Numerous us are the subjects treated on in this work, there are few which furnish a more pleasing occupation than Embroidery. To this art our readers are indebted for some of the most beautiful articles of dress. It may, also, afford them opportunities of displaying their taste and ingenuity; and offers a graceful occupation, and an incalculable source of tasteful and innocent amusement.

This art may be traced to the most distant periods of antiquity. Coloured Embroidery and Tapestry were, according to Pliny, known, in very remote ages, among the Jews and Babylonians.

The manufacture of Tapestry in France, was introduced under the auspices of Henry the Fourth; and that kingdom may boast of having possessed the most magnificent establishment of the kind that ever existed: we allude to the Hotel Royal des Gobelins, which a French dyer, of the name of Gilles Gobelin, early in the sixteenth century, erected for the purpose of carrying on his business, near a rivulet, which ran through the suburbs of St. Marcel, in Paris. In the water of this rivulet he discovered certain qualities, which he supposed would be beneficial in the prosecution of his improvement on the mode of dying red. His undertaking appearing to be so abortive that the building was called Gobelin's Folly: but, eventually, he produced so splendid a scale, that he grew in estimation, as a dyer; and he and his family continued to carry on the business in the same place, until about the year 1667; when the building was purchased by the French government, and Tapestry, on an immense scale, was manufactured there for a considerable period. The establishment is still kept up, but has long been a mere shadow of its former greatness. A slight sketch of the mode in which Tapestry was worked in this great manufacture, may not be altogether uninteresting. Artists of eminence were employed to design and paint in water-colours, on stuffs, cards, or pasted papers, patterns, called actions, or canons, of the full size of the subjects intended to be woven. The cartoon was covered with perpendicular and horizontal black lines; its surface thus presenting a series of squares, corresponding with those formed by the upright and cross threads of Tapestry. The workman counted the number of squares in each colour on the cartoon, and, as a guide to the number of stitches, or threads, to be inserted in warps, or silks, of the respective colours, in the Tapestry; iso, both perpendicular and horizontal were employed, similar in general principle to those in which carpets and hangings are woven at the present day. Threads, called the warps, were stretched the long way of the intended piece; and alternately elevated and depressed by machinery, for the purpose of introducing between them the silks, or warps, intended to form the pattern, and which were collected, by the side of the workman, wound on reels, and inserted in the warp by means of a stick. The foundation of a weave's shafts. The Tapestry being thus wove in breadth, when joined or fixed together, formed one grand subject, frequently large enough to cover all the sides of a splendid apartment.

The manufacture of theloom-woven Tapestry originated in Embroidery with the needle, and presented a precisely similar appearance; being merely an extension of the art by means of machinery.

White Embroidery comprises the art of working flowers, and other ornamental designs, on muslin, sateen, or satin, its trimming—caps, collars, handkerchiefs, &c.

There are two sorts of cotton proper for this work; that which is most generally used, because it washes the best, is the dull cotton; sometimes called the Traders, or Indian. The other sort is the glazed, or English cotton, and is only proper to be used on this means; although it looks infinitely the more beautiful of the two, previous to its being washed, yet that operation destroys its beauty, and removes all its glory; nor is it so smooth and pleasant to use as the other. Patterns for working may be purchased at most of the fancy-shops; but ladies possessing a taste for drawing, may devise their own subjects, by making sketches on paper, in pencil, and afterwards going over them again with ink. A pattern may be copied, by placing a thin piece of paper over the original and tracing it through against a window. The outline of a subject already worked, if of a thick, rich description, may be obtained by laying the muslin on a table, placing a piece of white paper over it, and rubbing the paper with a gummed pasting-gum. This outline may, afterwards, be perfected with a pen.

The paper pattern for a running design of flowers, foliage, &c., should be from twelve to eighteen inches long, in proportion to its breadth, and shifted along the muslin as the work proceeds. As this sort of pattern is liable to be soon damaged, it is advisable to strengthen it by a lining of muslin muslin. The pattern for a cape of a dress is usually on the site of the intended cape; but a sketch of one-half of the pattern (Fig. 1) may be made to answer the purpose equally well, by retracing the design on the other side of the paper, against a window, and when half the cape is worked, turning the pattern over to the other side; in this case the half-pattern must terminate exactly at the middle, or half of the work. The muslin, cambric-muslin, or French cambric, intended to be worked, must be smoothly and evenly tacked on the pattern, so as to prevent its getting out of place; the stems, and external edges of leaves, flowers, or ornaments, must then be traced, by running them round with cotton (Fig. 2); great care should be taken to preserve their shape and form accurately, as a fault in this stage of the work is not easily remedied afterwards. In working the bottom of a dress, scarf, cape, or collar, the edge of the pattern, which is usually a running scallop, a series of scallops, forming larger ones, a vandyke, or a chain, should be done first. The best and strongest way of working this part is, in the stitch used for button-hole work.

Lace-making, though formerly practised by ladies, having now become so important a branch of European manufactures as to furnish employment for many thousands of females, to give proper practical instructions would be useless; we have, therefore, only aimed at conveying such information as would afford our own friends a general idea of the process.

