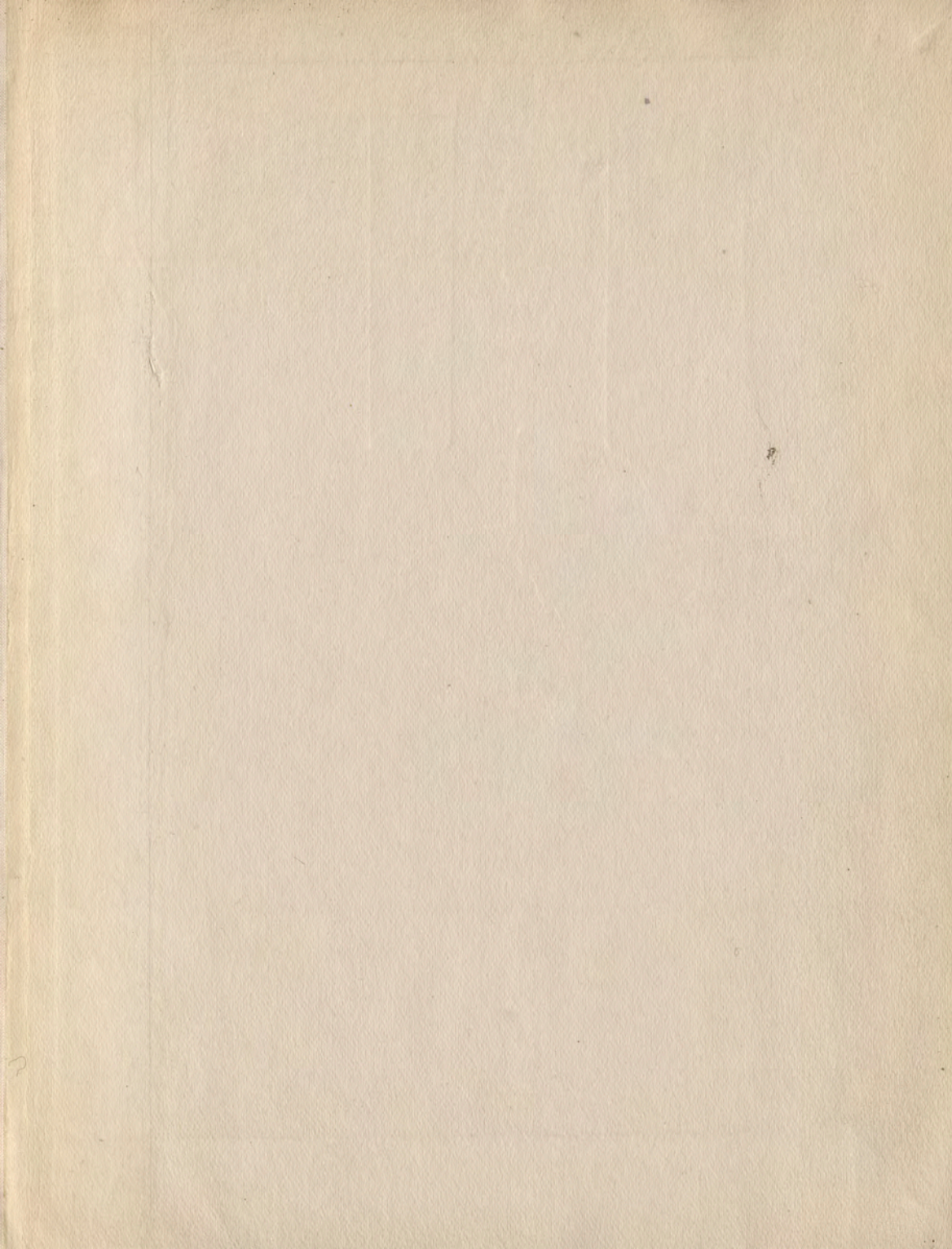


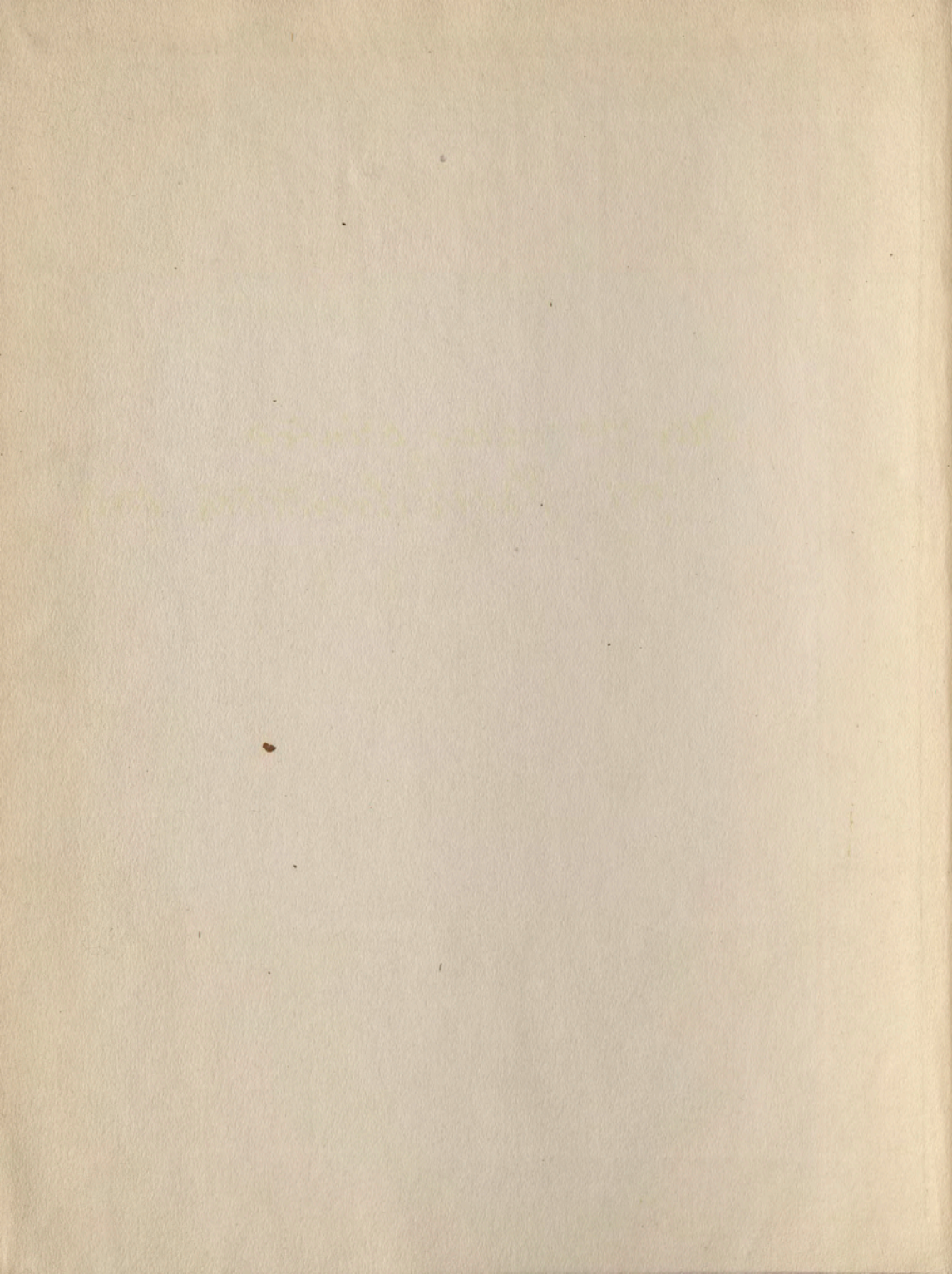
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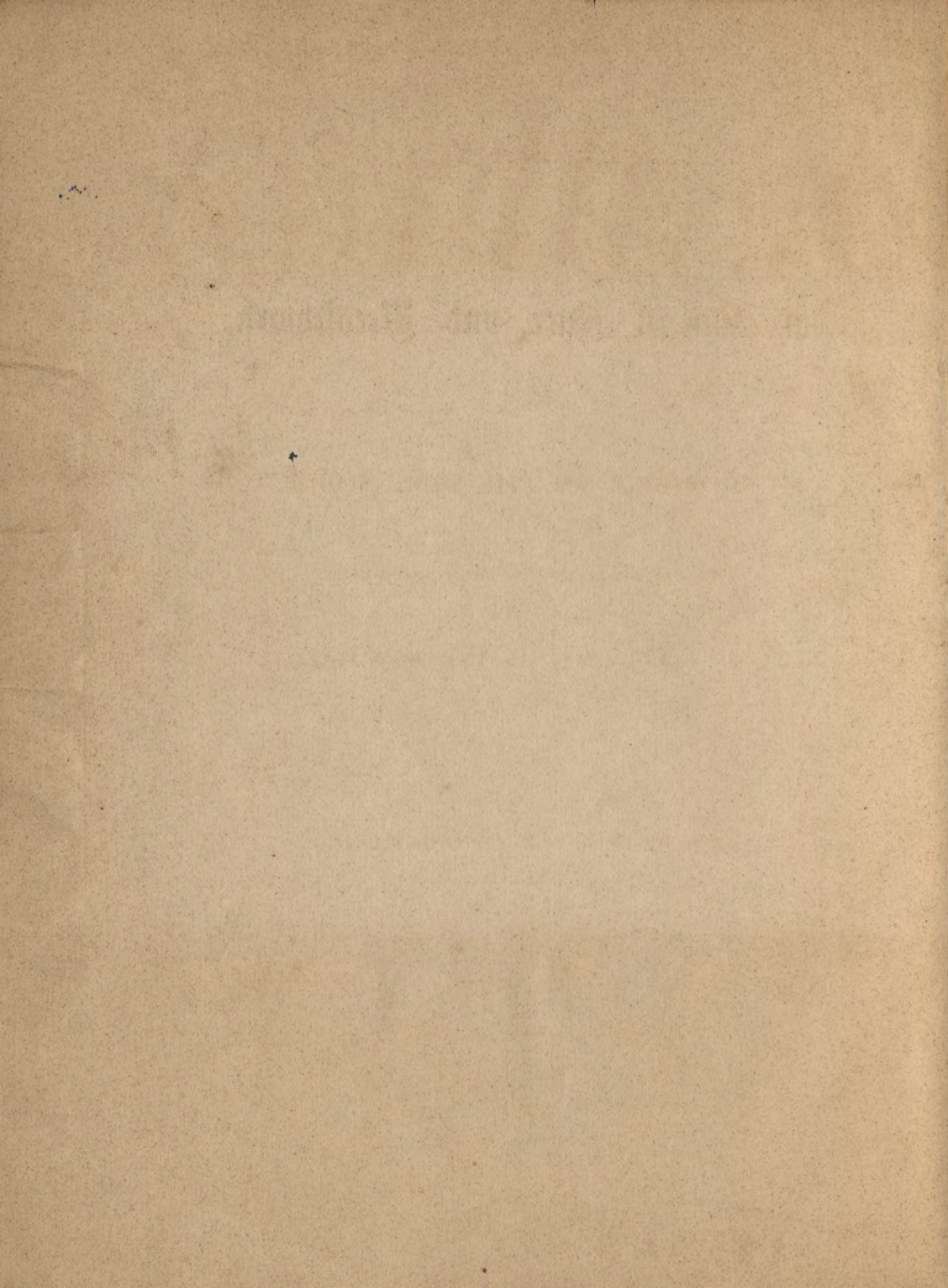














*the Lady Susan Murray*  
*from S. H. A. Hae*

CATALOGUE

OF A

*Thomas Wilson,*  
1218 Connecticut Ave.,  
WASHINGTON, D. C.

Collection of Lace and Needlework,

WITH A

LIST OF BOOKS ON THE SAME SUBJECT,

BOTH FORMED BY, AND IN THE POSSESSION OF

MRS. HAILSTONE, OF HORTON HALL.

---

ILLUSTRATED BY PHOTOGRAPHS.

---

PRIVATELY PRINTED,

E 1868.



THE UNIVERSITY OF CHICAGO  
PRESS



TO ONE,  
THE FIRST TO SUGGEST THAT I SHOULD UNDERTAKE AND PURSUE

THE STUDY OF AN ART

WHICH, DURING THE LAST CENTURY, HAS BEEN SO MUCH NEGLECTED,

AND WITHOUT WHOSE COUNSEL AND AID

IT WOULD HAVE BEEN IMPOSSIBLE TO ATTEMPT

SUCH A TASK ;

TO HIM, THEREFORE,

MY HUSBAND,

I DEDICATE THIS LITTLE WORK AS THE FIRST FRUITS

OF MY LITERARY EFFORTS.

S. H. LILLA HAILSTONE.

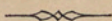


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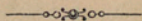
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## ILLUSTRATIONS.



Frontispiece—Photograph of Altar Frontal.

Lithographed Sheet, with Translation of the Inscriptions.

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Descriptions of the Lace represented in the Photographs will be found  
in the Preface.



INSCRIPTION · ON · A · PIECE · OF · ENGLISH · POINT · LACE · FOR · AN · ALTAR · FRONTAL. — "POINT · CONTÉ"

*Tristis est anima mea usque ad mortem.*  
My soul is sad, even to death.

*Pater si fieri potes (+).*  
Father if it can be done.

*Tanquam ad latrone(m) existis cum gladio.*  
Do you come out with swords as against a thief.

*Angelus domini ostendet crucem domin(i).*  
The Angel of the Lord will show the cross of the Lord.

*Angelus Domini ostendit coronam et lanceam.*  
The Angel of the Lord shows the crown and spear.

*Eram quasi agnus innocens ductus.*  
I was led as an innocent lamb.

*Pater in manus tuas commendo spiritum.*  
Father into thy hands I commend my Spirit.

*Morte turpissima condemnemus cum si est.*  
Let us condemn him with the basest death if it is he.

