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A Book of old Embroidery



A BOOK OF OLD EMBROIDERY

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A BOOK OF OLD EMBROIDERY

WITH ARTICLES BY A. F. KENDRICK
(KEEPER OF THE DEPARTMENT OF TEXTILES
AT THE VICTORIA AND ALBERT MUSEUM)
LOUISA F. PESEL & E. W. NEWBERRY

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“The Works of Minerva.” Fresco painted by Francesco del Cossa about the year 1470, in the Schifanoia Palace at Ferrara 1

INTRODUCTION. BY A. F. KENDRICK



DISTINGUISHED French critic and writer, recently on a visit of several weeks' duration to this country, remarked that the previous occasion when he had had a similar opportunity of studying the contemporary art movement in England was a quarter of a century ago. Then he had found in its full vigour a characteristic and eminent school of craftsmanship, represented by such gifted men as William Morris, Sir Edward Burne-Jones, and Walter Crane. He looked in vain in 1921, he said, for a parallel, or a true successor, to that movement. It may be that the years immediately following a great cataclysm are not a suitable time to look; or it may even be, on the other hand, that our distinguished neighbour had not the same unhampered opportunities for enquiry as before. Some will take the first view, and some the other, and the problem cannot be argued here; but it will do us all good to bear in mind this expression of an unbiassed mind fresh to the task, and eminently fitted to judge in so weighty a matter. The conversation was not carried over from the general to the particular, and therefore it is still possible to hope, if so we choose, that our critic might have been inclined, in regard to the subject of the present volume, to unbend a little and to own that if the state of embroidery-work in England to-day is not all that could be desired, at least the situation is full of promise. One of the artists just mentioned, Walter Crane, described embroidery as "the most domestic, delicate and charming of all handicrafts." There are few who would contest this pronouncement. The present volume is intended for the help of those who are of the same opinion, and who wish to see embroidery take the place it deserves among the creative activities of the country.

The subject is too vast to be dealt with adequately, either by illustration or text, within the limits here necessarily to be observed; but a brief, and more or less systematic, outline of its development in the past may help to equip the mind for carrying on in the time to come.

So little is left to us of the embroidery of antiquity that doubts may linger in the minds of some whether the craft is really as old and as indispensable as it is claimed to be, or at any rate whether it was held in any particular esteem when other domestic crafts had already become well established. Such doubts are unnecessary. Its great antiquity and wide extent may be taken for granted. Needlework cannot fail to have been one of the earliest achievements of that "mother of invention" to whom so many of the activities of mankind have to trace their lineage. Even the plain seam joining two ends of stuff together would soon have passed

over its borders, in obedience to the ingrained longing of early humanity for expression in handiwork. Needlework in the most primitive times was used for joining and for strength, and when these led to a perception of its ornamental possibilities the beautiful art of embroidery came into existence.

There are two obvious points of view from which the consideration of the handicrafts may be approached—of the worker and of the user. In the case of embroidery these persons are often one and the same. In ancient and mediæval times the dividing line was probably still harder to draw than it is now, and in an ideal state of things maker and user, worker and wearer, would be more closely identified than at present. There need be no fear that this would tend to depress any legitimate professional trade; it would simply add to the amount of embroidery we should see around us and increase the general appreciation in which it would be held. It is for all alike. The most exalted names have added to their claim to remembrance and honour by their skill and interest in embroidery, and the work of the lowliest often merits a place of distinction, as many a peasant's frock or child's sampler bears witness (plates 11 and 19). A tradition like this could be kept up, and there is no reason why it should not be done. The materials and implements needed are few, simple and inexpensive. Long and arduous training is of course needed in this, as in everything else, for the most accomplished work, and all honour to those who have devoted so much of their lives to the task. But a beginner's efforts, under due guidance, are often admirable in their way. The help and encouragement of trained teachers and skilled amateurs, never more readily and ungrudgingly given than at the present time, are of much promise for the future.

But an obvious question arises. In an age so sorely driven both by economic necessity and by the restless movement of the modern mind, is embroidery an art too purposeless and trivial to deserve to live, except in the hands of a few enthusiasts and people of leisure? Is it not, like archery, shall we say, a little out of date? For those who value craftsmanship at all there can only be one answer. We cannot afford to let it go. We want the training, and we want the finished work. In learning embroidery a child admittedly learns much else that is useful at the same time; and as a means of beautifying the home, and of adding to the general cheerfulness of life, embroidery hardly has a rival among the handicrafts.

ANTIQUITY

The embroideries of antiquity do not deeply concern us here; the numbers preserved are not very great, and only one specimen, worked

in the declining years of that epoch, is illustrated in this volume. It will be as well to note, in the briefest possible manner, what may be learned about embroidery in classical times. Later work becomes more intelligible if we are not quite in the dark about what went before it. A question not infrequently asked, and assuredly one that will be asked by some readers of this book is, "What is the oldest embroidery known?" When Homer speaks of patterned garments, we cannot be sure whether these are to be regarded as embroidered in the modern sense. The question depends on what the beginnings of embroidery actually were, but it is quite likely that the Homeric work was more of the tapestry class, where the pattern was worked by hand into the substance of the fabric while it was being woven. Some support is given to this theory through the discovery, some years ago, by Professor Newberry and Mr. Howard Carter, of three precious fragments of garments in the tomb of a Pharaoh of the 18th dynasty at Thebes. These wonderful stuffs are very finely worked by the tapestry process, and the names of the kings wrought into them prove beyond question that they were made about 1500 years before Christ. They are now in the Cairo Museum, and therefore inaccessible to the majority of English students; but painted photographs are to be seen in the Victoria and Albert Museum.

These do not quite solve the question about the oldest embroideries. For that, we must pass over more than another thousand years. From forty to fifty years ago, systematic excavations were made in the burying-grounds of Greek settlers near Kertch in the Crimea. Among the things found were some fragments of garments, and these could be approximately dated with the help of other articles found at the same time. A portion of a woman's robe, found in a grave of the 4th century B.C., is of purple woollen material, with woollen embroidery of several colours; one fragment shows an Amazon on horseback and a second figure, and others have honeysuckle ornament and scrolls. A fragment of another robe, of the 3rd century B.C., is of dark discoloured wool, with an ivy-stem in gold thread embroidery. The textiles, which also include painted stuffs, and others with patterns produced by the tapestry process, were removed to the Hermitage Museum at Petrograd. The patterns generally are not unlike those to be found on the painted pottery of the Greeks, and they give support to those who argue more fully about Greek textile art from pictorial and plastic representations.

In the days of Imperial Rome embroidery seems to have reached a stage where it differed very little from much modern work, except that of course silk was a rare commodity, reserved for the wealthiest, and even thus regarded with suspicion as a sign of Oriental luxury not befitting a Roman. The example from that epoch illustrated in this volume (plate 2)

is in coloured wools on linen. Roman writers, Vergil and Ovid for example, describe embroidery by a term which means "painting with the needle"; this is almost as good a definition of modern embroidery as one could find. What the needle were like with which the "painting" was done in those days may be ascertained by a visit to the room of "Greek and Roman life" in the British Museum, where the whole development of the needle from the primitive sharp thorn is illustrated. In the matter of implements the embroidress of to-day may be sure that she can be better equipped than any of those who did the work reproduced in this volume. A modern needle-case, fitted with every kind of needle that Redditch can supply, is a thing for admiration and wonder. Pliny, the Roman historian of the 1st century, classifies embroideries as of three kinds—Babylonian, Phrygian and Attalic. These names so used had probably ceased by Pliny's time to have any geographical significance. Babylon was traditionally famous among the nations of antiquity for its embroideries. Phrygia supplied woollen goods to the Ionian Greeks, just as it now supplies Europe with woollen carpets. The Attalic obtained its name from a king of Pergamus in the 3rd century B.C., reputed to have been the inventor of embroidery in gold. His claims, however, cannot pass unchallenged. A detailed description of a process of embroidery in gold, just like what might be done now, is given in the book of Exodus (xxxix, 3).

The embroidery chosen for this volume to represent the work of antiquity (plate 2) is from Egypt, a land famous from the most remote times for its textiles. Even the Tyrian ship, as described by Ezekiel (xxvii, 7) had its sails "of fine linen with brodered work from Egypt," and yet Phoenicia itself was famous for embroidery. This hanging is perhaps the most important example of needlework antiquity has bequeathed to us. It is so surprisingly modern in style that the question has been asked in all sincerity whether it is not really a soiled and dilapidated specimen of the time of Queen Anne.

The narrow border of vine-stems issuing alternately from a basket or a vase is a motive commonly found in work from Egypt of Graeco-Roman times. Everything else might almost equally well find a parallel in English embroidery of not more than two hundred years ago. The bands of trees and roses are worked in natural colours in soft and fluffy woollen threads, similar in general appearance to old English worsted work. The provenance of the hanging has been traced to some excavations made near Damietta by a French expedition in the winter of 1898-9. The date of this hanging can be shown to be approximately the 5th century, and it cannot have been very old at the time that it was buried. The secret of the cultivation of silk was unknown at that time in the Western world and

all the silk used had to be imported from Eastern Asia. It was not before the closing years of the 6th century that silk became plentiful enough for general use by those who could afford such a luxury, for it was still very costly.

EARLY MIDDLE AGES

It seems a probable theory that when silk entered the lists against wool an impetus was given to the development of free embroidery in competition with the tapestry-method. The expansive quality of woollen thread rendered it a more effective material for tapestry, and when thus woven it was less liable to wear away. Silk is ideal for embroidery. It is the strongest of the textile materials we have, and it is singular among them all in being provided by nature already spun. Its consequent fineness and its lustre are much in its favour. Silk embroideries presumably as old as the 6th century have been found in recent years by excavators on the sites of buried cities on the fringe of the Gobi desert, and there can be no doubt that silk embroidery originated in Far Eastern Asia at a period much more remote than that. In the Western world we have no silk needlework older than the 6th or 7th century. Examples of that period, belonging to early Christian art, must be passed over, in common with other specimens made during the centuries immediately following.

The story is taken up again with the mantle illustrated on plate 3—the oldest example of silk embroidery here reproduced. It is a coronation robe worn by successive Emperors of the Holy Roman empire for more than six centuries. Nothing more suitable for such a purpose could be imagined, and it is a significant commentary upon human affairs that the most sumptuous and the most perfectly-devised ceremonial garment in existence should have been made, not for that high office, but by a conquered race for the use of the Norman invaders who established a dynasty in Sicily early in the 12th century.

These adventurers from the north landed in Sicily much about the same time as their compatriots established themselves in England. Their respective fortunes as regards the services of the arts were oddly in contrast. In Sicily they found in the population a strong Oriental element, including probably the majority of the practising craftsmen. In England the craftsmen had no such tribute of skill to offer. The mantle is of deep red silk; the embroidery is mostly in gold thread, with details in silk thread, and enrichment of pearls and enamels. The design of the great animals on either side of the palm-tree is truly magnificent. The execution is no less admirable. There can be no doubt that workers of Eastern ancestry produced this sumptuous robe. The Arabic inscription round the edge gives its story, to the effect that the robe was made in the

royal factory of the capital of Sicily in the year 528 (*i.e.* of the Hijrah, corresponding to the Christian year 1134). At that time Roger, the first Norman king, was on the throne. A century and a half later, when the heiress of the Norman line of Sicily was married to the Emperor, the robe left the island to follow the fortunes of the Imperial house. It is still kept at Vienna. Another embroidered Imperial robe, the alb, also migrated from Sicily to Vienna where it now is. The deep border of gold embroidery has a pattern of winged griffins and scrolls on purple silk. An inscription, this time in two languages, Latin and Arabic, records that it was made in Palermo in the 15th year of the reign of William II, that is, in A.D. 1181.

Nothing like these robes was ever worn by William the Conqueror. Yet his age and career produced and left for posterity an embroidery no less wonderful, though utterly different. This is, of course, the Bayeux tapestry, which has been aptly described as the most famous and the most remarkable of mediæval embroideries. The fact that it was made in the latter half of the 11th century to commemorate the Norman Conquest of England renders a comparison with the great mantle embroidered only a few years later for the first Norman king of Sicily almost inevitable. Each in its way is supreme, and yet is it possible to imagine a greater contrast between two contemporary works produced within a few hundred miles of one another in circumstances not utterly different in themselves? For richness of material, splendour of colour, skill of design, technical attainment and regal magnificence nothing can surpass the mantle. The "tapestry" has not one of these qualities in any striking degree, and yet who would surrender it for the mantle? Look at the scene reproduced (plate 3) "And here the bishop blesses the food and drink." William the Norman has landed on English soil, and foraging parties have searched the country round for food. Cattle and sheep and all accessories have been seized, and now they sit down to the feast. The knives, plates and goblets are on the half-round table, fish are laid before the hungry men, and the cup-bearer is handing the wine to the guests. All this is done in a few lines and masses; no shading, no scientific perspective. There is a length of more than 230 feet, crowded with one incident after another, never once getting tedious or losing its human interest or dramatic force. It would be easy to find fault with the work in detail, and yet how hard to show in what way it could have been better done on the whole. The embroidery is in wools of eight different shades, dark and light blue, red, yellow, dark and light green, black and dove-colour, on a strip of linen 230 ft. long and nearly 20 in. deep. Much of the design is simply in outline. Where this outline has been filled in, it is done in plain colours, without any attempt at shading. There is not a

superfluous line anywhere. Why do not some of our schools or colleges set a work of this kind in hand? It might deal with contemporary matters either connected with the institution itself, or, taking a wider view, with national events. Once set going, the work could be taken up by committees of students whose numbers could be maintained by recruiting from new arrivals. The work would be always complete and always in progress, and if only required for display on special occasions it could be kept rolled up in safety, a kind of palladium of the institution. The "tapestry" is kept in a Museum at Bayeux. There is a full-size hand-coloured photograph in the Victoria and Albert Museum.

GREAT BRITAIN

If it were possible to judge from the number of guilds, societies and schools founded for the teaching and practice of embroidery, Great Britain would be happily placed indeed. In fact, almost the only thing wanted now seems to be a wider public recognition of the value of embroidery, both in the training it gives and in the work produced. None of us need regard this quite as a question of adding one more to the multitude of things to be done, or of fitting another subject into an already overloaded time-table. The time that embroidery takes is just the time that hangs idly, or is given to the merest trifles for lack of anything better to do at the moment. Embroidery need not be compulsory any more than Greek. The thing is to have it in mind, and to make of it a recreation. It soon produces appreciable results, and the interest grows. We shall all be ready to admit that in every age a few people with higher gifts and more leisure than ordinary folk will carry their attainment and their vision beyond the range of others, but it is not always the display of the greatest skill that gives most pleasure, in embroidery or in music.

At more than one epoch in our past history English embroideries have been of very great excellence. There is a good deal of ground to be recovered before we can reach once more the standard attained in mediæval times, and again in the Elizabethan age. At one time the fame of English embroidery was spread throughout Christendom, and examples were eagerly sought after abroad. That was in the 13th century. Its reputation was really merited earlier. There still exists a wonderful example of Anglo-Saxon needlework, made almost exactly a thousand years ago. This is the famous stole and maniple found early in the last century in the tomb of St. Cuthbert in Durham Cathedral, and now in the Cathedral Library. The English origin of this work is beyond question, for an embroidered inscription records that it was done to the order of Aelfflæda (d. 916), the queen of Edward the Elder, for Fridestan,

bishop of Winchester from 905 to 931. No better work of the period from any country can be pointed out. With the help of other existing examples the story might be traced onwards from that time without any serious gaps. Those who wish to undertake this task, or similar ones, may find the list of books given here (page 40) of some assistance.

It will not escape notice that English work has what would normally be more than its due share in the illustrations. This is not an oversight. It is the belief of many that no better incentive to present-day effort can be given than our own example in the past. To study that is essential, but it is also important to know something of the work of other countries, so as to enlarge the vision and stimulate still further the inventive faculty.

The store of old English embroidery we still have is amazing, for it must be remembered that for every piece now existing there were assuredly (at one time) very many that have since perished by use or from lack of care.

There is no need to waste time over the argument whether we may claim the "Bayeux tapestry" as English without putting an undue strain upon that term. It has a place in the story which must be allowed. Apart from this great work, and from a few other examples such as the surcoat of the Black Prince at Canterbury, the English mediæval embroidery now remaining is for the most part ecclesiastical, and it must be passed over in a few words. There is a wonderful series of English mediæval vestments of the 13th century, some still in this country, and others among the most valued contents of treasuries and museums in France, Italy, Spain, Scandinavia and America, and, if the times bordering on the Renaissance are to be included, in several other countries as well. Two specimens of the end of the 13th century are here illustrated. The first is from the widely-known collection of M. Saville Seligman, of Paris (plate 4). It consists of the orphreys of a chasuble, exquisitely embroidered with a Tree of Jesse and Gospel Scenes in silk on a gold ground. The other, although cut perhaps from an altar-frontal or hanging, has more the appearance of secular work (plate 5). It represents the spirited figure of a knight on horseback, worked chiefly in gold and silk threads.

For secular costume up to the 16th century, we must rely chiefly on drawings and paintings. The small powdered devices of flowers, letters and symbols popular in the 14th and 15th centuries were sometimes embroidered; for this we have the authority of Chaucer. The 16th century brought with it a love of rich and costly apparel, favoured by Henry VIII, who aspired to live and dress in a style of no less splendour than his contemporaries, Francis I of France or the Emperor Charles V,

while his courtiers were willing to beggar themselves to make as brave a show as the rest. That age saw perhaps the beginning of real luxury in England. A type of arabesque ornament is seen in embroideries towards the middle of the 16th century, borrowed by England from the continent and by the continent from the eastern Mediterranean. Examples will be found in pictures of Henry VIII's time, employed both for costume and for household decoration. The panel in the church at Stapleton, illustrated on plate 23, is an example of the type, though probably a little later than the reign of Henry VIII.

To judge from the amount of embroidery that has come down to us from Elizabethan times, and from its obvious popularity as shown by contemporary portraits, it is not extravagant to conjecture that Englishwomen in those days, among a population of about five millions, must have produced as much embroidery as their descendants to-day among eight times that number. Their work was beautiful too. The simple and natural rendering of flowers—roses, carnations, pansies, honeysuckle and others—is often perfect in its way. The cover of a Bible, printed in London in the year 1583, in the Bodleian Library at Oxford, may be claimed to be the most important existing bookbinding of Elizabethan times (plate 6). The rose alone has been chosen as a basis of the design because of its significance as a royal badge; for the book belonged at one time to Queen Elizabeth. The fully-opened blossom is the "Tudor rose," heraldic in its form; the buds and leaves are treated naturalistically on stems constrained into a formal pattern. The roses are in silver and red, the leaves in gold and green and the stems in gold. Pearls are used in the border. Both sides of the book-cover are alike. Another embroidery of Elizabethan times has the rose as the principal motive (plate 9). In this case it is shown as a lopped stem, and the ground is completely covered with embroidery. Little strawberry-blossoms are added to fill spaces. Mrs. Buxton's tunic shews a more formal arrangement of roses in ogee-spaces on a plain linen ground (plate 7). Another tunic, of white silk, still adheres to the formal arrangement, with variety in the choice of flowers (plate 18). The caps and cap-pieces show the botanical range of the Elizabethan work. Some are shown flattened out (plate 10); the form they took when worn is indicated on plate 14. The flowers are mostly shewn in natural colours, the stems being of interlaced gold threads as a rule. The men's caps, of similar work, with turned-up brim, are shaped like half an egg. Grave lawyers and statesmen are seen in portraits of the time wearing these gorgeous caps; there are several examples in the National Portrait Gallery. A coverlet of the same type of design came from Ireland

(plate 12); whether it was embroidered there or in England must remain uncertain. The somewhat disjointed nature of the pattern points to the reign of James I. The little stomacher shews a very beautiful arrangement of forms entirely floral and natural, in colours with the addition of very little gold thread (plate 15). Tunics of the Elizabethan type are frequently represented in portraits. Perhaps the most remarkable example is that illustrated on plate 20. Beside it is the tunic itself, disposed as in the picture, so that the identity of the two may be readily seen. Both portrait and tunic are in the possession of a descendant of the lady represented.

It is a curious fact that a class of embroidery strongly in contrast with this bright-coloured work was equally popular among the embroidresses of Queen Elizabeth's time. It was either entirely in black silk, or in black silk relieved by gold thread. The designs are similar to the coloured work as a rule (plate 8), but there is often a tendency for the outlines of the flowers to enclose flat diaper ornament (plate 10). Sometimes emblems or other fanciful devices were copied from woodcuts in contemporary printed books (see glove on plate 8). The pillow-cover with a vine pattern, all in black, is remarkably fine (plate 16). This "black work" used to be called "Spanish work," and it is supposed to have been brought to this country by Queen Catherine of Aragon. If not indigenous, it took very kindly to the soil of England, where it flourished more than anywhere else. When worn with other garments of rich stuffs, as seen sometimes in miniatures and oil-portraits, the contrast must have been most effective. Of course it should not be forgotten that the "Elizabethan age," whether we are thinking of poetry, architecture or embroidery, lasted well into the time of Elizabeth's successor. The cover illustrated on plate 16 may be as late as the end of the reign of James I. It leads the way to some of the illustrations in Shorleyker's pattern book of 1632. The linen shift illustrated on plate 19 may be compared with this black work. The embroidery is in silk of a pale reddish colour. This garment was worn by Dorothy Wadham, foundress of Wadham College, Oxford, who died in 1610. It was given to the college a few years ago by the Revd. W. E. Lush.

The embroidery-workers of the Elizabethan time did not shirk large and ambitious tasks. One mansion in the Midland Counties contained a set of petit-point panels, all obviously made within the space of a decade or so, and yet representing many years of unremitting labour. The fragment represented in this volume (plate 12) is typical of the floral work of the time. Deep borders of this class sometimes surrounded subjects in which were a multitude of figures, in all the bravery of Elizabethan costume. The large cover on plate 22 represents a different type, with

a landscape border and a formal pattern of vines on a trellis in the middle. Embroideries contribute their quota to that intimate unwritten history which clings to the old houses of England, stately and humble alike. Those at Hardwick Hall may be taken as an example. They shew the bias of the mind of the Elizabethan age, and throw a reflected light on prominent characters of the time. The subjects are theological, scientific, allegorical, and sometimes merely ornamental; ingenuity is shewn in the different methods of representation. A large hanging represents an Elizabethan lady of stern aspect with a crouching Turk at her feet. Even if we were not convinced by the Cross on her right, and the chalice and book in her hands, the word "Fides" on her sleeve tells us that she represents the Christian Faith. The Turk before her is vanquished Heresy. Another hanging is of architectural style with a platform supporting two pilasters carrying an entablature; three arches have figures symbolising Virtues. Both these hangings are in appliqué work, and there is a suspicion that some of the stuffs used may have belonged to vestments no longer required for the service of the Church. A small panel illustrated on plate 34 invites attention more than these. Of all the embroideries attributed to Mary Queen of Scots, this alone needs no support from laboured pedigrees or shaky tradition. The oval panel in the middle has her monogram ensigned with a crown. There is still a further clue: the flowers represented are the rose, thistle and lily—for England, Scotland and France. Hardwick was built by Elizabeth ("Bess of Hardwick"), ancestress of the Dukes of Devonshire, in whose possession the house and its contents have remained. In the time of her fourth husband, the Earl of Shrewsbury, she had the custody of the unfortunate Queen. Bess is supposed to have been a hard jailer, but she has this to her credit, that she appears to have discovered no treason in her captive's needlework. Had the Queen in her turn anything to do with the embroideries bearing the initials and arms of her keeper (see plate 9)? The French influence in some cases almost suggests this, but she cannot have actually seen all, for one is dated 1590, three years after her life was forfeited. The panel illustrated in colour on plate 17 is a fine example, of striking and unusual design. The floral pattern below encloses the arms and devices of the Earl of Shrewsbury. A landscape, with buildings, trees, birds and the open sky, forms a kind of frieze along the top. A set of panels of appliqué work have figures of the Sciences under arches. There are also some velvet panels, in which relief is given to the pattern by removing some of the pile surface, apparently by burning. There are more; but enough has been said to give some idea of the amount, the variety and the fanciful quality of the embroideries made in a great mansion in Elizabethan times. Behind them all there was artistic

genius of a high order. Photographs of much of the Hardwick work may be seen in the Library of the Victoria and Albert Museum.

The series of gloves illustrated in this volume shows how English embroidresses of the 16th and 17th centuries taxed their skill to the utmost in the ornamentation of these costume-accessories. The glove shown on plate 8 is a rare example, with blackwork embroidery on the gauntlets, including figures of Justice and Fortitude, animals, flowers and insects. The other glove presumably had figures of Prudence and Temperance. Typical Elizabethan gloves, with divided gauntlets, are illustrated on plates 13 and 24. The change in style of James the First's reign is seen by comparing the latter with the top illustration on the same plate. The heavy fringe and ribbon work on the glove-gauntlets of a century later is seen on plate 25. Long gauntlets were often covered with embroidery in the 18th century (plate 33).

Throughout the 17th century embroidery of great skill was done. The military scarf may be selected as an example of the time of Charles I (plate 27). The large hanging shewn on plate 28 is one of a set of six from a house of modest size in London. The whole surface is covered with embroidery, and the six panels represent a task comparable in extent to those undertaken in Elizabethan times. The design of this is quite different to anything hitherto described. It is indicative of the changes which first began to be apparent in the later years of the 17th century, when English work was revolutionised by our growing trade with the Far East. It is hardly possible to imagine a greater contrast to the Elizabethan work than the great tree designs embroidered in this country in very large numbers in the last three decades of the 17th century. They are clearly copied from the dyed cottons of India and the big tree designs of China. Were this not so obvious, the clue would be given by the squat pagodas and Oriental figures which sometimes relieve the strip of ground from which the great trees grow (plate 29). The idea that these embroideries were woven in the time of James I, soon after the opening of the Far Eastern trade, was at one time more prevalent than it is now. Although the British East India Company received its charter in the year 1600, none of its ships went on to China till 1637, and there were only four ships for another forty years after that. Then they became frequent. The imitation of Chinese ornament did not begin before about 1670, and no silver with subjects of the kind bears a hall-mark earlier than that date. Occasionally curtains are embroidered with dates towards the end of the 17th century and even in the beginning of the 18th. On the other hand an English panel in Taunton Museum has a floral pattern without any sign of Chinese influence, and the date 1671. The material on which this is worked has a linen warp and cotton weft

like the tree hangings. Chinese influence is still seen in one of the two handsome embroidered silk dresses (plates 31 and 32) of the earlier years of the 18th century, and in the fine quilt from Boughton (plate 38). A style of embroidery which arose in the first half of the 18th century is in great contrast to the ponderous tree pattern hangings. It is represented on plate 30. Each example is delicately embroidered in silk on a fine linen ground. Everything is done, whether in design, materials or workmanship, to make the change as marked as possible.

