



SAMPLER. Darning in plain and damask patterns, flowers also darned. (Page 223.)

sewn on in patterns. Gold thread was largely used also, but it seems probable that this was mainly introduced in the weaving rather than worked in with the needle, but the difficulty of determining whether the wonderful things described by Byzantine as well as other writers were really woven or embroidered is almost insuperable. In any case, however, this early work could not have been very fine, the clumsiness of the needles, which were made at first of bone or box-wood and then of metal, rendering delicacy of stitchery out of the question. A remarkable example of late Byzantine embroidery was found in the tomb of Gunther, Bishop of Ratisbon, who died in 1062, the work itself, however, dating from the seventh century. The subject of this curious piece is the Emperor Constantine as master of the Universe mounted on a white horse and receiving homage from the East and West personified as Rome and Constantinople, represented as two queens wearing mural crowns and offering the Emperor a helmet on the one hand and a crown of peace on the other. The style of design strongly resembles that of the celebrated Byzantine mosaics.

From the fifth century A. D. onwards much embroidery was worked in France for the use and embellishment of the churches as well as brought by Greek merchants for the same purpose. Whenever a great church with its monastery was built there sprang up a colony of skilled workers. Hangings, mortuary cloths and vestments of all kinds were wrought on linen with worsteds, silks or heavy gold thread. The stitches mostly used were simple satin-stitch, or long-and-short stitch supposed to be the "opus plumarium," so called by reason of its producing the effect of a bird's plumage, which was reintroduced to English

needlewomen in the revival of embroidery of the late 'seventies of last century under the translated name of feather-stitch. A great deal of the gold thread was couched as it was too thick to pass through the linen ; that is to say, it was laid flat on the stuff, two or more threads side by side, horizontally, vertically or diagonally across the design and held in place by short crossing stitches of silk often arranged to produce diaper patterns. This gold laid-work or couching has continued to be an important feature of ecclesiastical embroidery throughout the centuries down to the present day. As time went on, vestments came to be more and more elaborately ornamented with needlework, the mitres, gloves and shoes of the bishops ; the copes with their hoods or pluvials, the chasubles, maniples and dalmatics of the clergy in general were all richly adorned with embroidery in silk and gold and silver thread often combined with plates and strips of beaten gold and precious stones. Practically there are no existing examples of such work older than the eighth century, and written records alone must be depended on for any information concerning it, but there are enough specimens dating from the time of Charlemagne (767-814) extant, to enable the collector who is also something of a student of the history of embroidery, to follow its development. The great Emperor himself had a great love for gorgeous needlework, and his garments, especially those worn on state occasions, were covered with the most splendid of embroidery in gold and jewels, as is described in his life, " Vita Karolis Imperatoris " by a contemporary monk, Eginhard, Abbot of Seligenstadt. Charlemagne's mother, Bertha of the Big Feet, was a skilled needlewoman herself ; the princesses, her daughters, equalled her in the art, while St. Giselle,

Bertha's sister, founded convents in Provence and Aquitaine, where much fine embroidery was produced. Preserved in the Cathedral of St. Etienne at Metz is a cope which is said to have been originally the imperial mantle of Charlemagne. It is of red silk embroidered in colours and gold, with a palm-tree, spread eagles, serpents and strange beasts of a distinctly Oriental type. It is nearly semicircular and about $3\frac{1}{2}$ yards in diameter. There is a coloured illustration of it in Hottenroth, "Le Costume, nouvelle série." In the Treasury at St. Denis are sandals or slippers said to have belonged to the Emperor which are covered with rich embroidery, and there is a so-called dalmatic of Charlemagne in the Vatican. Concerning this, however, there has been much controversy. It was formerly regarded as an example of Gothic work of the thirteenth century; but it is now considered to be Greek of the eighth century, and is possibly actually the dalmatic worn by the Emperor when he sang the Gospel at High Mass at his coronation by Pope Leo III, although the work is singularly fine for so early a date. On the front of the dalmatic, which is of blue silk semé with crosses, is embroidered Christ in Glory, with saints and angels below, while on the back is the Transfiguration. The whole has been extensively but very cleverly repaired and the effect is still beautiful.

The period has now been reached when the art of needlework began to be successfully practised in England under the Anglo-Saxons, and at this point a new chapter may fittingly begin.

CHAPTER XV

FROM 900 TO 1500

THERE is no doubt that the art of embroidery began to develop in England not very long after the conversion of the Anglo-Saxons to Christianity. Early in the eighth century Aldhelm, bishop and church builder, records the skill of English embroiderers ; and not many years later it was found necessary to reprove nuns in general for being fonder of embroidery and weaving than of the singing of psalms and the reading of devout books. And although the greater part of Anglo-Saxon needlework was executed in religious houses for ecclesiastical purposes, a considerable amount was done by secular women of all ranks, above that of peasants, for household or personal use. The dress of both sexes was simple ; that of a man of the upper classes consisted of short breeches, a close fitting cloth tunic reaching to the knees, with a belt of the same material ; which, together with the edge of the tunic and the wristbands of the long tight sleeves, were embroidered either with worsted or gold thread according to the rank of the wearer. Over this tunic was worn either a short cloak reaching barely to the knees, or a long and wide one draped round the body after the fashion of a Roman toga. The cloaks, whether large or small, were frequently embroidered in a similar style

to the tunic, that is to say, with small crosses or circles surrounded by dots or rays, either powdered all over the garment, or arranged to form borders. The costume of an Anglo-Saxon lady was a long wide-skirted dress with tight-fitting sleeves, over which was sometimes worn a super-tunic with open sleeves. The indoor head-dress was a coverchief, and for outdoor wear an ample hooded cloak was donned, all these garments being embroidered in the same way as the tunic and cloak of a man. Such costumes, male and female, are depicted in the Cottonian and Harleian MSS., but of the garments themselves nothing tangible remains; unless it be in the fragments of those copes and altar-hangings which once formed the cloaks of some royal or noble Anglo-Saxon who gave or bequeathed them to the Church according to a custom frequently observed at that period. Thus King Edgar (956-978) presented to the monks of Ely a mantle for conversion into a cope, and Witlaf, King of Mercia, bestowed his coronation robe of rich silk worked with golden apples to the Abbey of Croyland, which was fortunate enough to possess also vestments of silk embroidered with gold eagles, the gift of King Canute, and hangings equally gorgeous given by the Abbot Egebric. It is, however, unlikely that these last ever formed part of the personal belongings of their donors.

Of the few, the very few, fragments that remain of all the splendid church embroideries produced in England during the Anglo-Saxon period, the most famous are the stole and maniple found in the year 1826 in the tomb of St. Cuthbert in Durham Cathedral. These time-worn relics are all that are left of the richly worked gifts, which included two chasubles, a stole and maniple, altar-cloths, hangings and other

things, made by King Athelstan to the shrine of St. Cuthbert at Chester-le-Street in 934. The maniple and stole, both imperfect, which are at Durham, are of linen embroidered with red, green, blue and purple silks and gold thread, the lining being silk. In the centre of the stole is the Agnus Dei, with figures of the prophets on either side. These are much mutilated. In the middle of the maniple is represented the Hand of God issuing from the sky, with St. Sixtus and St. Lawrence on the right, and St. Gregory and St. Peter the Deacon on the left. Portions of embroidered inscriptions on both stole and maniple are still decipherable, and those on the reverse sides record that the stole and maniple were caused to be made for Bishop Fridestan by order of Queen Aelfflaeda, the wife of Edward the Elder. Her marriage took place in 900 and she died in 916, and Bishop Fridestan held the See of Winchester from 905 to 931. How vestments, worked for a bishop of Winchester, got as far north as Durham appears something of a puzzle at first glance; but a clue may be found in the fact that King Athelstan, who gave the embroideries to the shrine at Chester-le-Street when he visited it in 934, was the stepson of Queen Aelfflaeda. She probably died while the vestments were still unfinished, and the king for some reason gave them to St. Cuthbert's shrine instead of to the Bishop. They were removed with the body to Durham in the middle of the tenth century. The fineness of the embroidery of these relics testifies to the skill of the English workers, who, however, were not to reach the zenith of their fame for another three hundred years.

The development of the art of embroidery in England was entirely unaffected by the Norman Conquest. Indeed the invaders could teach the Anglo-Saxons

nothing in the way of needlework ; on the contrary, they were amazed, according to William the Conqueror's chaplain, William of Poitu, at the splendour of the embroidery executed by the English. The coronation robe of William himself was of Saxon work, and that its beauty was equally appreciated by Queen Matilda is suggested by the bequest by her will, dated the year of her death, 1083, to the Abbey of the Holy Trinity, Caen, of "my tunic worked at Winchester by Alderet's wife, and the mantle embroidered in gold which is in my chamber, to make a cope," another instance, it may be noted in passing, of secular garments being bequeathed for ecclesiastical purposes. If indeed the Bayeux Tapestry is to be taken as a typical example of the needlework executed by the Norman ladies at the time of the Conquest, their immense inferiority to the Anglo-Saxon embroiderers of the period is obvious ; for the crudity of the drawing, the entire lack of proportion and perspective, and of light and shade, the coarseness of the stitchery and the arbitrary use of the few colours employed in this world-famous piece, make it as unsatisfactory as a work of art, as it is interesting as a unique historic document made with the needle instead of the pen.

The Bayeux Tapestry is not, of course, tapestry at all, as it is wrought with the needle, not woven in the loom, but the name has at any rate the sanction of long usage. The so-called tapestry consists of a strip of coarse linen, now brownish in colour, over 230 feet long and about 18 inches in width, and is divided into seventy-two panels or compartments, in each of which is worked an incident in the history of the conquest of England, ending with the death of King Harold and the rout of the English. The embroidery is executed in harsh worsted, strands of

which are laid on the linen and couched down, the faces, hands and legs (when bare) of the 623 persons (all male but three) represented being simply outlined. Above each division is an explanatory inscription in Latin, and at the top and bottom are narrow borders worked with designs representing some of Æsop's fables, scenes of husbandry and divers strange birds and beasts.

The earliest mention of the Bayeux Tapestry is in an inventory of the ornaments of the Cathedral of Bayeux dated 1476, in which it is described as "Une tente très longue et étroite de telle à broderie de ymages et escripteaulx faisans representation du conquest d'Angleterre, laquelle est tendue environ la nef de l'église le jour et par les octaves des Reliques." In 1562 the tapestry had a narrow escape from destruction when the Cathedral was sacked by the Calvinists; it escaped injury probably because it was removed to some place of concealment, but from this date for nearly 230 years nothing is heard of it, and it seems to have been entirely forgotten by the outer world. In 1724, however, M. Lancelot, a member of the Académie des Inscriptions became the possessor of an unidentified drawing of a portion of it, which so aroused his interest that he eventually set on foot enquiries in the hope of discovering what the drawing represented—whether a bas-relief, a fresco or stained glass—and where it was. M. Lancelot's search was entirely without result, but the paper he had written on the subject having been read by Father Montfaucon, a Benedictine of Saint Maur, the latter became so convinced of the antiquarian value of the original of the drawing, that he made independent investigations, which led to the discovery that the sketch represented a portion of the tapestry so long lost

sight of. Father Montfaucon sent a draughtsman to Bayeux to make a drawing of the embroidery, and published engravings from it—which were anything but accurate as it turned out—together with a commentary in his “*Monumens de la Monarchie Française*” in 1730. At this time the tapestry was in two pieces, but these were afterwards joined together. Universal interest was excited by Father Montfaucon’s discovery, an interest which has been maintained up to this time, so that it seems to be extremely unlikely that this wonderful piece of history in needlework will ever again be allowed to fall into obscurity.

In 1792 it had another hair-breadth ’scape; for in that year it was commandeered to make an improvised tilt for a military wagon, and was only rescued by the exertions of the Commissary of Police, M. le Forestier, who contrived to furnish some material better suited to such a purpose, carried off the precious tapestry and stored it temporarily in his house. Two years later it again ran considerable risk of being destroyed, this time at the hands of a revolutionary mob, but it was now in charge of a Commission for the protection of works of art in the district of Bayeux, and the Commissioners deposited it in a hiding-place, the secret of which was well kept. In 1803 the tapestry was taken to Paris by order of Napoleon, and there exhibited for a year. So much interest was taken in it, that the Parisians were unwilling to part with it; but in spite of some opposition it was returned to Bayeux, where it was taken charge of by the Municipal Council, in whose possession it still remains, having never been returned to the Cathedral. For many years the tapestry was exhibited in the Hôtel de Ville mounted on rollers in a barbarously destructive manner, but happily it was rescued from

this perilous position in 1842, when it was removed to a special building and mounted under glass.

It used to be generally accepted that the Bayeux Tapestry was worked by the wife of the Conqueror, Queen Matilda and her ladies; that it was indeed, to quote the Countess of Wilton ("Art of Needlework," 1840), "the proud tribute of a fond and affectionate wife, glorying in her husband's glory, and proud of emblazoning his deeds." But unfortunately this pretty story has no foundation in fact. It seems to have been known by the authorities of the Cathedral as "*La Grande Telle du Conquest d'Angleterre*," but when discovered by Father Montfaucon it was called in Bayeux "*La Toilette du Duc Guillaume*," and there was some kind of a legend that it was worked by the direction of Queen Matilda. This was the germ of an attribution which was not definitely made until the tapestry was shown in Paris in 1803, when it was officially described as "*la tapisserie brodée par la Reine Mathilde, épouse de Guillaume le Conquérant*." It was not long, however, before archæologists began to throw doubt on this version of its origin; for as early as 1812, the Abbé de la Rue, Professor of History in the Academy of Caen, published a monograph in which he endeavoured to prove that the tapestry was the work of the Empress Matilda, the daughter of Henry I, who married in 1127 Geoffrey Plantagenet, as her second husband. Mr. F. R. Fowke, to whose book "*The Bayeux Tapestry*," one of the best of the many written on the subject, the writer is indebted for most of the information given here, thinks that the work was executed to the order of Odo, Bishop of Bayeux. Mr. Hilaire Belloc, whose admirably illustrated volume, "*The Book of the Bayeux Tapestry*," was published in 1914, dismisses

the Queen Matilda story as "the guesswork of an antiquarian don," and gives what appear to be fairly convincing reasons for concluding that the tapestry was executed "certainly later than 1140; almost certainly later than 1150, and probably as late as 1160." He bases his conclusions on the evidence of dress, accoutrements and armorial bearings or badges, and on the fact that the chain of incidents represented in the tapestry follow tolerably closely the Roman de Rou written by the Chronicler and Poet Wace about 1160. It would seem, however, that as Wace was a Prebendary of Bayeux, his poem may have been influenced by the pre-existent tapestry.

In 1871 the Lords of the Committee of the Council of Education obtained permission from the Municipal Council of Bayeux to have the tapestry photographed. In spite of many technical difficulties, this was carried out successfully, and one of the enlarged reproductions made from negatives then obtained, and correctly coloured, is in the Victoria and Albert Museum. From this the illustration given in Plate (25) is taken. The scene here depicted is explained by the legend "Hic Harold mare navigavit et velis vento plenis venit in terra Widonis Comitis;" i.e. : Here Harold sailed the sea and with wind-full sails came to Count Guy's land. Men are embarking hawk and hounds, while a man on the steps calls to the rest of the party who are still drinking in an upper chamber. The larger vessel is shown making sail, the sailors attending to their various duties, directed by the master who is steering with an oar. The main body of men seem to be seated and have fixed their shields overlapping along the top of the bulwarks, ready in case of attack.

Of English needlework of the twelfth century very little is known. The chasuble and mitre pre-

served in Sens Cathedral are said to have belonged to Archbishop Thomas à Becket, murdered in 1170, but they are doubtfully English, and the same must be said of the mitre at Munich, embroidered with the martyrdom of Thomas à Becket on one side and that of St. Stephen on the other. On the other hand some fragments of vestments found in 1870 at Worcester in a stone coffin, which was probably that of Bishop William de Blois, who held the See from 1218 to 1236, are certainly English and may be assigned with some degree of confidence to the twelfth century. The embroidery is worked in gold thread and silks on a ground of silk which was probably once red. Some shreds of embroidered vestments of the thirteenth century were found in 1861, in the tomb of another Bishop of Worcester, Walter de Cantelupe, the successor of William de Blois. Of the very few other examples of twelfth century work are the sandals and buskins of an archbishop which were found in a tomb, probably that of Hubert Walter (1193-1205) in Canterbury Cathedral some years ago. They are of silk with embroidery in gold and silver thread.

By the middle of the thirteenth century English ecclesiastical embroidery had become famous on the Continent by reason of its immense superiority over that produced by the workers of Spain, France and Italy. According to Matthew Paris, Pope Innocent IV (1246), noticing the beauty of the orphreys on the copes worn by some of the great dignitaries of the Church, asked whence they came. On learning they were of English origin, he exclaimed, "Truly England is our garden of delight; in sooth it is a well inexhaustible, and where there is much abundance from thence much may be extracted." Orders were thereupon dispatched to the heads of the Cistercian Order

in England to obtain vestments of English embroidery for the Papal Choir. From this time onwards to the end of the fourteenth century English embroidery was exported in ever increasing quantity, and not only do the records and inventories of foreign churches bear ample witness to this, but there are still actually existing in their treasuries magnificent vestments of undoubtedly English origin. Among the numerous richly embroidered vestments belonging to the Cathedral of Anagni, near Rome, are some of these, and in the Basilica of St. John Lateran, Rome, is the cope called St. Sylvester's (it had nothing to do with the saint personally, but was dedicated to him), which is English of the thirteenth century. The embroidery of this cope represents scenes from the lives of Christ and of the Virgin Mary, and of the martyrdom of Saints, worked under canopies supported by pillars formed of twisted vine stems, with birds within octagons as capitals, and angels with musical instruments above in the spandrels. The ground of this fine cope, the border of which has unfortunately vanished, is executed entirely in gold. In the Civic Museum at Bologna there is a cope of English work which in certain points of design and execution resembles that of St. Sylvester, but the arcading, or series of canopies, differs in outline and the subjects are all taken from the history of Our Lord, with one exception; this is the martyrdom of St. Thomas à Becket. Other copes of English origin and of the thirteenth and early fourteenth centuries remain at St. Bertrand de Comminges in the Department of Var (two specimens), Toledo, Madrid (this cope was formerly in the Daroca College) and at Pienza. The cope from Ascoli, too, which was purchased by the late Mr. Pierpont Morgan and afterwards restored by him as a gift

to the Italian Government, has also all the distinctive characteristics of English embroidery of the thirteenth century. These characteristics, as described by Mr. Kendrick in "English Embroidery," are: (1) The working of the faces in spiral lines starting from the centre of the cheek, the rounded effect produced being accentuated by pressing up the embroidery from the back by means of a knobbed metal rod made hot; (2) the shaven upper lips of the bearded men; (3) the remarkably high and broad foreheads of the figures; (4) the introduction into the design of the winged seraph on the wheel, from the Vision of Ezekiel; of birds within the spandrels of the arcading; vine, oak and ivy foliage, leopards' heads with protruding tongues and foliated lions' masks. Mr. Kendrick adds "that no monopoly can be claimed for some of the characteristics among them—such as the seraph or the vine foliage—but where a combination of them is found, it is fairly safe to conclude that the work is English."

