ORNAMENT IN EUROPEAN SILKS

ALAN COLE

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Part of the painting of St. Catherine by Carlo Crivelli—15th century—in the National Gallery (Fig. 51)

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repeated at regular intervals as here (Fig. 1). The circular bands themselves, and the spaces within and about them were usually filled in with ornamental devices.

A remarkable identification of this type with the 7th century is furnished in the remains still standing near Kermanchah, in Persia, of an arch to the garden of the king's palace. The decorations of this sculptured monument are thick and heavy in form, suggestive of Orientalized Roman taste. They date from the time of the Sassanian

FIG. 2.—Bas-relief in archway to the garden of king's palace near Kermanchah. *Persian.* About the time of Chosroes II., A.D. 623.

potentate, Chosroes II. (about 623 A.D.). Beneath the archway is a big bas-relief of three figures, placed above this king mounted on his horse, finely caparisoned (see Fig. 2). On the skirt of the king's robe, which hangs below his shirt of chain armour, is the type of pattern I have above mentioned. The ornamental detail within each of the roundels is a fantastic gryphon, and at the South Kensington Museum is a piece of figured silk woven with this type of pattern (see Fig. 3). It is a sort of thin damask or sarcenet weaving, done with green and yellow silks, and it evidently may be considered to represent this 7th century type

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of Persian figured silk weaving. In Fig. 4 we have a specimen which, no doubt, also originated from a Persian source. Although this piece of silk weaving came from a Greek or Roman cemetery in Upper Egypt, the details in it are different from the Sassanian gryphon. But the simple formality of their drawing, and the planning or framework within which the details are repeated, is the same. These consist of two corresponding horsemen, a lion and a dog, repeated to face one another.

FIG. 3.—Piece of silk or sarcenet. The ground is green; the pattern is yellow; and consists of a two-legged and winged monster within a circle studded with discs; at the junction of the large circles are smaller ones with a crescent-shaped ornament. *Persian.* Time of the Sassanide dynasty. Early 7th century. Length, 1 ft. 8¼ in.; width, 1 ft. 2 in.

This repetition and balance of the same details is a principle in ancient Oriental ornamentation. It prevailed in many Byzantine woven patterns, surviving in later and other schools during a period between the 7th and 13th centuries; and the persistence of this type of pattern plan with its well-marked roundels, and the balanced grouping of the devices within them, is apparently testified to by Anastasius Bibliothecarius in his

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FIG. 4.—Two pieces of red silk woven in colours, with groups of two mounted horsemen placed back to back and shooting arrows behind them; beneath each huntsman are a wounded lion and a hound. These groups are set within circular bands which are ornamented with floral devices, and in each of the corners is the fourth part of a rosette. *Perso-Byzantine*. 8th or 9th century. Each piece is 10¼ in. square.

FIG. 5.—A piece of Byzantine yellowish sarcenet from the vestment of St. Bernard of Clairvaux. The pattern consists of two birds facing one another on either side of a conventional tree, and surrounded by a circular band decorated with a repeating device. The vestment is preserved at Branweiller, near Cologne, and was used there, in 1143, by St. Bernard when celebrating mass on the day after the Festival of St. Paul.

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Liber Pontificalis. He was librarian of the Vatican in the 9th century, and writes of certain silk-weavings figured with men and horses, "*homines et caballos*," and of patterns with wheels or circular panels and men, "*vestem cum rotis et hominibus*," etc.

Whilst this plan of repeated circular framings was adhered to for some subsequent centuries, the ornamental details recurring within the plan were constantly changed. Pairs of lions, pairs of birds, and so forth, were frequently used—each pair being either confronted or back to back. Besides this, modifications of the framework were made, and by the introduction of smaller roundels between the larger ones (as in Fig. 5) the framework was more united or knit together. From this stage designers seem to have passed to varying the contours of the roundels, breaking the simplicity of the circular band into a circular succession of segments. And as the ingenuity in this direction proceeded, so did ingenuity extend to the designing of enrichments of the bands composing the framework. Examples of all this are to be seen in the relics of St. Cuthbert's sumptuous shroud preserved at Durham, as well as in other pieces of analogous silk-weaving at the Lyons Museum, at Bamberg, and elsewhere, probably made during the 10th to the 12th centuries.

FIG. 6.—A piece of double silk-weaving (a sort of brocade). The ornament is raised in red silk on a green ground. It consists of two parrots regardant, separated by a tree device with scrolling branches, and enclosed within a circular band, which is decorated with scrolling and leafy stems. Four smaller circular bands, in which are cross or star devices, overlap this larger band and unite it to other similar bands. The interspaces thus formed are filled with symmetrical leafy devices that spread out from a central rosette. The heads of the birds are woven in gold threads. *Byzantine.* 12th or 13th century. About 11½ in. by 10 in.

Fig. 6 is a very beautiful specimen of the type of pattern just alluded to. It is of more complicated fabric than the Durham fabrics (the St. Cuthbert's shroud) and, chiefly on that account, I think it is of rather later date. Notwithstanding its obvious relationship in plan of pattern to the Sassanian and early Byzantine specimens, the treatment of its details also gives it a later date, and it therefore appears to belong probably to a late period of the 12th century or an early one of the 13th century. It seems

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FIG. 8.—A piece of silk (sarcenet) woven in colours on a crimson ground, with repeated and reversed figures of men wrestling with lions (perhaps meant for Samson) in horizontal series, separated from each other by a succession of curved bands of ornament. *Perso-Byzantine*. 6th or 7th century. 15⅞ in. by 12½ in.

across or straight up and down such patterns one would find as a rule that identically similar sets of devices occupied the spaces vertically above one another, whilst other corresponding devices occupied the spaces horizontally next to one another. Taking a glance obliquely across the spaces, their respective ornamentations repeat in alternation. Fine examples of this type of pattern are preserved in the Museums at Berlin and Crefeld. They are portions of the dress in which the German Emperor Otho the Great (10th century) was buried. This type appears to have been used in the first place for creamy, ivory-coloured satins, and its effect on them was as though the pattern had

FIG. 9.—Plan of ogival frame for patterns.

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been traced with an indenting point into their surface. It was, however, woven. Fig. 10 is from an outline drawing of a creamy satin stuff in the South Kensington Museum, which is possibly of 10th or 11th century Byzantine make. The bands of the ogival framework, of which two portions are shown in the upper half of the figure, are ornamented with repetitions of spirals; the intervening ground is in part quite plain, and in another covered with a small hexagonal and diamond trellis, within the spaces of which are trefoils and little discs. Within the lower circular medallion, which is set between the two ogival halves, is a symmetrical device of

FIG. 10.—Outline drawing of a creamy satin stuff, the pattern consisting of circular and ogival bands, with much ornamentation in small details. *Byzantine*. 10th and 11th century. 11¼ in. by 6 in.

FIG. 11.—Piece of silk or sarcenet woven in pink and white, with a counter-changing vertical pattern of rectangular devices and formal blossoms or rosettes. *Perso-Egyptian* or *Syrian*. 7th to 9th century About 7¼ in. by 6¼ in.

branching spirals, a sort of fanciful tree. In other examples of this peculiar creamy satin weaving, repetitions of pairs of birds and animals occur within the ogival framing. Roughly speaking, such stuffs may be called Byzantine, but whether they were made in Byzantium itself or in Syrian districts of the Byzantine Empire it is not possible now to determine. There is, however, a strong Oriental flavour in them. The ogival framework reappears in beautiful brocades woven many centuries later when the Ottoman *régime* was established in Constantinople. At that date

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Broussa was a celebrated weaving centre in Asia Minor. But to these and cognate versions of patterns laid out on the ogival basis, I shall refer further on.

The foregoing three types of plans for setting out patterns apply to silken weavings produced in large lengths. To a considerable extent they supply us with a key to the plans of many subsequent European patterns for woven silks.

But besides the planning or setting out of patterns, we shall have to take note of the details in them and see how constant has been the recurrence of many of these details and how their influence has crept into the shaping of other details. In part illlustration of what I am now writ-

FIG. 12.

Cap of pieces of silk or sarcenet, sewn together. Each alternate piece is woven with creamy-coloured silk on a dark blue ground. The cap is lined inside with linen. *Perso-Egyptian* or *Syrian*. 7th to 9th century. About 10 in. by 8 in.

Cap of silk or sarcenet woven in whitish thread with star-shaped and floral devices in white within compartments on a dark blue ground. The cap is lined inside with linen. *Perso-Egyptian* or *Syrian*. 7th to 9th century. About 9 in. by 5 in.

ing, I have chosen a few from a number of rare specimens which date from the 6th to the 9th century. These appear in Figs. 11 to 17. All of them are of thin silk or sarcenet material, and were probably made at silk-weaving places in Syria or in the North of Egypt—as at Alexandria—or, perhaps, even at Byzantium. They were obtained from cemeteries at Akhmîm (the ancient Panopolis) in Upper Egypt. But they are distinctly different in ornamentation from such weavings as have been generally considered to be typical of Byzantine silks.

Fig. 11 gives us an all-over repeated pattern, composed of a vertical series of rectangular devices making a sort of counter-changing and in-

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dented framework that separates the entire field of the pattern into corresponding spaces. Within the larger of these are ovals each containing a blossom or rosette device. The darker portions, as here shown, are in the original stuff of a fair red or pink colour, and the lighter ones are white. There are other simpler patterns consisting of small devices like little discs bearing variously-shaped crosses, and spotted at regular intervals over the length and width of the stuff. Fig. 12 gives two caps or head-dresses made of bits cut from larger pieces of silks having all-over patterns. The cap on the left is of light blue and cream colours; and the pattern consists of repeated series of more or less hexagonal forms, some of which are made out of what are thought to be geometrically-treated animal forms. But the small portions which are fairly

FIG. 13.—Portion of a band or *clavus* for a tunic of bluish silk (sarcenet) woven in buff-coloured silk thread with a repeating pattern, consisting, in the upper part, of two men at the foot of a symmetrically-arranged tree. Noticeable features in this are the large upturned leaves with ornamental devices within them. Below, in a separate oblong compartment, is a reversed inscription—and below this comes a square compartment containing an almost nondescript ornament, which, however, appears to be based upon a vase encircled by leafy devices. The narrow borders along the sides are composed of heart-shaped devices. *Perso-Egyptian*. 7th to 9th century. Length, 18 in.; width, 3¼ in.

FIG. 14.—A medallion of silk or sarcenet, gold colour on green, and green on gold colour. In the centre is a tree device bearing ornamental leaves of exaggerated size; the border consists of a formal expanded bud device, which counterchanges in its repetition. The same bordering appears in Figs. 15 and 17. Probably *Syrian* or *Perso-Egyptian* work of the 7th or 9th century. From ancient tombs at Akhmim (Panopolis), Upper Egypt. Diam., 8½ in.

intact are scarcely sufficient for the pattern to represent successfully its entire effect. The other cap on the right is of dark blue and cream colour: and the pattern seems to have consisted of alternations of star

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shapes and rosettes set within an elaborated framing of circles and star forms fitted together. Such a pattern reflects a Persian or Saracenic taste, which has been very fully developed in Cairene inlaid woodwork.

At the time that figured silks such as these were being made, possibly in Alexandria, others exemplifying a different taste, and produced by a different school of designers, were manufactured in considerable quantities. All of those, shown here in Figs. 13 to 17, have a Persian flavour, which finds its origin with earlier designers who were less restricted to special conditions in the composition of their ornament than the Saracens were. Their patterns reflect the style of ornamentation associated with the period of the later Sassanian rulers—a style which seems to have percolated through Syria into Egypt and Byzantium—and developed (according to present evidences) very largely in Egypt between the 7th and 9th centuries. Apart from the analysis of the patterns of these five specimens (Figs. 13 to 17) the shape of the pieces and the reasons for their shapes demand some attention.

FIG. 15.—Part of a band or *clavus* (for a robe) of silk or sarcenet woven in gold colour on a dark shade of purple. From ancient tombs at Akhmim (Panopolis), Upper Egypt. Probably *Syrian* or *Perso-Egyptian* work of the 7th to 9th century. 10 in. by 5 in., and 10 in. by 1¾ in.

At the present time, and during the three or four centuries preceding it, the custom has been to cut out of a large piece of stuff the bits intended to fit into a particular part of the costume. This practice has resulted in breaking into the sequence of a pattern, so that it does not consistently adapt itself to the particular part of the costume. But in the earlier times, with which we are now concerned, the figured silk was often made in separate shapes, each shape containing a complete pattern; and the reason for this was that each such piece was destined for the ornamentation of a special part of the robe to which it was sewn.

FIG. 16.—**Band for** the cuff of a robe, of bluish silk or sarcenet **woven in buff**-coloured silk. A narrow nondescript ornament **runs down** the centre; on either side is a horseman mounted; **beneath** him is a tree, and another man holding a spear. The **borders** on the short sides are decorated with heart-shaped devices. *Perso-Egyptian*. 7th to 9th century A.D. Length, 8½ in.; width, 4½ in.

Four out of the specimens (Figs. 13 to 17) are rectangular in shape, a fifth one is circular. Each of them had its appointed place in a robe or other dress. Bands, of which portions only are given in Figs. 13 and 15, were stitched across the shoul-

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ders of a tunic-like garment, and were called *clavi*. Circular pieces, as in Fig. 14, were stitched on the lower parts of the tunic, back and front —a pair of circular panels on each. These were called *orbiculi* or *tabulæ adjunctæ*. The oblong panel, Fig. 16, with the indistinct traces of double horseman device, was such a piece as was fastened to the cuff. The specimen, Fig. 17, is probably half of a silk scarf. It has the horseman device, and a small spearman beneath him, duly repeated. The Greek lettering on the right hand half, just above the horseman, gives the name of Zaccharias — which is reversed in the corresponding half—as indeed is the ornament on one half of the whole piece. Now, if you look at all these four specimens (Figs. 13, 14, 16 and 17), and divide the ornament in each by an upright line down their centres, you will see that each side is the reverse of the other. This method of constructing an ornamental device is one often adopted in many classes of patterns—whether they are composed, as here, of formal suggestions of natural things, or of more realistic indications. On the other hand, the upper oblong of the band in Fig. 15 gives us a single non-repeating ornamental device, suggestive of a waved branch or twig, bearing large leaf shapes. The curved-pointed end of the leaf on the left, and its

FIG. 17.—Half of a scarf of silk or sarcenet, with a pattern woven in gold colour on a maroon ground. In the upper part is half of a circular device surrounding half of an ornamental cross or star device—beyond this are symmetrically arranged curved stems and large leaf devices. The lower part consists of two panels, each the reverse of the other, separated by a narrow vertical band of intertwisting stems with groups of small leaves in each space. In each panel is a horseman mounted on a prancing steed and holding up a sceptre or mace. Above his head is the name Zacharion in Greek letters, and near his face is the figure of a bird. Below is a foot-soldier seemingly attacking the horse with a lance. On one side of this soldier is a tree, and on the other side a leafy branch, below which is a stork (?) with its long neck and head bent towards the ground. A border of counter-changing, spreading bud ornament runs along each side of this piece of textile. Probably *Syrian* or *Perso-Egyptian* work of the 7th to the 9th century. Obtained from ancient tombs of Akhmim (Panopolis), Upper Egypt. 12 in. by 9 in.

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these, which are of stouter fabric than the sarcenet and thin silk Perso-Byzantine specimens, we have a revival and repetition on a smaller scale of familiar Perso-Byzantine pattern features, such as the strongly marked circular and ogival frames inclosing ornament, which often consist, as in Figs. 32 and 33, of bird forms repeated in pairs much as they are in Fig. 34. The designing or delineation of such bird suggestions is less careful in many respects than in most of the corresponding figures of an earlier school shown in Chapter V. But it is evident that an influence of both early Persian and Byzantine ornament is traceable in these 12th or 13th century stuffs (Figs. 31, 32, and 33).

At this point I may shortly sum up what I have been trying to indicate by saying, that in the 12th century new schemes of patterns for silken stuffs arise, and may be broadly described as—

(1) Of patterns composed of repeated parallel bands of ornamentation (Figs. 20 and 21):

(2) Of patterns in which the distribution of the details is not divided or separated by bands or by framings (Figs. 34 and 35): and

(3) Of patterns in which framings are used which are analogous to, or developments of, the Byzantine circular and ogival framings (Figs. 31, 32, and 33).

Of these three types the first seems to be a marked departure from any schemes of patterns that had shown themselves in previously produced European silken stuffs. It is a scheme that had a wide influence for a time on subsequent European silk patterns. Recent discoveries of ornamental textiles in Upper Egypt seem to suggest stages towards an evolution of this scheme; an example or two of the Saracenic fabrics from Upper Egypt are illustrated in Figs. 18, 19, and 26. In both the specimens, Figs. 18 and 19, we find an ornamentation arranged upon the plan of repeated parallel bands of devices. Both are pieces of linen with in-weavings of coloured silks, and were made by Saracens in Egypt about the 11th century. Amongst the remnants of such mixed linen and silk stuffs are specimens made in the time of Fatimy Khalif, Al Mustansir (11th century). This Khalif was one in the long succession of Syrian and Egyptian Khalifs who were noted patrons of the Arts generally, and nominated and appointed governors to carry on Saracenic domination in both Spain and Sicily. Mohammedan customs were na-

FIG. 18.—A piece of fine linen woven with parallel bands of ornament in coloured silks, taken from a tomb at Meshaieh, near Girgeh, Upper Egypt. *Egypto-Saracenic.* 11th century. 8¼ in. by 7¼ in.

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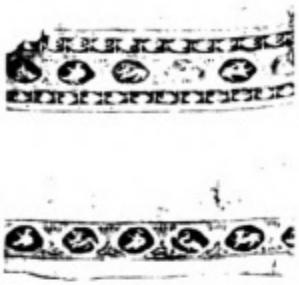

FIG. 19.—A piece of fine linen woven with two parallel bands of red, yellow, green, and black silk. *Egypto-Saracenic.* 11th century. 8¾ in. by 8 in.

turally therefore imported into those countries, and one of these customs, which appears to be germane to the particular point we are now following up, was the outcome of an old law or edict of the Prophet to the effect that the faithful were not to clothe themselves in silks and brocaded cloths. The only concession to their personal predilections in this way was that they might wear a band or bordering of silk to their robes. The Prophet himself, four hundred years before the time of Al Mustansir, set the example. But in the course of the four hundred years innovations crept in. The splendours of the courts and *entourages* of the Khalifs multiplied, the single band became doubled and trebled, until it developed into considerable widths composed of several horizontal and parallel bands of ornament. Figs. 18 and 19 appear to me to illustrate the commencement of these innovations. In Fig. 18 the complete ornament consists of a central band flanked by two narrower ones, which are made up of a repetition of small roundels, in most of which are tiny, rudely-depicted bird forms. The larger central band is a combination of five bands of ornament. The inmost one is of the same design as that of the two outer independent bands; on each side of it, on a black ground, are inscriptions in white, and beyond these, on blue, in black outline and red spots, is a rather degraded version of a favourite Grecian running pattern. The ornament in the bands on Fig. 19 is similar in character to that just described. Besides little birds in the oval compartments, there are little animals as well. Now compare these features with those of Figs. 20 and 21, which, as I have said, are of Siculo-Saracenic 12th century manufacture, and you find that a similarity exists between these patterns, all being planned in parallel bands. This coincidence alone is nearly sufficient to establish their Saracenic origin. But in addition to it there is further confirmation in the Saracenic or Kufic lettering in them

FIG. 20.—Copy of portion of a Siculo-Saracenic silk vestment of the 12th century, preserved in the cathedral at Ratisbon. The original fabric is woven in coloured silks and gold thread, and was executed at the "Hotel de Tiraz" at Palermo. Henry VI., who had inherited Sicily through his wife Constance, presented this vestment, together with another (of which a portion is shown in Fig. 21), to the cathedral at Ratisbon. This vestment was one of the official robes of the Emperors of the Holy Roman Empire of the German nation. 10¼ in. by 12½ in.

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FIG. 21.—Part of a *Siculo-Saracenic* vestment. 12th century. 16½ in. by 14 in.

—the bolder and more prominent lettering being seen in Figs. 20 and 21. On turning to Fig. 26 (p. 49) we have the fragment of a red and golden-coloured silk trellis pattern, whose kinship to the patterns in Figs. 18 and 19 is indicated by the tiny and debased bird forms in the spaces of the trellis. Ornament of the same description occurs in conjunction with bands of relatively large Kufic letters in a large piece of this class of linen and silken material, taken out of the same burying ground in Upper Egypt that Figs. 18, 19, and 26 came from. The inscription on this large piece, of which it is hardly worth while to give an illustration, is as follows: "In the name of God, the Merciful, the Gracious, there is no God but God. Mahomet is the Apostle of God. Ali is the favourite of God. Al Mustansir billah, Prince of the Faithful, the blessings of God be upon him and his fathers, the pure Imams, and upon his sons." By means such as these, then, we demonstrate a conclusion that parallel bands of ornament and Arabic inscriptions are distinctive elements in Saracenic silk patterns. How they considerably influenced European silk designs of a later date we may see, for instance, in Figs. 36, 37, 38, and 39.

These last-named fabrics are held to be of North Italian manufacture, and contain pattern elements which are freer in conception and designing than those of the more formal and peculiarly conventional ornaments and traceries of the Saracens. In much more pronounced indications of these latter, Southern Spain is far richer than Northern or even Southern Italy. It will be enough to mention the Alhambra only, the like of which, as a synopsis of Saracenic ornament, does not exist in Italy.

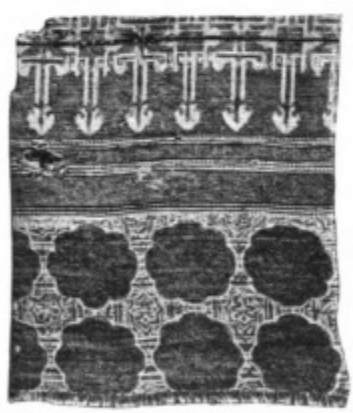

FIG. 22.—Part of the robe of Don Felipe, brother of King Alfonso X. (the Wise), found in his tomb at Villarcazar de Sirga, province of Palencia. Probably a *Hispano-Saracenic* weaving in silk and gold thread. 13th century. Length, 15 in.; width, 8 in.

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A rare specimen of what seems to be typical of a class of Saracenic silken ornamentation in the 13th century, is given in Fig. 22. It is a fragment of a thin brocade of silk and gold thread, that formed a part of the robe of Don Felipe, brother of King Alfonso X. (the Wise), and was found in his tomb at Villarcazar de Sirga, in the province of Palencia. As far as may be judged, the pattern of the whole robe consisted of parallel bands with Kufic letters, alternating with spaces closely powdered with cusped roundels and intervening star forms. The character of this pattern accords with that of Saracenic or Moorish ornamentation in Spain, which, as Señor Riaño has observed, is noticeable for the absence of animal forms from them. Such stuffs as that of Fig. 22 may very well have been produced at one or other of the many centres of Arabic silk weaving in Spain, and may perhaps be more correctly held to be Hispano-Saracenic than Siculo-Saracenic.

Fig. 23.—Piece of silk woven in parallel bands alternately decorated with repetitions of the Arabic inscription, "Glory to our lord the Sultan," in yellow on a red ground. These bands are separated from one another by narrow borders of interlaced ornament in red on a white ground. *Hispano-Saracenic.* 14th or 15th century. Length, 2 ft. 6 in.; width, 18 in.

Analogous in arrangement by parallel bands, as well as in ornament, though not in either texture or general effect, are the rather thin and sheeny silks illustrated in Figs. 23 and 24. These, however, are said to be of 14th or 15th century manufacture, and, probably, may therefore have come from looms at Granada, at which the Moorish style in stuffs was preserved longer than in any town in Spain. Señor Riaño notes that in 1502, ten years after the conquest of Granada by the Christians, the town was not only an important market for commerce in Italian figured silks, but also remarkable for its silks woven "à la Moresque," a description quite applicable to Figs. 23 and 24. Fifty years later such Spanish silks are

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particularly described as being less good than the Italian ones. By this time, therefore, it seems as though the Italian taste in design was practically pushing out the Arabic or Saracenic taste peculiar to Spain. The reference to these last two specimens has taken us to a later period in silk ornament than that with which the remainder of this chapter will be concerned. The affinity between styles of Saracenic patterns "à la Moresque" seems to have been so strongly maintained in Spain from the 12th to the 15th century, that it is probably better to get a general idea of this fact than to attempt to identify with periods modified forms of the elements in these Saracenic patterns. The connection of periods with distinctly different plans and treatments of patterns is well established however in regard to Italian and other European silks, as we shall see further on.

FIG. 24.—Piece of silk, woven in colours with parallel broad and narrow bands, containing geometrical forms, and designs adapted from Arabic inscriptions. Two narrow bands contain cartouches, each being filled in with an inscription. *Hispano-Saracenic.* 14th or 15th century. Length, 2 ft. 10½ in.; width, 14¼ in.

