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Ancient Church Embroidery in Gloucestershire

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ANCIENT CHURCH EMBROIDERY IN GLOUCESTERSHIRE.

BY MARY ELLEN BAGNALL-OAKELEY.

FROM the very earliest ages embroidery, or needlework has been used for decorative purposes, and more especially as suited to adorn the House of God, or to beautify the vestments of His ministers. When the Almighty gave to Moses a minute description of the manner in which he was to erect the tabernacle, we find this order, "Thou shalt make the Tabernacle with ten curtains of fine twined linen, and blue, and purple, and scarlet: with cherubims of cunning work shalt thou make them."¹ And again, "Thou shalt make a hanging for the door of the tent . . . wrought with needlework."² And in that magnificent allegorical description of the majesty and graces of Christ's Church in the XLV. Psalm, we read: "The King's daughter is all glorious within: her clothing is of wrought gold. She shall be brought unto the King in raiment of needlework." With these, and other passages of the Bible before them, it is no wonder that the workers of the early, and middle ages spent so much of their time on Church embroidery; no wonder, that moved by the purest zeal for Christ's Church on earth, and aided by the offerings of the wealthy, they produced such marvellous combinations of design and colour as have never been surpassed by the embroiderers of any age. Though some very fine vestments are known to have been the work of monks;³ most of the magnificent needlework of the middle ages was executed by women, and shut up as they were within the massive walls of a castle, or immured in the narrow cell of a convent, embroidery must have been to them a never ceasing occupation, amusement, and solace. Secluded from the noisy and tumultuous

¹ Ex. xxvi., v. i. ² v. 36.

³ Abbot Wygmore, 14th century, was a proficient embroiderer, and the brethren at Woolsthorpe, in the 16th century, wrought most excellent needlework, p. 66.

world around them, the abbess¹ and her nuns spent many hours of the day in silence and solitude, poring over the tissues of gold and silver, the velvets and silks of costly stuff; and while they made each fabric resplendent with gold and embroidery, they endeavoured to bring before the minds of the beholders the mysteries of the Faith to which they themselves so fondly clung. Nor was it to the recluse only a source of pleasure, or an aid in devotion: the more refined and educated amongst the women whose lives were passed in the dreary fortresses of the middle ages must have turned to their embroidery frames for relaxation and relief, and either occupied themselves in working offerings for some favourite shrine, or in depicting upon canvass the heroic deeds of their absent lords. The most celebrated piece of needlework of the latter kind is the Bayeux tapestry, which, though not mentioned till 1369, is supposed to have been worked by Matilda, the wife of William of Normandy, and her companions, as a record of his victory over the Saxon Harold; and though very rude in execution, it has preserved the dresses, the weapons, and indeed all the details of the great struggle for the crown of England.²

We may conclude that this Norman lady, who spent so many hours in depicting the prowess of her absent lord, was also a great Church embroideress, for one of the earliest historical allusions to this subject is made by Ordericus Vitalis, who, though of Saxon parentage, was educated in Normandy. He mentions that "Queen Matilda placed upon the altar of the church at St. Evroult a rich mitre and cope for divine service, and £100 of Rouen currency to build the refectory."³ She further gave to St. Evroult a chasuble enriched with gold and jewels, and an elegant cope for the chanter, and promised other offerings if she lived, but her death

¹ We know that an abbess did not disdain to embroider, for when Robert, Abbot of St. Alban's, visited Pope Adrian IV., he made him a present of three mitres and a pair of sandals of admirable work, which were embroidered by Christina, Abbess of Markgate.—*Countess of Wilton in Art of Needlework*.

² It has amongst the figures one representing Stigand, Archbishop of Canterbury, in full eucharistic vestments, and it is interesting to notice the Norman form of the chasuble, which is short and very stiff, and so differs from the Anglo-Saxon vestment, which is soft and flowing, as can be seen on Ælfred's work.