ITALY

The embroideries of Italy are well known in this country, and there is no need to give so full an account of them as their excellence and their great numbers, as well as their wide range and variety would otherwise call for. In the 14th and 15th centuries our countrymen had some knowledge of Italy and its wares, derived less from visits to that land than from intercourse with agents settled in England in the interests of the great banking and trading houses of Italy. As the centre of European commercial activity shifted from the Mediterranean to the Atlantic seaboard, and Amalfi, Genoa and Venice gave way to Lisbon, Amsterdam and London, these men of business ceased to come. Not long after, the stream began to flow the other way. Agents for the English nobility and men of fashion desirous of forming collections ransacked Italy in the 17th century, and the days of the grand tour extracted a further toll in the 18th. A country where British visitors have so long found a friendly welcome will be the last to grudge us the claim that facilities for studying Italian embroidery in this country are now equal to those in the land of their origin. Nothing but good can come of this, for no reasonable person will have any apprehension that our own national tradition is likely to suffer in consequence. No embroideries of any country are more worth the serious attention of all students. The Italians have a real genius for embroidery, showing great skill and care in adapting design, workmanship and material to the particular end each article has to serve. The result is that a representative Italian collection includes a great variety of types, and useful hints may be gained in many ways. It is perhaps as true of our own art as of that of many other countries, that we have passed through times when a good many provincialisms might have been avoided by a better knowledge of parallel developments in neighbouring lands. The linen coverlet illustrated on plate 39 is one of the most valuable existing essays in mediæval story-telling by embroidery. The scenes are rendered by quilting and padding, with outlines in white and brown linen thread. The cover is large, measuring in its present state 10ft. 2in. by 8ft. 10in., but it was once considerably

larger. A smaller portion of this cover came to light some years ago in Italy. The portion here represented shows six squares and just half the border; the other piece consists of four squares and one fourth of the border. A careful examination of the two pieces shows that originally the cover formed a great square of about 15ft. 6in. each way, consisting of 16 square panels in the middle, and a wide border. The subjects in the squares were all upright; those in the border faced the outer edge all round. The story represented is that of Tristan, one of the best known of mediæval romances. Although originally English, familiar to us in the story of Arthur and the knights of the Round Table, it spread rapidly over the Continent, and versions appeared in prose and rhyme in French, German and Italian. The scenes as shown on the cover agree in the main with one of the Italian versions; the explanatory inscriptions are in Sicilian. The hero Tristan was son of Blanche fleur, sister of Mark king of Cornwall and of Meleades Lord of Lyonesse. His parents died early, and he was brought up in ignorance of his origin because of king Mark's disapproval of the marriage. His youth was spent in adventure. Eventually he came back to England, recovered his heritage of Lyonesse, and took up his abode at Tintagel. Cornwall was then paying tribute to Ireland, but Tristan ended this, and on the Morold, brother of Languis, king of Ireland, coming at the head of his army, he slew him in single combat, though himself wounded by the poisoned sword of his opponent. This is where the story ends as far as the existing portions of the coverlet are concerned. The date of the work is about the end of the 14th century. The simple, yet adequate, rendering of the scenes, and the way in which the descriptive lettering has been made to take its part in the decorative scheme should be particularly noticed. This cover and the Bayeux tapestry should be studied carefully by anyone setting out on a task of similar nature.

The illustration underneath shews an Italian rendering of a figure subject in needlework of about 150 years later. It is quite different in treatment, and yet no less successful in its way. The material is fine linen, and the embroidery throughout is pale green. The figure of St. Catherine with the kneeling nuns and votaries is done in outline; the background is of fine drawn work. A comparison of these examples with the narrative subjects represented on plates 40 and 41 is not altogether in favour of the latter. Yet in their naïve way they are remarkably good; the effect is obtained by the simplest possible methods. The first series (plate 40) illustrates scenes from the book of Genesis, as follows:—Quando creo Iddio il mondo (When God created the world); Adam; Adam et Eva; Magnano il pomo (they eat the apple); Quando sono scatiati dal Paradiso (they are driven out from Paradise); Adam; Cain et Evel che fanno

sacrificio a Iddio (Cain and Abel offer sacrifice to God); The Death of Abel. The other series illustrates the Labours of the Months, from March to February. The scenes showing the vintage (September) and pig-killing (December) should be compared with those on the embroidered network (plate 44). These three borders also belong to a set representing the Labours of the Months. They are worked in brilliant floss silks on a fine network ground of purple silk. The borders are so delicate that they can never have been meant to be taken away from the boudoir or the treasure-cabinet. A rule of craftsmanship which would discountenance this altogether would be spurious, but cases are exceptional, as they should be. At the other extreme there is the work, equally admirable in its way, so strongly done that it might be used in the kitchen without coming to harm. A towel may have its network insertion of strong thread, with embroidery intended to withstand rubbing and washing. An example is reproduced at the top of page 47. The net is in this case of linen thread, much closer and stronger. The pattern is worked in a stout white linen thread, with a fine outline of blue silk. The latter was added to harmonise with the blue silk cover into which the band was inserted. Had it been a linen towel the silk outline might have been omitted.

The borders illustrated on plates 42 and 48 are all of linen. Two of the examples on plate 48, with a row of lopped stems in red, and an oak and acorn pattern in red and green, are tightly worked to resist frequent use. The middle piece on plate 42 is a cushion cover delicately worked chiefly in red silk outline. The name LIVIA (the worker's, no doubt) is repeated on the ribbons in the middle. The dark patches seen in the illustration in the borders are in yellow silk openwork. There is probably Italian influence in the border at the top, which comes from the Cyclades. In the designs of Italian needlework of the earlier times there is a charming spontaneity; there is seldom any trace of over-elaboration. This spoils embroidery, as it does everything else, but it is encouraging to remember that careful thought sometimes amounts almost to inspiration, while fussiness is a very different thing, generally the outcome of a desire to give the impression of mental effort without enduring the fatigue. The Italians have never hesitated to enlist the help of artists of high repute for embroidery-designs. The Paduan Squarcione, famous as a teacher and the founder of a great school of painting, is referred to in a document of 1423 as a "tailor and embroiderer." Whether by this is meant that he merely designed costumes and embroideries, or that he actually made them, is of little moment. A Florentine contemporary of Squarcione, Antonio Pollaiuolo, was the designer of a very remarkable series of embroideries still to be seen in the Museum attached to the

cathedral of Florence. These were made for the Baptistry of S. Giovanni to the order of one of the guilds of the city. They represent scenes in the history of St. John the Baptist. There are records of the work occupying a space of fifteen years, from 1466 to 1480; Vasari says that they took 26 years altogether to finish. The chief embroiderer was Michele da Verona, extolled by Vasari as the greatest of the embroidery-workers of his time. Other workers came from different parts of Italy, France, Navarre and the Low Countries. The ground of these embroideries is of gold thread, whipped round with coloured silks.

The figures upon the orphreys of a set of vestments in Orvieto Cathedral shew plainly the influence of Luca Signorelli, and the orphreys of a cope in Gubbio Cathedral have been shown by Prof. Venturi to resemble closely in design the work of the painter Justus of Ghent, summoned by Federigo da Montefeltro to Italy to practise the Flemish manner of oil-painting in his duchy. It cannot be certain in regard to either of these two celebrated artists that they actually designed the subjects for the embroideries in question, as paintings by them were accessible in each case and a clever copyist might have adapted the figures. Titian himself is recorded to have designed and coloured a badge, which was embroidered by the Venetian Agnolo di Madonna for Girolamo Andorno, a Genoese patrician.

Mention should not be omitted of one more Italian artist, the Venetian Vittore Carpaccio. Whether he actually fulfilled the part of a William Morris of the 15th century we cannot say, but his pictures are obviously full of original designs for furniture and household things. In his series of paintings of the life of St. Ursula at Venice, several embroidered badges and emblems are to be seen on the mantles, sleeves and hose of the young gallants. Some of them seem to have been badges worn by members of Societies in the city; no better designer could have been found for them than Carpaccio.

No less interesting than identifying famous names like these with the embroiderer's art, is the task of tracing in embroideries the affinities with the main tendencies of the great Italian schools of painting. Here may be recognised the plastic treatment of an Orcagna; there the serenity of a Fra Angelico, and so forth.

Appliqué work is so obvious a method of embroidery, that no country can very well claim to have originated it; but it may be said that nowhere has it been carried to a higher degree of excellence than in Italy. The panel illustrated at the bottom of plate 43 is remarkably fine in effect, and yet it is relatively simple. It is in green and white satin and yellow brocade on a crimson satin ground. There are a few stitches of embroidery and cord outlines. The two panels shewn side by side on

plate 46, are examples in which an enhanced effect has been obtained together with an economy of material. The pattern is a counterchange; the stuff from which the design has been cut out for the one, has served as a ground for the other. The pilaster on plate 43 is another example of this method. The shaft shews a form of the counterchange in stripes one above the other. No doubt this pilaster was made for use in a scheme of decoration of a building. The large altar frontal (plate 45) shows a naturalistic rendering of flowers combined with formal acanthus scrolls found in the art of Western Europe at the end of the 17th century.

FRANCE

The craft of embroidery in France goes too far back to trace it to its beginnings. Just as elsewhere, influences from outside have borne upon it from time to time, but the natural good taste and artistic leanings of the French people have kept all incoming influences under due control, and the real native genius is always in evidence. In the 13th and 14th centuries, the days of the greatest glory of embroidery in England, France also was giving out fine ecclesiastical work, and at times it is not an easy task to decide between the rival claims of the two countries for the distinction of having produced one piece of work or another. It seems likely, however, that the forceful, almost rugged, temper of the great English work was never present in the French embroideries. By the end of this period the qualities of sweetness and gaiety characteristic of French Gothic are so noticeable in embroideries that beside it the contemporary English work begins to look clumsy and poor, and by the end of the 15th century France definitely took the lead. In the 16th century the bias of the French nobility towards Italy, fostered by successive political and military enterprises in that country, shows itself in art in a marked way. The typical forms of the Italian appliqué work of the time take in France a quality of delicacy and lightness all their own. The ground is usually a dark coloured woollen cloth, in place of the brilliant silks and velvets of Italy. Examples of these are to be seen on plate 49. They call to mind the sage pronouncement of Francis Bacon in his essay *Of Adversity*. "We see in needleworks and embroideries, it is more pleasing to have a lively work upon a sad and solemn ground, than to have a dark and melancholy work upon a lightsome ground." The two lower examples shown on plate 49 have both a ground of rough dark-blue cloth. The applied design of the upper one is in tan-coloured velvet alone. The lower one is more elaborate. The central devices are in green and yellow satin, stiffened with parchment or raised by linen threads underneath; the borders are separately worked on canvas and

applied. Such work is typically French. Pieces are occasionally seen with German inscriptions, but they were probably made in Switzerland, where they would be accounted for by the intercourse between French and German-speaking cantons. Similar work has also been associated with Mary Queen of Scots after her return home from France. A set of bed hangings from the bed used by her at Lochleven Castle in 1567-8 is of crimson woollen cloth, with an appliqué pattern in black velvet and embroidery of silk and gold thread. The design is French in character, the only singular feature being the bright red colour of the ground. The devotion of this queen to embroidery has been noticed already. She must have carried this liking with her to France. There it would be stimulated by the accomplishment of her new country in the art. She found opportunities for encouraging embroidery during her sojourn of 13 years in France. M. Louis de Farcy, the veteran French archæologist and writer, draws attention to the fact, vouched for by contemporary records, that this queen while in France established a school of embroidery at Châteaudun. Just as England, with its daring achievements of the Elizabethan age, found time to indulge in the fanciful absurdities of Euphuism, so that epoch in France was characterised by the use of cryptic badges and emblems, cunningly devised monograms, and devices with double meaning. There is an example of this in the appliqué work panel described above (see plate 49). The monogram surrounded by S's is apparently formed of the letters D, E and V, and the word has been read as D E V S; but this seems an improbable solution, especially as there are four S's, and it is more likely that we have here a personal device, the interpretation of which the inventor was quite content to leave as a mystery. Perhaps if the subject had not been removed from the middle square it might have provided a solution. Another example is found in an heraldic panel illustrated on plate 50. It bears the armorial standard of the French family of Besson established at Fribourg in Switzerland. The cypher formed of double-lamdas (the Greek L) is a type of device common in France at the time, when the world was enthusiastic over the revival of Greek studies.

France lagged behind England and Holland in the Far Eastern trade. It was not till 1660, more than half-a-century after the English and Dutch East India Companies received their charters, that the French "Compagnie de la Chine" was founded under the patronage of Cardinal Mazarin, and in that year the first French ship arrived at Canton. But the taste for "chinoiserie" took root early in France, and Chinese articles brought home by ships sailing under other flags were eagerly bought in Paris, where markets were established. An inventory of Mazarin's possessions in 1649 has an entry of silk and gold embroideries

“ d’Inde ou de la Chine,” and in 1653 another inventory of the Cardinal’s goods mentions silks “ façon de la Chine faites à Paris.” This would be early for England, where no imitations of the Chinese can be singled out earlier than about 1670. Mazarin was perhaps a little before his time. A French book of embroidery patterns of 1656 shews no trace of Chinese influence. Its title is as follows : “ Livre de fleurs feuilles et oyzeaus inventé et dessiné apres le naturel par Guillaume Toulouze maistre brodeur de Mont-Pelier . . 1656.” It contains thirty plates of flowers, birds, butterflies and insects drawn, as the title says, from nature. Of all the fantastic extravagances of the Chinese style in Europe, the most delicate and sprightly interpretations are the French. The influence of Chinese art on men like Watteau and Boucher, and the great textile-designers, shows that they grasped its superficial decorative possibilities better than their neighbours. The “ rococo ” of the early years of the 18th century, ranks as a definitely French style, though obviously based upon the Chinese, and the succeeding “ Louis XV ” style retains some of the main features of chinoiserie as interpreted in France.

A type of design, half Oriental, half ancient Roman, which we associate with the later years of the reign of Louis XIV is represented in this volume by part of a fine hanging (plate 52). The materials used, coloured woollen threads on a plain linen ground, recall the contemporary work in England, but the design is far different, and unlike anything we should have done at the time, except in direct imitation of the French. The flat square box with open lid shown on plate 50 has heavy gold embroidery on a silk ground. The design shows a trace of the “ chinoiserie ” of the later years of the 17th century. The box may perhaps be Italian.

SPAIN AND PORTUGAL

The embroideries of the Spanish peninsula have been no less varied in character than the history of that land, so fraught with change, might lead us to expect. Spain was caught at an early date in the advance of Islam. The Arab armies had, in the 8th century, carried their arms through Egypt and along the North African coast, and had crossed into the Spanish peninsula. By the beginning of the 11th century the Moslem power had been broken up into petty dynasties which, however, kept a firm hold of the south until their final expulsion at the end of the 15th. Until then the south of Spain was practically a Mohammedan country with an art assimilated to that of Morocco or even of Egypt. But as time went on a mixed style gradually grew up, which remained to tinge the work of Spain long after the invader had gone.

The art of Christian Spain was allied to the Italian. This is not solely to be explained by the penetrating and overflowing force of the virile art

of Italy. The political, religious and cultural associations of that country with Spain were close. Spanish rulers long held sway in Naples and Sicily, and religious orders originating either in Spain or Italy spread over both. When the era of printed pattern books began, those published in Spain borrowed illustrations from the books of Venice. An Oriental preference for bright colour schemes still remained after the invaders had gone, distinguishing Spanish work from the more sober effects of Italian embroideries. The appliqué work so much done in both countries in the 16th century, is characterised in Spain by the common use of pigments, applied to the satin surface with a brush to obtain effects of shading and a greater range of colours. In Italy this was seldom done except in the faces, and only then in instances where the small scale, or the elaboration of the subject, rendered the embroidery process tedious or especially difficult. In Spain, shaded effects were freely added to the scrollwork and floral motives as well.

The panel illustrated on plate 53 is an elaborate example of Spanish appliqué work. The ground is of red velvet with a floral pattern, probably woven in Italy. This pattern has been emphasised and further elaborated by threads of gold embroidery. It is not often advisable to use a patterned ground for embroidery, but in cases like this the practice is justified by its success. It may be recalled that the Japanese and Chinese make much use of patterned stuffs, mostly silk damasks, as a ground for embroidery. The band at the top of the page is a fine example of lettering in appliqué work on velvet. The words " Domine memento me " are rendered in an archaic fashion, almost suggesting the influence of Arabic lettering used in architecture. The pilgrim's staff and shell have reference to the pilgrim's patron, St. James.

The linen panel with silk embroidery shown on plate 55, with its fanciful designs of birds, animals and quaint human figures, is half Spanish, half Moorish in character. The Christian symbolism in the lower rows will be noticed. The worker's name is embroidered at the top.

With the opening of the 16th century came another wave of Oriental influence into the Spanish peninsula, not by force of arms this time, but by way of commerce. The Portuguese were the first European seamen to arrive in the Far Eastern seas. Canton was reached in 1517, and by the middle of the century a more permanent factory was established at Macao. The Spaniards approached China by way of South America and the Philippines, where they arrived in 1575, making the islands the headquarters of the Chinese traffic, the goods being carried there from the mainland by the Chinese. The annexation of Portugal to Spain in the year 1580 helped to merge the Far Eastern operations of the two countries into one. The fruits of the Chinese traffic are seen in an

extraordinarily mixed type of embroidery found in Spain and Portugal in the 16th and 17th centuries. It is represented in this volume by the example on plate 82 (top).

The carpet or cover of which a fourth part is here illustrated belongs to a class of work of which large quantities were produced by Chinese embroiderers for Spain and Portugal in the 16th and 17th centuries. The singular resemblance of the pattern of palmettes, Chinese cloud-forms and floral stems to the patterns of Persian knotted carpets cannot fail to be noticed. China gave some of these motives to Persia, and it seems as though Persia in return gave something of hers to China. The velvet may have been sent from Spain to be worked upon, but apart from this there is no Western influence in the work itself. Much gold thread, made of gilt paper, is used in this coverlet. The labour of skilled craftsmen was then very cheap in the East, and advantage was taken of this to send Western designs out to be copied. Numerous vestments and hangings were thus made shewing Western ecclesiastical imagery mingled with pure Oriental forms. These, or some of them, may have been made for the Christian missionaries in Chinese lands, but many found their way to Europe, either at the time of making or afterwards. Large quilts and covers are also found in the Spanish peninsula embroidered with sacred and legendary scenes, or with figures in European costume of the 16th or 17th century, and showing evident traces of Oriental craftsmanship. The numbers of Oriental embroideries brought to Spain and Portugal had a very marked influence on the work done at home. The four linen tunics, each embroidered in a single colour, belong to a type found in Andalusia (plates 38 and 48).

A type of embroidery much favoured in Spain and Portugal in the 16th and 17th centuries, was worked in closely-twisted string or cord, generally brown or white, on linen. Variety was given to these by plaiting, knotting, and basket-effects, often in bold relief. The patterns are mostly geometrical and floral. These embroideries combine effectiveness and durability in a marked degree. A corner of one of these is shown (plate 54).

NETHERLANDS

The same causes which led to the rise of the great schools of painting in the Netherlands in the 15th century encouraged the craft of embroidery there, which followed the painter's models and aimed at pictorial effects with remarkable success. The Flemish needleworker shares to some extent the marvellous technical skill of the painter, and in many ways the results are comparable. Whether such tasks require of the needle more than it may fairly be expected to give is a problem which might be argued

long and inconclusively. There are differences of view on such points, and there always will be. In any case it would be a difficult task now to emulate the Flemish embroideries of four or five centuries ago on their own ground, and users of the present volume may not wish to make the attempt. Those who desire to give further attention to the matter will find good examples in the collections of the Victoria and Albert Museum. The most important of all are the vestments of the Golden Fleece in the Museum at Vienna. These are heavily embroidered in gold, silk and seed pearls. The design is stiffly and formally set out, but the realism of the figures is hardly surpassed in the contemporary productions of the Flemish painters, with whose work they are obviously connected. They were made in the second quarter of the 15th century, about the time when the great altar-piece at Ghent was completed by the Van Eycks. The work of the later Flemish painters also finds its counterpart in embroidery. The influence of this work of the Low Countries spread far enough to affect the neighbouring school of Cologne, and it will be recalled that the reputation of Flemish workers in the 15th century was such that they were among those summoned to help in embroidering the vestments at Florence designed by Pollaiuolo (see page 16). The wave of "chinoiserie" that passed over Europe in the second half of the 17th century, as we have already seen, was felt nowhere more than in the Low Countries. This was only to be expected. Early in the 18th century, Ostend became the port for the trading of the central European empire with the East. The Dutch were earlier in the field. Their East India Company received its charter in 1602, and the vogue of "chinoiserie" began in Holland about the same time as with us. It followed a parallel course, but with a wider range of influence.

Dutch potters imitated Chinese and Japanese ware as closely as they could, and their lacquer-work is sometimes deceptively like the Eastern originals. Worsted hangings like those with their great Oriental tree-patterns on mixed linen and cotton grounds embroidered in such large numbers in England in the later years of the 17th century, were also made in Holland. A set of curtains which left England for America a few years ago is recorded to have been made in Holland in 1688. Black-skinned figures of Chinese type are introduced. The Chinese influence is more noticeable in them than the Indian; the two are inextricably mixed up both in the designs and the parlance of the 17th century. The small Dutch panel, dated 1659, already shews traces of Eastern design thirty years earlier (plate 59). The ground is of linen; the pattern is worked chiefly in coloured woollen threads, but the white threads are of linen. The little patch of earth on which each of the figures stands recalls the strip of ground on the English tree-hangings and the mound from

which the great trees on the Indian coverlets grow. The tree is strangely topped by a tiny vase from which issue stems with enormous flowers. Whether "chinoiserie," even in Holland, ever arrived at any deep sense of the subtle genius of Chinese art is very much to be questioned. The superficial forms are copied facily enough, but it would be surprising if to a Chinaman's eyes they had borne any real resemblance to his native art. There are even grounds for the notion that Chinese craftsmen occasionally copied European "chinoiserie" for the Western market under the impression that their model was something European, and not a copy of their own work.

The Dutch propensity for straight lines and formal symmetry is strangely in contrast with the subtle balance of Chinese art, and it is one of the freaks of history that the one should have been grafted on to the other. Sir William Temple, who knew Holland well at the time when this craze was at its height, makes an interesting comment in his essay *Upon the Gardens of Epicurus*. "The Chinese," he writes, ". . . say a boy that can tell an hundred may plant walks of trees in straight lines, and over against one another, and to what length and extent he pleases. But their greatest reach of imagination is employed (*sic*) in contriving figures, where the beauty shall be great, and strike the eye, but without any order or disposition of parts that shall be commonly or easily observed; and, though we have hardly any notice of this sort of beauty, yet they have a particular word to express it, and where they find it hit their eye at first sight, they say the "sharawadgi" is fine or is admirable, or any such expression of esteem. And whoever observes the work upon the best India gowns, or the painting upon their best screens or porcelains, will find their beauty is all of this kind (that is) without order." The "India gowns" were of course those made from imported Indian dyed cotton or embroidered goods. Such wear became popular about the time that Temple wrote, in the last quarter of the 17th century. The fashion grew until wealthy people abandoned their silk gowns for these Indian cotton materials, and manufacturers at home became alarmed. One such gown is illustrated on plate 84. In the reproduction, as in the original at a first glance, it looks like a printed stuff, but the pattern is embroidered in silks of similar tones of colour to the dyes. An East Indian coverlet, of the kind of which the dress was made, is illustrated on the same plate. The design is a mixture of eastern and western forms, but there can be no doubt that it is an Indian production, like that of which the dress is made.

GERMANY

There is considerable difference in the types of embroidery worked at one time and another on German soil. The Rhineland was the first district to experience influences from without. The great river provided a highway for the penetration of the interior of the country, and churches and monasteries were built in considerable numbers. The latter counted among their inmates many foreigners, among whom craftsmen would be included. It was due largely to these foundations that a school of craftsmanship arose that is generally designated as Rhenish-Byzantine in its earlier stages. The three small panels illustrated on plate 56 may be late examples of this type, probably made in the 13th century. They belong to a rare class of work done entirely in beads, seed pearls, and bosses of silver, stitched down to a background of parchment, which is entirely covered. The beads are of dark and turquoise blue glass, coral and gilt metal. They were originally parts of a stole. The larger panel shows a figure of the Virgin with nimbus and crown. The two smaller panels have heads of Apostles. The semi-Byzantine type of the figures renders them hard to place, but the pieces were at one time in the well-known collection of Dr. Bock, of Aix-la-Chapelle, and the inference from this fact that they were originally in a church in the Lower Rhenish district is not out of harmony with their style. The glass beads were probably from Venice, and the stole would not have looked garish if worn in St. Mark's, for example, or in the Palatine Chapel at Palermo; but the Rhine had its churches glowing with the colour of mosaics, stained glass, and paintings, and provided with the *champlevé* enamels of the Cologne school, and richly illuminated service-books. Work of this kind is not often done now, but there is no reason why such materials should not be used in moderation. Other examples of their use to be found in this volume are the imperial mantle (plate 3) and the Bodleian Bible (plate 6). A few beads used for extra richness of colour, or to emphasise special details, such as the eye, are sometimes very effective.

In the 13th and 14th centuries there developed in German embroidery a liking for flat diapers. Whereas in the contemporary work of France, Italy or England, some attempt would be made to represent the draperies of figures as artists of the day saw them, in German work the contours enclosed spaces regarded by the worker as offering a legitimate field for pattern-filling. Such a work of art as the great cope from Hildesheim Cathedral in the Victoria and Albert Museum is a notable example; it should be compared with the Syon cope, with which it is contemporary. The same tendency is also to be seen in the less ambitious decorative embroideries of the time, where small diapers and key-patterns often enclosing "squared" forms of animals and birds, are a popular motive.

White-work, where the embroidery is entirely in undyed linen thread of the same colour as the ground, was done in large quantities in Germany in the 14th and 15th centuries, and much German work of this kind is very beautiful. The effect of relief obtained, and the varieties of stitches used, were relied upon to give the required contrast between the different parts of the design with each other. White-work is always interesting to the student because in it the qualities of pure design are all-important; there is no variety of material or charm of colour to carry off defects. This work was done largely for the churches, to serve as altar-cloths, lectern-covers and the like, but it was probably also employed for domestic purposes. Sacred scenes and figures of saints were enclosed in formal spaces surrounded by finely-curving floral stems and animals. There was a considerable output of this work in the regions of Westphalia and the Lower Rhine. A specimen illustrated (plate 58) may possibly have been intended for some domestic use. It represents the mythical "Chase of the Unicorn," a subject intended to symbolise the immaculate attributes of the Blessed Virgin. Huntsmen with their hounds chase the unicorn, until this spotless animal escapes from his pursuers by taking refuge in her lap. The effective economy in design will here be noticed. An oak tree in the middle serves to separate two scenes in the story. The head and neck alone of the last horse issuing from behind this tree is shewn. There is not one modern worker in a hundred who would have thus left out the body of the animal, which would naturally appear on the other side of the tree, but the old designer was clearly right.

During the course of the 15th century the lyrical but somewhat anæmic art of Cologne came under the influence of the stronger realism of the rising schools of the Netherlands. These tendencies may be traced to a certain extent in embroidery. There is nothing in the Low Countries resembling the well-known silk and gold woven orphreys of Cologne, often depending upon needlework additions for much of their effect. The little panel of silk embroidery upon linen, with the names of St. Ursula and St. Augustine, is one of a series of small linen borders in the Victoria and Albert Museum with trees, wreaths, Instruments of the Passion, names of saints and hymns embroidered in silk. The little strip of earth at the bottom with flowers and blades of grass is charmingly rendered (plate 57).

In the 16th century, embroideries, often large and cumbersome, representing sacred and mythological subjects, allegories or romances were produced in Germany in large numbers for coverlets and hangings. The ground of these is frequently of woollen cloth. The story is often helped out by scrolls with lettering, sometimes issuing from the mouths of the actors, or disposed in such a way as to render them an eyesore. There

can be no objection to explanatory inscriptions in embroideries, but the method of the German "Spruchband" should be used with reserve. The Italian quilt with the story of Tristan (plate 39) is a more successful illustration of the use of descriptive lettering. The small Cologne border above described is also commendable. The Icelandic hangings on plate 60 are other admirable examples.

A word may here be given as to the disposition of the letters in an inscription. It is not uncommon, in early works of art especially, including embroidery, to find words written vertically downwards, instead of horizontally. It is as well to understand the principle on which such arrangements are based, as the example is sometimes imitated. It is not a mere archaism, and it should not be copied as such. Yet there is no occasion to avoid this vertical method, where it is warranted. The eye is unaccustomed to reading rapidly anything thus written, and for that reason it would be unsuitable for posting the names of railway stations, for example, but one may expect anyone examining an embroidery to be able to give sustained attention enough to spell out a vertical inscription if necessary. The fact is, that a vertical spelling violates no rule if adopted in the right way. The diagram will explain. In (1) it is

(1) S T J O H N

(2) S T J
O H N

(3) S T
J O
H N

(4) S
T
J
O
H
N

(5) S O
T H
J N

assumed that there is horizontal space enough for the whole word written in a legible size, without upsetting the balance of the design. There may be vertical space to spare but not enough horizontal space; then (2) is right. (3) and (4) are only further applications of this principle. The last diagram (5) should not be copied; instances will occasionally be found in early art, but generally there are special reasons for it; in modern work it would be an affectation.

