the mist of prehistoric times, but of which a few beautiful samples are to be seen in the Kircheriano Museum on hunters game-bags and nets for catching wild beasts. But this work has no affinity whatever with the *gropi* and *punti groposi* (too often quoted as macramé-work) of pattern-books. In his *Esemplario Nuovo* of 1531, Antonio Tagliente tells us that these stitches refer to that knotting and interlacing of braids or cords called *entrelacs* by the French, and mentioned by Leonardo in the XVI century as being employed with much skill and taste as decorative motives. Macramé in only a fringe knotted in such a manner as to produce a lace-like effect of perforations. The designs for ancient and modern macramés (this work is still executed on the Genoese coast) have an Arabo-Moresque character like its name. The word macramé is generally supposed to be derived from the Arab *mabramab*, the root of which is *barame*, to protect, defend. It would therefore signify an object to protect or defend something. In the sense of kerchief, or striped shawl it is to be found in various Arab writers, and coincides with the ancient use of towels and kerchiefs, which in the fifteenth century (and even now in country districts) are worn as a protection to the head in Italy. At Genoa, and in Liguria generally, macramé means a towel, and also the material of which towels are made.

I may add that in samples of ancient macramé, the work is always done with the threads of the material itself, and it is therefore very fine.

Crochet is a still humbler imitation of bobbin and needle-laces. By reason of the easiness of the work and its good wearing qualities, it has enjoyed a reputation perhaps beyond its deserts. Nevertheless (setting aside Irish lace, which is the glory of crochet) some creditable specimens of Italian crochet-lace are found worked in designs originally intended for execution in bobbin or needle-lace.
APPENDIX.

PLATES.
No. 367 — Original towel with two laces insertions and border in macramé, with tassels. De Viti de Marco, Rome.

No. 368 — Original border: bobbin-work, laces, squares alternately of reticello and drawn thread, coloured embroidery with counted threads and insertion and edging of macramé. Müllitère, Genoa.
MACRAME — XVI CENTURY.

Wide border and edging with macramé fringe.

MACRAME — XVI CENTURY.

No. 375 — Macramé insertion and edging. Amari, Florence.
No. 376 — Points with macramé tassels. Rucellai, Florence.
No. 377 — Insertion, macramé points and tassels. Amari, Florence.
No. 378 — Macramé points and insertion. Rucellai, Florence.
No. 379 — Macramé insertion and fringe. Amari, Florence.
No. 380 — Macramé insertion, points, and tassels. Amari, Florence.
No. 381 — Macramé points and tassels. Amari, Florence.
MACRAME — XVI CENTURY.

No. 382 — Fragment of wide macramé border. Amari, Florence.
No. 384 — Macramé insertion. Ruscelli, Florence.
No. 386 — Portion of a macramé background. Amari, Florence.
No. 387 — Insertion similar to No. 385.
No. 388 — Insertion with animals facing each other, in ivory stitch from design for drawn-thread. Pilot, Leghorn.
No. 389 — Ivory stitch insertion from design for reticello. Agòth, Leghorn.
IVORY-STITCH - XVII CENTURY.

No. 396 - Alternate squares forming insertion; one in ivory stitch, the rest, punto in aria. Tranquilli, Ascoli Piceno.
Nos. 397, 398 - Edgings in ivory stitch. Antolini, Macerata.
No. 399 - Ivory stitch edging from a punto in aria design. Cappelenini, Macerata.
No. 400 — Ivory stitch, bobbin-work with reticello embroidery in colour and counted threads. Millelire, Genoa.
No. 401 — Ivory stitch insertion. Millelire, Genoa.
No. 402. — Original collar in ivory stitch from a design for reticello. Amari, Florence.

Nos. 403, 404. — Insertion in ivory stitch from a design for reticello. Amari, Florence.
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Drawn thread on very fine linen, imitating needle-lace.

Nos. 414, 415 — Millelire, Genoa.
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I. — MODANO OR LACIS, DRAWN-THREAD WORK, BURATTO

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53. Detail of foreleg: actual size.

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63. Coverlet with insertions in linen open-work and very fine laces embroidered in linen-stitch (formerly called reticella). The squares are joined with a woven passementerie. Levier, Florence.

64. Insertion of laces embroidered in linen-stitch with very fine thread, and darning-stitch in coarse thread. Little squares of laces embroidered in matting-stitch (imitating reticello). Edging of net embroidered in darning-stitch, cut away at the points. Ghent Exhibition, 1905.


