

# Burlington Fine Arts Club



EXHIBITION

OF

ENGLISH EMBROIDERY

EXECUTED PRIOR TO

THE MIDDLE OF THE XVI CENTURY



LONDON

PRINTED FOR THE BURLINGTON FINE ARTS CLUB

1905

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ENGLISH EMBROIDERY  
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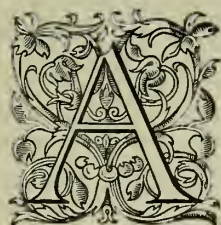


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## INTRODUCTION



AMONG the arts which flourished in England in mediaeval times, none was more in repute than that of embroidery. English work was specially valued abroad, and was frequently recorded as such by the scribes who penned the wills of ecclesiastics and inventories of church goods as early as the thirteenth and fourteenth centuries. The term *opus anglicanum* is found in French, Italian, and Spanish documents of this class, and it was certainly regarded not only as denoting the country of origin, but as indicating also the value and excellence of the work.

But English embroidery was seen and appreciated on the continent of Europe before the thirteenth century. William of Poitiers, the chronicler and chaplain of William the Conqueror, states that that monarch, on his return to Normandy after the conquest of England, caused such astonishment among his countrymen by the splendour of his embroidered state robes, and of those of his chief nobles, that all that they had before beheld of the same kind seemed mean by comparison. The chronicler also states that Englishwomen were highly skilled in embroidery and weaving.

Farther back still we have the most conclusive evidence of the skill of Anglo-Saxon embroiderers. Some examples dating from a century and a half before the Norman Conquest, and indisputably of Anglo-Saxon work,

have survived the long interval and may now be seen in the library of Durham Cathedral. They are a stole and maniple, found in 1827 in the tomb of St. Cuthbert in the cathedral. Painted photographs of these are exhibited. The skill which these beautiful fragments display could hardly have been a sudden and spontaneous growth. If any proof is necessary that such achievements were the result of long practice in the art, it is to be found in the statements of old chroniclers.

Before the end of the seventh century, St. Aldhelm, Bishop of Sherborne, celebrated in verse the skilful work of the Anglo-Saxon embroideresses. What this work was like, or where the models were obtained, it is now impossible to say. That ornamental needlework was among the accomplishments of the Anglo-Saxon women when they first settled in England is highly improbable.

The religious houses, which increased rapidly in number as Christianity spread among the Anglo-Saxons, appear to have been largely dependent at first upon foreign nations for their handicraftsmen and for their ornaments. St. Bennet Biscop, for example, while building the twin monasteries of Jarrow and Wearmouth, made several journeys to the continent; he visited Rome no less than five times, bringing back with him vestments, manuscripts and other treasures, and engaging skilled handicraftsmen to work for him.

The convents soon became very productive in works of embroidery. Aedelfleda, abbess of Whitby at the beginning of the eighth century, is recorded to have devoted much time to needlework, and other names of skilful embroiderers have come down to us from those early times. Indeed, the Council held at Clovesho in the year 747 endeavoured to check the tendency, prevailing at that time in convents, to spend so many hours in needlework, and recommended that the reading of books and psalm singing should instead receive greater attention.

But it was not only in religious houses that needlework was a favourite employment. Anglo-Saxon ladies of all ranks spent a great part of their time in such occupation. Even a queen might enrich with embroidery the festal

robes of her lord, or make vestments to be given to some favoured abbey, or to be sent as an offering to the pope.

There are several early instances on record of embroideries being taken abroad. As early as the year 855 the Anglo-Saxon King Aethelwulf, when journeying to Rome, took with him silken vestments richly ornamented with gold, and Edith, the wife of Edward the Confessor, made a gift of vestments to the abbot of St. Riquier.

It is probable that the art flourished more especially in particular localities. Winchester, for example, appears to have been a centre of considerable activity. St. Aethelwold, Bishop of Winchester (963-984), whose name is well known in connection with the famous Benedictional in the Library of the Duke of Devonshire, was a patron of embroiderers as well as of illuminators. He endowed the monastery of Medeshamstede (afterwards Peterborough), which he had reconstructed after its demolition by the Danes, with vestments and other articles.

At the beginning of the century in which St. Aethelwold lived, Edward the Elder (901-925) King of the West Saxons, had his daughters taught to exercise themselves with the distaff and needle. The most famous name, however, in the history of Anglo-Saxon needlework is that of Edward's queen Aelfflæda. Under this lady's auspices were produced the stole and maniple, already alluded to as having been found in the tomb of St. Cuthbert at Durham.

A description of these celebrated fragments is given in the catalogue (Writing-room, Nos. 5 and 6), but a few facts of interest in connection with their history should be briefly mentioned. Had these wonderful embroideries borne upon them no record of the date or the locality of their origin, it would have been hard to believe that such work could have been produced in Anglo-Saxon England. But the inscriptions which they bear, so fully explained through the exhaustive researches of Canon Raine, set both questions happily at rest. At the ends of the stole and maniple alike, on the reverse side, occur the following inscriptions, "ÆLFFLÆD FIERI

PRECEPIT," and "PIO EPISCOPO FRIDESTANO." Bishop Fridestan presided over the see of Winchester from 905 to 931, and Aelfflaeda was undoubtedly the queen above referred to. She died about the year 916.

There are many causes which might have accounted for these vestments being carried at an early date so far from Winchester, but Canon Raine's investigations have rendered speculation again unnecessary.

St. Cuthbert, Bishop of Lindisfarne, in whose tomb they were found, died at Holy Island in 687. His relics, removed from thence, had many wanderings, until they found in the year 833 a more lasting resting-place at Chester-le-Street. More than a century after, they were taken thence to Durham, where, with one brief interval, they have since remained. The shrine at Chester-le-Street was visited by Aethelstan, Edward's successor to the throne of Wessex, in the year 934. He made many offerings, and among these were a stole and maniple. As Aethelstan was stepson of Aelfflaeda, whose name is embroidered on the vestments, Canon Raine had justification for the theory that the stole and maniple found in St. Cuthbert's tomb are those offered by King Aethelstan.

It should perhaps be stated that, as in the case of St. Cuthbert, vestments found in the shrines of saints are frequently of a later period than that of the personage whose relics they enshroud. Upon translation or exhumation, it was a prevalent custom to wrap the bodies in vestments of later date before reburial. The Durham stole and maniple may have been placed in St. Cuthbert's tomb in 1104, the year of the translation of the saint.

The names of the designer and the embroiderer of these Durham vestments are not recorded. In mediaeval times, designs for tapestry and embroidery, if taken from the Gospel history or from the legends of the saints, were occasionally copied from illuminated manuscripts. The appropriate treatment of such subjects could be best indicated by the clergy and monks, and it is probable that the larger number of designs were obtained from the religious houses. An examination of the worn parts of early embroideries generally reveals the fact that the subjects had been first boldly

outlined in ink upon the material to be embroidered, and it is probable that this practice was usual from the earliest times.

Among ecclesiastical designers and craftsmen in England, the name of St. Dunstan, Archbishop of Canterbury, is one of the earliest, and perhaps the most celebrated of all. Not only such objects as censers, crosses, and bells (for he was a skilful metal-worker) are to be found ascribed to him in old inventories, but even some vestments at Glastonbury were said to have been his handiwork. It is, moreover, on record that he designed embroideries to be worked by Aedelwurm, a noble Anglo-Saxon lady.

The materials for vestments were sometimes provided by coronation robes, mantles, and such articles of apparel, given by kings, queens, and nobles for the purpose. King Edgar (956-978) gave a purple and gold mantle to the monks of Ely to be transformed into a vestment, and he gave also his coronation robe to the Abbey of Glastonbury to form a decoration for the altar. At a later time, three copes were made out of the wrappings taken from the body of Edward the Confessor at the translation in the year 1163. The copes are mentioned in an inventory of 1388. The practice of making vestments out of such articles of apparel continued onwards to the era of the Reformation.

The names of several early embroiderers of royal dignity are recorded. King Cnut, in the first years of the eleventh century, presented altar-cloths worked by his first wife to the abbeys of Croyland and Romsey. William of Malmesbury states that Edith, the queen of Edward the Confessor, embroidered with her own hands the robes worn by the King at festivals. Later in the same century Margaret, the Anglo-Saxon queen of Malcolm of Scotland, is expressly said to have tried to encourage the art of needle-work at her court.

Both William the Conqueror and his queen, Matilda, paid high compliments to the handicrafts of their vanquished subjects in despoiling so many religious houses in order to enrich the churches of France, Aquitaine, Burgundy, and Auvergne. From Ely, Waltham Abbey, and other places,

William took many vestments, and Matilda treated the Abbey of Abingdon in the same high-handed manner. These perhaps may be the rich vestments which the queen presented to the church of St. Evroult, in Normandy.

At her death Matilda bequeathed to the Abbey of the Holy Trinity, at Caen, which she had founded, her mantle embroidered with gold to make a cope, a casula worked at Winchester by Alderet's wife, and another vestment worked in England.

A grant of half a hide of royal domain, recorded in the Conqueror's great survey, is of some interest. It was made by Godric, the Sheriff, to a maiden whose name appears as Aluuid, in payment for teaching his daughter embroidery in gold. The views of our native chroniclers as to the relative merits of English and foreign embroideries must not be accepted without reserve. It is, however, interesting to recall the fact that Eadmer, the monk of Canterbury, takes special care to mention a cope which he saw when he went with St. Anselm, Archbishop of Canterbury, to a council held at Bari in the year 1098. This cope had been presented by Archbishop Aethelnoth (d. 1038) to an archbishop of Benevento, who was visiting England. Eadmer says that the cope was unequalled in beauty by any other vestment he saw in Italy.

The survival of so few early embroideries with subjects drawn from other sources than the Sacred History, or the lives of the Saints, is to be regretted. Small plaster casts, taken from two figures upon the Bayeux tapestry, are exhibited. The claims of this famous embroidery, representing the Norman conquest of England, to rank as an English work may be disputed, but that works of such nature were produced in England earlier than the conquest is certain.

A curtain depicting the deeds of Brihtnoth, ealdorman of the East Saxons, who died in battle with the Danish invaders in the year 991, was embroidered by his wife, and presented by her to the church at Ely, where he lay buried.

Embroideries continued to be sent abroad in the twelfth and thirteenth



centuries. When Robert, Abbot of St. Albans, was visiting Rome, he took with him many rich offerings. The Pope (Adrian IV, 1154-59) would, however, only accept three mitres and a pair of sandals, of wonderful workmanship we are told, embroidered by Christina, Princess of Markgate. Matthew Paris, the chronicler to whom we owe this record, also relates that when Pope Innocent IV, in the year 1246, was informed that some gold-embroidered vestments which he admired were of English workmanship, he forthwith caused messages to be sent to abbots of the Cistercian Order in England that he desired to have some gold embroideries sent to him. English needlework had at last gained recognition abroad, and from that time its fame increased, until it had, to quote the words of Mr. Everard Green "won for itself the praise of Christendom."

Two embroideries exhibited, a mitre lent by the Roman Catholic Cathedral of Westminster (Case H), and an amice apparel lent by Erdington Abbey (Case P), are connected with one of our national saints, Thomas of Canterbury. At Sens, where he spent six years of his exile from England, there are in the cathedral treasury several vestments said to have been worn by this saint a chasuble, a mitre, and an amice collar of similar design to that in the exhibition. They all undoubtedly belong to the twelfth century, but it is impossible to say whether they are of English workmanship. The time when strongly-marked characteristics separated the work of different schools had not yet come, and we must be content to admire these beautiful embroideries without undertaking to decide a point which probably will never be definitely settled.

Some fragments of vestments, lent by the Dean and Chapter of Worcester (Case Y, No. 2), belong to the same century as the vestments of St. Thomas of Canterbury. They were removed in 1870 from the stone coffin of a bishop, supposed to be William of Blois (1218-1236), beneath the floor of the cathedral. Some of the shreds may be of that bishop's time, but the stole and maniple, of which portions are preserved, bear every indication of having been embroidered in the preceding century. The

figures upon them are of greatly exaggerated length, and are of the expressionless type so generally prevalent in the later Byzantine age.

If we may take these and the Durham vestments as typical examples of the respective periods to which they belong, the conclusion is obvious that the art had greatly declined in England between the early part of the tenth century and the twelfth.

Some fragments from the tomb of Walter de Cantelupe (1236-1266), the bishop who succeeded William de Blois at Worcester, are also shown (Case Y, No. 1). These fragments, together with another recently acquired by the Victoria and Albert Museum, are probably contemporary with the bishop in whose tomb they were found.

In Canterbury Cathedral are preserved some remarkably fine fragments of rather an earlier date than those from the tomb of Bishop Cantelupe at Worcester. The vestments are illustrated in the "*Vetusta Monumenta*" (vol. vii), and described by Mr. W. H. St. John Hope (see Nos. 10 and 11, in Writing-room). They were removed in the year 1890 from a Purbeck marble tomb in the cathedral, considered to be that of Archbishop Hubert Walter (1193-1205). The embroidered pieces removed are the apparel of an amice, the buskins, the sandals, and portions of the stole. The amice apparel was of red damask, though now much discoloured, embroidered with gold and silver thread. It has seven circles, embroidered with a figure of Christ in majesty seated on a throne, in the middle, the symbols of the Evangelists on either side of the central figure, and the archangels Michael and Gabriel at the ends. The buskins and sandals were both of green silk (now discoloured), embroidered with gold and silver thread. The former are embroidered on the legs with eagles and cross-shaped and other devices within lozenge-shaped spaces, and on the feet with star-shaped and cross-shaped ornaments. On the sandals are eagles, lions, dragons, and looped devices, and small stones. The stole is of linen, wrought with primitive fret patterns in coloured silks. The amice apparel, buskins and sandals are most probably of the archbishop's time. The stole appears to be earlier in date. Its ornament is of a

type rarely found in England, and may be of foreign origin. These embroideries are now kept in a small chapel near the tomb of Henry IV.

The blue satin chasuble from the Victoria and Albert Museum (Case A, No. 1) has been greatly injured by cutting down to a modern and ugly shape. More than a century ago it was in Wales, and at that time there were a stole and maniple belonging to it, which, according to the "Gentleman's Magazine" for the year 1786 (vol. lvi), pointed to Margaret de Clare, wife of Edmund Plantagenet, Earl of Cornwall, as the possessor or donor of the vestments. The chasuble, while still retaining traces of the early stiffness in design, is of great beauty.

The highest level of excellence in English embroidery was reached in the later part of the thirteenth century. The greater number of the fine examples of *opus anglicanum* to be found in England, France, Italy, Spain, and elsewhere, belong approximately to the period between the years 1270 and 1330. The examples preserved are almost invariably copes, many of which are in a mutilated state, owing to their having been cut to serve other purposes.

The subjects represented cover a wide range, nevertheless a careful examination will show that certain subjects are frequently repeated, and when they recur, they usually conform somewhat closely to a recognized type. Scenes from the life of our Lord, and of the Blessed Virgin, often cover the whole vestment. Especially frequent is the Coronation of the Virgin, which generally forms the principal subject—with others such as the Annunciation, the Nativity, the Adoration of the Magi, the Crucifixion, or the Assumption of the Virgin—of a series stretching from the hood down the middle of the cope. This arrangement is found on the cope lent by Col. Butler-Bowdon, on the Syon cope, and on others at Anagni, Toledo, Pienza, and the Lateran, which will be described later in these introductory pages. Such copes are referred to occasionally in inventories of church goods. In 1388 there was at Westminster Abbey a blue satin cope with the Coronation of the Virgin, the Nativity of Christ and the Annunciation in the middle, and other figures within vine-stems.

The Stem of Jesse is another favourite scheme. The beautiful fragment in the Musée des Tissus at Lyons, and a mutilated cope in the Victoria and Albert Museum, have this subject, and numerous others are recorded to have existed. Among them may be mentioned a cope and chasuble which were at St. Paul's Cathedral in the year 1245, and three centuries later there was at Westminster a "cope of blewe velvett, rychely embrothered with a Jesse, the ymages of the Jesse beyng garnysshed with perle." At the dissolution, three copes "called the Jhesses" in the monastery of Westminster were delivered into the King's hands, and a "cope of red velvat embrothered withe Radix Jesse" at Winchester suffered the same fate. A series of the Apostles forms a prominent feature in the decoration of the cope lent by Col. Butler-Bowdon, as in that of the Syon cope and several others of the period.

Among saints and martyrs those of English nationality are naturally prominent. SS. Thomas of Canterbury, Edward the Confessor, and Edmund the King occur frequently, and SS. Ethelbert, Dunstan, Alban, Helen (claimed as a native saint by early writers), and Etheldreda or Audrey, are also found. Many vestments at Westminster were embroidered with figures of the royal saints Edmund and Edward, and on several the martyrdom of St. Thomas of Canterbury was represented.

As regards the figures, there are certain peculiarities which may be pointed out. Most important of all is the treatment of the faces, which are generally worked in a spiral formation starting from the centre of the cheek. Dr. Rock held the opinion that this was the chief distinguishing feature of *opus anglicanum*. We have also this learned expert's authority for the view that the effect of the spiral treatment was emphasized by the pressure of a heated iron instrument. It is not only in the faces that the embroiderer endeavours to express the modelling of the flesh by the arrangement of the stitches. The same intention is evident throughout the figures. The beautiful fragments lent by Mr. Berkeley, of Spetchley (Case N, No. 2), are good examples, as well as other embroideries of the period in the exhibition. It

will also be remarked that the figures are generally bearded, and shaven round the mouth, and that the foreheads are abnormally high and broad. The hair and beard are often of a conventional colour, such as blue or green. The names of the subjects and personages are sometimes indicated in bold Lombardic characters.

Foliated masks, leopards' heads with protruding tongues, and birds of many kinds are very frequently represented. The last are usually seen in pairs above the niches or canopies. The columns supporting the arches are frequently twisted. The favourite type of foliage is the vine, sometimes mingled with the oak or ivy. Few examples of *opus anglicanum* fail to present one or more of the peculiarities just enumerated. At the same time, it should be remembered that tests of this kind must always be applied with caution, and it will be, probably, many years before the vexed questions relating to the subject are finally cleared up.

