

VICTORIA AND ALBERT MUSEUM

CATALOGUE OF TAPESTRIES

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1B. The Parable of the Prodigal Son.
English ; second half of the 16th century (p. 12).

Frontispiece]

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VICTORIA AND ALBERT MUSEUM

DEPARTMENT OF TEXTILES

CATALOGUE
OF TAPESTRIES

BY

A. F. KENDRICK



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PREFATORY NOTE TO FIRST EDITION

THE thanks of the Board are due to Mr. W. H. James Weale, who has kindly supplied a note on Tapestry No. 13 (p. 29), and to other friends of the Museum who have made valuable suggestions.

A portfolio containing illustrations of three of the tapestries on a larger scale (approximately 12 in. by 10 in.) than the size of this catalogue would permit, has been placed on sale at the Catalogue Stall. It is intended that this portfolio shall be followed by others if it appears that there is likely to be a sufficient demand for such a publication.

CECIL SMITH.

Victoria and Albert Museum,
JANUARY 1914.

PREFATORY NOTE TO SECOND EDITION

SINCE this catalogue was first printed, two more portfolios of tapestries have been issued. They reproduce three English tapestries of the 17th century belonging to the Duke of Buccleuch, and the Elizabethan tapestry-maps belonging to the Bodleian Library at Oxford and the Yorkshire Philosophical Society. It is hoped that further portfolios will shortly be set in hand.

CECIL H. SMITH.

Victoria and Albert Museum,
JANUARY 1924.

NOTE TO FIRST EDITION

I am glad to take this opportunity of acknowledging the assistance given by my colleagues in the Museum in the preparation of this catalogue. Mr. A. Van de Put is responsible for Appendix A, and Appendix B has been contributed by Mr. G. H. Palmer. Valuable help has been given by Mr. E. R. D. Maclagan and Mr. A. D. Campbell.

The choice of illustrations calls for some explanation. They have been selected rather as an aid in making the catalogue more intelligible than as an adequate pictorial record of the tapestries themselves. Each nationality is represented by at least one plate.

A. F. KENDRICK.

JANUARY 1914.

NOTE TO SECOND EDITION

My colleagues responsible for the Appendices have kindly revised them for the present edition. The collection has grown considerably since the first edition was issued, and the tapestries acquired in the interval are described in the following pages. The number of illustrations has also been increased.

A. F. KENDRICK.

JANUARY 1924.

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FIG. 1.—Portion of a Tapestry Border in Hampton Court Palace
(see No. 79, p. 74).

INTRODUCTION

THE word "tapestry" has been used at different times to designate a wide variety of textile fabrics. Embroideries have sometimes been called tapestries,¹ and the word has more often still been applied to woven fabrics, producing more or less the appearance of tapestries, or intended for use as substitutes for tapestry.

For the purposes of this catalogue the word is restricted to its more technical meaning. A tapestry may be defined as a fabric formed of threads, inserted by hand, passing alternately in and out on the parallel strings of a warp stretched upon a frame or loom. The weft threads are not thrown completely across the loom, but are introduced to cover short spaces with various colours and tints as required by the design. The warp is thus completely hidden in the finished fabric (see PLATE XXXV).

When the loom is placed upright, with the warp in a vertical position, the process is known as "haute-lisse" or high warp; when the loom is arranged horizontally, it is known as "basse-lisse" or low warp. The former is the superior method, but the result produced by the two methods is approximately the same.

The tapestry method of weaving is of very early origin. It is found in a developed form, though on a small scale, in some fragments of garments discovered in the tomb of Thutmose IV

¹ e.g., "the Bayeux tapestry," an embroidery in wool on linen.

(1420-1411 B.C.), now in the Cairo Museum,¹ and is seen in numerous fragments of garments and wrappings from Egyptian burying-grounds of the first centuries of the Christian era. It is when this process is applied to the production of decorative hangings and panels on a comparatively large scale that the history of tapestry-making begins. In studying the records of the early Middle Ages, it is difficult to distinguish descriptions of these hangings from those of others woven or embroidered with scenes from sacred or profane history or mythology, but there gradually develops in the 14th and 15th centuries a definite tapestry-making industry, located often in busy centres.

The "haute-lisse" tapestry worker sits at the back of his loom, with the cartoon behind him. A mirror suspended before the warp enables him to see the effect on the front as he proceeds by peering between the warp threads (*see* PLATE XXXVI). The principal outlines of the design are traced on the warp, but for all the details he must continually refer to the cartoon.

The design is rarely the work of the weaver. The nature of the subject having been determined on, the normal course in the Middle Ages would be to apply to a theologian or scholar, who would provide the scheme and supply the verses or other explanatory words. These were placed in the hands of the artist who made the drawing. From this drawing the cartoon was prepared for the weaver, approximately the same size as the tapestries were to be. In the Middle Ages, the cartoon appears to have been generally drawn on linen; in later times, paper has been more commonly used.²

Sometimes the procedure was simplified by the adaptation of an existing series of illustrations, as in the case of the famous

¹ *See* Catalogue générale des Antiquités Egyptiennes du Musée du Caire, Nos. 46526-8; and painted photograph in the Dept. of Textiles of this Museum.

² There was probably nothing unusual in the procedure in regard to some tapestries woven for the Church of La Madeleine, Troyes, in 1425. Frère Didier, Jacobin, wrote the story; Jacquet the painter made a small design on paper; Poinsette the sempstress sewed some bed-sheets together for the cartoons, which were painted by Jacques the painter and Symon the illuminator. Didier often came to look at the work and to drink wine with the artists (E. Mâle, *L'art religieux du XIII^{me} siècle en France*. Paris, 1898, p. 495).

tapestries at Angers (*see* No. 83); an illuminated MS. belonging to King Charles V of France, and now in the Bibliothèque Nationale in Paris, was lent for the artist's use when preparing the cartoons for these tapestries.¹ When scenes of contemporary life were to be represented, the artist could throw aside the restraint imposed by the convention or tradition, and some of the most pleasing tapestries known, such as those belonging to the Duke of Devonshire (*see* Nos. 73 to 76), belong to this class.

Gradually, as the weaving of tapestries tended to concentrate in special centres where large numbers of men were employed, certain artists found almost continuous employment in preparing the designs; but this was by no means the rule, and there is a long list of names famous in the history of painting which are found among those of tapestry designers.² Sometimes paintings, frescoes, or engravings not necessarily intended for the purpose were adapted for reproduction on the loom.³

One original drawing for a tapestry is in the Museum collections (No. 4479 Salting Collection, PLATE XXIX). The famous cartoons of Raphael, for the Acts of the Apostles, are also exhibited in the Museum, on loan from His Majesty the King (*see* PLATE XXII). Photographs of other designs are exhibited beside the tapestries Nos. 11 and 14 (*see* PLATES XI and XV).

The development of tapestry design in the main seems to have followed that of contemporary painting. Much criticism has

¹ MS. 403, Bibl. Nat., executed at the end of the 12th century.

² The following may be mentioned:—Raphael (Acts of the Apostles, cartoons in the Museum, and No. 41). Giulio Romano (No. 56 in the Museum; Romulus and Remus, tapestries in the Musée de Peinture, Brussels; 4 cartoons in the Louvre; and numerous others). Mantegna (tapestries for the Marquis of Mantua, not identified). Leonardo da Vinci (Adam and Eve, lost cartoon). Bronzino (Life of Joseph, in Palazzo Vecchio, Florence). Bacchiacca (tapestries for the Grand Duke Cosimo). Bernard van Orley (Chasses de Maximilien, at Fontainebleau, and others). Rubens (History of Constantine, in the Garde Meuble, Paris; History of Decius Mus, Prince Liechtenstein in Vienna; Bramshill Park; and others). Jordaens (drawing in the Musée Plantin, Antwerp). Pieter Coecke van Aelst (Deadly Sins, History of Joshua, etc., at Vienna, Madrid and Munich). Michiel van Coxcie (Months, at Vienna). Simon Marmion (tapestries for Tournay). Boucher and Le Brun (many French tapestries). Goya (tapestries in the Escorial).

³ Works by Roger van der Weyden (Trajan and Herkinbald tapestries at Bern); Mantegna ("Triumph of Julius Cæsar," tapestries at Bowhill); Perugino (Descent from the Cross, at Brussels). Andrea del Sarto (Florentine tapestries). Dürer (Life of the Virgin, at Hever).

been directed, and not altogether without reason, to the attempts of weavers to rival paintings in the 18th century, and even so far back as the 16th; but it may be questioned whether the earlier weavers did not also endeavour to follow pretty closely the simpler scheme of the pictorial art of their age and country. There seems no need to limit the weaver's choice of subject. His use of the resources of his craft in rendering it is more important. When few colours were employed, effects of shading were produced by running them into one another in projections like the teeth of a comb. The later practice of blending them by the use of a large number of intermediary tints is an imitation of the painter's methods.

The range of subjects represented in tapestry is almost as wide as the painter's. Scenes from Biblical history, the lives of the Saints, allegories and romances, are very frequent, especially in earlier times. To these must be added classical and mythological scenes, ancient and contemporary history, hunting subjects, games, rustic sports and amusements, landscapes and foliage, heraldry and decorative panels of all kinds. Examples of most of these will be found in the Museum collection.

The range of colours used by the weaver increases very rapidly with the course of time. A simple picture of the 14th century might be produced with very few differently-coloured threads; from 12 to 15 shades of colour appear to have been used in the tapestries at Angers (*see* No. 83). In the 15th century a tapestry might be woven with 20 colours (*see* No. 52), and 40 would be a large number for any single piece. The Gobelins factory now employs about 14,000 different tints.¹ As a general rule, the most successful tapestries are those in which the number of colours used is limited to those indispensable for the proper rendering of the subject.

The fineness of a tapestry's texture depends upon the closeness of the warp threads. The general tendency is for later tapestries to be finer than early ones; for example, a Gobelins tapestry of the

¹ M. Guiffrey, for many years Director of the Gobelins factory, states that a tapestry from a design of the period of Louis XIV was recently woven there with 79 colours only. (*Les Tapisseries*, p. 11.)

18th or 19th century has closer warps, as a rule, than a Flemish tapestry of the 15th or 16th century (*see* PLATE XXXVI). But this is no guide in determining either the date of a tapestry or its quality as a work of art. The small Beauvais panel of the year 1830 (*see* No. 51) is the finest in texture of all in this catalogue, with about 30 warps to the inch. The next is a Flemish tapestry of the beginning of the 16th century (*see* No. 13) with 27. The "Triumphs" (*see* Nos. 15 to 17), of the same nationality and date, have 18, and another of a few years later (*see* No. 27) has 12. The fewest warps to the inch are in the Scandinavian tapestries (*see* Nos. 58 to 62), with about 10. The German panel (*see* No. 52) has 14, and the Gobelins tapestry (*see* No. 50) has 22.

There is no more effective wall-decoration than a tapestry; the making of fine tapestries has always been a costly matter, but this has not prevented their being ordered in large numbers in the flourishing days of the industry. The set of the Acts of the Apostles was made for Pope Leo X, to complete the decorative scheme of the Sistine Chapel. They were placed below a series of frescoes by the greatest artists of the time, with the superb ceiling of Michelangelo above all. The magnificent tapestries at Hampton Court are but a remnant of the numerous sets collected together at great cost by Cardinal Wolsey.

In early times tapestries were often carefully put aside, to be used only when required to adorn the walls of a church or hall, or to be hung across the latter to divide it up. They were in special requisition for state occasions, festivals, and processions. Tapestries with appropriate subjects were used as altar-pieces at particular festivals (*see* No. 13). On occasions of special rejoicing, large stores of the richest tapestries were sometimes brought forth to cover the walls of churches or dwellings, both inside and outside.¹

¹ M. Guiffrey states that the practice of hiring out tapestries, belonging to church treasuries, to householders on the route of the processions on fête days persisted in certain French towns down to the 19th century [*Revue de l'art chrétien*, xxxix (1889), p. 288]. *See also* X. Barbier de Montault, *Inventaire descriptif des Tapisseries de Haute-lisse conservées à Rome* (Arras, 1879), p. 9.

For state ceremonial, victories, pageants and tournaments, their brilliant colours enlivened the buildings and streets. In the days when books were few, and only a fraction of the populace could read them, the part that tapestries played in familiarizing the people with sacred, profane and legendary history must have been considerable. To us they bring the past to life again. They give us a lively picture of the beliefs and studies, the wars and rustic toils, the sports and amusements, the costumes and manners of times long gone by.



FIG. 2.—Portion of a Tapestry Border in Hampton Court Palace (*see* No. 79, p. 74).

I. ENGLAND

RECORDS of tapestry-weavers and their work in England may be traced as far back as the first half of the 14th century.

Looms were set up in places scattered far over the country, but no factory with an organization devised to secure continuity of work or to supply more than local needs appears to have been founded before the middle of the 16th century.

Up to this time, and to a considerable extent afterwards, orders for tapestries from wealthy patrons in England were sent to the Low Countries. Cardinal Wolsey bought large numbers for Hampton Court, some being made to the measurements of the rooms for which they were destined. A few of these are still at Hampton Court; another fine piece, representing the story of Judith and Holofernes, with the arms of the Cardinal in the border, is now preserved in the treasury of Sens Cathedral. A Flemish series of the same period, representing the History of Our Lord and of the Virgin, in the Cathedral at Aix in Provence, bears the arms of William Warham, Archbishop of Canterbury, and the date 1511.¹ The tapestry at Coventry though obviously made to fit the wall it still covers, was nevertheless assuredly the work of Flemish weavers (*see* No. 77). About the end of the 16th century the defeat of the Spanish Armada was commemorated in a series of ten tapestries, representing engagements of the fleets, with portraits of English commanders introduced into the borders. The designer, Hendrik Cornelisz Vroom, of Haarlem, made use of the maps and descriptions in a book by Robert Adam. The tapestries were woven by a Netherlands weaver, Frans Spierinck. They were destroyed by fire with the Houses of Parliament in 1834.²



¹ Described by Dr. M. R. James in Proceedings of the Cambridge Antiquarian Society, XI, pp. 506-11. *See also* J. Destrée, Tapisseries et Sculptures bruxelloises à l'exposition d'Art ancien bruxellois, 1905, PLATE XV (1906).

² *See* John Pine. The Tapestry Hangings of the House of Lords, 1739-40.

In the middle of the 16th century the initiative in the direction of the establishment of a national tapestry-weaving industry was taken by a country gentleman, William Sheldon, who formed the plan of starting looms on his estates in Warwickshire, and himself bore the expense of the enterprise. He despatched a certain Richard Hickes (or Hyckes) to the Low Countries, to learn the technical processes of the craft. On his return looms were set up at Barcheston and Weston. The famous tapestry-maps in the Bodleian Library and in York Museum were produced in the factory thus founded.¹ The panel No. 1A may safely be ascribed to this factory, and stylistic evidence favours the view that the heraldic panel acquired by the Museum in 1911 (No. 1) was also the work of Sheldon's weavers. The smaller panels representing the Parable of the Prodigal Son (No. 1B) are attributed to the English weavers, on account of their resemblance to the maps and to the little heraldic panel No. 1E. The founder and patron died in 1570, recommending the enterprise to his heirs, who kept the work going for some time longer. Records of the labours of these craftsmen are scanty, but the date 1588 upon one of the maps, and the payment of a sum of money by the Countess of Shrewsbury in 1592 to Sheldon's weavers for tapestry work they had done for her, show that they had employment 20 years after the death of the founder.

In the early part of the 17th century, this enterprise seems to have dwindled, or perhaps come to an end, and about the same time the greatest English factory, that of Mortlake, was founded under the patronage of King James I. In 1619 the first director, Sir Francis Crane, was appointed. Weavers were brought from the Netherlands, and many of these settled down with their families in England, some bringing up their children to follow the same craft. The tapestries first made were copied from cartoons of the 16th century, the fine borders alone being from contemporary designs. In this the new factory did not depart from a practice quite usual at the time on the Continent. The series of Vulcan

¹ The maps are reproduced in Victoria and Albert Museum Portfolios, Tapestries, Part III, 1915.

and Venus was the first produced, and was repeated several times. The tapestry in the Museum (No. 2) belongs to one of the earliest of these sets.

The purpose which King Charles I had in view in the acquisition in the year 1630, of Raphael's famous cartoons of the Acts of the Apostles (PLATE XIII) was their reproduction in tapestry at the Mortlake factory, where they were copied many times. A number of these sets still exist, wholly or in part, in English mansions and country-houses. The cartoons are exhibited in the Museum, on loan from H.M. the King.

Another fine series, representing the story of Hero and Leander, was designed by Francis Clein (or Cleyn, d. 1658), a native of Rostock, who was employed for many years as a designer for the Mortlake factory. The tapestry in the Museum (No. 3) belonging to this series bears the monogram of the first director. Crane died in 1636 after a prosperous career. The civil commotions during the later years of the reign of Charles I brought trouble upon the factory, although it survived the death of the King, and continued in operation during the Commonwealth.

At the Restoration, efforts were made under Sir Sackville Crowe to revive the former prosperity of Mortlake, and old cartoons were again brought out for reproduction on the looms. A few years later the Royal grant was discontinued, and the works passed into private control. Tapestries were still made in considerable numbers, but of inferior quality, until towards the end of the 17th century. The tapestries at Hampton Court, representing the Naval Battle of Solebay in 1672, bearing the signature of Francis Poyntz, and the remarkable series of tapestries in the possession of the Duke of Buccleuch, at Boughton House, illustrate this period of the factory. The works were finally closed in 1703.

Meanwhile other factories had sprung into existence, started for the most part, it seems, by weavers who had been employed at Mortlake.

A weaver at Lambeth, William Benood, in the latter half of the 17th century, followed the tradition of Mortlake, where he

appears to have served his apprenticeship. A tapestry in the Museum (No. 4) was probably woven in Benood's workshops.

At other centres in London and the neighbourhood, the tapestry-workers of the Great Wardrobe were employed. In the last quarter of the 17th century they moved from the Savoy to Hatton Garden, and thence to Great Queen Street in Soho. The Poyntz family wove tapestries at Hatton Garden, and at the last place worked John Vanderbank, yeoman arras-worker in the reigns of William III and the two succeeding sovereigns. His name appears in the border of a tapestry in the Museum collection (No. 5).

Other weavers were occupied in England during the course of the 18th century. Paul Saunders worked in London, and Parisot, a Frenchman, at Paddington and Fulham.¹ The latter appears to have been chiefly engaged in making pile carpets and panels for upholstery. The Museum is up to the present without examples of the work of these factories.

During the last century, the craft was revived in 1876 at Windsor, lasting only a few years; and again under William Morris at Merton. A French weaver from the former factory removed to Soho, where he worked until his death a few years ago.

The Merton factory, which is represented in the Museum by two tapestries (Nos. 8 and 9), is still in operation.

I. HERALDRY AND SYMBOLIC FIGURES. (PLATE I.)

In the middle is a shield of arms encircled by the Garter-band and ensigned by a closed helmet in profile, above which is the motto VNG IE SERVIREY.

Quarterly of 7: (1) Per pale azure and gules three lions rampant, 2 and 1, argent, a bordure gobony or and gules, on each pane of the last a bezant (Herbert); (2) Sable a chevron between three spear-heads argent (Blethyn ap Maynarch); (3) Argent three cocks, 2 and 1, combed and wattled or (Einion Sais); (4) Argent a lion rampant sable crowned or (. . .); (5) Azure semy of cross-

¹ See "A Catalogue of the entire works of the Fulham Manufactory . . . Sold by Auction . . . in St. James's, Haymarket . . . 30th April 1755."

crosslets three boars' heads, 2 and 1, argent (Craddock); (6) Bendy engrailed argent and gules a canton or (Horton); (7) Gules three leopards' heads, 2 and 1, jessant de lys or (Cantelupe). Supporters: (dexter) a panther guardant argent, spotted or and azure, gorged or; (sinister) a lion rampant argent gorged gules.

The shield and motto are those of Sir William Herbert, first Earl of Pembroke (K.G. 1548; d. 1570). Two badges of the Earl are represented on the tapestry—below, a green wyvern with a hand in its jaws, and near the top edge, a bascule with a crescent. The subject in the large medallion to the right of the shield is perhaps Vertumnus and Pomona; that to the left (a seated female figure holding a spear, with a turkey-cock beside her) is not identified. The figures along the lower edge appear to symbolize the productiveness of the earth and sea. The figure twice represented, at the sides, is that of Faith. These subjects are surmounted by canopies of trellis-work and drapery, and the intervening spaces are filled with terminal figures, strapwork, vases, garlands, and stems of fruit and flowers on a dark blue and green ground.

The design of this tapestry may be compared with the plaster-ornamentation and wood-carving of the Elizabethan period. English tapestries of that period are very rare. The best-authenticated examples are the tapestry-maps belonging to the Bodleian Library at Oxford and the York Museum, made in the factory founded and endowed by William Sheldon in Warwickshire. It appears probable that this tapestry was woven at the same factory.

Second half of the 16th century.

Woven in coloured wools and silks on linen warps. H. 7 ft. 7 in. (m. 2.32), W. 12 ft. 10 in. (m. 3.91). *Geographical Journal*, IX, pp. 211-14; *Art Journal*, July and November, 1911. See Appendix A.

Purchased in 1911.

IA. THE JUDGMENT OF PARIS.

Paris, seated and holding a long staff, offers an apple to Venus; one of the other two goddesses in the myth, Juno or Minerva, is seated near Venus in a folding chair. This scene is set within an

elaborate strapwork cartouche hung with tassels and ribbons; from the top corners rise open lanterns. Below are the initials H.I., and the words "WHEN PARESE GAVE THE GOLDENE APPEL"; above are the words "EPESTELS OVT OF OVID IX CHAPTER." The space beyond this cartouche is filled with flowering plants on a dark brown ground. There is a border of large flowers, fruit, and foliage on a yellow ground with an inner and outer edging containing an interlaced ribbon.

This tapestry comes from Chastleton House, Oxfordshire, which was built by Walter Jones in 1603-14. He purchased the original Chastleton House, which the new building replaced, from Robert Catesby, the Gunpowder Plot conspirator, in 1602. The tapestry was made for Witney House, Oxfordshire, the former residence of Walter Jones. The initials that appear on it stand for Henry Jones (d. 1656), son of Walter Jones and Eleanor Jones (*née* Pope); the latter was maid-of-honour to Queen Elizabeth and daughter of the Queen's Jeweller. The initials of Walter Jones, his wife and his son appear on a set of four tapestries representing the History of Judah, which were also brought from Witney House to Chastleton House; one bears the date 1595. All five tapestries show the same style of decoration. Their English origin is indisputable, and there can be no doubt that they were woven at one of William Sheldon's tapestry factories.

Late 16th century.

Woven in coloured wools on woollen warps. H. 10 ft. 8 in. (m. 3.25), W. 11 ft. 11 in. (m. 3.63).

Purchased in 1920.

1B. THE PARABLE OF THE PRODIGAL SON. (FRONTISPIECE.)

(a) He takes leave of his father.

The father is seated at a table on which lie a book and some coins. He hands a bag to the Prodigal, who is fashionably dressed and holds a plumed cap in his left hand. On the further side of the table stands the elder brother, looking on. In the background the Prodigal is seen setting out on horseback.

(b) He spends his portion in riotous living.

On the right the Prodigal is seated before an inn at a table spread for a feast, beside a young woman. Behind them stands the hostess, scoring the reckoning. On the left a third

woman is bringing food in a dish. There are buildings in the background, and in the foreground a wine flask stands beside the table.

(c) He is driven out by his former companions.

The Prodigal in rags is driven out of doors by three women, one, who is kicking him, swinging a bunch of keys, and another a broom; the third follows behind. In the background the Prodigal is seeking hire at a farm house.

