

## THE EMBROIDERIES OF MARY, QUEEN OF SCOTS: NOTES ON THE FRENCH BACKGROUND\*

By Patricia Wardle

The embroideries of Mary, Queen of Scots, have been the subject of a number of detailed studies<sup>1</sup> and it might be thought that little more now needs to be, or indeed can be, said about them. However, it may fairly be commented that in all the studies the work that can confidently be attributed to Mary's period in captivity in England has been considered somewhat in isolation. The bulk of it is canvas work of a type foreign to the contemporary English tradition. Nor is this surprising, since Mary was brought up at the French court, and in fact, if one examines the available evidence, it proves possible to show that the extant work by her, far from being an isolated phenomenon, was firmly rooted in a French tradition.

All writers on the subject invariably begin with a reference to Catherine de Medici, who supervised Mary's upbringing and who is known herself to have been extremely fond of needlework. However, they can find little to link Catherine and Mary otherwise, since the only contemporary reference to the type of work favoured by Catherine merely speaks vaguely of silk embroidery. This is, of course, Brantôme's famous comment that Catherine was wont to *pass ses après dinées à besogner après ses ouvrages de soye, où elle estait tout parfaite qu'il est possible*<sup>2</sup>. She is also credited with a devotion to *lacis* or darned netting<sup>3</sup>, a variety of linen embroidery featured prominently in the pattern-book *Les Singuliers et nouveaux pourtraicts* of 1587, which was dedicated to her by its author Frederico Vinciolo.

If we turn to the inventory that was made of Catherine's possessions after her death in 1589<sup>4</sup>, we find that it amply bears out Brantôme's statement, but does not lend much support to the *lacis* theory. True, there are a certain number of references to *lacis*, such as this one to a bed:

445. *Ung lict de réseuil par carrez, recouret d'or, d'argent, et de soye, garny de huicts pents, trois rideaux, deux bonnes graces, le fond et dossier.*

However, they all refer to made up work or merely to large pieces of *réseuil* without any indication that these were composed of squares of needlework or indeed that they were embroidered at all. In the section in which the contents of various chests are listed, on the other hand, we find the two following entries:

487. *Cent neuf carrez de toile baptiste ouvrez de fil de Fleurance*

488. *Cinquante quatre quarrez de gaze remplys de soye et feuillage de plusieurs couleurs.*

These obviously refer to the type of silk embroidery related to *lacis*, which was worked on *buratto*, a variety of silk gauze of Italian origin with a clear open weave. Earlier entries in the inventory (411-19) refer to lengths of various types of gauze, mostly white or "natural" (*incarnaat*) in colour, which were presumably meant for

this kind of embroidery, while two later entries would appear to indicate quite clearly that this type of work was done by the Queen herself and her ladies. One concerns squares with the patterns drawn or painted on ready for working:

489. *Cent quatre vingtz six carrez de gaze peintz sans aucun ouvrage,*

the other a piece with a pattern drawn on it, on which the embroidery had been begun, but left unfinished:

493. *Une bande of gaze portraicte et commancée à ouvrir par l'un des boutz environ ung tiers.*

Two further entries, 494 and 495, also concern bands of gauze *remplies de soye de plusieurs couleurs*, while a further entry under 493 shows that this kind of embroidery was also done on a mesh ground:

*Une bande de campane de réseuil remplie de soye, d'or et d'argent*<sup>5</sup>.

Finally, two further entries demonstrate the use of this kind of work for bed hangings:

508. *Ung ciel de lict de réseuil de fil avec ouvrages de soye garny de trois rideaux, le dociel (dossier) et couverture de mesme*

509. *Ung autre ciel de pareille estoffe, plus grossier, avec la mesme garniture.*

But this is by no means the end of the story, for these chests also contained enormous quantities of canvas work. A characteristic entry is:

467. *Vingt deux carrez de tapisserie de soye à gros point rehaussez d'or et d'argent.*

The following entries, up to and including 474, are the same, amounting to over two hundred squares in all. Among the numerous other references to canvaswork squares of this variety, not all of which are enriched with gold and silver, are some that tell us a little more about the types of design to be found on them. 475 and 476 concern 57 squares *à pointz d'Hongrie* (an interesting early reference to this technique); 479, *neuf carrez de portraictz d'arbres*; 485, *sept petitz carrez en façon de bouquetz*; 492, *quatre vingtz sept petitz carrez de gros pointz de soye façon de bouquetz*; 486, *quatre vingtz quinze petitz carrez . . . en façon de fleurs*.

