

evenly arranged stitches, taken over gold threads that glisten through them. In its particular way, this is quite a masterpiece of craftsmanship. It is Italian and dates from the late 16th or early 17th century.

With this example, I leave that section of embroidery in which designs of human figures and their story-telling interest play so important a part, and propose to say something about non-story-telling ornamentation, the characteristic devices of which are composed of simple geometric forms, or of suggestions of flowers and plants, repeated, or counterchanged, or alternated in arrangements which are intended to be, and are, marked by symmetry and order. As the demand for embroidery grew in extent in the 16th century, a large proportion of it was made from designs of the above mentioned kind. Many of the embroidery ornamental forms were adopted from details in architectural enrichments, from devices in metal work, as well as from patterns woven in silks; others seem to be independent of any such adaption, and are inven-

tions, pure and simple, of needlework. Amongst the ornament of a non-imitative natural character is a class of interlacing stems, scrolls, and such like to which the name arabesque was usually applied. The border about the panel of Santa Chiara (Fig. 205) is a sort of arabesque pattern embroidered for the most part in gold and silver threads stitched down to the satin ground and picked out here and there with colored silks. Another type of this arabesque ornament is shown in illustration 206, which represents part of the overhead hanging of a bed. The suite of bed hangings was of maroon velvet, em-



FIG. 204. EMBROIDERED HOOD OF A COPE. FLEMISH WORK OF THE LATE 15TH OR EARLY 16TH CENTURY.

broidered with repeated arabesque pattern, as here, in gold cord stitched down, the semi-leaf-like forms terminating the slender scrolling stems being cut out of cloth of gold and applied (*appliqué*) over paddings of materials, which gave them a slightly raised or relief effect. Much ornament of this class on a small scale was used for the decoration of the slashed doublets, pockets, and trunk hose of the period.

THE MOST DELICATE WORK IS DONE WITH B. & A. SILKS.