The evidence of heraldry is of great importance. Where the shields of donors or benefactors are emblazoned, as in the case of the Syon cope, the cushions from Catworth (Case D, No. 2), and the chasuble lent to the exhibition by the Marquess of Bute, they are invaluable as establishing the date and nationality of the work.

But it is not merely in points of design that the embroideries of the period are remarkable. Their execution is marvellous, and the amount of patient toil required to complete one of these sumptuous vestments must have been very great. Dr. Rock mentions, as an instance, a frontal given to the Abbey of Westminster in the year 1271, which took four women three and three-quarter years to make. This high technical skill is often combined with great simplicity of treatment. The figures are grave, dignified, and venerable. It will be seen that the figures introduced are restricted in number to those required to illustrate the subject, while no effort is made to produce a showy effect at little cost of thought and labour. The neglect of rules of perspective is of course shared with all the art of the time.

Both men and women occupied themselves with needlework. Abbots

and abbesses are mentioned as skilled embroiderers, and the names of other workers of both sexes are recorded. King Henry III made payment to one Adam de Basinges for a cope to be given to the Bishop of Hereford, and for two chasubles intended for the royal chapel. In the following century John Wigmore, Abbot of St. Peter's Abbey, Gloucester (1329-1337), gave to his monastery a suit of vestments embroidered by his own hands. A little later, Edward III paid a sum of money to Thomas Chenier for an embroidered vestment for his chaplain. The King also employed another male embroiderer, Stephen Vigner, who afterwards became chief embroiderer to Richard II, and received a pension from Henry IV. In the wardrobe accounts of Richard II further names of men designated as "king's embroiderers" occur. Two more embroiderers, Thomas Carleton and Thomas Selmiston, may be mentioned. The former, described as a "Citizen and Brodrer of London," bequeathed ten marks a year to the Merchant Taylors' Company in order that the fraternity might find a priest to pray for his soul for ever within the Taylors' Chapel at St. Paul's. Selmiston's name is recorded in a memorandum book written by John Stone, a monk of Canterbury; the embroiderer, who died in 1419, is there said to have been so skilful, that there was none like him in the whole kingdom. Among women, the names are recorded of Mabilia of Bury St. Edmund's, who embroidered a cope for King Henry III, and Rose, wife of John de Bureford (citizen and mercer of London), who embroidered a cope purchased by Edward II's queen as a present to the Pope.

It is probable that many of the early English vestments now abroad left this country very soon after they were completed. It is not difficult to account for such having been the case. Edward I made a gift to Pope Boniface VIII of a *pluviale de opere anglicano*, and we have just had occasion to speak of a cope made by command of Edward II's queen, to be presented to the Pope. Bishop Grandisson of Exeter bequeathed a rich cope and an orphrey to Pope Urban V; and other prelates, when journeying to Rome, took richly embroidered vestments with them as offerings. Pope Boniface VIII

has just been mentioned as the recipient of a cope from Edward I, and references to English embroideries are included in the inventory of this Pope's vestments. His name again occurs as the donor of some English embroideries to the cathedral at Anagni, no doubt the vestments still preserved there. The cope in the Lateran is reputed to have been in Rome from the fourteenth century onwards, and the cope at Pienza was certainly in Italy in the fifteenth century. The embroidered panel at the British Museum was in Rome in 1390. The Ascoli cope was given by Pope Nicholas IV in 1288. Turning to Spain, the cope at Toledo is mentioned in a will of 1367. The two English copes at St. Bertrand de Comminges were given by Pope Clement V in 1309.

Besides these still existing vestments, others of English workmanship are mentioned in early wills and inventories abroad. The Bishop of Tournai, for example, in 1343, bequeathed to his cathedral an old English cope and corporal, and two years later a bishop of Marseilles mentions in his will an alb wrought with English orphreys.

As regards the possessions of our English cathedrals and parish churches, the lists of the vestments, many evidently of the richest workmanship, that were at one time in this country are astonishing. St. Paul's Cathedral, in London, possessed many hundreds of vestments; the total belonging to Lincoln Cathedral exceeded six hundred; and the Abbey of Westminster had in 1388 an even greater number. The cathedrals of York, Exeter, Canterbury, and Peterborough were also particularly rich in vestments.

The descriptions of many correspond somewhat closely to existing examples. Others were decorated in a manner now rare to find; we read of pearls, precious stones and plates of enamelled gold, and special reference is occasionally made to *glass* stones. One chasuble at St. Paul's Cathedral in the year 1295 was embellished with forty-three stones, another with thirty-five, and an amice had for its adornment "glass stones."

Vestments of the period in question may conveniently be placed in

three classes, according to the manner in which the surfaces are divided to receive the subjects. In one class may be included those of which the whole field is partitioned into formal spaces—circles, quatrefoils, and ovals. It need hardly be said that this is an early method, and vestments of the type as a rule are not later than the year 1300. The best known is the Syon cope; others similar in design are the copes of Anagni, Ascoli, Madrid, and St. Bertrand de Comminges. Two fragments, evidently cut from a cope of this class, are lent by Mr. Berkeley of Spetchley (Case N).

Another class has successive bands, or zones (as they would appear when the cope was worn) of gothic arcading—almost invariably three in number—following the contour of the vestment, and forming niches or tabernacles for the figures. This type is illustrated in the cope lent to the exhibition by Colonel Butler-Bowdon (Case K), and others are at Toledo, Vich, Bologna, Pienza, and the Lateran.

The latest of the three types is that in which the field is covered by foliated stems inclosing the various figures. The Steeple Aston embroideries exhibited (Cases O and U) belong to this class, as well as a cope at St. Bertrand de Comminges and the "Jesse" copes.

It should be pointed out that the vestments of this period are frequently embroidered all over, so that the linen ground is nowhere visible. Others are on a ground of silk, satin, or velvet, the last-named material not occurring before the closing years of the thirteenth century.

The subjects represented on the examples lent to the exhibition will be given in the catalogue. There are many interesting points of comparison with others not exhibited. A short description is therefore given of the most famous among the latter.

The Syon cope is named from the Bridgettine monastery of Syon near Isleworth, where it appears to have been taken at an early date. At the suppression of the monastery the cope was taken by the nuns in their wanderings through Flanders, France and Portugal. It was brought back to England when the nuns returned in the year 1830, and was placed in the



South Kensington Museum in 1864. The embroidery is in gold, silver and silks, completely concealing the linen ground. The cope is covered with interlacing barbed quatrefoils in red, outlined with gold, and green intervening spaces inclosing seraphim, all except two standing upon wheels. The subjects down the middle are as follows: The Coronation of the Blessed Virgin, the Crucifixion of Christ, and the Archangel Michael transfixing the Dragon. To the right and left of the first subject are the Death and Burial of the Virgin; beyond these, Christ meeting St. Mary Magdalene in the Garden, and the Incredulity of St. Thomas. In the other quatrefoils are the apostles SS. Peter, Paul, Andrew, James the Greater, Bartholomew, Philip, Thomas and James the Less. Two kneeling figures of a layman and a cleric are placed near the orphrey. There are an orphrey and morse, and a border running round the curved side, the last, as Mr. St. John Hope has pointed out, made from a stole and maniple. This border and the orphrey are embroidered with heraldic shields, which are described in Dr. Rock's "Catalogue of Textile Fabrics in the South Kensington Museum" (1870). The hood is missing. The cope has been at some time cut, and the outer edge repaired with fragments of the parts cut away.

At Anagni, near Rome, are preserved four vestments having every indication of an English origin, a cope, a chasuble and two dalmatics, the last three being evidently made from two copes.

Pope Boniface VIII is recorded to have given some English embroideries to the cathedral at Anagni, and an entry in an inventory of this Pope's vestments, made in the year 1295, mentions the cope, stating that the subjects are from the history of our Lord, beginning with the Annunciation and the Nativity, and ending with the Resurrection and the Assumption of the Virgin. It is embroidered in coloured silks on a ground worked with gold thread. The subjects are in thirty circles, with censuring angels in the intervening spaces. There is a small triangular hood representing the Virgin and Child. Immediately beneath are two angels with censers. The principal subjects, in the middle, are:—the Death, the Assumption

and the Coronation of the Virgin. On the left are:—the Annunciation, the Visitation, the Angel appearing to the Shepherds, the Nativity, the Journey of the Magi, the Magi before Herod, the Adoration of the Magi, the Dream of the Magi, the Flight into Egypt, the Pursuit of the Holy Family frustrated by the Miracle of the Cornfield, the Massacre of the Innocents, the Presentation of Christ in the Temple, and Christ among the Doctors. On the right are:—the Betrayal of Christ, the Mocking, the Scourging, Pilate washing his hands, Christ bearing his Cross, the Crucifixion, the Descent from the Cross, the Entombment, the Harrowing of Hell, the Maries at the Sepulchre, Christ meeting St. Mary Magdalene in the Garden, Christ and the two disciples on the way to Emmaus, and the Ascension. The cope has not been cut down.

One of the other copes represented the Story of St. Nicholas, the subjects being inclosed in circles; the following may be recognized in the chasuble:—on the front, his consecration; he brings back to life the three children; the father and the three daughters; the saint saves mariners in a storm; he refuses the breast on Fridays; his death: on the back, the saint puts gold through a window; the father of the boy offers a second cup to St. Nicholas; the son offers the cup at the altar; the saint saves the three condemned princes; he casts out a devil. Other subjects from the cope are on the dalmatics, as follows:—the saint raises a dead child; the son, while filling the cup, falls into the sea; Diana gives magic oil to seamen; the saint bids them cast it into the sea, and it burns; he rescues Deusdedit from slavery; he destroys idols; the mother laments her scalded child; a figure kneeling before the saint; the Jew beats the image of the saint. The intervening spaces contained angels and leaf ornaments. On the third cope, the subjects being inclosed within barbed quatrefoils, were represented the martyrdoms of saints. The greater part, although in a very fragmentary condition, is preserved in the two dalmatics. The following scenes may be recognized:—(1) St. John the Evangelist in a cauldron of oil; the martyrdom of St. Thomas of Canterbury; St. Edmund the King beheaded with an

axe, a wolf guards his head ; figures of SS. Barbara (?), Catherine, Margaret, Philip, James and Barnabas. (2) The Holy Trinity, the Crucifixion, the martyrdoms of SS. Agatha, Blaise, Dionysius, George ; SS. Peter and Andrew. The intervening spaces had figures of saints, and angels with crowns, sceptres and musical instruments.

The Ascoli cope was given to the cathedral there by Pope Nicholas IV, a native of Ascoli, in the year 1288.

The document in which the Pope offers the cope to the chapter of Ascoli Cathedral, for use at festivals, is dated 28th July, 1288. The cope is embroidered in coloured silks and gold and silver thread on a ground of gold embroidery. The document above referred to mentions the pearls with which the cope was at one time adorned, but these were stripped off at the time of the Napoleonic wars to pay a war contribution. The subjects are in eighteen circles, which are lobed on the inner side. The principal subjects, in the middle, are :—a nimbed Head of Christ, on a large scale ; the Crucifixion, with a figure of Longinus the centurion ; and the Blessed Virgin and Child, with two angels holding candelabra. In the upper row of compartments are represented the martyrdoms of the apostle St. Peter and early popes as follows : St. John, slain with a sword ; St. Marcellus, harnessed to a harrow ; St. Peter, crucified ; St. Clement, thrown into the sea with a millstone round his neck ; St. Stephen, beheaded at the altar ; St. Fabian, pierced with arrows. In the next row are popes (doctors and confessors), each between an archbishop and a bishop :—SS. Leo the Great, Hilary, Silvester, Gregory the Great, Lucius, and Anastasius. In the third row are four popes of the thirteenth century :—Innocent IV (1243-1254), Alexander IV (1254-1261), Urban IV (1261-1265), and Clement IV (1265-1268). The names of all the popes are inscribed in Lombardic letters. The cope must have been executed between 1268, the year in which Clement IV died, and 1288, when it was given to the chapter of Ascoli.

M. Emile Bertaux, in "*Mélanges d'Archéologie*" (xvii, p. 79), maintains the theory that the lower edge of the cope has been cut. This, how-

ever, is not the case. The embroidery abruptly terminates at the braided edging, and the plain linen beneath the edging is of one piece with that on which the subjects are embroidered. There is an orphrey of interlaced circles and lozenges, and a small triangular hood, with two angels censuring.

The cope from Daroca College, now in the Madrid Museum, is embroidered on a gold ground. The subjects are in barbed quatrefoils, linked by coiling dragons, with angels in the intervening spaces. They represent:—the six days of the Creation and the Sabbath rest; the Creation of Eve; God meeting Adam and Eve in the Garden; their Temptation and Expulsion from the Garden; Adam delving and Eve spinning; Cain and Abel; the Annunciation; and the Crucifixion. The orphreys have figures of royal and episcopal saints under canopies adorned with leopards' heads. There is no hood.

The cope in the cathedral at Toledo is on a gold ground; it is said to have belonged to the Cardinal Gil de Albornoz (d. 1367), who mentions a cope of English work in his will.

The principal subjects, in the middle, are:—the Coronation of the Blessed Virgin, the Nativity of Christ, and the Annunciation. In the inner zone of arcading are:—the Virgin and Child enthroned, the Holy Trinity, the Assumption of the Virgin, the Angel announcing to the Virgin her approaching death. In the middle zone are:—SS. Paul, Simon, Philip, James the Greater, Andrew, Thomas, Bartholomew, Peter. In the outer zone are:—a bishop (unnamed), SS. John the Evangelist, Edward the Confessor, Lawrence, Mary Magdalene, Ethelbert, Dunstan, Margaret, Catherine of Alexandria, Thomas of Canterbury, Olave, Stephen, Helen, Denis, Edmund the King, and John the Baptist. All the saints in this row are trampling upon prostrate figures. The names of the saints are indicated in Lombardic lettering on scrolls. On the orphrey are royal and episcopal saints under canopies, and angels. There is no hood. (See No. 2 in Writing-room.)

The cope in the Episcopal Museum at Vich is embroidered in gold and silver thread and silks on red velvet. It has been cut in pieces. The

cope appears to be alluded to in an inventory of the treasury of Vich in the fifteenth century, which mentions a cope of crimson velvet, with images, foliage and saints, given by Bishop R. de Ballera (1353-1377).

The figures are in three zones of arcading, outlined by branches of foliage, with twisted stems for columns, and foliated masks on lozenges for capitals. The principal subjects, in the middle, are:—the Coronation of the Blessed Virgin, the Nativity of Christ, and the Adoration of the Magi. In the inner zone, parts only of two figures remain, SS. Peter and Paul. In the middle zone are:—SS. Simon, Matthew, James the Greater, John the Baptist, John the Evangelist, James the Less, Philip, and Thomas the apostle. In the outer zone are:—SS. Edward the Confessor, Clement, Mary Magdalene, Nicholas, Lawrence, Margaret, (one missing), Stephen, Thomas of Canterbury, Agatha, Alban, and Edmund the King. The subjects and the names of the saints are indicated in Lombardic lettering. The orphrey and hood are missing; there is a blank space for the latter, with an angel on either side.

The cope in the Civic Museum at Bologna was formerly in a church in that city. It has two zones of arcading, the outer containing the following subjects:—the Annunciation, the Visitation, the Nativity, the Angel appearing to the Shepherds, the Journey into Egypt, the Massacre of the Innocents, the Presentation in the Temple, the Magi before Herod, the Journey and the Adoration of the Magi, the Angel warning the Magi in a dream, and the Martyrdom of St. Thomas of Canterbury. In the other zone are:—the triumphal entry into Jerusalem, the Betrayal, the Scourging, the Crucifixion, the Resurrection, the Harrowing of Hell, and Christ meeting St. Mary Magdalene in the garden. Between these zones are busts of saints. The spandrels are occupied by angels, some with instruments of music, others holding crowns. The hood, which is missing, probably represented the Virgin and Child, as there are two censing angels on either side of the space which it should cover.

The cope at Pienza, near Siena, was given to the cathedral there by

Pope Pius II (1458-1464), a native of that place. It has a ground worked with animals, birds, and foliage, in gold thread. The principal scene, in the middle, is the Coronation of the Blessed Virgin. In the inner zone of arcading are:—the Angel announcing to the Virgin her approaching death, her Death, the Assumption of her Soul, and the Apostles around her vacant bier. In the middle zone are:—the Angels appearing to the Apostles after the Ascension of Christ, the Presentation of the Virgin, her Marriage, the Annunciation, the Nativity, the Angel appearing to the Shepherds, the Adoration of the Magi, the Presentation of Christ in the Temple, the Burial of the Virgin. In the outer zone are six scenes from the legend of St. Margaret, and seven scenes from the legend of St. Catherine of Alexandria. The columns are formed of twisted stems. In the spandrels of the arches are Old Testament kings, the twelve Apostles holding scrolls inscribed with their verses of the Creed, and birds. On the orphrey and border are birds and animals, in some instances superimposed. There is a small hood with two angels holding crowns.

The cope in the Basilica of St. John Lateran, that “of St. Silvester,” is embroidered on a gold ground. The subjects in the middle are the Coronation of the Virgin, the Crucifixion, and the Nativity. In the inner zone of arcading are:—the Ascension of Christ, the Descent of the Holy Spirit, the Assumption of the Virgin, and the Angel announcing to the Virgin her approaching death. In the middle zone:—the Betrayal of Christ, Pilate washing his hands, the Scourging, Christ carrying His Cross, the Resurrection, the Maries at the Sepulchre, Christ meeting St. Mary Magdalene in the Garden, and the Incredulity of St. Thomas. In the outer zone:—the Last Supper, the Martyrdom of St. Andrew, the Martyrdom of St. Edmund the King, the Martyrdom of St. Lawrence, the Martyrdom of St. Margaret (?), the Annunciation, the Adoration of the Magi, the Martyrdom of St. Catherine, the Stoning of St. Stephen, the Martyrdom of St. Thomas of Canterbury, the Martyrdom of St. Bartholomew, Christ and the Disciples at Emmaus. Between the zones are angels, some playing instruments of

music. The columns are formed of twisted stems, and in place of capitals are octagons with birds. On the orphrey are the following subjects:—Christ enthroned (in the centre), Angels with the symbols of the Four Evangelists, and royal and episcopal saints. There is a small hood, with two winged animals; on either side of the hood are a pelican and a phoenix.