I have already referred to Fig. 26 as a specimen of Egypto-Saracenic 11th century manufacture, in which the basis of the pattern is a trellis framework. The weaving process by which this piece was wrought is a tapestry-weaving one: a brief description of it is given at p. 19 of Chapter III. It is earlier in use for ornamental weaving than shuttle weaving, and as a rule its productions lack that mechanical regularity and crispness in definition which mark those of the shuttle-weaving process. These few explanatory words bear upon the more crisp definition of the patterns in Figs. 27 and 28. Both of them are trellis patterns, and to that extent are related to the pattern of 26. But the actual pieces from which Figs. 27 and 28 are produced are small in size, and were made in small

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shuttle looms. The one, in Fig. 28, is said to be of Oriental manufacture; the other, in Fig. 27, of Saracenic. This one has a Kufic inscription in fine gold thread, and it seems probable that a similar Kufic inscription accompanied the fabric, of which Fig. 28 is but a little piece. Both therefore would be Saracenic; and possibly rather more Siculo-Saracenic than Hispano-Saracenic. The class of trellis patterning was by no means an uncommon one in Europe during the 12th and 13th centuries, and an instance of it, some distance from either Sicily or Spain, occurred to me on noting the ornamentation on the plinths of the Porte Rouge of Notre Dame, at Paris, sculptured about the middle of the 13th century. These trellis patterns may be suitably correlated with patterns in which angular and polygonal frameworks predominate, as in Figs. 25, 29, and 30. Fig. 25 is from a piece of yellow and purple silk damask, its pattern consists of a framework of hexagons within which are central devices, one possibly suggestive of an expanded vine leaf, the other of a four-petal blossom; each of them is surrounded by typical Saracenic ornamentation, which is well designed in arrangement to fill up fully its hexagon. Some consider this specimen to be Byzantine of the early 12th century, but the ornament of this piece of

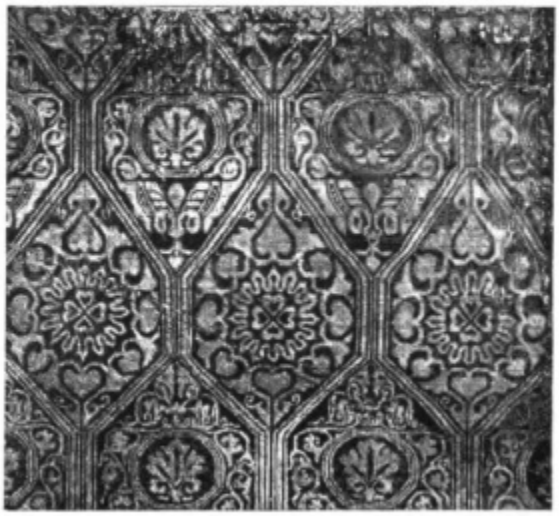

FIG. 25.—Piece of yellow and purple silk damask. *Hispano-Saracenic.* 13th century. Length, 10 in.; width, 14 in.

FIG. 27.—Piece of a brocade woven with very fine red and olive green silks and gold thread on a cream-coloured ground. Along the top is the Kufic inscription "Arrahman" (the Merciful) several times repeated in olive green on a gold thread ground. Pairs of seated animals, *addorsed regardant*, and long necked birds, *vis-à-vis*, are worked within the spaces of the trellis framework. *Siculo-Saracenic.* 12th century. 5¼ in. square.

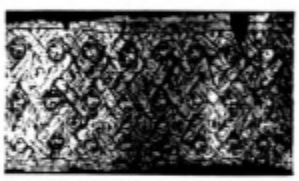

FIG. 26.—Piece of yellow and red silk weaving on linen warp threads. *Egypto-Saracenic.* 11th century. Length, 9¼ in.; width, 3¼ in.

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silk damask seems to be more nearly like what would have been made in some Hispano-Saracenic centre of the 12th or even the 13th century.

The pattern and texture of the bit shown in Fig. 29 differs from those of Fig. 25. The designer of Fig. 29, although using an angular framework for his pattern, certainly had in his mind a reminiscence of the Byzantine roundels containing pairs of animal forms, and with such he has filled in the more important of his elongated hexagonal spaces, bordering them with rectangular cheque patterns top and bottom, their sides being marked by parts of narrow vertical bands containing repetitions of a leaf device. These narrow vertical bands run across the entire length of the pattern, so that in this piece we have a sort of double motive, the all-over hexagonal and diamond spacings, and the vertical stripes or bands. This appears to be the pattern of a designer less fettered by such conventions as those that apparently governed typical Byzantine or Saracenic designers, and on this account it may be right to conclude that he was neither a Byzantine nor a Saracen. The weaving of the green silk and gold thread in this piece (No. 29) is not equal to that of Figs. 25, 27, and 28; and although it is considered to be work of the 11th or 12th century, it seems to be

FIG. 28.—Fragment of a silk damask woven with fine red and white threads. The pattern with its trellis framework is analogous to that of Fig. 27. *Siculo-Saracenic*. 12th century. 7 in. by 2 in.

FIG. 29.—Piece of brocade woven with gold thread and green silk on linen warps. *French* or *German*. Late 12th or early 13th century. Length, 17 in.; width, 7¾ in.

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more likely to be work of the later 12th century, and possibly by some designer and weaver in a place more or less remote from such immediate Saracenic influences as Sicily or Spain, and equally remote from Byzantium or Constantinople. It is possible that it may be a specimen of early French weaving. On the other hand, such a piece as Fig. 30, a violet and fawn-coloured silk damask, is more strictly in accord with a mixture of typical Saracenic and Byzantine influences. Here again the framework of the pattern is angular, shaping itself into repeated star panels

FIG. 30.—Violet and fawn-coloured silk damask or lampas. *Italian.* Late 13th or early 14th century.

of eight points—each panel containing either a pair of birds or a pair of hounds. The specimen is said to be Sicilian of the 14th century; its texture is identical with that of Fig. 25 which, as already remarked, is said to be of 12th century manufacture. But qualities of texture are not always to be solely associated with a particular period only. At any rate, these two pieces—Figs. 25 and 30—may suggest that the same sort of silk damask was woven both in the 12th and 14th centuries, and there is no reason to doubt this. At the same time, however, the design of Fig. 30

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seems to be more nearly related to types of design of the 12th and 13th centuries, than it does to those of the 14th (see Figs. 38 to 45, pp. 57 to 61).

Figs. 31, 32, and 33, represent a 12th or 13th century survival of the earlier class of patterns in the spacing out of which framings were used. Here we have the repeated roundels, the ogival framing, and a sort of billet or scale-shape framework. The rosette devices in Fig. 31 are of a simple type, and excepting for the nature of the woven threads forming the fabric, the specimen might be of later date. The same remark would not apply to Figs. 32 and 33, for in these the rather indifferent versions of

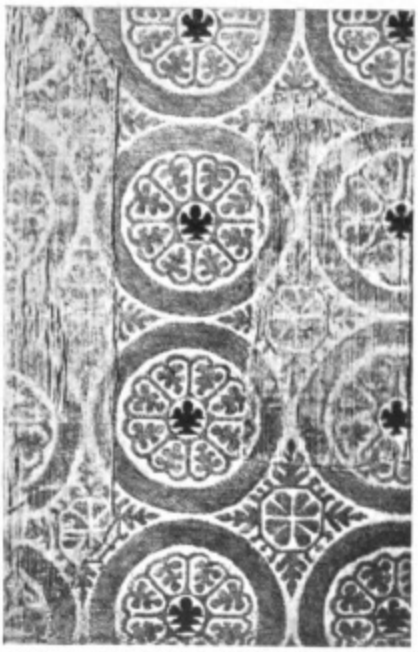

FIG. 31.—Piece of silk and linen weaving, possibly of *French* or *German* origin. 12th or 13th century. The rosettes are in brown silk, and the centre leaf device is of purple silk. Height, 12¾ in. ; width, 7¼ in.

FIG. 32.—Piece of stuff woven with red silk and gold thread, with an ogival framing filled in with alternate rows of the Persian leaf-shaped fruit device and parrots *regardant addorsed*. Possibly of *French* or *German* origin. 12th or 13th century. Length, 9 in. ; width, 5¾ in.

earlier and better-shaped Persian ornamental devices, and of Byzantine bird ornament, associate them with characteristic patterns of the 12th and 13th centuries—as was the case with Figs. 29 and 30. Whether the stuffs of Figs. 29, 31, 32, and 33 were made by weavers in France or in the Rhenish provinces, or not, does not affect the obvious *air de famille*, which they possess in common; and this conclusion is not disturbed because some authorities have classed Figs. 29, 31, and 32 as Byzantine, and described the gold thread in Fig. 33 as Cyprian gold thread.

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The next series of silk patterns is that of Figs. 36 to 39. I have brought them together on account of the use in them of the same general scheme of design. This of course will be recognised as that of parallel bands of ornament, discussed particularly in connection with the Saracenic specimens, Figs. 18, 19, 20, and 21. Fig. 36 is from a brocade of silk and gold threads, kindred in many respects of its weaving with Fig. 21. Apart from the parallel bands of ornament which are common to each, the prominent details in Fig. 36 are more fantastic in effect than any in Fig. 21: I allude especially to the birds or eagles with outstretched wings (their feathering being elaborately suggested) and to the leaf-shape forms which are filled in with Arabic letters. This textile is probably of Siculo-Saracenic weaving of the 12th century. In Fig. 37 the narrow bands of ornament are of the heavier brocade weaving of Siculo-Saracenic work, and the broader ones are of thinner material, a sort of sarcenet or taffeta. In this part will be found pairs of eagles, pairs of leopards, and a florid leaf-shaped and radiating ornament related, in its general contour as well as in other respects, to corresponding ornament in Fig. 36. Fig. 35 is a reflex in its scheme of pattern of Fig. 34, which is considered to be probably of Persian origin. Figs. 35 and 37 having some few likenesses of drawing and treatment in common, as in the floriated details. But their style differs however from that of Fig. 34; and whilst Fig. 35 might be said to be a type of 13th century Siculo-Persian pattern, Fig. 37, with the greater freedom of its treatment of detail in the wider portions of its scheme, may be held to be rather later in date—belonging therefore more to the close than to the beginning of the 13th century.

FIG. 33.—Piece of stuff woven with crimson and yellow silk and gold thread. The pattern consists of a billet framing within the spaces of which are alternately a bird and a Persianesque leaf or fruit device. Possibly of *French* or *German* origin. 12th or 13th century. 9¼ in. by 6¼ in.

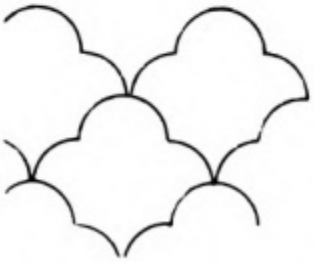

FIG. 33A.—Billet or scale-shape frame for patterns.

An increasing freedom in elaborating the

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rendering of ornamental forms in patterns, which were nevertheless schemed according to the Saracenic method of parallel bands, is displayed in Figs. 38 and 39. Fig. 38 represents a portion of a chasuble made of green and fawn-coloured silk damask. Gold thread, the frequent use of which has been mentioned in connection with typical Siculo-Saracenic brocades of the 12th century, is absent from this piece; and partly on this account it may be regarded as an Italian late 13th century silk damask weaving. The peculiar freedom of design in the pattern of this Fig. 38 is exhibited in the relative naturalness of effect imparted to certain of the objects in it. For instance, a perspective roundness is given to the drawing of the bowls upon which the pairs of spotted animals (? leopards) are seated: note further the naturalness of the small blossoms on stems springing from the radiating leaf devices: and note too the attitudes of the small dogs and birds in the squares of the narrower bands. All this seems to me to indicate the uprising of a new talent in pattern making—and a talent different from that of earlier date, which was distinctive of Saracenic craftsmen and designers. Similar conclusions may be drawn from the pattern of Fig. 39, with its springing hounds, its leafy boughs, and its swans: and yet the scheme of the pattern is quite in the Saracenic style. The broader bands contain the hounds: then come pairs of stripes with blossoms and leaf-shapes, and between each of these pairs is an alternation of blossoms and elongated oval shapes. Within these latter may be detected, with some difficulty, the forms of crouching harts. These with a few smaller details, such as the rays darting from the blossoms, are of gold thread; the larger portions of the whole piece are of silk damask. Such a piece as this may have been produced at the end of the 13th or the beginning of the 14th century; and the relative naturalness with which so many of its details are rendered suggests more strongly an Italian than a Saracenic designer.

FIG. 34.—Piece of a raised white silk damask, brocaded partly with gold. Probably *Persian* in origin. 12th or 13th century. Length, 20½ in.; width, 10¼ in.

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The adoption of badges and devices by European sovereigns and nobles became a widespread fashion during the 13th and 14th centuries, though it may be traced to much earlier times in respect of Moorish and Byzantine rulers. It is however from their European adoption, in the 13th and 14th centuries, that a light is thrown upon the introduction of eagles, falcons, hounds, swans, lions, harts, boars, leopards, sun's rays, castles, and such like, into the patterns of the brocades and damasks made in Italy at this time. Evidence of the English demand, at least, for such stuffs is quoted in abundance by Canon Rock in his *Textile Fabrics*; and frequent references to Lucchese weavings, which are to be found in Latin inventories of the period, point to the supremacy of the Lucchese weavers, whether working at Lucca, Genoa, or even in Lyons, and perhaps in Bruges, as being a matter beyond question. The extraordinary variety of forms, which through the variable demands of their patrons the pattern designers were more or less obliged to use, had an influence upon the schemes of their patterns. The earlier of the Italian 13th century patterns were for the most part arranged, as we have seen, upon a Saracenic basis of parallel bands, a basis which seems to have been given up about the 14th century in consequence of the new devices which the expanding school of Italian designers were called upon to invent. Survivals of the curved or angular frameworks for setting out

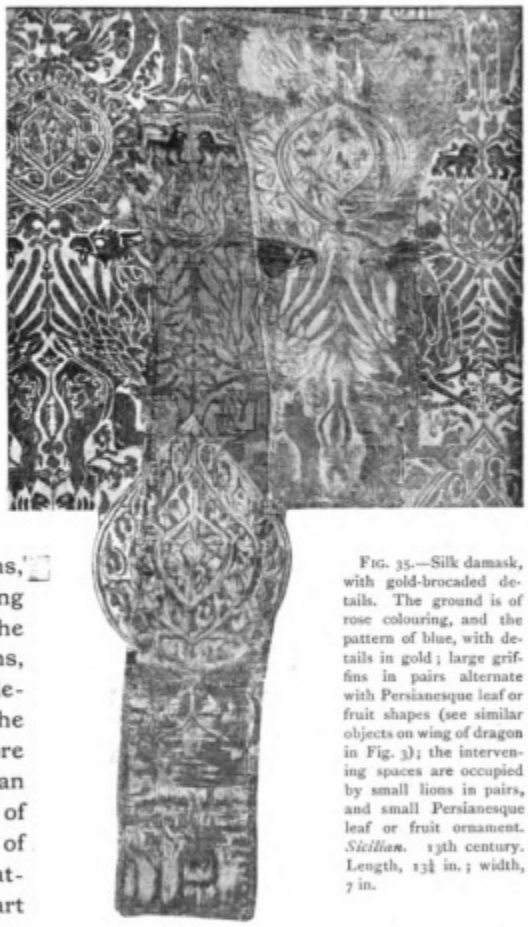

FIG. 35.—Silk damask, with gold-brocaded details. The ground is of rose colouring, and the pattern of blue, with details in gold; large griffins in pairs alternate with Persianesque leaf or fruit shapes (see similar objects on wing of dragon in Fig. 3); the intervening spaces are occupied by small lions in pairs, and small Persianesque leaf or fruit ornament. *Sicilian.* 13th century. Length, 13¾ in.; width, 7 in.

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patterns almost quite disappear. But an interesting contemporary survival into the 14th century of the ogival-framed patterning, as well as of the Arabic parallel band pattern, in conjunction with patterns composed of details repeated and arranged to make all-over patterns, may be seen in Figs. 40 and 41, which are taken from an English-painted screen of the 14th century preserved in the Cathedral at Norwich. The pattern on the small portion of the under robe, worn by the saint on the right in Fig. 40, is a survival of a 12th century Siculo-Arabic one: whilst that of the left hand saint's dress is a survival of the ogival framing, filled in however with 14th century details. A figure wearing a cloak thrown open across his left hand, and disclosing his richly-ornamented jacket probably of gold brocaded silk, is to be seen in Fig. 41. The all-over pattern of his jacket is typical of the scheme of design for which ornamental silks of the 14th century are especially notable. It is with this last scheme that we have now to deal and to show various examples of its use.

FIG. 36.—Piece of silk and gold-thread brocade. The bands with the birds are alternately of red and blue silk; whilst the narrower intermediate bands are of darker red, woven also in gold thread with repeating and alternating compartments of Arabic characters and hares, separated by diaper ornament. *Siculo-Saracenic*. 12th century. Length, 16¼ in.; width, 10⅞ in.

FIG. 37.—Piece of *Siculo-Saracenic* weaving. Late 13th century. 7¼ in. by 17½ in.

It will be remembered that we noticed that framings or arrangements by parallel bands were absent from the Persian and Siculo-Persian patterns of Figs. 34 and 35. It may therefore be said that the method largely adopted by many Italian designers in the early 14th century for

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scheming their all-over patterns is a reflex of a Persian method in use in the 13th century. But the complete change in the rendering of the details designed by Italians, as compared with those designed by Persians, will be readily appreciated if we compare Fig. 34 with Figs. 42 to 49, in which last there is great variety of pattern detail. These last-quoted figures do not, of course, by any means exhaust the numerous varieties that abounded at that time, although probably they are sufficiently representative to convey a good idea of them. Leaping harts, a rope curling across each, collared and chained dogs, seated, and trying to rear up, flying eagles, Orientalized and other more naturalistic renderings of leaf-shapes are repeated in orderly succession — all mingled together in Fig. 42. The repetition of curved double-pointed wedge shapes, with a leafy lower edging and a blossom at the centre of each, relatively simple in form, assists unity of effect in this pattern; they act as foils to the birds and animal forms. The actual stuff is of rose-coloured silk (now much faded) brocaded with gold threads. This is probably a type of Lucchese pattern and weaving. So too is Fig. 43. The repeating unit of this all-over pattern is a boat containing at one end a seated dog looking up at an eagle with flapping wings perched at the other end on an oar; from the centre of the boat rises the curving trunk of a tree form with a branch to its right of disporportionate leaves and a pomegranate. The trunk at its top bears a still more disproportionate semi-botanical device, the main shape and contour of which recalls one of the prominent devices

FIG. 38.—Part of a chasuble of green and fawn-coloured silk damask. *Italian.* Late 13th or early 14th century. Length, 9 ft. 5 in.; width, 4 ft.

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in the pattern of Fig. 37. It is also suggestive of types of the Greek honeysuckle or anthemion. Upon the waves about the keel of the boat are a duck and two swans, and below is a sort of form resembling the end of a peacock's tail feather: from this emanates a slender curving leafy branch much smaller in scale and rather more naturalistically suggested than the other details of corresponding botanical character. It is evident that a pattern unit so elaborate and complex as this is, involved considerable ability in ornamental draughtsmanship to design it with success, so that its repetitions should fit well together and result in a well-arranged all-over pattern. Apart from this, however, the fantastic combination of the details in this and kindred patterns is indicative of the use of royal or noble badges, or quasi-heraldic emblems, to which topic I have above referred. The unit in the pattern of Fig. 44 is a castle and moat with a lion issuing below from each of the two portals; the lower sides of the walled moat are flanked by a waved tree-trunk having leaves suggestive

FIG. 39.—Piece of brocaded silk damask. Ground, rose colour; on the broader bands are hunting dogs, swans, and sprays of leaves in green and white; on the narrower bands blossoms with rays shooting from them alternate with harts in gold. *Italian (? Lucca)*. Early 14th century. Length, 13¾ in.; width, 4¼ in.

FIG. 40.—Portion of a group from the 14th century painting of the Ascension in the Altar Re-table of Norwich Cathedral

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of early formal renderings of vine leaves: amongst the upper branches is coiled a snake (scarcely visible in the Fig. 44), and on the lower part of the trunk is the ornamental suggestion of a swan, possibly. At the base of the walled moat is an Arabic inscription, from whence rays

Fig. 41.—Figure from the 14th century painting of the Crucifixion in the Altar Re-table of Norwich Cathedral.

Fig. 42.—Rose-colour gold brocaded silk with pattern of harts collared and chained, eagles flying, and leafy ornament. *North Italian* (*Lucca*). 14th century. Length, 2 ft. 8½ in.; width, 12 in.

shoot downwards. The device of rays was mentioned in respect of Fig. 39, where it appears. It is often met with in the Italian silk patterns of the

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13th to the 15th centuries. It is most successfully introduced by Carlo Crivelli in the dress of his painting of St. Catherine in the National Gallery (see Frontispiece). The castle and lions in Fig. 44 are apparently in allusion to the well-known device adopted in the 13th century by Eleanor of Castile.

Fig. 43.—Brown silk brocaded with gold thread. From the treasury of St. Mary's Church, Dantzig. *North Italian (Lucca).* 14th century. 21½ in. by 9 in.

This Italian brocade of brown silk and gold thread may have been designed and woven to the order of some Spanish personage; and if so, this would help to explain the introduction into it of Kufic letters, the use of which in silks woven to meet the taste of Italians, seems to have been dying out in the 14th century. Of a purely North Italian character, with its intermixture of details naturalistically and Orientally rendered, is the silk rose-coloured damask (Fig. 45) woven with gold thread for the costumes of the half-forms of women caressing a dog with one hand, and plucking dates from a date-palm tree with the other. The mixed semi-Greek and Oriental formal ornament between the repetitions of the palms may be noticed as an example of the way in which various influences affected Italian designers, who in other ornamental devices were showing a strong leaning to design pattern details of lesser conventionality.

Figs. 46, 47, and 48 are all of rich blue satin brocaded with gold thread. The unit of the repeating pattern in Fig. 46 consists of a waved spray bearing semi-naturalistic blossoms and leaves, and a distinctly Oriental leafy device, which springs upwards from the back of a pelican; in between the repetitions of the spray are leaping oxen. In Fig. 47 the

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unit of the pattern is a symmetrical arrangement of fantastic birds, vine leaves, and curving stems. The birds are somewhat similar to the Saracenic ones in Fig. 36; and some authorities say that both are remotely related to a traditional device in Chinese ornament representing the mystical bird "fonghoang." The gold and blue brocade painted by Orcagna as the background to his Coronation of the Virgin (Fig. 50) is clearly related in general effect to the actual

FIG. 44.—Piece of brown and pale blue silk, brocaded with gold thread (now much worn). *North Italian.* 14th century. Greatest width, 8¾ in.

FIG. 45.—Rose-coloured and green silk, brocaded in gold thread. *North Italian.* 14th century. 20¾ in. by 13¾ in.

fabrics from which Figs. 46 and 47 have been made. It consequently is collateral evidence, or at any rate suggestive, that such patterned fabric things were in vogue, and probably woven in Italy in Orcagna's time (1315 to 1376). But whether they shall be decidedly ascribed to looms at Lucca or at Florence, cannot be determined. The robes worn in Orcagna's

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FIG. 46.—Part of a dalmatic of blue satin brocaded with gold thread. *North Italian.* Late 14th century. Length of dalmatic, 7 ft. 7½ in.; width, 4 ft.

painting of Christ and the Virgin are patterned with such characteristic bird forms as those we have recently examined. Intermixed with them are repetitions of a quatrefoil device, the upper and lower forms of it being more Oriental than strictly Italian in feeling. The pattern of the blue and gold brocade of Fig. 48 is based upon a recollection of the Byzantine ogival framings; and the introduction of the lily blossoms on the lines of the framework goes some way towards corroborating other circumstances that point to an Italian origin for the pattern. Nevertheless a good deal of Saracenic influence seems to predominate in the treatment of the elaborated roundels, containing pairs of hares *rampant*, *addorsed* and *regardant*, recurring within the repeated ogival framing. Another version of Italian patterns showing an inclination to the ogival framing is instanced by such designs as that of Fig. 49, taken from a silk damask. An actual framing is not insisted upon, but is merely suggested by the sequences of circular blossom forms. Between them are two pairs of birds. One pair is perched, the other flying: the four birds are arranged about a new version (new so far as our

FIG. 47.—Piece of blue satin brocaded with gold thread. *North Italian.* 14th century. Length, 2 ft. 3 in.; width, 10½ in.

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FIG. 50.—The principal figures in Orcagna's painting of the Coronation of the Virgin. 14th century. Now in the National Gallery, London.

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illustrations are concerned) of the corresponding form edged with leafy suggestions, to be noticed in the upper part of Fig. 35, as well as in the background of the Coronation of the Virgin, Fig. 50. Spinello Aretino (1333 to 1410) has painted a similarly planned pattern in his picture of St. John the Evangelist, St. John the Baptist, and St. James the Greater, in the National Gallery; but he uses birds, instead of blossoms as in Fig. 49, to suggest the ogival plan.

The widespread use of such Italian figured silks during the 14th and 15th centuries receives

FIG. 48.—Piece of blue satin brocaded with gold thread, with an ogival framing, within which are circles containing debased renderings of *rampant* hounds or hares, *addorsed* and *regardant*. *North Italian*. 14th century. Length, 18¾ in.; width, 9¼ in.

FIG. 49.—Silk damask. *North Italian*. 14th century. 19¼ in. by 5¾ in.

testimony from a vast number of monuments, tapestries and other works of art associated with different European places. In illustration of this fact I quote two, far removed from one another, in point of date at least. On the monumental brass to Johan van Zoest and his wife, at Thorn in Prussia, dated 1361, the lady's jacket is patterned with a small ogival framework filled in with a triple vine-leaf ornament. On the brass of Martin de Visch, at Bruges, dated 1452, the design in the background to

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the figure is covered with chained dogs and leafy blossoming sprays, a survival of such 14th century patterns as in Fig. 42.

