

TAP'ESTRY (Fr. *tapisserie*, from *tapis*; It. *tappezzeria*; Sp. *tapiceria*; Ger. *Tapete*, once meaning tapestry, but wall paper now; Lat. *tapete*; Gk. *τάπης*). In its broad sense any fabric for upholstering furniture, wall, or floor. In another sense, heavy-weight upholstery goods, as distinguished from laces and prints. Specifically (1) primitive tapestries; (2) picture tapestries of the Arras, Brussels, Gobelin, or Aubusson type; (3) Jacquard tapestries that are machine imitations of and developments

from Nos. 1 and 2; (4) tapestry carpets, and rugs that are machine woven with pile formed by an extra set of warp threads printed with colored patterns before weaving; (5) an imitation of No. 4 printed after weaving; (6) tapestry paintings that are painted imitations of No. 2 on canvas or rep; (7) tapestry embroideries that are embroidered imitations of No. 2; (8) tapestry wall paper, i.e., wall paper printed with crossed lines to give the tapestry effect, mostly in imitation of verdure tapestries of the No. 3 variety.

The only real tapestries are varieties 1 and 2. All of these are woven entirely by hand, without shuttle, or drawboy, or Jacquard attachment. All are in plain weave, with weft threads blocked in by colors, and with warp threads entirely concealed but making their position manifest in the form of ribs. Real tapestries are exactly alike on face and back, except for the loose threads on the back that mark the passage of bobbins from block to block of the same color, and except of course that the back is left handed as compared with the face. All are woven back to the weaver, who on most low-warp looms does not see any part of what he has done until the whole is completed. Where two colors appear parallel with the warp threads, open slits are left in the weaving, which are sewed up after the tapestry is completed, but which are an important part of tapestry texture, as they make the cloth less flat and regular than it would otherwise be.

Tapestry is the figured fabric easiest to weave on a primitive bobbin loom (i.e., a loom without a shuttle). Consequently tapestry is woven by most primitive peoples who can weave at all. Among the most interesting primitive tapestries woven to-day are the Oriental kelims which are imported and sold as Oriental rugs and properly regarded as a variety of Oriental rugs. (See RUGS, ORIENTAL.) Other primitive tapestries woven to-day are Navajo blankets and Mexican serapes. Some of these have weft threads that are so large and coarse and soft that the warp threads cannot make their presence felt as ribs, and the surface is flat. The most important ancient primitive tapestries that have been preserved are the Coptics (made in Egypt from the fourth to the eighth century A.D.), of which there are collections in the New York Metropolitan Museum and in several European museums; and the Peruvians (made in South America from the fourteenth to the seventeenth century A.D.), of which there are collections in the Boston Museum of Fine Arts and in the New York Museum of Natural History. There also survive a few examples of ancient Greek primitive tapestries dating from the fifth century B.C. and a few examples of ancient Egyptian primitive tapestries dating from 1500 B.C. In all of the primitive tapestries thus far enumerated, the weft is commonly of wool, the warp of cotton, linen, or wool.

China being the mother country of silk, one is not surprised to find that the weft of Chinese tapestries is of silk, and that Chinese tapestries are much thinner and lighter than all others. The designs of Chinese tapestries are largely decorative, and scenes and figures are usually introduced in such a manner as not to exalt the tapestries from the primitive into the picture class. Chinese tapestries, even those directly copied from the European Gobelin tapestries, do not possess the qualities of construction

or expression that distinguish tapestries as an important separate form of art. Many Chinese tapestries have shadows and supplementary line effects painted on after weaving, somewhat in the manner of the brown enamel on early European stained-glass windows; many Chinese mandarin robes are made entirely of intricately woven and exceedingly beautiful tapestry. In texture, the Saracenic silk tapestries of the Middle Ages did not differ at all from those of China. One of the most important surviving examples is a stole, with Arabic lettering, that was one of the garments buried with the Bishop of Bayonne at the beginning of the thirteenth century, and exhumed about the middle of the nineteenth century. It is now in the Cluny Museum.

Picture tapestries are a higher form of primitive tapestries, and developed from them. We know that the ancient Greeks and Romans had picture tapestries as well as primitive tapestries. In the *Odyssey*, Homer describes the famous picture tapestry that Penelope wove. Andromache, too, wove a tapestry, the shroud that was to envelop the body of Hector. Most wonderful of all was the tapestry in which Helen wove the story of her own tragic life.

