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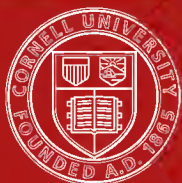
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THE SPANISH SERIES

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THE SPANISH ROYAL  
TAPESTRIES

THE SPANISH SERIES

EDITED BY ALBERT F. CALVERT

GOYA

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THE ESCORIAL

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TAPESTRIES OF THE ROYAL  
PALACE

CATALONIA AND BALEARIC  
ISLANDS

VALLADOLID, OVIEDO, SEGOVIA

ZAMORA, AVILA AND ZARAGOZA

LONDON

JOHN LANE, THE BODLEY HEAD



# THE SPANISH ROYAL TAPESTRIES

BY ALBERT F. CALVERT  
WITH 277 ILLUSTRATIONS

LONDON: JOHN LANE, THE BODLEY HEAD  
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**H. & K., Ltd., London, S.E. 1**

## PREFACE

IN point of size, scope and general interest, this little book is perhaps the least considerable of the score of volumes comprised in The Spanish Series, but the collection would have lacked something of the completeness I have endeavoured to secure for it, if the subject of which it treats had not been included. As is inevitable in a series of this kind, many of the books are devoted to aspects and monuments of Spanish history and achievement, which have served the purpose of writers in all ages, but which could not, on that account, be omitted, while others have an imperative claim to inclusion on the ground that, though of secondary importance, they have never been dealt with elsewhere.

The Tapestries which are here reproduced in greater number and variety than has hitherto been attempted are known to students and connoisseurs the world over, but the measure of that knowledge is limited. Many of the pieces in the possession of the Spanish Crown were acquired by purchase or inheritance, and others were woven in the Netherlands to the command of its Burgundian rulers,

Margaret of Austria and Mary of Hungary. The fabrics designed by Goya owed their existence to the extraordinary interest displayed in the products of the looms by Charles III., while the famous Tunis Tapestries were designed and woven by Jan Vermay or Vermeyen, the Court painter and Wilhelm Panne-maker, the celebrated Flemish weaver, under the personal direction of the Emperor Charles V. Vermeyen accompanied the expedition which was launched against Tunis by Charles in 1535 and made his sketches on the spot ; the contract given to Panne-maker by his Imperial patron stipulated the amount and quality of the silk and the number and value of the gold and silver threads to be employed ; and both designs and finished pieces had to be submitted to the Emperor's scrutiny and approval before the purchase price was paid.

The Tunis Series was completed in 1554. The Tapestries were displayed in England on the occasion of the marriage of Philip and Mary in that year, and were not seen again in this country until 360 years later. They subsequently figured in all the great functions of the Spanish Court, and it was due to the Emperor's fear that constant usage would injure the fabrics that a duplicate set, but on a smaller scale, was woven. The twelve pieces were again reproduced, on the same scale as the original frames, in 1740 by order of Philip V. A third copy is preserved in the Museum at Vienna, and a fourth, woven

by Pannemaker, was found by the Maréchal de Con-  
tades in a castle near Mecklin during the Seven Years  
War.

This collection of Spanish Royal Tapestries has been steadily accumulating since the thirteenth century, but the practice of weaving was not introduced into Spain until the first quarter of the seventeenth century when a little colony of Flemish weavers, subsidised by the King of Spain, settled at Pastrau in New Castile. A century later, at the invitation of Philip V., Jacques Van Der Goten and his four sons, established themselves in an *atalier* in Madrid, and in 1776 Goya drew the first of the forty-five designs for Tapestries which, in the following fifteen years, were woven in the Royal workshops of Santa Barbara in Madrid.

Although this wonderful collection has been added to by successive Spanish sovereigns over a period of six centuries, no effort was made to arrange, classify, or catalogue the fabrics until the work was put in hand at the instigation of Alfonso XII., and carried to completion by the late Queen Isabella. In 1903 an album of photographic reproductions of many of the finest specimens was published with historical and descriptive notes by Count Valencia de Don Juan, and this remained the only volume on the subject until 1914, when I prepared an illustrated handbook of the Tunis Series which, by gracious permission of King Alfonso, were displayed at the

Anglo-Spanish Exhibition in London. The present book is the first attempt that has been made to present in English a record of the most valuable and interesting examples in the Royal Collection.

ALBERT. F. CALVERT.

“ROYSTON,”  
ETON AVENUE,  
LONDON.

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# THE SPANISH ROYAL TAPESTRIES

## CHAPTER I

### HISTORY OF THE ART OF TAPESTRY WEAVING

**T**HE term tapestry is often applied to any hangings of mediæval workmanship whether woven on a frame or not. This use of the word is incorrect. Tapestry is a fabric woven with coloured wools on to warp threads in a loom or frame, in which the weft completely conceals the warp. It is woven all in one piece. This distinguishes it from embroidery or other needlework to which stitches are added after the groundwork of the fabric has been detached from the frame. The worker weaves directly from a design or cartoon which is supplied to him.

Tapestry frames are of two kinds. In the first the warp threads are arranged in a perpendicular frame, and the weaver sits before his work. This is known as high-warp (*haute lisse*) weaving, and

is the method in use at the celebrated manufactory at Gobelins in France. In the other method the warp threads are stretched horizontally, and the weaver must bend over his work. This is known as low-warp (*basse lisse*) weaving, and is the process followed at Beauvais. On the whole the high warp weaving gives a fabric of firmer and finer texture.

The rest of the process is precisely similar. The weft threads of different colours, each attached to a separate bobbin or shuttle, are passed alternately behind and in front of the warp threads, leaving a little dot of colour behind. The second thread will, of course, take up the warp thread the first has passed over, and pass in front of that which the first one has passed behind. The two threads are then pushed together with a comb until they fall into one straight line. The warp is now completely concealed.

Tapestry weaving is an art that stands alone. Like furniture, tapestry was of utilitarian origin, and cannot, therefore, be judged by the standards applied to painting and the purely decorative arts. As originally used in ancient buildings, it was hung some feet from the walls to serve as a draught screen, or was suspended between pillars to shut off one apartment from another. It was

generally hung, therefore, in undulating folds, the stiff panels and upholsteries of later workmanship being a spurious growth.

The decorative value of such hangings was, of course, seized on at once by the wealthy, who alone could afford them, and from the earliest times tapestries became things of beauty. But in estimating their artistic value we have to remember their original use. A tapestry curtain woven with a symmetrical central design would appear quite distorted when pushed aside by some one entering a room. Central unity, therefore, the great merit of painting, is in tapestry artistically bad. The designs that are most suitable are duplicated or repeated designs, with a crowded background. These will secure a certain uniformity in the suspended fabric. For this reason, therefore, such panels as Raphael's *Acts of the Apostles*, though fine specimens of pictorial art, are, as tapestries, artistically faulty, beautiful though they are when considered merely as works of art.

Its first utilitarian purpose being fulfilled, tapestry becomes a decorative art designed only to please and rest the eye. Tragic subjects, therefore, such as the *Descent from the Cross* and the *Passion of Our Lord*, are unsuitable, though

they constantly tempted the mediæval *tapissier*. Much finer are those works that depict stirring historical scenes, the *Triumphs of Cæsar* or the *Conquest of Tunis*, or those which deal with light mythological subjects with their pleasantly crowded backgrounds of fruit, flowers, and cupids. Dull and sombre colourings are also bad. The richest dyes, enriched with metallic threads of gold and silver, should glow against the background of the cold stone pillars. All these æsthetic rules, however, were constantly violated by the mediæval artificers, who could not rid themselves of the idea that art in any form should be didactic, and subserve the purposes of the Church and morality.

Tapestry weaving is certainly one of the most ancient of all the arts. Fragments have been left behind by all the early civilizations to bear witness to their skill. The art was practised by the early Egyptians, the Babylonians, Chinese, and Peruvians, while the Greeks and Romans brought it to a high state of perfection. It is noticeable that from the very beginning the texture of the fabric has scarcely altered, while the modern tapestry looms are but the natural development of the primitive frames used by the ancient Egyptians.



The earliest specimen of weaving that has been discovered was found in one of the Swiss lake dwellings, and can only be a relic of the later Stone Age. Fragments somewhat similar have come to light in stone coffins found in Yorkshire, while at Thornton, near Kolding, in Jutland, whole costumes have been discovered that must have belonged to the Age of Bronze.

The first historic references to the art come to us from early Egypt. Here the weavers were probably women. The Beni Hassan wall-paintings, which date from about 1600 B.C., depict weavers squatting at horizontal low-warp frames. There are three fragments of this early tapestry preserved in the Museum of Egyptian Antiquities at Cairo. Their uniformly fine workmanship proves that the weaving of tapestries had been carried to a high degree of excellence in the reign of Thothmes III. The texture of the fabric is very fine, and the pattern is identical on both sides. Some elasticity of pattern has been achieved by the occasional slackening of warp threads. This points to a loom where the threads were weighted, but not fastened to a cylinder.

A Greek vase found at Chiusi shows Penelope weaving at a high-warp frame while she holds her suitors at bay. This belongs to the fifth

century B.C., and the loom depicted is very like those used in Scandinavian countries.

Catullus speaks of tapestries that showed the adventures of Theseus and Ariadne. The figures of Britons were constantly being reproduced in Roman tapestries. In Rome there were organized societies of weavers known as *collegii opificum*. The fabrics that have been preserved are woven in coloured woollens and linen threads. They show a wealth of floral and leaf adornment, and figures of ducks and fishes. One shows a child riding a white horse; another portrays Hermes with his caduceus. These date from the second or third centuries A.D.

The growth of Christianity, and the breaking up of Roman civilization, drove the art of tapestry weaving into monasteries and convents, or to the royal courts. It was not until the eleventh century that associations of free craftsmen—as against the early organizations of slaves—began to be formed in different countries. The movement started in England, Flanders, and Brabant, and afterwards spread to France, where this particular form of art was to find so congenial a home.

The Golden Age of mediæval tapestry opened, however, in the thirteenth century when Raphael began his cartoons. This introduction of realism,

the widening of the whole artistic range, was rendered more feasible by the discovery of new dyes which added richer and more glowing tints to the fabrics. The borders, which had previously been simple, grew wider and more elaborate in design. From this ever-increasing elaboration of the borders, indeed, it is often possible to fix the date of an otherwise dubious specimen.

In the following century Arras became the centre of the industry. So closely was the tapestry associated with its place of manufacture that in England the name of the town became synonymous for the name of the fabric, and the arras became a recognized decoration of luxurious rooms. From early times there are references in Spanish inventories to *pan de raz*. This supremacy remained unchallenged until the fifteenth century when Brussels and Bruges achieved fame as tapestry centres. In the sixteenth and seventeenth centuries the industry took root at Middleburg, Delft, and Paris, and Mortlake in England became a famous centre in the seventeenth century.

It was not until the late seventeenth century that tapestry weaving really became established in Spain. Before that the Spanish kings and nobles had been content to acquire masterpieces

of foreign workmanship, chiefly from the Low Countries. There are, however, traces of a feeble industry to be found as far back as the late fourteenth century when one man seems to have followed the craft of *tapissier* in Catalonia. It is possible—but not certain—that two *tapissiers* of Navarre, who flourished about 1411—Llucia Barthomew and Juan Noyan—may have been Spaniards. Another Barthomew is spoken of a few years later in connexion with two tapestries, namely, those of the *Resurrection* and *St. Anthony*.

A panel of Spanish tapestry, obviously intended for altar decoration, has recently been discovered that dates from the early fifteenth century. The centre is occupied by the figure of John the Baptist bearing the Paschal Lamb, flanked by St. Martin of Tours in the dress of a bishop, and by St. Hugh of Grenoble. Gold and silver threads are employed, and the arms are shown of Martin of Aragon and of his wife, Maria de Luna, who died in 1407. This king appears to have interested himself in tapestries, and we read that the walls of the royal palace at Saragossa were adorned with these costly fabrics at his coronation in 1398. King John of Aragon before him had introduced, we read in a document dated 1388, a company of "broadors de Brabant."

From the fifteenth century onward the costliest tapestries were much sought after in Spain, and magnificent displays were made on the occasions of State banquets or royal weddings. Towards the end of the fifteenth century a special official was appointed by the king to take charge of the royal collection, which was already considerable. This official, Pedro Entierrez by name, was himself a weaver. He made strenuous efforts to develop the industry in the Spanish capital, but apparently without much success. At any rate, a letter of his is preserved among the records of the Spanish Academy of History, in which he complains bitterly of the treatment meted out to himself and his fellow-workers. He was accused by his enemies of being ambitious, unskilled, and slow. These aspersions he proceeds very fully to refute. He complains that his supplies of raw material were limited, and that he was not allowed to set up his heavier instruments in Madrid.

It was not, however, until 1624 that the attempt to graft the weaving of tapestry on to Spanish art really succeeded. In this year a small colony of Flemish weavers settled in the little town of Pastran in New Castile, being directly subsidized by the king. Five thousand ducats were paid to them in the first year, and in the follow-

ing year they received a further seven thousand ducats.

Meantime the unfortunate Pedro Entierrez had found a rival in a certain Antonio Ceron who had set up looms at Santa Isabel. Here he established four workshops, and instructed eight apprentices in the art of weaving tapestry. It is probably one of these ateliers that has been immortalized by Velazquez in *Las Hilanderas*. This painting shows in the background a tapestry of mythological inspiration, while in the foreground women are seen unwinding skeins of wool.

For some time the poverty of the Spanish Crown held the industry in check. But by 1720 a family of Spanish weavers from Antwerp, consisting of one Jacques Van der Goten and his four sons, came over on the invitation of Philip V and established an atelier in Madrid, where tapestry was produced on low-warp frames. A few years later high-warp looms were introduced from France, and the industry spread to Seville. Some famous pieces were wrought in Spain at this time. Jacques Van der Goten produced the *Virgin with the Pearl* from a cartoon by Raphael, while the famous series representing the *Conquest of Tunis*, and the *History of Telemachus*, were reproduced by a well-known weaver called Andrea Procaccini.

Cartoons were also designed by Procaccini for a "History of Don Quixote," which have been constantly reproduced in tapestry.

The fashion changed, and for a time the demand was all for Dutch tapestries. Van der Goten set his workmen to copy the cartoons of Solimena Teniers and the other Dutch cartoonists. But at the same time original designs were not neglected, and by the end of the eighteenth century the industry had become quite considerable, employing permanently no less than fifteen workmen. The last of the Van der Goten brothers died in 1786, and the direction of the Santa Barbara atelier passed to a nephew.

The culmination of the prosperity of the Spanish *tapissiers* was marked by the execution of the celebrated Goya tapestries. These cartoons, to the number of forty-five, were designed for the decoration of the apartments of the Prince of Asturias in the Prado. Some of them, however, are to be found on the walls of the Escorial, and many, unhappily, have been lost. Goya brought to his task his own peculiar talents. Hitherto the designers of cartoons had been content to find their inspiration in ancient Bible stories or in the myths of Greece or Rome. They had depicted incidents from the life of Christ and the

Virgin Mary ; they had painted moralities, virtues, and vices. Goya did none of these things. When he was summoned from Rome to Madrid by Raphael Mengs, then the director of the work-rooms of the Spanish capital, he decided to portray in tapestry the actual life of the people around him. In place of the stilted, conventional figures of his predecessors he produced cartoons instinct with life and vivid movement. The enthralling realism of the bull-fight, village fairs and festivals, the romantic loves of Andalusian peasants, the popular excitement of kite-flying—these were the subjects treated by this most realistic of artists.

Goya achieved an immediate success. Time after time his cartoons were reproduced by the Spanish weavers. The King, pleased at the distinction with which the artist invested his Court, spent enormous sums upon tapestries, and encouraged his household to do the same. In the four years from 1776 to 1780 the sum of 817,956 *reales* was expended at the Court on the purchase of tapestries and cartoons. Other well-known artists contributed cartoons to the Madrid workshops, among whom we find the names of Van Loo, Conrado, Giaquinto, Mengs, Jose de Castillo, Antonio Gonzalez, Mariano Nani, Andres Gines, Antonio Barbaza, and Jose de Salas.



The French invasion caused the closing down of the workshops of Santa Barbara in 1808. Some years later they were reopened by the son of St. Ferdinand's weaver, and once again beautiful fabrics were woven from the designs of Goya. The death of Ferdinand VII in 1833 gave a severe blow to the industry, but there are still looms in Santa Barbara where exquisite tapestries are executed under the direction of a descendant of Jacques Van der Goten.

## CHAPTER II

### THE FOUNDATION OF THE SPANISH ROYAL COLLECTION

**I**N order to understand how the finest collection of Renaissance tapestries in the world came to be in the royal palace at Madrid, it is necessary to know something of the complicated history of the Netherlands during the later fifteenth and sixteenth centuries, when the Flemish tapestry weaving industry was at the height of its reputation.

During the earlier decades of the fifteenth century the Dukes of Burgundy were employed in the consolidation of their power by the acquisition of province after province in the Low Countries. By 1443 these territories included, in addition to the French duchy of Burgundy, Flanders, Artois, Namur, Holland, Zeeland, Friesland, Brabant, Limbourg, and the duchy of Luxembourg, and Burgundy had to be reckoned with as a great European power. The Court of Philip the Good was, indeed, the most luxurious in Europe, enriched

with the finest paintings, the rarest books, and the most beautiful tapestries. Charles the Bold added Liége and Gelderland to the territories inherited from his father. On his death in 1477, Burgundy, Franche Comté, and Artois reverted to France. The rest of Charles's dominions passed to his daughter Mary, who married Maximilian of Austria. On Maximilian's election as Emperor, he made his son, Philip the Handsome, ruler of the Netherlands. The marriage of Philip with Joanna of Aragon secured to their son Charles the kingdoms of Aragon and Castile. On Charles's election as Emperor in 1519, in succession to his grandfather Maximilian, he united the sovereignties of Spain and of the Netherlands.

Margaret of Austria had already been appointed by Maximilian as ruler of the Netherlands. In this position the new Emperor left her, showing therein great wisdom, as Margaret proved a popular ruler. On her death he appointed his widowed sister, Mary of Hungary, as her successor. Under the beneficent rule of these two Burgundian ladies, the industry of tapestry weaving flourished and reached its height. The Netherlands enjoyed a long term of peace and prosperity. Both Margaret of Austria and Mary of Hungary were enthusiastic patrons of the art, and many

well-known series of tapestries were woven at their command. These pieces passed, almost without exception, into the hands of Charles V and Philip II on the death of their original owners. During the long and bitter struggle against the Catholic Philip, the industry, as was inevitable, languished and never again recovered its ancient vigour.

It has been asserted that the Spanish kings used their power in the Netherlands to extort from the weavers the finest products of their looms by blackmail, or even torture. There seems to be little foundation, if any, for this charge. With one exception, where the origin of the tapestries is known, they were acquired by inheritance or purchase, or were made, as in the case of the *Conquest of Tunis*, directly to the royal command.

Besides the tapestries dealt with in the following pages the Spanish royal collection contains an even greater number of pieces of less importance and artistic value, disposed upon the walls of the palace. These also are almost entirely of Flemish origin, except those which were the product, at a later date, of the Spanish looms established by the much persecuted Van der Goten. A large number of the tapestries here described were shown at the Paris Exhibition of 1900, when,

for the first time, the world became aware of the artistic wealth so long hidden in the Royal Palace of Madrid.

