FIG. 6.—PANEL OF PETIT-POINT EMBROIDERY, WITH A REPRESENTATION OF COURTLY FIGURES IN A LANDSCAPE. English work of the end of the reign of Queen Elizabeth. Scale: ⅛th.

FIG. 7.—PORTION OF THE "BAYEUX TAPESTRY," A BAND OF EMBROIDERY WITH THE STORY OF THE NORMAN CONQUEST OF ENGLAND. In the museum at Bayeux, 11th century work. Scale: ¼th.

FIG. 8.—HANGING OF WOOLLEN CLOTH, EMBROIDERED WITH THE FIVE WISE AND THE FIVE FOOLISH VIRGINS.
German work, dated 1598. Scale: $\frac{1}{10}$th.

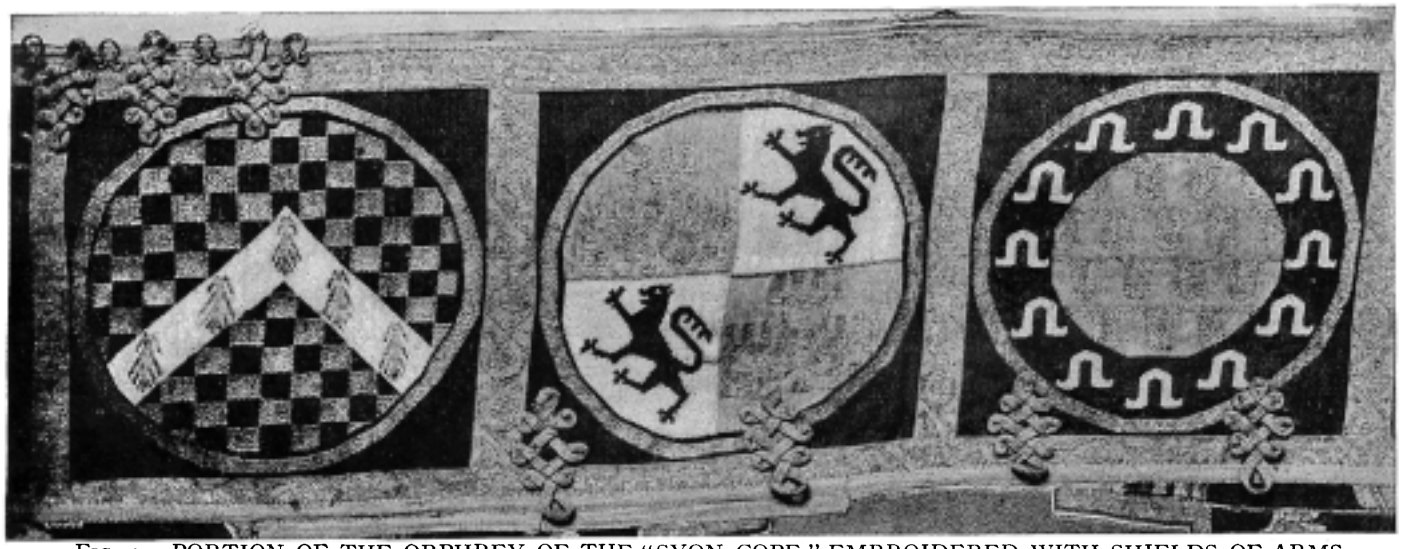

FIG. 9.—PORTION OF THE ORPHREY OF THE "SYON COPE," EMBROIDERED WITH SHIELDS OF ARMS.
The cope, formerly in the monastery of Syon near Isleworth, is now in the Victoria and Albert Museum.
English work of the 13th century. Scale: $\frac{5}{16}$ths.

FIG. 10.—PORTION OF A BAND OF LOOSE LINEN, EMBROIDERED IN WHITE THREAD WITH FIGURES AND ANIMALS.
German work of the later part of the 14th century. Scale: $\frac{3}{7}$ths.

introduction of red-hot irons within them. The stamped or struck ornaments in sheet metal, used especially in connexion with the brass and Britannia-metal trades, are obtained by a process of embossing—hard steel dies with forces or counterparts of soft metal being used in their production. A kind of embossed ornament is formed on the surface of soft wood by first compressing and consequently sinking the parts intended to be embossed, then planing the whole surface level, after which, when the wood is placed in water, the previously depressed portion swells up and rises to its original level. Thus an embossed pattern is produced which may be subsequently sharpened and finished by the ordinary process of carving (see CHASING and REPOUSSÉ).

EMBRACERY (from the O. Fr. *embraseour*, an embracer, *i.e.* one who excites or instigates, literally one who sets on fire, from *embraser*, to kindle a fire; "embrace," *i.e.* to hold or clasp in the arms, is from O. Fr. *embracer*, Lat. *in* and *bracchia*, arms), in law, the attempting to influence a juryman corruptly to give his verdict in favour of one side or the other in a trial, by promise, persuasions, entreaties, money, entertainments and the like. It is an offence both at common law and by statute, and punishable by fine and imprisonment. As a statutory offence it dates back to 1360. The offence is complete, whether any verdict has been given or not, and whether the verdict is in accordance with the weight of evidence or otherwise. The person making the attempt, and any juryman who consents, are equally punishable. The false verdict of a jury, whether occasioned by embracery or otherwise, was formerly considered criminal, and jurors were severely punished, being proceeded against by writ of attaint (*q.v.*). The Juries Act of 1825, in abolishing writs of attaint, made a special exemption as regards jurors guilty of embracery (§ 61). Prosecution for the offence has been so extremely rare that when a case occurred in 1891 (*R.* v. *Baker*, 113, Cent. Crim. Ct. Sess. Pap. 374) it was stated that no precedent could be found for the indictment. The defendant was fined £200, afterwards reduced to £100.

