

cated to the "Trés-Chrestienne Reine de France et de Navarre, Marie de Médicis," and bears her cipher and arms, yet in the decorated frontispiece is a cushion, with a piece of lacis in progress, the pattern a daisy looking at the sun, the favourite impresa of her predecessor, the divorced Marguerite, now, by royal ordinance, "Marguerite Reine, Duchesse de Valois" (Fig. 6).

These pattern books being high in price and difficult to procure, teachers of the art caused the various patterns to be reproduced in "sam cloths,"²⁶ as samplers were then termed, and young ladies worked diligently at their cutwork, lacis, and rézeuil,²⁷ much as a dame-school child did her A B C in the country villages of our own day. Proud mothers caused these chefs-d'œuvre to be framed and glazed; hence many have come down to us, chiefly of the seventeenth century, uninjured at the present time. (Coloured Plate I.)

A most important specimen of lacis was exhibited at the Art International Exhibition of 1874, by Mrs. Hailstone, of Walton Hall, an altar frontal 14 feet by 4 feet, executed in point conté, representing eight scenes of the Passion of our Saviour, in all fifty-six figures, surrounded by Latin inscriptions. It is assumed to be of English workmanship of an early period.

When used for altar-cloths, bed-curtains, or coverlets, to produce a greater effect, it was the custom to alternate lacis with squares of plain linen:—

"An apron set with many a dice
Of needlework sae rare,
Wove by nae hand, as ye may guess,
Save that of Fairly fair."—*Ballad of Hardyknute.*

These works formed the great delight of the ladies of the age. Jean Godard, in his poem on the Glove,²⁸ alluding to the occupation, says:—

"Une femme gantée œuvre en tapisserie,
En raizeaux deliez et toute lingerie
Elle file—elle coud et fait passement
De toutes les fassons. . . ."

²⁶ Randle Holme, in "The School Mistresses Terms of Art for all her Ways of Sewing," has, "A Samcloth, vulgarly, a Samplar."

²⁷ In the S. K. M. (Bock collection) are specimens of rézeuil d'or, or network with patterns worked in with gold thread and coloured silks. Such were the richly wrought "serviettes sur filez d'or" of Margaret of Austria.

"Autre servyette de Cables (Cadiz) ouvrée d'or, d'argent sur fillez et bordée d'or et de gris.

"Autre serviette à Cables de soye grise et verde à ouvrage de fillez bordée d'une tresse de verd et gris."—*Inventory already quoted.*

²⁸ "Le Gan, de Jean Godard, Parisien." 1588.