(d) He herds swine.

The Prodigal, with hands folded, kneels upon one knee, under a tree; about him are swine, some of them feeding from a trough. In the background is the hiring of the Prodigal.

(e) He returns to his father.

The Prodigal, clothed in rags, is kneeling before his father, who hastens to embrace him. Behind the father is a building, on the terrace of which a man is killing the fatted calf, while from it issues another with the robe and ring. On the right the elder brother is approaching the house.

(f) He is feasted in his father's house.

The Prodigal, with his father and elder brother, is seated at a well-spread table. In front, beside the table, is a flask of wine in a wine cooler. A maid approaching on the left.

The border of each panel is the same. It is filled with the following designs: strap and scroll ornament hung with fruit, flowers and foliage; at the upper end, in the right and left corners, 2 terminal figures blowing horns; at the lower end, Diana on the left and Apollo on the right. Each is seated in a two-wheeled chariot, that of Diana being inscribed with the letters LV (=Luna), and that of Apollo with the word SOL. Diana holds a bow and Apollo a sceptre surmounted by a rayed face.

Second half of the 16th century.

Woven in coloured wools and silks and silver-gilt thread on woollen warps. Each 21 in. (m. 0.52) square. Two panels of another similar set are in the Glynn Vivian Art Gallery, Swansea.

Bequeathed by the late Mr. E. S. Clarke in 1913.

1C. THE FLIGHT INTO EGYPT.

St. Joseph leads a mule which bears the Virgin and the Infant Christ through a flowery meadow to the right. In the background are trees beside a winding river and a distant building on a hill. The side borders consist of flowers and fruit with small seated lions. The following inscription fills the top and bottom borders: NON DONVM SED DONANTIS ANIMVM.

Second half of the 16th century.

Woven in coloured silks and wools and silver-gilt and silver thread on woollen warps. H. 8 in. (m. 0·20), W. 11 $\frac{1}{8}$ in. (m. 0·28).

Purchased, together with No. 1D, under the bequest of the late Francis Reubell Bryan in 1913.

1D. CHRIST AND THE WOMAN OF SAMARIA.

Christ is seated at the well from which the woman draws a bucket; a ewer stands in front. In the background three disciples and two Samaritans are approaching. The scene is shown in a flowery meadow with undulating hills and buildings in the distance. There is a narrow diagonally-striped border in red, yellow and white on three sides.

Second half of the 16th century.

Woven in coloured wools and silks and silver-gilt and silver thread on woollen warps. H. 8 $\frac{1}{4}$ in. (m. 0·21), W. 11 $\frac{1}{2}$ in. (m. 0·29).

Purchased, together with No. 1C, under the bequest of the late Francis Reubell Bryan in 1913.

1E. HERALDIC PANEL.

(PLATE II.)

The panel has a pattern of field flowers, including larkspurs, fox-gloves, pansies, and roses, with a shield of arms in the centre, showing the arms of Sacheverell. Quarterly of 6: (1) Argent on a saltire azure five water bougets or (Sacheverell); (2) Argent a lion rampant sable crowned or with a mullet for difference (Morley); (3) Gules a pale lozengy argent (Statham); (4) Azure a lion rampant argent (?); (5) Gules a duck argent ducally gorged or

(Snitterton) ; (6) Argent 3 hares playing bagpipes gules (Hopwell). Across the chief is a label of 3 points gules. The coat is probably that of Henry (d. 1581), eldest son of Ralph Sacheverell, of Rearsby, Leicestershire. This would explain the letters H.S.P., which occur below the shield, as Henry Sacheverell Primogenitus. On each side of the coat is a brightly coloured bird. The borders show in the four corners baskets of flowers and fruit. In the middle of the top and bottom border is an ornament of flowers and fruit connected by strapwork with lions' masks.

Second half of the 16th century.

Woven in coloured wools and silks and silver-gilt and silver thread on woollen warps. H. 1 ft. 6½ in. (m. 0·47), W. 1 ft. 7 in. (m. 0·48). Probably woven on Sheldon's looms in Warwickshire.

Purchased in 1914.

2. THE GODS DISCOVERING THE AMOURS OF MARS AND VENUS. (PLATE III.)

The gods and goddesses, some with their emblems, are represented in a hilly landscape, with a palace in the middle distance to the right, and towers, colonnades, and a bridge in the background. The broad border is designed as a frame, and is edged with mouldings shaded to give the appearance of relief. It is filled with subjects within strapwork cartouches on a dark blue ground. In the middle at the top is the badge of the Prince of Wales—three ostrich feathers enfiled by a coronet—and the motto ICH DIEN; at the bottom are four crossed sceptres, tied by a ribbon bearing the words SCEPTRA FAVENT ARTES; at each side are two interlaced C's ensigned with a coronet. At the top corners are winged figures blowing trumpets, and at the bottom corners satyrs with pandean pipes. The other cartouches contain figures symbolizing the four elements, three standing female figures with cornucopias and sickles, and another with a basket of fruit. In the lower margin, on the left, is the mark of the Mortlake factory (a white shield with the red cross of St. George), and on the right

the monogram P D M, for Philip De Maecht, director of the tapestry weavers.

The tapestry was woven at Mortlake in the latter part of the reign of James I (d. 1625) for the Prince of Wales (afterwards Charles I), or (possibly) early in the reign of the latter monarch in honour of Charles II (b. 1630).

One of a set of nine tapestries, entitled "The History of Vulcan." The series was woven at Brussels in the first half of the 16th century. It was produced at Mortlake in 1620-22, and several times subsequently at the same factory. The borders of the sets woven at Mortlake vary; one tapestry is in the Royal collection of Sweden; another is in the Garde Meuble at Paris.

Woven in coloured wools and silks and silver-gilt and silver thread on woollen warps. H. 15 ft. (m. 4.57), W. 18 ft. 9 in. (m. 5.71). Böttiger, II, PLATE XIV, and p. 56; Darcel, I, PLATE 22; Art Journal, Sept. 1911, p. 303; L'Art, Vol. XXVII (Paris, 1881), p. 26; Guiffrey, Histoire de la Tapisserie, pp. 320, 324, 328.

Purchased in 1898.

3. HERO MOURNING OVER THE DEAD BODY OF LEANDER.

The body of Leander lies on the rocky shore near a circular tower. Hero kneels beside him holding up her hands in unrestrained grief, and a female attendant behind stands sorrowing with her hands clasped together. Cupid holding the torch is seated on a rock to the right. The sun is rising over the sea in the distance. The broad border is filled with strapwork, intertwined with garlands of flowers and leaves which are supported by diminutive winged boys on a blue and purple ground. There is a medallion in each corner, and another in the middle of each side; the former contains figures of winged boys (perhaps the Winds); that in the top border is plain; those on the left and right represent Hero clasping the body of Leander, while a male figure endeavours to pull her away, and a figure of Neptune riding on the waves. The medallion at the bottom encloses an inscription, explaining the subject, as follows:—

LUGET AMOR NUTRIXQUE GEMIT MORITURA MARITA DUM RUIT IN
LACERI NAUFRAGA MEMBRA VIRI.

The tapestry forms one of a set of six representing the History of Hero and Leander which were woven at Mortlake between the years 1623 and 1636 from the cartoons of Francis Clein (or Cleyn, d. 1658), a native of Rostock, who was employed for many years as a designer for the Mortlake factory. In the bottom right-hand corner is the mark of Sir Francis Crane (d. 1636), first director of the Mortlake factory.

First half of the 17th century.

Woven in coloured wools and silks and silver-gilt and silver thread on woollen warps. H. 14 ft. (m. 4.26), W. 18 ft. (m. 5.48). Böttiger, Vol. II, PLATE X-XIII, and French text, PLATE II; Pearl Finch, Burley-on-the-Hill, Vol. II, pp. 90, 91; Journal of the Derbyshire Archæological Society, Vol. XVI, pp. 94 and 100; Latham, In English Homes, Vol. II, p. 210. A tapestry of the same subject is in the Bowes Museum, Barnard Castle.

Purchased in 1910.

3A. BOYS GATHERING GRAPES. (PLATE IV.)

Seven naked boys clambering among vines and plucking the grapes. The branches interlace so as to form a double arch. This piece consists only of the upper half of the tapestry. Woven at Mortlake or in London.

Second half of the 17th century.

Woven in coloured wools and silks on woollen warps. H. 4 ft. 11 in. (m. 1.50), W. 11 ft. 10 in. (m. 3.60). The English origin of this panel is attested by its remarkable similarity to those in the collection of the Duke of Buccleuch, at Boughton, which bear a factory-mark showing that they were woven in London or the neighbourhood (see Burlington Magazine, Vol. XXXIII, 1918, p. 162).

Given by the National Art-Collections Fund in 1918.

4. A SCENE FROM THE STORY OF TROY. (PLATE V.)

A woman wearing a crown is lifted up by a warrior into the arms of a horseman; another warrior holds the horse's bridle. Behind to the left are two horsemen wearing plumed helmets, and a

diminutive standing figure, probably intended for a page. In the distance is a temple to the left and shipping on the right, with a long line of fighting and struggling figures between.

It most probably represents the seizure of Cassandra by Agamemnon during the sack of the city, with the earlier episode of her rape from the temple of Minerva seen in the background (Vergil's *Æneid* II, 403-6).

The upper border contains the arms of Brabazon impaling Chambre, for Edward Brabazon who succeeded as second Earl of Meath in 1651, and died in 1675, having married, in 1632, Mary Chambre (d. 1685), with the motto "Vota (rendered as Vata) Vita Mea."

In the middle of each of the side borders is an oval medallion with two horsemen in a landscape, and in the bottom border is an oblong panel with a warrior and a fallen horse. The remaining space of the borders is filled with terminal figures, cornucopias, festoons of drapery, and stems of fruit and flowers, on a dark blue ground.

The design of this tapestry is probably due to Francis Clein, the designer of the tapestry above described (No. 3).

The words "Made at Lambeth" are woven into the lower border. It was probably made by William Benood, a tapestry-weaver of that place.

About 1670-80.

Woven in coloured wools, silks and silver thread on woollen warps. H. 11 ft. 11 in. (m. 3.63), W. 18 ft. 3½ in. (m. 5.57). See *The Works of Publius Virgilius Maro*, translated by J. Ogilby (London, 1654), illustrated with engravings after F. Clein; PLATES at pp. 114, 196, 212, 290, 312 and 335.

Purchased in 1911.

5. "CHINOISERIES."

Groups of figures, some in a pavilion, another playing on a harp, another climbing a palm-tree, and others standing or walking, on mounds of earth, with Oriental trees and shrubs, animals and birds of gay plumage. The ground is of an uneven brown

colour. This type of design is characteristic of the pseudo-Chinese style, introduced into Western Europe in the latter part of the 17th century, through the agency of the East India Companies. The border is filled with pottery vessels and ornaments, birds and stems of flowers, on a brown ground.

The design and colouring of this tapestry and the following (No. 6) suggest a comparison with the contemporary lacquered furniture showing the same influences. John Vandrebanc (or Vanderbank) held the office of yeoman arras-worker in the reigns of King William III, Queen Anne and George I.

SIGNED BY JOHN VANDREBANC, A TAPESTRY-WEAVER AT ONE TIME ESTABLISHED IN GREAT QUEEN STREET, SOHO.

Late 17th or early 18th century.

Woven in coloured silks and wools on woollen warps. H. 10 ft. 1 in. (m. 3·07), W. 9 ft. 3 in. (m. 2·81).

Purchased in 1910.

6. "CHINOISERIES."

Groups of figures riding, fishing, etc., on mounds of earth, with Oriental trees and shrubs and birds of gay plumage. The ground is of a brown colour. The border consists of stems of flowers entwined round a straight rod, with scrolls in the corners, on a dark brown ground. (See description of No. 5.)

PROBABLY MADE IN SOHO; early 18th century.

Woven in coloured silks and wools on woollen warps. H. 7 ft. 4 in. (m. 2·24), W. 10 ft. 10½ in. (m. 3·32).

Purchased in 1906.

7. ORNAMENTAL PANEL.

(PLATE VI.)

A vase of flowers rests on a marble slab, supported by a fantastic arrangement of scrollwork which is extended to form a continuous framework, on a grey ground with a *contrefond* or secondary background of diaper pattern in a warmer tone.

Two macaws rest on the scrolls ; the unsymmetrical position of one of these suggests that the tapestry was intended to be used as the left-hand panel of a set of two or three. There is a border of scrolls and rococo ornamentation, on a red ground.

The locality where this tapestry was woven is uncertain. It was made in England ; the weaver was perhaps I. (Joshua ?) Morris, who signed a tapestry very similar in design, formerly at Perrystone Court, Herefordshire, sold at Messrs. Christie's, 20 July, 1916. That tapestry was dated 1723 (*see Burlington Magazine*, xxxii, 1918, p. 210). Several sets, or single tapestries, of this class are to be found in English country mansions.

First quarter of the 18th century.

Woven in coloured wools and silks on woollen warps. H. 8 ft. 5 in. (m. 2·56), W. 7 ft. (m. 2·13). *Art Journal*, February 1912, pp. 75, 76.

Given by Messrs. Duveen Brothers in 1901.

7A. ORNAMENTAL PANEL.

(PLATE VII.)

A tall one-handled vase carved with a terminal figure below the lip, and a bearded human mask protected by the curved and foliated handle.

It is filled and garlanded with a variety of flowers ; and it stands on a rococo base on which two parrots are perched. Above the vase is a human mask, from which spring leafy scrolls, forming, with the rococo base, a frame-work to the main pattern. The ground is dark brown. Border of rococo character, in shades of brown and yellow, on dark green.

First quarter of the 18th century.

Woven in coloured silks and wools on woollen warps. H. 8 ft. 3 in. (m. 2·51), W. 5 ft. 3 in. (m. 1·60). Formerly the property of Lord Leconfield ; acquired by Lady Wernher at the Red Cross Sale at Messrs. Christie's in 1918.

Given by Lady Wernher in 1918.

7B. A BASKET OF FLOWERS.

(PLATE VII.)

The basket contains tulips, carnations, roses, honeysuckle, and other

flowers ; it stands on a double slab of stone. There is a wavy border of acanthus stems. The ground is light brown throughout.

Early 18th century.

Woven in coloured silks and wools on woollen warps. H. 2 ft. 2½ in. (m. 0·67), W. 21½ in. (m. 0·55).

Given by Sir Otto Beit in 1918.

7c. A BUNCH OF FLOWERS.

They include a rose, tulip and lily, within a frame of strapwork and acanthus foliage, in colours on a pale buff-coloured ground.

Early 18th century.

Woven in silk and wool on woollen warps. H. 19½ in. (m. 0·50), W. 15⅞ in. (m. 0·40).

Given by Miss Gertrude M. Tuckwell in 1919.

8. THE ORCHARD.

Four figures standing in a flowery meadow with fruit trees in the background, hold a long scroll inscribed with the following verses by William Morris, published under the title of "The Orchard" in "Poems by the Way"—

*Midst bitten mead and acre shorn
The world without is waste and worn
But here within our orchard close
The guerdon of our labour shows*

*O valiant earth, O happy year
That mocks the threat of winter near
And hangs aloft from tree to tree
The banners of the spring to be.*

There is a narrow, plain, dark blue border.

Designed by William Morris (b. 1834 ; d. 1896), and woven at Messrs. Morris & Company's works at Merton Abbey in 1893.

This is the only tapestry in which the figures were designed by Morris himself. They were originally designed for a painted frieze in the nave of Jesus College Chapel, Cambridge.

Woven in coloured wools and silks on cotton warps. H. 7 ft. 5 in. (m. 2·24), W. 15 ft. 7½ in. (m. 4·76). Aymer Vallance, *Art of William Morris*, PLATE XXXVII, and p. 88.

Purchased in 1898.

9. "ANGELI LAUDANTES."

Two angels standing in a flowery meadow and playing on harps. These figures were adapted from a cartoon designed in 1878 for a window in the south choir aisle of Salisbury Cathedral. There is a border of flowers, fruit, and leaves, on a dark blue ground. Woven at Messrs. Morris & Company's works at Merton Abbey, from a design by Sir Edward Burne-Jones, Bart. (b. 1833; d. 1898).

Woven in coloured wools and silks on cotton warps. H. 7 ft. 10½ in. (m. 2.40), W. 6 ft. 8½ in. (m. 2.04). M. Bell, E. Burne-Jones, p. 168. There is a tapestry introducing the same figures, in Eton College Chapel (*see* Studio, XLV (1908), pp. 14, 22).

Purchased in 1898.

10. CARTOON FOR A TAPESTRY: THE GOOSE GIRL.

(GRIMM'S HOUSEHOLD STORIES.)

Designed in 1880 by Walter Crane for a tapestry woven at Messrs. Morris & Company's works at Merton Abbey in the following year.

The princess, as a goose girl, is seated on a flowery bank with her hair flying in the wind; Conrad runs after his hat. Below are the lines—

*O wind blow Conrad's hat away
Make him run after as it flies*

*While I with my gold hair will play
And bind it up in seemly wise.¹*

To the right and left of the panel enclosing this inscription are circular medallions containing winged heads symbolizing the Winds. Above, on the gateway, is the head of the horse Falada and the lines—

O Falada, dost thou hang there?

Princess, dost thou so meanly fare?

The border down each side consists of a pilaster ornamented with a straight stem of fruit issuing from a vase.

The tapestry was the earliest woven at Merton in which figures were introduced. Size of cartoon, H. 7 ft. 11½ in. (m. 2.42), W. 5 ft. 11½ in. (m. 1.82). A. Vallance, Art of William Morris, p. 86; Grimm's Household Stories, illus. by Walter Crane (1882), p. 20; O. Von Schleinitz, Walter Crane (Bielefeld, 1902), FIG. 18.

Purchased in 1898.

¹ A shorter inscription was ultimately chosen for the tapestry.

II. THE NETHERLANDS

THE weaver's craft in the Low Countries became important at a very early date, and the weaving of haute-lisse tapestries is recorded to have been practised there as early as the beginning of the 14th century. This school is generally known as the Flemish, although the area over which the craft was practised went far beyond the limits of the province of Flanders. It is the greatest of all schools of tapestry-weaving. Beside producing, during the course of several centuries, large numbers of the best tapestries ever made, there has been hardly a tapestry factory in Europe which has not owed a great deal, perhaps its very existence, to the Flemish craftsmen.

The Dukes of Burgundy, with their wealth and love of splendour, did much to foster the industry in their Netherlandish dominions.

The importance of the tapestries of Arras¹ in the 14th and 15th centuries caused the name of that town to be used in England to signify tapestries in general, and in Italy the word "arazzi" has been in common use in the same way for centuries. Tapestries were also made at Lille, Tournai,² and Valenciennes as early as the 14th century; but the custom of placing distinctive local marks upon tapestries did not arise before the 16th century, and it is seldom possible, in the absence of documentary evidence, to distinguish the work of the different towns before that time.

¹ A series of tapestries still preserved in the Cathedral of Tournai, representing scenes in the history of SS. Piat and Eleutherius was woven at Arras about the end of the 14th century (before 1402). They are the only existing tapestries definitely known to have been made there. It has been claimed that the tapestries of Arras and other border towns should properly be classified as French. It is a matter of convenience to refer to them here, and no opinion on the merits of this contention is expressed thereby. See J. Guiffrey, *Les Tapisseries* (Paris, 1911), pp. 26 and 42.

² A Tournai tapestry dated 1549 is in the Lille Museum; other Tournai and Lille tapestries of a later date are in the Tournai and Lille Museums.

The capture of Arras in the year 1477 by Louis XI of France gave a great blow to the industry there, from which it never recovered. Tapestries were also made in the 15th century at Audenarde, Bruges,¹ Brussels, Douai, Enghien, Ghent, and Middelburg, but some of them appear to have been the work of wandering craftsmen. With the decline of Arras, the craft at Brussels grew rapidly in importance, and for two centuries dominated the whole field of tapestry production.

A regulation of the Magistrate of the city in the year 1528 required Brussels tapestries to bear the distinctive marks of the fabric and the maker. The well-known factory-mark, 2 B's with a shield between, is met with on great numbers of tapestries still retaining their original selvedge (*see* Nos. 31 to 35); but these outer borders, generally blue or brown, have in many instances perished by means of the nails thrust through during successive generations, and have been replaced. Where this mark is found it is often accompanied by the monogram or device of the weaver, whose identity nevertheless can now be established but seldom, as many of the records have perished. Distinctive marks were also adopted by other tapestry-weaving towns during the course of the 16th century.

There are records of tapestries being made in many of the smaller towns of the Low Countries from the 16th century onwards; the weavers appear to have moved their looms from one place to another for convenience in carrying out commissions.

The industry suffered great losses, with the process of time, by the emigration of many craftsmen, who were enticed away to work in foreign countries. Most of the factories in the Netherlands had died out before the end of the 18th century, and the closing of the last atelier (that of J. van der Borcht) at Brussels in 1794 put an end to the greatest of them all.

¹ A series of tapestries, representing the History of St. Anatoile, was formerly in the Cathedral of Salins. One bore an inscription stating that it was woven at Bruges in the year 1501. One of the tapestries is now in the Gobelins Museum; two others are in the Salins Museum. (J. Guiffrey, *op. cit.*, p. 107.)

10A. LANDSCAPE.

(PLATE VIII.)

An enclosed park with a rabbit warren, trees and flowers, surrounded by a field with flowers, rabbits, stags, deer, and sheep. The ground is dark blue.

Second quarter of the 15th century.

Woven in coloured wools and silks on woollen warps. H. 3 ft. 9 in. (m. 1.15), W. 6 ft. 4½ in. (m. 1.95). A rabbit warren, similarly delineated, is represented in a MS. ascribed to the school of Haincelin de Haguenau, in the Bibliothèque Nationale, Paris (*see* Fierens-Gevaert, *La Renaissance Septentrionale*, Brussels, 1905, p. 97).

Purchased in 1914.

10B. THE DESCENT FROM THE CROSS, THE ENTOMBMENT AND THE RESURRECTION.

(PLATE IX.)

The three scenes form a continuous series divided by rocks, and are set in a background of sky and foliage and a foreground of verdure. In the first scene the body of Christ rests in the lap of the Virgin. St. John holds the right hand to his lips. Behind stand Joseph of Arimathaea, Nicodemus and the Holy Women. In the middle scene the body of Christ rests on a cere cloth on the lid of the tomb, round three sides of which the other figures are grouped. In the last scene Christ steps out of the tomb. St. Mary Magdalene kneels in front, an angel is seen behind, and the soldiers are grouped around.

Middle of the 15th century.

Woven in coloured wools and silks and silver-gilt and silver thread on woollen warps. H. 3 ft. 8 in. (m. 1.12), W. 9 ft. 11 in. (m. 3.2).

Purchased under the bequest of the late Captain H. B. Murray in 1921.

11. THE WAR OF TROY.

(PLATES X AND XI.)

The tapestry represents three episodes in the story. On the left, Queen Penthesilea comes to join the Trojan forces against the Greeks; she is accompanied by her Amazon warriors, and kneels before King Priam at the gate of Troy. The next scene shows

the Queen and her warriors in the battle ; Diomedes is thrown to the ground, while his horse is led away by an Amazon ; behind him Ajax son of Telamon attacks the Queen with his uplifted sword ; in the background, the Greeks are hard pressed by the Trojan warriors, led by Polydamas and " Philimenes." The third scene represents the arming of the youthful Pyrrhus with the armour of his father Achilles ; he stands at the entrance of a tent, with Ajax son of Telamon on one side, and Agamemnon on the other.

A further scene on the right is now almost entirely missing ; it represented Pyrrhus joining the Greek forces in their resistance to Penthesilea.¹

Near the top left-hand corner is represented a badge at present unidentified—a rayed medallion with the motto *plus quautre* twice repeated, around a letter S. The banner carried by an Amazon behind Penthesilea bears the mythical arms of the Queen.