EMBRASURE, in architecture, the opening in a battlement between the two raised solid portions or merlons, sometimes called a crenelle (see BATTLEMENT, CRENELLE); also the splay of a window.

EMBROIDERY (M.E. *embrouderie*, from O. Fr. *embroder*, Mod. Fr. *broder*), the ornamentation of textile fabrics and other materials with needlework. The beginnings of the art of embroidery probably date back to a very primitive stage in the history of all peoples, since plain stitching must have been one of the earliest attainments of mankind, and from that it is but a short step to decorative needlework of some kind. The discovery of needles among the relics of Swiss lake-dwellings shows that their primitive inhabitants were at least acquainted with the art of stitching.

In concerning ourselves solely with those periods of which examples survive, we must pass over a wide gap and begin with the anciently-civilized land of Egypt. The sandy soil and dry climate of that country have led to the preservation of woven stuffs and embroideries of unique historic interest. The principal, and by far the earliest, known pieces which have a bearing on the present subject, found in 1903 in the tomb of Tethmosis (Thoutmôsis, or Thothmes) IV. at Thebes, are now in the Cairo Museum. There are three fragments, entirely of linen, inwrought with patterns in blue, red, green and black (fig. 1). A kind of tapestry method is used, the patterns being wrought upon the warp threads of the ground, instead of upon the finished web or woven material. Such a process, generally supplemented, as in this case, by a few stitches of fine needlework, was still in common use at a far later time. The largest of the three fragments at Cairo bears, in addition to rows of lotus flowers and papyrus

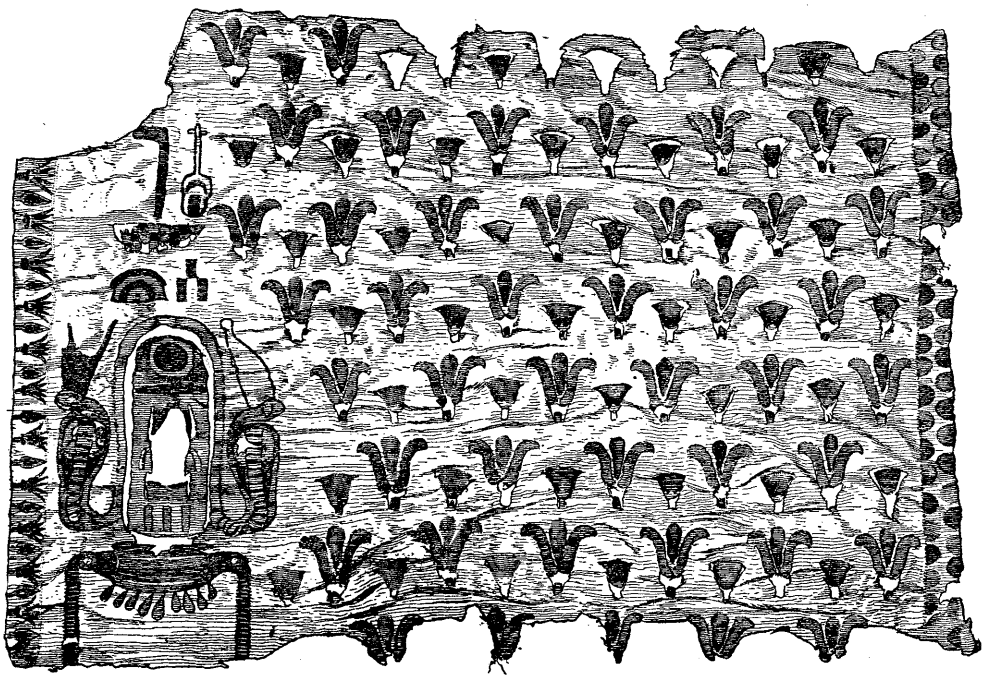

FIG. 1.—Fragment of a linen robe, found in the tomb of Tethmosis (Thothmes) IV. at Thebes, and now in the Cairo Museum. The cartouche has the name of Amenophis (Amenhotep) II. (*c.* 15th century B.C.).

inflorescences, a cartouche containing the name of Amenophis (Amenhotep) II. (*c.* 15th century B.C.); another is inwrought with the name of Tethmosis III. (*c.* 16th century B.C.).[1]

No other embroidered stuffs which can be assigned to so early a date have hitherto come to light in the Nile valley (nor indeed elsewhere), and the student who wishes to gain a fuller knowledge of the textile patterns of the ancient Egyptians must be referred to the wall-paintings and sculptured reliefs which have been preserved in considerable numbers.