Less frequently to be met with, and probably, therefore, less plentifully made than the patterns containing semi-heraldic and badge-like devices to which we have paid attention, were thin-textured damasks and silks, and later golden brocades, of which the violet and gold-coloured damask illustrated in Fig. 52 is a specimen. Here the design is composed of an orderly distribution and repetition of stars, angels swinging thuribles, and others bearing crosses, etc. In such a design one almost feels absolutely freed from semblances of either Saracenic or Persian influences. Yet even here it is to be detected in the curling ornamentation at the ends of the robes of the upper row of angels swinging thuribles. This curling ornamentation is closely related in all respects to the "Tartar cloud," as it is called, which very often appears, not only in many phases of Persian, but also of Chinese ornament. The textile of Fig. 52 is no doubt of late 14th, if not early 15th century design and weaving. Whilst I am mentioning fabrics specifically produced for church use, I may for present purposes allude to Fig. 53, which is a fine illustration of the perfection attained in the art of weaving on gold thread grounds religious figure subjects of a strictly ornamental character during the late 15th century. This type was continued into the early part of the 16th century. The fabric is a sort of damask of gold thread and crimson silk. Fig. 53 represents two portions, joined together,

FIG. 52.—Piece of violet and gold-coloured silk damask or lampas. Part of a liturgic vestment for days of mourning. † *Florentine*. Latter half of 14th century. Length, 21½ in.; width, 13 in.

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of the orphrey of an ecclesiastical vestment. The subject is the Assumption of the Virgin, woven in repetitions according to the required length

FIG. 53.—Portions of two orphreys joined together, of crimson silk and gold thread damask, with repetitions of the Assumption of the Virgin. *Venetian*. 16th century. 27 in. by 15 in.

of the orphrey. The outline delineation of the figures, etc., is in the style

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into the designs of European weavers much in the same manner as had Saracenic taste of centuries earlier. But apparently it was not until the latter years of the 15th century that this Ottoman taste began to exert a clearly distinguishable influence. It then developed, and, as we shall have occasion to note, became stronger in the succeeding period.

Trade in Oriental goods and spread of Ottoman influences are not, however, all that have to be taken into account. Progress in technical methods of making fabrics with different surface textures—such as velvets, cloths of gold, satin damasks, and ribbed silks—give rise to another influence. The new variety of textures seems to have invited particular treatment for decorative purposes at the hands of designers, whose appreciation of its effects gave special impulse to patterns invented with a

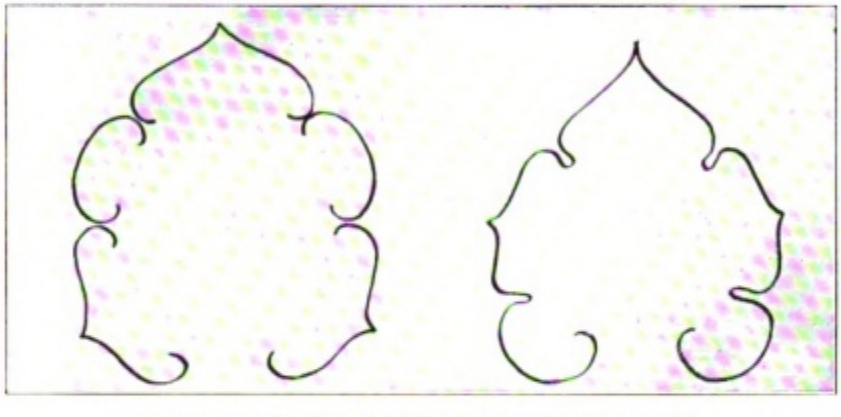

FIG. 54.—Conventional leaf panels, designed chiefly with a reverse curve line.

particular aim at displaying and contrasting the surface textures. The variety of texture surfaces was clearly greater than that which had been afforded by the immediately earlier taffetas, the sarcenets, and the somewhat heavy semi-silken brocades. A class of pattern arose accordingly, and is distinctive as a type of Italian design which is intermediate between patterns retaining Saracenic flavour and those evincing Ottoman flavour. This intermediate type is, I think, to be associated at first, in point of date, approximately with the first half of the 15th century. It came into being about the time when European nations may be said to have been more or less settling down, and when social conditions were becoming more propitious than they had been to the use and the amassing of wealth, and to the organization of trade and of manufactures. All these circumstances conduced to a patronage and fostering of the arts, and to the spread of

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fashion and tastefulness in the production and employment of decorative textile fabrics on a scale more extensive and general than in preceding centuries.

A special feature in the design and composition of the intermediate type of pattern now to be discussed is the recurrent use of a reversed curve line—a line more popularly known in later times as Hogarth's line of beauty. Two examples, showing characteristic use of this line, are given in Fig. 54. Each suggests a formal leaf shape, which was soon accepted as a conventionality that could be freely used. When such shapes were repeated and interchanged, patterns, such as that shown in Fig. 55, arose, and these constitute a class of the intermediate type. The more complete effect of this class of pattern may be realized by looking at the robe worn by the Virgin in Fig. 56, which is taken from the painting by Carlo Crivelli (about 1468) in the National Gallery. The painter evidently used an actual fabric to paint from; but it is difficult to say what the materials of this robe were. A well-developed example of a kindred class of pattern is to be found incised upon the pall upon which the effigy of Carlo Marsupini reclines (Fig. 57). This monument, of which but a portion appears in the illustration, is in the Church of Sta. Croce, at Florence, and was sculptured by Desiderio du Settignano, about 1450; it serves as an evidence of the date when such patterns were in vogue.

FIG. 55.—Diagram of a pattern composed of repeated and interchanging conventional leaf-shape panels—taken from an Italian silk of the 15th century.

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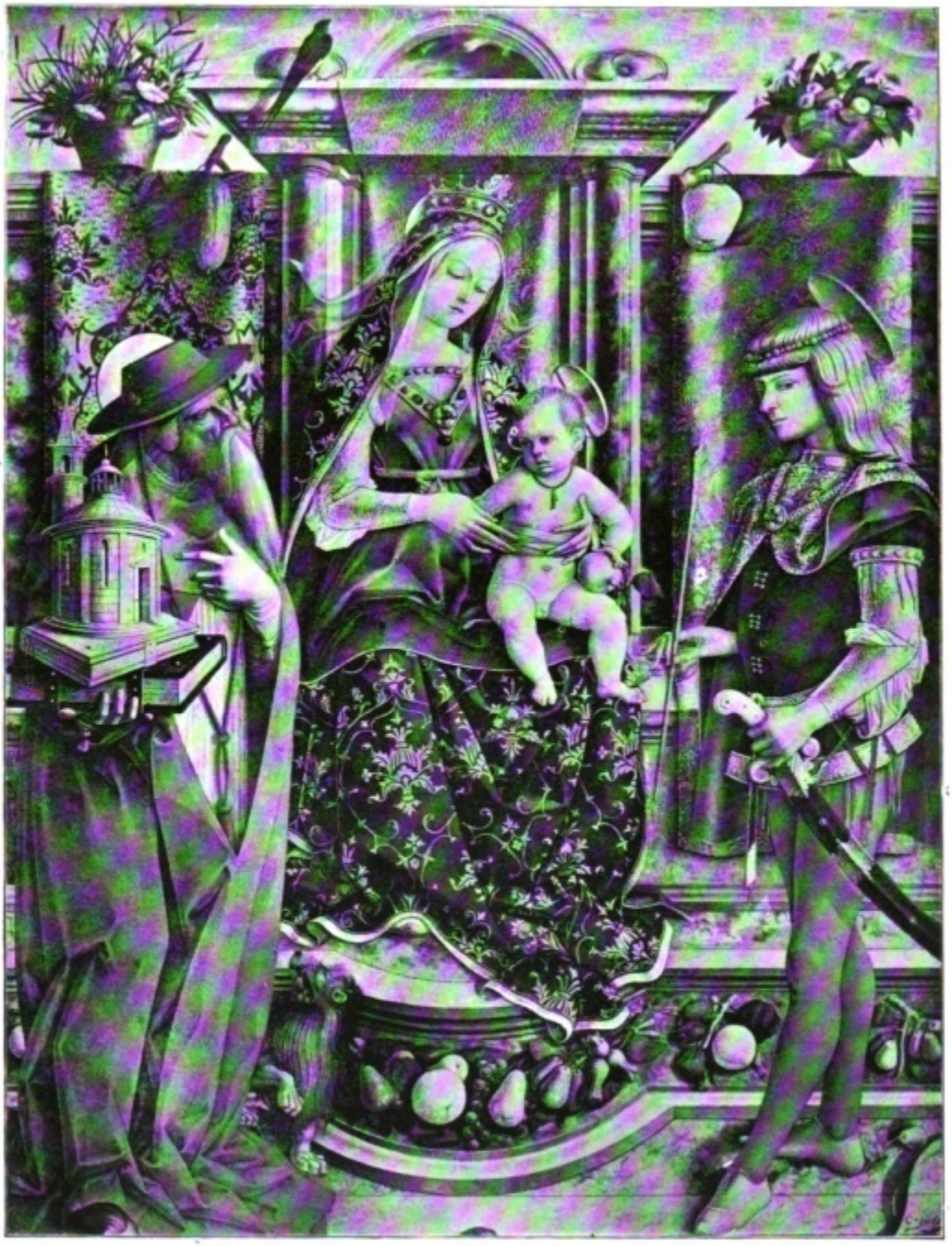

FIG. 56.—Painting by Carlo Crivelli (about 1468–93), in the National Gallery.

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FIG. 57.—Recumbent figure of Carlo Marsupini, from his monument, designed by Desiderio da Settignano (1464), in the Church of Sta. Croce, Florence. The pall or covering is patterned with repeated conventional leaf panels and cone or fruit devices.

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Fig. 58 represents a portion of a green velvet, with the pattern wrought in gold threads. It is less elaborated in design than Crivelli's ornamentation of his Virgin's robe. But it has a feature to be noted, which is the junction of two bold curving stems leading up to the simple cone or fruit device at the centre of the large leaf-shape, or panel. This feature is more clearly indicated in Fig. 59, a diagram taken from a gold brocaded velvet. The repetition of such bifurcating stems, surmounted by the cone device within formal leaf-shaped panels, makes a further class of pattern still belonging to the intermediate type. It and the first class of pattern, however, are contemporary; but the use in patterns of the bifurcating stems seems to have outlived that of the leaf-shaped panels by themselves. Of still longer life in patterns is the cone or fruit device above mentioned. This particular detail, in its simplest aspect almost, is given in Fig. 58. There it consists of a central fruit shape, terminated with a fan-shape or radiating efflorescence, whilst around it are little leaves; in other examples it is given without them. In Figs. 55 and 59 we find varieties of the cone or fruit device, with radiations about it of leaves and small blossoms. More elaborate again is this device in the Crivelli Virgin's robe (Fig. 56). It becomes more intricately and ingeniously designed under the hands of succeeding designers, as we shall see.

Fig. 58.—Specimen of green velvet, with conventional leaf panels, bifurcating stems and pomegranate or cone forms in gold thread. *Italian.* 15th century.

I must now turn to a third and rather more distinctive class of what I have called the intermediate type of patterns. This third class also flourished at the same period, but the designs of it are, as a rule, smaller in scale than those belonging to the other two classes. There is a more defined continuity of growth in this third class than in the two former. And this growth is suggested by the employment of well-marked serpentine or undulating trunks or stems, which are repeated and run in a vertical direction up and down the patterns. An interesting and early example of this occurs in the pattern of the robe of St. Paul (Fig. 60) painted about 1430 on the rood screen of Southwold Church. Although a small portion

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only of it is exhibited in this figure, there is ample to illustrate the winding trunk and its repetition amidst a diversity of botanical and animal forms. The winding trunk is the salient feature, and constitutes the motive, so to speak, upon which the composition of the design is based. Across it sprouts a cluster of cone or fruit, set in leaves, and it meanders between repetitions of lions, swans, and dogs, such as those with which

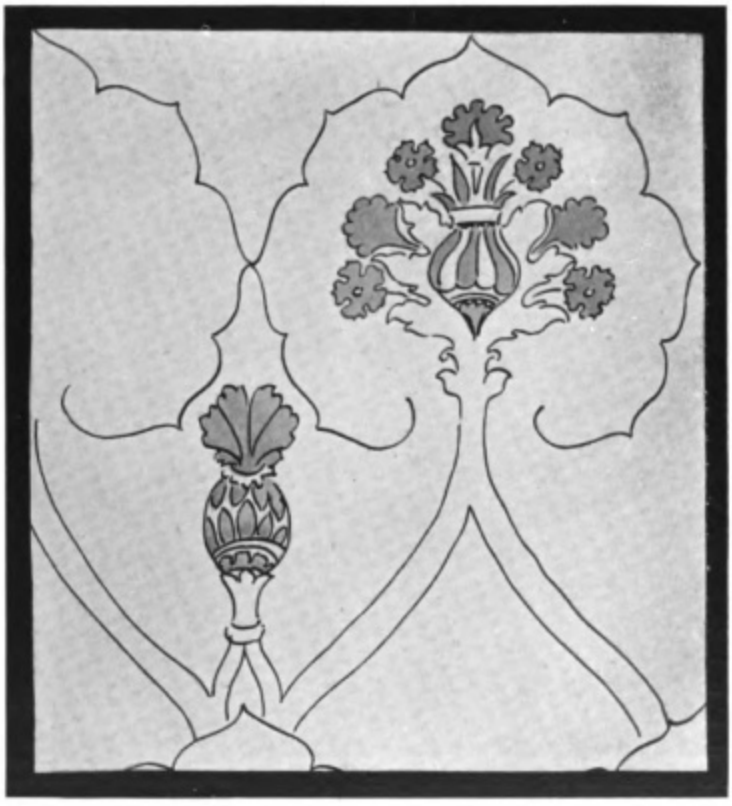

FIG. 59.—Diagram of conventional leaf-shape panels in conjunction with bifurcating bands or stems surmounted by cone or pomegranate devices; taken from an Italian velvet of the 15th century.

the 14th century Italo-Saracenic patterns have acquainted us. Later examples of this serpentine stem pattern are confined to leaves, fruits and flowers only, illustrating the adoption of such botanical ornamentation to the exclusion of animal and bird forms, which belong practically to earlier phases of this class of pattern. Figs. 61 and 62 give later versions of the

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winding-stem pattern with leafy forms only. Both are sketched from silken stuffs made in Italy during the 15th century. In Fig. 61 it will be seen that some of the repeated larger leaves are designed with the reversed curve line, which therefore brings this class of pattern into relation with the two previous classes of the intermediate type.

Fig. 63 marks this relationship more strongly, and is from an example of formal leaf shapes, designed mainly with the reversed curved line, and raised in dark blue and green velvet upon a ground of crimson silk intervening between them. The repeated sturdy winding stem connects the leaves, within each of which is wrought a golden and coloured silk pomegranate, flower, or leafy object. A corresponding velvet pattern in greys, dark on light, may be found on the dress of a man in the fresco painting by Domenico e Bartolo (about 1440) preserved in the Hospital of S. Maria della Scala, at Siena.

Thus a fairly early date in the 15th century associates itself with this class of the intermediate type possessing those characteristics in design which seem to be allied especially with the use of rich textures of velvet and gold thread in producing bolder decorative effects than those of earlier stuffs. Fig. 64 illustrates the handsomely-robed figure of a bishop—a prominent figure in a painting by Romanino (about 1513), which is now in the Municipal Museum, at Padua. The pattern, on a large scale, of the bishop's cope bears a close resemblance in its details to the pattern in

FIG. 60.—Vertical serpentine stem or trunk pattern in red and gold painted on robe of St. Paul; from Southwold Church rood screen (1430–50).

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FIG. 61.—Diagram of serpentine stem or branch pattern, with leaves and fruit, from an Italian velvet of the 15th century.

FIG. 62.—Diagram of another type of the serpentine branch pattern, taken from an Italian velvet of the 15th century.

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Fig. 63, but the vertical waved trunk is absent, and the pattern therefore presents a repetition of large pointed leaf panels in accordance with the principle of the first class of the intermediate type.

The richest examples of the waved-stem class of pattern are undoubtedly those which were wrought in velvet raised upon cloths of gold. A very beautiful illustration of this is provided in a painting by Gheraert David, of Bruges (1483 to 1523), see Fig. 65. The bishop's gold vestments are splendidly decorated with the waved stem or trunk, and cone devices

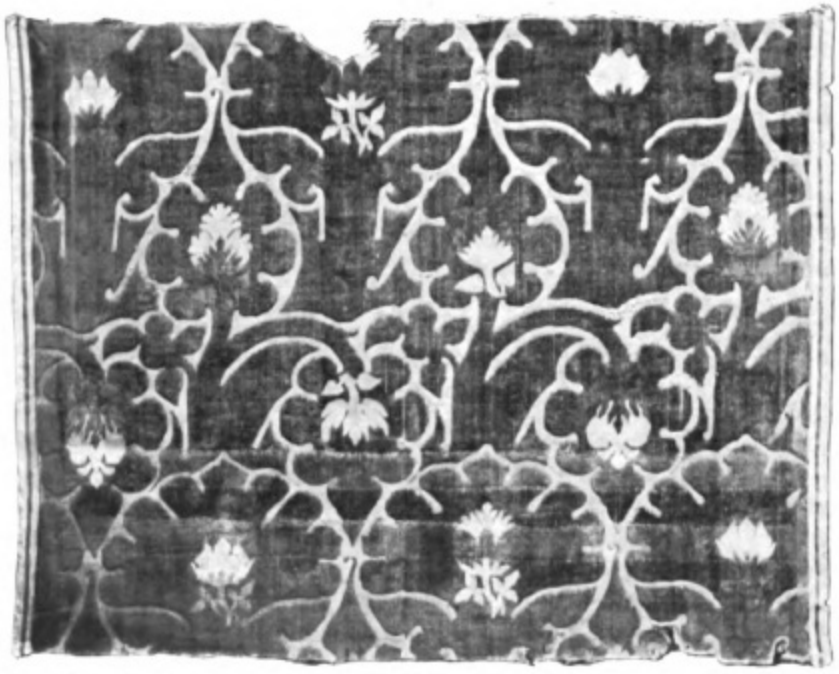

Fig. 63.—Velvet of dark blue and green conventional leaf shapes and serpentine stems on a ground of crimson silk. The fruits and leaves on the large leaf forms are chiefly wrought in gold thread. *Italian.* 15th century.

raised in blue velvet. It is probable that this painting dates from about 1510, to which period, if not rather later, may be ascribed the specimen of cloth of gold and crimson velvet shown in Fig. 66. The renderings of the cone or fruit device in this piece are varied. Amongst the subordinate details, in outlines of raised velvet, are devices at the top and bottom of the specimen resembling the Tudor Rose of Henry VIIIth's period treated in a very simple manner; besides these, small semi-naturalistic and curling leaves indicate the Italian designers' budding inclinations to become more

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free and fantastic in their patterns, but only so far as subordinate and small details are concerned, for the main effect of the pattern is derived from its more pronounced and conventional elements. Such an inclination, however, is much more developed in the ornamentation of the robe of the judge on his white palfrey, taken from Jean de Maubeuge's (Mabuse's) picture of "*Les Juges integres*," painted between 1503 and 1507 (Fig. 67). Without doubt the judge's robe represents cloth of gold patterned in outline of raised crimson velvet. From what is displayed of the pattern we can see that were it possible to lay the robe flatly down we should find, at regular distances from one another, large circular panels springing from a short bifurcating stem, and enclosing a well-ordered grouping of pomegranates and leaves about a large central pine device. Between these big circular panels come long and curving festoons or garlands full of leaves and blossoms arranged upon an ogival plan. This playful treatment by the artist betokens a fancifulness foreign to contemporary Italian conventionality in similar ornament, and may be accounted for when one remembers that Jean de Maubeuge did not enter what is called his Italian period, and thus adopt Italian conventions, until some time after he had painted this

FIG. 64.—Portion of a painting by Romanino at Padua (about 1513). Reproduced by kind permission of Messrs. A. Braun & Co. from their photograph.

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picture. Here I may remark that when French, and even English, taste came to the front later on, as in the 17th century, and then affected designers for silks, patterns became more and more purely floral and naturalistic in representation. There is, however, a considerable lapse of time between such designs and those of Jean de Maubeuge, who, with others of his time, may be regarded to some degree as early masters of the realistic flowery patterns of designers intimately connected with Lyons silks.

Fig. 68 is from an Italian velvet and silk fabric, probably of late 15th century manufacture. The darker portions in it, the familiar reverse-curve pointed leaves (see also Fig. 63), and the bifurcating stems (see also Fig. 58), are of purple velvet. The serrated bordering about the large leaf panels, containing various pomegranate, cone, and leafy devices, are of yellow and green silk; white silk is also introduced. The whole pattern may be put into the second class of the intermediate type, and it is much more formal than the Jean de Maubeuge pattern.

FIG. 65.—Painting of a Canon of the Church, by Gheraert David, Flemish School (1483-1523), in the National Gallery. The robes of the Bishop are of cloth of gold and dark blue velvet.

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Marco Marziale's painting of the Circumcision in the National Gallery dates from the end of the 15th century. The group of figures in the right hand half of the picture is given in Fig. 69. The priest standing on the steps of the altar wears a cope, the corner of which is held back so that the whole of its pattern is not seen. But the part of it which is displayed consists of white satin damasked with the conventional leaf panels: within them radiating groups of leaves and blossoms, and nosegays of flowers are brocaded in black and red silks and gold thread. This mixture of damask and brocade is a combination of weavings that was comparatively rare in the 15th century, but in later periods it is often employed for the rendering of intricate and much fuller floral patterns. An actual specimen of a late 15th century version of it is illustrated in Fig. 70. The repeated leaf panels in this are damasked in white satin. Within each is a radiating grouping of stems bearing wheat ears and cornflowers, and on each side of its base is a peacock with spreading tail. The recurrent leaf panels and devices are set in a hexagonal framework composed of small leafy branches, birds and pomegranates, all of which, daintily drawn, are woven or brocaded in coloured silks and gold thread. A point to be noted in connection with the pattern, is that it is composed of two schemes or plans. The brocaded hexagonal framing is the more salient of the two, whilst the series of damasked leaf panels is subordinate to it. No similar instance of two practically distinct

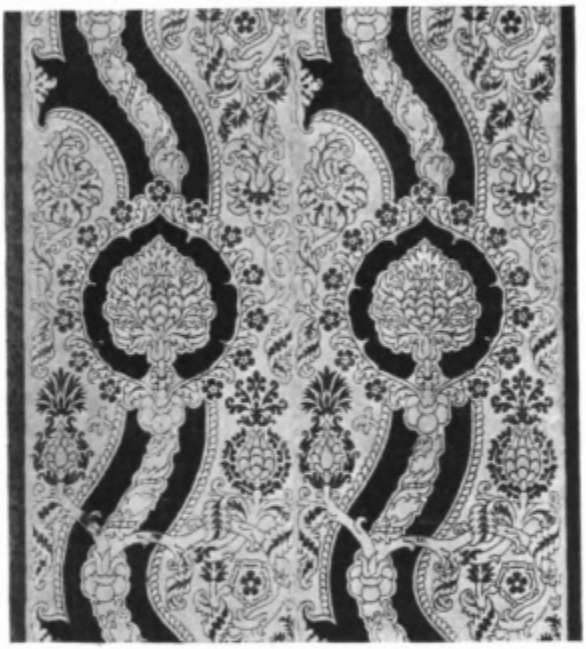

FIG. 66.—Two panels of cloth of gold and red velvet. The pattern consists of a broad serpentine branch or trunk enriched with a twisting leafy stem, bearing at the middle, a golden pine cone and leaf device set in a conventional leaf panel of red velvet with radiating border of small blossoms and leaves. The main ground is filled up with outline cone devices, twisting leaves, and small Tudor roses.

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schemes of pattern brought into combination in a silk weaving, the one imposed on the other, has I think previously come before us. For the purposes of our review it therefore shows that designers and weavers at this time were entering upon a new phase in constructing patterns upon two or more schemes, a principle that is to be traced occasionally in silk fabrics two centuries later. Returning now to Marco Marziale's picture, we should take note of the man in the handsomely-patterned robe, standing on the right part of Fig. 69. Here we have a specimen of the first class of the intermediate type: repeated large leaf panels set about the cone or pomegranate device, surrounded by radiations of leafy and blossom forms. The fabric

FIG. 67.—Group of figures from the painting of the "Upright Judges," by Jean de Maubeuge (Mabuse). The cloak of the judge seated on the white horse is of cloth of gold, with a pattern picked out in outline of raised velvet. Taken by kind permission of Messrs. A. Braun & Co. from their photograph of the painting.

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which Marziale seems to have had in his eye is a rich dull silk ground with the ornamentation raised on it in velvet. The design, however, is equally well adapted for damask. And as a sample of contemporary satin damask patterns, Fig. 71 has been made from an admirable specimen—originally of a delicate crimson colour, but now faded to a greyish pink. Notwithstanding intricacy of pattern scheme, the alternation of light and dark tones of the same colour gives a unity of effect which is the case with all silken damasks. The scheme of the design of Fig. 71 is related in principle to that of Fig. 70; for in Fig. 71 we have a repeated series of leaf panels, each of which is fully filled in with the cone or pomegranate, surrounded by a radiation of leaves or sprigs of acorns and leaves; these devices are bound at their base with a crown. A strongly defined hexagonal framing of ivy-leaf, stems or branches is placed about them. But, as will be seen, this framing is not designed to form a continuous hexagonal trellising all over the pattern. Were it to be repeated lengthwise and breadthwise the whole design would resolve itself into alternating series of wide horizontal patterns. On the upmost angles of the hexagonal framing are small crowns—an ornamental detail the use of which seems to begin in the patterns of middle of the 15th century, and is continued more prominently in those of the 16th and 17th century. A crown will be seen on the shoulder of the man in the red robe in Marziale's painting, Fig.

FIG. 68.—Specimen of purple velvet with pattern wrought in yellow, green, and white. *Italian.* 15th century. The scheme of the pattern is similar to that of the hanging on left of the background in Crivelli's painting (see Fig. 56).