About the picture tapestries of ancient Rome we know from the spirited weaving contest described by Ovid in his *Metamorphoses*. Unfortunately, of the elaborate picture tapestries of ancient Greece and Rome, none have survived.

The art of weaving picture tapestries was undoubtedly brought to a higher degree of elaboration, and to greater perfection, in France and in Flanders, in the fifteenth and sixteenth centuries than it had ever attained previously. The revival of the art almost paralleled the development of pictures in stained-glass windows, and the general effect of some of the earliest pieces of tapestry is like that of stained glass of the period, the outlines being accentuated in brown, much as the stained-glass outlines are accentuated by the leads. Examples of this are the three thirteenth-century tapestries preserved in the cathedral at Halberstadt, Germany, perhaps of local manufacture. Two of these tapestries are 3 feet, 7 inches high by about 30 feet long—narrow bands intended to hang above the choir stalls. The first pictures Christ and the Apostles. The second pictures the story of Abraham and Isaac. The third is nearly square, a little higher than wide, with Charlemagne in the centre, on his throne, crowned, sceptre in hand, a rich cushion beneath his feet. In the corners of the tapestry are the four philosophers—Socrates, Plato, Cato, and Seneca. Others of these early tapestries show Byzantine or Saracenic influence, notably the three famous fragments from the church of St. Gereon, Cologne, now shared by the museums of Lyons, Nuremberg, and South Kensington. Large circular medallions on a brownish-blue ground represent, in tones of light ivory, a winged griffin with eagle above and bull below.

Of tapestries made in the fourteenth century, but few have survived. There is only one in the New York Metropolitan Museum, a small Crucifixion, with stars patterning the background. In the Brussels Museum, there is the Presentation of Jesus at the Temple, which attracted great attention at the Tapestry Exhibition in Paris in 1876, and at the Exposition of French Primitives in 1904. It is made entirely of wool, with no silk or metal. The only set of

tapestries surviving from the fourteenth century is the famous Apocalypse at the cathedral of Angers. Originally there were seven pieces showing 90 separate and distinct scenes, 18 feet high with a combined width of 473 feet. Some of the 90 scenes contained more than 25 personages. To-day the height is only 14 feet, and the total width 328 feet. The floriated bands at the top and bottom and the inscriptions with each scene have worn away during the course of 500 years. Of the 90 scenes, 70 remain intact, and there are fragments of eight others, while 12 have entirely disappeared. These tapestries were made for the Duke of Anjou to hang in the chapel of his château at Angers. The cartoonist was Hennequin de Bruges, the court painter of Charles V, brother of the Duke of Anjou. The source of the design was an illustrated manuscript of the Apocalypse, which is now in the public library of the city of Cambrai. The painter followed the manuscript illustrations closely, executing the cartoons on large pieces of canvas the size that the tapestries were to be. The manufacturer of the tapestries was Nicolas Bataille of Paris, who received 1000 francs a piece for them.

From the fifteenth, sixteenth, seventeenth, and eighteenth centuries, hundreds, even thousands, of large tapestries still survive. These divide themselves rather obviously into Gothic of the fifteenth century, Renaissance of the sixteenth century, baroque of the seventeenth century, rococo or classic of the eighteenth century. Only it must be remembered that Gothic overlapped the sixteenth century 15 or 20 years, just as Renaissance overlapped the seventeenth century, and baroque overlapped the eighteenth century. Most of these tapestries were French, or Flemish, or French-Flemish; comparatively few were woven in Italy, or Spain, or England. Up to the last quarter of the fifteenth century Flanders was French; while Flemish was the language of many of the common people, the polite language was French, and the inscriptions for tapestries are always in either Latin or French. After the death and defeat of Charles the Bold in 1477, and the consequent downfall of the Burgundian power, Flanders ceased to be French. By the marriage of Charles the Bold's daughter, Mary of Burgundy, to the Emperor Maximilian, Flanders came under the power of the Hapsburgs; after that tapestries were no longer French-Flemish but French or Flemish. During the whole of the sixteenth century they were nearly all Flemish; after the beginning of the seventeenth century they were either Flemish or French, with the scales constantly inclining more and more in favor of France, until at the end of the eighteenth century tapestry weaving in Flanders was given up altogether.

