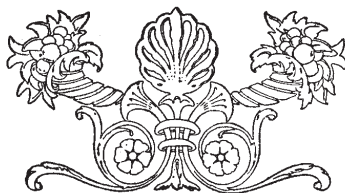


the mist of prehistoric times, but of which a few beautiful samples are to be seen in the Kircheriano Museum on hunters game-bags and nets for catching wild beasts. But this work has no affinity whatever with the *gropi* and *punti groposi* (too often quoted as macramé-work) of pattern-books. In his *Esemplario Nuovo* of 1531, Antonio Tagliente tells us that these stitches refer to that knotting and interlacing of braids or cords called *entrelacs* by the French, and mentioned by Leonardo in the XVI century as being employed with much skill and taste as decorative motives. Macramé in only a fringe knotted in such a manner as to produce a lace-like effect of perforations. The designs for ancient and modern macramés (this work is still executed on the Genoese coast) have an Arabo-Moresque character like its name. The word macramé is generally supposed to be derived from the Arab *mabramab*, the root of which is *barame*, to protect, defend. It would therefore signify an object to protect or defend something. In the sense of kerchief, or striped shawl it is to be found in various Arab writers, and coincides with the ancient use of towels and kerchiefs, which in the fifteenth century (and even now in country districts) are worn as a protection to the head in Italy. At Genoa, and in Liguria generally, macramé means a towel, and also the material of which towels are made.

I may add that in samples of ancient macramé, the work is always done with the threads of the material itself, and it is therefore very fine.

Crochet is a still humbler imitation of bobbin and needle-laces. By reason of the easiness of the work and its good wearing qualities, it has enjoyed a reputation perhaps beyond its deserts. Nevertheless (setting aside Irish lace, which is the glory of crochet) some creditable specimens of Italian crochet-lace are found worked in designs originally intended for execution in bobbin or needle-lace.



APPENDIX.

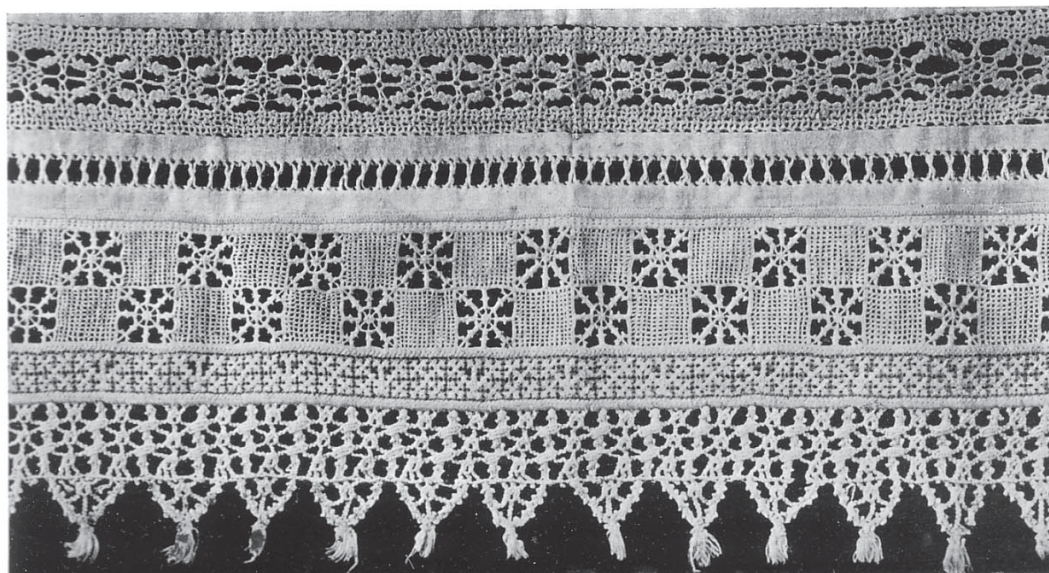
PLATES.

MACRAMÉ — XVI CENTURY.

367



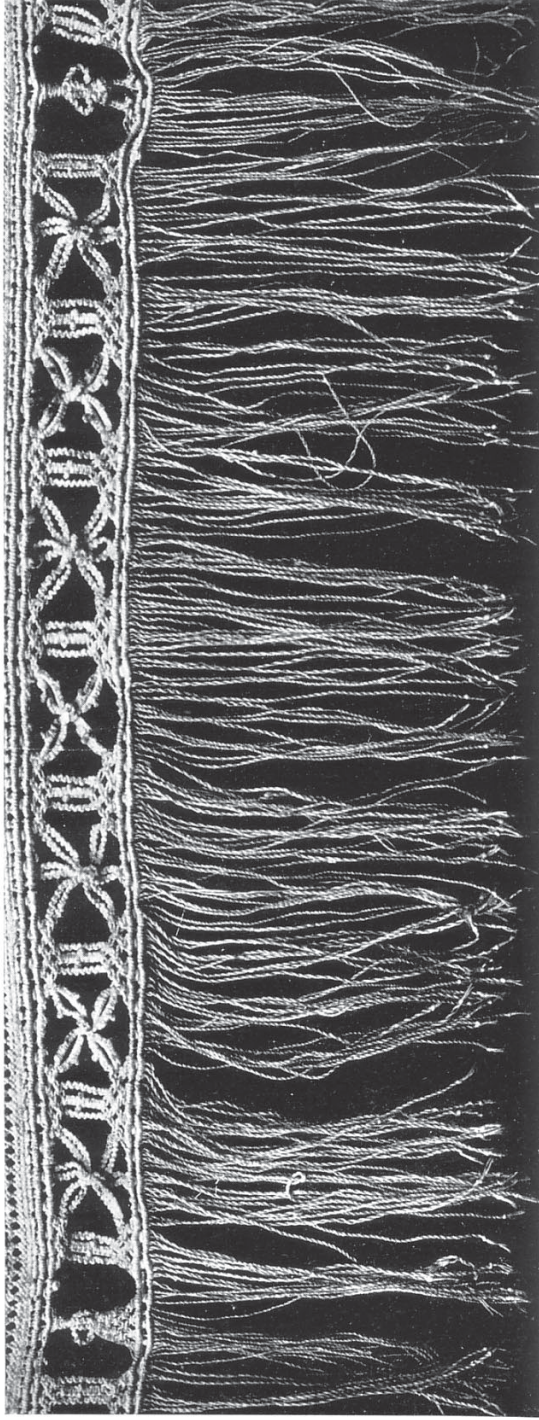
368



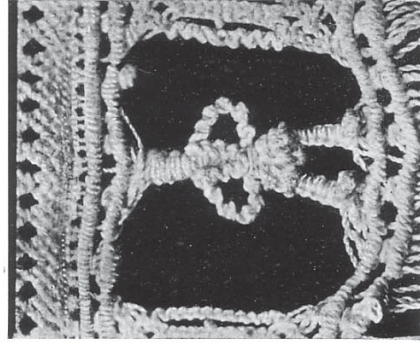
No 367 — Original towel with two laces insertions and border in macramé, with tassels. De Viti de Marco, Rome.

No. 368 — Original border: bobbin-work, laces, squares alternately of *reticello* and drawn thread, coloured embroidery with counted threads and insertion and edging of macramé. Millelire, Genoa.

MACRAMÉ — XVI CENTURY.



369



370

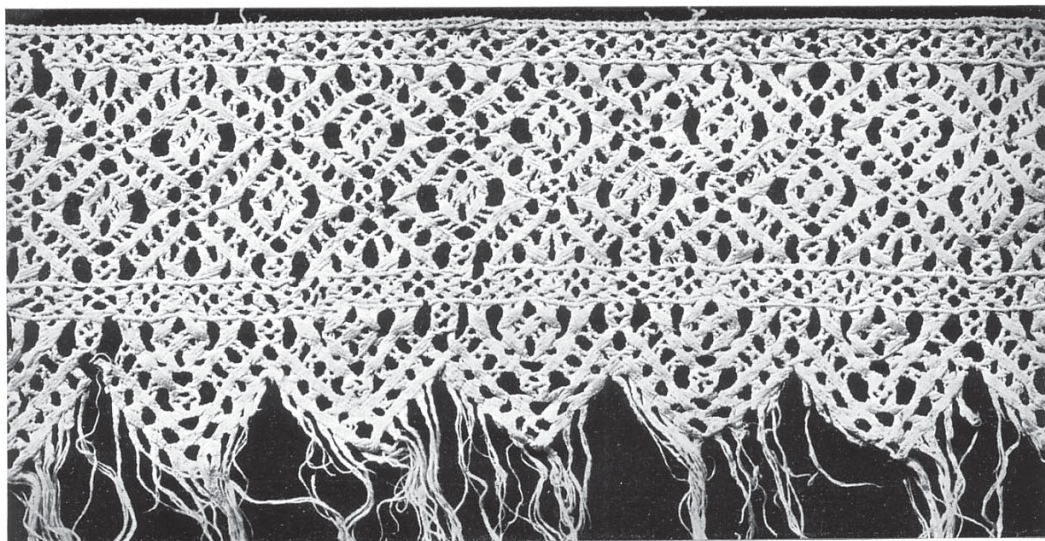


371

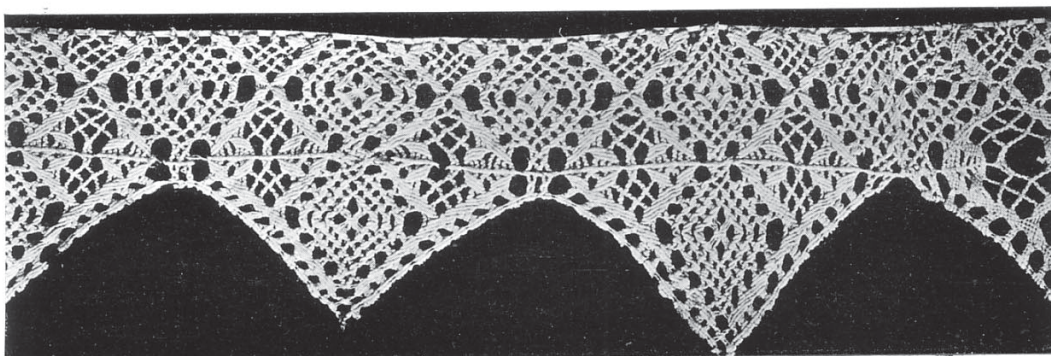
Macramé fringe with figures.
Nos. 369, 370, 371 — Errera, Venice

MACRAMÉ — XVI CENTURY.

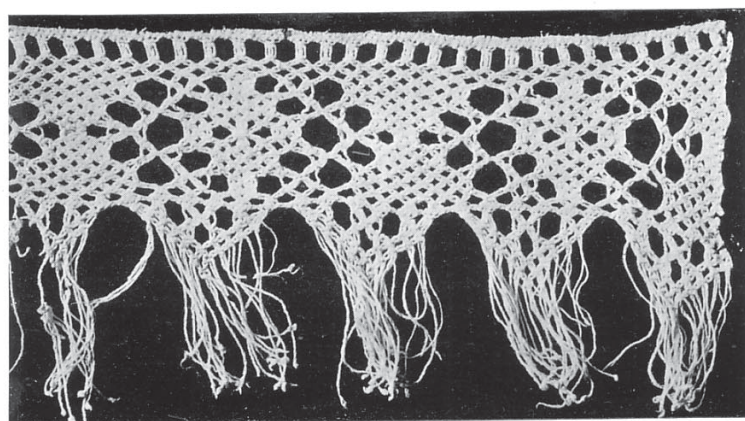
372



373



374

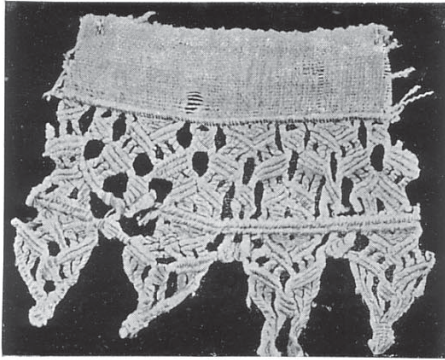


Wide border and edging with macramé fringe.