The tapestry has no border.

¹ The inscribed names on the tapestry are as follows : on the left, panthasilee, roy priāt, eneas, anthenor, troye, la porte imbree, ylion regis, la porte dar . . . ; in the middle, diomedes (twice), la raine panthasilee, polidamas, philimenes, ajax thilamonius ; on the right, agamenō, pirus (twice), ajax thelamō. Below the scenes are Latin inscriptions, explaining the subjects, as follows :—

(Left.)

" Pergunt Troiam cum Panthasilea
 " Bellatrices mille federate
 " Ut Hectorem vindicent galea
 " Hiis Priamus favit ordinate."

(Centre.)

" Philimenes et Eneas vincit
 " Polidamas et Panthasilea
 " Diomedes regina revincit
 " Equu(m) dedit suis hec trophea."

(Right.)

" Loco patirs (=patris) Pirrus statuitur
 " Polidamas per hu(n)c succubuit
 " Philimenes item cumprimitur
 " Diomedes sic morte caruit."

Corresponding inscriptions in French probably ran originally across the top of the tapestry, as may still be seen in other tapestries of the same class.

This tapestry was at one time in the Château de Bayard, near Grenoble, whence it passed early in the 19th century into private hands; subsequently it was given to the Bibliothèque Nationale in Paris to be hung on the great staircase, but was returned to the heirs of the donor on the demolition of the staircase in 1869.

A tinted drawing of the second half of the 15th century (PLATE XI), almost identical with the design of the tapestry, but showing the extra scene on the right, has been recently acquired with seven others by the Louvre. These eight drawings are the original sketches from which were made the large cartoons for the weavers to copy. They represent successive scenes in the Story of the Siege of Troy, that corresponding with the tapestry in this Museum being the sixth of the series. The story does not follow the Homeric tradition, but is taken from the mediæval version as given in the Roman de Troie of Benoît de Sainte-More, written about the year 1184; this poem was based on the pseudo-annalists Dictys Cretensis and Dares Phrygius.

The Story of Troy provided a theme for tapestry designers during several centuries. A number of tapestries still preserved, contemporary with these drawings, show some connection with them. A tapestry in the Cathedral at Zamora is adapted from the eighth. Another, until lately in the collection of Count Schouvaloff, is taken from the seventh. Some others, removed early in the 19th century from Aulhac to Issoire, have, like that in this Museum, been cut into vertical strips: one of these corresponds with part of the first drawing; 3 others with parts of the seventh; and 3 more represent a scene which is not shown in the drawings. A tapestry, apparently belonging to the same set as that in the Museum, and representing the Death of Penthesilea and the Treachery of Antenor, is in the possession of the Duke of Berwick and Alba.

Second half of the 15th century.

Woven in coloured wools and silks on woollen warps. H. 13 ft. 8 in. (m. 4·16), W. 24 ft. 2 in. (m. 7·37). A. Jubinal, *Les tapisseries historiées de la France*, I, p. 39; *La Revue de l'Art*, v (1899), pp. 205 and 503; P. Schumann, *Der Trojanische Krieg. Französische Handzeichnungen zu Wandteppichen . . .* (1898), PLATE VI, and pp. 11, 17.

Purchased in 1887.

12. SUSANNA AND THE ELDERS. (PLATE XII.)

Susanna is seated bathing her feet in a trough, within a garden enclosed by a high wall. Her maid is leaving the garden by an arched doorway. The two elders approach on the right. In the foreground to the left is a fountain of Gothic design supported by

four crouching lions. On the edge of the trough the word Susenne is inscribed. The scene is enclosed within a frame-work formed by two variegated marble columns, supporting a flattened arch edged with cresting. There is a broad border of leafwork with birds on a dark blue ground. Shields of arms are hung by ribbons to the stems at each corner of the border. The arms are those of three patrician families of Augsburg: (1 and 4) Azure the bust of a bearded man, vested and chaperoned gules; for Gossenbrot. (2) Azure two piles issuing from the base, each terminating in a rose, all argent; for Rehlingen. (3) Party gules and argent a fleur-de-lis counterchanged; for Welser. The third shield has been worked in embroidery, and applied over the original plain shield. The tapestry is of Flemish workmanship, but the border is woven from a German design.

About 1500.

Woven in coloured wools and silks on woollen warps. H. 13 ft. 5 in. (m. 4.10), W. 11 ft. $\frac{1}{2}$ in. (m. 3.37). Guiffrey, *Histoire Générale*, III, PLATE 93; Thomson, p. 192. See Appendix A.

Purchased in 1872.

13. THE ADORATION OF THE INFANT SAVIOUR.

(PLATE XIII.)

The Virgin is seated on a faldstool in the middle of the group. Her hands are joined in prayer and the nude Infant lies in her lap. In the foreground to her right St. Joseph kneels on one knee, and beyond him are the midwife and nurse (Zélémi and Salome) of the Apocryphal Gospels. To her left are three angels, one of whom kneels facing St. Joseph. Four shepherds, one playing a bagpipe, are seen behind the Virgin's throne. To the left of these, three angels are playing musical instruments, and to the right, three other angels stand singing round a desk on which rests a book. The ground is covered with flowers, and at the Virgin's feet an illuminated Book of Hours lies open. The group is enclosed by a

low parapet, and glimpses of a hilly landscape are visible in the distance. The border is filled with rose-stems, on a gold ground.

Early 16th century.

"There can be no doubt that the designer of the tapestry was a Netherlander, and I believe someone working under the influence of Hugh Van der Goes or Jodoc van Wassenhove. I believe the tapestry may have been used as a reredos at Christmastide; wealthy churches often had sets of such for the different festivals." (*Note by W. H. James Weale.*)

On the cape of the cope of the angel on the extreme right is an ornament described in old inventories as a *spilla* (*see Le Beffroi, Vol. III, p. 343*).¹

Woven in coloured wools, silks, and silver gilt and silver thread on woollen warps. H. 3 ft. 10½ in. (m. 1.15), W. 6 ft. 6½ in. (m. 1.99). *Destrée, Tapisseries et Sculptures bruxelloises, 1905, PLATE XI.*

Purchased from Castellani, Rome, in 1889.

14. THE THREE FATES.

(PLATES XIV AND XV.)

The Fates are represented standing upon the prostrate form of a young woman, by whose side lies a broken lily. Clotho holds a distaff, and Lachesis draws the thread, which is severed by Atropos, the spindle falling to the ground. The group symbolizes the Triumph of Death over Chastity, a subject suggested by Petrarch's poem "I Trionfi," describing a succession of Triumphs after the manner of the triumphal processions of the ancient Romans. The background is covered with flowering plants, birds, and animals, on a dark blue ground. The border, with bunches of fruit and flowers tied together by ribbons, is not the original border of the tapestry.

Early 16th century.

Woven in coloured wools and silks on woollen warps. H. 10 ft. 1 in. (m. 3.08), W. 8 ft. 8 in. (m. 2.65). *Rivoli (Prince d'Esseling) and Müntz, Pétrarque, p. 235.*

A French MS. (No. 5066) of the early years of the 16th century, in the Library of the Arsenal in Paris, has a series of pen-and-wash drawings, illustrating the "Triumphs" of Petrarch. The drawing in this MS. representing the Triumph of Death over Chastity (PLATE IX) shows a very similar treatment of the subject.

Purchased in 1866.

¹ There is a fine example of a silver-gilt spilla on the cape of St. Martin in the Salviati altar-piece by Gerard David at the National Gallery.

15 to 17. "THE TRIUMPHS" OF PETRARCH.

The three following tapestries are the 2nd, 3rd and 4th of a series originally six in number, the subjects of which were suggested by Petrarch's allegorical poem "I Trionfi." The Triumphs, following the order given by Petrarch, were as follows: Love, Chastity, Death, Fame, Time, and Divinity. Many of the personages figured on the tapestries are mentioned by the poet, but the series, like many others painted or otherwise represented in the 15th and 16th centuries, departs from the description of Petrarch in several respects.

The series was more than once reproduced in tapestry; part of a duplicate set, the 3rd, 4th and 5th of the series, is at Hampton Court. In the Bowes Museum, Barnard Castle, there is a fragment of a panel representing the Triumph of Time, with the arms of Philip of Cleves, lord of Ravesteyn and Wijnendael (b. 1456; d. 1528), nephew of John I duke of Cleves. Another fragment of the Triumph of Time is in the possession of the Hon. H. D. McLaren, C.B.E., M.P. Panels (some incomplete) representing the Triumphs of Chastity, Fame, Time, and Eternity (or Divinity) are in the possession of the Comte de Mirepoix, Château de Malesherbes, Loiret. Other panels, showing different treatments of the subject, are in various collections.

Early 16th century.

Woven in coloured wools and silks on woollen warps. Rivoli et Müntz, *Pétrarque*; E. Müntz in *La Bibliofilia*, Vol. II, pp. 18 and 19; E. Law, *New Historical Guide to Hampton Court* (1900), pp. 159 to 163. It is probable that the three panels in the Museum were at one time at Genoa; three similar panels were lent by Signor Villa to an exhibition there in 1868. (M. Staglieno and L. T. Belgrano, *Cat. dell' Esp. Art. Arch.* . . . Genoa, 1868, p. 9.)

Purchased in 1883.

(15.) THE TRIUMPH OF CHASTITY OVER LOVE.

(PLATE XVI.)

On the left, Cupid appearing on a flaming chariot drawn by four white horses, is pulled from his pedestal by Chastity, who, under

the guise of Laura (LAURA POUR RAISON) approaches from the left, riding on a white unicorn. She is attended by a group of maidens, typifying virtues and moral qualities: two of them are named, Honour (HONESTETE) and Modesty (HONTE). They are accompanied by a youth named Goodwill (BONVOVLOIR). Above the group is a label inscribed HAULX PENSERS ET ESLEVEES CO(n)SIDERACOV(n)s. Round the car are grouped celebrated personages, victims of the god. Among them are Julius Cæsar and Cleopatra, in the foreground; Hercules with his club, behind the car; and King David (?) and the patriarch Jacob in a group at the back.

In the middle of the tapestry, Chastity rides triumphant on her car drawn by four unicorns. She holds her jasper column with her right hand, and has a shield on her left arm. Before her sits Cupid bound. Winged boys with lilies ride on the unicorns. Among the figures grouped round the chariot are Lucretia with Goodwill bearing her train, Dido, Virginia, who breaks Cupid's bow and is accompanied by her father, and Penelope. Beyond, to the right, is the temple with a statue of Diana in a niche.

In the border at the top is a scroll inscribed SECOND TRIU(m)PHE DE CHASTETE. The others bear verses in French and Latin celebrating the victory of Chastity over Cupid.¹

¹ Top border—

- (1) " Larc cupido a este surmonte
 " Par les armes de dame chastete
 " Qui ce seigneur co(n)culque e(t) tie(nt) en presse
 " Et ses me(m)bres trop rebella(n)s oppresse."

 (2) " Car es delices de cypre lopule(n)te
 " Ne es fluers souefues dide amour nest pas le(n)te
 " Mais par sérès et thetis refrenee
 " Est folle amour et challeur forcenee."

Bottom border—

- (3) " Arma pudicie supera(n)do cupidinis arcu(m)
 " Et d(omi)n(u)m calca(n)t et sua me(m)bra premunt
 " Nec pingui cypre nec mollis florib(us) ide
 " In herere et theti suppeditatur amor."

The rest of the border is filled with flowers and fruit, on a dark blue ground.

The tapestry bears the date 1507, below the statue of Diana; this date is apparently repeated as 1570 (the two last figures being transposed) on the roof of the building.

H. 14 ft. 8 in. (m. 4.47), W. 27 ft. (m. 8.23).

(16.) THE TRIUMPH OF DEATH OVER CHASTITY.

On the left, Chastity in her triumphant progress is encountered by the Fates. Atropos, riding a buffalo and holding the shears in her left hand, attacks Chastity with a dart held in her right. Clotho, with a distaff, and Lachesis ride behind. In the foreground, to the right of the chariot, stands Lucretia holding a long staff with a banner on which is represented an ermine (emblem of Chastity). Her train is held, as before, by Goodwill, who hands a knife to her. Near her Venus lies prostrate, and behind is a group of maidens; another group follows the car. To the left of the chariot rides Scipio Africanus holding a mace.

In the middle of the tapestry is the chariot of the Fates, drawn by four buffaloes. Clotho holds the distaff, and Lachesis the spindle; Atropos, seated above, her right hand resting on a skull, severs the thread with the shears. Chastity lies vanquished at their feet, and on the ground is her broken column and shield. The wheels of the car pass over the bodies of an emperor, a pope, a king, and many others. To the right of the car runs a warrior named DEBILE, clad in fantastic armour. He brandishes in his right hand a long dart labelled GREVANCE, and over his shoulder he carries two massive flails labelled CONSOMACION and P(er)SECUCION.

Another warrior, to the left of the chariot, bears the name COVRONS on his armour, and ACCIDENT on his robe. The dart which he holds aloft is labelled MALHEVR and his club FORTVDIO (fortitudo). Behind him a cardinal and numerous other figures lie on the ground. The scroll in the middle of the border at the top is inscribed LE TIERS

TRIU(m)PHE DE LA MORT. The others bear verses in French and Latin celebrating the victory of the Fates over Chastity.¹

The rest of the border is filled with flowers and fruit, on a dark blue ground.

H. 14 ft. 7½ in. (m. 4·46), W. 22 ft. 5 in. (m. 6·83). (A portion of the subject, together with the border, is missing on the right.)

(17.) THE TRIUMPH OF FAME OVER DEATH.

On the left Fame (RENOMEE), with a blast of her trumpet, dislodges Atropos from her seat; the other two Fates now lie beneath the chariot. Beyond, a number of celebrated personages are half embedded in the earth; most of them are named, as follows: Jason, Menelaus, Priam, Paris, Charlemagne, Saladin, Arthur, Hercules, Lucretia, Tristram, Pyrrhus, Roland, Galahalt. In the middle of the tapestry, Fame, a winged figure holding a trumpet in her left hand, stands on her chariot, which is drawn by four elephants. Below her sits Atropos. A multitude of men and women, many of them advancing from distant buildings, surround the chariot. Among them are Julius Cæsar (in the foreground), Alexander the Great (at the back), and Cato, Pompey the Great, Fabius Maximus, Manlius Torquatus, Horatius, Claudius (CALVDIO), and Nero (on the further side).

¹ Top border—

- (1) " Co(m)bien que l(h)o(m)me soit chaste (et) tout pudi(que)
" Les seurs fatalles par leur loy aute(n)tique
" Tra(n)che(n)t les nerfs et fillets de la vie
" A cela la mort tous les vivans aonie (for ' convie ')."
(2) " Le chaste au fort plus saineme(n)t peult vivre
" Qui [²se treuve de gra(n)s vices delivre]
" Mais a la fin il ny a roy ne pape
" Gra(n)t [²ne petit qui de ses las eschappe]."

Bottom border—

- " Celibis absci(n)du(n)t nervos et fila sorore;
" Nec durat fragili vita pudica solo
" Sanior ac lo(n)gua poterit valitudi(n)e celebs
" Esse sed heu tamde(m) singula cadu(n)t."

² Completed from the duplicate at Hampton Court.

The scroll in the middle of the border at the top is inscribed LE IIIIE TRIU(m)PHE DE BON(n)E RENOM(m)EE. The others bear verses in French and Latin celebrating the victory of Fame over Death.¹

The rest of the border is filled with flowers and fruit, on a dark blue ground.

H. 14 ft. 5 in. (m. 4·39), W. 26 ft. 11 in. (m. 8·21).

18. PITY RESTRAINING JUSTICE FROM STRIKING SINFUL MAN.

Justice (Justicia) represented as a crowned female figure holding a drawn sword, threatens to strike a young man (Homo) who starts back in fear. Pity ("Mia" for Misericordia) restrains Justice from her purpose. The four female figures to the right typify the vices of the young man. On the left of the group sits the prophet Jeremiah (Jerimie) holding an inscribed scroll, which originally bore the words "*Asce(n)dit mors per fenestras*" ("Death is come up into our windows," Jer. ix, 21), but they have been wrongly restored. There is a border of vine stems, roses, pansies, daisies, and other flowers, tied by ribbons, on a dark greenish-blue ground. The subject is part of a series representing the Seven Deadly Sins.

¹ Top border—

(1) " La mort mord tout mais clere reno(m)mee
" Sur mort [²triumphe et] la tie(n)t deprimee
" Dessoubs ses pieds mais apres ses effors
" Fame sus[²cite les hau]lx fais de ge(n)s morts."

(2) " Qui par vertu ont meritee gloire
" Quapres leur mort de leurs fais soit memoire
" Inclite fame neust jamais congnoisa(n)ce
" De letheus le grant lac doubliance."

Bottom border—

" Omnia mors mordet s(uper) morte fama t(ri)u(m)phat
" Cetera morde(n)te(m) sub pede fama premit
" Egregiu(m) facin(us) post morte(m) suscit(at) ipsa
" Nec scit letheos inclita fama lacus."

² Patched here ; completed from duplicate at Hampton Court.

The same group occurs with others in a large tapestry in the drawing-room of the banqueting hall at Hampton Court Palace (*see* No. 78), and in a tapestry in the Cathedral at Burgos in Spain.

BRUSSELS; early 16th century.

Woven in coloured wools and silks on woollen warps. H. 9 ft. (m. 2.74), W. 12 ft. 9 in. (m. 3.89). The landscape background and parts of the robes and border have been restored. *Burlington Magazine*, XX (1911-12), p. 214.

Purchased in 1890.

18A. HUNTING SCENE.

Four men on horseback (one blowing a horn) accompanied by two hounds in a landscape with oak and apple trees. In the middle distance are two men passing through the fields. The border of stems of flowers in colours on a white ground is of the 17th century.

Early 16th century.

Woven in coloured wools and silks on woollen warps. H. 5 ft. 4½ in. (m. 1.64), W. 6 ft. 6¼ in. (m. 1.99).

Purchased in 1919 from the collection of the late Mr. Henry Wallis.

18B. HUNTING SCENE.

Three men, one holding a hunting horn, are running to the right accompanied by a hound. They are in an undulating landscape with oak and apple trees. In the bottom left hand corner is the top of an elaborate fountain of semi-Gothic form surmounted by a seated figure of Cupid. The border of stems of flowers in colours on a white ground is of the 17th century.

Early 16th century.

Woven in coloured wools and silks on woollen warps. H. 5 ft. 7½ in. (m. 1.56), W. 6 ft. 1¼ in. (m. 1.87).

Purchased in 1919 from the collection of the late Mr. Henry Wallis.

18c. FIGURES IN A GARDEN.

To the left a lady plays a lute, and a man plays a pipe, while two others are singing. To the right a man and woman are seated, and two men approach behind them—one with a flask and the other with a bowl of fruit. In the foreground is a red pennon on a staff. Landscape distance with a fountain on the right. A number of spearheads and the plume of a helmet can be seen in the bottom left hand corner. The border of stems of flowers in colours on a white ground is of the 17th century.

Early 16th century.

Woven in coloured wools and silks on woollen warps. H. 5 ft. 2 in. (m. 1.57), W. 7 ft. $\frac{1}{2}$ in. (m. 2.15).

Purchased in 1919 from the collection of the late Mr. Henry Wallis.

19. A TRIUMPHAL PROCESSION.

Women holding dwarfs in their arms ride upon the backs of richly caparisoned giraffes, which are led by soldiers. In the middle distance are more soldiers, and in the background trees. Along the top are traces of a fringe of tassels and grelots, and along the bottom a cresting of fleurs-de-lis. There is a narrow border of conventional leaf-ornament.

This tapestry belongs to one of the sets celebrating the adventures of Vasco da Gama and João de Castro (Viceroy of the Portuguese Indies, d. 1548). Tapestries were woven, some apparently at Tournai, others at Brussels, in honour of these events. Ten panels, woven at Brussels, are in the Austrian Imperial Collections (*Jahrb. der Kunsthistor. Samml. des Allerh. Kaiserhauses*, Vienna, Vols. I, II). Another panel is in the Stockholm Museum (J. Böttiger, *En Vasco da Gama-Tapet i Nationalmuseum*, 1921). Three more panels are in the possession of the Marquis de Dreux-Brezé (L. de Farçy in *Les Arts Anciens de Flandre*, Tome VI, Fasc. III).

PROBABLY TOURNAI; early 16th century.

Woven in coloured wools and silks on woollen warps. H. 14 ft. 3 in. (m. 4.33), W. 21 ft. (m. 6.40).

Given by Sir J. C. Robinson, C.B., in 1906.

20. ESTHER HEARING OF HAMAN'S PLOT TO DESTROY THE JEWS.

Hatach the chamberlain brings to Esther a copy of the King's decree. The Queen has risen from a chair placed on a platform, and stands looking upwards with her hands clasped. Groups of courtiers, one holding a lute, are standing in the foreground. In the background, copies of the decree are sent to the governors of the provinces, and Esther with her maids is seen in lamentation. There is a narrow border with stems of flowers, on a dark blue ground.

BRUSSELS; first quarter of the 16th century.

Woven in coloured wools and silks on woollen warps. H. 11 ft. 2½ in. (m. 3·42), W. 13 ft. 1½ in. (m. 4).

Purchased in 1859.

21. ESTHER KNEELING BEFORE AHASUERUS.

The Queen kneels in the foreground before the King, who is seated on a throne holding his sceptre in his right hand. Soldiers and courtiers are grouped around; one in the foreground holds a parrot; and another behind him has a tablet in his hand. There is a narrow border with stems of flowers, on a dark blue ground.

BRUSSELS; first quarter of the 16th century.

Woven in coloured wools and silks on woollen warps. H. 9 ft. 3 in. (m. 2·84), W. 6 ft. 7½ in. (m. 2·01).

Purchased in 1866.

22. ESTHER AND AHASUERUS. (PLATE XVII.)

In the middle Ahasuerus is seated on a throne under a canopy hung with rich brocades, surrounded by courtiers. He holds out his sceptre towards Esther, who kneels before him. In the upper corner to the left Esther is again represented wearing a crown and received by the King, who advances towards her. On the right, the King and Queen are seen enthroned, listening to the music of

a harp. There is a narrow border of flowering stems, on a dark blue ground.

BRUSSELS ; first quarter of the 16th century.

Woven in coloured wools and silks on woollen warps. H. 10 ft. (m. 3·04),
W. 12 ft. 9½ in. (m. 3·9).

Purchased in 1866.

23. THE COURTS OF LOVE, RELIGION AND WAR.

The above interpretation of the subject of this tapestry is conjectural, and is not entirely satisfactory. The subject divides itself into three groups, disposed in a landscape with fruit trees. The first group occupies the right-hand half of the tapestry. A King is seated on a dais under a canopy, holding a sceptre in his left hand. An assemblage of courtiers is grouped on either side, and before the King are four seated ladies—two on either side of a youth (a page?) in a rich dress and plumed hat, holding a long feathered dart in his right hand.

The second group is in the foreground to the left. The same King kneels before an image of an armed warrior (Mars?) placed on a short pillar resting on an altar or table. Courtiers and attendants also stand or kneel around.

Behind this group is a third, in which a regal figure (a Queen or Religion?) with a sceptre and crown is seated, surrounded by other figures. There is a narrow border of flowering stems and grapes, on a dark blue ground.

BRUSSELS ; about 1520–30.

Woven in coloured wools and silks on woollen warps. H. 13 ft. 4 in. (m. 4·06),
W. 17 ft. 10 in. (m. 5·44).

Purchased in 1893.

23A. THE RESURRECTION OF CHRIST.