The first great centre of tapestry weaving in Flanders was Arras, that gave the name of *arras* to tapestries in England, of *arazzi* to tapestries in Italy, of *paños de ras* to tapestries in Spain. During the fifteenth century, however, Arras lost its preëminence in the art of tapestry weaving to Brussels, which remained the chief centre of tapestry weaving as long as the weaving of tapestries continued to be practiced in Flanders. Of tapestries woven at Arras, only one set can be positively identified, the Story of St. Piat and St. Eleuthère at the cathedral of Tournai, Belgium; but as if to make up for our lack of information about other ancient tapestries that may have been woven at Arras,

we not only know that the St. Piat and St. Eleuthère tapestries were woven there, but we also know the exact month and year of their completion, the name of the maker, and the name of the donor. One of the pieces now lost bore the following inscription, which was fortunately copied and preserved in the eighteenth century: "These cloths were made and completed in Arras by Pierrot Fere in the year 1402 in December, gracious month. Will all the Saints kindly pray to God for the soul of Toussaint Prier." This Toussaint Prier, who gave the tapestries to the cathedral of Tournai, was a canon there in 1402, but later became chaplain to the Duke of Burgundy, Philip the Good. As documents in tapestry history, these tapestries are second in importance to the Angers Apocalypse only. The material is wool, without silk or gold. Of the 18 scenes that there were originally, only 15 survive, in four pieces 6 feet, 10 inches high, with a combined width of 71 feet, 8 inches.

The most important early fifteenth-century tapestry in the United States is the Burgundian Sacraments presented to the New York Metropolitan Museum. Of the original 14 scenes, only seven remain, in five fragments, with inscription misplaced. An unusual feature of this tapestry is the brick-wall border with floriation outside. The tapestry was originally about 17 feet high by 38 feet wide, and was fully illustrated and described in the *Burlington Magazine* for December, 1907. Two of the pieces are mounted wrong side out, which illustrates very clearly and obviously the fact that tapestries are exactly alike on both sides. Originally this tapestry contained 14 scenes, an upper row of seven illustrating the seven sacraments in their origin; a lower row of seven illustrating the seven sacraments as celebrated in the fifteenth century.

Of all the hunting tapestries, none surpass in importance and interest the set of four dating from the second quarter of the fifteenth century, and lent to the South Kensington Museum by the Duke of Devonshire. They were discovered some years ago in fragments in Hardwicke Hall, having been cut up for use as window draperies. They were in bad condition, and were restored under the direction of Sir Purdon Clarke. In making the restoration the colors that on the front had faded were copied from the still vivid back. One of the four tapestries is 14 feet by 37; the others are slightly smaller. The material is wool only.

Immensely popular with Gothic tapestry weavers was the story of the Trojan War. Of the original small color sketches, 15 by 22 inches, that served as models for the full-size cartoons, there still survive eight in the Louvre, all in good condition. These sketches were drawn with the pen and colored red, blue, and yellow with water colors. Of tapestries woven from these sketches, there survive three fragments in the South Kensington Museum, seven in the Court House of Issouire, France, one in the Spanish cathedral of Zamora, and one in America. In style these Trojan War tapestries resemble the huge Clovis tapestries at Rheims, and the splendid Capture of Jerusalem in the New York Metropolitan Museum.

In the last quarter of the fifteenth century, the influence of the approaching Renaissance begins to make itself felt, although Gothic tapestries continue to be woven through the first

quarter of the sixteenth century. Gradually horizontal effects begin to replace some of the vertical effects that were dominant in earlier tapestries. Hats began to be wider and flatter and lower; shoes to have round instead of pointed toes; a definite sky line appears at the top of tapestries. Most significant of all, tapestries begin to have borders on four sides, instead of none, or at top and bottom only. These late Gothic borders are from 5 to 6 inches wide, usually with flower-fruit motifs. The masterpiece of the late Gothic period are the Mazarin tapestry lent to the Metropolitan Museum by Mr. Morgan, and the pieces that resemble it in the Royal Spanish collection. Especially noteworthy are the Story of the Virgin tapestries that formerly belonged to Philip the Handsome, father of the Emperor Charles V. The Mazarin tapestry, so called because it formerly belonged to the famous Cardinal, represents the best that can be done with gold and silver and silk and wool, to picture many figures elaborately gowned, with flesh and hair that are marvelous in texture and tone. The flesh tints are extraordinary, and represent an intricacy of interweaving that almost passes credibility. Compared with an ordinary tapestry, this one is like the most delicate cloisonné against a parquet floor. In plan the Mazarin tapestry is a triptych, with panels separated by Gothic jeweled columns, and with wings divided by Gothic jeweled arches. The subject is the Triumph of Christ and of the New Dispensation. In the middle panel is shown Christ seated on his throne, right hand upraised, Gospels in left hand, with richly illuminated pages open towards the two groups of worshippers below. One of these groups represents the Church and is headed by the Pope; the other group represents the state and is headed by the Emperor. The Old Empire is represented by Ahasuerus and Esther, in the right wing of the tapestry; the New Empire by Augustus and the Roman sibyl, in the left wing of the tapestry. The Triumph of the Roman church over the Jewish church is also symbolically represented. There are two Latin inscriptions in Gothic letters to help explain the story.