The stalks, leading to leaves, or flowers having been run round as directed must next be sewed over tolerably thick. Where it appears desirable to thicken a stem, or any other part of the outline, a piece of the cotton should be laid along the running thread, and both be sewn together. Leaves, or flowers, are worked in what is called satin-stitch from the length of the stitches resembling the threads in satin; but great care should be taken that the stitches do not lie over each other, but are evenly ranged side by side. Flowers, or stars, worked in fine worsted, or crousel, of various colours, may be used, with very good effect, in satin-stitch. The work should be slightly press-
ed with the finger, now and then, to assist in keeping it in shape.

Round eyelet holes, or oval ones, in a circle, like a star, or the head of a flower, are sometimes introduced. These are first cut round; then a very little bit of the muslin is cut out in the shape of the intended hole, but much smaller, and seven thicker round; the needle being run through the centre, and passed under the running thread (Fig. 3). A leaf, or the head of a flower, is formed, occasionally, by placing a piece of thread, round the muslin, then running it round in the pattern required, and covering the running thread in button-hole stitch, or thick sewing: the outer part of the thread not is then cut off, with fine-pointed scissors and the muslin, under the not, cut out in the same way, when removed from the paper pattern.

The middle of a flower is sometimes ornamented by the introduction of very beautiful open work, in imitation of antique lace, but the various kinds of stitch required, and the mode of using them, are so complex and intricate, that a practical description is scarcely possible: nothing but personal instruction can properly convey a perfect knowledge of their application. We shall, however, endeavour to illustrate the subject, by an engraving of a happy spring of leaves and flowers, in the style of such Antique Lace Embroidery, and attempt to convey a general idea of a few of the stitches used, of which, without further ado, the following are comprised in this pattern (Fig. 4). Several portions of the leaves and flowers are shown on a larger scale, with references to the various stitches of which they are composed.

The outline of the leaves, in feather-stitch (Fig. 3), being run round, each separate leaf is done with fine glazed cotton, in an elongated button-hole stitch; the centre vein in the outer edge, the stitches being gradually shortened towards the root; the threads of muslin will be curled in a line up the middle, which must be filled up with a grocer's stitch; this resembles the button-hole stitch, except that the stitch is taken a little higher up than the preceding one.

The outer edge, and the outline of the separate parts of the leaf (Fig. 6) composed, a variety of stitches are run round: the right hand edge of the leaf is composed, alternately, of feather-stitch, and a pattern worked, with fine glazed cotton, in double button-hole stitch, when two stitches are taken, side by side; then an equal space is left, and two more are taken; and thus to the end. The next row is formed by placing similar stitches, under the alternate spaces left above, taking in, each time, the threads of stitch run between each pair of stitches. The parts (opposite a) are done in half-herring-bone stitch, the cross way of the muslin; four threads being taken on the needle at a time. To form the second and succeeding rows, the needle passes through the lower side of the first row of stitches. The ground (b) is composed of a series of lines, each formed by drawing together, and sewing over very closely with fine thread, six threads of the muslin. Square nodes are formed in the spaces, by sewing, in glazed cotton, over eight of the cross threads, passing the needle, alternately, over the first, and under the fourth, the large rosette (c) is worked in feather-stitch. All other stitches used in this leaf are described in the succeeding flowers.

The cap (e) of the fancy flowers, (Fig. 7), is done in feather-stitch — The centre (a) a series of eyelet holes, formed by passing the needle twice through the same hole: then repeating the same process at the distance of four threads, and so on, successively, to the end of the row. The second row is formed at the spaces between the holes of the first row, with four threads between each, as before, so that each hole of each row are perforated in the following row. — The part (d) is done in half-herring-bone stitch, leaving four threads of the muslin between each row; (d) is formed by drawing together and sewing over tightly, four threads of the muslin between each row (d) worked in double button-hole stitch; (e) is the same as the centre, with spots in antis-stitch.

Protocole, or Coloured Embroidery, is similar in some respects, to the former; Tapestry, although it is generally worked on a smaller scale, and is rather different in practice. It comprises the adhered productions of the needle in coloured Embroidery, with wools and silk of various hues, and is intended for the imitation of paintings; comprising all the varieties of landscapes, groups of animals, figured subjects, flowers, birds, shells, etc. Its effect is very brilliant if it be well executed, and judicious and true, be disposed in the disposition of the various shades of colour; its, in fact, "the soul and sentiment of the art."

The fine traced work described called crodard, and each twist and fold alike, are completed in coloured embroidery.
Silk is principally used for flowers, birds, butterflies, and is worked afloat on or near the ground. The latter is by far the richest in appearance, and, nothing, in this art, can have a more splendid effect than a well-arranged group of flowers embroidered in twisted silks or black state. The talent for painting is of material advantage in this delightful pursuit; the nursery and obliterating the lines giving ample scope to the growth of the embroidery.