Christ rises from the rock-hewn tomb, His right hand held out in blessing, and in His left holding a jewelled cross on a staff, to which a pennon is attached. Below are the soldiers waking in alarm. In

the landscape background on the right, the three Holy Women are seen approaching the Sepulchre, and on the left is Christ appearing to St. Mary Magdalene. There is a narrow border filled with a continuous band of flowers, fruit, foliated masks and gadrooned bowls in colours and gold on a deep blue ground.

First quarter of the 16th century.

Woven in coloured wools and silks and silver-gilt and silver thread on woollen warps. H. 8 ft. 4½ in. (m. 2·55), W. 7 ft. 7½ in. (m. 2·33).

Bequeathed by David M. Currie, Esq., in 1921.

24. A ROYAL COURT.

A king and queen are seated in a room with an open arcade at the back. On the right a scribe is seated at a table, holding a large open book; a page with a torch stands on either side, and another lifts a book from the floor. Groups of courtiers stand around. It is possible that the tapestry represents a scene in the story of Esther and Ahasuerus, which frequently provided a theme for tapestry designers.

This interpretation is not in all respects satisfactory, but, assuming it to be correct, the two principal figures would be Ahasuerus and Esther. The books would be either those in which the decree of man's sovereignty was written "among the laws of the Persians and the Medes" (Esther i, 19), or the chronicles in which was recorded "before the King" the discovery by Mordecai of the treason of the chamberlains (Esther ii, 21-23).

The borders are filled with fruit, flowers and leaves, entwined with ribbons, on a dark blue ground. These issue from vases in the side borders, and are arranged festoon-wise in the top and bottom borders. In each corner is a lion's mask, on a lighter blue ground.

BRUSSELS; second quarter of the 16th century.

Woven in coloured wools and silks on woollen warps. H. 11 ft. 6 in. (m. 3·51), W. 13 ft. 4 in. (m. 4·06).

Purchased in 1896.

25. VERDURE, WITH SHIELDS OF ARMS. (PLATE XVIII.)

The ground of the tapestry is covered with small flowering plants of many kinds, on a dark blue ground. Amid these may be seen animals and birds, including a lion, a stag, rabbits, and pheasants. Three circular medallions are disposed across the middle of the tapestry; each consists of a wreath of fruit, flowers, and foliage enclosing a landscape. From the top of the wreath a shield of arms [quarterly: 1, 4, or three balls, 1 and 2, gules (Medici); 2, 3, a representation of an island azure, standing in water ppr., thereupon a double towered castle argent (Giovio); over all an escutcheon argent (for or) charged with an eagle displayed sable. There is a border gobony gules and argent to the outer edges (only) of quarters 2-3] is suspended in front of the landscape, and a scroll entwining the wreath bears the motto *FATO PRVDENTIA MINOR*. The shield and motto are those of the Giovio family of Como.

In the border are trophies of arms and armour, cornucopias, boys riding on grotesque dolphins, flowers and leaves, on a red ground; in each of the upper corners is a lion's mask, on a blue ground. The tapestry is stated to have come from the Palazzo Giovio, Como.

Second quarter of the 16th century.

Woven in coloured wools and silks on woollen warps. H. 7 ft. 3 in. (m. 2.21), W. 22 ft. 5 in. (m. 6.84). Fragments of a tapestry, similar in arrangement, from the Salle échevinale du Franc de Bruges, are in the Gruuthuuse Museum, Bruges. See Appendix A.

Purchased in 1895.

26. VERDURE.

A unicorn and birds, on a dark blue ground covered with flowering plants of many kinds. There is no border.

BRUSSELS; first half of the 16th century.

Woven in coloured wools and silks on woollen warps. H. 6 ft. (m. 1.82), W. 6 ft. 9 in. (m. 2.05).

Purchased in 1894.

27. VERDURES.

The principal feature of the design is the dentate foliage on a large scale, which practically covers the whole surface. Stems of the vine and various flowers, including roses, foxgloves, and convolvuluses, grow in and out amid this foliage, which also partly conceals a number of animals chasing one another. On one piece is seen a leopard and a wolf about to attack an ox; on another (*a*) is a lion seizing a horse, and two deer; a third (*c*) has two hounds chasing a stag. An ape, a squirrel, birds, and insects are also seen amid the foliage.

Part of the left and top borders is seen on (*b*), and of the right border on (*e*). The left border has a female figure supporting an object in the form of a candelabrum, decked with fruit and surmounted by a male warrior in armour. In the right border the supporting figure is a bearded man, and the upper figure is a female holding a lance. The two upper figures uphold the ends of a festoon loaded with fruit and flowers which would fill the top border. A narrow strip (*d*) has a band along the lower edge which apparently marked the inner side of the bottom border. The ground of the border is yellow, shaded with brown.

These pieces of tapestry were found in 1894 behind the wall-paper of an old house known as the Unwin Residence in the High Street, Huntingdon.

PROBABLY WOVEN AT BRUSSELS; middle of the 16th century.

Woven in coloured wools and silks on woollen warps. 27. H. 5 ft. 9½ in. (m. 1·76), W. 11 ft. 1½ in. (m. 3·39). (*a*) H. 5 ft. 10½ in. (m. 1·79), W. 8 ft. 4½ in. (m. 2·53). (*b*) H. 8 ft. (m. 2·44), W. 4 ft. 5½ in. (m. 1·35). (*c*) H. 6 ft. (m. 1·83), W. 6 ft. 3 in. (m. 1·90). (*d*) H. 1 ft. 4½ in. (m. 0·42), W. 5 ft. 9 in. (m. 1·75). (*e*) H. 8 ft. 2 in. (m. 2·48), W. 1 ft. 11½ in. (m. 0·59).

Purchased in 1894.

28. VERDURE.

Three flowering plants with large curved leaves fill the whole of the space; in front of these stand two deer, and birds rest on the stems.

The border contains stems of fruit and flowers, entwined with ribbons, on a dark blue ground.

PROBABLY WOVEN AT BRUSSELS; middle of the 16th century.

Woven in coloured wools and silks on woollen warps. H. 8 ft. 10 in. (m. 2·68),
W. 10 ft. 7 in. (m. 3·23).

Purchased in 1894.

29. GROTESQUES.

(PLATE XIX.)

The fantastic design of this tapestry belongs to a type of ornamentation which was revived in the first half of the 16th century, in imitation of the antique wall-paintings and stucco reliefs of the Romans.

A light architectural structure enshrines a figure (Ceres?) holding two cornucopias, and is supported by a figure of Pan who stands on two tortoises. On each side is an elaborated candelabrum decked with fruit and ears of corn. The whole subject is perhaps intended to symbolize the season of Autumn. The background is dark blue. The broad border is filled with standing figures, winged lions, skulls, vases, and scrolls, designed in the style of the central subject, on a brownish yellow ground.

BRUSSELS; middle of the 16th century.

Woven in coloured wools and silks on woollen warps. H. 11 ft. 5 in. (m. 3·48),
W. 9 ft. 8 in. (m. 2·94).

Purchased in 1897.

30. THE RAPE OF PROSERPINE.

The foreground is occupied by a lofty arcade of seven arches; beyond these, and seen through them, is a landscape, in which the scene is represented. Proserpine has been seized by Pluto and placed in his chariot. Her maids are in attitudes of grief and terror; on the ground before them lie the baskets of flowers which they have been gathering. The chariot is drawn by horses

through the water towards the infernal regions, which are fantastically represented on the right by a pile of masonry and two flaming urns. A dragon, a griffin, a unicorn, and peacocks are seen in the foreground. The columns of the arches rest upon a low gallery formed of a series of hoops, and the arcade is supported at each end by a pillar with apertures; numerous figures are chasing one another in these spaces. Above, festoons of drapery and fruit with trophies of arms are supported by figures and masks in the spandrels. There is a narrow border of blossoms and interlaced ribbons on a yellow ground.

Second half of the 16th century.

Woven in coloured wools and silks on woollen warps. H. 8 ft. 9 in. (m. 2.66), W. 17 ft. 8 in. (m. 5.39).

Purchased in 1899.

31 to 35. LANDSCAPES.

Set of five tapestries with figures in landscapes. The borders are filled with seated and standing figures, some holding emblematical objects, boys at play, birds and hanging lamps in medallions, animals, bunches of flowers and fruit, and scroll-work, on a pale yellow ground. In the middle of the top border of each is a shield with the arms of a branch of the Contarini family of Venice—quarterly: 1, 4, or, an eagle displayed sable, crowned or (?); 2, 3, or three bends azure on a roundel a fleur-de-lis of the field.¹ In the lower margin is the mark of the Brussels factory (2 B's flanking a red shield), and in the right margin the weaver's monogram I V H (perhaps Jan van den Hecke). No. 35, a narrow tapestry, has the border at the top and bottom, and only a narrow band of ornament down the sides.

First half of the 17th century.

Woven in coloured silks and wools on woollen warps.

Purchased in 1869.

¹ These are one of twenty varieties of the Contarini arms engraved in Vincenzo M. Coronelli's "Blasone veneto" (1702).

(31.) LANDSCAPE.

A formal garden, with arcades, and a pavilion in the middle of an ornamental lake; in the foreground fruit trees, flowering plants, pea-fowl, and a rabbit; in the distance, hills, and the sun setting over the sea.

H. 7 ft. 9 in. (m. 2·37), W. 13 ft. 3 in. (m. 4·04).

(32.) A BOAR-HUNT.

Wooded landscape, with figures on horseback and on foot attacking a boar with spears, aided by hounds, some of which are armoured.

H. 7 ft. 9 in. (m. 2·37), W. 13 ft. 2 in. (m. 4·01).

(33.) ARCHERY.

Wooded landscape, with men shooting arrows at targets; in the foreground, a goat and snake, and an otter.

H. 7 ft. 11 in. (m. 2·41), W. 14 ft. 6 in. (m. 4·42).

(34.) LANDSCAPE.

A pavilion and pergola on the banks of a stream. In the foreground are figures in boats; behind is a church tower; a hilly landscape in the distance.

H. 7 ft. 8 in. (m. 2·33), W. 7 ft. 9 in. (m. 2·36).

(35.) ARCHERY.

Wooded landscape, with men shooting with cross-bows at a mark on a pole. In the foreground are two men on horseback.

H. 7 ft. 8 in. (m. 2·33), W. 4 ft. 6 in. (m. 1·37).

36. THE MONTHS OF MARCH AND APRIL—A FRAGMENT.

A complete tapestry with the same subject, in the Royal collection of Sweden, after a drawing by Jan van den Hoecke (b. 1611; d. 1651), bears the mark of the Brussels factory, and the signature of Henry Reydams, admitted as tapestry weaver in 1629.

The month of March is represented as the god Mars, winged and wearing a wolf-skin and a plumed helmet; in his right hand he

holds a tazza with flowers, and by his side is a ram. April is typified by a winged female figure holding an ox by the horns, both being decked with garlands of flowers. The figures are standing in a colonnade. The upper part only of the figures is seen in this fragment.

BRUSSELS ; second quarter of the 17th century.

Woven in coloured wools and silks and silver-gilt thread on woollen warps. H. 4 ft. 6 in. (m. 1·37), W. 9 ft. $\frac{1}{2}$ in. (m. 2·75). Böttiger, Vol. II, PLATE XX.

Purchased in 1899.

37. LANDSCAPE.

(PLATE XX.)

A lady and gentleman with their children in the grounds of a mansion. The costume of the figures is in the style of the 16th century, and it is probable that they were adapted from cartoons of that time. The pictorial effect of the foliage, with its strong lights and deep shadows, is characteristic of the later period to which this tapestry is assigned, and it is especially found in tapestries known to have been made at Audenarde. There is no border.

PROBABLY WOVEN AT AUDENARDE ; second half of the 17th century.

Woven in coloured wools and silks on woollen warps. H. 7 ft. 11 in. (m. 2·41), W. 16 ft. 5 in. (m. 5).

Purchased in 1904.

37A. PEASANTS IN A LANDSCAPE. AFTER TENIERS.

(PLATE XXI.)

In the foreground is a group of peasants with a cottage and overhanging trees. One of the women is drawing water from a well, while another is scouring pots and dishes ; close by is an old man with a spade and a dog. In the middle distance is a flock of sheep and shepherd. Cattle, buildings and trees in the distance. It has the factory mark and the initials of the weaver, Daniel Leyniers. Late 17th century.

Woven in coloured wools and silks on woollen warps. H. 13 ft. (m. 3·96), W. 8 ft. (m. 2·44).

Purchased under the bequest of the late Captain H. B. Murray in 1920.

38. PORTION OF A BORDER OF A TAPESTRY.

Seated figure of a winged boy holding in his hands the looped ends of a swag of leaves. Beneath him are fruit, flowers, and large leaves. The background is black, and there is a yellow stripe down the right side.

17th century.

Woven in coloured wools and silks on woollen warps. H. 4 ft. (m. 1.22), W. 19½ in. (m. 0.49), including the modern blue edging.

Given by Sydney Vacher, Esq., in 1905.

39. TAPESTRY SEAT-COVER—KING SOLOMON AND THE QUEEN OF SHEBA.

The King crowned and wearing pseudo-classical armour stands on the right, holding his sceptre; behind him are two spearmen and a third soldier with a standard. The Queen and two female attendants approach from the left with offerings; behind them are seen the heads of two horses.

A squirrel and a bird are seen in the branches of two trees in the middle distance, and there is a hilly background.

The wide border on three sides is filled with crudely designed flowers, fruit, and leaves, on a yellow ground.

FLEMISH (?); 17th century.

Woven in coloured wools and silks on woollen warps. Size, 20½ in. by 18½ in. (m. 0.52 by m. 0.47).

Purchased in 1871.

40. PORTIONS OF THE TWO UPRIGHT BORDERS OF A TAPESTRY.

The pattern of each border is the same, but there are variations in the colours. At the bottom is a two-handled blue and white vase, from which issue stems of flowers naturally treated. Similar stems above are suspended by blue ribbons from a panel in the middle of the border, or are tied to a slender baluster on which

rests a cockatoo at the top of the border. In front of the central panel are three blue and white vases of Oriental form, in colours on a deep red ground.

Two small additional fragments represent a parrot, and part of a leafy floral stem.

Late 17th century.

Woven in coloured wools and silks on woollen warps. (1) H. 8 ft. 3 in. (m. 2.52), W. 1 ft. 9 in. (m. 0.53). (2) 12 in. by 8 $\frac{3}{4}$ in. (m. 0.3 by m. 0.22).

Purchased in 1898.

41. CHRIST'S CHARGE TO ST. PETER: "FEED MY SHEEP."
(PLATE XXII.)

Our Lord stands on the right, pointing with one hand to a flock of sheep, and with the other to the keys, held by the kneeling St. Peter as a symbol of the charge given to him.

Between St. Peter and the shore of the lake on the left the other ten Apostles stand grouped together. An extensive landscape is seen in the background.

The tapestry is a careful rendering of one of the celebrated cartoons designed by Raphael for Pope Leo X, and copied in tapestry at Brussels in the first quarter of the 16th century.

The border which simulates a picture frame, with scrolls and foliations in relief, is in a style contemporary with the weaving of the tapestry.

FLEMISH (?); early 18th century.

Woven in coloured wools and silks on woollen warps. H. 12 ft. 4 in. (m. 3.76), W. 17 ft. 8 in. (m. 5.39). See Darcel, PLATES 23-26; P. Finch, Burley-on-the-Hill; Oesterr. Jahrbuch, Vol. II, pp. 208, 209, 215; Valencia de Don Juan, I, PLATES 47-55, and pp. 27, 28; E. Müntz, Les Tapisseries de Raphael au Vatican, pp. 1-33; Keuller and Wauters, PLATE XL. A summary of the history both of the cartoons and the tapestries is given in Ludwig Pastor's "History of the Popes," edited by R. F. Kerr (London, 1908), Vol. VIII, pp. 294 foll.

Purchased in 1864.

III. FRANCE

WEAVERS of haute-lisse tapestries are traced in Paris as early as the beginning of the 14th century, and during the course of that and the two following centuries the craft was practised both there and in several provincial centres ; but it nowhere attained the prosperity and continuity of the great Flemish ateliers.¹ During this period, and to some extent afterwards, immigrant Flemish weavers were partly responsible for the work carried out in France.

Among the earliest existing French tapestries, the most important is the remarkable series made for Louis, Duc d'Anjou in the 14th century. It passed into the possession of the Cathedral of Angers, by bequest, at the death of René, King of Sicily, in 1480. About the end of the 18th century the tapestries were removed from the Cathedral as useless and out of fashion, but were subsequently replaced. In 1842 they were sold, but were again returned to the Cathedral. Several pieces are now missing. It represents the Apocalypse,² and was begun in the year 1376 under the supervision of Nicolas (Colin) Bataille, a Parisian weaver and tapestry-merchant, the cartoons having been prepared by Hennequin (Jean) de Bruges. An illuminated MS. of the Apocalypse from the Library of King Charles V of France was lent to him at the time, and he probably made use of other MSS. as well in the preparation of his cartoons. The illuminations in a MS. in the Municipal Library at Cambrai are said to resemble closely the scenes in these tapestries. King Charles V's MS., written at the end of the 12th century, is now in the Bibliothèque Nationale (MS. franç. 403). The series appears to have been added to gradually and to have been completed in the following century. Bataille also supplied

¹ But see p. 23 (footnote).

² Painted photograph of a portion in the Museum (*see* No. 83).

tapestries to King Charles V, the Duke of Burgundy, and others. A small tapestry, contemporary with the Angers series, has been recently acquired by the Musée du Cinquantenaire, Brussels. It is a beautiful specimen of the French tapestry-weaver's art, representing the Presentation of Christ in the Temple.

In the 15th and early 16th centuries the subjects of French tapestries often represent the country sports and amusements of ladies and gentlemen, as well as wood-cutting, sheep-tending and other rustic labours (*see* Nos. 44 and 45).

In the year 1535 a tapestry factory was established by Francis I at Fontainebleau,¹ but it lasted only about 30 years, when the weavers were transferred to the Hôpital de la Trinité at Paris. Looms were also set up in other districts of Paris² during the later years of the 16th and the early part of the 17th century, including the buildings of the Jesuits in the Rue Saint-Antoine, the old Palais des Tournelles, the Faubourg Saint-Marceau, and the Faubourg Saint-Germain.

Tapestries were also woven during this period at Aubusson, Felletin, Maincy, Nancy, Rheims, and Tours, but the activity of the craftsmen in some of these places does not seem to have been continuous or at any time extensive, and little is known of their productions.

The celebrated Gobelins³ tapestry works, uniting several of the Parisian factories mentioned above, were inaugurated in 1662 by Louis XIV, on the advice of his minister Colbert, and, under the patronage of the Kings of France and their ministers, embarked at once on a career of great prosperity, producing many series of magnificent tapestries. Among the first was a set from Raphael's frescoes in the Stanze of the Vatican, copied from cartoons painted by students in the French Academy at Rome, then recently founded.

¹ Specimens in the Musée des Gobelins, Paris.

² Specimens in the Garde Meuble, Paris (Darcel, I, PLATES 18-20).

³ The Gobelins had already been the home of a tapestry factory. The buildings were in the southern part of the city, on the banks of the little river Bièvre; they had previously been occupied by a family named Gobelin, who carried on their occupation of dyers there.

Tapestry-weaving at the Gobelins has been continued practically without interruption under State patronage ever since, and the factory at this day gives employment to a large number of highly-trained weavers (*see* Nos. 51, 63-65).

Another factory, that of Beauvais, founded about the same time as the Gobelins, has had a career of almost equal brilliance and prosperity (*see* Nos. 46, 50, 66-71). It now uses only the basse-lisse method, the haute-lisse work being done at the Gobelins.

The factories at Aubusson and Felletin were working during the 17th and the 18th centuries, but their tapestries have always been marked by technical inferiority to the two more famous ateliers (*see* Nos. 48 and 72).

42. FIGURES BEFORE THE WALLS OF A CITY— PORTION OF A TAPESTRY.

It is formed of two large pieces patched with several small fragments.

On the right a monarch wearing a turban, attended by councillors and a band of soldiers, is issuing out of the portal of a city. A kneeling messenger with his cap in his hand delivers to him a sealed document. The prow of a boat is seen in the moat at the foot of the city wall.

The narrower portion on the left belongs to the same tapestry or to another of the set. It represents a lady in a rich brocade robe and winged head-dress talking to a man wearing a turban. Behind them are several armed men and a female attendant before the walls of a city.

Parts of the border, representing vine-branches and stems of flowers tied together by ribbons, on a dark blue ground, run down the two sides.

About 1500.

Woven in coloured wools and silks on woollen warps. H. 11 ft. 6 in. (m. 3·51),
W. 11 ft. 3 in. (m. 3·42).

Purchased in 1859.

43. ORPHEUS AND THE MUSES.

Orpheus is seated under a tree playing on a harp. The nine Muses stand around him, singing and playing on various musical instruments. The figures are placed in a hilly landscape, with trees and buildings, crudely represented. The name ORPHEVS is inscribed beneath the principal figure, and a scroll wreathed round the tree in the middle of the group bears the inscription LES IX MVSES. Near the upper left-hand corner is a shield of arms: Tierced in fesse azure, or and gules, in chief three fleurs-de-lis or; for Tersac de Montberault. Slightly lower down on the right is another shield: Bendy of six or and azure, on a chief argent three ermine-tails sable; for Fontaines (?). There is no border.

PERHAPS WOVEN AT AUBUSSON; 16th century.

Woven in coloured wools and silks on woollen warps. H. 9 ft. 7½ in. (m. 2·94), W. 10 ft. 8 in. (m. 3·25). See Appendix A.

Purchased in 1903.

44. RUSTIC SPORTS.

(PLATE XXIII.)

In the foreground, figures in semi-rustic garb are diverting themselves on the banks of a stream; to the right is a huntsman with two hounds. On a bridge in the middle distance stand a lady and gentleman, the latter with a falcon on his wrist and a lure in a pouch at his girdle. A sportsman to the left is shooting at waterfowl with a cross-bow, and to the right huntsmen are issuing from a wood. In the background, two men are carrying sacks of corn to a mill. There is no border.

Tapestries of this class are distinguished by the vivacity of the colouring, and by the predilection for rustic scenes. Another example (No. 45) is exhibited in this court. It is thought that they are the work of French rather than Flemish craftsmen, but the locality of their production is not determined.

Early 16th century.

Woven in coloured wools and silks on woollen warps. Size, 11 ft. 2¼ in. (m. 3·41) square.

Purchased in 1859.

45. "BERGERIES."

A company of ladies and gentlemen, disguised as shepherds and shepherdesses, playing the game of *la main chaude*, and engaged in rustic diversions. In the background are wood-cutters at work and a swineherd; to the left, a lady and two gentlemen, one of the latter having a falcon on his wrist, stand near a drawbridge. There is no border.

Early 16th century.

Woven in coloured wools and silks on woollen warps. H. 10 ft. 8½ in. (m. 3·26), W. 18 ft. ½ in. (m. 5·5).

Purchased in 1859.

46. GROTESQUES—CENTRAL PORTION OF A TAPESTRY.

(PLATE XXIV.)

A young man in pseudo-classical costume, holding a stick in his left hand, stands upon a marble pavement with his right hand raised to quell four hounds, two of them leashed together.

He stands in front of a domed pavilion, supported by slender baluster-shaped columns and hung with drapery. Vine-stems grow in the trellised dome and hang in festoons beneath. Above is a festoon of jewelled chains supported by a parrot. The background is of a brownish colour.

Portions of the top and bottom border remain; each has an elaborate shield-shaped cartouche in the middle, with interlaced ornament on either side.

The tapestry forms one of a set woven by Philippe Behagle, a tapestry-worker of Tournai, who became in 1684 director of the factory at Beauvais, where he worked till his death in 1704.