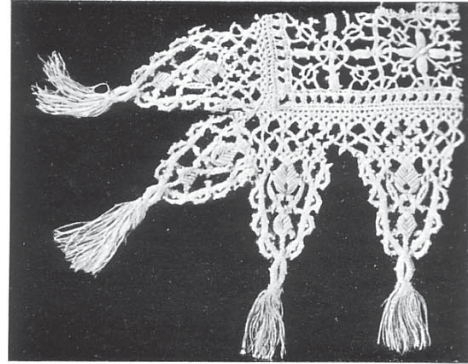
No. 372 — Colgate, New York. No. 373 — Jesurum, Venice. No. 374 — Baldini, Florence.

MACRAMÉ — XVI CENTURY.

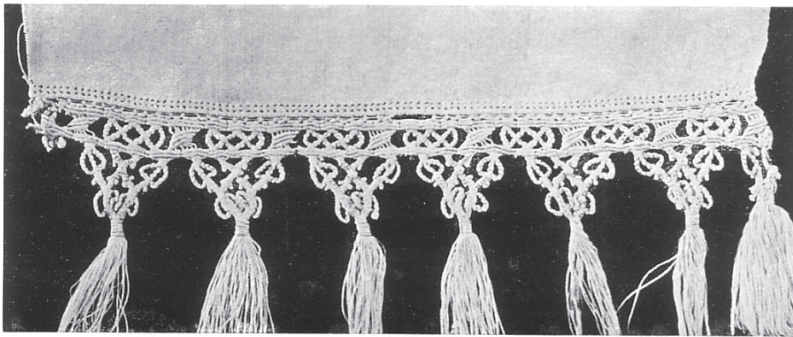
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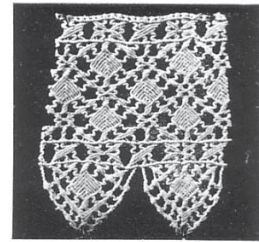
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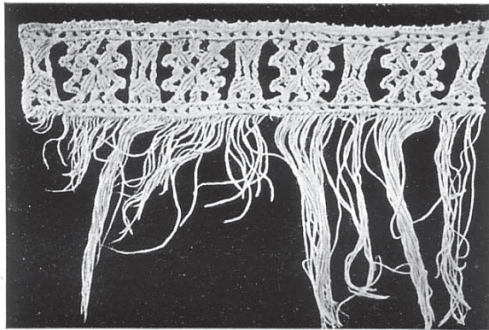
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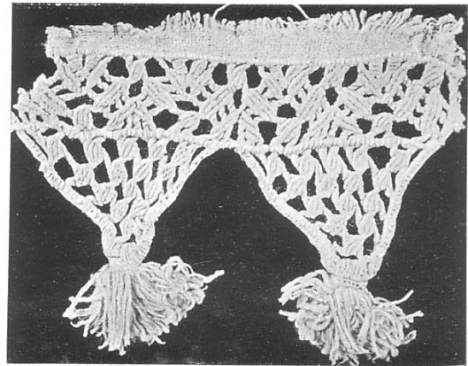
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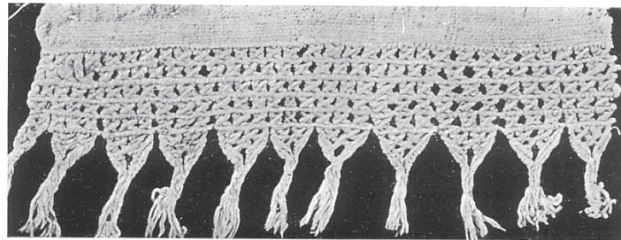
379



380



381



No. 375 — Macramé insertion and edging. Amari, Florence.

No. 378 — Macramé points and insertion. Rucellai, Florence.

No. 376 — Points with macramé tassels. Rucellai, Florence.

No. 379 — Macramé insertion and fringe. Amari, Florence.

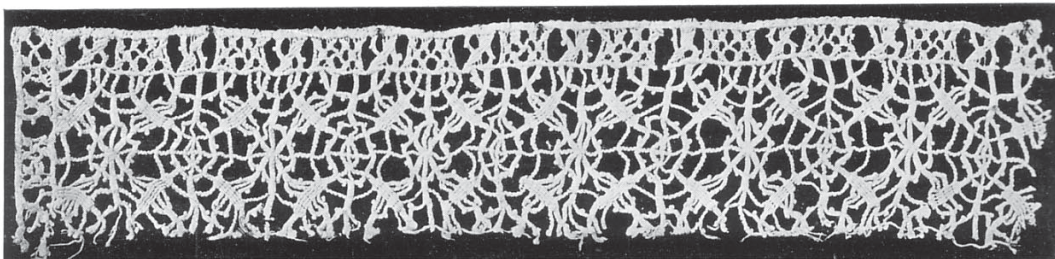
No. 377 — Insertion, macramé points and tassels. Amari, Florence.

No. 380 — Macramé insertion, points, and tassels. Amari, Florence.

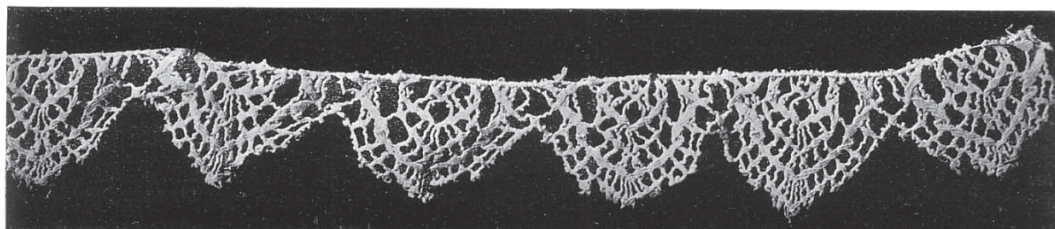
No. 381 — Macramé points and tassels. Amari, Florence.

MACRAMÉ — XVI CENTURY.

382



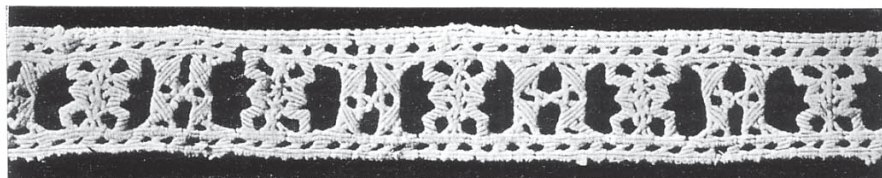
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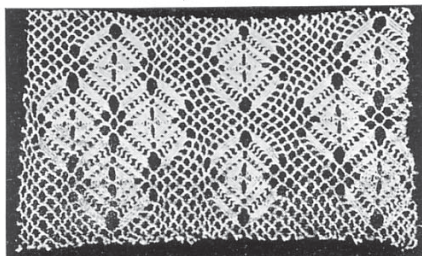
384



385



386



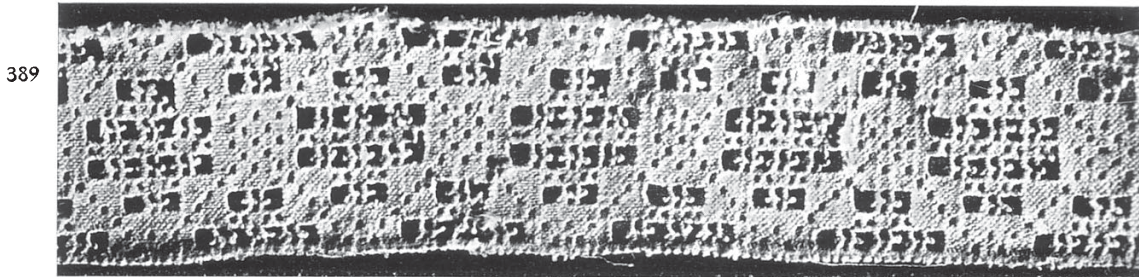
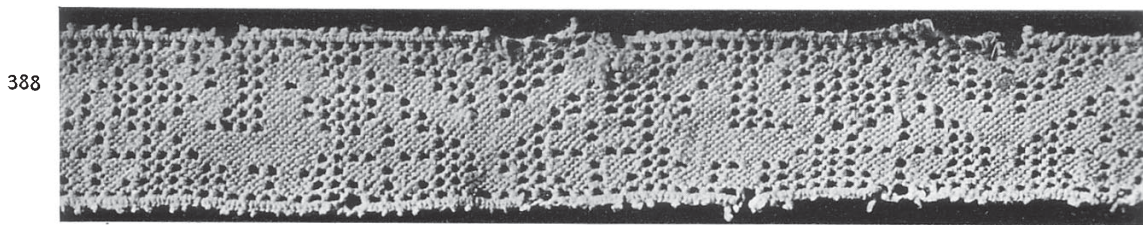
387



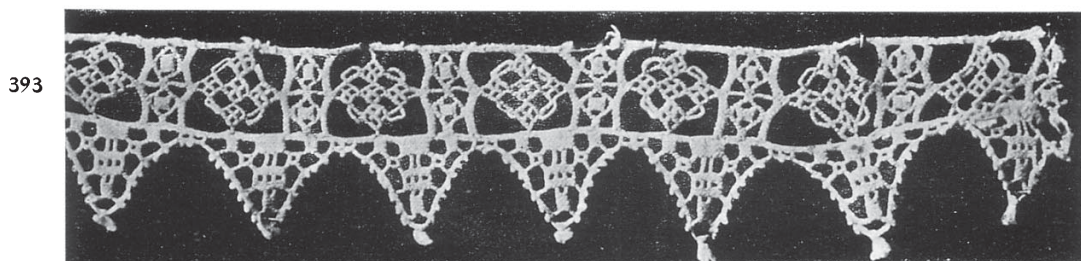
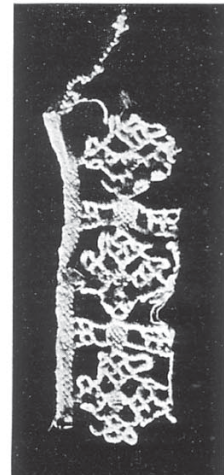
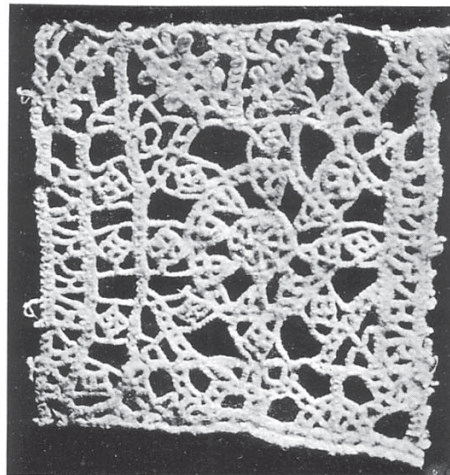
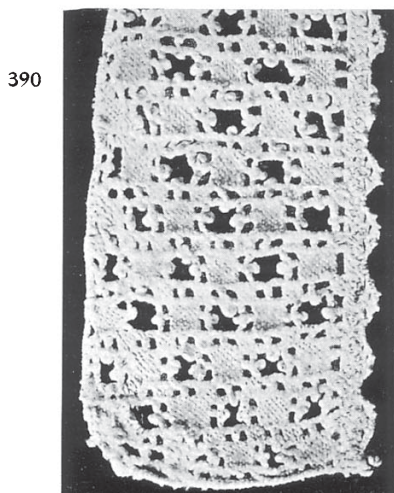
No. 382 — Fragment of wide macramé border. Amari, Florence.
No. 383 — Macramé edging. Baldini, Florence.
No. 384 — Macramé insertion. Rucellai, Florence.

No. 385 — Macramé insertion. Baldini, Florence.
No. 386 — Portion of a macramé background. Amari, Florence.
No. 387 — Insertion similar to No. 385.

IVORY-STITCH — XVII CENTURY.