From the ancient civilizations of Babylon and Assyria no fragments of embroidery, nor even of woven stuffs, have come down to us. The fine series of wall-reliefs from Nineveh in the British Museum give some idea of the geometrical and floral patterns and diapers which adorned the robes of the ancient Assyrians. The discovery of the ruins of the palace of Darius I. (521–485 B.C.) at Susa in 1885 has thrown some light upon the textile art of the ancient Persians. They evidently owed much to the nations whom they had supplanted. The famous relief from this palace (now in the Louvre) represents a procession of archers, wearing long robes covered with small diaper patterns, perhaps of embroidery.

The exact significance of the words used in the book of Exodus in describing the robes of Aaron (ch. xxviii.) and the hangings and ornaments of the Tabernacle (ch. xxvi.) cannot be determined, and the "broidered work" of the prophecy of Ezekiel (ch. xxvii.) at a later time is also of uncertain meaning. It seems likely that much of this ancient work was of the tapestry class, such as we have found in the early fragments from Thebes.

The methods of the ancient Greek embroiderer, or "variegator" (ποικιλτής) to whom woven garments were submitted

[1] See H. Carter and P. E. Newberry, *Cat. gén. des ant. égypt. du musée du Caire* (1904), pl. i. and xxviii. A remarkable piece of Egyptian needlework, the funeral tent of Queen Isi em Kheb (XXIst Dynasty), was discovered at Deir el Bahri some years ago. It is described as a mosaic of leatherwork—pieces of gazelle hide of several colours, stitched together (see Villiers Stuart, *The Funeral Tent of an Egyptian Queen*, 1882).

embroidered with figures of St Peter and St Eloy, may be regarded as representative of 14th-century work. An altar-frontal with the Annunciation embroidered in silks and gold and silver upon a blue silk damask ground, now in the museum at Lille, is a very beautiful example of Franco-Flemish art in the second half of the 15th century. It was originally in the church at Noyelles-lez-Seclin. An embroidery more characteristically French, and belonging to the same century, is in the museum at Chartres. It is a triptych, having in the middle a *pietà*, on the left wing St John the Evangelist, and on the right St Catherine of Alexandria. Each leaf has a canopy of architecture represented in perspective. In the 16th century an effective style of embroidery was practised in France; the pattern is generally a graceful combination of floral and scroll forms, cut out of velvet, satin or silk, and applied to a thick woollen cloth. Later work, chiefly of a floral character, has served for the decoration of costumes, ecclesiastical vestments, curtains and hangings, and the seats and backs of chairs.

Under the rule of the dukes of Burgundy in the 15th century art in the southern provinces of the Netherlands prospered

FIG. 5.—Oval picture in silk embroidery: Fame scattering Flowers over Shakespeare's Tomb. English work of the 18th century.

greatly, and able artists were found to meet the wishes of those munificent rulers. The local schools of painting, which flourished under their patronage, appear to have very considerably influenced the embroiderers' art. Great care and pains were given to reproduce as accurately as possible the painted cartoon or picture which served as the model. The heads are individualized, and the folds of the draperies are laboriously worked out in detail. The masonry of buildings, the veinings of marble, and the architectural enrichments are often represented with careful fidelity, and landscape backgrounds are shown in every detail. As in the case of the tapestries of the Netherlands—the finest which the world has seen—there can be no doubt that patrons of art and donors, when requiring embroideries to be made, secured the services of eminent painters for the designs. There are many examples of such careful work. A set of vestments known as the *ornement de la Toison d'Or*, now in the Hof-museum at Vienna, is embroidered in the most minute manner with sacred subjects and figures of saints and angels. The stiff disposal of many of these figures, within flattened hexagons arranged in zones, is not pleasing, but the needlework is most remarkable for skill and carefulness. They are of 15th-century work. A cope belonging to the second half of that century was given to the cathedral of Tournay by Guillaume Fillatre, abbot of St Bertin at St Omer, and bishop of Tournay (d. 1473). It is now in the museum there. Upon the orphreys and hood are represented the seven Works of Mercy. The body of the cope, of plain red velvet, is powdered with stags' heads and martlets (the heraldic bearings of the bishop); between the antlers of the stags is worked in each case the initial letter of the bishop's name, and the morse is embroidered with his arms. Some panels of embroidery, once decorating an altar in the abbey of Grimbergen, and now at Brussels, illustrate the best class of Flemish needlework in the 16th century. The scenes are taken from the Gospel: the marriage at Cana, Christ in the house of the Pharisee, Christ in the house of Zacchaeus, the Last Supper, and the supper at Emmaus. In the museum at Bern there are some embroideries of great historic and artistic interest, found in the tent of Charles the Bold, duke of Burgundy, after his defeat at Granson in 1476. They include some armorial panels and two tabards or heralds' coats. A tabard of the following century, with the royal arms of Spain in applied work, and most probably of Flemish origin, is preserved in the archaeological museum at Ghent.

The later art of Holland was largely influenced by the Dutch conquests in the East Indies at the end of the 16th century, and the subsequent founding of the Dutch East India Company. Embroideries were among the articles produced in the East under Dutch influence for exportation to Holland.

Much embroidery for ecclesiastical purposes has been executed in Belgium of late years. It follows medieval models, but is lacking in the qualities which make those of so much importance in the history of the art.

