Műlap

Archive / Collection of Printed Design Sheets

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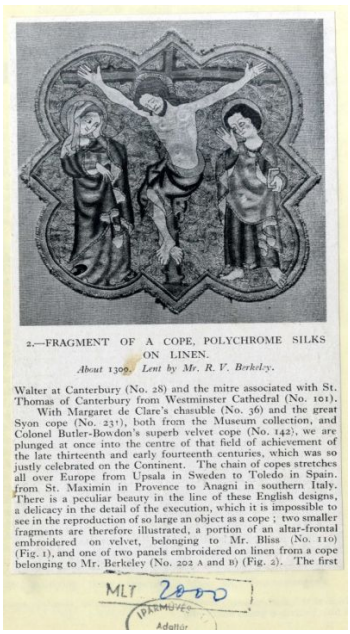
ENGLISH MEDIÆVAL EMBROIDERY

1.—FRAGMENT OF AN ALTAR-FRONTAL, POLYCHROME SILKS ON CRIMSON VELVET.
About 1300. Lent by Mr. Robert Bliss.

ENGLAND was celebrated on the Continent during the Anglo-Saxon period for the Winchester school of illumination; during the high Gothic for embroidery, referred to in church inventories as "Opus Anglicanum"; during the epoch subsequent to the Black Death for alabaster carving. It is with the second of these applied arts, as represented at the great exhibition of English mediæval art, now open at the Victoria and Albert Museum, that this article is concerned. For English mediæval embroidery, both before, during and after the era of its greatest achievement, from 1250 to 1350, has never been so fully exhibited since the collection shown at the Burlington Fine Arts Club in 1905. Of the pre-Gothic embroideries there is little to say; Durham Cathedral has not, unfortunately, been able to send the wonderful embroidered stole and maniple found in St. Cuthbert's tomb, and the visitor must content himself with the charming fragments from Walter de Cantelupe's tomb at Worcester (No. 29), the buskin from the tomb of Archbishop

VESTMENTS IN THE EXHIBITION AT SOUTH KENSINGTON.



2.—FRAGMENT OF A COPE, POLYCHROME SILKS ON LINEN.
About 1300. Lent by Mr. R. V. Berkeley.

Walter at Canterbury (No. 28) and the mitre associated with St. Thomas of Canterbury from Westminster Cathedral (No. 101).

With Margaret de Clare's chasuble (No. 36) and the great Syon cope (No. 231), both from the Museum collection, and Colonel Butler-Bowdon's superb velvet cope (No. 142), we are plunged at once into the centre of that field of achievement of the late thirteenth and early fourteenth centuries, which was so justly celebrated on the Continent. The chain of copes stretches all over Europe from Upsala in Sweden to Toledo in Spain, from St. Maximin in Provence to Anagni in southern Italy. There is a peculiar beauty in the line of these English designs, a delicacy in the detail of the execution, which it is impossible to see in the reproduction of so large an object as a cope; two smaller fragments are therefore illustrated, a portion of an altar-frontal embroidered on velvet, belonging to Mr. Bliss (No. 110) (Fig. 1), and one of two panels embroidered on linen from a cope belonging to Mr. Berkeley (No. 202 A and B) (Fig. 2). The first

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