

this out as an instance of the attention paid by the designer to the conditions imposed by the use of the article for which he was making the decoration. The same attention to such a point will be seen to have been observed by the designer of the cope in Fig. 203. In modern work there is generally complete neglect of so obvious and yet important a consideration. It arises of course from the unscientific and almost primitive way in which so many designs are now set out. Now the story-telling intention of the cope in Fig. 202 is to display the genealogy of Jesse, and the scrolling stems conventionally represent the branches of a tree that springs from the center of the lower part, where but a part of the recumbent figure of Jesse remains. Unfortunately in course of time the semi-circular shape of the cope has been cut and diminished in order to drape a shorter ecclesiastic than the one for whom it was first made. Immediately above Jesse is David and then comes Solomon, whilst the Virgin and Child is immediately above them. To the left are the figures of Jacob, Eliachim, Thares, Abram, and Abias; to the right Isayc (Isaiah), Moyses (Moses), Roboas (Jeroboam?), Zorobabel and Jeremias. Still fuller in story-telling interest is the design of Fig. 203. This cope is certainly one of the most remarkable specimens of *opus anglicum* that exists. Its foundation is canvas, which is entirely concealed by the silk and gold embroidery wrought into it. The formal geometric frame, which breaks the entire design into many quarterfoil panels, is bordered with gold threads worked in close lying short stitches, between which are three rows of green or red intermingled with yellow or white silks in chain stitch. The grounding within the frame is alternately of green or faded crimson silks worked in short stitches to produce a chevron or diaper pattern upon the surface of the grounding. The figures are done with closely worked small chain or split stitch. This kind of stitch recurs so frequently in this *opus anglicum* that it has come to be looked upon as the peculiar feature of *opus anglicum*. As we have seen, however, chain stitch work was in vogue with Greeks some centuries B. C. just as much as with Romans and Byzantines at least four and five centuries after Christ, and I merely direct attention to this coincidence, in order to keep the interesting fact before us that similar methods of embroidery have survived even almost universally and for long periods. It is their successive varieties of ornament, which such old time methods express, that tempt us to regard them as new forms of stitchery. The cope which we are studying in Fig. 203 is known as the Syon cope, on account of its having belonged to the Nuns of St. Bridget, for whom Henry V of England built a monastery called Syon, at Isleworth near London. Figures of angels standing upon wheels and other angels are intermixed in due order with figures of saints and groups representing such events as the Crucifixion, Christ crowned as King with the Virgin, the Death and Burial of the Virgin, St. Michael overcoming Satan, Christ in the Garden after the Resurrection, etc. The inclosing border of the vestment contains various heraldic shields wrought over square wash canvas in cross stitches and forms a marked contrast with the main field of the cope. The

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