There is perhaps little worthy of special notice in Italy before the beginning of the 14th century, but the embroideries produced at that time show great skill and are very beautiful. The names of two Florentine embroiderers of the 14th century—both men—have come down to us, inscribed upon their handiwork. A fine frontal for an altar, very delicately worked in gold and silver and silks of many colours, is preserved in the archaeological museum at Florence. The subject in the middle is the coronation of the Virgin; on either side is an arcade with figures of apostles and saints. The embroiderer's name is worked under the central subject: *Jacobus Cambi de Florētia me fecit MCCCXXXVIII.* The other example is in the basilica at Manresa in Spain. It also is an altar-frontal, worked in silk and gold upon an embroidered gold ground. There is a large central panel representing the Crucifixion, with nine scenes from the Gospel on each side. The embroidered inscription is as follows: *Geri Lapi rachamatore me fecit in Florentia.* It is of 14th-century work. An embroidered orphrey in the Victoria and Albert Museum belongs to the early part of the same century. It represents the Annunciation, the coronation of the Virgin and figures of apostles and saints beneath arches. In the spandrels are the orders of angels with their names in Italian. In the best period of Italian art successful painters did not disdain to design for embroidery. Francesco Squarcione (1394–1474), the founder of the Paduan school of painting, and master of Mantegna, is called in a document of the year 1423 a tailor and embroiderer (*sartor et recamator*). It is recorded that Antonio del Pollaiuolo painted cartoons which were carried out in embroidery,[1] and Pierino del Vaga, according to Vasari, did likewise. In the 16th and 17th centuries large numbers of towels and linen covers were embroidered in red, green or brown silk with borders of floral patterns, sometimes (especially in the southern provinces) combined with figure subjects and bird and animal forms (Plate IV. fig. 15). Another type of embroidery popular at the same time, both in Italy and Spain, is known as appliqué (or applied) work. The pattern is cut out and applied to a bright-coloured ground, frequently of velvet, as in the example illustrated (Plate III. fig. 14). The later embroidery of Sicily follows that of the mainland. A remarkable coverlet, quilted and padded with wool so as to throw the design into relief, is shown to be of Sicilian origin by the inscriptions which it bears

[1] Some embroideries from vestments, designed by Pollaiuolo, are still preserved in the Museo dell' Opera del Duomo, Florence.

FIG. 11.—SILK PANEL, EMBROIDERED WITH A HANGING LANTERN.
Chinese work of the 17th or 18th century. Scale: $\frac{1}{4}$th.

FIG. 12.—PORTION OF A LARGE HANGING, EMBROIDERED WITH FIGURES WITHIN MEDALLIONS, AND INSCRIPTIONS.
From a church in Iceland, probably 17th century. Scale: $\frac{1}{3}$th.

FIG. 13.—PORTION OF A BED-HANGING, EMBROIDERED WITH FLOWERING TREES GROWING FROM MOUNDS.
English work of the later part of the 17th century. Scale: $\frac{1}{12}$th.

FIG. 14.—APPAREL FOR A DALMATIC OF GREEN VELVET, EMBROIDERED WITH AN APPLIQUÉ PATTERN.
Italian work of the 16th century. Scale: $\frac{1}{4}$th.

