

Em-broid'er-y. Ornamentation by raised figures of needle-work.

This is a very ancient art.

The Egyptians, Babylonians, Medes, and Persians all excelled in it.

The adornments of the tabernacle in the wilderness were of tapestry worked in blue, scarlet, and gold. The garment of Sisera, as referred to by Deborah, was embroidery, "needle-work on both sides." See DAMASK.

Homer refers to embroidery as the occupation of Helen and Andromache.

The tents of wealthy Arabs have an inner covering of white embroidered stuff beneath the dark, outer, water-proof covering of goat's-hair.

"The Tartar women excel in embroidery, and exhibit in this a skill, taste, and variety that is really admirable. It is very doubtful whether it would be possible to find, even in France, embroideries as beautiful and perfect as those sometimes executed by Tartar women."—ABRÈ HUC's *Travels in Tartary*.

The tent of a late Persian shah was a load for forty camels, and cost \$10,000,000. It was embroidered with gold, studded with precious stones and pearls; the figures representing animals, vegetables, and the works of men.

The Chinese, at the present day, are skillful and patient workers at this art, and excel in the disposition of colors.

The North American Indians have a certain rich and barbaric taste in the disposition of colors (preferably scarlet); with the addition of beads, porcupine quills stained, and other mere bizarre ornaments, such as skins, claws, and feathers of birds, claws of bears, ears of the lynx and fox, tails of *Mustelidæ*, shells, etc.

Embroidery is generally done in frames, the woven fabric being stretched flat and the needle passed through and through.