AUSTRIAN EMBROIDERY.
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The designs are of every colour and in great variety, and they are so beautifully executed and coloured, and shaded with such justness and appreciation of nature that they resemble painting more than printing, and do not require to be concealed. What do require is a certain amount of handwork expended on them to bring them into greater relief and to take from them the appearance of flatness.

The designs include very many different kinds of flowers arranged as wreaths, birds of all kinds of plumage, butterflies, single feathers thrown carelessly over the background, and various figure subjects. Of these we have selected those for illustration and embroidery, merely remarking that very little idea of the delicacy of their colouring can be learnt from an engraving. Fig. 1 is a design of a wreath of flowers including pink roses with buds and sprays, yellow roses and their leaves, one spray of pale lavender-tinted lilac, a bunch of yellow-tinted chrysanthemums, and a goldfinch with nest. The background colours for this pattern are either citron yellow or black, the former being the most artistic, the latter having the cleanest look. To embroider this design, it is necessary to work the brown wings and tail of the bird to match the painted copy with shades of brown silk. All the body of the bird should be left untouched, with the exception of a few prominent yellow markings or feathers; these should be followed out with yellow silk, the bird's eye touched in with black silk, its beak outlined, and a few dark markings covered over shown near the beak. The feet and claws require outlining with fine black silk, but not filling in. All the correct colours are given in the painting, and really very little embroidery is required, so much of the design being left uncovered. For the nest, work the branch of the lilac it rests upon as a solid mass, outline the shape of the eggs, fill in the dark piece inside the nest and give a feather or two a greenish-blue tint, and leave most of them untouched. Work in the veins of all prominent and large leaves of the lilac, rose, and chrysanthemums, and work in the nest through the satin stitch, matching the nest with a white ground of larger stems of roses and lilacs. For the bunch of lilac, work in solid with white silk the few flowers that are painted white on the design, but touch all the lilac-coloured flowers, and outlining here and there some of the background sprays. To embroider the roses, mark out their centres with crimson silk, and loosely satin in the outer row and their faces of the most prominent of their leaves, and outline the dark parts of a turned back leaf, the under sides of any rose turned away, and the prominent leaves of all large opened roses. Repeat the same description of marking out prominent objects, i.e., light and dark leaves when embroidering over the chrysanthemums. It is impossible to give quite accurate directions for working every flower, as so much must be left to individual taste; but a few leaves worked as directed will specially show the embroiderer the best parts to leave untouched, and the parts that require being made prominent by being embroidered. This square is used for a table-cloth or cushion; when made up as a table-cloth it requires a frill of silk or lace matching its ground colour.

Fig. 2 is given as an illustration of the Austrian squares that are enriched with borders, and whose centre design is either that of detached feathers, butterflies of every colour and shape, or birds. The groundwork is white, the border of red or yellow two inches in width. The feathers are those of the peacock, the ostrich, the parrot, the hummingbird, and many other bright-plumaged tropical birds. The natural colours of these feathers are wonderfully depicted, with the exception of that of the ostrich, which is sometimes coloured blue or red, or green. To embroider his square, either crewel woods or coloured silks are used. If crewels are used and the colours pretty well covered, the cloth will wash. If silks are employed, much care has to be taken that the left untouched, the square will bear cleaning but not washing. To colour the peacock feather shown in the illustration, leave the centre of the eye of the feather (which is a deep blue) untouched, but work in chestnut and citron yellow shades the feathers beyond it; leave the white side of outer rim unseen and then work all the filaments that surround this line and form the edges, those filaments that are at the top of the feather work with yellow green shades, those filaments at the base with shades of cinnamon reds. The feather next the peacocks with a blunt straight edge is shaded from the shaft to the striated edge white, pale yellow, a bright blue and black with white.

FIG. 1.
MERMAIDENS.

By SARAH TYTLER, Author of “A Young Oxford Maid, etc.”

CHAPTER XL.

THERE was no sleep for us that night, however, any more than for a single soul on board the Sea Serpent, for the hurricane had burst upon us far exceeding what we had known of hurricanes in our previous history. How the good ship rolled and pitched, the decker though she was! How the wind roared and whistled in the rigging, for I need not say every sail was reefed! How the water hissed, as the great waves dashed on the timber sides and broke over the deck! Every port-hole was closed, but we knew what the hold held by the peculiarity in the motion of the Sea Serpent, which was now, as it were, gripped by an unknown hand under the water; now, as it were,博主ing and straining under an increasing load; now like a war-horse broken loose from all control and defying the weight in the saddle, driving madly and desperately with the gale!

Our maid was a young woman engaged and taken in at Cape Town, in the employ of an older servant who had sailed to England. Poor Susan had some acquaintance with the sea, else she would probably not have entered our service, but she had not bargained for a night like this. She roused us from the little rest we could get by her sobbs of distress and cries of terror. It was all that Sally and I could do to quiet her, and I, representing that we were in the same danger as she and that she could see for herself that we did not make such an outcry. We trusted in Almighty God to take care of us, and then come what might it would be well. But it was Jane who was the least moved and the best comforter. “Why, Susie,” she remonstrated with quite a bright light shining on the face which was always so little and so white, “have you never heard that we are as near heaven on sea as on land? Think of the poor creatures on sick-beds and in hospitals, in dark city rooms, pining in long-drawn-out hoarse agones, while we know we shall either be saved—which, no doubt, we shall be as soon as it is daylight—or we shall have a swift passage together to a better world. Lie down here, Susie, and I will hold your hand; why, you’re shaking like a leaf! Try to say your prayers, and then we’ll talk of the Bible verse about ‘passing through the waters;’ or perhaps you will tell us a hymn about our Lord to repeat, till my sister Car has breath to sing one to you.”

In all such storms there are ominous crashes and shocks to be heard and felt, which smite the ears of the listeners and cause their hearts to stand still for very ignorance of what may have happened out of their sight. There were awful crashes on board the Sea Serpent that night; one of them was so appalling that Susie fainted outright, and gave us something to do, for, though we were all to go to the bottom the next minute, we were bound to bring Susie to in the meantime, and not let her die in a neglected swoon.

Then we heard through the din a step hastily making its way to us. It was that of Perry Hood. He looked worn and haggard with work and watching, while he was intrepid and alert at every point. His spare body was full of exhaustless energy; his kingly spirit was that of a ruler born for times of danger. He had snatched a moment to reassure his Sally and the rest of us with the information that all we had lost was the main-topmast—well, and the mizen-mast; the fore-topmast had gone before (a good deal at a couple of blows). The men were clearing away the wreckage as fast as they could with hatchets, and we were about to try to get the vessel round with what