Műlap - az ún. Glover kazula és Grandisson exeteri püspök kazulája, angol, XIV.sz. közepe

Adattár - Műlapgyűjtemény

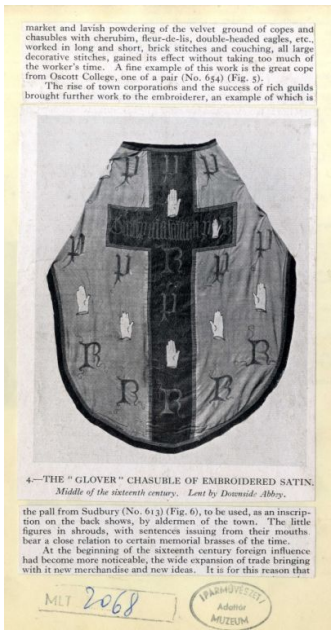
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3.—CHASUBLE, WITH OPENINGS OF EMBROIDERED LINEN.
Middle of the fourteenth century. Lent by the Marquess of Bute.

of these is in the grand manner, and the original whole must have been a splendid object. There were probably saints arranged in groups of three within the foliated scrolling. In the fragment here shown the saints have become transposed, and originally St. Margaret (here on the right) was on the left, St. Catherine of Alexandria, whose wheel just appears to the left, in the centre, and St. Laurence on the right. The silks of the embroidery are in delicate grades of colour and gold, the velvet red. The beauty of the work, which has something of the effect of a drawing, is carried out chiefly in a very fine split stitch, controlled with couching. In the faces the high-lights are worked by a spiral arrangement of this stitch, which, owing to the compression, has caused the embroidery to cockle slightly; this typical feature of "opus anglicanum" has given rise to the idea that hot irons were employed to bring about this end, but this was probably not so. This cockling is especially noticeable and successful on the body and face of the Christ figure on Mr. Berkeley's fragment.

The "Black Death," which ravaged the country in the middle of the fourteenth century, put an end to the lavish elaboration of the vestments, though the style had already begun to deteriorate a little, as may be seen in the fine orphrey of the Marquess of Bute's chasuble (No. 334) (Fig. 3), interesting as bearing the arms of Bishop Grandisson of Exeter (1327–69), whose artistic leanings are exemplified by the fine ivory diptych in the British Museum, also bearing his arms. A change in values brought about an economic frame of mind, and with the fifteenth century we find that the chief embroidery of a vestment is concentrated on the orphreys. Here, too, less trouble was taken and the use of satin and other loose stitches helped to coarsen the treatment. By the close of the century display was once again beginning to find its



market and lavish powdering of the velvet ground of copes and chasubles with cherubim, fleur-de-lis, double-headed eagles, etc., worked in long and short, brick stitches and couching, all large decorative stitches, gained its effect without taking too much of the worker's time. A fine example of this work is the great cope from Oscott College, one of a pair (No. 654) (Fig. 5).

The rise of town corporations and the success of rich guilds brought further work to the embroiderer, an example of which is

4.—THE "GLOVER" CHASUBLE OF EMBROIDERED SATIN.
Middle of the sixteenth century. Lent by Downside Abbey.

the pall from Sudbury (No. 613) (Fig. 6), to be used, as an inscription on the back shows, by aldermen of the town. The little figures in shrouds, with sentences issuing from their mouths, bear a close relation to certain memorial brasses of the time.

At the beginning of the sixteenth century foreign influence had become more noticeable, the wide expansion of trade bringing with it new merchandise and new ideas. It is for this reason that

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