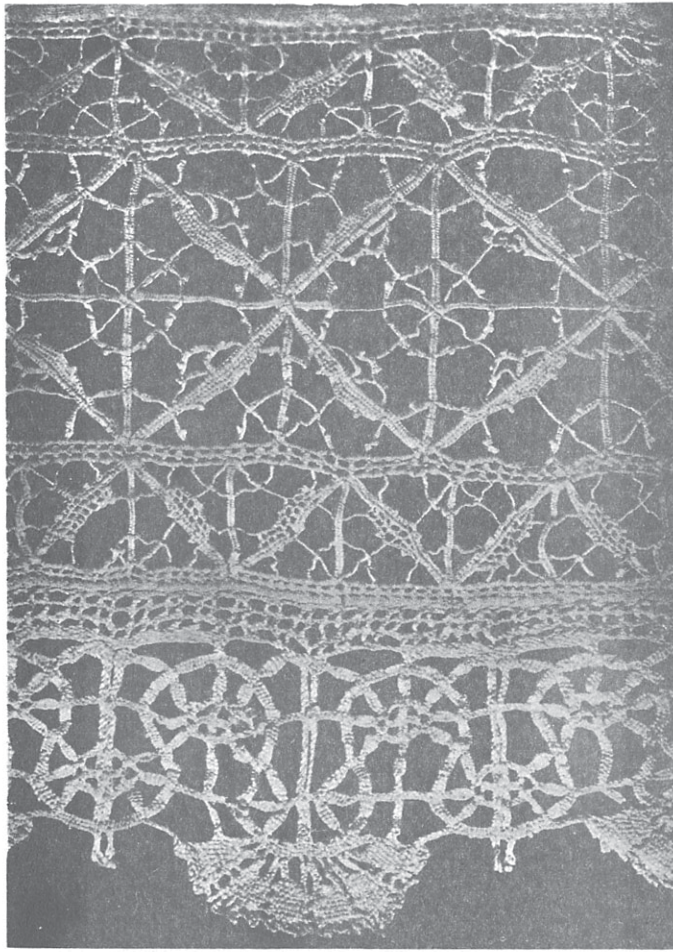


by the dry atmosphere of the country to make it possible to form a clear idea of their designs, and the stitches and materials with which they were executed. There are in both the British and Victoria and Albert Museums good collections of Egyptian and Christian Coptic embroideries assigned to dates between the sixth and ninth centuries. Some of these are pieces of linen worked with coloured wools in looped tufts after the fashion of the " Turkey work " of the sixteenth century, the designs as a rule being simple geometrical ones, or stem and leaf patterns. Other fragments of linen, thought to be portions of garments, are embroidered in flat running stitches in flax and wool ; and from tombs in the same district (Akhnim) are many bands of woven tapestry partly worked over with the needle, some of which are said to date from the second century A.D.

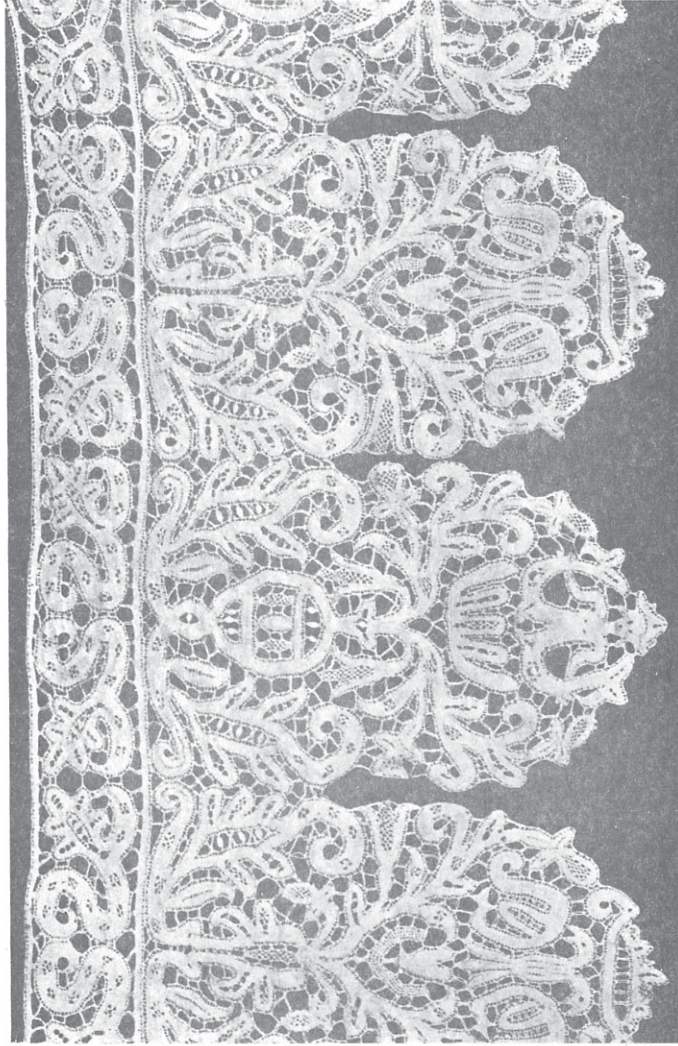
In the tomb of the Seven Brothers near Temriouk in the Province of Kouban on the Sea of Azof were some scraps of embroidery done in chain and short stitches with yellow flax-thread on a ground of dull reddish-purple woollen stuff. These relics are—or were—preserved in the Hermitage at Petrograd, and according to the " *Compte Rendu de la Commission Imperiale Archéologique*," 1878-9, in which there are facsimile illustrations of the embroideries, these relics are Greek and of the fourth century B.C. M. Lefébure, however, in his " *Embroidery and Lace* " assigns them to the third century A.D., and states that they are Byzantine. Byzantium was certainly far-famed for its wonderful embroideries after the commencement of the Christian era, and according to contemporary accounts it was of the most gorgeous description, the fabric of the ground being in many cases completely covered with plates of thin gold



Lacis or Darned Netting. Italian, late XVI Century. V. & A. Museum. (Page 17.)



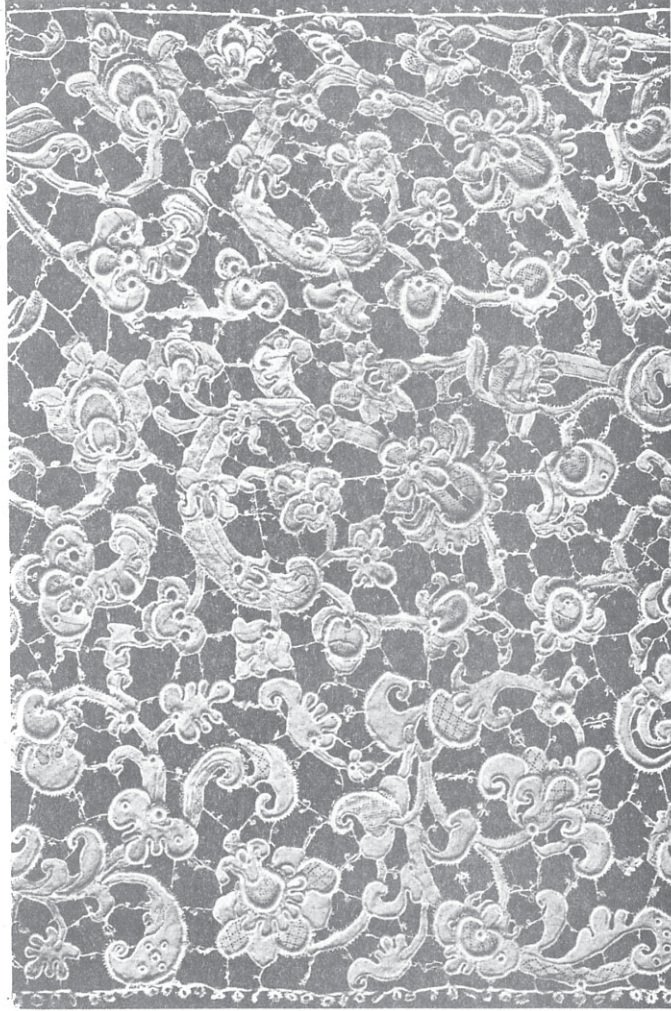
CUT-WORK, with Pillow-Lace Edging. Italian, XVII Century. (Page 24.)