In the Textile Museum at Lyons is a piece of a very fine English cope, embroidered in coloured silks on a ground of gold embroidery. The subject was a Tree of Jesse. A broad strip from the centre of the cope remains, with the recumbent figure of Jesse, figures of David and Solomon, the Virgin and Child, and the Crucifixion. At the sides are small figures of prophets, inclosed by the lesser stems of the vine. This beautiful fragment was formerly in the Spitzer collection, and is known to have been in England at an earlier date.

A mutilated red silk cope in the Victoria and Albert Museum, of which a restored painting is shown (Writing-room, No. 3), has also for its subject a Tree of Jesse.

The two English copes at St. Bertrand de Comminges were given in 1309 by Pope Clement V, who at one time was bishop of the diocese. One of the copes is embroidered on a ground worked with animals and birds in gold thread. It is covered with foliated stems, forming circles and ovals. The cope has been badly mutilated. The subjects now remaining are:—the Last Supper, Christ washing the Disciples' feet, the Betrayal, Christ before Pilate, the Buffeting, the Scourging, Christ bearing the Cross, the Crucifixion, the Descent from the Cross, the Harrowing of Hell, the Ascension, and the Descent of the Holy Spirit. Various animals crouch on the outlining stems, and birds of many kinds are represented in the ovals. The subject in the middle is the Coronation of the Virgin. Within the circles are figures of prophets, and in the larger intervening spaces are the scenes in the Passion of Christ. The hood is missing.

The other cope has a plain silk ground. Interlacing stems of ivy, oak, and vine, with foliated masks and leopards' heads, cover the whole field.

Upon the stems stand figures of the Apostles and St. John the Baptist. The central position is occupied by the Virgin and Child, with two angels above playing instruments of music. The cope has been cut down. The hood is of French brocade, dating from the time of Louis XV.

The cope from Harlebeke, lent by the Brussels Museum (Case B, No. 1), does not belong to any of the three classes above enumerated, nor is it similar in arrangement to any cope we have described. For delicacy of execution, it would be hard to match this beautiful vestment, which forms one of the most striking features of the exhibition. The embroidery is confined to the orphreys and hood, the one representing the martyrdoms of the Apostles, and the other the Crucifixion. It should be stated that the authorities of the Brussels Museum are of the opinion that this cope is of French origin, but the view of the Exhibition Committee, that we have in this vestment a fine example of *opus anglicanum*, is shared by an eminent French authority, M. de Farcy of Angers.

Numbers of the vestments at one time in cathedrals and abbeys in this country, more especially at Westminster and Canterbury, are recorded to have been royal gifts, but many cathedrals owed a large proportion of their treasures to the liberality of successive bishops.

A chasuble, lent by the Marquess of Bute (Case B, No. 2), is embroidered with the arms of Bishop John de Grandisson (1327-1369). The benefactions of this munificent bishop to his cathedral of Exeter were very numerous. On his elevation to the See he found that there was a lack of books and vestments, and when in later years he inherited considerable wealth, owing to the death of his brother, he did much to supply the deficiency. Indeed, one inventory, mentioned in Oliver's "Lives of the Bishops of Exeter," records that he gave so many vestments and ornaments that they were not all accounted for in any document. This bishop's arms are embroidered on a fine cope still remaining in the Azores. Many of the vestments at Exeter—albs, copes, chasubles, and altar-frontals—bore his arms. His benefactions, moreover, were not confined to his diocese, nor even to his own



country. He gave a frontal to Westminster Abbey, and made bequests of vestments to the Archbishop of Canterbury, and to Windsor College. To Pope Urban V he bequeathed a rich cope of purple velvet embroidered with figures, and a noble orphrey.

It would be a mistake to suppose that the disappearance or destruction of almost all the vestments mentioned in old inventories of church goods is to be attributed to the zeal of the sixteenth-century reformers. Old vestments were used at all times to bury ecclesiastics in, or were cut up to serve as wrappings for relics, or for other purposes. Sometimes a worn-out vestment suffered a worse fate, and was burnt in order to secure by an easy method the gold used in the embroidery. The treasurers' accounts of Canterbury Cathedral in the years 1371 and 1373, quoted by Messrs. Wickham Legg, and St. John Hope in "Inventories of Christchurch, Canterbury," record this fate to have overtaken some chasubles and copes of Archbishop Lanfranc's, as they were too worn for use, and there are records at Westminster Abbey of similar cases of destruction at a later time.

Whatever may have been the fate of embroideries designed for church purposes, it is as nothing in comparison with the destruction which has overtaken almost every vestige of the richly embroidered garments habitually worn by the wealthy in England during mediaeval times. The embroidered robes in which King Edward the Confessor appeared at festivals, and those of Chaucer's young Squire, which the poet compares to "a meede, al ful of fresshe floures whyte and rede," have alike perished. The knight's surcoat or jupon, emblazoned by the needle with the armorial bearings of the wearer, and the lady's supertunic, often enriched in a similar way, are now chiefly to be recalled by means of brasses and monumental effigies. We still have in England a well-known and important example of the military surcoat of the fourteenth century, suspended above the monument of Edward the Black Prince in Canterbury Cathedral (see photographs in Writing-room, Nos. 12 and 13). It is of red and blue velvet (now much faded), with the royal arms of England embroidered in gold.

There are many references to embroidered garments in the wardrobe accounts of Edward III. A velvet tunic, made for the King to wear at a tournament, was embroidered with trees and birds and the royal arms; and a white doublet, also for the king's use, was worked with clouds and birds of gold.

The prevalence of embroidery as a decoration of costume is also attested to by the sumptuary enactments of the fourteenth and fifteenth centuries. To all whose income was below 400 marks a year Edward III, in 1363, forbade by statute the wearing of cloth of gold or embroidery. Another statute was framed in the last year of the fourteenth century against divers persons who made counterfeit works having the appearance of embroidery but untruly wrought. Such counterfeits, it was afterwards enacted, were to be forfeited to the King. Statutes directed against the importation of foreign embroideries were more than once promulgated during the fifteenth century.

Ceremonial robes in mediaeval times were sometimes richly embroidered. The distinctive robes of the Knights of the Garter were thus adorned. They originally consisted of a mantle, tunic, and hood, all of blue woollen cloth, the two latter being powdered with garters of blue and gold embroidery. Edward III, the founder of the order, had 168 garters embroidered on his robes. The garter itself was also embroidered.

Mediaeval embroideries for domestic use, such as hangings, bed-coverings, and cushions have suffered the same fate as the articles of costume of the time.

The period during which embroidery maintained its high level of excellence was all too short. With the advance of the fourteenth century, a distinct decline becomes evident, in point of execution as well as of design. Compared with the splendid work of the earlier period, the figures are ill-drawn and coarsely embroidered. The features lose their expression, the draperies are clumsy and heavy, and the characteristic emblems of the saints are sometimes omitted altogether, rendering their identification a matter of impossibility. On the orphreys of a fifteenth-century chasuble belonging

to Mr. Gordon Canning the same two figures are repeated five times, no doubt to represent ten of the Apostles. The details of the architecture are no longer worked out with such scrupulous care. The crockets and finials upon the canopies grow larger, at the same time losing their gracefulness, while the angelic figures and birds are altogether crowded out from the spandrels. A chasuble lent by Ushaw College (Case Z, No. 11), is a typical example. There were exceptions, no doubt, but such was the general tendency.

A change, in some respects for the better, took place in the latter half of the fifteenth century, when simpler schemes of decoration were adopted, and embroidery of a characteristic and beautiful type did something towards restoring the credit of English needlework. The special features of this last stage before the downfall of ecclesiastical embroidery at the Reformation, will be referred to later.

It will be seen from the examples illustrating the intermediate period, that, although not equal to the work of the earlier time, they are still marked by an effect of richness. The ground was still embroidered with gold, and precious stones and pearls were added to enrich the effect of the embroidery. The vestments given by the Duchess of Clarence to St. Alban's Abbey, in the year 1429 were remarkable for the splendour of the gold, the beauty of the jewels, and the skill of the embroidery.

The early custom of presenting ceremonial and other robes to be made into vestments was still prevalent. Philippa, queen of Edward III, gave to the Bishop of Ely the velvet gown she wore at her churching after the birth of the Black Prince, and of this three copes were made. In the following century a mantle of cloth of gold, worn by Henry V as he rode in state through London on the day of his coronation, was given by Elizabeth, Lady Beauchamp to St. Alban's Abbey, and was made into vestments.

There is no type of design more peculiar to this country than that applied to the adornment of vestments and other embroidered church ornaments during the later part of the fifteenth century, and the first half of the sixteenth. A glance at the vestments of this period exhibited will show

that they are generally of velvet, though not infrequently of satin or silk damask. Upon this ground, at intervals, are placed large devices—double-headed eagles, roses, fleurs-de-lys, and other floral designs, generally worked upon linen, and applied. The slender spangled tendrils and rays which surround these devices, relieve the contrast between the ground material and the heavy gold which forms the principal substance of the embroidery.

The copes generally have a central group—frequently representing the Assumption of the Blessed Virgin, round which the devices radiate so as to fall into position when the vestment is worn. The velvet cope lent by Lady O'Hagan (Case F, No. 2) is of this class. Very characteristic features are the six-winged seraphim, with wheels beneath their feet. These angelic forms are sometimes to be seen in earlier English embroidery (*e.g.*, the Syon cope, the Madrid cope), but in the later period they are seldom omitted, and they almost invariably hold scrolls inscribed with the words "Da Gloriam Deo"; occasionally is found, instead, "Gloria in excelsis Deo," or "Gaudete in Domino." In one embroidery exhibited (Case BB), from Cirencester, the inscription is "Gloria tibi Trinitas," but there was a special reason for this, as the vestment was worn by a chantry-priest of Holy Trinity Chapel.

In this later work the ornament is generally bolder, and on a larger scale, requiring far less labour than the earlier work, and designed rather for distant effect. Examined closely, there is much more of monotony and repetition.

The orphreys and hoods are embroidered with figures, beneath canopies heavy in design, upon a ground of linen. The figures are almost invariably Apostles and Old Testament prophets. The former are usually identified by their symbols. The latter occasionally are named, as in the chasuble from Radford exhibited, but they are usually to be recognized by the absence of the nimbus. The orphreys of the cope lent by Sir W. Throckmorton (Case G, No. 1) have prophets alternating with Apostles. On the chasuble lent by the Dominican Priory at Haverstock Hill (Case F, No. 1),

the figures are in pairs, an Apostle and a prophet standing side by side under each canopy.

There are many references in inventories to vestments which must have been almost precisely similar to several in the present exhibition.

An inventory of Exeter Cathedral made in the year 1506 mentions as a gift of Master Thomas Austell a "Casula de purpyll velvet cum floribus et angelis tenentibus scripturam in manibus scilicet 'Da Gloriam Deo' ac cum ymagine Crucifixi in le orfrais cum 2 angelis tenentibus calices ad susceptionem sanguinis Christi, cum Spiritu Sancto in summitate dicti crucis." This description may be compared with the back of a chasuble exhibited (Case D, No. 4.) Another chasuble, included in the same inventory, was embroidered with the Crucifixion, and three angels around the Cross holding chalices, such as may be seen on several chasubles exhibited. The description of certain copes is also of interest. Two were of blue satin, with golden angels, having wings over their heads and bodies, and wheels beneath their feet; another cope was embroidered with angels, holding scrolls inscribed "Gloria in excelsis."

Six copes in Lincoln minster were embroidered with angels "having this scripture 'Da Gloriam Deo.'" Numerous vestments at Canterbury were embroidered with "angells," "floures de lyces," "egels," or roses.

The device of the eagle as the symbol of power and authority is of very ancient and almost universal use. There is probably no special reason for its frequent employment on English vestments. Several such are in the exhibition. Among the many inventories in which embroideries with eagles are mentioned, two or three may serve as illustrations. The church of St. Laurence, Norwich, possessed a "suit of vestments . . . of blue colour, powdered with eagles of gold"; and another church in that city, S. Andrew's, possessed a cloth of gold for the high altar, paled with velvet, and powdered with golden eagles; a black cloth for the high altar, powdered with silver eagles; and an old suit of red velvet, powdered with splayed eagles. Some

cofes of white damask in Canterbury Cathedral were embroidered with "lyllye pottes and the splayed Eagle of golde." It may be a question what the "water floures" so often mentioned in the Canterbury inventories may be, but one can hardly fail to recognize the style of ornament on the two albs, "of blewe velvet w<sup>t</sup> flowers of gold sett out licke the sonne beames" (Inventory of Canterbury, 1563).

The arms of the donor are less frequently emblazoned on vestments of this period than on those of earlier times. They are, however, occasionally found, and the donor's name more frequently. The beautiful hanging from Cirencester exhibited bears a shield of arms and the inscription: "Orate pro anima Radulphi Parsons." A chasuble from St. George's Cathedral, Southwark (Case M, No. 3), is inscribed "Pray for [the] sowlls of Thoms Sales and Helene hys wyfe," and another from Salisbury Cathedral (Case M, No. 11) is inscribed "Orate pro anima Iohany Baldwyn." The cope at East Langdon was similarly inscribed, but the name can no longer be read. Two crimson velvet cofes given to Exeter Cathedral bore the donor's name, "Orate pro anima Willielmi Elyott," and a cope and chasuble given by Hugh Oldham to Manchester College were each inscribed in English, "Praye for the soul of Huogh Oldham." The initials of the original possessor are embroidered upon the black velvet chasuble lent by the Victoria and Albert Museum, and the custom of representing the name by means of a *rebus* is illustrated by a cope lent by Oscott College, the frontal from Baunton Church, the altar-cloth from Buckland, and the "Glover" chasuble.

It is possible that the rich velvet of some of the later vestments in the exhibition may at one time have formed part of a lady's gown or robe of ceremony. Contemporary wills show that even in the sixteenth century bequests for such purposes were made. The following is extracted from the will of Sir Ralph Verney, proved in the year 1525: "I will that the gownes of dame Anne Verney, late my wife, doo make vestiments to be given to Churches, according to the discrecion of myne Executours."

It will be noticed that a very large proportion of the vestments belonging to this period have been cut up or mutilated to serve purposes for which they were not originally intended.

We have had occasion to state that it was a general custom in mediaeval times for old and worn vestments to be converted to other uses, and in parish accounts of later date, records of such a practice are frequent. A cope, when it had become shabby through use, might still provide enough good material for making a chasuble or dalmatic, and the odd fragments could be patched together to make hangings, or could be used for cushions, and such articles.

At the Reformation there were additional excuses for such destruction. The use of embroidered vestments no longer suited the views of the day, and if not removed from the churches, the vestments were often ruthlessly cut to serve as altar-frontals, pulpit or desk hangings, and herse-cloths, parts of several vestments being sometimes used for one of these last.

Some fragments were no doubt thus put together for their preservation in the time of Charles I, when the first destructive enthusiasm of the Reformation era was over, and men began again to see beauty and usefulness in the embroideries done with such skill and patience at earlier times.

At the seizures of church treasures in the times of Henry VIII and his successor vast numbers of vestments were sold or taken away from the churches and monasteries. Many were cut up to make patchwork hangings for domestic use, altar-cloths decorated private rooms, and copes were turned into table-covers and bed-spreads. Some were burnt for the sake of the gold in the embroidery, or were otherwise destroyed.

An illustration of one amongst the varied uses to which vestments were put in later times is to be found in a MS. written by Sir Henry Herbert, Master of the Revels under Charles I. It is printed in Edward Malone's "Historical Account of the Rise and Progress of the English Stage." ("The Plays and Poems of William Shakespeare," etc., vol. iii (1821), p. 237.)

Herbert writes: "I committed Cromes, a broker in Longe Lane, the 16 of Febr. 1634, to the Marshalsey, for lending a church-robe with the name of JESVS upon it, to the players in Salisbury Court, to present a Flamen, a priest of the heathens. Upon his petition of submission, and acknowledgment of his faulte, I releasd him the 17 Febr. 1634." Numbers of English vestments of the later period are to be found in churches and museums on the continent. Many of these were bought at the public sales of church goods in the reigns of Henry VIII, Edward VI, and Elizabeth, or were taken abroad by refugees at the suppression of the religious houses.

To the last, men belonging to the religious communities were accustomed to the work of embroidery. A letter written to Thomas Cromwell by one of the commissioners for the suppression of the monasteries gives proof of this. In describing the suppression of the religious house at Woolsthorpe, he states that there was "not oon religious person thear butt that he can and doth use eyther imbrotheryng, wrytyng books with very fair hand, making their own garments, karvyng, payntyng or graffyng."

When it is remembered that, in addition to all the forces of destruction in operation during the reigns above referred to, there was the further ordeal through which the surviving pieces had to pass during the civil war of the seventeenth century, it is not so much a matter of surprise that a comparatively small number are now in existence.

There are many vestments of the period in the exhibition. Among others in the possession of cathedrals and parish churches may be mentioned those in Ely and Carlisle Cathedrals, at St. Thomas's Church, Salisbury, at Chipping Campden, Littledean, Winchcombe, and Minsterworth in Gloucestershire, at East Langdon in Kent, at Skenfrith in Herefordshire, at Careby in Lincolnshire, at Stoulton in Worcestershire, at Lutterworth in Leicestershire, at Culmstock in Devonshire, at Chedzoy and Pilton in Somersetshire, at Wool in Dorsetshire, at Sutton Benger and Hullavington in Wiltshire, at Forest Hill in Oxfordshire, at St. Gregory's church, Norwich, at Warrington in Lancashire, at Stonyhurst and Oscott Colleges, and at Wardour Castle.



Numbers of palls or herse-cloths, such as that lent by the Fishmongers' Company to the exhibition, are preserved in the halls of City Guilds, or are kept in churches. These palls were commonly laid over the bier at funerals. Those belonging to the Guilds were kept for use at the funerals of members, which generally took place from the halls of their companies. The palls now preserved are the richer sort; others of plainer type and coarser make were also kept for use at the burial of humbler personages.

It was customary at the funerals of distinguished personages for the principal mourners to offer palls, which were laid one over another upon the bier.

Besides the Fishmongers' pall exhibited, those belonging to the Saddlers, Vintners, Brewers, Ironmongers, and Merchant Taylors are important.

Other palls of note are in the possession of the municipality of Sudbury, the Vicar of Dunstable, the church of St. Mary the Virgin, Oxford, and the church of St. Gregory at Norwich.

