

the one (Fig. 2) ornamented with small embroidered shields and crosses, the other (Fig. 3) with the mediæval gammadion pattern.

We are now arrived at the Renaissance, a period when so close an union existed between the fine arts and manufactures; when the most trifling objects of luxury, instead of being consigned to the vulgar taste of the mechanic, received from artists their most graceful inspirations. Embroidery profited by the general impulse, and books of designs were composed for that species which, under the general name of cutwork, formed the great employment for the women of the day. The volume most generally circulated especially among the ladies of the French court, for whose use it was designed, is that of the Venetian Vinciolo, to whom, some say,

Fig. 4.



Point coupé. Vinciolo.

we know not on what authority, Catherine de Medicis granted, in 1585, the exclusive privilege of making and selling the "collerettes gaudronnées"¹² she had herself introduced. This work, which passed through many editions, dating from 1587 to 1623, is entitled, "Les singuliers et nouveaux pourtraicts et ouvrages de Lingerie. Servans de patrons à faire toutes sortes de poincts,

¹² Goderonné—goudronné, incorrectly derived from pitch (goudron), has no relation to stiffness or starch, but is used to designate the fluted pattern so much in vogue in the sixteenth century—the "gadroned" edge of silversmiths.

1588. "Il avait une fraise empesée et godronnée à gros godrons, au bout de laquelle il y avoit de belle et grande dentelle, les manchettes estoient goudronnées de mesme."