

and the white clouds were touched with pure gold, Edwin found himself alone by Avice's side. The time and place seemed to favour him; his days were in the yellow leaf; but October has a charm and a glory of its own.

"Avice," he said, "we were almost lovers in our youth; can we not be lovers now, dear heart? Or is it too late?"

The blue eyes met his frankly, with their sweet, serious gaze, and the answer came at once, without hesitation.

"Yes, Edwin, it is too late. The apple-blossom never outlasts the spring, and our blossoms have not left any fruit. But there is friendship still, and peace, and rest."

And as the year wore away Edwin felt that she was right, for the friendship never failed. It was a strong staff for a world-worn man to lean upon, and it supported his weary feet when they turned into the right way at last.

The traveller who visits the dreamy old city to-day will find three graves in the shadow of the grey cathedral walls. The headstones are covered with lichen and moss, and stained with weather; but the lettering can still be discerned, for the graver's hand cut deep. John and Avice are buried in one grave, and Robert and Edwin lie one on the right and the other on the left side. And on the middle stone, if you brush aside the ivy-leaves which cluster over it, you may read the words which tell the story of the great singer's earthly life—a life which goes on for ever where they sing the new song.

"The empires of the world, and all the grandeur of this earth, I have despised for love of our Lord Jesus Christ, Whom I have seen, Whom I have loved, in Whom I have believed, and towards Whom my heart inclineth."

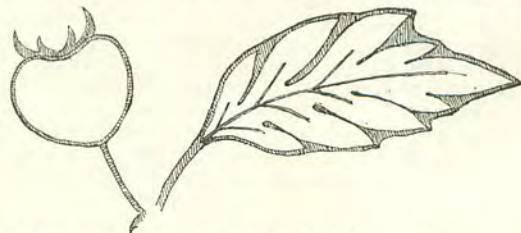
FINNISH EMBROIDERY.



THE example whence I took the idea for the design here given was a most delightful panel in the Finland pavilion at the Paris Exhibition, and I wish I had better succeeded in giving my readers an impression of the work that so charmed me; but as I have frequently had occasion to remark, the actual look of work wrought with the needle cannot be rendered by a drawing. It was a new application of *appliqué*, inasmuch as the background was produced by joining together pieces of variously coloured silks to suggest a landscape effect. There were suggestions of islands in the sea, the sort of landscape one sees in Japanese silk paintings. In fact that might be the source from whence the reader could get a scheme for the background, as the Japs are very clever in this work. The forms of the rocks must be kept very simple, and I am inclined to think that in the sketch I have not kept this part of the design simple enough. There is a tendency, when making a design on a small scale, to put too much in it, so that any reader thinking of carrying out the design should by no means keep rigidly to the sketch, but treat it rather as raw material to be used as occasion requires. If the background is to be a sort of patchwork, it must necessarily be completed before the rest of the design is commenced. The foliage portion is suggested by the mountain ash, the bright red of the berries contrasting very pleasantly with the rich green of the foliage. The berries might be of plush or velvet as a contrast to the silk or wool of the leaves. These latter, it will be noticed, are wrought in each case on one piece, the background between each leaflet being filled out with stitches of some dark colour. If the leaves are of silk, then the stems might be of serge or other woollen material, for in *appliqué* much of the effect should be obtained by the texture of the various materials used as *appliqués*. I have given details of a berry and a leaf so that the reader may see clearly how to shape and work them. Get as much of the effect with the outline and put no more stitches on the forms than are absolutely necessary.

Don't do much in the way of veining to the leaves. It is harder to restrain oneself from doing too much than most of us are aware. That extremely simple look that work we admire has is the result of great watchfulness on the part of the worker. Forgive me quoting in this connection that old truism that there is as much done by leaving out as by putting in. Let all the connecting work be bold in stitch, so that it holds its own against the *appliqué*. The stalks, for instance, of the berries must tell well or the design will look weak.

Instead of making up the background of various coloured materials—the colours by the way must not be in strong opposition—it might be produced by colouring a piece of white silk in water-colours or with dyes. I saw at the Paris Exhibition some panels in which much of the work was produced by painting, and the work of the needle was added to strengthen and bring out certain portions. This combination of painting, and needlework yields very charming results, and those who have never tried it should do so.



Liquid dyes were to be purchased of some artists' colourmen some years ago and may still be obtainable; in any case transparent water-colours give an excellent result.

The reader is advised to look at some Japanese designs, or better still some of their silk paintings, as the simplicity of their work may teach any art-worker a lesson: they never attempt too much, but always keep well within their means.