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FIG. 69.—Part of the painting of the Circumcision by Marco Marziale (1492–1507) in the National Gallery. The cope of the priest is of white satin damask, brocaded, with details in red and black silk and gold thread. The robe of the man on the right is of crimson silk, with pattern raised on it of crimson velvet.

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69, and several small ones in the brocaded damask of Fig. 70. P. Veronese (about 1560) has robed his Europa in a damasked satin of the same pattern as that of Fig. 71; whence it might be inferred that it is a type of pattern produced about the middle of the 16th century. But it is more formal in design and treatment than the majority of the pattern stuffs introduced by P. Veronese in his paintings. Again, in the painting, about 1520, by Bonvincino, in the Strædel Museum, at Frankfort-on-the-Main, this pattern is used for the damask satin hanging at the back of the Virgin and Child. There is therefore evidence that the pattern was in use from 1520 to 1560 at least—but in view of what has previously been said about it, it may be held to be a type of late 15th or early 16th century design for damask satin.

FIG. 70.—White satin, with damasked leaf-shape ornaments. About these a hexagonal framing of leafy bars, small birds, crowns, and formal groupings of pomegranate fruit and leaves are brocaded in coloured silks. In the centres of the damasked leaf shapes are radiating stems bearing wheat ears, and beyond them cornflowers, with confronted peacocks at the base of them. *Italian.* Second half of 15th century.

Technical differences between damasks "brocatelles," and "lampas," were mentioned in the chapter upon materials and processes (page 15). Whereas damasks are woven in one colour, lampas, which much resembles them in the process of the weaving, is woven in two colours; that is to say that the ground is of one colour, the ornament of another. Generally speaking, brocatelles and lampas are of thinner and less sumptuous materials than satin damasks,

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and as a class appear to date from about the 16th century. A good specimen of an early lampas is illustrated in Fig. 72. The ground is of light blue silk and the pattern of yellow silk. Its scheme is that of the repeated conventional leafy-shaped panels enclosing cone and fruit devices set in radiations of leaves and blossoms. Other similar devices, however, are used in an isolated way, independently of any surrounding leafy-shaped panels, though to some extent in connection with a continuous stem, bearing small blossoms and leaves. This stem flows in opposing and repeated reverse-curves. Hence the entire pattern of Fig. 72 may be said to be composed of two motives; and the treatment of its devices throughout inclines to elaboration, and to a more broken or perhaps frittering effect than that of its prototypes. It is very much in this direction that designers worked during the 16th century. Whilst maintaining old schemes for laying out patterns, they produced many that present a marked contrast with the simpler and more dignified patterns of an earlier time.

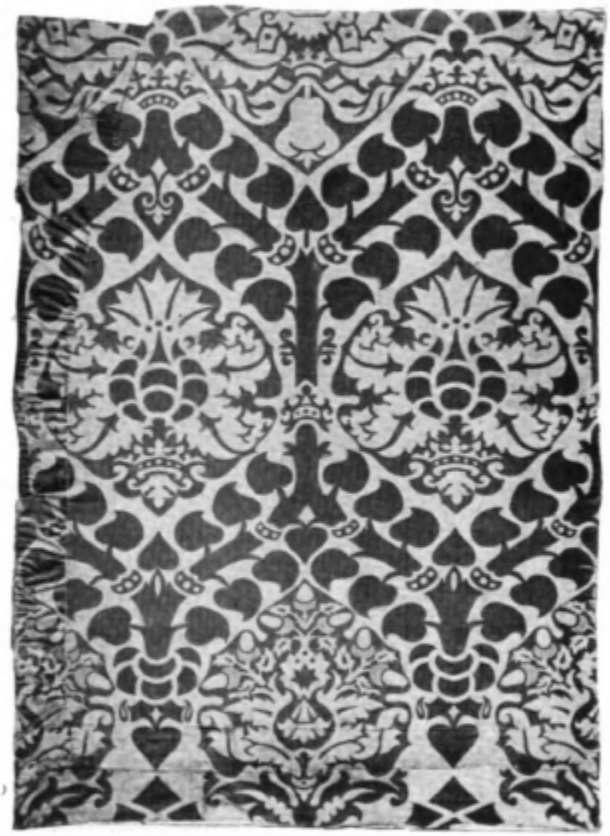

FIG. 71.—Faded rose-colour damask satin. The scheme of pattern is similar to that of the daintier pattern in Fig. 70. The hexagonal framing here is of stout branches edged with formal (?) ivy leaves. Within the spaces of the framing are conventional leaf shapes, some of which are closely filled in with a large cone form issuing from a crown, and around this device radiate fantastic leaves in one series, and oak leaves and acorns in the other. *Italian.* Late 15th century.

I have met with no actual specimens of woven stuff to correspond with the formal design depicted by Bernardino Fungai in his painting of

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the Virgin and Child surrounded by cherubs (Fig. 73). The robe is apparently of white silk brocaded with gold thread. The prevalence in it of the conventional classic anthemion or radiating honeysuckle device gives a character to this pattern more severe than that of the usual type of the early 16th century. The example is interesting, as indicating that there were painters of the period (the end of the 15th century) who seemed to have designed independently of those conventionalities that belonged to the general run of designs of the time.

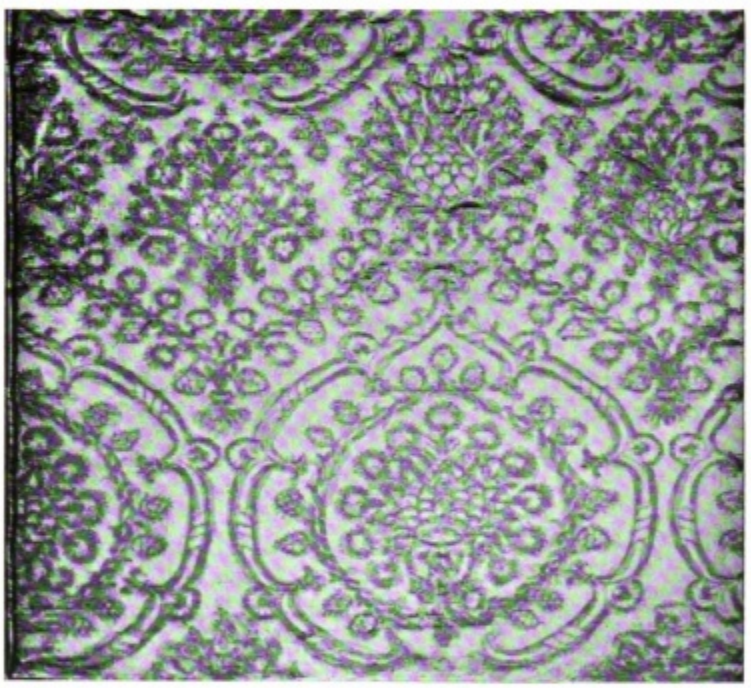

FIG. 72.—Specimen of yellow and blue silk damask or lampas. *Italian.* Early 16th century.

The last illustration in this chapter is (Fig. 74) from a fragment of an Ottoman or Anatolian green velvet, red silk, and gold thread weaving. This has been ascribed to the late 16th century. The prominent feature of the pattern is a golden ogival framing, the stems of which are partially overlaid with a distinctively Arabic or Persian long-pointed leaf. Within each of the spaces, enclosed by this framing, the green velvet ground is enriched with a subordinate seven-lobed leaf shape in red silk outline, a

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version of the corresponding ornament so characteristic of what we have discussed as prominent in the intermediate type of Italian 15th century textile design. At the centre of each leaf shape is a simple cone of fruit device somewhat as we saw it in Fig. 58. The entire design is limited and formal in its conventionality. And in this respect it seems to reflect

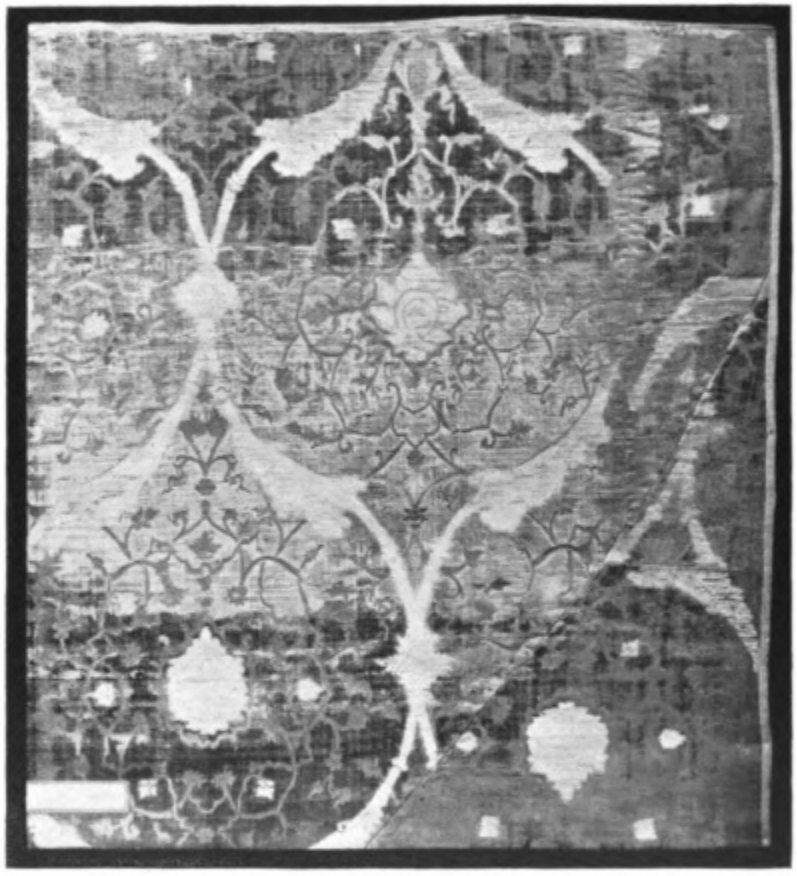

FIG. 74.—Fragment of green velvet brocaded with gold thread in an ogival framing, enclosing cone or fruit devices surrounded by conventional leaf shapes outlined in red silk. From Brousa(?) *Turkish (Ottoman)*. 15th century.

earlier phases of the Italian leaf panel and cone patterns. Its style very distinctly differs from that of specimens of Ottoman work identified with the middle of the 16th century, which will be given in the next chapter.

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FIG. 73.—Painting by Bernardino Fungai (1460–1516) in the National Gallery. The Virgin's robe is of white silk brocaded with gold thread.

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tiles, etc., of the period. Underlying this Ottoman style is Persian influence. But it would take us too far away from what we are now set upon to consider, were we here to discuss the relationship of this to the older Persian influence of which we spoke in connection with 13th century stuffs. It is perhaps enough to say that, in respect of ornament-making, the West has for centuries drawn upon the East, and that the prevalence of flowers and leaves in 16th century European ornament owes much of its force to Oriental taste in this direction.

FIG. 75.—Portion of a hanging of cloth of gold with pattern in red and yellow velvet. From Brousa (Anatolia). *Ottoman* manufacture. 16th century. Length, 5 ft. 4 in.; width, 2 ft. 1 in.

But whilst this is so, it is rather interesting to find symptoms of what seems to be an Oriental borrowing of European ornamental devices; and an example of this was suggested in the Fig. 74 of the previous chapter. A further example, still later in date by some forty or fifty years probably, is given in Fig. 75. This is a specimen of elaborate Ottoman (Anatolian) workmanship and design. It is part of a hanging. The ground of the piece is of cloth of gold, and the pattern is raised in red and yellow velvet. It consists of a repetition of formal blossoms, shaped significantly with reverse curve lines, which occur so particularly in the Italian intermediate class of patterns. These blossom shapes are united by counterchanging reverse curve bands or stems, sparsely edged with small ivy leaves, resembling those in the Italian satin damask of Fig. 71. At the alternate junctions of the reverse curve stems are pairs of subordinate stems, meeting and terminating in pointed and serrated oval or fruit devices, which recall their much earlier prototypes shown in Fig. 35. The outer parts or petals of the repeated blossom shapes contain, or are charged with, small rose or tulip buds and cone or pointed oval shapes. This inlaying or charging of a larger device with subsidiary forms is a characteristic which recurs in all the types of Ottoman silk designs which are

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shown in Figs. 75, 76, 77, and 78. Fig. 75, is typical of Ottoman patterns in which a framework is not forcibly insisted upon. Fig. 76, however, is typical of Ottoman patterns suitable for costume purposes in which a framework of the familiar ogival form is conspicuous and is the chief constructive base of the pattern. In this, again, is a reminiscence of the bifurcating stem device so often used by Italian 15th century designers. It springs from the lower portion of the bands enclosing each ogival space, and bears a large circular object resembling a prickly fruit with a crest of radiating leaflets. But on looking into this object it will be found to be composed of two outer curving and narrow leaves, down the centres of each of which runs a delicate small leaf spray. The centre of the fruit-form is charged with a balanced arrangement of stems, terminating in two rosebuds on each side, and a radiating carnation flower on the middle stem. Little serpentine stem and blossom forms enrich the ogival bands. The dark ground of this silk is of crimson satin; the bands of the framework, and the large pseudo fruit forms are of gold picked out with blue, white and crimson. Fig. 77 is part of a 16th century Ottoman brocade, probably from Broussa, in which we find, on a small scale, a version of the vertically repeated serpentine stems (as in Figs. 61 and 62), bearing counter changing leaf-forms outlined in white, and charged with a golden radiating leaf or flower device. These golden serpentine stems run over a crimson silk

FIG. 76.—Part of a crimson satin, with pattern woven chiefly in gold and picked out with details in crimson, blue, and white. This is a portion of a dress of a Sultana, removed from a royal tomb at Constantinople or Broussa. *Ottoman* manufacture. 16th century. 3 ft. 3 in. by 2 ft. 2½ in.

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ground with a subordinate golden-leaf pattern. The last of the Ottoman or Broussa weavings selected for illustration is Fig. 78, the scheme of its pattern being a repetition or powdering, at regular distances, of an expanded leaf device of silver thread and white silk, which is charged with a group of stems, with rosebuds and cornflowers radiating about a central pointed oval ornament. At the lower end of this white leaf is a pair of long, narrow, golden leaves, each charged with a tapering series of little blossoms. The ground of the whole piece is of red velvet, and the subordinate details on the surface of the larger leaves are raised in crimson and green velvet. Thus, these four figures present us with four

FIG. 77.—Piece of crimson satin, with pattern woven in white and gold. *Ottoman* manufacture. Probably from Broussa. 16th century.

FIG. 78.—Piece of crimson velvet, with a powdered pattern of large leaves of cloth of silver charged with tulips and carnations, etc., in crimson and green velvet. *Ottoman* manufacture, probably from Broussa. 16th century. 4 ft. 3½ in. by 2 ft. 1½ in.

different Ottoman pattern schemes, each plainly defined, and not, as is more frequently the case with contemporary European versions of them, obscured by elaborated and intermingling details. Comparative simplicity in forms and distinctness in their definition are features of almost all Mo-

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hammedan ornament, and constitute the chief of its characteristics when contrasted with European ornament subsequent to the 15th century. With these types of Ottoman velvets, satins and brocades before us, it is

Fig. 79.—Portrait, painted by Titian in 1542, of Catherine Cornaro, Queen of Cyprus, wearing an Ottoman green satin costume woven with gold thread in an Oriental pattern.

fairly apparent that the green satin and golden brocaded dress, in which Titian robes his Catherine Cornaro, Queen of Cyprus, was probably of Anatolian manufacture. This portrait (Fig. 79) was painted in 1542.

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According to Brantome, the most beautiful specimen ever seen in France, "a *chef d'œuvre*" of "*drap d'or frizé*" (that is velvet ornamentation raised on a gold ground), was the dress worn by Marguerite de

FIG. 80.—Portrait, probably of the Princess (afterwards Queen) Mary of England, painted by Holbein, or one of his pupils, about 1534. Her costume is of cloth of gold material, with outline pattern in red silk or velvet. Her underskirt is of cream-coloured silk, with raised ornament wrought in loopings of gold thread.

Valois on Easter Day, 1571. The material was given by the grand Turk to M. de Grand Champ, French Ambassador, on his departure from Constantinople; and the Ambassador on his return to France presented it

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to the Queen. Its textile and ornamental features corresponded no doubt with one or other of those of the Ottoman specimens we have considered. The incident is interesting, as showing how such stuffs cropped up during the 16th century in different parts of Europe, and no doubt exerted an influence upon French and Italian designers.

Reverting, however, to the earlier years of the century, let us look at a portrait, painted probably about 1534, of the Princess Mary, by Holbein, which is given in Fig. 80. Her costume is of two different kinds of material. The body and overskirt is of cloth of gold, with pattern raised in red velvet outlines—similar in fabric to that of Fig. 66; the design on the outer skirt is of bold interlacing stems and pomegranate and other large leafy devices. The pattern on the body is on a slightly smaller scale, and contrived to fit into the shape of this part of the costume. The underskirt of the Princess's dress is of white silk, and the ornament is raised upon it in tiny loops of gold thread; but it is difficult to make out the scheme of the design. The method of weaving with loops on the surface of a stuff seems to have arisen in the 16th century, and produced new effects of texture. These were simulated both in silks and damasks, as may be detected in the central devices and the knots on the curved stems of Fig. 82, and again, in the bands forming the framework in the green silk damask of Fig. 83. Both these two latter specimens are probably a little later than Holbein's time. More typical of it would be such a design as that in Fig. 81, where we have a portion of a crimson, green velvet, and looped gold thread fabric. Its pattern consists of naturalistic branches bearing leaves and blossoms treated with much realism, and shaped to form an ogival framing enclosing a large concentric ornament, wrought in a texture of gold-thread loops picked out with lines of red

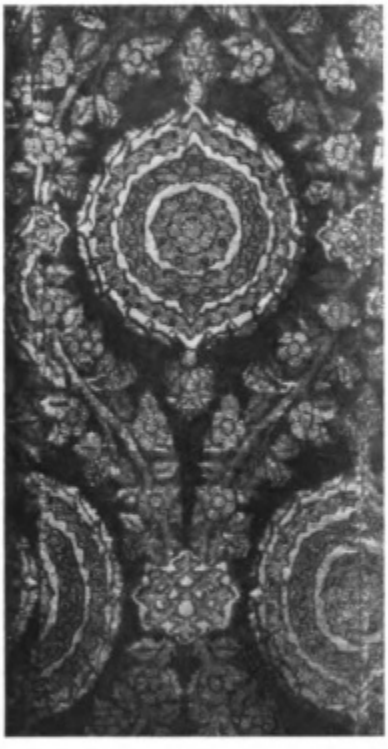

Fig. 81.—Piece of crimson velvet, with the floral stems in green and red velvet, and the large repeated pointed oval forms in cloth of gold, with concentric forms raised in looped gold threads picked out with crimson velvet. *Italian.* First half of 16th century.

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velvet; this circular device has a relationship to the large repeated blossoms noted in the Ottoman specimen, Fig. 75.

The specimen in Fig. 82 is of cloth of silver with an ogival frame of crimson velvet intersected here and there with raised knots and semi-botanical forms, which are woven in closely pulled loopings of red silk. Of similar weaving is the central device, about which radiate stems and leaves of a carnation character in red velvet; the whole forming a group which recurs within the ogival frame. The ornamental intention of this group is derived from the cone of fruit with radiating blossoms and leaves,

FIG. 82.—Piece of cloth of silver or silver tissue, with the pattern partly wrought in crimson velvet and partly in loopings of crimson silk. *Italian.* Middle of 16th century.

of the 15th century, which has been often referred to previously. The green satin damask of Fig. 83 is said to be of Spanish manufacture of the middle of the 16th century; but whether it be Spanish or not, its pattern has the same character of basis as that of Fig. 82. Its ogival framework, which is intersected by crowns and a knot combined with bud devices, encloses recurrent versions of the cone or fruit shapes surrounded by conventional ornament. Again, a further variety of pattern constructed according to the ogival frame scheme, but with leaves more realistic than any in the last figure, 83, is displayed in Fig. 84. This is from a specimen of red and fair yellow silk damask, or perhaps it should be called "lampas,"

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woven probably towards the latter half of the 16th century. In it are to be noted overlapping stems, and the curled ends of the leaves with fibres carefully marked. These denote a departure from the usual manner in which corresponding details are treated in patterns earlier than 1560, about which time the picture of the Virgin and Child, of which the central portion only is given in Fig. 85, was painted by Paul Veronese. The hanging of the background here is crimson silk and gold thread. Its pattern retains a suggestiveness of earlier types, especially in regard to the big pointed cone or fruit devices. On the other hand, the wreaths are

FIG. 84.—Piece of red and yellowish silk damask satin or lampas. *Italian.* Middle of the 16th century.

FIG. 83.—Piece of green silk brocatelle, with ogival frame pattern and crowns. Although considered to be of Spanish, it is as likely to be of Italian manufacture. Middle of 16th century.

freer in form, and the leaves of which they are composed are almost realistic in shape. Such patterns stand midway between the formal and conventional ones produced at the beginning of the 16th century and those with more numerous inclinations to realism produced at the end of it. To the same class of semi-realistic patterns—if one may call them so—belongs the leafy and flower-red satin damask of the skirt worn by the

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golden-haired lady (Fig. 86), painted by Paris Bordone, probably some twenty years earlier than Paul Veronese's Mother and Child.

Whilst these and several other specimens supply the evidence of a tendency amongst designers at this time to depict with some appearance of realism the objects brought into the composition of their patterns, there are a good many contemporary patterns which are composed with almost nothing but conventional and abstract ornament, and of these a few specimens have been selected for illustration. Fig. 87 is from a portrait, painted by Bronzino about 1555, of Eleonore of Toledo, Duchess of Florence, with her son. The pattern on her dress is of curling scrolls or Arabesques, wholly conventional in style, intermingling with reminiscences of the cone or pointed fruit device, also of a very conventional type.[1] The original stuff of the duchess's dress seems to have been either cloth of silver or white creamy silk, with the ornament raised on it in dark velvet. Of the same class of conventional pattern is that in Fig. 88,

FIG. 85.—Mother and Child, from a painting by Paul Veronese, (?) about 1560. The hanging at the back is of crimson silk, with pattern in gold thread.

[1] It may be worth while to notice in connection with this class of Arabesque and scroll designs, that amongst pattern books published in the 16th century, one of the earliest is *La Fleur de la Science de Portraiture et Patrons de Broderie façon arabicque et italique.* The license for its publication was granted by Francis I. to "Messir Francisque pelegrin de Florence."

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from a red and gold colour silk brocatelle. The constructive basis of this pattern is an ogival frame enclosing cone or fruit devices, which are connected with a symmetrical arrangement of scrolls and stems that develope into fanciful-shaped framings, subordinate to the main and

FIG. 86.—Portrait by Paris Bordone, painted about 1560. The costume is of light red damask satin.

Many of the designs in it are called "ouvraiges Moresques et Damasquins." The work was issued in Paris by Jacques Nyverd, 4th August, 1530. A weaver's pattern book of the same class was published under the title of *Liure* (*Livre*) *Nouueau*, by a Lyons printer, about the same time. Its title-page has a woodcut of a man and woman weaving at their looms.

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simpler ogival frame. A more fantastic example of this type is given in Fig. 89, taken from a gold colour and dark brown brocatelle. Another version of this class of conventional ornament with semi-naturalistic garlands of flowers, represented in an Ottoman manner, will be seen in Fig. 90, also from an Italian crimson brocatelle weaving.

A large strip of cloth of gold, with the ornamentation raised partly in

FIG. 87.—Portrait by Bronzino of Eleonore of Toledo, Duchess of Florence, with her son (Ferdinand I.), wearing a dress of cloth of silver or white silk, with dark-coloured pattern raised on velvet. About 1555.

plain crimson velvet and crimson velvet flecked with loops of gold thread, is the example from which Fig. 91 was made. The original piece is one of several that were used both for the panels of pilasters and, when joined together, as curtains or wall hangings. The width of the fabric, which coincides with the shape of the long and narrow pilaster panel, regulated

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the design of the pattern, of which one complete "repeat" is given; it is a vertical arrangement of symmetrical large leaf and entirely artificial flower forms, somewhat of a tulip type. It is not, perhaps, strong in invention and contrast. The frequency of the small leaflets, running along the main ribs of the big leaf devices, is rather a poor device that becomes monotonous; and the prevailing roundness of the principal shapes is also

Fig. 88.—Brocatelle of red and gold coloured silk. *Italian*—perhaps of Milanese make. About 1560.

tedious. Then, again, the disproportion between the large length of the leaves and scrolls and the narrow width of the stuff, seems to militate against gracefulness in effect. Certain elementary principles which may be deduced from older ornament are not observed here, so that the pattern lacks the style and interest of many earlier designs we have seen. Nevertheless, the stuff was evidently intended to be sumptuous, for the materials of which the original is made are as rich as those in Fig. 66, and

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necessitated as much ingenuity in the weaving of them. But a comparison of the two designs shows where a refinement of style distinguishes the one and is relatively absent from the other. The gradual loss of such style seems, as I have said, to take its start from about the middle of the

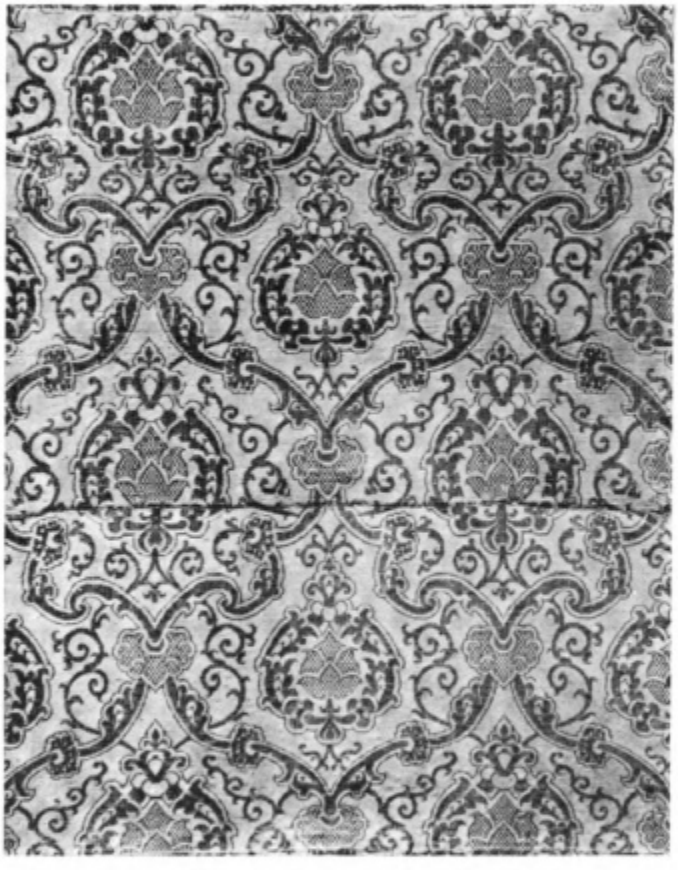

FIG. 89.—Brocatelle of brown and gold coloured silk. *Italian*—perhaps of Milanese make. About 1560.