³ Ordericus, Vol. I., p. 468.

prevented her fulfilling it.¹ At her death, she left by will to the Abbey of the Holy Trinity, which she had founded at Caen “a chesible worked at Winchester by the wife of Aldaret, and a cloak worked in gold, made for a cope, and another vestment wrought in England.”²

So early as the 6th century there was a school of embroidery in England. An Anglo-Saxon lady named Ædelswitha, living at Whitby, collected a number of young girls, and taught them the mysteries of the art, and many admirable embroideries were executed by them for the benefit of St. Hilda’s Abbey at Whitby.³ Probably there were many other workers even at this early date; for by the 7th century the women of England had attained to great perfection in needlework, and a few years later were considered to surpass all others in this art. There are still preserved at Durham a very ancient stole, and a maniple of woven material, with places for the embroidered portions, these are most exquisitely worked in *opus anglicum* in separate pieces, and then sewn into their places; they were found on the body of St. Cuthbert when his tomb was opened in 1827, and are described and beautifully illustrated by Raine. They were worked in the 10th century by the Saxon Queen, Ælflæd, wife of Edward the Elder. On the reverses of the ends of both the stole and the maniple are worked the following legends:

ÆLFFLÆD FIERI PRELEPIT
and PIO EPINOPO FRIÐESTANO.

When William I. returned to Normandy, after his conquest of England, we are told that he had infinite pleasure in displaying to Matilda, and to his courtiers the costly stuffs, and spoils he had brought from that country. Chief among these were the rich embroidered garments wrought by the skilful hands of the Anglo-Saxon ladies. Even then they were called by distinction, “*Opus Anglicum*,” and were inestimably precious all over Europe.⁴

It was this *Opus Anglicum*, or *Broderie Anglaise*, which became the glory of English embroiderers; it was English in design and execution, and in such estimation was it held, that John, Bishop of Marseilles, in his testament, 1345, made a special bequest to

¹ Ordericus, Vol. II., p. 259.

² This testament is printed *in extenso* in Arch. Journal, Vol. IV., p. 292.

³ Rock’s *Church of our Fathers*, page 273. ⁴ William of Poitou.

his Church of his "alb that was wrought with English Orfrais."

Matthew Paris informs us that Pope Innocent IV. (1246) observing on the Copes and Infule of certain ecclesiastics some very desirable Orfrais, he enquired where they were made, and being answered in England, he exclaimed, "Truly England is our garden of delight, in sooth it is a well inexhaustible, and where there is a great abundance, from thence may much be extracted." Accordingly His Holiness dispatched his official letters to all the Cistercian abbots in the country; to the prayers of whom he had just been committing himself in the Chapter house of their Order. In these letters he urged them to procure for his choir for *nothing*, if they could manage it so, but at all events to purchase things so estimable." The chronicler adds: "this was an order sufficiently pleasing to the merchants, but the cause of many persons detesting him for his covetousness."¹

There is a great uncertainty as to what constituted the peculiarity of *Opus Anglicum*. Some authorities consider it a term to describe any very beautiful embroidery executed in England, others consider it refers only to a peculiar stitch, and Dr. Bock, of Aix-la-Chapelle, suggests that it was bead work. The stitch which has been generally considered as described by this name is a kind of chain-stitch, which was principally used for the draperies of figures, the face and hands being worked in circular lines from the centre, which gradually fell off into the form of the outline; when finished, the worker took a heated iron knob which was placed under certain parts of the figure, particularly the cheeks, and by this means it became permanently raised. A fine example of this work is the Syon Cope in the South Kensington Museum.