BEAUVAIS; end of the 17th century.

Woven in coloured wools and silks on woollen warps. H. 8 ft. 10½ in. (m. 2·7), W. 3 ft. 5½ in. (m. 1·05). J. Badin, *PLATES* opp. pp. 12 and 16, and pp. 19 to 23.

Given by Mrs. John Mackay in 1909.

47. PORTIONS OF A TAPESTRY BORDER.

The horizontal border represents an eagle holding in its beak a festoon of drapery; there is a background of scrolls, and two butterflies and portion of a foliated stem are also seen.

On the upright border is a draped head surmounting a conventional scroll-ornament, and part of a military trophy below.

GOBELINS (?); first half of the 18th century.

Woven in coloured wools and silks on woollen warps. (1) Size, 20½ in. by 9 in. (m. 0·52 by m. 0·22). (2) 2 ft. 1½ in. by 7 in. (m. 0·65 by m. 0·17).

Given by Sydney Vacher, Esq., in 1905.

48. THE VINTAGE.

(PLATE XXV.)

The subject is taken from one of a series of designs illustrating the story of Daphnis and Chloe, drawn by Etienne Jeaurat (b. 1699; d. 1789) for the Gobelins factory.

It is the fourth of the series, and is entitled "Les vendanges où sont admirés Daphnis et Chloe." In the foreground on the right, Daphnis and Chloe are seated together, the former on a grape-basket and the latter on a barrel. To the left of the two principal figures, a woman and two children are seated on the ground amid baskets of grapes. Behind this group, a young woman is standing with a basket, and a man bends down to sharpen a pruning-knife. In the middle distance to the left, grapes are being pressed in a vat. The border simulates a gilded picture-frame with relief ornament of flowers and leaves.

The first set of tapestries from Jeaurat's cartoons was woven at the Gobelins factory between the years 1738 and 1741. The example in this Museum is comparatively coarse in execution, and was most probably woven at Aubusson.

Middle of the 18th century.

Woven in coloured wools and silks on woollen warps. H. 6 ft. 11 in. (m. 2·10), W. 10 ft. 6½ in. (m. 3·21). Maurice Fenaille, *Tapisseries des Gobelins*, iv, p. 80. Purchased in 1904.

49. PANEL FROM THE ARM OF A CHAIR.

A spray of flowers within a white oval panel. The *contrefond* is pale blue.

AUBUSSON (?); late 18th century.

Woven in coloured wools and silks on woollen warps. Size, 12¼ in. by 6½ in. (m. 0·31 by m. 0·16).

Purchased in 1898.

50. THE DEATH OF ARRIA AND PAETUS.

Arria, supported by a waiting-woman, stands in a vaulted hall, and holds out to Paetus the dagger with which she has just stabbed herself. The border imitates a carved and gilt picture-frame, with the initial letter N in the middle at the top, and a bee (the badge of the first Napoleon) in each corner.

After a painting, dated 1785, by François André Vincent (b. 1746; d. 1816) in the Musée Communal at Amiens. The signature of the artist is reproduced in the tapestry.

Woven at the Gobelins factory between the years 1805 and 1809.

Woven in coloured wools and silks on woollen warps. H. 12 ft. 4 in. (m. 3·76), W. 10 ft. 11 in. (m. 3·33). Fenaille, v, pp. 280-1; Catalogue des Ouvrages de Peinture . . . dans le Musée . . . d'Amiens (1873), No. 116; J. Bellemere, Le Musée d'Amiens (1909), p. 24.

Given by H.I.H. Prince Napoleon in 1857.

51. PANEL.

A basket placed upon a table, filled with roses, lilies, lilac, and other flowers.

It is inscribed "Basse-lice à l'endroit" (*i.e.*, low warp, woven with the right side upwards), "Beauvais, 1830," and the name "Dangoisse."

Woven in coloured wools and silks on woollen warps. H. 19½ in. (m. 0·49), W. 16 in. (m. 0·40). Similar panels, woven with great labour, are to be seen at the Beauvais factory.

Jones Bequest, 1882 (No. 619).

IV. GERMANY

TAPESTRY-WEAVING in Germany followed at first a course little influenced from without. In its earlier development the craft seems to have been chiefly practised in convents and more or less remote places, to supply local needs.¹

The subjects chosen were largely of a narrative character, and were often explained by verses and inscriptions on scrolls which enclose or indicate the successive scenes. They are seldom of large size, and are frequently either altar-frontals² or long narrow bands intended to be placed above the choir-stalls. The narrow shape is probably due to the small size of the looms practicable for private work. The subjects are chiefly taken from the Old and New Testaments, the lives of the Saints, or from mediæval scholastic works. Early examples are to be found in the Cathedral of Halberstadt (12th century) and in the church at Quedlinburg (13th century), the latter knotted like a carpet.³ A tapestry in the Museum (No. 52) illustrates the work of the German craftsmen in the first half of the 15th century. The executive skill is not great, and the scheme of colour is simple, but there is a naïve charm and decorative value which renders this narrow band not easily rivalled. A series of tapestries forming a band above the choir-stalls and right round the choir of Xanten Cathedral (15th–16th centuries) was ordered in the Low Countries.⁴

¹ A tapestry in the Cathedral at Bamberg has in the border a representation of two Dominican nuns weaving tapestry. It was woven in the Convent of the Holy Sepulchre at Bamberg late in the 15th century (E. Bassermann Jordan and W. M. Schmid, *Der Bamberger Domschatz*, Munich, 1914, PLATE 24A and FIG. 49).

² Examples in the Bavarian National Museum, Munich.

³ This method is also followed in a 16th-century German tapestry in the Museum (No. 55), and for details only in other tapestries (Nos. 52, 53). See also J. Lessing and M. Creutz, *Wandteppiche und Decken des Mittelalters*, PLATES I–VII.

⁴ Another series in Würzburg Cathedral is recorded to have been woven at Antwerp.

Subjects from mediæval legends, and sylvan and fanciful scenes treated in a decorative manner were popular among the tapestry-weavers in South Germany and the neighbouring parts of Switzerland in the 15th century.¹

In the first half of the following century a small factory established by the Kurfürst Ottoheinrich at Lauingen² in Swabia worked more in the style of contemporary Flemish tapestries.

A factory at Munich² was active in the early years of the 17th century, and continued working until the 19th century.

Towards the end of the 17th century tapestries imitating the French style were produced at Berlin, and in the 18th century at Dresden and Würzburg.³ There are no specimens of these latter schools of German tapestry in the Museum collection.

52. THE OCCUPATIONS OF THE LAST SIX MONTHS OF THE YEAR. (PLATE XXVI.)

The groups of figures illustrating the labours of the successive months are shown in a landscape with fruit trees and flowers as follows :—

(1) July (howmonet = hay-month); haymaking. (2) August (ougst); reaping. (3) September (fuilmonet = month of fulness?); sowing. (4) October (herbstmonet = harvest-month); vintage. (5) November (wi(n)termone(t) = winter-month); slaughtering. (6) December (volrot = the full circle of the year); feasting.

First half of the 15th century.

Woven in coloured wools and linen thread on linen warps. H. 15¼ in. (m. 0·34), W. 8 ft. 11½ in. (m. 2·73).

Purchased in 1867.

¹ Specimens in the Museums at Nuremberg, Bern, Basel, Zurich, Berlin and Colmar, and the Rathhaus at Regensburg.

² Tapestries from both factories are in the Bavarian National Museum, Munich.

³ Examples in the Residenz, Würzburg.

53. SCENES FROM A ROMANCE (*L'escoufle*; *der Busant*).

The story tells of a Prince and Princess—the one a son of the king of England, the other a daughter of the king of France. The Prince goes to school in Paris; there he meets the Princess, who is betrothed against her will to the king of Morocco. The Prince and Princess secretly plan that he shall return on the day fixed for her wedding, and carry her off. At this point the story is taken up by the tapestry, in six scenes: (1) the Prince returns to England and is welcomed by his parents; (2) he asks his stewards for three horses and a fiddle; (3) they are brought to him and he sets out; (4) he is welcomed at the French court in the guise of a fiddler; (5) the king of Morocco comes to claim his bride; (6) the Prince and Princess escape.

The story continues thus: They pause to rest, and while the Princess sleeps he draws two rings from her finger; one of these a buzzard snatches from him, and in pursuing the bird he loses the Princess; he becomes a wild man and roams in the wood, while she takes refuge with a miller. After further adventures both are discovered, and their marriage is celebrated with rejoicing.

The scenes are shown in a hilly landscape, with buildings, trees, and flowers; the Prince and Princess, even when in disguise, wear their crowns. The rhymed inscriptions on bands which curl round the figures have been partly made out as follows:—

(1) *Bisz gott wilkum dusnt stunt grosser froyd wart uns nie kunt* (Be then heartily welcome a thousand times: greater joy have we never known). (2) *Frumer dienr bestelle mir dri ros ein gige ist min begir* (Good servant, give orders for me: three horses and a fiddle is my desire). *Herre ich wil mich des genieten uñ tūn noch dein gebieten* (Sir, I will . . . and do thy bidding). (3) *Gige uñ rosz sint bereit als un uger geūd het geseit* (Fiddle and horses are ready . . . ?); *Wol hien gluck zū diser vart nie kein reise mir lieber wart* (If good fortune should be in this journey no travelling would ever be dearer to me). (4) *Mich dunckt du kumst vñ lañd vit dien mir zu der hochziit* (Methinks thou comest from a far land, serve me at the wedding). *Ich hab vor eim ior geriht einer tuben und mich yr werpfiht* (I have . . . and betrothed myself to her). (5) *Umb sembas ich nūn kumē bin wo ist die iunge kuinigin* (I am now come on an embassy (?): where is the young queen?); *Bis wilkū lieb hochtē man wie . . . ? Wir dz brutofft an* (Welcome here noblest of men . . . ?). (6) *Dē brutiome dut wie uver scheude(n) aber ich bin sin in grosstē freuden* (The bridegroom . . . but I am hers in the greatest of joy).

The romance is preserved in a 13th century French version, as well as in a 15th century German (Alsatian) version. The tapestry in the Museum is apparently one of a series illustrating the whole romance. Another panel is in the Germanic Museum at Nuremberg, and two fragments are in private possession, one at Vienna and the other at Munich.

SOUTH GERMAN ; second half of the 15th century.

Woven in coloured wools, linen, silks and gold thread on linen warps ; some details are in knotted pile. H. 2 ft. 6 in. (m. 0·76), W. 12 ft. 6½ in. (m. 3·82). See Betty Kurth, in Vienna, *Jahrbuch der Kunsthist. Samml.*, xxxii, p. 232.

Purchased in 1858.

54. A YOUNG WOMAN'S EXPERIENCE IN SEARCH AFTER TREW (MERCY OR FAITHFULNESS?).

The five successive scenes are shown, on a green ground of uneven tone, as follows:—

(1) She determines to confess her sins. (2) She makes confession to a priest. (3) She washes her heart in blood. (4) She receives Holy Communion. (5) She enters a nunnery.

The inscriptions may be read as follows: (1) Das mir maria kindt in trew moge werden so wil ich myn sunde bichten uf erden (That Mary's Son may be merciful to me, I will confess my sin upon earth). (2) Bicht din sunde mit ernst sonder spot so findestu ewig trew bygot (Confess thy sin with earnestness without mockery, so shalt thou find mercy with God everlastingly); Her myn sunde wil ich uch clagen uff das mir gots trew moge behagen (Sir, I will bewail my sin to you in order that God's mercy may comfort me). (3) Sal ich myn sunde hi leschen so muss ich m̄y herz im blod wesche(n) (If I am to blot out my sin here then I must wash my heart in the blood). (4) Liber her nu versorget mich mit gottes trew das bitten ich (Dear sir, now provide for me with God's mercy, that I beseech); Entphang in trewen den waren crist divil dyn herz nu so reyn ist (Receive in faith the true Christ while thy heart is now so clean). (5) Kum brudt christi wol gemeidt nym dy kron dy dir got hat bereit (Come, bride of Christ, well pleased, receive thy crown that God hath prepared for thee). On the apparel of the priest's alb is the name "Anna"; and on the convent door "Diss ist eyn huss godez un ey port dez hymels" (This is a house of God and a gate of heaven)—*cf.* Gen. xxxviii, 17.

SOUTH GERMAN ; second half of the 15th century.

Woven in coloured wools and silks and linen thread on linen warps. H. 2 ft. 9½ in. (m. 0·85), W. 11 ft. 4 in. (m. 3·46). A tapestry of the same type, and apparently representing earlier scenes in the same story, is in the Kunstgewerbe Museum, Cologne (Jahres-Bericht, 1909, PLATE I, and p. 13).

Purchased in 1856.

55. PYRAMUS AND THISBE—PORTIONS OF A TAPESTRY.

(PLATE XXVII.)

The scene is represented in a flowery meadow, with a tall fountain in the middle ; on the left lies the dead body of Pyramus, with the lion behind, leaving the blood-stained robe. On the right Thisbe is stabbing herself with the sword of Pyramus. The walls of Babylon are seen in the background. Two large foliated stems spring up in front of the fountain, and turn to the right and left to occupy the lower foreground.

Two other fragments of this tapestry each represent a portion of an elaborated candelabrum with a continuation of the large foliated stems and a background representing a meadow as in the central portion.

First half of the 16th century.

Knotted after the manner of a pile carpet with the " Ghiordes " knot in bright-coloured wools on woollen warps. (1) H. 5 ft. 10 in. (m. 1·78), W. 7 ft. 1 in. (m. 2·16) ; (2) H. 4 ft. 7 in. (m. 1·39), W. 2 ft. 11 in. (m. 0·89) ; (3) H. 2 ft. 9 in. (m. 0·85), W. 1 ft. 5½ in. (m. 0·44).

Purchased in 1901.

V. ITALY

THE history of tapestry-weaving in Italy begins with the 15th century. During the course of that century weavers from the Low Countries and France were attracted thither singly or in small groups, and set up their looms in the towns where employment was offered to them.

In the North, tapestries were woven at Mantua, Milan, Venice, Ferrara, Bologna, and Correggio; in Tuscany at Florence and Siena; in Umbria at Perugia and Todi; at Urbino and in Rome. In the following century Vigevano in Piedmont and Genoa are added to the list. The tapestry looms of Italy do not appear to have been thought equal to great undertakings in the earlier Renaissance period. Vasari states that Leonardo da Vinci's lost design was to have been sent to Flanders for reproduction; the tapestries of the Acts of the Apostles in the Vatican were woven from Raphael's cartoons at Brussels.

The tapestry in the Salting Collection (No. 56) was made in the 16th century, probably at Ferrara or Florence, the two principal centres of the craft in Italy at the time. The panel representing an Archbishop (No. 57) may have been made at either of these places, or at Vigevano.

A fine series of tapestries in Como Cathedral, representing the History of the Virgin and subjects from the Old Testament (dated 1562), and another in Ferrara Cathedral, of the Story of SS. George and Maurelius, are the work of an immigrant Netherlands weaver, Nicolas Karcher. He and J. B. Rost were the best known among the tapestry-weavers in Italy in the 16th century. Each worked at Ferrara, and afterwards at Florence. The names of both are recorded in the pages of Vasari in Italian form—Maestro Niccolò, and Giovanni Battista Rosso.

The Florentine factory remained active until the first half of the 18th century, and tapestries were still made at Venice at this time.

Meanwhile in the first half of the 17th century new tapestry works were started in Rome, where the Papal factory of the 15th century had only lasted a few years. The new enterprise, under the patronage of the Popes, came to an end about the year 1660, after working for 25 years. A factory founded by Clement XI in 1710 was situated in the Hospice of S. Michele (a Ripa), and is still in operation under the Italian Government. The panel No. 57A was made in the Papal factory. Tapestries were made at Turin and Naples during the course of the 18th century; the former did not finally cease work until the first half of the last century.

It has been seen that the foundation and progress of the craft in Italy was largely due to Flemish weavers. The great contribution of Italy to tapestry-making was in the matter of the cartoons—whether for good or ill must be left for each to decide for himself.

The work in the Low Countries was revolutionized by the introduction of the Italian style, and that style was the basis of most of the tapestries woven in Italy by Netherlandish or other craftsmen.

56. CUPIDS PLAYING AMONG VINES AND FRUIT TREES.

(PLATES XXVIII AND XXIX.)

Two cupids in the foreground are caressing a stag; others are gathering fruit. Behind is a low trellis covered with roses. A mountainous landscape, with shipping on an estuary, fills the distance. There is a wide border of flowers and fruit, held together by ribbons, on a shaded red and white ground.

A sepia drawing of the school of Giulio Romano (b. 1492; d. 1546), also included in the Salting Bequest, is a modified rendering of the design reproduced in the tapestry.

FERRARA OR FLORENCE ; second quarter of the 16th century.

Woven in coloured wools and silks on woollen warps. H. 11 ft. 4 in. (m. 3·46), W. 10 ft. 1 in. (m. 3·07). A similar drawing, perhaps belonging to the same series as that mentioned above, is in the Nottingham Museum.

Bequeathed by George Salting, Esq., in 1910.

57. AN ARCHIEPISCOPAL SAINT. (PLATE XXX.)

The saint (perhaps St. Antonino, Archbishop of Florence) is standing ; he wears the Dominican habit, the pallium, gloves, and mitre. In his left hand he holds a book and a pastoral staff, and his right hand is raised in the act of blessing.

The ground beneath is covered with flowering plants ; the border is plain at the top and bottom, and has a hanging garland of fruit and leaves on each side. The background of both subject and border is shaded, in dark blue at the top, light blue in the middle, and brown below.

16th century.

Woven in coloured wools and silks on woollen warps. H. 5 ft. 10 in. (m. 1·78), W. 2 ft. 6 in. (m. 0·76).

Purchased in 1884.

57A. FILIPPO CETTOMAI AT A TAPESTRY-LOOM.

He is dressed according to the fashion of the last years of the 18th century, in a long pink embroidered coat and stock, and stands at an upright loom. Signed and dated PHILIPPUS CETTOMAI, MDCCXC. This tapestry was made in the Papal factory at Rome, under Pope Pius VI (1775-99) during whose tenure of the Papal See a large number of tapestries, mostly after the old masters, were woven. During part of the time one Felix Cettomai was Director of the looms, and Philippus was doubtless a relation. A small panel of the Nativity, signed by Philippus, is at Brussels. (See E. Müntz, *Histoire générale de la Tapisserie*, Vol. II, p. 53.)

Late 18th century.

Woven in coloured wools and silks on flax warps. H. 3 ft. 4¼ in. (m. 1·03), W. 2 ft. 8½ in. (m. 0·83).

Purchased in 1914.

VI. SCANDINAVIA

HANGINGS and covers of tapestry were made and used in Scandinavia during the Middle Ages, but there is little now remaining of the handiwork of the early period. The use of the upright loom was known, and the craft was of a domestic character. The subjects were often taken from the stories of heroes and the deeds of warriors. A tapestry-band from Baldishol Church, in Hedemarken, and now in the Christiania Museum, has been shown by Dr. Dedekam to be 12th century work. It represents figures symbolical of the months of April and May, and it is probably part of a larger work representing the months of the year.¹

By the end of the 16th century the weaving of tapestries appears to have become more widely practised. A tapestry in the Museum of Christiania, bearing the date 1613, duplicates almost exactly another in this Museum (No. 58).

Hangings of this class are marked by rudimentary drawing and bright colouring. Though unpretending, they are effective, and they interest us as an expression of both the ideals and the craftsmanship of the peasants who wove them. As in the earlier work of Germany, the tapestry art of Scandinavia seems to owe but little to outside influence. The style is generally archaic, and early models are frequently repeated. It is, therefore, not safe to judge of the age of a fabric from the character of the costume or implements represented.

The weaving of figure-pieces such as that in the Museum appears to have practically died out towards the end of the 18th century.

Smaller panels, forming single or double squares, were used as cushion-covers. The designs are chiefly figure-subjects, animals, and angular floral ornament (*see* Nos. 59 to 62).

The same technique was often followed in pattern-weaving for mats, hangings, covers and the like. The few specimens of that class in the Museum do not come within the scope of this catalogue.

¹ H. Dedekam, *Baldishol Tæppet*, Christiania, 1918; H. Grosch, *Gamle Norske Tæpper*, Berlin (1889), **PLATE I.**

58. THE FEAST OF HEROD AND THE DECAPITATION
OF S. JOHN THE BAPTIST. (PLATE XXXI.)

The King and Queen and two other personages are seated at a table. Before them are a couple of figures, apparently dancing, and a man blowing a kind of horn. To the left, the executioner (only partly visible) delivers the head of the saint to the daughter of Herodias.

There are two subjects on a smaller scale above; that on the right appears to be the Adoration of the Magi; the scene on the left is possibly the Flight into Egypt. This tapestry is stated to have come from Vaage in Gudbrandsdalen.

A tapestry illustrating the same subjects and almost identical in treatment is in the Kunstindustrimuseum at Christiania. It bears the date 1613, which is not inconsistent with the costume of the figures, and it is probable that the example in this Museum was woven in the same century. The weaving of tapestries of this class appears to have been practised among the peasants of Norway, more particularly in the district from which this example came, until about the end of the 18th century.

NORWEGIAN; probably 17th century.

Woven in wool on hemp or linen warps. H. 6 ft. 8 in. (m. 2.03), W. 4 ft. 8 in. (m. 1.31).
H. Grosch, *Gamle Norske Tæpper* (1889), PLATE II.

Given by the Directors of the Kunstindustrimuseum, Christiania, in 1884.

59. CUSHION COVER. (PLATE XXXII.)

A horseman, wearing a ruff, mounted on a prancing horse. There is a tree to the right and to the left, and the background is covered with highly conventionalized plants and foliage, on a red ground.

NORWEGIAN; probably 17th century.

Woven in coloured wools on hemp or linen warps. L. 21½ in. (m. 0.55), W. 19½ in. (m. 0.49).

Purchased in 1891.

60. CUSHION COVER.

Four octagonal compartments—two with griffins in dark blue, and two with trees in green—on a ground of pinkish tint.

The octagons are outlined by a red band containing small birds, animals, and stems. The intervening spaces are filled with linear ornament, two stags, and the initials S I S. Said to have come from Vaage in the district of Gudbrandsdalen.

NORWEGIAN ; 17th or 18th century.

Woven in coloured wools on woollen warps. L. 2 ft. $1\frac{3}{4}$ in. (m. 0·65), W. $22\frac{1}{2}$ in. (m. 0·56). Similar specimen illustrated in H. Grosch, PLATE VIII.

Purchased in 1891.

61. CUSHION COVER.

Angular floral pattern within compartments outlined by interlacing zig-zag stems. The border contains an inscription (incomplete and undeciphered) in blue on a red ground.

NORWEGIAN (Skjager) ; 17th century.

Woven in coloured wools on hemp or linen warps. Size 25 in. (m. 0·635) square. Similar specimen illustrated in H. Grosch, PLATE VIII.

Purchased in 1891.

61A. THREE STANDING FIGURES.

Two horizontal bands. In the lower is a row of three men, each with the left arm raised over the head. In the upper band are three animals (camels?). These bands are bordered by narrow stripes, each containing a row of birds. The subject is treated in an angular convention. The colours are red, two shades of blue, black, buff and white.

NORWEGIAN ; 17th or 18th century.

Woven in coloured wools on woollen warps. Size, 19 in. (m. 0·48) square.

Given by Mr. Frederic Wilson in 1916.

62. CUSHION COVER. THE ANNUNCIATION.

(PLATE XXXIII.)