The accumulated treasures of the Spanish Court had remained for many years neglected and uncatalogued, their history and origin uncertain or unknown. It was King Alfonso XII who first conceived the idea of arranging the royal tapestries, studying their history, discovering, where possible, their designers and makers, and classifying them into groups and series, and making photographs of the whole collection. This work was subsequently completed by the late Queen Isabella of Spain.

In 1903 an excellent series of photographic plates representing the finest of the tapestries was published in book form, accompanied by critical and historical notes from one of the finest art critics of Spain—the Count Valencia de Don Juan. It is to this learned and discerning writer that I am most indebted for the explanatory notes which accompany the reproductions included in this volume. The tapestries are, as far as possible, treated in groups connected by similarity of subject except where several pieces form a continuous series.

### CHAPTER III

#### THE GOTHIC TAPESTRIES—SACRED PIECES

**I**T is a notable fact that the earlier Gothic tapestries—those of the thirteenth and fourteenth centuries and earlier—nearly all deal with religious subjects. From this we are apt to acquire an exaggerated idea of the part played by religion in mediæval life. The true explanation is that in the cockpit of Europe during these fierce and warlike times art in any form found itself unable to exist. Only in the monasteries could it find refuge, and these became the centres, not only of the fine arts, but also of textile arts like tapestry-weaving. The effects of this monopoly were unfortunate. The imagination of the designers of cartoons was stunted. They came to believe that the duty of tapestry was not to delight the eye, but to preach trite little sermons. Hence the endless series of pictures extolling the practice of vices. The chief beauty of the earlier Gothic tapestries lay in the brilliance and richness of

the dyes. But as the times became less barbarous, and art began to flourish outside the monastery and the cathedral close, the Gothic tapestries gained a new vigour and beauty. The religious inspiration remained, giving, indeed, an atmosphere of chastened restraint that to many people denotes the high-water mark of the art. But the incursions of the outer world could no longer be restrained, and we get the delightful posies of spring flowers, the bluebells, daisies, lilies, and primroses—the *millefleurs*—all utterly irrelevant and charming, that intrude into fierce battle scenes and into the mystic visions of the Apocalypse.

All the Gothic tapestries in the Spanish royal collection are of Flemish workmanship.

GROUP I, including *The Birth of Christ* and *The Mass of St. Gregory the Great*

*The Birth of Christ* is probably one of the oldest pieces of the whole collection. It is mentioned for the first time as forming part of the collection left by Juana the Mad, who died at Tordesillas in 1555. Neither the designer nor the weaver can be identified. "The Gothic architecture of the buildings in the background," says the Count

Valencia de Don Juan, "the attitude of the persons, the singularity and richness of their costumes, and, above all, the drawing, recalls the tapestries which were made at Arras in the fifteenth century."

The tapestry represents the birth of Christ in fulfilment of the prophecies of the Prophets Isaiah and Micah, and of Aaron the High Priest of the Israelites. The scroll to the left by the figure of Micah bears the legend (translated into English), "And thou, Bethlehem Ephrata, art small among the cities of Judah, nevertheless out of thee shall come forth He that is to be the Ruler in Israel" (Micah v. 2). That to the right bears the (translated) inscription, "For a child is born to us, and a Son is given to us, and the Government is upon His shoulder; and His name shall be called Wonderful, Counsellor, God . . ." etc. (Isaiah ix. 6).

This tapestry is made of silk and wool interwoven with gold threads. It was probably used as an altar piece. Two pieces of red and gold brocade, of much later workmanship, have been added.

*The Mass of St. Gregory the Great.* Neither the designer of the cartoon nor the town where this tapestry was woven is known. It is of Flemish



origin, and the Gothic arches, each enclosing a scene in the life of Christ, point to Bruges as its place of origin. It is mentioned by Ferdinand V of Aragon in the Act of Discharge of Juan Valazquez (1555) as a gift from the Princess Juana to her mother, Queen Isabel the Catholic.

The tapestry shows the celebration of Mass by St. Gregory the Great in the presence of King David and St. Augustine. The scroll to the left bears the (translated) inscription, "Man shall eat the bread of angels." That on the right reads, "The sacrament is the outward visible form of the invisible Grace."

This tapestry is woven in silks and wool enriched by threads of gold and silver.

#### GROUP 2. *The Story of the Holy Virgin*

*1st Series.* Consists of four pieces which once bore in the corner as a heraldic mark a small lion embroidered in gold on a black ground. Cartoons said to be by Van Eyck. Of Flemish origin, probably belonging to the Bruges atelier.

These tapestries belonged to Philip the Handsome and Juana the Mad. Transferred by Charles V to the monastery of Yuste, and again removed by Philip II to the monastery of the Escorial,

they were in constant use for the religious ceremonies attended by the Royal Household owing to their unusual beauty.

The first piece represents God commanding the Archangel Gabriel to announce her destiny to the Virgin Mary.

The second piece represents the Annunciation.

The third piece represents the Birth of Christ.

The fourth piece represents the Coronation of the Holy Virgin.

*2nd Series.* In spite of the similarity of the borders the two tapestries here treated do not form a continuous series with those previously described. They probably came from workrooms of Brussels. Designer and weaver unknown, but resemblance has been noted between the figures of Adam and Eve and similar figures on a triptych designed by the brothers Van Eyck.

The subjects of these two tapestries are obscure. They appear, however, to refer—

First, to the fulfilment of the prophecies as to the birth of the Son of God ;

Secondly, to the presentation of Jesus in the Temple.

All these tapestries are of extraordinary beauty. They are woven of silk and wool enriched with gold and silver threads.

GROUP 3. *The Story of David and Bathsheba*  
(10 Tapestries)

Three of these tapestries are mentioned in the *Inventaire des Rois Catholiques* under the heading "Bed," having evidently formed part of the draperies of a bed belonging to some royal personage. These are of Flemish origin and date from the end of the fifteenth century. They are woven in silk, wool, and gold thread.

To these were later added seven bed canopies of Gothic design. The subjects of the tapestries are as follows :

(1) David surprises Bathsheba in her bath and falls in love with her beauty. For the sake of modesty, however, the artist has represented Bathsheba fully clothed, washing her hands at a small fountain.

(2) The Marriage of David and Bathsheba. David, from being a smooth-faced boy, has become a bearded man.

(3) The prophet Nathan reproaches David with his evil ways.

The remaining seven tapestries apparently represent some sylvan festival in which courtiers make offerings of fruit and flowers to ladies. The playing-cards are worth noticing.

## CHAPTER IV

### TAPESTRIES OF THE GOTHIC-RENAISSANCE TRANSITION

**T**HE fifteenth century saw Gothic tapestries carried to their highest point of perfection. Bruges had become a centre of pictorial art next only to Italy. Memling, the Van Eycks, and Bernard Van Orley were giving life, freedom, and originality to the old stilted Gothic forms in painting, and it was to them that the art of tapestry weaving owed its greatest debt.

But to the Flemish weavers themselves no small part of the artistic merit of the Gothic tapestries is to be ascribed. The master-weaver was an artist, not a craftsman. To him the designer left many details of design; he was at liberty to alter cartoons that could not be satisfactorily translated into tapestry, to choose colourings, even to introduce new figures into the picture. In the fifteenth century the *tapissiers* were still conscientious, refusing to hurry their

work to the detriment of its quality. Artist and *tapisserie* alike, now perfect masters of the art, spent their time perfecting the methods that had made the name of Flemish tapestry in the preceding century. The tapestries described in the following pages belong to this period, just before the spirit of the Italian Renaissance completely banished the old native forms of art from the north of Europe. The first cartoons of Raphael were still to come to the Flemish workshops, but already men were talking of the wonders of Italy, and certain signs of transition are strongly marked in the tapestries with which we are dealing. In many the Gothic architecture of the background has given way to Renaissance, and the sky-line has been lowered. Or sometimes while the background remains under the Gothic inspiration, the treatment of the figures, more especially of the robes, shows the Renaissance influence. The chief characteristics that distinguish these tapestries from the earlier Gothic are the greater freedom in the attitudes of the figures, the perfection of detail, and the absence of exaggeration, particularly in the patterns of fabrics and of dress ornaments.

GROUP 4. *The Story of St. John the Baptist*

Date and origin uncertain, but evidently belong to the transition period. The figures show the realism and elegance of the Italian painters, while the buildings in the background are Gothic. The tapestries show different episodes in the life of the Saint. The similarity of their exquisitely woven borders suggests that they belong to the same series. They are woven in fine wool, silk, gold, and silver. The subjects are as follows :

(1) Visit of the Holy Virgin to her cousin Elizabeth. Zaccharius recovers his speech.

(2) The child John asks permission to devote himself to God.

(3) St. John, asked by the Pharisee if he is the Christ, replies : " Behold the Lamb of God."

(4) He baptizes Jesus and many others. End of the reign of the Jews.

GROUP 5. *The Passion of Our Lord*  
(2 Episodes)

These two tapestries, richly woven in gold, silk, and wool, were made by command of Princess Margaret of Austria, the Regent of the Netherlands. These were inherited by her nephew

Charles V. They are mentioned in an inventory that Margaret caused to be made in 1525, five years before her death.

The designer of the cartoons is unknown. The background is Gothic, but the figures show Italian influence.

*Tapestry No. 1.* Christ bearing the Cross on His way to Calvary meets St. Veronica, who receives the sacred imprint on her handkerchief.

*Tapestry No. 2.* The Descent from the Cross.

#### GROUP 6. *Moralities* (4 Tapestries)

These belong to the end of the fifteenth or the beginning of the sixteenth century, and were inspired by the preaching of the Reformers.

The first three tapestries of the group are the sole remaining pieces from an older series executed during the transition from the older Gothic style to the new style of the Italian Renaissance. Their exact date is unknown. They were bought by the Princess Marie of Portugal as part of her dowry on her marriage with Philip II. They are enriched by gold threads.

The fourth tapestry in this group is the only surviving specimen of another older series.

*St. Jerome*

Dates from the middle of the sixteenth century. Woven in gold, silk, and wool on high warp. In possession of Philip II of Spain when inventory was made in 1598. The plate represents the penance of St. Jerome.

GROUP 7. *Dais of Emperor Charles V*  
(3 Tapestries)

These tapestries of silk, gold, and wool were made by command of the Regent Margaret of Austria, at Brussels, under the direction of Pierre Pannemaker, the most famous *tapissier* of the time. The cartoons were probably by the aged painter Quintin Metsuys. The tapestries were begun in 1523, and passed to the Emperor on the death of Margaret.

*Tapestry No. 1.* The bed canopy represents the Eternal Father and the Holy Ghost surrounded by Seraphim.

*Tapestry No. 2.* The Redemption of mankind from the taint of original sin.

*Tapestry No. 3.* Formed the lower part of the dais, and depicts St. Luke xxiv. 50, 51.



GROUP 8. *The Passion of Our Lord*  
(4 Tapestries)

These four tapestries were woven by Pierre Pannemaker from the designs of Quintin Metsys at the command of Margaret of Austria. They are good examples of the transition style, and some fine effects of tinting have been obtained by means of hatching (i.e. the use of vertical lines to give thickness to the figures). The influence of Roger Van der Weyden is plain.

These tapestries were inherited by Charles V from Margaret of Austria, and have been much used for State functions.

*Tapestry No. 1.* Represents the prayer on the Mount of Olives.

*Tapestry No. 2.* Meeting between Our Lord and the Virgin on the road to Calvary.

*Tapestry No. 3.* The Crucifixion.

*Tapestry No. 4.* The Descent from the Cross.

GROUP 9. *Vices and Virtues*  
(9 Tapestries)

These tapestries were probably executed at Brussels in the first half of the sixteenth century. They are woven in silk, gold thread, and wool,

cover a surface of 400 square metres, and include a thousand figures.

Though much in the style of Bernard van Orley, the absence of the rich Renaissance architecture in which that painter delighted suggests that either Jean Gossaert or Quintin Metsys was more likely the designer. There is no weaver's mark on the tapestry. A reproduction must have been made in wool and silk, as one piece representing the Punishment of Vice was exhibited in Bruges by the Prince of Aremberg. The series is mentioned in the inventory of Charles V, dated Brussels, 1544, and was alleged to have been purchased in Seville.

The excellence of the tapestries is mostly due to the *tapissiers*. The overcrowded canvases, the painfully didactic and tortuous morals, do not rank the designs very high. That labelled "Infamy" gives a key to the complicated moral problem. The beholder is urged in a pompous and wordy harangue to follow reason and the philosophers, so shall no evil befall him. The different pieces represent respectively, Faith, Honour, Renown, Nobility, Fortune, Infamy, Prudence, Vice, and Justice.

GROUP 10. *The Foundation of Rome*  
(6 Tapestries)

A fine example of Flemish tapestry probably executed from cartoons by Bernard van Orley, the pupil of Raphael. The Italian influence is strong, yet the tapestry is hardly pure Renaissance. There is no weaver's mark, so the series must date prior to 1528. The tapestries are remarkable for their fine landscapes, the magnificence of the buildings, and the elegance of the costumes. The borders are of beautiful design and workmanship.

*Tapestry No. 1.* Shows Romulus and Remus thrown into the Tiber. They are suckled by a she-wolf and grow up to be clever hunters and cunning thieves.

*Tapestry No. 2.* Remus, taken captive, is presented to Amielius, who is killed by the brothers. Numitor is placed on the throne.

*Tapestry No. 3.* The brothers trace out the foundations of Rome with a plough. Romulus becomes king, gives his name to the city, and kills his brother.

*Tapestry No. 4.* Romulus proclaims a fête to Neptune, to attract young girls from neighbouring districts.

*Tapestry No. 5.* The rape of the Sabine women. Hersilia is presented to Romulus. The Sabine parents retire disconsolate.

*Tapestry No. 6.* Romulus gives laws to the people. He establishes the twelve lictors, summons the Senate, and builds a temple.

GROUP II. *The Conquest of Tunis*  
(12 Tapestries)

This series of tapestries, besides being of peculiar historical importance, is one of the very finest examples of the perfected Gothic-Renaissance school, and is worth noticing in much fuller detail than any others of the collection. Designed by Jan Vermay, or Vermeyen, and woven by Wilhelm Pannemaker, it was directly inspired by Charles himself, who determined to leave to posterity this magnificent record of an expedition of the success of which he can have felt no doubt. Vermeyen was commanded to accompany the Emperor, so that on the actual battlefield he might reproduce in pencil the stirring scenes that passed before his eyes.

Detailed instructions were given to the artist as to the manner in which his cartoons were to be designed. He bound himself to submit small

sketches for Charles' approval, to carry out any alterations and suggestions made by his patron, and finally to reproduce them "in the best and most vivid colours," in the size that was required for the actual tapestries. The Emperor agreed to pay for them the sum of 1800 florins, a considerable amount according to the standards of the time.

To Wilhelm Pannemaker, the famous Flemish weaver, was entrusted the weaving of the tapestries. Determined that neither poverty of material nor careless workmanship should spoil the precious webs, Charles and his sister Mary of Hungary bound Pannemaker by a stringent contract, wherein the amount and quality of silk, and the number and value of the gold and silver threads were distinctly specified. The gold was to come from Milan, the silk from Granada. The finest wool was also commanded and the richest dyes. In order that the slow process of tapestry weaving might be expedited as much as possible, Pannemaker was to have seven men working at each tapestry. Each piece as it was finished was to be scrutinized by experts, whose corrections Pannemaker bound himself to follow, even if it should necessitate remaking the whole piece. The dyeing of the silk and wool required was specially under-

taken in an unusual range of colours. We find a certain Louis Chausset, complaining that he had lost 160 pounds of fine silk that were spoilt while being tinted blue.

After the last alterations had been made the tapestries were declared definitely to be completed on April 21, 1554. They were sent to England to be exhibited at the wedding of Philip and Mary, and afterwards conducted with the utmost care back to Spain. For some time they were shown constantly at all great Court functions till the Emperor, fearful of the result of such constant wear, ordered a smaller set to be prepared. In 1740 Philip V had another reproduction made of the same size as the originals. Yet another copy exists in the Museum at Vienna. This was made by the Austrians who, when they succeeded the Spaniards, discovered the first ten cartoons and purchased them. Another tapestry was woven by Pannemaker that combined the subjects of Nos. 7 and 8 in this series. This was found by the Maréchal de Contades in a castle near Mechlin during the Seven Years' War between France and Germany.

## THE EXPEDITION AGAINST TUNIS

On the death of Mohammed the Hafsite in 1525, Khain-ad-Din Barbarossa took advantage of a dispute over the succession, to occupy Algiers in the name of the Sultan of Constantinople. The wars in Italy gave him the opportunity of consolidating his territories in the north of Africa, where he succeeded in establishing his dominion firmly, making Algiers his capital. At the end of the second Italian war Barbarossa swooped down on a small island in the possession of the Spaniards, and connected it with the mainland. From this stronghold he planned a series of brilliant coups that made him a serious menace to the kingdom of Naples and Sicily. He attacked and overthrew the native Tunisian dynasty under the pretence of restoring the rightful ruler, made himself master of this city as he had done of Algiers, and pushed his successes far into the interior. The menace was not lost upon Charles V. Availing himself of the plea for help urged by Al-Hasan, the son of Mohammed, the Emperor decided upon the conquest of Tunis and set sail from Barcelona on May 30, 1535.

Never was any expedition more popular. The Spanish people swarmed into Barcelona to bid

God-speed to the departing fleet. At Cagliari Charles was joined by Doria with a company of German and Italian troops, galleys from Sicily and southern Italy, and a number of Knights Hospitallers enrolled to attack the infidel.

Goletta was selected as the first point of attack, so that the way might be cleared to Tunis. After a desperate siege the fortress fell into Charles's hands, together with the whole corsair fleet of eighty-two galleys. Still the attack on Tunis seemed fraught with too much danger, and much against his will Charles decided to re-embark. At the last moment, however, bolder counsels prevailed. The army was hastily formed into advance-guard and rear-guard and started on its twelve-mile march to Tunis.

Charles's army certainly laboured under grave disadvantages. Their guns had all to be dragged by hand; there were provisions for only five days. Between olive groves and the lagoons they moved with a front of but one thousand paces. The groves gave cover to the corsair chief as he moved to outflank the Emperor's troops. But in appalling heat the Spaniards marched steadily forward. Barbarossa made two desperate attacks, but the Spanish troops stood their ground. The second encounter resulted in total defeat for the



Moors and Turks, who recoiled before the deadly fire of the Christians. Turning to re-enter the fortress of Tunis, Barbarossa found it held by the Christian slaves who had risen against him. Tunis was captured, and a heavy blow struck at the power and prestige of the Turk.

A projected attack on Algiers had to be abandoned owing to the advancing season. Bona and Biserta, however, were secured, and these together with Goletta were retained by the Spaniards. Tunis itself Charles restored to its one-time ruler, Al-Hassan, who had joined his army in time for the march to the capital.

The result of this expedition was peculiarly fortunate for Charles. His reputation as a daring and successful soldier was established; Naples and Sicily looked on him as their saviour. All Europe admired the skill with which he had disposed of the natural ally of the French and checkmated Francis before that astute sovereign's plans of attack had matured.