EMBROIDERY

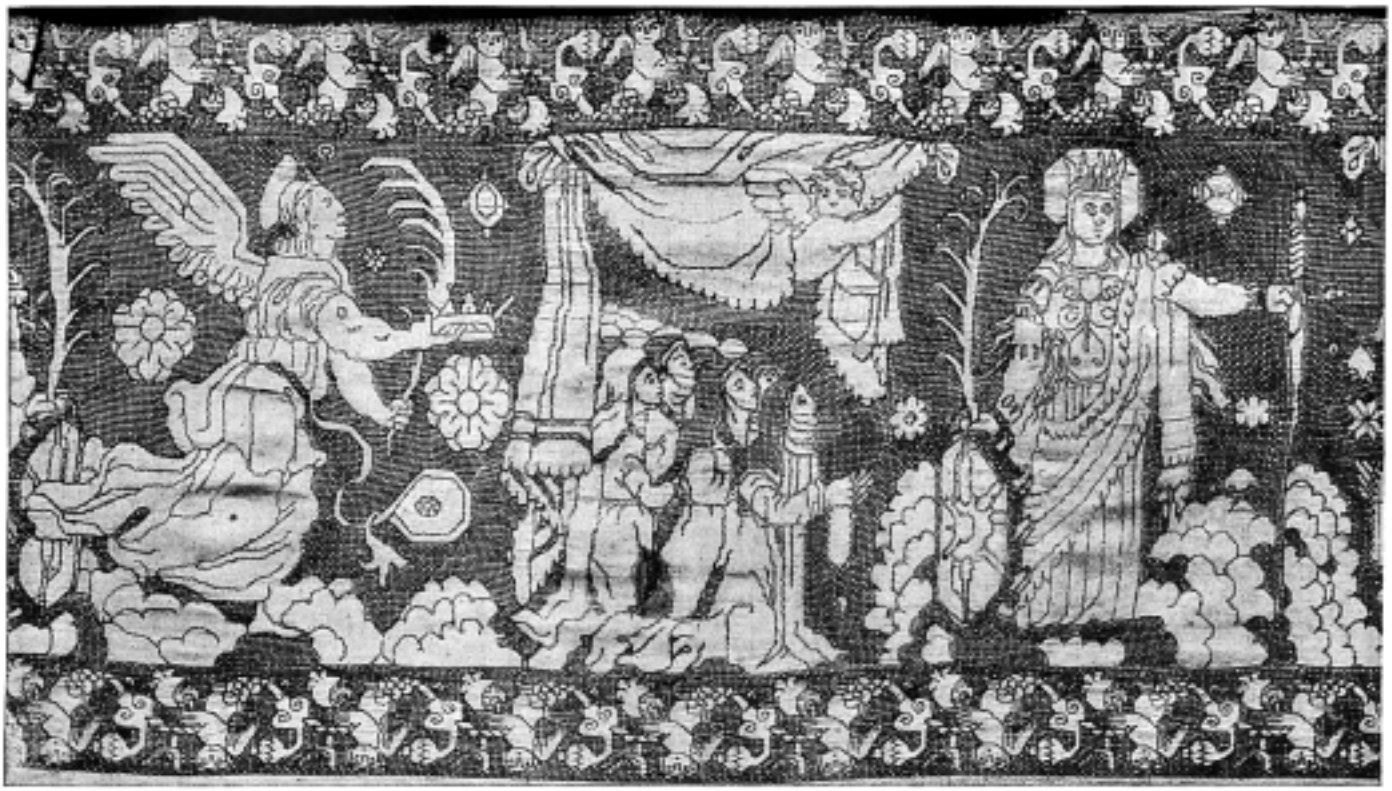

FIG. 15.—PORTION OF THE BORDER OF A LINEN COVER, EMBROIDERED WITH A FIGURE OF ST CATHERINE OF ALEXANDRIA AND KNEELING VOTARIES. Italian work of the 16th century. Scale: $\frac{8}{9}$ths.

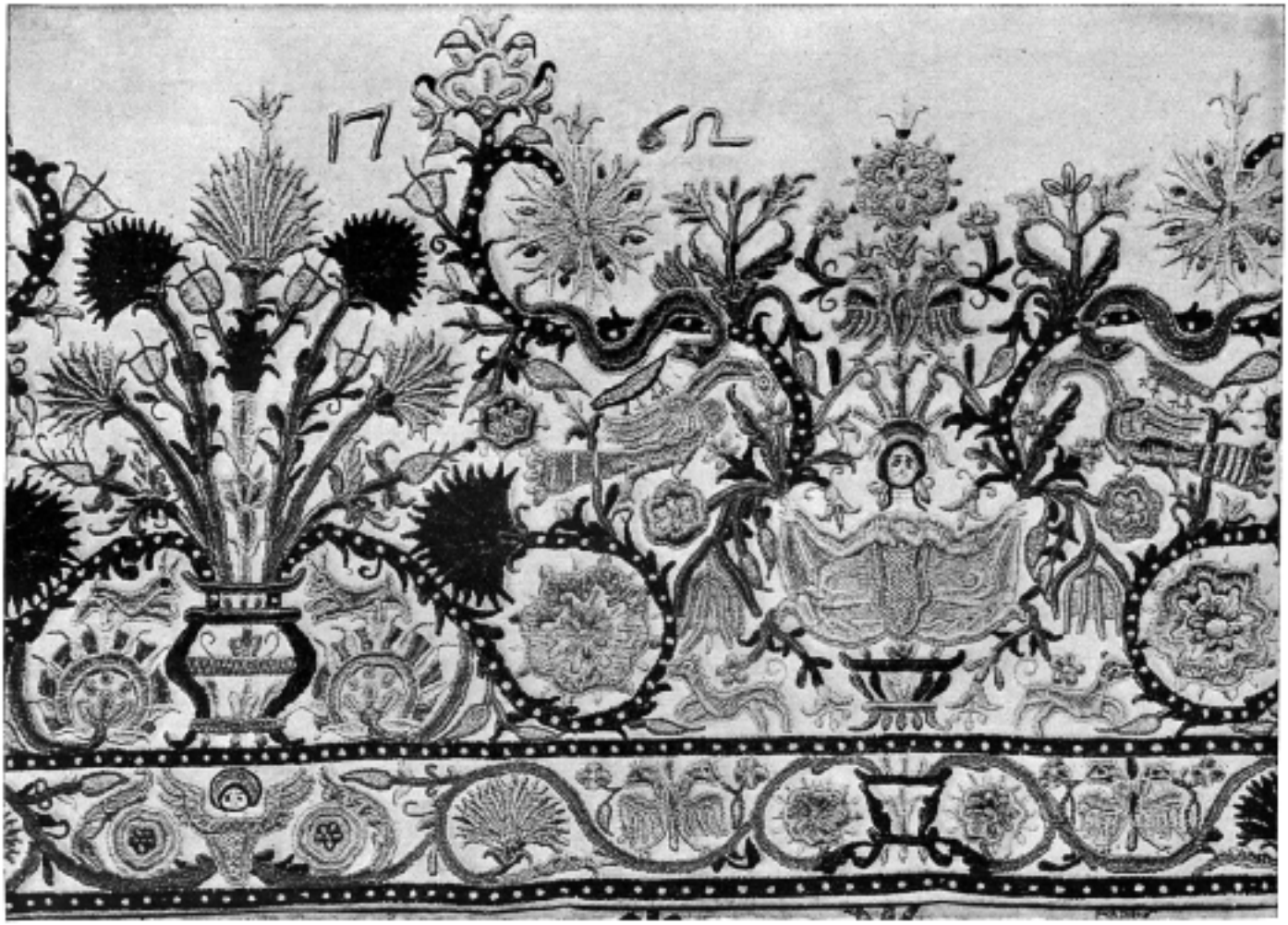

FIG. 16.—LINEN BORDER, EMBROIDERED WITH DEBASED FIGURES, BIRDS AND ANIMALS AMID FLOWERS. Cretan work, dated 1762. Scale: $\frac{4}{5}$ths.

