

sey, is now in Hampton Court Palace.

The name of Miss Moritt of Rokeby, is also held in honor by all students of the art of decorative needle-work; and one or two more there are, but with these exceptions it remained as *caviare* to the general, until somewhere in the later sixties, when a desire for better things than wool-work slippers, and beaded tea cosies sprung up, due mainly to the Pre-Raphaelite revival, and the influence of Walter Crane and his congeners in special decorative work, not least, Mr. Ruskin, though he has perhaps done more for the improvement of textiles by his hand industries, than in the actual direction of needle-work.

In 1872, the Royal School of Art Needle-work was founded, and has seen a glorious career ever since, both reviving and following the styles of every century, restoring pieces of ancient work almost to their original beauty, with silk and crewels especially dyed to match those changed by time, but also executing splendid nineteenth century work of original design, or from those supplied especially by architects, such as the ten sets of magnificent curtains, worked for the Manchester Town Hall, from designs

by Mr. Waterhouse. Of these curtains, a most competent judge and critic said to me recently, that he had never realized, till he happened to see those curtains in their place, the possibilities in decoration of the needle, used in strict subordination to the laws of harmony and proportion.

In conclusion I would say, in all work let the design be full of intention, the stitching perfect—not necessarily labored or fine—and the materials, whether coarse or fine, the best of their kind.

I am so often asked, in regard to designs of flowers, why not go direct to nature, *copy* them with the needle, without any drawing, or conventionalizing in any way? Surely, say these realists, nature must always be right, *just as she is*. To all such one may reply, in substance, at least, in the words of Mr. E. J. Poynter:—"It is difficult for every one, and impossible for the untrained, to decide on what is true to nature and what is not. Any one can see the broad external facts of nature, but a life-time of observation is required to see its deeper truths and to reproduce them in art."