Jan Vermay, or Vermeyen, the Flemish painter, chosen by Charles to accompany him on his expedition to Tunis, was one of the best-known artists of the first half of the sixteenth century. As Court painter under Margaret of Austria he executed portraits of the Emperor and of every

one of importance at the Court, which were sent as gifts to the different sovereigns of Europe. Later he became the special protégé of Mary of Hungary, and afterwards of Charles himself.

### THE TAPESTRIES

Each tapestry has an explanatory legend in Spanish at the top, and a supplementary legend in Latin underneath. Translations of these have been made for the first time by the Conde Valencia de Don Juan.

*Tapestry No. 1.* Shows a map of the shore of the Mediterranean, where Charles embarked his army, and the opposite coasts of Africa. The translation of the upper legend reads: "The Conqueror, wishing to overcome the infidel armies of the Turk and the warrior who, obeying the orders of Soliman, raises cruel wars against the realms of Spain, Charles, the fifth of that name, with the blessing of heaven, gathers together the armies and fleets of Spain and Italy to threaten the African troops. He who knows not the meaning of delay, sails with his loyal companions." On the right the figure of Vermeyen upholds a chart bearing the following curious inscription: "The conquest of Charles, Emperor of the

Romans, the fifth of that name, and first of the kings of Spain, in Africa in 1535 had serious causes that the chronicles of the time recount more fully in their histories. These causes being left on one side, to this work is represented as exactly as possible the course of events." Since for a clear understanding it is necessary to know the country where the events took place and what preparations had been made, the action is treated in this tapestry according to nature (all that concerns the cosmography leaving nothing to be desired). In the distance the coasts of Africa (like those of Europe and its boundaries) are seen with their chief ports, their broad gulfs, their islands, their winds at exactly the same distances at which they really lie (the author having taken much more care over their precise situation than over the accuracy of the painting). As all has been done—as also with the countries—in strict accordance with cosmography, and the painter has observed the canons of his art, considering that the spectator views it from Barcelona, where the embarkation for Tunis began. This last town lies between the spectator and the Midi, leaving the north behind, above the right shoulder. Accuracy being thus established, the peculiarities of the other tapestries can be better understood.

*Tapestry No. 2.* The upper legend declares that this piece represents "the arrival of the Emperor at Barcelona with his army: the magnificence of his brilliant body-guard, formed of gentlemen of his household and of his Court, who accompanied him to share the dangers of the campaign: included in his company are the Infante Louis, his half-brother, and many other Portuguese gentlemen who formed part of the troops for the expedition."

The lower scroll bears the following inscription: "The Conqueror leaves the outskirts of Madrid and the dwelling of his ancestors, and halts in the smiling county of Barcelona. He reviews the army and singles out the noblemen and knights. He vows at the moment of embarkation that in crossing the ocean (leaving behind him the waves of the Balearic and Sardinian Seas) that the fleet can come together in the place commanded. He embarks with him the Germans, the Italian army, and the battalions of Spanish veterans, and lands them on the African coast."

*Tapestry No. 3.* According to the upper scroll this tapestry treats of "the arrival of the Emperor and his galleys at old Carthage, and the reconnaissance of Goletta (where several cannon shots were fired). On June 16 the Conqueror dis-

embarks with his body-guard and 12,000 infantry, and takes three positions. He attacks the towers of Water and of Salt ; the Spanish arquebusiers, under the order of the Marquis del Vasto, draw on the enemy, who lose several men."

The lower inscription reads : " Here they enter the port of Utica ; ancient Carthage receives them in her ruins. The fleet sails along the coast. Thence the Conqueror goes with a small body-guard to explore Goletta and to spy out its fortifications and situation. After having given the order to the troops to disembark they light-heartedly attack the enemy, who retreat. They pitch the camp beside the walls of what was once Carthage the illustrious, and is to-day a village of poor cottages." A further inscription in the border reads : " This third piece must be looked at from the place where the fleet is cruising along the coasts from Porto Farina to the head of the promontory of Carthage ; the north is to the left side above the right shoulder."

*Tapestry No. 4.* The upper inscription explains that " during the landing of the rest of the army several skirmishes take place until the Emperor orders the body of the army to descend into the plain to besiege Goletta." The Marquis del Vasto sends reinforcements with which they try (without

success) to surprise the enemy. The whole army being reunited, the Turks, a few days after, try to gain an advantage from a violent wind which arose, throwing sand with shovels and other instruments to blind their enemies. But the wind suddenly falling, the Turks surrounded by our arquebusiers were obliged to fall back to Goletta."

The Latin inscription at the foot reads : " Charles strikes the camp, and when the army is already on the march the enemy attack the rear-guard and harass their movements. The army faces round, and the enemy nearly surrounded in a dangerous place, retreat. A violent wind arises, raising whirlwinds of sand ; our men are blinded by the dust. The enemy, full of craft, appear again, throwing sand at our soldiers, and thus fighting as much with dust as with arms ; but when the wind falls they are repulsed."

The inscription in the right-hand border instructs us to look from the promontory to the camp and stop at the Water Tower, leaving the lagoon on the right-hand and taking the north, on the same side.

*Tapestry No. 5.* The upper inscription describes " a sortie of Turks from Goletta, and the killing of several Italian soldiers ; a new sortie of the Turks killing the Marquis de Final, an Italian

colonel: the arrival of Muley Hassan, King of Tunis, with 400 cavalry: the serious skirmish in which the Marquis de Mondejas receives a blow from a lance: the help brought by the Emperor: the flight of the enemy, losing part of their artillery."

The lower inscription reads: "The Turks make a sortie and repulse the Italian advance-guard, whose leader is made prisoner; they take the *tranchées*, but repulsed by the Spanish, they retire. Finally, counting on the darkness of the night, they attack the Spaniards and force them to abandon their *tranchées*; attacked in their turn, they are forced to retire again. The king Hassan arrives, followed by a small body-guard. The Marquis Louis, wounded, retires from the combat. Charles V arrives with help when the soldiers are already in distress; he repulses the enemy and takes their artillery."

We are instructed to look at this tapestry "as though we were at the towers of Water and of Salt opposite Goletta, having the sea and the north on the left-hand, and the lagoon on the right."

*Tapestry No. 7.* Represents the taking of Goletta: "Twenty thousand Turks charge to take the tower of the promontory of Carthage, defended

by 26,000 Spaniards, protected by the Emperor with the Germans and new Spanish troops. On land Goletta fights with 11 cannons; by sea 9 galleys, commanded by the Prince Doria, are supported by the galleon and the carabels of the Portuguese, commanded by the Infante Louis. Goletta is defended by 6000 Turks and 2000 Moors, with more than 400 guns. At the attack, directed from the sea, there are 4000 soldiers of the battalions of Spanish veterans, and in that, directed from the coast of the lagoon, as many Italians and 2000 Germans. At the assault of Goletta, 2000 Turks and Moors are killed, and about 100 of our men, dead or wounded, are put out of action. The fleet commanded by Barbarossa is taken also."

The Latin text relates that "the garrison defending the Cape finds itself threatened by an attack of the Africans. The Conqueror comes to the rescue and repulses the assailants. Goletta is attacked by land and sea; the enemy fights with arrows. Part of the wall, already undermined, falls where the fight is fiercest. The Spanish troops enter first into the breach; this being taken, they slay or put to flight the defenders, while Charles deals with another section of the enemy."



This piece is to be regarded "from the lagoon, with Tunis on the left hand, the promontory of Carthage on the right, and the north behind to the right."

*Tapestry No. 8.* The original of this tapestry was lost during the eighteenth century, shortly after the reproduction of the Tunis series was undertaken at the command of Philip V. This represented the march against Tunis of the Emperor and his troops, and the victory gained at Los over Barbarossa, where 600 of the enemy were slain.

*Tapestry No. 9.* The upper inscription of this tapestry reads: "After having scattered the enemy's army and put to flight the captain, Barbarossa, the Emperor, with his troops, advances on Tunis and occupies the outskirts of the town. The Christians, held captive in the fortress, rise and demand aid from the Marquis de Vasto. The place is taken and the Emperor allows it to be sacked." The Latin legend adds the following details about the slaves: "Undermining the walls and breaking down the doors, they have, with God's help, abandoned their prison. Having defeated the garrison they make themselves masters of the citadel and implore help from the avenger, Charles. Haradin flies the town."

The inscription in the border directs us that "we are looking towards the lagoon, with Tunis in front, Goletta and the north behind."

*Tapestry No. 10.* This represents "the sack of Tunis, hostilities against those who offer resistance, and the imprisonment of a great number of the enemy. The Conqueror delivers over the town to the King of Tunis, who remains a vassal of the Emperor."

The Latin text reads : "The troops sent against the outskirts of the town lay siege to and take them, slaughter the enemy's army, take the houses and spare the inhabitants ; as to the remainder, they use the rights of conquest. More than 20,000 captives recover their liberty and salute, with cries of gratitude, Charles the avenger. The Conqueror re-establishes on the throne of his ancestors the unfortunate Hassan, though he hardly merited this, since he had promised much and performed little."

*Tapestry No. 11.* This tapestry shared the fate of No. 8, being lost during the eighteenth century. From the reproduction we find that it represented the return of the army to Rada after the occupation of Tunis, which lasted eight days. "The Emperor orders the Moors to bring back their wives and children, and to bring the clothes

taken by the soldiers during the sack. In order to be recognized they are to carry on their heads branches of olive. He also orders them to furnish the Christians with the recovered vessels, so that they may return to their respective countries."

*Tapestry No. 12.* According to the upper inscription this deals with "the return of the Emperor from Rada to Goletta: the encamping of the army in the old place: the arrival of the King of Tunis to sign the capitulation forcing him to be a tributary of the Emperor and his successors: Goletta which he wishes to fortify, over which he sets Bernardin de Mendoza as ruler, with 1000 Spaniards: the embarking of the army towards the middle of the month of August: the departure of the Infante Louis with the Portuguese fleet: that of the Marquis de Mondejer: the vessels that accompanied him: departure of Don Alvano de Bazan with the Spanish galleys: that of the Germans and the Italians for their respective countries, and finally that of the Emperor with the galleys of the Prince Doria."

The Latin inscription is merely a résumé of the Spanish one.

This tapestry is to be looked at with Goletta and the Cape of Carthage in front, Tunis on the left hand, the sea and the north to the right.

GROUP 12. *The Last Supper*  
(1 Tapestry)

Woven from a design almost certainly of Bernard van Orley, the pupil of Raphael, by Pierre Pannemaker at Brussels, in wool, silk, gold, and silver. Purchased by Charles V at 38 florins—a higher price than that generally paid for the same class of work. The tapestry was given by the Emperor to his wife, and is considered one of the finest religious pieces in the royal collection. It is used on Holy Thursdays to decorate the famous Hall of Columns in the Palace, when the ceremony of the Washing of Feet and the dinner to the poor take place.

GROUP 13. *The Descent of the Holy Ghost*  
(1 Tapestry)

This tapestry is woven in silk and wool enriched with gold and silver threads. Neither the designer nor the *tapissier* are known, but from the type of features represented, Count Valencia de Don Juan conjectures that the artist was of Flemish blood. It is first mentioned in the inventory made on the death of Charles II. The subject of the piece is taken from Acts ii. 1-4.

GROUP 14. *The Adoration of the Kings*  
(1 Tapestry)

This is one of the finest of the religious tapestries in the collection and was a particular favourite of the Emperor Charles V, who took it with him on his retirement to Yuste. Both the design and workmanship are Flemish, but the influence of the Italian school is perceptible. The usual materials are employed—silk, wool, gold, and silver threads.

The border is particularly fine with its wealth of flowers, birds, and fruits. At each corner is shown a medallion representing a scene from the life of Christ.

GROUP 15. *The Story of Abraham*  
(7 Tapestries)

These tapestries are attributed by Wauters to Wilhelm Pannemaker. Though modified by Italian ideas the design is in the Flemish style. Woven in silk and wool they were the property of the Princess Juana, the daughter of Charles V. They show the characteristic determination of Gothic *tapissiers* to "tell the story" from beginning to end, from the time that Abraham first

leaves his country to journey into the land of Canaan, to his death.

GROUP 16. *The Apocalypse* (8 Tapestries)

The Revelations of St. John were a favourite subject with the mediæval *tapissier*, yet strange to say there are few complete series remaining. In the Cathedral at Angers is a series of sixty-seven pieces made in 1377 by Nicolas Bataille for Louis I of Anjou. A little later two other series on the same subject were executed at Arras, one being destined for Philip the Good. In time this came into the possession of Charles V, and is mentioned in the Inventory of 1536. No further mention, however, is made of this tapestry in any Spanish documents, and Pinchart conjectures that it was probably lost in the fire that destroyed the Palace of Brussels in 1731

The series included in this collection was made by Wilhelm Pannemaker, and purchased by Philip II. We find the following paragraph in the discharge of the Treasurer-General in the year 1562 :

“ To Wilhelm Pannemaker, tapestry maker, who came from Flanders to bring the Tapestry of the Apocalypse made for the service of H.M.,

sixty thousand *maravedi* which H.M. pays him all at once for the expenses of his journey (from his own country whither he returns), as witness the command of H.M., the 31st December, 1561. The said tapestry maker has received the money the 31st of the said month."

The tapestries are fine specimens woven in silk, wool, and gold thread. M. Ouiffrey attributes the cartoons to Albert Dürer, but the Count Valencia de Don Juan prefers to regard them as by an unknown artist working under the influence of Dürer and Jean de Bruges. The designs are very beautiful, more especially the borders, which are little masterpieces of grace and elegance. The plates are explained by short Latin legends in the middle of the upper border.

*Tapestry No. 1.* "St. John writes a true description of his vision to the Bishop of the Seven Churches of Asia. He moralizes and instructs them."

*Tapestry No. 2.* "This great mystery illuminated by Divine Grace and manifested in Christ the Saviour of Mankind. Those who have been made pure by His Blood shall remain strong and shall not be turned from the Holy way by the whirlwind."

*Tapestry No. 3.* "The Gospel spreads through

the world as to the sound of trumpets. The Apostolic dogma and holy doctrine resounds in the Temple, drives back sin, and plants a true love of the faith in every spirit."

*Tapestry No. 4.* "The fruits of virtue, precious for their works, encourage the multitude of the elect; that which is watched over by the jealous enemy is destroyed by the help of angels."

*Tapestry No. 5.* "Jealousy never attains the peace of virtue; nevertheless the latter shall be oppressed till the end of the world. Certain hope and the faith of the strong never fail, though the ungodly mock those who live in the fear of God."

*Tapestry No. 6.* "Anger shall be turned against the reprovèd, and the anger of God shall oppress sinners. Those who repent not shall suffer death and eternal fire as a punishment for their wickedness."

*Tapestry No. 7.* "The day of Antichrist shall come and shall provoke the last war against faith. Babylon shall be conquered and destroyed, and her lost sons shall suffer eternal punishment with her."

*Tapestry No. 8.* "On the day of the Last Judgment, the devil shall be shut up in the abyss, and the choir of saints shall sing praises unto God. The victorious Church shall receive



her just reward, and filled with gladness shall enjoy for ever the Kingdom of Heaven."

GROUP 17. *The Seven Deadly Sins* (2 Series)

This favourite mediæval subject is depicted in two series of tapestries in the possession of Philip II of Spain. Both series are woven in silk and wool, picked out with gold and silver threads. Neither, however, remains complete. The name of the designer of the cartoons is not known. It may probably have been Bernard van Orley. The general design is markedly Flemish, but the Renaissance influence is evident in the treatment of some of the figures, and more particularly in the borders. These show delicate imagination, exquisite workmanship, and exuberance of detail, and are adorned with a wealth of flowers and fruits, and tiny elves.

*1st Series* (6 Tapestries)

This series was probably made either for Margaret of Austria or Mary of Hungary. It was used to decorate the monastery of Guadalupe, at the interview in 1575 between Philip II and Sebastian of Portugal. Each tapestry is explained

by a Latin text on the upper border. The sins represented are Avarice, Luxury, Anger, Greed, Envy, and Laziness.

*2nd Series (4 Tapestries)*

These tapestries are attributed to Pannemaker. Pinchart states that they were taken from the Count of Egmont's collection and sent to the Spanish Court by the Duke of Alba, when the first-mentioned nobleman was sentenced to death as a rebel in 1567.

The pieces now remaining represent Pride, Luxury, Greed, and Laziness. The other three tapestries were still in existence in 1660 and were used at the marriage of the Infanta Maria-Theresa and Louis XIV

## CHAPTER V

### RENAISSANCE TAPESTRIES

THE date of the beginning of the Renaissance tapestries is well defined. In 1515 came the order to Brussels to execute tapestries of *The Acts of the Apostles* from the cartoons of Raphael. The Pope required them for the Sistine Chapel. This was the beginning of the decline of the art of Flemish tapestry weaving.

Raphael was not accustomed to designing cartoons for tapestry. His methods were unsuitable for translation into fabric. He set the *tapisserie* problems to solve in paint. Only the wonderful skill of the Flemish workmen enabled them to produce tapestries that astonished Europe. But a new method had to be adopted. Raphael had planned out both his cartoons and his borders in every detail. Nothing was left to the *tapisserie* but to copy with the minutest care every line, every shade of colour expressed by the painter. The artist *tapisserie* became under this new fashion

only a master craftsman. The most pleasing feature of the Gothic tapestries disappear—the riot of *millefleurs*, and the spasmodic intrusion of fascinating little dogs and wild animals.

But if there were losses there were compensating gains. The whole art of the Italian cartoonist was freer, more vital and less stilted than that of his northern neighbour. The crowded figures disappeared and their place was taken by one group accompanied only by a few subordinate figures, but the central figures were perfect in their form. The Gothic buildings of the background gave way to a rich Renaissance architecture. The old woodland flowers were replaced by the luxuriant and exotic verdure of the south. That the methods introduced by Raphael should degenerate in the hands of artists of less genius was inevitable, and in course of time the *tapissier* was no longer capable of improving the original design.

GROUP 18. *The Acts of the Apostles*  
(10 Tapestries)

These tapestries are not the original ones woven for Pope Leo X, but are reproductions which (from the absence of any tapestry mark) must

have been woven from the original cartoons within a very short space of time. These cartoons, as has been said, were the work of Raphael Santi assisted by his pupils. The original tapestries were executed by Pierre van Aelst in gold, silk, and wool, under the supervision of Bernard van Orley, who had been the pupil of the great Italian painter. They were painted in 1519. Pierre van Aelst had been tapestry maker to Philip le Bel and Charles V., and was probably the foremost weaver of his time in Brussels. More than one reproduction was made, and it is probable that one fell into the hands of the Emperor Charles. They are not mentioned, however, before the inventories made by Philip II. The tenth piece in the original series is not found in this collection on account of its size, and may not have been included in the reproduction. A similar series was in the possession of Henry VIII. of England and was bought at the sale of Charles I.'s effects by Marquis del Carpio. It was inherited by the house of Alba in 1662, and sold in 1823 to the English Consul in Catalonia. George IV. refused to purchase it and it finally reached the Berlin Museum.

For a time the cartoons of Raphael were lost. Seven of them, however, were purchased by

Charles I. on the advice of Rubens and ordered to be reproduced at Mortlake. The cartoons are now in the South Kensington Museum.