66. Insertion of laces embroidered with threads of different thickness. The edging is bobbin-made. Amari, Florence.


69. Laces embroidered in various stitches. (Sardinia). Ristori, Florence.


71, 72. Laces embroidered in various stitches with figures of animals, ornaments, and flowers. Baldini, Florence.

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75. Drawn thread with some of the linen left. (Sicily). Nuptial subject. Ristori, Florence.

76. Drawn thread with the solid linen embroidered. The insertion is bobbin-made. Perugia Exhibition, 1907.

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Buratto.


No. 91. Buratto laces with crowned eagle and other birds in darning-stitch. The ground was formerly worked with reddish silk, now destroyed by time. Baldini, Florence.


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98. Buratto laces with religious symbols, peacock and vine in darning-stitch.

99. Buratto laces with angels kneeling before the monogram of Christ in darning-stitch.

100. Buratto laces with religious subject. (Angels uphold a cartell with some of leaves in darning-stitch. Baldini, Florence.
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No. 122. Sampler of reticello insertions and edgings: with six little strips in curl and satin stitch. Perugia Exhibition, 1907.


No. 130. Another insertion in satin-stitch and reticello. Pilot, Leghorn.

No. 131. Another insertion in curl and satin-stitch and reticello. Pilot, Leghorn.


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No. 140. Table-cover in satin stitch and reticello. Insertion in cut linen. Baldini, Florence.


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No. 154. Table-cover with design in curl-stitch and reticello. Tranquilli, Ascoli Piceno.


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No. 240. Oficial Altar-front by G. Fanz, imitating Veronico Rosef, Pope's Church of San Nicola, Carpi.


No. 243. XVI century. Embroidery in punto in aria and reticello. The embroidery in red thread is executed without being carried through to the back, except in the case of the first stitches on which the matting-stitch is afterwards executed. Squares and insertion of reticello. The edging is in punto in aria. Cantoni, Milan.

244. Design for punto in aria or cut work, taken from the "Dora Peretti" of Oloflaus, Venice, 1561. Reproduced by Inst. It. d'Arti Grafiche, Bergamo.

No. 245. Design wherein is shown how to enlarge or reduce any pattern. From the Corona of Vecellio, Venice, 1593.

> 246. Large collar of punto in aria. From the Portrait of an unknown Woman by Fourmous, Modena Gallery. Photo Anderson.


> 249. Another high wired collar in punto in aria. Portrait of Maria de' Medici. Ulitz, Florence. Photo Alinari.


252. XVI century. Table-cover of ivory-tinted linen with diagonal strips and border embroidered in curl and satin stitches combined with reticello and punto in aria. Edged with macrame fringe with figures. Erreera, Venice.


254. XVI-XVII century. Fragment of embroidery, reticello, and punto in aria. The complete design showed a quadrilobe of linen (outlined by the reticello insertion) with figure of dancing girl in centre, leaves, flowers, and other devices in punto in aria, lacis, and little rosettes. Here and there the linen is too much worn to show the design clearly. Guggenheim, Venice.

No. 255. Cut linen embroidery from a design for punto in aria.
Church of S. Pantaleone, Venice.


257. Heavy Venice Point with foliage pattern in relief. Venice, first half XVIII century.


259. Work in Venice Point, properly so called, prepared and begun on parchment in XVI century. Antolici, Macerata.


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No. 263. Original pillow-slip in little squares of linen embroidered in satin and curl stitch, alternating with figures of chicken in punto in aria. Sanguorgi, Rome.

264. Chalice-veil of fine linen. In centre, among rays of light the sacred monogram, surrounded by the words, IN NOMINE JESU. The edging is bobbin-made Stena Exhibition, 1904.

265. Original coverlet with border and points. Two animals confront each other before a vase of flowers. Actual size. Sanguorgi, Rome.

266. Original apron with border and edging of flowers and birds. Antolici, Macerata.


268. Lace with various flowers. The net foundation is modern. Amari, Florence.

269. Collar with flowers and ornaments. Rousillon de Wirth.

Nos. 270, 271. Two strips of punto in aria and embroidery, No. 270. In the first, the ground in cut away and the flowers are worked in various stitches and holes on the linen. - No. 271. In the second, the linen ground is allowed to remain, and the flowers, vase and pomegranate are in punto in aria. Jeuneum, Venice.

No. 272. Wide insertion with vertical design of carnations, daisies, jasmine, etc. Sermoneta, Florence.