From the quantities involved it is clear that the embroidering of squares of canvas work was quite as popular, if not more so, with Catherine and her ladies as *buratto* work, and of course there is an obvious reason for this. Such small pieces of embroidery were easy to manoeuvre, since the material could be stretched in the kind of portable frame current at that time, which could be supported either on a table or on one's lap. A portable rectangular frame supported on a chest is shown on the title-page of Peter Quentel's pattern-book, *Eyn neue kunstlich Moetdelboech*, published in Cologne in 1529 (Fig. 1), while a similar frame supported on the user's knee appears in the delightful scene of ladies engaged in needlework in a garden, to the accompaniment of music played on the virginals, which is painted in the autograph album of 1613 of Gervasius Fabricius of Salzburg<sup>6</sup> (Fig. 2).

The most obvious surviving examples of such squares of silk embroidery in the present context are, of course, the two associated with Mary, Queen of Scots, which are now at Hardwick Hall<sup>7</sup> (Fig. 3). They feature emblems in small ovals against a ground of lilies, roses and thistles in a diamond trellis pattern. Moreover, they are indeed enriched with gold and silver thread, most unusually in that the whole of the cross-stitch ground is run with gold thread. Further evidence that the Queen of Scots went on making “squares” in the manner she had learned in France is to be found in the inventory made of her possessions at Chartley Hall on 13 June 1586<sup>8</sup>, which includes:

A square with yellow ground, powdered with white and red roses

Another square with white ground, with flowers in compartments

Another square, made in tent stitch with a single emblem in the centre and others around, the arms of France, Scotland, Spain and England in the corners.

Two squares listed in the inventory appear to have been mounted, perhaps for use as cushions:

A floral square with dove-coloured ground, trimmed with carnation satin and fringe

Another square, cross stitch, with a peacock’s tail, trimmed as above.

A further interesting entry concerns an unfinished square:

Another square with red ground, not yet enriched, with roses and thistles in compartments . . . for a bed.

There were various ways in which squares of canvas work might be used on beds. Sometimes they were sewn together to form valances and bases, with or without the addition of borders. This type of valance is well known from surviving examples, often made in one piece as well as in separate sections, with squares containing a flower or fruit tree with a large bird or animal<sup>9</sup>. The Chartley Inventory also lists two unfinished pieces of this type:

Two pieces of canvas, worked in compartments with silk in cross stitch, for a small canopy, with the bands painted only in black.

Bands or borders of canvas work were often embroidered separately, as is abundantly clear from such entries as the following in the inventory of Catherine de Medici:

478. *Quatre petitz montans* (vertical bands) *de canevas rempliz de tapisserie de soye à gros poinctz, deux autres de mesme hauteur rehaussez d’or et d’argent, et deux petitz morceaux de campane, l’un sur toile fine et l’autre sur canevas*

482. *Quatorze bandes de canevas . . . sur lesquelles y à des bandes de tapisserie de soye a gros poinct de plusieurs couleurs et façon.*

The bands were used not only as borders to the valances and bases<sup>10</sup>, but also to edge the hangings of the bed, which were generally of some other rich material or embroidery in another technique. An elaborate bed of this kind is listed in Catherine de Medici's inventory:

561. *Ung lict à double pentes à campanes au gros poinct de tapisserie de soye rehaussé d'or et d'argent, garny de six pentes de tapisserie trois pour le haut et trois pour les soubassemens, quatre pentes de damas blanc figuré d'or, sur lesquelles y a des bandes de broderie d'or et d'argent cliquant, pour servir au dedans du lict, quatre quenouilles de mesme damas, trois grandz rideaux de mesme damas garnys d'une bande d'ouvrage de soye rehaussé d'or et d'argent par dehors, et par dedans d'une bande de broderie d'or et d'argent cliquant avec des chiffres, quatre bonnes graces de tapisserie de soye rehaussée d'or et d'argent doublée du mesme damas blanc figuré d'or semblable au rideaux, la couverte de parade de mesme damas blanc figuré d'or garny de pentes de broderie d'or et d'argent cliquant au lieu de passement.*

This bed was part of a whole set of textile furnishings, including a table carpet in the same style<sup>11</sup>.