The most famous tapestries in the world are the Acts of the Apostles set at the Vatican, designed by Raphael for Pope Leo X to hang in the Sistine Chapel. These tapestries revolutionized style in tapestry designing and weaving. They not only substituted Renaissance for Gothic; they also substituted Italian for Flemish. Even Flemish painters began to work in the Italian style. By contemporaries and by posterity Raphael's Acts of the Apostles tapestries were praised without end. By engravers, by painters, and by weavers they were copied over and over again. The woven copies are to-day among the chief treasures of the Royal Spanish collection, the Imperial Austrian collection, the French National collection, the Berlin Museum, Hampton Court, the Bauvais Cathedral, the cathedral of Loretto, the Dresden Museum. Of the seven full-size cartoons that are in the South Kensington Museum, having been brought to England on the order of Charles I for the Mortlake Tapestry Works, the Duke d'Aumale said: "they are, together with the Parthenon marbles, England's most beautiful art possession," and "as examples of Raphael's work, unexcelled except perhaps by the Chambers of the Vatican."

The most prolific designer of tapestries in the style of the Italian Renaissance was Raphael's famous pupil, Giulio Romano. His most famous sets were the Story of Scipio, the Fruits of War, the Story of Romulus and Remus, the Grotesque Months, Children Playing. The first and most important set of Scipio tapestries, woven from the designs of Giulio Romano, was for Francis I to hang in the chateau of Madrid. This set was made by Marc Cretif, of Brussels, and in 1797 was burned for the gold that it contained. Of the original small color sketches fifteen are still preserved in the Louvre. Of the Scipio tapestries now in America, woven in Brussels in the sixteenth and seventeenth centuries, some are based upon the designs of Giulio Romano, others upon designs created by other artists, to supplement the series, particularly stories of subordinate characters. Examples of the latter are Sophonisba at the Feet of Masinissa, after Rubens, and Scipio Upbraiding Masinissa. The Conference of Scipio and Hannibal, in the Boston Museum of Fine Arts, is reversed in direction and much modified in details from the designs of Giulio. Of one of the early sets from the original designs, there is an example in the Cincinnati Museum, the Assault on New Carthage, but cut down in size, and with applied and later side and bottom borders. Early Renaissance in every detail of design and execution, and luxuriantly rich with gold, that has been inserted with marvelous skill in plain, basket, and couched weave, is a set of which eight are still in Madrid, the other four in New York. This set has the wide and magnificent compartment borders inspired by the woven pilasters of the original Acts of the Apostles set. Those woven pilasters were not borders in the ordinary sense of the word, there being only seven of them for ten panels, but they were planned to hang between the tapestries and continue the vertical effect of the painted pilasters in the wall above them. The bottom borders of the ten panels were of an entirely different type, being woven imitations of bas-relief. The Acts of the Apostles set, woven a little later for the King of Spain, and still preserved in the Royal Spanish collection, has full side and bottom borders of the compartment type, designed by Giulio Romano, who had helped to create the original seven woven pilasters.

Characteristic of Renaissance tapestries are the very wide borders, 17 to 22 inches, due to the influence of the Italian Renaissance compartment borders. About the middle of the seventeenth century borders began to decrease in width, and towards the end of the eighteenth century disappeared altogether, thus completing the cycle of style in borders, and ending where the fifteenth century began.