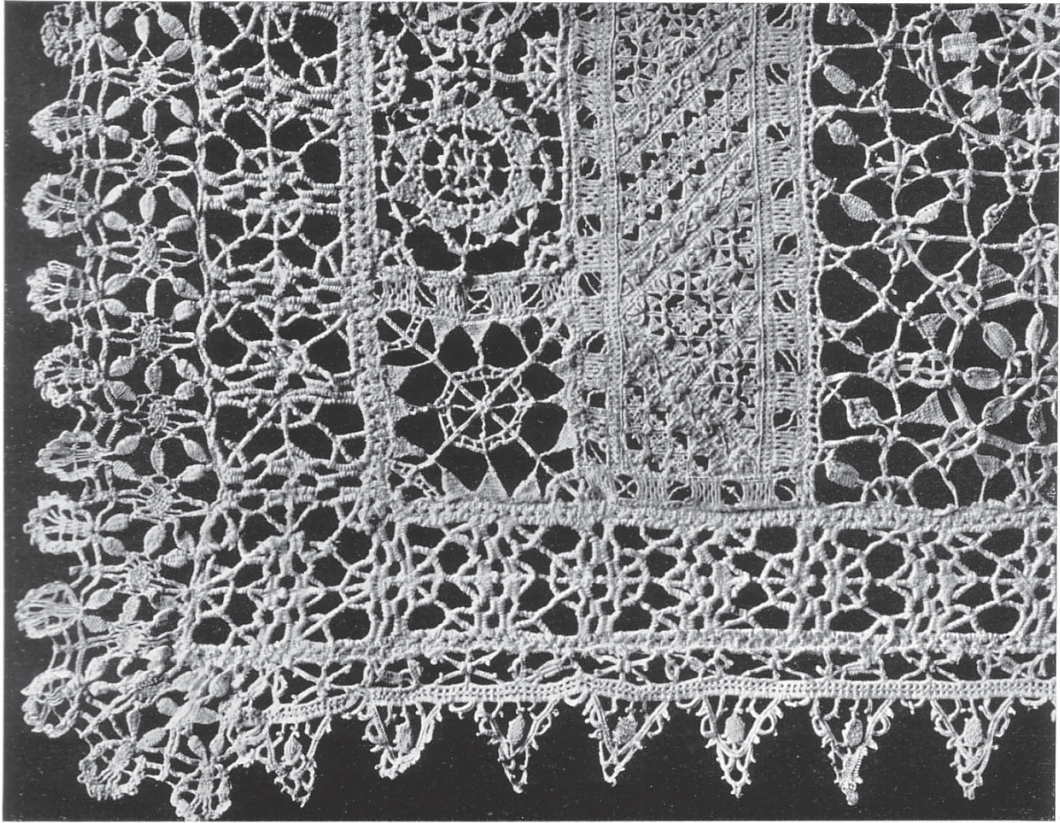
391



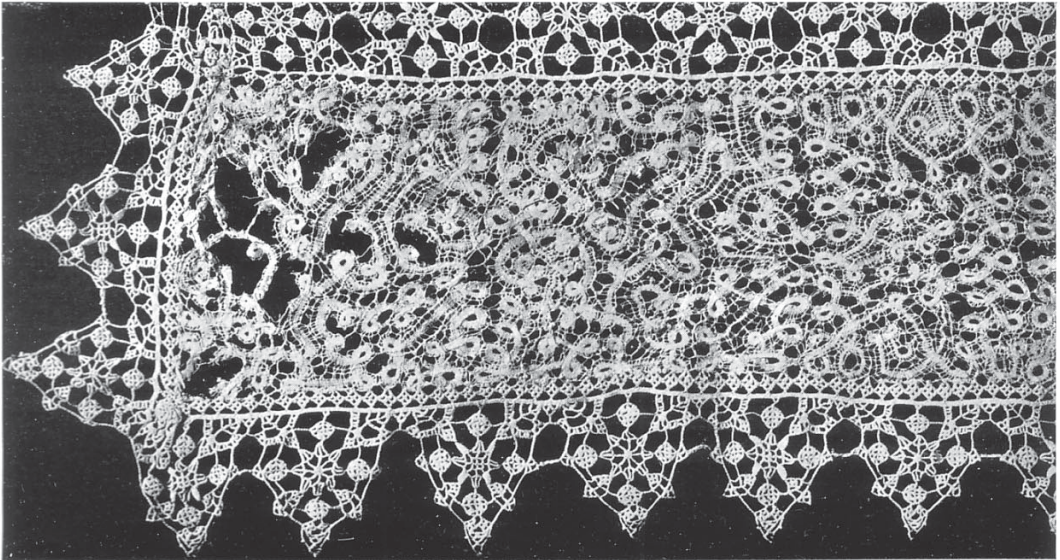
- No. 388 — Insertion with animals facing each other, in ivory stitch from design for drawn-thread. Pilot, Leghorn.
No. 389 — Ivory stitch insertion from design for *reticello*. Aghib, Leghorn.
Nos. 390, 391, 392 — Ivory stitch insertions. Baldini, Florence.
No. 393 — Insertion and edging with tassels. Amari, Florence.

IVORY-STITCH — XVII CENTURY.

394

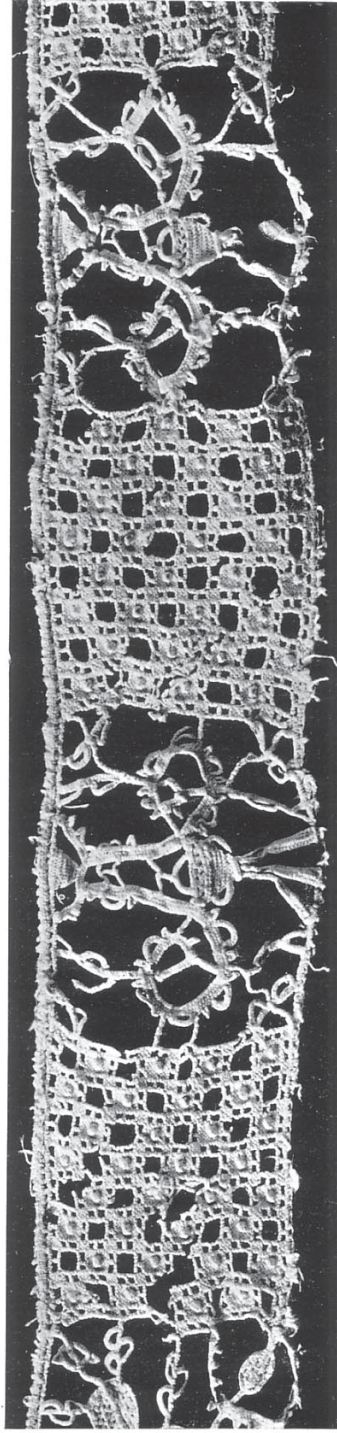


395

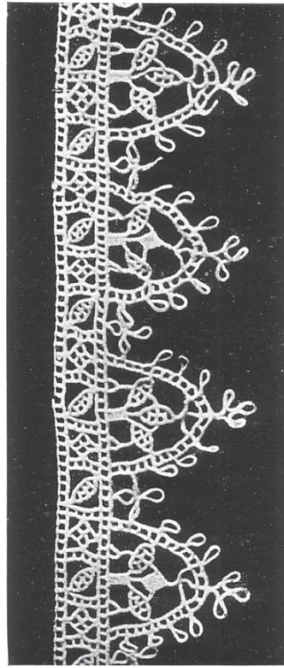


No. 394 — Modern miscellany of antique fragments. *Reticello*, iacis, bobbin-work, etc. Ivory stitch insertion. Rodocanachi, Leghorn.
No. 395 — Edging of ivory stitch. Levier, Florence.

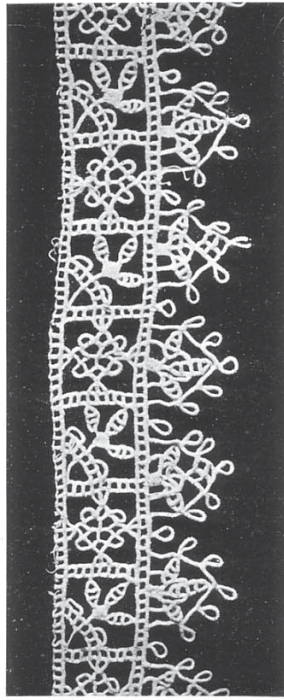
IVORY STITCH · XVII CENTURY.



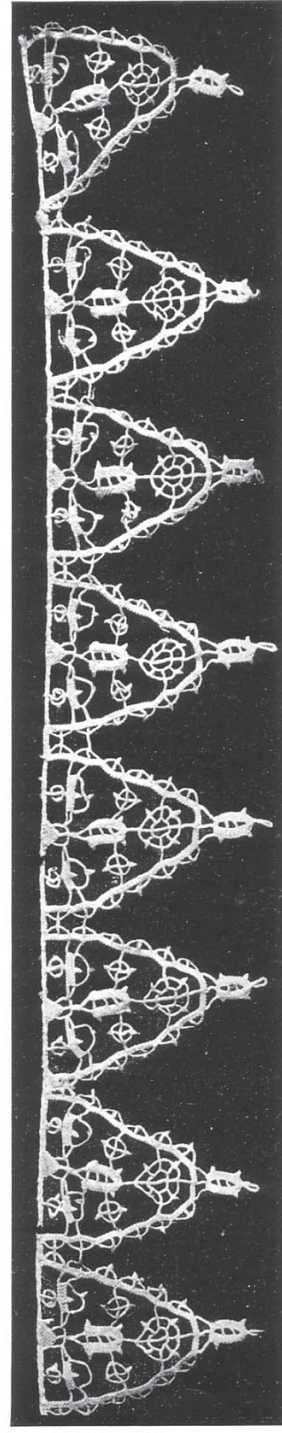
396



398



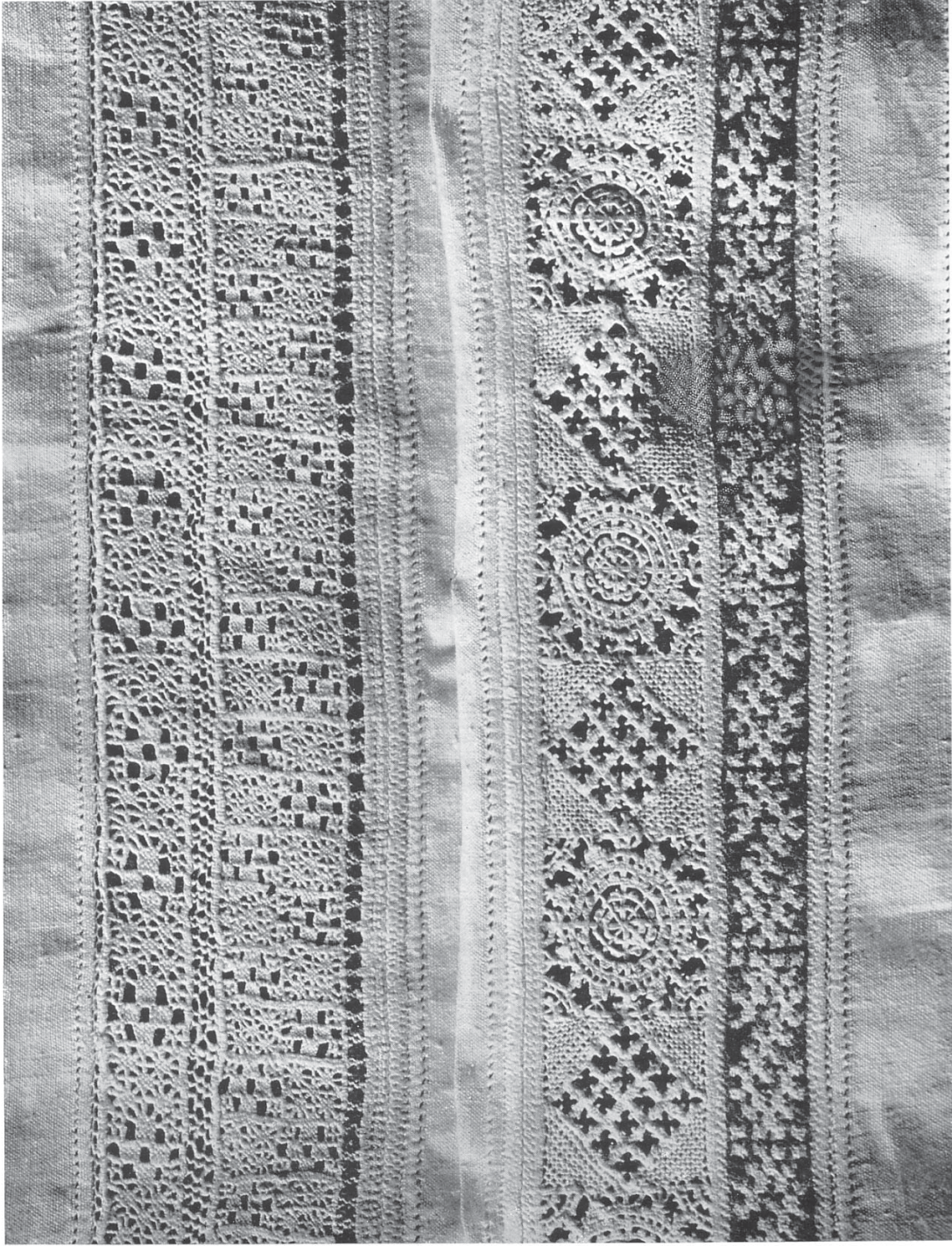
397



399

No. 396 — Alternate squares forming insertion; one in ivory stitch, the rest, *punto in aria*. Tranquilli, Ascoli Piceno.
Nos. 397, 398 — Edgings in ivory stitch. Antolini, Macerata.
No. 399 — Ivory stitch edging from a *punto in aria* design. Campagnani, Macerata.