The spirally worked split-stitch mentioned as specially distinguishing English ecclesiastical embroidery of the thirteenth century was considered by a distinguished authority on the subject, the late Canon Rock, to be the "opus Anglicum," or "Anglicanum" of contemporary MSS. He was, moreover, of opinion that "opus plumarium" was long-and-short stitch; "opus consutum," applied embroidery; and "opus pulvinarium," cushion stitch, his conclusions being based, in the main, on information derived from Dugdale's "History of St. Paul's," and certain entries in inventories. But as a matter of fact the whole subject of the nomenclature of stitches is wrapped in obscurity, and the correctness of Dr. Rock's inferences is now regarded as doubtful. In the course of centuries,

stitches have been re-discovered, re-invented and re-christened over and over again, until almost every one is, or has been, known by several entirely different names. There are in existence long lists of stitches given by old writers, some of the names in which are familiar enough to the workers of to-day, but in the majority of instances it is practically certain that the modern stitch has no resemblance to that similarly entitled three or four hundred years ago. Furthermore, as Mr. Lewis F. Day writes in "Art in Needlework," "when this confusion is complicated by the invention of a new name for every conceivable combination of thread strokes, or for each slightest variation upon an old stitch, and even for a stitch worked from left to right, instead of from right to left, the task of reducing them to order seems almost hopeless."

Of the early English ecclesiastical embroidery still in existence in the country of its origin, the most celebrated is the Syon cope, which after passing through many vicissitudes, is now housed in the Victoria and Albert Museum. The following is a summary of its story: In 1414 a monastery was built and endowed by Henry V at Isleworth for nuns of the Order of St. Bridget, and given the name of Syon. This religious house had a staunch lay friend in the person of Master Thomas Graunt, an official of one of the Ecclesiastical Courts, and in the records of the Syon Monastery (now in the British Museum) mention is made of rich gifts received from him, of which the cope is one. It is, however, of the end of the thirteenth century, so had been in existence for over a hundred years before the house at Isleworth, but nothing is known of its earlier history. Some authorities infer that as the shields of arms which form the design of the orphreys are those of Warwick-

shire families, the cope was probably worked in a convent at Coventry; but as the orphreys are of later date by about half a century than the cope itself, and were obviously added as a repair, this conclusion does not seem to be altogether satisfactory. When on the dissolution of the monasteries the Syon nuns fled from England, they took the cope with them, and bore it safely throughout their long wanderings through Flanders, France and Portugal. Eventually they settled in Lisbon, where their ill-luck pursued them, for their convent was twice wrecked by earthquake. In 1830 the community and the cope returned to England, and thirty-four years later this splendid vestment became the property of the nation for what now seems the absurdly small price of £110. The foundation material of the cope is linen canvas, but of it nothing is visible, the whole surface being entirely covered with a design of interlacing barbed quatrefoils grounded with a chevron pattern in red and green silks alternately and outlined with gold. The spaces between the quatrefoils are all grounded in green, and in each is worked a six-winged seraph on a wheel. In the quatrefoils are represented Christ Enthroned extending His right hand in benediction to his mother, who is seated on a throne beside him; the Crucifixion; St. Michael overcoming Satan; the death and burial of the Virgin Mary; Christ with Mary Magdalene in the garden; Christ overcoming the unbelief of St. Thomas; and in the remaining quatrefoils are the Apostles. The faces are worked in the spiral split-stitch, to which reference has already been made as a characteristic of English embroidery of the period. The draperies are worked in split, chain and long-and-short stitch, the chevron patterns filling the spaces between the quatrefoils are done in the

short upright stitches, which centuries later came to be known as cushion stitches, and a peculiar feature of the work is the way in which bundles or hanks of thread are laid at the *back* of the linen and held in place by some of the embroidery stitches being passed over them. This padding gives solidity to the work, and has probably rendered it more durable. The cope is illustrated in Plate 26.

One of the most interesting examples in England of early fourteenth-century Church work is the altar-frontal at Steeple Aston, in Oxfordshire. This has been made out of a cope and has, of course, been shockingly mutilated in the process. The ground is silk, now of a dull cream colour, and on it are embroidered the Martyrdom of Saints within interlacing ivy and oak foliage springing from foliated masks. Heraldic lions of a very quaint type with protruding tongues, are introduced in the design, and in the orphreys, now placed at the ends of the altar-frontal, are angels mounted on horseback and playing divers musical instruments. A large portion of the embroidery is carried out with gold thread and cords, the rest being worked in soft silks of various colours.

A decline in the quality of the ecclesiastical embroidery produced in England set in about the middle of the fourteenth century. The designs became clumsier and less well balanced, the figures lost their grace and there was a marked falling off in the actual stitchery, the flesh, in particular, being worked with much less care. It is worthy of note that there was a corresponding deterioration in the art of illuminating MSS, during the same period.

Things began to improve early in the fifteenth century, and towards the end of it some very fine examples of embroidery were produced. The style

of the work executed after the revival, however, varied markedly from that of the period prior to the commencement of the decline. Instead of linen or canvas as a ground material, velvet or silk damask was used, and the series or tiers of rounds, quatrefoils or arcadings enclosing scenes or single figures, were replaced by a central subject, such as Christ Enthroned, the Assumption of the Virgin, or the Crucifixion, surrounded by detached devices, among which the winged seraph on a wheel frequently appeared. Spangles were often introduced as well as a great deal of gold-thread work, this being of a very light type compared with the massive embroidery of the two preceding centuries. A very fine cope of about 1500, in the Victoria and Albert Museum, exemplifies this alteration in style. The material is purple velvet, and the central subject is the Assumption, with Tudor roses, fleurs-de-lis and six-winged seraphs as ground devices.

Scattered throughout the churches of England, sometimes in remote villages, are, or were, until a comparatively recent date, many examples of fifteenth-century embroidery. At Baunton, Gloucestershire, was an interesting altar-frontal of alternate stripes of red and yellow silk, over which double-headed eagles were worked at regular intervals. In the centre were the Rood with St. Mary and St. John, and below was a very curious rebus. "An eagle rising grips by the back a white ass, below the ass is a golden barrel or tun from the bung-hole of which issue two seeded or flowering branches. The most likely solution of this rebus is that it stands for the name of the donor, one John As(h)burton, the eagle standing for John, and the plant growing out of the tun being intended for burs. . . ." ("English Church Furniture," by

J. Charles Cox, LL.D., and Alfred Harvey, M.B.). This frontal is still in existence but in a private collection.

Chipping Campden, in Gloucestershire, quaintest and most picturesque of towns, possesses not only a fine cope of red velvet powdered with gold stars and having orphreys embroidered with eight saints under canopies, but a pair of altar-frontals worked with the Annunciation and the Assumption in white silk damask. One of the frontals was intended to hang before the altar, and the other at the back as a reredos, and it is believed that these at Chipping Campden are the only perfect pair of this date—*circa* 1500—remaining in England.

Of other specimens of old embroideries remaining in English churches, a list is given in Appendix A.

Of the secular embroideries of the thirteenth, fourteenth and fifteenth centuries nothing remains except some tattered scraps, such as the surcoat of Edward the Black Prince which hangs above his tomb at Canterbury, but there is plenty of evidence that needlework was more or less extensively applied to the ornamentation of both clothes and household furniture during the whole of the period named. The domestic accounts of royal and noble personages show that paid embroiderers formed part of their establishments, in the wills and inventories are many records of embroidered garments, mantles and tunics and hoods, as well as wall-hangings, carpets and beds, and if further proof is needed, there are the various sumptuary laws forbidding the wearing of embroidery by persons below a certain rank.

Hangings to cover the bare stone walls were almost a necessity in those days, and in the houses of the wealthy these were often of velvet decorated with

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coats-of-arms, mottoes and badges in heavy gold thread, which were probably worked on linen and applied to the ground material. Humbler folk contented themselves with hangings of linen canvas, or coarse woollen stuff, embroidered with worsted. A monk of Chester describes in the fifteenth century a large hall hung with English needlework with the story of "Adam, Noe and his shyppe," the twelve sons of Jacob and the plagues of Egypt ("Old English Embroidery," by F. and H. Marshall).

The bed-hangings were very important items in the furnishing of a great house, and very sumptuous some of the sets must have been, if the description in wills and inventories is even moderately accurate. Edward the Black Prince's widow bequeathed to her son Richard II a "bed of red velvet embroidered with feathers of silver, and heads of leopards of gold with boughs and leayes issuing out of their mouths." This must have been gorgeous, but more attractive still, perhaps, is the description of the bed of black satin embroidered with white lions and gold roses, which the Earl of March bequeaths in 1380. There are records in other wills of beds embroidered "with gold swans with branches and flowers of divers colours," with "woodbine flowers of silver" on red and black silk, and with fetherlocks on black velvet.

Handsome as all these embroideries must have been, the great period of secular needlework was yet to come, beginning as it did with the early years of the sixteenth century and lasting until the reign of the first Stuart King.

CHAPTER XVI

FROM 1500 TO 1625

DURING the first years of the sixteenth century no radical change occurred in the characteristics of English embroidery, whether secular or ecclesiastical. It is said, apparently with some reason, that during this period a number of French embroiderers were employed in England, but if so, the work of the time shows no sign of foreign influence, although imported stuffs, velvets, silks, tissues and brocades were increasingly used for the ground of embroideries, especially after the accession of Henry VIII to the throne.

There is in the Victoria and Albert Museum an altar-frontal, or, as Mr. Kendrick describes it, a panel, of the early part of the sixteenth century, of crimson velvet, embroidered with a figure of St. Katherine of Alexandria holding a book and a sword. The wheel of her martyrdom is in front of her, and behind her is a figure of her enemy, the Emperor Maximin who was responsible for her death. The embroidery is worked in couched gold thread and coloured silks, and formal groups of English flowering plants surround the figures. The work has been applied to a new ground.

In the same museum there is also a chasuble, which was together with two others formerly at Hexham,

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of black velvet with orphreys of crimson velvet. It is embroidered with angels blowing trumpets and holding scrolls with the inscriptions "Surgite mortui," and "Venite ad iudicium." Alternating with the angels are figures representing the dead rising from their graves, each of the subjects being surrounded by rays formed of lines of spangles.

In former days every guild or fraternity had its mortuary cloth or pall, often more than one, and in the case of the wealthier companies they were made of very costly materials and richly embroidered. Fortunately a considerable number of these palls are still in existence, the majority dating from the sixteenth century, although there are a few which may be assigned to an earlier period.

Of the seven palls now remaining of the many that once belonged to the London Companies, that of the Fishmongers is perhaps the most celebrated. According to tradition it was used at the funeral of Sir William Walworth in 1381, and this story is repeated in its description in the "Catalogue of the Special Loan Exhibition of Embroideries," held in the South Kensington Museum in 1873, and accepted by M. Lefébure in his "Embroidery and Lace." But as Mr. Alan S. Cole points out, in a note to his translation of the book in question, the arms embroidered on the pall are those of the Stock-Fishmongers and the Salt-Fishmongers united into one, having as supporters a merman in gold armour and a mermaid with a looking-glass. As the two companies were not amalgamated until 1536, the work cannot be earlier than this date. It is of course just possible that the arms are later additions, but there is nothing to suggest that this theory is likely to be correct. The material of the pall is red and gold brocade of Flemish origin; a great deal of

laid-work in gold thread is introduced into the embroidery, and a considerable part of the work is carried out in long-and-short stitch with silks. On each of the hanging portions at the ends of the pall is the figure of St. Peter, seated, holding the keys of Heaven, and on either side an angel swinging a censer, while in the middle of the longer pendent panels the saint is represented receiving the keys from Christ. This centre design is flanked by the arms of the Company as already described.

The Vintners' Company has a very fine sixteenth-century pall of velvet and cloth of gold, elaborately embroidered with the story of St. Martin of Tours, the arms of the Company and bunches of grapes; and no fewer than three palls were presented to the Merchant Taylors' Company in 1562. The Saddlers', Brewers', Coopers', Leather-sellers' and Founders' Companies are also in possession of palls dating from the late fifteenth or early sixteenth century.

Many churches and some provincial towns own handsomely embroidered palls, and of these perhaps the one belonging to the church at Dunstable is the most celebrated. It was originally given to the Fraternity of St. John the Baptist by Henry Fayrey, who died in 1516, and its ground materials are crimson velvet and gold brocade of Florentine weaving. On its hanging panels are worked, not only the Virgin and St. John the Baptist, but many figures representing members of the Fayrey family, the arms of the Haberdashers' and Mercers' Companies and several woolpacks. The figures are all remarkable for their grace and beauty of line.

Other famous palls are at Worcester (Clothiers' Company); Norwich (St. Gregory's Church), and Sudbury, Suffolk.

An interesting type of secular embroidery, introduced at the beginning of the reign of Henry VIII, was the "Spanish black-work," which is believed on good grounds to have been brought from Spain by Katherine of Aragon. The ground of this was invariably white linen, and the work was carried out in black silk, either alone or combined with gold thread. It was used for all kinds of personal garments as well as household linen; unsuitable as it may seem, Henry VIII wore shirts adorned with black-work; it bordered Queen Katherine's bodices and trimmed her "shetys of fyne Hollande cloth"; it was introduced on such widely different articles as jerkins and caps and "pillow-beres," and a little later it is on record that Mary Tudor wore "smockes" worked with Spanish stitches in black and gold. Possibly she may have embroidered them herself, for that melancholy Queen spent many of the long hours of her life in needlework. According to Taylor, the Water Poet—

" Her greatness held it no disreputation
To hold the needle in her Royal hand,
Which was a good example to our Nation
To banish idleness throughout our land.
And thus the Queen in wisdom thought it fit
The needle's work pleased her and she graced it."

Black-work is seen in many of the finest portraits of the time. In the National Portrait Gallery there are King Henry and Charles Brandon, Duke of Suffolk, in shirts wrought with black, and Mary Sidney, Countess of Pembroke, in a tight-fitting under-bodice, similarly embroidered; at Hampton Court is the portrait of Henry Howard, Earl of Surrey, attributed to Gwillim Stretes, which shows the subject wearing under his scarlet jerkin a shirt with long ruffled

sleeves, covered with the fashionable needlework; in the possession of Viscount Dillon is a portrait by Sir Antonio More of Sir Henry Lee (1520-1611) in a black slashed doublet over a white shirt worked in black with armillary spheres and elaborate knots; while to Jesus College, Oxford, belongs one of the several pictures of Queen Elizabeth which represent her in a gown adorned with devices in black. And these are but a few instances out of many.

The designs most frequently seen in the earlier examples of black-work, of which there are a fair number still remaining, consist of continuous curving stems covering the surface of the linen; from these stems spring semi-naturalistic flowers—roses, carnations and honeysuckle are usually among them—outlined in stem-stitch, and most skilfully shaded by means of myriads of tiny speck-like stitches, as exemplified in the hood shown in Plate 27. The main stem is generally worked in some kind of knotted or plaited stitch, with thicker silk than that used for the rest of the pattern, or in gold thread. Sometimes the curving stems are of the vine bearing leaves and grapes, a very fine pillow-case with this pattern, the property of Viscount Falkland, being illustrated in Mr. Kendrick's "English Embroidery." Next in order of popularity to the curving stem designs came small geometrical ones, and in the later, that is to say, the Elizabethan pieces, are seen queer devices of birds and beasts, evidently copied from wood-cuts in books of emblems; while in a few of the larger examples scenes from classical mythology are represented, but these are exceptional. There are a number of good examples of Spanish black-work in the Victoria and Albert Museum, from which the collector may learn

what admirable results the needlewoman of the sixteenth century contrived to obtain from the simple combination of black silk and white linen. The addition of gold thread may add to the richness of the effect, but on the whole it detracts from that delicacy and refinement which are mainly responsible for the charm of the pieces worked entirely in black. And it is easy to understand how the sober, dignified beauty of the black-work must have been accentuated by its contrast with the brilliant colours, costly materials, and heavily massed stitches of the embroideries contemporary with it. It is not surprising that it remained long in fashion. In 1539 the New Year's gifts made to King Henry VIII included shirts of holland, wrought with black silk; Queen Mary, as already mentioned, wore smocks of Spanish work, and a similar garment was the strange present of Sir Philip Sidney to Queen Elizabeth on New Year's Day, 1578. To the same Royal lady, Lady Zouche gave a pair of "pillow-beres"—i.e. pillow-cases—of holland, wrought with black silk, and among the items in the inventory of that "bitter shrew," Bess of Hardwick, the famous and much-married Countess of Shrewsbury, are curtains wrought with black silk needlework. It was not until after the first Stuart king had ascended the English throne that Spanish black-work went out of fashion, after a season of popularity that had lasted nearly a hundred years.

Throughout the whole of the reign of Henry VIII the application of embroidery to costume became more and more extravagantly profuse. Everything that man or woman could wear, from caps and gloves and shoes to under-garments, were lavishly ornamented with stitchery. The patterns were more restrained and less fantastic than they became in the reign of Elizabeth,

but the actual embroidery, in which there was much raised gold-work could scarcely have been more gorgeous. During the greater part of the reign of Henry VIII designs showed some traces of Italian inspiration, specially noticeable in the worked book-covers of the time. With Anne of Cleves came a fancy for patterns of the Flemish Renaissance type, but this soon passed, and the Italian style again predominated until the accession of Mary I, whose tastes were essentially Spanish.

The famous meeting of Henry VIII and Francis I at the Field of the Cloth of Gold took place in 1520. According to contemporary accounts the embroideries on the tents, banners and horse-trappings, as well as on the costumes of the knights forming the retinues of the sovereigns, were splendid, beyond the power of words to describe. Stuffs of the most costly kind, silks, velvets, brocades, damasks, and cloths of gold and silver were worked with quaint mottoes, symbolic devices, badges and cyphers in gold and silver and colours. At a tournament held on the occasion of his wedding in 1515, it will be remembered, Charles Brandon, Duke of Suffolk, the brother-in-law of King Henry, had the trappings of his horse half-grey "frise" (frieze) and half cloth-of-gold. On the frise was embroidered :

Cloth of frise be not too bold
That thou art matched with cloth of gold.

And on the cloth-of-gold :

Cloth of gold do not despise
That thou be matched with cloth of frise.

Unfortunately little or nothing is known of the technical details of these wonderful embroideries, and not a ves-

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tige remains by which they may be reconstructed even in imagination.

To all intents and purposes, the art of ecclesiastical embroidery in England was killed by the Reformation. Much of the beautiful work belonging to the Churches and Monasteries was wantonly destroyed ; melted down for the sake of the gold and silver in it, or sold to foreign buyers. A chasuble and two dalmatics, for instance, now in the Chapter-house at Valencia, were purchased by two Spanish merchants, Andrew and Peter de Medina, when the vestments and ornaments belonging to Westminster Abbey were sold at the Dissolution. Their subjects are scenes from the Life of Christ, and in the background of one the Tower of London is depicted ! The custom of giving or bequeathing articles of secular costume for ecclesiastical purposes had continued to be practised into the sixteenth century, and as late as 1525 Sir Ralph Verney the younger directed in his will that the gowns of Dame Anne Verney, his late wife, " doo make vestments to be given to churches " according to the discretion of his executors. After 1538, however, the position was reversed ; copes were cut up into cushion-covers, altar-cloths used for upholstering chairs, and the fine needlework of chasuble and dalmatic transferred to bed-hangings or window-curtains, remnants of these mutilated and desecrated vestments still existing in their transformed state in old houses throughout the country. Destruction was the order of the day, and the professional embroiderers suffered severely by the loss of their trade. But as some compensation, the already existing fashion, amounting, indeed, to a craze, for embroidery on secular costume, continued to increase, until in the reign of Elizabeth the highest point of extravagance in needlework

applied to dress was reached. It is said, that before the Virgin Queen came to the throne, her taste in clothes was of the soberest and that she wore the plainest and simplest garments, but if this is true it is probable that her circumstances were responsible, for she showed herself excessively fond of embroideries from the time of her accession to her death. It was she who granted the charter of incorporation to the Broderers' Company in 1561, which resulted in the work of trade embroiderers in the City of London being maintained at a very high level, for all they produced had to be submitted for examination at the Hall of the Company, where, if good enough, it was passed and stamped, but if of inferior quality impounded and destroyed—a drastic proceeding, but one which was for the ultimate benefit of the art as well as the public.