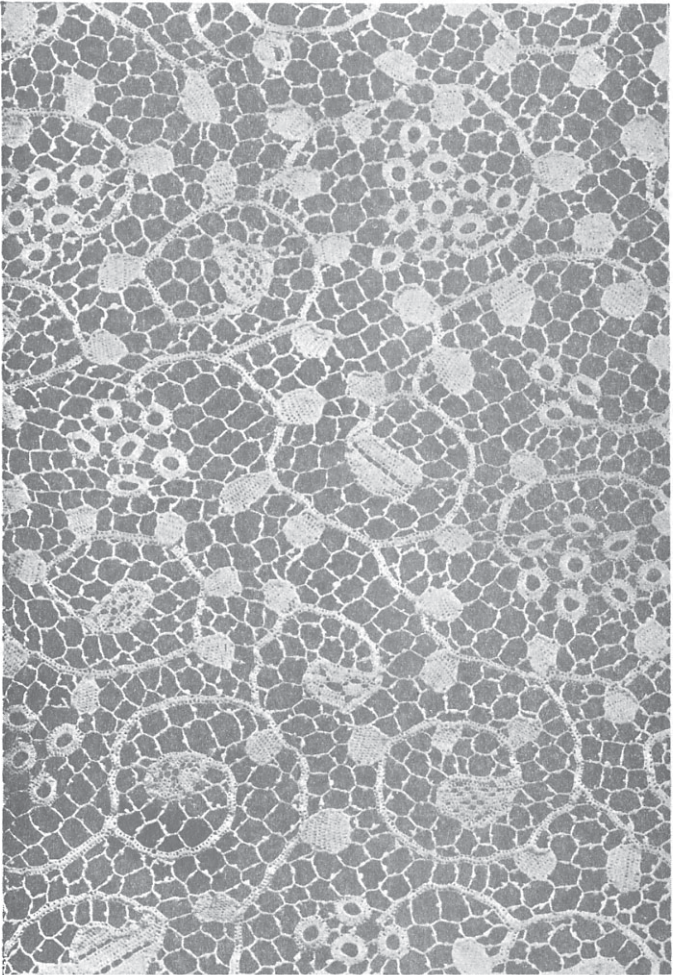
COLLAR LACE. Needlepoint, Venetian, XVII Century. V. & A. Museum. (*Page 26.*)

GROS POINT DE VENISE. XVIII Century. V. N. A. Museum Page 27

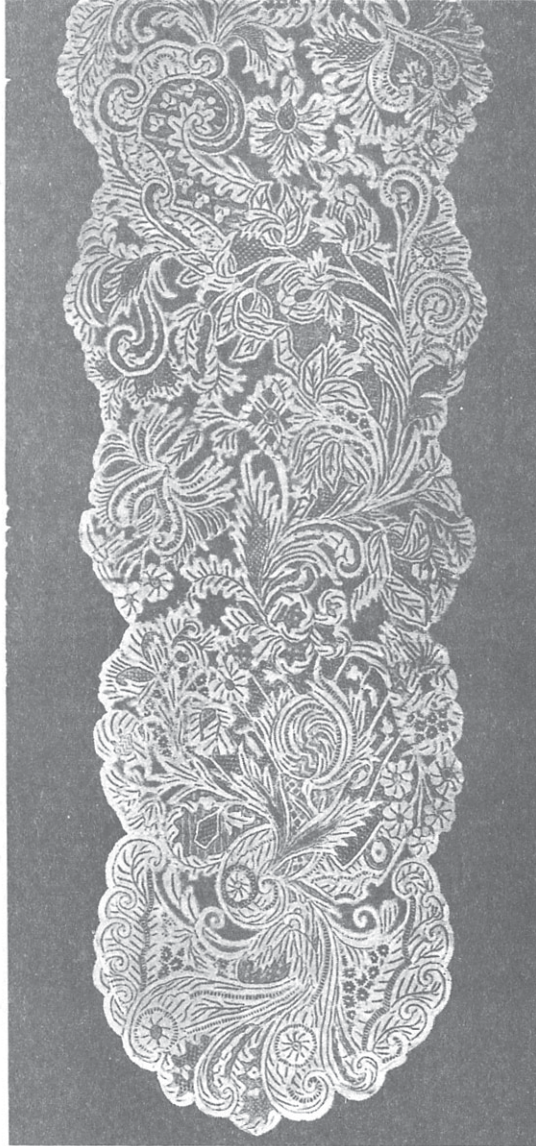




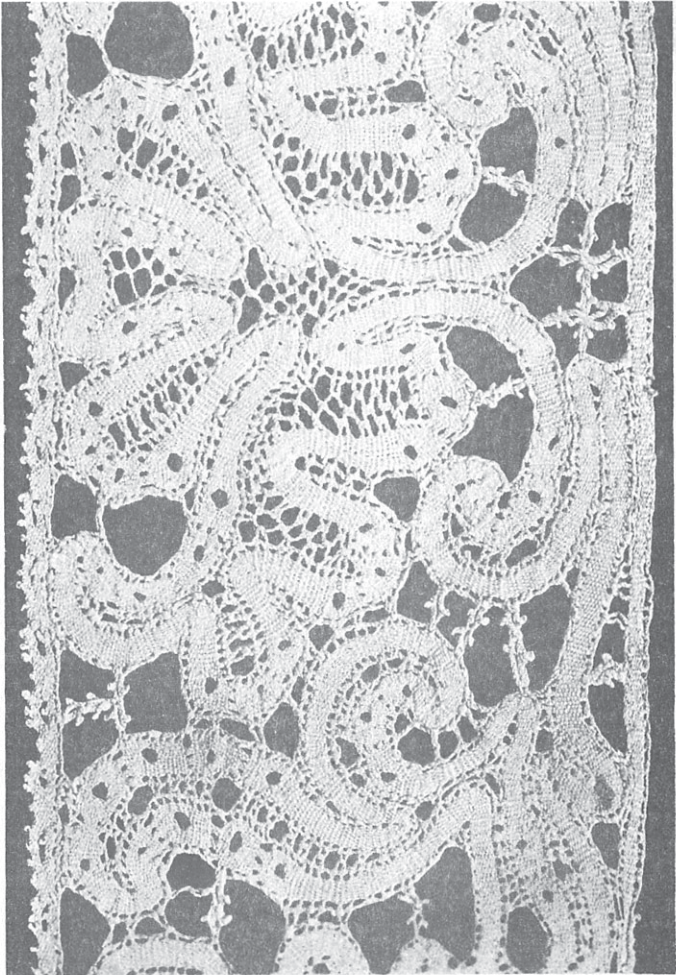
ROSE POINT. Needle Lace, Venetian, XVII Century. V. & A. Museum. (Page 27.)