*Sine causa flagellis ceciderunt me sed angelus domini excus(at).*  
Without cause they beat me with rods, but the Angel of the Lord excuses them.

*Angelus Sabane(m) acu(s)avit.*  
The Angel has accused Satan.

*Ecc(e) vidimus eum non habentem speciem form(e).*  
Original seems to have been a mistake of the worker.

*Cor contitum et humiliatum deus non despicies.*  
A contrite and humbled heart O God thou wilt not despise.

*Ecc(e) homo qui non posuit deum adiutorem suum.*  
Lo the man who took not God as his helper.

Explanation of the Octagon in the centre.

- Border of the Octagon — *Cum venerit filius hominis in sede majestatis sue et omnes angeli cum eo tunc dicit his qui a dextris erunt venite benedicti Patris mei percipite regnum, et his qui a sinistris erunt dicit eis.*
- Translation — *When the Son of Man shall have come in the seat of his Majesty and all the Angels with him, then will he say to those who shall be on the right 'come blessed of my Father, inherit the kingdom', and to those on the left 'depart'.*
- On the figure of our Lord — *Ego sum testis et iudex.*  
*I am witness and judge.*
- On the figure of the Virgin — *Fili propter preces Matris tue adesto misericors creatura tua.*  
*Son on account of the prayers of thy Mother be present with pity on thy creature.*
- On St. John — *Domine miserere super peccata.*  
*Lord have pity beyond our sins.*
- On the Soul — *Recordare Virgo Mater dum steteris in conspectu dei ut loquaris pro nobis bona et ut avertas indignationem suam a nobis.*  
*Remember Virgin Mother while thou shalt be standing in the sight of God to speak good for us, and to turn away his indignation from us.*

Note: — distinguishes the words.  
+ distinguishes the sentences.

Edward Hailstone, Junr.,  
April 29<sup>th</sup> 1868.

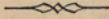






*man*

## P R E F A C E .



AT last I have ventured to appear in print!—though only in a private form—and thus yielded to the solicitations of many friends, who often kindly pressed me to give others the advantage of what has been carefully studied by myself; though I fear they will consider this Catalogue of my own collection, a very unsatisfactory beginning. To make this little work, therefore, more interesting, it is illustrated with eight photographs, giving at least a small idea of the beauty and variety of some of the different kinds of lace.

The frontispiece, I hesitate not to say, is one of the rarest specimens to be found, dating from at least three hundred years ago, and consisting of a large Altar Frontal, of “point conté,”—namely, the groundwork netted and the pattern darned in. The subject is the Passion of Our Lord, divided into eight compartments, consisting of, First, Our Saviour Praying in the Garden, the Eleven Apostles asleep, and the Angel ministering unto Him. Second, the Betrayal with a kiss by Judas, and Simon Peter cutting off the ear of Malchus. Below in the Third compartment appears Our Lord brought before Pilate. Fourthly, the scourging. Then in the centre of the frontal is the Soul brought up for Judgment, above Our Saviour seated, on one side of whom appears the Virgin, on the other St. John, both kneeling, with an angel to the right and left, the one holding a spear and crown



of thorns, the other a cross and three nails, below appears the devil, with the *Agnes Dei* at his feet, on the other side an angel, a crowned head, and a bird. Then follow four other compartments, the subjects of which are, the Carrying of the Cross, the Crucifixion, the taking down from the Cross, and the Laying in the Tomb, the whole encircled and interlined with Latin inscriptions, above and on each side a mediæval border.

The next photograph is that of a fine Italian "point coupé" Altar Cloth, as good a specimen of its kind as can be found, consisting of alternate squares of point and of linen, in which "point coupé" patterns are worked in, the whole surrounded by a wide point insertion, and edged by a vandyked point scallop. This dates from about 1589.

The 3rd photograph comprises several most valuable specimens of needle-made lace. A piece, 1597; a lovely collar, early 17th century. A very fine sleeve, made at Sienna, and exhibited at the Italian Exhibition, 1861, where it gained a prize; this is a beautiful copy of "point coupé," the ground-work being fine cambric, from which the threads are drawn, and the rest cut away. A rare piece of "point de Venise en relief" worked in yellow silk. A cuff, 17th century, of a fine bold design, point de Venise en relief, often called "Spanish point." A collar of unbleached linen, the pattern left bare, edged with a fine linen cord, and the ground filled up with black floss silk; this is a unique specimen. Below is a fine wide piece of very fine point de Venise en relief, in perfect condition, about 1600.

The 4th photograph consists also of several pieces: first and foremost must be named an exquisite pair of lappets, English, made on the cushion, and never yet washed, 17th century, the pattern vases of flowers with peacocks and butterflies; below is a very fine cross, made on the cushion, by Mrs. Treadwin, of Exeter, and presented to me by a kind friend who was always much interested in my Lace researches, the



late William Gott, Esq., of Wyther Grange, Kirkstall, Yorkshire. This is as fine a specimen of modern lace as has ever been made. This same plate also contains a bag of Honiton lace, cushion-made flowers appliquéd on to cushion ground, and once belonging to Queen Adelaide ; a butterfly, from Exmouth, also made on the lace pillow ; a fine Vandyked specimen, being a revival of old Italian cushion lace from Northamptonshire ; 3 Vandyked specimens, a clever invention of Mrs. Treadwin's, though only to be ranked as *imitations*, not *copies*, of old lace ; and a Swedish cushion-made collar from Wadstena, very similar to our Bedfordshire lace.

The 5th plate consists of a beautiful white Chantilly scarf, in perfect condition.

The 6th plate contains, first, an exquisite piece of English point—1600 ; below are two pieces of Brussels point ; a lappet, also Brussels ; another, “Point d’Argentan ;” a nice specimen of English point ; and one of Point d’Alençon. It will be perceived, by those who really are interested in this lovely art of lace-making, that the term “*point*” is only applied where the needle is used, and not to cushion-made lace.

The 7th plate represents a fine piece of Belgian lace, made on the cushion. In the centre is “M. A. R.,” surrounded by a wreath of roses. The border consists of representations of the Virgin and Child, with little cherubs on each side, beneath the double-headed eagle surmounted by a crown, and again the Virgin and a Saint encircled in a rosary. This is a fine specimen, its date about 1600.

The 8th plate contains a curious lappet of Italian point—the subject little men, double-headed eagles, and the Maltese cross, edged with a good pillow-made scallop ; on the opposite side a piece of curious cactus fibre-made lace, netted and darned with chenille ; in the centre a very fine Brazilian pocket-handkerchief, worked by the nuns, and said to have taken a lifetime to complete, the foundation being fine cambric, the



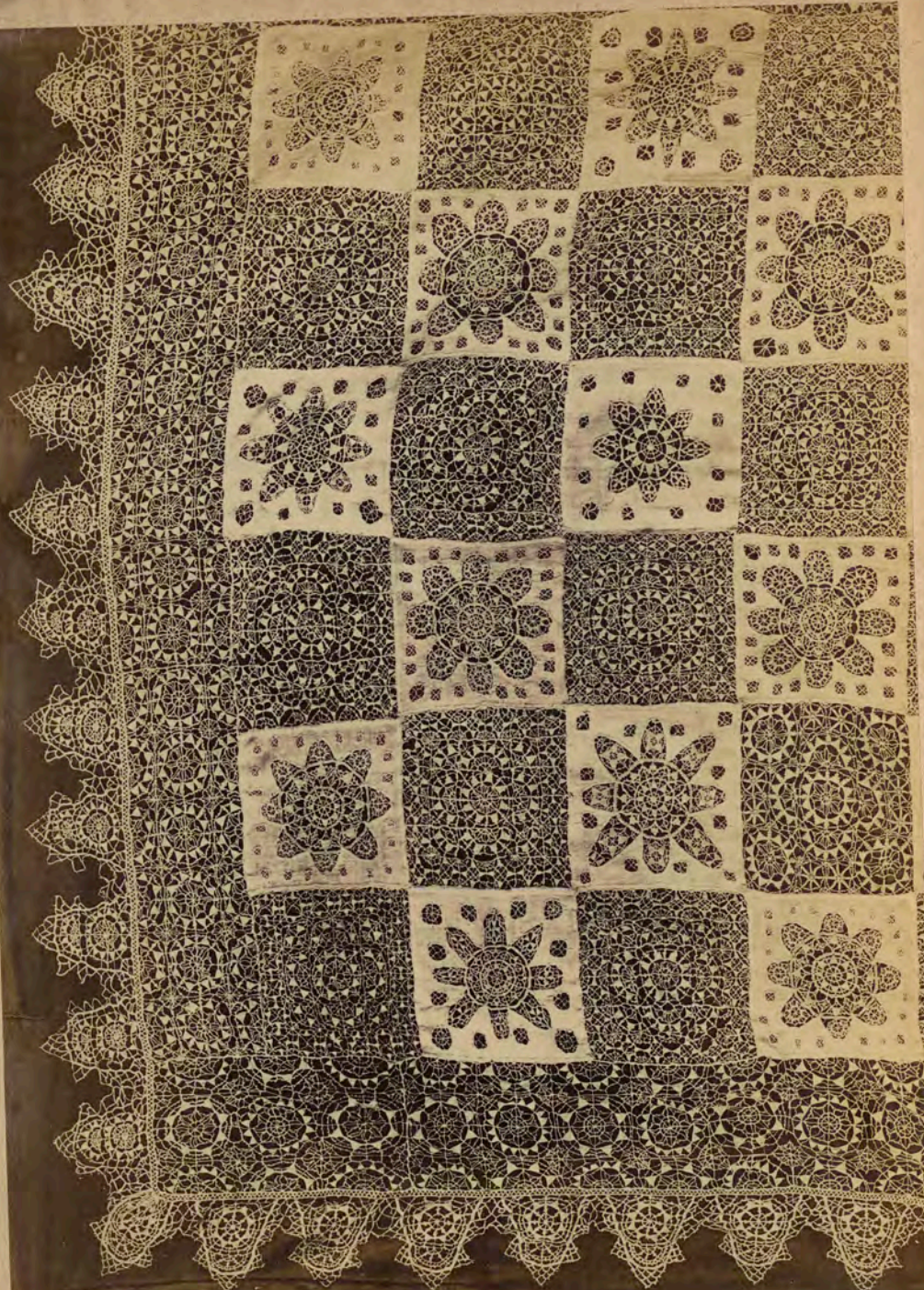
threads drawn and sewn together to make a square ground, and then the pattern darned in, the edge fine cushion-made lace ; beneath this is a good specimen of Turkish gimp lace, made by the hand.

Of course, these only represent a very few specimens, but they will serve to shew how interesting such a collection must be ; and if this Catalogue, and the exhibition of so large a portion of the same during the present year at Leeds, may serve to induce others to cultivate this art, and endeavour once more to restore it to its ancient beauty and excellence, I shall not think my labour has been in vain. Having overcome all technical difficulties myself, I may venture confidently to assert that there are none so great but a little time and patience may soon vanquish them. One point I would especially impress on all who may attempt to revive the art, and that is—to study good designs, and use the best materials.











## ITALIAN.




- O 1. CARDINAL'S CAPE. Guipure insertion (cushion) and point coupé insertion. Scallop edging, guipure. *16th century.*
- O 2. A SQUARE, 32 inches. Centre 3 bands point conté insertion, with 2 of point coupé, encircled by guipure (cushion) insertion, with again a border of linen and point coupé circles let in—in one side a small piece (7 inches) of linen, with (*English?*) embroidery and point coupé let in. Scallop guipure. *Early 17th century.*
- O 3. ONE PIECE, 35 inches by 32. Linen with point coupé insertion worked in—ditto fine sewn all round—scallop guipure. *Early 18th century.*
- O 4. ALTAR CLOTH. 39 inches by 60. Centre deep rose coloured silk, edged with cushion narrow insertion, then a deep band of point conté, outside which a narrow strip all round of same coloured silk, edged with a cushion or fine guipure scallop. *Early 17th century.*
- O 5. ALTAR CLOTH. 67 inches by 49. Centre pale pink silk round which a wide insertion, fine point conté, encircled with a narrow band of same coloured silk, edged with very small fine vandyked scallop cushion. *Early 17th century.*
- O 6. ALTAR CLOTH, 52 inches by 42. Centre pale pink silk, with point conté insertion, round, edged with a narrow band of same coloured silk, border, Neapolitan cushion lace. *17th century.*



- O 7. LENGTH of point conté, 2 yards 7 inches by 10. With dragons, lions, men's heads, the letters M. G. and two S's, in raised needlework. *Late 17th century.*
- O 8. } TWO LENGTHS, point coupé, 37 inches by 7½. Good speci-  
 O 9. } mens of this rare old old needlework in linen. *Late 17th century.*
- O 10. } SIX CURTAINS, 2 yards 12 inches long, linen, with point  
 O 11. } coupé bands of insertion, two curtains, with 7 bands of  
 O 12. } insertion, and also running along the bottom, 4 curtains,  
 O 13. } with 5 bands of insertion, all six edged round sides and  
 O 14. } bottom with vandyked scallop guipure lace. *17th century.*  
 O 15. }
- O 16. ALTAR CLOTH, 1 yard 25 inches by 47 inches. Alternate squares of point conté, and linen with point coupé stars let in. *Late 16th century.*
- O 17. ALTAR CLOTH, 1 yard 33 inches by 1 yard 16 inches. A very scarce and fine specimen. Alternate squares of point coupé and linen with point coupé stars let in. Border fine vandyked scallop point coupé (all needlework). From designs by Vinciolo. Date 1600.
- O 18. ALTAR CLOTH. 1 yard 11 inches by 1 yard 32 inches. Centre linen, with broad band of insertion, reseau de point conté, encircled by a narrow band of linen, edged by a close guipure scallop. *Early 17th Century*
- O 19. } TWO PIECES, 25 inches by 27. Beautiful alternate zig-zag  
 O 20. } rows of needlework on linen and point conté in the same linen, edged by narrow cushion insertion, and fine vandyked border. *Early 18th century.*
- O 21. A SQUARE, 26 inches. With point coupé zig-zag strips in linen, cushion scalloped edge. 1700.
- O 22. ALTAR CLOTH, 1 yard 21 inches by 1 yard 14 inches. Point conté squares, and linen band with stars; also three loose pieces, same make. *Late 17th century.*