Squares of canvas work might also be applied to richer materials, again sometimes in combination with borders embroidered in other techniques. Two further entries in Catherine de Medici's inventory illustrate this:

573. *Une pente de velours cramoisi à campane . . . sur laquelle il y à deuz carrez de tapisserie de soye rehaussez d'or et d'argent, et une bordure de broderie sur velours*

582. *Une pièce de satin cramoisy, sur laquelle il y à cinq quarrez de tapisserie de soye à gros point rehaussez d'or et d'argent, garny de six montans de broderie d'or et d'argent.*

The practice of applying embroidery to rich grounds goes back to the Middle Ages, but it took on a new lease of life with the upsurge of domestic embroidery at the time of the Renaissance and here we come to a tradition that appears to have been well established at the French court even before the time of Catherine de Medici. We know of it thanks to the inventories that were made of the contents of Versailles and other royal palaces in the second half of the 17th century<sup>12</sup>. The lists of textiles begin with some old hangings now in store, including the following:

4. *Une autre teinture de tapisserie de velours découpé, rouge cramoisy, fonds de satin par compartimens, avec des carrez de petit point représentant des emblemes et des fleurons, appelé la tapisserie de la Reyne Claude, composée de six pièces, au milieu desquelles il y a un rond de petits points dans un carré sur lequel est représenté une salamandre au pied d'un laurier, entre deux escussons, avec ces mots: Extinguo nutrisco.*

*La Reyne Claude* was, of course, the queen of François I, whose reign ended in 1547, the year before Mary, Queen of Scots, arrived in France, and the salamander was the device adopted by him in imitation of his father. The motto is here given the wrong way round, the correct version being *Nutrisco et Extinguo*, meaning "I nourish (the good) and extinguish (the bad)"<sup>13</sup>. The addition of the laurel tree is unusual<sup>14</sup>, but it may perhaps figure here in its meaning as a symbol of the victor.

This *tapisserie de la Reyne Claude* is a famous piece in the annals of French embroidery and is mentioned by both Harvard and De Farcy<sup>15</sup>. De Farcy quotes a piece of embroidery in the Spitzer Collection<sup>16</sup>, as featuring a salamander and a tree and suggests this might once have formed part of the *tapisserie*, which is now lost, like most of the other textiles of its period formerly in the French royal collections<sup>17</sup>. In fact, however, the embroidery in question features a salamander and an oak tree and bears no motto and it is the wrong shape, while the technique, metal threads, coloured silks and coral beads on a white satin ground, with many parts in high relief, bears no resemblance to that referred to in the description of the *tapisserie*.

There is a more detailed description of the *tapisserie*, revealing more of its make-up and precisely how the pieces of canvas work were applied, much later on in the French royal inventories:

1381. *Une tapisserie remplie d'octogones de petit point, représentant des emblèmes et des fleurons enfermez par des bandes en compartimens de large passement vieux, de de soye rouge cramoisy à fleurs veloutées fonds de satin, ayant au milieu un grand rond de petit point, représentant une salamandre au pied d'un laurier, entre deux escussons, avec ces mots: Extinguo nutrisco, le tout dans une bordure de 10 pouces de large, composées de deux bandes de toile d'or trait, dont celles de dedans est figurée par des carderons, et celle de dehors de feuilles d'eau, et de refens lizeré de cordonnet d'or, qui enferment une bande du dit passement de soye rouge à fleurs veloutees . . . doublée de toile rouge.*

Whether or not the canvas-work panels on this hanging were squares or octagons, we know that panels of various shapes were used in this way from descriptions of other old hangings at the beginning of the inventories:

2. *Une teinture de tapisserie de petit point relevée d'or et de soye, représentant des fables, des métamorphoses, en trois pièces, composé chacune d'un tableau octogone dans le milieu et, aux quatre coins, de dans chacuns desquels est la devise de la salamandre; le tout rapporté sur un fonds de velours rouge cramoisy avec des branches de lières et de lauriers liées ensemble*
3. *Une autre teinture de tapisserie de broderie d'or et soye, composées de huit pièces, dans chacunes desquel sont représentées les armes de Navarre, dans les quatres autres, des compartiments de rétaille, et dans celui du milieu, une histoire de l'Ancien Testament, dans une bordure fonds de satin noir, avec des grands escriteaux.*

There can be no doubt that Mary, Queen of Scots, knew these hangings and was thoroughly familiar with their style. The inventory made in 1561 of "The Quenis Movables" at Holyrood House<sup>18</sup> lists two beds with oval panels of canvas work featuring "histories":

11. Item ane bed of crammoisie brown velvet maid in broiderie work and lieffis of claith of gold with sum histories maid in the figure ovaill furnisit with ruif headpece and sex pandis and three under pandis all freinyeit with threid of gold etc.
22. Item ane bed equaillie dividit in claith of gold and silvir maid in figure of pottis full of flouris with broderie work of lang roundis callit ovaill quhairin the histories ar contenit.