Among palls made from old vestments may be mentioned those belonging to the Clothiers' Company of Worcester, and to the church of St. Petrock, Exeter.

The greater number of these palls are composed of an oblong piece of velvet and cloth of gold, with flaps at the sides and ends; others are entirely of velvet. They usually bear the arms of the company and other devices appropriate to their use.

A. F. KENDRICK.







# CATALOGUE



## CASE A

### I CHASUBLE.

Blue satin, embroidered in gold thread and coloured silks. On the back is a broad orphrey filled with barbed quatrefoils, which inclose the following subjects: (1) the Stoning of St. Stephen; the saint kneels with his hands held together in prayer; behind him is a Jew casting stones, many of which he holds in the folds of his tunic: (2) SS. Peter and Paul, both standing, the former holding a key and book, and the latter a sword and book: (3) the Blessed Virgin crowned and seated on a throne, with the Infant Saviour on her left knee: (4) The Crucifixion, with the Blessed Virgin and St. John standing on either side at the foot of the Cross. The spaces between the quatrefoils are embroidered on the conventional scrollwork of a very beautiful type. The rest of the chasuble is covered with bold leafy scrolls inclosing lions or leopards and griffins. Down the middle is a lace band in gold thread and blue silk of later date. The chasuble has been cut and much altered. (See Introduction, p. 17.)

Second half of XIIIth century.

*Lent by the Victoria and Albert Museum.*

### 2 COPE.

Of purple velvet, with embroidery in gold and silver thread and coloured silks. It is enriched with spangles. The orphrey and hood are embroidered in the same materials upon linen. In the middle is represented the Assumption of the Blessed Virgin, borne aloft by angels; three seraphim around are holding scrolls inscribed with the words "GLORIA IN EXCELSIS DEO" in gothic characters; above are two fleurs-de-lys, and below are two roses. The remainder of the field is covered

with floral devices. Upon the hood is a seated figure of God the Father holding three souls in a napkin. On the orphrey are figures of apostles alternating with Old Testament prophets, each represented beneath a canopy, on a ground of diapered gold. The apostles are as follows:—St. Thomas with spear and book, St. Peter with keys and book, St. Paul with sword and book, and St. Bartholomew with flaying-knife and book. Upon the canopies are fleurs-de-lys issuing from roses. There is a narrow morse worked with two angels bearing a shield (now much worn).

*Circa 1500.*

*Lent by the Victoria and Albert Museum.*

### 3 CHASUBLE.

Black velvet, the orphreys of crimson velvet. The applied embroidery is in coloured silks and gold and silver thread. It is embroidered with two angels blowing trumpets, with scrolls beneath them inscribed, "SVRGITE MORTVI" (Arise ye dead) and "VENITE AD IVDICIVM" (Come to judgment), and seraphim having scrolls above their heads with the inscriptions "IVSTORVM ANIME" (The souls of the just) and "IN MANV DEI SVNT" (Are in the hand of God) ("Book of Wisdom," iii, 1). Half-length figures of the rising dead are also represented. All these designs are surrounded by rays partly formed of spangles. In the middle of the orphrey at the back are the initials "R T" looped by a tasselled cord to a pastoral staff passed through a mitre. The same initials with the staff and mitre are carved upon the tombstone of Robert Thorneton, twenty-second abbot of Jervaulx (1510-1533) at Middleham Church, Yorkshire. On the stone is a barrel or "tun" underneath the monogram, and traces of a similar object may be seen on the orphrey of the vestment in the same position. It evidently forms part of a rebus of the abbot's name. The stone is illustrated in Whittaker's "History of Richmondshire," p. 334, and in the Rev. W. Atthill's "Collegiate Church of Middleham," p. xx. A copy of the latter work, lent by the Rev. E. McClure, is exhibited with the vestment.

Early XVIth century.

*Lent by the Victoria and Albert Museum.*

## CASE B

### 1 COPE.

Red velvet; the orphrey and hood embroidered in gold and silver thread and coloured silks on linen. Upon the hood is represented the Crucifixion, with the Blessed Virgin and St. John standing at the foot of the Cross, and beyond them a soldier in armour bearing a lance, and a Jew. The hood has been subsequently increased in size, by the addition of two rows of braid, and a border of

gold lace. Upon the orphrey are the martyrdoms of the apostles, the name of the apostle being in each case inscribed in gothic characters. Beginning at the bottom on the left, the figures are as follows: St. Matthew (S: MATOCE) kneeling on the ground and stoned by two men; St. Thomas (SCE: TOMA) kneeling before a heathen altar, upon which is an idol which falls in pieces; behind him is a king, who is about to behead him with a sword, and an attendant; St. James the Less (SCE: IACOBE MINO) kneeling upon the ground, and beaten to death by two men with clubs; St. Bartholomew (SCE: BARTOLOME) tied to a post, and flayed by two men, one of whom holds his knife in his mouth; St. Andrew (SCE: ANDREA) bound to a transverse cross by two men, one of whom wears a winged or feathered cap; St. Paul (SCE: PAVLE) beheaded by an executioner with a sword, a man holding a mace or sceptre stands behind; St. Peter (SCE: PETRE) beheaded,<sup>1</sup> a similar group to the last; St. John the Evangelist (SCE: IOHANNES) in a cauldron of boiling oil, one executioner pours oil into the cauldron, while another stirs the fire beneath; St. Matthias (SCE: MATHIA) standing before an altar, upon which is a crucifix, and attacked by two men in armour, one of whom plunges a dagger into his back; St. James the Greater (SCE: IACOBE MA) beheaded by an executioner with a sword, behind them stands a man with a mace or sceptre; St. Philip (SCE: PHILIPPE) tied to a cross by two executioners; SS. Simon and Jude (SC. SIMOS E IVD) lying on the ground, behind are two men stoning them, and a third with a club. Each subject is inclosed by an architectural canopy on a ground of diapered gold; angels playing musical instruments are within niches upon the pillars; in the spandrels are small half-length figures, probably representing Old Testament prophets. The needlework in this orphrey is remarkable for intricacy of design and delicacy of execution.

The cope was formerly in the church at Harlebeke, Belgium.

The orphreys and hood, *circa* 1300; the rest is of later date.

*Lent by the Musée Royal, Brussels.*

## 2 CHASUBLE.

White satin, the orphreys embroidered in gold thread and coloured silks upon linen. On the orphreys are represented half-length figures within barbed interlaced quatrefoils, alternately red and blue upon a diapered gold ground. The figures on the front orphrey are: St. Andrew, with transverse cross and book; St. John the Baptist, with the Agnus Dei upon a book; St. John the Evangelist holding a pen and inkhorn, with his symbol the eagle; St. Paul, with sword and book. The lowest quatrefoil on this orphrey incloses a shield, on which are the arms of John Grandisson, Bishop of Exeter (1327-1369). On the back orphrey are the following figures: St. Osyth, or St. Mary of Egypt, with three

<sup>1</sup> A very unusual method of representing the martyrdom of St. Peter, who is usually upon a cross.

loaves (?); St. Margaret, with cross and book; St. Catherine, with wheel and sword; the Blessed Virgin with the Infant Saviour, the former holding a flower and the latter a bird; Christ, with the banner of the Resurrection. At the bottom of this orphrey is a fragment of another figure, reversed. The spaces between the quatrefoils are filled with foliated sprays, and there is a narrow border down each side of the orphrey with a vine-stem and leaves.

Middle of the XIVth century; the satin, modern.

*Lent by the Marquess of Bute.*

## CASE C

### 1 CHASUBLE.

Gold brocade, with a woven pattern of diagonal bands alternately filled with flowers in red, green, and white, and knotted cords passing through crowns in gold. The orphreys are embroidered in gold and silver thread and coloured silks on linen. The subjects are represented beneath turreted canopies on a ground of diapered gold. On the front orphrey are the following subjects: (1) the Massacre of the Innocents; two infants are transfixed, one with a spear and the other with a sword, by soldiers in mediaeval armour; (2) the Flight into Egypt; the Blessed Virgin bearing the Holy Child in her arms is riding on an ass, and St. Joseph walks beside them; (3) the Rest during the Flight; above the Holy Child the palm-tree bends to enable Him to pluck the fruit; behind stands St. Joseph. The subjects on the cross-shaped orphrey at the back are as follows: (1) the Blessed Virgin and St. Joseph; (2) the Visitation; (3) the Nativity of Christ; the Virgin reclines on a couch, with the Holy Child in a manger and St. Joseph behind, and an ox and an ass in the background; (4) the Blessed Virgin seated on a throne and holding the Infant Saviour; in the left arm of the cross are the three Magi, and in the right arm the angel bearing a scroll appears to the shepherds.

XVth century; the brocade, eighteenth century; the narrow woven border, fifteenth century.

*Lent by the Lady O'Hagan.*

### 2 DALMATIC.

Of the same material as the chasuble. On the front orphrey are the following subjects: (1) the Marriage of Joachim and Anna; (2) the angel appearing to Joachim as he tends his sheep; (3) the meeting of Joachim and Anna before the Golden Gate. The subjects on the orphrey at the back are as follows: (1) the Birth of the Blessed Virgin; (2) the childhood of the Virgin Mary, who is wheeling a go-cart, with Joachim and Anna standing behind; (3) the presentation

of the Blessed Virgin in the Temple; she ascends the steps towards an altar, behind which is the high priest.

#### MANIPLE.

Of the same material as the chasuble and dalmatic.

*Lent by the Lady O'Hagan.*

## CASE D

### 1 BURSE OR CORPORAL CASE.

Embroidered in coloured silks on linen. On the front is a lozenge-shaped panel with a head of Christ, and a bird in each corner, set in a dark blue border wrought with crosses on stars, edged beyond with fleurs-de-lys (subsequently painted over to look like crosses). In each corner is an eagle displayed on a red ground. On the back is a panel of similar form with the Agnus Dei, and a cross in each corner. The red border is worked with peacocks and fleurs-de-lys, and is edged beyond with smaller fleurs-de-lys. In each corner is a large star inclosing a rosette, on a green ground.

XIVth century.

*Lent by the Victoria and Albert Museum.*

### 2 TWO CUSHIONS.

The upper sides covered with portions of the orphrey of a vestment; these are of red (faded) satin damask, embroidered in gold and silver thread and coloured silks with standing figures of a pope, and St. Philip the apostle with three loaves and a book, beneath Gothic canopies. They bear the shields of arms of Clinton and Leyburne. William de Clinton, Earl of Huntingdon, married Juliana de Leyburne in the year 1329.

These cushions, together with three others, were acquired from Catworth church, Huntingdonshire. The figures on the other cushions are St. Edward the Confessor, holding a sceptre and the model of a church; St. Thomas with spear and book, and St. Simon with short club and book.

First half of the XIVth century.

*Lent by the Victoria and Albert Museum.*

### 3 PORTION OF AN ORPHREY.

Embroidered in gold thread and coloured silks on linen, with saints in pairs beneath canopies on a background of diapered gold. They are as follows: St. Helen with St. James the Less, the former crowned and nimbed, and holding a

cross, and the latter holding a club and book; and St. Paul with St. Faith, the former holding a sword, and the latter a gridiron and book. The canopies are supported by twisted columns, and have foliated crockets and pinnacles. In each spandrel is a bird.

(Another portion of this orphrey in the Museum has figures of St. Bartholomew with St. Catherine of Alexandria, and a virgin martyr (unidentified) with St. Andrew.)

First half of the XIVth century.

*Lent by the Victoria and Albert Museum.*

#### 4 BACK OF A CHASUBLE.

Red velvet, the embroidery executed in gold thread and coloured silks; the cross-shaped orphrey is embroidered in the same materials upon linen. The ornament consists of seraphim standing upon wheels, holding scrolls inscribed "DA GLORIAM DEO," in gothic characters, and conventional flowers; they are surrounded by rays and tendrils, which are dotted with spangles. Upon the orphrey is represented the Crucifixion, with the Holy Spirit in the form of a Dove hovering above the Cross, and attendant angels bearing chalices. Below are two figures, possibly the Blessed Virgin and St. John the Evangelist, beneath canopies. Two pinnacles on either side of the Cross, are surmounted by flags bearing the Five Wounds of Our Lord.

Early XVIth century.

*Lent by the Victoria and Albert Museum.*

#### 5 PORTIONS OF THE ORPHREYS OF A CHASUBLE.

Embroidered in coloured silks, and gold and silver thread on linen. The largest piece, from the cross-shaped orphrey at the back of the chasuble, represents the Crucifixion; the Blessed Virgin and St. John the Evangelist stand at the foot of the Cross; above them are four angels, issuing from clouds, three of whom are holding chalices. The other pieces have figures of St. John the Evangelist holding a chalice and a palm-branch, St. Osyth with three loaves(?), and St. Thomas the Apostle with a spear. The figures are placed beneath canopies having large foliated crockets and finials, and there is a diapered gold background throughout.

Late XIVth century.

*Lent by the Victoria and Albert Museum.*

#### 6 FOUR PANELS WITH SCENES FROM THE LIFE OF THE BLESSED VIRGIN.

Embroidered in coloured silks and gold thread on linen. The subjects are as follows: (1) the Birth of the Virgin; (2) St. Anne teaching the Blessed Virgin



(3) the Presentation of the Blessed Virgin in the temple; (4) the Blessed Virgin enthroned, with the Infant Saviour standing on her knee. Each subject is placed beneath a double-arched gothic canopy, with foliated crockets and finials upon a ground of diapered gold.

Second half of the XIVth century.

*Lent by the Victoria and Albert Museum.*

## CASE E

### I FRONT AND BACK ORPHREY FROM A CHASUBLE.

Embroidered in gold and silver thread and coloured silks on linen. On the pillar orphrey are the Resurrection and Ascension of Christ, and the Descent of the Holy Spirit. On the cross-shaped orphrey are the Annunciation, the Nativity, and the Coronation of the Blessed Virgin, within a mandorla supported by four angels; above is God the Father and the Holy Spirit in the form of a dove. The subjects are upon a gold ground, beneath canopies with large foliated crockets and twisted columns. The colours of these orphreys are remarkably well preserved.

Late XIVth century.

*Lent by the Musée Royal, Brussels.*

### 2 MANIPLE.

Embroidered in coloured silks upon linen, with shields of arms on alternate squares of red and green; some of these it is impossible to determine, as age has made the sable and azure, and the or and argent, somewhat uncertain.

The blazons of the eighteen shields on the maniple, with suggested names:

*Down from centre.*

1. Or, on a fess gules three water bougets argent. JOHN ROOS DE BINGHAM.
2. Argent, two bars azure, in chief three torteaux. ROGER DE GREY OF RUTHEN.
3. Or, a bend between six martlets gules. GERARD FURNIVAL OF MUNDEN.
4. Azure, two chevrons argent. CHA-WORTH.

*Up from centre.*

1. Argent, a chief azure and a label of five points or.
2. Argent, a saltire and chief gules. ROBERT DE BRUCE.
3. Azure, an escutcheon and an orle of martlets argent. WALCOT. •
4. Or, three chessrooks gules. COLVILL.

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| <p>5. Checky or and gules, a chief vair.<br/>FLEMING.</p> <p>6. Argent, an eagle displayed azure.<br/>[In base of panel two fleurs-de-lys argent.] SIR WILLIAM MONTGOMERY.</p> <p>7. Or, on a fess azure, between three fleurs-de-lys in chief and one in base gules, three fleurs-de-lys argent. [In base of panel two popinjays, each with a bird upon his back argent.] JOHN D'EVVILE.</p> <p>8. Or, a lion rampant double-queued azure within an orle gules, on a bordure argent twelve lozenges? of the second. [In base of panel two lions rampant argent.]</p> <p>9. Or, a lion rampant within a double tressure flory counter flory gules. [In base of panel two lions passant gardant or.] SCOTLAND.<br/>Early XIVth century.</p> | <p>5. Vairy or and gules, on a bordure azure eight horseshoes argent. WILLIAM DE FERRERS, EARL OF DERBY.</p> <p>6. Or, a fess gules, over all six mascles 3, 2, 1, counter-changed. [In base of panel two cocks or.] D'EVVILE.</p> <p>7. Argent, a saltire between four mullets of six points azure. [In base of panel, two Holy Lambs.] WOTTON.</p> <p>8. Gules, fretty or. [In base of panel two fleurs-de-lys or.] AUDLEY.</p> <p>9. Quarterly or and gules, a bordure vair. [In base of panel two stags argent.] RICHARD FITZ-JOHN.</p> |
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*Lent by Miss Weld, of Leagram.*

### 3 STOLE.

Embroidered in coloured silks upon linen, with shields of arms on alternate squares of red and green; some of these it is impossible to determine, as age has made the sable and azure, and the or and argent, somewhat uncertain.

