

to preserve this coffee-coloured tint. The firmness and solidity of these last laces are wonderful.

The specimens from Rättwik are narrow "seaming" laces of the lozenge pattern.

There is also a sort of plaiting used as fringe, in the style of the Genoese macramè, from the ends of a small sheet which the peasants spread over their pillows. No improvement takes place in the designs. The Dalecarlian women do not make a trade of lace-making, they merely work to supply their own wants.²⁰

Fig. 105 represents a lace collar worn by Gustavus Adolphus ;²¹ a relic carefully preserved in the Northern Museum at Stockholm. In addition to this collar, there is preserved at the Royal Klads-kammar, at Stockholm, a blood-stained shirt worn by Gustavus at the battle of Dirschau, the collar and cuffs trimmed with lace of rich geometric pattern, the sleeves decorated with "seaming" lace.

In an adjoining case of the same collection are some splendid altar-cloths of ancient raised point, said to have been worked by the Swedish nuns previous to the suppression of the monasteries. A small escutcheon constantly repeated on the pattern of the oldest specimens has the semblance of a water-lily leaf, the emblem of the Stures, leading one to believe they may have been of Swedish fabrication, for many ladies of that illustrious house sought shelter from troublous times within the walls of the lace-making convent of Wadstena.

In the same cabinet is displayed, with others of more ordinary texture, a collar of raised Spanish guipure, worked by the princesses Catherine and Marie, daughters of Duke Johan Adolf (brother of Charles X.). Though a creditable performance, yet it is far inferior to the lace of convent make. The making of this Spanish point formed a favourite amusement of the Swedish ladies of the seventeenth century : bed-hangings, coverlets, and toilets of their handiwork may still be found in the remote castles of the provinces. We have received the photograph of a flower from an old bed of Swedish lace—an heirloom in a Smaland castle of Count Trolle Bonde.

²⁰ For this information, with a collection of specimens, the author has to thank Madame Petre, of Gefle.

²¹ On it is inscribed, in Swedish, "This collar was work by Gustaf Adolf, King of

Sweden, and presented, together with his portrait, as a remembrance, in 1632, to Miss Jacobina Lauber, of Augsburg, because she was the most beautiful damsel present."