The greatest Flemish designer of tapestries in the style of the Renaissance was Bernard van Orley. Among famous sets designed by him were the Hunts of Maximilian, in 12 pieces, now in the Louvre; the Battle of Pavia, presented by the Netherlands to Charles V in 1531 and now in the Museum of Naples; the Life of Christ that was once in the famous Berwick and Alba collection. To this Life of Christ belongs the Dollfus Crucifixion, now in the Metropolitan Museum. Most of Van Orley's tapestry borders are in width transitional, from 10 to 12 inches, wider than late Gothic borders, but narrower than those of the full Renaissance.

TAPESTRIES



INTERVIEW OF SCIPIO AND HANNIBAL. A RENAISSANCE TAPESTRY AFTER GIULIO ROMANO, WOVEN IN BRUSSELS



BAPTISM. ONE SCENE, MOUNTED WRONG SIDE OUT, FROM THE "GOTHIC EARLY FIFTEENTH CENTURY" "SEVEN SACRAMENTS," GIVEN TO THE METROPOLITAN MUSEUM OF ART, NEW YORK, BY THE LATE J. PIERPONT MORGAN

TAPETRIES



THE SACRIFICE AT LYSTRA. AN ENGLISH MORTLAKE SEVENTEENTH CENTURY TAPESTRY, IN THE FRENCH NATIONAL COLLECTION, REPRODUCED FROM ONE OF THE FAMOUS "ACTS OF THE APOSTLES" TAPESTRIES DESIGNED BY RAPHAEL FOR POPE I FO X.



RINALDO AND ARMIDA. FRAGMENT OF ONE OF THE FAMOUS RINALDO AND ARMIDA SERIES WOVEN IN PARIS IN THE FIRST HALF OF THE SEVENTEENTH CENTURY.

The baroque tapestries of the seventeenth century, like the paintings and the architecture, were sculptural in style. All objects represented on a flat surface were backgrounded with deep shadows in order to make them project or stand out from the picture. Characteristic of the period is the style of Rubens, in whose studio were made many designs for tapestries, notably the Constantine set for the Gobelins at Paris. During the last quarter of the sixteenth century the tapestry industry at Brussels had been almost exterminated by religious wars; and though it was revived again in the first quarter of the seventeenth century by the protecting care of the archdukes Albert and Isabella, it never regained its former glories. Many of the best weavers went to France and to England, attracted by the invitations of Henri IV and James I.

There had been tapestry weaving in Italy in the fifteenth century at Mantua and at Ferrara and in the sixteenth century at Ferrara and Florence. But not until the seventeenth century was there any real transplanting of the industry on a large scale from its Flemish home.

The tapestry works of the Gobelins were established, as the inscription over the entrance says: "April, 1601, Marc de Comans and François de la Planche, Flemish tapestry weavers, install their workrooms on the bank of the Bièvre." The works retained the name of Gobelins from the dye works established there in 1440 by Jean Gobelin. Both manufacturers came from Flanders—Planche from Oudenarde, Comans from Brussels. Among important sets woven at the Early Gobelins were the Story of Artemisia; the Story of Diana; the Story of Constantine, designed by Rubens; the Story of Clorinda and the Story of Theagenes and Chariclea, designed by Dubois; the Story of Gombaut and Mace. In 1662 Louis XIV bought the Gobelin plant, and in 1667 the Furniture Factory of the Crown at the Gobelins was formally organized as a state institution. To the Gobelins were also transferred the other tapestry works at that time active in the city of Paris, as well as the works that had been established at Maincy by Fouquet, the unfortunate Minister of Louis XIV. From Maincy also came Charles Lebrun to head the Gobelins, and to act as dictator and creator of the style of Louis XIV.

At the Gobelins high-warp and low-warp looms were operated side by side until the nineteenth century. Since then high-warp looms only have been employed at the Gobelins. The high-warp loom is so called because the warp threads are stretched vertically, in contrast to the horizontal plane that they occupy in the low-warp looms. In the high-warp looms it is necessary to pull by hand the lisses or loops of cord that shift the position of the warp threads to form the new shed; in the low-warp looms this is done more rapidly and easily by treadles. In other words, the high-warp is hand-work exclusively, while the low-warp is hand-and-foot work. The principal reason for using the slower and more expensive high-warp process at the Gobelins is that it enables the artist director to watch the work of the weaver more closely.