Two embroidered purses are illustrated on plate 35, one English and the other embroidered in Constantinople for an English nobleman. The German hunting pouch on plate 54 is well worth examination in conjunction with these, as it gives a very different type. An inscription on the pouch reads as follows: "Das Meister Stuck hat gemacht Lud. Koch A.D. 1755" (Ludwig Koch made this masterpiece in the year 1755). The form originated far earlier. Pouches and purses more or less of this type were worn, suspended from the girdle, in mediæval times, not only in Ger-

many. The pouch is a double one, with brass mount. The outer receptacle is of green silk with pleated work, and floral embroidery in gold; the inner one is of calf skin, embroidered with a strip of ground, on which are flowers, animals and insects in coloured silks.

SWITZERLAND

The coverlet illustrated on plate 59 is a very fine example of a type of embroidery which has attracted many workers by its simplicity and effectiveness. The ground of these pieces is invariably linen, sometimes white, and sometimes, as in this instance, of a pleasant coloured tone, due to the white warps being interwoven with reddish-brown wefts. The embroidery is also in linen thread, in this case white, blue and brown. Sir Edward Burne-Jones greatly admired this coverlet, and he frequently drew the attention of students to it. The subject is the Five Senses, symbolised by that number of seated female figures with emblems. Touch, in the middle, has a parrot on her hand; Sight has a hand-mirror and an eagle; Hearing, a guitar and a boar; Smell, a rose and a dog; Taste, a dish of fruit and a monkey. Instead of a landscape background, the figures are disposed on a ground of bold floral scrollwork. This artificial decorative background for embroidered figures, even when represented as seated, is very effective; the method has been followed in another panel in the Victoria and Albert Museum, representing the Adoration of the Magi, where the three figures are striding forward amid scrollwork towards the seated Virgin. The date on this piece is 1551. Another panel here illustrated (plate 57) bears the date 1598, with the initials of the owner, and a device of a cross-bow and bolt. It represents Christ and the Woman of Samaria at the Well. The latter figure is in full-dress Swiss costume of the period. The well in this subject was thought to require rather a more substantial support than the figures of the "Senses" panel, and so a few lines with a couple of flowering plants have been disposed in the foreground to suggest a stretch of earth. The rest of the setting is arranged as in the other panel. The linen threads used are in the same colours, brown, white and blue; the effect has been heightened in this case with a few silk threads, in red, green and tan-colour. Silk is occasionally found in other examples, and in rarer instances a little gold thread is added. The type of work obviously began as simple peasant embroidery in linen threads, sometimes of two colours only, on a linen ground, and many of its best effects are obtained by the simplest means. White linen thread is freely used on a white ground, the strands of which are the same in thickness and tone. The necessary contrast is obtained by using a variety of open diapers, so that light and shade come into play. The class of work is typically Swiss, and

most pieces bear dates onwards from the middle of the 16th century. No doubt a few examples were made in the neighbouring parts of Southern Germany. Occasionally heraldic panels are embroidered in the same way.

The somewhat florid type of heraldry prevalent in Switzerland and Germany is admirably suited for embroidery, and much use has been made of it. Heraldic bearings are not distributed so lavishly in our own country; but if, for the purpose of this argument only, the term may be stretched so as to comprise any personal badge or symbol devised by an individual, as well as those appropriated to schools and institutions, and, by a still further licence, trade marks and shopmen's and inn-keepers' signs, a pretty wide field is opened up (see plates 50 and 57). Heraldry is a much simpler matter, as a rule, than it looks at first sight, and the needleworker can generally give all that the herald asks for. Swiss and German examples might be studied. Early English heraldry will sometimes be found on vestments, and the surcoat of Edward the Black Prince at Canterbury should not be forgotten. Two other examples of British heraldry are reproduced in this volume. In the first, a figure of Ralph Nevill, first Earl of Westmorland (d. 1549) is seen kneeling in armour, on a gold cushion, wearing a surcoat with his arms embroidered in gold and silver, and in red and blue silks (plate 5). A tabard or herald's coat is later still in date (plate 32). It shows the arms of the Stuart kings, in appliqué work and embroidery upon velvet and brocade. This coat appears to have been worn by Lyon King-at-Arms in the 17th century. There is a fine Spanish tabard of the time of Philip II in the Archæological Museum at Ghent, and some extremely good examples of embroidered heraldry connected with the Dukes of Burgundy in the 15th century are in the Historical Museum at Berne.

SCANDINAVIA

It is convenient, if not altogether defensible on grounds of history or etymology, to group together the lands of Sweden, Norway, Denmark and Iceland under the comprehensive name Scandinavia. Taking the term in this sense, we may say that much of Scandinavia's old embroidered work is of the domestic or "peasant" type, touched upon in a volume published by *The Studio* in 1910. The rigour of life in those northern lands, while encouraging this notable expression of the home-crafts, has not been so favourable in past times to the development of art on a grander and more luxurious scale. A few specimens of embroidery stand out for special notice. There is in the National Museum at Stockholm a remarkable band of woollen embroidery on linen, of figures in and around a church. Swedish archæologists are con-

fidest in ascribing this to an epoch almost contemporary with the Bayeux tapestry. Two embroideries much later in date, but no less interesting in their way, are illustrated in this volume (plate 60). Both are from Iceland. The first is a long bed-hanging of linen, with embroidery in silk consisting of an intricate arrangement of interlacings in the middle, and a versified Icelandic rendering of the first three verses of the 51st Psalm round the edge. This is somewhat archaic in style, but Mr. Slomann, of the Museum of Art Industry at Copenhagen, and Mr. Thordarsen, of the National Museum at Reykjavik, have shown that it is a work of the earlier years of the 17th century. There is a similar specimen in the National Museum at Copenhagen, bearing the date 1630. The second is a hanging embroidered all over in coloured wools on canvas. The four large medallions contain scenes from the Old Testament, with explanatory inscriptions, rendered in a primitive and highly-conventionalised manner. The smaller circles enclosing double-headed eagles, stags, birds, etc., show lingering reminiscences of Byzantine art of the 12th or 13th century, but the hanging is supposed to be no older than the 17th century. The inscription in the border records the name of the worker, a woman named Thorbjorg. It was shown to William Morris in Iceland in 1871 as a great curiosity, at a farmhouse in the north of the island. Thirteen years later it was acquired for the Victoria and Albert Museum.

GREEK ISLANDS

Vast numbers of embroideries have been made in the scattered Greek Islands of the Ægean. Although their actual territorial extent is relatively small, the embroideries accumulated have kept collectors busy for the last half century or more, and it is only recently that their reserves have become practically exhausted. Concurrently with this, new work has gradually ceased to be done; in fact in many of the islands the old embroidery-tradition hardly survived the dawn of the 19th century. As elsewhere in the Eastern world, contact with the West has not been ultimately for good in matters of art. Local tradition, often the growth of centuries, has been abandoned, and precious little has been received in return. Industrial machinery, quick methods, more ready supply of materials, cheap production—all these must come in time everywhere as the world grows older, and it is no use trying to stem a tide that must inevitably break through in the end. The thing to do is to see that the new forces are brought under control, and that the spark of life in the native art is kept from utter extinction.

The amount of material now available for the classification and understanding of the embroideries of the Greek Islands is almost entirely due to the

labours of Mr. Wace, Mr. Dawkins and others associated with the British School of Archæology at Athens. These scholars have systematically traced the types originating in the various islands, and have formed representative collections of the greatest historical value. Mr. Wace has given, in his introduction to the Catalogue of a collection brought together at the Burlington Fine Arts Club in 1914, a most useful summary of the conclusions arrived at up to that time. When he can spare time enough from his duties as Director of the British School at Athens to complete the voluntary work, already begun, of describing and classifying the large collection in the Victoria and Albert Museum, a great service will have been done to students in this country. The embroideries were used extensively for costumes, and also for household purposes. A young woman preparing to set up housekeeping copied her mother's work, and so the tradition was carried down with little change. Instances occur where two local styles are mingled; such exceptions are sufficiently accounted for by intermarriage and the transference of examples from one island to another.

Crete, the largest of the islands, has the principal share in most collections of Greek work. It is represented by several specimens in the present volume, and the characteristic designs are there shown, rendering a descriptive account unnecessary. The colouring is bright and varied as a rule, though specimens are occasionally in one colour—red or dark blue—and the stitches stand out in relief. The first example illustrated (plate 61) is part of one of the finest pieces of Cretan work existing. The colouring, though varied, is unusually subdued, perhaps with the aim of avoiding too vivid an effect on account of the large surface covered. Skirt borders are the most usual; examples reproduced are on plates 62 and 63. The middle one on plate 62 bears the name of the worker and the date 1757. Two other dated pieces exist, of 1734 and 1762, both in the Victoria and Albert Museum. No other old dated embroideries from the Greek Islands appear to be known. Most of the older pieces now existing may be attributed to the 18th century. There are doubtless a few of the 17th, and a certain number may be of the first half of the 19th century, when the art was still lingering here and there between life and death. The two pieces illustrated on plate 65 are parts of curtains from the island of Cos.

The frock from Kalymnos, with its handsome party-coloured seams and its silk cord and tassels for tying at the neck, is worth attention (plate 66). The three specimens on plate 67 belong to a well-known type with some mixture of Turkish and European elements; they are perhaps from Albania. Mr. Wace has pointed out that three main sources of the designs may be traced in the work of the islands—the Oriental, the Italian, and

the old Levantine tradition. The Italian may be seen in the Cretan work reproduced in this volume. The two beautiful examples reproduced in colour (plate 51) should be noticed. The smaller border, from the Ionian Islands, shows Italian influence. The pattern of the large border, from the Cyclades, is influenced by Turkish art filtering through Persian. It should be compared with specimens on plates 75 and 81.

TURKEY

There is a large class of works of art which must, in any geographical classification, be designated as Turkish. If these are examined they are found to be of extraordinary variety, and the differences are fundamental, not such as we should expect to find among the craftsmen of a single nation. In this respect, Turkish art affords a parallel to what is sometimes generally described as "Arab" art. Turkish art is the art of the races subdued by the Turkish sword, or of other foreign craftsmen, induced by their new-found opulence to work for them. The native art of the Turks in their early home in Central Asia is based on geometrical forms.

One of the most accomplished types of Turkish embroidery on Western soil is exemplified by the fine muslin robe on plate 87. It is embroidered in bright-coloured silks, red predominating. Both in colour and design it recalls the tile-work of the mosques of Asia Minor and Constantinople in the 15th and 16th centuries. It must be later, as the texture is very delicate, but there is no other reason for assigning it to a date after the end of the 17th century. Persian influence has been traced in work of this character. The two fine hangings shown in folds are allied, but perhaps a little more "barbaric" in effect (plate 72). The robe illustrated on plate 66 is relatively modern. It shows a different and a more mechanical genius, but the ornament is well-disposed for effect when worn with other garments, and the colour is good. A number of Turkish towel-ends, mostly of the 19th century are reproduced, both in half-tone (plates 71 and 73) and in colour (plates 64 and 69). The orthodox Turks are very careful to keep human and animal figures out of their work.

The appliqué-work prayer rug is in woollen cloth of several colours. These are laid in small patches one over the other, in some cases showing as many as six thicknesses (plate 77). The velvet in the middle has probably replaced the woollen cloth ground usual in these prayer-rugs, which mostly come from Constantinople, and are supposed to have been made there. The method of procedure is very different from the Persian example shown below, which will be described later. In the 17th and 18th centuries numerous pocket-books and wallets of leather were made and embroidered in Turkey for English visitors and merchants

there, and sometimes for export to England. An example, with the embroidered arms of the first Duke of Newcastle (1693-1768) is shown on plate 35. Others have embroidered upon them the name of the owners, and dates.

WESTERN TURKESTAN

The bright-coloured embroideries of Turkestan are very well known. Several are reproduced in this volume in half-tone (plates 75 and 79) and in colours (plate 78). Such embroideries are generally described as "Bokhara" work. That city was the centre to which many found their way, and from which they were distributed again. A certain number may have been made there, but the production was carried on over a wide area. A very fine example, illustrated on plate 75, belongs to a type which has been associated with the neighbourhood of Tashkent. A square panel (plate 79) is most effectively spaced out. The floral motives in this example are typical of the group. The class of work may be well judged from a coloured illustration (plate 78)—another excellent piece. The divan cover again shows a common colour-scheme in an unusual form (plate 83). The trousers reproduced on plate 76 are embroidered in red only.

PERSIA

The art of Persia has exercised such a profound influence upon that of neighbouring countries that its earlier history must be explained so far as that can be done in a few sentences. Some centuries after the downfall of the old Persian monarchy, a native dynasty, known as the Sassanian, ruling the country from the 3rd to the 7th century, endeavoured to revive the old glories of Persia, and an art arose based on old tradition. Of this period a few remarkable woven fabrics have been preserved, but no embroideries. Towards the middle of the 7th century Persia went down under the onrush of Mohammedanism, and it did not lift up its head again as a nation for eight centuries. During this time the fine artistic spirit of Persia was put to full account by alien rulers, and it worked as a leaven in the art of Western Asia, including Mesopotamia, Syria, Asia Minor and parts of Turkestan. Towards the end of the 15th century a native dynasty established itself once more, resulting in that wonderful outburst of artistic activity which is associated more particularly in our minds with Shah Abbas, a contemporary of Queen Elizabeth. The embroideries of the 16th and 17th centuries are often of a sumptuous kind, with much gold, silver and silk employed in the designs of figures, trees, flowers and arabesques.

The cover illustrated on plate 81, with its horseman and other figures, is

an example of a type of design found both in woven and embroidered fabrics in the reign of Shah Abbas and for a few years after. The silk needlework in this case entirely covers the linen surface. The black embroidered background throws the pattern finely into relief. The other illustration on the same page is of the same class of work, with traces of the geometrical and hooked motives due to Turcoman influence. Another beautiful design of the same period (plate 75) is on a fine drawn muslin ground. A circular mat shews purely floral motives (plate 79), The woollen cloth patchwork cover of which a small section is shown on plate 77, is well worth notice on account of the economy of material and skill in disposition. Four colours of cloth are used—red, green, gray and white. There is an equal amount of each, and the four pieces together would be just the size of the cover. Each piece was first cut into eighteen pointed ovals. Then the details of the pattern were cut out of those and rearranged, so that portions of all four colours appear in every oval. They are then arranged according to the colour of the ground. White is in the middle, forming a lozenge of sixteen pieces, and one each at the top and bottom. Around this form the eighteen grey ovals are arranged. Then come the green, and lastly the red. Many are cut in halves, the numbers thus treated naturally increasing towards the border. The whole is stitched together with silk threads. It is really an ingenious mosaic of cloth, not more than one thickness being used anywhere, and nothing discarded. This kind of patchwork is usually called "Resht" work, as much of it was made in that city, and still is, but a good deal was also made at Ispahan. Embroidery was extensively used for costume in Persia. The woman's coat on plate 80 is of red satin, with elaborate embroidery of palmettes and floral stems in gold thread and coloured silks. This fine garment must have been made for a person of eminence, probably in the 17th century.

NORTH AFRICA

The art of North Africa shows traces of the march of armies which has made up so much of the history of the region. The times of Carthaginian and Roman may here be left out of account. During the militant progress of Islam in the 7th and 8th centuries the direction was from the East to the West, the Arabs sending a contingent across into Sicily on their way. Arrived at the Pillars of Hercules they overran Spain and penetrated into the heart of France before their progress was stayed, just a century after the fiery words of the prophet first set them in motion. The backflow came later, and now we have the spectacle of Spanish, French, Italian and British spheres of influence from point to point along the African shore of the Mediterranean. The art which moved

forward with the Arabs was that formed in Nearer Asia and Egypt. Its characteristics are seen plainly in the Mohammedan art of Sicily and Spain.

The earliest embroideries of Egypt have been dealt with already (page 4). From the time of the establishment of the Mamluks in the middle of the 13th century and onwards into the period of direct sovereignty of the Turkish sultans, the embroideries of Egypt were probably not vastly different from those of the Turkish provinces in Europe or Asia. The important embroidered robe illustrated on plate 85 is one of a number of more or less fragmentary examples found in the Egyptian burying-grounds. At first sight this circumstance suggests an earlier origin than can be warranted. The fact is that Arab burials were often on older sites, and consequently they are the first to be disturbed by the spade of the excavator. The date of the example here given cannot be determined at present, but it is probably within the Mamluk period (1250-1517). The small openwork band, also from Egypt, may belong to the beginning of that period, or possibly it is earlier (plate 85).

Westward of Egypt, the North African embroideries of relatively early times are generally similar in type to the Moresque work of Spain, making much use of interlacings and Arabic lettering. In Morocco, Renaissance scroll designs of Spanish origin were adapted, in a stiff and angular style, by the Moors, the embroidery being mostly in red silk, thickly and closely worked. A finer class of work, generally in one colour and more local in character, is illustrated on plate 87.

A beautiful type of embroidery arose in Algeria during the domination by rulers of Turkish race. The motives—palmettes, flowers and scrolls—resemble pretty closely the Turkish work of Asia Minor (see plate 72) but they are generally disposed in closer masses. There is a noticeable difference in the colour-scheme. Bright colours are the essence of the Turkish work. In Algeria they are subdued. A tone of mauve-purple prevails, and although bright colours are used, and even gold or silver, they are severely subordinated. The large hangings for the doorways opening on to the inner courtyards of an Algerian house are often very beautiful. A complete door-hanging consists of three parallel vertical lengths, joined together by an elaborate arrangement of woven silk ribbons. Similar work is found on the towel-scarves used by ladies at the public baths to dry their hair by gentle pressure. Another favourite article for the embroiderer's skill is the hood-shaped head-scarf, with two long ends (plate 86). The hair, dressed in two plaits, is bound round with these ends before being arranged on the head.

In a volume of this character, it is advisable, in the choice of illustra-

tions, to take the subjects primarily from the point of view of their practical usefulness to the needleworker. A scientific selection is therefore out of the question. Many kinds have been omitted or inadequately represented; but in order to bring them in others would perforce have had to be thrown out. The art of the Far East has been deliberately excluded, except in its immediate influence on the West. One example, however, of pure Chinese embroidery, a very handsome coat in white silk, is shewn as a frontispiece to this volume. It must stand as a representative of an embroidery-tradition going back farther, in all probability, than anywhere else in the world.

The general question how far it is advisable for needleworkers to study old embroideries, and, in particular, what kinds of embroideries should be set before our own students, is one which has been much agitated in recent years, and it obviously concerns us here. Thomas Hobbes, the seventeenth-century philosopher, said that if he had read as much as other learned men he would have been as ignorant as they were, and the story is also told of him that when he went to Chatsworth he asked to be lodged as far away as possible from "that pestilential corner" the library. He feared the contagion of authority and tradition, lest it should be fatal to his own originality. No healthy mind need imitate him in that matter; one is inclined to suspect that a close watcher might even have caught old Hobbes himself paying a sly visit to the books now and again. Anyone who should thrust the past aside altogether would be certain to suffer for it sooner or later. The real problem is how and what to study. It is incontrovertible that the study of the work of others has been the universal custom among artists and craftsmen in the past, and he, or she, would be a bold person who would claim that all have been alike wrong, and that it has been reserved for the 20th century to make the true discovery. William Morris was regarded as original enough, if not too original, by many of his contemporaries, and who will have the hardihood to say that his work was not based on unremitting study of the past? What he said about carpets, for example, he would have said, in principle, about all artistic effort. "Modern carpets, while they should equal the Eastern ones in material and durability, should by no means imitate them in design, but show themselves obviously to be the outcome of modern and Western ideas." Yet Morris's carpets are based, both in design and execution, on careful study of the old carpets of the East; they are the better for it, as he himself would have been the first to own. Walter Crane, too, is another whose name stands high among designers. Yet who could examine his designs for landscape-embroideries, for example, without recognising how much he owed to the Japanese landscape-work? Other embroidery-designs, both by Morris and Crane,

shew clearly the sources from which their ideas have been derived. To go further back it is worth while to see what advice Sir Joshua Reynolds, admittedly a great artist of much originality, had to give. In his second discourse he speaks of the period when the student's business is to "learn all that has been known and done before his own time." This is necessary in order to "avoid narrowness and poverty of conception." A student unacquainted with the work of his predecessors is "apt to overrate his own abilities," and to "congratulate his own arrival at those regions which they who have steered a better course have left long behind them. . . . The more extensive therefore your acquaintance is with the works of those who have excelled, the more extensive will be your powers of invention, and what may appear still more like a paradox, the more original will be your conceptions." Some who will agree in principle with such advice, are still inclined to impose a limit, arguing that to direct the attention of immature students to the art of the East, for example, would only serve to deaden their finer susceptibilities, and to lead them away from the straight path of genuine tradition. Its vivid colouring is thought to be not altogether free from a faint suspicion of vulgarity, and its fantastic imagery or geometrical schemes alien to Western modes of thought and expression. After all, why not be content with our own tradition? Are not old English embroideries beautiful enough? It is fair to ask such questions. In answer it may be pointed out that English art has frequently shewn the effects of influence from abroad in the past. The monasteries were great centres of craftsmanship in mediæval times, and the transference of their inmates from one country to another undoubtedly had an assimilating influence. Again the era of the printing press gave pattern-books to the world, and copies exactly alike were widely scattered. At an earlier time, the age of military adventure, like the Crusades, caused Eastern stuffs to be brought to our shores, and with them new ideas. Later, commercial enterprises, whether in the Levant and in Persia in the 16th century, or in the Indies and China in the 17th and 18th, have left ineffaceable marks on the art of those times. To-day we cannot absorb things from outside in the naïve way of our ancestors. Our education, whether better or not, is at any rate different. We are less like children, to be attracted by the latest novelty from overseas. We already know something of the world, whether we have travelled or not, and we are now competent to examine and select. But this state of things must not be allowed to pander to mental laziness. So long as the interest is real, and the best powers of the mind are given to the work, there will be no need to worry over the question of too little, or even of too much, originality. It was a wise saying of a French critic: "L'ennui du beau amène le culte du singulier."

A. F. KENDRICK.

A NOTE ON STITCHERY. BY LOUISA F. PESEL AND E. W. NEWBERRY

A study of the embroidery of many countries shows that groups of stitches are common in the work of certain countries and in certain periods, just as designs and colours are common. A given type of colouring is often dependent on the general use of dyes which are made from local pigments, or because the dyes are easily procurable in the district. The grouping together of stitches until they become traditional for any special type of work is probably due to the fact that they are the stitches which give most easily the effect generally desired by the people who use them. A definite type of work, once evolved, continues for a long period after it first becomes general, because there are always more people who prefer to continue to work on an accepted style than there are workers who experiment on fresh and untried lines. A new style has to prove itself better than the old one, and in embroidery this is not always easy. It is this conservatism which accounts for the fact that we see outside influences affecting productions long after such influences appear to have ceased to exist.

The same stitches are sometimes found in widely separated countries. This may be accounted for by the fact that work has been brought from foreign lands by travellers and sailors. A new stitch found in imported work would be tried and become the fashion, and be incorporated into the work of the country. In many cases the similarity of stitch is, however, more probably due to the fact that in each instance a definite effect was desired, and the stitch was evolved independently to produce the required effect. For example, "Oriental," or "Roumanian" stitch, as it is sometimes called, is by no means only an Eastern stitch, for it is used on Spanish work and samplers, and also on Elizabethan work. It is employed in English black work, but in that case it may have been imported, as Catherine of Aragon is usually held to be responsible for the introduction of this type from Spain into England (see page 10).

One important fact must always be born in mind in the consideration of stitches, namely, that they are all in the first instances undoubtedly influenced by the texture of the background on which they were originally worked. It will be found that the early work of a country or people is often geometrical, that is, cross-stitch, canvas stitches, or counted stitches are much used, stitches which are regulated by the warp and weft threads and can therefore be worked accurately, almost mechanically, on the web of the material. Many of the so-called freehand stitches are best learnt on a geometrical basis, for the regularity so acquired becomes a habit, and later when they are worked on a smoother, finer surface they are done with an easy regularity. It is as if they were learnt

on a scaffold or framework and the memory of the help such scaffolding affords remains when it is no longer there, and this gives a sureness of handling which is learnt in no other way. It is important that the purely mechanical side of embroidery should become so part of the worker that the work itself never looks laboured. One should feel that the stitches used were the only ones which could have been used, and that they are just right in the place they have to fill.

It should be noted how much of the fine Tudor work gives this sense of complete mastery of the craft. Many of the specimens here reproduced show an added personal and purely individual touch, one of the marks of style. All good work shows this sound knowledge of craft, a joyful acceptance of the limitations of the material, combined with a very personal rendering of the accepted traditions of the period. The fears that modern English work may be too much affected by foreign and outside influences are surely groundless. Such influences can only be good if they stimulate to greater effort and activity, and in any case they are inevitable as the world is constituted. It is evident that our own national characteristics are strongly enough marked to suffer contact with outside forces, and come through without being either overwhelmed or obliterated. We may be subjected to them with safety, for we always transmute the ideas and produce results which are definitely our own both in style and character.

Returning more particularly to stitches, they have often been used in great variety in England, together with simple rather than much varied colouring. It is a safe rule, and one generally accepted, that multiplicity both in colours and stitches does not give satisfactory results.

Strictly speaking there are not a great many different stitches, but there are an infinite number of variations and differences in the exact method of working the fundamental ones. These modifications may change the effect of the stitch, and this very individual application of stitches has always appealed to the English temperament. This popularity of stitch is strongly marked in both Jacobean and Stuart embroideries. In the East they used brilliant colours and many of them, and therefore needed fewer stitches. The effects produced are more uniform and easier to classify into groups, clearly defined and with marked constant characteristics. In Southern Europe, where both Eastern and Western influences operate (*e.g.* Crete), we find both methods prevalent, one in which colour predominates, the other in which stitchery is prominent. Similarity of design, we know, continues through the centuries, and stitches also persist through many generations of workers. A stitch having been found to be right for certain effects, becomes accepted as the traditional type for such work. It is only when new effects are desired that new stitches, or rather fresh combinations of them, come into use.

As an instance of the age of stitches, a study of the Coptic embroideries, of about the 6th century, shows the same stitches in use as are in vogue at the present time, *i.e.* chain-stitch, back stitch, drawn threads and weaving borders amongst others. Or again, the couched and patterned gold thread used for the horseman seen in plate 5, is very early work ; but the method, because originally right, is still the same when used much later for the kneeling figure, shown on the same plate.

Appliqué work is found in nearly all countries, but each country works it out in accordance with its own particular national traditions, which modify it and make the variation distinct in style. To take four examples—the first type is the well-known Turkish variety (plate 77), which shows the use of a flannel-like material in a large range of colours. The flowers and details have layer superimposed upon layer. This gives a relief which adds interest to the work, for much colour and a raised effect are unusual in Western appliqué.

A second variety is the counterchange of silk and velvet (plate 46), in which the silk pattern is cut out and replaces the same velvet pattern. The velvet in turn is let into the silk and replaces the silk pattern. It should be noted that a light colour spreads, for though identical in size, the light appliqué design looks larger.

A third example is done by French workers and is part of a valance (plate 49). It is a notable illustration of their intuitive national taste and is exceptionally fine in technique. It should be noted that the stitches used in couching the outline are unusually close together which makes the drawing clear and sharp.

Yet another variation of the appliqué method is an English example (plate 26). It shows our love of an individual note ; we are not satisfied with appliqué pure and simple, but add informal details in embroidery. This addition of stitchery is often found in English work and gives it a character quite its own.