- O 23. PILLOW CASE. With point coupé band all the way round, narrow insertion down each side, and cushion edge round opening. *Early 18th century.*
- O 24. COVERING OF AN ALTAR, 14 feet long by 2 feet 4½ inches. Coarse linen, with alternate stripes of point coupé (13 in number) and linen, and on one side lengthways, band of same point coupé. *17th century.*
- O 25. A LENGTH of 17 feet 5 inches by 5 inches wide, of needlework in linen. *17th century.*
- O 26. ALTAR COVERING, 8 feet 4 inches long, 1 foot 11 inches wide, trimmed 3 sides with tape lace, 9 inches deep. *17th century.*
- O 27. LARGE PIECE, 6 feet 3 inches by 8 feet 4 inches. Squares of point conté, with flowers and animals, intersected by bands of linen. *17th century.*
- O 28. ALTAR CLOTH, 7 feet 4 inches by 3 feet 11 inches. Alternate squares of point conté, and linen with point coupé stars let in, edged on three sides with cushion edge narrow. *17th century.*
- O 29. TRIMMING OF AN ALTAR, 9 feet 7 inches long, 13 inches deep. Tape lace, with point, edged with narrow guipure scallop. *18th century.*
- O 31. ALTAR CLOTH, 5 feet 6½ inches long by 3 feet 9 inches broad, formed of 5 stripes of point conté insertion, 3 of coarse netted and darned. Two of a finer mesh and good pattern with birds. *Early 18th century.*
- O 32. PRIEST'S ROBE? The whole of cotton, crimped in this  manner, and trimmed round arm-holes and waist with cushion lace, 6 inches deep. 1800 to 1850.
- O 33. LENGTH, 4 feet 8 inches by 3½ inches wide, of coarse point (needle-made), with narrow cushion insertion each side. *18th century.*



- O 34. LENGTH, 8 yards 5 inches long, 6 inches wide. Tape lace guipure (cushion made). Neapolitan. *Late 18th century.*
- O 35. LENGTH, 4 yards 2 inches by  $6\frac{3}{4}$  inches deep—guipure. *18th century.*
- O 36. TWO LENGTHS, one 2 feet  $3\frac{1}{2}$  inches, the other 2 feet 4 inches long by 9 inches wide. Guipure with cord woven in to represent point de Venise en relief or, so called, Spanish point. *18th century.*
- O 37. LENGTH Neapolitan tape lace, 5 yards long by 4 inches wide.
- OO 37. DITTO, 4 yards 22 inches long, 4 inches wide.
- OOO 37. DITTO, 5 yards  $6\frac{1}{2}$  inches long, 4 inches wide.
- OOOO 37. DITTO, 6 yards 24 inches long, 4 inches wide.
- O 38. LENGTH, 2 yards 11 inches by 7 inches wide. Neapolitan guipure. Presented by Mrs. Dennistoun of Dennistoun, "Lady Lovelace." *Early 19th century.*
- O 39. LENGTH, 4 yards 2 feet 2 inches, by nearly 6 inches wide. Neapolitan. Cushion flowers with reseau ground. *18th century.*
- O 40. A LENGTH, 2 feet long by 5 inches wide. Guipure à double brides.
- O 41. DITTO, 2 feet 4 inches long by 5 inches wide. Guipure à double brides. *18th century.*
- O 42. LENGTH of cushion insertion, 4 feet 9 inches long, 3 inches wide.
- O 43. DITTO, 1 inch longer. *18th century.*
- O 44. { TWO LENGTHS, 2 feet 1 inch long by 4 inches wide, Point  
O 45. { coupé.
- O 46. LENGTH, 13 feet 2 inches of insertion, point coupé, and scallop guipure edging, insertion 5 inches wide, scallop 4. *Early 18th century.*



- O 47. LENGTH, 8 feet 5 inches by 4 inches deep, of curious needlework, on linen, with vandyked edge, kind of point coupé. *17th century.*
- O 48. THE TRIMMING of an altar cloth or table consisting of 2 wide pieces 2 feet 5 inches long by 7 inches wide, and 2 narrow pieces 4 feet 5 long by  $4\frac{3}{4}$  inches wide, the whole edged with border  $1\frac{1}{2}$  inch wide, coarse guipure. *Early 18th century.*
- O 49. LENGTH guipure, 15 feet 5 inches long by 6 inches deep. *18th century.*
- O 50. LENGTH, 12 feet by 5 inches wide, coarse guipure. *18th century.*
- O 51. LENGTH, 7 feet 10 inches by 3 inches wide, coarse guipure. *18th century.*
- O 52. LENGTH, coarse guipure, 15 feet 7 inches long by 4 inches wide.
- O 53. DITTO, 10 feet 11 inches by 4 inches wide, Neapolitan. *18th century.*
- O 54. LENGTH, 4 yards, 4 inches wide, coarse guipure. *18th century.*
- O 55. LENGTH, 2 feet  $7\frac{1}{2}$  inches by  $7\frac{1}{2}$  inches wide.
- O 56. DITTO, coarse guipure. *Early 19th century.*
- O 57. LENGTH, 8 feet 2 inches by 4 inches wide, guipure. *18th century.*
- O 58. TWO LENGTHS, one 8 feet 7 inches, the other 7 feet 4 inches of point coupé. Vandyke 3 inches deep. *17th century.*
- O 59. } TWO LENGTHS, coarse guipure, 2 feet 5 inches long by 5  
 O 60. } inches wide. *18th century.*
- O 61. A BERTHE, or pelerine, 5 feet long by  $13\frac{1}{2}$  inches deep at the back, ends  $7\frac{1}{2}$  inches broad. Fine Point de Venise en relief. *About 1600.*
- O 62. PAIR OF SLEEVES, 1 foot  $8\frac{1}{2}$  long by  $3\frac{1}{2}$  inches broad, Cushion lace. *18th century.*



- O 63. HABIT-SHIRT to match. Cushion lace. 18th century.
- O 64. PIECE four yards 7 inches long by 9 inches deep. Neapolitan. Late 18th century.
- O 65. A PAIR OF SLEEVES, each 1 foot  $6\frac{1}{2}$  inches long by 4 inches broad at the widest, 3 inches at the narrowest. Point de Venise. 17th century.
- O 66. EXQUISITE length of 11 feet by 3 inches deep. Point, made with the needle, tape forming the tracing of the pattern. 16th century.
- O 67. { LAPPETS, 1 yard  $7\frac{1}{2}$  inches long by 7 inches wide. Centre  
point, double-headed eagle, Maltese cross and little men,  
O 68. { edge cushion lace. 17th century.
- O 69. A LAPPET, 1 yard  $8\frac{1}{2}$  inches long by 5 inches broad. Centre point, Maltese crosses and double-headed eagle, edge Vandyke, cushion lace. 17th century.
- O 70. PIECE, 1 yard 9 inches long by  $7\frac{1}{4}$  inches. Point; pattern formed by tape (woven) cord sewn on edge, open work and links done by the needle. Early 18th century.
- O 71. PIECE  $8\frac{1}{2}$  feet long by  $2\frac{1}{2}$  inches wide, coarse point. 18th century.
- O 72. BERTHE, 4 feet 3 inches long, 7 inches deep behind, coarse point mixed with tape. 17th century.
- O 73. AN EXQUISITE tablier, point de Venise en relief, 2 feet 5 inches deep, 1 foot  $10\frac{1}{2}$  inches broad at the bottom,  $5\frac{1}{2}$  inches at the top. 16th century.
- O 74. PIECE, 1 yard  $7\frac{1}{2}$  inches long by 3 inches wide. Exquisite Point de Venise en relief. 16th century.
- O 75. SAME as above.







China, silk, at the  
1861, 1861, 1861, 1861



Band de Valenciennes  
en alk. 17<sup>e</sup> century



1861, 1861, 1861, 1861

Chartreuse Band  
especially fine 17<sup>e</sup> century

1861, 1861, 1861, 1861



Italian Band  
1847



Italian  
17<sup>e</sup> century Band of Venice



Band de Valenciennes  
1861, 1861, 1861, 1861





- O 76. EXQUISITE BERTHE, 1 yard  $8\frac{1}{2}$  inches wide at the top,  $5\frac{1}{4}$  inches deep behind, 5 feet 4 inches wide at the bottom of berthe, and point in front  $7\frac{1}{2}$  deep. Point de Venise en relief, a perfect specimen. 16th century.
- O 77. PIECE 4 feet  $5\frac{1}{2}$  inches long by 4 inches wide. Point de Venise en relief. About 1600.
- O 78. A PAIR of SLEEVES, circular, 2 feet wide by  $4\frac{1}{2}$  inches deep at the back. Point de Venise en relief. About 1600.
- O 79. LENGTH of 2 yards 6 inches by  $3\frac{3}{4}$  inches wide. Point de Venise. 16th century.
- O 80. AN exquisite Point de Venise en relief collar, 1 yard 7 inches round,  $6\frac{1}{2}$  inches deep behind, 3 inches at each end. 16th century.
- O 81. PAIR of CUFFS, 8 inches long by  $2\frac{1}{2}$  inches wide. Point de Venise en relief, exquisite. 16th century.
- O 82. PAIR of CUFFS, 8 inches long by  $2\frac{1}{2}$  wide. Point de Venise en relief. 16th century.
- O 83. PAIR of CUFFS, 15 inches long by 4 inches wide. Point de Venise en relief. 16th century.
- O 84. COLLAR, beautiful specimen of Point de Venise en relief, rose point, all done by needle. 1600.
- O 85. PIECE, 4 feet  $1\frac{1}{2}$  inch long by  $7\frac{1}{4}$  inches wide. Point de Venise en relief, rose point. 1600. Very fine and scarce.
- O 86. LENGTH, 2 feet 9 inches by 4 inches deep. Point de Venise en relief, rose point, very fine and scarce, made of silk (and by the needle). Early 17th century.
- O 87. CURIOUS COLLAR, measuring 3 feet 10 inches round. Linen, intermediate space between pattern darned with black floss silk, pattern edged with linen cord to imitate point de Venise. Early 17th century.
- O 88. TWENTY-FIVE SCALLOPS, of  $2\frac{3}{4}$  inches deep, mixture of point and tape. 18th century. Genoa?



- O 89. LENGTH of point, 2 feet  $10\frac{1}{2}$  inches by  $2\frac{1}{2}$  wide. *18th century.*
- O 90. LENGTH of do., 3 feet 2 inches by  $7\frac{1}{2}$  inches wide. *18th century.*
- O 91. PATTERN cut out in fine linen, button-holed with coloured silks over gold thread ; links gold thread. *17th century.*
- O 92. TRIMMING for an Altar Cloth, or perchance some Italian lady's Dressing Table Cloth, 20 feet  $3\frac{1}{2}$  inches long, insertion and edging  $3\frac{1}{2}$  inches deep, pattern cut out in fine linen, button-holed in coloured silks over gold thread ; links, gold thread. *17th century.*
- O 93. LENGTH, 3 feet—11 inches deep. Point conté, network made of the cactus fibre, darned with linen thread, vases of flowers and stags, edged with curious yellow cushion lace. *18th century.*
- O 94. LENGTH, 1 foot  $8\frac{1}{2}$  inches by  $3\frac{1}{2}$  inches wide. Kind of point conté, groundwork linen, formed into network by brown silk, pattern left in linen. *18th century.*
- O 95. LENGTH, 4 feet  $3\frac{1}{2}$  inches, 4 inches wide. Kind of point conté, groundwork linen, formed into network by brown silk, pattern left in linen. *18th century.*
- O 96. PRIEST'S COPE, 8 feet 8 inches in circumference. Mixture of point conté and cushion lace. *18th century.*
- O 97. COUNTERPANE, 8 feet  $1\frac{1}{2}$  inch by 7 feet. Coarse Italian, 12 strips of point conté, with intervening strips of coarse cushion lace, coarse point border and cushion edge. *18th century.*
- O 98. FRONTAL, of linen, with point conté, like work, all done in the linen, 8 feet long by 3 feet 10 inches deep, five wide bands of the above insertion, and border of ditto, edged with Belgian lace.
- O 99. FRONTAL of ALTAR, 3 yards 6 inches long by 10 inches wide. Linen, embroidered and point coupé, cut-work let in, cushion edge. *Early 18th century.*



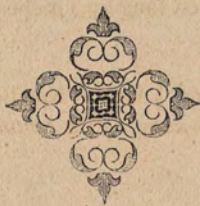
- O 100. EMBROIDERED LINEN TABLE COVER, 4 feet long by 3 feet  $3\frac{1}{2}$  inches broad. Worked in coloured silks, and edged with coloured silk cushion lace, about 1 inch deep. *18th century.*
- O 101. LAPPET, 2 feet  $4\frac{1}{2}$  inches long by  $8\frac{1}{2}$  inches wide. Centre point coupé, cut-work, scallop, cushion-made. Naples. *18th century.*
- O 102. FRONT of an ALTAR CLOTH, 4 feet 10 inches long by 10 inches deep. Point coupé, or cut-work insertion, edge of deep vandyked cushion lace. *17th century.*
- O 103. LENGTH, 4 feet  $7\frac{1}{2}$  inches by  $2\frac{1}{2}$  inches deep. Cushion vandyked lace. *17th century.*
- O 104. LENGTH, 4 feet  $9\frac{1}{2}$  inches by  $10\frac{1}{2}$  inches wide. Kind of square net-ground of brown silk, darned with coloured floss silks. *17th century.*
- O 105. DITTO.
- O 106. DITTO.
- O 107. DITTO.
- O 108. LENGTH of 26 feet  $2\frac{1}{2}$  inches by 5 inches wide, scallop edge. Kind of square net-ground, brown silk, darned with coloured floss silk. *17th century.*
- O 109. } PAIR of SLEEVES, 1 foot  $11\frac{1}{2}$  inches long by  $2\frac{1}{2}$  inches deep,  
O 110. } point. 1597.
- O 111. LENGTH, 2 feet 5 inches by  $4\frac{1}{4}$  inches wide. Old woven braid, of red silk, and unbleached linen. *17th century.*
- O 112. LENGTH, 2 feet 5 inches by  $4\frac{3}{4}$  inches wide. Old woven braid, of red silk and unbleached linen. *17th century.*