IVORY-STITCH — XVII CENTURY.



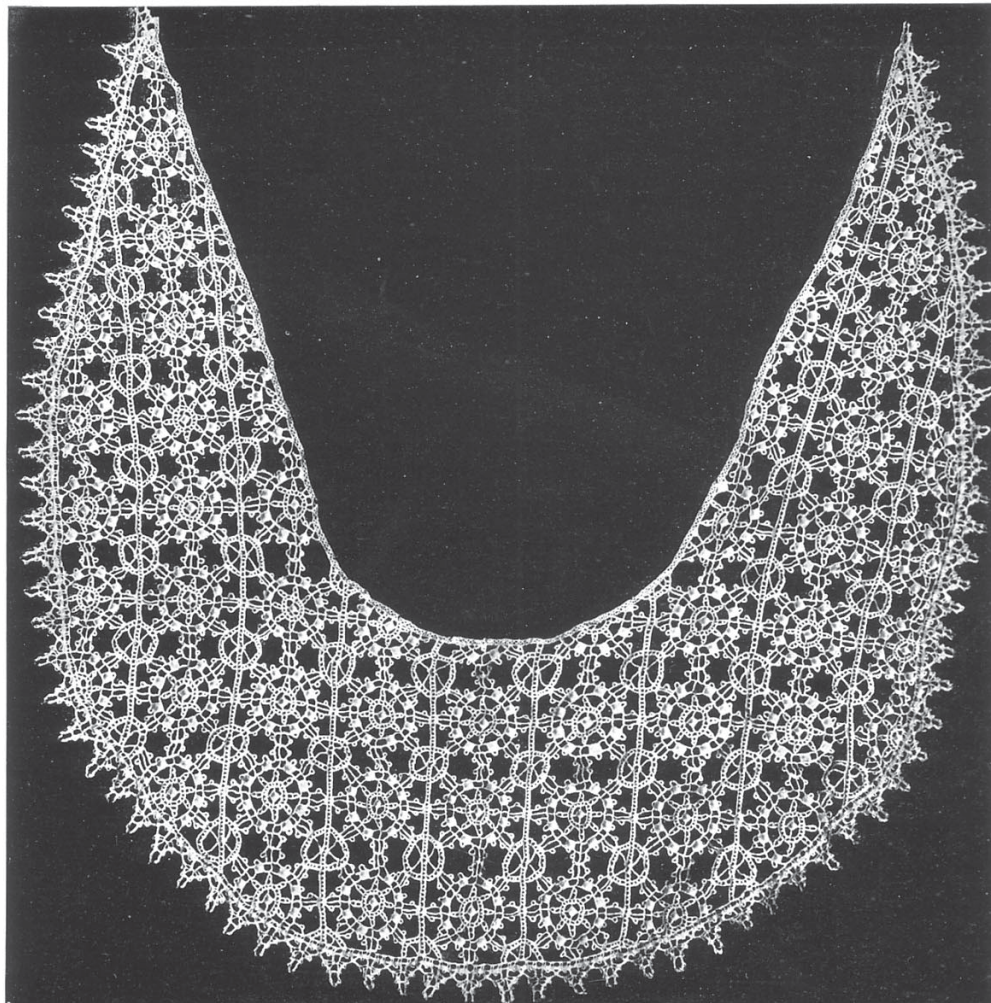
400

401

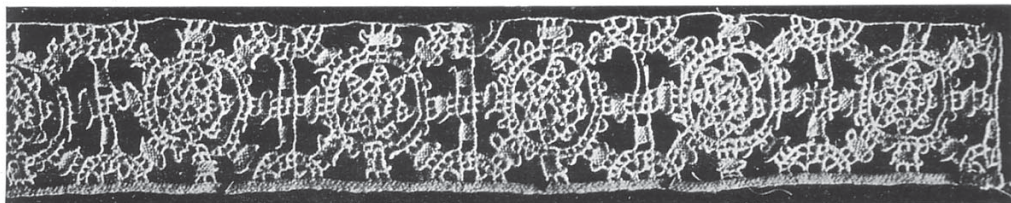
No. 400 — Ivory stitch, bobbin-work with *reticello* embroidery in colour and counted threads. Milléire, Genoa.
No. 401 — Ivory stitch insertion. Milléire, Genoa.

IVORY-STITCH — XVII CENTURY.

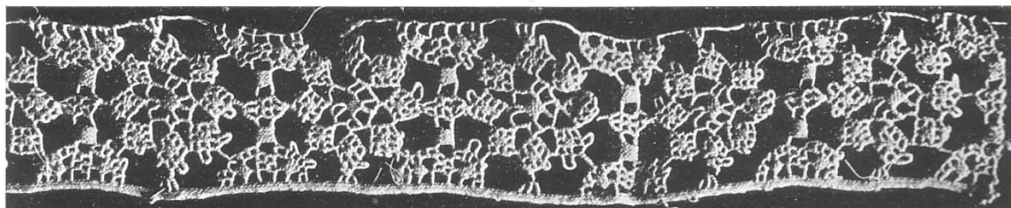
402



403

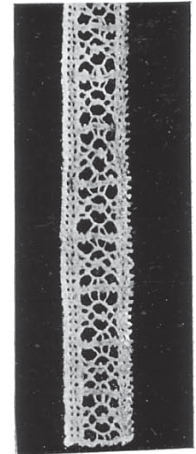
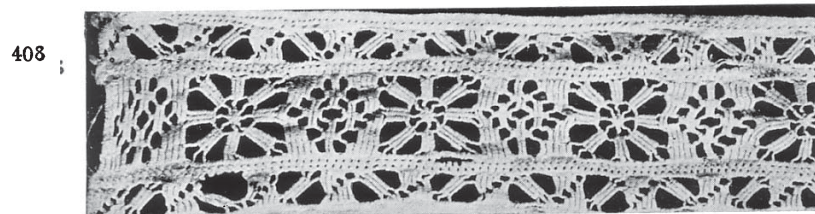
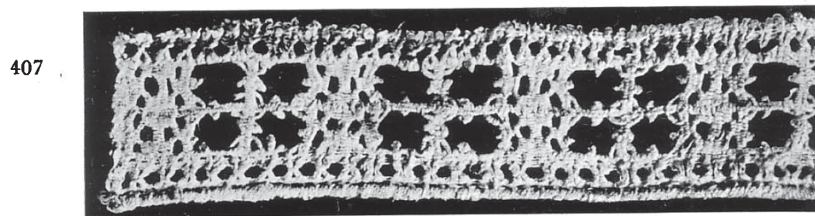
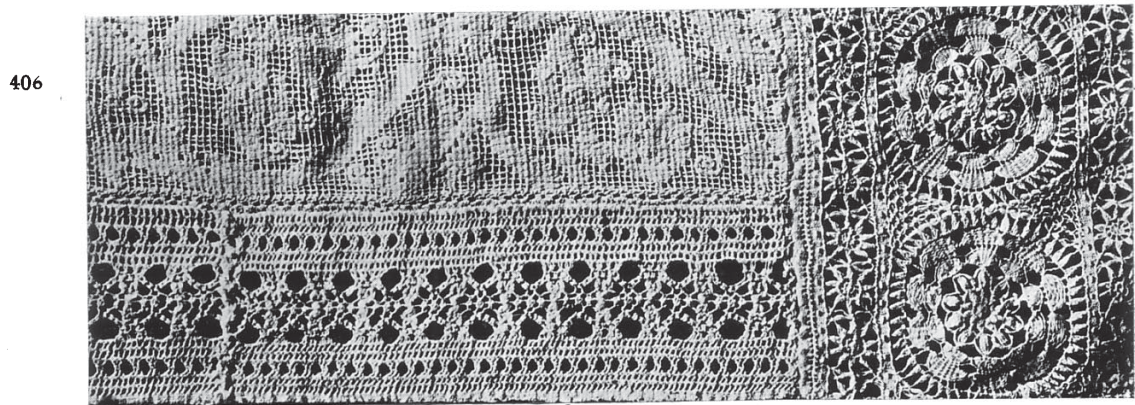
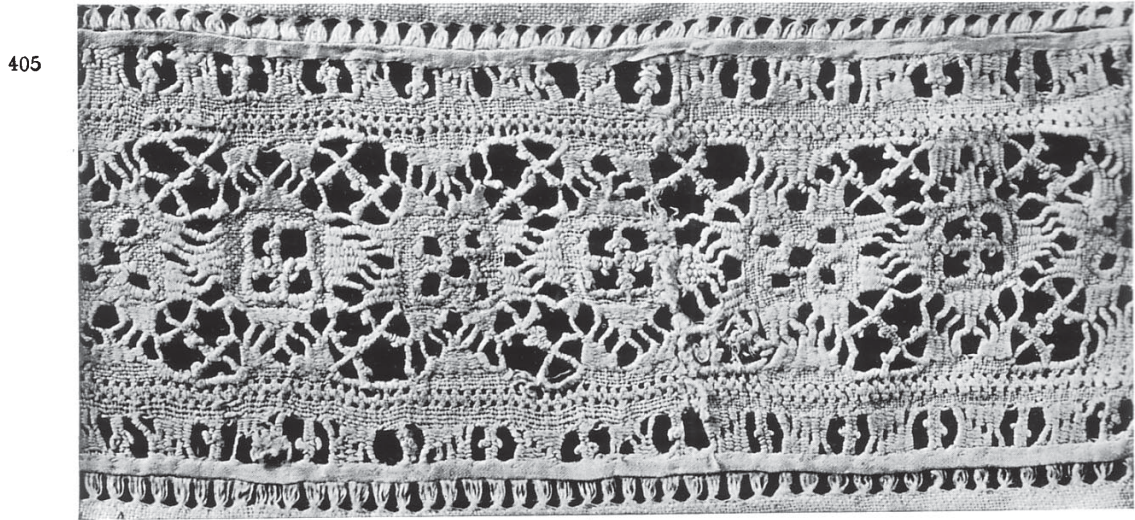


404



No. 402 — Original collar in ivory stitch from a design for *reticello*. Amari, Florence.
Nos. 403, 404 — Insertion in ivory stitch from a design for *reticello*. Amari, Florence.