273. Same as last. Same owner.

274. Insertion with vertical design of flowers, birds, and animals. Brodnard Church, Belluno.

275. Half of chalice veil made in a circle, with Lamb and motto « Ecce Agnus Dei ». Four points on which are two eagles and two dragons (Arms of the Borghese). The design is incomplete in the following illustrations. Golgate, New York.


277. Fragment of a dragon of preceding plate.


282. Lace with principal motive of daisies, and various flowers. Sermoneta, Florence.

283. Insertion and lace. Agnelli, Leghorn.


286. Cut linen work outlined with gold, from a design for punto in aria. Antolici, Macerata.

287. Cut linen work outlined with gold, from a design for punto in aria. Antolici, Macerata.

288. White cut linen work from a design for punto in aria. Modern composition, combined with corners of embroi
dered lace and reticello. Church of S. Pantaleone, Venice.


No. 290. Trimming for alb, with flowers and ornaments surrounding the figure of St. John the Evangelist. Church of San Pantaleone, Venice.

291. Detail of last plate, another portion, showing figure of the Saviour.


No. 297. Alb-trimming, with flowers and leaves. Church of San Pantaleone, Venice.


309. Original handkerchief, flowers and leaves.


316. Heavy Venice Point, with tape and roseline ground. Sermoneta, Florence.

317. Errera, Brussels.

318. Heavy Venice Point with roseline ground. Sermoneta, Florence.


320. Heavy Venice Point with rich roseline background. Ristori, Florence.


No. 326. Original collar, Johnstone, Venice.


328. Trimming for alb. Extremely handsome design of candlesticks with seaweed and shells, in relief on roseline ground. The lace looks like a tissue of coral, jewels and flowers. Treasure of St. Mark's, Venice.

ties. Sanguorgi, Rome.


No. 339. Heavy Venice Point, with barred background forming an open net-work. Lentheisch, Venice.
No. 340. Venice Point on groundwork imitating Argentin lace. Giroldini, Macerata.

> 341. Burano Point. The small medallions in the form of cameo with various figures: a heart transfigured, a lamb, etc. Ecclesiastical piece, with bobbin made edging. Rucellai, Florence.


**APPENDIX**


**PLATES**

**Macramé.**

No. 367. Original towel with two laths insertions and border in macramé, with tassels. De Viti de Marco, Rome.

> 368. Original border: bobbin-work, laths, squares alternately of reticello and drawn thread, coloured embroidery with counted threads and insertion and edging of macramé. Milletre, Genoa.


No. 375. Macramé insertion and edging. Amari, Florence.


> 381. Macramé points and tassels. Amari, Florence.


> 386. Portion of a macramé background. Amari, Florence.

> 387. Insertion similar to No. 383.

**Ivory-stitch.**

No. 388. Insertion with animals facing each other, in ivory stitch from design for drawn-thread. Pilott, Leghorn.


> 393. Insertion and edging with tassels. Amari, Florence.


> 396. Alternate squares forming insertion; one in ivory stitch, the rest, punto in aria. Tranquilli, Ascoli, Piceno.

No. 397, 398. Edgings in ivory stitch. Aulenti, Macerata.

No. 399. Ivory stitch edging from a punto in aria design. Compagnoni, Macerata.

> 400. Ivory stitch, bobbin-work with reticello embroidery in colour and counted threads. Milletre, Genoa.

> 401. Ivory stitch insertion. Milletre, Genoa.


Nos. 403, 404. Insertion in ivory stitch from a design for reticello. Amari, Florence.

**Drawn thread work.**


> 414, 415. Drawn thread on very fine linen, imitating needle lace. Milletre, Genoa.

**Crochet.**


No. 417. Crochet work imitating Venetian Point. Malaguzzi, Milan.
ERRATA

Page 6. Inscription of Fig. – For "wite" read "white".

> 17, l. 23. – For "knotled" read "knotted".
> 20, l. 17. – For "inte" read "rite".
> 26, l. 10. – For "and,« read », and«.
> 36, l. 10. – For "wicbb" read "which".
> 44, l. 16. – For "formling" read "forming".

Plate No. 87. – For "falconier" read "falconer".

Page 132, l. 20. – For "wit" read "with".

> 137, l. 3. – Delete "ot".

Plate No. 195. – For "original" read "original".

Page 266, l. 8. – For "Venice" read "Venise".

> 386, l. 10. – For "prefacee" read "prefaces".

In titles of Nos. 141-148, 257, for "cut linen" read "heavy Venice Point".