

"paments" of gold and silver, as well as "purle," were already in daily use during King James's reign.

Indeed, as early as 1575, the General Assembly of Scotland found necessary, as did the bishops in Denmark, to express its mind as to the style of dress befitting the clergy, and prohibit "all begares (gardes) of velvet on gown, hose, or coat, all superfluous cut-out work, all sewing on of paments and laces."

A parchment, too, found in the cabinet of the Countess of Mar,<sup>5</sup> entitled "The Passement Bond," signed by the Duke of Lennox and other nobles, by which they engaged themselves to leave off wearing "passement," as a matter of expense and superfluity, shows that luxury in dress had early found its way into Scotland.

Notwithstanding these entries, it was not until the arrival of Mary Stuart in her northern dominions that lace in all its varieties appears. The inventory of the queen's effects in 1567, printed by the Bannatyne Club, gives entries of "passements, guimpeure d'or, and guimpeure d'argent,"<sup>6</sup> with which her "robes de satin blanc et jaune" were "bordées" and "chamarées." Each style of embroidery and lace is designated by its special name. There is the "natte d'argent faite par entrelatz, passement d'or et d'argent fait à jour, chamarré de bisette,"<sup>7</sup> &c.

The word dentelle, as told elsewhere,<sup>8</sup> occurs but once.

We have also alluded to the will made by the queen previous to the birth of James VI., and her bequest of her "ouvrages maschés."<sup>9</sup> A relic of this expression is yet found in the word

<sup>5</sup> Croft's "Excerpta Antiqua."

The Countess of Mar, daughter of the first Duke of Lennox, and granddaughter by her mother's side to Marie Touchet. She was daughter-in-law to the preceptress of James VI., and in 1593 had the honour, at the baptism of Prince Henry, of lifting the child from his bed and delivering him to the Duke of Lennox. A portrait of this lady, in the high Elizabethan ruff, and with a "forepart" and tucker of exquisite raised Venice point, hung, when last we were in Edinburgh, in the drawing-room of the late Miss Katherine Sinclair, so well known by her literary attainments and her widely spread philanthropy.

<sup>6</sup> "Une robe de velours vert couverte de

Broderies, gimpeures, et cordons d'or et d'argent, et bordée d'un passement de même.

"Une robe veluat cramoisi bandée de broderie de guimpeure d'argent.

"Une robe de satin blanc chamarrée de broderie faite de guimpeure d'or.

"Id. de satin jaune toute couverte de broderie gumpeure, &c.

"Robe de weloux noyr semée de geynpeurs d'or."—*Inv. of Lillebourg*, 1561.

<sup>7</sup> "Chamarrée de bisette."—*Inv. of Lillebourg*, 1561.

"Ane rabbat of wolvin thread with passmentet with silver."

<sup>8</sup> Page 23.

<sup>9</sup> Page 18.