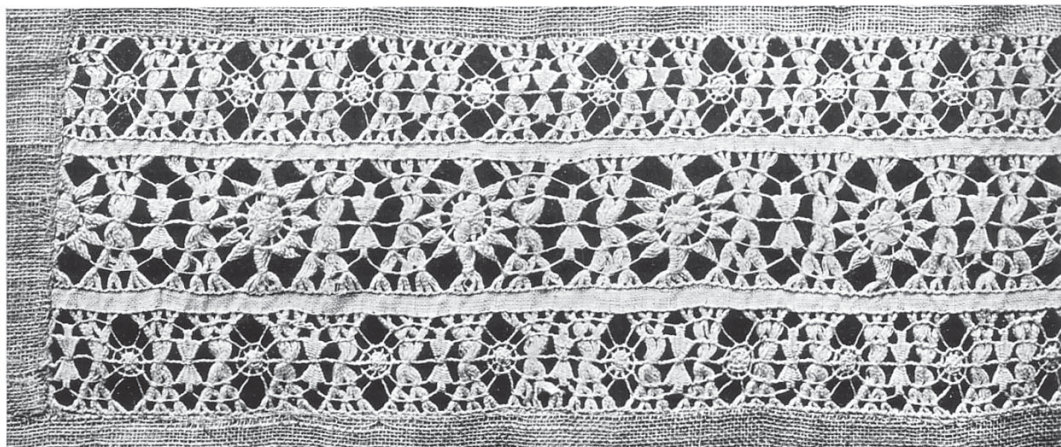
DRAWN THREAD WORK — XVI CENTURY.



No. 405 — Original border made in various drawn thread stitches. D'Atri, Rome.
No. 406 — Miscellany of ancient fragments. Ida Schiff, Florence.
No. 407 — Drawn work combined with *reticello*. Luck, Rome.
Nos. 408, 409 — Colgate, New York.

DRAWN THREAD WORK — XVII CENTURY.

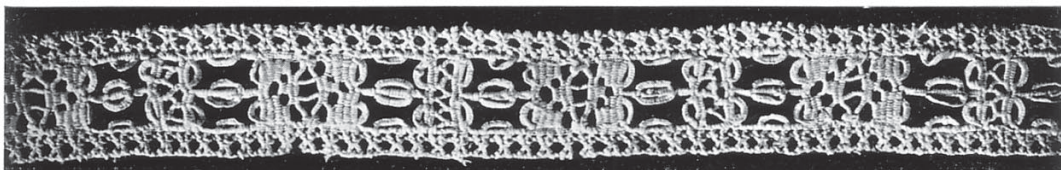
410



411



412



413



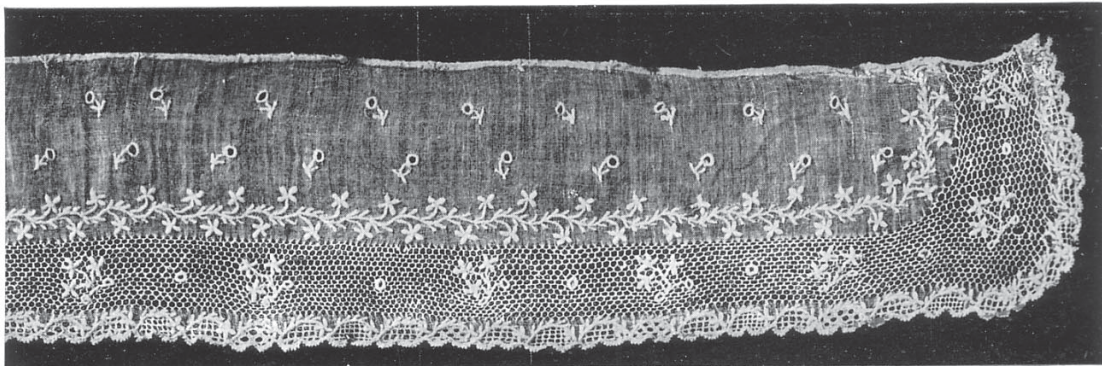
No. 410 — Original border composed of three insertions. Drawn thread. Goretti, Florence.
Nos. 411, 412, 413 — Three insertions. Drawn thread. Tranquilli, Ascoli Piceno.

DRAWN THREAD WORK — XVIII CENTURY.

414



415

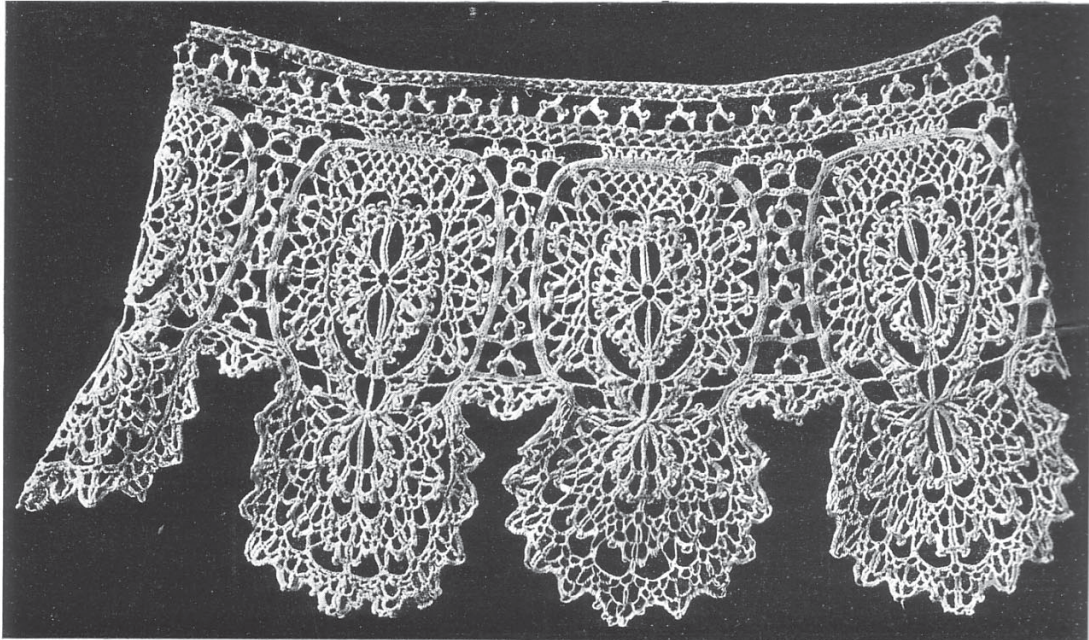


Drawn thread on very fine linen, imitating needle-lace.

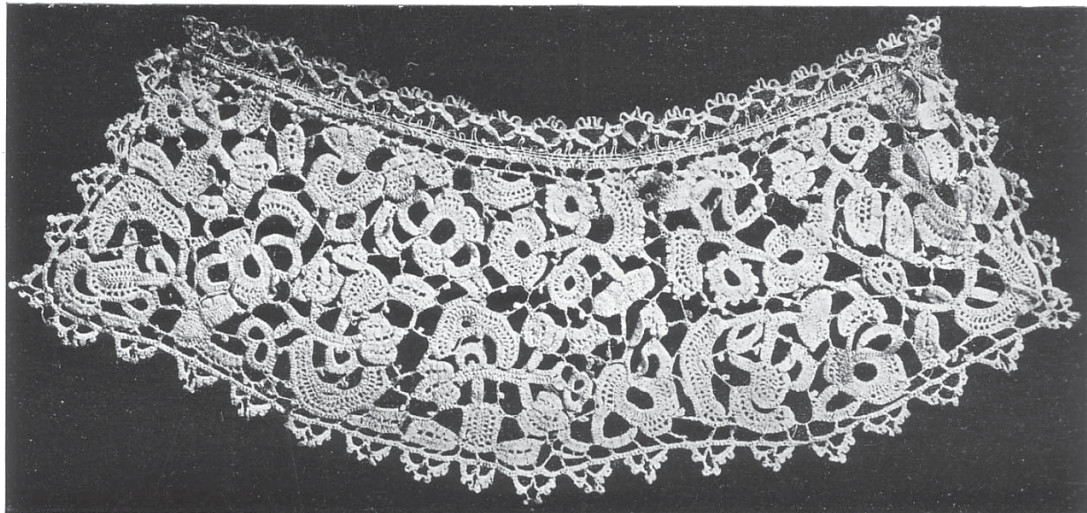
Nos. 414, 415 — Millelire, Genoa.

CROCHET — XIX CENTURY.

416



417



No. 416 — Crochet work from a bobbin design. Pasolini, Ravenna.

No. 471 — Crochet work imitating Venetian Point. Malaguzzi, Milan.

LIST OF ILLUSTRATIONS

INTRODUCTION

- No. 1. An angel guides the hand of a Woman who is making a collar of *punto in aria*. Door of a Linen-cupboard. School of Guido Reni. Bologna Gallery.
- > 2. Needle-lace of Burano. Rucellai, Florence.
 - > 3. XV century. Baby's swaddling-band. Embroidery with drawn thread and *reticello*. Luck, Rome.
 - > 4. Veil with little crimped stitched border. Detail from Botticelli's *Magnificat*. Uffizi, Florence. (Photo. Alinari).
 - > 5. Veil embroidered and fringed. Detail from Buoninsegna's altar piece, Cathedral of Siena.
 - > 6. Linen with open-work seams. From an altar-piece by A. de Bologna, 1369. Fermo Library.
 - > 7. Mesh-work insertion of white thread. From a fresco by B. Gozzoli, 1465, in San Gimignano.
 - > 8. Frieze of Modano lace on the bed and laces of many kinds on the sheet, the headdress of the saint, the towels, the swaddling-bands, the linen-basket etc. etc. Altar-piece in Santa Maria at Cortona, Birth of the Virgin Mary. By Allori, called Bronzino, Beginning of XVII century.
 - > 9. Embroidery in black silk short stitch. From a portrait attributed to Raphael. Uffizi, Florence. (Photo. Alinari).
 - > 10. White embroidery without open work. End of XV century. Luck, Rome.
 - > 11. Insertion of drawn thread and embroidery round neck of shirt. From C. Crivelli's « Magdalen » (1436-1490), Gallery, Berlin.
- No. 12. Little cross in *reticello*, imitating a jewel. Baldini, Florence.
- > 13. Design for embroidery in counted threads with coloured silks. From the *Universali e belli Recami* of Zoppino. Venice, 1537.
 - > 14. First designs for transparent work from the *Burato* of Paganino. Venice, 1525?
- Nos. 15, 16, 17. Embroidery in colour, counted threads: in No. 15 the design is embroidered, in the others the background. Chieti Exhibition, 1905.
- No. 18. First designs for transparent work. Border for bed from the *Burato* of Paganini.
- > 19. Work with background in colour, counted threads. Chieti Exhibition, 1905.
 - > 20. Design for *punto tagliato*. From *La perfezione del disegno* of Ostaus. Venice, 1561.
 - > 21. Design for *reticello*. From the *Corona delle nobili e virtuose donne* of Vecellio. Venice, 1592.
 - > 22. Design for *punto in aria*. From the *Nova Esposizione* of A. Somasco. Venice, n. d.
 - > 23. Design for *punto in aria*. From the *Corona* of Vecellio.
 - > 24. From an « Annunciation » by A. Vitali, at Urbino.