These few notes suggest some of the lines on which the study of old embroideries will be found to be absorbingly interesting. It is an endless study, for the causes of likeness and difference are so many. They may be historical or geographical, and often entail careful research before they can be traced. It is very certainly a cumulative study, for each puzzle solved seems to help in the unravelling of the next problem, and one is lead on from one subject to another as research is needed in so many quarters.

It is hoped that this collection of examples will stimulate an examination of the treasures which many people undoubtedly possess, but through lack of knowledge do not fully appreciate. Such examination would be valuable if it yielded new knowledge and helped to revive a craft for which we were noted as far back as the 13th century.

LIST OF USEFUL BOOKS ON EMBROIDERY

- SHAW, H. *Dresses and Decorations of the Middle Ages.* (Pickering.) 1843.
- WILTON, COUNTESS OF. *The Art of Needlework.* (Colburn.) 1844.
- ALFORD, LADY M. *Needlework as Art.* (Sampson Low.) 1886.
- LEFÉBURE AND COLE, A. S. *Embroidery and Lace.* (Grevel.) 1888.
- FARCY, LOUIS DE. *La Broderie du XIe siècle jusqu'à nos jours. 3 supplements.* (Belhomme, Angers.) 1890.
- FOWKE, F. R. *The Bayeux Tapestry.* (Bell.) 1898.
- DAVENPORT, C. J. H. *English Embroidered Bookbindings.* (Paul.) 1899.
- DAY, LEWIS F. *Art in Needlework.* (Batsford.) 1900.
- COX, REYMOND. *L'Art de décorer les Tissus.* (P. Mouillot.) 1900.
- DREGER, M. *Künstlerische Entwicklung der Weberei und Stickerei.* (Vienna Museum.) 1904.
- KENDRICK, A. F. *English Embroidery.* (Batsford.) 1904.
- ERRERA, J. *Collection des broderies anciennes, décrites par Madame J. E.* (Musées Royaux, Brussels.) 1905.
- BURLINGTON FINE ARTS CLUB. *Exhibition of English Embroidery prior to middle of the XVI century.* (Burlington Fine Arts Club.) 1905.
- CHRISTIE, A. H. *Embroidery and Tapestry Weaving.* (John Hogg.) 1906.
- TOWNSEND, W. G. PAULSON. *Embroidery, or the craft of the Needle.* (Truslove & Hanson.) 1907.
- JOURDAIN, M. A. *The History of English Secular Embroidery.* (Kegan Paul, Trench, Trübner.) 1910.
- FITZWILLIAM, LADY ADA. *Jacobean Embroidery.* (Kegan Paul, Trench, Trübner.) 1912.
- WILKINSON, M. E. *Embroidery Stitches.* (Herbert Jenkins.) 1912.
- HUIH, MARCUS B. *Samplers and Tapestry Embroideries.* (Longmans.) 1913.
- SYMONDS, M. *Elementary Embroidery.* (John Hogg.) 1915.
- PESEL, LOUISA F. *Portfolio No. 1, Stitches from old English Embroideries. Portfolio No. 2, Stitches from Eastern Embroideries. Portfolio No. 3, Stitches from Western Embroideries.* (Percy Lund, Humphries.) 1916.
- WARING, MARY E. *An Embroidery Pattern Book.* (Pitman.) 1917.
- ARTHUR, A. K. *An Embroidery Book.* (A. & C. Black.) 1920.
- CHRISTIE, A. H. *Samplers and Stitches.* (Batsford.) 1921.
- "THE STUDIO" *Year Books of Decorative Art, 1906 to 1921.* ("The Studio," Ltd.)
- Peasant Art in Sweden, Iceland and Lapland, 1910. Peasant Art in Austria and Hungary, 1911. Peasant Art in Russia, 1912. Peasant Art in Italy, 1913.* ("The Studio," Ltd.)

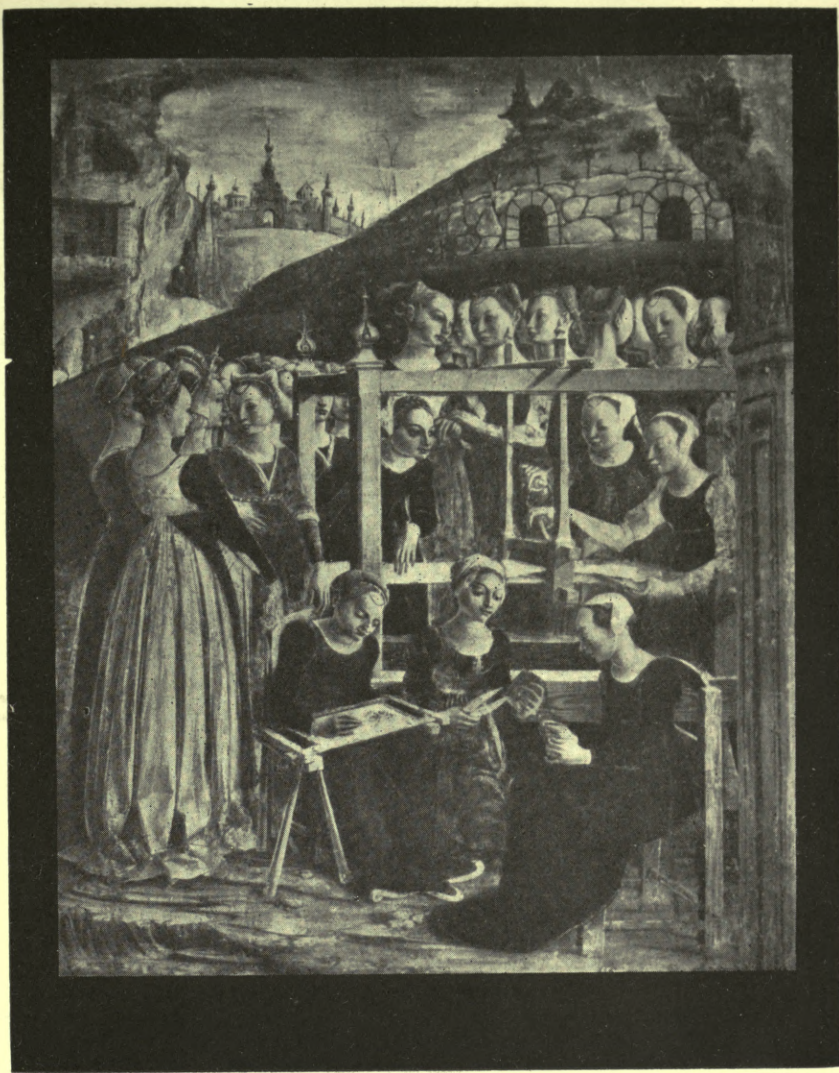


Photo: Anderson.

“THE WORKS OF MINERVA.” FRESKO PAINTED
BY FRANCESCO DEL COSSA ABOUT THE YEAR 1470
IN THE SCHIFANOIA PALACE AT FERRARA

EGYPT

5th century. Hanging of linen embroidered with coloured twisted wools in chain stitch. The linen ground is much discoloured; the trees are worked in dark blue, yellow, pink and three shades of green; the roses have some red and the border some purple. Height of trees about 7 in. Excavated in 1898-9, in a burying-ground near Damietta, Lower Egypt. (In the Victoria and Albert Museum.)





NORMAN

11th century. Hanging, known as the "Bayeux Tapestry," illustrating the story of the Norman Conquest. Of linen embroidered in outline, rope stitch and laid work with wool of eight colours (dark and light blue, red, yellow, dark and light green, black and dove colour). The scene here illustrated shows the Normans at dinner before the Battle of Hastings. Height about 19 in.; length of complete hanging 231 ft. (In the Public Library, Bayeux.)



SICILY

Palermo. 1134 A.D. Mantle worn at the coronation of the Holy Roman Emperors. The ground is of red silk. The design is embroidered—mostly couched—with gold thread, red and blue silks, pearls (forming the outlines) and plaques of enamel. (In the Imperial Treasure at Vienna.)

ENGLAND. Early 14th century. Back and front orphreys of a Chasuble, of linen embroidered in gold thread and coloured silks. The ground is gold worked in brick-stitch, cushion stitch or with chevrons; the pattern is worked in fine outline and split stitch, with chain stitch for the veins of the leaves. The back orphrey shows a Tree of Jesse; the front orphrey, The Annunciation, The Nativity, The Adoration of the Magi, The Circumcision, The Assumption of the Virgin, and The Crucifixion. Mounted on modern purple velvet. There is a small piece of 15th century English embroidery, from another vestment, at the top. (In the possession of M. Saville Seligman).



PLATE 4

ENGLAND

Late 13th century. Figure of a knight embroidered in split and raised pattern stitches over threads, in gold and silver threads and coloured silks. The green velvet on which the embroidery was mounted is now cut away close to the edge. (In Stoneyhurst College.)



16th century. Figure of Ralph, 4th Earl of Westmorland, of linen embroidered in coloured silks and gold and silver thread. The gold is couched in patterns: split stitch is employed: and lines of thick thread couched for the hair. The technique of the heraldic work departs little from the earlier tradition. The embroidery is mounted on later crimson velvet with other figures representing the wife of the Earl, his 7 sons and 13 daughters; and also the Crucifixion. Four Heraldic shields are of later date. Height of figure 18 ins. (In the Victoria and Albert Museum.)

ENGLAND

Dated 1583. Cover for a Bible of crimson velvet embroidered with couching and laid metal threads in gold and silver, coloured silks, fine gimps and fine cord and a few pearls. The stems are gold and silver, the roses red and silver and the leaves green with gold veins. Something, possibly pearls, has been removed from the centres of the roses. Both sides of the cover are alike. Height about 12 in. Believed to have belonged to Queen Elizabeth. (In the Bodleian Library, Oxford.)



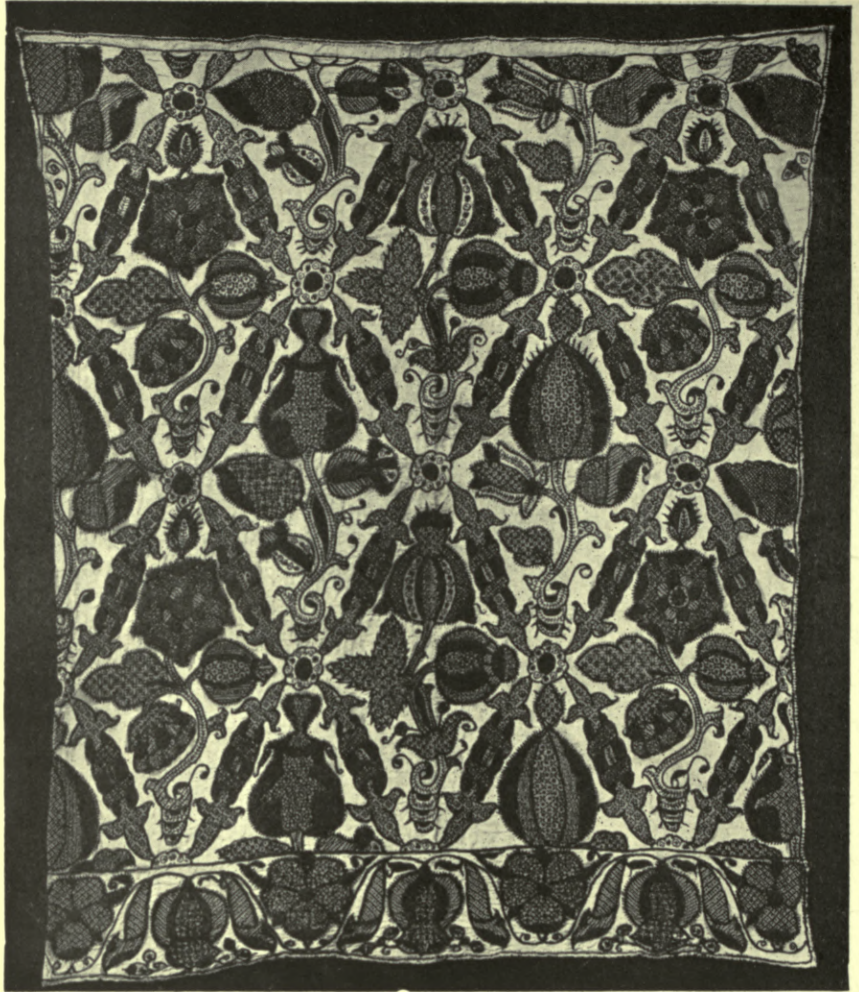
ENGLAND

Second half of 16th century. Side of a tunic of linen embroidered in shading and couching, with fine coloured floss silks, gold thread and a few spangles. The roses are red, the other flowers blue, the leaves green and the diaper is mostly in gold thread. (In the possession of Mrs. Buxton.)

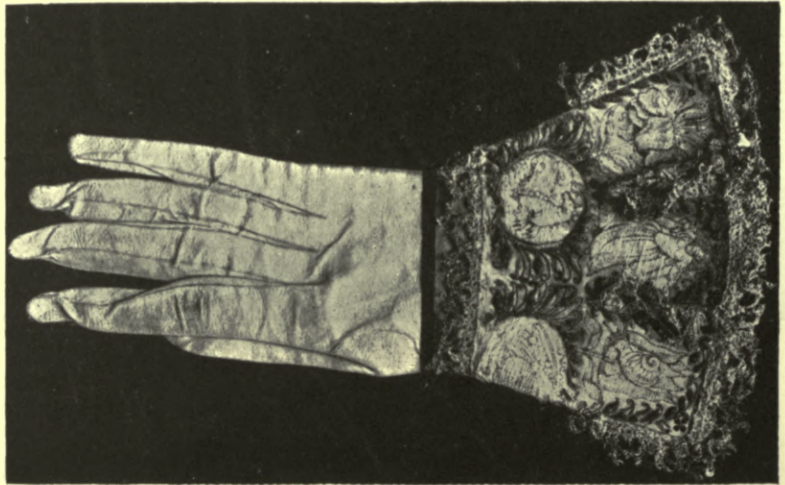


ENGLAND

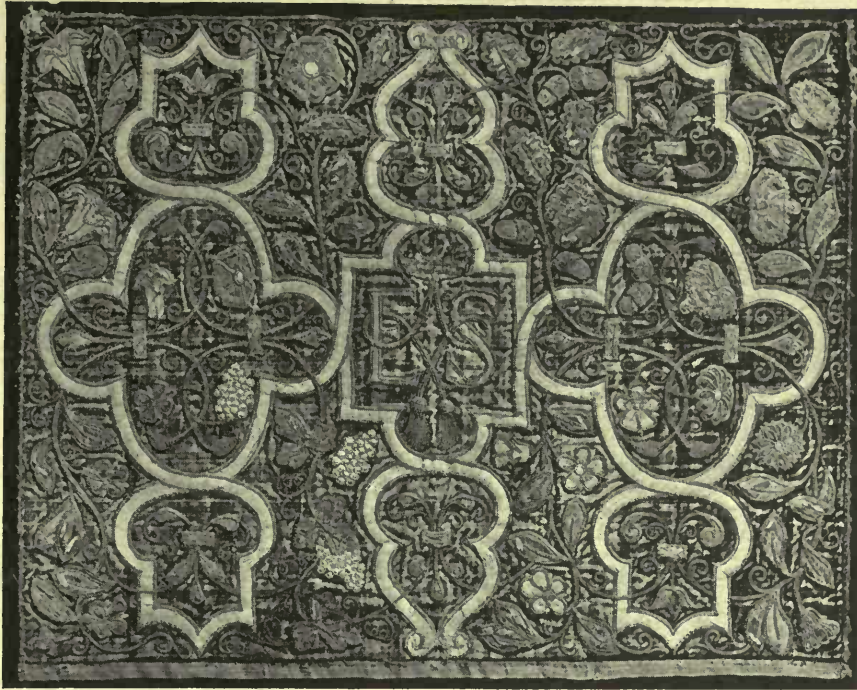
Late 16th century. Cover of linen embroidered with black floss silk. The fillings are in eyelet holes, backstitch, button-hole and Oriental stitches: the outlines in coral, outline, and button-hole stitches. (In the possession of Mrs. Baker Wilbraham.)



Late 16th century. Glove of white leather with white satin gauntlet, embroidered with black silk in fine running stitch, silver thread, and spangles. Silver thread lace at edge. The silver thread is couched. The figures represent Justice and Fortitude. (In the possession of R. Spence, Esq.)



ENGLAND



Second half of 16th century. Panel of red velvet with strap work of applied white satin, embroidered with coloured silks in satin stitch, and fine cord. The initials, E.S., are those of Elizabeth, Countess of Shrewsbury. (In the possession of The Duke of Devonshire, K.G.)



Second half of 16th century. Panel of linen embroidered in coloured wools and silks. The embroidered ground is dark blue, the other colours introduced are grey-green, biscuit and two reds. Long-legged cross-stitch in opposing directions is used: the centres of the flowers are in wool cross-stitch and the strawberry flowers in silk tent stitch. Size about 19 by 18 in. (In the Victoria and Albert Museum.)

ENGLAND

Early 17th century. Head-dress (opened out) of linen embroidered in coloured silk and gold thread for the stems. The flowers are in solid button-hole and ladder stitches; the stems in chain stitch. Knotted outline is used for the spirals. (In the possession of Sir William Lawrence, Bart.).



Late 16th or early 17th century. Head-dress (opened out) of linen embroidered in coloured silks, gold thread for the stems and some spangles. Chain stitch is used and solid button-hole fillings. The stem is in plaited braid. (In the possession of Sir William Lawrence, Bart.).



Late 16th century. Head-dress (opened out) of linen embroidered with black silk of two thicknesses. The stem is in square chain; the spirals and outlines in close coral stitch; and the patterned fillings are in back stitch and double running. Edged with bobbin lace. (In the possession of Seymour Lucas, Esq., R.A.).



ENGLAND

Early 17th century. Sampler panel of linen embroidered with coloured silks in back and tent stitches, eyelet holes and Oriental diamond diaper. The sampler shows an interesting variety of design produced by the use of Oriental as a cushion stitch. This stitch is found on a large scale in the Hatton Garden hangings (Plate 28). The way the patterns on such samplers as this were used in practice is seen in Plate 21. (In the possession of Maj.-Gen. Sir J. E. W. Headlam, K.B.E., C.B., D.S.O.).

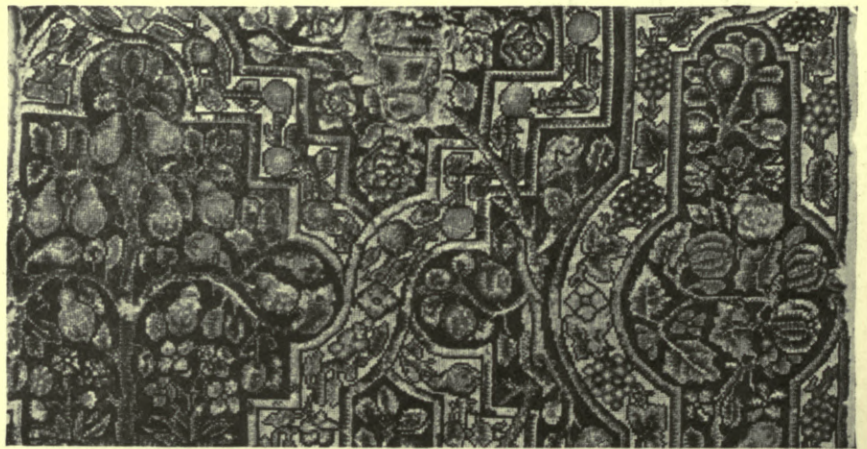


ENGLAND

Early 17th century. Coverlet of white satin embroidered in coloured silks and gold and silver threads. Shading, button-hole and brick stitches are used: the stems are in couched gold threads. A few of the leaves are attached by the edge only, as in stump work. This was obtained in Ireland. (In the Victoria and Albert Museum.)



End of 16th century. Part of a hanging of canvas embroidered in tent stitch with coloured wools and silks. (For closely similar work, see the large panel No. T.125—1913 at the Victoria and Albert Museum)



ENGLAND

Late 16th century. Tunic of linen embroidered in coloured silks, gold thread for the stems and spangles. Button-hole fillings and coral, fish-bone and chain stitches are used: the stems are in ladder stitch.

Early 17th century. Gloves of leather with silk gauntlets, embroidered in coloured silks, fine cord and gold thread. Worked with shading, cord outline, satin stitch, purl stitch and French knots.



First half 17th century. Cuff of linen trimmed with Point-de-Venise lace. (In the possession of Sir William Lawrence, Bart.)



Late 16th century. Head-dress (opened out) of linen. The ground is embroidered in button-hole stitch with gold thread: the pattern is of cut work with needle-point lace fillings. (In the possession of Sir William Lawrence, Bart.)

ENGLAND

(A) 16th century. Head-dress of linen embroidered with coloured floss silks and gold and silver thread in varieties of couching, chain and button-hole stitches and plaited braid.

(B) 16th century. Head-dress of linen embroidered with fine black twisted silk, gold thread and spangles, in chain and outline stitches, button-hole over a foundation line for fillings, plaited braid and French knots.



A



B

(C) Late 16th century. Head-dress of linen, embroidered with very fine coloured twisted silks, gold and silver threads and spangles, in two varieties of chain stitch, button-hole filling and plaited braid.



C



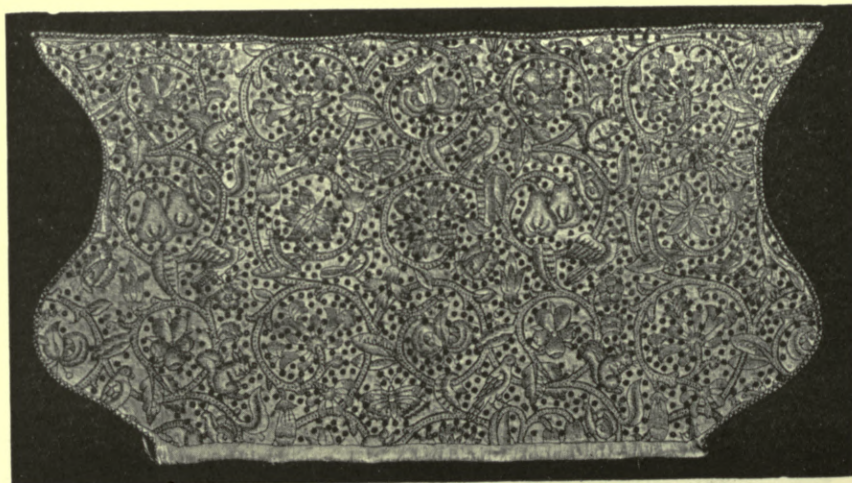
D

ITALY

(D) Early 18th century. Head-dress of green silk embroidered in fine coloured floss silks, and trimmed with gold thread lace. Shading stitch is used. The edge is turned up all round. (A to D in the Victoria and Albert Museum.)

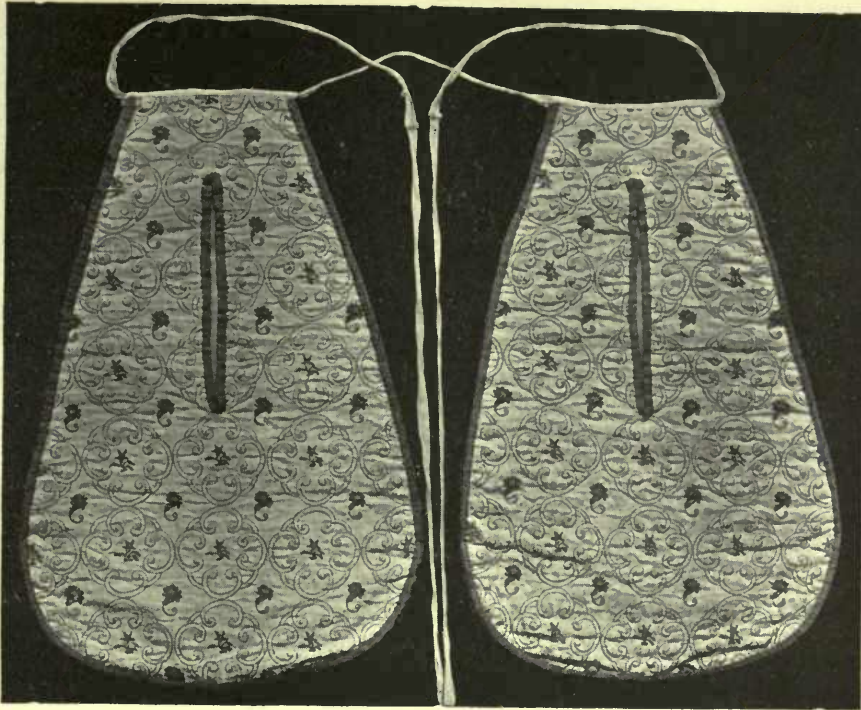
ENGLAND

End of 16th century. Head-dress (opened out) of linen embroidered with red silk and many spangles. Back, button-hole and open coral stitches are used, and very fine darning giving the effect of shading. (In the possession of Lord Inchiquin.)



ENGLAND

Early 18th century. Pair of pockets, with string for tying round waist, of twilled linen embroidered with coloured silks in back and satin stitches. The edges and vertical pocket openings are outlined with braid. (In the possession of Sir William Lawrence, Bart.)



Late 16th century. Bodice-front of linen embroidered with coloured floss silks, fine gold thread and a few spangles, in satin, brick and herring-bone stitches. The stems are couched and the border button-holed. (In the Victoria and Albert Museum.)



ENGLAND

16th century. Pillow-case of linen embroidered in black floss and twisted silks. Coral, button-hole and chain stitches are used for the outlines; back and button-hole stitches and eyelet holes for filling in. The stem is worked in varieties of ladder stitch giving the effect of a square chain. (In the possession of the Viscount Falkland.)



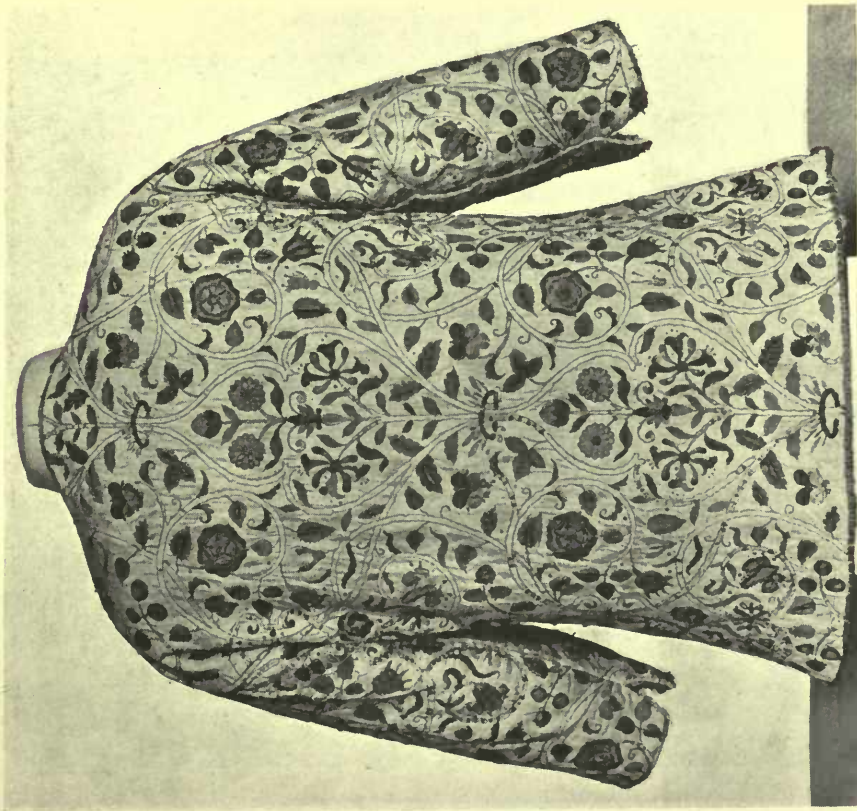
First half of 17th century. Pillow-beer of linen embroidered with black floss silk in coral stitch with the knot pulled to the lower edge. (In the possession of Mrs. Wilbraham.) The pattern may be compared with those in Shorleyker's Pattern Book of Embroideries, 1632.