16th century, to which period the manufacture of the piece shown in Fig. 91 probably belongs. This loss of style coincides in point of time with that of the growing public demand for all sorts of ornamental stuffs, and the consequent decline of that description of individual interest in producing them for particular people and particular occasions, which a

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hundred years earlier was so influential in conducing to style in the ornamental fabrics then made.

In many of the lighter silken fabrics of the latter part of the 16th, and early part of 17th, century, which are rather of the nature of fine twilled silks or taffetas, the definition of the ornamentation is brought out by freely used white outlining, as in Figs. 92, 93, and 94. The general construction and certain of their details of patterns of the Figs. 92 and 93 are similar to one another. The construction of that in Fig. 92 is more intricate and elaborate than that of Fig. 93. In both, however, there is

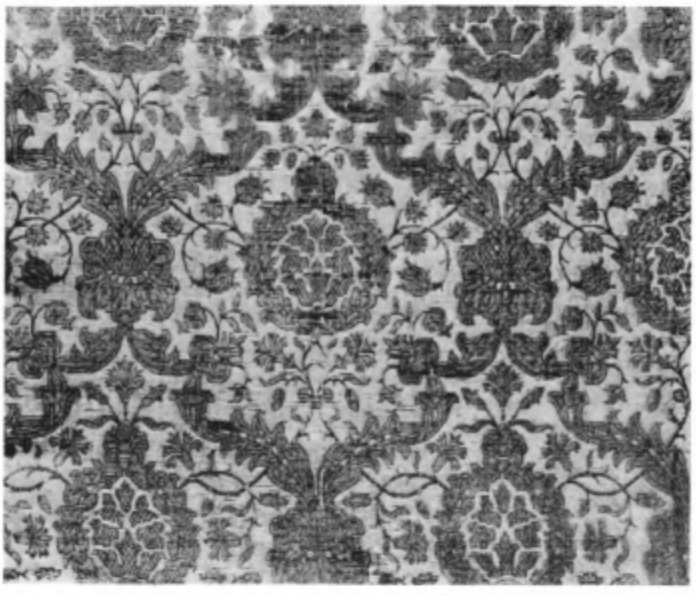

Fig. 92.—Brocatelle of crimson silk. *Italian.* About 1565–70.

suggestion of a more or less connected framework formed with fanciful stems, which intertwist, and terminate in abstract and semi-realistic details. In Fig. 92 birds and lions are introduced together, with much play of scrolling and winding forms. The use of the white outline in the textile itself, and the regular interchange of the red and yellow between the ground and the ornament blend the rather busy pattern into a unity, which is less successfully obtained in Fig. 93, where the colours are red, yellow, and black, and in masses, yielding strong contrast and making a rather spotty effect ; the ornament, too, is less well drawn in this. Both

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pieces possibly emanated from closely allied sources, and it is hardly likely if Fig. 92 be of Italian weaving and design, as is probable, that Fig. 93 should be otherwise, although it is considered by some to be Hispano-Moresque, a nomenclature which is too suggestive of an earlier period to be well applicable to a fabric of the end of the 16th century. Fig. 94 is also from a brilliantly-coloured twilled silk, in which crimsons and greens are largely used. Almost all the forms are daintily outlined with white, and for the most part are Ottoman in drawing and treatment. But here the pattern is composed of repetitions of vertical groupings of leaf and semi-fruit forms, many of them after the manner of 16th century Persian patterns. The charging of the leaf and semi-fruit forms with small flowerets, and the recurrence of narrow, elongated and curved leaves of long petalled tulips or rosebuds, conspicuously show Oriental influence. It is probable, therefore, that the orginal fabric was produced in Constantinople or in Anatolia, although some experts favour the supposition that it is of Italian-Venetian manufacture of the late 16th or early 17th century. The design of Fig. 95, with its slender ogival frame united by crowns, is undoubtedly of Italian late 16th century origin; but a measure of Ottoman feeling seems to have had some influence upon the Italian designer in his symmetrical arrangement and treatment of the elegant leaves, lilies, and other more fanciful blossoms brought into his de-

FIG. 91.—Part of a hanging of cloth of gold, with ornament raised partly in crimson velvet and partly in crimson velvet flecked with small gold thread loops. *Venetian.* Latter half of 16th century.

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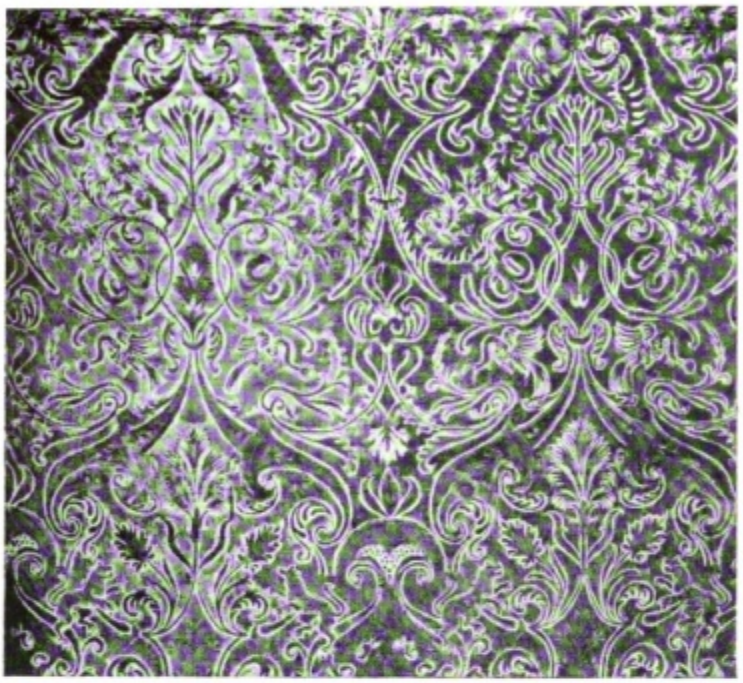

FIG. 92.—A piece of red and yellow silk taffeta, with ornament outlined in white. *Italian.* Latter half of 16th century.

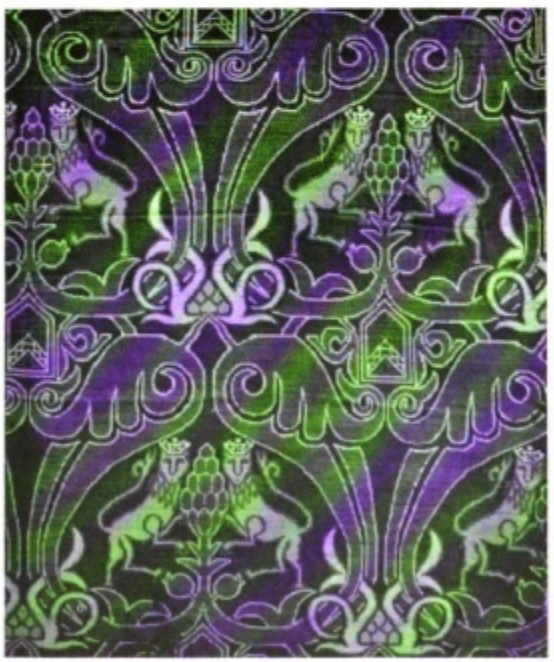

FIG. 93.—A piece of taffeta material woven with red, green, and yellow silks, the ornament outlined in white. Though considered to be of Spanish, it is likely to be of Italian manufacture. Latter half of 16th century.

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sign. In the stuff itself these are rendered in coloured silks, the more frequent colour being green, in which the framework and most of the leaves are woven; the ground to the ornament is of silver tissue. Another pattern with an ogival frame of slender bands, knit together by crowns, would be displayed were the portion given in Fig. 96 to be repeated. This is a weaving with less costly materials than those of Fig. 95, and is the kind of crimson and yellow brocatelle which represents a good class of stuff for regular trade purposes in the late 16th or early 17th century. The collared leopards almost take one back to the 14th century; but the gadrooned vase, which is a reflex of Italian pottery fashionable at the time, brings one back to the middle of the 16th century. We find a kindred ogival framework pattern, but more subdued

FIG. 94.—Piece of crimson satin. The ornament in coloured silks is woven with a sort of taffeta texture. The ornament is outlined in white for the most part. Probably of *Ottoman* manufacture. Latter part of the 16th century.

FIG. 95.—Portion of a cloth of silver material woven with coloured silks, for costume purposes. *Italian.* Late 16th century.

in effect, in the crimson silk damask from which Fig. 97 was taken. The leaves here are possibly too large, and out of scale with other details. Still there is a pleasing flow of line through the design, which has a modest, harmonious effect both in the distribution of its forms and in its colour.

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Fig. 98 is from a brocatelle or lampas, having a purple ground with the ornament in green. The pattern has no framework; it consists of repetitions of three sets of devices—one is a vertical stem bearing a Tudor rose and oak leaves passing through a crown; the second is a sort of scroll coming from the lower end of the vertical stem up towards the crown on each side of it; and the third is a balanced arrangement of leaf forms with large and deep serrations between the repeated Tudor roses. The principle of this pattern is the repetition or powdering of such units as above described, and is similar to that which appears to have governed the arrangement of such patterns as those of the 14th century (Figs. 42, 43, 44, and 45). Its revival towards the end of the 16th century and in the earlier years of the 17th century is possibly traceable to Ottoman influence; and we find it used in such patterns as Figs. 78 and 94. It is possible that, whilst the immediate progenitors of the mode of planning patterns as given in Fig. 98 were Italian designers, the specimen itself may be of French or Flemish origin, and if so, then probably rather later in date—say about the first years of the 17th century. Looked at from an English point of view, it would, I think, be considered more Jacobean than Elizabethan. Silk weaving and dyeing in London are stated by Monsieur Michel to have been commenced by some Italian manufacturers during the reign of James I.; and it is possible, though scarcely likely, that the original of Fig. 98 might be of London make.

Fig. 96.—Piece of a hanging of brocatelle, with pattern woven in crimson on a yellow ground. *Italian.* Late 16th century. 4 ft. 2 in. by 18½ in.

The drift of the foregoing remarks upon the patterns of the latter

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portion of the 16th century, no less than the types which have been illustrated, will have prepared the way for what is to follow in demon-

FIG. 97.—Piece of crimson satin damask. *Italian.* Late 16th century.

strating a diminution in the use of conventional ornament, and a gradual concentration of designers' draughtsmanship to portray the details of their decorations, as woven in silks, with as close a likeness to real objects, flowers, and foliage as could be attained, imparting to them a

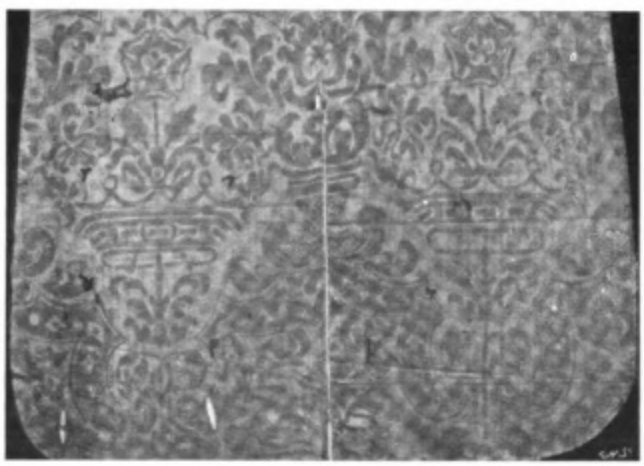

FIG. 98.—Silk damask or lampas, with purple ground and pattern in green. This is a portion of a chasuble. *Italian.* Late 16th or early 17th century. 17½ in. by 10½ in.

realism not merely of natural shapes, but also in perspective effects of light and shade, through which the unity of ornamentation with its surface and material is certainly lessened.

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pares such a design as that of a late 15th century stuff, say Fig. 71 (where we find a curl given to certain leaf forms), with that of Fig. 99.

FIG. 99.—A piece of golden-coloured silk weaving of the brocatelle class, with the pattern chiefly outlined in red silk. Made towards the latter half of the 16th century. *Italian.*

But let us pass from making this particular comparison, and examine the pattern scheme of Fig. 99. We find it to consist of an elabo-

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rated framework enclosing, alternately, groups of leafy radiations and vases with bouquets of formal flowers. One portion of the framework is composed of griffins that prance along the upper stems, the lower reverse curve stems being overlaid by overlapping leafy devices. All of these are rendered in outline, and thus an evenness or unity of appearance is imparted to this part of the pattern. In its other portion, however, there are suggestions of bulk and relief, as in the masks and their drapery, which are slightly shaded, and in the garlands and hanging branches of leaves and fruits, which seem to stand out solidly. A sense of unity between the ornament and its surface may consequently be said to be as fairly satisfied in the one portion as it is disturbed in the other. Again, the heterogeneous objects of which the whole pattern is composed convey no such sense of harmony in selection as that to which earlier patterns (*e.g.* Figs. 84, 88 or 89) have accustomed us.

FIG. 100.—A piece of dark-green cut silk velvet, on a yellow silk ground. *Italian.* Late 16th century.

Allied in scheme and in mixture of details to the pattern of Fig. 99 is the green velvet pattern on a gold yellow silk ground, Fig. 100. Here again an elaborately-shaped framing is the principal construc-

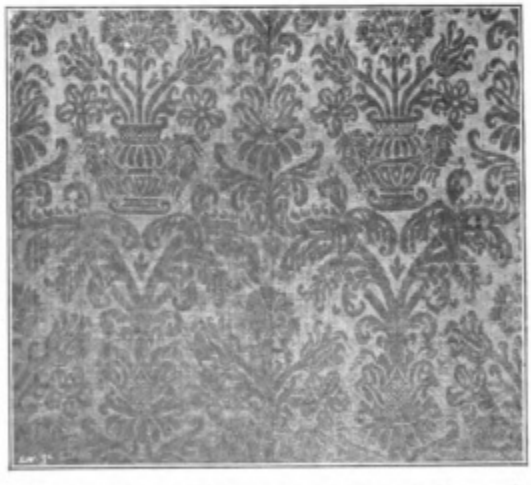

FIG. 101.—A piece of silk lampas (a sort of damask) with a purple ground, the pattern woven in green. *Italian.* Late 16th century.

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tive basis; and it is filled in with winged boys or cupids supporting a crown, birds, masks, lions, and escutcheons, bearing an M and a crown, and serrated leafy forms. But by being rendered in the same colour and texture they are brought on to a single plane, and to this extent their ornamental unity with the stuff is secured. Both patterns, Nos. 99 and 100, although so different in effect, come from the same school of designers which produced work typical of the taste of the late 16th century.

FIG. 102.—Piece of silk lampas (a sort of damask) with a fawn-coloured ground, the pattern woven in yellow and blue. *Italian.* Late 16th century.

Less important in effort, but equally typical of the late 16th and early 17th century taste in damasks or lampas, are the specimens illustrated in Figs. 101 and 102. In the first there is rather less suggestion of a framework enclosing separated groups of ornament than there is in the second. The vase with two masks on it has a radiating bouquet of carnation, tulips, and irises, and is kindred to the vase and flowers in Fig. 99; and both are also kindred to corresponding devices in Fig. 102, where the

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well-known device we have so often noted—an ogival frame—is formed with somewhat burly foliations. Tudoresque roses are noticeable in this piece, which is of the same sort of manufacture as the specimen illustrated in Fig. 98. Patterns such as these possess a lumpiness in their forms which, as I have elsewhere hinted, may be characteristic of an English or Flemish taste, notwithstanding that by many collectors they are classed as Italian. However, they are certainly not marked by the lightness and relative gracefulness of such Italian patterns of the late 16th or early 17th century as those given in Figs. 108 and 109.

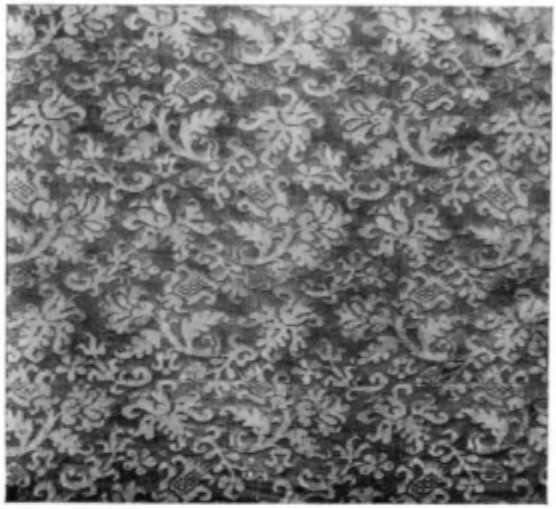

FIG. 103.—Piece of yellow satin, with pattern in silver thread. *Italian.* Early 17th century.

Fig. 103 is typical of another class of pattern belonging to the same period. The material is yellow satin, and the ornament is woven in silver thread. The scheme of the pattern consists of small and separate details, spotted about in two definite orders of arrangement : one of these arrangements suggests repeated sets of serpentine meanderings up and down, and the other suggests a trellis plan. In this, therefore, whilst the separation of details is characteristic of this type of pattern, a further character-

FIG. 104.—A piece of silk lampas (a sort of damask) woven in yellow on a brown satin ground. *Italian.* Early 17th century.

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istic lies in the combination of two distinct plans in arranging or grouping the details together. A transition to still more openly-spaced-out

FIG. 105.—A piece of silk velvet woven with a purple pile on a salmon-coloured ground. *Italian.* Early 17th century.

patterns, in which two or three varieties of separated sprays and small devices were spotted or powdered over the ground at regular distances, occurred, and a class of spotted pattern arose, which is identified with the change in the fashion of costumes, when trunk hose, short cloaks,

FIG. 106.—Painting, by Cornelius de Vos (about 1620), of his two daughters. Reproduced from a large photograph by kind permission of Messrs. A. Braun & Co., Paris.

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and jackets had superseded fuller and more flowing draperies. It belongs to the period of Henri IV., Louis XIII. and Philip IV. of Spain. In Fig. 104 five different blossoms and fanciful sprays are used. The stuff itself, from which the illustration is taken, is a damask or lampas, the pattern being of yellow silk, and the ground of brown satin. The pattern of Fig. 105, which is from a silk velvet woven in purple pile on a salmon-coloured ground, is made with one leaf and label device, repeated and counter-changed. It is very similar to the pattern on the dress of the foremost little girl represented in Fig. 106, from the painting (about 1620) by Cornelius de Vos of his two children, and may therefore be ascribed to such a period. Another variety of this class, of powdered pattern, is given in Fig. 107, which has close repetitions of two devices, a formal carnation, and an S entwined about a nail wrought in silver thread, on red satin; this specimen was used as the cover to a case for the ecclesiastical linen known as a "Corporal."

FIG. 107.—A piece of red satin, woven in silver-gilt threads. *Italian.* 17th century.

As examples of a comparatively simpler class of coloured silk weaving, often employed for altar cloths, church vestments, as well as for ladies' costume, I have chosen two specimens, from which Figs. 108 and 109 have been made. The weaving of the silk threads in varied directions, especially in Fig. 109, simulates the varied directions of stitching which is usually seen in leaf and flower patterns of needlework at this period. The repetition of scrolling slender stems bearing large and fantastical blossoms is an obvious characteristic of this type of design. The flowers, birds and hounds introduced into Fig. 108 are rather more naturalistic in effect than the composite semi-fruit and blossom forms in Fig. 109; but the kinship of the two designs to one another is quite apparent. The bordering to Fig. 108, with its alternations of a vase holding a conventional triple spray of floral devices, and the single blossom surmounting a double broken scroll base, is quite in the style of many of the ornamental borders published in late 16th and early 17th century pattern books. According to engravings of the time, silks such as Figs. 108 and 109 were worn by French ladies in 1620; but they appear to have been manufactured principally in Italy.

Similar in intention of detail—with the repetition of scrolling leafy

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stems bearing large blossoms—are patterns, of which Fig. 110 is a specimen. This, however, is considered to be of French manufacture of the 17th century. It is a cream-coloured silk damask. The stems are stouter

FIG. 108.—Part of a hanging of green silk woven in whitish silk, with a repeating pattern of formal floral sprays, each having a bird or a dog upon it. At the upper end is a band of floral devices and vases of flowers alternating, and beyond this is a narrow border of a wavy stem, from which branch off conventional leaves. *Italian.* Late 16th century.

than those in the Italian silks (Figs. 108 and 109), and they are represented as crossing and looping through one another. The foliations and long petals are much more playful in their curls and twistings than any we have

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hitherto seen; and in this respect they approach rather nearer to the patterns in which the imitation of the real effects of natural leaves and flowers became a chief aim with designers. But the style of ornament in this damask (Fig. 110) lasted for some time, and I have traced it in a

Fig. 109.—Part of a chasuble of white silk, with a pattern of repeated formal floral sprays in colours. *Italian.* Early 17th century.

portrait of a young Duchess d'Orleans, painted by Mignard, in 1665; as well as in the tablecloth to be seen in the picture of the Flax Spinners, by the Dutch painter, N. Maes; and in a portrait after Girardon (1690) of Colbert, the great Minister of Louis XIV., who did so much to promote artistic manufactures in France.

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In contrast to such patterns of fantastic botanical forms, on a comparatively large scale in size, there were, during the 17th century, especially the earlier part of it, formal and intricate designs on a small scale, consisting of purely ornamental details,[1] the shapes of which bear no relationship to those based upon the study of flowers, sprays, leaves, or animals and birds. A good instance of such non-floral patterns is presented in the portrait of a young woman by Franz Hals, who painted it about 1620 (see Fig. 111). The same type of design occurs in a painting of Mary Stuart, by Vandyke, in 1630, as well as in paintings by Van der Helst, 1650; and in engravings of costume by Abraham Bosse, and by Hollar. An actual specimen of this type occurs in the brown silk figured in cream-coloured silk, from which Fig. 112 is made. The details here are entirely of varieties of scroll forms—some bigger than others—the larger ones being enriched by little spots and curls within them and along their edges. It would appear that the designer for this woven fabric had set himself to imitate the effect of much of the gimp and finely knotted trimmings which were made in embroidery during the middle of the 17th century. In

FIG. 110.—Piece of cream-coloured silk damask, woven with a repeating pattern of scrolling floral stems linked together in vertically arranged bands. Period of Louis XIII. *French.* First half of 17th century.

[1] This type of abstract ornamentation is a survival, to some extent, of the 16th century patterns "Moresque" or "Arabicque" (see note on p. 105). During the first part of that century books of patterns were issued at Lyons, where many of the silken fabrics we are now beginning to review were made; and amongst early designers at Lyons of ornament suitable for weaving and embroidery in 1530, it is interesting to note the names of "Messire

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some respects, too, there is a suggestiveness of designs, of the period, for Venetian point lace. But the principal characteristic of this type of pattern may be traced to ornament of even earlier date in chiselled and

Fig. 111.—Portrait by Franz Hals, painted about 1620. Reproduced by kind permission of Messrs. A. Braun & Co., Paris, from their large photograph of the original painting.

enamelled gold work. And in this connection we may pass to Fig. 119, which shows again how pattern makers for silks borrowed forms from

Anthoine Belyn, recluz de Sainct Marcial de Lyons," and a brother monk, "frere Jehan Mayol. Carme" (a Carmelite), whose patterns are amongst the first known of those published at Lyons.

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ornament which had, so to speak, grown out of other very different materials. The design of this crimson damask satin with its salient forms wrought in gold thread cannot be taken as one which is exclusively appropriate to weaving. For it, or its counterpart, has often been rendered in wrought iron work, and in those inlayings of brass and tortoiseshell which Boule and his followers produced. Whether it be expressed in textiles or metal, it is a style of symmetrical composition, with fantastic shapes, in which the French designer, Berain, excelled. Skilfully woven, this crimson damask and gold brocade conveys a sense of an ingenious and elaborate ormolu or wrought metal device, set off by a crimson background, and thus it is a contribution to the story of the license in which the designers of ornamental textiles indulged during the 17th and 18th centuries.

FIG. 112.—Piece of brown silk, woven with a pattern in drab. *French.* Early 17th century.