I. — MODANO OR LACIS, DRAWN-THREAD WORK, BURATTO

- No. 25. Lacis embroidered in linen-stitch. Two lions facing each other before a fountain. The edging is bobbin-made. Original composition. XVI century. Binney, Florence.
- > 26. Shirt of white linen with embroidery and bobbin-lace edging in coloured silk and gold. Ciccolini, Macerata.
 - > 27. Embroidery in curl stitch, satin stitch, drawn thread and open work, on very fine linen. Baldini, Florence.
 - > 28. Table-cloth embroidered in curl stitch. Original composition. XVI century. Property of author.
 - > 29. Embroidery on *rensa* in satin-stitch and drawn thread. Religious scenes and symbols. End of XV century. Tranquilli, Ascoli-Piceno.
 - > 30. Bodices edged with lacis. Detail of painting of the Bentivogli by L. Costa, in S. Giacomo, Bologna, 1488. (Photo. Castelli).
 - > 31. Chemisette of embroidered lacis, in portrait of Lavinia Fontana, painted by herself. Uffizi, Florence. (Photo. Brogi).
 - > 32. Small linen table-cloth, with border embroidered in red silk counted thread-work. Two lions facing each other before a vase of carnations. (The red and white edging is bobbin-made). Original composition. Chieti Exhibition, 1905.
 - > 33. Lacis embroidered in linen-stitch. The vase of carnations is identical with that in Fig. 32. Michetti, Francavilla.
 - > 34. Shirt, embroidered in curl stitch and drawn work; the seams are hidden with small insertions of ivory stitch. XVI century. Binney, Florence.
- No. 35. Lacis embroidered in linen-stitch. XVI century. Amari, Florence.
- > 36. Lacis embroidered in linen-stitch with various figures, dragon, sphinx, etc. XIX century. Amari Collection, Florence.
 - > 37. Design from the *Gemma Pretiosa* of Isabetta C. Parasoletto. Rome, 1615.
 - > 38. Embroidered chemisette of *mezza mandolina* net in portrait of Eleonora da Toledo by Bronzino (c. 1550). Museum, Berlin.
 - > 39. Fragment of *mezza mandolina* net. Bargagli, Florence.
- Nos. 40, 41. Drawn thread-work with figures, flowers and animals. XV-XVI century. Aghib, Leghorn.
- No. 42. Drawn-thread work and embroidery; a castle, vase, and bird, divided by a column. XV-XVI century. Property of author.
- > 43. Embroidered Buratto; animals, flowers, figures. XVI century. Citeresi, Florence.
 - > 44. Modern lacis from antique design. Sardinian work in darning stitch. Property of author.
 - > 45. Lacis embroidered in linen-stitch with the Annunciation. XVI century. Levier, Florence.
 - > 46. Drawn thread with a Siren. The background in red silk. Rucellai, Florence.

PLATES

Modano.

- No. 47. Lacs embroidered in linen-stitch outlined with gold thread. Bobbin-made lace and fringe in gold and thread. Original composition. Siena Exhibition, 1903.
- Nos. 48, 49. Lacs embroidered in linen-stitch with hunting-subjects Chieti Exhibition, 1905.
- > 50, 51. Two table-cloth borders embroidered. Property of author.
- No. 52. Coverlet made of squares of lacs embroidered in linen-stitch in various designs, and squares of linen with little *reticello* roses; the edging of *punto in aria*. Original composition. Salvadori, Florence.
- > 53. Detail of foregoing; actual size.
- Nos. 54, 55. Lacs with animals embroidered in linen-stitch. No. 54. Stuart Gallenga, Perugia. — No. 55. Amari, Florence.
- > 56, 57, 58, 59. Four examples of *Mezza Mandolina* work, showing various meshes.
- No. 60. Squares of small-meshed lacs, embroidered in linen-stitch, alternating with squares of large-mesh lacs, embroidered in matting-stitch. The triangles inserted between these are of *Mezza Mandolina*. The border, of mesh and matting-stitch, is surrounded by a narrow edging of bobbin-made lace. Original composition. Bargagli, Florence.
- > 61. Lacs embroidered in linen-stitch. Ristori, Florence.
- No. 62. Border of table-cloth. Lacs embroidered in linen-stitch, with figures of the deadly sins. Tommassini, Rome.
- > 63. Coverlet with insertions in linen open-work and very fine lacs embroidered in linen-stitch (formerly called *rezza*). The squares are joined with a woven *passementerie*. Levier, Florence.
 - > 64. Insertion of lacs embroidered in linen-stitch with very fine thread, and darning-stitch in coarse thread. Little squares of lacs embroidered in matting-stitch (imitating *reticello*). Edging of net embroidered in darning-stitch, cut away at the points. Chieti Exhibition, 1905.
 - > 65. Lacs embroidered in linen-stitch and darning-stitch in threads of varying thickness. Original composition, with linen open-work and *reticello*. Amari, Florence.
 - > 66. Insertion of lacs embroidered with threads of different thickness. The edging is bobbin-made. Amari, Florence.
- Nos. 67, 68. Lacs embroidered in various stitches. (Sardinia). No. 67. Goretti, Florence. — No. 68. Baldini, Florence.
- No. 69. Lacs embroidered in various stitches. (Sardinia). Ristori, Florence.
- > 70. Lacs embroidered in darning-stitch. (Sardinia). Ristori, Florence.
- Nos. 71, 72. Lacs embroidered in various stitches with figures of animals, ornaments, and flowers. Baldini, Florence.

Drawn-thread.

- No. 73. Ancient work in drawn thread, some of the linen left. Partly unfinished. (Sicily). Colgate, New York.
- > 74. Another fragment of the same piece with figure of dragon.
 - > 75. Drawn thread with some of the linen left. (Sicily). Nuptial subject. Ristori, Florence.
 - > 76. Drawn thread with the solid linen embroidered. The insertion is bobbin-made. Perugia Exhibition, 1907.
- Nos. 77, 78. Drawn thread with some of the linen left; vertical design, conventional figures of animals, eagles, swans, and stags facing each other, etc. No. 77. Millelire, Genoa. — No. 78. Colgate, New York.
- No. 79. Drawn thread and solid linen; the portions left form alternate birds and trees. Colgate, New York.
- Nos. 80, 81. Drawn thread worked in linen-stitch. No. 80. Unicorns facing each other and peacocks alternating with trees. Religious symbols? Baldini, Florence. — No. 81. Property of author.
- Nos. 82, 83. Drawn thread, some of the linen left. (Sicily). No. 82. A lady between two lions, a castle, etc. Ristori, Florence. — No. 83. A castle, a knight, bridal pair, peacock, etc. Ristori, Florence.
- > 84, 85, 86. Drawn thread and plain linen. (Sicily). Ground-work in reddish silk. No. 84. A stag, siren, cock, birds, etc. Rucellai, Florence. — No. 85. The Land. A tree, stag, castle, lady, knight, etc. Property of the author. — No. 86. The Sea. Boat, siren, etc. Property of the author.
 - > 87, 88. Drawn thread with some of the linen left. (Sicily). No. 87. A falconer, lady, pages, castle, eagle, etc. The edging is bobbin-made. Amari, Florence. — No. 88. Drawn thread taken up with linen stitch. Animals and roses. Property of author.

Buratto.

- Nos. 89, 90. Buratto lacs embroidered with darning-stitch. No. 89. Flowers. Noce, Venice. — No. 90. Female figure. Baldini, Florence.
- No. 91. Buratto lacs with crowned eagle and other birds in darning-stitch. The ground was formerly worked with reddish silk, now destroyed by time. Baldini, Florence.
- > 92. Buratto lacs with vine-branch in darning-stitch. Binney, Florence.
 - > 93. Buratto lacs embroidered in curl-stitch. Perugia Exhibition, 1907.
 - > 94. Buratto lacs with conventional flowers in darning-stitch. Cittadini Camodonico. Rome.
- No. 95. Buratto lacs with religious scene in darning-stitch. Ristori, Florence.
- > 96. Buratto lacs with unicorns, dragons, and birds in darning-stitch. Ristori, Florence.
 - > 97. Buratto lacs with birds and vine-leaves in darning-stitch. Property of author.
 - > 98. Buratto lacs with religious symbols, peacock and vine in darning-stitch.
 - > 99. Buratto lacs with angels kneeling before the monogram of Christ in darning-stitch.
 - > 100. Buratto lacs with religious subject (Angels uphold a cartel with name of Jesus) in darning-stitch. Baldini, Florence.

II. — RETICELLO

- No. 101. *Reticello* lace with figures of sirens in the insertion and in the points. Poldi Pezzoli Museum, Milan.
- > 102. XVI century. Unfinished *reticello*, executed on drawn linen. Palermo Museum.
- > 103. Collar in heavy Venice Point and *reticello*. Portrait of Duchess Claude of Lorraine by Clouet. c. 1555. Munich Gallery. (Photo. Bruckmann).
- > 104. XVI century. Heavy Venice Point. Baldini, Florence.
- > 105. Collar in heavy Venice Point. Detail of portrait by F. Salviati. 1550. Uffizi, Florence.
- > 106. Open work and embroidery round *décolletage* and wrist. Portrait by Parmigianino. 1630. Gallery, Frankfurt-on-the-Main.
- Nos. 107, 108. XVI century. Two borders with embroidery and *reticello*; same design, treated in different ways. No. 107: Amari, Florence. — No. 108. Millelire, Genoa.
- No. 109. White shawl with two insertions, of embroidery and *reticello*, fringe and edging needle-worked. Detail of a Madonna and Child by A. Allori. Pitti Gallery, Florence. (Photo. Alinari).
- > 110. *Reticello* lace on ruffs and cuffs. Portraits of the Gozzadini family by Lav. Fontana. 1584. Gozzadini, Bologna.
- No. 111. XVI century. Border of very fine linen embroidered in curl-stitch, satin-stitch and *reticello*. Pilot, Leghorn.
- > 112. XVI century. *Reticello* rose with laurel crown in *punto in aria*. Actual size. Levier, Florence.
- > 113. Cuff in pierced linen and *reticello*. Detail from Gozzadini portrait, No. 110.
- > 114. High collar with insertion and edging of *reticello*. Portrait of Maria Capponi-Pecori, Uffizi, Florence. (Photo. Alinari).
- > 115. Ruff with *reticello*. Portrait of Louis XIII. 1612. Uffizi, Florence.
- > 116. XVI century. Ornament for shirt in *reticello*, satin and curl stitch: taken from old sampler. Tommassini, Rome.
- > 117. XVII century. Original shirt with neck and shoulder ornaments in *reticello*. The smaller insertions are bobbin-made (Abruzzi). Chieti Exhibition, 1906.
- > 118. XVI century. Abruzzian Hood with *reticello* insertion. The fringe is bobbin-made. Original composition. Ciccolini, Macerata.
- > 119. From the *Corona delle Nobili et virtuose Donne* of Cesare Vecellio. Venice, 1591.
- > 120. Altar Cloth with *reticello* insertion and lace. From fresco by Poccetti (end of XVI century) Querceto Church, San Gemignano.