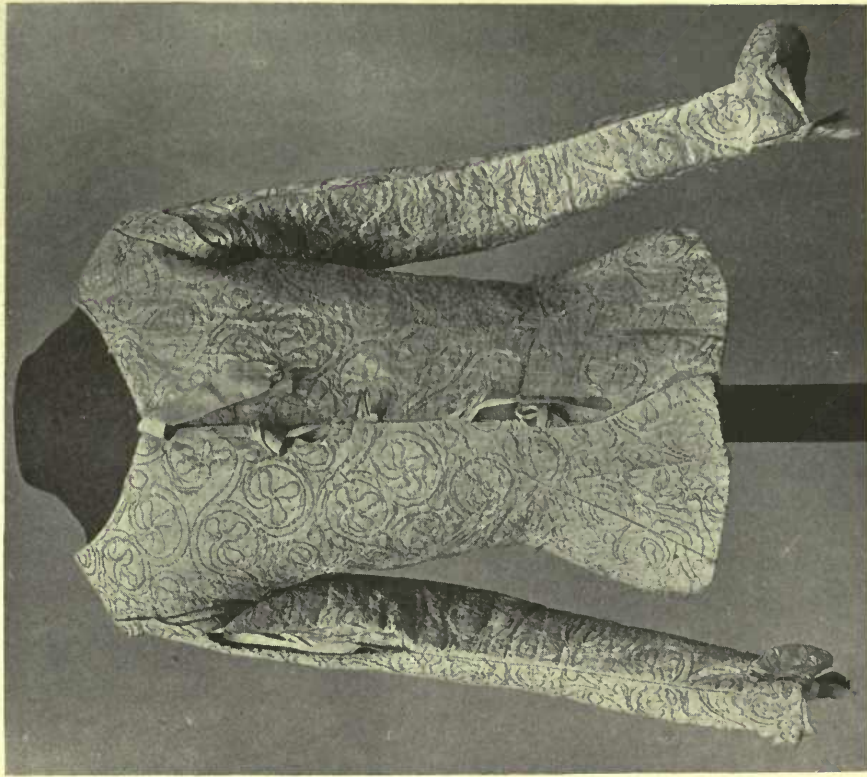
ENGLAND

Second half of 16th century. Panel of fine canvas, embroidered with coloured silks and gold thread in tent stitch. The shield bears the arms of Talbot, Earl of Shrewsbury. (In the possession of the Duke of Devonshire, K.G.)



ENGLAND

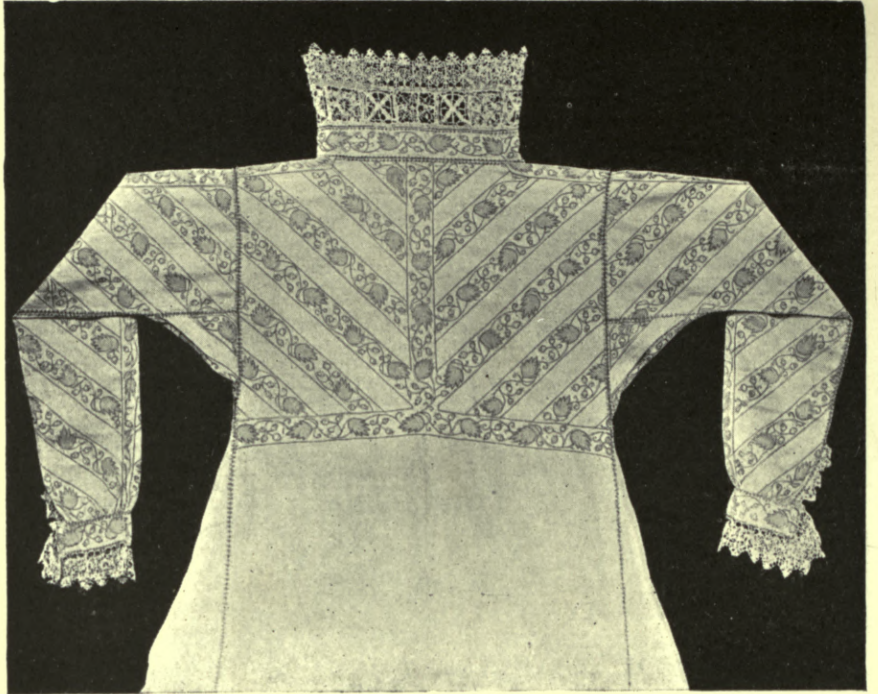
Late 16th century. Tunic of white silk embroidered with coloured silks, gold thread and spangles in couched outline; brick filling; darned gold and some satin stitch. The fillings mostly in fine cord couched, which is unusual. French knots are used in the flowers, and spangles are couched down the stems. (In the Victoria and Albert Museum.)



Early 17th century. Lady's jacket of pink silk embroidered with blue silk, silver thread and a few spangles. The silver thread is couched. There are silk braid fastenings. (In the Victoria and Albert Museum.)

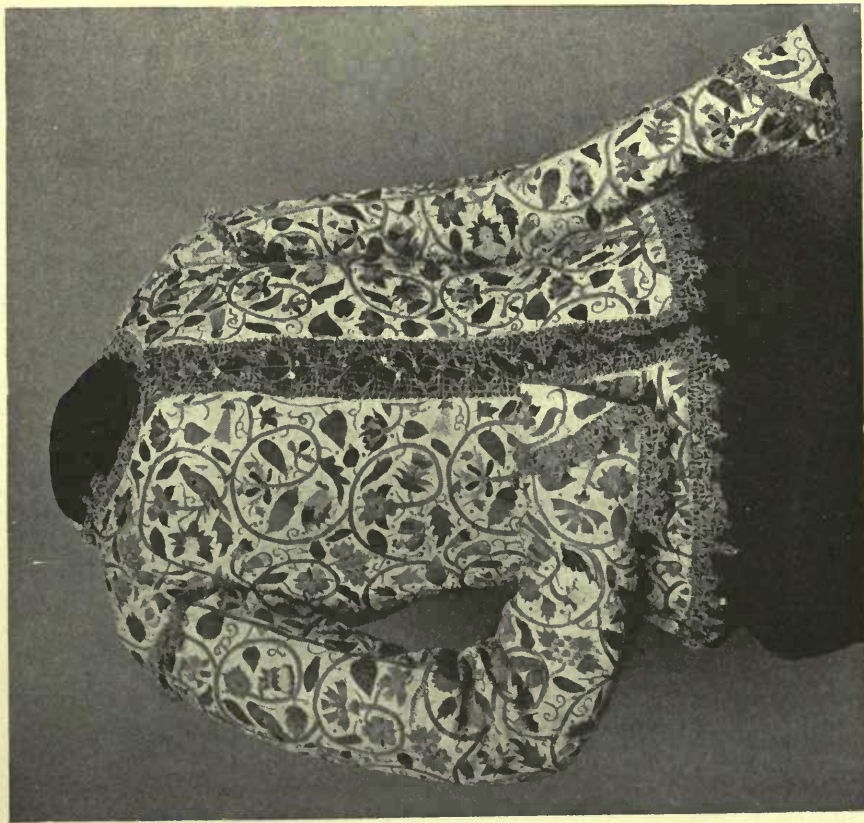
ENGLAND

Late 16th century. Shift of linen embroidered with fine twisted, pale lilac silk in outline stitch. The leaves are filled with darning; the joins are buttonholed. The neck and cuffs are trimmed with white geometrical lace. Worn by Dorothy Wadham (d. 1610). (In Wadham College, Oxford).



Sussex. About middle of the 19th century. Smock-frock of home-spun linen with smocking and embroidery in linen thread. Feather, button-hole and outline stitches are used for the smocking. (In the Victoria and Albert Museum.)





ENGLAND

Early 17th century. Lady's tunic of linen, embroidered with coloured twisted silks and gold thread in button-hole, plaited braid and chain stitches. Trimmed with gold thread lace that has spangles attached. The cuffs are turned back. (In the possession of Major-General Sir J. E. W. Headlam, K.B.E., C.B., D.S.O.).



Oil Painting of Margaret, wife of Francis Laton of Rawdon (1579—1662), the ancestress of the present owner, wearing the tunic illustrated on this page. (In the possession of Major-General Sir J. E. W. Headlam, K.B.E., C.B., D.S.O.).

ENGLAND

First quarter of 17th century. Panel of canvas embroidered with coloured silks and wools and gold thread in tent stitch of various sizes. The embroidered ground is blue, the name is gold. The border is worked in silk and the middle in silk. The pattern includes the Royal Arms of the time of James I, and the name, Mary Hulton. (In the Victoria and Albert Museum.)



(A) End of 16th century. Bag of coarse canvas embroidered with coloured silks and gold thread. The pattern is in silk tent stitch and the ground laid and darned gold thread. The cord is an 8-fold chain.

A

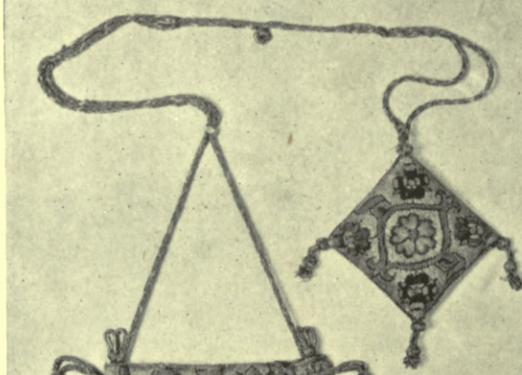


B



(B) Bag of linen, embroidered with gold thread and fine, twisted, coloured silks. The pattern is in silk tent stitch; the ground in gold trellis stitch. The braid at edges is three rows of darning.

(C) Bag and pincushion of canvas embroidered with fine twisted coloured silks and gold thread on a ground of silver thread. The flowers and stems are in tent stitch and the ground in plaited goblin.

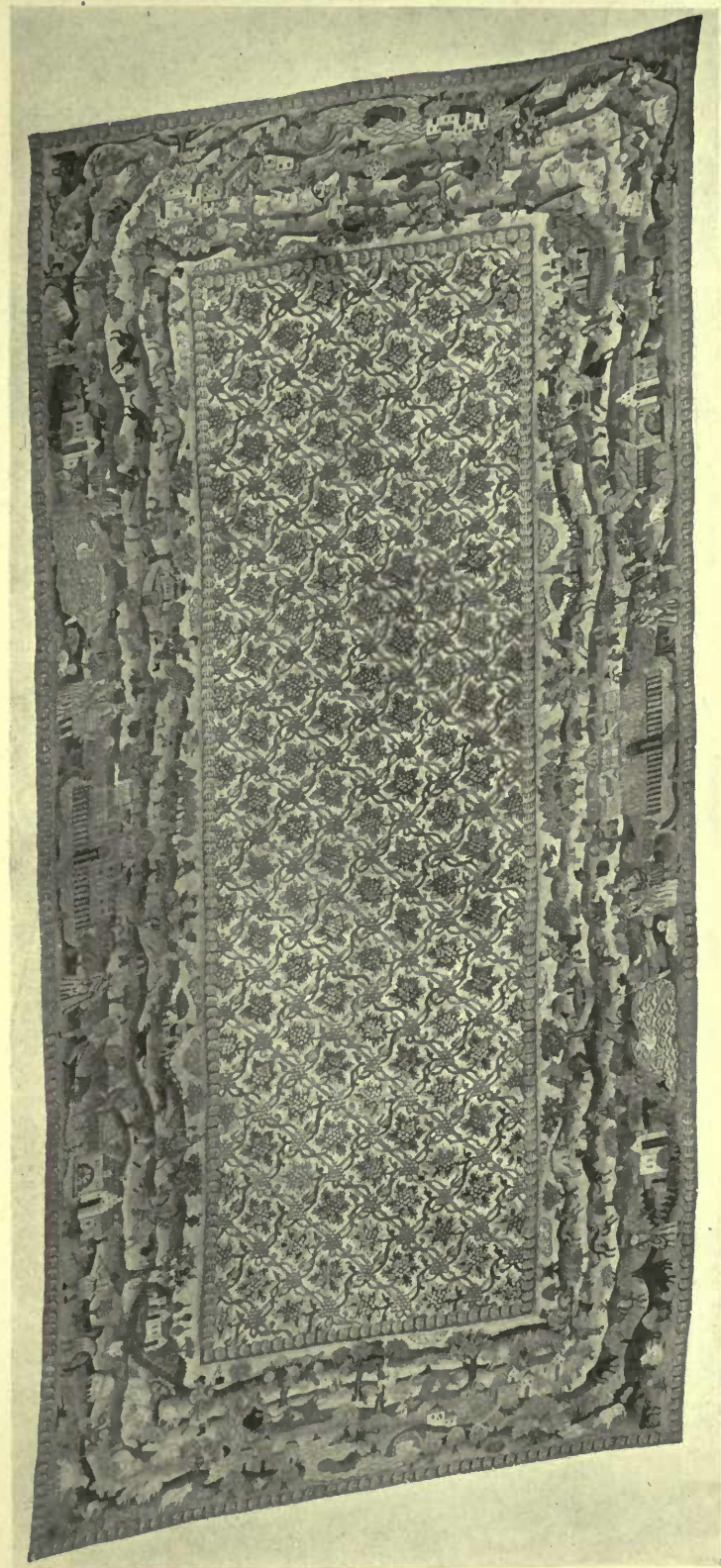


(D) Bag of canvas embroidered with green silk and gold thread. The ground is in trellis stitch, and for the stems and leaves double ladder stitch is used. (In the Victoria and Albert Museum.)



C

D



ENGLAND

Late 16th century. Cover of canvas, embroidered with coloured silks in tent stitch. In the middle is a vine-covered trellis on

a white ground; the border shows a country-side with buildings, animals, huntsmen and other figures. About 12 ft.

10 in. long. (In the possession of the Countess Dowager of Bradford, Castle Bromwich.)

ENGLAND

Second half of 16th century. Border of crimson velvet embroidered with gold and silver threads and spangles. Bullion stitch and couching is used. The spangles are of unusual shape, being much curved and with deeply depressed centres. It has been mounted on modern damask for use as a pulpit hanging. (In Stapleton Church.)



17th century. Cover for "The Book of Common Prayer," printed in 1625, of velvet, embroidered with coloured floss silks, cord, gold thread and spangles in couching and shading stitches. The gold thread is laid in patterns.



ENGLAND

(Elizabethan). Pair of gloves of buff leather with gauntlets of white satin, embroidered with French knots, shading and couched outlines in fine, coloured floss silks, gold thread and spangles. Edged with gold lace and with ruching of pink silk ribbon at wrist. (In the possession of R. Spence, Esq.)

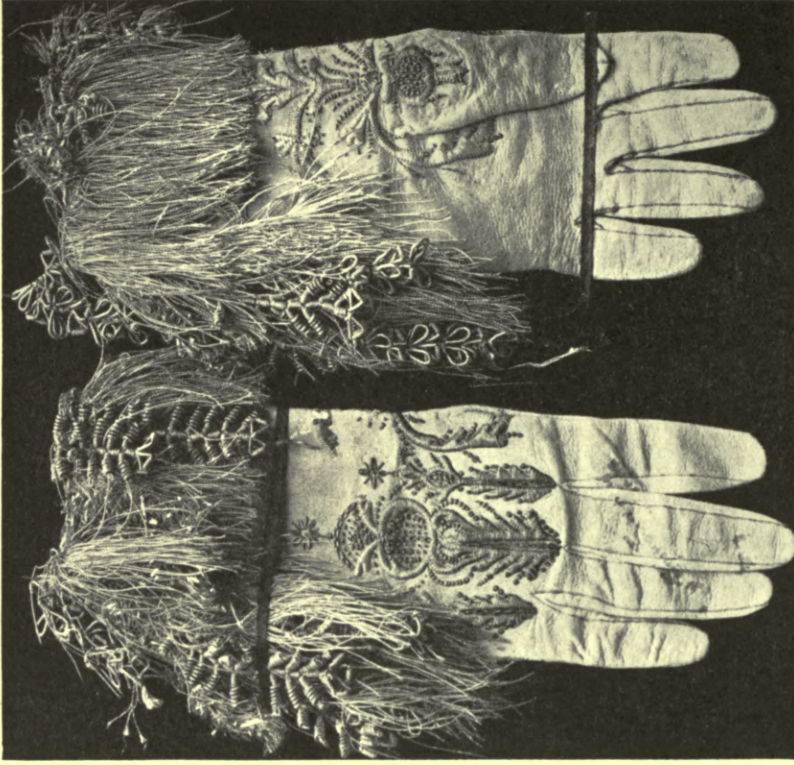


(James I). Early 17th century. Pair of gloves of buff leather, with applied plum-coloured satin, embroidered with gold thread, yellow and buff silks and spangles in couching and long stitches. Plum - coloured silk ribbon hoops at side opening. There is an edging of gold thread lace. (In the possession of R. Spence, Esq.)



ENGLAND

Second half of 16th century. Pair of mittens of crimson velvet with white satin gauntlets, embroidered with coloured floss silks, gold and silver thread and gold cord. The gold and silver threads are couched, and shading and satin stitches are used. The edges are trimmed with gold braid. The transverse slits are to allow the fingers to be withdrawn. Said to have been given by Queen Elizabeth to Margaret Edgcumbe, wife of Sir Edward Denny, Kt. Baneret. (In the Victoria and Albert Museum.)



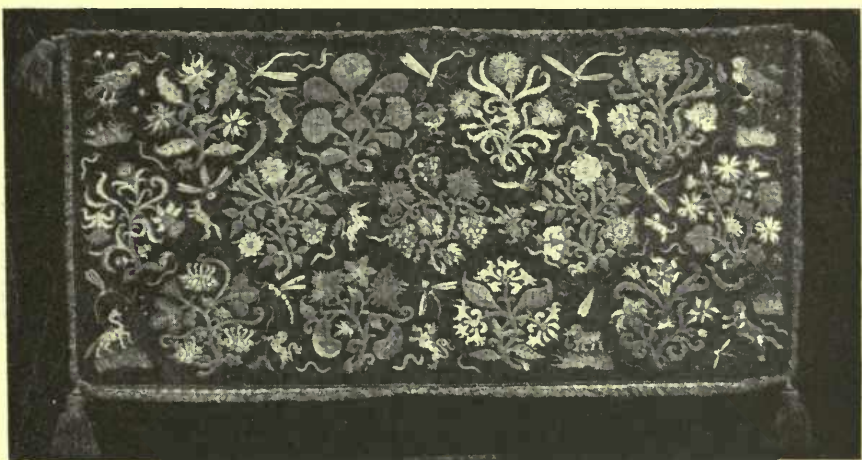
Early 18th century. Pair of gloves of buff leather, embroidered with gold and silver threads and spangles, and trimmed with very heavy gold fringe and bullion. The gold is couched with yellow silk from side to side. There is a lining of yellow silk. Gloves of this type were worn at the time of the Battle of Blenheim. (In the possession of R. Spence, Esq.)

ENGLAND

About 1600. Cover of white satin, with applied embroidery worked on canvas with coloured silks and gold thread, in two sizes of tent stitch. (In the possession of Mrs. Morland.)



About 1600. Cover of black silk velvet with a p p l i e d embroidery worked on canvas with coloured silks, gold and silver thread and silver strips, in tent, coral and button-hole stitches. (In the possession of Mrs. Morland.)



First half of 17th century. Altar Cloth of purple velvet, with applied embroidery worked on canvas with coloured silks and gold thread. The grapes are in floss silk, and there is a fine cord outline to the embroidery. (In All Saints' Church, Hollingbourne, Kent.)



ENGLAND

17th century. Military Scarf of purple silk embroidered with coloured floss silks, and gold and silver threads, in shading, satin and outline stitches. Worn by Charles I at the Battle of Edgehill, and given by him after the battle to Mr. Adam Hill, of Spaldwick, Hunts., who rallied his troop of horse and thereby saved the life of the king. (In the Victoria and Albert Museum.) (For the manner of wearing these scarves, see portrait of the Earl of Southampton (1573-1624), in the National Portrait Gallery, London.



ENGLAND

Second half 17th century. One of six panels found, about 1896, under several layers of wall-paper on the walls of an old house in Hatton Garden, London. Embroidered on canvas with coloured wools and silks in tent, large cross, patterned satin and brick stitches and Oriental diamond diaper. The number and variety of stitches used is remarkable. The embroidered ground is dark blue. The other five panels of the set are similar in size and design but have different animals and other variations of detail. Size 7 ft. 8 in. by 3 ft. 10 in. (In the Victoria and Albert Museum.)



ENGLAND

Late 17th century. Hanging of white linen and cotton twill embroidered with coloured wools in outline and shading stitches. The design is adapted from the large tree-patterns of the East. (In the possession of A. R. Smee, Esq.) There are several very similar embroideries in the Victoria and Albert Museum.



ENGLAND

Early 18th century. Part of a coverlet of linen twill, embroidered with coloured silks in Oriental, chain, fishbone, herringbone and outline stitches. The ground is quilted in back stitch. Diameter of circle shown, about 18 in. (In the Victoria and Albert Museum.)



Early 18th century. Part of a hanging of linen twill, embroidered with fine yellow silk in back stitch. (In the possession of Miss Buckle.)

ENGLAND

Early 18th century. Lady's dress and petticoat of brown silk, embroidered in fine twisted coloured silks in shading and satin stitches. (In the Victoria and Albert Museum.)



ENGLAND

Early 18th century. Lady's dress of white silk embroidered with fine twisted coloured silks and gold thread in shading stitch, the gold being couched. Trimmed with elaborate tassels, fringe and lace in gold. This dress illustrates the fashion for chinoiserie at this period. (In the Victoria and Albert Museum.)



SCOTLAND

17th century. Tabard, of white ribbed silk and red and blue velvets, embroidered with coloured silks and gold thread in basket stitch and couching. The arms are those of the Stuart Kings and the tabard was probably worn by Lyon King-at-Arms. Now on view in the Victoria and Albert Museum. (In the possession of A. W. Hearn, Esq.)



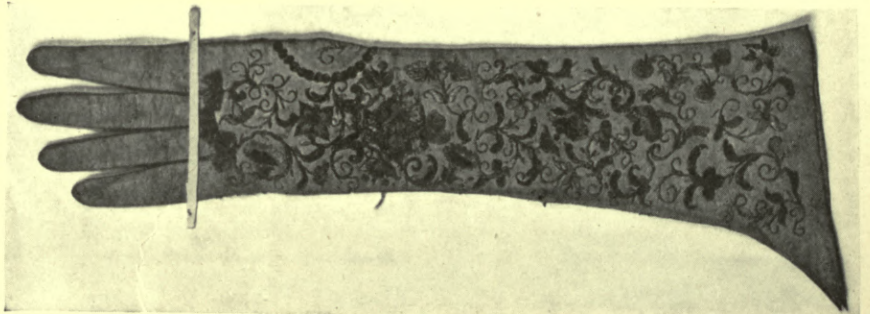
ENGLAND

About 1700. Jacket of striped blue and white linen embroidered in tightly twisted coloured silks mainly in shading stitch. The stems are in feather stitch. The buttons, which were fixed into eyelet holes, are all missing. (In the Victoria and Albert Museum.)



ITALY

Early 18th century. Glove of white leather embroidered with coloured floss silks and gold cord in shading and satin stitches, the cord being couched. The colours are two shades of blue, pink, cinnamon and lemon yellow. (In the possession of R. Spence, Esq.)





ENGLAND

Second half of 16th century. Panel of canvas, embroidered with coloured silks in tent stitch of two sizes. There is a narrow velvet border, embroidered with couched tinsel. The central medallion shows two frogs on a well-head and has the monogram of Mary, Queen of Scots, who worked the panel. (In the possession of the Duke of Devonshire, K.G.)

ENGLAND

1715—1718. Pouch of leather embroidered at Constantinople with coloured silks and gold and silver threads in satin and a little shading stitch. The arms are those of Thomas Pelham-Holles (1693—1768), created Duke of Newcastle in 1715. (In the Victoria and Albert Museum.)



About 1700. Pocket-book of heavy white satin, embroidered with coloured silks, silver thread and strips of tinted straw. On the front, the leaves are in shading stitch and the straw is couched and outlined with yellow silk. On the back, threads are laid and over-worked with straw, giving the effect of bullion stitch. (In the Victoria and Albert Museum.)



ENGLAND

First half of 18th century. Chair covered with canvas, embroidered in coloured silks and wools. The pattern is mostly in shading stitch, the ground in brick, tent and patterned satin stitches. The embroidery is free and unrestricted. (In the possession of The Duke of Buccleuch, K.T.)



ENGLAND

First half of 18th century. Chair covered with canvas, embroidered with coloured wools and silks in tent stitch of two sizes. (In the possession of The Duke of Buccleuch, K.T.)



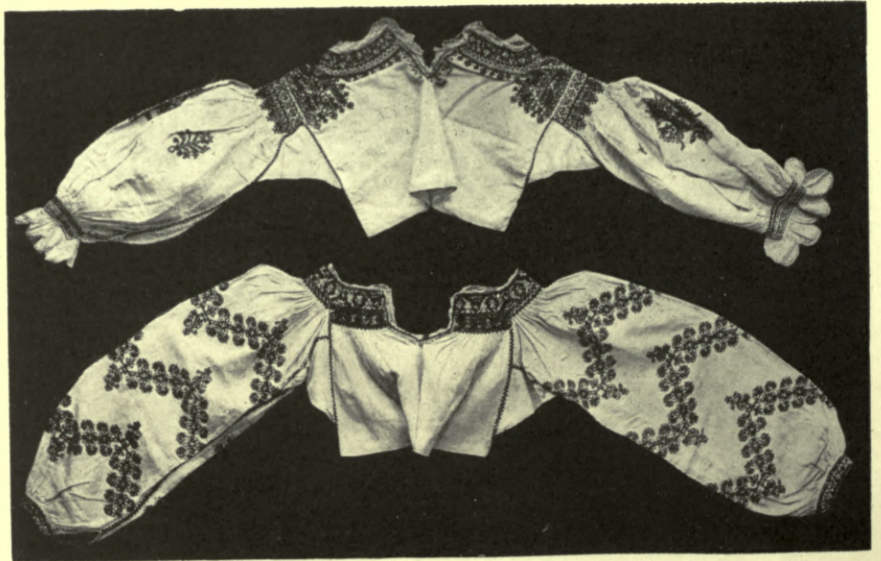
ENGLAND

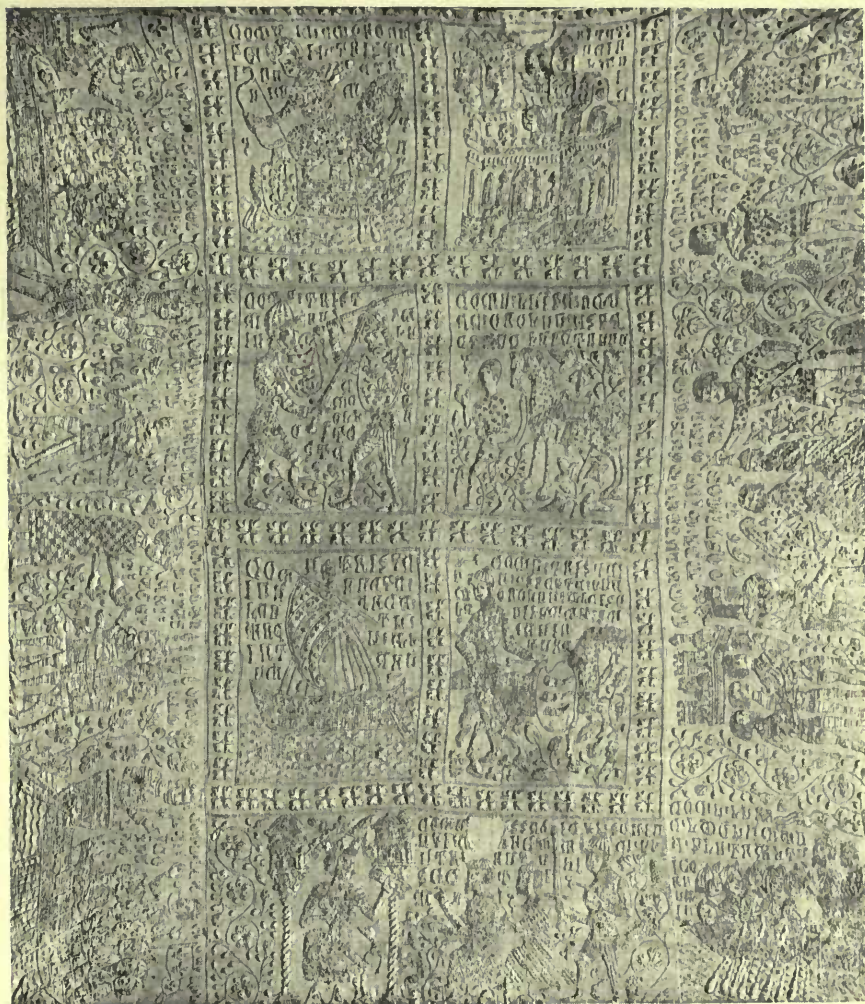
Late 17th century. Cover of silk damask, embroidered with coloured silks and cords of different thickness. The silks are laid, the cords couched. (In the possession of the Duke of Buccleuch, K.T.).