The blazons of the forty-six shields on the stole, with suggested names:

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| <p>1. Quarterly per fess dancetty azure and or. PEROT.</p> <p>2. Or, two chevronels gules and a chief vair. ST. QUINTIN.</p> <p>3. Gyronny of eight azure and or. BASSINGBOURNE.</p> <p>4. Gules, four fusils conjoined in fess, in chief as many mullets argent. DAUBENY.</p> | <p>1. Gules, a cross patonce argent. WILLIAM DE LATIMER OF CORBY.</p> <p>2. Or, a fess between three mullets of six points azure.</p> <p>3. Or, three bars gules, a label of five points azure.</p> <p>4. Vairy or and azure. BEAUCHAMP.</p> |
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| <p>5. Azure, a fess between six cross-crosslets or. HAVERSHAM.</p> <p>6. Paly of six gules and vair. AMONDEVILE.</p> <p>7. Azure, three breys barwise or, on a chief ermine a demi-lion issuant gules. GENEVILE.</p> <p>8. Gules, fretty argent. HUDDLESTON.</p> <p>9. Chevrony or and azure, on a chevron argent seven tортаaux.</p> <p>10. Argent, billey and a fess dancetty gules. DE LA LAUND.</p> <p>11. Barry of six argent and azure, over all on an escutcheon gules a goat salient argent.</p> <p>12. Lozengy gules and vair. BURGH.</p> <p>13. Barry of six or and azure, a canton argent.</p> <p>14. Gules, a fess between three helmets argent. COVELAY.</p> <p>15. Argent, on a fess gules, between two crescents in chief and three in base azure, three escallops argent.</p> <p>16. Argent, threecastles triple-towered gules. CASTELL.</p> <p>17. Or, three chessrooks azure. ABE-LYN.</p> <p>18. Quarterly argent and gules, a bend sable between two frets or. DE SPENCER.</p> <p>19. Azure, a bend between six cross-crosslets or. FITZ EUSTACE.</p> <p>20. Gules, an eagle displayed argent.</p> <p>21. Azure, a bend argent couple-closed or between six lioncels of the last. DE BOHUN.</p> | <p>5. Gules, three fleurs-de-lys or. CANTILUPE.</p> <p>6. Lozengy or and azure. GORGES.</p> <p>7. Quarterly or and checky argent and gules, a bend azure.</p> <p>8. Azure, a cross argent, fretty gules, between four popinjays respectant or.</p> <p>9. Argent, a bend between six crosses couped gules. EUSTACE.</p> <p>10. Or, five fusils conjoined in fess azure. PERCY.</p> <p>11. Argent, on a cross gules five escallops of the field. BYGOD.</p> <p>12. Azure, a chevron between three mullets of eight points or, pierced gules. CHETWOOD.</p> <p>13. Argent, a fess between two chevrons gules. PECHE.</p> <p>14. Azure, a chevron between three cross-crosslets or.</p> <p>15. Gyronny of eight gules and vair. BASSINGBOURNE.</p> <p>16. Azure, three lions rampant or.</p> <p>17. Gules, a chevron between three escallops argent.</p> <p>18. Azure, three fleurs-de-lys or. CHAUNCY.</p> <p>19. Quarterly gules and vair, a bend or. CONSTABLE.</p> <p>20. Argent, a chevron gules, within a bordure azure bezanty. PECHE.</p> <p>21. Argent, on an escutcheon gules a lion rampant argent, within an orle of roses of the second. PATRICK, EARL OF DUNBAR.</p> |
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22. Paly of six argent and gules, on a chief of the last three escallops argent. BAYHONS.
23. Vairy or and gules, on a bordure azure twelve horse-shoes argent. [In the base of the panel two popinjays or.] WILLIAM DE FERRERS.  
Early XIVth century.
22. Azure, billey a fess dancetty or. DEINCOURT.
23. Gules, a lion rampant double-queued argent. [In base of panel two mullets of eight points or pierced gules.] MONTFORT.

*Lent by Miss Weld.*

#### 4 STOLE.

Embroidered in gold and silver thread and coloured silks upon linen, with shields of arms on alternate squares of red and green; some of these it is impossible to determine, as age has made the sable and azure, and the or and argent somewhat uncertain.

In the centre of the stole is a square per pale gules and azure, over all a cross of St. Julian or. Then follow nineteen shields.

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| 1. Azure, a chevron or between three bezants. HUTTOLFE.                            | 1. Quarterly or and gules, a bendlet sable. ?FITZROGER, LORD OF CLAVERING.              |
| 2. Gules, three sexfoils or, pierced azure. D'ARCY.                                | 2. Azure, three pallets or. ?GOURNEY.   |
| 3. Quarterly and per fess dancetty or and azure. PEROT.                            | 3. Gules billey, a fess dancetty or. ?BEAUCHAMP.  |
| 4. Gules, a fess between threemartlets or. ROOSE.                                  | 4. Azure, a cross between four cross-crosslets or.                                      |
| 5. Sable, three bars argent, in chief three plates. FITZJOHN (HUNGERFORD).         | 5. Gules, a chevron between three fleurs-de-lys or. PICKERING OF OSWALDKIRKE.           |
| 6. Gules, three water bougets or. ROOS.  | 6. Azure, a cross between four escallops or.  |
| 7. Azure, two chevrons or. CHAWORTH.   | 7. Gules, a chevron between three water bougets or. ROOS.                               |
| 8. Gules, a fess between three mullets of eight points or, pierced azure. OXENHAM. | 8. Barry of six, or and azure, a chief dancetty argent and gules.                       |
| 9. Azure, five fusils conjoined in fess or. PERCY.                                 | 9. Gules, a cross patonce or. LATYMER.  |
| 10. Gules, three leopards' faces fessant de lys or. CANTILUPE.                     | 10. Azure, a chevron between three mullets of six points, or, pierced gules. CHETWYNDE. |

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| 11. Azure, three palets or, over all a bend gules, three escallops argent. GRANDISON. | 11. Gules, a fess between three fleurs-de-lys or.          |
| 12. Gules, three round buckles or. SAPYE.   | 12. Azure, an eagle displayed or. SARNEFELD OF SARNEFELD.  |
| 13. Gyronny azure and or. BASSINGBOURNE.  | 13. Gules, three round buckles or. SAPYE.                  |
| 14. Gules, three mullets of six points or, pierced azure. RYDMORE.                    | 14. Azure, a chevron between three escallops or.           |
| 15. Vaire or and azure. BLOUNT.   | 15. Gules, a fess between three escallops or. CHAMBERLEYN. |
| 16. Gules, three escallops or. DACRE.   | 16. Azure, five fusils conjoined in fess or. PERCY.        |
| 17. Barry, nebuly of six or and azure. BLOUNT.  | 17. Gules, a chevron between three cross-crosslets or.     |
| 18. Gules, three fleurs-de-lys or. CANTLOWE.  | 18. Azure, three cinquefoils or. BARDOLPH.                 |
| 19. Azure, a lion rampant or. BROUSE.   | 19. Gules, a bend between six martlets or. MOUNTENAY.      |

Early XIVth century.

*Lent by Lord Willoughby de Broke.*

## 5 PORTIONS OF AN ORPHREY.

Embroidered in gold and silver thread and coloured silks on linen, with scenes in the life of St. John the Evangelist. The subjects are on a ground of diapered gold, beneath canopies with large foliated crockets and finials, and angels with harps above the finials. The subjects are as follows: (1) The apostle holding a chalice from which issues a demon, while a man before him has fallen to the ground after drinking of the cup which lies at the apostle's feet; (2) the apostle assisting at the consecration of a bishop; (3) the apostle, with ink-horn, scroll and pen, in the isle of Patmos; (4) Christ and the apostles appearing to St. John before his death; (5) the apostle before the Emperor Domitian.

Second half of the XIVth century.

*Lent by the Musée Royal, Brussels.*

## 6 PORTION OF AN ORPHREY.

Embroidered in gold thread and coloured silks upon linen. It represents the heads of three saints beneath an arcade, on a ground of diapered gold. Above the arcade are two angels.

XIVth century.

*Lent by the Musée Royal, Brussels.*

## 7 TWO PANELS FROM A VESTMENT (sewn together).

Embroidered in gold and silver thread and coloured silks on linen. They represent St. James the Greater, with pilgrim's staff, book, and wallet on which is seen a design of a scallop-shell, and St. John the Baptist, clad in a garment of camel's hair, holding a sphere with the Agnus Dei; each figure stands beneath a canopy, on a gold ground diapered with fleurs-de-lys. Stems of ivy in gold are embroidered above the canopies.

*Circa 1300.*

*Lent by the Musée Royal, Brussels.*

## 8 PORTION OF AN ORPHREY.

Embroidered in gold and silver thread and coloured silks on linen, with two saints (probably St. James the Greater with staff, and St. Osyth with three loaves (?)). They are represented beneath a canopy with twisted columns and large foliated crockets, on a ground of diapered gold.

XVth century.

*Lent by the Musée Royal, Brussels.*

## CASE F

## I CHASUBLE.

Red velvet and cloth of gold; the orphreys are embroidered in gold and silver thread and coloured silks upon linen. They represent pairs of figures, in each case an apostle and an Old Testament prophet, beneath triple-arched canopies, upon a ground of diapered gold. The prophets have no individual characteristics for their identification. The apostles are as follows: upon the front orphrey, St. James the Less with club and book, and St. Thomas with spear; upon the cross-shaped orphrey at the back, St. Simon with fish and book, St. Bartholomew with flaying-knife and book, an apostle with book, St. Andrew with transverse cross, St. John with a demon issuing from a chalice, and another apostle with upraised hand. The chasuble has a woven pattern of conventional floral devices in gold thread, partly looped, within lobed panels, upon a ground of red velvet.

Middle of the XVth century; the velvet, Italian weaving of the same period. Stole, maniple, chalice veil and burse or corporal case of the same material.

*Lent by St. Dominic's Priory, Haverstock Hill.*

## 2 COPE.

Dark brown figured velvet; the embroidery executed in gold thread and coloured silks on linen; the orphrey, hood and morse are embroidered in the

same materials. In the middle is the Assumption of the Blessed Virgin. The ground is powdered with seraphim standing upon wheels, double-headed eagles displayed, fleurs-de-lys and conventional flowers, surrounded by tendrils and rays, which are dotted with spangles. On the hood is a figure of St. Paul the Apostle, seated upon a throne, with sword and book. On the orphrey are canopies with figures of apostles and Old Testament prophets. The figures are as follows: a prophet; St. James the Less (with club); a prophet; St. James the Greater (with staff); St. Jude (with cross); St. Bartholomew (with flaying-knife); St. Simon Zelotes (with saw); St. Philip (with loaves of bread). On the morse is a figure of Christ holding the orb. The finials of the canopies are each formed of a fleur-de-lys issuing from a rose.

Late XVth century. The velvet is Italian weaving of the same century.

*Lent by the Lady O'Hagan.*

## CASE G

### 1 COPE.

Deep purple velvet; the embroidery executed in gold thread and coloured silks upon linen; the orphrey, hood, and morse are embroidered in the same materials. There is a border formed of a strip of red Florentine velvet. In the middle is represented the Assumption of the Blessed Virgin; the ground is powdered with double-headed eagles displayed and floral devices, surrounded by tendrils and rays, which are dotted with spangles. On the hood is the Blessed Virgin seated upon a throne, with the Infant Saviour on her knee. On the orphrey are canopies with figures of apostles alternating with Old Testament prophets; the apostles represented are SS. Philip (with loaves of bread), James the Greater (with staff and book), Jude (with cross and book), and Bartholomew (with flaying-knife and book). On the morse is the word "MARIA" in monogram, upon which rests an eagle.

Late XVth century.

*Lent by Sir W. Throckmorton, Bt.*

### 2 CHASUBLE.

Red satin, the orphreys of green satin. On the cross-shaped orphrey at the back the following inscription is embroidered in gothic characters: "Orate p(ro) a(n)i(m)a fa(m)uli tui p. (a glove) R" (Glover). The remaining surface of the chasuble is sprinkled with the letters "P" and "R," and gloves. The letters are all embroidered in gold thread, and the gloves are cut out of white satin and applied.

Middle of the XVIth century.

*Lent by Downside Abbey, Bath.*

## CASE H

## MITRE OF ST. THOMAS OF CANTERBURY.

Cream-white silk, embroidered in gold thread with conventional scrolls of very beautiful design, inclosing circular medallions, which appear to have once contained gems or pearls. One of the fanons is embroidered with a design of a similar character; the other fanon, which bears a figure of a saint, fleurs-de-lys and rosettes, appears to have been added from another mitre of the same date. The orphreys are now of plain red silk, but were probably covered originally with a gold braid or with jewels. St. Thomas à Becket was Archbishop of Canterbury from 1162 to 1170.

The figure on the fanon may be compared with those on the stole from the tomb of William de Blois at Worcester (No. 2, Case Y).

XIIth century.

*Lent by the Archbishop of Westminster.*

## CASE I

## CHASUBLE.

Red velvet, embroidered in gold thread, partly applied, and coloured silks, with the three leopards or lions of England upon a ground covered with an intricate design of foliated scrolls, amongst which are seen small figures of men and women, reclining in various attitudes, and jewels consisting of cabochon crystals, foiled with gold, in circular frames of black silk embellished with seed pearls. The eyes of the lions are embroidered in black silk and gold thread, and covered with small circular discs of crystal, some of which are missing. Round the opening at the top of the chasuble is sewn an edging embroidered with trefoils in red, green, and white silks. There is a narrow orphrey down the front, woven in gold thread and green and red silks with conventional designs. At the top of the orphrey is placed a quatrefoil-shaped morse, in the centre of which is the Agnus Dei formed of seed pearls and small coral beads, and surrounded by four compartments containing the symbols of the evangelists, and their names Iohanes, Mathe[us], Marcus, and Lucas. This chasuble appears to have been made from a horse-trapper. Tradition has assigned an English origin to this superb example of mediæval art. The lions upon the back show great similarity to those upon the well-known shield of John of Eltham, second son of Edward II. It is of interest to note that Eleanor, sister of this prince, was married in 1332 to Rainald, second Duke of Guelders (1326-1343), which may perhaps explain the vestments being in the possession of a noble



German House. On the top pane of the orphrey are woven the arms of the House of Solms—or, a lion rampant, azure.

#### APPAREL OF THE ALB, STOLE AND MANIPLE.

Formed of fragments of the same mantle.

Second half of the XIVth century.

*Lent by H. H. Prince Solms-Braunfels.*

### CASE J

#### PYX VEIL.

Made of drawn linen, the remaining threads being worked over to form a star-shaped mesh. In the middle is a circular hole, through which was passed the chain for suspending the pyx. A wooden ball, covered with gesso and gilt, with a long red and yellow silk tassel, is attached to each of the four corners, and the veil is bordered by a silk fringe of the same colours as the tassels.

XVIth century.

*Lent by the Rector and Churchwardens of Hessett.*

With the pyx veil is exhibited a

#### BURSE OR CORPORAL CASE from the same church.

It is of linen, painted in colours and gold. On the front is a head of Christ, represented within a quatrefoil; the corners are filled with the symbols of the evangelists with scrolls bearing their names in gothic characters—IOHANNES, MATHEUS, MARCUS, and LUCAS. On the back is a barbed quatrefoil, inclosing a representation of the Agnus Dei. Both sides are bordered with a corded design of twisted red and white. There are red silk tassels at two of the corners.

XVth century.

*Lent by the Rector and Churchwardens of Hessett.*

### CASE K

#### COPE.

Crimson velvet, embroidered in gold and silver thread and coloured silks; the orphreys are embroidered in the same materials upon a linen ground. The cope has been profusely enriched with pearls, some of which still remain upon the lions' masks, the stars, and the acorns. The cope is divided into three bands or zones of gothic arcading, the columns being formed of twisted oak stems,

with lions' heads in the place of capitals. In the middle of the cope are the three following subjects:—(1) The Annunciation; the Blessed Virgin stands on the right, her left hand placed upon an open book, which bears the word AMEN, and rests upon a prayer-desk; above her hovers the Holy Dove. The archangel Gabriel, to the left, holds a scroll inscribed with the salutation, "AVE MARIA GRACIA" in Lombardic characters; between the two figures is a vase of lilies. (2) The Adoration of the Magi; the Blessed Virgin is seated on a gothic throne, with the infant Saviour, clad in a long tunic, standing upon her knee; she holds a rose-stem in her right hand. The foremost of the Magi kneels to offer a cup, the other two stand behind, one holding a vase and the other an incense-boat; the former points to the star above the head of the Virgin. (3) the Coronation of the Blessed Virgin; Christ is seated on a long arcaded gothic throne, His left hand resting upon an orb, and His right hand stretched out towards the Virgin, who is seated near Him, in the attitude of devotion. In the inner zone are the following figures:—St. Lawrence with gridiron and book; St. Mary Magdalene with vase and book; St. Helen with cross and book; St. Stephen with stones and book. In the middle zone are:—St. Edward the Confessor holding a church; a bishop with pastoral staff and mitre; St. Margaret with cross and book, trampling upon a dragon; St. John the Evangelist with a palm branch and book; St. John the Baptist with a sphere inclosing the Agnus Dei; St. Catherine of Alexandria with wheel and sword; an archbishop with cross and mitre; St. Edmund the king with an arrow. In the outer zone are the apostles:—St. Matthew with sword; St. Simon Zelotes with saw and book; St. Thomas with spear and book; St. Andrew with transverse cross and book; St. James the Greater with pilgrim's staff, wallet, and book; St. Peter with keys and book; St. Paul with sword and book; St. Matthias with halberd and book; St. James the Less with cross; St. Philip with loaves and book; St. Jude with boat and book; and St. Bartholomew with flaying-knife. Within the spandrels between the zones are figures of angels seated upon thrones and holding stars; the spandrels are arched over, and have lions' masks as finials. The pillars in the outermost arcade rest upon the backs of lions. On the orphrey are figures of kings, queens, bishops, and an archbishop beneath canopies on a gold ground, diapered with fleurs-de-llys, eagles displayed, lions, rosettes and trefoils. The spandrels contain griffins, and between the canopies are narrow bands with heraldic lions and rosettes. The two parts of the small triangular hood, embroidered with two angels censuring, are stitched to the orphrey; these should fill the vacant space above the Coronation of the Blessed Virgin. There is a narrow border round the cope, embroidered with stems of roses and columbines, separated by rosettes, upon a gold ground. The cope has been cut, but the pieces have now been replaced in their original position.

Early XIVth century.

*Lent by Colonel J. E. Butler-Bowdon.*

## CASE L

## CHASUBLE.

Watered red silk, the orphreys embroidered in gold thread and coloured silks upon linen. On the orphreys are represented figures beneath canopies upon a background of diapered gold. Those on the front orphrey are: St. Simon the apostle (Santus Symon) with halberd,<sup>1</sup> and the prophet Daniel (Daniel ppheta). The orphrey is incomplete; below was originally a figure of the prophet Isaiah (Ysaias ppheta). On the cross-shaped orphrey at the back is represented the Crucifixion, with the Holy Spirit in the form of a Dove hovering above the Cross, and the prophet Haggai (?) on the left, and another prophet on the right; below is a figure of St. John the Baptist (Sancti Johannes baptis), holding a scroll with the words "ECCE AGNUS DEI." The orphrey is incomplete; at the bottom was a figure of the prophet Elijah (Elias ppheta). Figures of angels appear within the openings of the canopies.

Second half of the XVth century; the red silk, modern.

*Lent by the Church of the Holy Trinity, Radford, Enstone.*

## CASE M

## 1 CHASUBLE.

Dark green velvet. The orphreys embroidered in gold thread and coloured silks upon linen. On the front orphrey are the following figures beneath canopies on a diapered gold ground: Moses with the Tables of the Law (incomplete); St. Simon Zelotes with saw; and an Old Testament prophet.