Moreover, the Chartley Inventory shows her to have been occupied with work of this kind during her captivity:

- The valance of a bed, prepared for a design of ovals
- Seven embroidered figures of women playing musical instruments
- Two ovals of the same size, to make a border
- Two tigers and flower sprays to apply to the above valance.

There are no references to any oval "histories"<sup>19</sup> by Mary herself, but the Chartley Inventory does list a square one:

- The story of Esther and Haman in a square.

Perhaps the most significant of all the entries in the French royal inventories from our point of view is the following:

1383. *Un emmeublement de velours rouge cramoisy enrichy de plusieurs tableaux octogones de petit point, représentant des oyseaux, animaux, fleurs et fruits, et d'autres tableaux de broderie or, argent et soye, représentant des salamandres; le rest remply de compartimens de taillure de toile d'or trait, avec des feuillages de taillures de toile d'or filé et des encolis de toile d'argent le tout provenant d'anciens meubles du garde-meuble de la couronne, garny de crespine, frange et mollet d'or de Milan à la Milanoise, supporté de soye rouge cramoisy, consistant en un grand lit, deux sièges ployans, deux carreaux et une tapisserie.*

The *tapisserie*, of which a description then follows, is the same as that given under 2 above.

It must surely have been this *ameublement*, or the embroideries from which it was made up, that inspired the embroideries of plant, birds, animals and fish made by Mary, Queen of Scots, during her captivity and now known to us chiefly from the Oxburgh Hangings (Fig. 4). It can now clearly be seen that Mary was following a French fashion in working the motifs for application in panels of various shapes, the English practice in this type of work being to cut flower or fruit "slips" to shape before applying them, so that the effect was more as if they were embroidered directly on the ground to which they were applied.

The plants on the Oxburgh Hangings, like many of the emblems, are in octagonal panels and the birds, animals and fish in curious cruciform shapes, but it seems fairly clear that Mary also worked motifs of this kind in the familiar squares. The Chartley Inventory lists a number of embroideries of this type:

- 52 different flowers in *petit point* drawn from life<sup>20</sup>, of which 32 are uncut, the rest cut each in its square.
- 124 birds of different kinds, in *petit point*, also drawn from life, uncut
- 116 others, some cut
- 16 four-footed beasts, also in *petit point*, including a lion attacking a boar, counted as one
- 52 fish of different kinds.

The references to "cut" and "uncut" are a little puzzling, but perhaps the "cut" pieces had been cut out ready for mounting, the original canvas naturally being larger in size to allow for stretching it in the frame for working. Furthermore, we know for certain from a small number of surviving pieces that some at least of the birds, animals and fish were worked in squares, albeit with a cruciform device as part of the design (Fig. 5).

Margaret Swain discusses the evidence relating to the Oxburgh Hangings<sup>21</sup>, and comes to the conclusion that they were probably mounted in their original form

sometime after Mary's death, possibly by Alatheia Talbot, daughter and heiress of Gilbert, seventh Earl of Shrewsbury. This may perhaps be so. The cruciform panels might certainly point in this direction, if it were really the case that they were all originally worked as squares. The remaining square panels with creatures all have more or less elaborate motifs in the corners and there would clearly have been no point in working these if they were only to be cut out later, but perhaps someone concerned with the mounting who had not been involved in the working would not have felt any scruples about doing so. However, it could also be the case that the idea of square panels for the creatures was abandoned in favour of cruciform shapes after a few trial pieces had been worked, which might explain why it is precisely the square panels that have remained unmounted. We do not know the shapes of the panels with creatures listed in the Chartley Inventory, nor whether these are the same as the panels now on the Oxburgh Hangings, but certainly the square panels with plants are not the same as those now on the Hangings.

Whatever the answer, it certainly does not obviate the fact that the idea for the embroideries was of French inspiration and that with their emblems, plants, birds, animals and fish they fit completely into the tradition current at the French court during Mary's childhood and youth. It might well be, too, that some design for mounting the canvas-work panels had been worked out by Mary and Bess of Hardwick together in the days when they were still on friendly terms. It hardly seems likely that they would have made so many pieces of similar types without some plan in mind. And we can be sure they will have discussed hangings of a mixture of rich materials and canvas-work embroidery, just as they did other French modes which Bess set herself to emulate. There is an entry in the Hardwick Hall Inventory of 1601 which certainly seems to suggest that Bess put Mary's information on this head to practical use<sup>22</sup>. It concerns a set of hangings "in the little Chamber within the best bedchamber" made up in the sort of way we have now become familiar with from the inventory descriptions of French hangings:

fyve peece of hanginges of grene velvet and Clothe of golde and silver set with trees and slips and ciphers with long borders of stories in nedleworke and borders about all these hanginges of Cloth of tyssue silver and grene silk, everie peece being Eight foote deep.