SPAIN

18th century. Bodice of heavy linen, embroidered with green silk in zig-zag Spanish knotted, back, bead edging, braid and chain stitches. The lace is button-holed on. Coral stitch is used for the join and on the gathers as for smocking. 18th century. Bodice of heavy linen, embroidered with red wool in back, zig-zag Spanish knotted, very close coral, herring-bone, and cross-stitch alike both sides. The heavy pattern like smocking on the gathers is in coral stitch. (Both in the possession of Sir William Lawrence, Bt.)





SICILY

About 1400. Part of a coverlet of linen, quilted and padded with wool and embroidered with linen thread in very fine outline and back stitches. The story represented is that of the oppression of Cornwall by King Languis of Ireland and his champion the Morold, and the battle of Sir Tristan with the latter on behalf of his uncle, King Mark. Size of part shown, about 10 ft. by 9 ft. (In the Victoria and Albert Museum.)

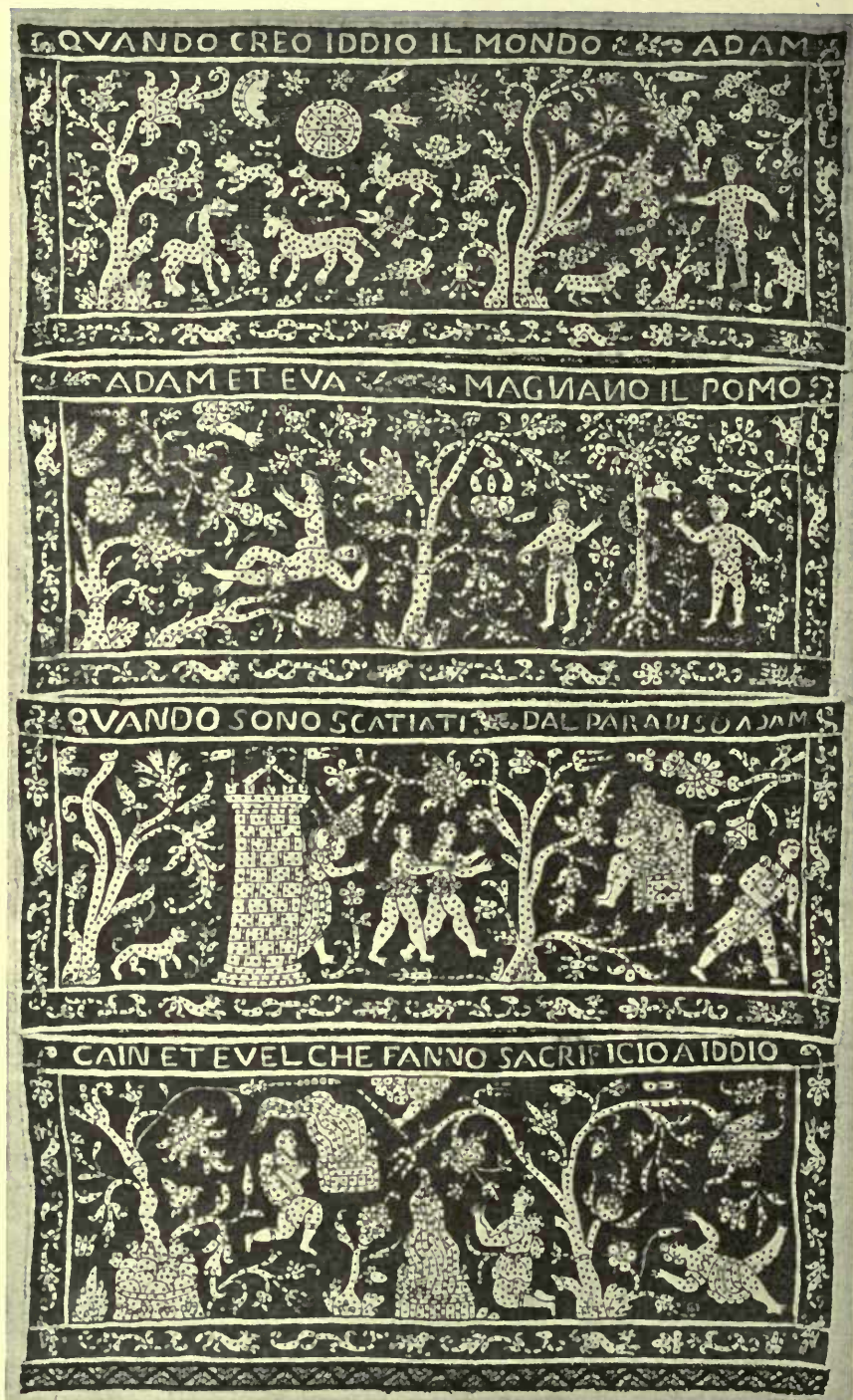


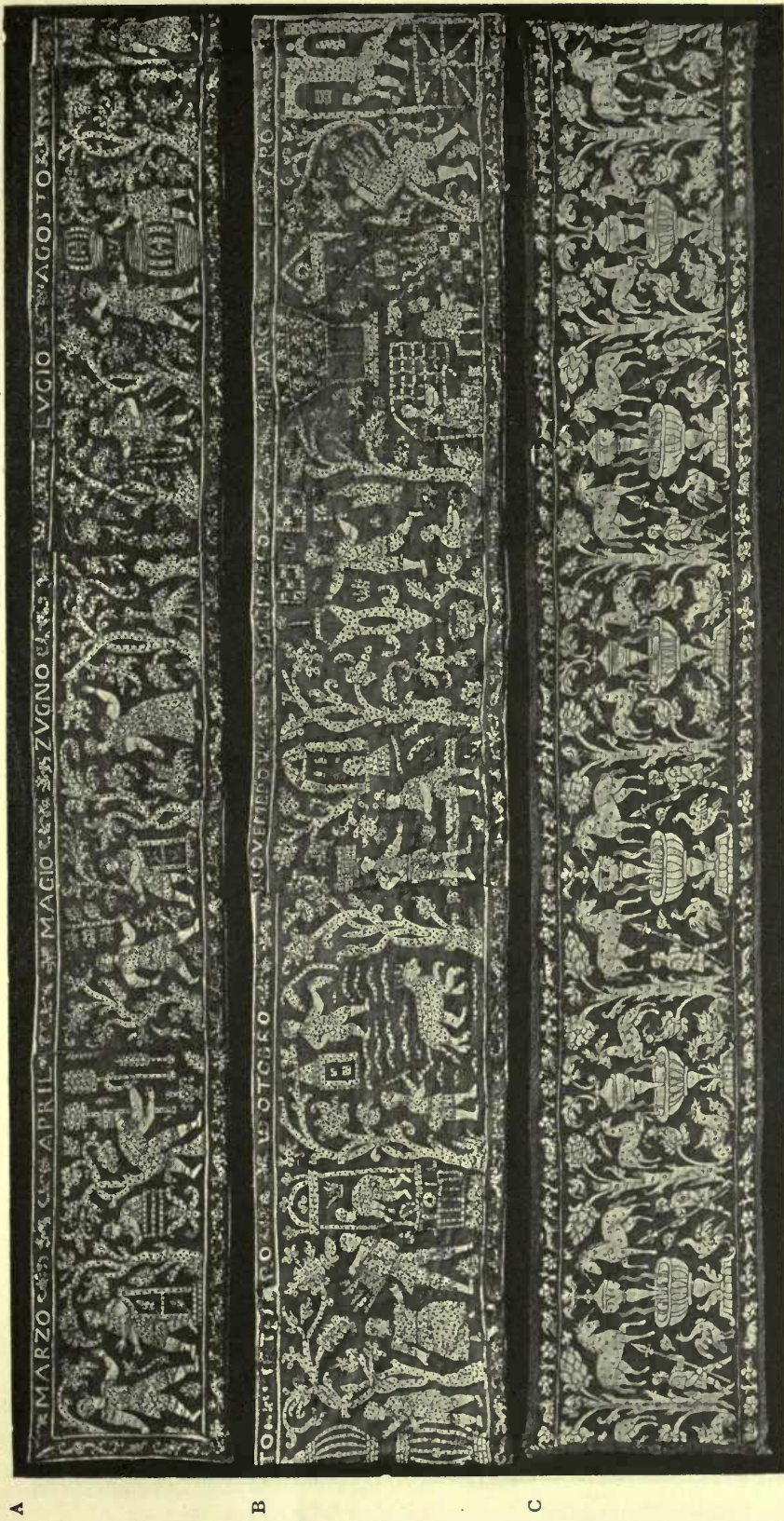
ITALY

16th century. Part of a cover of linen, embroidered with fine twisted green silk in double running. The ground is worked with diagonal rows of double running. St. Catherine with a group of nuns and other figures are represented. Width of embroidered band, about 9½ in. (In the Victoria and Albert Museum.)

ITALY

16th or early 17th century. Four bands of linen, embroidered with red floss silk in long-legged cross, satin and double running stitches. The scenes illustrate Biblical history from the Creation to the death of Abel. Width of each band about 7 in. (In the Victoria and Albert Museum.)





ITALY

(A) and (B) 17th century. Two bands of linen, embroidered with red silk in back stitch outline and French knots. The ground is worked in long-legged cross

stitch. Width of the bands about 7 in. and 9 in. The design shows subjects illustrating the 'Labours of the Months.' (c) 16th century. Band of linen embroi-

dered with green silk in back-stitch outline and French knots. The ground is in long-legged cross stitch. Width of band about 8½ in. (In the Victoria and Albert Museum.)

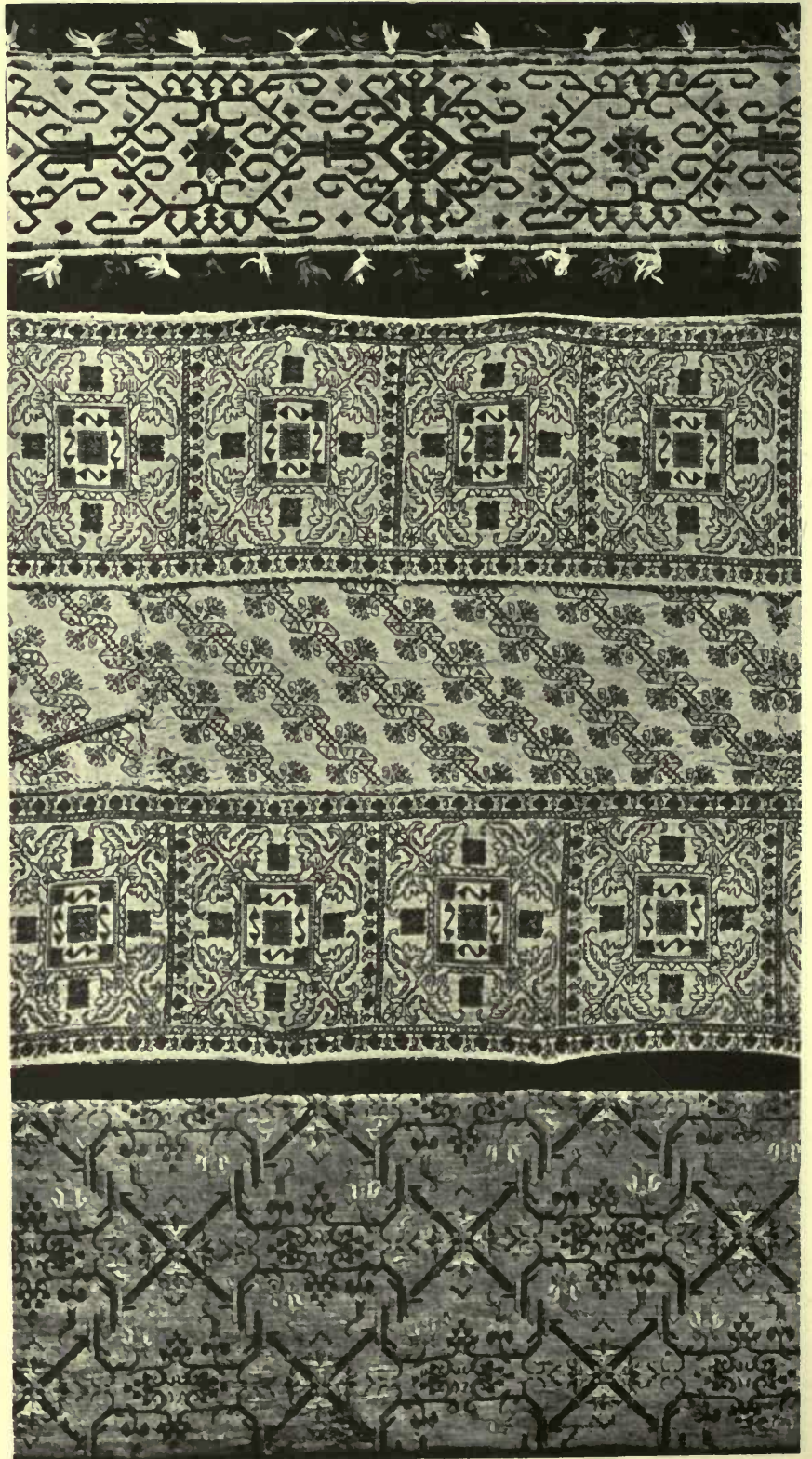
GREEK ISLANDS

17th century. Band of linen, embroidered with yellow, blue and green floss silks in rectangular satin stitch. There is a whipped edge trimmed with silk tassels. Width, about 4 in. (In the Victoria and Albert Museum)

ITALY

16th century. Cushion-cover of linen, embroidered in twisted coloured silks, mostly crimson but with some yellow. The middle band is worked with eyelet holes and back stitch. The outer bands in double running, rectangular satin and long-legged cross stitch. The word "Livia" is repeated throughout the middle band. Size of part shown, about 14 in. by 13 in.

16th century. Cover of linen, embroidered in coloured floss silks in rectangular satin stitch. Size of part shown, about 14 in. by 6 in. (In the Victoria and Albert Museum)



ITALY



16th century. Pilaster Hanging of crimson velvet with applied and inlaid yellow satin outlined with red and yellow silk cord. The two materials are counterchanged to form the pattern on the shaft of the pilaster. The cord is couched and sometimes used double. Size about 3 ft. 3 in. by 2 ft. (In the Victoria and Albert Museum.)



16th century. Hanging of crimson satin with an applied pattern in green and white satin and gold tissue, outlined with silk cord and embroidered with coloured silks. The cord is twisted and couched to give a knotted effect. Patterned satin stitch is used in the centre of the flowers. Size of part shown about 3 ft. 6 in. by 3 ft. 3 in. (In the Victoria and Albert Museum.)

ITALY

17th century. Three of a set of eight panels of purple silk net, embroidered with coloured floss silks (red, mauve, yellow, white, and shades of blue and green) in patterned satin, split, laid and couching stitches. The faces and hands are of painted satin applied. The scenes illustrate the 'Labours of the Months.' Height of each panel about 16 in. (In the Victoria and Albert Museum)





ITALY

17th century. Altar Frontal of linen, embroidered with coloured floss silks, very fine cord and gold thread. Shad-

ing, couched cord, and Italian laid stitches are used, with brick stitch for the stems. The ground, which is of later

date, is worked in brick stitch with silver thread. Size about 6ft. 7in. by 3ft. 5 in. (In the Victoria and Albert Museum.)

SPAIN

16th century. Pilaster hanging of dark green velvet with applied pattern of white satin outlined with couched brown silk threads. Size of part shown, about 4 ft. 4in. by 22 in. (In the Victoria and Albert Museum.)



ITALY

Second half of 16th century. Two pilaster hangings, one of crimson velvet with inlaid pattern of gold tissue; the other with the materials counterchanged. Outlined with yellow silk. Width of each about 10 in. (In the Victoria and Albert Museum.)



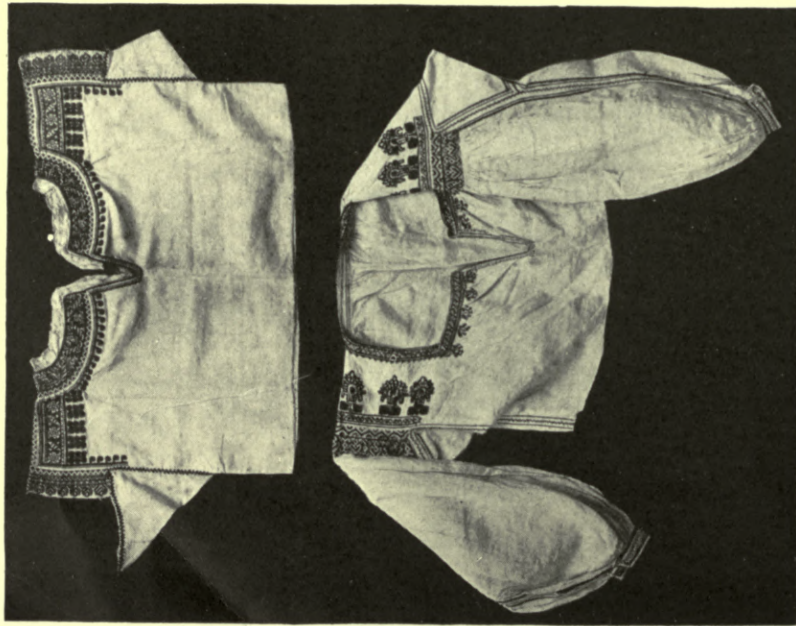
ITALY

16th century. Border of table-cover of linen net, embroidered with a pattern in linen thread outlined with pale blue. Darning, outline, and double running stitches are used. Width of border about 9 in. (In the Victoria and Albert Museum.)



17th century. Chalice-veil of white silk, embroidered with coloured silks and gold thread in basket stitch with laid stitch for fillings. Size about 24in. square. (In the Victoria and Albert Museum.)





A

B

SPAIN

(A) 18th century. Bodice of thin linen, embroidered with fine red silk in coral, bead edging and braid stitches on a herring-bone foundation. Zig-zag knotted feather stitch is used over the joins, excepting the triangular join, which is worked in coral stitch. (B) 18th century. Bodice of heavy linen, embroidered with green silk in coral, zig-zag chain, ordinary chain and cross stitches. The edge is button-holed and coral stitch is used on the joins and on the gathers for the smocking. (A, B, in the possession of Sir William Lawrence, Bart.).



ITALY

Late 16th century. (C) Border of linen, embroidered with red and green floss silks in Italian cross-stitch alike both sides. Width of border about 4 in.

(D) Border of linen, embroidered with red floss silk in long-legged cross-stitch. Width of border about 8 in.

(E) Border of a cover, of linen embroidered with red and green floss silks in satin and double-running stitches. Width of border about 4 in. (C to E, in the Victoria and Albert Museum.)

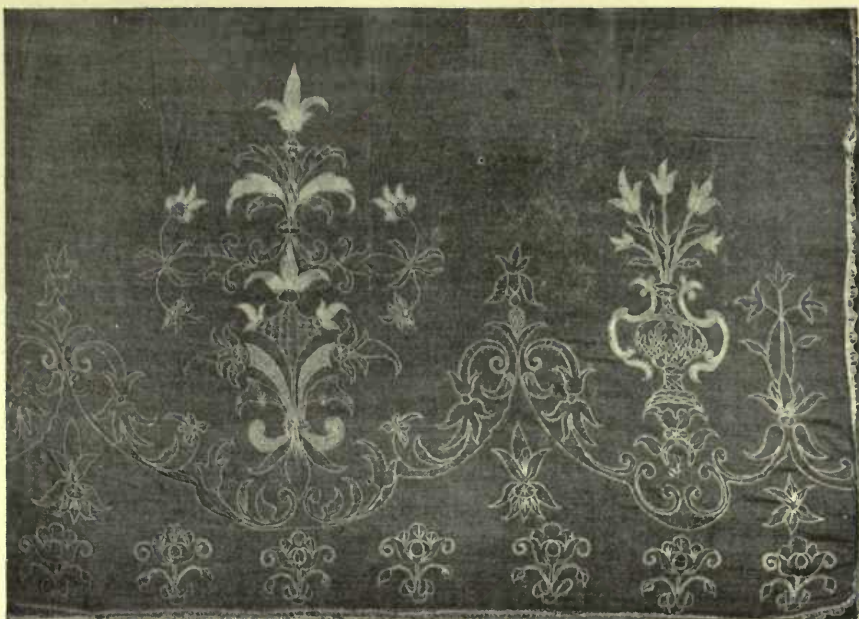
E

D

C

FRANCE

Late 17th century. Border of blue satin embroidered with white, brown, and yellow floss silks in shading stitch, and outlined with a pale brown couched cord. Size about 3 ft. 2 in. by 22 in. (In the Victoria and Albert Museum.)



Second half 16th century. Border of dark blue woollen cloth with an applied pattern of brown silk velvet, outlined with threads of brown silk, closely couched. Size of part shown about 3 ft. 6 in. by 10 in. (In the Victoria and Albert Museum.)



Second half of 16th century. Border of dark blue woollen cloth with an applied pattern in coloured satins, outlined with brown and yellow couched silk threads. The edge is worked in tent stitch and applied. Size about 3 ft. by 15 in. (In the Victoria and Albert Museum.)



FRANCE

About 1700. Box covered with silk, embroidered in gold thread. (Formerly in the Fitzhenry Collection.)



End of 16th century. Panel of white satin with applied coloured satin and embroidery in couched gold thread. The design shows a representation of the banner of the Besson family. Size about 3 ft. 10 in. by 3 ft. 7 in. (In the Victoria and Albert Museum.)





(a) IONIAN ISLANDS

18th century. Border of linen, embroidered with coloured floss silks in surface darning.

(b) CYCLADES

18th century. Bedspread of linen, embroidered with coloured floss silks in surface darning.
 (Both in the possession of A. J. B. Wace, Esq.)

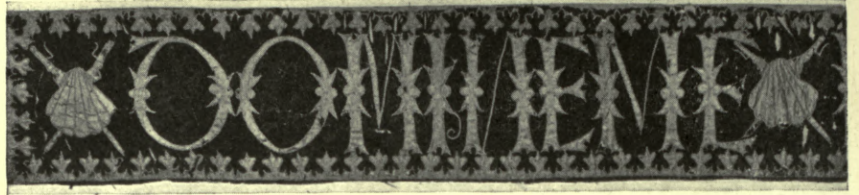


FRANCE

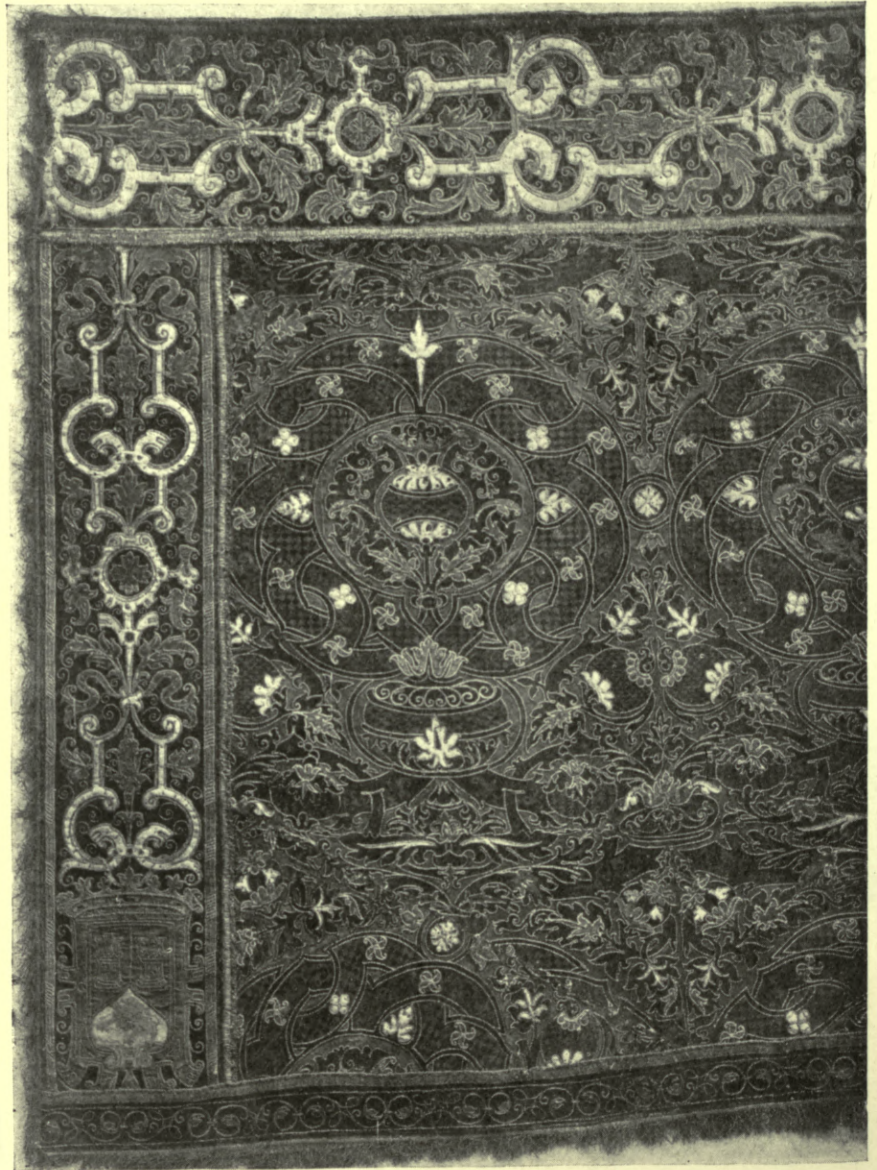
Late 17th century. Coverlet of linen embroidered with coloured wools—mostly shades of green, red, cream and brown—in shading and satin stitches. Size of part shown, about 8 ft. 3 in. by 5 ft. 7 in. (In the Victoria and Albert Museum.)

SPAIN

Late 15th century. Band of black silk velvet with pattern of applied white satin outlined with a couched cord. Width of band about 9 in. (In the possession of A. Russell, Esq.)



First half of 16th century. Altar frontal (part only shown) of velvet, figured in cut and uncut pile, with pattern of applied silk and satin. The pattern on the velvet is outlined in chain stitch. (Formerly in the collection of M. Spitzer.)





GERMANY

Dated 1755. Hunting Pouch. The large pockets are of green silk, embroidered in gold thread with smocking, and satin and bullion stitches. The small inner pocket is of leather, embroidered with coloured silks in chain, shading, outline, satin, and split stitches. The lining is smocked with silk. An inscription states that it was made by Ludwig Koch. Size about 21 in. by 19 in. (In the Victoria and Albert Museum.)