(Plate VI. fig. 18). It represents scenes from the story of Tristan, agreeing in the main part with the *novella* entitled "La Tavola Rotonda o l'istoria di Tristano." The quilt dates from the end of the 14th century. Many pattern-books for embroidery and lace were published in Italy in the 16th and 17th centuries.[1]

In the greater part of the Spanish peninsula art was for many centuries dominated by the Arabs, who overran the country in the 8th century, and were not finally subdued until the end of the 15th. Hispano-Moorish embroideries of the medieval period usually have interlacing patterns combined with Arabic inscriptions. In the 15th and 16th centuries Italian influence becomes evident. Later the effects of the Spanish conquests in Asia are seen. Eastern influence is, however, stronger in the case of the Portuguese, who seized Goa, on the west coast of the Indian peninsula, early in the 16th century, and during the whole of that century held the monopoly of the eastern trade. Many large embroideries were produced in the Indies, showing eastern floral patterns mingled with representations of Europeans, ships and coats of arms. Embroideries done in Portugal in the 16th and 17th centuries strongly reflect the influence of oriental patterns.

German embroidery of the 12th and 13th centuries adheres closely to the traditions of Byzantine art. A peculiarity of much medieval German work is a tendency to treat the draperies of the figures as flat surfaces to be covered with diaper patterns, showing no folds. A cope from Hildesheim cathedral, now in the Victoria and Albert Museum, is a typical illustration of such work, dating from the end of the 13th century. It is embroidered in silk upon linen with the martyrdom of apostles and saints. Other specimens of embroidery in this manner may be seen at Halberstadt. An altar-frontal from Rupertsburg (Bingen), belonging to the earlier years of the 13th century, is now in the Brussels museum. It is of purple silk, embroidered with Christ in majesty and figures of saints. It was no doubt made in the time of Siegfried, archbishop of Mainz (1201–1230), who is represented upon it. A type of medieval German embroidery is done in white linen thread on a loose linen ground—a sort of darning-work (Plate II. fig. 10). Earlier specimens of this work are often diversified by using a variety of stitches tending to form diaper patterns. The use of long scrolling bands with inscriptions explaining the subjects represented is more usual in German work than in that of any other country. In the 15th century much fine embroidery was produced in the neighbourhood of Cologne. Later German work shows a preference for bold floral patterns, sometimes mingled with heraldry; the larger examples are often worked in wool on a woollen cloth ground (Plate II. fig. 8). The embroidery of the northern nations (Denmark, Scandinavia, Iceland) was later in development than that of the southern peoples. Figure subjects evidently belonging to as late a period as the 17th century are still disposed in formal rows of circles, and accompanied by primitive ornamental forms (Plate III. fig. 12). A remarkable early embroidered fabric covers the relics of St Knud (Canute, king of Denmark, 1080–1086) in his shrine in the church dedicated to him at Odense. It is apparently contemporary work. The pattern consists of displayed eagles within oval compartments, in blue on a red ground.

In Greece and the islands of the eastern Mediterranean embroidery has been much employed for the decoration of costumes, portières and bed-curtains. Large numbers have been acquired in Crete (Plate IV. fig. 16), and patterns of a distinctive character are also found in Rhodes, Cos, Patmos and other islands. Some examples show traces of the influence of the Venetian trading settlements in the archipelago in the 16th and 17th centuries. Among the Turks a great development of the arts followed upon the conquest of Asia Minor and the Byzantine territory in Europe. Their embroideries show a preference for floral forms—chiefly roses, tulips, carnations and hyacinths—which are treated with great decorative skill.

The use of embroidery in Asia—especially in India, China, Turkestan and Persia—dates back to very early times. The conservatism of all these peoples renders the date of surviving examples often difficult to establish, but the greater number of such embroideries now to be seen in Europe are certainly of no great age.

India has produced vast quantities of embroideries of varying excellence. The fine woollen shawls of Kashmir are widely famed; their first production is supposed to date back to a remote period. The somewhat gaudy effect of many Indian embroideries is at times intensified by the addition of beetles' wings, tinsel or fragments of looking-glass. China is the original home of the silkworm, and the textile arts there reached an advanced stage at a date long before that of any equally skilful work in Europe. Embroideries worked there are generally in silk threads on a ground of the same material. Such work is largely used for various articles of costume, and for coverlets, screens, banners, chair-covers and table-hangings. The ornaments upon the robes especially are prescribed according to the rank of the wearer. The designs include elaborate landscapes with buildings and figures, dragons, birds, animals, symbolic devices, and especially flowers (Plate III. fig. 11). Dr Bushell states that the stuff to be embroidered is first stretched upon a frame, on pivots, and that pattern-books with woodcuts have been published for the workers' guidance. A kind of embroidery exported in large quantities from Canton to Europe rivals painting in the variety and gradation of its colours, and in the smoothness and regularity of its surface.