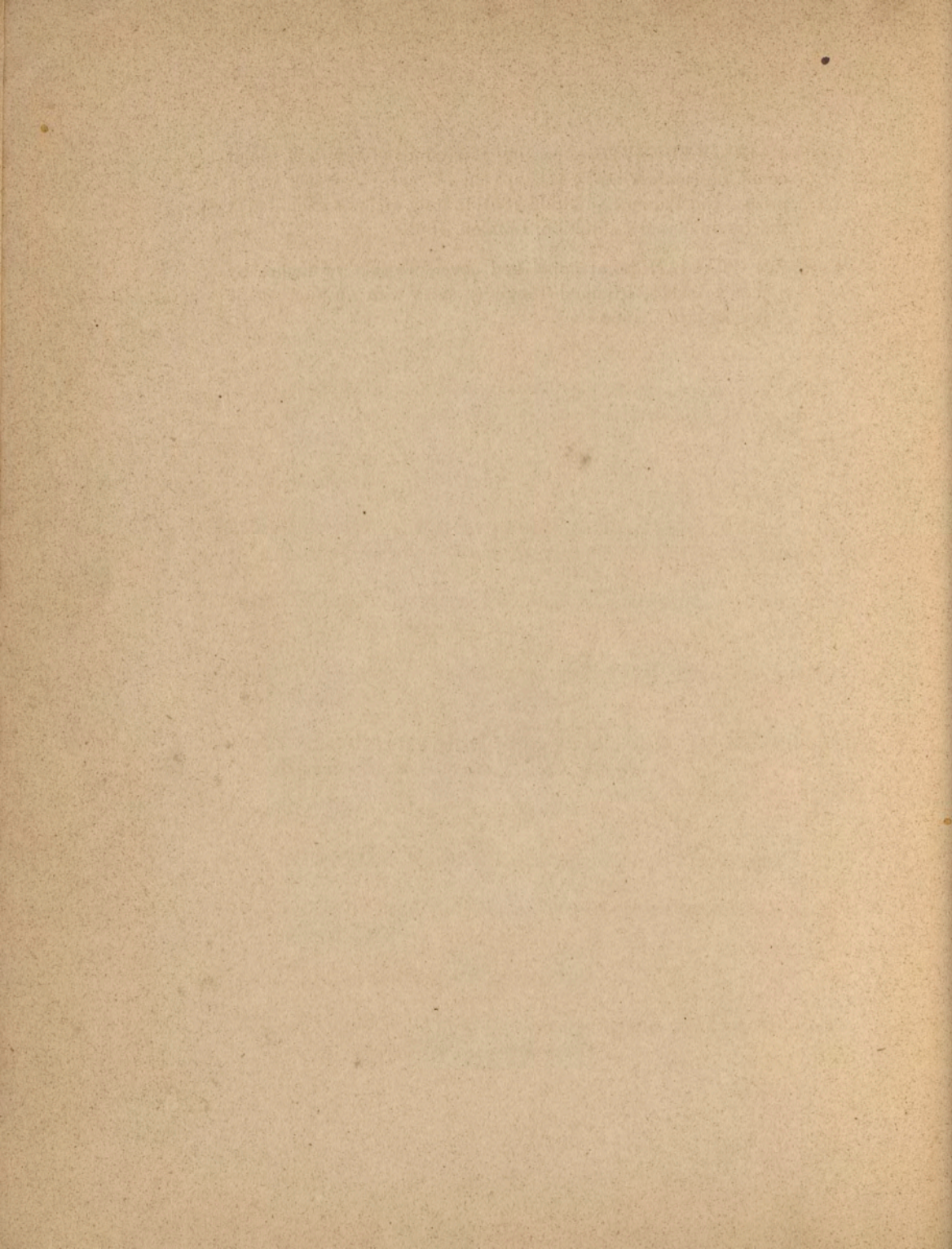
- O 113. LENGTH, 2 feet  $6\frac{1}{2}$  inches long by 2 inches wide. Old woven braid, of red silk, and unbleached linen thread. *17th century.*
- O 114. LENGTH of woven braid,  $3\frac{1}{2}$  inches wide. Red silk and unbleached linen thread. *17th century.*
- O 115. LENGTH of woven braid 2 inches wide. Red silk and unbleached linen thread.
- O 116. LENGTH, 2 feet  $4\frac{1}{2}$  inches by 6 inches wide. Old needle-work done on linen with red silk. Subject: Eagles supporting a vase.
- O 117. DITTO.
- O 118. LENGTH, 5 feet by  $2\frac{1}{2}$  inches wide. Point de Venise en relief, never washed, very fine and good. *Early 18th century.*
- O 119. LENGTH, 4 feet  $2\frac{1}{2}$  inches long by 4 inches wide. Point, tape ground. *About 1700.*
- O 120. DITTO, 4 feet 1 inch long by 4 inches wide. Point, tape ground. *About 1700.*
- O 121. LENGTH, 4 feet and  $\frac{1}{2}$  inch. Needle-work, red silk on linen. Subject: Birds and vases. *17th century.*
- O 122. DITTO.
- O 123. LENGTH of needle-work, red silk on linen. *17th century.*
- O 124. NEARLY 7 yards,  $2\frac{3}{4}$  inches deep of quaint cushion lace made at Goza, Malta.
- O 125. TOWEL, with lace ends, 1862, Genoa.
- O 126. BEAUTIFUL TOWEL. Point coupé in the ends and embroidery in floss silk. *About 1600.*



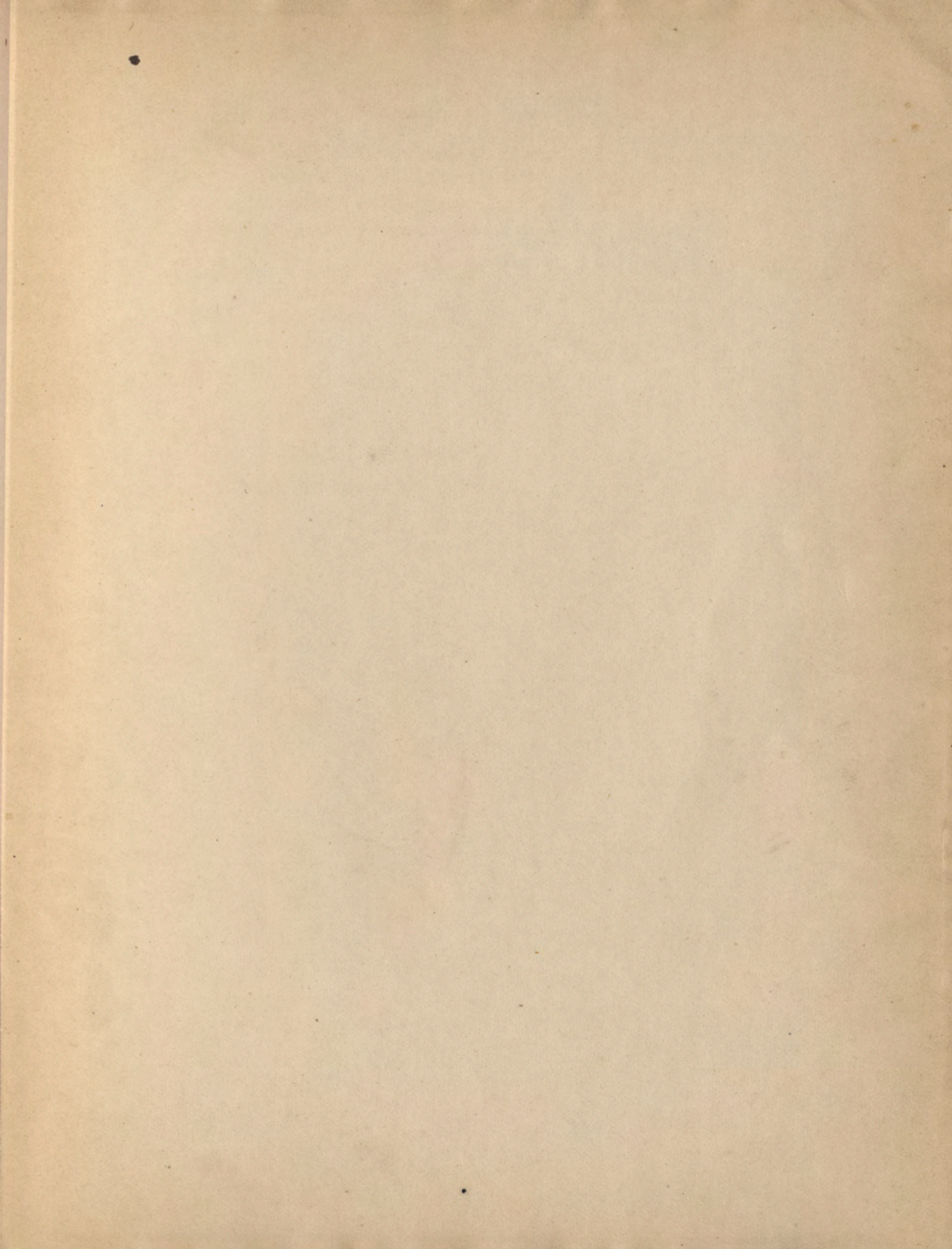
- O 127. PAIR OF SLEEVES, consisting of 2 bands of insertion, point coupé, on cambric, and 7 scallops each sleeve. This lace won a prize at the Italian Exhibition 1861, in Italy, and was exhibited at the International Exhibition, London, 1862.
- O 128. AN ITALIAN point conté bed cover, 10 feet 10 inches by 7 feet 7 inches, trimmed round 3 sides with cushion made Vandyke lace. 1600.















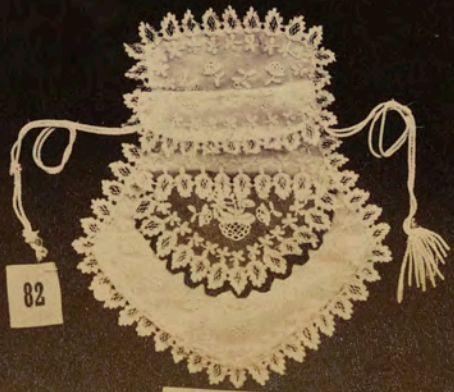
English  
very fine specimen

Exmouth 1862  
Butterfly cushion lace

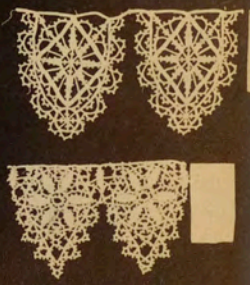
Honiton  
Cushion Lace



Swedish  
cushion lace



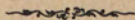
82



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## ENGLISH.



- E 1. A LARGE frontal for an Altar representing eight incidents in the Passion of our Lord. In the centre is the Doom, the human soul brought for judgment. Inscriptions in Latin surround the compartments. Apparently the work is done from a design in an early illuminated MS.—length 14 feet, width 4 feet. 16th century.
- E 1\*TWENTY-THREE SCALLOPS from a design by Vinciolo, the Venetian. 1589.
- E 2. AN UNBLEACHED linen sampler, 2 feet  $5\frac{1}{2}$  inches long by  $9\frac{1}{2}$  inches wide. Patterns, 2 alphabets, and “Mary Burton, 1669,” worked in coloured silks. At the foot of sampler a few patterns in white flax, satin stitch, and the alphabet again twice repeated. 1669.
- E 3. PORTION of point coupé sampler, containing 5 patterns, very fine and scarce. 1669
- E 4. A CHILD'S SHIRT, with “hollie” work in shoulders. 1700.
- E 5. TAPE LACE, with point worked in, made up into an apron, with black velvet bands outside; piece 5 feet  $7\frac{1}{2}$  inches long by 4 inches wide. Two bands 1 foot 5 inches long each, and top band of guipure. About 1700.
- E 6. TWO PIECES of point lace 1 foot  $2\frac{1}{2}$  inches long each by  $5\frac{1}{2}$  inches wide. About 1700.
- E 7. SAMPLER, 1 foot 11 inches by 1 foot 9 inches. Unbleached linen with 22 patterns worked with flax, principally point coupé, the remainder in coloured silks with name and date. 1618.