Thus even if the Oxburgh Hangings were made up at a later period, it seems quite probable that they may have been done according to a design worked out by Mary and Bess in consort, and certainly the way in which the canvas-work panels are mounted with wide passementerie, silk and additional linking needlework also agrees with the style of the French hangings.

It still remains to be mentioned that there is a postscript to all this. It will have been noticed that some of the old embroideries crop up twice in the French royal inventories and it may now be revealed that on the second occasion on which they were listed, along with the *ameublement* with the birds, animals, fruit and flowers,



they were not at Versailles, but at St. Germain-en-Laye. The date of the second inventory is 1689 and we owe these second, more detailed descriptions to the fact that these old embroideries were brought out of store in that year to furbish up St. Germain-en-Laye to receive the newly exiled James II of England. Madame de Sévigné described James' arrival at St. Germain on 10 January 1689 and his reception there by Louis XIV<sup>23</sup>:

The King went to meet him at the end of the Salle des Gardes; the King of England bent low as if to embrace his knees; the King stopped him and embraced him three or four times very cordially. They conversed in low tones for a quarter of an hour, the King presented the King of England to Monseigneur, Monsieur and Cardinal Bonzi and then led him to the chamber of the Queen, who had great difficulty in restraining her tears. After they had talked for some time the King brought them to the Prince of Wales and stayed with them some minutes and then left saying, 'This is your house; when I come here you will do the honours for me as I will for you at Versailles.' "

It may be imagined that the installation of the main rooms at St. Germain to receive the exiled King was done in great haste and there would certainly have been no time to make new hangings. Possibly interests of economy will also have played a role, but in any case, the old work, though doubtless rather old-fashioned in appearance by now, will still have made a grand enough show. Some work was also done on the old pieces to adapt them to their new purpose. The six pieces of the *tapisserie de la Reyne Claude* were divided between the King's antichamber and the small room next to it and some of them seem to have been repaired or restored. The *tapisserie* in the small room is described as follows:

1382. *Une tapisserie pareille à la précédente (1381) excepté que les bandes en compartimens de large passement de soye rouge cramoisy à fleurs veloutés fonds de satin, qui enferment les octogones de petit point, sont toutes neuves.*

The *ameublement* with the fruit, flowers, birds and animals and the other hangings were used to furnish *la grand chambre du grant appartement du roy*, and it may perhaps be counted as one of the small ironies of history that Mary, Queen of Scots' great-grandson should have spent his exile surrounded by the very embroideries from which she herself had drawn inspiration for the work that beguiled her own exile and captivity.

## NOTES

- \* I would like to express my grateful thanks to Santina M. Levey, Assistant Keeper of the Department of Textiles, Victoria and Albert Museum, for her unfailing kindness in checking references and embroideries for me and for help in obtaining photographs.
1. F. de Zulueta, *EMBROIDERIES BY MARY STUART AND ELIZABETH TALBOT AT OXBURGH HALL, NORFOLK*, Oxford, 1923; G.F. Wingfield Digby, *ELIZABETHAN EMBROIDERY*, London, 1963, in particular pp. 53-62, 114-6, 122-5; Margaret Swain, *THE NEEDLEWORK OF MARY, QUEEN OF SCOTS*, New York, London, etc., 1973.
  2. Quoted in Wingfield Digby, *op.cit.*, pp. 53-4.
  3. This rumour seems to have been started by Mrs. Bury Palliser. In a passage which must have been added to the third, 1875, edition of her *HISTORY OF LACE*, since there is a reference in a note to Bonnaffé's publication of the inventory of Catherine de Médici, she writes: "Catherine de Médicis had a bed draped with squares of reseuil or lacis and it is recorded that 'the girls and servants of her household consumed much time making squares of reseuil'. The inventory of her property and goods includes a coffer containing three hundred and eighty-one of such squares unmounted, whilst in another were found five hundred and thirty-eight squares, some worked with rosettes, and others with nose-gays" (p. 22 in the revised edition of 1902). This is, however, a misinterpretation of the inventory entries.
  4. Edmond Bonnaffé, *INVENTAIRE DES MEUBLES DE CATHÉRINE DE MÉDICIS EN 1589*, Paris, 1874.
  5. Larousse defines *campane* as an old word for a bell or a silk ornament in the form of a bell, so a band of such forms would probably have been a scalloped band to form an edging.
  6. British Museum, Add. MS. 17025, f. 50.
  7. The most detailed account of these appears in Wingfield Digby, *op.cit.*, pp. 114-6, with Plate D.
  8. Labanoff, *LETTRES ET MÉMOIRES DE MARIE, REINE D'ÉCOSSE*, Paris, 1844, Vol. VII, p. 240. Quoted in Swain, *op.cit.*, p. 91, (spelling modernized).
  9. There are a number of these in the Victoria and Albert Museum. The squares described in Catherine de Medici's inventory also featured trees or bouquets of