The tapestries represent the following subjects :

*Tapestry No. 1.* The miraculous draught of fishes.

*Tapestry No. 2.* St. Peter chosen by Christ as the head of the Church.

*Tapestry No. 3.* The miracle of the paralytic.

*Tapestry No. 4.* The death of Ananias.

*Tapestry No. 5.* The death of St. Stephen.

*Tapestry No. 6.* The conversion of St. Paul.

*Tapestry No. 7.* The blindness of Elymas.

*Tapestry No. 8.* St. Paul and St. Barnabas at Lystra.

*Tapestry No. 9.* St. Paul preaches at the Areopagus in Athens

GROUP 19. *Vertumnus and Pomona*  
(6 Tapestries)

Despite an occasional lapse in drawing, this series of tapestries is one of the finest examples of pure Renaissance workmanship to be found in the Spanish royal collection. The story, of course, is taken from Ovid, and was a favourite one with the Flemish weavers. The tapestries show the

true Renaissance love of the open country and lovely gardens with a wealth of flowers and foliage. They are purely decorative in intention, and the figures are merely accessory.

No less than four copies of this series are in the Madrid collection. The series reproduced in this volume was woven at Brussels and purchased by the Emperor Charles V. at Anvers in 1546. It is in silk and wool, heavily enriched with gold, and was the original from which the others were copied.

Two other copies, also woven in gold, were made by Pannemaker at the command of Philip II. These are hung in the State dining-hall of the palace. The fourth copy, in silk and wool only, was made for John of Austria, and by him bequeathed to Philip II.

### *The Story of Scipio Africanus* (6 Tapestries)

This fine series of tapestries offers an interesting contrast with the other historical series already described, *The Conquest of Tunis*. The story of Scipio is in pure Renaissance style, and though the designer of the cartoons is unknown, they show very strongly the fluence of Giulio Romano, and may even have proceeded from his pencil.

Only one piece of the tapestry bears a weaver's mark, which has not been deciphered. They were inherited by Charles V. from his sister, Mary of Hungary, on her death in 1558.

The tapestries represent incidents in the life of Publius Cornelius Scipio, the elder, surnamed Africanus from his triumphs against the Carthaginians. Scipio was one of Rome's greatest generals, and also a man of very considerable culture, who wrote his own memoirs in Greek. He was also an accomplished orator and was popularly supposed to hold direct communication with the gods.

The tapestries deal mostly with Scipio's campaigns in Spain and Africa. The year after his father's death he had offered himself for the command in Spain. In spite of his youth he was unanimously elected. He had previously fought at the disastrous battles of Ticinus, the Trebia, and Cannæ.

All Spain south of the Ebro was in the hands of the Carthaginians, but the three great Punic generals were preoccupied with revolts in Africa and were in disagreement amongst themselves. Taking advantage of this, Scipio unexpectedly attacked and captured New Carthage, a large supply of war materials falling into his hands,



This victory he followed up in 209 B.C. by driving Hasdrubal from Barcelona and the upper Guadalquivir.

After further victories in Spain Scipio returned to Rome and was elected Consul for Sicily. In 204 B.C. he again sailed for Africa and landed near Utica. He destroyed two combined armies of the Carthaginians and the Numidians, and after peace negotiations were finally broken off gained a crushing victory over Hannibal near Zama. This gained him the surname of Africanus.

Some years later Scipio was charged together with his brother with peculation. On the day of his trial, however, by reminding the people that this was the anniversary of Zama he was acquitted amid great acclamations. He then retired into private life.

The tapestries represent :

*Tapestry No. 1.* Siege and assault of Carthage by Scipio Africanus.

*Tapestry No. 2.* Scipio gives up his betrothed.

*Tapestry No. 3.* The Romans penetrate into the camp of Hasdrubal.

*Tapestry No. 4.* Battle of Zama and defeat of Hannibal.

*Tapestry No. 5.* The triumph of Scipio.

*Tapestry No. 6.* The banquet.

*Monkeys or Grotesque Figures* (10 Tapestries)

These fine Flemish tapestries were added to the royal collection at Madrid by Philip II. They are of exquisite workmanship and are heavily enriched with threads of gold. There are ten pieces in the series, four of which being hung on the walls of the palace cannot be here reproduced.

These grotesque figures form an ideal tapestry design. "In the centre of each tapestry," says the Count Valencia de Don Juan, "there is a light and elegant bower of trellis-work, formed by arches, scrolls, and caryatids; the ribbon surrounding it is formed of flowers, fruit, and animals, amongst which frolic monkeys and dogs." The borders are enriched with mythological figures.

The tapestries were woven by Hector Vuyens, who made his own designs.

GROUP 20. *The Story of Cyrus the Great*  
(8 Tapestries)

These tapestries, especially remarkable for their beautiful borders, were woven probably by Nicolas Leiniers, a well-known *tapissier* of the sixteenth century. They bear the Brussels mark, but the designer of the cartoons is unknown. They are

carried out in silk and wool, enriched with gold and silver thread. The tapestries passed into the possession of Philip II., and are known to have been used in the funeral ceremonies of Francis II. of France. There is in existence the account which was rendered by Philip's tapestry maker to his master for the transportation of the tapestries from Madrid to Toledo, where the funeral took place.

The tapestries represent episodes in the life of the great Persian conqueror, and certain of the legends that were current about his parentage. The designer of the cartoons seems to have followed the Thucedidean account of the delivering of the boy Cyrus to a shepherd, and his subsequent recognition by Astyages. Cyrus's wars against the people of Lydia and his capture of Cræsus are, of course, historic. There is a legend related by some of the early historians that Cyrus desired to put Cræsus to death at the stake, a proceeding which would have been directly contrary to the principles of the Zoroastrian religion. The designer of the tapestries appears to have got hold of a distorted form of this story in the fifth panel of this series.

The ghastly end imagined by the cartoonist for the conqueror is wholly fictitious. It is prob-

able that Cyrus was killed actually on the field of battle.

GROUP 21. *The Story of Diana or Artemis*  
(7 Tapestries)

It is under this name that this series of tapestries is classed in the inventories. On the plates of the pieces themselves, however, only the name, Diana, is employed. The series is the only one of French origin in the Spanish royal collection. It is from the Gobelins looms, which were established in 1603 by Van der Planken and Mare de Comano by contract with Henry IV. on the settlement of the Civil Wars.

The life of Diana was a favourite subject of the French tapestry weavers from this time onward, and the pieces were eagerly purchased by the ladies who enjoyed the favour of the Navarros king. Guiffrey gives a detailed account of all these series in his large *Histoire de la Tapisserie en France*.

The designer of the series in the royal collection is unknown. It is a fine example of the florid art of the Renaissance. The borders are especially fine, containing medallions supported by nymphs and satyrs garlanded with fruit and flowers. In

the orders of two of the plates are monograms of silk and gold similar to that in *Les Noces de l'Empereur Otton* in the National Museum at Munich. Coats-of-arms are seen on the scrolls that surmount the panels. In the centre are the arms of Colonna with a ducal crown; to the right a chequered shield with argent and purple squares; to the left an escutcheon carrying two wolves.

The subjects of the different tapestries are as follow :

- (1) Latona changing the labourers into frogs.
- (2) Diana surrounded by dogs.
- (3) Diana with nymphs resting in a wood.
- (4) Diana begs from Jupiter eternal maidenhood.
- (5) Niobe dissuades the people from sacrificing to Latona.
- (6) Diana and Apollo slay the children of Niobe.
- (7) Diana approves Meleager's design of offering a boar's head to Alithea.

There is another plate referring to the same subject which represents the birth of Diana.

GROUP 22. *Tapestries of the Chamber of Charles III.*  
(2 Tapestries)

On the completion of the new palace of Madrid in 1764, Charles III. ordered his bedroom to be decorated with tapestries to the number of seventy-seven pieces. These, of which the two plates reproduced here are a fair example, were specially woven at the royal factory at Madrid. They are all of rich materials and fine workmanship, and were used, as well for hangings as for the covering of chairs and couches. The tapestries were designed by Antoine Anglois. The two here reproduced are woven in silk and gold. They were used as a curtain to the balcony of the King's bedroom and as a counterpane and bolster-cover for the royal bed.

It was owing to the interest taken by this monarch in the art of tapestry weaving that the factory at Madrid was placed under the supervision of that fine artist, Raphael Menos.

GROUP 23. *The Spheres*

This boldly planned and finely executed series is composed of three tapestries. The name of the designer of the cartoons is unknown, but he

was evidently inspired by the Italian Renaissance. The figures are anatomically correct, and many of them were copied from well-known pictures.

No. 1 shows Hercules upholding the world, and bears the inscription, *Magna Virtus sed Alienæ obnoxia*.

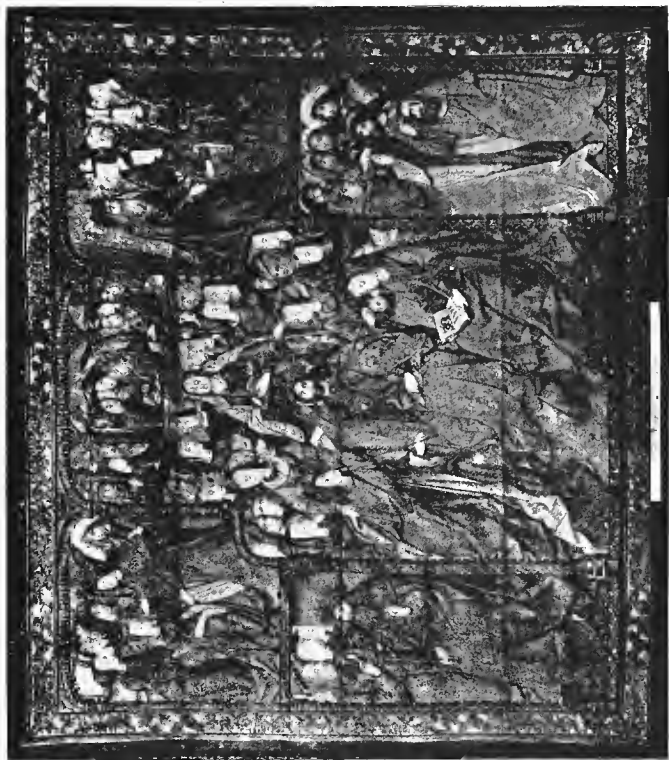
No. 2 represents Atlas bearing the Universe on his shoulders.

No. 3 represents Ferdinand and Isabella enthroned as monarchs of the whole world.