The subject is enclosed within a circular foliated wreath on a blue ground. Above the wreath is represented the Holy Spirit as a dove, and around the wreath are various fruits and flowers on a black ground. The pattern is twice repeated horizontally. The two upright borders are edged with a row of obtuse-angled triangles in varied colours. There is a narrow woollen fringe all round, the colours being varied in short lengths.

SWEDISH; 17th or 18th century.

Woven in coloured wools on linen warps. H. 19½ in. (m. 0·49), W. 3 ft. 4 in. (m. 1·02).
Purchased in 1907.

62A. THE ENTRY OF CHRIST INTO JERUSALEM.

The subject is represented within a laurel wreath which is held on each side by a standing angel. Christ is riding upon the ass, with two disciples following on foot, a man in front throws down a cloak and a boy is in the branches of a tree above the group. There are houses in the distance and a blue background. Four half-length figures in the corners are probably intended for the Evangelists. Flowers and fruit fill the remaining space, in bright colours on a black ground.

17th century.

Woven in coloured wools on linen warps. H. 23 in. (m. 0·58), W. 21¼ in. (m. 0·53).
Purchased in 1920.

62B. CHRIST IN THE HOUSE OF MARTHA AND MARY (?)

In the middle is a group of three figures—a bearded man and a woman seated, with another woman standing between them. The surrounding space is filled with detached stems of tulips and other flowers, birds pecking at fruit, and two cherub heads. The ground is brownish black.

17th or 18th century.

Woven in coloured wools on linen warps. Size, 23 in. (m. 0·58) square.
Purchased in 1922.

VII. MODERN FRENCH TAPESTRIES AND SPECIMENS OF TAPESTRY-WEAVING EXHIBITED AT THE BETHNAL GREEN MUSEUM

63. THE HOLY FAMILY.

The Holy Child steps from a cradle to greet the Virgin, who kneels to support Him. To the left is the little St. John the Baptist in adoration, upheld by St. Elizabeth. Behind are St. Joseph and two angels, one of the latter holding flowers over the group. The tapestry is signed "Margarita Gobelins 1856." The subject is taken from a painting by Raphael in the Louvre, Paris.

GOBELINS ; dated 1856.

Woven in coloured wools and silks on cotton warps. H. 6 ft. 11 in. (m. 2·11), W. 4 ft. 9 in. (m. 1·45). Fenaille, v, p. 329.

Given by H.I.M. the Emperor Napoleon III in 1862.

64. THE VISITATION.

St. Elizabeth kneels to salute the Virgin, who bends over her. To the right stands Mary Salome, and to the left, Mary the mother of James. Architectural framework, having along the top the dates, and the mark of the factory—a G traversed by a tapestry-weaver's bobbin ; along the bottom is the inscription "Benedict fructus ventris tui Jesus." The tapestry is signed "Ed. Flament." The subject is taken from a painting executed in 1491 by Domenico Ghirlandajo, in the Louvre, Paris.

GOBELINS ; dated 1874-76.

Woven in coloured wools and silks and gold thread, on cotton warps. H. 7 ft. 3½ in. (m. 2·22), W. 7 ft. (m. 2·13). Fenaille, v, p. 332.

Given by the Minister for Public Instruction and the Fine Arts, France, in 1881.

65. SPECIMENS OF TAPESTRY AND CARPET WEAVING.

The tapestry specimens consist of: (1) the half-length figure of a girl, in ornamental framework; (2) left arm of a female figure holding a shell; (3) a fold of drapery; (4) three poppies; (5) bands showing gradations of colour.

The specimens of knotted "Savonnerie" work are as follows:—

(1) the mask of a satyr; (2) honeysuckle ornament; (3) a poppy and two sunflowers; (4) a cartouche inscribed "France. Manufacture Nationale des Gobelins. Ecole de Tapisserie et de Tapis," with the mark of the Gobelins factory (see No. 64) and the date 1878. Produced by pupils of the Gobelins factory.

GOBELINS; dated 1878.

The tapestry specimens in coloured wools and silks on cotton warps. The carpet specimens in coloured wools on woollen warps. Combined H. 4 ft. 9½ in. (m. 1.46), W. 6 ft. 7 in. (m. 2.01).

Given by the Minister for Public Instruction and the Fine Arts, France, in 1879.

66. PANEL FOR A CHAIR SEAT.

A bunch of flowers on a white ground within a compartment outlined by rococo scrollwork. The *contrefond* is blue, with a border of floral stems.

BEAUVAIS; about 1860.

Woven in coloured wools and silks on cotton warps. L. 2 ft. 8 in. (m. 0.81), W. 2 ft. 9½ in. (m. 0.85).

Given by H.I.M. the Emperor Napoleon III in 1862.

67. PANEL FOR A CHAIR SEAT.

A bunch of flowers on a white ground within a compartment outlined by rococo scrollwork. The *contrefond* is blue.

BEAUVAIS; about 1860.

Woven in coloured wools and silks on cotton warps. L. 2 ft. ½ in. (m. 0.61), W. 2 ft. 1½ in. (m. 0.65).

Given by H.I.M. the Emperor Napoleon III in 1862.

68. TWO PANELS FOR CHAIR ARMS.

Narrow compartments containing flowers on a white ground. The *contrefond* is blue.

BEAUVAIS ; about 1860.

Woven in coloured wools and silks on cotton warps. Each, L. 12 $\frac{1}{8}$ in. (m. 0.31), W. 7 $\frac{5}{8}$ in. (m. 0.19).

Given by H.I.M. the Emperor Napoleon III in 1862.

69. PANEL FOR A CHAIR SEAT.

Scrolls, goat-headed terminal figures, a bunch of flowers, and floral festoons within a lobed compartment. Designed by Jules Pierre Michel Diéterle (b. 1811).

BEAUVAIS ; 1872.

Woven in coloured wools and silks on cotton warps. L. 3 ft. 1 in. (m. 0.94), W. 3 ft. 5 $\frac{1}{2}$ in. (m. 1.05).

Given by the Minister for Public Instruction and the Fine Arts, France, in 1881.

70. PANEL FOR THE BACK OF A SETTEE.

Stems of various flowers, naturalistically treated, and two butterflies on a greyish ground.

Designed by Pierre Adrien Chabal-Dussurgey (b. 1819 ; d. 1902).

BEAUVAIS ; 1877.

Woven in coloured wools and silks on cotton warps. L. 11 ft. 5 $\frac{1}{4}$ in. (m. 3.48), W. 3 ft. 2 in. (m. 0.96).

Given by the Minister for Public Instruction and the Fine Arts, France, in 1881.

71. SPECIMENS OF TAPESTRY WEAVING.

Eleven small panels with flowers, foliage, scrolls, and conventional ornament, woven by pupils of the National Manufactory at Beauvais in their 1st-3rd years, and exhibited at the Paris Exhibition, 1878.

BEAUVAIS ; about 1878.

Woven in coloured wools and silks on cotton warps. Combined H. 2 ft. 6 $\frac{3}{8}$ in. (m. 0·77),
W. 4 ft. 5 $\frac{1}{2}$ in. (m. 1·35).

Given by the Minister for Public Instruction and the Fine Arts, France, in 1878.

72. PANEL FOR A SCREEN.

A bunch of flowers on a white ground within an oblong framework. The *contrefond* is pale blue.

AUBUSSON ; about 1860.

Woven in coloured wools and silks on cotton warps. H. 3 ft. $\frac{3}{4}$ in. (m. 0·93), W. 2 ft.
4 in. (m. 0·71).

Given by Messrs. Réquillart, Roussel & Chocqueel in 1863.

VIII. PAINTED PHOTOGRAPHS AND PAINTINGS REPRESENTING CERTAIN TAPESTRIES NOT IN THE MUSEUM COLLECTION¹

73 to 76. Painted photographs of four tapestries belonging to the Duke of Devonshire. This remarkable series was at some unknown period cut up, and the pieces attached to the wall of the Long Gallery at Hardwick Hall. In the year 1901 the pieces were taken down, and gradually restored to their original form.

The tapestries belong to the second quarter of the 15th century and they were probably woven in the Low Countries. See *Architectural Review*, XI (1902, p. 90), and XV (1904, p. 147).

These photographs were painted by W. G. Thomson.

(73.) BEAR HUNTING AND OTTER HUNTING.

The bear-hunting scenes are on the right. The huntsmen are using spears and swords; a man in Oriental garb, riding on a camel, has a handful of long hunting darts. The hounds are wearing armour.

To the left a party of ladies and gentlemen are hunting the otter on the banks of a stream. There is a castle with drawbridges in the foreground, and the sea, with shipping, is in the distance.

H. 18½ in. (m. 0·46), W. 4 ft. 2⅜ in. (m. 1·27). Size of tapestry, H. 14 ft. (m. 4·27), W. 37 ft. (m. 11·28).

(74.) BEAR HUNTING AND BOAR HUNTING.

On the right, a party of huntsmen, some on horseback, are attacking bears with spears and swords, aided by hounds. On the left, a boar is attacked by three hounds, and another has just been slain. The huntsmen are armed with spears.

H. 19¾ in. (m. 0·50), W. 4 ft. 2½ in. (m. 1·27). Size of tapestry, H. 13 ft 7 in. (m. 4·14), W. 34 ft. 5 in. (m. 10·50).

¹ These may be seen on application at the Students' Room of the Department of Textiles.

(75.) HAWKING.

Groups of ladies and gentlemen, some on horseback, engaged in hawking. There is a watermill and a stream in the foreground, and in the distance are a cowherd, a shepherdess, and buildings.

H. 20 $\frac{3}{4}$ in. (m. 0·52), W. 4 ft. 3 in. (m. 1·28). Size of tapestry, H. 14 ft. 10 in. (m. 4·52), W. 35 ft. 4 in. (m. 10·78).

(76.) DEER HUNTING AND HAWKING.

The hunting scenes, on the left, represent the end of the chase, and the slaying of the deer. The hawking scenes are on the right, and in the middle distance across the tapestry.

In the middle of the tapestry is a stream with sluice and watermill. The background is hilly.

H. 23 $\frac{1}{2}$ in. (m. 0·60), W. 4 ft. 3 in. (m. 1·28). Size of tapestry, H. 13 ft. 9 in. (m. 4·19), W. 29 ft. (m. 8·85).

77. PAINTED PHOTOGRAPH OF A TAPESTRY IN ST. MARY'S HALL, COVENTRY.

The panel is divided into six compartments, three above and three below, formed by Gothic ornamentation.

In the lower middle compartment is represented the Assumption of the Virgin, with the twelve Apostles kneeling beneath. The scene above represents angels holding the Instruments of the Passion, surrounding a seated figure of Justice; this figure has replaced that of Our Lord enthroned or a group of the Holy Trinity. To the left and right of this scene is a group of male and female saints respectively.

The lower side compartments contain, on the left, a kneeling figure of a king, attended by a cardinal and a group of courtiers; and on the right, a queen with a retinue of ladies.

The Royal figures are supposed to represent King Henry VI of England (1422-61) and his queen, Margaret of Anjou.

The tapestry appears to have been made for the position it still occupies. It is of Flemish workmanship, dating from the beginning of the 16th century.

This photograph was painted by Harriet Skidmore in 1881. H. 19½ in. (m. 0·48), W. 4 ft. 8½ in. (m. 1·43). See *Coventry, its History and Antiquities*, compiled by Benjamin Poole (1870), FRONTISPIECE and p. 119; *Archæologia*, xxxvi (1855), p. 438. *Burlington Magazine*, XLIV, 1924, p. 83.

78. WATER-COLOUR PAINTING; COPY OF A TAPESTRY AT HAMPTON COURT PALACE (ONE OF A SERIES REPRESENTING THE SEVEN DEADLY SINS).

The story is given in six groups, as follows:—

1. The Holy Trinity; before Them Truth and Justice pleading on the one hand, Peace and Pity on the other.
2. Our Lord seated on a throne, surrounded by Virtues and other allegorical figures.
3. Virtues in an octagonal building holding a representation of the guilt of Man.
4. Man attacked by Justice, who is restrained by Pity.
5. Man armed by the Virtues.
6. Man attacked by the Vices.

In the lower left-hand corner is the prophet Jeremiah, with a scroll inscribed "Asce(n)dit mors per fenestras" (Jer. ix, 21). The corresponding figure on the right is Moses; on the scroll is "Redda(m) ulcione(m) hostibus. Deut. xxxij" (Deut. xxxii, 41).

The tapestry is Flemish of about the year 1500.

This copy was painted by W. G. Thomson in the year 1898. H. 2 ft. 2 in. (m. 0·66), W. 4 ft. 1¾ in. (m. 1·26) (scale, one-sixth). A similar tapestry is in the Cathedral of Burgos; another, showing group 4 only, is in this Museum, No. 18. *Burlington Magazine*, xx (1911-12), p. 210.

79. WATER-COLOUR PAINTING; COPY OF TWO PORTIONS OF TAPESTRY BORDERS IN THE GREAT HALL AT HAMPTON COURT PALACE.

The borders are divided by upright balusters into compartments which contain the arms of King Henry VIII, and the badges—a Tudor rose, a portcullis, and a fleur-de-lis—each ensigned by a crown. The background is blue, covered with interlacing foliage in green. The borders are the work of a weaver of the Netherlands in the first half of the 16th century.

This copy was painted by W. G. Thomson in 1899. (1) H. 7½ in. (m. 0·18), W. 2 ft. 5½ in. (m. 0·74). (2) H. 6 in. (m. 0·15), W. 11 in. (m. 0·28).

80. PAINTING IN OIL ON REP; FULL-SIZE COPY OF PORTION OF A TAPESTRY OF THE EARLY 16TH CENTURY IN WINCHESTER COLLEGE.

The ground is divided into red and blue vertical stripes or panes, three of which are here represented. On each of the two outer (red) panes at the top is a large white rose. Between them on the blue ground is the Sacred Monogram I H S in Gothic characters almost entirely covered by a blue shield bearing three golden crowns, the arms attributed to King Arthur. In the lower part of the tapestry the Sacred Monogram is repeated on the red panes, and between them is a large red rose. This rose is partly covered by another in white, shaded with red, which grows upon a horizontal stem issuing from a wreath (?) which is partly seen at the left edge. The background of the tapestry is covered with a pattern of ogee-shaped compartments, formed by leafy stems springing out of vases, and enclosing artichoke devices.

The original is one of four pieces (perhaps at one time all belonging to a single large tapestry) in the possession of Winchester College. They are mentioned in the inventory of the college of the year 1619, but their earlier history has not been traced. The design is unusual, and it is not known where the tapestry was woven.

This copy was painted by W. G. Thomson in 1904. H. 8 ft. 4 in. (m. 2·54), W. 4 ft. 9 in. (m. 1·44). See *The Wykehamist*, No. 497 (February, 1912); *Burlington Magazine*, vi, 1904-5, p. 495.

81. PAINTING IN OIL ON REP; FULL-SIZE COPY OF A FRAGMENT ORIGINALLY BELONGING TO THE TAPESTRY DESCRIBED ABOVE (No. 80).

It represents the Agnus Dei nimbed and holding the banner. Below is a red rose; part of a stem and of another rose is also seen.

This copy was painted by W. G. Thomson in 1905. H. 23 in. (m. 0·58), W. 20 in. (m. 0·508).

82. WATER-COLOUR PAINTING; COPY OF A FLEMISH TAPESTRY OF THE EARLY 16TH CENTURY IN THE VATICAN, ROME.

The Virgin is seated, and holds the Infant Saviour, who presses a bunch of grapes into a chalice held by a kneeling female figure (representing the Church?). Four angels stand behind, three holding musical instruments—a harp, a viol, and a lute.

To the right stands the prophet Isaiah, holding in his left hand a scroll with the following words: "Amara erit potio bibe(n)tibus illam—Ysa 24" ("Strong drink shall be bitter to them that drink it"—Isaiah xxiv, 9). The corresponding figure on the left is Jesus the son of Sirach, with a scroll round his head and shoulders inscribed "Porrexit manum suam in libacione et libavit de sanguine uve—Eccl" ("He stretched out his hand to the cup and poured of the blood of the grape"—Ecclesiasticus I, 15).

In the top border, over the heads of the Virgin and Child, is a third scroll with the inscription "Bibite vinum q(uo)d miscui vobis—Prov. 9" ("Drink of the wine which I have mingled" Proverbs ix, 5). The group is represented in a landscape.

The tapestry was given to Pope Pius IX about the year 1869 by the Chapter of Sta. Maria Maggiore, Rome. It is similar in style to a tapestry in the Museum, No. 13.

This copy was painted by Giuseppe Gnoli in 1892. H. 18½ in. (m. 0·45), W. 23¾ in. (m. 0·6). X. Barbier de Montault, *Inventaire descriptif des Tapisseries de Haute-lisse conservées à Rome* (Arras, 1879), p. 14.

83. WATER-COLOUR PAINTING; COPY OF PART OF A SERIES OF TAPESTRIES IN ANGERS CATHEDRAL, REPRESENTING THE APOCALYPSE. (PLATE XXXIV.)

The portion represented in this painting shows a bearded figure seated in a Gothic building with open arches and examining a scroll which rests upon a reading-desk. Behind his seat is a canopy of brocade, and butterflies fluttering around bear on their wings the arms of Anjou and Brittany. Two angels above the roof hold banners, upon one of which are the arms of Anjou; the other originally bore the Cross of Anjou.

The subjects commencing to the right of this figure are in two rows. Those in the upper row are: (1) St. John the Evangelist and the Seven Churches (Rev. i); (2, in part) the Vision of Our Lord, seated amid the seven golden candlesticks (Rev. i, 12-18). Below are: (1) an angel showing to St. John the Conqueror on the White Horse (Rev. vi, 2); (2, in part) the Vision of Death and Hell, shown by the Eagle (Rev. vi, 7, 8).

Above the upper row are angels with musical instruments amid clouds.

This series of tapestries was begun in the year 1376 for Louis, Duc d'Anjou (*see* p. 48). This copy was painted by W. G. Thomson in 1899. H. 14½ in. (m. 0·365), W. 18½ in. (m. 0·465).

The MS. from which the scenes represented in the tapestry were taken bears the number français 403 in the Bibliothèque Nationale. It is considered to have been written and illuminated in the last years of the 12th century and to show Anglo-Norman influence. The Apocalyptic scenes are rendered in a style belonging to a more remote date, and the models are of an earlier period even than the 12th century. It has been suggested that their inception may belong to the time of Charlemagne (*see* E. Mâle, *Art religieux du XIII^e siècle*, 1898, p. 458). The renderings of the Last Judgment familiar to students of Gothic art, adapted from the later chapters of St. Matthew's gospel, began to replace these Apocalyptic scenes about the end of the 12th century. *See also* L. de Farcy, *Histoire et Description des Tapisseries de l'église cathédrale d'Angers* (1897). *See* Appendix A.

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APPENDIX A

SUPPLEMENTARY NOTES, BY MR. A. VAN DE PUT, UPON THE HERALDRY OF CERTAIN TAPESTRIES DESCRIBED IN THIS CATALOGUE.

No. 1.—Arms, encircled by the Garter-band and ensigned by a closed helmet in profile, above which is the motto VNG IE SERVIREY :—

Quarterly of 7 :

1. Per pale azure and gules three lions rampant, 2 and 1, argent, a bordure gobony or and gules, on each pane of the last a bezant (Herbert) ;
2. Sable a chevron between three spearheads argent (Blethyn ap Maynarch) ;
3. Argent three cocks, 2 and 1, combed and wattled or (Einion Sais) ;
4. Argent a lion rampant sable crowned or (. . . .) ;¹
5. Azure semy of cross-crosslets and three boars' heads, 2 and 1, argent (Craddock) ;
6. Bendy engrailed argent and gules a canton or (Horton) ;
7. Gules three leopards' heads, 2 and 1, jessant de lys or (Cantelupe).

Supporters : (dexter) a panther guardant argent, spotted or and azure, gorged or ; (sinister) a lion rampant argent gorged gules.

Badges : (at the top of the tapestry) a bascule charged with a crescent azure ; (below) a dragon vert holding in its jaws a hand couped gules.

¹ The identity of this quartering, possibly for Gam, to which family the great-grandmother of Sir William Herbert belonged, is altogether uncertain ; for this, and the identification of the quarterings generally, see Octavius Morgan, "Some account of the Ancient Monuments in the Priory Church of Abergavenny," 1872, pp. 46-7.

The insignia exemplify Sir William Herbert, first Earl of Pembroke of the 1551 creation, after he had received the Order of the Garter in 1549 (1st December), possibly even before his peerage creations, by the style of Lord Herbert of Cardiff, 10th October, 1551, and, on the day following, Earl of Pembroke. He died in 1570.

As identifying the arms more particularly with this Earl of Pembroke (rather than with his successor Henry, elected K.G. in 1574, and d. 1601), especially within the period 1548 (December) to 1551, there may be noted the absence of a coronet, which ensign of dignity figured above the seven-quartered shield upon the Earl's tomb in Old St. Paul's;¹ and further, the conflicting evidences with regard to the use of a bordure gobony with the Herbert Arms by the second earl, Henry.² Finally, upon a cartouche beneath the figure composition to the dexter of the arms, are what appear to be the initials "W H"; these are reversed ("H W") in the corresponding feature on the opposite side.

Sir William Herbert married in or before 1534, Anne (d. 1552) daughter of Sir Thomas Parr; by the marriage in 1543 of Anne's sister, Katharine, with Henry VIII, Herbert thus became brother-in-law to that monarch.

No. 12.—The four coats upon this tapestry may be blazoned as follows:—

I, IV. Azure, the bust of a bearded man, vested and chaperonned gules; for Gossenbrot.

II. Azure two piles issuing from the base, each terminating in a rose, all argent; for Rehlingen.

III. Party argent and gules a fleur-de-lys counterchanged; for Welser.

From the circumstance that the Welser insignia are of subsequent date to the weaving of the tapestry it would appear that the original intention was to exemplify, by a symmetrical arrangement

¹ Dugdale, "History of St. Paul's Cathedral," 1658, p. 88.

² G.E.C., "Complete Peerage," VI, p. 218, note d. (1895), resumes the question.

of arms, an alliance between the families Gossenbrot and Rehlingen. The relative positions of the latter coats, moreover, especially the precedence assigned to the Gossenbrot insignia, indicate that the primary alliance was between a male Gossenbrot and a dame of the Rehlingen family.

In the Rehlingen pedigrees by Gabriel Bucelinus¹ are the following marriages which, it is hardly doubtful, are those exemplified in the tapestry:—

Sigmund = 1476, Anna.
 Gossenbrot [I] | Rehlingerin [II]

Lucas Welser [III] = Ursula Gossenbrotin [IV]

The dates of decease of the first-named individuals are not specified, nor is that of the marriage between Ursula Gossenbrot and Lucas Welser; in the next generation their daughter, Helena Welser, married Leonard Christoph Rehlingen in 1531.

A Sigmund Gossenbrot was Burgermeister of Augsburg on nine occasions between 1484 and 1500.

No. 25.—Upon a shield embodying in a bizarre combination, two shapes of the first half of the 16th century,² are the arms—Quarterly: 1, 4, or three balls, 1 and 2, gules (Medici); 2, 3, a representation of an island azure, standing in water ppr., thereupon a double-towered castle argent (Giovio); over all an escutcheon argent (for or) charged with an eagle displayed sable. There is a bordure gobony gules and argent to the outer edges (only) of quarters 2-3.

As here marshalled the arms of Giovio, of Como, were first borne in the generation of the family represented by the famous historian, dilettante and collector Paolo (b. 1483; d. 1552), and his brother Benedetto (d. 1545).

¹ "Germaniæ topo-chrono-stemmatographicæ sacræ et profanæ pars altera" (in which see "Genealogica Germaniæ notitia," p. 247; also the unpaginated pedigrees, Rehlingen, Nos. 2 and 5), 1662.