When Queen Elizabeth died there were no fewer than three thousand gowns, most of them embroidered, in her wardrobe. It is therefore no wonder that the economically minded King James should have insisted that his wife, Anne of Denmark, should take over some of her predecessor's splendid clothes for her own wearing when she came to London. What these gorgeous dresses were like may be gathered from Queen Elizabeth's innumerable portraits. Some are embroidered with exquisite natural flowers—roses, carnations, woodbine and pansies—worked in delicate coloured silks, lavishly intermingled with spangles and gold thread, either the heavy type, which was sewn on the stuff, or the thin thread known as "passing," because it was drawn through the material. Others of the wonderful gowns are worked with emblems—it was the age of emblems—such as that worn by the Queen in the portrait at Hatfield, which is embroidered

with human eyes and ears, "symbolical, no doubt," writes Mr. Kendrick, "of the vigilance and wisdom of the illustrious wearer," or with a strange medley—probably emblematic also—of those queer animals, birds and insects, which were so freely introduced in the tent-stitch and stump-work pictures of the next century. In the author's collection is part of an Elizabethan dress (Plate 28) which is embroidered with a design of wavy stems bearing naturalistic flowers of various kinds, half-hidden among which are beasts—a lion and a squirrel among them—birds and insects, mostly drawn on a very small scale. The embroidery is nowhere absolutely solid, the flowers and other details of the pattern are bordered, as it were, with long-and-short stitch in blue, rose-red or gold-coloured silks, or outlined with thin gold thread; the centres of the flowers are filled with minute French knots, and the caterpillars, conspicuous among the insects, are formed of bits of peacocks' feathers sewn on the linen ground, which is thickly powdered with silver spangles. The caterpillars on this piece are unusually perfect; peacock's feathers were frequently used for such purposes in the embroideries of the late sixteenth and the seventeenth centuries, but being peculiarly liable to attack by moth they have generally completely vanished.

Embroidered gloves were in fashion throughout the greater part of the sixteenth century, and some specimens are said to have been the personal property of Henry VIII, although, in perhaps the majority of them, the style of neither design nor work seems to agree with this attribution. During the reigns of Mary and Elizabeth New Year's gifts of embroidered gloves were made to the Royal ladies by those connected with the Court, the number of pairs thus presented

being sometimes astonishing. In 1556 Queen Mary received from "Mrs. Zyzans, a peire of gloues wrought with silke"; from "Anthony Anthony, a peire of gloues with lowpes of golde, lyned with crymson vellat, in a boxe"; and from "Baker, Confessor, foure peire of gloues, two of them furred, thother two lined," besides many others, plain and ornamented. Her successor on the throne, always more ready to receive than to give, encouraged the custom, and not only at the New Year, but on every possible occasion did she graciously accept presents of gloves (and other things), the handsomer the better for the interests of the donor. In 1578, when Queen Elizabeth visited Cambridge, the Vice-Chancellor humbly offered a pair of gloves "perfumed and garnished with embroidery and goldsmith's wourk, price lx^s." In the same year the Queen received, besides many pairs of plain "swete gloves"—i.e. perfumed—two pairs from the Lady Mary Grey, with four dozen buttons of gold, in every one a pearl, and from Lady Mary Sidney a pair with twenty-three buttons of gold with a diamond in each. In the Ashmolean Museum is a pair of gloves presented to Queen Elizabeth when she visited Oxford, but which accidentally or intentionally she left behind her. They are of white kid, very clumsily shaped according to modern notions, and made with moderately deep gauntlets covered with heavy embroidery in gold thread of the class known as bullion, that is to say a fine corkscrew of very thin wire which is sewn down on the ground material. The base of the thumb is encircled with embroidery; the gauntlet is edged with gold fringe, and as is usually seen in gauntlets of this particular shape, i.e. cut without much "flare," it is open at the side, the edges being connected by straps matching the gauntlet. In some gloves of

similar style, one, two, or three bands of ribbon are substituted for the leather straps. An entirely different type of gauntlet appears on other gloves, presumably of the same period; instead of straps being employed to permit the gloves being pulled up over the full sleeves of the time, the gauntlets are not only wider at the top but are cut into tabs. Each of these tabs is usually delicately embroidered with flowers in silks and gold thread and edged with gold lace. There are a few good examples of sixteenth century gloves in the Victoria and Albert Museum, as, for instance, the very fine pair, of which one is illustrated in Plate 29. These are of light brown leather, with deep gauntlets of white silk embroidered with coloured silks, gold and silver thread and spangles; they are English of the Elizabethan period. The collector who is specially interested in this subject should make a point of studying Mr. W. B. Redfern's admirably illustrated book, "Royal and Historic Gloves and Shoes."

The sixteenth century was the great period of embroidered bookbindings, in fact there is but one example that can be assigned to an earlier date, this being the famous Felbrige Psalter, which is a manuscript of the thirteenth century in a worked canvas binding of the fourteenth—probably the oldest embroidered bookbinding in existence. It has a very gracefully drawn representation of the Annunciation, in fine split-stitch of silks of various colours, on a background of fine gold thread. Unfortunately, it is now in such poor condition that a photographic reproduction here is impracticable.

The next surviving embroidered binding, in order of date, is a collection of sixteenth century tracts in the British Museum, which is assigned to about 1536,

in spite of the fact that unlike the majority of early embroidered bindings its ground is satin, not canvas or velvet. Much more interesting, and with the advantage of a definite date, is a manuscript by Princess, afterwards Queen, Elizabeth, the "Miroir or Glasse of the Synneful Soul," translated "out of frenche ryme into english prose, joyning the sentences together as well as the capacitie of my symple witte and small lerning coulede extende themselves," and dated: "From Assherige, the last daye of the yeare of our Lord God 1544. . . . To our most noble and vertuous Quene Katherin, Elizabeth her humble daughter wisheth perpetuall felicitie and everlasting joye." This volume, now one of the treasures of the Bodleian Library, is bound in canvas, and may have been embroidered by the Princess herself, although she was only in her eleventh year at the time. The embroidery, however, is not elaborate, as it consists merely of a bold design of interlacing strap-work carried out with gold and silver braid and enclosing the initials K.P., those of Queen Katherine Parr, to whom the book was a gift. In each corner outside the strap-work is a pansy, and the whole of the ground is filled in with short horizontal stitches of blue silk. There are a few other sixteenth century embroidered bindings in existence, the ground material of which is canvas, including another one believed to have been executed by the Princess Elizabeth in 1545, which is in the British Museum. The book is a manuscript, written by the Princess Elizabeth, of prayers composed by Queen Katherine Parr, and translated by the Princess into Latin, French and Italian, and dedicated to Henry VIII. The binding measures $5\frac{3}{4}$ inches by 4, and is grounded with short horizontal stitches, in red silk, set closely so as to entirely hide

the canvas. On this, in the middle, is a large monogram in blue silk and silver thread, perhaps intended for the letters of the word "Katherine." The letter H in red silk and gold thread above and below is set between pansies of yellow, purple and gold thread, with green leaves (Plate 30). Another binding in the British Museum, also on canvas, is "The Daily Exercise of a Christian," dated 1623. The ground in this example is of silver thread in close chain-stitch, completely covering the canvas. From a grassy hillock at the bottom rises a curved stem bearing buds, leaves, and a very large heraldic Tudor rose, worked in tent-stitch with coloured silks. The book still contains its original marker, consisting of an olivet covered with coloured silks and silver thread, to which are attached plaited silk laces (Plate 31).

Most of the existing embroidered bindings of this period are velvet, of which there are a number of fine examples in the British Museum, including some splendid volumes that belonged to Henry VIII. Very fine needlework in silk is seldom seen on these bindings, velvet being a fabric that does not lend itself to this style of embroidery, and the design is, as a rule, carried out mainly in gold and silver threads, cords and gimps. Where silk embroidery is used, it is usually applied, that is to say, it is completed on canvas or linen, cut out, and then sewn down on the velvet ground. A Bible of Henry VIII's (1543) has its crimson velvet binding entirely covered with a beautiful arabesque pattern of fine gold cord, surrounding the Royal Cypher within a circle, a Tudor rose being introduced at each corner of the cover.

Handsome as were the bindings of the middle of the century, those of the reign of Queen Elizabeth exceeded them. Most celebrated among them is

the magnificent Bible printed in 1583, once owned by the Queen herself, and now in the Bodleian. The pattern is a very graceful one of curving rose stems bearing flowers, buds and leaves, worked partly in silks—more freely used in embroidered bindings of this period than in those of the time of Henry VIII—and gold and silver thread, the lesser blossoms being worked entirely in silver, and the main stems formed of silver cord between lines of gold thread. A delicate little wavy pattern of gold cord, green silk and pearls borders the main design, and the back is divided into four compartments by lines of gold cord and pearls, a single Tudor rose, with leaves being worked in each of the two middle panels, and a formal spray or tiny bush of roses in those of the top and bottom. Mr. Cyril Davenport, in "English Embroidered Book-bindings," draws attention to the curious fact that Henry VIII used the red rose of Lancaster as a badge by preference, while on Queen Elizabeth's books the white rose of York oftener appears. Both sovereigns, however, also used the combined Tudor rose.

Some of the Elizabethan bindings are rather spoilt by the crowded design and consequent clumsiness of the embroidery. Metallic cords of various thicknesses, gimps and braids were mixed with bullion and pearls and closely massed together, until the effect was, if rich, equally confused and over-weighted. Yet these bindings were always dignified and had nothing of the grotesque inappropriateness of the preposterous stump-work bindings which followed them in the seventeenth century.

How embroidery was employed in interior decoration in the time of Queen Elizabeth is demonstrated by the collection of worked hangings, panels, furniture-covers, and other things preserved at Hardwick Hall,

a mansion which is a store-house of wonderful specimens of old-time stitchery, the value and interest of which it would be difficult to exaggerate. The famous Countess of Shrewsbury was an industrious and capable needle-woman, and no doubt some of the pieces in which her initials appear were actually the work of her own hands, although it is probable that the majority of them were executed by her ladies under her supervision. She had a characteristic fancy for introducing her initials wherever possible, as the parapet of the Hall, with its repeated "E.S." standing out against the sky, bears witness. A great deal of the embroidery at Hardwick Hall is appliqué, notably the set of black velvet hangings, on which are figures representing the Virtues and Sciences. These are on a very large scale, and are perhaps less really beautiful than curious. More artistic, and also more definitely characteristic of the period, are panels of red velvet with scroll-work appliqué enclosing crests, badges and initials. There are also some unusually early examples of fine tent-stitch embroidery, chiefly panels, now framed, but some of which, according to the inventory, were originally mounted as cushions.

In this wonderful old mansion are several pieces of needlework which are believed to have been executed by Mary Queen of Scots while she was in the custody of the Earl of Shrewsbury. The Queen was never actually quartered in the existing Hall, as it was not completed until after her execution, her place of imprisonment being an earlier building, of which only the ruins remain. In this older Hall hung those magnificent tapestries of the fifteenth century which the Vandal Countess tore down, cut into strips, and nailed over the bare walls and rafters of her half-

finished house into which she was in frantic haste to move and where they remained in this mutilated state until a few years ago, when the fragments were skilfully pieced together again and restored to something very near their original state. The most interesting specimen of Mary of Scotland's embroidery at Hardwick is a panel worked in tent-stitch with coloured silks and gold and silver thread. Roses, lilies and thistles, emblems of England, France and Scotland, are salient features of the design, the flowers being in lozenge-shaped compartments formed by twisted stems. On an oval in the centre of the panel is the name Maria, ensigned by a crown, which, on the whole, may be regarded as fairly conclusive evidence of the identity of the worker.

A variety of embroidery, if it can be so called, specially identified with the sixteenth century, although it continued in fashion much later, is Turkey-work. This was an imitation of Oriental carpets carried out by passing doubled strands of wool through canvas, knotting them in, and clipping the wool in front, thus producing a surface with a thick close pile, soft yet firm, and capable of resisting hard wear. Work of a very similar kind was twice re-introduced in the nineteenth century under the names of raised wool-work and rug-work, but it is hardly necessary to say that there is no resemblance whatever between the designs of the two widely separated periods. The patterns of Turkey-work were usually composed of closely massed flower-forms, rather confused and overcrowded in effect, but rich and dignified as a whole. There are many records of Turkey-work "cupborde cloths," cushions and "foot-carpetts" in inventories and wills dating from the middle of the sixteenth century, and in the Victoria and Albert Museum there

is a chair upholstered with this embroidery, which has the date 1649 on the back, so that its vogue seems to have lasted for fully a hundred years.

English needlework underwent no important change during the twenty-two years of the reign of James I, its general style remaining much the same as in the time of his predecessor on the throne. Women's dress was rather less lavishly ornamented with stitchery perhaps, but that of men continued to be as gorgeous as ever. The heavily wadded doublet and breeches, which had begun to come into fashion in the reign of Elizabeth, strongly appealed to the timid king, who saw an assassin lurking in every corner, by reason of their dagger-proof qualities, hence they were more and more stuffed and padded, until their grotesque bulkiness was the subject of general derision and gave rise to an abundant crop of satires, skits and jests of all kinds. The doublet, with its protruberant "peas-cod" front, was usually of plain velvet, brocade or satin; but the huge "bombasted" breeches, shaped like an exaggerated peg-top and crammed with horse-hair, wool, or even bran, were generally handsomely embroidered. The patterns, as a rule, were crescents, stars, and other formal devices, arranged to form perpendicular stripes, and worked in coloured silks and gold and silver thread, to which quantities of seed-pearls were not infrequently added. Cut-work was sometimes substituted for, or combined with, embroidery on these amazing breeches, which were also often slashed to show a lining of contrasting colour. This lining was pulled through the slashes to form a series of puffs, each aperture being outlined with embroidery.

Gloves ornamented with needlework continued to be much worn, but their patterns were more formal

yet lighter in character than those of the preceding reign, and much of the embroidery was carried out in gold and silver cord, gimp and spangles. There are still surviving several pairs of embroidered gloves, believed to have either belonged to King James, or to have been gifts from him, and in these the Scotch thistle is introduced with the English rose. The fact of the thistle and the Tudor rose appearing together in a piece of needlework may be taken to denote, as the collector should remember, that it is not earlier than the reign of the first Stuart King; the shamrock is, of course, a badge of comparatively modern introduction.

CHAPTER XVII

FROM 1625 TO 1700

THE last traces of the Tudor influence in embroidery had disappeared by the time that Charles I ascended the throne. Patterns were simple, but they lacked much of the beauty and originality of those of the Elizabethan and Jacobean periods, and showed a tendency to monotony and triviality, while the actual stitchery shared in the general deterioration. The dress of both men and women had undergone a notable change, it was far less elaborate and costly, and although rich and handsome stuffs were used, they were no longer covered with embroidery so heavily enriched with gold and silver that their weight must have been terribly tiring to the wearer, particularly in hot weather. The short-waisted bodices of the time were sometimes worn over waistcoats embroidered with naturalistic flowers, and when, towards the end of the reign, stomachers or stiff-pointed bodice-fronts came again into fashion, they were generally ornamented with fine needlework. Embroidered gloves continued to be worn, but here again the trend of popular taste towards simplicity and formality of design is evident, the patterns worked on those of the second quarter of the century being neat rather than handsome. Much of the embroidery, too, was done with fine metal

cords or braids which called for less skill in handling than the loosely twisted silks of the day.

About this time tent-stitch or petit point, to give it the French name by which it is best known to many collectors, began to be applied to all manner of articles. It had been introduced nearly a hundred years earlier, but it was not until the end of the reign of James I that it seems to have been at all largely worked. During the last three quarters of the seventeenth century, bags, cushions, caskets, book-covers and, most important of all perhaps, pictorial panels were embroidered in this stitch on a ground of fine strong brownish canvas. In this particular work, a single stitch is taken over each crossing of the warp and woof threads of the material, and the close-set rows of small slanting stitches form a flat even surface which is exceptionally firm and durable, so that as a happy consequence there are still many good specimens of petit point in existence. Dealers and their kind, by the way, are given to call panels worked in this particular stitch, "tapestry" pictures, a name which they apply with equal inaccuracy to the coarser mixed tent and cross-stitch pictures of Queen Anne's reign, and, with still less excuse, to the Berlin wool atrocities—"Mary Queen of Scots weeping over the dying Douglas," and "Haddon Hall in the days of yore"—of the early Victorian era.

In the earlier examples of tent-stitch embroidery the ground was frequently worked in silver "passing" which shows up with good effect the gay tints of the silks employed in the actual pattern. In the Victoria and Albert Museum there is a charming little bag (No. 316, 1898) joined to a pin-cushion by a plaited silk cord, both of which are worked in the way described. On the bag appears a formal tree bearing bright-

coloured flowers, and the pin-cushion has a similar but rather less stiff design. There is a larger pin-cushion, also in the Museum, embroidered in petit point with fruit, flowers, and the strange birds and insects characteristic of Stuart embroidery on a ground of silver thread. Such fillings are occasionally seen in the worked pictures of the period, but they are exceptional in large pieces. In the same Museum is also a casket or miniature cabinet with fine tent-stitch embroidery, which is illustrated in Plate 32.

For the subjects of tent-stitch pictures classical mythology was drawn upon, but far oftener the scene or series of scenes depicted was taken from the Old Testament or the Apocrypha. The stories of David and the wife of Uriah the Hittite, the Judgment of Solomon, Esther and Ahasuerus, Tobit, and Susannah and the Elders being those most in favour with the needlewomen of the time. The subject of Plate 33 is rather obscure, it may perhaps represent Charles I having refreshments offered to him by some loyal lady; but this is little more than a guess. The piece, however, is a good and characteristic example of a petit point picture of a rather early date.

Now and then Charles I and his Queen were subjects of such pictures, but they were much less frequently portrayed in tent-stitch than in the high-relief embroidery or stump-work which, coming into fashion a little later than petit point, continued to be produced side by side with it almost to the end of the seventeenth century. A rather scarce variant of the absolutely flat tent stitch picture has certain salient parts of the design slightly raised by means of pressure applied from the back (as in the Church work of the thirteenth century), and the hollows thus produced filled up with a composition of silk-ravellings and paste. In

another variety, such portions as the leaves of trees, petals of flowers, and wings of birds and butterflies were worked separately in close lace stitches over little frames or shapes of thin flexible wire, and when finished sewn to the main body of the embroidery.