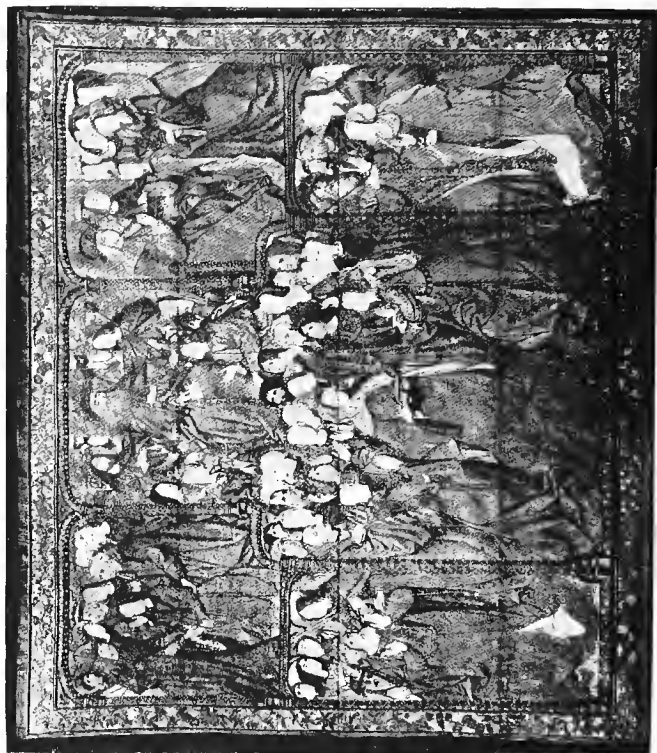


STORY OF THE HOLY VIRGIN. BY VAN EYCK



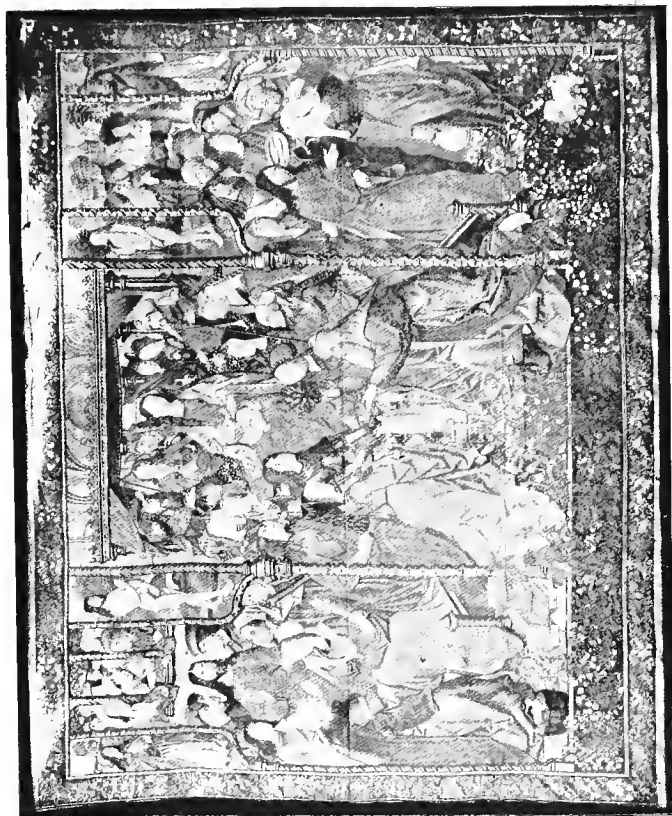
I. JESUS WITH HIS MOTHER

STORY OF THE HOLY VIRGIN. BY VAN EYCK



2. THE VIRGIN PRAYING

STORY OF THE HOLY VIRGIN. BY VAN EYCK



3. THE ADORATION OF THE MAGI

STORY OF THE HOLY VIRGIN. BY VAN EYCK



4. THE PRESENTATION OF JESUS IN THE TEMPLE

THE STORY OF DAVID AND BATHSHEBA



1 DAVID SEES BATHSHEBA

THE STORY OF DAVID AND BATHSHEBA



2. BATHSHEBA CONSENTS TO THE LOVE OF DAVID

## THE STORY OF DAVID AND BATHSHEBA



3. NATHAN REPROACHES DAVID WITH HIS SIN

STORY OF ST. JOHN THE BAPTIST. BY VAN EYCK



I. ZACHARIUS RECOVERING HIS SPEECH





2. THE CHILD JOHN ASKS PERMISSION TO DEVOTE HIMSELF TO GOD

STORY OF ST. JOHN THE BAPTIST. BY VAN EYCK



3. ST. JOHN PREACHING IN THE WILDERNESS

STORY OF ST. JOHN THE BAPTIST. BY VAN EYCK



4. THE BAPTISM OF OUR LORD

THE PASSION OF OUR LORD



IN THE GARDEN OF OLIVES

THE PASSION OF OUR LORD. BY VAN DER WEYDEN



THE CRUCIFIXION

THE PASSION OF OUR LORD



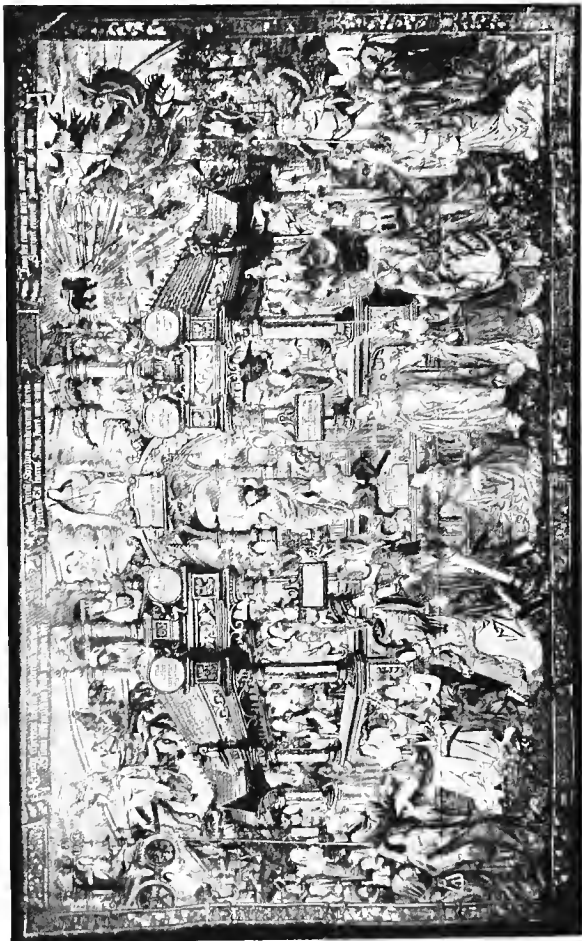
THE DESCENT FROM THE CROSS

VICES AND VIRTUES



I. GOD REWARDS WORSHIP

VICES AND VIRTUES



VIRTUE PUNISHES VICE

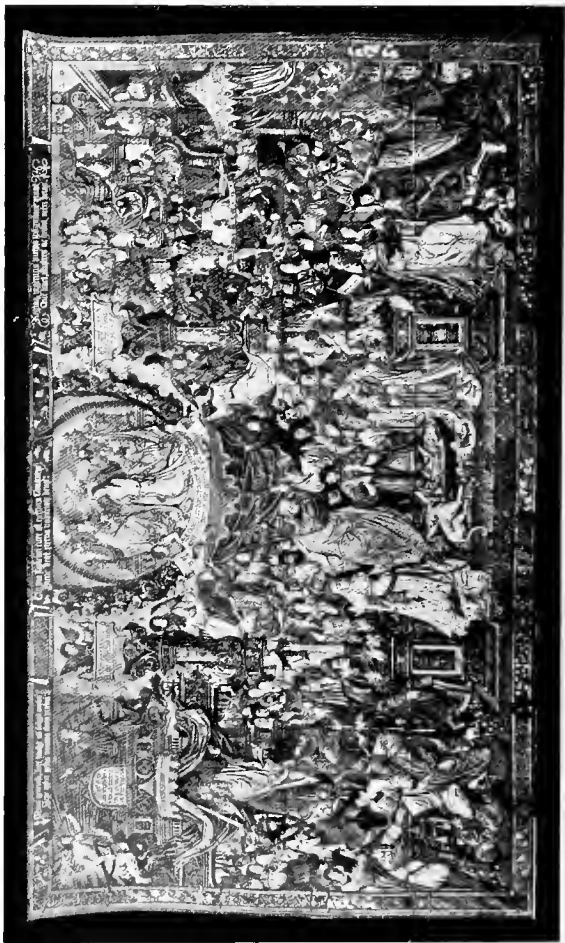


VICES AND VIRTUES



3. FORTUNE DISTRIBUTES ROSES

VICES AND VIRTUES



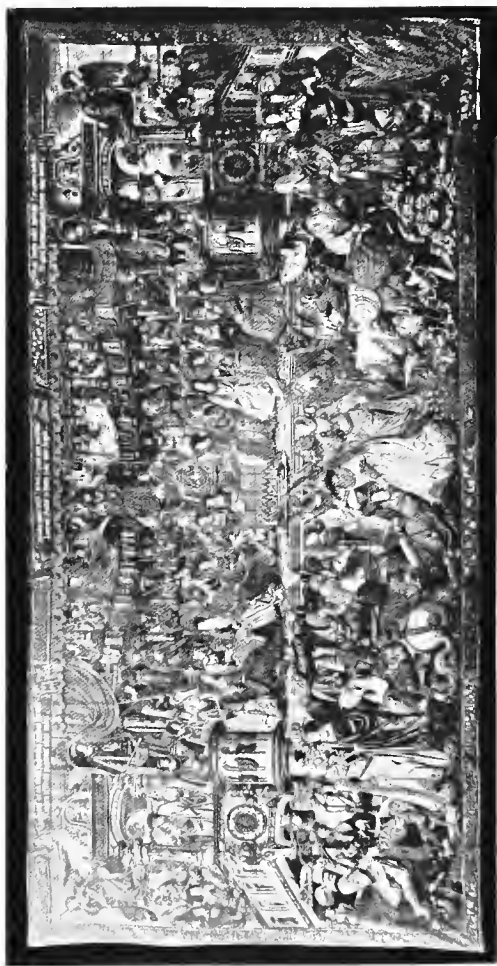
4. GOD REWARDS THE DEVOUT

VICES AND VIRTUES



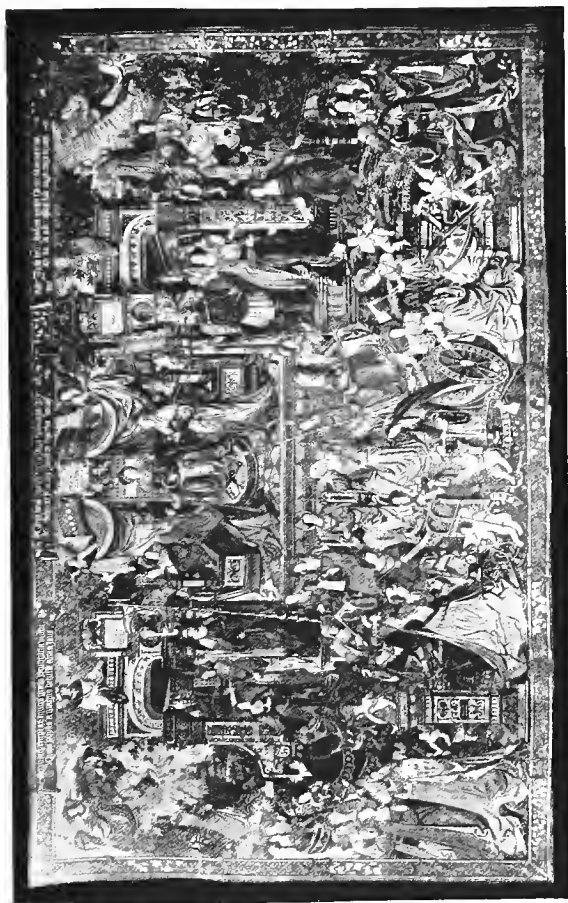
5. VIRTUE REWARDS HER VOTARIES

VICES AND VIRTUES



6. GOD DISTRIBUTES HONOURS

VICES AND VIRTUES



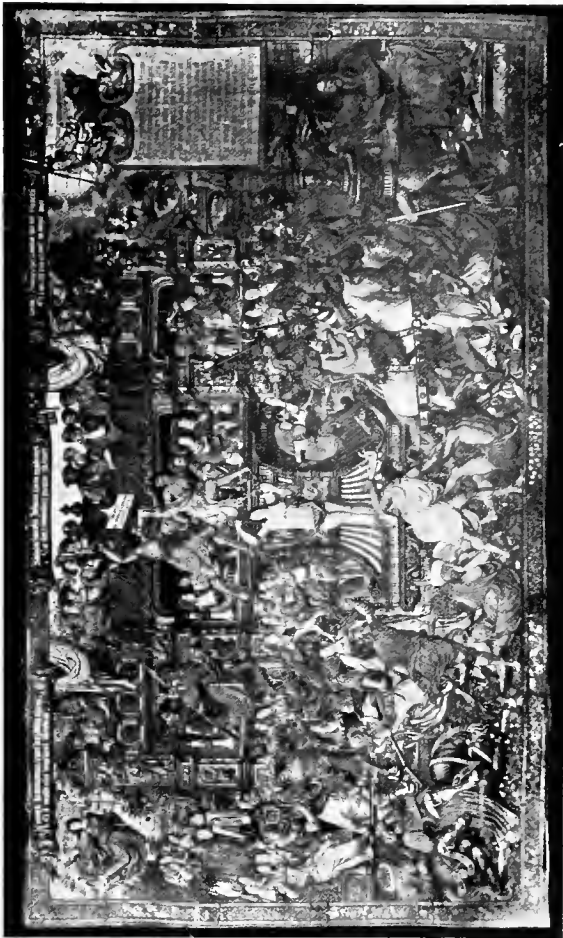
7. FRUDENCE IS COMMENDED

VICES AND VIRTUES



8. THE FAITHFUL GAIN RENOWN

VICES AND VIRTUES



9. INFAMY IS PUNISHED

VICES AND VIRTUES



10. THE LAWGIVER DELIVERS JUDGMENT



THE FOUNDATION OF ROME



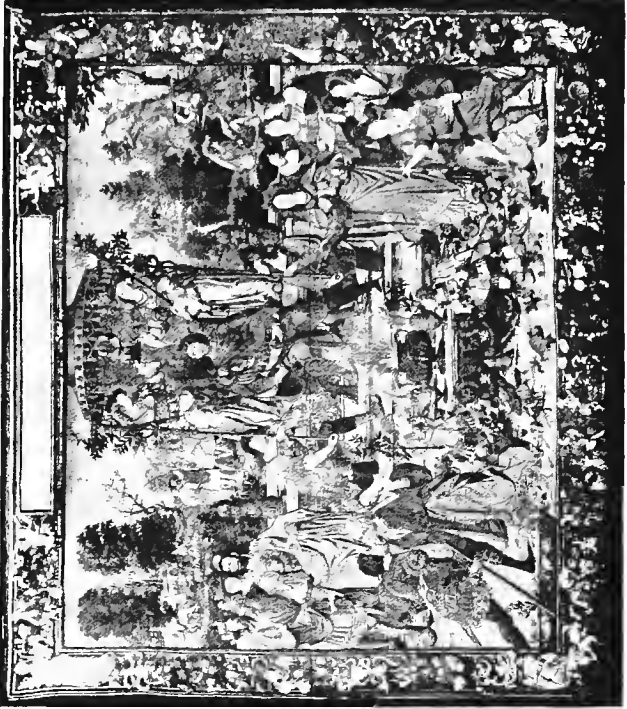
I. ROMULUS AND REMUS ARE FOUND

THE FOUNDATION OF ROME



2. REMUS TAKEN CAPTIVE

THE FOUNDATION OF ROME



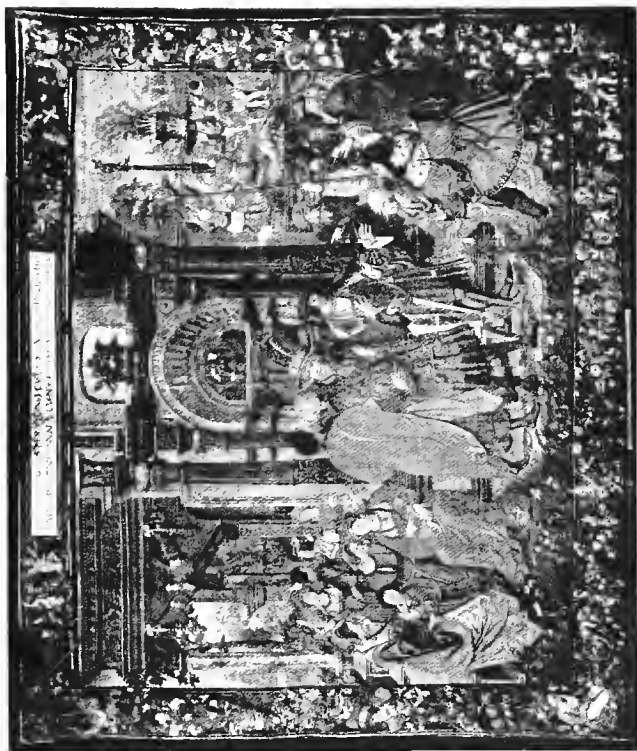
3. ROMULUS BECOMES KING

THE FOUNDATION OF ROME



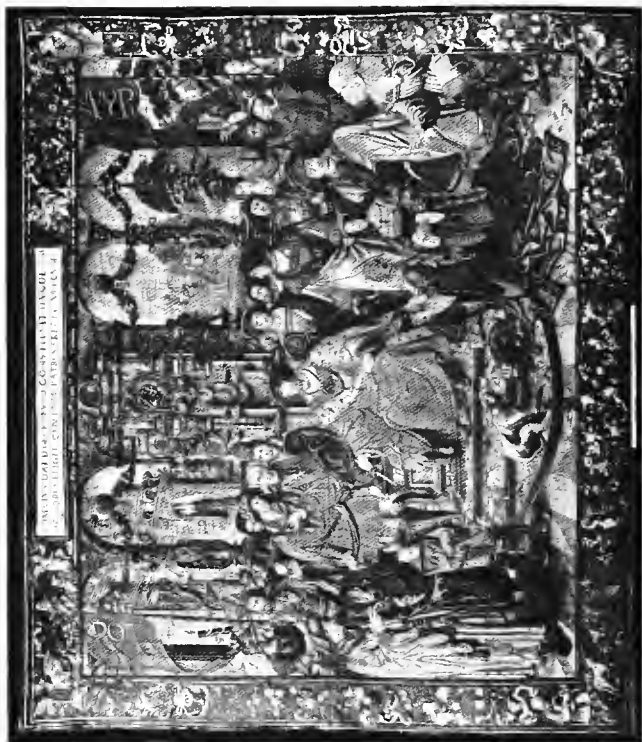
4. ROMULUS DICTATING THE LAWS

THE FOUNDATION OF ROME



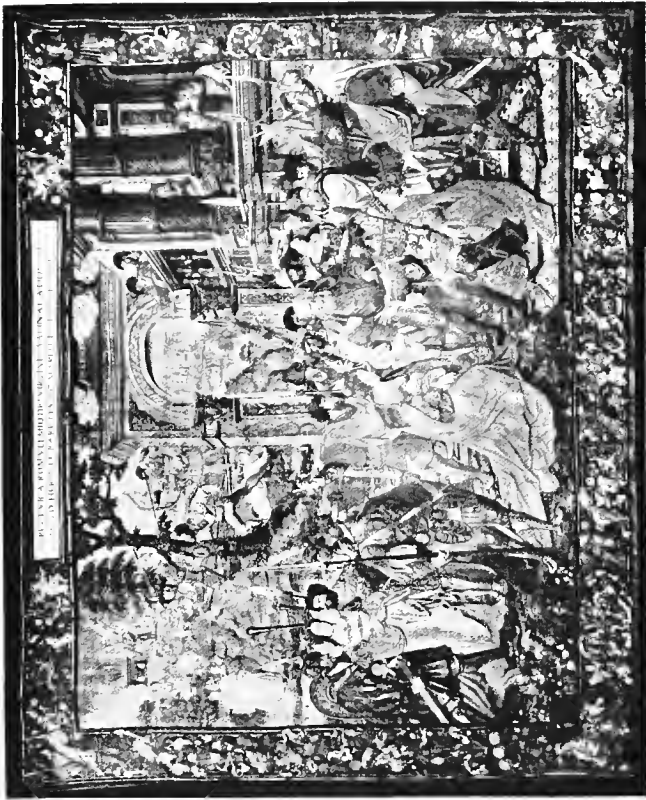
5. ROMULUS INSTITUTES THE FEAST OF NEPTUNE

THE FOUNDATION OF ROME



9. ROMULUS GIVES THE LAWS TO THE PEOPLE

THE FOUNDATION OF ROME



7. AFTER THE CAPTURE OF THE SABINES, HEKSILIA IS PRESENTED TO ROMULUS

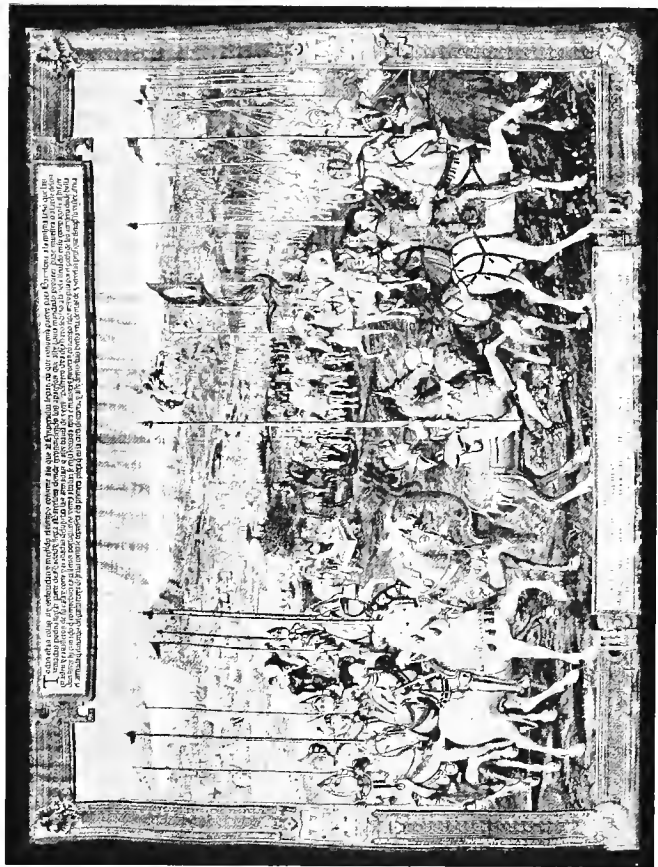
CONQUEST OF TUNIS BY CHARLES V



PLAN OF THE CAMPAIGN



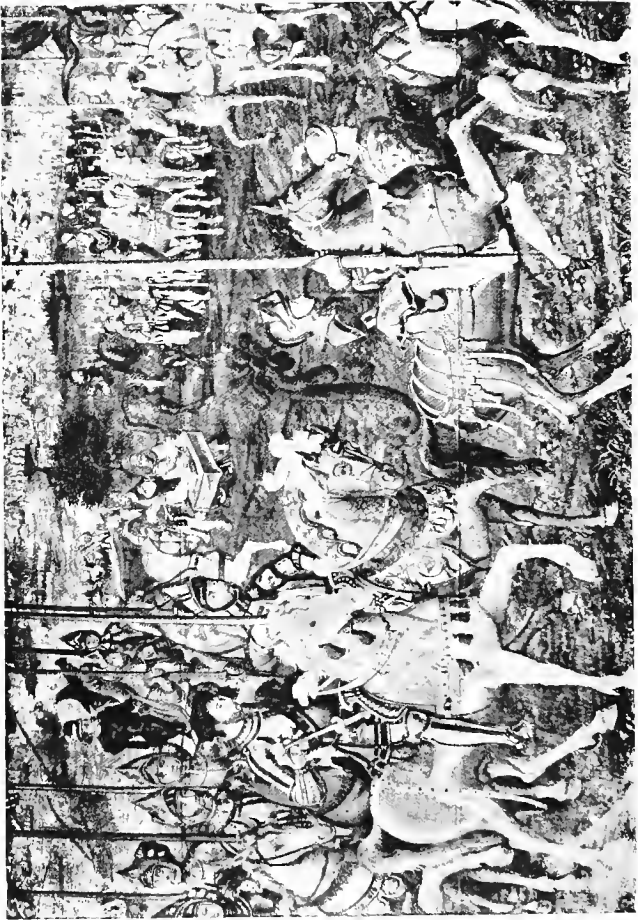
CONQUEST OF TUNIS BY CHARLES V. BY J. VERMEYEN



**T**he conquest of Tunis by Charles V. was the result of a long and arduous campaign. The king of Spain, who was also king of Naples and Sicily, had been fighting against the Ottoman Empire for many years. In 1549, he sent a fleet of ships to Tunis, with a large army of soldiers and sailors. The Ottoman sultan, Suleiman the Magnificent, had a large army of soldiers and sailors as well. The two armies fought a battle in Tunis in 1549. The Ottoman army was defeated, and the city of Tunis was captured by the Spanish army. This was a major victory for Charles V. and a turning point in the struggle between the Ottoman Empire and the Habsburgs.