² Cf. the shields with double concave chiefs, and with "strapwork" frames, in Serlio's fourth book of architecture, "Regole generali di architettura," Venice, 1540, p. lxxvi, recto and verso.

Paolo Giovio (Jovius), drawn to Rome by the famed liberality of Leo X (1513-21), who conferred upon him knighthood and the professorship of rhetoric at the Roman University, was furthermore granted by that Pope, in augmentation, the Medici insignia as borne in quarters 1-4. Clement VII, another Medici Pope, elected Giovio to the see of Nocera dei Pagani (Naples), in 1528.

The Medicean and other quarterings of the arms seen in the tapestry are explained in Giovio's own treatise upon the Lake of Como, "Descriptio Larii Lacus"; the island (quarters 2-3) he asserts to be the Isola Comacina, the cradle of his race, in the Lake of Como; the imperial eagle, to have been granted to his house by Emperor Frederic I Barbarossa (d. 1190).¹

The motto *FATO PRVDENTIA MINOR* is seen in the tapestry entwining a wreath, within which a landscape—possibly a view in the Comacine district—serves as a background for the arms already mentioned. This motto Giovio presumably adapted from Vergil (*Georgics*, I, 415-16).² In Giovio's famous "Dialogo dell' imprese militari et amorse," his interlocutor states of the motto that "it is seen both in your houses, and in the Museum, and in every ornamental contrivance of your home."³

It is in the narrative of a visitor to the famous Museum at Como that are recorded the devices Giovio used to adorn an edifice within which he had assembled a great collection of portraits, real and traditional, of the celebrities of his own and past ages, and also

¹ Of Comacina he says: "Ab hac Iouiorum familia nostra originem trahit, extantque opulentiae maiorum nostrorum monumenta, diuae Mariae Magdalenaee templum, in Stabio uico contra insulam per Euripum breuissimo duorum stadiorum traiectu distans. . . . Propterea & hodie quoque in gentilitio insigni, ad argumentum originis, castellum insulae ambiente Lario, impositum gestamus, addita Romana Aquila, qua Federicus Aenobarbus domum nostram honestauit sicut et dudum columnas Herculeas, munere Caroli Quinti Caesaris, studiis nostris impense fauentis addidimus." This work, of which a manuscript (undated), presumed to be Giovio's, exists in the Brera Library, Milan, was printed posthumously in 1559.

² "Haud equidem credo qui sit diuinitus illis
Ingenium aut rerum fato prudentia major."

³ Lyons, 1559, p. 137. It appears from G. Ferro's "Teatro d' Imprese," 1623 (p. 500), that the motto was first connected with Giovio by the latter's contemporary, Girolamo Manelli, Bishop of Nocera in Umbria (1545-92).

many antiquities. The following extracts from a letter of Anton Francesco Doni to Count Agostino Landi¹ are of importance in connection with the arms upon the tapestry and of those other Gioviaan insignia some of which,² unless the tapestry under consideration was originally one of a series variously emblazoned, it might also have been expected to display.

¹ Reprinted from Doni's Letters (1552) by "A. Lz.," in the "Archivio storico lombardo," serie 3a, Vol. xvi, p. 143 (the passages here quoted are from pp. 147-9):

<p>" nella sala dell' honore. Sopra la porta, dentro in questo luogo, et dipinto sopra, un' aquila con una ghirlanda di lauro in bocca con un verso in questa forma scritto : JUPITER MERENTIBUS AFFERT.</p>	<p>[. in the hall of honour. Above the door in this place . . . an eagle with a laurel wreath in its beak, and a verse running : JUPITER MERENTIBUS AFFERT.</p>
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Poi un fregio sotto l' architrave molto ingegnoso, diviso in molti tondi con i suoi motti.

Then a frieze below the architrave, very cunningly wrought, divided into many roundels with their legends.

Haveva poi fatto dipignere nell' altro [tondo] le colonne, impresa imperiale col PLUS ULTRA et questo detto : CAROLUS QUINTUS IMPERATOR NOBILITAVIT. Et per ordine seguivan tre palle in un altro tondo, le quali per arme aggiungeva alla sua il signor Giovio, et le parole erano tali : LEO DECIMUS INSIGNIA COMMUNICAVIT.

He had also caused to be painted in another [roundel] the imperial device of the pillars with PLUS ULTRA, and this saying : CAROLUS QUINTUS IMPERATOR NOBILITAVIT. There then followed in another roundel three balls, which arms the Lord Giovio added to his own, and the words were : LEO DECIMUS INSIGNIA COMMUNICAVIT.

Ma dappoi segue nell' altro tondo una mitria episcopale, chiavi et pastorale, facendo menzione del Pontefice in questa maniera : CLEMENS SEPTIMUS PONTIFEX MAXIMUS DIGNITATE HONESTAVIT.

But afterwards in the next roundel came an episcopal mitre, keys, and a crozier, the Pontiff being thus designated : CLEMENS SEPTIMUS PONTIFEX MAXIMUS DIGNITATE HONESTAVIT.

Vidi poi quella stanza sforzesca, dove è Sforza ritratto a naturale ; et vi leggeva questo detto : FATO PRUDENTIA MINOR.

I then saw that Sforzean gallery, where Sforza is depicted as though alive ; and there I read this phrase : FATO PRUDENTIA MINOR.

Di Como alli XX di luglio MDXLIII.
IL DONI."

At Como, the 20th of July 1543.
DONI.]

² Especially the Pillars of Hercules, which appear to have been borne as a crest ; they were granted, according to the above-quoted passage from Giovio's work on the Lake of Como, by Charles V. According to a list of distinctions (titles and armorials) conferred by the Emperor, drawn from the Imperial Archives at Vienna, the Brothers Jovius received the palatine dignity ("Palatinat") on 24th February, 1530, but there is no mention of a grant of insignia ("Jahrbuch des heraldisch-genealogischen Vereines Adler in Wien," ix, 43). The date in question is that of Charles's coronation as Emperor at Bologna, which Giovio attended in the suite of Cardinal Ippolito de' Medici, and of which he has left a vivid description, though in it he is silent as to the honour he that day received ("Historiarum sui temporis, Liber xxvii," first printed in 1552). Cf. G. Giordani, "Della venuta e dimora in Bologna del Sommo Pontefice Clemente VII. per la coronazione di Carlo V. Imperatore," esp. pp. 141-5. The imperial coronation mantle bore the Emperor's device of the Pillars (*op. cit.*, p. 119). A later occasion upon which Giovio came into contact with Charles V was in 1541, when the Emperor visited Como.

No. 43.—The arms, despite certain inaccuracies, exemplify two Gascon houses :—

(a) Tersac de Montberault, and (b) Fontaines (?), respectively :—

(a) In the dexter top corner : Tierced in fesse azure, or and gules, in chief three fleurs-de-lys or ; for Tersac de Montberault.

(b) In the sinister corner : Bendy of six or and azure, on a chief argent three ermine tails sable ; for Fontaines.

The house of Tersac de Montberault derived its name from seignories in the marches of Western Languedoc and Comminges (Haute Garonne Dept.), and appears as Lord of Montberault, near Cazères, in the County of Nébouzan, in 1215.

But scanty information is forthcoming as to the alliances of this family, of which unfortunately no pedigree would appear to exist. Bends or and azure were borne by families named La Fontaine or Fontaines, with chiefs charged with ermine tails or with helmets (Languedoc), and with bezants (Lorraine).

Pierre Palliot's "La vraye et parfaite science des armoiries," printed in 1660, assigns to Tersac de Montberault the arms of Tersac¹ quartering : azure three bends or and a chief ermine. The following data drawn from what appears to be the only printed account² of the family in existence, testifies to, if it does not explain the connection here exemplified between Tersac de Montberault and Fontaines in the 16th century.

¹ The coat of Tersac, with its three horizontal compartments, is variously blazoned : a chief with lilies, supported by a device (Rietstap) ; a fesse and a chief (contiguous) charged with lilies (Carsalade du Pont) ; and a fesse with lilies in chief (Palliot).

² "François de Tersac," by the Abbé J. Carsalade du Pont, in the "Revue de Gascogne," XII, 141 ; Auch, 1871. The recent monograph by E. Espagnat, "Notes historiques et archéologiques sur Cazères (Hte. Gne.)," Toulouse, 1911, gives, besides a view of the château de Tersac, in its present condition, illustrations of the château and church of Cazères, establishing a general resemblance between the architecture of the region and that figured in the tapestry.

Gaspard de Tersac (d. 1509) left, by his wife, Marie Beatrix de Benque, a son Jean, Lord of Montberault, who is recorded to have obtained from Pope Julius III, in the year 1550, a bull dispensing him, his family, and also Jean Jacques de Fontaines, of the diocese of Rieux, from the Jubiliary pilgrimage to Rome. François de Tersac, his son (b. about 1550) by Jeanne de Nubias (or Loubias) of the house of Misclas, was a principal partisan of the League in the south, and Captain of Rieux. After the accession of Henry IV, he was assigned a pension and the court appointment of "gentilhomme ordinaire"; he married Catherine de Lambès de Savinhiac, and was buried in the church of the Dominican order at Rieux, where an imposing monument was erected to his memory. This François de Tersac is styled Lord and Baron of "Montberault, Fontaines, et autres lieux"; he is also designated "François de Tersac de Fontenes, seigneur de Montberault."

No. 83.—Upon the roofs of the pavilions which, in six of the Angers tapestries, shelter seated male figures reading from a book or roll, are angels holding emblazoned banners.

In that reproduced only the first or dexter banner is visible, bearing the arms of the Dukes of Anjou of the house of Valois: Azure semy of fleur-de-lys or a bordure gules.

The second is a banner of the Cross of Anjou: Vert a double-traversed cross sable (or brown) fimbriated or; the insignia of an order instituted by Duke Louis I (d. 1384) in honour (as the form of the insignia would suggest) of a relic of the True Cross which had by 1244 become the property of the Abbey of La Boissière, near Angers. This cross, now in existence at Baugé, was in 1359 located for a time in the chapel of the ducal palace at Angers,¹ and

¹ As regards this, it is the theory of M. de Farcy, to whom in large measure the identification of the insignia is due, that the Apocalypse series were woven for the ducal chapel, which was dedicated to Saint John the Baptist. L. de Farcy, "Monographie de la Cathédrale d'Angers," 1901, I, 87-8. The designation "Cross of Lorraine," usually employed for the double-traversed cross, is historically a figment traceable to the connection of that duchy with the Angevin house in the later 15th century. The subject is resumed by H. Moranvillé, "Il n'y a pas de croix de Lorraine," "Bibliothèque de l'école des Chartes," LXII, 618, 1901.

it is clear from the duke's will that it was his intention to have the house of La Boissière with its hallowed possession translated to that city itself.

The butterflies seen upon the ground of the hanging have wings blazoned alternately of Anjou and of Brittany, in exemplification of the duke's consort (1364-1404) Mary, daughter of Charles of Blois, Duke of Brittany.

APPENDIX B

LIST OF USEFUL WORKS ON TAPESTRY IN THE LIBRARY OF THE MUSEUM.

- ANDERSON, JOHN EUSTACE. A short account of the Tapestry Works, Mortlake. 20 pp. (9 by 5.) Richmond (Surrey). (For private circulation.) 1894.
- ASTIER, — d., *Col.* La belle tapisserie du roy (1532-1797) et les tentures de Scipion l'Africain. 37 phototype plates. (11 by 9.) Paris, 1907.
- BADIN, JULES. La manufacture de tapisseries de Beauvais depuis ses origines jusqu'à nos jours. Avertissement par J. Guiffrey. 30 phototype plates. (13 by 9.) Paris, 1909.
- BEAUVAIS: Exposition de Tapisseries, 1919. Exposition de tapisseries du Mobilier National et des Manufactures des Gobelins et de Beauvais. Catalogue et guide. Préface par J. Ajalbert. 2 ed. [With excerpt from La République de l'Oise, 1919: La Saison de Beauvais; les tapisseries de France à Beauvais. By G. Bonnamour.] 64 pp. (8 by 5.) Beauvais, 1919.
- BEDFORD, REV. W. K. R. The Weston tapestry maps. [Typewritten copy. From Geographical Journal, ix, 1897.] 6 ff. (13 by 8.) London, 1914.
- BIRK, ERNST VON, *Ritter*. Inventar der im Besitze des Allerhöchsten Kaiserhauses befindlichen Niederländer Tapeten und Gobelins. 90 pp. 74 helio-engr. and facsimiles of marks. (In: Jahrbuch der kunsthistorischen Sammlungen des Allerhöchsten Kaiserhauses, 1-IV.) Wien, 1883-86.
- BÖTTIGER, JOHN. Svenska Statens samling af Väfda Tapeter. 4 vols. 151 autotype plates and photo-zincotypes. (16 by 11.) Stockholm, 1895-8. (The fourth vol. is a *résumé* in French.)
- BOYER DE SAINTE-SUZANNE, ÉMILE VICTOR CHARLES DE, *Baron*. Notes d'un Curieux sur les Tapisseries tissées de haute ou basse lisse. (9 by 7.) Monaco, 1876-78.
- BURCKHARDT, RODOLF F. Gewirkte Bildteppiche des XV. und XVI. Jahrhunderts im Historischen Museum zu Basel. 76 pp. Process illus. incl. 25 chromo-plates (20 by 14.) Leipzig, 1923.
- CHAMPEAUX, ALFRED DE. Tapestry. Woodcuts. (8 by 5.) London, 1878. (One of the South Kensington Museum Art Handbooks.)
- CHRISTIANIA: Kunstindustrimuseet. (Grosch, Hendrik August.) Gammel norsk vaevkunst. Putetræk og tæpper i farvetrykte gjengivelser. Chromo process illus. 10 pts. (10 by 12.) Kristiania, 1913-22.
- CHRISTIANIA: Kunstindustrimuseet. (Grosch, Hendrik August.) Gamle Norske Billedtæpper. Altnorwegische Bildteppiche. 14 pp. 12 chromo-lithogr. plates. (21 by 14.) Berlin, 1901.

- CHRISTIE, MRS. ARCHIBALD H. Embroidery and tapestry weaving : a practical textbook of design and workmanship. 16 collotypes and process illus. (8 by 5.) London, 1906. (One of The Artistic Crafts series.)
- CRUZADA VILLAAMIL, GREGORIO. Los Tapices de Goya. (7 by 5.) Madrid, 1870.
- DARCEL, ALFRED. Les Tapisseries décoratives du Garde-Meuble. (Mobilier National.) Choix des plus beaux motifs, par Ed. Guichard. . . . Text par A. D. 2 vols. (18 by 13.) Paris, 1877-81.
- DARCEL, ALFRED. Notes of a visit to Malta to report on the ancient Tapestries. [Excerpts from *The Malta Standard*, 1883.] [The Library also possesses two MS. copies of reports respecting repairs to the tapestries at Malta.]
- DARCEL, ALFRED. Les Manufactures nationales de Tapisserie des Gobelins et de Tapis de la Savonnerie, par A. D. . . . et Catalogue des Tapisseries et des Tapis. (7 by 4.) Paris, 1885.
- DEDEKAM, HANS. Baldisholtæppet. 64 pp. Process illus. (11 by 8.) Kristiania, 1918.
- DEMOTTE, G. J. La tapisserie gothique, 1^{ère} série. Préface de S. Reinach. Chromo-process illus. (20 by 16.) Paris, 1921-
- DESTRÉE, JOSEPH. L'industrie de la tapisserie à Enghien et dans la seigneurie de ce nom. 56 pp. 2 phototypes, 1 process illus. and facsimiles of marks. (10 by 6.) Enghien, 1900.
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APPENDIX C

NOTE ON PHOTOGRAPHS OF TAPESTRIES.

A number of photographs of tapestries may be studied in the Library of the Museum. Among the public and private collections of tapestries from which these photographs have been taken, the following may be mentioned:—

England.—Duke of Buccleuch, Duke of Devonshire, Duke of Portland, Duke of Rutland, Marquis of Salisbury, Lord Iveagh, Victoria and Albert Museum, Hampton Court, Winchester College.

France.—Mobilier National, Cluny Museum, Sens and Angers Cathedrals.

Germany.—Halberstadt and Xanten Cathedrals, and Town Halls of Lüneburg and Regensburg.

Italy.—Tapestry Gallery in Florence, and the Vatican in Rome.

Spain.—Royal Palaces, and the Cathedrals of Toledo, Saragossa, Burgos and Zamora.

Czecho-Slovakia.—Archiepiscopal Palace, Prague.

Switzerland.—Bern Museum.

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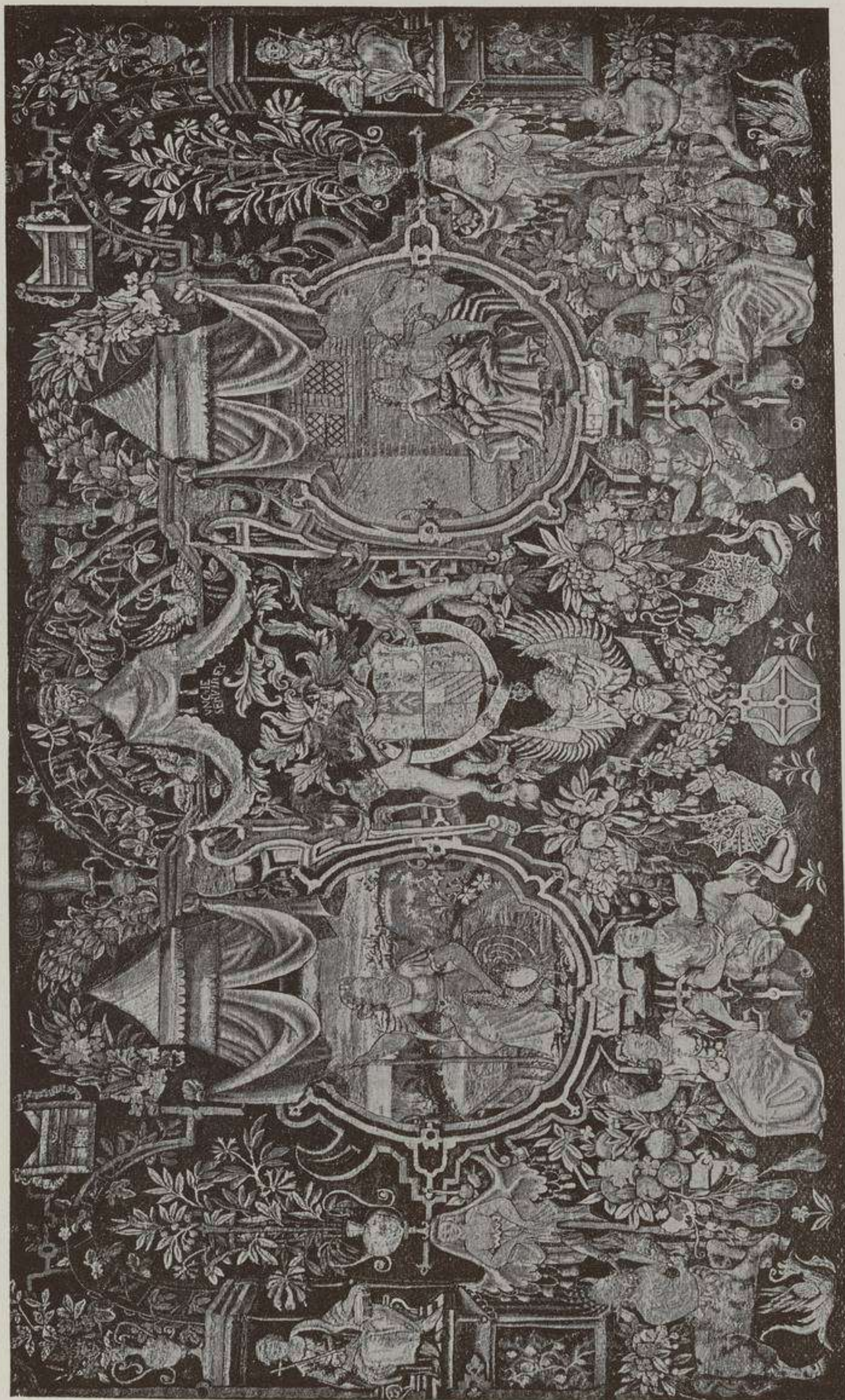
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7A. Ornamental Panel.
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The War of Troy.
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14. The Three Fates.
Flemish ; early 16th century (p. 29).



The Three Fates.

Drawing in the Library of the Arsenal, Paris (see No. 14, p. 29).