Another type of needlework picture contemporary with that of tent-stitch, or possibly a little later, was worked in long and short stitch. An example of this class is shown in Plate 34. This is a panel of white satin, embroidered with figures representing the cardinal virtues; in the centre is Chastity holding a lily in her right hand and a dove in her left, and enclosed in an oval worked in knot stitches and silver thread. Beyond this is a wide flat scroll design in coloured cords sewn down with silver thread and finished at the sides and top with floriations worked in flat long and short stitches with pale yellow and blue silks. The amber and white robes of the figure are embroidered in the same way, but the face, shoulders, arms and feet are merely outlined. In the corners of the panel are female heads representing Justice, Temperance, Patience and Fortitude, worked in flat stitches in shades of amber, blue and green, each within a circular frame of silver thread slightly padded. At the top of the panel are two birds and at the bottom a basilisk and a cockatrice. The ground is thickly dotted with silver spangles.

The curious raised embroidery known as stump-work which made its appearance in England during the first half of the seventeenth century is believed to have been suggested by the Church-work in very high relief that was produced on the Continent, especially in Germany, during the sixteenth century and earlier. It was supposed formerly that stump-work was invented by the "Sisters" of Little Gidding, the

nieces of Nicholas Ferrars, and that the book-bindings carried out in this kind of embroidery were all executed by members of the community. But there is no evidence whatever to support this theory, beyond the fact that the "nuns" were skilled book-binders as well as needle-women, and one no longer hears of "Little Gidding work" being used among collectors as a synonym for stump embroidery. This in its English form is without doubt the most grotesque and eccentric of any sort of decorative stitchery ever conceived and executed. It is entirely without artistic merit; in truth, it is often but little removed from downright ugliness, yet it has a fascination of its own by reason of the marvellous skill and ingenuity by which its innumerable component parts, the silks, spangles, beads, braids, wires, peacock's feathers, corals, pearls, talc and lace have been wrought into a more or less harmonious whole with the aid of a variety of fine and intricate stitches, such as may be supposed Taylor, the Water Poet, had in mind when in the "Praise of the Needle" prefixed to the 1640 edition of a pattern-book called the "Needle's Excellency," he wrote:

"Fine ferne-stitch, finny-stitch, new-stitch and chain-stitch,
 Brave bred-stitch, Fisher-stitch, Irish-stitch and Queen-stitch,
 The Spanish-stitch, Rosemary-stitch and mowse-stitch,
 The smarting whip-stitch, back-stitch and the cross-stitch
 All these are good and these we must allow,
 And these are everywhere in practice now."

The pads or "stumps," so called, whence this fantastic embroidery derived its name, were as a rule made of rolls of wool, tow or horse-hair graduated in size to suit the portion of the pattern which was to be raised and secured in place by a lattice-work of long stitches. Sometimes, however, instead of

these soft pads, stumps of wood carved to shape, moulded wax or canvas stiffened with glue were used. For the ground of the majority of stump-work pictures white satin was chosen, but the more important and therefore the most highly raised parts of the design, such as the principal figures, were often worked separately on linen, probably in a frame, and afterwards applied to the satin, the join being hidden by a line of purl or narrow gimp. The faces of the figures were usually worked in split-stitch with untwisted silk, but in some examples the stump was merely covered with satin on which the features were indicated by a few adroitly placed stitches. To represent the hair masses of knotted stitches or loops of silk purl were generally employed, but a few ambitious workers used real hair, much to the detriment of the embroidery eventually, for it has not lasted well, and the figures on which it was used now present a rather bald-headed appearance.

Infinite labour was expended not only on the costumes of the principal personages in the scene depicted, but on every detail, no matter how insignificant. The dresses were always beautifully worked, some times in lace-stitch detached from the ground—*punto in aria* in fact—with coloured silk, but were made sometimes of satin daintily embroidered with tiny bright-hued flowers. The ermine robes of kings and queens were sometimes represented by a looped stitch worked over a very fine mesh, and afterwards clipped to produce a fur-like surface, while their crowns were formed of heavy bullion thread sewn on the ground material and further adorned with pearls and paste. Paste, pearls and coral, indeed, were lavishly introduced on the quaint little doll-like figures, not only in the

form of necklaces, earrings and buckles, but on the gowns and suits, and a quantity of all kinds of metallic thread was invariably used, but more especially in the earlier pieces some of which are executed almost entirely in this medium. In these older specimens, moreover, the whole or almost the whole design is raised, whereas in the later ones there is usually a considerable amount of flat embroidery. As to the subjects, whether the stump-work was applied to caskets, book-covers, or panels for wall-decoration, they were Biblical in nine cases out of ten, and very much the same as those of the tent-stitch pieces, but representations of Charles I and Henrietta Maria, and Charles II and Katherine of Braganza, are met with occasionally, as well as those of unknown cavaliers and ladies, or ladies alone. But no matter what the actual subject may be, there are certain features all or some of which are invariably introduced as accessories. A castle with many turrets and chimneys and rows of windows filled with talc, is somewhere or other in the background, together with a rainbow and a sun in splendour ; at the sides of the panel are flowers such as natural tulips and carnations, or formal Tudor roses, worked as a rule in flat stitches ; or trees with padded trunks, the foliage worked in French knots or lace-stitches and Brobdingnagian fruit, made of wooden balls cased with buttonhole stitch. At the base of the panel or book-cover there is probably a rock-pool containing a frog, a fish and a mermaid, flanked almost certainly with a lion and a leopard of the heraldic species, while, dotted here, there and everywhere, are rabbits, beetles, snails, caterpillars and butterflies, all drawn with a fine disregard of anything in the way of proportion. Attempts have frequently been made to read definite emblematic

meanings into these things, but without any very convincing result, and it is more than probable that they are entirely without symbolic significance, and are merely conventional stop-gaps inserted wherever the designer or embroiderer thought an empty space required filling. A typical specimen of a stump-work picture is shown in Plate 35. It represents the Queen of Sheba presenting gifts to Solomon. Here we have but a few of the usual accessories. The castle, as befits the climate, has no chimneys; a dog seated level with the umbrella is gazing wistfully at a coney on the other side of the tent; in a rock-pool which surrounds the fountain at the base of the picture, a dog is swimming after a duck and a fish. The tent and all the clothes of the figures are of close lace stitch worked separately and sewn on; the hair is formed of little coils of silk and knots. The large flower sprays in tent and basket stitches which occupy the corners are also applied.

Some stump-work pieces, especially those of early date, have the ground studded more or less thickly with silver or gilt spangles, not stamped out of a sheet of metal according to the modern way, but formed of small wire rings hammered flat. The difference between spangles made by the two methods is easily perceptible on careful examination. Portions of peacock's feathers, as used in Elizabethan embroidery, were also employed in stump-work, but as a rule very little of them remains.

It would seem obvious that embroidery so highly raised, and in which so many frail materials were combined, was only fitted to be framed and glazed, yet not only was stump-work applied to book-bindings and caskets, but small cushions were covered with it. These were usually stuffed with hair or tow, and the

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embroidered cover stiffened by a lining of parchment so that they could hardly have been meant for use as head-rests. It has been suggested that they were Bible or Prayer Book cushions, but it seems equally likely that the embroidery was mounted in this manner with no other idea than that of displaying it to the best advantage. Stump-work caskets vary much in style and degree of elaboration. Some are nothing more than square boxes fitted with writing apparatus, a pair of perfume bottles, a box or two, a mirror, and at least one "secret" drawer, generally very easy to discover. In these simple caskets the lining is usually rose-pink velvet or silk, with edging of silver gimp. Caskets of a higher grade are small, upright cabinets, with doors covered with stump-work which, when opened, disclose a number of little drawers generally faced with the prettiest of floral patterns worked in long-and-short and satin stitches. There are several handsome seventeenth century stump-work caskets in the Victoria and Albert Museum, but such things rarely come in the way of any but wealthy and well-known collectors, save when they are in a very bad state of preservation. Stump-work caskets in sound condition are in truth exceedingly rare. The raised-work is too often frayed and torn, the colours are faded, and as they seem to have been generally put together in a very flimsy fashion, the little cabinets themselves are too often nothing more than wrecks. Caskets covered with tent-stitch have stood the test of time far better than either those cased with stump-work or long-and-short stitch embroidery, the long, rather slack stitches of the latter giving way if exposed to the wear and tear of ordinary use.

Mirrors with wide borders of stump-work, such as

that shown in Plate 36, are counted amongst the treasures for which the heart of the embroidery collector specially yearns. They are scarce, but not absolutely unobtainable even at the present time, although their price has risen enormously during the last few years. In the majority of these interesting pieces of work, the square or oval panel of looking-glass in the centre is flanked by a king and queen in their royal robes, standing or enthroned under canopies; the usual castle appears above the mirror, the rock-pool complete with mermaid, etc., below it, the lion and leopard fill the bottom corners, and there is the customary indiscriminate powdering of strange birds, beasts and insects. The frames in which these bordered mirrors are mounted are as a rule plain oak or walnut, but occasionally they are of English lacquer, as in the case of the beautiful mirror in the Victoria and Albert Museum, while a few are of turtleshell or horn backed with red and gilded paper. The specimen shown in Plate 36 is quite typical in design. The dresses, etc., are mainly in lace stitches, but the queen's robe is satin embroidered with flowers.

Stump-work shared the general eclipse of decorative embroidery during the severely utilitarian days of the Commonwealth; it was revived at the Restoration, and went entirely out of fashion, apparently with great suddenness, before the Revolution of 1688. Pictures in tent and flat stitch continued to be produced after the disappearance of stump-work, but they underwent a change as regards subjects, Arcadian scenes with fashionably dressed shepherds and shepherdesses dancing to the music of pipe and tabor, replacing the Biblical scenes of the older pieces. Sarsenet, too, was often substituted for satin as a ground material, and metallic threads and spangles were no

longer used save to a very limited extent. In the long-and-short and satin-stitch pictorial panels of this date, French knots were largely employed to represent the hair of the human figures, the fleeces of sheep and the foliage of trees.

A great deal of bead work was done during the seventeenth century, being applied to all the articles for which stump-work and flat silk embroidery were considered suitable at that period. There were several distinct methods of carrying out this work ; for comparatively large pieces the beads were threaded on strong silk, and the resultant strings sewn down by means of couching stitches over a pattern drawn with pen and ink or pencil on the silk or satin ground (Plate 37). Not infrequently portions of the design were raised by means of pads covered with the foundation material across which the strings of beads were sewn in close rows. When smaller articles were to be decorated, the beads were sewn singly on the ground, or in the case of bags or purses, made into a network by means of a kind of double button hole stitch worked with the needle. Knitted bead bags were not introduced until a later date. Peculiar to the reign of Charles II were the open shallow baskets—no doubt intended to hold needlework—made of beads. In these curious articles the base consists of a panel of thin wood or mill-board covered with satin on which a design of figures, usually a cavalier and lady, or flowers, is embroidered with strings of beads according to the first method described above. The sloping sides of the basket are made of a close lattice-work of thin wires on which beads are strung in some characteristic Stuart pattern, and the basket has a trimming of ribbon and beaded tassels. Unfortunately it is exceptional to find such baskets in

even moderately sound condition, and like the historical little girl :

“ When they are good they are very very good,
When they are bad they are horrid.”

Nothing has a more deplorable appearance than a bead-basket with its ribbons grimy and tattered, and the bent and broken wires from which the beads have vanished sticking out like the ribs of a wrecked ship.

It should not be forgotten by the collector that the beads used in English embroidery of the seventeenth century were coarse, irregular in shape, and made in only a few and rather muddy colours. It was not until the eighteenth century that the fine delicately tinted Italian beads were imported from Murano and completely superseded the clumsier home productions.

Amongst the most interesting—and the scarcest—examples of the patient skill of seventeenth century needlewomen are the embroidered miniatures. Many caskets, panels and other pieces of the period are worked with heads or entire figures evidently intended to represent certain persons, usually royalties, but in these the likeness, always vague, depends on the accentuation of certain well-known peculiarities, such as the pointed beard of Charles I, the swarthy chin tuft of his son, and Katherine of Braganza's strange mode of dressing her front hair which struck John Evelyn so forcibly. The miniatures, on the contrary, are actual portraits copied in most cases from a painting or engraving, and in spite of the limitations of their medium have often some artistic merit. The subject of the majority is Charles I, and there is no doubt that in many instances they were worked after his death by loyalist ladies in pious memory of their ill-fated sovereign. It is said

indeed that hair cut from the King's head was mingled with the silks used for the embroidery of such miniatures, but this may be nothing more than a tradition. There is a very fine miniature after a portrait of Charles I by Hollar, in the Victoria and Albert Museum; one similar, probably worked by the same hand was until recently in the author's possession, and a third and different one, smaller and less satisfactory as a likeness, is in the Wallace collection. These miniatures are worked mainly in a combination of split and long-and-short stitches. A copy of Bacon's Essays in the Bodleian Library has a miniature of the Duke of Buckingham, to whom the book was given by Bacon himself, embroidered on the cover in small upright stitches. The actual binding itself is of green velvet, and the oval portrait is enframed with arabesques worked in gold and silver cord or braid. In the British Museum is a copy of the Psalms printed in 1642, which has on either side of its cover a tiny portrait of Charles I worked within a circle and surrounded by conventional flowers and leaves, in the embroidery of which much gold thread and cord are introduced. This volume measures but $3\frac{1}{4}$ by $2\frac{1}{2}$ inches.

Embroidered book-bindings continued in fashion during the whole of the seventeenth century; but whereas the majority of the sixteenth century bindings had velvet as a ground material and were embroidered with gold and silver purl, cord and thread, most of those of the later period now being dealt with are of satin worked chiefly, though rarely entirely, with silks. The designs of these satin bindings vary greatly in style. In some, scenes from the Old Testament are depicted in raised, or partly raised, embroidery, and a characteristic example of this type is a New Testament in the collection of needlework bindings in the British

Museum. On one cover of this is Abraham's Sacrifice, and on the other appears David with his harp, to the strains of which a comical little dog seems to be listening attentively. Portions of the costume, which is that of the time of Charles I (the date of the Testament is 1625), are worked in close needle-point lace stitch and raised by means of waxed paper underneath. The most familiar features of stump-work are not absent from this binding, the sun with its rays, the butterfly, the birds, the rose and the tulip are all crowded into the odd corners of covers measuring but $3\frac{1}{2}$ by $4\frac{1}{2}$ inches, with a result not altogether happy. The interest of such bindings is great if only by reason of their scarcity in good condition, but they are in truth neither beautiful, save in their stitchery, or appropriate to their purpose. Far more attractive on their merits, are those satin bindings which are embroidered in flat stitches with flowers in bright yet soft-tinted silks often outlined with fine gold thread, the grounds being frequently dotted with spangles each of which is sometimes sewn on with a tiny seed pearl. Of this class of binding both the Bodleian Library and the British Museum have excellent examples.

As was stated at the beginning of this chapter, needle-work was but sparsely applied to clothes after the reign of James I, and during the Commonwealth of course it was practically taboo, unless Jasper Mayne is to be taken seriously when in "the City Match" (1639) he writes :

" . . . She is a Puritan at her needle too,
She works religious petticoats ; for flowers
She'll make church histories ; her needle doth
So sanctify my cushionets, besides
My smock-sleeves have such holy embroideries,
And are so learned, that I fear in time
All my apparel will be quoted by
Some pure instructor."

After the Restoration embroidery was again introduced on gowns, still it was chiefly confined to the stomachers, which were almost invariably enriched with needlework. Many of these fronts, which were made detachable so that they might serve for several bodices, have survived to this day, and the majority are very pretty. Most are of satin or sarsenet, stiffened with linings of canvas and buckram, but a few, evidently meant for morning wear, are of linen embroidered with white thread. These latter have no stiff lining, but are equipped with little pockets at the back to take the ends of a wide wooden stay-busk. The silk and satin stomachers are usually embroidered with flowers in brilliant colours, sometimes on a ground worked with a diaper or vermicular pattern back-stitched with yellow silk, or filled in with solid embroidery in silver or gold thread. In a few of the earlier examples some parts of the design are padded up in the stump-work style, but these are not very commonly met with. Nearly all are finished at the lower end with little square tabs, finely embroidered and bound with ribbon, and some have a simulated lacing of coloured cord sewn across the whole front.

The Revolution of 1688 brought about a remarkable change in the whole style of English embroidery. With the advent of William and Mary came that fancy for patterns in the Oriental taste which had held sway in Holland for some time previously, and before long it prevailed equally on this side of the North Sea, although in the designs of some of the earlier of these Anglo-Oriental embroideries there are evident some traces of the purely English patterns which preceded them.

In the new work, which was largely applied to bed curtains, coverlets and window hangings, a striking

feature was the series of trees with slender twisted stems which, starting from a range of grassy hillocks at the base of the curtain or counterpane, stretched right up to the top. Huge leaves and strange exotic flowers grew appropriately on these fantastic trees, and amongst the contorted boughs often perched long-tailed crested tropic birds. The foundation material for this needlework was either heavy twilled linen or a stuff woven of cotton and flax mixed, and for the stitchery rather harsh crewels only slightly twisted were used. Although the bizarre designs were undoubtedly suggested by those of the printed cotton fabrics imported into Holland and England from Masulipatam, the colours in the western embroideries are generally found to be much less vivid than those of their Oriental prototypes, soft blues, greens and browns replacing to a great extent the brilliant reds and yellows of the palampores. The stitches used in this embroidery, which is often incorrectly called Elizabethan or Jacobean, are long-and-short for the solid parts of the work, and stem or chain-stitch for the tendrils and leaf stalks, a variety of fancy stitches being inserted as fillings for some, if not all, the leaves and flowers. The piece illustrated in Plate 38 is in the Victoria and Albert Museum. It shows the Indian influence very strongly, and is worked in worsted on a ground of mixed cotton and linen.

This late seventeenth century embroidery in crewels has been extensively and cleverly reproduced during recent years, and although primarily worked without "intent to deceive" when such copies have lost their first freshness and in the course of time fallen into the hands of unscrupulous, or even merely ignorant, dealers, they are certainly admirably calculated to entrap the

guileless collector. The best of these copies are worked on hand-made linen, and if the colours of the worsteds have been carefully chosen and only the *old* stitches introduced, it is not at all easy to distinguish between the production of the seventeenth century and that of the twentieth. If however the ground is machine-woven linen, generally identifiable by its extreme evenness of texture and comparatively light weight, and if the crewels are dyed in modern aniline shades, especially in mauve, bluish-pink and yellowish-green, the youth of the piece is at once betrayed. Furthermore the appearance of a commonplace stitch, known as coral- or feather-stitch, and much used on cheap calico underwear, must be regarded as a danger signal, for it is rarely, if ever, seen in genuinely old work. The patterns of Anglo-Oriental embroidery of the William and Mary period were not long ago copied by Indian workers with pleasing results as far as decorative effect went, but as they were usually done entirely in chain-stitch and on a thin cotton stuff, the resemblance to their seventeenth century models is but superficial and unlikely to deceive even the least experienced collector.

The needlework produced on the Continent during the last half of the seventeenth century had but little in common with that executed in England during the same period. During this time very fine embroideries both ecclesiastical and secular, in Renaissance design, were being worked in France, Spain and Italy, but especially in the last-named country, in flat stitches with a combination of twisted and floss-silks and gold and silver thread on white satin or brocaded silk. Much of this embroidery was done in laid-stitch in elaborate and often beautiful patterns. In Italy appliqué embroidery was produced extensively during

the seventeenth century, especially that which has been designated "inlaid appliqué," a name which seems to contradict itself. It is the result of cutting out the same pattern in two distinct materials, say velvet and brocade, and inlaying the velvet pattern into the brocade ground and vice versa. These inlays are edged with cord, gold thread or couched strands of silk, and if the two materials are of agreeably contrasting colours, the effect is very good, especially in the case of large hangings.

