work, when done on the Java canvas, is executed by counting the threads, but it can also be worked by those who dislike counting by tracing a design on the material, following the outline with thick silk, and filling in the pattern with long stitches.

On the coarse Swedish homespun this embroidery looks remarkably well. Peasants make their large woollen aprons of it, and you continually see the quaintest figures embroidered in many colours, having a most artistic effect.

In many Swedish peasant homes the carved wood chairs are used as they are upon week-days, but when a festival comes, the large wooden boxes they always possess are opened, and the most richly embroidered cushion slips are withdrawn. At Mlle. Nörregard's studio we noticed one remarkably handsome "slip" worked in art shades on peacock-blue cloth. It was intended for slipping over the cushion which Swedish peasants use for laying on the wooden benches. Mlle. Nörregard showed us as one of her treasures another cushion cover intended for a bench, and which bears the date of 1685.

In fashionable Swedish houses cushions are equally used, only there they prefer a large square cushion, which has been given the name of La Favorite, and which is used for lying on before the fire. Many people have cushions worked in this same manner, and several yards long.

Now as to the method of working; you should obtain canvas needles with blunt



SWEDISH EMBROIDERY IN WOOL ON JAVA CANVAS (C).

points, and use the wool specially intended for this work, and which costs threepence a skein. If you will study the figures given you cannot fail to learn the work, which is extremely simple.

No. 1 is the common stitch, used in all Swedish work.

No. 2 shows you how to work up a slope.

No. 3 is much recommended to those who do not like counting stitches.

Trace your pattern on the material, the outline, as we have before said, being worked in *filoselle*, only four threads being used, and the centre being filled up with yarn. If you use twisted silk, use the whole thread, the widest woollen stitches taking four threads of the canvas.

Another way of working on Swedish homespun is to lay plain white canvas over the material, and then to work your pattern in cross-stitch, afterwards cutting the canvas and drawing out the threads, leaving the pattern worked on the material. This is very simple, but it resembles Russian work more than Swedish, excepting as far as material and wool are concerned.

This work answers for many things besides cushions; and were my readers to visit Mlle. Nörregard's studio, they would see for themselves how many of her charming designs—for they are all original—can be adapted to portières, friezes, etc. etc.

In Fig. B we see a beautiful design. This is an embroidered towel, which could be used as a chair-

back, etc. This is embroidered in *reprisé* cotton, six or seven threads being used at a time. The stitches are the same as those used in woollen work, and the material being Java linen, homespun.

In the piece before us the pattern is worked in two

shades of blue and one shade of red cotton. The small crosses are alternately blue and red between lines of the palest blue, the creatures—for we will not classify them on natural history lines—being in dark blue and red.

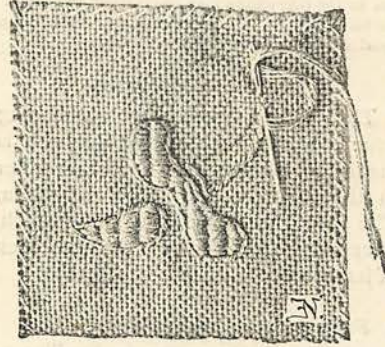


FIG. 3.

The whole is extremely handsome. Many things can be done in this work, and it washes most beautifully, which is a great advantage, particularly to all who live in towns.

We should recommend our readers to work this pattern on a bed-spread as a border. It would be also very pretty as both ends of a tea-cloth, so many now being made long and narrow, just to be thrown across a table, although the latter may be round.

THE YEAR'S JEWELS.

BY M. C. GILLINGTON.

AGATE: JUNE.

Long life, health, and prosperity.

By shadowy valleys deep in hay
The brown brook went :
It laughed and whispered on its way,
In sweet content :
"The summer-flood at full-tide stands
In all the happy meadow-lands!"

It sang in passing by, to greet
With word of love,
The fairy towers of meadow-sweet,
Dim-poised above.
"More hopes fulfilled, more dreams made true,
For me, O blossoms, and for you!"

It cooed among the waterweeds
Along the night,
It murmured to the darkling reeds
That crossed the light ;
"O clover-fields, O leas new-mown,
O endless beauty yet unknown!"

The clear brown dusk enwrapped it close,
The brown boughs spread
Their tangled web of leaf and rose
Low o'er its bed.
"O birds and buds, O wood and lane,
The Golden Age returns again!"