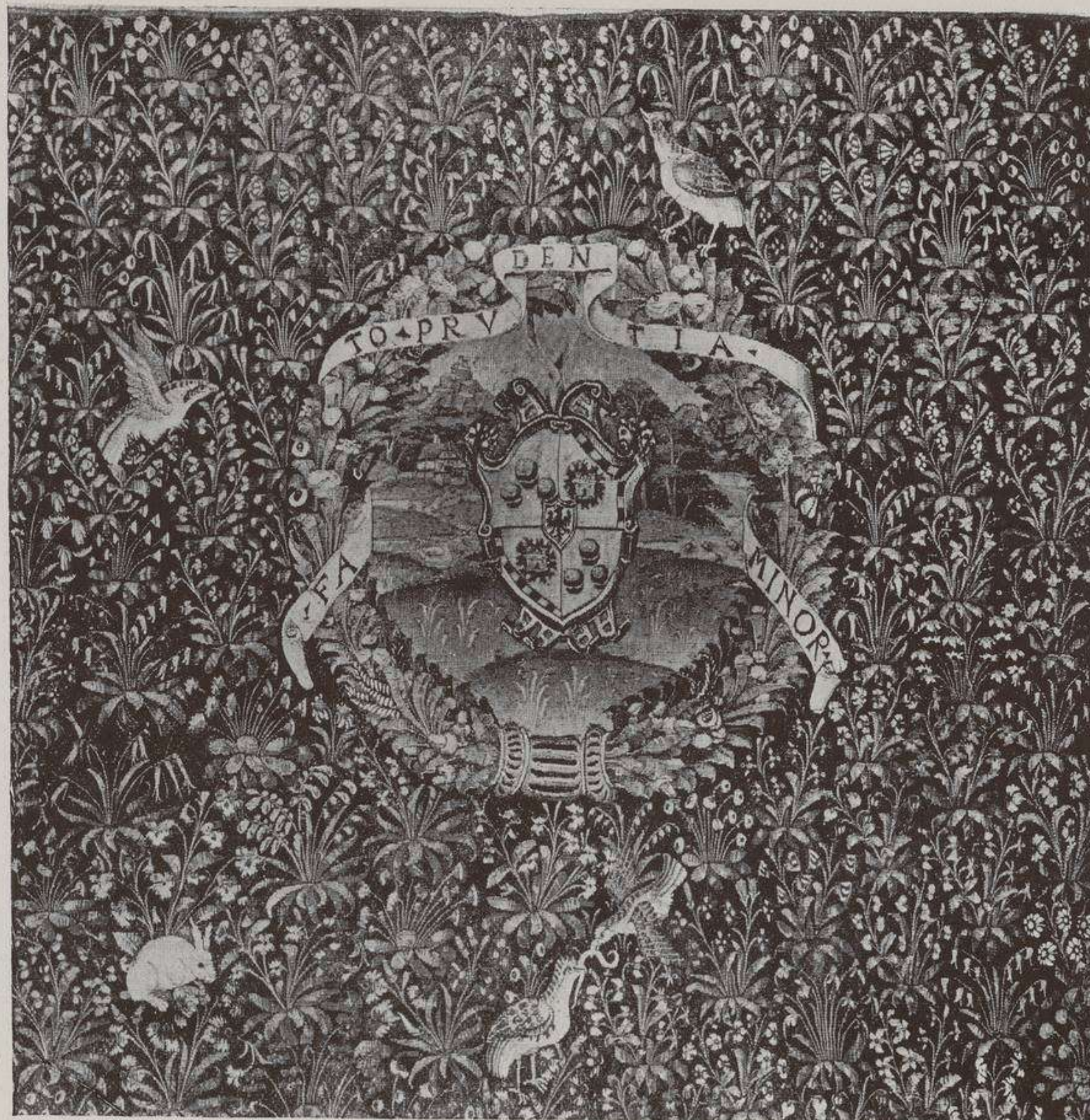
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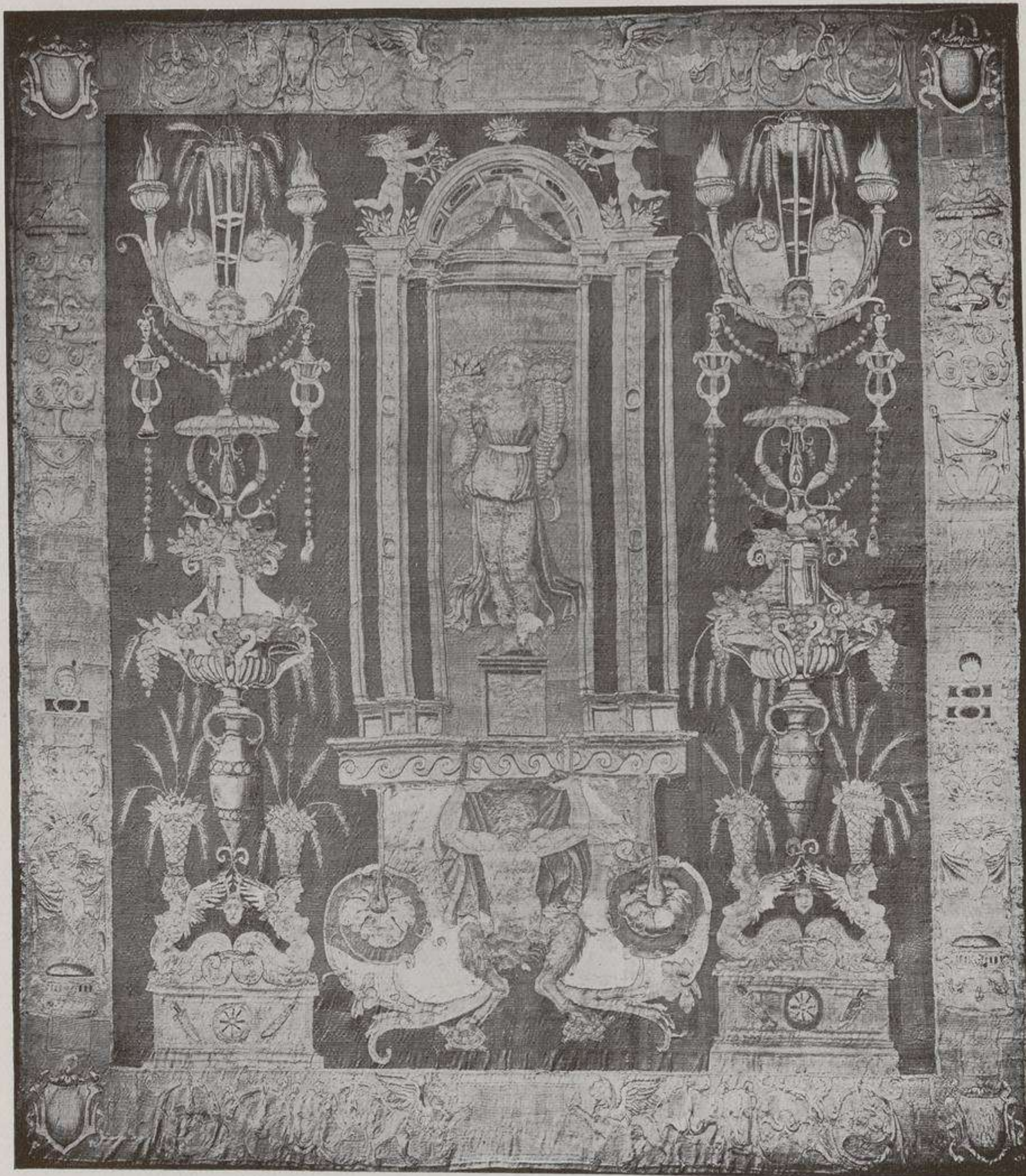
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PLATE XVIII.



25. Verdure.

Flemish ; second quarter of the 16th century (p. 40).

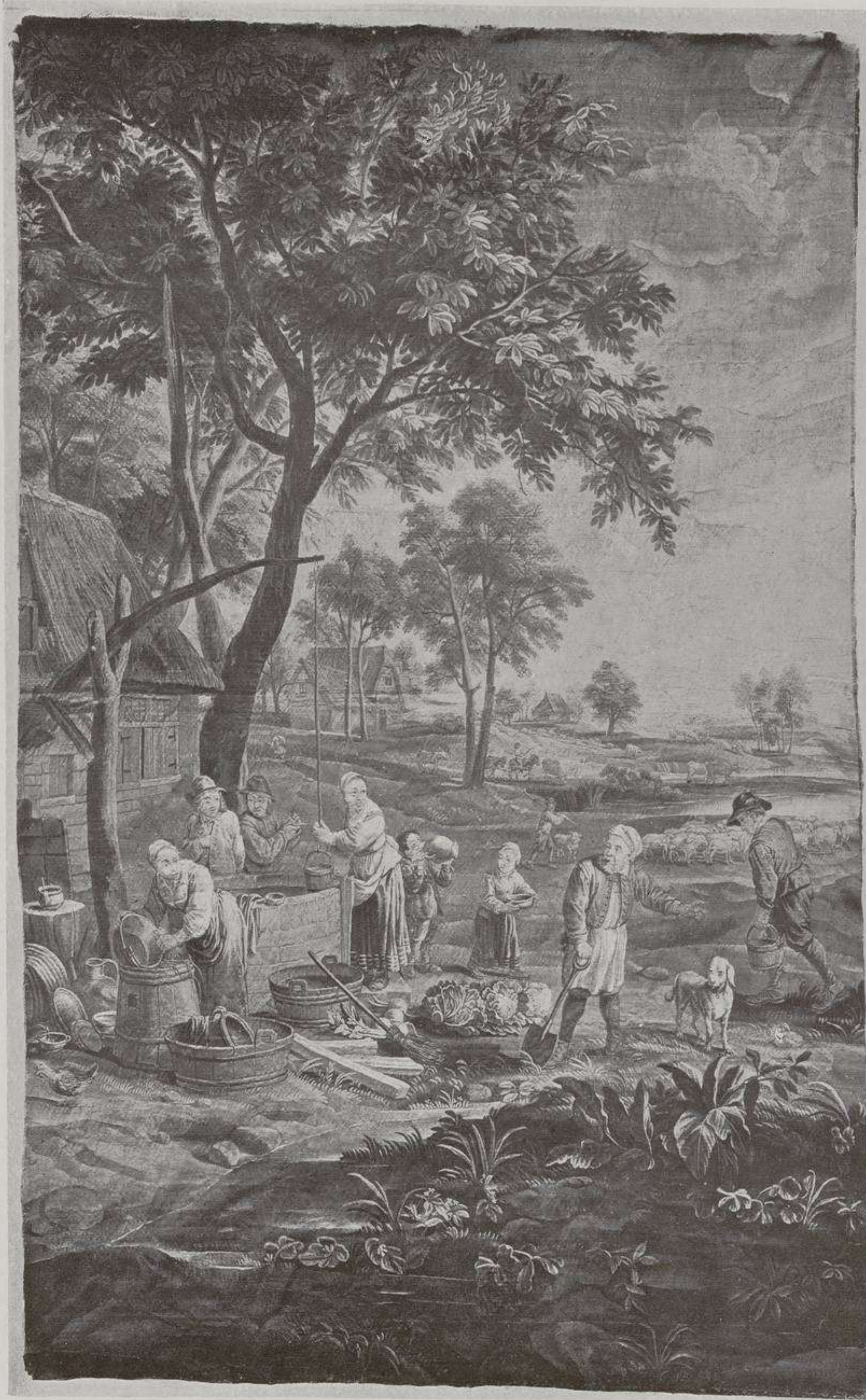


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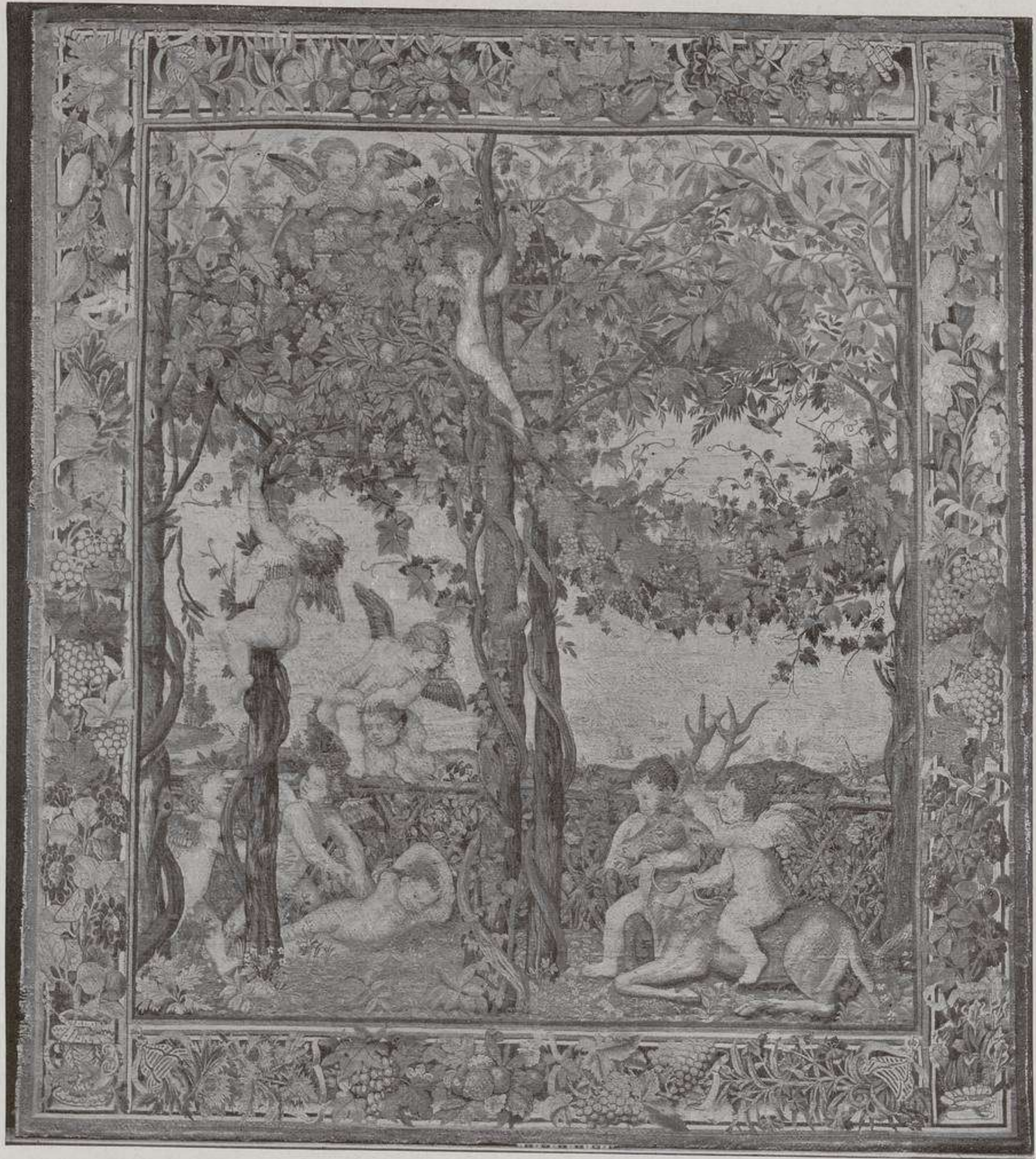
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PLATE XXXII.



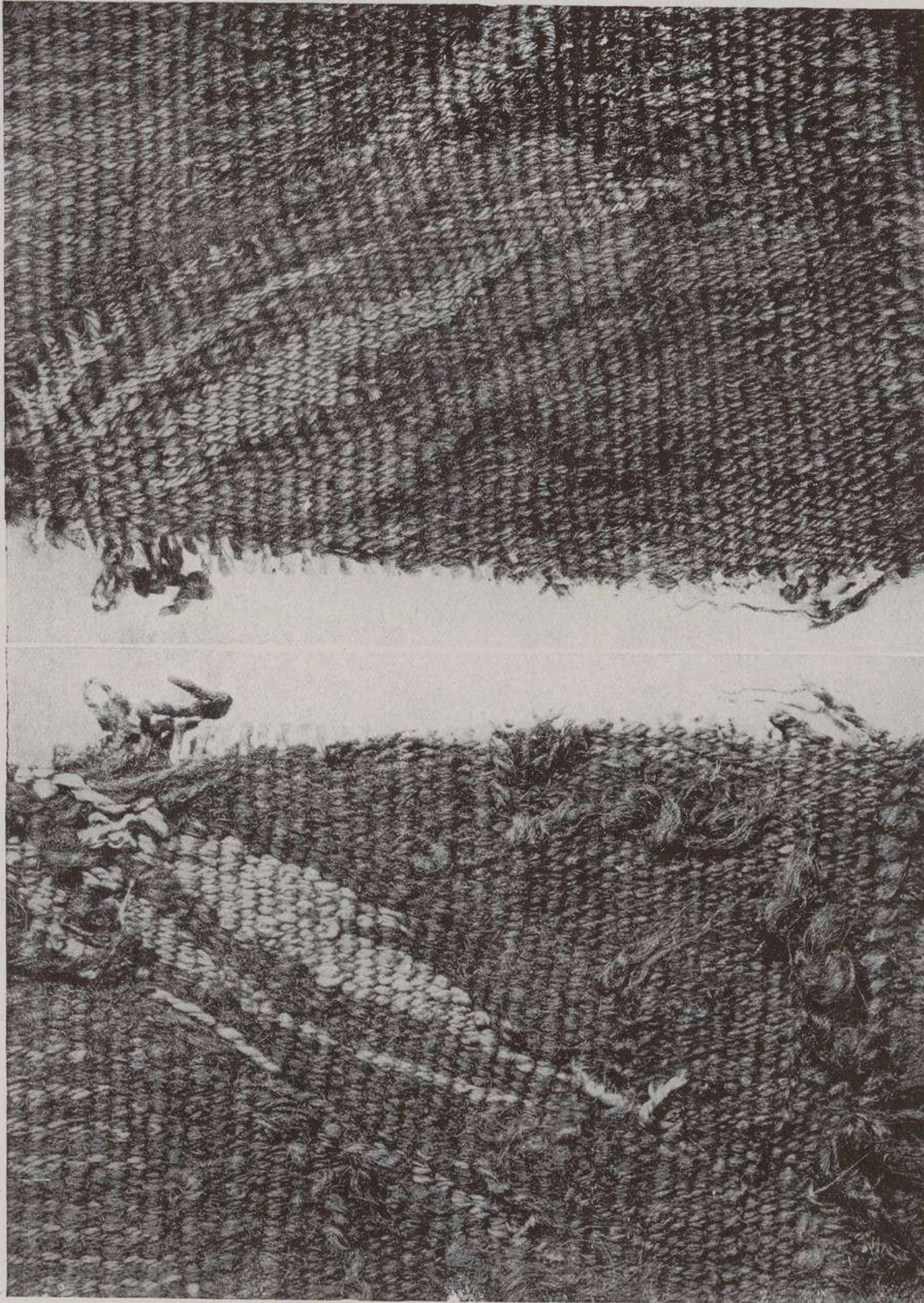
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The Apocalypse. Copy of a Tapestry in Angers Cathedral (see No. 83, p. 76).

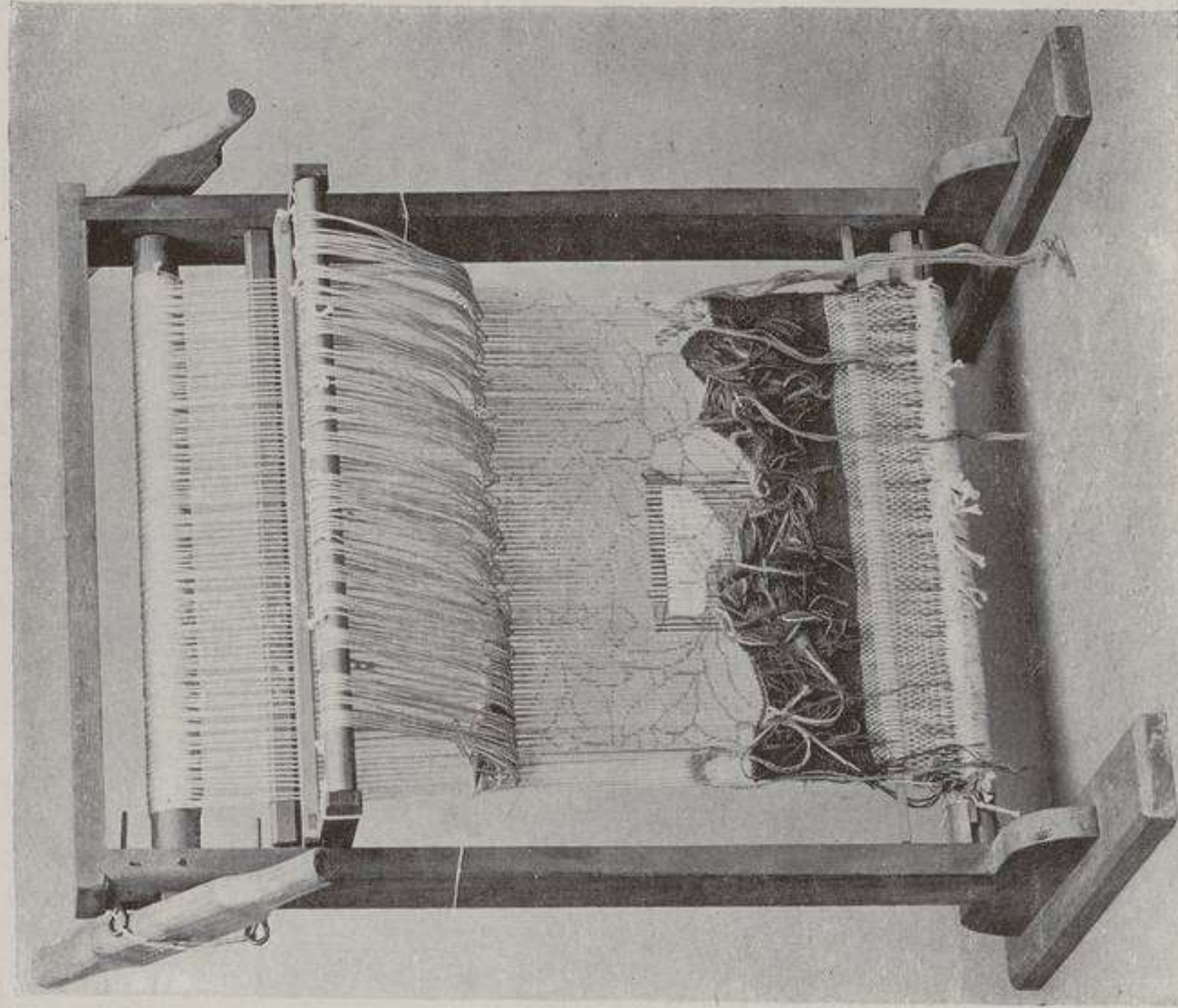


Front.

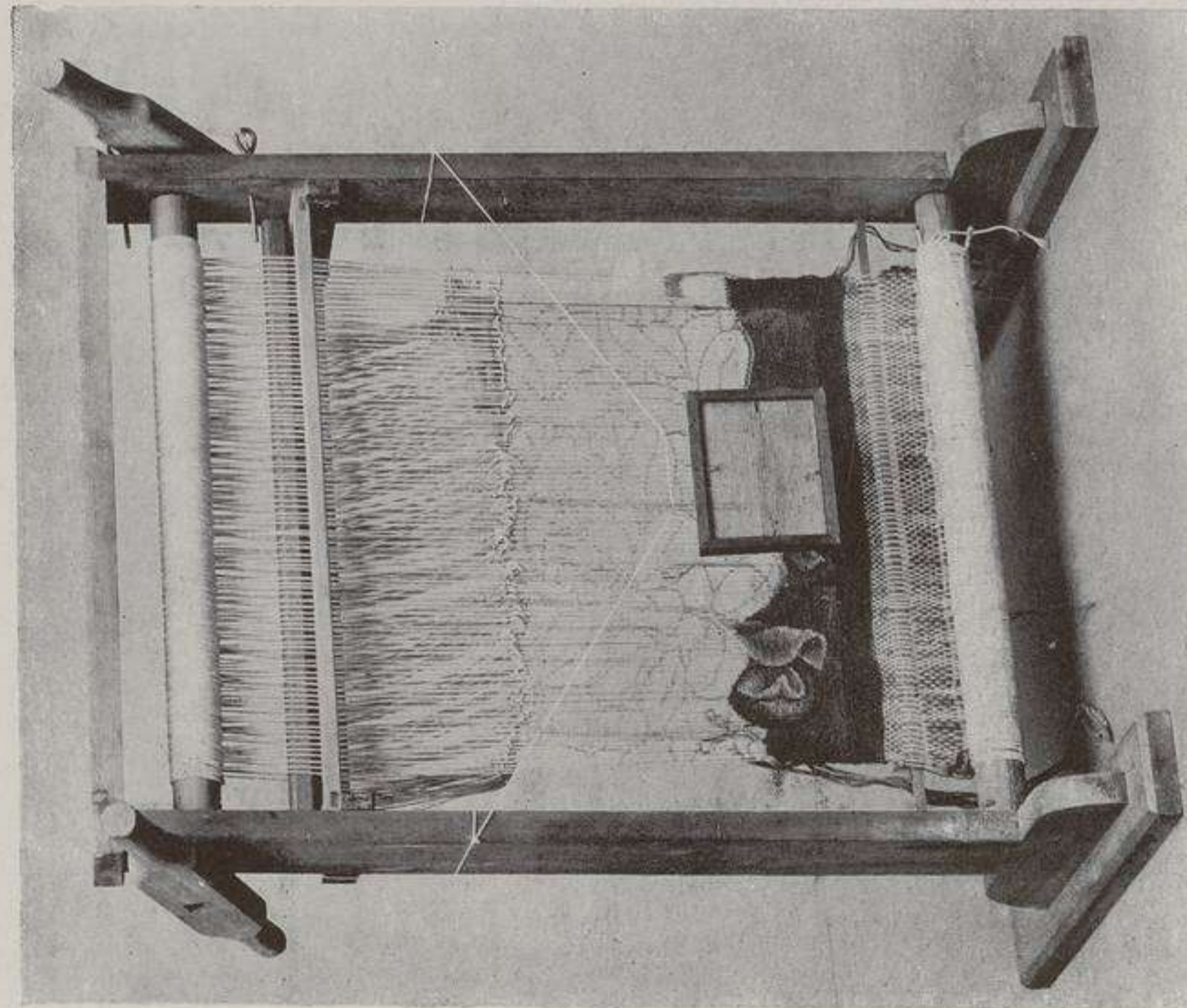
Back.

Fragment of Tapestry of the 16th century; reproduced full size (p. 1).

PLATE XXXVI.



Back.



Front.

Model of a Tapestry-loom. Made and given by William Morris (p. 2).



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CATALOGUE OF TAPESTRIES

M.E.C.D. 2017