Another variety of Italian needlework was much used for covering chairs and stools at this particular time and later. This is best known as Bargello or Florentine embroidery, and its distinguishing feature is its zig-zag design worked in close-set upright stitches in silks of many carefully shaded colours. The zig-zags are arranged in rows fitting into each other, and entirely covering the ground with what is decidedly a dazzle pattern. Bargello work has never been entirely out of vogue since its introduction into England in the eighteenth century; it was very popular during the 'forties and 'fifties of last century, when it was executed in Berlin wool of lurid hues, and quite lately it has been again in fashion for chair seats.

Embroideries worked at Goa, no doubt by the natives under Portuguese instruction, were imported into Europe during the seventeenth century, and some admirable examples in the form of coverlets are in the Victoria and Albert Museum. The ground is linen, and on this is worked chiefly in chain- and back- or quilting-stitches amazingly elaborate designs which, as far as they can be interpreted, appear to represent Biblical subjects strangely blended with mythological ones. The Judgment of Solomon is seen side by side with the Judgment of Paris; Adam and Eve are

confronted by Diana and Actæon ; while centaurs, syrens, fawns, harpies and all manner of strange birds and beasts play parts in the queer medley. For such embroidery yellow silk alone was often used, but sometimes mixed and very bright colours were introduced. Needlework of a similar kind was produced in the Dutch East Indies and imported thence into Holland, it is therefore possible that it was directly or indirectly responsible for the sudden vogue in England after the Revolution of back-stitch or quilted embroidery. That simple quilting had been practised by many generations of needlewomen prior to the seventeenth century is, of course, a well-known fact. Quilted garments were worn under armour in the Middle Ages, quilted coverlets were certainly in use tolerably early in the sixteenth century, while some ornamental quilting seems to have been used on wearing apparel in the reign of Charles I, but only to a limited extent, and the quilting period in the history of embroidery may be said to have begun about 1688 and ended with the coming to the English throne of the first George.

The back-stitch embroidery of the end of the seventeenth century was much employed for the adornment of bed-hangings with coverlets to match, but waistcoats, caps, petticoats, and other articles for personal use were also worked in this way. Two thicknesses of linen, or one of linen with a backing of much coarser linen or even of stout cotton stuff, were quilted together with a small lozenge or a vermicelli pattern done in the most even and finest of back-stitch with bright yellow silk. Over this diapering small sprays or bunches of naturalistic or semi-naturalistic flowers were worked in chain- or long-and-short stitch, either in yellow or multi-coloured silks.

In the older examples the embroidery is usually all in the one tint—yellow.

Other varieties of quilted embroidery were evolved during the latter part of the reign of William III, but these will be more properly dealt with in the next chapter.

CHAPTER XVIII

FROM 1700 TO 1820

THE influence of Oriental art on English embroidery began to die out after the first few years of the eighteenth century had passed, still throughout the reign of Queen Anne, curtains, coverlets and valances continued to be worked with the tall, tapering stemmed trees, the fantastic flowers and leaves, and the strange tropic birds which were so vividly reminiscent of the printed cottons of the East. Contemporary with them, during these later years, were the hangings of fine white linen, embroidered with patterns of a decidedly Chinese type, either in thin crewels or silks. The stitches used were chain, satin and long-and-short, and the colours were of the brightest, contrasting very strongly with the dull and sombre tints of the heavier work which preceded this class of embroidery. Instances of the way in which the Oriental note continued to appeal to English workers of this period are to be seen in many of the designs of the sets of furniture-covers and panels for cheval screens, worked in a combination of tent- and cross-stitches, of which an immense number was produced during the first quarter of the eighteenth century. In the majority of these there is a centre scene (generally taken from classical mythology) worked in tent-stitch

with fine crewels, which is surrounded by arabesques or rococo scrolls executed with coarser crewels in cross-stitch, which is bordered in most instances by a plain ground of cross-stitch in one colour. The costumes of the figures are in the main classic, but such incongruities as Chinese birds, pagodas, and even black pages carrying fans or umbrellas are often introduced, while any flowers that may be included in the design are almost invariably typically Chinese. Work of a very similar class was produced in France at about the same time, but in this the details accord better with the subject and produce a far happier result. In these French pieces, the drawing of the draperies is generally remarkably good.

A little later in the century, soon after the accession of George I, English workers abandoned the mixed classic and Oriental designs for their furniture covers and screens. No longer were Diana bathing, Venus and Adonis and Orpheus with his Lyre the favourite subjects, they were superseded by pastoral scenes, with shepherds and shepherdesses in gay contemporary costumes coquetting under shady trees in which perch birds that have still a trace, perhaps the very last, of the Oriental influence in their long tails and brilliant plumage. Very soon silks began to be used in combination with the crewels, especially for the high lights and to tent- and cross-stitches were added cushion-stitches, i.e. straight, short, upright stitches arranged to form simple diaper patterns. Such stitches, worked in silk, were often used for the grounding of small screen-panels, etc., the actual design being done in tent-stitch with crewels. It must be confessed that much of the tent- and cross-stitch work produced after 1725 was extremely ugly. The figures are ill-drawn, the grouping

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is awkward, and the whole design badly balanced and unpleasing. Its sole charm lies in its "quaintness"—much abused word! At this period sets of furniture covers were frequently worked with the family coat of arms; but these, although correctly represented, are somewhat lacking in interest for the average collector. Cross- and tent-stitch embroidery remained in fashion for upholstery up to the end of the reign of George II. In Mrs. Delany's "Life and Correspondence," cross-stitch work is included among the many varieties of embroidery therein mentioned, the earliest of her allusions to it being found in a letter to her sister, Anne Granville, in 1737, in which she alludes to pieces of cross-stitch then in progress for a set of chairs and a screen.

Very little church embroidery of any kind was produced during the eighteenth century, but an altar in the south aisle of the church of Axbridge, Somerset, has an interesting tent-stitch frontal of 1720, which was worked by Abigail Penrose, whose monument, with her kneeling effigy, rises behind the altar. The embroidery is fine, and is said to have taken seven years in the working.

The needlework pictures of the first half of the eighteenth century were practically of one kind only. Contrary to the general rule that definite types of embroidery die out very slowly, one style overlapping its successor, stump-work, in which so many pictorial panels were executed during the reigns of Charles I and Charles II, disappeared suddenly and completely with the close of the century, and from that time onwards to about 1740, embroidered pictures were merely replicas on a reduced scale of the designs of the fashionable chair-seats and screen-panels worked in tent- and cross-stitch combined. From the date

given above, to the beginning of the reign of George III, very few needlework pictures were produced at all. Their working was apparently no longer a popular form of occupation or amusement, and it was not until 1760, or thereabouts, that the embroidered picture came to its own again, and its reappearance was then made in a very different form, as will be described later in this chapter.

Up to the middle of the eighteenth century quilting, as a mode of ornamenting not only bed-hangings, counterpanes and other articles for household use, but the costume of both men and women, continued in fashion. The particular variety described in the preceding chapter, in which sprays or bunches of flowers were embroidered on a ground of white linen, quilted in a vermicular or lozenge pattern, with bright yellow silk, had not gone out of favour by any means, and an example of early eighteenth century date is shown in Plate 39; but at this date the quilting was as often executed in white thread which formed, perhaps, a rather better background for the bunches of gay flowers. In the Victoria and Albert Museum there is a counterpane which shows this style of work at its best. It is of the usual white linen, quilted all over with white thread in elaborate and wonderfully varied devices, those of the border being arranged in a series of panels and including a ship, a camel, a mermaid, and a merman, dogs, birds, fishes and other objects. In the centre a wreath and four corner sprays are worked in bright-coloured silks on the quilted ground, and the initials "E. S." and the date 1703 appear in one of the compartments of the border. An effective variation on ordinary quilting was done by tracing the pattern, simple or complicated, on linen, and tacking a thin cord over the lines. An outer layer of linen,

generally rather thicker, was laid over this, and the two thicknesses of material were then quilted together with double rows of running- or back-stitch, one on either side of the concealed cord. Towards the middle of the century finely quilted linen waistcoats were affected by smart men for morning wear, and equally elaborate quilted caps were donned by them when they doffed their hot and heavy wigs. In the author's collection there is a linen waistcoat which is deeply bordered with a beautiful pattern of conventional leaves and small flowers, carried out mainly in back-stitch quilting, relieved by clusters of French knots here and there and by an unusual kind of eyelet-stitch, which is used to fill spaces in the pattern. Rows of holes are pierced in the linen with a stiletto and lines of back-stitch worked through these holes each way, so that every eyelet has four stitches through it. When the stitches are pulled tight the effect produced is that of a neat diapering of tiny holes, divided by lines of back-stitching. The pocket flaps are covered with embroidery to correspond with the border. A portion of this waistcoat is shown in Plate 40.

The art of quilting was extraordinarily popular in the American Colonies, especially in New England, where, indeed, the most elaborate quilted counterpanes have continued to be produced up to the end of the nineteenth century, if not up to the present time. Mrs. Morse Earle, in "Home Life in Colonial Days," gives a very interesting account of the wonderful patchwork which generally formed the basis of the quilts, in the earlier examples of which bits of fine old India chintzes and printed calicoes often form the oddly named patterns—the "Dove in the Window," the "Love Knot," the "Sugar Bowl" or "Job's Trouble." The counterpanes were stretched

on a "quilting frame" when the patchwork was completed, and that truly American institution, a quilting "bee," was responsible for its rapid completion. Mrs. Morse Earle mentions a quilting-*bee*, held at Narragansett in 1752, that lasted ten days. The quilting designs most in favour seem to have been a fern-pattern with variants, and conventionalised leaves or flowers, but simple lozenges or circles were adopted as patterns for quilts of a less pretentious class.

In England women of all classes wore quilted petticoats, the quality of which varied with the social position of the wearer, ranging from those of coarse linen, quilted in a simple pattern in running-stitch, to skirts of silk or satin, back-stitched with an elaborate diapering in coloured silk over which flowers were embroidered in silks and gold and silver thread. Quilted mittens too were worn in the eighteenth century, and there are several examples, mostly of linen quilted with white or yellow thread, in the Victoria and Albert Museum.

Somewhere about 1725 the apron, never entirely out of fashion, began to be regarded as an important part of a modish lady's dress, and much labour and skill were expended on its embroidery and trimmings. Fortunately a good many specimens survive in sound condition to this day, and they are usually very pretty. The material is silk or satin, most frequently white or yellow; some are worked with the daintiest of floral sprays powdered over the main part of the apron, and connected to form the border, while others have bolder designs of bigger and less naturalistic flowers and foliage starting from the hem and tapering up nearly to the waistband, or are ornamented with scroll-patterns executed partly in

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silk gimp. The work is done for the most part in flat stitches with soft silks of bright but delicate colours, but gold and silver thread are often introduced for the stems and as an outlining to some of the flowers. Spangles are occasionally employed and in some handsome aprons, with designs of the larger, more conventional type, the chief parts are worked in laid-stitch, with gold thread sewn down with silks of various colours. There are in existence aprons of the time of George II which are markedly Chinese, not only in the style of the pattern but in the method of working it with long very regular satin-stitches, which show alike on both sides. Floss, or very slightly twisted soft silks of brilliant decided colours, are used, and there is very little attempt at shading, the tints being sharply defined. Probably the custom frequently followed at that period of sending silk and satin garments, or pieces intended for garments, from England to China to be embroidered, accounts for the peculiarities of these aprons.

The width and length of aprons varied from year to year according to the caprice of fashion, but those of the earlier Georgian times are short and broad, a typical example measuring 23 inches in length, and 45 inches in width. It is pleated so closely at the top that it is less than 12 inches wide where it is sewn into the narrow silk waistband. This apron, which is illustrated in Plate 41, has really practical inserted pockets, and is edged with the knotted "fly-fringe," which was one of the two most popular trimmings for aprons, the other being a loosely made bobbin-lace of silver thread. Aprons of a slightly later date are less full, and the real pockets are replaced by sham pocket-holes represented by ovals of embroidery.

The great period of embroidery in this century, as applied to costume, may be said to have begun about 1730, and to have lasted until George III had been on the throne some ten or fifteen years. During this time, especially during the first half of it, a vast amount of money was spent by fashionable people on embroidered coats and waistcoats for the men, and gowns and petticoats for the women. The costumes for wear at Court were extravagant in the extreme, as may be learnt from Mrs. Delany. On January 23rd, 1738, she sends her sister an account of some of the dresses worn on the occasion of Frederick Prince of Wales's birthday. That of Lady Huntingdon (Selina, Countess of Huntingdon, later to become celebrated as the founder of the religious sect which still bears her name), she describes in detail as "the most extraordinary. . . . Her petticoat was black velvet, embroidered with chenille, the pattern a large stone vase filled with ramping flowers that spread almost over a breadth of the petticoat from the bottom to the top; between each vase of flowers was a pattern of gold shells and foliage embossed and most heavily rich; the gown was white satin, embroidered also with chenille, mixed with gold ornaments, no vases on the sleeve, but two or three on the tail. It was a most laboured piece of finery, the pattern much properer for a stucco staircase than the apparel of a lady—a mere shadow that tottered with every step she took under the load." On this particular occasion Mrs. Delany found "nothing extraordinary among the men; much finery, chiefly brown, with gold or silver embroidery, and rich waistcoats."

Chenille, by the way, had not been long introduced at the time Lady Huntingdon's amazing gown was worked, and no doubt it was at first expensive, for it

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was not until many years later that it came to be generally used in embroidery. It was first manufactured in France, and its definition in the "Dictionnaire de l'Académie Française" as "un tissu de soie velouté qui imite la chenille," which explains the origin of the name, chenille, being the French word for the furry caterpillar which English children call woolly-bear. Chenille was and is usually made of silk, but that indefatigable needlewoman, Mrs. Delany, preferred woollen chenille with a linen core. This, however, was very little cheaper than that of silk, and probably less effective.

Many of the gorgeously embroidered suits and gowns of the time of George II were no doubt imported from France, where at that period the art of embroidery had reached a very high pitch of perfection. A ban was laid on imports of gold and silver embroideries during this reign, but there were ways of circumventing the law, which in this case was certainly "a hass," and no doubt the smuggled foreign goods became British produce when they had been safely "run." The majority of the embroidered coats and waistcoats of the middle of the eighteenth century are worked in flat stitches (satin, stem and long-and-short) with floss silk, with which coloured spangles are often combined as well as gimps and cords. An unmade waistcoat piece in the author's collection, is an exception, as its pretty pattern of tiny roses is worked with tightly twisted silks in the most even and finest of chain-stitching on the ground of cream-coloured striped satin. Chain-stitch embroidery of this type worked with a firm, wiry, silk was much in fashion during the last half of the eighteenth century, and all kinds of things, from letter-wallets to furniture, were adorned with it. It had the merit, an inestimable one in the eyes of the

collector, of being exceedingly lasting. The date of the wallet illustrated in Plate 42 is fixed beyond doubt by a letter still remaining in one of the pockets. In this, which is dated January 15th, 1790, the writer says :—" I have taken the liberty to beg your acceptance of a letter-case which has no other merit than being offered by a truly grateful heart. Had I had longer notice I should have endeavoured to have offered something prettier." But an apology for the dainty case, with its fine chain-stitch embroidery in soft pinks and greens, was surely superfluous.

Towards the end of the century embroidery was almost confined to Court suits and dresses. Indeed even the latter were oftener ornamented with lace, fringe, ribbons, puffings of gauze and clusters of feathers, than with needlework. In the *Fashionable Magazine* for 1786 there is an interesting description of the clothes worn at a Court Ball given at St. James's in honour of George III's birthday, and from this may be gathered how great a change had occurred in the style of trimming. What a contrast there is between the Countess of Huntingdon's Court gown, as described by Mrs. Delany in 1739, and the purple silk, veiled with Brussels lace, and edged with rolls of crêpe, in which Queen Charlotte appeared at the Ball of 1786! There is not a hint of embroidery being applied to any of the dresses of which such full details are given in the Magazine. The Ladies Spencer wore pale blue, with "Vandyke scollops" and silver fringe; the Duchess of Hamilton's dress was of pea-green, trimmed with lace, and that of Miss FitzRoy was white lute-string, ornamented with blue and silver ribbon. Pretty, perhaps, and certainly not too expensive to suit the economical Court of George III and his thrifty Queen who taught her daughters cross-stitch

on the cane seats of the nursery chairs to save canvas, but how tame after the gowns of black velvet with stone vases and ramping flowers ; of white satin worked with brown hills and gold tree-stumps, little green banks with weeds and nasturtiums ; or with garlands and flower-pots of silver, which were worn when Mrs. Delany, then Mrs. Pendarves, was a gay young widow.

But although men dressed soberly enough in plain coloured suits and striped or checked silk waist-coats, on ordinary occasions in 1786, their Court clothes were laden with the most gorgeous embroidery. On the occasion of the Birthday Ball aforesaid, the Prince of Wales, then twenty-four, and a "perfect Adonis" according to the hack-writers of the time, wore "a Gala suit of Orange-coloured silk serge, superbly embroidered in silver, studded alternately with blue and white stones, and with spangles of the same colours. The Ground was also variegated all over with a uniform mixture of spangles and stones, so plentifully dispersed over the whole as to give the appearance of brilliant network to a cursory observer. The sleeves were entirely silver tissue, embroidered with blue stones and spangles."

Towards the close of the reign of George II the fashion of covering furniture with needlework began to decline, brocades, damasks, and plain silks being more used for upholstery purposes, still, to a certain extent, chairs and settees were covered with cloth, to which panels of tent-stitch were applied, or worked over canvas tacked on the material, the threads of the former being drawn out on the completion of the work. The designs were confined usually either to coats of arms or to bunches or baskets of pseudo-naturalistic flowers. The basket of the period (it is met with in embroideries of all kinds,

including samplers) was oval, had high sides sloping outwards at the top, and small ear-like handles at the ends. This stiff basket held equally formal sprays of flowers. It has as little in common with the graceful high-handled basket of the Louis XVI style, as have the fat and stumpy roses and tulips that generally fill it, with the lovely trails of blossom that overflow the French type of basket that played so important a part in the designs of English embroidery a little later in the century.

Bed-hangings, during the latter part of the reign of George II were frequently of linen, thin in texture compared with that used for the same purpose in the time of Queen Anne, embroidered in chain-stitch with worsted, the patterns ranging from the simplest curved stems, with meagre little flowers at long intervals, to more elaborate wreaths or bouquets. Similar designs were carried out in silks, usually of a tightly twisted kind, but, on the whole, worsted was the accepted medium for embroidery of this class at the time in question. There are many interesting descriptions scattered through Mrs. Delany's correspondence of the various sets of chair-covers, curtains, "beds" and screens worked by her during her long and busy life, but these cannot be unreservedly accepted as representative of the embroidery of her time, as not only were the patterns always drawn, but the actual mode of working often invented by that accomplished lady herself, and the materials in many instances were made to her specifications. In 1743 Mrs. Delany and her sister, Mrs. Dewes, worked a set of bed-hangings for the use of the latter with white linen applied on a nankeen ground. The pattern was an elaborate one of leaves of different kinds connected by love-knots, all being cut out of the linen, sewn to the nankeen

ground and then outlined and veined with lines of knotting, of which Mrs. Delany made great quantities. Knotting was introduced at the end of the seventeenth century and was a favourite occupation of Queen Mary II, who

"When e'er she rode in coach abroad
Was always knotting thread."

