Machinery and Applicances
[Owing to unavoidable delay in the preparation of drawings, two important articles under this head are held over this week.—Ed. T. M.]

Society of Arts Lectures.

EGYPTIAN TAPESTRY.

By A. N. COOK.

(Continued from page 475.)

When, at an earlier part of this lecture, we con-sidered the tunic and their decoration, I referred to the bands of ornament woven into the stuffs. There is a considerable variety of them. But, as they consist almost entirely of wavy leafy stems I do not propose to make many remarks upon them in detail. I have selected a few as examples, and will pass them rapidly before you. They are divided into two bands of similar patterns, but of rather larger dimen-sions, which were used on cloth. One of these is the border band for cloth which we have patterns such as these. The first is a single continuous waved stem with vine leaves, and borders, composed of the wavy stems. The second is composed of the two waved stems, and leaves, and borders, and has a straight stem. The third is of a more open waved stem, with a pair of leaves, perhaps fig leaves, placed in each wave. In the second, which is of cut bands, we have bands of a similar form, but more formal and in style of ornament. The middle one is made up of a series of repeated single vine leaves on a stem, with one or two grapes. The last one is of a continuous waved stem of vine leaves. This is bordered on each side with an edging of little stem and leaf devices. The last of the cut bands contains double bands of continuous and waved [Ivy stem] pattern, which is in the style of such favourite classic patterns. The second pair of bands is ornamented with a number of anhydro shaped vase, of a Roman character. The third small band has a single continuous waved stem with alternate trefoils and branches of berries. In making up my notes for this lecture I intended to have touched upon the Christian symbols to be seen in some of the chief scenes. Of course the vase and shaped vase might be claimed as Christian emblems. On the other hand, in my Christian reading the upper Egypt the vine had been cultivated there, and a vine leaf and vine leaves springing from it, was a device often used for ornamental bands and borders by Greeks and Romans. So that patterns like construction with vine leaves are not by any means to be taken as necessarily implying Christian influence in the production. The whole which occurs in Roman Christian sculptures and wall paintings in connection with these principles, was also woven sometimes at Akhmim. But the more distinctively Christian designs from Akhnim are such as certain figures with uplifted hands, which I think must be accepted as orantes of Christian meaning. In other pieces we meet with figures of saints which, as I have said, have been identified as St. George, St. Paul of Thess, St. Christopher, St. Demetrios, and so forth. There seems to be no doubt about these. The rendering, however, of these Christian subjects to which, as a rule, barbarian, and cannot compare with that of the Roman designs, or of those which appear to have a Persian source. Two of such barbarian, apparently barbarous pieces I have selected, and now before you. Before the two of the vases of the form it is the form of the vase. This form of vase we noted as being undeniably founded on a late form of the vase. It has leaves, in the leaves, and carries in her right hand a sort of flornial staff; or it may be a staff. Beneath her left hand, which points upwards, is the rudely drawn figure of a little child. Above them are two groups of people, the upper one of all may illustrate the miracle of making the blind to see, as one of the figures is raising his hand to the face of the man nearest him. This group is evidently intended for making the shawb to speak or the dead to hear. Below the Virgin and Child are other figures, of which I can only say that they were for the making of the lame to walk; one figure gestures to another who is leaning on a staff.

[Fig. 15. Hand or close of Coptic design from Akhmim.

The lowest group of figures may perhaps be meant for dumb persons who have recovered the use of their tongues, to which, two of them seem to be pointing. The only parallel to this style of debased drawing that occurs to me is that of Coptic mosaic illumination, a small specimen of which is in the South Kensington Museum. The figures in the second band are rather more distinct; the central one is a Christian, in a tunic and cloak, in act of prayer, with both hands uplifted in accordance with the attitude that prevailed with Christians of the 3rd and 4th centuries. Below the praying Christian is a device something like a bird with ears. This I believe to be intended for a temple, for the upper part of it rests upon two pillars. The earlier ex-pressions from the 3rd to 4th were, it is suggested, intended for the pointed constructions erected on Egyptian buildings of all periods, to catch the wind and carry it into the interior. They are called daphnēs. In the edgings to both pieces will be seen a succession of petal forms or buds. This is an ornament which occurs in the 5th century wall mosaics at Ravenna and at Rome.

The circular panels which adorned the tunic with short rounded shoulder bands are equally rude in design. Here and there, of them. In the left-hand one we find four figures holding sheaves above their heads; between them are tresses—the construction and details of which are more clearly shown here than in the band in the previous slide. The little design below, of which only half remains more or less intact, contains the familiar group in which the animal is in hunting. This is repeated in reverse. Ornament of a different kind is seen in a few specimens from Alexandria of the 5th and 9th century. Ananias. Richborough, the librarian of the Vaticano, in the 13th century, or the author of the Liber Pontificum, describes the patterns woven in such vessels. The present is a distinctive feature in them was a series of circles, each containing either a bird or an animal, flowers or trees, men, or horseback. For instance, in his " Liber de Poeten," of the British Museum, Ananias, names of stuffs figured with various animals and birds, and describes a dress with wheels or circular panels and men, Vestes metropoli, in hac mundo, etc. It is probable from such that Akhnim tapestry-weavings at this period were many of their designs.

Examples of these are given in two of Akhnim weaving in much larger pieces than those of the Greco-Roman and Persian type. The upper right-hand specimen in this slide gives far. In these circumstances I can hardly venture to speak further upon these subjects. In the first place, in the lowest I would say that the Akhmim designs seem to be capable of classification into groups which display typical or at least characteristic from the second century A.D. to the 10th century. There may be a few which point to an earlier date. Looking to the numerous different foreign influences which passed over Akhmim, in common with the whole of Egypt, from the 3rd to the 9th centuries, I would say why such was not the case. The more process of inspiration and borrowing dates, as we have seen, from the 6th and 4th centuries, etc., and is principally by that process that most of the specimens were woven.

I may be allowed to draw your attention to the capital coloured facsimile which has been pub-lished by Mr. Griggs for the Department of Science and Art. I hope to continue my inquiries about these most valuable links in the history of orna-mental art with which we have been concerned. I shall very greatly value any assistance which may be given to me in this direction, as I feel that at present I have scarcely done more than touch the outlines of a subject which is intertwined with an enormous number of insinuations and conditions connected with a long period of time.

The Literary World of yesterday says:—The Textile Mercury is a weekly organ for spinners and manufacturers, machinists, bleachers, colourists, and merchants. It has now been six months in existence, and well, we hope, continue to receive the support it richly deserves from all interested in the textile industries.

Some men try advertising as the Indian tried brands. He took one feather, held it on a black bead and slept it all night. In the morning he ground out: 'White men say feathers heap soft; while men heap boil—humph.'—Harper's Weekly.

GRAIN BAGS.—Mr. Law, the British commercial attaché at Petropavlovsk, says that indigo market should be made on grain bags in the process of manufacture, as to relieve the Russian custom authorities of the necessity of weighing or marking them when brought for shipping purposes to Russian ports. In the beginning of the month the bag bagging of these bags would be an impossibility. An English firm found outside a shop or the Custom House pro-duced some splendid bags.

The cotton laden steamer, Amy Dora, of North Shields, has become a total wreck. The Amy Dora, an iron screw steamer of 138 tons gross register, went adrift about three weeks ago at Washington, not far from Boston. Efforts were made to refloat the vessel, but these were futile. Over a thousand bales of cotton were recovered and taken down to the wharves. A cabin crew said the steamer was sinking in the sand, and that the water was six feet over her deck.