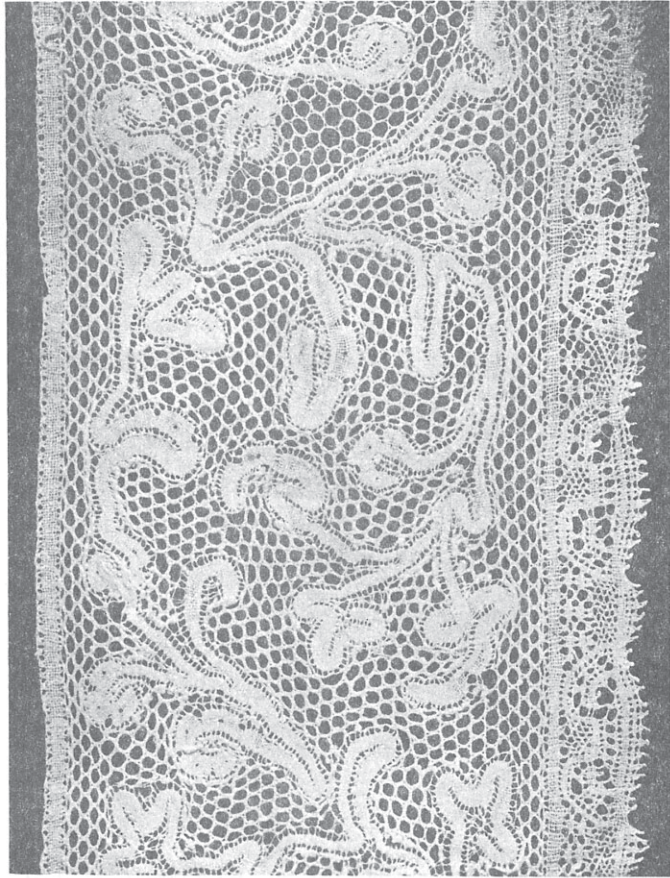
CORALLINE POINT. Needle Lace, Venetian, XVIII Century. (Page 28.)



LAPPET. Grounded Venetian Needlepoint. XVIII Century. V. & A. Museum. (Page 29.)



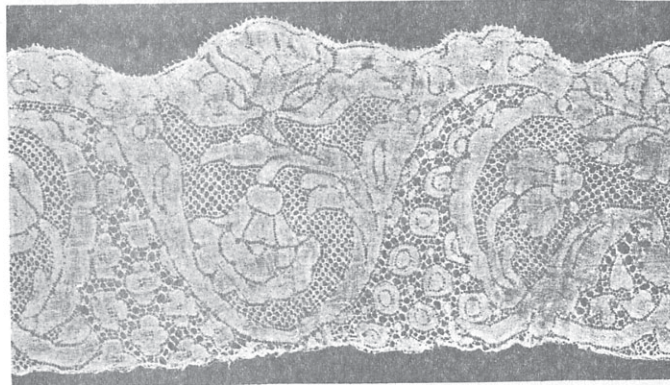
Tape Lace. Bobbin-made Genoese, XVII Century. (*Page 33.*)



GROUNDING BOBBIN LACE. Milanese, XVIII Century. (Page 85.)



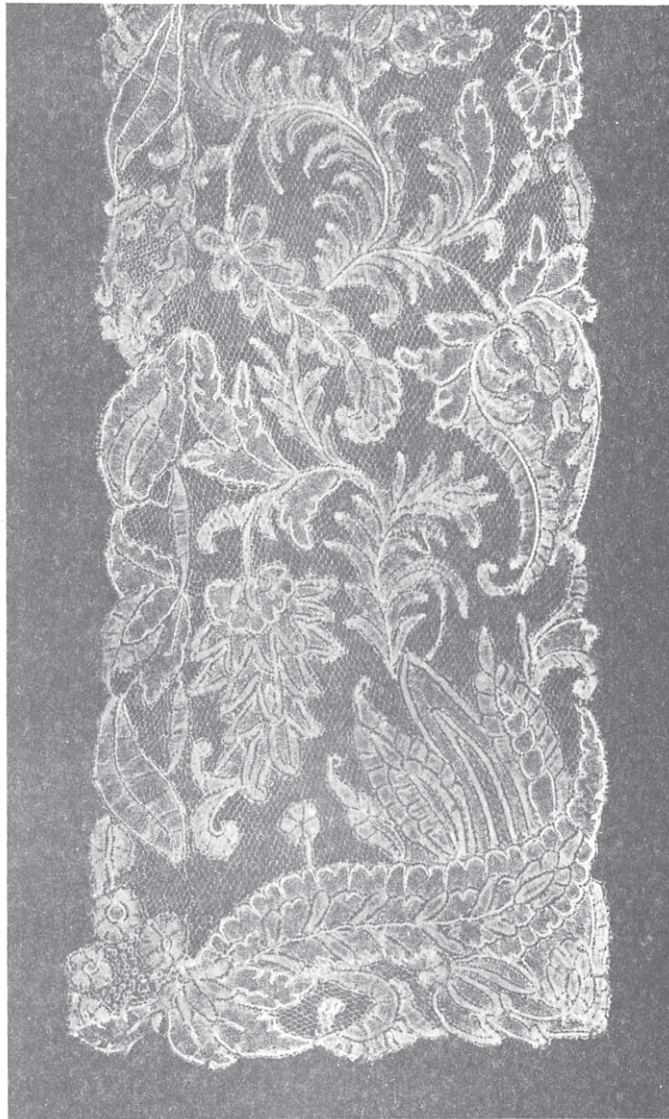
(a) LAPPET, Alençon. (*Page 46.*) (b) EDGING, Argentan. (*Page 48.*) Needlepoint, French, XVIII Century.
V. & A. Museum.



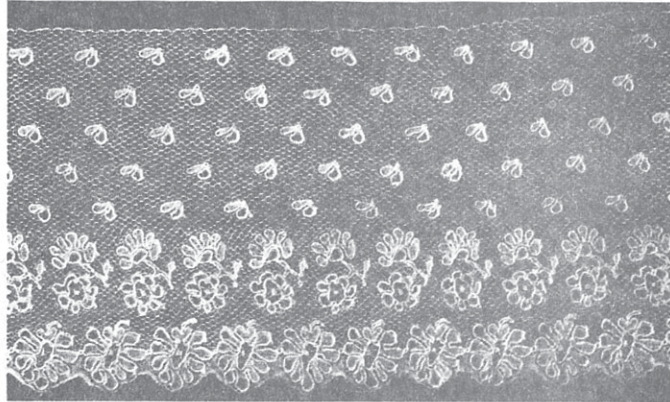
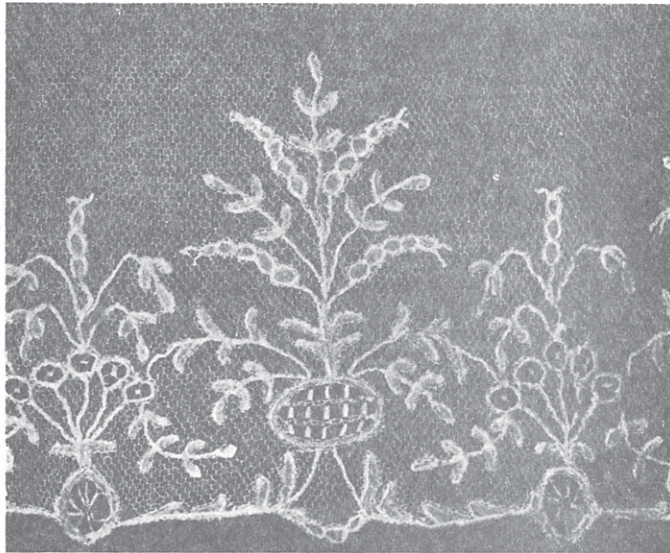
VALENCIENNES EDGINGS. (a) Fausse. (Page 52.) (b) Vraie. (Page 52.)
Bobbin-made, French, XVIII Century.