P L A T E S

- No. 121. Sampler signed « This laces is by Sister Margherita daughter of Giovanbattista Gianfigliuzzi » in Gothic letters in double cross-stitch. Samples of embroidery: short-stitch, herring-bone-stitch, satin, and curl stitches. Of lace-work: *reticello*, macramé, and ivory-stitch. Bargagli, Florence.
- > 122. Sampler of *reticello* insertions and edgings: with six little strips in curl and satin stitch. Perugia Exhibition, 1907.
- Nos. 123, 124, 125. Embroideries with drawn thread and *reticello*. No. 123. Tablecloth embroidered in satin and curl stitch with *reticello*. Baldini, Florence. — No. 124. Insertion in satin-stitch, cut linen and *reticello*. Aghib, Leghorn. — No. 125. Another insertion in satin-stitch and drawn thread. Pilot, Leghorn.
- > 126, 127, 128. Embroidery, cut linen and *reticello*. No. 126. Tablecloth embroidered in curl-stitch with *reticello* work. Two different designs. Bernardini, Macerata. — No. 127. Fragment of sampler, curl and satin stitch, and cut linen. Pajno, Palermo. — No. 128. Insertion of curl-stitch, *reticello* and cut linen. Pajno, Palermo.
- No. 129. Insertion in *reticello* and cut linen. Amari, Florence.
- > 130. Another insertion in satin-stitch and *reticello*. Pilot, Leghorn.
- > 131. Another insertion in curl and satin-stitch and *reticello*. Pilot, Leghorn.
- Nos. 132, 133, 134. Embroidery, cut linen, and *reticello*. No. 132. Insertion in satin-stitch and cut linen. Pilot, Leghorn. — No. 133. Insertion in curl and satin stitch and *reticello*. Carretto, Turin. — No. 134. Towel. Original composition. Curl and satin-stitch and *reticello*; the insertion is bobbin-made. Tranquilli, Ascoli Piceno.
- > 135, 136, 137, 138. Embroidery of cut linen and *reticello*. No. 135. Insertion in curl and satin stitch, *reticello* and cut linen. Carretto, Turin. — No. 136. Tablecloth with embroidery in curl and satin stitch and *reticello*. Carretto, Turin. — No. 137. Border in curl and satin stitch and *reticello*. Carretto, Turin. — No. 138. Insertion and points in cut linen, pierced linen and *reticello*. Rucellai, Florence.
- No. 139. Embroidery and *reticello*. Tablecloth with coarse embroidery in curl and satin stitch and *reticello*. The larger insertion is bobbin-made, the smaller is in ivory stitch. Original composition. Tranquilli, Ascoli Piceno.
- > 140. Table-cover in satin stitch and *reticello*. Insertion in cut linen. Baldini, Florence.
- > 141. Insertion in heavy Venice Point. Baldini, Florence.
- > 142. Cap in heavy Venice Point and embroidery with needle-made cord and tassels. The little points are bobbin-made. Aruch, Perugia.
- Nos. 143, 144, 145, 146, 147, 148. Heavy Venice Point and embroidery. No. 143. Property of author. — Nos. 144, 145. Carretto, Turin. — No. 146. Jesurum, Venice. — No. 147. Cave, Leghorn. — No. 148. Baldini, Florence.
- > 149, 150, 151, 152. Heavy Venice Point. No. 149. Millelire, Genoa. — Nos. 150, 151, 152. Noce, Venice.
- No. 153. Towel in curl and satin stitch and *reticello*. Bobbin-made insertion. Edging and tassels in ivory-stitch. Original composition. Tranquilli, Ascoli Piceno.
- > 154. Table-cover with design in curl-stitch and *reticello*. Tranquilli, Ascoli Piceno.
- Nos. 155, 156, 157. *Reticello* insertions. No. 155. Cantoni, Milan. — No. 156. Pajno, Palermo. — No. 157. Rucellai, Florence.
- No. 158. Table-cover with *reticello*. Bobbin-made edging. Cave, Leghorn.
- Nos. 159, 160, 161. Three *reticello* insertions. No. 159. Pajno, Palermo. — No. 160. Amari, Florence. — No. 161. Bargagli, Florence.
- No. 162. Pillow-slip. Satin stitch and *reticello*. Binney, Florence.
- Nos. 163, 164. Original shirts with *reticello*. Civic Museum, Milan.

- No. 165. *Reticello* insertion between two pieces of drawn-thread work. Baldini, Florence.
- > 166. Pillow-slip composed of three insertions, joined by narrow insertions of bobbin-work. Curl and satin stitch and *reticello*. Baldini, Florence.
- > 167. Pillow-slip with *toile* of satin and curl stitch, and *reticello*. Amari, Florence.
- > 168. Various fragments of *reticello* joined together (border and lace original composition). Levier, Florence.
- Nos. 169, 170, 171. Three examples of *reticello* (The edging bobbin-made). No. 169. Chieti Exhibition, 1905. — No. 170. Millelire, Genoa. — No. 171. Ida Schiff, Florence.
- No. 172. Original pillow-slip of drawn thread, curl-stitch and *reticello* on very fine transparent linen. Bargagli, Florence.
- > 173. Pillow-slip. Curl-stitch and *reticello*. Citeresi, Florence.
- > 174. Border in satin and curl-stitch and *reticello*, with little ivory-stitch edging. Uzielli, Florence.
- > 175. Original tablecover with bands and border of *reticello*, embroidered (the edging is bobbin-made). Siena Exhibition, 1904.
- > 176. *Reticello*. Jesurum, Venice.
- > 177. Pillow-slip: satin and curl stitch, with *reticello*. Tommassini, Rome.
- > 178. Ta'le-cover. *Reticello*, tassels needle-made. Original composition.
- > 179. Fragment with squares in *reticello*. Perugia Exhibition, 1907.
- > 180. Coverlet in fine linen. Curl stitch and *reticello*. (Points bobbin-made). Original composition. Salvadori, Florence.
- > 181. *Reticello* insertion. Chieti Exhibition, 1905.
- > 182. *Reticello* tablecover. Chieti Exhibition, 1905.
- > 183. Squares, insertions, and points of *reticello*. Levier, Florence.
- > 184. Insertion and points of *reticello*. Original composition. Levier, Florence.
- > 185. Embroidery with curl and satin-stitch and *reticello*. Original composition. Ciferri, Fermo.
- > 186. Original sheet with border in curl and satin stitch and *reticello*. Bobbin-made edging. On seams, little insertions in ivory-stitch. Bargagli, Florence.
- > 187. Points and insertion in *reticello*. Design on insertion is continued in the edging. Amari, Florence.
- > 188. Edging and border in coarse *reticello* stitch. Squares are outlined with a bobbin-made braid. Supino, Bologna.
- > 189. Fragment of *reticello*. Colgate, New York.
- > 190. *Reticello*. Insertion and points. Papini, Florence.
- > 191. Squares, insertion and long points of *reticello*. Papini, Florence.
- Nos. 192, 193, 194. Work for ecclesiastical objects. *Reticello* squares are outlined with a bobbin-made braid. Siena Exhibition, 1904.
- No. 195. Original pillow-slip. *Reticello*: little knobs and cords in needle-lace. Tranquilli, Ascoli Piceno.
- > 196. Coverlet in pierced linen and *reticello*. Original composition with five squares substituted for original ones. Rodocanachi Ralli, Leghorn.
- Nos. 197, 198, 199, 200. *Reticello* insertion and edging. No. 197. With little border of counted threads. Millelire, Genoa.
- No. 198. Ibid. Millelire, Genoa — No. 199. Ibid. Amari, Florence. — No. 200. Insertion and edging. Errera, Brussels.
- Nos. 201, 202, 203, 204, 205, 206, 207. Seven *reticello* insertions. Nos. 201, 202. Prop. of author. — No. 203. Baldini, Florence. — Nos. 204, 205. Pilot, Leghorn. — No. 206. Baldini, Leghorn. — No. 207. Prop. of author.
- > 208, 209, 210. Squares, insertions and points. No. 208. Levier, Florence. — Nos. 209, 210. Amari, Florence.
- > 211, 212, 213, 214, 215. Five insertions and edgings. Nos. 211, 212. Tranquilli, Ascoli Piceno. — No. 213. Ciccolini, Macerata. — No. 214. Jesurum, Venice. — No. 215. Rucellai, Florence.
- No. 216. *Reticello* insertion. The edging is bobbin-made. Bargagli, Florence.
- > 217. Coverlet in *reticello*. Inner part in original. The two outer insertions and the edging are bobbin-made. Levier, Florence.
- Nos. 218, 219, 220. Two original shirts. No. 218. With *reticello* insertion and edging, the seams hidden with ivory-stitch. — Nos. 219, 220. With *reticello* insertion and edging, seams hidden with bobbin-insertion. Ciccolini, Macerata.
- > 221, 222, 223, 224, 225, 226. Six Caps. No. 221. *Reticello* — No. 222. Cut linen and gold thread. — No. 223. Ivory stitch. — No. 224. *Reticello* and embroidery. — No. 225. Satin and curl stitch on transparent linen. — No. 226. *Reticello*, white and gold. All Antolini, Macerata.
- No. 227. Tablecover in iacis squares with figures, heraldic designs, and flowers, alternating with squares of pierced linen and *reticello*. Very fine linen. Original composition. Errera, Venice.
- > 228. Detail of a coverlet of squares of pierced linen and *reticello*, alternating with squares of figured iacis: an alchemist, a falconer. In the *reticello*, an eagle, a winged lion. Amari, Florence.
- Nos. 229, 230, 231, 232. Four insertions in figured *reticello*. No. 229. A woman, a bee, a man. Sermoneta, Florence. — No. 230. A pomegranate, a stag, a lady, a knight. South Kensington Museum, London. — No. 231. A woman, a stag, a man. Rucellai, Florence. — No. 232. Little birds. Prop. of author.
- No. 233. *Reticello* insertion and edging of *punto in aria*. Civic Museum, Venice.
- > 234. *Reticello* insertion and edging. Amari, Florence.
- > 235. Fragment of *reticello* with needle-made tassel. Civic Museum, Venice.
- > 236. Another fragment in *reticello* and cut linen. Rucellai, Florence.
- > 237. *Reticello* edging. Carretto, Turin.
- Nos. 238, 239. Two insertions (Transition from *reticello* to *punto in aria*). No. 238. On the network of the *reticello* is a design in *punto in aria*: a lady, little knights. Doria Pamfilii arms with the three hills and a dove. Sermoneta, Florence. — No. 239. *Reticello*, and (on that portion of the linen which is not cut) embroidery in satin and curl stitch. Supino, Bologna.

III. — PUNTO IN ARIA

- No. 240. Inlaid Altar-front by G. Fassi, imitating Venetian Rose-Point, 1633. Church of San Niccolò, Carpi.
- Nos. 241, 242. Design for embroidery taken from Book IV of the *Burato* of A. Paganino. Reproduced by Ist. It. d'Arti Grafiche, Bergamo.
- No. 243. XVI century. Embroidery in *punto in aria* and *reticello*. (The embroidery in reddish thread is executed without being carried through to the back, except in the case of the first stitches on which the matting-stitch is afterwards executed). Squares and insertion of *reticello*. The edging is in *punto in aria*. Cantoni, Milan.
244. Design for *punto in aria* or cut work, taken from the *Vera Perfezione* of Ostaus, Venice, 1561. Reproduced by Ist. It. d'Arti Grafiche, Bergamo.
- No. 245. Design wherein is shown how to enlarge or reduce any pattern. From the *Corona* of Vecellio. Venice, 1595.
- > 246. Large collar of *punto in aria*. From the Portrait of an unknown Woman by Pourbus. Modena Gallery. Photo. Anderson.
- > 247. Collar of embroidered linen with edging of *punto in aria*. Portrait of Bianca Cappello. 1575. Uffizi, Florence. Photo. Alinari.
- > 248. High wired collar in *punto in aria*. Portrait of Maria de' Medici by Scipio Pulzone. 1610. Pitti Gallery, Florence.
- > 249. Another high wired collar in *punto in aria*. Portrait of Maria de' Medici. Uffizi, Florence. Photo. Alinari.
- > 250. Ruff and bodice trimming of *punto in aria*. Portrait of Anne of Austria. 1610. Uffizi, Florence. Photo. Alinari.