This form of knotting was worked on a board or lace-pillow and was really a simple kind of macramé done in one "filling" stitch only, but the knotting of Mrs. Delany's day was a kind of knotted trimming, cord or gimp, for which a long, pointed, and often ornamental and costly, shuttle was used.

Sets of chair-covers were embroidered by Mrs. Delany with chenille on a cloth ground, but it is difficult to believe that the worsted chenilles she employed could give as rich and brilliant an effect as the silk chenilles that were so freely introduced into the embroideries of the last half of the eighteenth century. Chenille plays a great part in the splendid specimens of needlework, far superior to any contemporary English work, that was produced in France during the years between 1750 and 1790, but it is generally combined with the finest silk embroidery executed in satin-stitch, long-and-short stitch, and very fine chain-stitch. Plate 43 illustrates one of a set of white satin covers for chair-seats, with bed valances and curtain borders to match, which are in the Victoria and Albert Museum. These are embroidered with a graceful design of garlands of flowers, birds and musical instruments, mainly in chenille, combined with chain-stitch in silks; the plumage of the birds, however, being worked in long-and-short stitch. They are charming and admirably exemplify the skill and taste

of French designers and workers at the end of the reign of Louis XV. Very little gold thread was introduced into French embroideries of the last half of the eighteenth century. This was not entirely the result of a freak of fashion, but was due in some measure to the extraordinary craze for "parfilage," called in England "drizzling," i.e. unpicking and untwisting gold thread, which seized the "Society" ladies of Paris in the days when Marie Antoinette was a beautiful and thoughtless girl. This odd mania led to the destruction of all kinds of rich embroideries; ladies of rank went about armed with scissors and a "drizzling-bag" to hold the spoil of gold unravelled from fringes, laces, epaulets, or embroideries begged, bought, or stolen! It was positively dangerous while this queerest of queer fancies prevailed for anyone to appear in public in a garment adorned with gold embroidery or braiding; the Duc de Coigny was bold enough to go to an entertainment in a new coat remarkable for its sumptuous gold embroidery, which proved too great a temptation for the great ladies who were his fellow-guests to withstand. One suggested that the trimmings of the coat would unravel beautifully, and the next moment the tiny pairs of sharp-pointed scissors were out and the unlucky man's smart coat was stripped in the twinkling of an eye of every vestige of its golden adornments, the fragments of which were duly sold to the Jews for the bare value of the metal, the proceeds going to swell the pin-money of the aristocratic robbers.

This silly fancy for unpicking and spoiling expensive trimmings does not appear to have been a particularly popular amusement in England, still metallic threads were but sparsely introduced into the embroideries of the last forty years of the eighteenth century, the

designs of which show signs of French influence in their increased grace and delicacy of line. Many varieties of dainty needlework on satin and sarsenet were produced by English workers during this period, and among the most attractive examples are those mounted as panels, usually oval or shield-shape, for the pretty slender pole-screens of satin-wood or mahogany, which were then in high fashion. Wreaths, or garlands tied with true lovers' knots embroidered in flat stitches and French knots with silks of the brightest yet most harmonious and delicate colours, or scroll designs worked with spangles of divers shapes and tints, surround prints on satin, after Angelica Kauffmann and Lady Diana Beauclerk, in some of the most charming of these little panels. Some very beautiful embroidery, worked with comparatively wide ribbons, was executed as early as the reign of George I, but it was not until about 1780 that the very narrow China ribbons were introduced which lent themselves so admirably to finer embroidery better suited to the decoration of pole-screens. Fashionable for the same purpose too, were designs of birds, worked in long flat stitches on paper, the background of foliage and sky being lightly washed in with water-colour.

Combinations of embroidery and painting became very popular at this time, especially for the pictorial panels, which after an almost total eclipse of some thirty or forty years had come into fashion once more. In the type most appreciated by present-day collectors, a sketch, original, or copied from a contemporary, or nearly contemporary, print, was made with brush or pencil on a ground of white satin, sarsenet, or lutestring, the faces, arms and hands of the figures were completely finished in water-colour, and the sky

and landscape washed in with the same medium. The remainder of the drawing was then worked over in flat stitches of irregular lengths, carefully following the lines. French knots were used to represent the hair of human figures, the fur of animals, and sometimes the foliage of trees (Plate 44). The sketches which formed the foundation of these pictures were often the work of some poor professional artist, thankful for a fashion that enabled him to earn an honest penny by supplying such drawings at so much a dozen to the pupils of the Miss Pinkertons of the day. Robertson, the miniaturist, owns to having done a considerable amount of this work in the early days of his career.

The favourite type of design in these pictures was the ultra-sentimental; a lady in clinging, flowing garments wept over the tomb of Werther, placed offerings of flowers on the shrine of Love or Friendship, or cut her sweetheart's name on the bark of a tree. Well drawn and worked by a skilful hand such pieces are exceedingly pretty, but at their worst they are ugly and clumsy, while of all embroidered pictures they are the easiest to imitate. The collector should be indeed particularly cautious when he contemplates the purchase of an eighteenth century worked picture of which a water-colour sketch on silk or satin forms the basis. Excellent reproductions of such pieces have been made during the last twenty-five years, some simply for their decorative value, some for other and less praiseworthy reasons, and it is often difficult to detect the modern copies unless the back of the work can be examined, and this is seldom feasible in the case of a framed piece. Speaking broadly, however, filoselle, not floss, nor twisted silk, is used in the modern pictures, and

the colouring is either unnaturally bright or evenly dull and subdued all over to imitate fading. And if silk is used for the ground it is not the thin yet firm sarsenet of our foremothers' worked pictures, but a much thicker sort. When the back of the embroidery can be examined it is generally fairly easy to distinguish between an eighteenth century piece and one produced in imitation of it over a hundred years later.

There were several variants of the partly colour-washed, partly worked pictures of the closing years of the eighteenth century and the opening ones of the nineteenth. A fairly common type has the faces, hands and arms, etc., of the figures painted on paper, carefully cut out, pasted on the silk or satin ground, and the remainder of the design embroidered in silk, blended with chenille, or crewels, or both. In a third variety a print was pasted on linen and worked over with silks or crewels, the stitches passing through both print and linen backing. This last class was near akin to the dressed prints fashionable at the same period, and to the coarsely worked little pictures, with crude engravings of religious subjects as their base, which are still sold mounted in cheap frames for a few pence in France and other Roman Catholic countries.

Contemporary with the embroidered and painted pictures in the colour-print style were what are familiarly known to collectors as "black-and-whites," of which an example is shown in Plate 45. These are copies of line or stipple engravings, or pen-and-ink drawings, done with black sewing silk and the ravelings of lutestring or some similar stuff, on white sarsenet, or, in the later examples, satin. In a few of these pictures, the sky has been washed in with water-colour, and brown, grey and white silks mingled

with the black to produce more marked effects of light and shade, but in the majority the whole of the work is carried out in black silk, the careful and judicious spacing of the irregular flat stitches being solely relied on for shading. Dealers often describe the finer specimens of this kind of picture as "worked in hair," but this is very seldom actually the case. At any rate, during a collecting experience extending over twenty years, the author has only met with one pair of pictures undoubtedly executed in human hair. These are very small landscapes, embroidered with hair in shades of brown, auburn and grey (which probably once grew on the heads of members of the worker's family), but the effect is not entirely satisfactory, as hair is too stiff and wiry to be a perfect medium for needlework. A pretty, late eighteenth century type of black-and-white picture has for basis a small print on white satin which is partly worked over with straight stitches, varying in size and closeness of grouping, but all very minute, the smallest being mere specks. This class of picture is scarce, a rather regrettable fact, as it is decidedly pleasing. Black-and-whites deteriorated very much after 1800, the designs became ill-drawn, with crooked bridges, lop-sided houses, wobbly trees, and an equal lack of perspective and proportion; while instead of fine sewing silk and ravellings, thick embroidery silk was used with a clumsy and unsatisfactory result. Still, as late as the Great Exhibition of 1851 black-and-whites of the old fine kind seem to have been produced occasionally, for amongst the items in the catalogue of that monstrous jumble-sale there is one of "A North-West View of Lincoln Cathedral, worked upon white silk, with the rovings of black lutestring and manufacturer's silk."

The last half of the eighteenth century was undoubtedly the era of fine bead embroidery, but unfortunately English needlewomen cannot lay claim to the production of much of the very best work, the greater part of which was certainly of French origin. In the earliest—i.e. that made between 1745 and 1760—and highest class of this embroidery, beads of an extraordinary degree of fineness were used. So tiny are they that no modern needle will pass through them, and as the needles of a hundred and fifty years ago were coarser than those of to-day the beads must have been threaded by means of a waxed end of silk tipped with a bristle. There are in existence some beautiful pieces of this superfine work, mostly in the form of rather large hand-bags, in which the beads are sewn down on strong net or the finest canvas. The patterns as a rule are dainty wreaths, clusters, or baskets of flowers, worked in beads of many delicate colours, on a ground of opaque ones, of one tint only. Most of the later pieces are made with rather coarser beads, and include such things as purses, wristlets, pin-cushions, and flat watch-guards, in which the beads are connected by knitting, or by weaving with threads in a small hand-loom, a method of making which, strictly speaking, places them outside the scope of this book. Nearer akin to embroidery is the method employed in making the beadwork casing of the many pretty trifles in the way of bonbonnières, needle-cases and the like which were produced in both England and France during the Consulate and First Empire. In this the beads were strung according to pattern on fine flexible wire, which was wound round the box or needle-case of wood or pressed horn, and interwoven, as it were, with button-hole stitches in strong silk. Some passable bead pictures were worked

on fine canvas at this period, the beads being sewn singly on the ground, certain portions of which were sometimes designedly left uncovered.

In the last years of the eighteenth century embroidery with white cotton, on white muslin, became extremely fashionable for gowns, collars, scarves, pelerines, and the long and rather dowdy aprons of the day. The muslin was very soft in texture, and the work was done in chain or satin-stitch, with simple fillings resembling those introduced in the embroidered net known as Limerick lace. Many patterns for muslin work were issued in the various lady's magazines published between 1790 and 1815, but with few exceptions they have no artistic merit, being as a rule either hackneyed geometrical devices, or debased adaptations of the designs characteristic of the time of Louis XVI, such as clumsy baskets of ill-drawn flowers, connected by attenuated love-knots, or meagre festoons of leaves, from which depend at intervals long wriggly cords with bunchy tassels at the ends. But there are still extant a number of actual examples of muslin embroidery worked between 1790 and the end of George III's reign the patterns of which are not only pretty but appropriate to their purpose. A little embroidery seems to have been done at this time on a material known as cat-gut, a very stiff square-meshed net which is mentioned at a much earlier date by Mrs. Delany as a material used as a ground for embroidered toilet-covers and similar articles.

In 1798, in Old Savile House on the North side of Leicester Square, was opened the "Gallery of Pictures in Worsted," by Miss Mary Linwood, of Leicester, which for nearly fifty years was to be one of the sights of London for country cousins. These pictures, on

which the worker had expended, and continued to expend until some twelve years before her death in 1845, an incredible amount of labour, were full-sized copies of celebrated paintings by both Old Masters and contemporary artists. They were sketched by Miss Linwood herself on a ground of thick tammy-cloth, woven specially for her, and worked in soft crewels of shades dyed to her order. The stitches are irregular in length and their arrangement follows no fixed rule, as may be seen in her portrait of Napoleon Buonaparte, in the Victoria and Albert Museum. The collection at Savile House was added to from time to time until the pictures numbered sixty, hung with various stage accessories, which were supposed to enhance their effect. After Miss Linwood's death, with a few exceptions which she disposed of by will (her great *Salvator Mundi*, after Carlo Dolci, was left to Queen Victoria), all were sold at Christie's, but they were no longer admired by a fickle public, to whom the Berlin wool monstrosities had begun to appeal, and the prices realised were very small compared with the values which had been placed upon the pictures some years previously.

Although, according to modern notions, Miss Linwood's worked pictures were but monuments of misplaced labour, they had more to recommend them from an artistic standpoint than the vast majority of the part-colour-washed, part-embroidered pictures of the earlier years of the nineteenth century. These, as far as the mode of production was concerned, were the lineal but debased descendants of the pictures in these mixed mediums, of the end of the preceding century. The subjects of these later pictures were mostly scriptural—Christ and the Woman of Samaria, and Rebecca at the Well were two favourite ones—

both drawing and colouring were of the crudest, and the work was carried out with coarse ill-arranged stitches, in a combination of chenille, crewels and silks.

A favourable example of these pictures (which are unfortunately usually of large size) may be advisedly admitted into a representative collection of English needlework ; but from the close of the reign of George III to the era of William Morris and his coadjutors, embroidery, as an art, ceased to exist in this country.

CHAPTER XIX

SAMPLERS

IT is reasonable to suppose that the sampler is as old as the art of decorative embroidery itself, for it would be but natural that from the outset some kind of record should be made of patterns and stitches, not only for copying by skilled needlewomen, but for instructional purposes. Hence the sampler, in one form or another, is common to almost all countries. Nevertheless, it is not possible to trace its definite history very far back. In England the earliest mention of a sampler seems to have been made by Skelton in his "Garlande of Laurell," published in 1523 :

"The Sampler to sowe on
The laces to embraide."

Twenty-three years later Margaret Tomson, of Freston-in-Holland, Lincolnshire, in her will, proved at Boston, bequeathed to her sister's daughter, Alys Pynchebeck, her "saumpler with semes," and in an Inventory of Edward VI made in 1552, one of the items is a parchment book containing a "sampler or set of patterns worked on Normandy canvas with green and black silks."

There is a reference to a sampler in the "Tragedy

of Solimon and Perseda," by Thomas Kyd, published in 1559 :

" When didst thou with thy Sampler sit sewing ? "

and in the literature of the end of the sixteenth century allusions to it are fairly numerous. Here are two Shakespearean ones :

" O ! is all forgot ?

All school-days' friendship, childhood's innocence.
We, Hermia, like two artificial godes,
Have with our needles created both one flower,
Both on one Sampler sitting on one cushion."

" Midsummer's Night's Dream," III, 2.

" Fair Philomela she but lost her tongue
And in a tedious Sampler sewed her mind."

" Titus Andronicus," II, 5.

The sampler is mentioned still more frequently by the writers of the seventeenth century. Milton introduces it in " Comus " :

" . . . Coarse complexions

And cheekes of sorry grain will serve to ply
The Sampler and to tease the housewife's wool " ;

and Herrick in " The Wounded Heart " :

" Come bring your Sampler and with art
Draw in't a wounded heart " ;

while Jasper Mayne in " The City Match," published in 1639, writes :

" Your schoolmistress . . . teaches
To knit in Chaldee and worke Hebrew Samplers."

Apropos of this last quotation, the writer once picked up a sampler which among its alphabets included one of Hebrew characters, but, sad to say, it could not be assigned to an earlier date than the nineteenth century.

Unfortunately, no sampler bearing a date prior to the reign of Charles I is known to be in existence, and none whose general style justifies its attribution to an earlier period. The type of sampler which is believed to be the oldest surviving, is illustrated in Plate 46. The ground is of loosely woven, canvas-like linen, thin and wiry in texture, and brownish in colour, and on this small, detached patterns, some purely geometrical, others representing conventional flower forms, are dotted about without any attempt at symmetrical arrangement. These devices, some of which are similar to those found on bags and purses of the first half of the seventeenth century, are worked partly in tent-stitch, partly in close lace-stitches, with gold and silver thread used sometimes alone, sometimes in combination with coloured silks. The sampler in Plate 46 has the initials M.C. worked in one corner and a coat of arms, that of the family of Chichester, in the centre. It is possible that this sampler and its like may be assigned to the reign of James I, but if so the type survived until well into the middle of the century, for the writer has seen a characteristic specimen dated 1657, a period with which the long, narrow sampler, with its series of horizontal band-patterns, is more generally connected. It is curious that two such widely divergent styles of sampler should have been worked contemporaneously, but it is evident that this was so.

The long sampler of the seventeenth century sometimes measures as much as a yard, while its width rarely exceeds seven or eight inches. It is a collection of patterns pure and simple, and has no trace of that pictorial element which developed in the sampler of the following century with the unfortunate result that it became a mere show piece worked by

Miss at her boarding-school and brought home to be framed and hung up in the best parlour.

The band-patterns which usually cover three parts at least of a characteristic long sampler, are nearly always quite as remarkable for the grace and dignity of their design as for the fineness and beauty of their stitchery. Rather unaccountably they do not resemble those of other embroideries of the period, such as were introduced on costume for instance, and the late Mr. Gleeson White in an article on Samplers published in the *Studio* Winter number for 1896-7, just when an interest in the subject was awakening, expressed the opinion that the patterns in question were copied from, or suggested by, those of Oriental embroideries. It seems much more probable, however, that they had an Italian origin. The band-patterns of nine out of every ten—the proportion may be larger—long samplers of the seventeenth century include a very curious one in which are introduced grotesque, gnome-like little male figures, each holding in an extended hand an object which appears to be something in the way of a trophy. Between every pair of these queer creatures is a stiff, conventional tree-form. The details vary, sometimes the little men are merely outlined in back-stitch, but oftener they are completely clad in close-fitting garments worked in flat satin-stitch or surface lace-stitch, and, as a rule, they are represented with very bushy hair. It has been suggested that these figures should be placed in the category of the Greek Erotes and the Cupids of the Renaissance, but this ingenious idea does not seem to have anything definite to support it. But in Italian embroidery on household linen of the sixteenth century are found band-patterns with figures bearing trophies which have a strongly marked general resem-

blance to those worked on the English samplers of a hundred years later. The Italian patterns are executed on the white linen in crimson silk; the men wear swords, are less farouche in appearance than their English equivalents, and are sometimes placed alternately with little women of the same type, but the stiff tree-forms are there, and the likeness between the patterns as a whole is far too close to be merely coincidental. Moreover, an even stronger resemblance is noticeable in the case of a pattern in which a peculiar device of an S with barbed ends alternates with upright, conventional flowers. The queer, wriggly SS of the Italian napery borders, and those of the band-patterns of the English samplers, are hardly distinguishable one from the other. Embroideries were largely imported from Italy into England during the seventeenth century, and it is easy to imagine how their patterns were copied, with more or less alteration, by English sampler-workers, who were not mere school-children, it must be remembered. Or it is quite possible that Italian needlework teachers were responsible for the introduction of the patterns to their English pupils. It is difficult to understand, however, why the designs in question should have been worked, in England, on samplers alone.

The sampler of the seventeenth century has no enclosing border, the bands of embroidery run across the whole width of the strip of linen; an alphabet is not an inevitable feature, and when included, the letters are often crude in style and badly drawn. The name of the worker and the date are too frequently absent, and when present they are apt to be squeezed into some obscure corner, where they are easily overlooked. The stitches chiefly employed are back-stitch, flat satin-stitch, a close lace-stitch (buttonhole),

worked on the surface of the linen, and cross-stitch, but occasionally tent-stitch, cushion-stitches of various kinds, and French knots, are also introduced, many of these stitches being worked so as to show the same on both sides of the material. The silks used are soft and very slightly twisted.