On the cross-shaped orphrey at the back is the Crucifixion with attendant angels bearing chalices, with God the Father and the Holy Spirit in the form of a dove above the Cross. Below are figures of St. Matthew with axe (incomplete), and St. Jude with cross and book, beneath canopies.

Late XVth century, mounted on modern velvet.

*Lent by Oscott College, Birmingham.*

## 2 COPE.

Yellow damask; the hood and orphreys are embroidered in gold and silver thread and coloured silks upon linen. The hood is formed from part of the back orphrey of a chasuble; it represents the Blessed Virgin, seated on a throne beneath a canopy, with the Infant Saviour standing on her knee; to the left are the three Magi who bring their offerings, and to the right is the angel appearing to the shepherds. On the orphrey are subjects beneath canopies on a background

<sup>1</sup> An error of the embroiderer; the halberd should be held by St. Matthias.

of diapered gold. They are as follows:—the Presentation of Christ in the Temple; the Rest during the Flight into Egypt; an apostle (unidentified); St. John the Evangelist, with a demon issuing from a chalice; a prophet; a prophet, with scroll; St. Peter, with keys; St. Paul, with sword; a prophet, with scroll; an apostle (unidentified); the prophet Jeremiah, with scroll inscribed "IEREMIAS"; the prophet Isaiah, with scroll inscribed "YSAIAS"; the Flight into Egypt.

XVth century, the damask modern.

*Lent by the Pro-Cathedral of the Apostles, Clifton.*

### 3 CHASUBLE.

Velvet of deep violet colour, with embroidery in gold and silver thread, and coloured silks; the orphreys are worked in the same materials upon a linen ground. The ornament consists of seraphim standing upon wheels, and conventional flowers, surrounded by rays and tendrils which are dotted with spangles. On the front orphrey are figures of Moses and the Tables of the Law, St. Andrew with transverse cross, and St. Bartholomew with flaying-knife and book, beneath canopies. On the cross-shaped orphrey at the back is represented the Crucifixion, with attendant angels bearing chalices, and the Holy Spirit in the form of a Dove hovering above the Cross. Beneath the Cross is a scroll bearing the inscription "Pray for [the] sowlls of Thoms Sales and Helene hys wyfe." Below are St. Bartholomew with flaying-knife and book (repeated) and the prophet Habakkuk holding a horn, beneath canopies.

The orphreys have been patched with fragments of eighteenth century embroidery, and the chasuble has been extensively restored.

Early XVIth century.

*Lent by St. George's Cathedral, Southwark.*

### 4 CHASUBLE.

Green velvet; the embroidery executed in gold thread and coloured silks on linen. On the front are floral devices. On the back, in the middle, is a seraph standing upon a wheel, with a scroll above inscribed in gothic characters, "DA GLORIA(M) DEO." Around are double-headed eagles displayed and conventional flowers. Some of the devices are surrounded by rays and tendrils, which are dotted with spangles. This vestment has been made from portions of a cope.

*Circa 1500.*

*Lent by the Church of SS. Peter and Paul, Brailes.*

### 5 CHASUBLE.

Red velvet, the embroidery executed in gold and silver thread and coloured silks. The orphreys are embroidered in the same materials upon linen. The ornament consists of seraphim issuing from clouds and holding scrolls inscribed, "DA GLORIAM DEO," double-headed eagles displayed, seeded pomegranates, roses,

fleurs-de-lys, and conventional flowers. The devices are surrounded by rays and tendrils, which are dotted with spangles. On the orphreys are standing figures beneath canopies on a background of diapered gold. Those on the front orphrey are St. James the Greater with pilgrim's staff, wallet, and book, an Old Testament prophet, and St. Thomas with carpenter's square. On the cross-shaped orphrey at the back is the Crucifixion, with the Holy Spirit in the form of a dove hovering above the Cross, and attendant angels bearing chalices; below are figures of the Blessed Virgin and Child, and St. Michael slaying the Dragon. The rose and the pomegranate, the badges of Henry VIII and Catherine of Aragon, were embroidered on some of the vestments at one time belonging to Westminster Abbey.

Early XVIth century; the velvet of the front has been renewed.

*Lent by the Rt. Reverend Bishop Knight.*

## 6 STRIP OF BLUE VELVET.

Embroidered in gold thread with conventional flowers. This strip has been made from portions of vestments.

Second half of XVth century.

*Lent by the Duke of Devonshire, K.G.*

## 7 ALTAR FRONTAL.

Formed of ten vertical bands or "panes" of red and yellow satin alternately, the embroidery executed in gold thread and coloured silks on linen and satin. In the middle is the Crucifixion, with the Blessed Virgin and St. John at the foot of the Cross, standing upon a patch of ground sprinkled with flowers. Below is a *rebus*, formed of an eagle on the back of an ass, and a barrel or tun below, from which issue two stems with berries. The rest of the frontal, with the exception of the pane at each end, which is plain, is *semé* with double-headed eagles displayed.

Second half of the XVth century.

*Lent by the Rector and Churchwarden of Baunton.*

## 8 ALTAR COVER.

Made from fragments of three velvet vestments, with embroidery executed in gold and silver thread and coloured silks. The centre part is made from a blue velvet cope, worked with conventional flowers. Part of the lower border is made from a vestment of red velvet; it is embroidered with the Crucifixion; the figures of the Blessed Virgin and St. John, originally standing on either side, have been reapplied beneath the Cross. The upper border is from the same vestment; it bears the following figures: a bishop, nimbed, with mitre and pastoral staff; St. Paul (?), with book; St. Peter, with keys and book; St. Michael slaying the dragon with a sword. The figures are separated by conventional flowers, and in the middle is a *rebus*, formed by the letters WHY, and

a perspective view of a church, with the pinnacles of a canopy between. The remainder of the lower border is made from a fragment of red figured velvet, with embroidery of similar type to that on the last vestment; it has a figure of a bishop, nimbed, wearing a mitre, and holding a pastoral staff, and two conventional flowers. The *rebus* above described is believed to represent the name of William Whychurch, Abbot of Hayles, near Buckland, in 1470.

Second half of the XVth century

*Lent by the Rector and Churchwardens of Buckland Broadway.*

## 9 PORTION OF THE ORPHREY OF A VESTMENT.

Embroidered in gold thread and coloured silks on linen, with figures beneath canopies, upon a ground of diapered gold. They are as follows:—King David with a sceptre and harp (represented twice), St. James the Greater with staff and book, an Old Testament prophet, and St. Thomas with spear and book.

Early XVIth century.

*Lent by Syon Abbey, Chudleigh.*

## 10 PORTIONS OF THE ORPHREY OF A VESTMENT.

Embroidered in gold thread and coloured silks on linen, with figures of apostles and Old Testament prophets, beneath canopies, upon a ground of diapered gold. They are as follows:—St. Simon Zelotes with saw, a prophet, St. Matthew with axe, King David with a sceptre and harp, a prophet, and St. John the Evangelist with a cup. Upon some of the canopies are fleurs-de-lys issuing from red or white roses.

Early XVIth century.

*Lent by Syon Abbey, Chudleigh.*

## 11 CHASUBLE.

Blue-green velvet and cloth of gold, the orphreys embroidered in gold thread and coloured silks on linen. On the orphreys are represented figures beneath leafy canopies upon a background of diapered gold. Those on the front orphrey are: two prophets, and St. Andrew with transverse cross and book. On the cross-shaped orphrey at the back is represented the Crucifixion, with God the Father and the Holy Spirit in the form of a Dove above the Cross; below are figures of St. Matthew (with an axe) and St. Thomas (with a spear). Above the last figure is the inscription, "ORATE P(RO) A(N)I(M)A JOHANY BALDWIN." The orphrey is enriched with spangles.

XVth century; the velvet is Italian weaving of the same period.

*Lent by the Dean and Chapter of Salisbury.*

## CASE N

## I TWO PORTIONS OF THE ORPHREY OF A VESTMENT.

Embroidered in gold and silver thread and coloured silks.

One represents St. Etheldreda (St. Audrey), the royal abbess of Ely. The saint is standing, crowned and nimbed, clad in a long cloak, and wearing a wimple. With her left hand she holds a pastoral staff.

The other represents St. Anne instructing the Blessed Virgin, or St. Ebba, Abbess of Coldingham, instructing St. Etheldreda.

Each subject is represented beneath a canopy, with large foliated crockets and finials, upon a background of diapered gold. The ground beneath the feet of the saints is sprinkled with flowers.

Second half of the XIVth century.

*Lent by Mr. R. V. Berkeley, of Spetchley.*

## 2 TWO PANELS FROM A COPE.

Each is of barbed quatrefoil shape, embroidered in coloured silks upon a gold ground diapered with lions within quatrefoils. One panel represents the Coronation of the Blessed Virgin. Christ is seated upon a throne of gothic design, crowned and nimbed, and holding the orb with His left hand. He stretches His right hand in the act of benediction towards the Virgin, who is seated beside Him, crowned and nimbed, in the attitude of prayer.

The other panel represents the Crucifixion. The figure of Christ is bowed in death upon the Cross, the feet nailed together, and the spear-wound visible in the side; at the foot of the Cross stand the Blessed Virgin and St. John the Evangelist.

Late XIIIth century.

*Lent by Mr. R. V. Berkeley, of Spetchley.*

## CASE O

## SUPER-FRONTAL (made from the Middle Portion of a Cope).

Silk (now faded to cream-colour), embroidered with gold and silver threads and coloured silks. It is divided into compartments by curving stems of oak and ivy in gold thread, connected by foliated masks. The principal subject, represented in the middle at the top, is the Coronation of the Blessed Virgin; Christ is seated, holding the orb, on a long throne of gothic design; beside Him is seated the

Virgin crowned, and holding out her hands in the attitude of devotion. Beneath this subject is the Crucifixion, with the Blessed Virgin and St. John standing at the foot of the Cross. At the bottom is Christ bearing His Cross, urged by two executioners, one of whom carries a hammer and nails. In the other compartments are the martyrdoms of saints, the names being indicated in Lombardic characters. On the right are: St. Peter (S: PETRVS) being tied to the cross, head downwards, by two executioners; St. Stephen (S: STEPHANVS), vested as a deacon, stoned by two Jews; and St. Margaret (SCA: MARGARETA), issuing from the back of a dragon, an angel appearing before her. On the left are: St. Andrew (S: ADEAS) being tied to a transverse cross by two executioners; St. Lawrence (S: LAVRECI), holding the gridiron, and tormented by two men, one with a rake and the other with a club; and St. Bartholomew (S: BARTHOLOME) holding a flaying-knife and book, and led by two executioners, one of whom carries a sword. Lions are embroidered in the intervening spaces.

It has been patched with fragments from the other parts of the cope. The morse has been let in above the central subject; it is embroidered with the Agnus Dei within a lobed circle, and with the symbols of the evangelists at the corners.

The other remaining parts of this cope, with portions of the orphrey, have been made into an altar-frontal (also exhibited, Case U).

Early XIVth century.

*Lent by the Rector and Churchwardens of Steeple Aston.*

## CASE P

### AMICE APPAREL OF ST. THOMAS OF CANTERBURY.

The ground is of deep purple silk, embroidered in gold thread with cross-shaped ornaments, varying slightly in design, but the arms all terminating in foliations. Between the arms of the crosses are small lobed-shaped ornaments and pellets, which vary in each instance. The crosses are inclosed within circular compartments formed by four shuttle-shaped panels connected by small discs. The collar is surrounded by a border consisting of two narrow strips of green braid, and an outer edging of crimson silk. It is contained in a hermetically sealed case of copper, with three panels of glass, which is again inclosed in a gothic reliquary of carved wood, coloured and gilt, and having on either side two shields, one of which is that of the see of Canterbury, and the other of Becket.

This apparel was preserved for many centuries in the treasury of the cathedral at Sens, and was presented to the Abbey of Erdington by the Rev. Daniel Haigh.

XIIth century.

*Lent by St. Thomas's Abbey, Erdington.*



## CASE Q

## PANEL.

Purple silk, embroidered in gold and silver thread and coloured silks. In the centre, beneath a gothic arch, is a figure of Christ, seated upon a golden throne; His left hand rests on an orb, inscribed with the names of the continents, EVROPA, AFÉCA, and ASIA, and His right hand is raised in the attitude of benediction. He wears a red tunic with bands of purple embroidered with gold threads. The bands at the neck and lower part of the tunic are ornamented with lions rampant and eagles displayed; that round the waist has scrolls between chevrons, and the bands at the wrists are ornamented with dragons. The long golden mantle, falling to the feet, has a border with designs of lions passant and dragons. The background is *semé* with lions rampant in gold thread. The nimbus is embroidered to represent jewels, and the cross on the nimbus is covered with small pearls. In the spandrels are represented the sun and moon, with dragons above, and lions below, and on the entablature is the inscription, "IOHANNIS DE THANETO" in Lombardic characters. At the top is the Annunciation, the angel Gabriel standing beneath a gothic arch on the left, and the Blessed Virgin, with the Holy Dove hovering above her, within a similar arch on the right. The intervening space has a sloping arcade, the arches being alternately red and green. This embroidery was the central panel of a series of figures beneath an arcade, forming an altar-frontal.

Late XIIIth or early XIVth century work.

The name Johannes de Taneto occurs in an inventory of Canterbury Cathedral of the year 1321: "Item. Alba Johannis de Taneto cum paruris de rubea sindone de tripe brudatis cum rosis" (see "Inventories of Christchurch, Canterbury," by J. Wickham Legg and W. H. St. John Hope, p. 59).

*Lent by St. Dominic's Priory, Haverstock Hill.*

## CASE R

## I CHASUBLE.

Dark purple velvet; the embroidery executed in gold thread and coloured silks upon linen. The orphreys are embroidered in the same materials. The ornament consists of seraphim standing upon wheels, and conventional flowers, surrounded by tendrils and rays, which are dotted with spangles. The orphreys are embroidered with figures beneath canopies on a ground of diapered gold. On the front are King David (?) with sceptre and harp, an Old Testament prophet, and St. James the Less with club. On the cross-shaped orphrey at the back is the

Crucifixion, with the Holy Spirit in the form of a dove hovering above the Cross, and attendant angels who bear chalices. Below are an Old Testament prophet and St. Philip with three loaves.

Early XVIIth century.

*Lent by Mr. W. Gordon-Canning.*

## 2 COPE.

Brownish red velvet, the embroidery executed in gold thread and coloured silks on linen; the hood and orphreys are embroidered in the same materials. In the middle is represented the Assumption of the Blessed Virgin; she is borne aloft by three angels; below are three seraphim standing upon wheels, and a double-headed eagle displayed; the rest of the space is covered with fleurs-de-lys and conventional flowers. The devices are surrounded by rays and tendrils, which are dotted with spangles. Upon the hood is represented the Blessed Virgin holding in her arms the Infant Saviour, and St. John the Evangelist with a chalice, from which a demon is issuing. The group is inclosed by a canopy, on a ground of diapered gold. On the orphreys are figures of apostles and Old Testament prophets under canopies, as follows: two prophets; St. Andrew, with transverse cross; a prophet; Moses with the Tables of the Law; St. Paul, with sword and book; a prophet; St. Thomas with spear and book; two prophets.

*Circa 1500.*

*Lent by Oscott College, Birmingham.*

## 3 CHASUBLE.

Rose-coloured brocade (for Gaudete and Laetare Sundays); the orphreys embroidered in gold and silver thread and coloured silks on linen, with figures of apostles and Old Testament prophets beneath canopies on a ground of diapered gold. On the front orphrey are:—a prophet; an apostle (emblem uncertain); and a prophet. On the cross-shaped orphrey at the back is the Crucifixion, with the Holy Spirit as a dove hovering above, and attendant angels holding chalices; below are a prophet, and St. Simon Zelotes with saw.

The brocade has a floral pattern woven in gold thread and coloured silks on a damasked ground.

*Circa 1500; the brocade French, early eighteenth century.*

*Lent by Oscott College, Birmingham.*

## 4 COPE.

Crimson velvet, with embroidery executed in gold thread and coloured silks upon linen. The hood and orphrey are embroidered in the same materials. In the middle, beneath the hood, is an eagle resting upon a tun or barrel, evidently a rebus; the main surface of the cope is powdered with seraphim standing upon wheels, fleur-de-lys, and conventional flowers. The devices are surrounded by

rays and tendrils, which are dotted with spangles. On the hood is a figure of God the Father seated on a throne and holding three souls in a napkin; this subject is inclosed by an architectural canopy on a ground of diapered gold. On the orphreys are figures of apostles and Old Testament prophets beneath canopies on a gold ground. They are as follows: St. Thomas with spear and book; a prophet; St. Peter with key; a prophet; St. John holding a chalice from which issues a demon; St. Philip with three loaves; a prophet (Haggai?); St. Simon Zelotes with saw; and two prophets.

The morse is of eighteenth century brocade.

*Circa 1500.*

*Lent by Oscott College, Birmingham.*

## 5 CHASUBLE.

Blue velvet, the embroidery executed in gold thread and coloured silks upon linen. The orphreys are embroidered in the same materials.

The chasuble is powdered with conventional flowers surrounded by tendrils, which are dotted with spangles. There is a broad border of plain red velvet. Upon the orphreys are figures of saints beneath canopies on a ground of diapered gold. Those on the front orphrey are: a king, crowned and nimbed, wearing a cloak lined with ermine, and holding a sceptre in his left hand; St. Simon with a fish; St. James the Less with club and book. On the cross-shaped orphrey at the back is represented the Crucifixion, with the Holy Spirit in the form of a dove hovering above, and two attendant angels bearing chalices; below is a pope with tiara and nimbus, holding a staff surmounted by a double cross.

Late XVth century.

*Lent by Oscott College, Birmingham.*

## 6 UPPER FRONTAL OR DOSSAL FOR AN ALTAR.

Cream-white satin damask, the embroidery executed in gold and silver thread and coloured silks upon linen. In the middle is the Assumption of the Blessed Virgin; she is borne aloft by five angels; the one below her feet holds a scroll inscribed "ASSU(M)PTA E(ST) MARIA IN CELŪ" in gothic characters. Above her head is a cloud from behind which rays descend. This group is chiefly worked in gold and silver. The rest of the frontal is powdered with conventional flowers surrounded by tendrils.