- E 8. VERY FINE Linen Waistcoat, with beautiful needle-work. Presented by Wm. Gott, Esq., Wyther Grange. *17th century.*
- E 9. A LENGTH of 6 feet by  $3\frac{1}{4}$  inches deep exquisite needle-work on muslin, used for ruffles, and a little three-cornered neckerchief. *Date, Early 18th century.*
- E 10. A TWO FEET 7 inches three-cornered white muslin handkerchief, with border  $4\frac{1}{2}$  inches deep, beautifully done in needle-work. *Early 18th century.*
- E 11. LINEN Stomacher worked in coloured silks. *18th century.*
- E 12. PIECE , widest 2 feet 7 inches long by  $6\frac{1}{2}$  inches wide. Lace made on cushion and then appliquéd on to cushion-made net. *Early 18th century.*
- E 13. LENGTH of old Buckinghamshire or Northamptonshire lace, 3 feet 2 inches long by nearly 2 inches wide. *18th century.*
- E 14. A BERTHE of old Northamptonshire cushion lace. *Late 18th century.*
- E 15. TWO VEILS, white net, with Northamptonshire cushion borders. *Late 18th century.*
- E 16. DITTO.
- E 17. LENGTH of Old Buckinghamshire Cushion Lace. 1760.
- E 18. LENGTH, 2 feet 3 inches by  $1\frac{1}{2}$  inch wide. Cushion lace. *Early 18th century.*
- E 19. LENGTH, 3 feet 1 inch by  $1\frac{1}{2}$  inch wide. Cushion lace. *18th century.*
- E 20. LENGTH, 3 feet  $11\frac{1}{2}$  inches by  $1\frac{1}{2}$  inch wide. Cushion lace. This kind, though commonly called Brussels, there is no doubt was made largely in England. *Early 18th century.*
- E 21. A VERY fine Linen Pillow Case, 2 feet 5 inches long by 1 foot 5 inches broad. Two sides and one end have an insertion,



- guipure,  $2\frac{1}{2}$  inches wide, attached to linen with point stitches, open end frilled both sides with similar guipure lace, and fine eyelet holes for lacing made in the linen, button-hole stitch round each. *17th century.*
- E 22. LINEN Pillow Case, 3 feet 4 inches long by 1 foot  $9\frac{1}{2}$  inches wide. With guipure insertion sewn on to linen with double open hem each side 2 inches wide. *Early 18th century.*
- E 23. A PAIR of Lappets, 4 feet  $2\frac{1}{2}$  inches long by  $4\frac{1}{2}$  inches wide. Never washed, exquisitely fine, cushion made, peacocks and insects on vases of flowers and the English Honiton rose, "point d'Angleterre." *17th century.*
- E 24. PIECE, 3 feet 4 inches long by 2 inches broad. Fine cushion lace, sometimes called "point d'Angleterre." *17th century.*
- E 25. PIECE, 3 yards 10 inches long by  $1\frac{1}{4}$  inch wide. Cushion lace, "point d'Angleterre." *Early 17th century.*
- E 26. PIECE, 2 yards 4 inches long by 3 inches wide. Cushion lace, flowers appliqué, on cushion ground, "point d'Angleterre." *18th century.*
- E 27. DITTO, 2 yards 9 inches by 3 inches wide.
- E 28. LENGTH, 1 yard 2 inches by 3 inches broad. "Point d'Angleterre," or Brussels, fine and good. *Early 18th century.*
- E 29. DITTO, 2 feet  $6\frac{1}{2}$  inches by 3 inches broad.
- E 30. A THREE-CORNERED FICHU, 1 yard 8 inches across, sides 2 feet 7 inches. Cushion-made flowers on cushion ground, called by some "point d'hiver," very fine. *18th century.*
- E 31. A POCKET-HANDKERCHIEF, 1 foot 7 inches square. Centre cambric, border  $2\frac{1}{2}$  inches wide, point, all done with the needle, like point de Venise. *16th century.*
- E 32. PIECE, 4 yards all but 2 inches long by  $2\frac{1}{2}$  inches wide. Point lace, all done by the needle. *Early 18th century.*



- E 32.\* DITTO,  $1\frac{1}{2}$  yard, same width.
- E 33. PIECE, 1 yard 3 inches long by  $2\frac{3}{4}$  inches wide. Point lace.  
*Early 18th century.*
- E 34. LENGTH of 8 feet, width 2 inches. All needle point. 1589.
- E 35. SIXTEEN SCALLOPS,  $4\frac{3}{4}$  inches deep. Rare and beautiful point lace, about 1600, all done by the needle.
- E 36. LENGTH, 4 feet 8 inches by 4 inches deep. Exquisite point.  
*About 1600.*
- E 37. CROSS. The finest specimen of modern Honiton cushion lace that can be made. 1863. Presented by Wm. Gott, Esq.
- E 38. FINE specimen of modern Honiton. 1862. Baby's cap, with 3 rows of edging and rosette, worn by Wilfrid Edward Hailstone at his christening. 1864.
- E 39. A BAG. Fine specimen of Honiton sprigs on cushion ground, belonged to Queen Adelaide. 1835.
- E 40. SKIRT, of fine Honiton sprigs on cushion ground. 1812. Once belonged to the Princess Charlotte; now used as a christening robe, in which Etheldreda Lilla and Wilfrid Edward Hailstone were both christened.
- E 41. FINE cambric Baby's Cap, with Buckinghamshire cushion lace insertion. *Late 18th century.*
- E 42. DITTO, ditto.
- E 43. RUFFLE. Needlework on muslin. *About 1700.*
- E 44. STOMACHER. Needlework on cambric. *18th century.*
- E 45. BABY'S CAP. Crown point de Venise, head-piece, and 4 rows of edging, point lace. Worn by E. L. Hailstone at her christening.  
*17th century.*
- E 46. THREE-CORNERED Handkerchief Edge. Needlework on muslin, 5 feet  $4\frac{1}{2}$  inches in length. *Late 18th century.*



- E 47. LENGTH of 14 feet, 3 inches deep. Vandyked cushion lace. Copy of old Italian. Made in England, 1867.
- DITTO, 2 feet 2 inches, ditto.
- DITTO.
- E 48. LENGTH, 13 feet 10½ inches by 4 inches wide.
- DITTO, 3 feet 7½ inches.
- DITTO, 3 feet 7½ inches by 4 inches wide. Cushion made insertion and scalloped edging. Copy of old Belgian. Made in England, 1867.
- E 49. NORTHAMPTONSHIRE Cushion Black Lace Head-Dress. 1866.
- E 50. DITTO.
- E 51. DITTO.
- E 52. LENGTH of 7 feet 7 inches, 7½ inches deep. Copy of old Belgian cushion lace, 1866. This and the seven following specimens were made at the Girls' Catholic Orphanage, Falkner Street, Liverpool.
- E 53. PAIR OF LAPPETS, 3 feet 7 inches long by 5 inches broad. Copy of old Belgian cushion lace. 1866.
- E 54. FLOUNCE, 4½ yards long by 2 feet deep. Copy of old Belgian cushion lace. 1863.
- E 55. LENGTH, 3 feet 11 inches by 2 inches wide. Copy of old Belgian cushion lace. 1866.
- E 56. LENGTH, 1 foot 8¼ inches by 2½ inches deep. Copy of old Belgian cushion lace. 1866.
- E 57. PAIR of Sleeves, 6 inches deep, by 1 foot 2½ inches long. Copy of old Belgian cushion lace. 1865.



- E 58. FLOUNCE, length 4 yards by 1 foot 8 inches deep. Copy of old Belgian lace. 1860.
- E 59. SPECIMEN Piece of black silk cushion lace, 2 feet 3 inches long by 13½ inches wide. 1867.
- E 60. NEEDLEWORK, pelerine, 6 feet 2 inches round, tambour stitch on cambric, pattern cut out. *Circa* 1800.
- E 61. CUSHION Lace Head-dress, made at Tallow, Ireland, 1866. Presented by Capt. Pulleine.
- E 62. LARGE Piece of Netting, 8 feet 6 inches by 6 feet 3 in. 1866.
- E 63. APRON, 5 feet 8 inches wide by 3 feet 5 inches long. Old India muslin apron, with beautiful English needlework embroidery on it. *Circa* 1790.
- E 64. BORDER of three-cornered India muslin handkerchief, English needlework embroidery. *About* 1790.
- E 65. A BUTTERFLY. Cushion made. Exmouth. 1865.





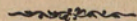








## FRENCH.



- F 1. PAIR of Lappets, 21 inches long by 4 inches wide. Point d'Argentan, all needlework. *About 1700.*
- F 2.
- F 3. PAIR of Lappets,  $10\frac{1}{2}$  inches long by 3 inches wide. Point d'Alençon. *About 1700.*
- F 4. PIECE, 3 feet  $8\frac{1}{2}$  inches long by  $3\frac{1}{2}$  inches wide.  
DITTO, 3 feet.  
DITTO, 3 feet 4 inches.  
DITTO, 3 feet  $9\frac{1}{2}$  inches. Point d'Alençon. *About 1700.*
- F 5. PIECE, 5 feet 10 inches long,  $2\frac{1}{2}$  inches wide. Point d'Alençon. *Early 18th century.*  
DITTO,  $3\frac{1}{2}$  yards, same width.
- F 6. PIECE, 1 yard 9 inches long by  $1\frac{3}{4}$  inches broad. Point d'Argentan. *16th century.*
- F 7. PIECE, 4 yards 15 inches long by 2 inches wide.  
PIECE, 5 feet 9 inches. All needlepoint. *Late 16th century.*



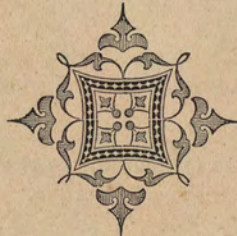
- F 8. PIECE, 1 yard 10 inches long by  $2\frac{3}{4}$  wide, and two small pieces,  $6\frac{1}{2}$  inches long, same width. Point d'Alençon. *Early 18th century.*
- F 9. CAP CROWN and Straight Piece. Point d'Alençon. (All needlework.) *17th century.* This lace was once in the possession of Queen Marie Antoinette.
- F 10. PORTION of a Lace Ruffle, worn by the Pretender. 1715. French ?
- F 11. EXQUISITE Small Pointed Pelerine, 4 feet 11 inches round. Needlework, probably made at Alençon, combining Venice and Alençon point. 1670.
- F 12. PAIR of White Blonde Lace (cushion) Lappets, 8 inches wide at the bottom, in a point at the top. Chantilly. 1780.
- F 13. LAPPETS, 8 feet 3 inches long by 1 foot 9 inches wide. Fine Blonde. White Chantilly. About 1780.
- F 14. LAPPETS. (Cushion) white blonde, 2 feet 2 inches long by  $2\frac{1}{4}$  inches wide. 1790.
- F 15 LENGTH, 2 feet 4 inches by 5 inches wide. White Chantilly. *18th century.*
- F 16. WHITE Chantilly Scarf, 8 feet 4 inches long by 1 foot  $9\frac{1}{2}$  inches wide. *18th century.*
- F 17. A TULLE Train, with white Chantilly transferred on it, 3 yards long by 4 feet  $6\frac{1}{2}$  inches wide. *18th century.*
- F 18. A PELERINE, 7 feet 9 inches from end to end, with turn over cape at the top. Fine Chantilly white. *18th century.*
- F 19. SCARF, 3 yards 8 inches long by 2 feet wide. Fine Chantilly white. *18th century.*
- F 20. PELERINE, white blonde, 2 yards 6 inches from end to end, turn over cape and pointed-ends. Fine Chantilly. *18th century.*



- F 21. LENGTH of nearly 5 yards by  $10\frac{1}{2}$  inches deep. White blonde Chantilly. *About 1800.*
- F 22. FLOUNCE, short 5 yards by 11 inches deep. White blonde. Chantilly. *18th century.*
- F 23. LENGTH, 4 feet  $6\frac{1}{2}$  inches by 1 foot 5 inches deep. White blonde. Cleaned. Chantilly. *18th century.*
- F 24. PELERINE, 7 feet  $2\frac{1}{2}$  inches long, turn over cape. Cleaned. White blonde. Chantilly. *18th century.*
- F 25. LENGTH of 4 yards  $7\frac{1}{2}$  inches by  $1\frac{1}{2}$  inch wide. White Chantilly, quite new, belonged to Queen Adelaide.
- F 26. SCARF, 8 feet  $10\frac{1}{2}$  inches long by 1 foot 10 inches wide, made of 6 strips of insertion, white blonde, edged with blonde edging in which is worked a silver thread. Chantilly *About 1790.*
- F 27. LENGTH,  $9\frac{1}{2}$  feet by 1 foot deep, fine white Chantilly. *1790.*
- F 28. A TULLE and Chantilly Scarf transferred, 7 feet 10 inches long by 2 feet wide. *1800.*
- F 29. FLOUNCE, 14 feet by 2 feet 2 inches deep, with a scalloped heading, fine white blonde. Chantilly. *18th century.*
- F 30. TWO and a half yards long by 1 foot  $2\frac{1}{2}$  inches deep, fine white blonde. Chantilly. *Late 18th century.*
- F 31. LENGTH, 3 feet 7 inches by 1 foot  $2\frac{1}{2}$  inches deep, fine white blonde lace. Chantilly.
- F 32. DITTO. Ditto.
- F 33. LAPPET, 5 feet  $10\frac{1}{2}$  long by 13 inches wide, fine white Chantilly. *18th century.*
- F 34. PELERINE, 2 yards 11 inches from end to end, turn-over cape, cleaned, white Chantilly. *About 1800.*
- F 35. TABLIER for the front of a dress, embroidered white floss silk on tulle, cleaned. French?



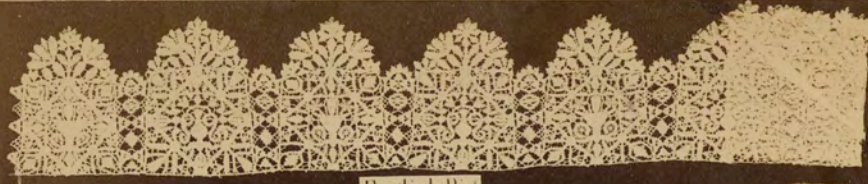
- F 36. SCARF, 8 feet 2 inches long by 13 inches wide, fine white blonde.  
*About 1789.*
- F 37. LENGTH, 8 yards and 2 feet, in six lengths  $3\frac{1}{2}$  inches broad,  
fine white Chantilly. *About 1800.*
- F 38. LENGTH of 5 feet  $8\frac{1}{2}$  inches by 3 inches wide, white Chantilly.  
1810.
- F 39. LENGTH of 4 feet 4 inches, 13 inches wide, white Chantilly.  
1789.
- F 40. BLACK Chantilly Lappets, 3 yards long by 1 foot 7 inches wide.  
*About 1790.*
- F 41. FINE Black Chantilly Veil, 3 feet 10 inches deep by 3 feet 9  
inches across. 1790.
- F 42. FINE Black Chantilly Veil, 3 feet 3 inches long by 4 feet wide.  
1790.
- F 43. FINE Black Chantilly Veil, 3 feet 8 inches long by 4 feet 6 inches  
across. 1790.
- F 44. POCKET-HANDKERCHIEF trimmed with insertion and edg-  
ing, cushion lace called Point de Clugny, made at Puy. 1865.
- F 45. ROSE and Leaves, made on the cushion. Paris, 1863.