A very desirable type of Stuart period sampler is that which has, in addition to the embroidered band-patterns, some of drawn- and cut-work, combined with diaper-patterns worked entirely in satin-stitch with white thread. In Plate 47 is shown a portion of a "long" sampler which has these features in addition to band-patterns, including one with the little dwarfish men, an alphabet and the date 1669. A very fine, although rather late, seventeenth century sampler, in which cut-work and embroidery are combined, is that of Elizabeth Mackett, dated 1696, in the Victoria and Albert Museum. The cut-work sampler, illustrated in Plate 18, is described in the chapter dealing with English lace (p. 86).

The Stuart-period samplers are usually in far more perfect condition than those worked fifty or a hundred years later. This may seem strange at the first glance, but the reason is not far to seek, for, as they were simply used as pattern-rolls to which reference was only made when necessary, they were kept safely rolled up in drawer or chest, when not actually in use. The collector may come across, by great good luck, one of these early samplers still mounted on its original little roller in the shape of a parchment cylinder, or a wad of horsehair, wool, or hay encased in paper.

The production of samplers did not entirely cease during the Commonwealth, but specimens bearing dates between 1650 and 1660 are not often met with. Those that do belong to this decade differ in no marked

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way from either their immediate predecessors or those worked between the Restoration and the Revolution. Towards the end of the century, however, a gradual change took place. The sampler still remained long and narrow ; its ground material was still unbleached, soft, rather coarse, linen, but not only were two or more alphabets and a row of numerals introduced between the band-patterns (which were themselves showing signs of decadence in style), but a text, a proverbial saying, or an adaptation of a book- or fly-leaf rhyme were often added. Much in favour were the doggerel lines :

“ A. B. is my Name,
And with my Needle I wrought the same,
And had my skill a-been better
I had a-mended every Letter.”

And another popular inscription was :

“ Look well to what thou takest in hand,
For learning is better than money or land,
When land is gone and money is spent
Then learning is most excellent.”

Samplers of this later seventeenth century class continued to be worked until well into the reign of Queen Anne, and rather unaccountably, their patterns remained practically uninfluenced by the great change which had occurred in the style of embroidery in general after William and Mary ascended the throne. The proportions of the sampler, though, had begun to alter by slow degrees ; it grew shorter and wider, and the space devoted to alphabets, numerals, verses, and the like steadily increased. The cut-work had almost disappeared with the seventeenth century, but the band-patterns including that of the little men, lingered, although in an ever-deteriorating form. The

lettering improved, and the verses became slightly more ambitious. Here is one from a sampler of the reign of Queen Anne :

“ Not land but learning makes a maid compleat,
Not birth but breeding makes her truly great,
Not wealth but wisdom doth adorn her state,
Virtue, not honour, makes her fortunate.
Made and worked by me, Sarah Smith, April 18, 1710.
Vivat Regina.”

The enclosing border began to appear on samplers in the second decade of the eighteenth century, the earliest one with a border, so far as is known, being dated 1718. The border was not generally adopted until some fifteen years later when the sampler had lost much of its interest and beauty. By that time the old band-patterns had disappeared save in a few cases where odd fragments of them were introduced among flowers, vases, trees, crowns, hearts, niggling little border-patterns, alphabets, numerals, and verses. About 1720 or a year or two later, linen of a particularly hideous shade of dark yellow began to be used—happily, not very largely—as a sampler ground, and remained more or less in vogue until 1735-40. Alphabets in a variety of styles are usually found on a sampler of this date; the majority are worked in cross-stitch so executed that the stitches form a neat little square on the wrong side of the material, but for some, eyelet or bird's-eye stitch is employed. This is worked by piercing a series of little holes in the linen and whipping their edges over as in the broderie Anglaise of Early Victorian days. In a variant of this, the over-casting or whipping stitches are alternately long and short, so as to surround each tiny hole with rays as it were. Other alphabets are worked in flat satin-stitch, and occasionally one is

met with which is done in a kind of close herring-bone stitch. In the seventeen-thirties straggling, naturalistic flowers worked in satin- or long-and-short stitch frequently formed the border of the sampler, which by this time had become in shape and proportions much what it remained to its end, but these flowery edgings, which were often bright and pretty, were soon superseded by narrow cross-stitch borders often of conventionalised pinks or strawberries, but sometimes geometrical. (See plate 48.)

Contemporary with this class of sampler was a type which showed signs of the influence of the great religious revival which was then affecting the whole of England. The Ten Commandments, Psalms and lengthy hymns, worked in small insignificant and severely plain letters fill the whole of the rectangular piece of linen, save for the small space wherein the pious worker has recorded her name and the date. It must be confessed that this particular kind of sampler is decidedly lacking in interest; it has none of the individuality even of the sampler of a slightly later date in which a ferociously Calvinistic verse is combined with the frivolous accessories of hearts and baskets of flowers, crowns and bird-cages. Here is an example of such a verse :

“No tongue can tell, no pen can well express,
The punishments prepared for wickedness.
The quickest thought by no means can conceive
What they shall suffer who ungodly live.”

And another :

“There's not a sin that we commit
Nor wicked word we say
But in Thy dreadful Book is writ
Against the Judgment Day.”

Two gruesome little pairs of rhymes popular among

sampler workers—or rather their parents or teachers, for the poor children themselves would hardly choose them—of this period, the third quarter of the eighteenth century, are the following :

“ When greedy worms my body eat
Here you may see my name complete.”

And

“ When I am dead and laid in grave and all my bones are
rotten,
By this may I remembered be, when I should be forgotten.”

As time went on the sampler grew more and more pictorial in style. Houses of all kinds, from stately red-brick mansions with portico and many windows to humble cottages ; pigeon-cotes, windmills, dogs, cats, sheep, ducks, plants in pots and many other objects, animate and inanimate, were introduced among the alphabets, numerals and moral verses. Adam and Eve, sometimes decorously clad in contemporary costume, occasionally appear, and in a few specimens a curious survival of the embroidered pictures of the Stuart period is seen in a lion and a tiger glaring at each other from opposite corners. Many of the sampler verses of the last half of the eighteenth century are priggish effusions worthy of Mr. Barlow, and it is open to doubt whether they expressed in any degree the true feelings of the unlucky little girls who had to spend so much time over their tedious working. Here are a couple of examples of this “ poetry ” :

“ Religion and Duty happy I am taught,
And Needlework to this perfection brought,
To read the Scriptures and my parents love,
In hopes to gain the Heavenly Joys above.”

“ Next unto God, dear parents, I address
 Myself to you in humble thankfulness
 For all your care and charge on me bestowed,
 The means of learning unto me allowed.
 Go on, I pray, and let me still pursue
 Those Golden Arts the vulgar never knew.”

Although by this time the sampler was well on the downward path, yet it was by no means invariably unpleasing. The alphabets, of which as many as five or six were often introduced, are rarely found to be really badly drawn, and they are usually agreeably varied in style. They are worked in satin-, eyelet- or cross-stitch with bright-coloured silks. Now and then bands of the zigzag pattern known as Bargello, Florentine or Hungary stitch relieve the monotony of the niggling little cross-stitch border patterns, and in some instances sprays of flowers, or baskets filled with them, well drawn and nicely worked, fill the centre of the sampler with good effect.

The regrettable introduction of a woollen stuff known as tammy- or sampler-cloth took place about the middle of the eighteenth century, and during the last thirty or forty years of it linen was rarely employed as a ground for samplers. The result of the change was disastrous; the woollen fabric fell an easy prey to moths, and as a natural consequence few ordinary samplers of this particular period have survived quite without injury, while many are honeycombed with holes, and useless to the collector. Luckily, however, for the very finest samplers a thin but firm and rather stiff, muslin-like material called tiffany was preferred to the abominable tammy, the former being all but invariably employed for the ground of those samplers of darning-stitches which were worked from 1780 to about 1810. In these, small square pieces

of the tiffany were cut out, and the holes so made, filled up with fine darning that sometimes reproduced the texture of plain linen, or of the tiffany itself, sometimes damask patterns. These latter, which were meant to teach the darning of table-linen, were generally worked with silks of two colours. It will be found in some of these samplers that the ground has not been actually cut away, but that the darns have been simply worked on the tiffany ; a much easier method of execution, but one far less satisfactory as an instructional process. The darning-patterns are usually arranged round a vase, basket or bunch of flowers, which is also worked in darning-stitch. Most of these samplers (see plate 49) come from the Eastern Counties, an interesting instance of the way in which certain distinct types are confined, or almost confined, to particular districts. A class specially characteristic of the North of England, for instance, has a ground of open-meshed brownish-yellow canvas on which are worked alphabets of large letters and very simple patterns in worsteds of one or two colours only. Scottish samplers are remarkable for the traces they show, even as late as 1840, of the seventeenth century band-patterns, every vestige of which vanished from English ones before George II came to the throne. A peacock, moreover, is almost an inevitable feature in the design of a Scottish sampler, and its alphabets are, as a rule, florid in style. There is nothing markedly distinctive about Irish samplers, save the frequent introduction of certain religious emblems indicative of the workers' Roman Catholic faith.

Embroidered maps, or map-samplers, as they are often called, were worked from 1770 to the beginning of the reign of George IV. They are not particularly interesting as there is a great monotony about them,

but if a collection of samplers is to be thoroughly representative it must contain one or two specimens. The older maps are generally worked on white satin or sarsenet ; the countries or counties are outlined with two rows of chain- or stem-stitch in different-coloured silks, and the names of places are worked—generally with a sublime disregard of geographical facts—with black sewing silk. In an upper corner the figure of Britannia, or a wreath enclosing the name of the country represented, often appears, to which are sometimes added the name of the worker and the date. Maps embroidered entirely with black silk, so finely that the effect is that of a pen-and-ink drawing, are occasionally seen, and in a nineteenth-century variety the ground is fine canvas on which the outlining and the names are worked in cross-stitch. The commonest map-samplers are of England and Wales ; next come those of Europe, and, a long way after, the Hemispheres. Maps of English counties, which are more interesting than any others, are scarce, but may be sometimes picked up, generally in more or less poor condition.

Samplers worked in beads are rare ; they belong to the end of the eighteenth century and the early years of the nineteenth, and their patterns are those of the ordinary sampler of the period carried out with small, many-coloured glass beads sewn one by one on the material, usually the moth-attracting woollen tammy.

A small proportion of samplers have a special interest attached to them as being records of public events. In the Exhibition of Samplers and Embroidered Pictures held at the Fine Art Society's rooms in Bond Street some twenty years ago, the oldest specimen of what may be termed the commemorative type shown, was dated 1693 and celebrated, rather long after the event, the landing of William of Orange. A sampler

of 1802 commemorates the Treaty of Amiens by an Ode to Peace, and later in the nineteenth century samplers were worked in memory of Queen Charlotte, Queen Caroline and Princess Charlotte of Wales. One referring to the death of George IV's unhappy wife is evidently the production of a keen sympathiser with that lady, for it is worked with the following lines, within a black border :

" On earth denied th' Imperial Crown,
 Refused to share her husband's throne,
 Heaven pitying viewed her, and in love
 Gave the celestial throne above.
 Her daughter dear forced from her arms
 And she was sore opprest,
 To foreign lands she went forlorn
 Quite void of happiness."

Perhaps the very oddest of commemorative samplers is one which celebrates the visit of George IV to Scotland in 1822. For some unaccountable reason the main feature in the design of this sampler is the multiplication table worked, with an austerity entirely appropriate, in black silk. Below is the inscription "Scotland hails with joy the Visit of her Sovereign," the name Mary Hulton and the date 1822. Numerals and an alphabet of capital letters form the border, all being worked in the same sombre hue.

From 1810 the deterioration of the sampler proceeded apace. Houses, a fearful edifice entitled "Solomon's Temple," lists of the names of relations, or moral "poems" of great length and equal dulness, occupied most of its space, and the few patterns introduced were paltry and commonplace in the extreme. For the first quarter of the nineteenth century the woollen tammy-cloth continued to be used, although it was occasionally replaced by an open make of linen resem-

bling fine canvas. The whole of the work was executed in cross-stitch with silk or fine worsted.

The introduction of Berlin printed patterns for cross-stitch, and Berlin wool with which to work them dealt the sampler its death-blow. A travesty of it, a terrible thing worked in gaudily coloured fluffy German wool on stiff cotton "Penelope" canvas, continued to be produced by schoolgirls throughout the 'forties, and into the 'fifties of last century, and then even that poor shadow vanished.

Foreign samplers may be permitted a place in a collection, although early specimens of these are exceedingly scarce. Indeed it seems probable that in some countries, of which Portugal is one, samplers were not worked prior to the eighteenth century. At any rate, none appear to be in existence which can be assigned to an earlier date.

American samplers of pre-Revolution days are, as might be anticipated, practically indistinguishable, so far as patterns and stitches go, from their English contemporaries. Two good seventeenth-century samplers are illustrated in Mrs. Morse Earle's "Child Life in Colonial Days," the most interesting of them being dated 1654, and having worked on it the names of Miles and Abigail Fleetwood, who were connected with Oliver Cromwell through his eldest daughter, Anne, who married Charles Fleetwood. The Fleetwood sampler has, in addition to the characteristic band-patterns, the figures of three ladies and two gentlemen in contemporary costumes. A late American sampler, until recently in the possession of the writer, has for ground a peculiar woollen material, not unlike the English tammy, but of more open mesh, harsher in texture and of a dull light green. It is worked in pale-coloured silks with alphabets of rather

straggling letters, numerals, a few ordinary border-patterns and an inscription which is copied verbatim here :

“ Lydia Burrill, her Sampler. This I did in the 10-year of my age in 1800.

O, Washington, Thrice Glories name,
What do reward can Man decree.”

“ Do ” evidently stands for due.

Samplers were produced in Germany in the seventeenth century, and according to Mrs. C. J. Longman's Note on Foreign Samplers in Mr. Huish's " Samplers and Tapestry Embroideries," the earliest were small and square. Those worked in the eighteenth century were long and narrow, like the English seventeenth-century type ; their material was a rather thick cream-coloured linen on which various devices in the way of wreaths, vases, birds, etc., were worked in cross-stitch. There was generally an alphabet and sometimes diaper-patterns worked in satin-stitch and French knots with white thread. In another kind of German sampler, belonging to the early nineteenth century, the work is done entirely in black silk. There is generally a florid alphabet at the top, and the rest of the sampler—which is usually square or nearly so—is filled up with formal patterns ranging from the stiffest of conventional plants in pots, to diamonds and hexagons arranged in rows, with, in some instances, single capital letters, crowns or little birds between them. The whole is worked solidly in cross-stitch, and the effect is decidedly gloomy and unpleasing.

Darning samplers of fine quality were produced in both Germany and Belgium earlier, and continued to be worked later, than in England. A very good Belgian example in the writer's collection bears the

date 1841. Danish samplers are mainly devoted to patterns of Tønder work, but there are some which are not unlike the English pictorial sampler of the late eighteenth century. Of the latter type are the samplers of Holland, but their alphabets are remarkably large and florid, while occasionally a characteristically Dutch house forms the central feature in the design. A specimen in the Victoria and Albert Museum has the arms of the city of Amsterdam at the top. Russian samplers are not commonly met with in this country, but the writer has one which is of white linen, hemstitched and measuring fourteen inches square. It is worked in cross-stitch with detached patterns, an alphabet of Russian characters and a double-headed eagle, for which red and blue cotton are solely employed.

Samplers do not appear to have been very generally worked in France, and there are not many specimens in English collections. There is a finely worked French sampler of the late eighteenth century in the Victoria and Albert Museum, which has a wonderfully elaborate design including flowers of many kinds, a cornucopia, a temple, a classic altar and a grotto embroidered in silks and gold thread on white silk. In the writer's collection there is an equally elaborate and beautifully worked French sampler of about the same date, which has a ground of thin stuff resembling the English tammy, but of finer, smoother texture. In the centre is a foreign coronet and an intricate monogram within a very gracefully drawn little wreath worked in silver, and silver-gilt thread mingled with touches of rose, blue, green and rose silk. Below is a Watteau-like scene with shepherd and shepherdess in dainty eighteenth-century costumes, sheep, fruit-laden trees, birds, flowers, and a fountain, all embroidered in long-

and-short stitch with floss-silks of very delicate colours. Sprays of flowers in various flat stitches fill the upper portion of the sampler, and at the base is a series of squares, forming a band, in various flat stitches, the whole being surrounded by a pretty scrolling border in satin-stitch. The two samplers described above are characteristic in every detail of their period and nationality, although they are neither signed or dated. Nineteenth-century samplers of rather poor quality bearing French inscriptions and signed with French names in the majority of instances must be assigned to the Channel Islands. When the inscription is polyglot, as is sometimes the case, there is no doubt in the matter.

Of the samplers of South Europe, those of Spain are most interesting. The specimens in existence date from about the middle of the eighteenth century to the second decade of the nineteenth. They are generally of rather large size, are made of heavy cream-coloured linen, and are finished at the corners with little tufts or tassels of coloured silks. Their patterns, consisting chiefly of well-drawn geometrical borders, are arranged in series of short sections round the four sides, leaving a small rectangular space in the middle in which detached ornaments are sometimes worked, or, occasionally, the arms of the worker's family, or those of the convent where she was taught to use her needle so deftly. Like the majority of foreign samplers, those of Spain have no inscriptions beyond the name of the worker, perhaps that of her convent-school and possibly the date, and all these may be absent. When they are present they are usually to be found round the centre space, within the enframing border-patterns. The colouring of Spanish samplers is rich and harmonious, and the embroidery

in cross and satin-stitches is invariably extremely well executed with rather thick silk. In a few examples some traces of Moorish influence are faintly apparent in the patterns, but these are exceptional.

Between the sampler of Spain and that of Portugal there is a great gulf fixed. The latter, as a rule, is a strip of rather coarse yellowish linen, on which is worked with bright-coloured twisted silks a medley of objects scattered about with complete disregard of anything approaching order or symmetry. A ship in full sail, a soldier, a couple of men carrying an image in a shrine, a windmill, a pierced heart, a child or two, and some conventional flowers, may be seen dotted over a strip of linen measuring some 24 inches by 12 inches, facing some in one direction, some in another, according to the caprice of the worker. A straggling script alphabet may appear in one corner, a few numerals in a second, while the worker's name or initials may be tucked into a third, and the fourth left blank. Dates are seldom inserted; when they do appear they are of the late eighteenth or early nineteenth century. There is one point about a Portuguese sampler worthy of note; it is rarely, if ever, quite finished; there is always one small portion left imperfect. This seems to point to an interesting survival of a very ancient superstition, certainly not peculiar to Portugal, that the absolute completion of any piece of work is apt to be followed by the death of the worker.

As far as is known, the earliest Italian samplers were entirely of patterns of cut- and drawn-work, and of these there are a few—a very few—in English collections. In the Victoria and Albert Museum there is a small square Italian sampler, worked with what may represent Aesop's Fable of the Fox and the Grapes, which is assigned to the late eighteenth or early

nineteenth century. In the same Museum are four samplers from Perugia, with elaborate designs of the "pictorial" type, two of which are dated 1820 and 1855, while the other two, which are undated, are attributed in the catalogue to about the same periods respectively.

