

meters long (say 200 feet) by 0.50 meters wide (say 16 inches). It is a long strip of stout linen worked in rather somber colored worsteds laid upon the surface of the linen and held to it by means of cross stitches.

The scheme or plan of the ornament is simple, consisting merely of two narrow borders, between which is a relatively wide field containing embroidered representations of different episodes in the conquest of England by the Normans, with explanatory inscriptions interpolated amongst them. They commence with Duke Harold leaving the court of Edward the Confessor, and finish with the Battle of Hastings. The drawing of the figures is infantile, as can be inferred from the portion of the tapestry shown in Fig. 199. Action is well suggested, but promotion and accuracy in portraying detail were clearly beyond the powers of the designer whether he were an Englishman or a Frenchman.

More ornamental is the well ordered scheme of scroll design given in Figs. 200 and 201. These are from a late 12th or early 13th century chasuble of blue satin, figured with heraldic animals, griffins and lions, amidst gracefully twining branches and stems embroidered principally of gold threads with short and regular stitches so as to give the surface of the gold forms a sort of diapered effect. The leaf terminations of the scrolling stems, the claws of the beasts, the wings of the griffins and parts of other figures are wrought with colored silks in fine chain stitches. At the back (Fig. 201) of this chasuble is a broad central ornamentation or orphrey which is separated into four quarterfoil panels containing representations of the crucifixion, the Virgin Mary seated on a throne, the figure of St. Peter with two keys, and St. Paul with a sword, and lastly the stoning of St. Stephen. The design on the front of this chasuble is similar in its use of formal winding stems with that of the cope shown in Fig. 202, whilst that of its orphrey in the center of the back is similar to the scheme of design in another cope given in Fig. 203. These three specimens are fine types of the English ecclesiastical embroidery of the 13th century, which had a great renown during a period from the late 12th to the middle of the 14th century throughout Europe. The monasteries and convents of England were at this time the homes of most of the best skill in needlework; and frequent are the records of *opus anglicum* or broderie "Façon d'Angleterre" which passed into the possession of foreign magnates, Popes, Cardinals, Dukes of Burgundy, and so forth.

Let us now examine Fig. 202, which, as I have said, is taken from a red satin cope. The scrolling stems are of gold thread stitched into the satin; the figures are of colored silks closely worked in fine chain or split stitches. The plan of the scrolling stems is such as to insure an even distribution of them over the whole cope, and the arrangement of the figures within them is managed so that when the cope was worn they assumed vertical positions. Thus the central series of figures is vertical, and would retain such a position as the cope hung down the back of the priest. The outer series radiate as it were from the neck of the vestment, but their apparently slanting positions would be corrected when the cope was hanging around and about the priest. I point