In the 13th and 14th centuries the embroidery produced in this country was very beautiful, and had reached its greatest perfection; after this it began to decline. During the Wars of the Roses the work became less carefully executed, and though some of the patterns were extremely effective, and the use of gold

¹ Matt. Paris Hist. Angl. p. 473, Edit. Paris, 1644. (He does not explain how these Cistercian abbeyes became possessed of these splendid vestments, for by the express order of Abbot Stephen Harding, A.D. 1114, no Cistercian house was allowed to use vestments made of richer material than fustian or plain linen.

and silver "passing"² had heightened the light and shade, yet it never regained its former perfection, and the events which occurred in the 16th century put an end to embroidery as a pious work, and turned adrift its most skilful workers. When the Reformation in England had substituted a plain alb for the gorgeous vestments hitherto in use, the far-famed English embroidery came to an end; and the fanaticism of the period caused the destruction of most of the costly examples which are described in the long inventories of Church goods, which have come down to our time. Many of these vestments were destroyed for the sake of the gold and jewels they contained, many were sold to continental Churches, and some were converted into ornaments for ordinary dwelling houses. A few only remain to shew the marvellous beauty of the work of the middle ages, and most of these are copes, for by the second prayer book of Edw. VI. they were still allowed to be worn, whereas the Eucharistic vestments were at once done away with. A few good examples of old embroidery remain in some of the Churches in Gloucestershire, and are described at the end of this paper, but many of them have been mutilated in a manner which makes it difficult to describe them with accuracy. The specimens at Chipping Campden and Buckland are amongst some of the most celebrated of their kind, and are in fact very store-houses of information to the embroiderers of the present day.

Early in the 17th century a new kind of raised work became general, in which the figures and flowers were padded with some soft material, which raised them above the ground of the work. The Royal arms were a frequent decoration, sometimes surrounded by mutilated floral designs, while, occasionally, diminutive human figures are introduced, with gigantic grubs and butterflies disporting themselves amongst impossible flowers and fruit. This work was often used to cover large books and boxes, and a good example of the latter is preserved in a glass case at Severn-end. It was, of course, utterly unsuitable for vestments, but there is a Cope in Durham Cathedral which is said to have been the gift of Chas. I., which is embroidered in this manner with the Royal arms.

When needle-work had reached such a style as this, it can be called *an art* no longer. It had degenerated into mere *stitchery*.

² Gold and silver tambour (passé) sewn on with fine silk.

The elevating influences were gone—the Church no longer encouraged the art—the days of chivalry were over, the idleness and intrigues of court life were utterly unsuited to its developement, and it only required the so-called Berlin-work of the Germans to extinguish it altogether.

During the best days of embroidery several stitches were in use in addition to the chain-stitch, usually known as *Opus Anglicum*, and as early as the 13th century they were described by their technical names in Church inventories. There is an inventory of the vestments of the Church of St. Paul's, London, made in A.D. 1295, in which we read of "*Opus plumarium*," or feather stitch; "*Opus pectineum*," or comb work; "*Opus pulvinarium*," or cushion work; and "*Opus consutum de serico*," or cut work. The first of these, "*Opus plumarium*," is so called because the stitches are laid long-wise, like a bird's feathers, and is the stitch which is generally meant when speaking of *embroidery*; it is in fact the one in which nearly all ancient specimens of church-work now remaining are executed.

Though "*Opus pectineum*" is mentioned in this inventory of 1295, it is not really embroidery at all, but a woven imitation of it, done with a comb-like instrument; hence its name. The effect was produced by employing the threads of the tissue so as to make the various designs, and was generally used on linen material. It is very rarely seen in England, and is in fact a kind of tapestry. The "*Opus pulvinarium*" is like what we now call cross-stitch, and as it was generally used to ornament the covers of the cushions which held the mass books, it has been called *cushion work*. It was frequently used for heraldic designs, being particularly suited for this purpose, and the emblazoned Orphreys on the Syon Cope, before referred to, are in this stitch, and are of a rather later date than the cope itself. The last kind of work mentioned in the inventory is "*Consutum de serico*," or appliqué, or cut work, and this includes all those embroideries where the figure, flowers or fruit having been first worked upon a separate piece of material are cut out, and then sewn upon the vestments or hangings; hence it is known as appliqué. It was a style much