English Point  
all needle work c. 1600.



Brussels Point all  
needle work c. 1714.



Brussels all  
needle work c. 1714.



Brussels Point  
all needle work 1702



Point d'Ardenne  
c. 1700 all needle work



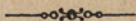
English Point  
all needle work c. 1700

Point d'Alençon  
all needle work early 18th c.





BELGIAN—FLEMISH.  
(VALENCIENNES.)



- B 1. LENGTH, 14 feet 4 inches by 5 inches wide, Belgian guipure. 18th century.
- B 2. LENGTH,  $4\frac{1}{4}$  yards by  $5\frac{1}{2}$  inches wide, fine Flemish lace, cushion made. Late 18th century.
- B 3. LENGTH, 14 feet 3 inches by 3 inches wide, fine Flemish lace, cushion made. Late 18th century.
- B 4. LENGTH, 5 feet 5 inches by 6 inches wide, Belgian cushion lace. 18th century.
- B 5. LENGTH, 13 feet  $3\frac{1}{2}$  inches by 4 inches wide, coarse Flemish cushion lace. 18th century.
- B 6. LENGTH of 5 feet by 7 inches wide, originally the frill of a cap, whether from Antwerp or Italy is doubtful. 18th century.
- B 7. { TWO lengths, each 2 feet 2 inches long by  $8\frac{1}{2}$  inches wide,  
B 8. { cushion made. Flemish. 18th century.
- B 9. LENGTH, 2 yards  $1\frac{1}{4}$  inch wide.
- B 10. LENGTH, 3 feet 5 inches,  $1\frac{1}{4}$  wide, fine Flemish lace, cushion made. Late 18th century.
- B 11. PAIR of Lappets, divided, 1 foot 11 inches long by  $4\frac{1}{2}$  inches wide, exquisitely fine cushion. Belgian. Early 17th century.



- B 12. PAIR of Lappets, divided, 2 feet long by  $4\frac{1}{2}$  inches wide, cushion made. Belgian. 17th century.
- B 13. PAIR of Lappets, divided, 1 foot  $7\frac{1}{2}$  inches long by 3 inches wide. Pattern: Spider and carnation. 1750.
- B 14. PIECE 5 feet 2 inches long  $2\frac{1}{4}$  inches broad, lace of the Valenciennes class, cushion made, "point bège." (?) 17th century.
- B 15. FLOUNCE, 4 yards long 2 feet 1 inch deep, fine old Belgian cushion lace. 17th century.
- B 16. PIECE, 2 feet  $10\frac{1}{2}$  inches long by 2 inches broad, Belgian cushion made. 17th century.
- B 17. PIECE, 2 yards  $10\frac{1}{2}$  inches long by  $1\frac{1}{2}$  inch broad, Belgian cushion lace. 17th century.
- B 18. PIECE, 3 feet 8 inches long, 2 inches wide. Flanders—Valenciennes. 17th century.
- B 19. PIECE, 5 feet  $4\frac{1}{2}$  inches long by  $1\frac{3}{4}$  inch broad. Flanders—Valenciennes. Early 17th century.
- B 20. PIECE, 3 feet 2 inches by  $1\frac{3}{4}$  broad. Flanders—Valenciennes. Early 17th century.
- B 21. ONE piece, 3 feet 1 inch long,  $1\frac{1}{2}$  inch broad.  
DITTO, 3 feet. Flanders—Valenciennes. 17th century.
- B 22. PIECE, 2 yards 22 inches long by  $2\frac{1}{4}$  inches wide. Belgian, cushion made. Early 18th century.
- B 23. PIECE, 3 yards 9 inches long by  $1\frac{3}{4}$  inch wide. Fine Mechlin, cushion made. 17th century.
- B 24. PIECE, 5 feet  $9\frac{1}{2}$  inches long by  $1\frac{1}{2}$  inch broad. Mechlin, cushion made. Middle 18th century.
- B 25. SPECIMEN piece, 2 feet  $7\frac{1}{2}$  inches long by  $2\frac{1}{4}$  broad. Fine Valenciennes, cushion made. 17th century.



- B 26. LENGTH, 1 yard  $5\frac{1}{2}$  inches; ditto, 1 yard and a half; ditto, 2 feet 4 inches; ditto, 2 feet 3 inches, all  $2\frac{1}{2}$  inches broad. Fine Brussels, cushion flowers appliqué on to cushion net. *18th century.*
- B 27. LENGTH, 2 yards 22 inches; ditto, 3 yards  $26\frac{1}{2}$  inches, both  $2\frac{1}{2}$  inches broad. Beautiful Brussels, cushion made flowers appliqué on to cushion made net. *Early 18th century.*
- B 28. LENGTH, 3 feet 8 inches by 2 inches broad; Ditto, 2 feet; Ditto,  $10\frac{1}{2}$  inches; Ditto, 11 inches. Lappets to match, 4 feet long, made by sewing 2 pieces together, all same pattern, Brussels cushion made flowers appliqué on to cushion ground. *18th century.*
- B 29. BRUSSELS cushion lace flowers on cushion ground. Cap Crown, very good. *18th century.*
- B 30. CAP Crown. Brussels cushion flowers on cushion made net, very good pattern. *18th century.*
- B 31. THREE-CORNERED Shawl, 3 yards 4 inches across and 2 yards 9 inches each side. Fine Belgian, all cushion made. *Late 17th century.*
- B 32. A COLLAR, nearly 1 yard round and 6 inches deep behind. Brussels, cushion made pattern, net worked in on cushion afterwards. *About 1700.*
- B 33. A PAIR of Lappets, 1 foot  $7\frac{1}{2}$  inches long by  $3\frac{1}{2}$  inches wide. Brussels cushion made flowers appliqué on to cushion net, very fine. *About 1700.*
- B 34. LENGTH,  $1\frac{1}{2}$  yard, Mechlin, very good, 2 inches broad, cushion. *About 1700.*
- B 35. LENGTH, 1 yard and 11 inches, same pattern as above, 3 inches broad. Mechlin, cushion. *About 1700.*
- B 36. EXQUISITE piece, 1 yard and 2 inches long by 8 inches broad. Belgian, cushion made. *Late 17th century.*



- B 37. LENGTH, 2 yards 15 inches, by 4 inches deep. Belgian cushion lace. *Early 18th century.*
- B 38. HEAD-DRESS, 1 foot 10½ inches across by 10½ inches wide. Belgian, or possibly Italian, cushion made. *17th century.*
- B 39. SIX pieces, measuring 15 feet 1 inch long by 2½ inches wide. Point de Bruxelles. *17th century.*
- B 40. PIECE, 1 yard 2 inches long by 1½ wide. Point de Bruxelles. *About 1700.*
- B 41. AN exquisite specimen, 10 inches by 11 inches. Fine old Brussels point a l'aiguille, needle point. *About 1704.*
- B 42. LENGTH, 1 foot 4½ inches by 3 inches deep. Old Valenciennes. *About 1700.* Subject, a Stag Hunt.
- B 43. SPECIMEN, 1 foot 5 inches by 1 foot 2½ inches. Very fine cushion made Brussels. Louis XIII. 1610.
- B 44. SMALL square, Valenciennes school, representing the Host, Agnus Dei, Pelican in her Piety, surmounted by a crown borne by cherubs, two angels below, from whose hands spring flaming hearts. *Early 17th century.*
- B 45. LENGTH, 3 feet 1½ inch by 2¼ inches wide. Mechlin, fine and good, cushion made. *17th century.*
- B 46. VALENCIENNES Cap Crown, with narrow edging. *17th century.*
- B 47. LENGTH, 2 feet 2 inches, 1¾ inch wide. Valenciennes. *17th century.*
- B 48. LENGTH, 1 foot 4½ inches by 2 inches wide. Valenciennes. *17th century.*
- B 49. PIECE, 1 foot 4 inches long by 1¾ inches wide. Valenciennes. *17th century.*
- B 50. PIECE, 3 feet 5½ inches by 1½ inch wide. Mechlin. *Late 17th century.*



- B 51. FINE Cambric Baby's Cap, with Valenciennes edging.
- B 52. DITTO, Valenciennes or Bucks.
- B 53. DITTO.
- B 54. VALENCIENNES, 1 foot  $7\frac{3}{4}$  long,  $1\frac{3}{4}$  wide. Date 1600.
- B 55. PAIR of Lappets, 4 feet 2 inches long by 4 inches wide. Valenciennes. *About 1700.*
- B 56. CAMBRIC Pocket Handkerchief, trimmed with Valenciennes lace, 2 inches wide. *Late 17th century.*
- B 57. SHORT length of Point de Bruxelles a l'aiguille. *17th century.*
- B 58. LENGTH, 3 yards 11 inches, 2 inches wide. Brussels cushion lace, sprigs appliqué on to cushion ground. *18th century.*
- B 58a. DITTO, 1 yard  $9\frac{1}{2}$  inches, ditto, same pattern.
- B 58b. DITTO, DITTO.
- B 59. FOUR yards  $5\frac{1}{2}$  inches long, 3 inches wide. Fine old Brussels cushion lace. *Early 18th century.*
- B 60. LENGTH, 4 feet 2 inches,  $1\frac{1}{4}$  inch wide. Fine old Brussels cushion lace. *Late 18th century.*
- B 61. LENGTH, nearly 3 feet, same pattern. *Late 18th century.*
- B 62. LENGTH of 16 feet,  $6\frac{1}{2}$  inches wide. Coarse Belgian lace. *Late 18th century.*
- B 63. BRUSSELS cushion lace Cap. *17th century.*
- B 64. NEARLY 9 yards of fine black Brussels Flouncing, 9 inches deep. 1860.



- B 65. FINE black Brussels Flounce, 14 feet  $7\frac{1}{2}$  inches long by 1 foot  $7\frac{1}{2}$  inches deep. 1860.
- B 66. BLACK Brussels Veil, 1 yard  $7\frac{1}{2}$  inches across by 1 foot 6 inches deep. 1860.
- B 67. WHITE Brussels point, appliqué, Flounce, 4 yards 2 feet 3 inches wide by 1 foot 10 inches deep. 1855.
- B 68. WHITE Brussels point, appliqué, Flounce, 4 yards  $1\frac{1}{2}$  foot long by 1 foot  $2\frac{1}{2}$  inches deep. 1855.
- B 69. WHITE Brussels point, appliqué, Flounce, 11 feet 7 inches long by  $9\frac{1}{2}$  inches deep. 1855.
- B 70. WHITE Brussels point, appliqué, 8 feet 9 inches long by  $4\frac{3}{4}$  inches deep. 1855.
- B 71. WHITE Brussels point, appliqué, sleeves, 2 feet 11 inches wide. 1855.
- B 72. WHITE Brussels point, appliqué, shawl, 5 feet 8 inches square. 1855.
- B 73. WHITE Brussels point, appliqué, Pocket-handkerchief, cambric centre, 1 foot 6 inches square.  
*From B 67 to B 73, Mrs. Hailstone's wedding dress. 1855.*
- B 74. POCKET-HANDKERCHIEF, 1 foot  $5\frac{1}{2}$  inches square. Brussels point, appliqué. 1860.
- B 75. LAPPETS, 2 yards 2 inches long by  $10\frac{1}{2}$  inches wide. Brussels point, appliqué. *About 1800.*
- B 76. BRUSSELS Pelerine,  $4\frac{1}{2}$  feet round. Brussels à plat, cushion flowers, appliqué. *About 1800.*
- B 78. PAIR of Lappets,  $10\frac{1}{2}$  inches long by  $3\frac{1}{2}$  inches wide. Point de Bruxelles, all needlework. *17th century.*







7



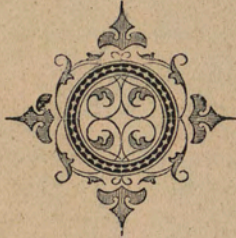
1871  
No. 100  
The British Museum  
London



B 79. PIECE, 2 feet 8 inches square. MAR in centre, border double-headed Eagles, surmounted by Crown, Virgin and Child, with Angels and Saints, cushion lace. Belgian. *About 1600.*

B 80. A FAN. Belgian cushion lace. 1863.

B 81. A LEAF. Cushion made. 1863.