flowers, but figure subjects, too, were used in the same way. At the Château Brézé near Saumur there is a valance known as the TOUR DE LIT DE DIANE DE POITIERS (the mistress of Henri II and another prominent figure in the girlhood of Mary, Queen of Scots). This consists of fourteen squares of canvas work surrounded by embroidered flowers and fruit applied to red velvet. In the squares are female figures of the Virtues clad in French court costume in the style associated with the so-called Franco-Scottish group of canvas-work valances, etc., in England (see Wingfield Digby, *op.cit.*, pp. 134-6). One of the figures has a crescent moon in her hair and is traditionally said to represent Diane herself (De Farcy, LA BRODERIE DU XI<sup>e</sup> SIÈCLE JUSQU'À NOS JOURS, 2e SUPPLEMENT, Paris, 1919, Pl.241). Another piece of this type is a panel in the Untermyer Collection with three designs in rectangles representing the months of September, July and August and a border of a trailing stem bearing fruit and flowers (Y. Hackenbroch, ENGLISH AND OTHER NEEDLEWORK, TAPESTRIES AND TEXTILES IN THE UNTERMYER COLLECTION, Cambridge, Mass., 1960, Fig. 176).

10. For a valance composed of squares of applied work with borders of canvas work see L. de Farcy, LA BRODERIE DU XI<sup>e</sup> SIÈCLE JUSQU'À NOS JOURS, Paris, 1890, Fig. 84. In the Victoria and Albert Museum there are two valances of woollen material with canvas-work borders applied to them in strips.
11. The Chartley Inventory lists a piece made up in much the same sort of way: Another square, in strips of needlework and green velvet, powdered with silver stars.
12. J. Guiffrey, INVENTAIRE GÉNÉRAL DU MOBILIER DE LA COURONNE SOUS LOUIS XIV, Paris, 1885-6, Vol. II. Similarly, the inventory made of Charles I's possessions in 1649-51 is a useful source for embroideries of the time of Henry VIII (published by Oliver Millar in WALPOLE SOCIETY, Vol. XLIII, 1970-2).
13. Guy de Tervarent, ATTRIBUTS ET SYMBOLES DANS L'ART PROFANE, 1450-1600, Geneva, 1958, p. 33. This device is also among the emblems listed in William Drummond of Hawthornden's description of a state bed said to have been worked by Mary, Queen of Scots (see Wingfield Digby, *op.cit.*, pp. 49-50).
14. De Tervarent, *op.cit.*, pp. 231-4. The laurel can also symbolize virtue, truth and perseverance.
15. H. Havard, DICTIONNAIRE DE L'AMEUBLEMENT, Vol. II, col. 432; De Farcy, *op.cit.* (see Note 10), p. 60.
16. LA COLLECTION SPITZER, Paris, 1892, Vol. V, No. 80, there called Italian, 16th-17th century. What appears to be the same piece is illustrated by

De Farcy himself in the second supplement to his book (1919), Pl. 225, as being in the collection of George Saville-Seligman. De Farcy there remarks that the piece could have once been set into the door of a cabinet. See Also G. Saville-Seligman and Talbot Hughes, *DOMESTIC NEEDLEWORK*, London, 1926, Pl. 74, where the piece is described as a French picture and dated 1525-50. Now in Cooper Hewitt Museum, bequest of Marian Hague.