The pattern of the rich crimson velvet and cloth of silver hangings displayed in the painting (about 1680) by Velasquez, of Donna Maria of Austria, wife of Philip IV., at prayers, Fig. 113, shows the survival a hundred years later of a type of 16th century design. The original hangings were probably of Italian manufacture. Their materials alone would be similar to those used for a set of hangings of Venetian early 18th century make, of which a specimen is figured in No. 117. But in this the design is of pronounced realistic character, without regard for unity between ornament and its surface. The thin serpentine stems, bearing enormous leaves and blossoms of a peony description, wind in and out of a countertwisting braid or ribbon. The realistic curves of the leaves, and the foreshortening and relief effects of the flowers, are admirably emphasized by white lines, either as veinings, or to define and detach the several petals of the massive blossoms. A richer-looking example of this type of pattern is given in Fig. 118. It has a stronger constructive effect, and the foliations are more sharply pointed than in Fig. 117. This piece is of cut and uncut velvet weaving; no silver or gold brocading is introduced into it.

About the middle of the 17th century the combination of brocaded and damasked satins ranks amongst the lively efforts of silk weavers and designers. The heavier and darker forms in Fig. 114 are of gold brocade, the lighter ones being of damasked white satin. Here and there are touches

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of coloured silk, but they are sparingly used. The effect of the design is slightly tangled. A more involved entanglement of forms is seen in Fig. 115. The wide-open mouths of strange dolphin-like shapes resolve them-

Fig. 113.—Portrait of Donna Maria of Austria, wife of Philip IV. of Spain, painted by Velasquez about 1630. Reproduced by kind permission of Messrs. A. Braun & Co., Paris, from their large photograph of the original painting.

selves into odd leaves, and much of the subordinate damasked ornament falls into shapes something like heavy cumulus clouds; elsewhere there are angular details and stiff hanging draperies suggestive of a Chinese

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origin. Such devices as these occur in the decoration of porcelain from China, which was freely imported into Europe at this time, and had, no doubt, been observed by silk pattern makers. Fig. 116 is more orderly in the arrangement of its forms, though for the most part they are grotesque rather than graceful. The designer seems to have been intent upon the creation of a new order of fruit and leaf forms, but where his invention

FIG. 114.—Piece of damask drab-coloured satin, brocaded with coloured silk and gold. *Italian.* 17th century.

FIG. 115.—Piece of blue damask satin, brocaded with coloured silk and gold thread. *Italian (Venetian).* 17th century.

failed him he adopts realistic leaves and berries. This, again, is a sample of damasked satin, with superweaving of gold thread and coloured silks.

Somewhat similar pattern elements may be seen in the dress of Elizabeth Charlotte d'Orleans, painted about 1690 by Hyacinthe Rigaud

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(Fig. 120), which therefore supplies us with a clue to the period when this medley of semi-realistic and realistic forms was favoured by designers, and became typical as a basis of patterns. The plan of the design in Fig. 121 is a repetition of boldly and irregularly scalloped spaces, filled with a

FIG. 116.—Piece of crimson silk damask, woven and brocaded in yellow and other coloured silks and silver-gilt thread. *Italian*. 17th century.

small rectangular trellis and spot pattern, which shows up well against the dark crimson satin ground. These scalloped spaces form serpentine series up and down the stuff: along the centres of them are meandering stems with acorns or nuts, leaves and blossoms sprouting from them. Across the dark crimson ground are nondescript masses of foliation and little sprays. The original stuff is a crimson damask satin woven over

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with gold thread and yellowish silk, probably of Lyons manufacture, late 17th century.

Not so definite in its arrangement is the thickly massed pattern displayed in the gold and silver brocade from which Fig. 123 is made. If the illustration were repeated, the pattern would be found to consist of variously shaped spaces or panels, repeated and separated one from another by a broad band or scalloped riband. Placed in these panels are radiating groups of big leaves, the tips of some projecting into the framework. At the centre of the lower group of leaves in the illustration is a sort of vase-shape, or ornamental device, often met with in lace flounce patterns of the late 17th and early 18th century. The extravagant elaborations, the restlessness of opposing lines, and awkward shape of the panels seem to indicate late Italian rather than French taste. But it is evident from illustrations of costumes, especially the *soutanes* worn at the numerous functions and ceremonies of the French Court, coronations at Rheims, entertainments at Versailles, and such like, during the later years of Louis XIV's reign, and still more frequently during the period of Louis XV., that metallic and gleaming brocades and embroideries of this style of design were on these occasions worn by the

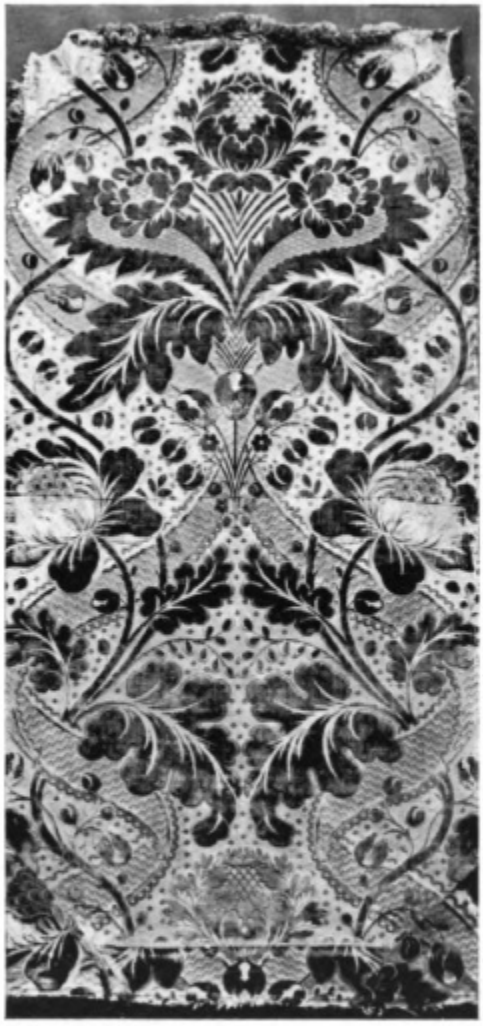

FIG. 117.—Piece of a hanging of cloth of silver, with raised pattern partly in crimson velvet and partly in textures of looped or ribbed silk. *Italian* (probably *Venetian*). Late 18th century.

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higher dignitaries. Indeed, the wearing of sumptuous brocades of gold

FIG. 118.—Piece of coloured velvet (cut and uncut) on a creamy-white silk ground. *Italian (Venetian).* Late 17th or early 18th century.

and silver was by order of Louis XIV. declared to be reserved for himself and Princes of the Royal Family and a select few of his privileged sub-

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jects. Volumes entitled *Chalcographie du Musee Imperial* of the Louvre supply means of verifying patterns of this type of brocades, of which

FIG. 119.—Piece of crimson silk damask, brocaded with flowers, scrolls, and birds, in gold thread. *Italian (Florentine ?).* Late 17th century.

Madame de Sévigné was possibly giving a playful description in that of the present made by M. de Langlée to Madame de Montespan of a "dress of gold upon gold, wrought over with gold, with hems of gold, and then

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over it a curling additional work of one gold mixed with another certain gold, making altogether the most divine fabric that I could possibly have imagined! Fairies certainly made all this in secret."

FIG. 120.—Portrait of Elizabeth Charlotte d'Orleans, painted about 1690 by Hyacinthe Rigaud. Reproduced by kind permission of Messrs. A. Braun & Co., Paris, from their large photograph of the original painting.

It is frequently claimed that the floral designs for Lyons silks have a grace and lightness or buoyancy superior to Italian weaving designs of the same period. For some length of time French designers had peculiar

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encouragement to draw and paint from plant forms of great variety, which were cultivated in public gardens. Going back to more than a hundred years before the time of the golden brocades of the early 18th century, it may be noted that Henry IV. purchased one of the earliest of these particular horticultural establishments in France. Under the name of Jardin du Roi, it became Crown property, and was studied as much by

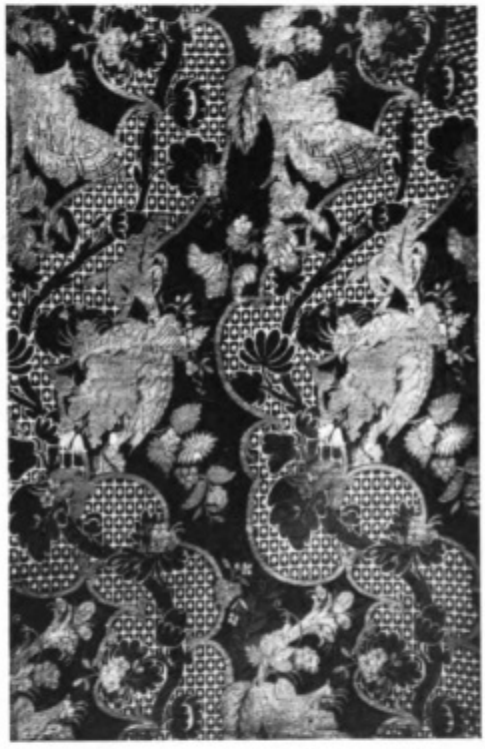

FIG. 121.—Piece of crimson silk damask, woven with gold thread and yellowish silk. *? French.* Late 17th century.

artists as by scientists. But the European predilection for floral ornament, especially as manifested as far back as the 16th century, appears in a considerable degree to have been due to the influence of Ottoman designs.

Now traces of Ottoman influence, although distinguishable in both, are stronger in Italian than in French patterns of the 17th century. In French patterns, however, it is almost quite subordinated to effects derived from a close adherence to natural forms the expression of which

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pervades French patterns in a more dainty and lively manner than in corresponding Italian patterns. As may be surmised from what has been said about the use of "Jardins du Roi," and such like, the constant

Fig. 122.—Piece of brocade, woven in silver-gilt and silver thread and coloured silks. Some of the flowers and birds have been enriched with embroidery in coloured silks. *? French or Italian.* Late 17th century.

reference to natural plants must be accepted as a chief incentive for the realism so typical of the French school of patterns. In the ordinary course of things, the Italians competed with the French: but they were

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not successful in surpassing them in this phase of pattern design. For Italian realism in floral patterns in the 17th and 18th centuries appears

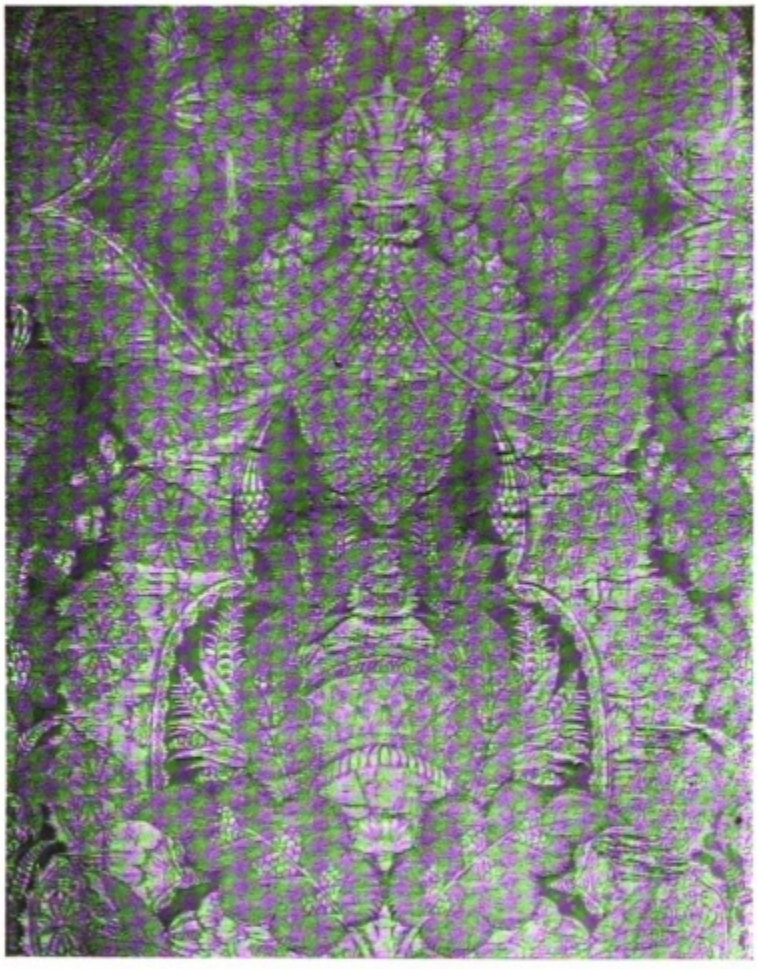

FIG. 123.—Piece of silver and gold brocaded pink satin, the leaves, flowers, and fruits of which are picked out with green and pink lines in silk. *Milanese.* Late 17th century.

to be only a reflection of that in French designs, and therefore lacks the freshness and vivacity of the originals.

Let us now turn to the series of French silk patterns—probably all

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from specimens woven at Lyons—which I have selected with the view of showing some of the leading types of realistic floral patterns prevalent at the end of the 17th century and through the 18th century.

Fig. 125 is a satin and coloured silk brocade. The arrangement of its leading forms conveys a distinct recollection of the ogival framework of

FIG. 124.—A piece of gold and silver brocade, with cloth of silver and gold. A few of the leaves and stems are here and there picked out in green and brown silks. The pattern is a rather clumsy and cumbersome version of a late 17th century French or Italian original. Heavy brocades of this description have been used by magnates of Bokhara and Yarkand for their gala costumes, and are said to be of Polish manufacture.

which we have seen varieties dating from the 12th century onwards. The ogees in this are of two sizes. The bands forming them are broad, and elaborated with small trellisings and spots, which lace fanciers will recognize as being very similar to the fillings, or *à-jours*, so frequently introduced into the larger pieces of point de France, point d'Alençon, and point

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d'Argentan of the later years of the 17th and earlier years of the 18th centuries. A greater variety of effects arising from this characteristically French adaptation of lace devices is given in the embellishments of the leaves and flowers in Fig. 126. The whole pattern, however, is less sedate or formal than that of Fig. 125. This is due in a measure to the absence from it of any such marked framework as that in Fig. 125. However, the continuity of the groups of leaves and blossoms in Fig. 126 is assisted by

FIG. 125.—Piece of red satin brocade, woven in white, blue, and green. Period of Louis XIV. *French.* Late 17th century.

the introduction here and there of portions of curved shapes. A definitely constructed framework for the entire design is not however insisted on. Compared with those in contemporary Italian patterns, such as Figs. 122, 123, the shapes of the flowers and leaves in Fig. 126 are more detached from one another and distinctly depicted, with the result that more definite ornamental value from the contrasting quasi-natural forms is obtained. Pairs of large white leaves are ornamented along their centres with

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delicate sprays of dark floral or fruity forms, and here in this essentially realistic design we have a survival of the Ottoman method of placing subordinate devices within larger ones, to which, as will be remembered, the term "charging" has been given (see, for example, Fig. 76).

By repeating the constructive lines, which underlie the plan of pattern

FIG. 126.—Piece of olive-green satin damask, woven in white silk. Period of Louis XIV. *French*. Late 17th century.

FIG. 127.—Piece of black silk, brocaded in coloured silks. *French*. Early 18th century.

in Fig. 127, we should find that they would give us an ogival frame placed over a trellis of similar proportions. Upon such lines the designer has arranged in orderly recurrence small blossoms and double fruits, on which latter are perched birds. The realism of these objects is obviously French of the 18th century. More realistic are the various large flowers and

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bunches of smaller flowers in Fig. 128. The canopies and scroll devices on each side of them are peculiarly in the style of French Louis XIV. ornament, whilst the speckled ground of the whole fabric appears to be a device derived from some lace *à-jours*. The downward spread from the upper canopy of the forms, and their contraction towards the lower canopy, indicate a setting out of the design upon the lines of an ogival frame; though any definite indication of it does not appear in the pattern.

FIG. 128.—Piece of coloured silk brocade. *French*. 18th century.

A much lighter pattern is given in Fig. 129. It is composed of repetitions of irregularly-shaped compartments, bounded by undulating stems bearing short sprouts or stalks, and at regular intervals nosegays of flowers and leaves, the larger ones of which surmount the upper and lower junctions of the framework stems. The ground of the pattern is enlivened with speckled and lightly indicated bands or ribands, which meander in counter curves to those of the stem framework. The whole of this design

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has a much freer character than that, for instance, of either Figs. 125 or 126, and is therefore of a later date—probably about 1730–40 or so. A still later taste seems to be reflected in such patterns as that of Fig. 130. This is rather less fantastic, in its details and their arrangement, than patterns Figs. 128 and 129, and so by its comparative simplicity presents a clearer

Fig. 129.—Coloured silk brocade. *French*, 18th century.

order in effect. But the leading characteristic of realistic appearance pervades the rendering of the bunches of flowers, the counter-winding ribands, and chains of flowers. Some thirty or forty years later, patterns were still more simplified than this last specimen; and variations with alternating straight stripes and bands running vertically up and down the pattern, mingled with small bunches of flowers sometimes, and sometimes with tiny detached sprays and spots, mark another change in fancy and

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taste. It is interesting to note that the output of examples of this type coincides in point of time with the period when the finances of France were suffering immediately from the extravagances both of the Government and of individuals during the reigns of Louis XIV. and XV. Stripes, combined with spots of small flowers or sprays, in figured silks, may therefore be said to mark the ruined period of Louis XVI. Fig. 131

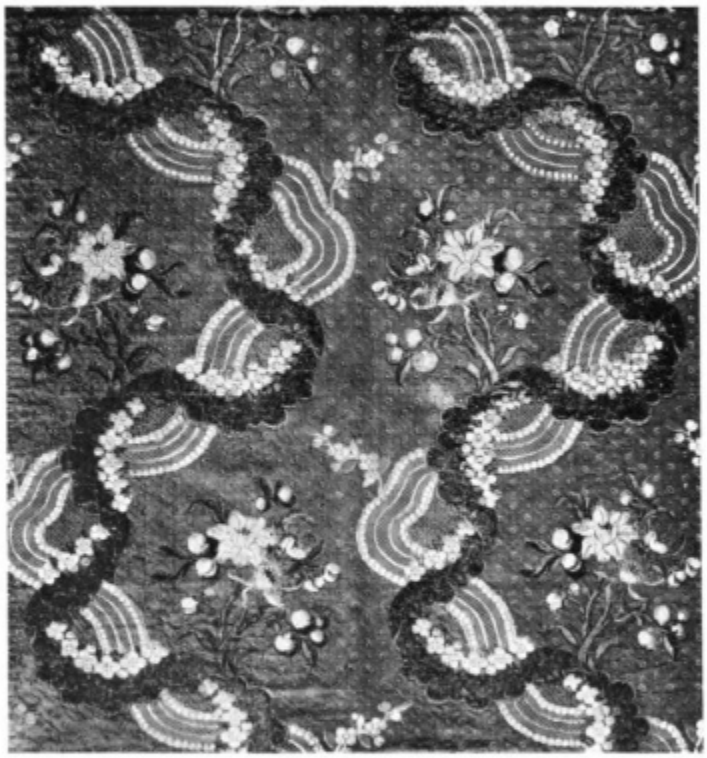

FIG. 130.—Piece of pink silk, brocaded in silver and white and coloured silks. *French.* 18th century.

is another version of the Louis XV. wavy riband and floral garland class of pattern. In this the riband element appears to be compounded of feathers and snake skins, and these alternate with undulating floral garlands. But it is useful to remember that the scheme of such patterns as those in these two last figures is of old date. We trace it back to the 16th century in a simple form, as in Fig. 77, with its series of undulating stems, and again still earlier in a richer and more ornamental form, as

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shown in Fig. 60. Thus the use of traditional schemes for laying out patterns pronounces itself, notwithstanding the considerable change in rendering the objects themselves in the patterns; and 18th century French designers were possibly hardly conscious that between their realistic *fantaisies* and the more sedate ornament of pattern-makers, many hundred years earlier, any relationship would be found to reveal itself.

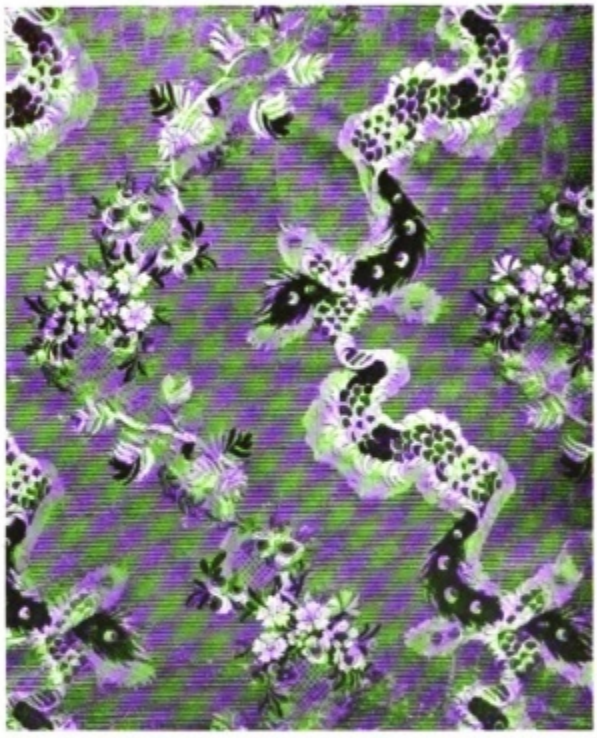

Fig. 131.—Piece of ribbed silk brocade, woven in colours, on a light brownish ground. Parts of the design are in chenille. Period of Louis XV. *French.* Middle of 18th century.

In Van Loo's portrait of Queen Maria Leczinska, painted about the middle of the 18th century (Fig. 132), her Majesty's dress is brocaded with light floral branches and delicate sprays, scattered about without any apparent or well-marked order. The larger details occur towards the lower part of the dress and the lighter and smaller ones above. More formal in arrangement are the repeated garlands and bouquets in Fig. 133, which is

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a type of pattern that was in vogue about 1745, as is shown in a plate by Cochin, in the *Chalcographie du Musee Imperial* of the marriage of Louis, Dauphin of France, with the Infanta Marie Therèse of Spain. The

FIG. 132.—Portrait of Queen Maria Leczinska, painted by Van Loo. Reproduced by kind permission of Messrs. A. Braun & Co., Paris, from their large photograph of the original painting.

design in Fig. 134 is from a Lyons silk of about 1760. Instead of repeated wavy stems or ribands, we have here an arrangement in zig-zags of thin stems, bearing large and small blossoms and leaves. These are brocaded

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upon a damask satin ground, in which faintly indicated riband ovals and small leaves appear as a subordinate patterning.

I have not thought that much additional information upon the development of ornament in silk could be usefully derived from illustrations of designs for Spitalfields silks, which, about 1730 or so, and for many years later, were dangerous rivals of Lyons silks. There are a number of original designs for Spitalfields silks in the National Art Library of the

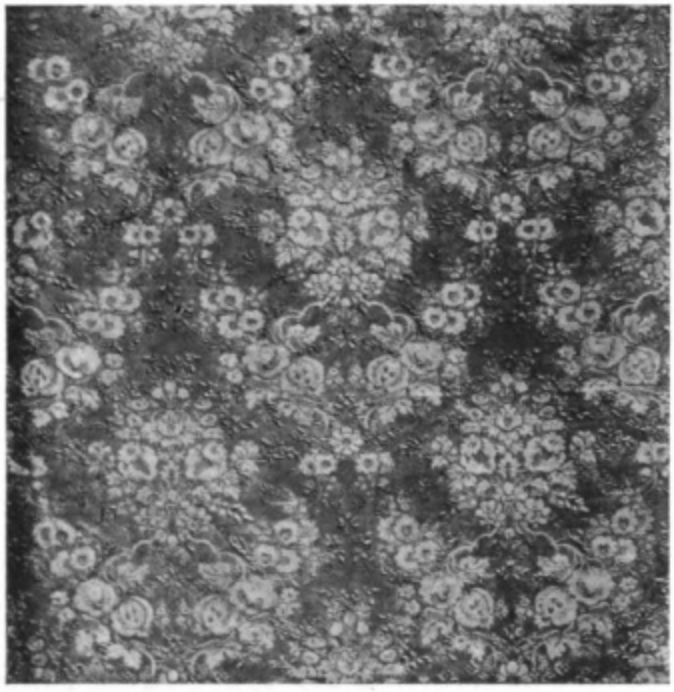

FIG. 133.—Piece of pale blue and white silk brocade. *French.* 18th century.

South Kensington Museum. Many of them bear names apparently of customers for whom they were produced. A large number of the designs are by Anna Maria Garthwaite. These were made between the years 1727 and 1741. Others again are marked as French in the manuscript descriptive of the series. The stuffs made from them bore particular trade names, such as "brocade lutstring, brocade tabby, brocade tissue, brocade damask, tobine, flowered tabby, figured tobine, four-comber damask, double tissue, gold stuff, double tabby, brocade satin, Venetian

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brocade, India figured brocade, tobine tabby, tobine lutstring," and so forth. The style of their patterns closely corresponds with that of contemporary Lyons silks: and the shades of difference between the two are so slight that any attempt on my part to describe them would lead to disquisitions upon relatively minute points.

During the later periods of the English manufacture of figured silks,

FIG. 134.—Piece of white silk damask, brocaded with a pattern in coloured silks. *French*. About 1760.

French workmen, designers and methods were largely transferred to this country, and to such a degree that, about 1860, the United Kingdom practically commanded the market. Since the Franco-German War of 1870 this condition has very materially changed, and French figured silks have regained supremacy.