LAPPIERS, Bobbin-made. (a) Mechlin, early XVIII Century. (Page 69.)
(b) Lille, late XVIII Century. (Page 55.)



LAPPET, POINT D'ANGLETERRE. Brussels Bobbin-made,
XVIII Century. (Page 65.)

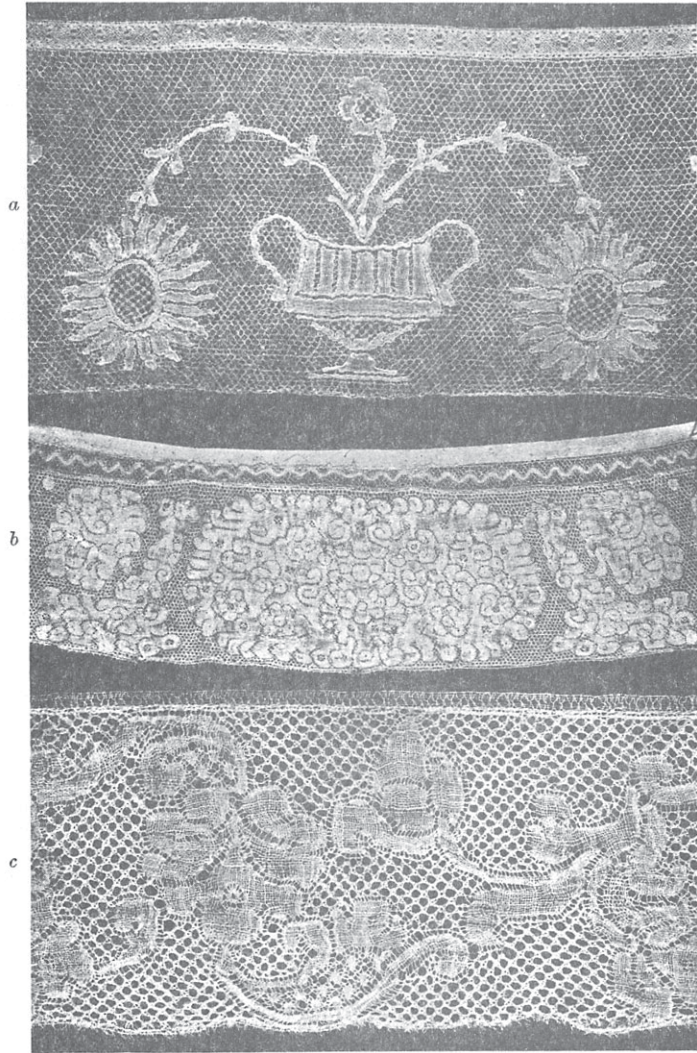


(a) FLOUNCE. Brussels Bobbin-made appliqué, on vrai réseau, XVIII Century. (Page 66.)

(b) EDGING. Mechlin Bobbin-made, XVIII Century. (Page 69.)



EDGINGS. (a) Binche Bobbin-made; early XVIII Century. (Page 68.)
(b) Tønder "Lace." Embroidery and drawn-work on muslin,
XVIII Century. (Page 77.)

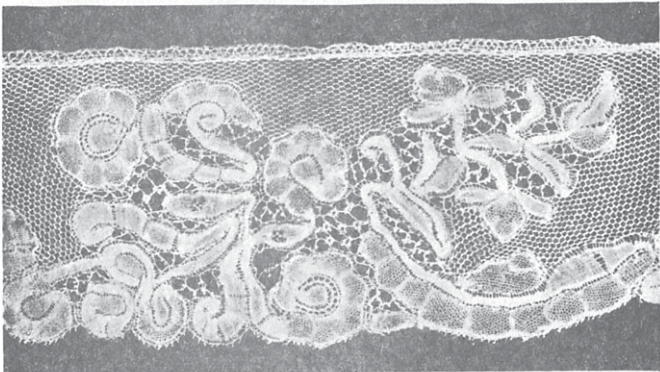
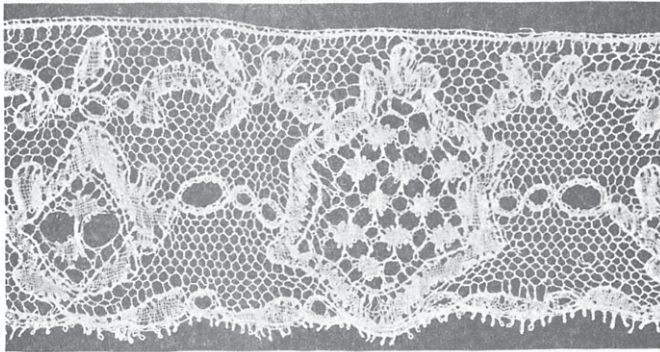
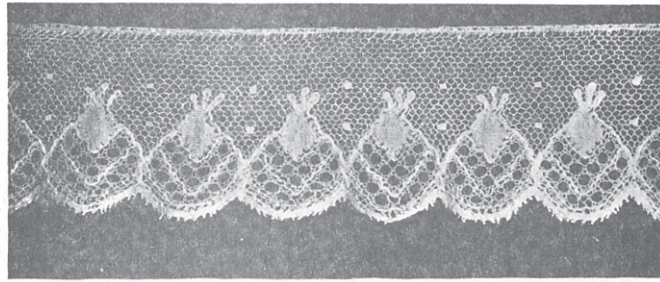




SAMPLER. Cut and drawn work, English, 1648. (*Page 86.*)



