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The maniple, which is a strip of material worn on the left arm, has undergone similar changes.

The influence of race on the design is also very marked. Thus, in German vestments the figures are bold and there is less ornamentation and the colours are inclined to be crude. Italian vestments are richer in colour and more delicate and the ornamentation is in scroll work and arabesque. Spanish vestments are harsher and one often sees that particular form of ornamentation which we are accustomed to find in Spanish art and which shows the Moorish influence. One striking example is a set of vestments for use at a funeral mass which is ornamented with skulls, the emblem of mortality. (322) The figures in brackets refer to the cases in which the exhibits can be found.

French vestments, especially those of the latter part of the 18th century are remarkable for their ornate design which is often floral in type. One beautiful specimen (338) of the early part of the 19th century represents the Pascal Lamb with the seven Seals beneath surrounded by a border of rich embroidery and a floral design of roses and other flowers of exquisite workmanship and delicate colouring.

Among the most famous exhibits in the collection is the Hildesheim Cope (323) of German origin, 13th and 14th centuries. It is made of coarse linen and embroidered upon it are scenes depicting the death of various martyrs, each picture representing the method by which the martyr met his fate and among them may be mentioned St. Peter Martyr with his head cloven, writing the Credo in his blood; St. Laurence on the grid-iron; St. Bartholomew carrying his skin on a stick over his shoulder and as his skin has been removed the artist has provided him with a garment, doubtless to hide his nudity; St. Marcellus of Chalons being torn asunder between two trees; St. Catherine and her wheel and many others. The design is distinctly primitive and many of the panels are extremely curious.

The Syon Cope (289) late 13th century of English manufacture is another magnificent specimen and has embroidered upon it scenes from the life of Christ.

One of the exhibits which pleases me most, is a set of vestments of Italian workmanship (317) of the 18th century made of white silk and decorated with the pen and ink motives. The design is extraordinarily delicate and intricate and consists of scroll work. On the chasuble are two panels one of which represents a pelican feeding its young with the All seeing Eye above it and the other a Cardinal's arms.

Cases 352 and 353 contain specimens of Albs, one of linen of Venetian origin (17th century) and the other of Italian lace (Rose point), both of which are exceedingly beautiful.

I have mentioned only a few of the exhibits, but the collection is really a very fine one and like the rest of the Victoria and Albert Museum extremely well arranged. On some future occasion, I hope to devote a corner to the collection of glass which is equally interesting and important.

ERRATA.

In the article "Poschiavo and the Bernina Railway" which appeared last week, a statement was made, that the cantonal budget for 1932 (Grisons) anticipates a deficit of 9,000,000f., this is obviously a mistake, and concerns the Federal budget for 1932.

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Thursday, 10th December, at 8.30 p.m.—Union Helvetia—Annual Banquet at the Union Helvetia Club, 1, Gerrard Place, W.1. (Tickets 7/6).

Friday, December 11th, at 7 p.m. sharp—"Diner d'Escalade," 5/- at "Paganis'" Great Portland Street, W.1. Tous les Genevois et amis cordialement invités.

Saturday, January 2nd, 1932, from 7-1 a.m.—Swiss Mercantile Society—Fancy Dress Ball—at Midland Grand Hotel, St. Pancras, London, N.W.1.

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7 Uhr abends, Gottesdienst.
8 Uhr, Chorprobe.

Dienstag, den 1. Dezember.
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