

diversity and finished execution of the mere needlework are extraordinary; these, with the design, its careful intricacies brought into unity of effect by its interlocking framework of quarterfoils, and its balance of color, impress upon us some idea at least of the genius and great ability of English embroiderers in the 13th and 14th centuries.

In the 15th and 16th centuries, although the art of embroidery in England seems to have declined from the high position to which its followers had previously raised it, it was most successfully practiced in Flanders, and as an example of fine Flemish work, I have selected the hood of a cope. Fig. 204. The subject is the Martyrdom of St. Margaret. The

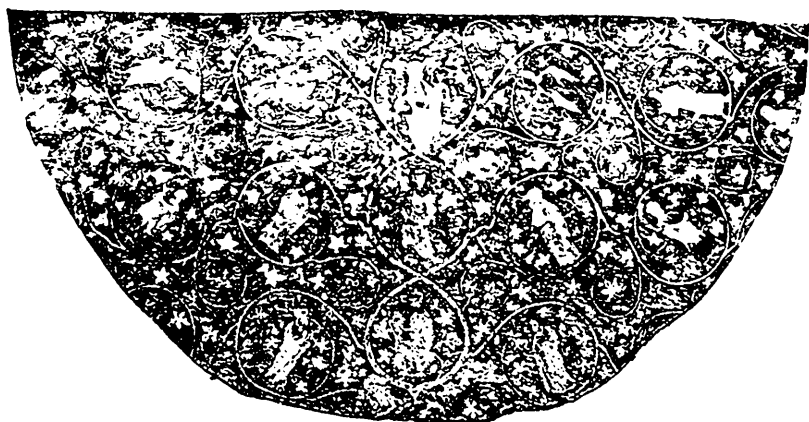


FIG. 202. RED SATIN COPE EMBROIDERED WITH GOLD THREAD AND COLORED SILKS

grouping of figures, and the balance of the various groups, no less than that of the colors and their contrasts, are designed with due regard to the shape of the hood. All is depicted with as much fidelity to a painting as long and short stitching with colored silks will attain. Surmounting the figure composition is an architectural canopy wrought in gold threads, laid and stitched down in the method known as "couching" in which many varied effects may be obtained through changes in the laying of the threads and in the position of the over-stitches holding them down. Great quantities of this elaborate silk embroidery in conjunction with golden couchings, were made in Flanders for orphreys to vestments, miters, altar frontals, and such like. Effigies of saints placed in architectural niches, surmounting each other in vertical series, are the usual components of the designs for orphreys. Groups of holy personages, typifying

*LADIES OF REFINED TASTES USE B. & A. WASH SILKS.*