## GREEK ARCHIPELAGO, IONIAN ISLANDS.



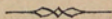
- G 1. AN ALTAR CLOTH. 3 widths of linen unbleached, 9 feet by 6 feet 9 inches, one width of linen whole length and up each side edged with band of point coupé, 8 inches deep, to which is sewn a guipure vandyked scallop,  $2\frac{3}{4}$  inches deep. Unwashed. Greek Archipelago. 18th century.
- G 2. ALTAR CLOTH, unwashed. 3 widths of unbleached linen, 8 feet 10 inches by 7 feet 6 inches, one width edged round ends and length with insertion point coupé in the linen, 8 inches wide, this again trimmed with handsome guipure scallop, 3 inches wide; the other two widths of linen divided each by a narrow stripe of guipure insertion, and the ends edged with vandyke scallop guipure. A splendid specimen. Greek Archipelago. 18th century.
- G 3. LENGTH, 9 feet 10 inches by 4 inches wide. Probably Ionian Islands. Commonly called Greek. *Early 18th century.*
- G 4. LENGTH, 10 feet 6 inches by  $4\frac{1}{2}$  inches wide, consisting of 4 lengths joined together by stripes of insertion between, point coupé. Greek. 18th century.
- G 5. LENGTH, 13 feet 4 inches by 5 inches wide. Point coupé, the trimming of an Altar cloth, with square corners. Greek. 18th century.
- G 6. SQUARE, 1 foot and  $\frac{1}{2}$  inch by 10 inches of Greek point coupé insertion, edged with guipure vandyke,  $3\frac{1}{2}$  inches deep. *Late 18th century.*
- G 7. ONE LENGTH, the trimming of an Altar Cloth, with Corners, 14 feet 4 inches long, insertion point coupé, 4 inches wide, edged with guipure vandyke lace,  $3\frac{1}{2}$  inches deep. Ionian Islands. 18th century.



- G 8. COVER of the Chalice, 1 foot 3 inches by 1 foot. Coarse point coupé, with linen centre. Greek. 18th century.
- G 9. A LINEN Apron, 2 feet 10 inches long by 2 feet 3 inches broad at the bottom, with band of point coupé, coarse insertion down sides and across the bottom, and again below a second band of narrower insertion, top gathered into a narrow 8 inch band of linen, above which point coupé insertion. Ionian Isles. 18th century.
- G 10. Linen sleeve, with band of insertion, cushion made, up the middle, round the edge, and scallop to match, sleeve 1 foot  $7\frac{3}{4}$  inches long by 2 feet  $3\frac{1}{2}$  inches wide, insertion 4 inches wide, scallop  $3\frac{3}{4}$  inches. Corfu. Late 18th century.
- G 11. DITTO.
- G 12. A LINEN Apron, 3 feet 1 inch long by 2 feet  $3\frac{1}{2}$  wide. Band of point coupé insertion at bottom, above a wide band of same going up each side, gathered into linen band  $8\frac{1}{2}$  inches wide at top, surmounted by narrow point coupé band. Coarse. Ionian Isles. 18th century.
- G 13 LENGTH,  $7\frac{1}{4}$  yards by 3 inches wide. Ditto,  $4\frac{1}{4}$  yards. Ditto, 10 inches. Ditto, 10 inches. Made of cactus fibre and chenille. Very curious. Cephalonian? Early 18th century.
- G 14. CURIOUS Bag, knitted in cactus-fibre thread, and embroidered with coloured ditto. Ionian Isles? Presented by Miss Dawson, Roys Hall.



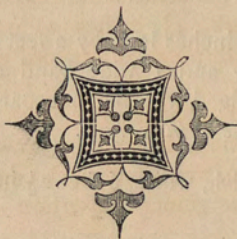
## SPANISH AND PORTUGUESE.



- S 1. SPANISH Altar Cloth, 5 feet 11 inches by 3 feet 8 inches. Very curious. Centre composed of linen with 3 squares of coarse and loosely made netted and darned lace, encircled with narrow cushion edge, round which a wide border of similar netted and darned work in circles, edged with a deep scalloped cushion made lace  $7\frac{1}{2}$  inches deep. *Late 17th century.*
- S 2. CLOTH, 5 feet  $4\frac{1}{2}$  inches long by 2 feet 5 inches wide, each end formed of 2 narrow and 1 wide band of insertion point conté, coarse, the whole edged with narrow coarse guipure scallop. Probably Spanish. *Late 17th century.*
- S 3. MANTILLA, Spanish, white, 6 feet  $2\frac{1}{2}$  inches long, 4 feet 1 inch wide. 1800.
- S 4. SIX and a half yards of Black Spanish "Bordados" lace, 8 inches wide. 1850.
- S 5. SPANISH black Mantilla, 2 yards long by 1 yard and 4 inches wide. 1800.
- S 6. FRONT of an Altar Covering, 14 feet long, with 2 corners, linen embroidered with red silk and gold thread. Spanish.
- P 1. LENGTH, 2 feet 5 inches by  $4\frac{1}{2}$  inches deep. Guipure. Portuguese. *18th century.*

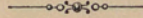


- P 2. LENGTH,  $2\frac{1}{4}$  yards 3 inches wide, guipure. Length, 9 feet 2 inches, 3 inches wide, with common piece 13 inches long sewn on to one end, guipure. Portuguese. 18th century.
- P 3. LENGTH, 2 feet 3 inches by 4 inches wide, cushion lace. Portuguese. 18th century.
- P 4. LENGTH, 12 feet 3 inches by 6 inches deep. Guipure. Portuguese. 18th century.
- P 5. TWO Lengths for Sleeves, 2 feet 4 inches long by 6 inches deep. Guipure. Portuguese. 18th century.
- P 6. LENGTH, 15 feet  $5\frac{1}{2}$  inches by 4 inches deep. Guipure. Portuguese. 18th century.





## RUSSIAN.



- R 1. A TOWEL, linen, 8 feet long by 1 foot  $3\frac{1}{2}$  inches wide, ends with bands of insertion 1 foot  $1\frac{1}{2}$  inches long by  $3\frac{1}{2}$  inches wide, formed in the linen by drawn threads, which are then sewn together by the needle, and a pattern formed resembling Italian point conté, fringed edges. 1862.
- R 2. A TOWEL, linen, 9 feet 1 inch long, by 1 foot 4 inches wide, ends formed of 2 bands of insertion, first band  $2\frac{1}{2}$  inches wide, formed in the linen (sewn to the towel) of drawn threads and pattern worked in the needle ; second band, coarse unbleached linen with red cotton needlework,  $4\frac{3}{4}$  inches wide, edged with scalloped cushion lace, wide, with pink cotton cord worked in. 1862.
- R 3. A COARSE Linen Top of Bodice, with long sleeves, in which bands of coarse insertion, formed by drawn threads and worked together by the needle, wrists and neck edged with coarse guipure and bands of narrow guipure insertion across shoulders. All unbleached. 1800.





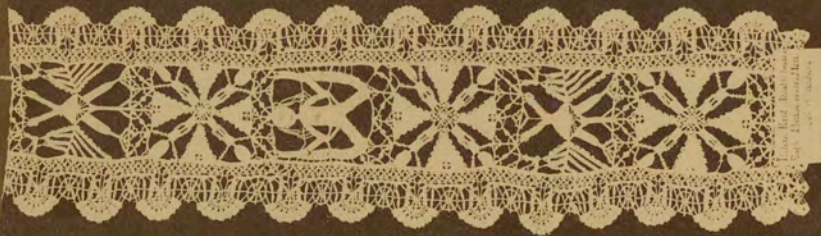




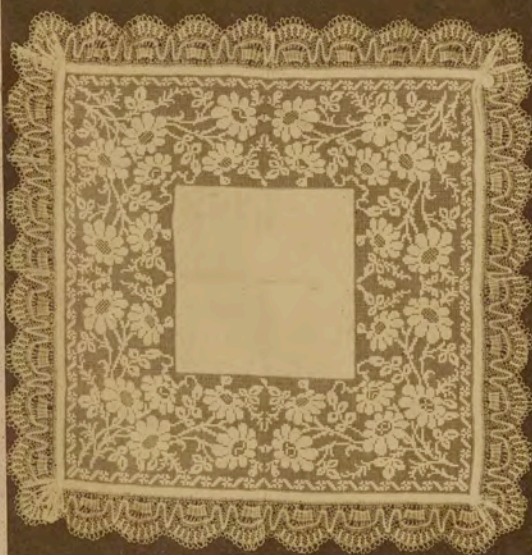




MS. 2002



MS. 2002



Brazil

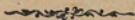


MS. 2002

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## TURKISH.



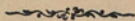
- Z 1. A COTTON Sheet, 3 widths of linen, 8 feet 4 inches by 6 feet 7½ inches, 3 sides trimmed with cushion straight edge, 2 inches wide.
- Z 2. A TOWEL, cotton, 4 feet 4 inches long, 1 foot 10 inches wide, with needlework ends on the cotton, 4 inches deep.
- Z 3. A TOWEL, cotton, 7 feet 6 inches long by 2 feet 5½ broad, with needlework on the towel, 7 inches deep, with fringed edges.
- Z 4. A SHAWL, 8 feet 10 inches long by 5 feet and half an inch wide, edged with very fine vandyke gold coloured silk edge. Shawl consists of 3 widths of cotton, each joined to the other by white silk point, centre width white, 2 outside ones with 2 bands of gold coloured silk inwoven, edges ditto, and embroidered on white in same gold coloured silk.
- Z 5. THIRTY Sprays of fruit and flowers, all made by the needle in silk. 1862.
- Z 6. LENGTH, 9 feet 4½ inches by 1 foot wide. Gimp lace.
- Z 7. FINE Muslin Handkerchief, embroidered in silks and silver thread, edged with point, 2 feet 11 inches by 3 feet 1½ inches. 18th century.
- Z 8. PAIR of Gauze Sleeves, 2 feet 4½ inches wide, edged with silk lace. 19th century.
- Z 9. PAIR of Sleeves, silk gimp lace. 1 foot 8½ inches long. 1860.



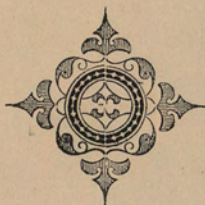




## JAPANESE AND CHINESE.



- Y 1. } TWO Towels, 8 feet 1 inch long by 2 feet 1 inch wide, extremely  
Y 2. } clever, made at Nottingham, and said to be a machine copy  
of a *Japanese* or *Chinese* towel, ends formed of 4 bands of in-  
sertion, with knotted fringe, and narrow insertion all down sides.  
Presented by Mr. Heymann. Date 1850.
- Y 3. LARGE blue Satin Counterpane, embroidered in coloured silks  
and gold thread, centre 2 birds, 9 feet 3½ inches square. Chinese  
very fine.





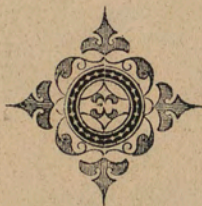




## BRAZIL.



- B B 1. A PAIR of Cotton Trowsers, 1860, with hand made insertion point conté. Presented by Mr. Heymann, of Nottingham.
- B B 2. POCKET Handkerchief, 1 foot 5 inches square, centre cambric, wide border of insertion, square ground and flowers darned, edge cushion made. *Circa* 1800.
- B B 3. POCKET Handkerchief, 1 foot 5 inches square, exquisitely fine, centre cambric, border  $3\frac{1}{2}$  inches deep, drawn threads from the cambric formed by the needle into square ground, flowers darned on it, like Italian point conté, edge beautiful fine cushion lace. *Circa* 1800.

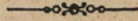








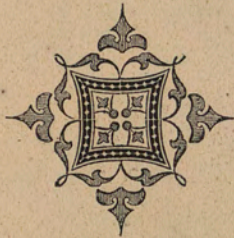
## PRUSSIA.



P 1. PRUSSIAN Coat of Arms. Needle-point. 1862.

P 2. PRUSSIAN Crown. Needle-point. 1862.

P 3. PRUSSIAN Arms. Needle-point. 1862.

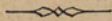








## MADEIRA.



- M 1. FLOUNCE,  $4\frac{1}{2}$  yards long by 1 foot  $5\frac{1}{2}$  inches deep. Cushion lace. 1860.
- M 2. FLOUNCE, 4 yards 2 feet and 8 inches long by 1 foot  $5\frac{1}{2}$  inches deep. Cushion lace. 1860.
- M 3. LENGTH,  $2\frac{1}{2}$  yards by 7 inches deep. Cushion lace. 1860.
- M 4. SLEEVE, 21 inches long by 5 inches deep. Cushion lace. 1860.
- M 5. SLEEVE, 21 inches long by 5 inches deep. Cushion lace. 1860.
- M 6. PAIR of Lappets, 3 feet 10 inches long by  $5\frac{1}{2}$  inches wide. Cushion lace.
- M 7. POCKET-HANDKERCHIEF, trimmed with cushion lace, like flounces, 4 inches deep. 1860.

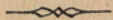




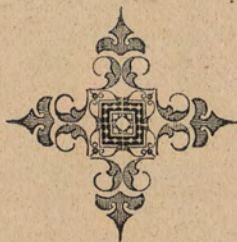




## INDIAN.



- X 1. LENGTH, 5 feet 4 inches by 2½ inches wide, of curious cushion made Silk Lace, originally on a Chinese silk toilet cover. Perhaps Indian.
- X 2. LENGTH of 16 feet by 2 inches wide, yellow silk Cushion Lace. Same as above. About 1800.
- X 3. COCOA Fibre Pocket Handkerchief and Lace. Stamped.