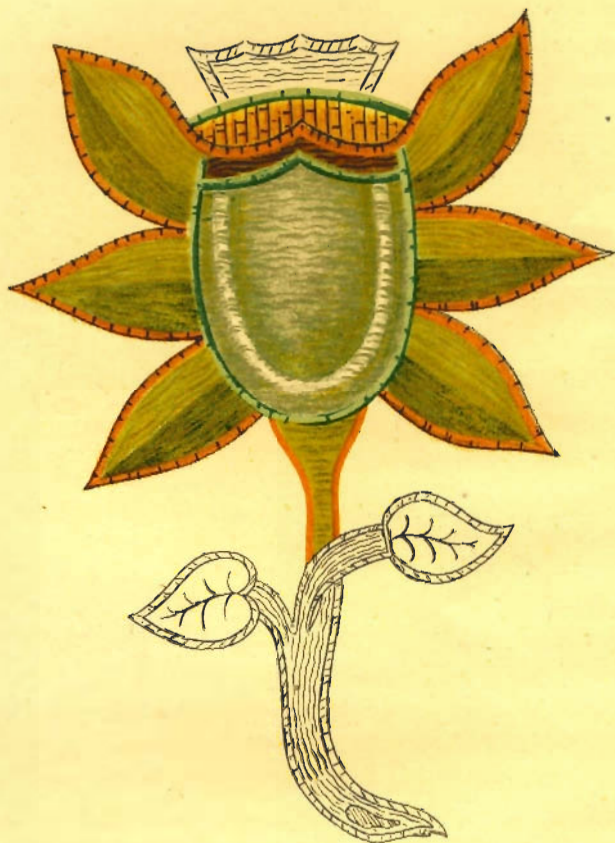
used for hangings and curtains, and there are some splendid examples of vestments worked in this way. Sometimes the niches where the saints stand are made in a loom, and a spare place left for the figure, which being worked by hand, is then sewn into the space. Sometimes the face only is worked, and joined to the figure by the beard falling over the stitches. The edges of this appliqué are often framed, as it were, by a silken or gold thread being sewn round the joinings.¹

Besides these embroideries we sometime find a reference to "*Opus filatorium*, or net work, which, though known as early as 1295, when St. Paul's first possessed a cushion of this work, was not generally used till the 14th century. It consisted of a netted ground made of linen, on which was darned or worked some pattern, and is more nearly allied to the lace known as "punto a maglia" than to true embroidery. There are many varieties of these stitches to be met with at different periods, and in late embroidery there is also a kind of button-hole stitch, which is used in the raised figures and foliage, which are peculiar to that period.

It is a matter of surprise that the skilful workers of the middle ages seem to have had so little originality as to designs, for we see the same patterns repeated over and over again, and where a new device occurs, it is nearly always heraldic. No doubt all patterns had originally a meaning, and sacred symbols were used to convey their holy lessons to the beholders, and were often repeated with this object—but amongst the merely historic patterns this same repetition occurs, and at last the form is so altered that all meaning is lost, and nothing remains but the conventional form. Thus it is with a design called the "pine apple," which is often used as a powdering. It could not have been intended originally for that fruit, for it was not known in Europe till the 15th century, and it was not till a century later that the anana, or pine apple, was introduced into the south of Europe from Peru. Probably it was meant for a pomegranate fruit with the leaves of

¹ It is often difficult to know whether work was originally appliqué, or if it has been cut from some older vestment and remounted. If it is possible to get at the back of the work, some pieces of the original ground may often be found.

*Traditionally said to be the work of
Q. Katherine of Aragon.*



POMEGRANATE FROM WINCHCOMBE.