Embroidery in Japan resembles in many ways that of China, the country which probably supplied its first models. As a general rule, Japanese work is more pictorial and fanciful than that of China, and the stitching is looser. It frequently happens that the brush has been used to add to the variety of the embroidered work, and in other cases the needle has been an accessory upon a fabric already ornamented with printing or painting. Japanese work is characterized generally by bold and broad treatment, and especial skill is shown in the representation of landscapes—figures, rocks, waterfalls, animals, birds, trees, flowers and clouds being each rendered by a few lines. More elaborate are the large temple hangings, the pattern being frequently thrown into relief, and completely covering the ground material.

Embroidery in Persia has been used to a great extent for the decoration of carpets, for prayer or for use at the bath (Plate V. fig. 17). Robes, hangings, curtains, tablecovers and portières are also embroidered. A preference is shown for floral patterns, but the Mahommedans of Persia had no scruples about introducing the forms of men and animals—the former engaged in hawking or hunting, or feasting in gardens. Panels embroidered with close diagonal bands of flowers were made into loose trousers for women, now obsolete. The embroidered shawls of Kerman are widely celebrated. Hangings and covers of cloth patchwork have been embroidered in many parts of Persia, more particularly at Resht and Ispahan.

In Turkestan, and especially at Bokhara, excellent embroideries have been, and are, produced, some patterns being of a bold floral type, and others conventionalized into hooked and serrated outlines. The work is most usually in bright-coloured silks, red predominating, on a linen material.

In North Africa the embroidery of Morocco and Algeria deserves notice; the former inclines more to geometrical forms and the latter to patterns of a floral character.

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[1] Others, sometimes with the same illustrations, appeared in France and Germany, and no doubt forwarded the general tendency towards Italian models at the time. A few pattern-books were also published in England.

(*ib.*, 1867), and *Church Vestments* (*ib.*, 1868); M. Dreger, *Künstlerische Entwicklung der Weberei und Stickerei* (Vienna, 1904); Madame I. Errera, *Collection de broderies anciennes* (Brussels, 1905); L. de Farcy, *La Broderie* (Paris, 1890); R. Forrer, *Die Gräber und Textilfunde von Achmim-Panopolis* (Strassburg, 1891); F. R. Fowke, *The Bayeux Tapestry* (London, 1898); Rev. C. H. Hartshorne, *On English Medieval Embroidery* (*ib.*, 1848); M. B. Huish, *Samplers and Tapestry Embroideries* (*ib.*, 1900); A. F. Kendrick, *English Embroidery* (*ib.*, 1905); *English Embroidery executed prior to the Middle of the 16th Century* (Burlington Fine Arts Club Exhibition, 1905, introduction by A. F. Kendrick); E. Lefebure, *Embroideries and Lace*, translated by A. S. Cole, C.B. (London, 1888); F. Marshall, *Old English Embroidery* (*ib.*, 1894); E. M. Rogge, *Moderne Kunst-Nadelarbeiten* (Amsterdam, 1905); South Kensington Museum, *Catalogue of Special Loan Exhibition of Decorative Art Needlework* (1874); W. G. P. Townshend, *Embroidery* (London, 1899). For further examples of ecclesiastical embroidery see the articles CHASUBLE, COPE, DALMATIC and MITRE. (A. F. K.; A. S. C.)