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in long and short stitches with brown wool, and is possibly some fifteen hundred years old; and yet the mere stitchery is the same as modern long and short stitch work. Again, this small round ornament (Fig. 136), consisting of a rather clumsy wreath enclosing the representation of a jewelled Greek cross, with a pair of doves between the lower limbs of the cross, is wrought in long, short, and twisted stem stitch with bright-coloured wools, and is perhaps thirteen or fourteen hundred years old. The fragment shown in Fig. 137 is a silk embroidery on linen, in long, short, and chain stitches. It is part of a round ornament for a linen tunic. Its figures are probably adapted from a Greek or Byzantine painting or mosaic of the 8th or 9th century. These three examples give us grounds for saying that the stitches of old time have not been changed from then up to the present day. The real changes in the effects of embroidery between those of then and now are seen in the variations of the ornament and the different manners in which it is variously expressed. Figs. 135 to 137 show that the early needleworkers in close touch with Europe, adapted forms from pottery, plant growth, jewellery, figure painting, etc., and drew and depicted such forms without apparent influence from any such conventionalities as must have been obvious in the ornamented fabrics that were then issuing from shuttle looms. And this independence of influence from woven designs has, for the most part, been maintained in ornamental embroidery

FIG. 136.—Medallion or circular panel worked in long, short, and twisted stem stitches, with red, yellow, green and blue worsteds, on a linen tunic. The device is a wreath enclosing a jewelled cross, with chain and pendent jewels; on either side of the lower limb of the cross is a dove. (?) *Egypto-Byzantine*. (?) 5th to 6th century.

FIG. 135.—Square panel worked in long and short stitches in brown wool on linen; part of a child's tunic. The ornament consists of an amphora-shape vase, from the handles of which depend vine stems and leaves, on each side of the vase. (?) *Egypto-Roman*. 3rd and 6th century. From tombs at Akhmim in Upper Egypt.

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ever since; although in typical 13th century embroideries we meet with some instances of repeated ornament and pattern suggestive of conventionalities derived from woven ornament. The patterning of a famous English embroidery of the 13th century (Fig. 140) bears out this remark. Fig. 138 is an outline of a 13th century pattern framework which, in common with other varieties of framework, has been used in woven fabrics. The framework in the embroidery of Fig. 140 is practically the same. This coincidence is not perhaps of much importance when the whole of the ornamentation of the cope, with its multitude of figures and devices, is examined, and does not seriously affect the broad fact that freedom in depicting all sorts of things for ornamental effect has been, and is, a peculiar attribute of embroidery. As in other branches of ornamental and decorative work, so in embroidery the designs of a period possess features which, when looked at from a general point of view, indicate distinctive and particular phases of design and treatment. The rendering, the treatment and arrangement of figures, drapery, architectural details, emblems, floral patterns, etc., whether for sculptures, carvings, painted MSS., or embroideries of a given period in Europe, are much alike, subject of course to the special modifications in them which are occasioned by process and material. Take, for instance, the piece of an embroidered altar frontal of early 12th century work (Fig. 139), and compare the figures and architecture in it with those in say many Byzantine ivory carvings of the same period, and the

Fig. 137.—Part of a medallion or circular ornament worked in long chain and long and short stitches in coloured silks on a linen tunic. The figures apparently represent the Virgin and Child and the three Magi, or three saints. *Coptic.* About 6th to 9th century. From ancient Christian tombs in Egypt.

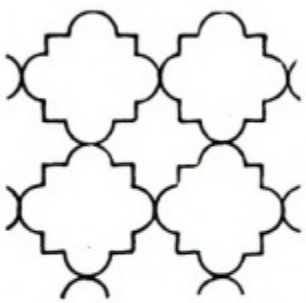

Fig. 138.—Outline pattern scheme or ramework. From a 13th century specimen.

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same characteristics in proportions, arrangement, and what may be called grotesqueness, are seen in them. A glance at the far less grotesque, architectural, and figure representation as is shown in Fig. 144, and then at

FIG. 139.—Part of an altar frontal of canvas, worked in chain stitch, with faded worsteds. 12th century. 2 ft. 8 in. by 1 ft. 6 in.

the woven figure subject in Fig. 53, satisfies us that these two designs, in their respective methods of depicting the human figure and draperies, belong very nearly to the same date; so, too, such purely ornamental design

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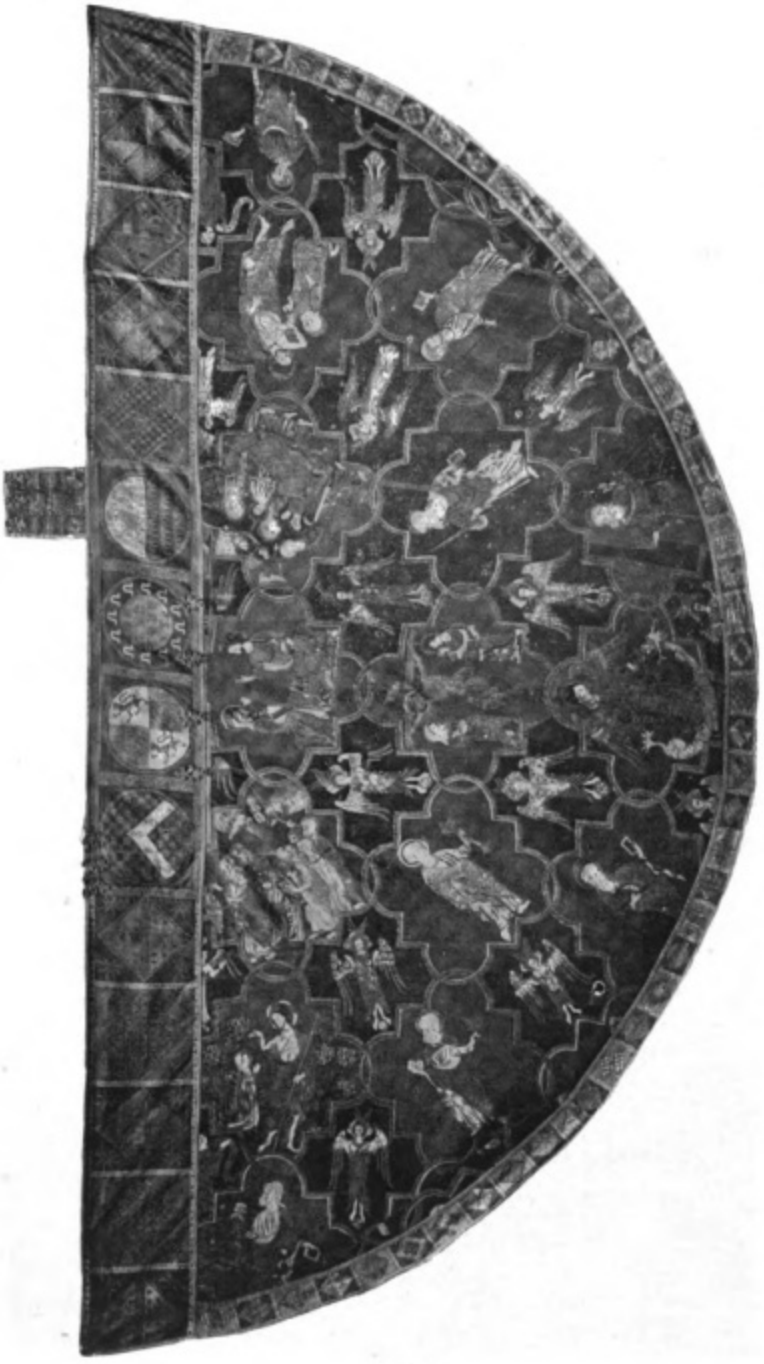

FIG. 140.—Cope of canvas entirely covered with embroidery in coloured silks and gold and silver threads. This fine specimen of English ecclesiastical work of the 13th century is known as the Syon Cope. It is 9 ft. 7 in. long by 4 ft. 8 in. wide.

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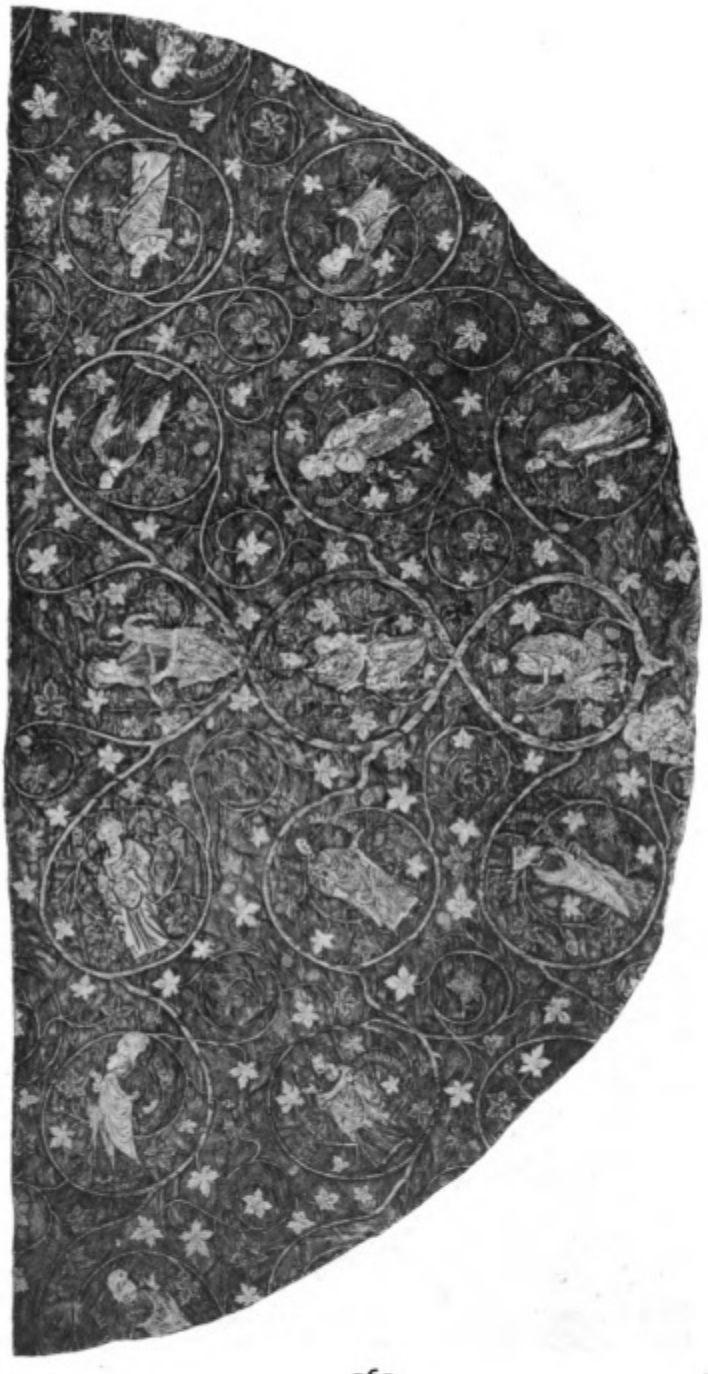

FIG. 141.—A cope of red satin, embroidered in coloured silks and gold and silver threads with a design of the "Tree of Jesse." *English* work of the late 13th or early 14th century.

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recent periods, the intermingling of embroidery with richly woven materials will be found to become more and more common. The 13th century method of using embroidery solely, without the intervention and aid of those colour effects of grounds which silks, satins, and velvets afford, is in later times occasionally met with in separate parts, only, of vestments, such as the orphreys (see Fig. 145, from a painting by Murillo) or hoods of copes, etc. (as in Fig. 144), or in separate panels (as in Fig. 142).

FIG. 142.—A panel of canvas covered with embroidery in coloured silks and gold threads, after a painting of Santa Francesca Romana praying. The work is *Italian*, of the 15th century, and probably formed part of an altar frontal. It is 1 ft. 5½ in. long by 11½ in. wide.

Here (Fig. 142) we have what may be regarded more or less as a pictorial representation of an incident. In a chamber a female saint is kneeling at her prayers before a picture; a number of men stand behind her near a belfry, the bells of which are swinging. In the centre and above is a vision of the saint herself, borne upwards by two angels. The foundation upon which all this embroidery is done is coarse canvas; the figures are wrought with coloured silks in chain stitches, and the background is of gold threads sewn closely together upon the canvas. As I

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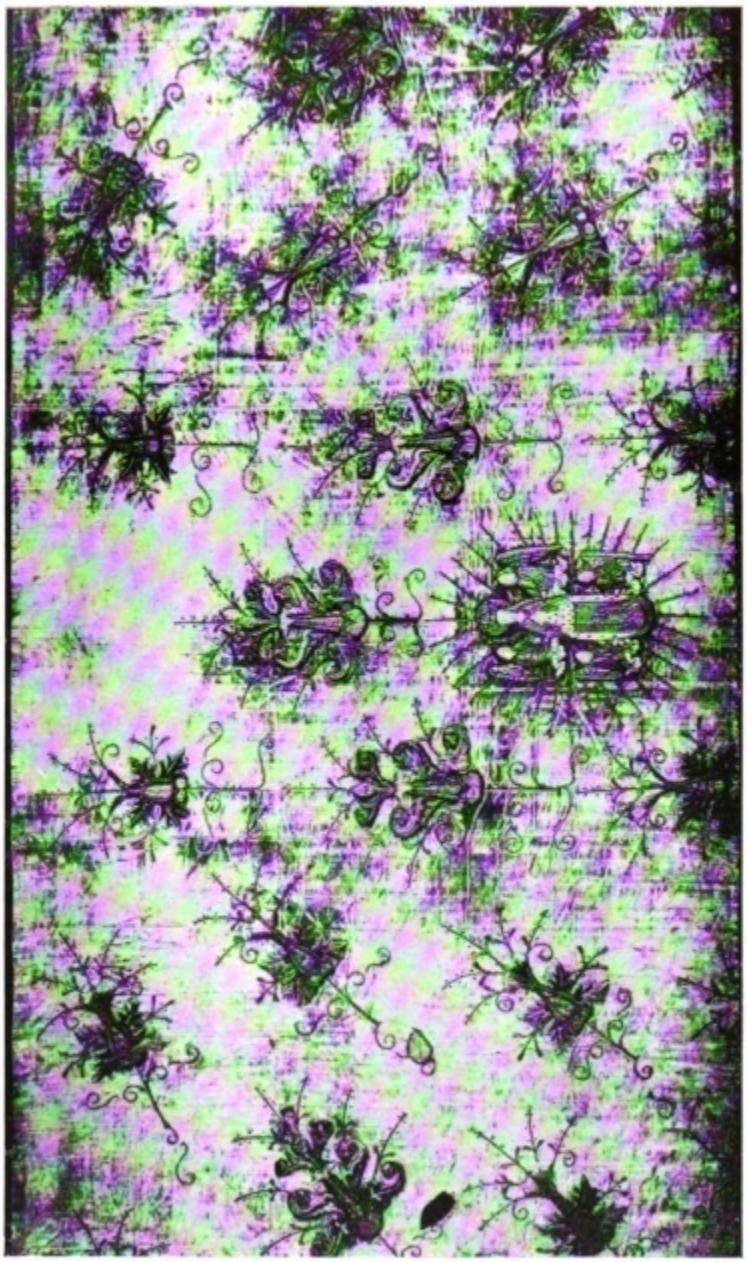

FIG. 143.—Altar frontal made from a cope of faded red velvet, ornamented with applied pieces of embroidery in coloured silks and gold thread. *English* work of the 15th century. Length, 3 ft. 1 width, 7 ft. 10 in.

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mitres and its position in embroidery is analogous to that which the fine Flemish tapestries of the same period occupy in tapestry-making. Although the taste for decorating orphreys and panels in church vestments with figures of saints under canopies was so remarkable in Europe during

FIG. 144.—Hood for a cope, embroidered with a canopy of late Gothic architectural forms, in couched gold threads, beneath which, worked with coloured silks in long and short stitches, is a representation of the martyrdom of St. Margaret. Part of the costumes are worked in gold threads whipped round here and there with fine silks of different colours, and some seed pearls are introduced as edgings to costumes. *Flemish.* Late 15th or early 16th century.

the later years of the 15th century and during the earlier years of the 16th century, it survived into the 17th century, as may be noticed in the orphrey of St. Roderigo's chasuble (Fig. 145), and even nowadays a

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recrudescence of the taste is displayed in modern ecclesiastical embroidery produced in Belgium, France, and England.

As the designs for such figure subjects, telling the stories of incidents or pourtraying the effigies of saints, owe so much to pictures, so apparently are the designs for formal arabesques, as in Figs. 146 and 147, largely indebted to decorative and carved architectural ornament of the period. The two pieces in Fig. 146 are ornamental panels or apparels for a dalmatic; the smaller of the two being for one sleeve of the vestment, the larger for either the front or back of it. Both are of crimson velvet; the heavier forms are cut out of blue and yellow satin and applied (*appliqué*) to velvet; these again are edged with white and yellow silk gimp sewn down to the velvet. The small spirals which grow off from the points of the conventional leafage are similarly of white and yellow gimps sewn down. The bands in Fig. 147 were probably used as orphreys, though the ornament of them has no religious or emblematical intention. These, like the examples of Fig. 146, are of *appliqué* and sewn-down work. As a rule they are considered to be of Spanish workmanship of the late 16th or early 17th century, but the style is one which may, I think, be claimed, with equal right almost, by Italian

FIG. 145.—Painting of St. Roderigo, by Murillo (about 1675), showing an orphrey embroidered with figures of saints beneath architectural canopies, ornamented with leaf devices. Reproduced by kind permission of Messrs. A. Braun & Co., Paris, from their photograph of the original in the Royal Gallery at Dresden.

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emboiderers of the time. A closely similar type of ornament but, on a much smaller scale, will be recognized in the stripes of embroidery in Charles IX's. costume (Fig. 148).

FIG 146.—Two panels or apparels for a dalmatic of crimson velvet, ornamented with *appliqué* work in yellow and blue satin, outlined with yellow and white silk gimp stitched down. These are either *Italian* or *Spanish* work of the 16th century. The larger piece is 21½ in. square.

In Fig. 149 we have a few samples of the linen embroideries, with red silk bands and insertions, produced in the later 16th and 17th centuries for

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costume and domestic purposes. The upper strip and the lower specimen, which is part of a table cloth or cover, resemble one another in the angularity given to their ornament. This arises from the patterns having been drawn on small squared paper and with the especial intention that they should be worked by the embroiderer in cross and tent stitches, the widespread vogue for which is indicated in the number of Italian, French, and German pattern books, published for many years during the 16th century and the early part of the 17th century. The band, with pairs of confronted fantastic quadrupeds with a vase between each pair, is worked in short stitches, though the larger amount of needlework is that of which the dark ground is composed. Whilst the ornamental white forms are of the linen upon which the whole pattern was wrought, the ground, about and between these white forms, is a reticulation obtained by drawing out a number of threads from the linen, and then overstitching or whipping red silk round the linen threads which were left. This kind of work was extensively made in islands of the Levant as well as in Southern Italy. The variety of its patterns exhibits much quaintness in effect, which is to be attributed to the embroiderers altering shapes and arrangements of the original designs, either through intentional

FIG. 147.—Three bands or orphreys of *appliqué* embroidery. *Italian or Spanish* of the 16th century. Each band is about 4 feet long. The left-hand band is of green silk velvet, the *appliqués* being of red, white, and golden satin, outlined with yellow and green silk cord or gimp. The centre band is of red silk velvet with yellow and cream-coloured *appliqués*. The left-hand band is of crimson satin, with *appliqués* of yellow, white, and blue silk.

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caprice, or through want of taste and ability to adhere to the forms as at first devised. The counting of stitches was also a method on which such needleworkers often relied to produce their versions of ornament, and when the count went wrong variants followed as a matter of course, and these in their turn, as repeated or adapted by other workers, would be equally subject to further modifications of the same kind, so that in course of time many renderings of ornament more and more remote from the original were produced and reproduced.

An interesting instance of the effects of the liberty taken by embroiderers in composing their own designs in this rule of thumb or untutored manner, is given in Figs. 163 and 164, where we find two views of a box with very elaborate embroidery made in England during the 17th century. Remarkable and regular as the stitching of the needlework is in itself, the forms it pourtrays lack drawing, proportion, and from an ornamental point of view, consistency or congruity. It is the very absence of these qualities that determines this accepted but none the less barbaric style of design in English embroidery, which owes much of its development to the schoolgirls' sampler work of the period. The absence of the qualities just mentioned may also be traced in Fig. 162, a panel of Jacobean work of the sampler class, in which the name of its producer (Mary Hulton) is wrought.

FIG. 148.—Portrait of Charles IX. of France, by François Clouet (about 1570), wearing a velvet costume richly embroidered with conventional ornament or arabesques (see note on page 103). Reproduced by kind permission of Messrs. A. Braun & Co., from their photograph of the original painting in Vienna.

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To return however to Fig. 149, with its examples of Italian peasant work, for the most part we find simpler and lighter work in borders B and C than in the other specimens A, D, and E. The design in border B is

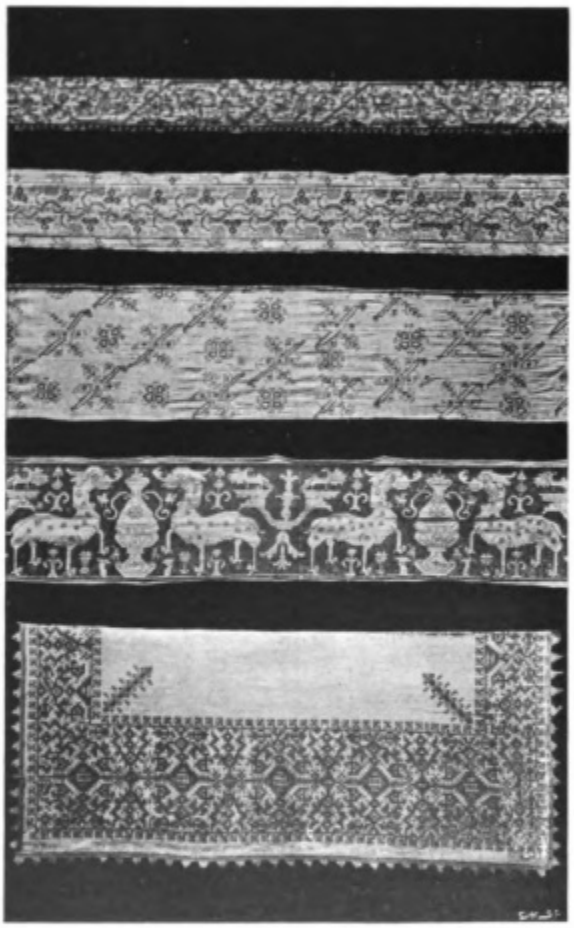

FIG. 149.—Specimens of *Italian* 16th century embroideries in red silk upon linen. The folded table cloth, which is the lowest of the five specimens, is 2 ft. wide; the bands above are a little wider.

based upon an undulating main stem along the centre, from each side of which spring small vine leaves and tendrils at regular distances one from the other. Border C has a powdered pattern of blossom devices alterna-

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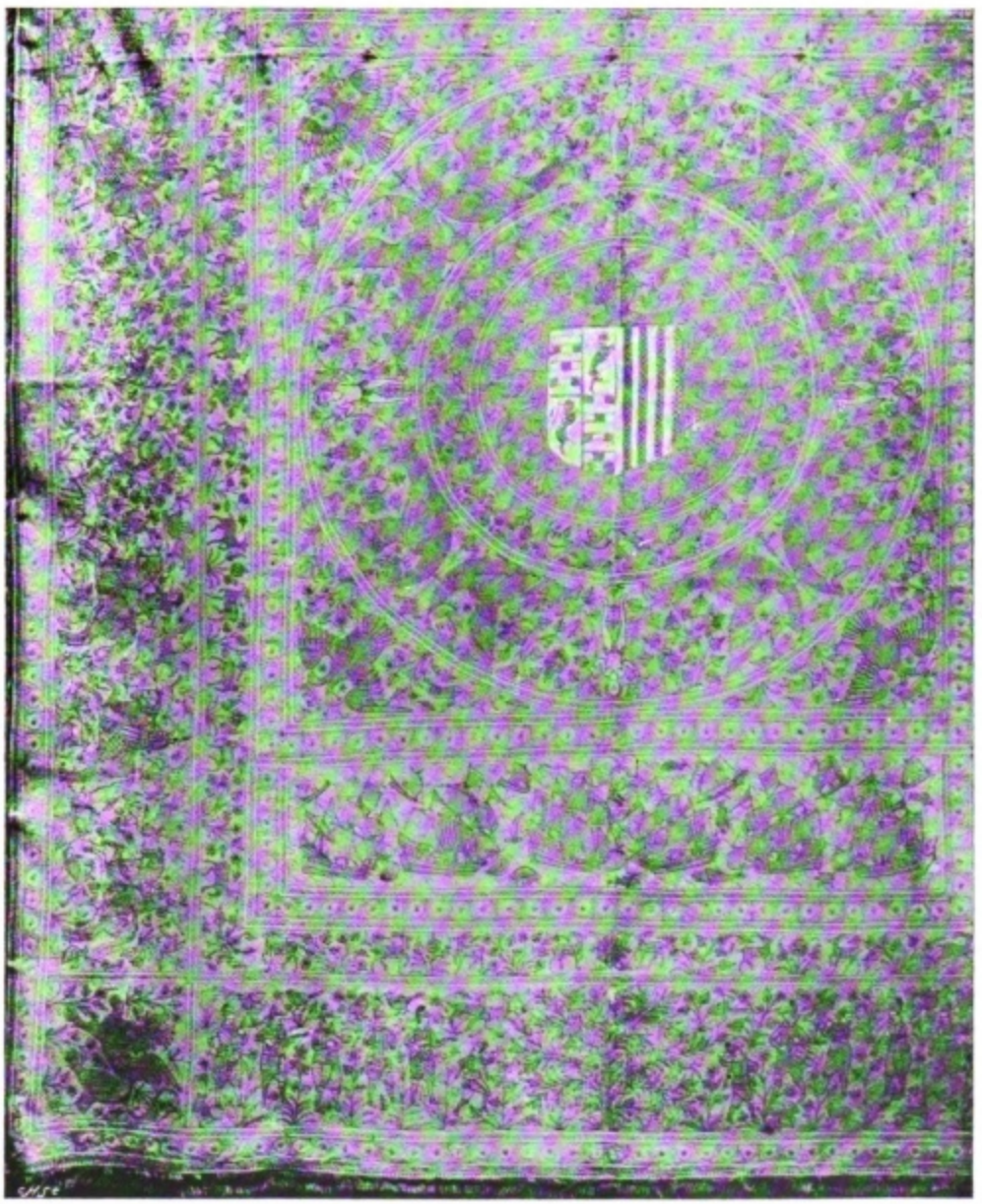

FIG. 150.—Coverlet of linen, embroidered with crimson and yellow silks in quilting stitches. In the centre is a coat of arms (? Aragon and Leon) surmounted by a helmet with acanthus scrolls about it. *Indo-Portuguese* work, probably from Goa, of the late 16th or early 17th century. The length of the coverlet is 10 ft. 6 in., and its width 8 ft. 2 in.