Second half of the XVth century. The damask, Italian of the same period.

*Lent by the Vicar and Churchwardens of Chipping Campden.*

## 7 NETHER FRONTAL FOR AN ALTAR.

Of the same material as the last. The central subject, which has been defaced, represented the Annunciation. The rest of the frontal is powdered with conventional flowers similar to those on the upper frontal.

Second half of the XVth century.

*Lent by the Vicar and Churchwardens of Chipping Campden.*

## CASE S

## ALTAR FRONTAL.

Made from a cope of green velvet, with borders of faded red velvet. The green velvet is *semé* with stars, embroidered in gold thread upon linen, with red satin centres. Upon the borders are applied floral devices, embroidered in gold and silver thread and coloured silks.

Second half of the XVth century; the green velvet with a lobed pattern is Italian weaving of the same period.

*Lent by the Vicar and Churchwardens of Romsey.*

## CASE T

## THE FISHMONGERS' PALL.

The centre is of cloth of gold. The lappets are embroidered in gold and silver thread on a ground of diapered gold. On either end is a figure of St. Peter enthroned, wearing the papal tiara. In his left hand he holds two keys, and his right hand is uplifted in the act of benediction. On his knee rests an open book, inscribed with the first words of the Creed, "CREDO IN DEŪ PATRĒ OMNIPOTENĒ CREATŌ." On either side of the apostle kneel angels swinging censers, and holding incense boats.

In the middle of the sides is a representation of Christ delivering the keys to St. Peter. Our Lord is standing, holding the orb in one hand, and stretching out the other to give the keys to the apostle, who kneels to receive them. A scroll between the figures is inscribed as follows, "TIBI DABO CLAVES REGNI CELORŪ." On either side are the arms of the Fishmongers' Company, with supporters.

The middle of the pall has a bold floral pattern, woven in gold loops, and edged with red silk pile, on a gold ground. The pall is bordered with a fringe of silk and gold.

XVIth century.

*Lent by the Fishmongers' Company.*

## CASE U

## ALTAR FRONTAL (made from Portions of the Cope, Case O).

The saints represented are Barnabas (S: BARNABAS) beaten to death by a negro with a club; St. Catherine of Alexandria (SCA: KATERINA) holding her wheel, beheaded; St. James the Greater (S: IACOBVS) with pilgrim's staff, wallet, and hat, beheaded; St. James the Less (S: IACOB MINOR) holding a cross on the head of a staff, held by two executioners; St. Paul (S: PAVL), beheaded; St. Thomas (S: THOMAS), pierced through the breast with a lance. Along the lower border are fragments of other figures, the names being IOHĒS THADE, ET IVDA, and SYMO. At the sides are portions of the cope orphrey, embroidered with angels on horseback playing musical instruments, and barbed quatrefoils inclosing animals, birds, and fishes, on a diapered gold background. Beyond these, on each side, is a piece of Lucchese brocade, woven in silk and Cyprian gold, of the same date as the embroidery.

The narrow border on three sides is embroidered with various animals and stems of ivy.

Early XIVth century.

*Lent by the Rector and Churchwardens of Steeple Aston.*

## CASE V

## BACK, AND PARTS OF THE FRONT, OF A CHASUBLE.

Red velvet and cloth of gold; the orphreys are embroidered on linen, in gold and silver thread and coloured silks, with a background of diapered gold. On the cross-shaped orphrey is represented the Crucifixion, with God the Father and the Holy Spirit above the Cross, and the Blessed Virgin and St. John standing below. In the lower part of the orphrey are two canopies; beneath the one are figures of St. John the Baptist with the Agnus Dei and St. Francis of Assisi with a cross; and beneath the other an episcopal saint with pastoral staff and mitre, and St. Clara with a monstrance. In each arm of the orphrey is an angel who bears a shield, with the arms of Henry de Beauchamp, Duke of Warwick (d. 1445), impaling those of his wife Cicily, daughter of Richard Nevil, Earl of Salisbury; with a bear muzzled and chained, and a griffin, for supporters. The pillar orphrey from the front of the chasuble has been cut vertically into two parts, which are sewn to the sides; that on the left bears the figures of St. Catherine of Alexandria with a sword, and St. Thomas with spear and book, and that on the right, St. James the Less with staff(?), and St. Margaret with

cross(?) and book. The velvet is woven with a bold floral pattern in gold loops and velvet of two thicknesses, on a gold ground.

XVth century; the velvet, Florentine, of the same period.

*Lent by Mr. R. C. Adams Beck.*

## CASE W

### 1 VELVET BAG.

The front is mainly formed of a cope morse, with a head of Christ, on a background of diapered gold. The rest of the bag is formed of green velvet, with traces of a floral pattern.

Late XVth century.

*Lent by Oscott College, Birmingham.*

### 2 BURSE OR CORPORAL CASE.

Upon the front has been stitched a fragment of a vestment embroidered in gold and silver thread and coloured silks upon a ground of diapered gold. The fragment evidently formed part of a Tree of Jesse; it represents a standing figure of King David, crowned and playing upon a harp; above his head is a silver scroll with an inscription now illegible. Around him is a vine stem with leaves and fruit. There is a red satin border, with the sacred monogram "IHS," the date 1658, and the name "AGNES MEYNELL" in silver thread. The back of the burse is of plain green satin.

The embroidered fragment is of the second half of the XIVth century.

*Lent by Ushaw College, Durham.*

### 3 SEAL BAG, belonging to a Charter of Edward I at Westminster Abbey, dated Woodstock, 1 July, 19 Henry III (1235).

The bag is of green woollen cloth, with a shield of red inlaid, on which are embroidered the arms of England—gules, three lions passant gardant, or. The shield is surrounded by a border of trefoils in red cloth connected by a scrolled stem embroidered in yellow thread. Both sides of the bag are similar. The lower part was embellished with a number of small tassels, nine of which still remain.

Probably XVth century.

*Lent by the Dean and Chapter of Westminster.*

### 4 VELVET BAG.

Formed of two fragments of a vestment, with embroidery executed in gold thread and coloured silks. On the front is represented the Crucifixion, with the

Blessed Virgin and St. John standing at the foot of the Cross. From the ground beneath rise two tall stems, dotted with spangles. On the back of the bag is a conventional flower.

Late XVth century.

*Lent by St. George's Cathedral, Southwark.*

## 5 BURSE OR CORPORAL CASE.

The front is formed of two figures from the orphrey of a vestment, embroidered in gold and silver thread and coloured silks upon linen. They represent the Apostles SS. Peter and Paul, the former holding a gold and a silver key, and a book, and the latter a sword and a book. Each stands beneath a crocketed canopy, on a gold ground diapered with lions. Within each spandrel is also a lion.

The back of the burse is of brocade, with a pattern of flowers, leaves, and knotted cords woven in gold thread and coloured silks on a blue satin ground. There is a red and green silk fringe.

*Circa 1300.* The brocade is Italian of the fifteenth century.

*Lent by Oscott College, Birmingham.*

## CASE X

### 1 CHASUBLE.

Brocaded blue satin; the cross-shaped orphrey, of red velvet, is embroidered in gold thread and coloured silks with the arms of Henry Stafford, Duke of Buckingham:<sup>1</sup>—In the centre Plantagenet, on the left Clare, on the right Stafford, on the top de Bohun, below the centre Clare (repeated), de Bohun (repeated), Fitz Walter, and Plantagenet (repeated). Each shield has for supporters two swans ducally gorged (two of which no longer remain), and is inclosed by slender stems bearing small leaves and conventional flowers, amongst which that of the columbine is noticeable. The stems are united between the shields by the Stafford knot. The brocade is woven with a diagonal pattern of conventional foliage and flowers, the stems of which are entwined by ribbons; between these bands are falcons, which issue from clouds, swooping on peahens.

*Circa 1474;* the brocade more recent.

*Lent by Colonel J. E. Butler-Bowdon.*

<sup>1</sup> On 18 February, 1474, Henry Stafford, 2nd Duke of Buckingham, was authorized to bear the Arms of Thomas of Woodstock alone, viz., Quarterly France and England within a bordure argent. He was also Earl of Stafford, Earl of Hereford, and Lord of Brecknock, and was created K.G. the same year.

**2 ALTAR FRONTAL.**

Cream-white satin damask, divided into three panes by two upright bands of red velvet. The embroidery, which consists of conventional flowers surrounded by tendrils, is executed in gold thread and coloured silks upon canvas, and applied. The frontal is enriched with spangles. The damask is woven with floral designs within panels of lobed form.

Second half of the XVth century; the damask Italian weaving of the same period.

*Lent by Colonel J. E. Butler-Bowdon.*

**3 CHASUBLE.**

Blue figured velvet, the cross-shaped orphrey of red velvet; the embroidery is executed in gold thread and coloured silks upon linen. Upon the blue velvet are conventional flowers, surrounded by tendrils, which are dotted with spangles. The orphrey bears a monogram of the Virgin "MARIA," surmounted by a crown; below are a fleur-de-lys and a conventional flower.

Late XVth century; the blue velvet is Italian weaving of the same period.

*Lent by Colonel J. E. Butler-Bowdon.*

**4 ORPHREY.**

Green velvet; the embroidery, which consists of eagles resting upon clasped books, and conventional flowers, within alternate panels, is executed in gold thread and coloured silks and spangles upon linen and applied.

Second half of the XVth century.

*Lent by Colonel J. E. Butler-Bowdon.*

**CASE Y****I FRAGMENTS OF VESTMENTS.**

Taken in the year 1861 from the stone coffin of Bishop Walter de Cantelupe (1236-1266) in Worcester Cathedral.

Fragments of red silk, embroidered in gold, with five seated figures of kings crowned and holding sceptres, inclosed by foliated scrollwork of a conventional type. Along the top there remains a portion of a scrolled border.

Described by Mr. W. H. St. John Hope, in "Proceedings of the Society of Antiquaries" (Second Series, Vol. xiv, p. 199), and in the "Archæological Journal," Vol. xx, pp. 275-277.

XIIIth century.

*Lent by the Dean and Chapter of Worcester.*



## 2 FRAGMENTS OF VESTMENTS.

Taken in the year 1870 from the stone coffin of a bishop, apparently William de Blois (1218-1236), at the east end of Worcester Cathedral.

Frame 2. Portions of a red silk stole, embroidered in gold thread and coloured silks (now much discoloured), with full-length figures of apostles, with their names above their heads in Lombardic characters. The figures in this frame are St. James (IACOBBVS), St. Andrew (ANDRE), St. Paul (PAVLVS)—the name only occurs in the second row, the figure being to the left—and St. Thaddeus (TADEVVS).

Frame 3. Embroidered fragments with the Agnus Dei (probably from the back of the glove), scallop shells and scrolled ornament. This frame also includes a few woven fragments.

Frame 4. Other portions of the stole, and portions of the maniple. The remaining names of the apostles are those of St. John (IHOAN) and St. Bartholomew (BARTOLOMEVS); the latter figure is reversed in the frame, showing the back. The fragments of the maniple consist of the central cross patée and a figure of the prophet Daniel (DANIEL).

Frame 5. Three embroidered fragments; one having a seated figure of a king crowned and holding a sceptre, the name ADELBERTVS being inscribed above his head; another having a standing bishop with pastoral staff and mitre, inscribed NICOLAVS; the third fragment (now very imperfect) had the figure of a king. Mr. St. John Hope suggests that these fragments may have been the apparels of the alb. In the frame are also portions of two figures from the stole or maniple.

The fragments in frames 1 to 3 appear to be earlier than the bishop's time, and may be of the XIIth century; those in frame 4 are perhaps early XIIIth century work.

These embroideries, together with those from the coffin of Bishop Walter de Cantelupe, have been described by Mr. W. H. St. John Hope in the "Proceedings of the Society of Antiquaries" (Second Series, Vol. xiv, p. 197).

*Lent by the Dean and Chapter of Worcester.*

## CASE Z

## I CHASUBLE.

Brocaded red satin, with a design of a twisted thorn and foliage, and a hawk swooping upon a quail, woven in gold thread and coloured silks. The orphreys are embroidered in gold and silver thread and coloured silks on linen. The subjects are represented beneath turreted canopies on a ground of diapered gold. On the front orphrey are the following subjects: (1) the Meeting of Joachim and Anna

at the Golden Gate, (2) the Birth of the Blessed Virgin, (3) the Presentation of the Blessed Virgin in the Temple; she ascends the steps towards an altar, behind which is the high priest. The subjects on the orphrey at the back are as follows: (1) the betrothal of Joachim and Anna; Joachim clasps the hand of Anna, and in his left hand he holds a ring; behind them is the high priest, (2) Joachim and Anna at the marriage feast, (3) their offering rejected by the high priest; Joachim and Anna turn away, and a man kneels to offer two doves to the high priest standing behind an altar; upon this altar, as well as on that in the front orphrey, are depicted the consecration crosses.

At the bottom of the orphrey at the back is an embroidered fragment from a vestment of the fourteenth century.

XVth century; the brocade, of more recent date.

*Lent by Mr. W. Gordon-Canning.*

## 2 CHASUBLE.

Cream-white satin damask, the embroidery executed in gold thread and coloured silks upon linen. The orphreys are embroidered in the same materials upon linen. The ornament consists of seraphim standing upon wheels, fleurs-de-lys, and conventional flowers surrounded by rays and tendrils, which are dotted with spangles.

The orphreys are embroidered with figures of apostles and Old Testament prophets beneath canopies, on a ground of diapered gold. On the front orphrey are: St. Andrew with transverse cross, a prophet, and St. John the Evangelist with a chalice. On the cross-shaped orphrey at the back are: St. John (repeated), a prophet, St. Paul, with sword and book, St. Andrew (repeated); and on the arms, St. James the Less with cross and book, and St. Matthew, with axe.

Early XVIth century; the damask, Italian, of the same period.

## STOLE AND MANIPLE.

Of the same material as the chasuble.

*Lent by Mr. G. Troyte Chafyn-Grove.*

## 3 & 5 TWO ORPHREYS FROM A CHASUBLE.

Green velvet, the embroidery executed in gold thread and coloured silks upon linen. On the front orphrey are two conventional flowers and a fleur-de-lys. On the back orphrey are similar devices and a figure of a bishop, nimbed and wearing a mitre; he is seated upon a throne and holds a pastoral staff, and beneath the throne are the initials "I W" worked in silver thread.

Late XVth century.

*Lent by Oscott College, Birmingham.*

## 4 HANGING.

Formed of three vertical "panes" of cream-white silk damask, and two of green velvet; on each of the latter is a row of conventional flowers, embroidered in gold thread and coloured silks. The damask is woven with conventional floral designs inclosed within compartments of lobed outline. This hanging, which has been formed of fragments of vestments, was formerly in a church in Norfolk.

Late XVth century.

*Lent by St. George's Cathedral, Southwark.*

## 6 COPE.

White satin, the orphreys and hood embroidered in gold thread and coloured silks upon linen. On the hood is a figure of Christ seated upon a throne, crowned and nimbed; with His left hand He holds the orb, which rests upon a book, and His right hand is raised in the attitude of benediction. The ground beneath the throne is sprinkled with flowers; the figure is inclosed by a domed canopy, upon a diapered gold background. On the orphrey are represented saints and Old Testament prophets beneath canopies upon a ground of diapered gold. The figures are as follows: St. Andrew, with transverse cross; St. Margaret, with cross and book, issuing from the back of a dragon; St. James the Greater, with pilgrim's staff, hat, and book; St. Andrew, with transverse cross; two prophets; St. John the Evangelist, with a demon issuing from a chalice; St. Peter, with key and book; St. Catherine of Alexandria, with broken wheel and sword; St. Apollonia, with a tooth in a pair of pincers.

The jewelled morse is modern.

*Circa 1500; the satin, modern.*

*Lent by St. Dominic's Priory, Haverstock Hill.*

## 7 COPE.

White satin, the orphreys and hood embroidered in gold thread and coloured silks upon linen. On the hood is represented the Coronation of the Blessed Virgin. Christ is seated upon a throne, crowned and nimbed, and holding the orb with His left hand. His right hand is outstretched in the act of benediction towards the Blessed Virgin, who is seated beside Him, crowned and nimbed, in the attitude of prayer. The ground beneath the throne is sprinkled with flowers. The group is inclosed by a broad canopy upon a diapered gold background.

On the orphrey are represented saints beneath canopies, upon a ground of diapered gold. Beneath the lowest canopy, on the left-hand side, is a nimbed figure of a bishop, with cope, mitre, and pastoral staff, resting his hands on the shoulders of the "boy bishop," who wears a mitre. A label issuing from the mouth of the latter figure is inscribed with the words, "GLORIA TIBI DOMINE."

Beneath the other canopies are the following figures: St. Paul, with sword and book; St. Mary Magdalene, with vase of ointment and palm-branch; St. Andrew, with transverse cross; St. Simon Zelotes, with saw; an Old Testament prophet; St. Matthew, with an axe; St. Margaret, with cross and book, trampling on a dragon; St. Andrew, with transverse cross; and St. Thomas, with spear. The morse is of plain white satin.

*Circa 1500; the satin, modern.*

*Lent by St. Dominic's Priory, Haverstock Hill.*

## 8 THREE PORTIONS OF THE ORPHREY OF A VESTMENT.

Embroidered in gold and silver thread and coloured silks on linen. Upon the first is a standing figure of the Blessed Virgin, holding the Infant Saviour on her right arm, and having a fruit in her left hand. The second has a figure of St. John the Baptist with the Agnus Dei, and upon the third is St. Helen with the Cross. Each figure is inclosed by a canopy, on a ground of diapered gold, (now much worn). From the apertures of each canopy project the head and hands of an angel.

XVIIth century.

*Lent by the Honourable Mrs. Charles Lawrence.*

## 9 ALTAR COVER.

Made from parts of three different vestments:

(A.) A cope of blue velvet, with embroidery executed in gold thread and coloured silks upon linen; the decoration consists of a six-winged seraph, and two four-winged cherubim standing upon wheels, with scrolls bearing traces of the inscription: "DA GLORIAM DEO," double-headed eagles displayed, and floral devices, all surrounded by rays and tendrils. The orphreys of this cope were embroidered with figures of saints and Old Testament prophets under canopies. Portions of these remain, the figures being as follows: a prophet; St. Olave, crowned and nimbed, holding an axe and sceptre; St. Paul, holding a sword; St. John the Evangelist, holding a chalice; St. James the Greater (?), the figure is nimbed, and appears to wear a pilgrim's hat; a prophet; and St. Philip with three loaves.