The uncoloured part supplied from a
Chasuble belonging to G. Catey Esq.

the artichoke (*See Pl. XIII.*), and was copied from some old Spanish work, or imported into England from Flanders, which at the time was an ally of Spain. The pomegranate was anciently considered to be the emblem of deceit and treachery, and when Ferdinand the Great (1035 A.D.), King of Castile by right of his mother Elvira, and King of Leon by right of his wife Sancha, was deceived by a nobleman of Granada, he took this fruit¹ as his device, with the motto "Vos mentis," alluding to the perfidy. It was added to the shield of Spain in A.D. 1492, and when Ferdinand the Catholic, (1572), King of Arragon, married Isabella of Castile, and conquered Granada and Navarre, the kingdoms of the peninsula were united, and the device of the pomegranate became very popular. Probably it was used in England when the good and gentle Eleanor of Castile and Leon became the wife of Edw. I.; and when Katherine of Arragon became Queen of England, the pomegranate was a favourite device, and was often embroidered by her own hands.

The eagle displayed having one or two heads is another of these historical devices, which often occurs on old work. This bird is always considered a representative of empire and the double-headed eagle as an empire, which had a two fold sovereignty. In A.D. 1274 it occurs in a Roll of Arms as a shield of the "Emperor of Germany" and the King of Germany, which are severally blazoned as: *Or, an eagle displayed having two heads sa.*, and, *Or, an eagle displayed sable*, the German sovereigns having no doubt adopted the eagle as their heraldic device, in support of their claim to be successors to the Roman Cæsars—whose rule extended to the eastern and western empires.

It was probably introduced into England on some German vestments, and afterwards copied by English embroiderers without reference to its original meaning.

In the beginning of the 11th century, Cnute and his second Queen Emma presented to the Abbeys of Croyland, and Romsey altar cloths, which had been worked by his first wife, and vestments covered with golden eagles. In 1277 Exeter Cathedral reckoned among her treasures several vestments decorated with

¹ Pomo Granada.

this pattern, one of which was given to the Church by Richard, King of the Romans, brother to Henry III. This was a cope of black baudekin¹ with eagles in gold figured upon it. There is still at Worcester an ancient pall with double-headed golden eagles, and the remains of the cope at Minsterworth has a border of these birds, which were probably part of the powdering of the cope, before it was arranged in its present form.²

Cherubini, with more or fewer wings, standing on wheels, are often used as part of the powderings of vestments, and the remains of the cope at Cirencester has several, some of which are carrying scrolls—this pattern is said to be peculiar to English work, and is found on very early examples.³

There are a few other patterns which are mentioned by Lady Marian Alford as used only in England, viz: twisted pillars of vine stems, often bearing leaves and branches, and the vase of lilies, emblematic of the Blessed Virgin. She also mentions that figures of our Lord, and the saints are generally represented in English work with the upper lip, and round the mouth shaven; whereas in continental work the beard is allowed to surround the mouth and join the moustache.⁴

The specimens of ancient embroidery still preserved in the Churches of Gloucestershire are as follows:—

CIRENCESTER.

In this Church there is a pulpit cloth, no longer used, which has been made from an ancient cope of blue velvet. It has been cut into strips, and then sewn into its present shape. The ground is powdered with the pattern usually called the pine apple (see *Plate XIV*), and with scrolls and spangles. At equal distances are cherubim standing on wheels, each having eight wings. One of these

¹ So named from being originally made at Baldaek. It is a costly silk, shot with gold.

² The earliest known representation of the double-headed eagle is at Eyuk, near Boghaz Kem, in ancient Cappadocia, where it occurs among a number of Hittite sculptures, and is engraved in "Explorations Archéologiques de la Galatie and de la Bithyne—par M. M. Perrot and Guillaume.

³ See Cirencester Cope *Plate. XIV.*

⁴ Needlework as an Art.