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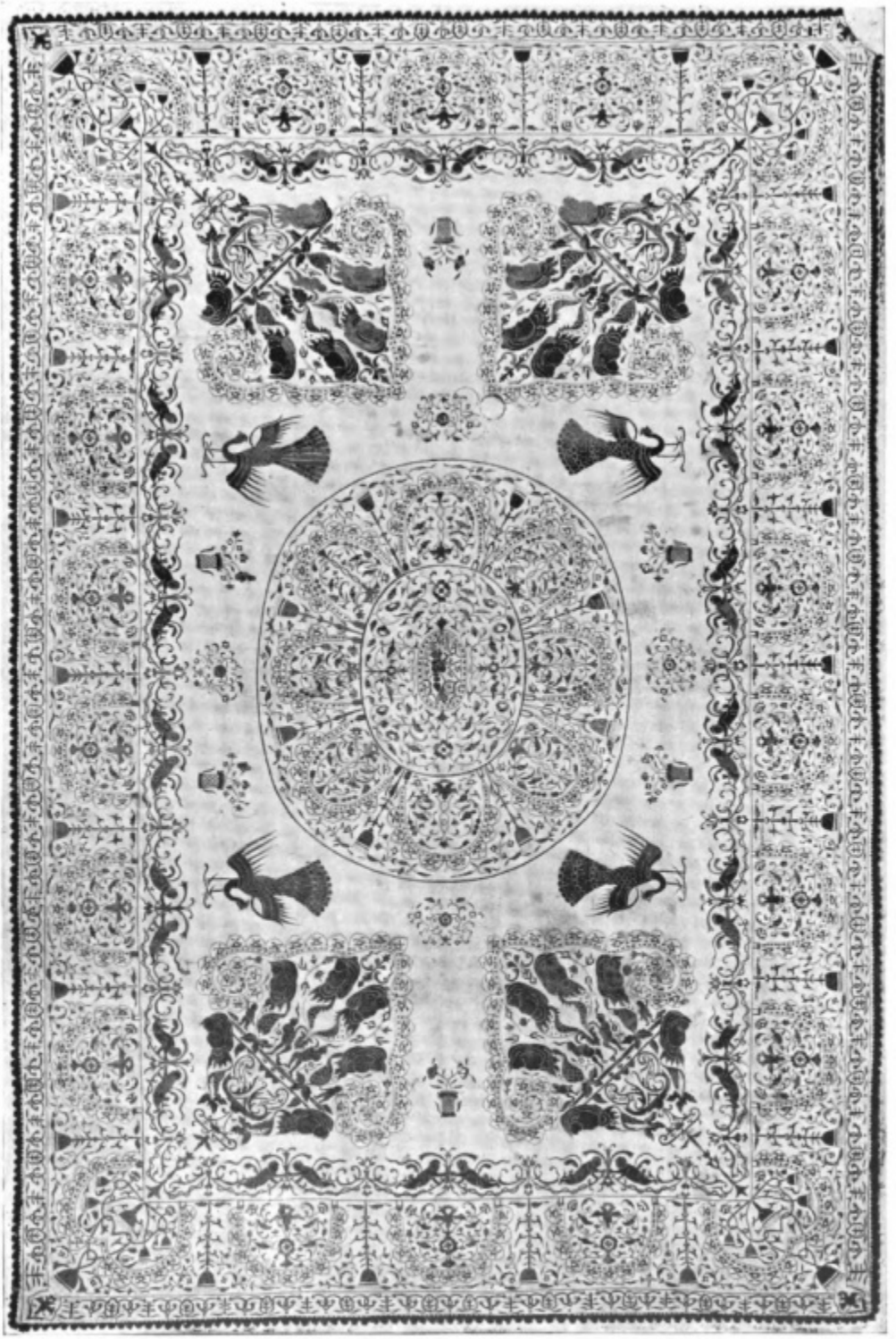

FIG. 151. Coverlet of white cotton, embroidered in red floss silks. This is probably 15th century work, made in some Indo-Portuguese or Indo-Dutch Settlement (Manilla?) for the European market.

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FIG. 152.—Part of a coverlet of white linen embroidered with raised chain-stitch, satin, and other stitches in yellow silk. The pattern consists of a central circular panel containing conventional flowers, carnations, etc., springing in scroll forms from an ornamental vase. The ground about this central panel is covered with balanced distributions of scroll stems bearing blossoms and leaves. The whole is within a border containing conventional tulip and other blossoms, with small birds in the right hand corner. The work is possibly *Spanish*, of the 17th century. The size of the entire coverlet is 8 ft. by 6 ft.

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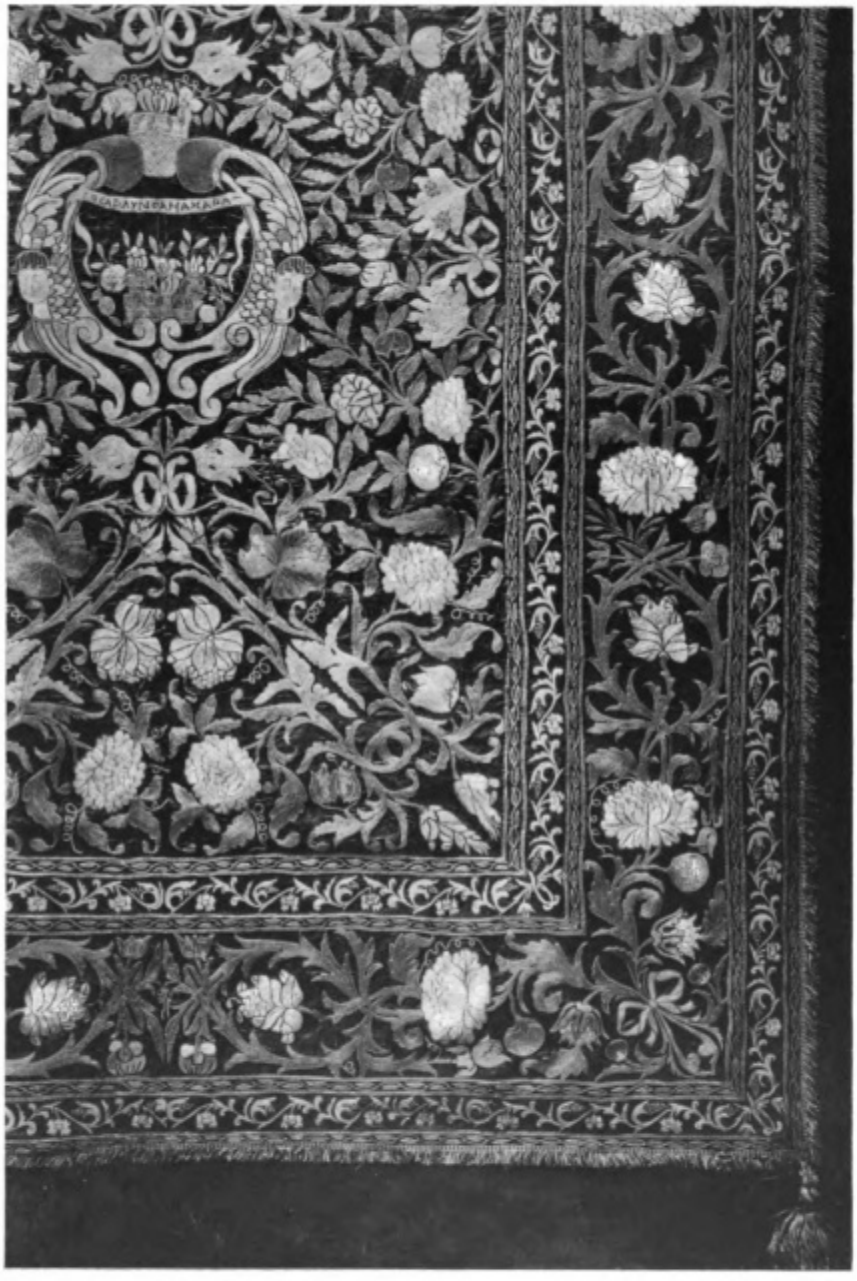

FIG. 153.—Part of a coverlet of dark-blue satin, embroidered with various silks, chiefly of fair yellow and red colours. This piece, showing strong Oriental influence in the arrangement of its pattern, notwithstanding the European style of ornament and inscription, "TOCADAVNO AHAXADA," was probably made at Goa in the 17th century. The coverlet is 9 ft. 2 in. by 6 ft. 8 in.

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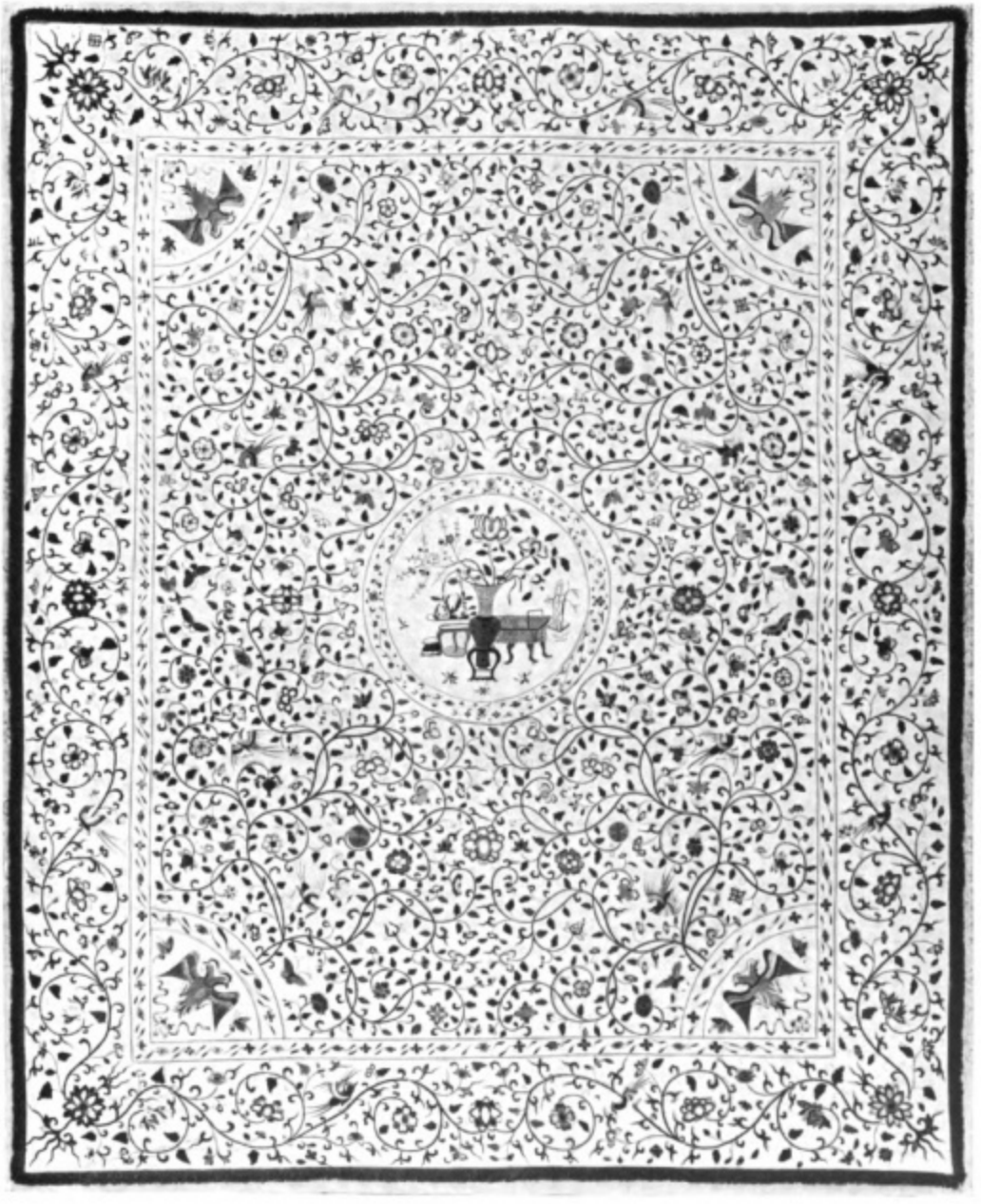

FIG. 154.—Coverlet of white satin, embroidered in coloured silks. The design is in a Perso-Chinese style of the 17th century, and includes double-headed eagles. The piece was made for the European market.

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Fig. 155.—The upper specimen is a cap or hood of linen, worked with coloured silks over-looped upon gold threads (in the method of needle-point lace stitches), with chain-stitch work in gold and silver threads. It is *English* of the 17th century. Its size is 19 in. by 15 in. The lower specimen is a tunic of white satin, embroidered with coloured silks, intermingled with fine gold and silver tinsels laid on and stitched to the satin surface. This is *English* work of the 17th century, and is 2 ft. 3¼ in. long.

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period. The more usual scheme of pattern depends upon the use of repeated scrolling stems bearing floral and fruit shapes, as in Fig. 157, a portrait of Queen Elizabeth, as well as in Fig. 156, another portrait, possibly

FIG. 156.—Portrait, possibly of Queen Elizabeth (about 1600), in a fancy costume embroidered with scrolling stems and floral devices. The original painting, which is in Hampton Court Palace, is ascribed to Zucchero.

of the Queen, but at least of a lady of her period, in which the curling stems are less pronounced. The principle of the pattern scheme here

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corresponds with that of the better drawn scroll patterns in Italian weavings of the 16th century (Figs. 108 and 109). A favourite English treat-

FIG. 157.—Portrait of Queen Elizabeth in a dress embroidered over the body and sleeves with a design of scrolling and intertwisted stems bearing various flower and fruit shapes. This was exhibited in the Tudor Exhibition at the New Gallery (No. 269), and the illustration is reproduced by the kind permission of Mr. Caswall Smith, from his photograph of the original painting.

ment in embroidering such scroll stem patterns was that of working them in black silk and gold thread on linen. Into some were introduced most

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finely-stitched imitations of woodcuts fitted within fruit and flower shapes hanging from scrolling stems. An interesting specimen of this style belongs to Lady Falkland, and is exhibited in the South Kensington Museum, with examples of other varieties of this black silk and gold thread English embroidery. The woodcuts imitated in Lady Falkland's specimen are taken from Geffery Whitney's "Choice of Emblemes," pub-

FIG. 158.—Cushion cover of brown silk, embroidered with coloured silks. The design is of *German* origin, in the late 16th century. The size of the cushion cover is 3 ft. by 2 ft. 5 in.

lished at Leyden in 1586. This, therefore, identifies such needlework with the same period approximately.

Characteristic of a good deal of German late 16th century design in embroidery is a cushion cover (Fig. 158), with its armorial bearings encircled by a leafy wreath, occupying the centre of the cover; the parts beyond it being correspondingly ornamented with leaf and composite blossom forms, of which the curving and pointed extremities are peculiarities quite distinctive when compared with the more realistic and soberly

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rendered floral devices in Italian work (Figs. 159 and 160), or with the sturdy flower shapes in the English work (Fig. 162), all of them being nearly the same period. The German cushion cover is of brown silk, embroidered with coloured silks in short and chain stitches.

Part of a long wall-panel hanging, of Italian late 16th or early 17th century design, is given in Fig. 159. The ornament is cut out of pieces of green velvet and golden yellow silk, and sewn together as in patchwork. The junctures of the two contrasting materials, which become alternately the ground and the ornament, are hidden by an outline of double yellow silk gimp stitched down. The design is constructed by reversing, for its right half, the forms of its left half, a method which, as will have been noticed, is very generally adopted in many of our embroidery illustrations, though it is more evident in those of a later than in those of an earlier time. Its predominance, however, indicates how a sense of symmetrical effect has persisted and almost inevitably governed ornamentists of all schools and times. Whilst in Fig. 159 the larger quantity of the ornament is composed of conventionalized leaf forms, the less frequent blossoms approach more nearly to realism in effect. The same remark applies to various parts of the designs in Figs. 160 and 161. That in Fig. 160—the white satin chalice veil—has a radiating effect, its eight groups of leaf and floral shapes converging diagonally from the corners, and rectangularly from the middles of the sides of the square to its centre; but each group is symmetrical

FIG. 159.—Part of an *Italian* 17th century wall or pilaster hanging of green velvet and golden yellow silk mounted on canvas, cut out, fitted together to form a repeating and counterchanging pattern of balanced bold scroll forms, with white satin flowers, etc. The various forms are outlined with double yellow silk gimp cords. The flowers are partly embroidered with coloured silks in long and stem stitches. The height of the original is 10 ft. 11½ in., and the width 1 ft. 9¼ in.

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by itself, and the ordered repetition and alternation of them infuses symmetricality into the whole pattern. There are practically but two different groups, each of which are then repeated in alternation three times.

In Fig. 161—an altar frontal—the design consists of wide-speading, leafy, formal scrolls symmetrically arranged on each side of a central vertical stem; the flowers—tulips, carnations, roses, and jonquils—inter-

FIG. 160.—An *Italian* 17th century chalice veil, of cream-coloured silk, worked in coloured silks and silver-gilt thread, with a symmetrical pattern of tulips, convolvuli, and other flowers springing from leafy stems. In the centre is the sacred monogram, "I.H.S.," within a circular compartment surrounded by rays. 24 in. square.

spersed amongst the formal scrolls are again almost realistic in rendering. The embroidery of this ornamentation is with coloured silks, chiefly in long and short stitches, the ground being couched with silver threads, and the whole pattern is outlined with a dark-coloured silk gimp stitched down.

I have already made reference to the panel of early 17th century or

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Fig. 161.—An Italian 17th century altar frontal, embroidered in coloured silks and silver-gilt thread on linen. The pattern consists of large leafy scrolls symmetrically arranged on either side of a central vertical stem. Roses, tulips, and other flowers spring from the scrolls, and at the top are two birds. A narrow floral border runs round three sides. The whole pattern has been outlined with purple silk gimp, and the ground couched with silver tinsel threads. The original is 6 ft. 7 in. wide, and 3 ft. 2½ in. high.

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Jacobean embroidery (Fig. 162). It is a well-preserved specimen of work in tent and cross stitch with coloured silks upon small-meshed canvas. The Royal arms of the United Kingdom of Great Britain and Ireland, with the letters I.R. (James Rex), occupy the central position of the whole design, and the comparatively formal way in which they are depicted is in marked contrast with the German method shown in Fig. 158, or with the later French method shown in Fig. 166 A, B, C, D.

The views of the English box or casket of middle 17th century embroidery are displayed in Figs. 163 and 164. The design here is pre-

FIG. 162.—A panel of canvas, worked chiefly in small tent and cross stitches with coloured silk threads and fine gold thread. In the centre, surmounted by a rose and two buds, is a white shield shape, upon which, beneath a large crown, is a scrolled escutcheon bearing the Royal Arms of the United Kingdom of Great Britain and Ireland, with the letters I.R. (James Rex). The gold embroidery here is in chain stitch. Beneath the Royal Arms are two confronted white dogs rampant, on a mound filled in with gradated blue and yellow scale shapes. From the base of this pyramid on each side springs a triple stem, with offshoots of large conventional ornamental flowers and leaves and scrolling stems arranged in two corresponding groups. On the lower stems are birds and snails, and beneath the lowest scrolling stem on each side is a lion with mane worked with gold thread in chain stitch. In two compartments occupying the bottom corners is the worker's name, "Mary Hvlton," in gold thread chain stitch. A narrow border, with an angular, continuous wavy stem and formal flower and bud devices, in stouter wools than the threads in the main panel, runs round the whole panel, which is English work of the early 17th century. It is 3 ft. 3 in. long by 20½ in. wide.

eminently typical of the half-trained taste of English amateurs: poor draughtsmen and weak ornamentists, but highly skilled in the use of needle and threads. Much work of this kind was made during the later years of the 17th century in England. The casket (Figs. 163 and 164) which is fitted with a mirror, three bottles, and writing materials, has an outer covering of

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white satin, upon which the coloured silk embroidery is worked. In Fig. 163 we have a front view of it. Along the lid will be seen quaint plant forms, a squirrel and a rabbit; below are the two doors—one with a queen bearing a sceptre, the other with a lady in elaborate costume. Both figures are in relief, and parts of their costume are of a needlepoint lace fabric. The top of the lid and the lower back panel are given in Fig. 164. There is a definite ornamental intention in the decoration of the lid top, with its large oval frame and portrait, birds with outstretched wings in the upper corners, and snails and their shells in the lower ones. The panels of the sides of the box are decorated with naïve representations of Narcissus, Venus and Adonis, Apollo and Daphne, in Stuart costume, disproportionate

Fig. 163.—An embroidered casket or box of English work about the middle of the 17th century The front is here shown. The box is 9½ in. high.

trees and shrubs, houses, and so forth. A gimp lace trimming completes the adornment of the box.

Less amusing in design is the strictly arranged ornamentation of small forms upon the two ends of the scarf (Fig. 165), consisting of repetitions of composite pear-shape compartments containing trophies of flags, lances, swords, quivers of arrows, drums, trumpets, etc. In between the compartments are small floral and leaf devices, and below them are repeated, reversed, larger leaf scrolls of a conventional type. The scarf is of red silk, and the embroidery is done with coloured silks and gold and silver threads in satin and short stitches. Scarves of this description were worn in the 17th and early 18th centuries. That before us is probably one

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of the middle of the 17th century, and the general character of its design is French, especially in respect of the trophies of arms, etc., and the little scalloped hangings and wavy ribands immediately above them. There is a much more trade-like appearance in this piece than in any of the embroideries we have already examined. And this evidence of embroidery done to order, and, as it were, for trade purposes, is equally

Fig. 164.—Another view of the 17th century English embroidered box (see Fig. 163).

noticeable in the remaining illustrations of the purses (Fig. 166 A, B, C, D), the bed embroideries (Fig. 167), the waistcoats (Fig. 168), and the dress coats (Fig. 169).

The purses (Fig. 166 A, B, C, D) are all of French 17th century gold and silver thread padded work on velvet; the subsidiary details in the coats of arms being wrought in finer stitches with coloured silks. The

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arms of the City of Paris occur on 166 A ; those apparently of the Cardinal,

FIG. 165.—Red silk scarf, as worn by a military officer in the 17th century. The design and embroidery are probably French.

Duke de Matignon, on 166 B ; those of the Marquis de Sessac on 166 C ; and those of some Duke on 166 D. The various treatments of these armorial

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Fig. 167.—Part of a set of white satin bed embroideries, embroidered with coloured silks and chenille. The set comprises trimmings for valances and curtains, with open fringe of coloured silk, and covers for seats. It is French work of the later part of 18th century.

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bearings very fairly expound, for the ornamentist, all that would be gleaned from a greater number of such things. The City of Paris arms are set upon crossed flags; the Cardinal de Matignon's are flanked by the

FIG. 166A.—A 17th century French pouch or alms bag of green velvet, embroidered in gold thread. The arms of the City of Paris are worked in gold threads and coloured silks.

FIG. 166B.—A 17th century French pouch or alms bag of red velvet, embroidered on the base with the arms of Cardinal the Duke de Matignon.

FIG. 166C.—A 17th century French pouch or alms bag of green velvet, embroidered on the base with the arms of the Marquis de Sessac.

FIG. 166D.—A 17th century French pouch or alms bag of crimson velvet, embroidered with two shields and armorial bearings beneath a ducal coronet.

tassels of his cardinal's hat; those of the Marquis de Sessac are enclosed by stiff leafy scrolls; and the Duke's are displayed upon a mantle.

The small scale of the ornament, the *petiteness* of effect, with its festoons and trickling sprays of little floral and leaf forms, infuses an effeminacy

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into the decoration of the white satin bed hangings of Fig. 167, which came from the canopy of a French bed, probably used by some luxurious member of the court of Louis XV. All the embroidery is most carefully done, the larger part of it being of tambour or chain-stitch work with coloured silk; here and there details are wrought with chenille.

FIG. 168.—Two English embroidered white satin or silk waistcoats. *A* is of a rather later date (about 1816) than *B*, which dates from the end of the 18th century.

Ornament also of a small scale is to be seen in the two light-coloured satin waistcoats of Fig. 168. Here the small scale is much more appropriately used, being in better proportion to the size of the waistcoat than it is to that of curtains and valances. The scheme of design for both Figs. 167 and

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A B

Fig. 162.—Two English embroidered coats of the 18th century. *A* is a dress coat of brown striped silk ; *B* is of brown cloth.

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