The most important set of tapestries created at the Gobelins during the reign of Louis XIV was the Story of the King, in 14 huge tapestries, picturing and celebrating the more important events of the early part of the reign of Louis

XIV, among them his coronation, his marriage, and his victories in war. Especially interesting is the one that pictures Louis XIV visiting the Gobelins. The set most often woven at the Gobelins during this period was the Royal Residences, picturing the 12 palaces that the King liked best. The Story of Alexander was in special favor on account of the allusions found in it to the glories of Louis XIV. About the only set with much everyday human interest was the Child Gardeners. All of these sets were designed by Lebrun, although the details were worked out by the numerous artists employed under him in the royal studios. As the King grew older, the opportunities for glorification became fewer. So, instead of the Story of the King, we have the Story of Moses; the Indies; the Triumphs of the Gods; the Portières of the Gods; the Old Testament; the New Testament; the Metamorphoses of Ovid; together with numerous reproductions of sixteenth-century designs, such as the Story of Scipio, the Fruits of War, the Hunts of Maximilian, the Months of Lucas.

Of Louis XV Gobelin tapestries the Don Quixote series in 28 scenes, designed by Charles Coppel, were the most celebrated. Other important Louis XV sets were: Coppel's Opera Fragments; the Story of Esther, designed by De Troy; the Hunts of Louis XV, designed by Oudry. During the reign of Louis XV many of the old designs were reproduced, and many furniture coverings and portrait tapestries were executed.

In 1664 the tapestry works at Beauvais were established as a private institution, under royal protection and encouragement. Among important pieces woven at Beauvais in the reign of Louis XIV were: Children Playing; the Conquests of Louis the Great; a reproduction of Raphael's famous Acts of the Apostles, signed by the proprietor of the Beauvais Works, Béhagle, now in the Beauvais Cathedral; numerous Chinese and other grotesques, designed by Bérain. In the reign of Louis XV the selection of Oudry as artistic director of the Beauvais Works quickly brought great commercial success. Oudry not only supplied important original designs of his own, but also supplemented his own efforts by those of Boucher. It was for Beauvais and not for the Gobelins that Boucher did his best work and the majority of his work. Among the sets designed by Boucher for Beauvais were the Italian Fêtes; the Story of Psyche; the Chinese set; the Loves of the Gods; Opera Fragments; the Noble Pastorale. One result of the success of Oudry at Beauvais was that the painter Dumons was sent to Aubusson to try to revive and develop the industry there. Aubusson is a small town in the mountains of Auvergne, 250 miles south of Paris, where tapestries had been woven since the sixteenth century in designs that were crude, texture that was the coarsest, with dyes that were bad. As a result of the efforts of Dumons and his successor Juliard at Aubusson, many exceedingly attractive tapestries were woven there during the latter two-thirds of the eighteenth century. Today the commercial centre of tapestry production—rugs and furniture, coverings as well as wall panels—is Aubusson.

The establishment of the Gobelins inspired the English to activity at Mortlake, near London. Here in 1619, in the reign of James I and with the special encouragement of the then Prince of Wales, who later became King as Charles I,

were set up looms to be operated by weavers imported from Flanders. In planning the enterprise the French example was closely followed, and one of the shop managers at the Early Gobelins, Philip de Maecht, was imported to act as superintendent of the new works. While the Mortlake Works continued in existence until 1703, they were successfully active for only about 15 years. Among the most important sets woven there were: the Story of Venus and Vulcan; the Acts of the Apostles from the Raphael cartoons that are preserved to-day in the South Kensington Museum; the Story of Hero and Leander, designed by Francis Clein, who was the artistic director. The tapestry works founded at Merton, near London, in 1881 by William Morris are still operated and in 1915 produced a large historical tapestry commemorating the coronation of King George V, entitled "The Arming of the King." The most important tapestries produced at Merton were from the designs of Burne-Jones, with foliage, flowers, and borders designed by Morris. The Royal Windsor Tapestry Works, established in 1876, lasted only 10 years, but sent their superintendent to become the head of the first tapestry works established in America. The looms were set up in New York City on Fifth Avenue in 1893, but were soon moved to Williamsbridge. The most important tapestries woven there are in the style of the French eighteenth century. Since then three other tapestry plants have been established in New York City.

The most important collections of ancient tapestries in the world are the Royal Spanish collection, the Imperial Austrian collection, the Royal Swedish collection, the French National collection, the Royal Belgian collection. The most important public collections in England are those at the South Kensington Museum and at Hampton Court. The English private collections are very rich. The most important public collections in the United States are those at the New York Metropolitan Museum and the Boston Museum of Fine Arts. The private collections of New York and Boston are very rich. See EMBROIDERY.

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