FROM THE CIRENCESTER COPE.

cherubs holds a shield of armorial bearings, *Argent on a chevron sable, three roses, or.* Under this is a scroll with the words "Orate pro anima domini Radulphi Parsons," and other scrolls bear the words, "Gloria tibi Trinitas." Over the pomegranates in the corners are the words, "Da gloriam Deo." Near the entrance to the chancel of this Church is the memorial brass of a priest, bearing the chalice and paten, who appears to have been the donor of this vestment, for the inscription runs thus, "Orate pro anima domini Radulphi Parsons quondam Capellani perpetuæ cantariæ Sanctæ Trinitatis in hac Ecclesia fundata qui obiit 29 die Augusti Anno Domini 1478 cujus animæ propitiatur deus. Amen." From this it seems probable that the vestment was left by Ralph Parsons for the use of the Chapel of the Holy Trinity, which would give the date of the embroidery as late in the 15th century. The chapel was founded before 1478, though the present building was made at the expense of Richard Ruthal, Bishop of Durham, a native of Cirencester, in the reign of Henry VIII. There is some reason to suppose that the monks of Cirencester grew, and prepared their own silk for embroidery, as Alexander Neckham, Abbot of Cirencester, in A.D., 1213, wrote a book explaining the habits of the silkworms and the way to keep them profitably. This work, "De Natura Rerum," has lately been reprinted in the Master of the Rolls's Series.

BUCKLAND.

At the Rectory in this parish is a very fine blue velvet cope, at the back of which is a group of figures representing our Lord upon the cross with the figures of the Blessed Virgin and St. John on either side. The powderings of the ground are composed of sprays, flowers, and pomegranates showing their seeds (*See Plate XV.*) There are also two curious representations of Churches upon it, and a device with the letters W H Y; these probably refer to William Whychurch, who was Abbot of Hayles, near Buckland, in 1470. The orphreys contain figures of saints under canopies of leaves and small flowers, and in one part this has been repaired with a piece cut from another and older vestment of red velvet. The whole of the embroidery is of opus plumarium. Buckland Church was in the gift of the Abbot and Convent of St. Peter's,

Gloucester, and Thomas Parker, brother of the last Abbot, was Vicar of Buckland from 1512 to 1515, probably it was through him that the cope was presented to the Church, though the work is of an earlier date.

CHIPPING CAMPDEN.

At this place there are two hangings of cream coloured damask (holosericus), beautifully embroidered, having in the centre a representation of the Assumption of the Blessed Virgin, and the ground powdered with flowers of a conventional pattern. One of these hangings measures 12 ft. 6 in. long, and 4 ft. deep. The other is 10 ft. 10 in. by 3 ft.

William Bradbury, of Chipping Campden, who made his will June 6th, 1481, directed that his body should be buried in the parish church, and bequeathed to every altar "A chesible of white damask, and also vestments." Probably these are part of his bequest; the chesible, as usual, having disappeared.

There is also a cope of crimson velvet, embroidered with crowns, stars of Bethlehem, and conventional flowers.

WINCHCOMBE.

In the keeping of the Vicar of this parish is an old square table cover, used until a few years ago upon the Communion table, which stood some little distance from the east wall of the chancel, the communicants kneeling all round it. This table-cloth contains the remains of two ancient vestments, probably copes, the embroidery of which has been cut out and re-mounted on canvass, without the slightest attempt to arrange it in any way. In this confused mass are the remains of cherubim standing on wheels, pomegranates and fleurs-de-lis, which formed the powderings, and the figures of saints which ornamented the ophreys of the vestments of different dates. Local tradition says it was the work of Katherine of Aragon,¹ and amongst the later embroidery is a very peculiar representation of her badge, the

¹ Queen Katherine of Aragon was a great worker, and in her happiest days, when writing to Henry VIII., then absent in France, she describes the preparation she was making to repel an invasion of England by the Scots, but even this great event did not hinder her love of needlework, for she says: "I am horrible busy with making standards, banners, and badges." This letter is dated 13th August, 1513. When the hapless Queen was separated

pomegranate, but the earlier portion is at least a century older than her time. Most of the work is in *opus plumarium*, but amongst the saints are some which are appliqué, the spaces in the niches having been left, and the figures added afterwards. The attempt at perspective in the canopies of these niches shows them to belong to the later work.