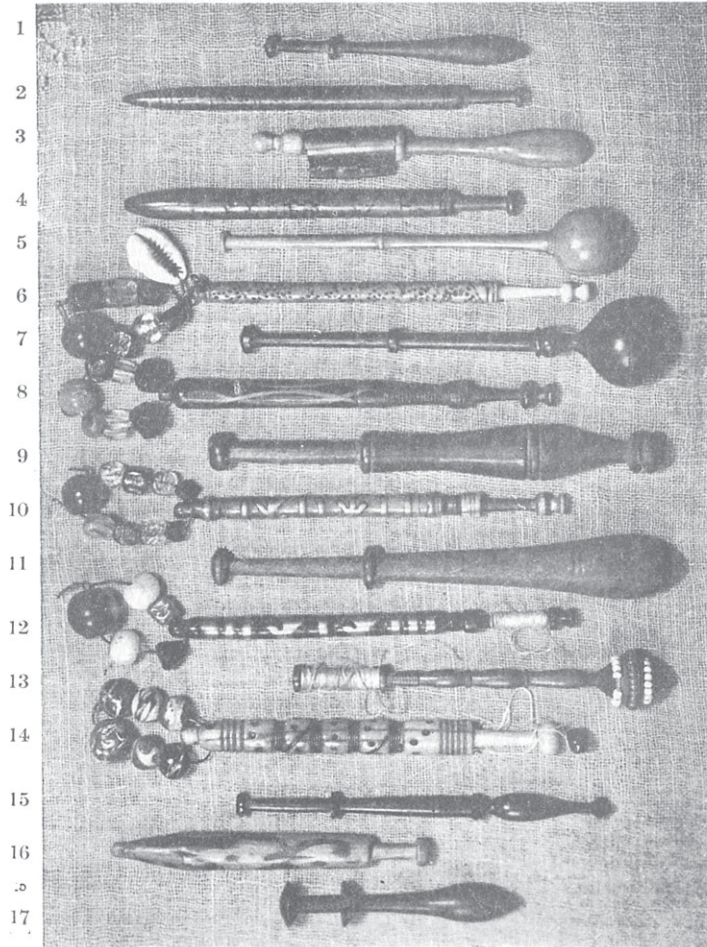
SAMPLER. Holly point and cut-work, English, 1728. (Page 88.)



EDGINGS. Bobbin-made English. (a) Bucks Baby Lace, XIX Century. (Page 95.) (b) Bucks "Point," XIX Century. (Page 94.) (c) Honiton, XVIII Century. (Page 89.)

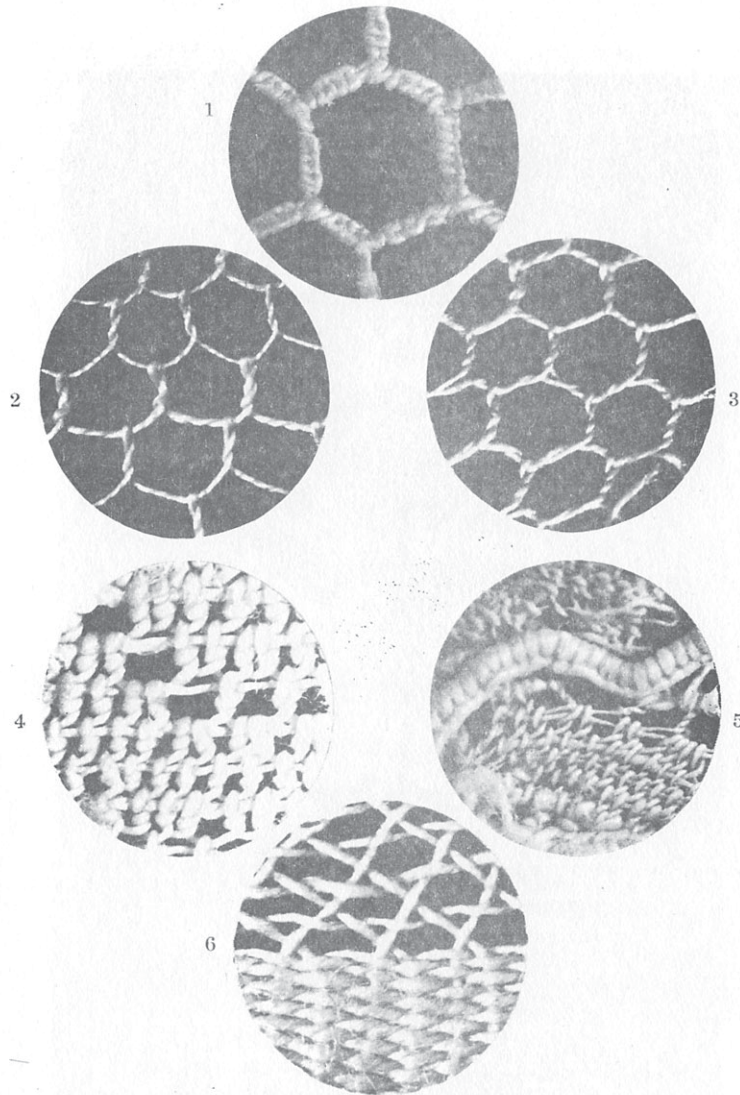


LIMERICK "LACE." Embroidered net, Irish, XIX Century. (Page 99.)



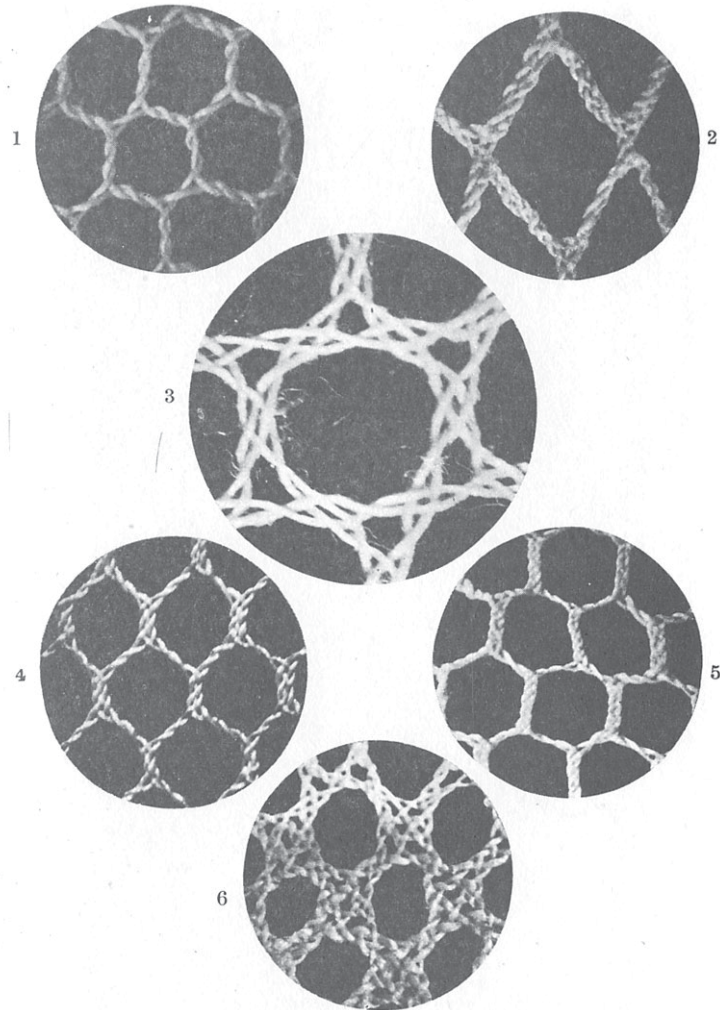
LACE BOBBINS.

- | | | | |
|-------------|--------------------------|--------------|------------------------------|
| 1 Flanders. | 5 Portugal. | 9 Malta. | 13 Denmark. |
| 2 Devon. | 6 Midlands. | 10 Midlands. | 14 Midlands. |
| 3 Auvergne. | 7 Portuga ^l . | 11 Malta. | 15 Brussels. |
| 4 Devon. | 8 Midlands. | 12 Midlands. | 16 Wilts. |
| | | | 17 Valenciennes. (Page 107.) |



NEEDLEPOINT DETAILS. (Page 122.)