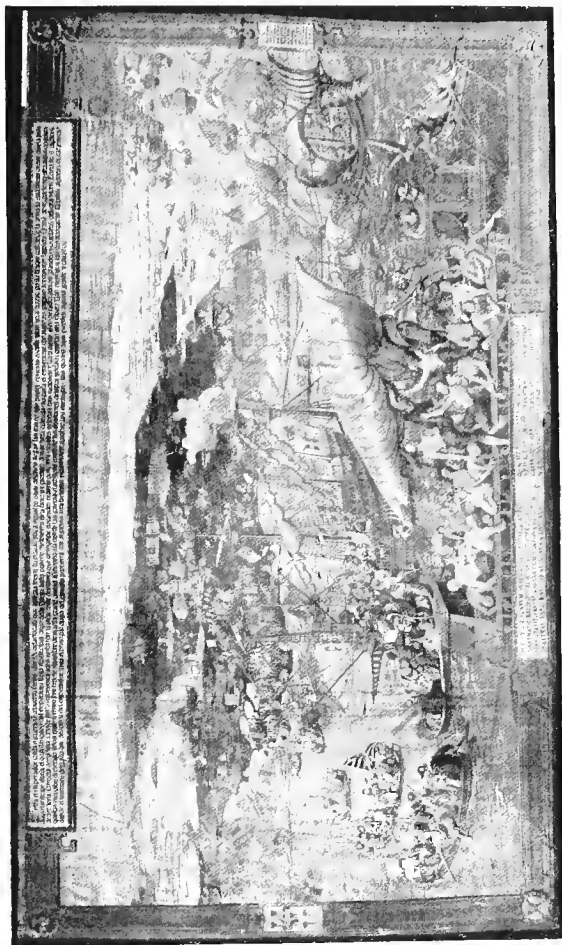
REVIEW OF THE ARMY

CONQUEST OF TUNIS BY CHARLES V



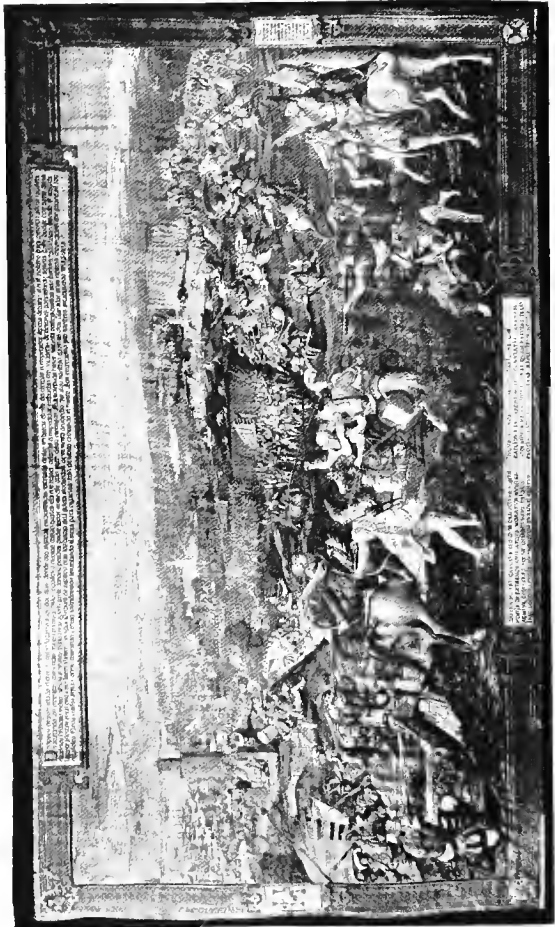
REVIEW OF THE ARMY (PART OF)

THE CONQUEST OF TUNIS BY CHARLES V



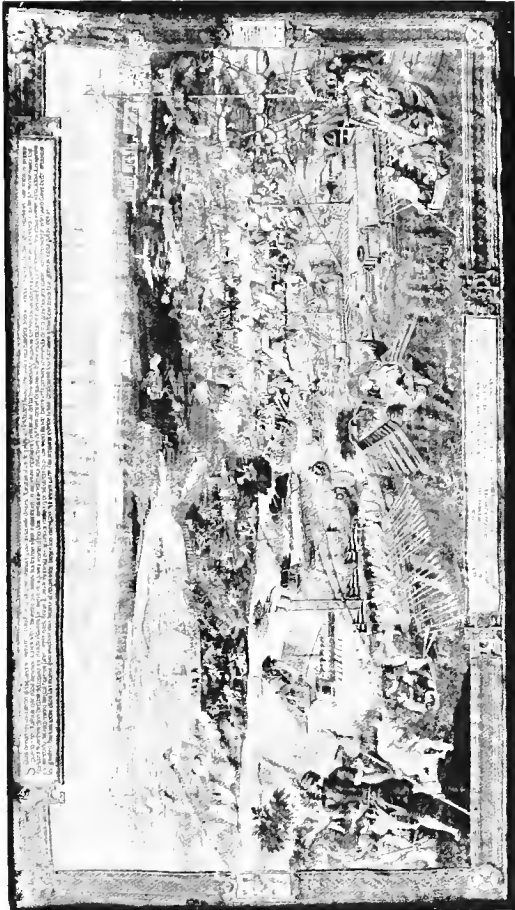
DISEMBARKING AT GOLETTA

CONQUEST OF TUNIS BY CHARLES V



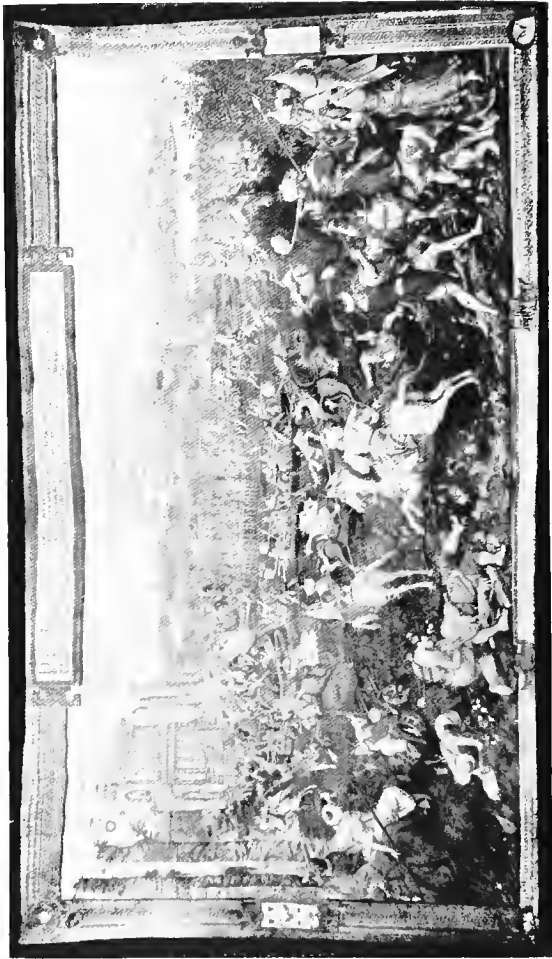
ATTACK ON GOLETTA

CONQUEST OF TUNIS BY CHARLES V



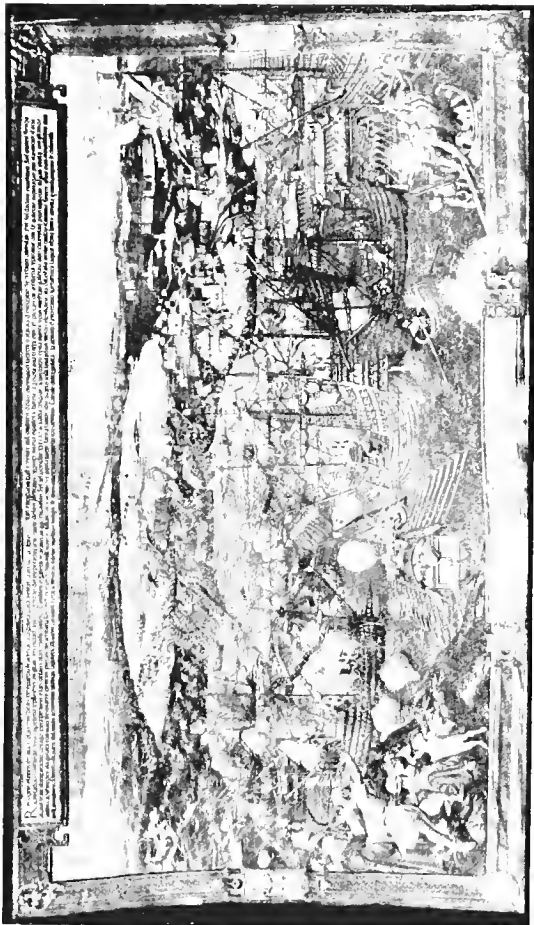
FIGHT UNDER GOLETTA

THE CONQUEST OF TUNIS BY CHARLES V



SORTIE OF THE ENEMY FROM GOLETTA

THE CONQUEST OF TUNIS BY CHARLES V



A large block of text, likely a historical account or a list of names, is positioned vertically on the left side of the illustration. The text is small and difficult to read, but it appears to be a detailed description of the events depicted in the woodcut.

THE CAPTURE OF GOLETTA

CONQUEST OF TUNIS BY CHARLES V

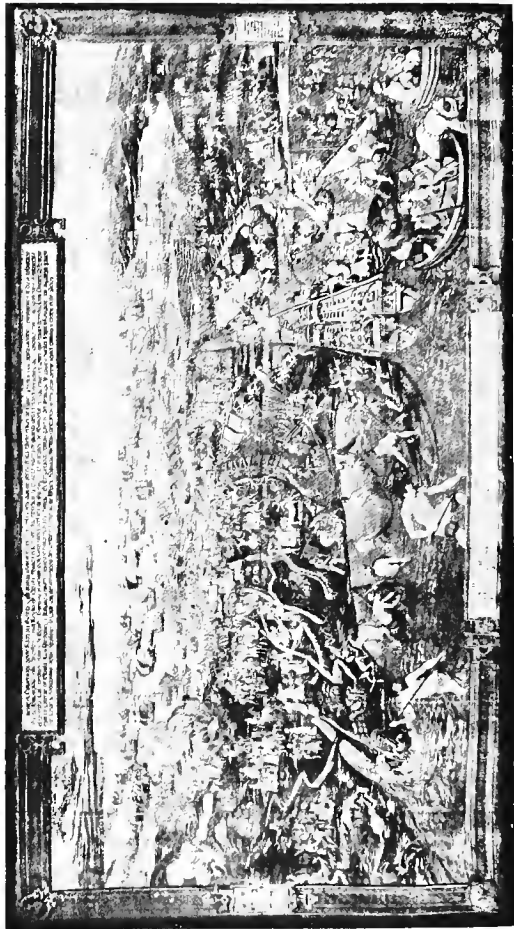


THE CAPTURE OF TUNIS



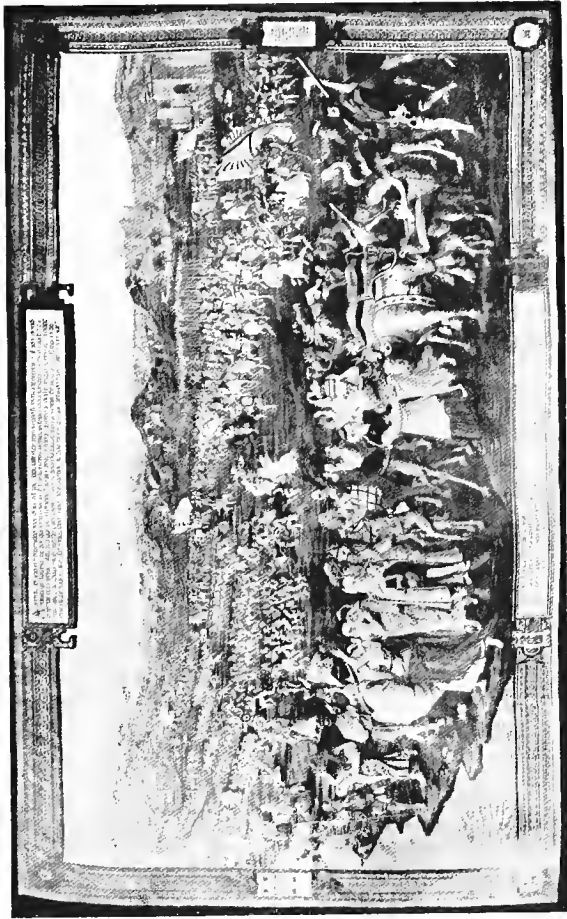


CONQUEST OF TUNIS BY CHARLES V



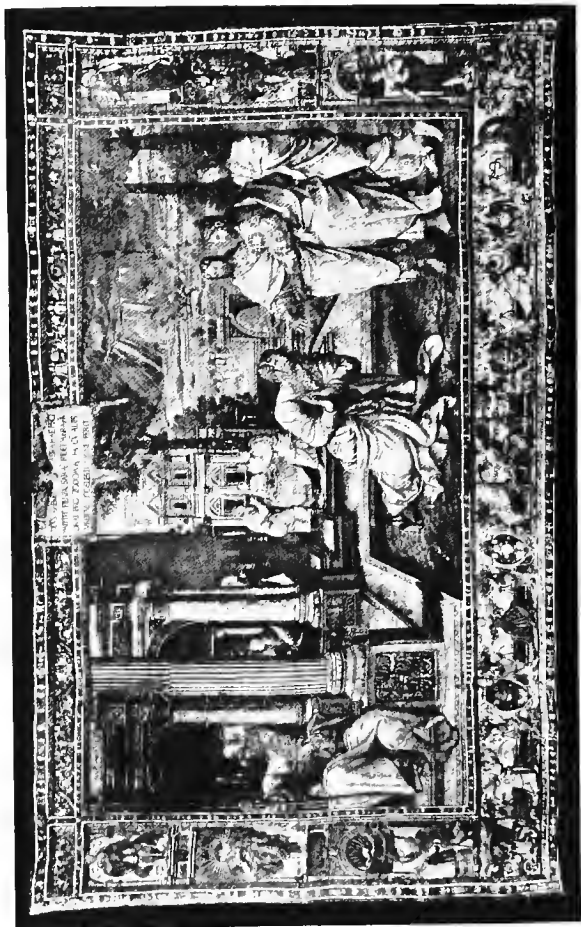
THE ARMY RE-EMBARKS AFTER RETURNING FROM GOLETTA

CONQUEST OF TUNIS BY CHARLES V. BY J. VERMEYER.



THE ARMY CAMPING AT PADA

STORY OF ABRAHAM



I. THREE ANGELS ANNOUNCE TO ABRAHAM THAT SARAH WILL HAVE A SON



2. ABRAHAM OFFERING SACRIFICE

SCENES FROM REVELATIONS



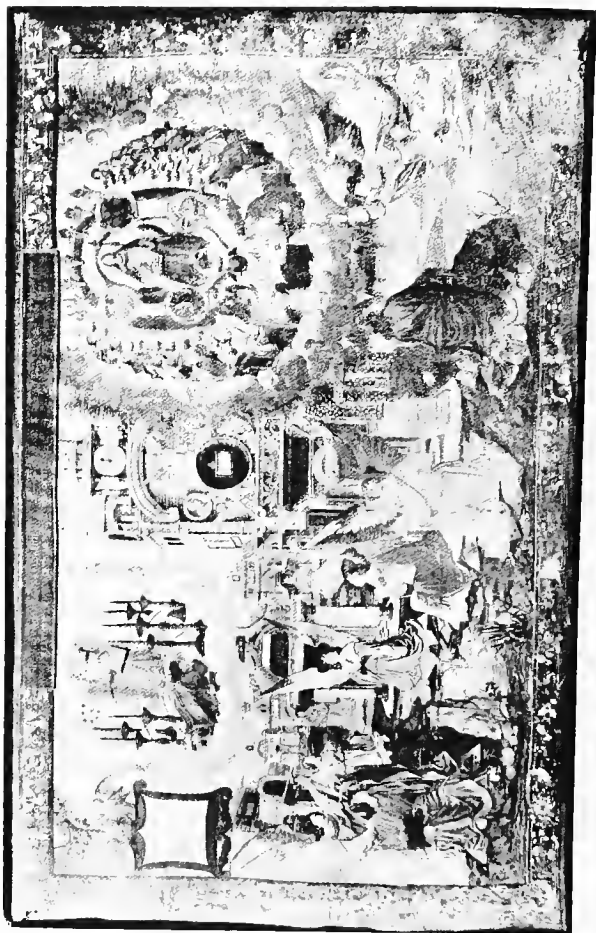
THE ANGEL THROWS THE BEAST INTO THE ABYSS

SCENES FROM REVELATIONS



2. THE THREE HORSEMEN

SCENES FROM REVELATIONS



3. ST. JOHN AND THE SEVEN CHURCHES OF ASIA

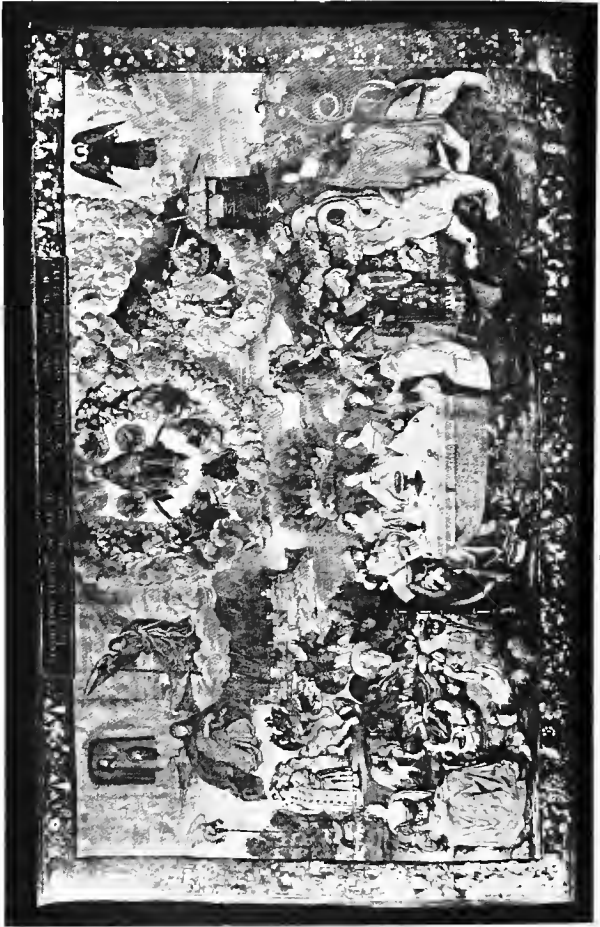


SCENES FROM REVELATIONS



4. ST. JOHN RECEIVES THE ORDER TO MEASURE THE TEMPLE OF GOD

SCENES FROM REVELATIONS



5. CONDEMNATION OF THE PROSTITUTE

SCENES FROM REVELATIONS

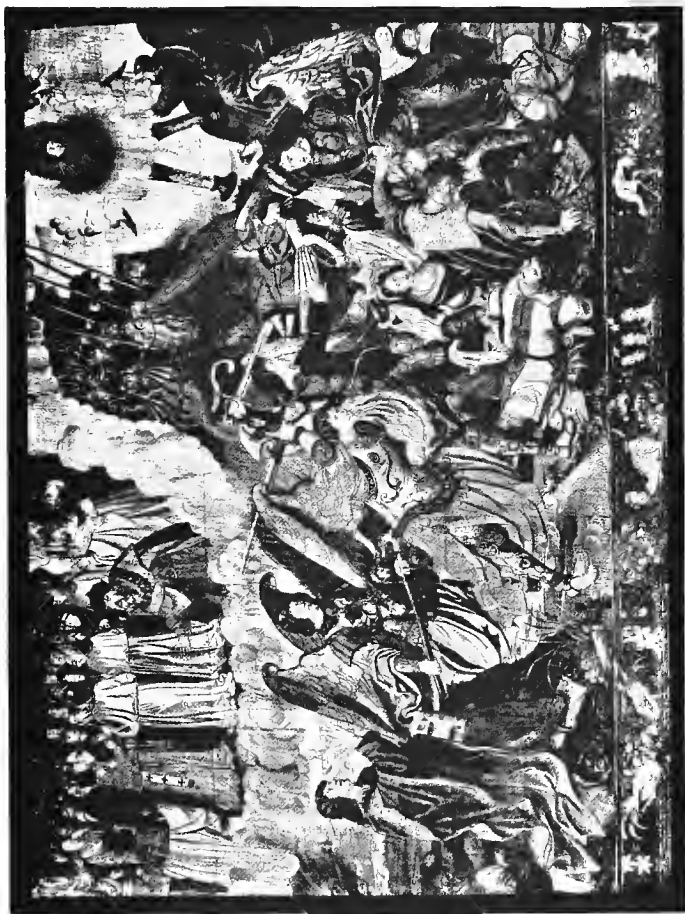


6. THE ANGEL CARRYING THE GOSPEL.

SCENES FROM REVELATIONS

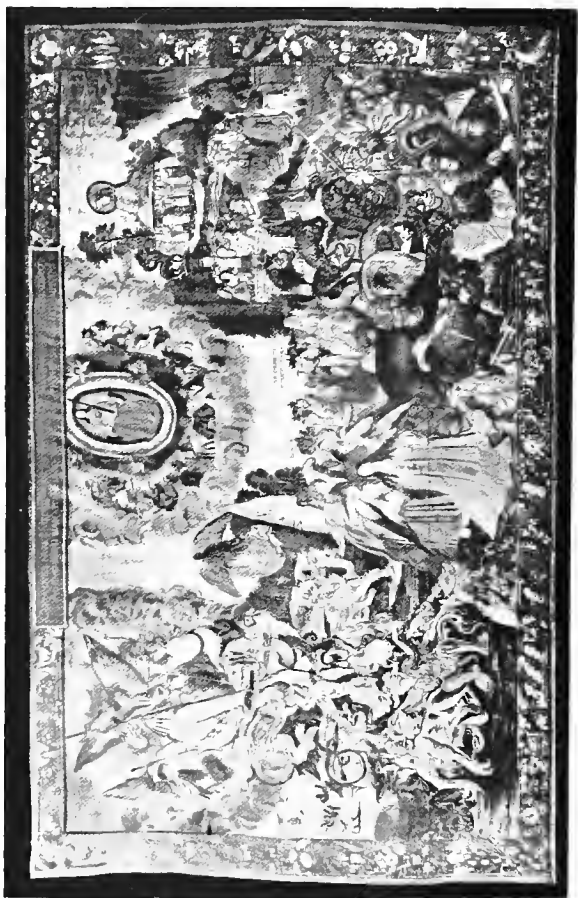


7. THE CROWD ADORE THE LAMB



S. THE FOUR ANGELS OF EUPHRATES

SCENES FROM REVELATIONS



9. COMBAT BETWEEN GOOD AND EVIL SPIRITS

THE SEVEN DEADLY SINS



L. LUXURY

THE SEVEN DEADLY SINS



2. GREEDINESS





3. ENVY

THE SEVEN DEADLY SINS



WYMAN, WENTLAND, FURNENT, MANSYD, BA  
CUM, PER, TAN, DE, TILA, N. S. H.