In the Near East—Turkey and the neighbouring States—pieces of thin soft muslin are worked with small sections of embroidery patterns in bright-coloured silks and tinsel, and these may be certainly classed among samplers. They are pretty bits of stitchery enough, but entirely lack that individuality which is so largely responsible for the charm of the bulk of the samplers worked in Western countries.

Reproductions of old samplers scarcely exist, at any rate they are so few that the collector may regard them as negligible. Dates, however, are fairly often tampered with, they are picked out, worked in, or altered, and if such additions and emendations have been cleverly done they are not easy to detect. Happily, it is sometimes the case that attempts to increase the apparent age of samplers defeat their own ends, as when 1820 is transmogrified into 1620 by picking out a few stitches at the top of the 8, the sampler itself being a big square one of woollen tammy with a quotation from a nineteenth century poet on it!

As to the arrangement of a collection of samplers, few owners can resist the temptation of framing their best specimens and using them as wall-decorations, therefore they can be only advised to hang them where direct sunlight will not fall on them, and to have them very carefully mounted. Perhaps the best way of doing this is to have a stout backing-board rather larger than the sampler covered tightly with either

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velvet or cloth of some inconspicuous and suitable colour, such as dull green or brown, and to fasten the sampler to this by means of very small, sharp pins used as nails. Good quality brown-paper, by the way, is not to be despised as a background if economy has to be strictly considered. Unframed specimens may be tacked on sheets of stiff paper, or thin cardboard, and stored flat in drawers or portfolios, but it is advisable to keep the long samplers of the seventeenth century rolled on cardboard cylinders.

It adds greatly to the value and interest of a collection of samplers, if it is carefully catalogued. The samplers should be classified, and the material, style of pattern, measurements and inscriptions noted in detail in every case.

DATES TO BE REMEMBERED BY SAMPLER COLLECTORS.

Date of earliest sampler known to be in existence	-	1638
„ „ earliest sampler with enclosing border	-	1718
„ „ introduction of deep yellow ground material		
(about)	- - - - -	1722
„ „ introduction of woollen Tammy or sampler		
cloth (about)	- - - - -	1740
„ „ introduction of tiffany (about)	- - -	1770
„ „ earliest embroidered map known	- - -	1777
„ „ latest survival of seventeenth century band-		
patterns in English samplers	- -	1741

GLOSSARY
OF TERMS USED IN CONNECTION WITH LACE
AND EMBROIDERY

À jours. Fr. Syns.: modes (Fr.); fillings, lead-works (Eng.).

Fancy open stitches introduced in spaces in the pattern of both bobbin- and needle-point lace.

Appliqué.

A. Term used to describe a method of working lace in which the pattern is made separately and sewn on a net ground when completed.

B. A class of embroidery in which the pattern is cut out of one material and sewn on (applied) a ground of another, or on one of the same material but contrasting in colour.

Back-stitch.

A stitch in embroidery worked by bringing the needle up through the material from the back on a traced line, inserting it a little behind the point where it came out and bringing it up again the same distance beyond. It is then put into the hole made when it was drawn out the first time, and again brought out further forward. Back-stitch was much used in the quilted embroideries on linen of the late seventeenth and early eighteenth centuries.

Bars v. brides.

Brides. Fr. Syns.: bars, legs (Eng.).

The ties in bobbin and needle-point lace which connect and support the pattern when there is no net ground.

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Bobbins.

Elongated spools of wood or bone with a "neck" at the upper end round which the thread used in making lace on the pillow is wound.

Bobbin-winder. Syn. turns.

A small wooden wheel by means of which the thread is wound on the lace bobbins.

Button-hole Stitch.

The simple loop or hitch which is the fundamental stitch in needle-point lace of all kinds. It was extensively used as a surface-stitch (*q.v.*) in the stump-embroidery of the seventeenth century. It is rarely found in very early work.

Chain-stitch.

An embroidery stitch worked by putting the needle in from the back, pulling it through and holding the thread down with the left thumb. The needle is then inserted at the point whence it came out, a small portion of the ground material taken up on it and the thread drawn through, the point of the needle being kept above the held down thread. Thus is formed the first link of the chain. The stitch is of great antiquity and was extensively introduced in Anglo-Saxon ecclesiastic embroidery. It fell into disuse during the greater part of the seventeenth century at the end of which, however, it re-appeared. Chain-stitch has always been conspicuous in the needlework of Oriental countries.

Cordonnet. Fr. Syns.: gimp, trolley-thread (Eng.).

The thread or cord used to outline the pattern in certain laces. It may be simply a single thread coarser than that used for the body of the lace (e.g. Mechlin); a thread whipped or buttonhole-stitched over (e.g. point d'Alençon); or a bundle or sheaf of threads similarly encased (e.g. point de Venise).

Cross-stitch. Syn.: sampler-stitch.

An embroidery stitch formed by crossing two slanting stitches so that their four points mark out a perfect square, the threads of the linen or canvas being always followed. It is an old stitch but appears but rarely on

English samplers prior to the seventeenth century, though in eighteenth century samplers it is the principal stitch. Cross-stitch worked in crimson silk was much used as a grounding stitch in Italian household embroideries of the sixteenth century, the pattern being left in the plain linen.

Cushion-stitch.

A name sometimes applied to cross-stitch, but more generally used to indicate the diaper-patterns formed of groups of straight stitches of varying length which are introduced as grounds or fillings, in embroideries of many periods and nationalities.

Cut-work. Syns. : point coupé (Fr.) ; punto tagliato (Ital.).

The immediate ancestor of needle-point lace. From a piece of linen portions were cut out and the holes thus made filled with bars of thread cased with buttonhole-stitch and forming a geometrical pattern.

Darning-stitch.

The stitch in which the samplers of damask darning are executed is the one familiar to every stocking mender, save that the number of threads under and over which the needle is passed varies according to the pattern to be copied. There is a surface darning-stitch sometimes seen in old embroideries in which threads are carried from side to side of the space to be filled and others darned in and out of them, the needle only passing through the ground material at the edges of the pattern.

Drawn-work. Syn. : punto tirato (Ital.).

A type of needlework closely allied to, and contemporary with, cut-work. The foundation was loosely woven linen, out of which a certain number of threads were drawn, those remaining being whipped or buttonholed over so as to produce either a simple, square-meshed net-work, or a more or less elaborate geometrical pattern. There are many later varieties of drawn-work.

Fillings v. à jours.

Footing. Syn. : engrêlure (Fr.).

The upper edge of a piece of lace, usually straight. Often incorrectly called heading.

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Gimp v. Cordonnet.

Jingles or jingles (Eng., Midlands).

The loose pewter rings which distinguish the bobbins on which is wound the heavy outlining or trolly thread. The name is often wrongly applied to the spangles (*q.v.*).

Ground. Syn. : fond (Fr.).

Properly the brides or net supporting and connecting the pattern of a lace. The term, however, has come to be used to indicate net only ; that is to say, a *grounded* lace is generally understood to mean one with a net ground.

Guipure.

A name derived from the French verb *guiper* and applied in the seventeenth century to a kind of *passementerie* made of cord or thick thread, wrapped round with silk or thin strips of metal. The term is now used rather loosely to denote any rather coarse lace in which the pattern is formed of tape or braid and held together by brides.

Herring-bone Stitch.

This is so much used in modern needlework, and is so seldom seen in early embroidery, that it is scarcely necessary to describe it here. Worked very closely so as to produce the effect of a plait it was introduced in English embroidery of the seventeenth century, mainly for stems and tendrils, and open herring-bone stitches in some variety are found among the fillings of the big leaves and flowers of the heavy crewel embroidery of a slightly later date. The plait-like herring-bone stitch is a conspicuous feature in Turkish needlework.

Knot-stitch. Syns. : ivory-stitch, punto avorio (Ital.). A stitch introduced in early Italian cut-work.

Knotted Stitches.

The best known of these is the *French knot*, which is worked in the following way. The needle is brought up from the back of the material at the exact point where the knot is to be. The thread is then held tight under the left thumb, the point of the needle put under it, and the thread twisted round the needle once or more, according to the size of knot desired. The needle is

then inserted close to the place whence it came out and the knot pulled tight. Although the name is modern, French knots were introduced in English embroidery as early as the sixteenth century at least, and much old Chinese work is executed entirely in very fine knots of this kind. *Bullion-knot* is worked in the same way as French knot, but the thread is twisted at least eight or nine times round the needle and the long roll so formed is sewn down on the material either in a straight line or as a loop according to the requirements of the pattern. Looped bullion-knots were often used to represent the hair or wigs of the figures in stump-work, although masses of irregular knot-stitches sometimes served the same purpose. These were produced by twisting the thread round the needle an indefinite number of times and tightening up the knots with an uneven tension.

Lacis. An early term for darned netting.

Laid-work. Syn.: couching.

Embroidery carried out by laying strands of gold or silver thread or silk on the surface of the material, and securing them in position by short transverse stitches. The latter are frequently arranged to form a diaper pattern and the work is sometimes slightly raised by a padding of wool or cotton under the laid threads. Laid-work in gold thread plays an important part in mediæval ecclesiastical embroideries, and in Spanish and Italian work of the sixteenth, seventeenth and eighteenth centuries. Couchéd floss-silk is also very largely used in these embroideries.

Lead-works, v. à jours.

Long-and-short Stitch. Syns.: crewel-stitch, feather-stitch.

An embroidery term applied to a mode of filling a given space with rows of alternating long and short stitches; each row fitting into that immediately preceding it, the exact length and the slope of the stitches being graduated to suit the contour of the pattern. Long-and-short stitch was employed in both secular and church embroidery at least as early as the fourteenth

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century, but after the middle of the eighteenth century it went out of fashion until it was re-introduced during the revival of artistic needlework in the 'seventies of last century.

Looped Stitch. Syns. : (modern) plush-stitch, rug-stitch.

This is worked by passing the silk or wool over a small mesh and securing the loop thus formed by a tent-stitch (*q.v.*). When a sufficient number of rows of loops have been worked, they are cut through with sharp scissors, and the whole surface evenly clipped all over. In seventeenth century embroidered pictures looped-stitch is often employed to represent fur.

Passing.

Gold or silver thread thin enough to pass through the ground material of embroidery.

Pearlin or pearling.

The Scottish name for lace.

Picots. Fr. Syn. : purls (Eng.).

Small loops worked on the brides or cordonnet of lace.

Picoté. Fr.

Ornamented with picots, e.g. brides picotées.

Pillow.

The tightly stuffed cushion on which bobbin-lace is made. Its shape and size vary according to locality.

Pillow-stand. Syns. : maid, horse.

The three-legged wooden stand used by English lace-makers to support the pillow.

Point de raccroc. Fr. Syn. : fine-drawing (Eng.).

The all but invisible stitch by which lace-makers join net.

Purl.

Fine gold or silver wire twisted after the manner of a corkscrew but very closely. Sometimes the wire is covered with coloured silk. Much used in seventeenth century embroidery.

Purl-edge.

A very narrow braid with purls along one side which is sewn on the edge of a piece of lace as a finish.

Purls v. picots.

Réseau. Fr.

The bobbin or needle made net ground in which the lace pattern is set.

Satin-stitch.

To work this embroidery stitch the needle is brought up at the edge of the pattern across which the thread is taken, and the needle inserted exactly opposite the point whence it was drawn out. The thread is taken back on the wrong side of the work and the needle brought out as close as possible to the starting place of the first stitch. Satin-stitch embroidery should have a perfectly smooth even surface, the stitches lying as closely together as possible. It is chiefly used for working small designs; when employed for large patterns the stitch is worked in a succession of rows. In working *surface* satin-stitch the thread is taken back on the *right* side of the material, not underneath, a method which economises silk but renders the embroidery flatter and less rich in appearance. Modern satin-stitch is usually worked over a padding of soft cotton, but this is seldom found in old work.

Semé. Fr.

Powdered or dotted. Often used in reference to the dotted ground of Lille bobbin-lace.

Spangles.

Coloured beads strung on loops of brass wire and attached to lace-bobbins to increase their weight. Peculiar to the English Midland Counties.

Split-stitch.

An embroidery stitch similar to stem-stitch (*q.v.*) except that the needle is brought up *through* the preceding stitch, which it splits. This is the stitch believed by some authorities to be the opus Anglicanum of early writers; it was employed, worked spirally from a centre, for the faces in old ecclesiastic embroidery (e.g. the Syon Cope) and, worked vertically, for those in the embroidered pictures of the seventeenth century.

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Stem-stitch. Syn. : outline-stitch.

This is worked by taking a long stitch forward on the material and a shorter one back on the wrong side, a process which, when repeated, produces a line of stitches slightly overlapping each other and slanting a little. Stem-stitch was used in embroidery from the seventeenth century, but not to any great extent until the needlework revival of the last quarter of the nineteenth century.

Surface-stitches.

A term applied to those stitches in which the thread is kept almost entirely on the surface of the material.

Tent-stitch. Syn. : petit point (Fr.).

This is half a cross-stitch, i.e. a stitch taken over the crossing point of the warp and woof threads of the canvas or linen. It was first employed in English embroidery towards the end of the sixteenth century, and from the beginning of the reign of Charles I to that of William and Mary it was much used in working pictorial panels, caskets, book-covers, etc. During the first quarter of the eighteenth century it was combined with cross-stitch for furniture-covers and screen-panels.

Toilé. Fr. Syn. : cloth-work (Eng.).

The solid part of a lace pattern.

Trolly.

A. V. Cordonnet.

B. The large bobbin carrying the trolly thread or gimp (Eng., Midlands).

C. A coarse lace formerly made in Devonshire.

APPENDIX A

EXAMPLES OF ECCLESIASTICAL EMBROIDERY IN THE ENGLISH PROVINCES

IN CHURCHES EXCEPT WHERE OTHERWISE SPECIFIED

BEDFORDSHIRE.

Biddenham. Altar frontal, sixteenth century.
Dunstable. Pall, sixteenth century.

BERKSHIRE.

Aldworth. Altar cloth, 1703.
Wantage, St. Mary's Home. Pall, fifteenth century.

CAMBRIDGESHIRE.

Cambridge. University Museum of Archæology. Canopy,
sixteenth century.
Ely Cathedral. Cope, fourteenth century.
Lay Hall, Altar cloth.

CUMBERLAND.

Carlisle Cathedral. Three copes, fifteenth and sixteenth
centuries.
Corby Castle. Cope.

DERBYSHIRE.

Hardwick Hall. Altar rail coverings made of copes, etc.
Trusley. Altar cloth, 1713.

DEVONSHIRE.

Culmstock. Altar frontal and cope.
Tedburn. Cope, fourteenth century.

DORSETSHIRE.

Arne. Linen cloth, seventeenth century.
Dorchester Museum. Pulpit cloth from Wool church.
Lyme Regis. Tapestry (?), fifteenth century.

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DURHAM.

Durham Cathedral. Stole and maniple, tenth century, five copes.

Whickham. Altar cloth, eighteenth century.

GLOUCESTERSHIRE.

Bitton. Altar frontal, seventeenth century.

Buckland. Altar cloth from fifteenth century cope.

Chipping Campden. Cope, fourteenth century; two frontals, sixteenth century; hanging, fifteenth century.

Cirencester. Pulpit cloth from fifteenth century cope.

Clifford Chambers. Altar cover and two cushions.

Littledean. Pall or altar cloth from fifteenth century tunics.

Minsterworth. Altar frontal from cope.

Newnham. Altar cloth from fourteenth century vestment.

Northleach. Altar frontal from two copes.

St. Briavels. Altar frontal, seventeenth century.

Sudeley Castle. Altar cover from Winchcombe church.

HAMPSHIRE.

Bourne St. Mary. Altar cloth, 1687.

Mattinglay. Altar cloth, 1667.

Mottisfont Abbey. Frontal, pulpit cloth, 1633, book-covers from Holy Ghost Chapel, Basingstoke.

Portsmouth Parish Church. Altar and pulpit cloths, 1693.

Romsey Abbey. Altar cloth, fifteenth century.

Shaldon. Pulpit cloth, 1655.

HEREFORDSHIRE.

Bacton. Altar cloth, sixteenth century.

Kinnersley. Part of vestment.

HERTFORDSHIRE.

Anstey. Altar cloth, 1637.

KENT.

Barley [? Herts. or Lancs.]. Altar cloth.

Canterbury Cathedral. Buskins and sandals, thirteenth century, the Black Prince's surcoat.

East Langdon. Pulpit cloth from fifteenth century cope.

Hollingbourne. Altar and pulpit cloths, seventeenth century.

Oxney [? Stone in Oxney or East Langdon]. Pulpit cloth.

LANCASHIRE.

Stoneyhurst College. Fifteenth century cope.
Warrington. Vestment.

LEICESTERSHIRE.

Lutterworth. Fragment of fifteenth century vestment.

LINCOLNSHIRE.

Careby. Altar frontal from fifteenth century cope.
Sleaford. Altar cloth.

MONMOUTHSHIRE.

Skenfrith. Cope.

NORFOLK.

Barsham, West. Linen altar cloth, 1637.
Bircham, Great. Altar cloth from sixteenth century
cope.
Kettlestone. Fragment of vestment.
Lyng. Altar cloth from three fifteenth century vest-
ments.
Norwich, St. James. Altar cloth from copes.
,, St. Gregory. Palls, fifteenth century. Altar
cloth from cope.
,, St. Peter Mancroft. Tapestry, 1573.
Wymondham. Corporas case.

NORTHAMPTONSHIRE.

Cogenhoe. Cushion cover *c.* 1500. Altar cloth, 1580.
Peterborough. St. John Baptist. Velvet cushion. Cope
orphreys.
Weston Favell. Altar cloth, 1698.
Whiston. Altar cloth, 1704.

OXFORDSHIRE.

Forest Hill. Altar cloth.
Oxford. St. John's Coll. Copes and dalmatics fifteenth
century, antependium, chasuble, altar-pillow, etc.
Steeple Aston. Desk and altar cloths from fourteenth
century cope.

SHROPSHIRE.

Alveley. Altar frontal.
Cheswardine. Pall, 1770.
Tong. Altar frontal.
Ludlow Museum. Fragment of cope?

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SOMERSETSHIRE.

- Axbridge. Altar cloth, 1720.
Chedzoy. Three frontals from cope.
Glastonbury, St. John. Pall from cope.
Othery. Frontal from fifteenth century cope.
Pilton. Pulpit cloth from sixteenth century cope.
Taunton Museum. Frontal from cope from Chapel
Allerton.
,, Council Chamber, Arms of Taunton from a
frontal of St. Mary's.

SUFFOLK.

- Hessett. Corporas case, fourteenth century.
Sudbury. Pall, fifteenth century. Pulpit cloth, sixteenth
century.

WARWICKSHIRE.

- Compton Verney. Stole, fourteenth century.
Oscott College. Cope, sixteenth century.

WILTSHIRE.

- Hullavington. Frontal from fifteenth century chasuble.
Salisbury Cathedral. Chasuble, sixteenth century, cope.
,, St. Thomas. Frontal, fifteenth century.
Sutton Benger. Desk hanging from fifteenth century
vestments.
Wardour Castle. Chasuble, early sixteenth century
(The orphreys are Flemish).

WORCESTERSHIRE.

- Stoulton. Frontal from sixteenth century cope.
Worcester Cathedral. Fragments of twelfth and thir-
teenth century vestments.
,, Clothiers' Company. Pall from fifteenth cen-
tury vestments.

YORKSHIRE.

- York. St. Mary Bishop Hill. Cope.

APPENDIX B

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