PORTUGAL

Second half 16th century. Coverlet of linen, embroidered with very hard linen thread in knotted and raised stitches worked on foundation cords. Trimmed with a brown silk fringe. Size of part shown, about 2 ft. square. (In the Victoria and Albert Museum.)

SPAIN

17th century. Sampler panel of very fine linen, embroidered with pale green twisted silk in herring-bone, back, double running and single darning stitches. The ground is in long-legged cross stitch, and the fringe is of ravelled silk. (In the possession of Sir William Lawrence, Bart.).



GERMANY

13th century. Three panels, from a stole, of parchment embroidered with coral, blue glass, and gold beads, small bosses of hammered silver and seed pearls. The glass beads are probably Venetian. Width of each part about $3\frac{1}{2}$ in. (In the Victoria and Albert Museum.)



GERMANY

Cologne. 15th century. Border of napkin of linen embroidered with floss silks, mostly red, blue, green, and yellow, in herring-bone, outline, and cross stitches. Braid stitch is used for the fringe. Size of part shown, about 6 in. by 4½ in. (In the Victoria and Albert Museum.)



SWITZERLAND

Dated 1598. Cover of linen embroidered with coloured linen threads and silks, mostly brown, blue, white, and red. Long lines of couched thread are used and the fillings are in laid, button-hole, and overcast trellis stitches. The subject is Christ and the Woman of Samaria at the Well. Size about 23 in. by 21 in. (In the Victoria and Albert Museum.)





GERMANY

14th century. Panel of linen, embroidered with linen thread in button-hole filling and plaited herring-bone stitch. The border is in

interlacing stitch. The subject is "The Chase of the Unicorn." Size about 26 in. by 13 in. (In the Victoria and Albert Museum.)

SWITZERLAND

Dated 1580. Coverlet of linen, with white warp and pale reddish-brown weft, embroidered with white, brown and blue linen threads in brick, outline, feather, and button-hole stitches. Overcast trellis stitch is used for the stems, and laid Oriental stitch for the outlines. The figures represent the "Five Senses." Size about 5 ft. 2 in. by 4 ft. 6 in. (In the Victoria and Albert Museum.)



HOLLAND

Dated 1659. Panel of twilled linen, embroidered with coloured wools and some linen thread. Oriental stitch with French knots, laid Oriental and outline stitches are used. Button-hole stitch in linen thread for the lace collar; and back stitch for the hem. Size about 2 ft. 6 in. by 19 in. (In the Victoria and Albert Museum.)



ICELAND

Early 17th century. Hanging of linen embroidered with coloured wools in darning stitch. The inscription is an extract from an Icelandic metrical version of the Psalms. Size of part shown, about 8 ft. by 2 ft. 10 in.



Probably 17th century. Cover or hanging of heavy canvas embroidered with thick, coloured wools — chiefly blue, red, pale brown, dull gold and grey-green—in herring-bone and cross stitches. The subjects illustrated are the Sacrifice of Isaac, the Son of David, Moses before Pharaoh, and the Tables of the Law. An inscription states that it was the work of a woman named Thorbjorg. Size about 5 ft. 8 in. by 4 ft. 5 in. (Both in the Victoria and Albert Museum.)

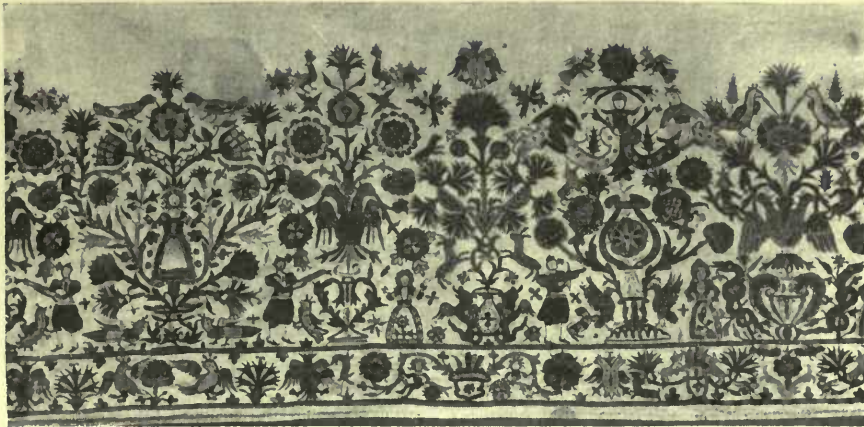


CRETE

18th century. Hanging of linen embroidered in coloured floss silks in Cretan herring-bone, chain and satin stitches. Size of part shown about 3 ft. by 1 ft. 8 in. (In the Victoria and Albert Museum.)



CRETE



18th century. Border of a skirt of heavy linen embroidered with yellow, red, blue and green floss silks in Cretan feather, chain, and satin stitches and French dots.



Dated 1757. Border of a skirt of heavy linen embroidered with yellow, red, blue, and green floss silks in Cretan feather, satin and rope stitches.



18th century. Cover of linen embroidered with red, blue, green, yellow, black, and white floss silks in herringbone, Oriental, whipped outline and split stitches. (In the possession of R. C. Bosanquet, Esq.)

CRETE

18th century. Dress of heavy linen, embroidered in blue, red and yellow floss silks in Cretan feather, satin, and outline stitches and French knots.



Detail of the embroidery of above dress.





A

B

C

TURKISH

19th century. (A) and (B) Borders of very fine linen embroidered in very fine twisted silks, gold and silver thread and gold plate in double running following the design, and satin stitch for the gold plate. (In the possession of P. E. Newberry, Esq.)

(C) Border of linen embroidered with very fine twisted silk and gold plate in double running following the thread of the material, and satin stitch for the gold plate. (In the possession of Miss Pesel.)

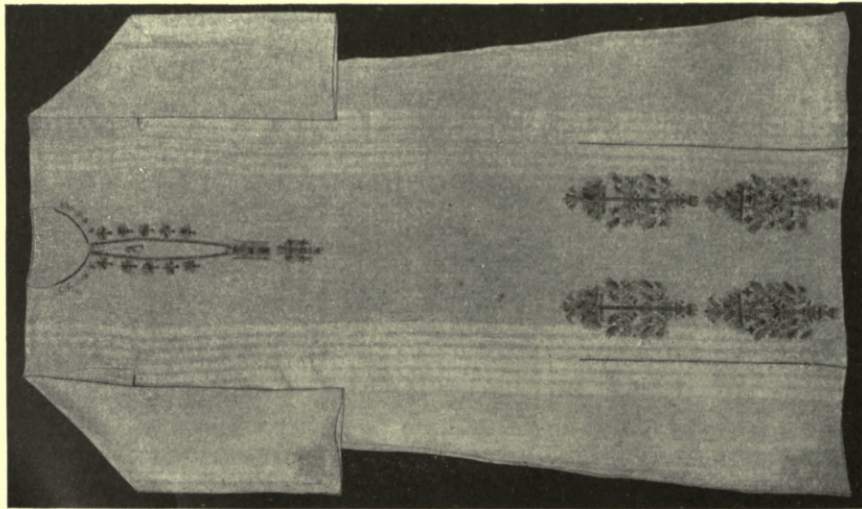


GREEK ISLANDS

17th or 18th century.
Part of a curtain of
linen embroidered with
red and green silks, in
darning stitch. Width
of each band about 8 in.
(In the Victoria and
Albert Museum.)



17th or 18th century.
Part of a curtain of
linen embroidered with
red and green silks in
darning stitch. Width
of each band about 8 in.
(In the Victoria and
Albert Museum.)



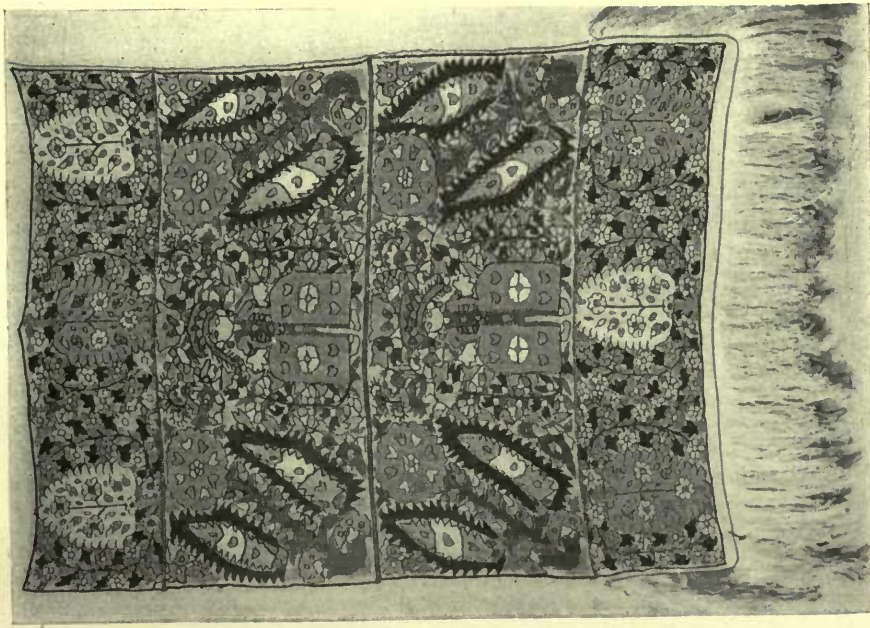
GREEK ISLANDS

18th or 19th century. Tunic of linen with self-coloured stripe, embroidered in coloured silks. (In the Victoria and Albert Museum.)



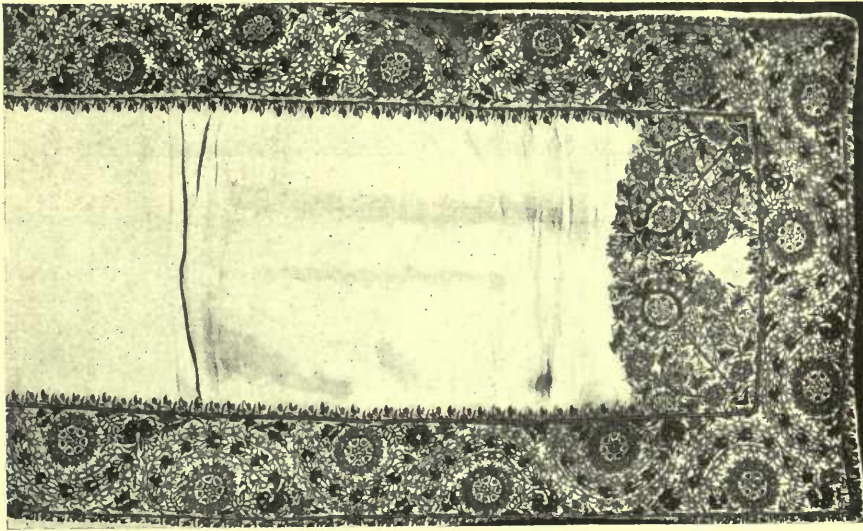
TURKEY

18th or 19th century. Robe of linen, embroidered with coloured floss silks—green, yellow, cream, and shades of red and blue—in patterned satin, line and diagonal, and double running stitches. The join is worked with weaving and Oriental stitches. (In the Victoria and Albert Museum.)



ALBANIA

18th century. End of a kerchief of linen, embroidered in coloured floss silks in double running and satin stitches. Size about 2 ft. by 16 in. (In the Victoria and Albert Museum.)



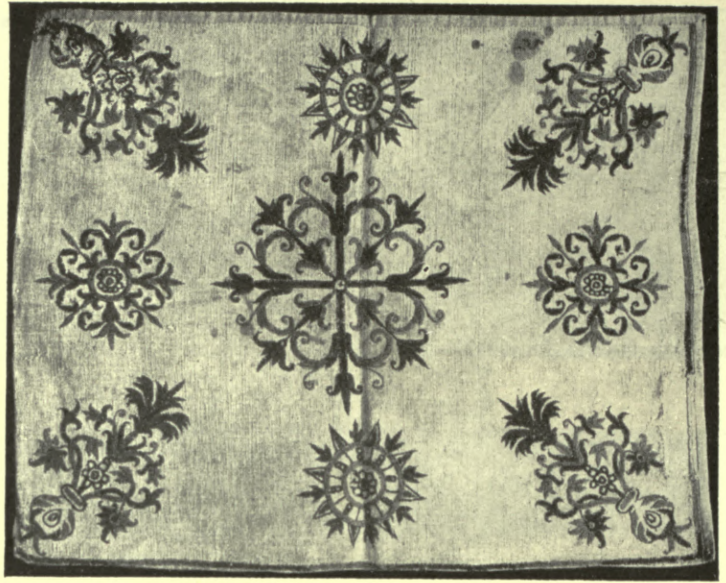
18th century. Curtain of linen, embroidered in blue, green, black, cream and shades of red floss silks, in herring-bone, satin and whipped outline stitches. (In the possession of P. E. Newberry, Esq.)



18th century. Border of linen, embroidered in coloured floss silks—mostly red, blue, green, black and brown—in herring-bone stitch. (In the possession of P. E. Newberry, Esq.)

CRETE

18th century. Cover of linen, embroidered with red and green floss silks in Cretan feather, and whipped outline stitches. (In the possession of P. E. Newberry, Esq.)



GREEK ISLANDS

18th century. Cover of linen embroidered with plum - coloured, red, cream, brown, yellow and blue floss silks and silver thread in double running and satin stitches. (In the possession of P. E. Newberry, Esq.)



TURKISH

19th century. Four borders of fine linen embroidered with coloured floss silks, flat metal and metal threads.

(A) Worked in double running stitch. (In the possession of Miss Pesel.)

(B) Worked in patterned satin and double - running stitches.

(C) Worked in two-sided line stitch and double running.

(D) Worked in double running.

(B to D in the possession of P. E. Newberry, Esq.)

A

B

&

C

D



GREEK ISLANDS

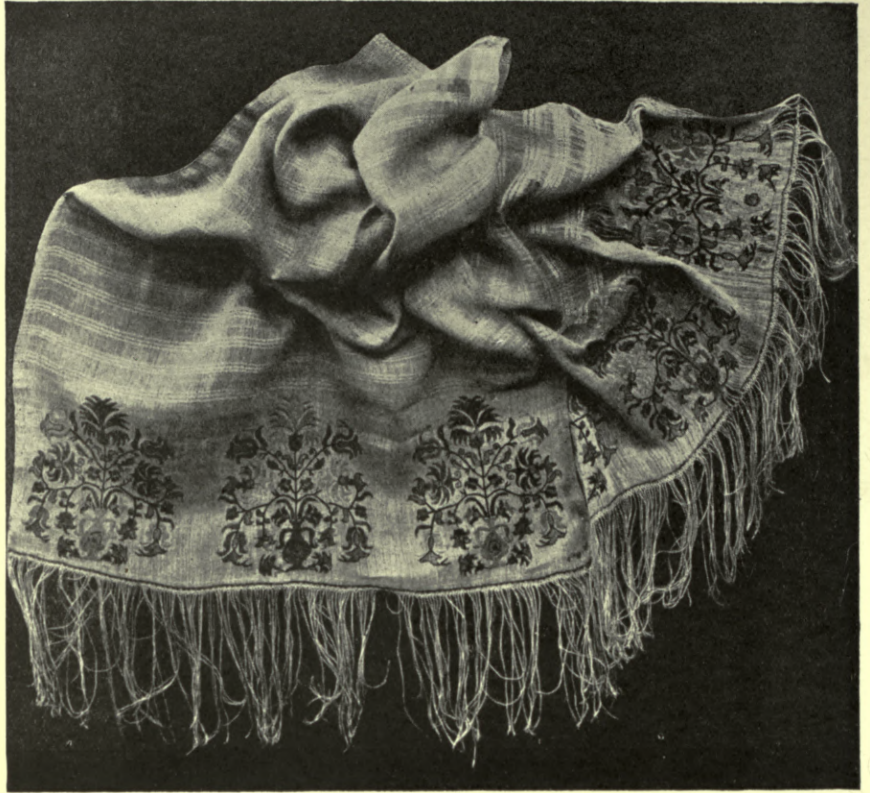
18th century. Tunic of heavy linen embroidered with coloured silk in outline and double darning stitches. (In the possession of R. C. Bosanquet, Esq.)



18th century. Cover of linen embroidered with coloured floss silks—mostly red, green, blue and brown—in double running, outline and back stitches. (In the Victoria and Albert Museum.)

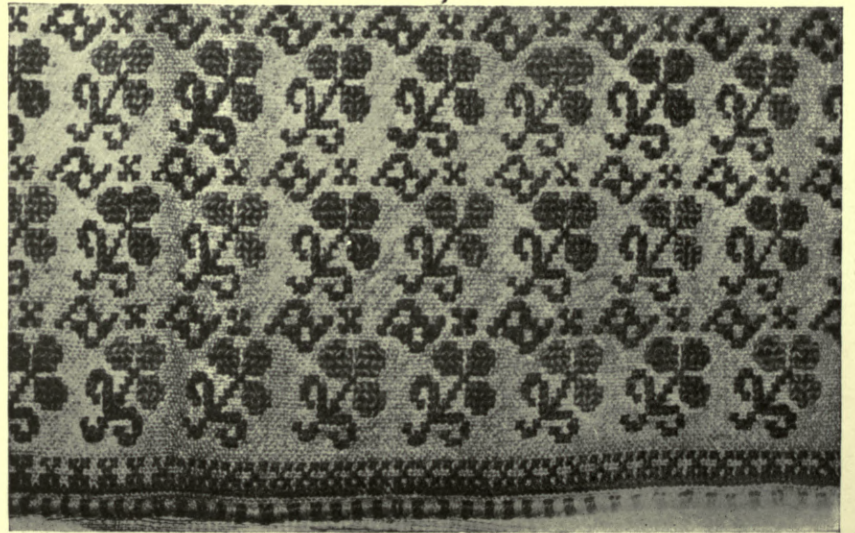
TURKEY

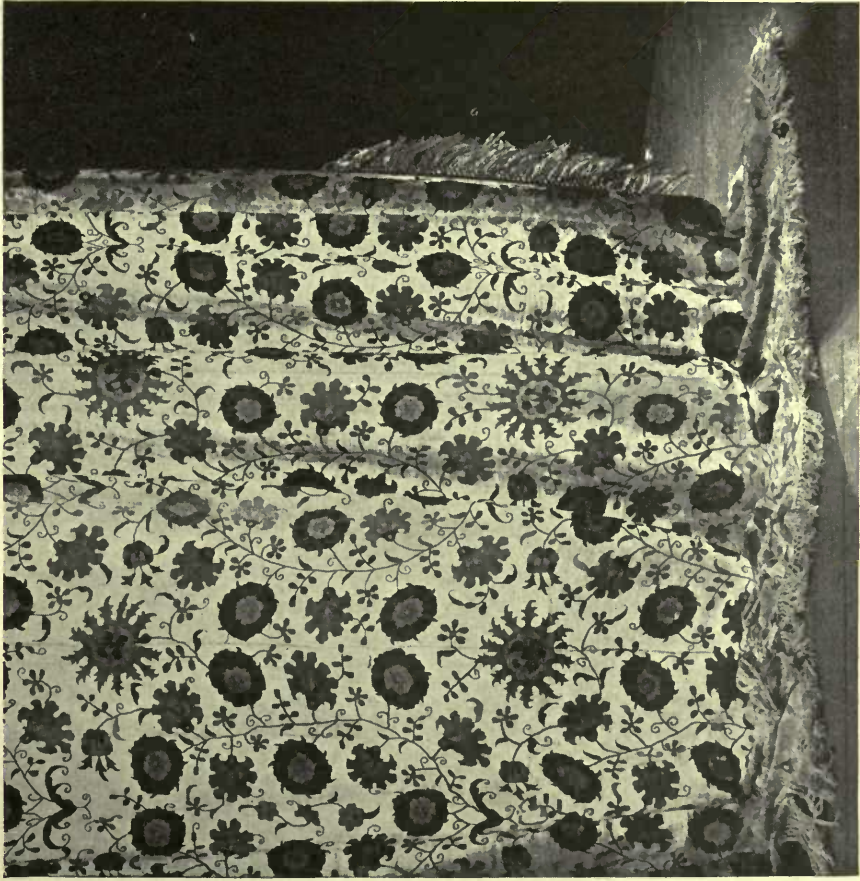
18th century. Towel-scarf of silk and linen material, embroidered with fine floss silks—mostly red, blue, green, plum-colour, and black—and gold and silver threads, in double running and satin stitches. (In the possession of P. E. Newberry, Esq.)



GREEK ISLANDS

18th century. Border of linen embroidered with red, blue, brown and green floss silks in cross and long-legged cross stitches and a button-holed edging. (In the possession of P. E. Newberry, Esq.)





TURKEY

18th century. Hanging of fine linen, embroidered with blue, red, green, brown and white floss silks in two-sided line and satin stitches. (In the possession of P. E. Newberry, Esq.)



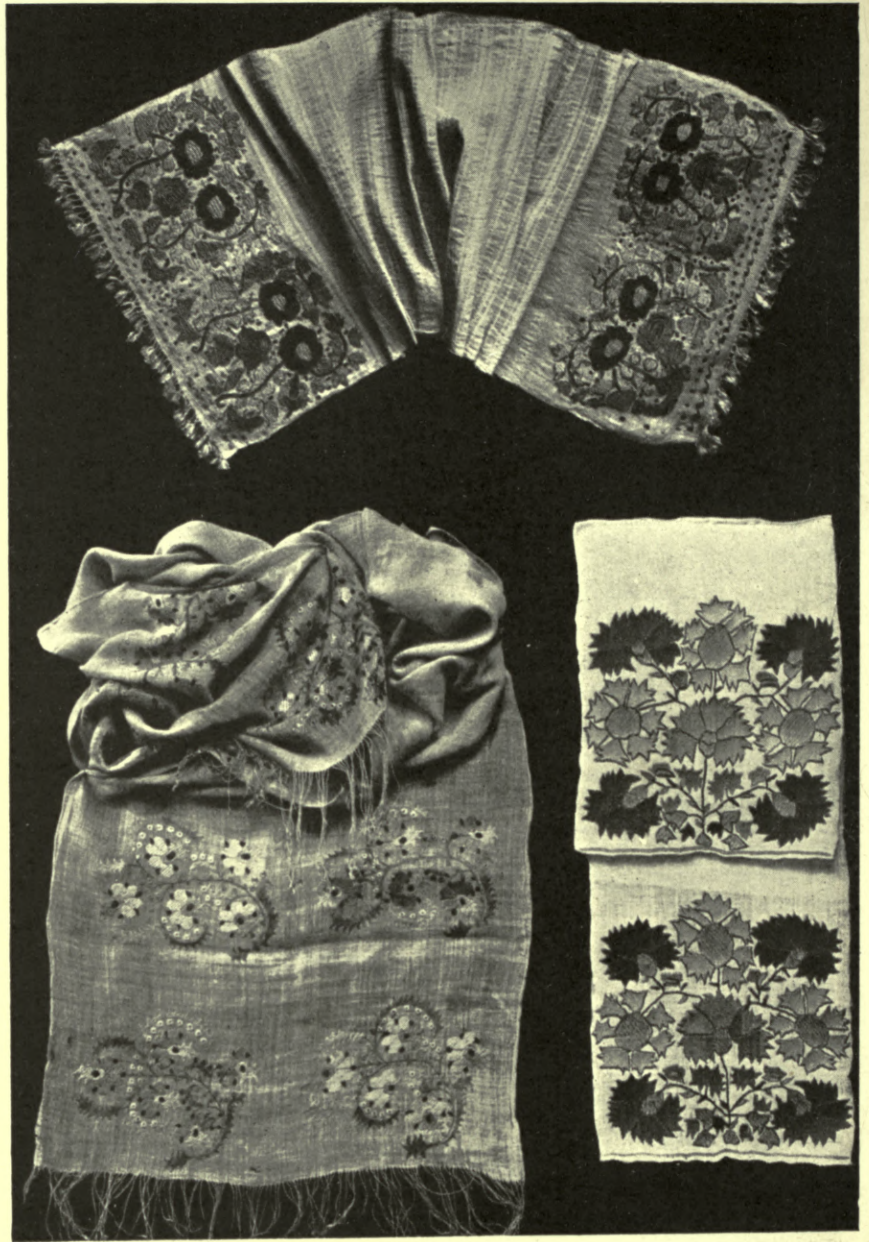
18th century. Hanging of fine linen, embroidered with red, blue, green, brown, and cream-coloured floss silks in surface darning and double-running stitches. (In the possession of P. E. Newberry, Esq.)

TURKEY

(A) 19th century. Towel-scarf of heavy linen woven in two thicknesses, and embroidered with red, blue, green, yellow, and purple floss silks and metal thread in double running and satin stitches. (In the possession of P. E. Newberry, Esq.)

(B) Towel-scarf of fine linen embroidered with pink, blue, green, cream and white floss silks and metal thread in double running, satin, and eyelet hole stitches. (In the possession of P. E. Newberry, Esq.)

(C) Towel-scarf of fine linen embroidered with red, blue, green, and black floss silks and fine gold tinsel, in double running stitch. (In the possession of Miss Pesel.)



B

C

GREEK ISLANDS

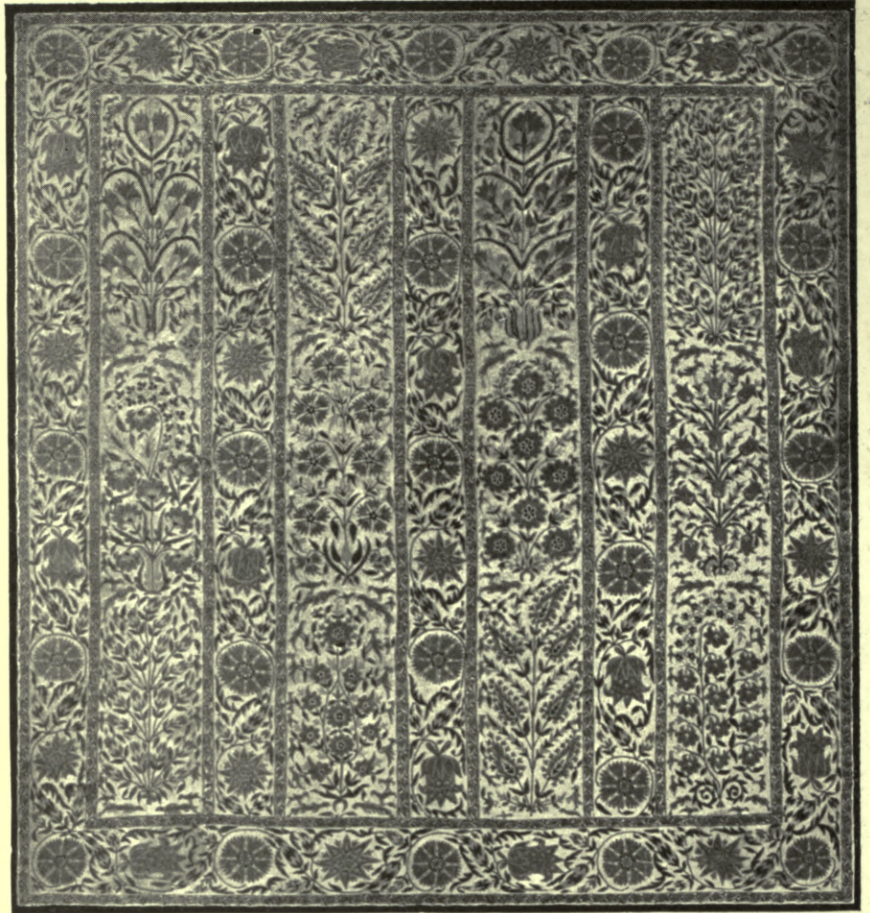
18th century. Tunic of linen embroidered with red, brown, cream-coloured, and green floss silks in double running, satin, and hem stitches. (In the possession of P. E. Newberry, Esq.)



Detail of the embroidery on the above tunic.