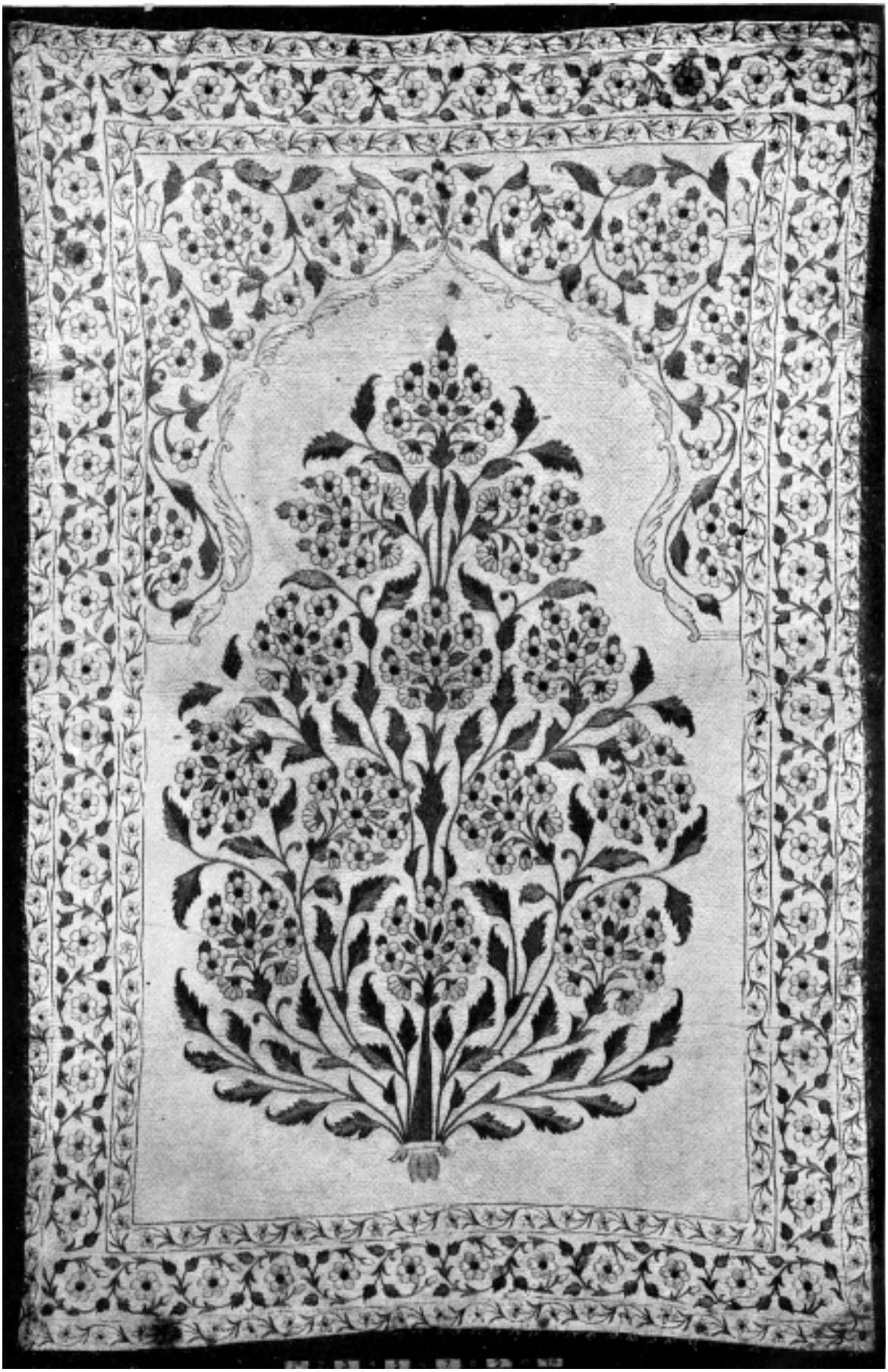

FIG. 17.—LINEN PRAYER CARPET, QUILTED AND EMBROIDERED IN CHAIN STITCH WITH COLOURED SILKS, CHIEFLY WHITE, YELLOW, GREEN AND RED

The border consists of a wide band set between two narrow ones, each with a waved continuous stem with blossoms in the wavings. Similar floral scrolling and leafy stem ornament fills the space beyond the pointed shape at the upper end, which is edged with acanthus leaf devices. The main ground below the niche or pointed shape is a blossoming plant, with balanced bunches of flowers between which are leaves, formally arranged in a pointed oval shape. Persian work, 18th century, 4 ft. 6 in. × 2 ft. 11 in. (Victoria and Albert Museum.)

FIG. 18.—PART OF A SICILIAN COVERLET, OF THE END OF THE 14TH CENTURY.

It is of white linen, quilted and padded in wool so as to throw the design into relief. The scenes represented, taken from the Story of Tristan, with inscriptions in the Sicilian dialect, are as follows:—(1) COMU : LU AMOROLDU FA BANDIRI: LU OSTI: IN CORNUUALGIA (How the Morold made the host to go to Cornwall); (2) COMU: LU RRE: LANGUIS: CUMANDA: CHI UAIA: LO OSTI: CORNUAGLIA (How King Languis ordered that the host should go to Cornwall; (3) COMU: LU RRE: LANGUIS: MANDA: PER LU TRABUTU IN CORNUALIA (How King Languis sent to Cornwall for the tribute); (4) COMU: (li m) ISSAGIERI: SO UINNTI: AL RRE: MARCU: PER LU TRIBUTU DI SECTI ANNI (How the ambassadors are come to King Mark for the tribute of seven years); (5) COMU: LU AMOROLDU UAI: IN CORNUUALGIA (How the Morold comes to Cornwall); (6) COMU: LU AMOROLDU: FA SULDARI: LA GENTI (How the Morold made the people pay); (7) COMU: T(RISTAINU): DAI: LU GUANTU ALLU AMOROLDU DELA BACTAGLIA (How Tristan gives the glove of battle to the Morold); (8) COMU: LU AMOROLDU: E UINUTU: IN CORNUUALGIA: CUM XXXX GALEI: (How the Morold is come to Cornwall with forty galleys); (9) COMU TRISTAINU BUCTA: LA UARCA: ARRETU: INTU: ALLU MARU (How Tristan struck his boat behind him into the sea); (10) COMU: TRISTAINU: ASPECTA: LU AMOROLDU: ALLA ISOLA DI LU MARU: SANSA UINTURA (How Tristan awaits the Morold on the isle Sanza Ventura in the sea); (11) COMU: TRISTAINU FERIU LU AMOROLLDU IN TESTA (How Tristan wounded the Morold in the head); (12) COMU: LU INNA (?) DELU AMOROLDU: ASPECTTAUA LU PATRUNU (How the Morold's page (?) awaited his master); (13) COMU LU AMOROI J FERIU: TRISTAINU A TRADIMANTU (How the Morold wounded Tristan by treachery); (14) . . . SITA: IN AIRLANDIA (. . . in Ireland).