4. ANGER



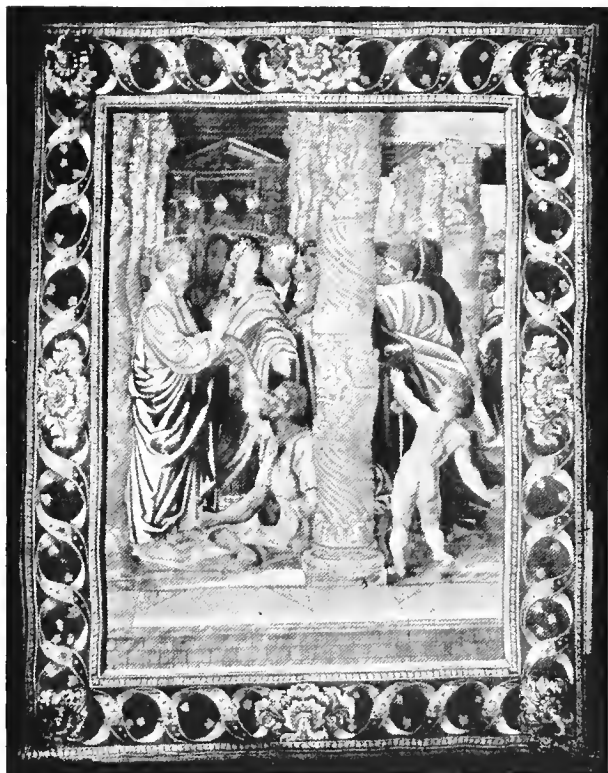
I. THE MIRACULOUS DRAUGHT OF FISHES

ACTS OF THE APOSTLES. BY RAPHAEL.



2. THE MIRACULOUS DRAUGHT OF FISHES.

THE ACTS OF THE APOSTLES. BY RAPHAEL.



3. THE MIRACLE OF THE PARALYTIC

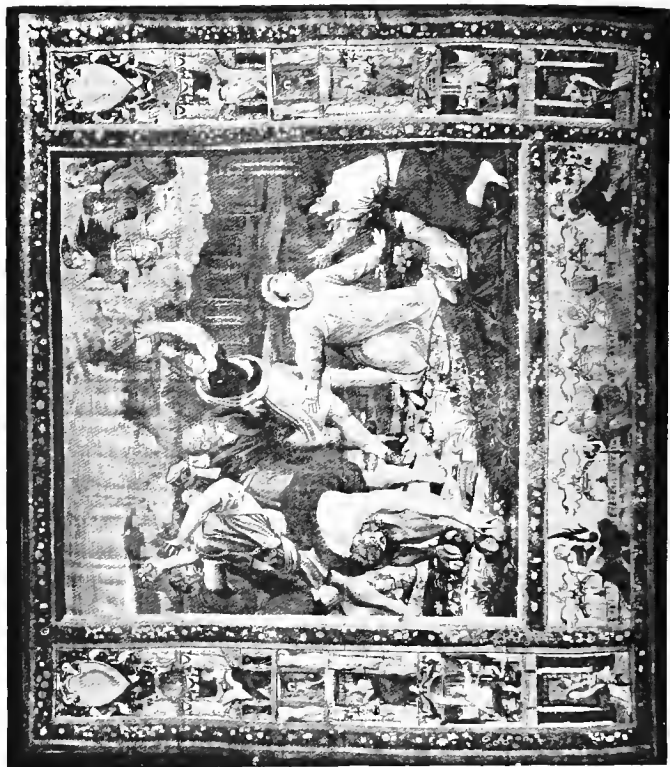
THE ACTS OF THE APOSTLES. BY RAPHAEL.



4. THE DEATH OF ANANIAS



ACTS OF THE APOSTLES. BY RAPHAEL.



6. MARTYRDOM OF ST. STEPHEN



THE ACTS OF THE APOSTLES. BY RAPHAEL



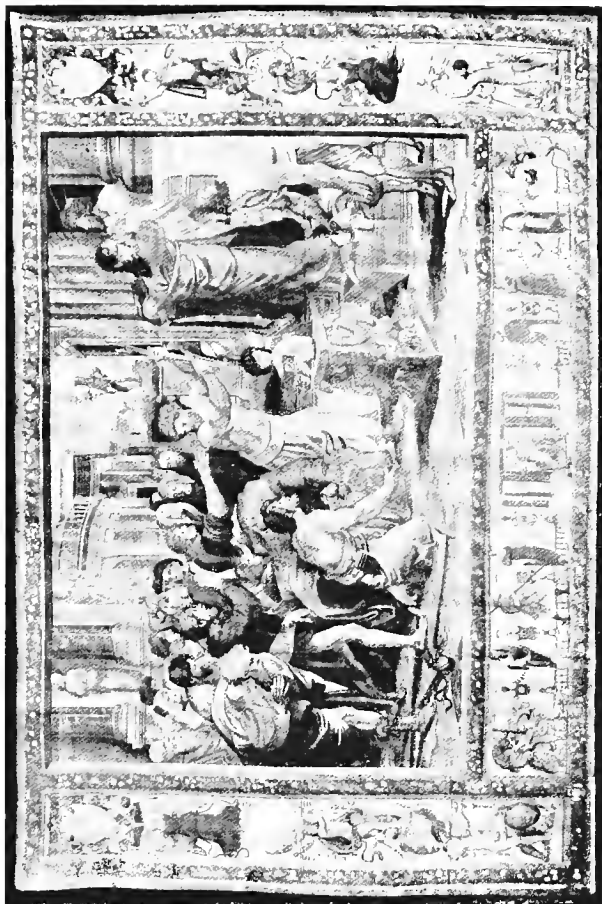
7. THE CONVERSION OF ST. PAUL

THE ACTS OF THE APOSTLES. BY RAPHAEL.



8. THE BLINDNESS OF ELYMAS

ACTS OF THE APOSTLES. BY RAPHAEL.



O. ST. PAUL AT LYSTRA



10. ST. PAUL IN THE TEMPLE

THE ACTS OF THE APOSTLES. BY RAPHAEL.

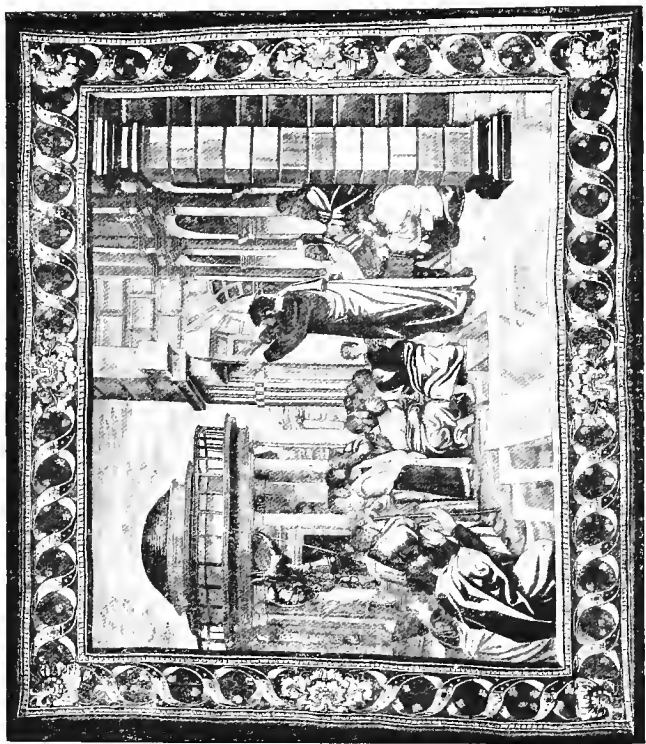


II. ST. PAUL AT EPHEBUS



12. ST. PAUL AT EPHESUS

ACTS OF THE APOSTLES. BY RAPHAEL



13. ST. PAUL PREACHING IN ATHENS

ACTS OF THE APOSTLES. BY RAPHAEL



14. CHRIST APPEARS TO HIS DISCIPLES

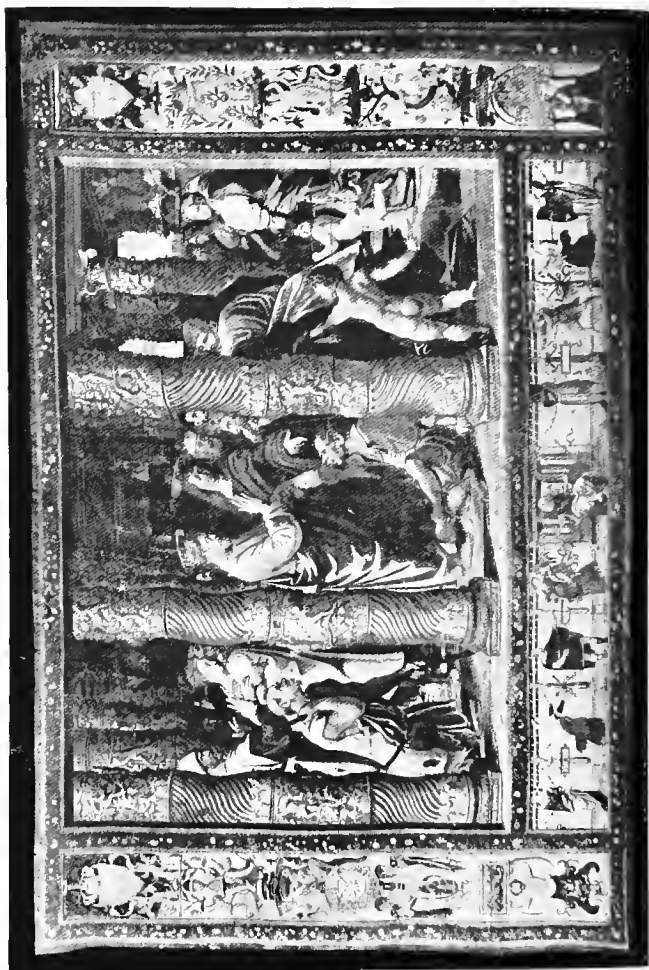


ACTS OF THE APOSTLES. BY RAPHAEL.



15. CHRIST CHOOSING ST. PETER

ACTS OF THE APOSTLES. BY RAPHAEL.



16. THE PARALYTIC

ACTS OF THE APOSTLES. BY RAPHAEL.



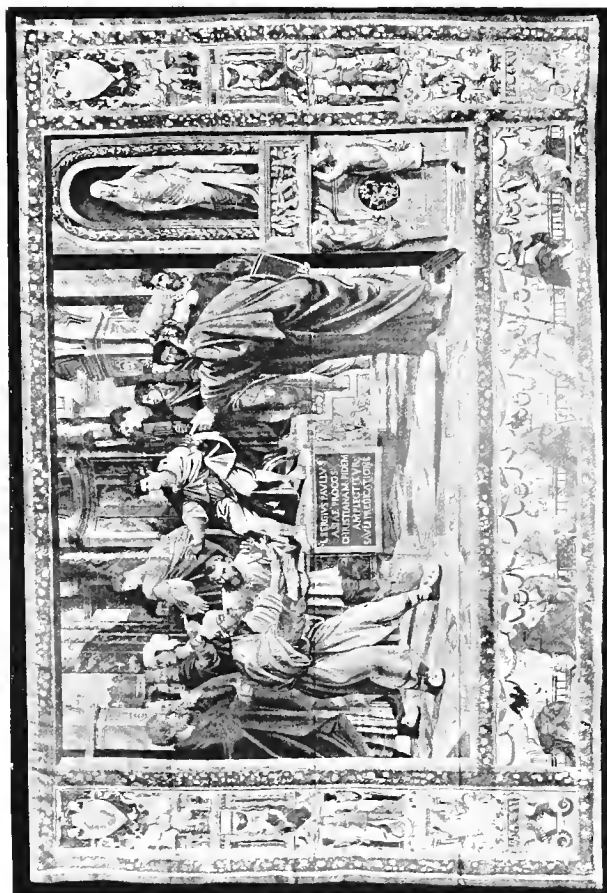
17. DEATH OF ANANIAS

ACTS OF THE APOSTLES. BY RAPHAEL.



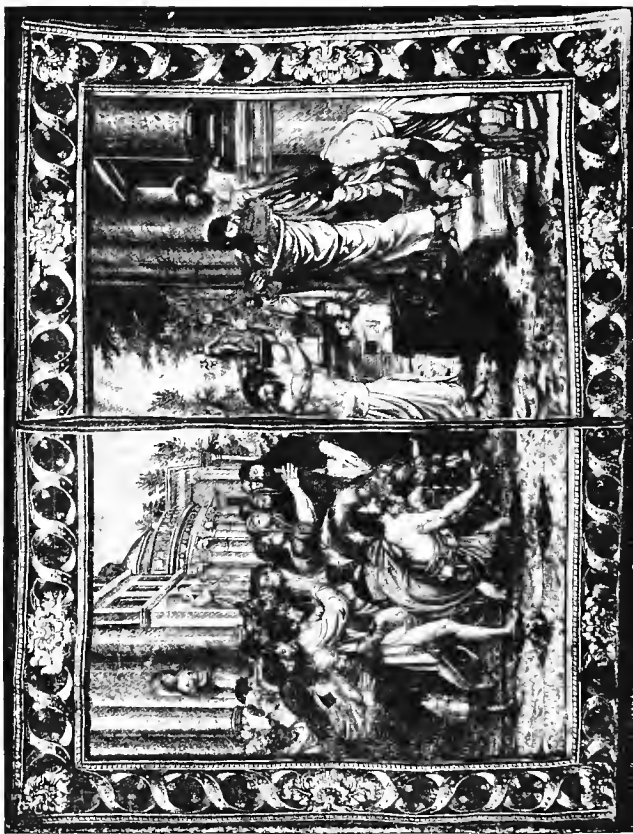
18. CONVERSION OF ST. PAUL.

ACTS OF THE APOSTLES, BY RAPHAEL



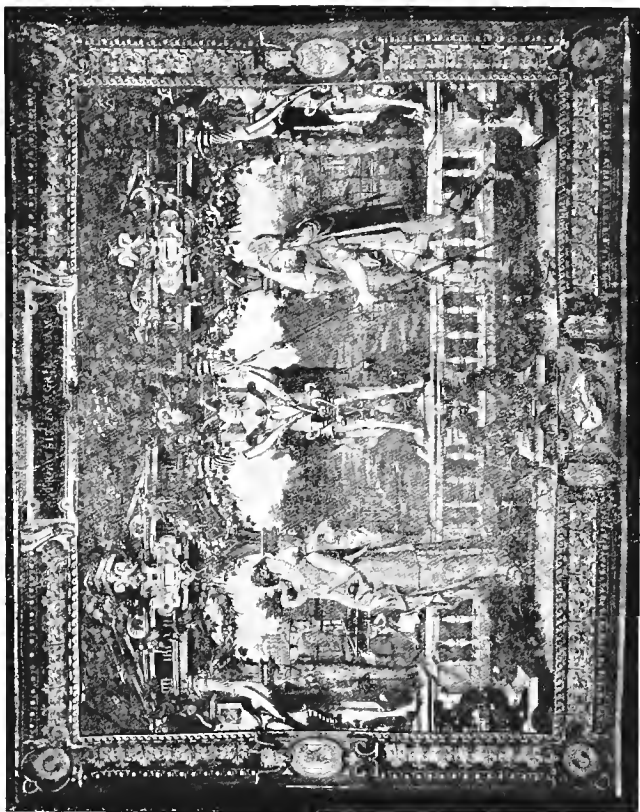
19. THE BLIND MAN ELYMAS

ACTS OF THE APOSTLES. BY RAPHAEL.