The centre of this cloth is worked in a peculiar stitch, which has somewhat the appearance of woven braid. The work and the re-arrangement of the border are old, and probably were done at the time when the altar was moved from the wall, and required a square cover.

MINSTERWORTH.

In this parish is an old altar frontal, made from a cope of fine red velvet. It was originally powdered with six winged cherubim standing on wheels, fleurs-de-lis, conventional flowers, and double-headed eagles. The remains of the Orphreys are used as a kind of cross in the middle of the frontal, and they are embroidered with the usual figures of saints in niches. The embroidery is in a decayed condition, but enough remains to show that it was not very finely executed, and is probably of late workmanship. This vestment is supposed to have originally belonged to St. Peter's Abbey, Gloucester, and to have been given to Minsterworth at the Dissolution.

LITTLEDEAN.

In this parish is a large Communion table cover or pulpit hanging, made from two chasubles, which are very cleverly adapted to their altered use without injuring the embroidery. The ground of both vestments is gold-coloured velvet, powdered with conventional flowers: the orphreys are very wide, and contain the figures of saints under floriated arches: the ground work of the Orphreys is peculiarly rich and artistic, being worked with alternate threads of gold and silver, which are arranged in a diapered from the King, and living at Bugden, her occupations are thus described by Harnfield:—"Queen Katherine spent her solitary life in much prayer, great alms, and abstinence, and when she was not in this way occupied, then was she and her gentlewomen working with their own hands something wrought in needlework, costly and artificially, which she intended to the honour of God, to bestow on one of the churches."—Miss Strickland in *Lives of Queens of England*, Vol. II. p. 161. Edition 1884.

pattern and slightly raised. The embroidery is in opus plumarium of very beautiful workmanship. The mixture of gold and silver thread in the ground, and on the reverse side of the foliage is unusual. The vestments were probably some of the spoils from Flaxley Abbey, which is only a short distance from Littledean. A red velvet cope was also formerly at this place, but is now lost. Some good drawings of the conventional flowers in the embroidery have been lent me by Mr. Butterfield.

BITTON.

There is in this place an old altar cloth, which is a rare example of such a Church ornament executed in the 17th century. It is thus described by Canon Ellacombe :—

“The altar cover is of blue cloth, and round it an inscription in silver (or it may be faded gold) thread, “the gift of Colonell John Seymour to the Church of Bitton, in the County of Gloucester, for the Communion Table, in remembrance of his dear Grandfather, St. John Seymour who dyed, and was interred in y^e middle of this holy Square Nov. 17, 1663.”

At each corner is the Seymour crest, originally in colours, and in the centre of the cloth (not of the front), is I. H. S. with the heart and three nails beneath, all within a rayed circle. The cloth is in good preservation, and was in constant use till about 35 years ago.

NORTILEACH.

On the altar of this church is a frontal, made a few years ago from two handsome copes, which till then had escaped destruction. These vestments were not embroidered at all, but *woven*, and are only mentioned in this list because they are often referred to as specimens of embroidery.

No. 1 was of the finest dark blue cut velvet of Florence, the ground being trailed all over with fruit-bearing boughs of bold type in gold, while the velvet itself is freckled all over with gold thread, sprouting up like loops, this particular kind of ground was peculiar to the 16th century, and was succeeded by small dots of solid gold, sewn on with a needle.

No. 2 was composed of gold tissue with the sacred monogram, that of the Blessed Virgin, and a device with the inscription "Salva Nos," in red velvet. The whole ground is worked into a pattern of flowers in baskets, &c., in the renaissance style of decoration.

ST. BRIAVELS.

This church also possesses an ancient woven altar frontal, which is thus described by Rev. W.T. Allen : "The only remaining relic of pre-Reformation days¹ is an ancient altar frontal, probably for ferial use. Age has faded the original colour (green), but the colours of the ornamental wreathed work in floss silks are as bright and fresh as when the cloth was woven."²

¹ I think this is of later date than 16th century.—M. E. B.-O.

² Trans. G. and B., Vol. IX. p. 76.