- | | | |
|-------------|----------------|----------------------|
| 1 Argentan. | 3 Alençon. | 5 Alençon Toilé. |
| 2 Brussels. | 4 Holly Point. | 6 Bobbin Lace Toilé. |

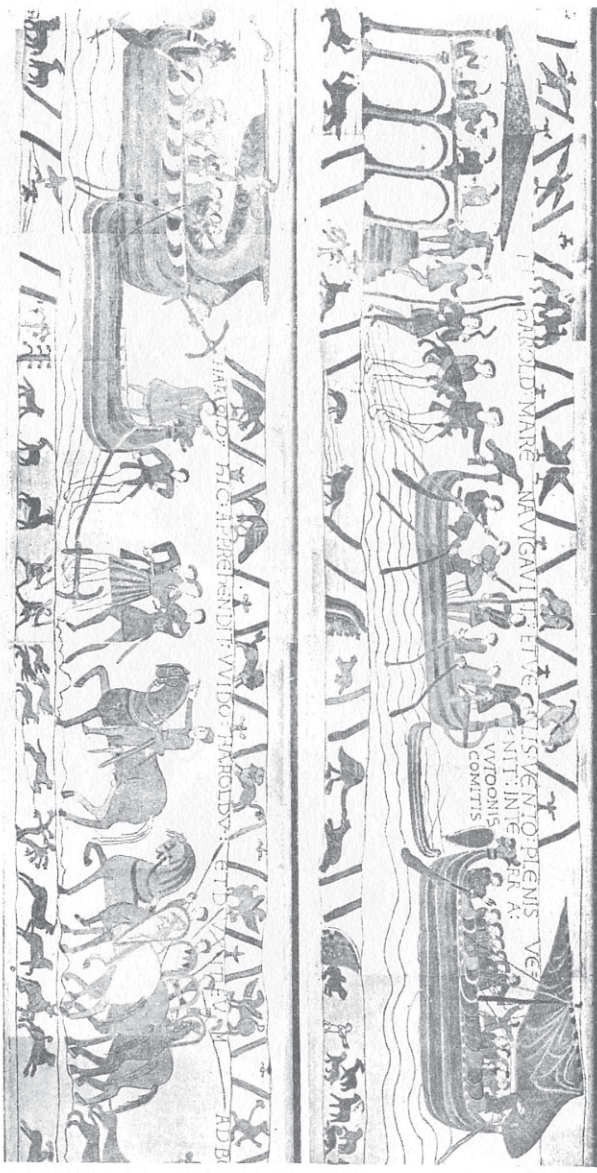


BOBBIN GROUNDS. (Page 122.)

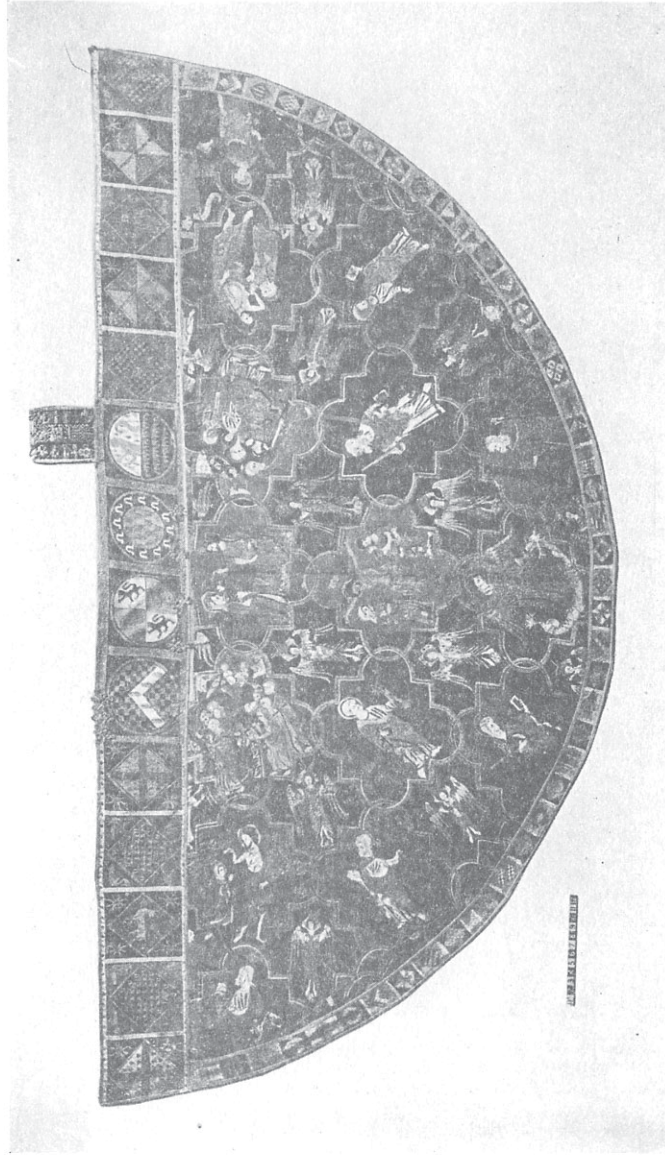
1 Lille.
2 Valenciennes.

3 Fond Chant.
4 Mechlin.

5 Brussels.
6 Cinq Trous.



Portion of The Bayeux Tapestry. Norman, XI Century. Photo by V. & A. Museum. Page 141.



THE SYON COPE. Late XIII Century, English. V. & A. Museum. (Page 147.)



PORTION OF HOOD IN BLACK WORK, edged with black and white bobbin lace. English, cir. 1600. (Pages 92, 155.)



PORTION OF A DRESS, worked in coloured silks and silver spangles on white linen. English, cir. 1600. (Page 160.)



GLOVE, embroidered with coloured silks, gold and silver thread and spangles. English, late XVI Century. V. & A. Museum.
(Page 162.)



PRAYERS OF QUEEN KATHERINE PARR. Canvas binding embroidered with coloured silks and gold and silver thread. English, *cir.* 1545. British Museum. (Page 164.)



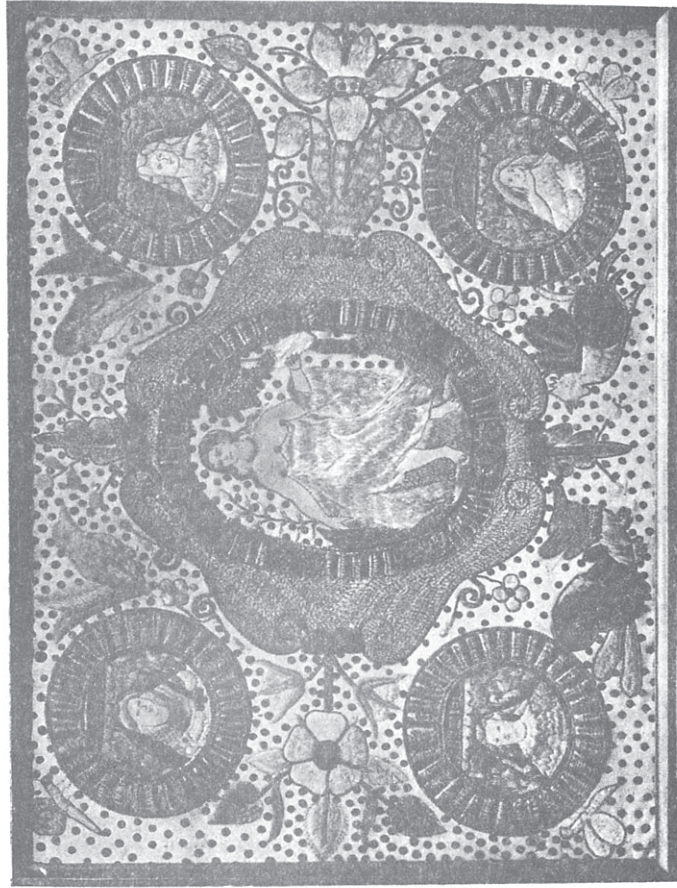
THE DAILY EXERCISE OF A CHRISTIAN. Canvas binding embroidered in silver thread and coloured silks. English, cir. 1623. British Museum. (*Page 164.*)