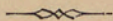








## ENGLISH NEEDLEWORK.



- EE 1. COUNTERPANE, 6 feet by 7 feet  $2\frac{1}{2}$  inches, centre linen, stitched in diamonds with yellow silk, and birds and flowers embroidered in coloured silks and silver thread, border round linen with pattern stitched in yellow silk, at one end piece of damask let in, with coloured flowers embroidered. *18th century.*
- EE 2. LENGTH, 4 yards and 6 inches, of Embroidery, on silk, flowers and vases in coloured silks and silver thread. *18th century.*
- EE 3. LENGTH, 6 feet 4 inches by  $9\frac{1}{2}$  inches wide. Needlework, horses, men, dogs, and stags on blue linen. *18th century.*
- EE 4. PIECE of Needlework, 3 figures. *Date 1580 to 1600.*
- EE 5. NEEDLEWORK in silks and silver thread, probably Sir Walter Raleigh. *Date 1570 to 1620.*
- EE 6. PIECE of Needlework. Abraham sacrificing Isaac. *About 1600 to 1620.*
- EE 7. LINEN Jacket, worked with coloured silks. *18th century.*
- EE 8. WHITE Satin Jacket, embroidered in red silk, with men and women, birds and beasts. *About 1700.*
- EE 9. PIECE of tapestry, Queen Sheba coming to visit King Solomon. *About 1700.*
- EE 10. PIECE of needlework on satin, figure of lady under an archway of flowers, all of which are made in silk, point lace stitch, lady's collar and sleeves, real needle point. *About 1700.*



- E E 11. TAPESTRY, all needlework, Queen Esther's banquet, and the hanging of Haman. *Late 17th century.*
- E E 12. LINEN Jacket, beautifully embroidered with flowers in coloured silks. *About 1700.*
- E E 13. LINEN Bag, stitched and tamboured with coloured silks. *18th century.*
- E E 14. PIECE of Needlework framed, 1600, 1 foot 9 inches by 1 foot 4 inches, lady in centre, playing guitar under archway of flowers, lady and gentleman on each side, pearls real.
- E E 15. CURIOUS piece of Needlework framed, 1 foot 7 inches by 1 foot 3 inches, dresses trimmed with point lace, lady and gentleman. 1600.
- E E 16. PIECE of Needlework on white satin framed, 1 foot 5 inches by 1 foot. The Queen of Sheba coming to see King Solomon, each with their attendant, dresses all point lace stitch, and cuffs and collars real point, coloured point edging on lady's dress, very fine and scarce, real pearls. *About 1600.*
- E E 17. OVAL Frame containing piece of work, female figure arranging her hair, with lion alongside, needlework, face and hands painted. *About 1810.*
- E E 18. OVAL Frame containing piece of work, female figure tending sheep, all needlework, face and hands painted. 1810.
- E E 19. OVAL Frame, containing piece of needlework, female figure sitting under a hay-stack, face and hands painted. 1810.
- E E 20. LOOKING-GLASS set in needlework frame, with figure on each side. 1600.
- E E 21. OVAL Frame containing ranunculus worked on white satin. *About 1810.*
- E E 22. OVAL Frame containing Iris worked on white satin. *About 1810.*



- E E 23. SMALL oval Frame, with little landscape worked in brown silk on white satin. *About 1810.*
- E E 24. SMALL oval Frame containing little landscape worked in brown silk on white satin. *About 1810.*
- E E 25. OBLONG Frame containing landscape worked on white satin in brown silk. *About 1810.*
- E E 26. LARGE oval Frame, with bunch of flowers worked on white satin, encircled by wreath. *About 1815.*
- E E 27. LARGE oval Frame, with bunch of flowers worked on white satin, encircled by wreath. *1815.*
- E E 28. LARGE oval Frame, with bunch of flowers on white satin. *About 1815.*
- The last twelve specimens, with the exception of E E 20, were presented by Miss Dawson, of Royds Hall, by whose aunts they were worked.
- E E 29. LOOKING-GLASS set in needlework frame, 8 compartments divided by imitation tortoise-shell. *1600.*
- E E 30. WORKBOX, 1589, white satin ground with needlework, Scripture subject.
- E E 31. SAMPLER worked in floss silk on linen. *About 1800.*
- E E 32. SAMPLER with point lace stitch worked on linen with floss silk. *About 1800.*
- E E 33. NEEDLEWORK Pincushion embroidered on white satin,  $12\frac{1}{2}$  inches long by  $8\frac{1}{2}$  inches broad. *Circa 1600.*
- F E 34. OVAL Frame containing needlework on white satin, figure of a youth, face and hands painted. *18th century.*
- E E 35. OVAL Frame containing needlework on white satin, figure of a girl, face and hands painted. *18th century.*



- E E 36. FRAME containing an early piece of needlework on satin representing mythological subjects. *Circa 1589.*
- E E 37. TWO white cotton Curtains, 8 feet 2 inches wide by 7 feet 2 inches long, embroidered in coloured worsted, a tree and leaves.
- E E 38. TWO Curtains, each 7 feet 2 inches long by 3 feet  $3\frac{1}{2}$  inches wide, white cotton, embroidered with tree and leaves. Same as above.
- E E 39. FIVE Valences, same as above, about 10 inches deep, 6 feet 6 inches long. Four ditto, more worn.
- E E 40. SAMPLER, child's work, "Mary Maywood her work aged 11 years, 1802. Finished September 24." 1 foot  $9\frac{1}{2}$  inches by 1 foot  $6\frac{1}{2}$  inches.
- E E 41. SAMPLER, child's work, "Sophia Mason, her work. 1796."





## GERMAN NEEDLEWORK.



- G N 1. RED Velvet altar Frontal, with 3 figures. *15th century.*
- G N 2. BACK of a Chasuble, representing Crucifixion, figures and faces raised. *15th century.*
- G N 3. YELLOW Damask Chasuble, with straight piece down back and front of needlework. Figures of Saints. *Late 15th century.*
- G N 4. DARK Violet Brocade Chasuble, with needlework in form of Cross on the back, straight piece down the front. Crucifixion, and figures of Saints. *15th century.*
- G N 5. COPE, velvet with border of needlework, in gold thread and silks. Figures of Saints. *15th century.*
- G N 6. ORFREY off a Cope, needlework in silks and gold thread, 2 figures. *Late 15th century.*
- G N 7. ORFREY off a Cope, needlework in silks and gold thread, 2 figures. *Late 15th century.*
- G N 8. OUR SAVIOUR after His Resurrection, needlework in silk and gold thread. *Late 15th century.*
- G N 9. OLD piece of needlework on diapered linen. *About 1509.*



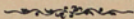
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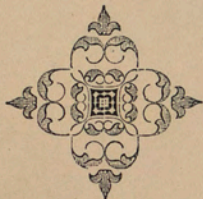




## TURKISH NEEDLEWORK.



- W 1. PAIR of Woven Slippers, gold thread and coloured silks.  
1860. Presented by the late Sir S. Villiers Surtees, Chief Justice  
of the Mauritius.
- W 2. WOVEN Bag, gold thread and coloured silks. 1860. Presented  
by the Rev. John Louis Petit, of Lichfield.









## List of Books

ON

## LACE AND NEEDLEWORK.



EYN new Kunstlich boich dairyn C. und XXXVIII figuren monster ad stalen befonden wie man na der rechter art Lauffer werck Spansche stiche mit der nälen vort up der Ramen und up der laden borden wirckenn sall wilche stalen alltzo samen verbessert synt und uyl Kunstlicher gemacht dā dye cirsten a Serenutzlich allen wapen sticker frauen-jonfferen und metger dair usz solch Kunst lichtlich tzu leren.

Gedruckt tzu Cöllen up dem Doemhoff durch Peter quentell. Anno M.D.XXIX.

Small 4to, vellum. Title engraved on wood, containing figures of four women and one man engaged in work, on the back of which is a woodcut portrait of the Emperor Charles V., seated. The book contains 46 pages of patterns engraved on wood.

Said to be the oldest book of patterns in existence.

A BOOK containing 66 pages of Patterns, engraved on wood ; without letterpress.

Small 4to, vellum, lettered on back, "Model de broderie, 1548," but having a pencil memorandum inside "Date 1529."



PATTERNS of Old Lace. *No date (but about 1589).*

Fifteen plates, in one volume, oblong 8vo, red boards.

GIOIELLO della Corona per le Nobili, e Virtuose Donne nel quale si dimostra altri nuovi bellissimoi disegni di tutte le sorte di mostre di Punti in Aria, Punti tagliati, e Punti à Reticello ; cosi per Fregi, come per Merli, e Rosette, che con l'Aco si usano hoggidi per tutta Europa. Et molte delle quali Mostre possono servile ancora per Opere à Mazzette. Novamente posto in luce con molte bellissimoi inventioni non mai piu usate, ne vedute.

In Fiorenza, Appresso Francesco Tosi MDCXIV. Ad instantia di Matteo Florini.

Oblong 8vo, vellum. 24 plates and 1 folding plate.

HANS SIBMACHER'S Stick und Spitzen Musterbuch. Nach der Ausgabe vom Jahre, 1597, in facsimilerten Copien herausgegeben vom K. K. österreichischen Museum. Mit einem Vorworte, Titelblatt und 35 Musterblättern.

Oblong 4to, morocco gilt extra, Vienna (reprint of 1597) 1866.

DU DEBVOIR DES FILLES.—Traicte brief, et fort utile, divisé en deux parties : La première est, de la dignité de la Femme, de ses boñs deportemens, et debvoirs ; des bons parties et qualités requises aux filles, qui tendent au mariage. L'autre traicte de la Virginité, de son excellence, des perfections necessaires à celles qui en font profession, des moyens de la conserver ; et de plusieurs autres choses, qui se verront plus à plein au sommaire, des chapitres. Par Frère Jean Baptiste de Glen, Docteur en Theologie de la Faculté de Paris, et Prieur des Augustins les Liége. Item plusieurs patrons d'ouvrages, pour toutes sortes de Lingerie, de Jean de Glen : le tout dedié a Madame Anne de Croy, Marquise de Renty, etc. Les Singuliers et nouveaux Pourtraits pour toutes sortes de Lingerie de Jean de Glen, dediés a Madame Loyse de Perez, etc. A Liége, Chez Jean de Glen, 1597.

Thirty-nine engravings of patterns. Oblong 8vo, 2 vols in 1, calf.



NEUES Modelbuch in Kupffer gemacht, Darinnen aller hand Arth Newer Model von Dün Mittel und Dick auszgeschnidener Arbeit auch andern Künstlichen Nehwerck zu gebrauchen mit vleisz Inn Drück verfertigt. *Nurnberg, MD.CI.*

Oblong 4to, morocco gilt extra (numerous plates of patterns).

LES Singuliers et nouveaux Pourtraicts, du Seigneur Federic de Vinciolo, Vénitien, pour toutes sortes d'ouvrages de Lingerie. Dedié a la Royne, Douairière de France. Derechef et pour la troisième fois, augmentez, outre le réseau premier et le point coupé et lacis, de plusieurs beaux et différens portraits de réseau de point conté, avec le nombre des mailles, chose non encor' veüe ny inventée. *A Paris, 1606.*

4to, morocco gilt extra. Two beautiful woodcut titles, Portraits of Henry III. of France and the Queen-Dowager, and a great number of cuts of Patterns.

A BOOK of Patterns of Silk Braid with instructions in MS. Probably unique. *Temp. Charles I.*

4to, morocco gilt extra, gilt edges.

THE NEEDLE'S Excellency. A new Booke wherin are divers admirable Workes wrought with the Needle, newly invented and cut in copper for the pleasure and profit of the Industrious. 12th Edition. *London, 1640.*

Oblong 4to, morocco gilt extra. This copy is a facsimile by hand of the original edition, which has a preface in poetry by John Taylor, the Water Poet.

DAS Neue Modelbuch von schönen Nädereyen, Ladengewürck, und Paterleinsarbeit. Ander theil. (By Rosina Helena Fürstinn.) Zu finden in Nürnberg bey Paulus Fürsten Kunsth. 1666.

Oblong 4to, vellum. Engraved title and 50 copper-plates of patterns.

A BOOK of Patterns in red and black, one of which has the date 1688.

Oblong folio, half morocco.



AN oblong 8vo book, containing 57 leaves of Patterns of Lace, drawn with Pen and Ink, lettered "Ricami a Penna." Half calf. *No date.* (*Early 18th century.*)

WOL-ANSTÄNDIGE und Nutzen-bringende Frauen Zimmer-Ergözung in sich enthaltend Ein Nach der allerneusten *Façon* eingerichtetes Neh-und Stick-Buch welches Diesem Kunst und Geschicklichkeit liebenden Geschlecht vermittelt sehr vieler vollkommenen und auf allerhand Art inventirten practicablen Risse und andern netten Zeichnungen, zu noch mehrerer Aufmunterung Dero Lehrbegierigen fleiss, heraus gegeben und auf das deutlichste vorge stellt worden, von Frau Amalia Beerin. *Nuremberg, no date.* (*Early 18th century.*)

Oblong folio, half vellum. Fifty large folding and other plates of Patterns.

ALLERHAND Mödel zum Stricken und Nähen. 1748.

48 plates of patterns signed "A. R. P.," with which are bound 14 others, signed "Albrecht Schmidt Seel-erb. Aug. Vind."—*i.e.*, Augsburg. Oblong folio, half calf.

NÜTZLICHES in lauter auserlesenen, wohl-approbirt-und meistens neu-inventirten Mustern bestehendes Weber-Bild-Buch. Als: Zwey und Siebenzig gesteynten Zeichnungen, von 15, bis auf 40, schäfttig und 32, Stück 16, und 20, schäftigen Hin-und Wieder-Mödel auch allerhand der nettesten Gattung von roth gestreiften Arbeiten, samt denen dazu gehörigen Zügen und Schnürungen, Ingleichen Allerhand nöthigen Bildern, auch Doppel-Kellisch-und einer Art von den Damast-Boden, 8 Flügel auf einen Bruch; dann eine Anweisung wie sich diese Art Züg und Bilder zu halben Brüchen theilen, zerlegen, auch Doppel-Kellisch-Bilder so, wie man sie zum Gebrauch nöthig, selbst versetzen und verändern kan. Wobey auch einer jeden Gattung insonderheit Eine Schriftliche Anleitung voran gedruckt worden. Alles ordentlich, deutlich und gründlich gestellet, und heraus gegeben von Johann Michael Frickinginger, gewesenen Hof-Weber zu Onolzbach. *Neustadt und Leipzig, 1783.*

Oblong folio, half morocco.



A MANUAL of the System of Teaching Needlework in the Elementary Schools of the British and Foreign School Society. Second Edition, revised and improved. 1821.

8vo, sewed. With two plates and thirteen patterns of needlework.

ORIGINE ed Uso delle Trine a Filo de Refe. Per le Nozze Costabili-Caselli. 1864.

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