BOKHARA

18th century. Hanging of linen embroidered with red, blue, green, purple, brown and cream-coloured twisted silks, in very finely laid Oriental, diagonal, and reversed chain stitches. Size about 6 ft. 3 in. by 5 ft. 10 in. (In the Victoria and Albert Museum.)



PERSIA

17th century. Panel of fine linen worked with pulled stitches to make an open ground and embroidered with dark blue and other light-coloured silks in surface darning. (In the possession of Louis C. G. Clarke, Esq.)



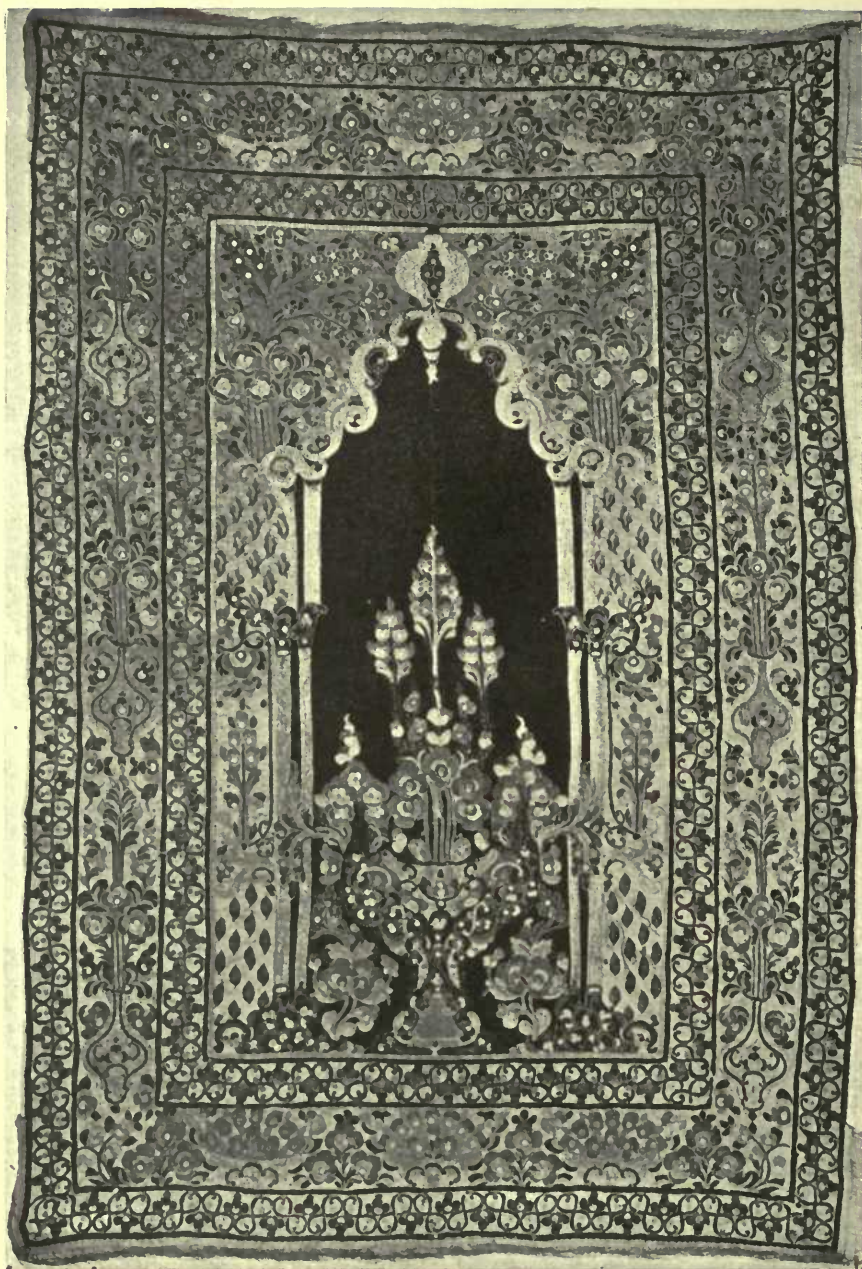
BOKHARA

18th century. Trousers of heavy linen embroidered with red silk in diagonally laid Oriental stitch all worked in the same direction. The stems are couched. (In the possession of Sir William Lawrence, Bt.)



TURKEY

18th or early 19th century. Prayer-mat of white flannel, with applied coloured flannels, often overlapping and in several layers, embroidered with coloured floss silks and gold thread in couching and laid stitches. The ground of the central niche is of red velvet probably added at a later date. Size about 6 ft. 8 in. by 4 ft. 8 in. (In the Victoria and Albert Museum.)



PERSIA

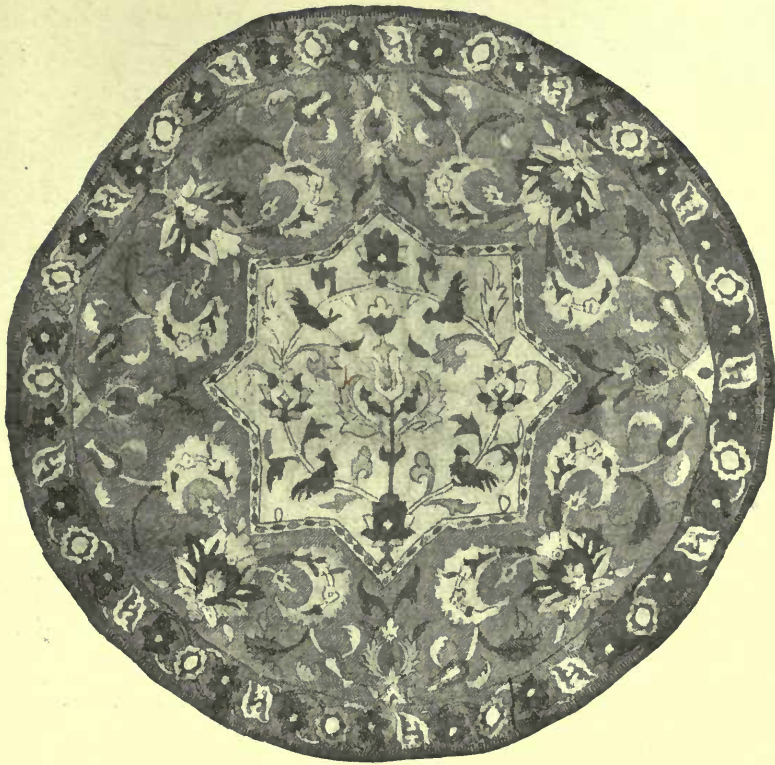
18th century. Cover of patchwork, known as "Resht" work, consisting of coloured flannels, mostly red, green, and white, with couched cord at the joins and small details of embroidery in chain stitch. Size of part shown about 4 ft. 2 in. by 1 ft. 4 in. (In the Victoria and Albert Museum.)





BOKHARA

18th century. Corner of a coverlet of heavy open linen, embroidered with hard-twisted silks in diagonal laid Oriental and square chain stitches. (In the possession of P. E. Newberry, Esq.)



PERSIA

17th century. Cover of linen embroidered with red, blue green yellow, black, and cream-coloured floss silks in surface darning and double running. (In the possession of P. E. Newberry, Esq.)



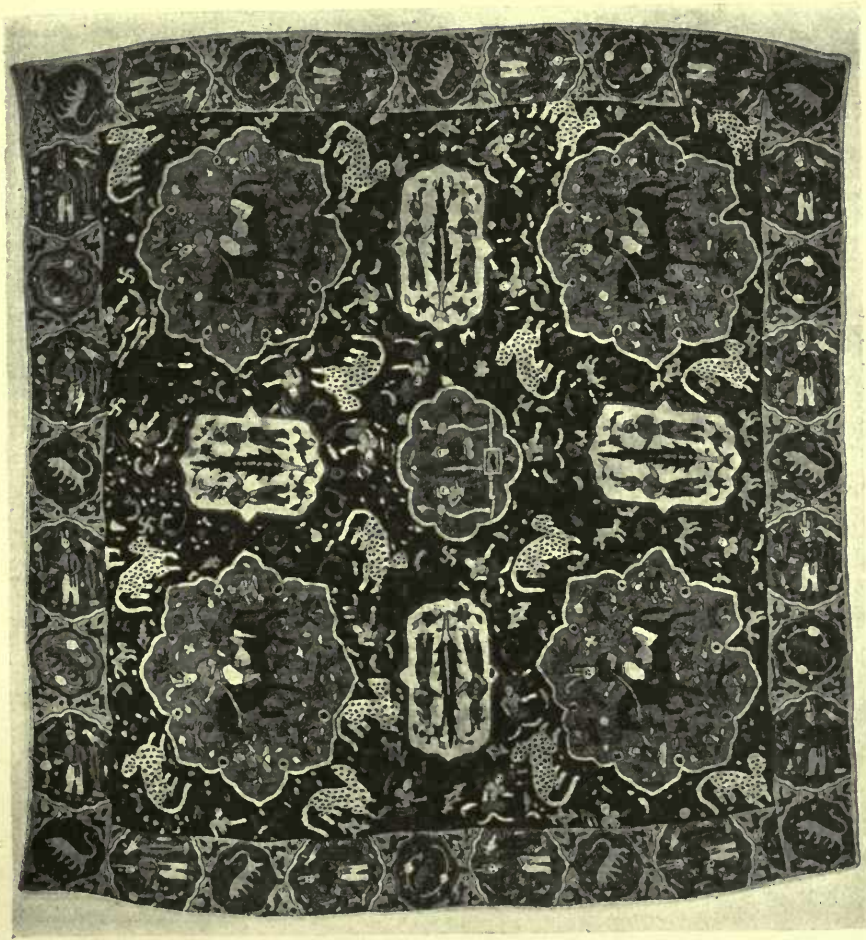
BOKHARA

18th or early 19th century. Cover of linen embroidered with red, blue, green, yellow, brown, and cream-coloured floss silks in Oriental stitches, all laid in one direction and in satin and chain stitches. (In the possession of P. E. Newberry, Esq.)

PERSIA

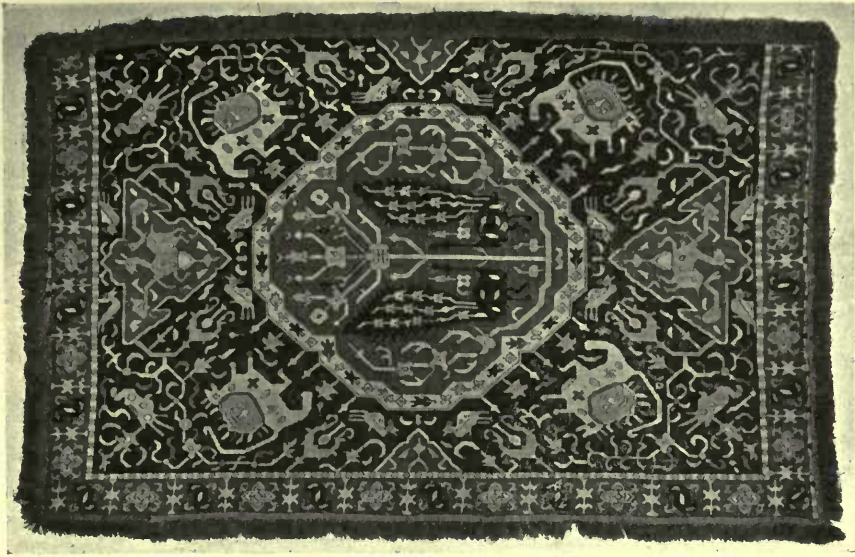
17th century. Woman's tunic of crimson satin embroidered with fine twisted coloured silks, mostly blue, red and white, and gold and silver threads, in shading and satin stitches. The metal thread is couched with a diagonal stitch. Lined with printed cotton material. (In the Victoria and Albert Museum.)





PERSIA

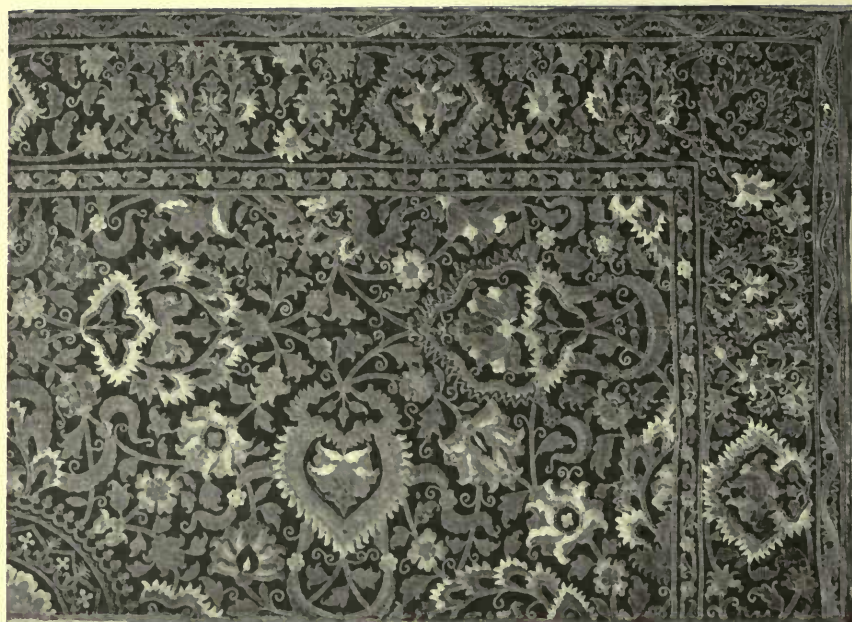
Late 16th or early 17th century. Cover of linen embroidered all over with coloured floss silks, mostly crimson, white, and blue, on a black ground, in double running and surface darning stitches. Size about 3 ft. by 2 ft. 11 in. (In the Victoria and Albert Museum.)



Late 16th or early 17th century. Cover of cotton embroidered all over with coloured floss silks, mostly red, white, and yellow on a dark blue ground, in surface darning and double running stitches. Size about 3 ft. 6 in. by 2 ft. 2 in. (In the Victoria and Albert Museum.)

CHINA

(Made for Spain.) Late 16th or early 17th century. Coverlet of crimson velvet embroidered with coloured twisted silks, fine cord, and gold thread, in shading, laid and basket stitches. Size of part shown about 4 ft. 6 in. by 3 ft. (In the Victoria and Albert Museum.)



PERSIA

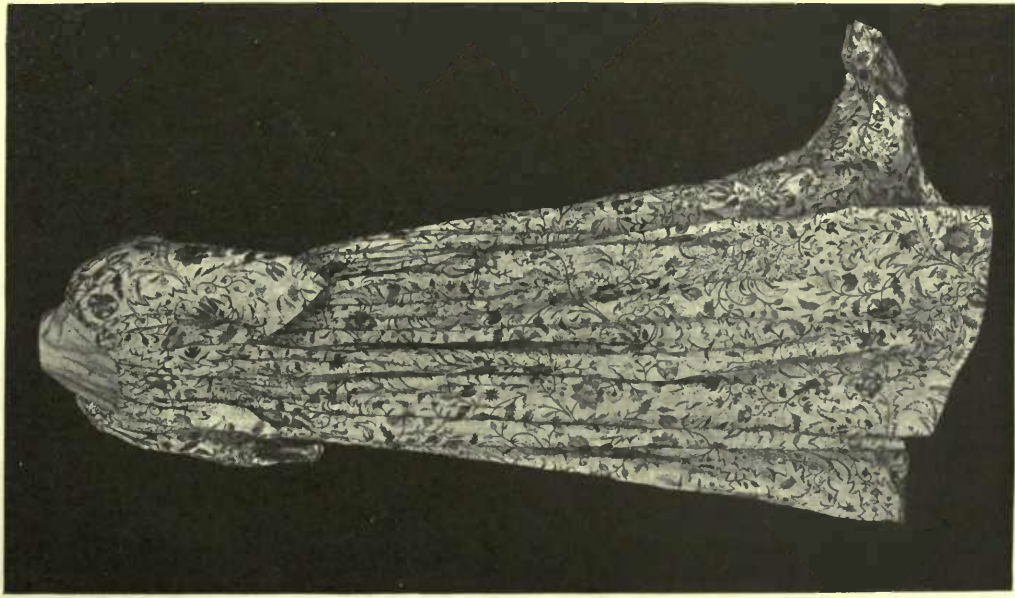
17th or 18th century. Prayer-mat of white satin embroidered with twisted silks, mostly shades of red and green, in back, shading, and outline stitches with chain stitch for the stems. The ground is quilted in back stitch with pale brown silk. Size of part shown about 2 ft. 6 in. by 2 ft. (In the Victoria and Albert Museum.)



BOKHARA

18th century. Cover of heavy linen, embroidered with twisted silks in Oriental and laid Oriental stitches. (In the possession of Miss Ionides.)





DUTCH EAST INDIES

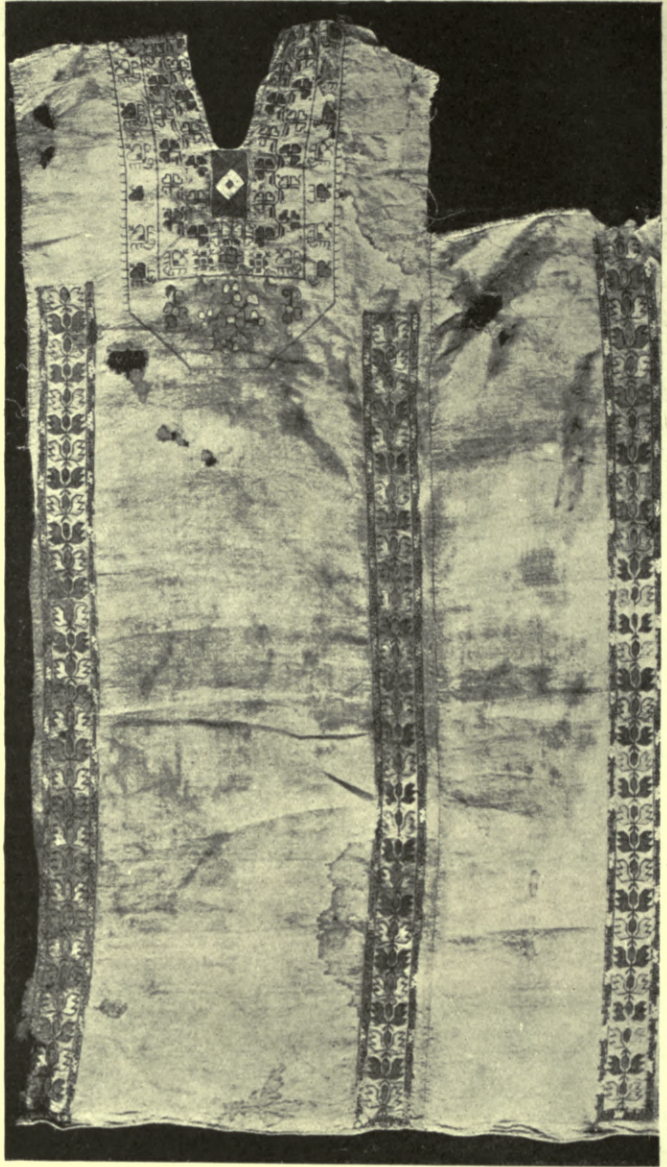
About 1700. Dress and underskirt of fine twilled cotton, embroidered with very fine twisted silks, mostly red, green, brown, and yellow, in chain stitch. (In the Victoria and Albert Museum.)



About 1700. Cover of cotton embroidered with coloured silks in chain stitch. The dress shown on this plate was made from a cover of this kind. (In the possession of Mrs. N. A. Fedden.)

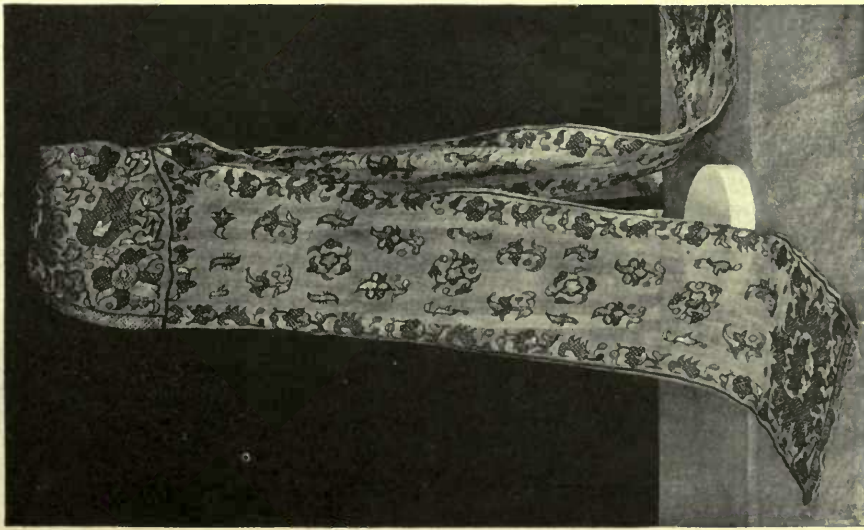
EGYPT

Mamluk Period (1250-1517).
Fragment of a linen tunic, embroidered with red, blue, yellow, and brown floss silks in double running, and diagonal and straight stitch alike both sides. Weaving borders. (In the possession of P. E. Newberry, Esq.)



Mamluk period (1250-1517). Fragment of a linen garment, embroidered with fine blue and white silks in double running stitches and pulled stitches with drawn threads. Size, about 11 in. by 4 in. (In the Victoria and Albert Museum.)



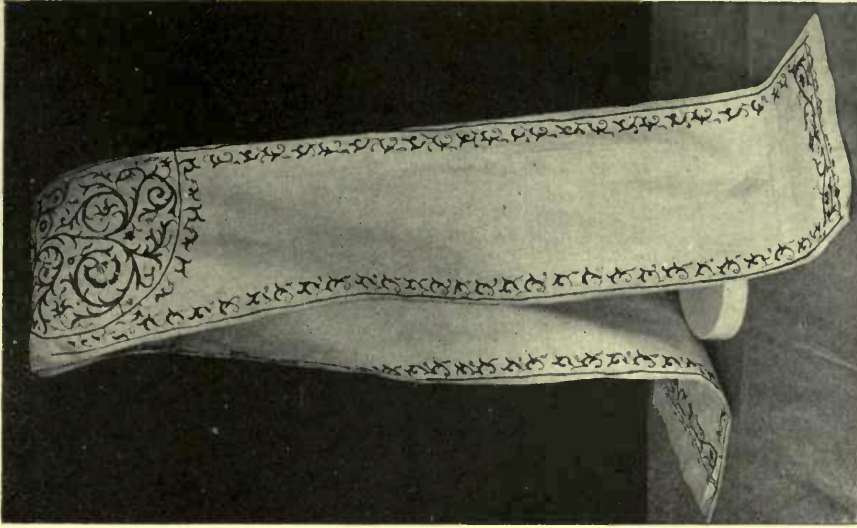


ALGERIA

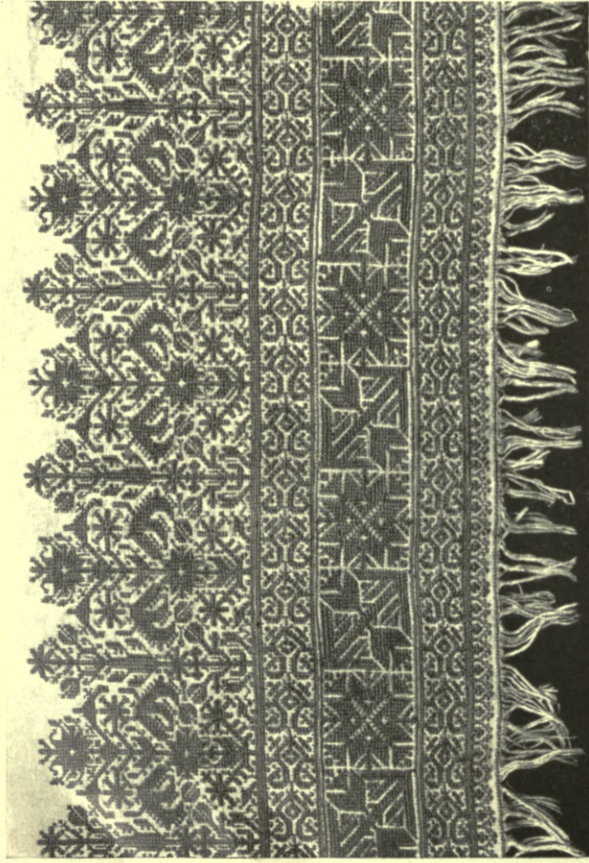
18th century. Head-scarf of loosely woven linen, embroidered with red, dark blue and other coloured floss silks and gold and silver threads in eyelet hole, patterned satin, and double-running stitches; with cross stitch for the outlines. Width about 8 in. (In the Victoria and Albert Museum.)



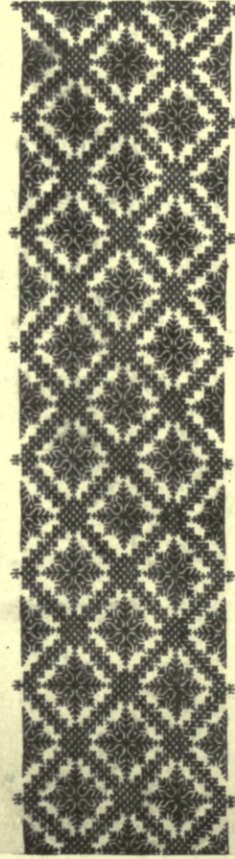
18th century. End of a head-scarf of linen, embroidered with red, blue, white, mauve, green, yellow and black floss silks, in double running and herring-bone stitches. (In the possession of P. E. Newberry, Esq.)



Early 19th century. Head-scarf of cotton, embroidered with mauve and other coloured floss silks in satin and double running stitches. Width about 8 in. (In the Victoria and Albert Museum.)



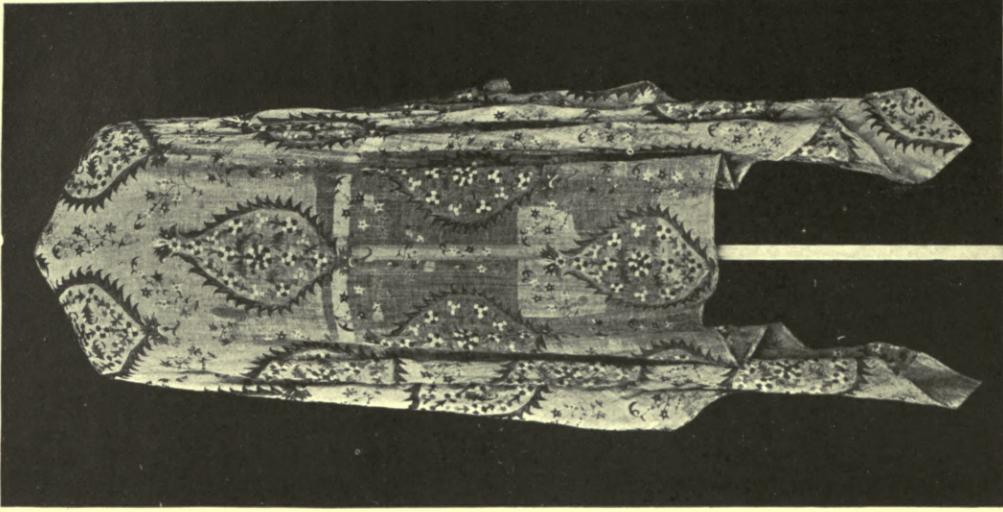
A



B

MOROCCO

18th century. (A) Border of linen embroidered with pink floss silk in Moorish diagonal and straight stitch, giving the effect of cross stitch alike both sides. (B) Border of linen embroidered with plum-coloured floss silk in Moorish diagonal and straight stitch, giving the effect of cross stitch alike both sides. (Both pieces in the possession of P. E. Newberry, Esq.)



TURKEY

17th century. Coat of muslin embroidered with coloured silks, mostly red, blue, green and white, in double running stitches. (In the Victoria and Albert Museum.)

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