CASKET, embroidered in tent stitch, English, XVII Century.
V. & A. Museum. (*Page 172.*)



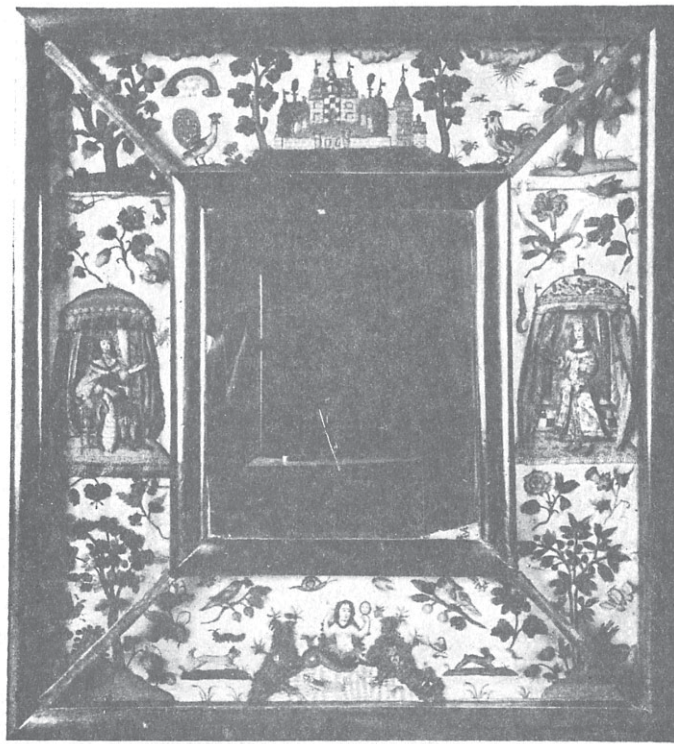
Picture, worked in tent stitch with silks on canvas ground.
English, XVII Century. (Page 172.)



PANEL, worked in flat stitches with coloured silks, silver thread and spangles on white satin. English, XVII Century. (*Page 178.*)



PICTURE in stump work representing Solomon and the Queen of Sheba.
English, XVII Century. (*Page 177.*)



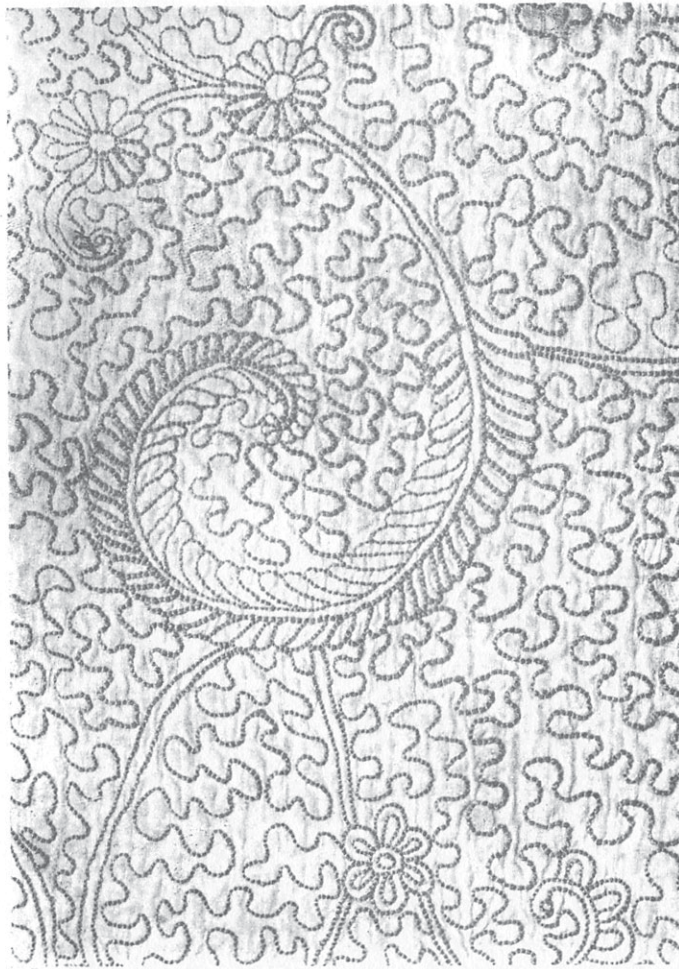
MIRROR, with stump-work border. English, XVII Century. (Page 179.)



Picture, in bead embroidery on satin. English, XVII Century. (Page 180.)



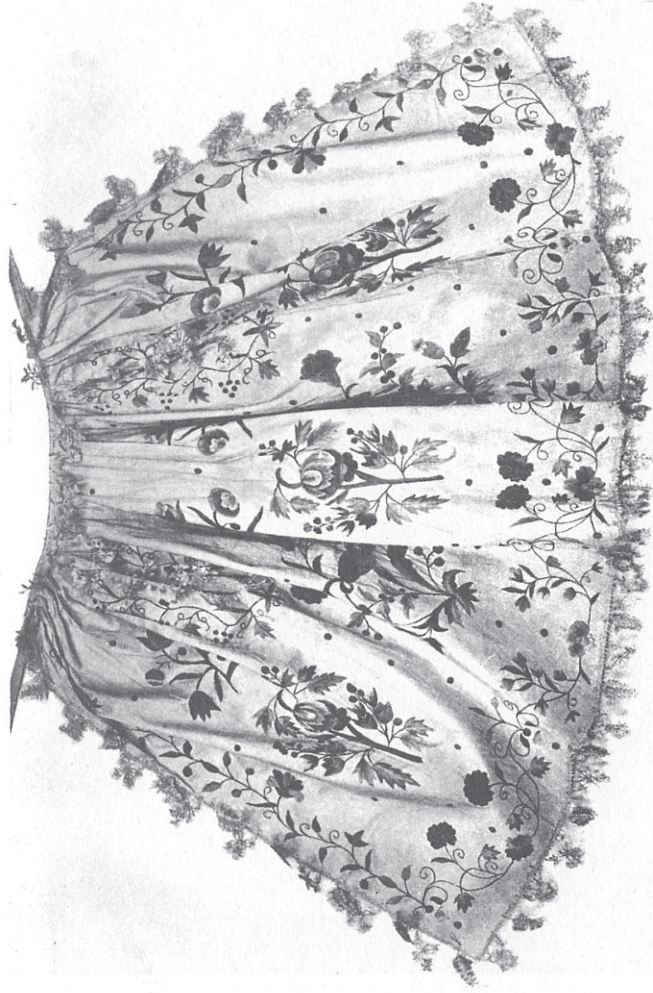
HANGING. Linen embroidered with coloured worsteds. English, temp. William and Mary. V. & A. Museum. (Page 185.)