- No. 251. Collar of *punto in aria*. Detail of portrait of Carlo Emanuele, Duke of Savoy (middle of XVI century), by G. Garzoni. Uffizi, Florence.
- > 252. XVI century. Table-cover of ivory-tinted linen with diagonal strips and border embroidered in curl and satin stitches combined with *reticello* and *punto in aria*. Edged with macramé fringe with figures. Errera, Venice.
- > 253. XVI century. Border with embroidery, *reticello* and *punto in aria*. Rucellai, Florence.
- > 254. XVI-XVII century. Fragment of embroidery, *reticello*, and *punto in aria*. The complete design showed a quadrilobe of linen (outlined by the *reticello* insertion) with figure of dancing-girl in centre, leaves, flowers, and other devices in *punto in aria*, laces, and little cords. Here and there the linen is too much worn to show the design clearly. Guggenheim, Venice.
- No. 255. Cut linen embroidery from a design for *punto in aria*. Church of S. Pantaleone, Venice.
- > 256. Border of cut linen round table-cloth in picture by Paul Veronese « Supper in the House of Levi ». Accademia, Venice.
- > 257. Heavy Venice Point with foliage pattern in relief. (Venice, first half XVIII century).
- > 258. Round bodice and sleeves heavy Venice Point. Bust of Princess Pico della Mirandola by L. Ottomi in the Ducal Palace of Mantua.
- > 259. Work in Venice Point, properly so called, prepared and begun on parchment in XVII century. Antolini, Macerata.
- > 260. Very fine Burano Point. Guggenheim, Venice.
- > 261. Burano work properly so-called. XVII century. Jesurum.
- > 262. Venice Point on net foundation. XVIII century. Carretto, Turin.
- No. 263. Original pillow-slip in little squares of linen embroidered in satin and curl stitch, alternating with figures of chickens in *punto in aria*. Sangiorgi, Rome.
- > 264. Chalice-veil of fine linen. In centre, among rays of light the sacred monogram, surrounded by the words, IN NOMINE JESU. The edging is bobbin-made. Siena Exhibition, 1904.
- > 265. Original coverlet with border and points. Two animals confront each other before a vase of flowers. Actual size. Sangiorgi, Rome.
- > 266. Original apron with border and edging of flowers and birds. Antolini, Macerata.
- > 267. Original collar, flowers and ornaments. Pogliaghi, Milan.
- > 268. Lace with various flowers. The net foundation is modern. Amari, Florence.
- > 269. Collar with flowers and ornaments. Rouillon de Wirth, Florence.
- Nos. 270, 271. Two strips of *punto in aria* and embroidery. No. 270. In the first, the ground in cut away and the flowers are worked in various stitches and holes on the linen. — No. 271. In the second, the linen ground is allowed to remain, and the flowers, vase and pomegranate are in *punto in aria*. Jesurum, Venice.
- No. 272. Wide insertion with vertical design of carnations, daisies, jasmine, etc. Sermoneta, Florence.
- > 273. Same as last. Same owner.
- > 274. Insertion with vertical design of flowers, birds, and animals. Brusadazi Church, Belluno.
- > 275. Half of chalice veil made in a circle, with Lamb and motto « Ecce Agnus Dei », and four points on which are two eagles and two dragons (Arms of the Borghesi). The dragon is seen incomplete in the following illustration. Colgate, New York.
- > 276. Conventional flowers. Modern composition. Jesurum, Venice.
- > 277. Fragment of dragon of preceding plate.
- > 278. Wide border and edging with flowers and leaves. South Kensington Museum, London.
- > 279. Border and edging with flowers. Amari, Florence.
- > 280. Fragment of lace with flower and eagle, double-headed and crowned. Baldini, Florence.
- > 281. Edging with ornaments and flowers. Colgate, New York.
- > 282. Lace with principal motive of daisies, vase and various flowers. Sermoneta, Florence.
- > 283. Insertion and lace. Aghib, Leghorn.
- > 284. Fragment of lace. Baldini, Florence.
- > 285. Point for handkerchief. Baldini, Florence.
- > 286. Cut linen work outlined with gold, from a design for *punto in aria*. Antolini, Macerata.
- > 287. Cut linen work outlined with gold, from a design for *punto in aria*. Antolini, Macerata.
- > 288. White cut linen work from a design for *punto in aria*. Modern composition, combined with corners of embroidered laces and *reticello*. Church of San Pantaleone, Venice.
- > 289. Original collar, cut linen work and embroidery, from a design for *punto in aria*. Bargagli, Florence.
- No. 290. Trimming for alb, with flowers and ornaments surrounding the figure of St. John the Evangelist. Church of San Pantaleone, Venice.
- > 291. Detail of last plate, another portion, showing figure of the Saviour.
- > 292. Chalice-veil with crucifixes at the corners, and four scenes of the Passion: Christ crowned with thorns, Led to Calvary, In Gethsemane, and Scourged, Sangiorgi, Rome.
- Nos. 293, 294, 295, 296. Isolated figures for insertion in ground-work of leaves and flowers as shown in two preceding examples. No. 293. Two angels with censers before a ciborium. — No. 294. Saint. — No. 295. Mary Magdalen. — No. 296. Saint. All three: Rucellai, Florence.
- No. 297. Alb-trimming, with flowers and leaves. Church of San Pantaleone, Venice.
- Nos. 298, 299, 300, 301, 302, 303. Various fragments. No. 298. Della Porta, Gubbio. — No. 299. Rucellai, Florence. — Nos. 300, 301, 302. Baldini, Florence.
- > 304, 305, 306, 307, 308. Various edgings. No. 304, 305. Ristori, Florence. — Nos. 306, 307, 308. Baldini, Florence.
- No. 309. Original handkerchief, flowers and leaves.
- > 310. Edging with flowers, vases, cornucopia. Bargagli, Florence.
- > 311. Bertha in heavy Venice Point. Corsini, Florence.
- Nos. 312, 313, 314, 315. Heavy Venice Point. No. 312. Without background. Sermoneta, Florence. — No. 313. Sermoneta, Florence. — No. 314. Without background. Errera, Brussels. — No. 315. Amari, Florence.
- No. 316. Heavy Venice Point, with tape and rosaline ground. Sermoneta, Florence.
- > 317. Errera, Brussels.
- > 318. Heavy Venice Point with rosaline ground. Sermoneta, Florence.
- > 319. Original cravat in heavy Venice Point. Ciccolini, Macerata.
- > 320. Heavy Venice Point with rich rosaline background. Ristori, Florence.
- Nos. 321, 322, 323. Heavy Venice Point. Nos. 321, 322. Original collars. Errera, Brussels. — No. 223. Fragment. With figures of angels. Serego, Venice.
- > 324, 325. Heavy Venice Point without foundation. No. 324. A votive cushion. Civic Museum, Verona. — No. 325. Border. Ristori, Florence.
- No. 326. Original collar. Johnston, Venice.
- > 327. Rosaline border. Jesurum, Venice.
- > 328. Trimming for alb. Extremely handsome design of candlesticks with seaweed and shells, in relief on rosaline ground. The lace looks like a tissue of coral, jewels and flowers. Treasure of St. Mark's, Venice.
- Nos. 329, 330. Venice Point. No. 329. Border. Sermoneta, Florence. — No. 330. Border finished off at two extremities. Sangiorgi, Rome.
- No. 331. Cravat in Venice Point. Ciccolini, Macerata.
- Nos. 332, 333. Venice Point. Ristori, Florence.
- > 334, 335. Venice Point. Ristori, Florence.
- > 336, 337, 338. Venice Point. No. 336. Citernesini, Florence. — Nos. 337, 338. Ristori, Florence.
- No. 339. Heavy Venice Point, with barred background forming an open net-work. Luccheschi, Venice.

PLATES

- No. 340. Venice Point on groundwork imitating Argentan lace. Ciccolini, Macerata.
- > 341. Burano Point. The small medallions in the form of cameos with various figures: a heart transfixed, a lamb, etc. Ecclesiastical piece, with bobbin-made edging. Rucellai, Florence.
- Nos. 342, 343, 344, 345. Burano Point, made from a design imitating Alençon lace. Nos. 342, 343. Jesurum, Venice. — Nos. 344, 345. Rucellai, Florence.
- > 346, 347, 348, 349, 350, 351. Burano Point, from designs imitating French laces. Nos. 346, 347. Rucellai, Florence. — No. 348. Morosini, Venice. — No. 349. Citernesti, Florence. — No. 350. Baldini, Florence. — No. 351. Jesurum, Venice.
- > 252, 353, 354. Original mittens and chalice-veil in Burano Point. Rucellai, Florence.
- Nos. 355, 356, 357. Burano Point imitating French laces. No. 355. Shawl with floral design. Rucellai, Florence. — No. 356. Original Cap. Rucellai, Florence. — No. 357. Another Cap. Rucellai, Florence.
- No. 358. Scarf in Burano Point, imitating French lace (Louis XVI). Serego, Venice.
- Nos. 359, 360. Burano Point. No. 359. Lace like scarf in preceding plate. — No. 360. Edging and shawl, imitating French laces. Rucellai, Florence.
- No. 361. Scarf in Burano Point, imitating French lace (Louis XVI). Rucellai, Florence.
- Nos. 362, 363, 364. Venice Point with net foundation imitating the very finest Flemish bobbin-laces. Three designs. Amari, Florence.

APPENDIX

- No. 365. Ivory point. Poldi Pezzoli Museum, Milan.
- No. 366. Lace in ivory-stitch. Portrait of a Child by A. Allori. Uffizi, Florence. Photo. Brogi.

PLATES

Macramé.

- No. 367. Original towel with two laces insertions and border in macramé, with tassels. De Viti de Marco, Rome.
- > 368. Original border: bobbin-work, laces, squares alternately of *reticello* and drawn thread, coloured embroidery with counted threads and insertion and edging of macramé. Millelire, Genoa.
- Nos. 369, 370, 371. Macramé fringe with figures. Errera, Venice.
- > 372, 373, 374. Wide border and edging with macramé fringe. No. 372. Colgate, New York. — No. 373. Jesurum, Venice. — No. 374. Baldini, Florence.
- No. 375. Macramé insertion and edging. Amari, Florence.
- > 376. Points with macramé tassels. Rucellai, Florence.
- No. 377. Insertion, macramé points and tassels. Amari, Florence.
- > 378. Macramé points and insertion. Rucellai, Florence.
- > 379. Macramé insertion and fringe. Amari, Florence.
- > 380. Macramé insertion, points, and tassels. Amari, Florence.
- > 381. Macramé points and tassels. Amari, Florence.
- > 382. Fragment of wide macramé border. Amari, Florence.
- > 383. Macramé edging. Baldini, Florence.
- > 384. Macramé insertion. Rucellai, Florence.
- > 385. Macramé insertion. Baldini, Florence.
- > 386. Portion of a macramé background. Amari, Florence.
- > 387. Insertion similar to No. 385.

Ivory-stitch.

- No. 388. Insertion with animals facing each other, in ivory stitch from design for drawn-thread. Pilot, Leghorn.
- > 389. Ivory stitch insertion from design for *reticello*. Aghib, Leghorn.
- Nos. 390, 391, 392. Ivory stitch insertions. Baldini, Florence.
- No. 393. Insertion and edging with tassels. Amari, Florence.
- > 394. Modern miscellany of antique fragments. *Reticello*, laces, bobbin-work, etc. Ivory stitch insertion. Rodocanachi, Leghorn.
- > 395. Edging of ivory stitch. Levier, Florence.
- > 396. Alternate squares forming insertion; one in ivory stitch, the rest, *punto in aria*. Tranquilli, Ascoli Piceno.
- Nos. 397, 398. Edgings in ivory stitch. Antolini, Macerata.
- No. 399. Ivory stitch edging from a *punto in aria* design. Compagnoni, Macerata.
- > 400. Ivory stitch, bobbin-work with *reticello* embroidery in colour and counted threads. Millelire, Genoa.
- > 401. Ivory stitch insertion. Millelire, Genoa.
- > 402. Original collar in ivory stitch from a design for *reticello*. Amari, Florence.
- Nos. 403, 404. Insertion in ivory stitch from a design for *reticello*. Amari, Florence.

Drawn thread work.

- No. 405. Original border made in various drawn thread stitches. D'Atri, Rome.
- > 407. Miscellany of ancient fragments. Ida Schiff, Florence.
- > 407. Drawn work combined with *reticello*. Luck, Rome.
- Nos. 408, 409. Colgate, New York.
- No. 410. Original border composed of three insertions. Drawn thread. Goretti, Florence.
- Nos. 411, 412, 413. Three insertions. Drawn thread. Tranquilli, Ascoli Piceno.
- > 414, 415. Drawn thread on very fine linen, imitating needle-lace. Millelire, Genoa.

Crochet.

- No. 416. Crochet work from a bobbin design. Pasolini, Ravenna.
- No. 417. Crochet work imitating Venetian Point. Malaguzzi, Milan.

ERRATA

- Page 6. Inscription of Fig. – For « *wite* » read « *white* ».
- » 17, l. 23. – For « *kñolled* » read « *kñotted* ».
- » 20, l. 17. – For « *inte* » read « *rite* ».
- » 26, l. 10. – For « *and,* » read « *, and* ».
- » 36, l. 10. – For « *wicbb* » read « *wichb* ».
- » 44, l. 16. – For « *formting* » read « *forming* ».
- Plate No. 87. – For « *falconier* » read « *falconer* ».
- Page 132, l. 20. – For « *wbit* » read « *witb* ».
- » 137, l. 3. – Delete « *ot* ».
- Plate No. 195. – For « *originat* » read « *original* ».
- Page 266, l. 8. – For « *Venice* » read « *Venise* ».
- » 386, l. 10. – For « *prefacee* » read « *prefaces* ».
- In titles of Nos. 141-148, 257, for « *cut linen* » read
« *heavy Venice Point* ».