17. Among the few surviving examples of very rich French embroidery of the period are three pieces of a bed valance of yellow satin embroidered with coloured silks and featuring scenes from Ovid's *METAMORPHOSES*. Two pieces of this embroidery, which dates from around 1560, are in the Musée Historique des Tissus, Lyon, and one is in the Metropolitan Museum of Art, New York. (See E.A. Standen, "A Picture for Every Story," *BULLETIN OF THE METROPOLITAN MUSEUM OF ART*, Vol. XV, 1957, p. 165; and Swain, *op.cit.*, pp. 25-6).
18. T. Thomson, *A COLLECTION OF INVENTORIES AND OTHER RECORDS OF THE ROYAL WARDROBE AND JEWELHOUSE*, Edinburgh, 1815, pp. 135 and 137.
19. There is a good example of a 16th-century French oval "history" in the Untermyer Collection. It shows the *ADORATION OF THE MAGI* and is worked in coloured wools and silks and silver thread and purl in tent and split stitches with couched work on canvas. (See Hackenbroch, *op.cit.*, p. 1 and Fig. 179).
20. We know, of course, that the motifs were not "drawn from life", but were copied from various printed sources.
21. *Op.cit.*, pp. 96-103.
22. Ed. Lindsay Boynton, "The Hardwick Hall Inventories of 1601", *JOURNAL OF THE FURNITURE HISTORY SOCIETY*, Vol. VII, 1971, p. 26.
23. Quoted in F.C. Turner, *JAMES II*, London, 1938, p. 461.



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Figure 1. Detail from the title-page of Peter Quentel's *Eyn Neue kunstlich Moetdelboech*, Cologne, 1529. Photograph by courtesy of the Victoria and Albert Museum.



Figure 2. Page from the autograph album of Gervasius Fabricius of Salzburg, 1613. Add. MS. 17025, f. 50. British Museum.



Figure 3. Square panel of canvas work, silk with some gold and silver thread, bearing the cipher of Mary, Queen of Scots. Hardwick Hall. Photograph (taken before restoration) by courtesy of the Victoria and Albert museum.

