

The darnings upon square mesh net were usually made up in conjunction with linen either for bed coverlets or cushion covers; and in this latter connection they may be regarded as the prototypes of the modern antimaccassar, which is frequently a product of the lace making machines, from designs compounded with herogeneous and disproportionate details.

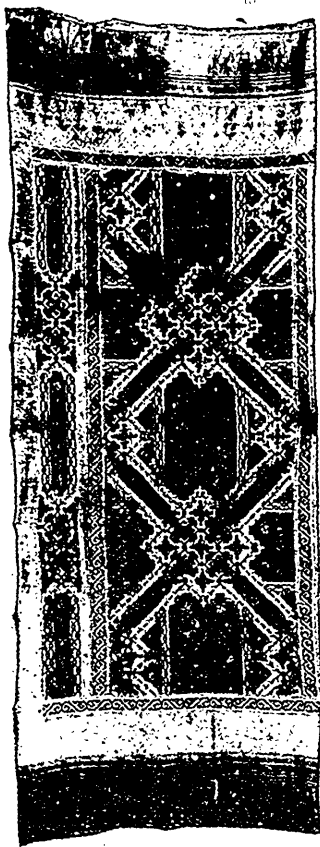


FIG. 4. SECTION OF COLORED SILK EMBROIDERY ON A LINEN SCARF FOR USE IN A MOSQUE TUNISIAN WORK OF THE 16TH CENTURY.

A very interesting example of 17th century cross stitch work in colored silks and gold thread on canvas is before us in Fig. 3. This is a long cushion cover, and distinctly typical of the favorite style of design for such embroidery. In the center we have a white shield bearing the letters J. R. (Jacobus Rex—James I. of England) and the Royal Arms. On each side of it are corresponding arrangements of quaintly devised flowers. Intermixed amongst their scrolling stems may be detected curious birds and snails; a pair of confronted white greyhounds are beneath the shield and further away on each side is a lion. At the lower corners of the cover is the Christian and surname of the worker, Mary Hulton. The scheme of the design is suggestive; but the actual shapes of its details are hardly to be accepted as models, though the treatment of them to obtain contrast of line and color is well worth study. On the whole, however, this style of English ornamental design, notwithstanding its earnestness, betrays a half-trained taste and power of draughtsmanship.

Much less vivacious, and reflecting ancient traditions in the conventionality of Saracenic Ornament, is the design worked on two ends folded together of a long linen mantle worn in a mosque (Fig. 4). The construction of the design is purely geometric, and the fitting together of the ornament is strictly regulated by rectangular shapes. Inscriptions in Moorish characters closely fill some of the more important of these shapes, whilst the details in others consist of abstract arabesque devices. The absence of suggestiveness of plant or animal form is a feature of this ornamentation. Regarded in this light it is classifiable with such a design as that in Fig. 1, since the ornament in all is of what I may perhaps term an abstract character, and is therefore distinct from ornament that is suggestive of natural objects. The Moorish embroidery (Fig. 4) is harmonious in its coloring, in which red, yellow, and green are blended judiciously. The

*INSIST UPON HAVING YOUR SILK IN PATENT HOLDERS.*