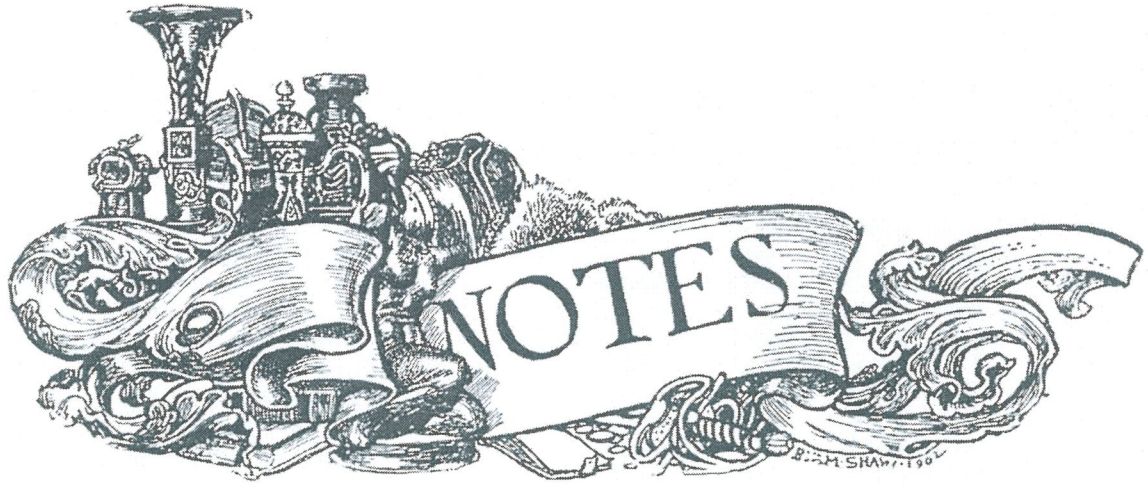


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The illustration which accompanies this note gives us a very excellent idea of a spoon of the period of Henry V., *i.e.*, of the years

1413-1422. This spoon, which is

A Henry V. Spoon
of pewter, is in a very fine state of preservation, and is of the usual form common at, and long subsequent to, this period. Its interest, however, lies in the terminal decoration of the handle, which portrays the head and shoulders of a lady of the earlier portion of the fifteenth century.

The horned method of treating the hair is very well portrayed, the hair being caught up by means of a reticulated head-dress, which, in the originals, were richly jewelled.

Some three examples of the above style of spoon have come down to our times, one of which may be seen in the National Collection at the British Museum.

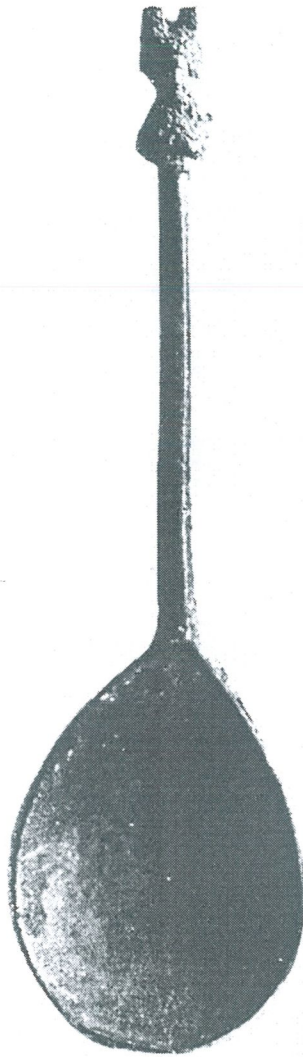
The original of the specimen illustrated measures about 6 ins. in length.

In most representative collections of those curious pieces of needlework with which our great grandmothers amused themselves, are to be found specimens which depart very widely, both in conception and execution, from the orthodox canons of the art. The whole subject of pictorial needlework, to be sure, is one in which dogmatic rules as to the

proper limits within which needle, silk, or bead should be employed, are quite out of place. Apart from the sampler, there is little of the large mass of work of this kind which has gradually emerged

from country houses and rural cottages to provide contests for the salerooms, which would pass muster with the austere spirits of the Arts and Crafts Society; but such work has an enduring charm nevertheless. Its very *naïveté* is not the least of its attractions, the flavour of the quiet ordered life which it exhales is very attractive to a restless age like our own, and, in the circumstances, it would seem that the present vogue of the pictorial needlework of the eighteenth century is justified and is likely to increase.

A very beautiful and complete collection of such work belonging to the Countess of Mayo, which fills several rooms at the family seat at Palmerstown, has provided one with the subject for these reflections. Here one can trace in a score of specimens the wandering away of the needle-woman from the formal and flat treatment of decorative subjects into all sorts of pictorial dissipation. A panel of George II. displays a shepherd and shepherdess in cross-stitch, but with noses in relief of generous proportions and of convincing colour. An earlier piece in much the same stitch, showing Charles II. in a tent, has curtains of red silk disposed in



HENRY V. SPOON