Embroidery in Chalinea is usually done in white Gros de Naples, or white satin, for producing representations of groups of flowers in their natural colors, principally for patterns. Chalinea is a fine silk pudd, or nap, twisted spirally round a thread, for purposes such as we are now describing, and used as a base when used in making artificial flowers, and has desired its name from its slightly caterpillar-like appearance. The silk, on which it is to be worked, must be in the nature of a frame, similar to that used in Worsted-work. A colored cop is required, from which a light outlining stitch should be made in pencil on the silk. Chalinea is all the requisite shades having been provided, it is attached to the silk, not by passing through, after the manner of Worsted Embroidery, but by drawing or making knots, as the case may require, and where would be much injured by being drawn through the silk. A fine needle, and silk of the same shade as the Chalinea to be attached, having been provided, the stalk of the flower is to be commenced by confining to the silk ground the end of the Chalinea, with a small stitch of similarly colored silk, and which will be concealed in the pool. The Chalinea is then to be worked along the stalk, according to the stitch, tucking it in a similar manner at intervals; the stalk may be of one, two, or even three parts, according to the thickeness required. A leaf or leaves are formed by making a point of the Chalinea from the center towards one edge, in a leaf direction, backwards and forwards, laying the rows closely together, and coiling them at the margins at the center; the other side is done in a similar manner. For a small leaf, or leaf; the Chalinea may be passed across the whole breadth of it, and may be turned over itself where necessary. The flowers are to be formed of Chalinea in the size of the colored pattern, and attached in the various directions which may seem most consistent to their shape.

When it is desired to get any color, the end of the Chalinea is secured by putting a fine silk loop over it, threaded in a needle, and raised to the end of the Chalinea through the silk, with the loop, it is then cut off, and the pool will prevent its slipping back. To produce the effect of shading, or bluing over one tint into another, the Chalinea must be cut wide, the entire tint to be shaded being drawn through, as before described, into the pool again, and the next color is to be introduced between.

Other species of hem-stitch as well as in imitation of the regular hem-stitch, in curves, or other positions, which would not admit of drawing the threads out (Fig. 10). It is done in the angular direction, or bias of the muscle, by sewing over two threads of the muscle once, then taking up two threads of the contrary way, pulling them together at one side, as directed in the stitch hem-stitch, then sewing over the latter two threads taken; after crossing to the opposite side, two more are sewn together, and the trimming, according to the direction required.
work which seems to come within our plan, is embroidery on net, in imitation of Brussels point-d'antique, which, for vests, dresses, or their trimming, is very beautiful in its effect, and perhaps, exceeds in beauty every other branch of white embroidery.

Embroidery on net is performed by placing a piece of French cambric, of a size proportioned to the subject, over the net, and the paper pattern under both. Then the design (of which each particular leaf, or sprig, ought to be very small, though the clusters should be large) must be run twice round with cotton, the running thread being ever very closely with rather fine cotton, and the external edges of the cambric cut neatly and closely off. [Fig. 12.]

In designing a veil, a small running pattern worked quite at the edge, is proper; and, when completed, a pouncing, which is a species of lace edging, to be fixed at the hem-edge, should be worked round the outside, to give it a finish. On the lower part of the veil, within the running border, there should be a handsome pattern worked across. This style is very easy of execution, and is an excellent imitation of what it is intended to represent.

**Lace Work.**—Net is worked by running the outline of leaves and flowers with glazed cotton, running inside the running with fine cotton, doubled, and filling up the centre of the flowers with half-burning-stitch, from one side to the other. [Fig. 13.] Instead of leaving within the flower, chain-stitch is sometimes introduced; and this performed: Having secured the cotton, one thread of the net is taken up, and the cotton being held down by the left thumb, the first stitch is taken, as in button-hole work, leaving a loop, through which the needle is passed, to form a second stitch or loop, and so on, after the manner of a chain, until having arrived at the extremity of a leaf or flower, the cotton is turned round and worked back, until the whole space is covered. [Fig. 14.] An agreeable variety may be introduced among the leaves, by filling up their centres in a stitch formed by sewing over two threads across the space, then leaving one row of threads, and taking up the next two, until the centre is completely occupied. This kind of stitch may be varied by covering it with the same stitch. Small clusters of spots, or net, are very pretty; each is formed by passing the needle backwards and forwards through one mesh, and, alternately, over and under two of the threads, forming that mesh which are opposite to each other. [Fig. 15, a.] Sprigs, or branches, formed by eydel-holes, either singly along a stem, or in clusters of three, afford a pleasing variation. [Fig. 15, b.] The eydel-holes are worked in button-hole stitch; one mesh of the net being left open for the centre.

Book-muslin is sometimes worked into net, by placing it under the net, and both over a paper pattern; the outline is then run round; the running is either sewn over, or worked in button-hole stitch, and the external edge of the muslin cut off. This mode is not confined to small patterns, as the cambric net which is intended to resemble Brussels point-d'antique.

In Spitsbergen, says professor Weidmann, there are 50 plants; in Lapland 60; in Iceland 65; in Sweden 120; in the marquisate of Brandenburg 500; in Piedmont 800; on the coast of Coromandel 400; as many on the island of Jamaica; in Madoare above 5000.