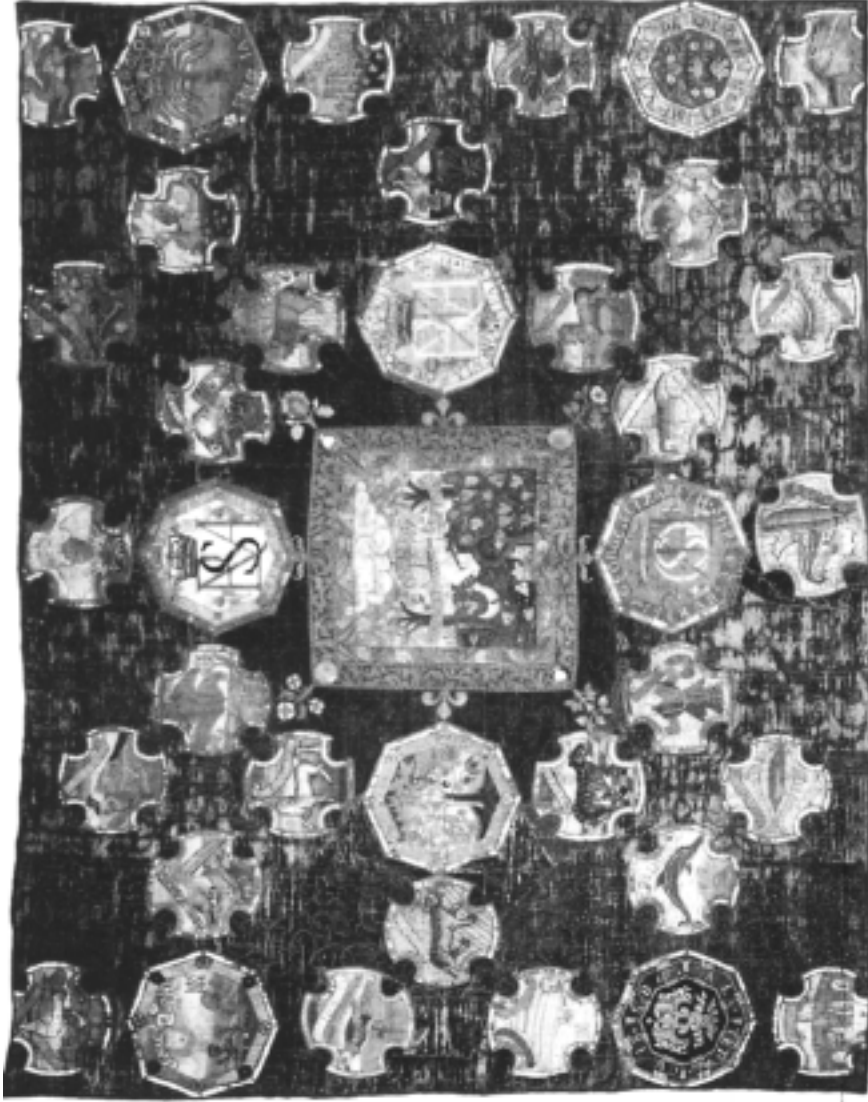


Figure 4. The Marian Hanging, one of the Oxburgh Hangings, green velvet with applied panels of canvas work by Mary, Queen of Scots, and Elizabeth, Countess of Hardwick. Victoria and Albert Museum, on loan to Oxburgh Hall, Norfolk.



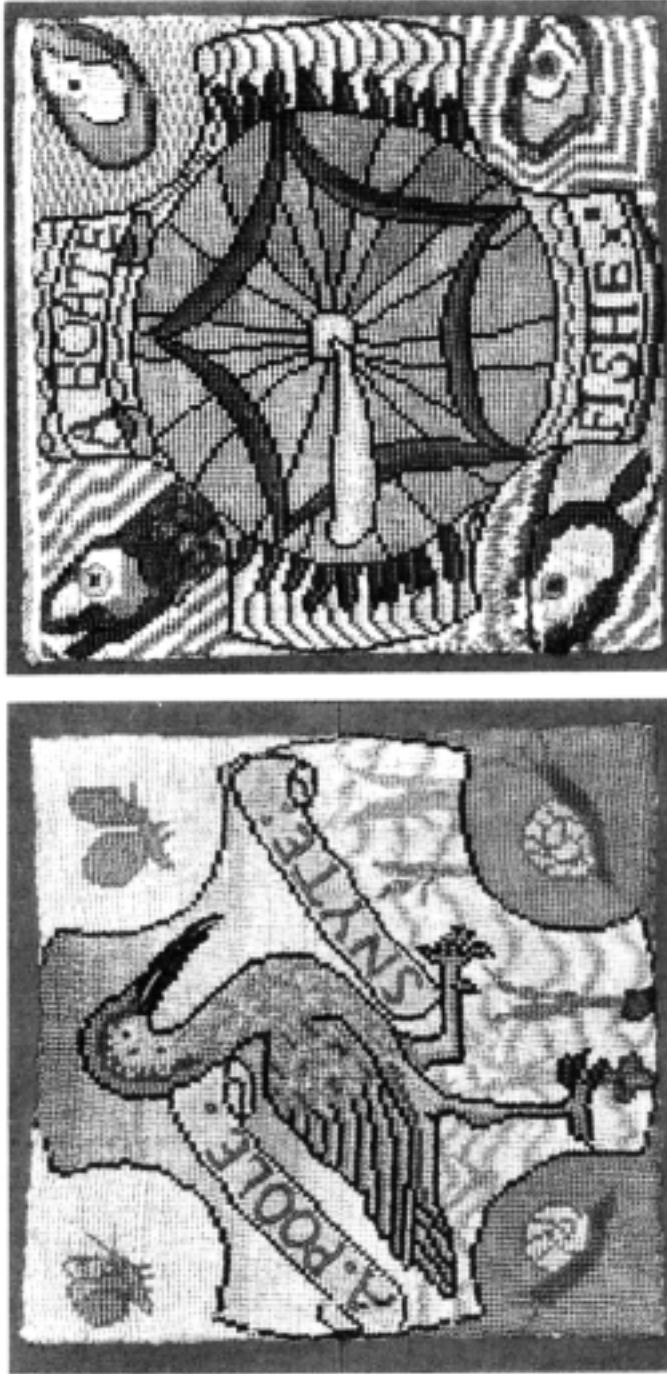


Figure 5. "A Poole Snyte" (a Great Snipe) and "A Boate Fishe" (an Echinops or Sea Urchin), two unused square panels of canvas work comparable to those on the Oxburgh Hangings. Victoria and Albert Museum.

## CREDITS

Much of the material presented in this article was compiled from the recently published book by Mária Kresz: *The Art of the Hungarian Furrier*. Professor Kresz also guided me through the comprehensive exhibit and slide show on the Art of the Furriers she curated for the Ethnographic Museum of Budapest in 1980.

I am also deeply indebted to Márton Dorogi, folk art historian who generously shared material he has gathered for over 50 years on the subject of the work of furriers. Master Craftsman József Vass, one of the few still practicing furriers in Hungary, gave me valuable information on the schooling of furriers, their working methods and way of life.