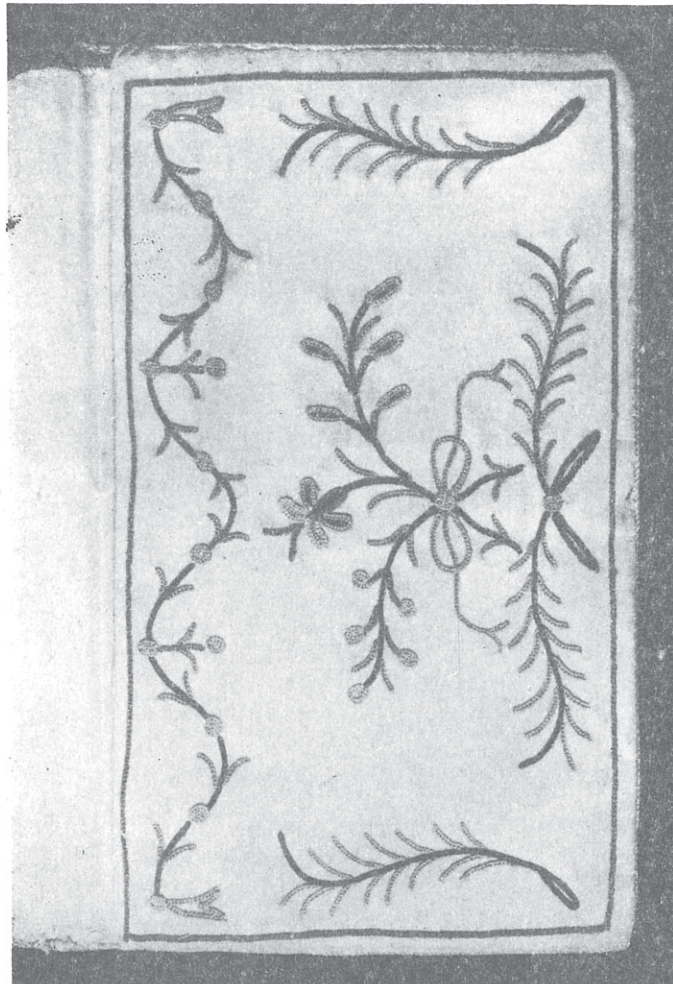
QUILTING, in back-stitch with yellow silk on white linen.
English, XVIII Century. Page 193.



White Linen WAISTCOAT quilted with white thread. English,
XVIII Century. (Page 194.)



White Silk Apron, embroidered with many coloured silks in long-and-short stitch.
English, XVIII Century. (Page 196.)



Portion of White Silk LETTER-CASE, embroidered in chain-stitch with coloured silks. English, XVIII Century. (Page 199.)



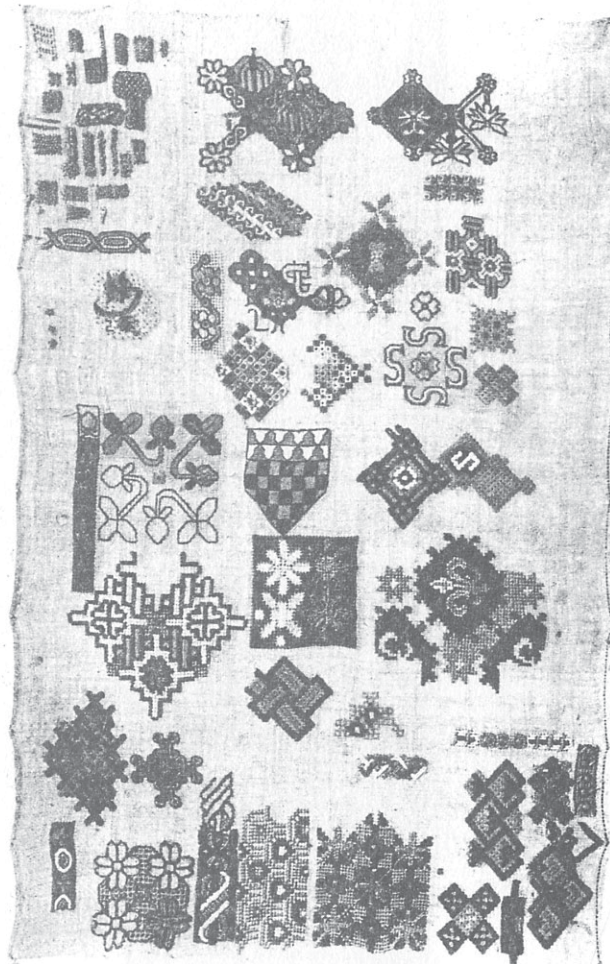
CHAIR SEAT of white satin, embroidered with chenille and silks of various colours.
French, XVIII Century. V. & A. Museum. (*Page 202.*)



PICTURE, partly painted in water colour, partly embroidered on white silk ground. English, XVIII Century. (Page 205.)



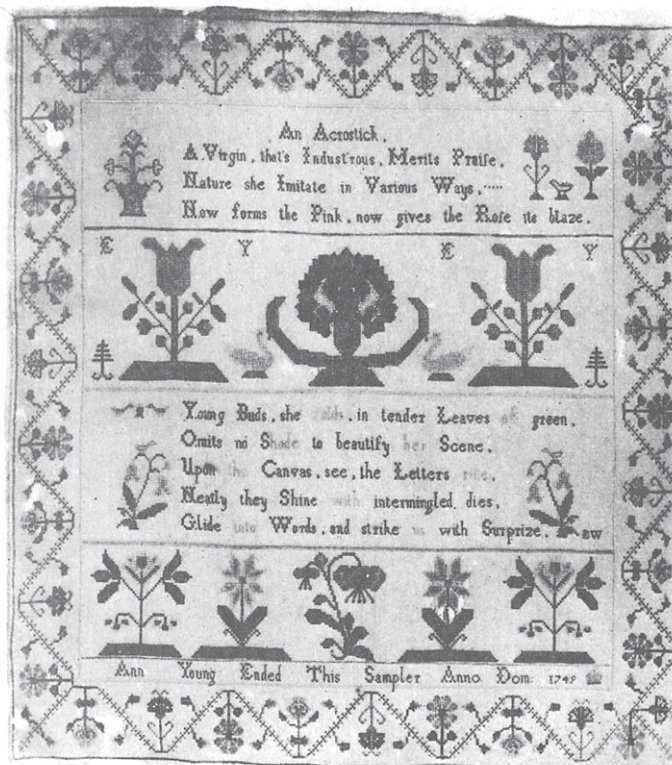
PICTURE, embroidered with black and white silks on white silk ground. English, dated 1797. (*Page 206.*)



SAMPLER, worked with coloured silks and gold and silver thread on brownish linen. English, early XVII Century. (Page 214.)



SAMPLER, worked with coloured silks and white thread on unbleached linen. English, 1669. (Page 217.)



SAMPLER, with border, 1749. (Page 220.)