(B.) A cope of red velvet; only small portions of this vestment were used; one fragment (in a corner) is embroidered in gold thread and coloured silks with a half-length figure of the prophet Daniel, within the petals of a large flower, holding a scroll inscribed with his name.

(C.) A vestment of orange velvet, of which there are five fragments, used in the border; four are embroidered in gold thread and coloured silks with floral devices, and the fifth with the Crucifixion.

Second half of the XVth century.

*Lent by the Rector and Churchwardens of Lyng.*

## 10 FRAGMENT OF A CHASUBLE.

Of brown figured velvet, embroidered in gold thread and coloured silks with a seraph standing upon a wheel, a double-headed eagle displayed, a fleur-de-lys, and conventional flowers.

Late XVth century.

*Lent by the Lady O'Hagan.*

## 11 CHASUBLE.

Red velvet and cloth of gold; the orphreys are embroidered in gold thread and coloured silks upon linen, with standing figures of saints and Old Testament prophets on a ground of diapered gold, beneath canopies having large foliated crockets and finials. On the front orphrey are the following figures: St. Andrew with transverse cross and book, a prophet, and St. Thomas with spear and book. The figures upon the orphrey at the back are: a prophet, St. Barbara with her tower, and another prophet. The chasuble has a bold floral pattern woven in gold loops and red silk pile on a gold ground. The orphreys appear to have been taken from a cope.

Early XVth century; the velvet is Italian weaving of the middle of the same century.

*Lent by Ushaw College, Durham.*

## 12 CHASUBLE.

Formed of fragments of several vestments. The ground is of faded red velvet, embroidered in gold and silver thread and coloured silks. The orphreys are worked in the same materials on linen. Upon the velvet on the front of the chasuble are figures of the Blessed Virgin and Child, and St. Catherine of Siena receiving a ring from heaven (?); and on the back, St. Simon Zelotes with a saw, St. John the Evangelist with a chalice, and St. Apollonia with a tooth in a pair of pincers. The velvet is further embroidered with conventional flowers, and dotted with spangles. On the front orphrey is represented the Crucifixion, with attendant angels bearing chalices, and St. Mary Magdalene kneeling at the foot of the Cross; below is a figure of St. Peter, holding a key and book, standing under a canopy. On the orphrey at the back are figures of St. Catherine of Alexandria with wheel and sword, St. Andrew with transverse cross, and the Blessed Virgin and Child, beneath canopies. At the top of this orphrey is a reversed fragment with a figure of God the Father, and the Holy Spirit in the form of a dove; this fragment has been detached from above the figure of Christ, now on the front orphrey. The back of the chasuble has been extended by the addition of fragments of another orphrey down each side; that on the left is embroidered with figures of St. Catherine of Alexandria with wheel and sword, and St. Bartholomew with flaying-knife and book, and that on the right with St. Paul with sword and

book, and St. Margaret with cross. At the lower left-hand corner is a fragment of red silk, embroidered with an equestrian figure of a knight in armour, bearing a shield; this fragment is of the fourteenth century. The woven fragments added to the front of the chasuble are of the eighteenth century.

XVth century.

*Lent by St. George's Cathedral, Southwark.*

### 13 STOLE AND MANIPLE.

Formed of fragments of a vestment of red silk velvet, embroidered with floral devices in gold thread and coloured silks, and enriched with silver-gilt spangles.

Late XVth century.

*Lent by the Lady O'Hagan.*

### 14 BACK OF A CHASUBLE.

Red velvet, embroidered in gold and silver thread and coloured silks. In the middle is represented the Assumption of the Blessed Virgin, who is surrounded by rays and supported by three angels; above is a cross, and around are seraphim standing upon wheels, and conventional flowers; at the bottom is a double-headed eagle. The devices are surrounded by rays and tendrils, which are dotted with spangles.

Late XVth century.

*Lent by Oscott College, Birmingham.*

### 15 FRAGMENTS OF EMBROIDERY FROM A VESTMENT.

Embroidered in gold and silver thread and coloured silks. The middle fragment represents the Resurrection of Christ, who steps from the tomb, holding a cross to which is attached a banner. Around is a guard of four men, three of whom are in armour.

The other four fragments represent seraphim with scrolls above their heads, inscribed, "DA GLORIAM DEO." They have been applied to a modern piece of white silk.

Early XVIth century.

*Lent by Lieut.-Colonel Croft Lyons.*

### 16 PORTION OF AN ORPHREY.

Embroidered in gold thread and coloured silks on linen, with figures of St. Thomas the Apostle with a spear, and an Old Testament prophet, beneath canopies, on a background of diapered gold. The finials of the canopies are formed of fleurs-de-lys issuing from roses.

Late XVth century.

*Lent by Mr. J. J. Eyston.*

## 17 PORTION OF THE ORPHREY OF A CHASUBLE.

Embroidered in gold thread and coloured silks with the Crucifixion. At the foot of the Cross is a patch of ground sprinkled with flowers. Below are the arms of John de Vere, restored 10 Edward IV, as 13th Earl of Oxford (d. 1513), impaling those of his second wife Elizabeth, daughter of Sir Richard Scrope and widow of William Viscount Beaumont (De Vere quartering Howard impaling Scrope quartering Tibetot). The embroidery has been applied to a modern piece of red velvet.

Early XVIth century.

*Lent by Lieut.-Colonel Croft Lyons.*

## CASE AA

## TWO PANELS.

Red velvet, embroidered in coloured silks and gold thread, with the following subjects within barbed quatrefoils:—(1) The Annunciation; the Blessed Virgin stands on the right, with the Holy Spirit in the form of a Dove hovering above; the archangel Gabriel holds a scroll with the inscription AVE MARIA. Between the two figures is a vase of lilies. (2) Standing figures of St. Margaret holding a cross and book, and trampling on a dragon; and St. Catherine of Alexandria with sword and wheel.

*Circa 1300.*

*Lent by Lady Gibson-Carmichael.*

## CASE BB

## HANGING (made from parts of two Vestments).

The middle is of blue velvet, with a border of faded red velvet down each side; the embroidery is executed in gold thread and coloured silks on linen. Upon the blue velvet are rows of floral devices and seraphim standing upon wheels and holding scrolls inscribed in gothic characters, "GLORIA TIBI TRINITAS"; one seraph supports the shield of arms of Ralph Parsons, ob. 1478, with a scroll beneath inscribed "ORATE P(RO) A(N)I(M)A DOM RAÐI PSÕS.". Upon the borders are seraphim standing upon wheels, with scrolls above their heads inscribed "DA GLORIAM DEO," and floral devices.

Made from parts of the vestment of Ralph Parsons (d. 1478), chantry-priest of Holy Trinity chapel in the church of Cirencester.

Latter part of the XVth century.

*Lent by the Vicar and Churchwardens of Cirencester.*

## CASE CC

## RED VELVET BURSE.

Embroidered in gold thread and coloured silks. This burse, which measures 11 in. by 10 in., was found by the well-known Lincoln antiquary, Mr. Edward James Willson, F.S.A., (who died in 1854), at Sixhills, a Lincolnshire village between Louth and Horncastle. These two places were intimately connected with the *Pilgrimage of Grace*, on the banners of which were painted "*The Chalice and Host*"; "*The Five Wounds of our Lord, and His Crown of Thorns.*"—" *The Chalice and Host in remembrance of the Spoliation of the Church, and the Five Wounds to the encouraging of the people to fight in Christ's cause.*" (Philip Trotter's Examination: Rolls House MS., A2, 29.)

These three devices are embroidered within a shield on the burse, and it is worthy of note that Christ's wounded heart is represented as within the Host, and Christ's pierced hand and feet issue from clouds, and are placed saltire-wise. Outside the shield is a *semée* of stars, and the letters J. G., which possibly stand for *Insignia Gratiae*.

XVIth century.

*Lent by Lord Herries.*

See Speed, 1033; Herbert, 480; Lingard, sub anno 1536; Froude, sub anno 1536.

## CASE DD

## PANEL.

Embroidered in coloured wools and silks on canvas (*petit-point*). It represents the Judgment of Solomon; the various figures composing the group are in the dress of the courtiers of Queen Elizabeth's time.

Second half of XVIth century.

*Lent by the Duke of Devonshire.*

## CASE EE

## PANEL.

Embroidered in coloured wools and silks on canvas (*petit-point*). It represents Abraham stayed by the angel from sacrificing Isaac. Elizabeth, Countess of Shrewsbury ("Bess of Hardwick"), with two ladies in attendance, is represented on the right.

There is a border of flowers and birds.

Second half of XVIth century.

*Lent by the Duke of Devonshire.*



## CASE FF

## PANEL.

Embroidered in gold and silver thread and coloured silks on canvas. In the centre is an oval compartment embroidered with two frogs on the head of a well; this compartment is also worked with a monogram of the name MARIA, surmounted by a crown. Two other oval compartments, in the upper and lower left-hand corners, are embroidered with an animal attacking a bird, and bird attacking a snake. The ground is covered with a pattern of interlacing knotted cords, which inclose roses, thistles, and lilies, emblematical of England, Scotland, and France. This panel is believed to have been worked by Mary, Queen of Scots, while in the custody of the Earl of Shrewsbury, whose Countess, Elizabeth ("Bess of Hardwick"), built Hardwick Hall, where the panel has since been preserved.

Second half of XVIth century.

*Lent by the Duke of Devonshire.*



## EXHIBITED IN THE WRITING-ROOM

## I PAINTED PHOTOGRAPH OF THE ASCOLI COPE.

Embroidered in gold and silver thread and coloured silks upon linen. The principal subjects, in the middle, are:—the Virgin and Child, the Crucifixion, a nimbed Head of Christ. In the upper row of circles are represented the martyrdoms of St. Peter the apostle and the following popes:—SS. John, Marcellus, Clement, Stephen, and Fabian. In the next row are the popes SS. Leo the Great, Hilary, Silvester, Gregory, Lucius, and Anastasius. In the third row are the popes Innocent IV (1243-1254), Alexander IV (1254-1261), Urban IV (1261-1265), and Clement IV (1265-1268). The cope was given to Ascoli Cathedral by Pope Nicholas IV in the year 1288, it was stolen thence in the year 1902, and acquired in 1904 by Mr. Pierpont Morgan, by whom it has been presented to the Italian Government.

Late XIIIth century.

*Lent by the Victoria and Albert Museum.*

## 2 PAINTED PHOTOGRAPH OF PORTION OF A COPE IN TOLEDO CATHEDRAL.

It represents the three following saints, the names being inscribed upon scrolls on Lombardic characters:—Andrew (SANCTE ANDREAS), with transverse cross, Catherine of Alexandria (SCA CATERINS [*sic*]), with wheel and sword, trampling on the Emperor Maximin, Thomas of Canterbury (SCE TOMAS), wearing a pall and mitre, and holding a cross, trampling on a knight in armour. Each figure is placed beneath a gothic canopy on a background of diapered gold.

A small photograph of the cope is framed below. (See Introduction, p. 18.)  
Late XIIIth century.

*Lent by the Victoria and Albert Museum.*

## 3 PAINTING OF A COPE.

Red silk, embroidered in gold and silver thread and coloured silks with a "Tree of Jesse." A vine, bearing leaves and fruit, springs from the recumbent figure of Jesse at the bottom of the cope. Above this figure, and inclosed by the branches of the vine, are seated figures of David with a harp, Solomon with a sceptre, and the Virgin and Child. Among the stems on either side are figures of Old Testament kings and prophets, the name of each being worked in bold Lombardic characters. Those on the left are as follows:—Abias rex, Iacob pphe, Phares pphe, Abrahal (*sic*) pphe, Eliachim pphe. On the right are:—Roboas rex, Moyzes pphe, Isaye pphe, Zorobabel, Ieremias pphe, Daniel. The cope, which has been much mutilated, is preserved in the Victoria and Albert Museum.

Early XIVth century.

*Lent by the Victoria and Albert Museum.*

## 4 PAINTED PHOTOGRAPH OF A MUTILATED COPE IN THE CHURCH AT EAST LANGDON, NEAR DOVER.

Red velvet, embroidered in gold thread and coloured silks. The archangel Gabriel appears to the Blessed Virgin who kneels at a prayer desk; above his head is a scroll with the salutation: "AVE GRĀ PLENA DÑS TECŪ" in gothic characters; the scroll above the Virgin's head is inscribed with her response: "ECCE ANCILLA DÑI FIAT MICHİ SECUN." Between the two figures is a vase of lilies, the ground beneath is sprinkled with flowers. Below the group is a scroll, now only partly legible, inscribed: "ORATE PRO ANIMA IO . HIS . . . . DD . . . ." The rest of the cope is powdered with conventional flowers, some of which bear the monogram IHS and others the monogram MARIA.

Late XVth century.

*Lent by the Victoria and Albert Museum.*

## 5 & 6 PAINTED PHOTOGRAPHS OF A STOLE AND MANIPLE, found in the tomb of St. Cuthbert in Durham Cathedral in 1827.

They are embroidered in gold thread and red, green, blue, and purple silks (now discoloured) upon a linen ground, and lined with silk.

The stole is now in five pieces. In the middle was the Agnus Dei (AGNV̄ D̄I) with six prophets on either side. The remaining figures are Isaiah (ESAIAS), Jeremiah (. . . . IAS PROPHEȚ), Daniel (DANIEL PROPHETA), Amos (AMOS PROPHETA), Obadiah (ABDI . . . .), Hosea (OSE PROPHETA), Joel (IOHEL PROPHETA), Habakkuk (ABA . . . .), Jonah (IONAS PROPHETA), Zechariah (ZACHA . . . .), Nahum (NAVVM PROPHETA), and another (. . . . PROPHETA). At the ends are half-length figures of St. James (IACOBVS APOST) and St. Thomas (THOMAS APOST).

The maniple has in the middle the Hand of the Almighty (DEXTERA D̄I) issuing from clouds, with St. Sixtus (SCS SYXTVS EPISCOĀ) and St. Lawrence (LAVRENTIVS DIACONVS) on the right, and St. Gregory the Great (SCS GREGORIVS PAP . . .) and Peter the Deacon (PETRVS DIACONVS) on the left. At the ends are half-length figures of St. John the Evangelist (IOHANNES EV̄I) and St. John the Baptist (IOHANNES B).

At the ends of both stole and maniple, on the reverse sides, are inscriptions recording that Aelfflaeda had them made for Bishop Fridestan (AELFFLAED FIERI PRECEPIT and PIO EPISCOPO FRIDESTANO). Aelfflaeda was queen of Edward the Elder, and Fridestan was Bishop of Winchester from 905 to 931 (see Introduction, p. 11).

The originals, preserved in the Library of Durham Cathedral, date from the beginning of the Xth century. They are the earliest known examples of English embroidery.

*Lent by the Victoria and Albert Museum.*

## 7 TREASURER'S ACCOUNTS OF THE ABBEY OF WESTMINSTER for the XIIIth year of the reign of Queen Elizabeth [1571].

The third paragraph on folio 5 has the following entries:—

(Line 6) "Thome Holmes upholster for thaltering of certen coapes in to Quisshions Chaires etc. and for the workemanship and stufte therunto as apperith by a bill—xj li. viij sh. vij d."

(Line 16) "To Mr Greme goldsmyth for a sylver pott parcell guylt prepared for the Comunyon waing li<sup>oz</sup> at vi s. le oz the summe of xv li vjs. Towards w<sup>ch</sup> charge ther went xxxiiij<sup>oz</sup> iij qrts of sylver that cam of the buryng (*sic*) of certen coapes at vs. the oz amounting to viij li xiijs. ix d."

(Line 39) "To the goldsmyth in regard for burnyng the said coapes etc vjs. viij d."

*Lent by the Dean and Chapter of Westminster.*

- 8 BOOK. Documents relating to the Foundation and Antiquities of the Collegiate Church of Middleham, in the county of York. By the Rev. William Atthill.

Opposite p. xx is an illustration of the gravestone of Robert Thorneton, 22nd Abbot of Jervaulx. The devices upon this stone should be compared with those on the chasuble exhibited in Case A (No. 3).

*Lent by the Reverend E. McClure.*

- 9 PHOTOGRAPH of a fragment of the "Bayeux Tapestry," with a seated figure of King Edward the Confessor.

*Lent by the Victoria and Albert Museum.*

- 10 COLOURED ILLUSTRATIONS of the amice-apparel, the buskins, and sandals from the tomb of Archbishop Hubert Walter (1193-1205) in Canterbury Cathedral.

*Lent by Mr. W. H. St. John Hope.*

- 11 COLOURED ILLUSTRATIONS of portions of the stole and pastoral staff from the tomb of Archbishop Hubert Walter (1193-1205) in Canterbury Cathedral.

*Lent by Mr. W. H. St. John Hope.*

- 12 & 13 PHOTOGRAPHS of the front and back of the embroidered surcoat of Edward, Prince of Wales ("Edward the Black Prince"), suspended above his monument in Canterbury Cathedral.

*Lent by Mr. W. H. St. John Hope.*

- 14, 15, 16, & 17 PHOTOGRAPHS of details of the cope, known as that "of St. Silvester," in the Basilica of St. John Lateran, Rome (see Introduction, p. 21).

- 18 TWO COLOURED PLASTER CASTS OF DETAILS FROM THE BAYEUX TAPESTRY.

They represent parts of the figures of William the Conqueror and King Harold. The so-called "Bayeux Tapestry" is a long band of embroidery in

wools upon a linen ground. It represents the Norman Conquest of England, with explanatory inscriptions. It was no doubt executed shortly after the Conquest (A.D. 1066), but the locality of its origin is uncertain.

Second half of the XIth century.

*Lent by the Victoria and Albert Museum.*

19 RUBBING from the monumental brass of Ralph Parsons (d. 1478), chantry-priest of Holy Trinity Chapel in the Church of Cirencester. A hanging made from parts of the vestments of Ralph Parsons, and bearing his arms, is exhibited (Case BB).

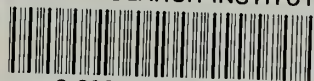
*Lent by the Reverend E. McClure.*





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