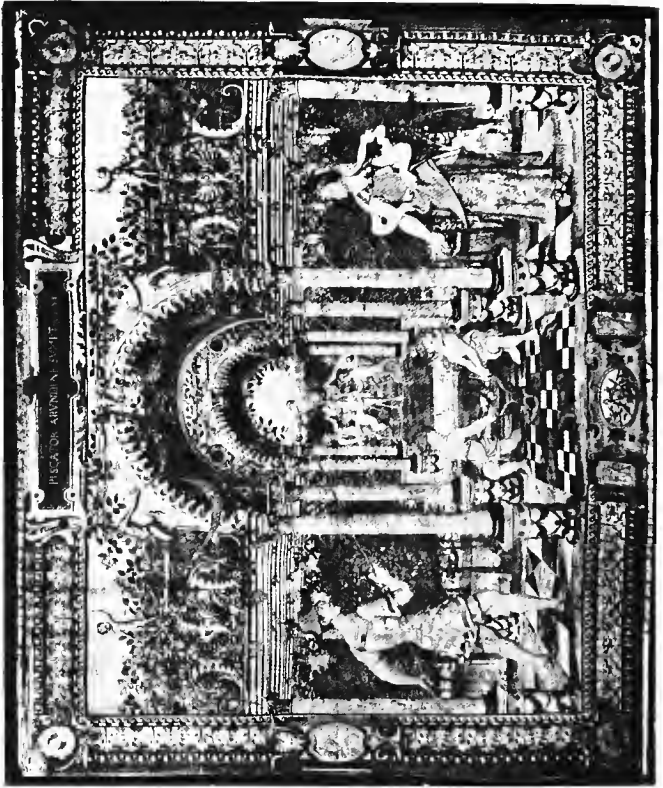
20. ST. PAUL AND ST. BARNABAS AT LYSTRA

VERTUMNUS AND POMONA



I. VERTUMNUS TRANSFORMED INTO A HUSBANDMAN

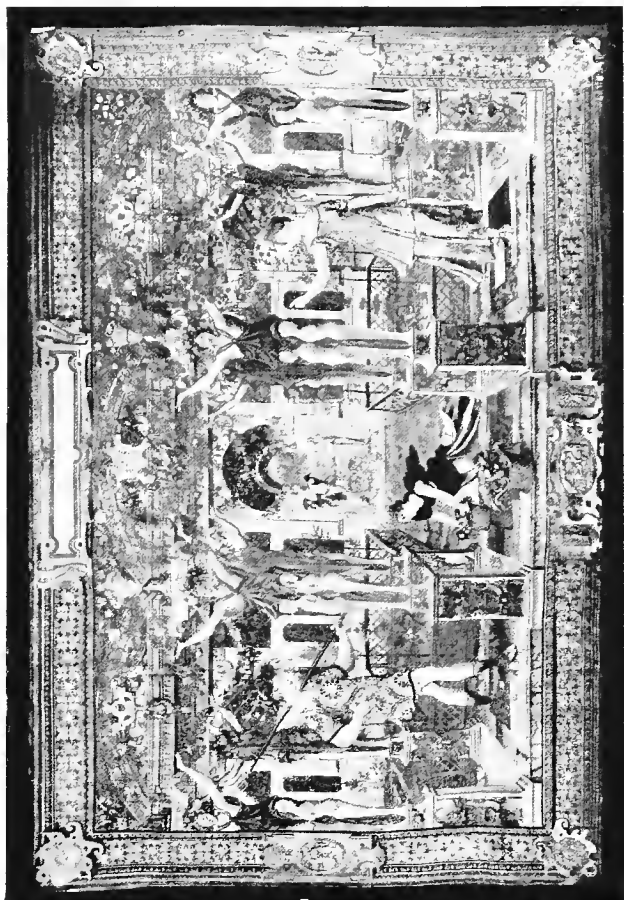
VERTUMNUS AND POMONA



2. VERTUMNUS TAKES A FISHING ROD

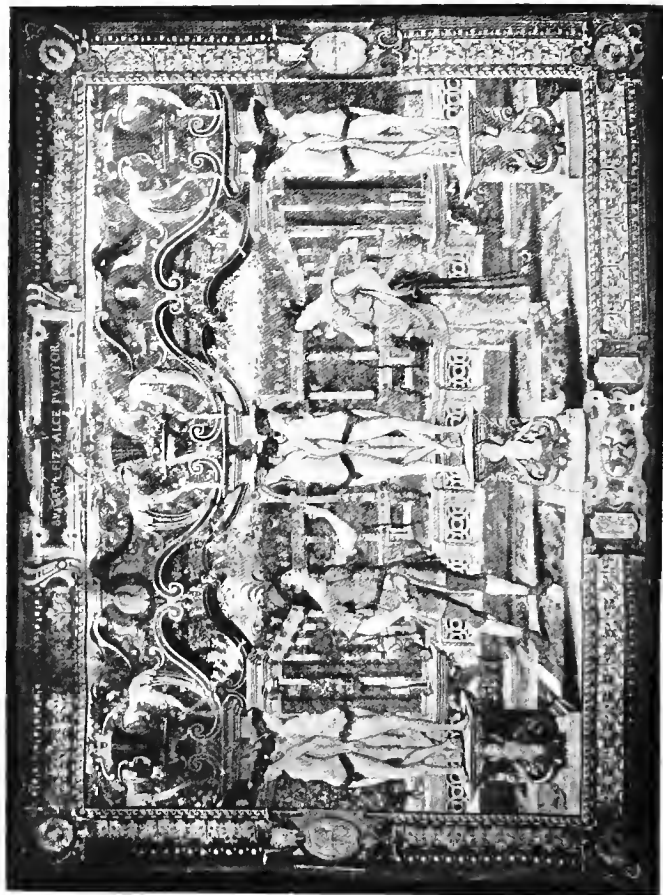


VERTUNUS AND POMONA



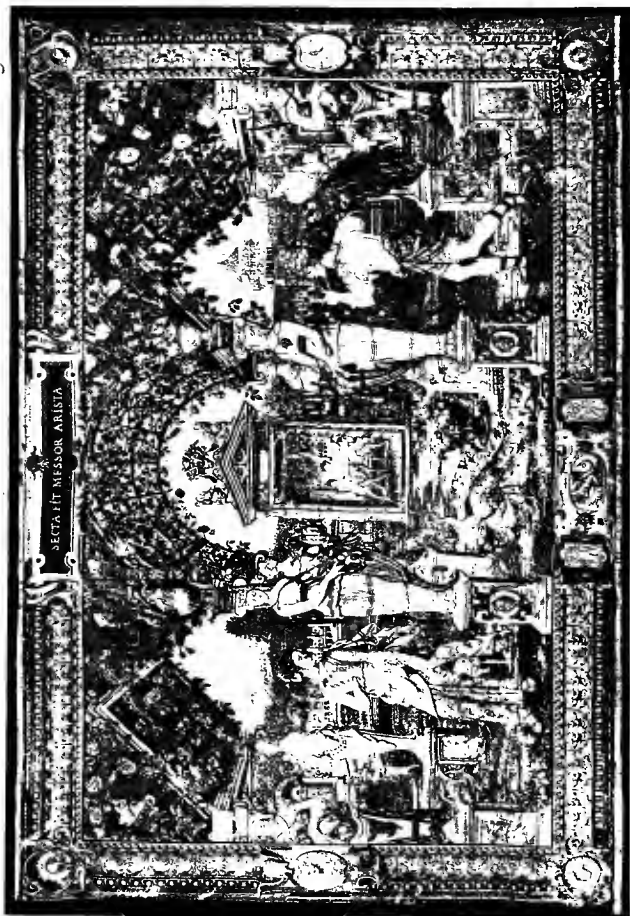
3. VERTUNUS TRANSFORMED INTO AN AGRICULTURIST

VERTUMNUS AND POMONA



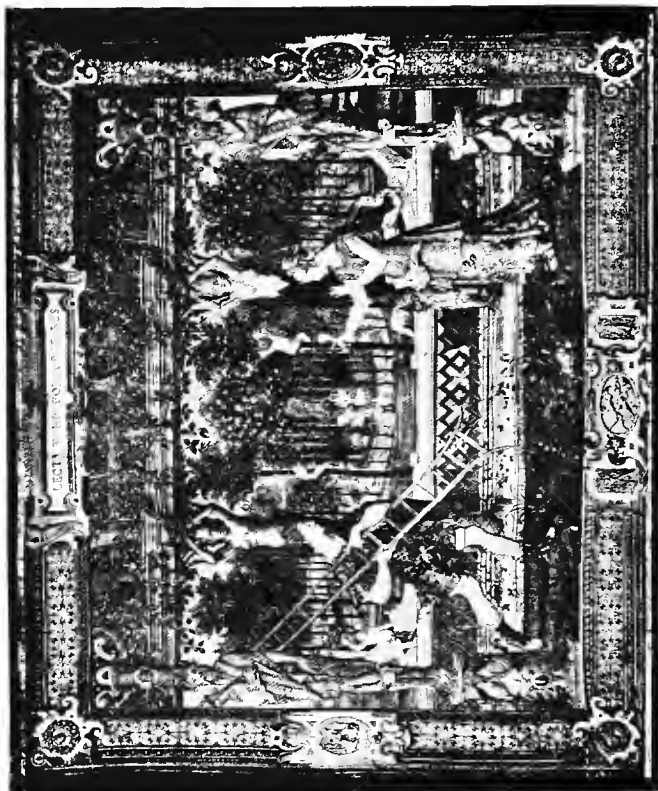
4. VERTUMNUS TRANSFORMED INTO A GARDENER

VERTUMNUS AND POMONA

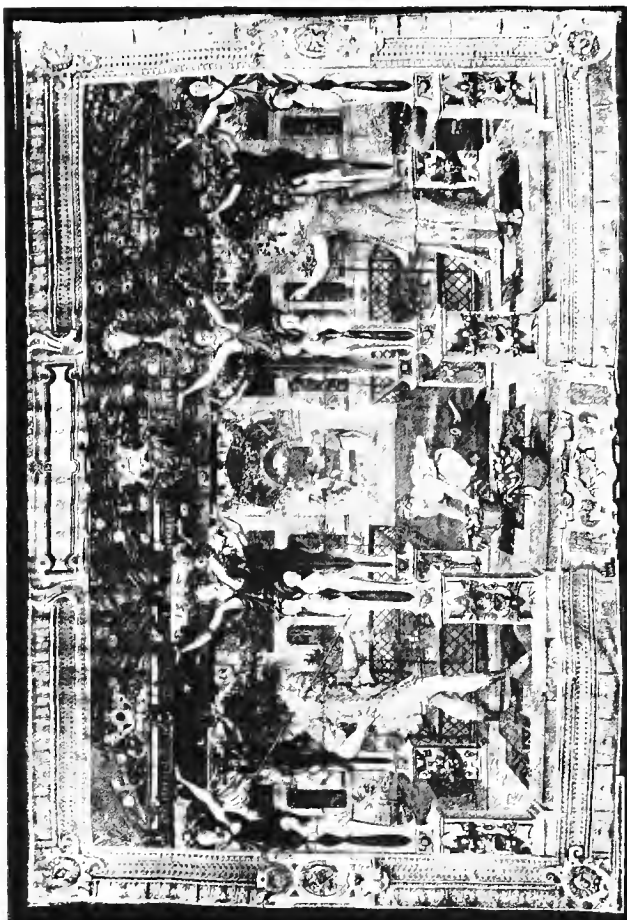


5. VERTUMNUS TRANSFORMED INTO A REAPER

VERTUMNUS AND POMONA



VERTUMNUS AND POMONA



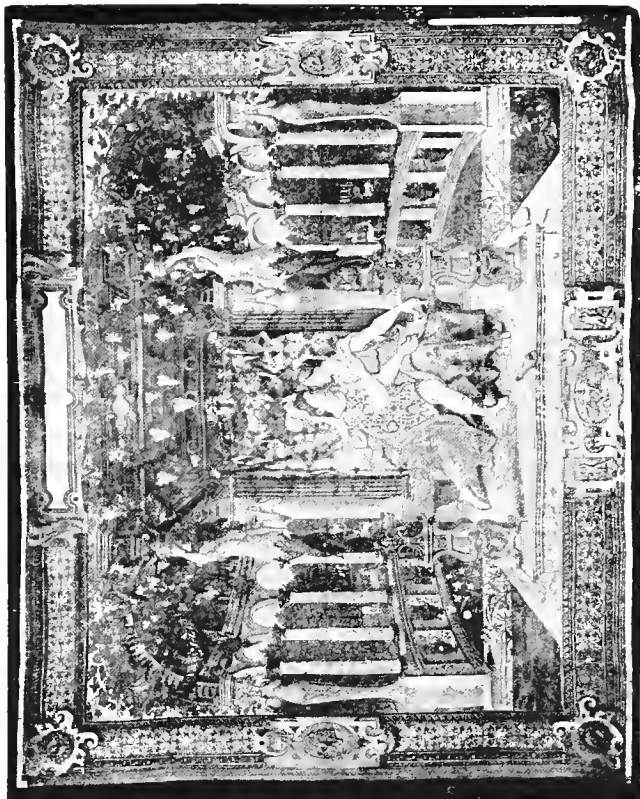
7. POMONA UPBRAIDS VERTUMNUS

VERTUMNUS AND POMONA



8. VERTUMNUS, DISGUISED, KISSES POMONA

VERTUMNUS AND POMONA



9. VERTUMNUS REGAINS HIS NATURAL FORM

THE STORY OF SCIPIO AFRICANUS



I. THE CAPTURE OF CHARIOT



STORY OF SCIPIO AFRICANUS



2. SCIPIO SAVES HIS FATHER AT THE BATTLE OF TEN-JIN

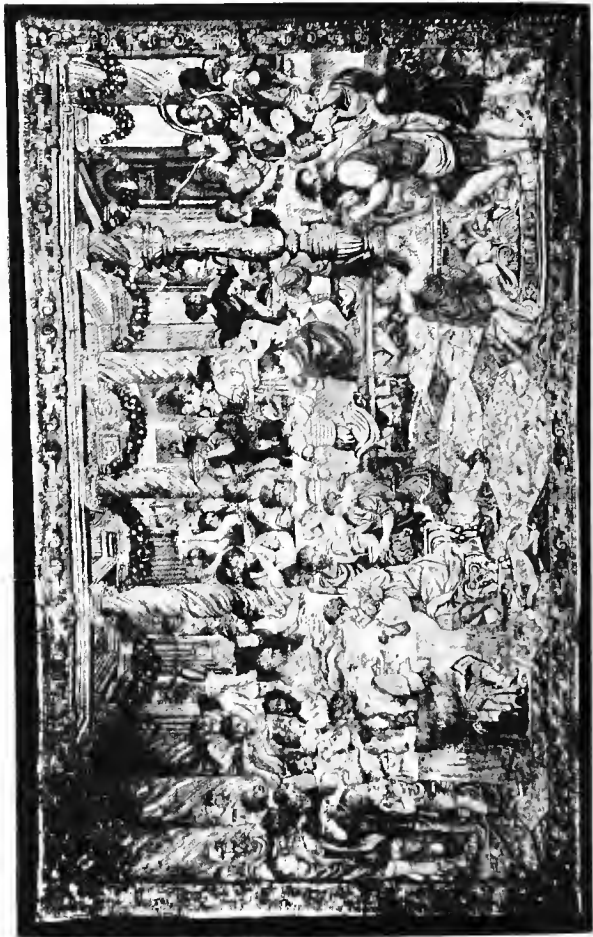
STORY OF SCIPIO AFRICANUS



3. CARTHAGE SENDS AMBASSADORS TO SCIPIO AFTER THE BATTLE OF ZAMA



STORY OF SCIPIO AFRICANUS





6. SCIPIO GIVES UP HIS BETROTHED

STORY OF SCIPIO AFRICANUS



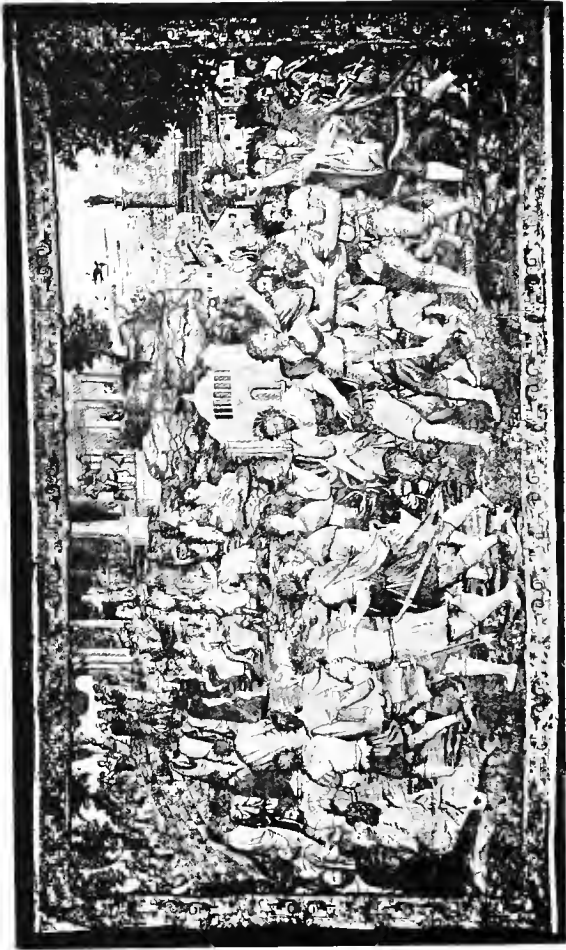
7. SCIPIO GIVES UP HIS BETHROTHED (SECTION OF TAPESTRY)

STORY OF SCIPIO AFRICANUS



8. SCIPIO DELIVERS JUDGMENT

STORY OF SCIPIO AFRICANUS



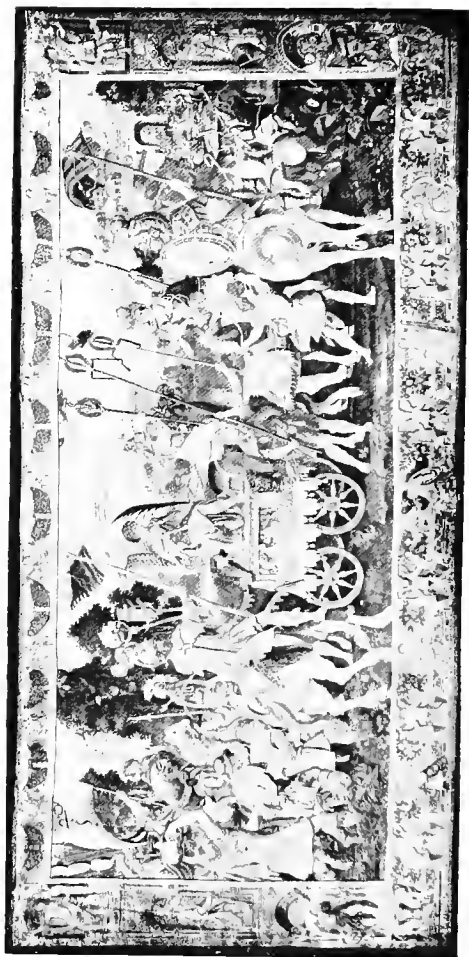
9. THE TRIUMPH OF SCIPIO





10. INTERVIEW BETWEEN SCIPIO AND HANNIBAL

THE STORY OF SCIPIO AFRICANUS

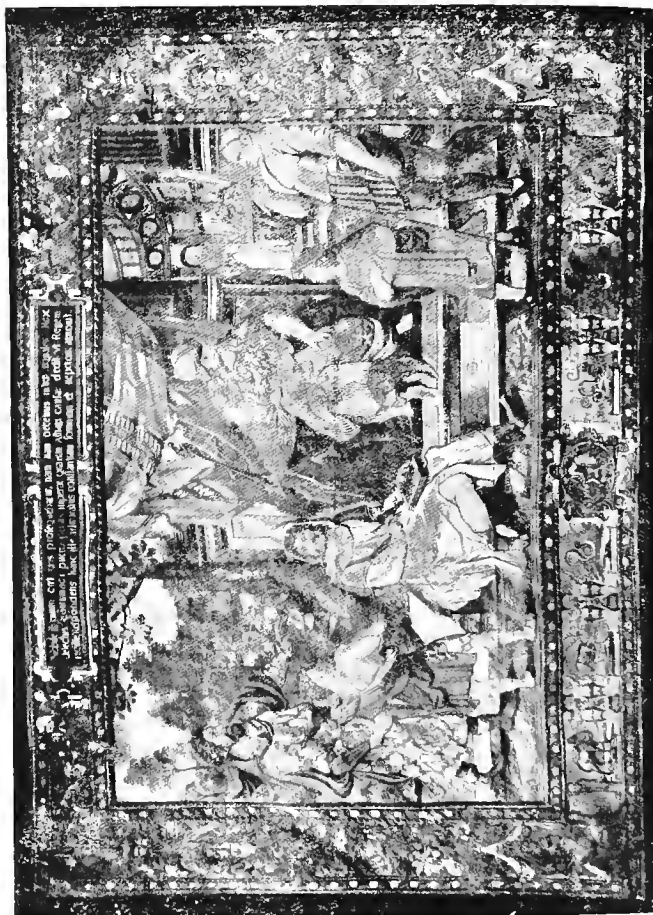


10. THE TRIUMPH OF SCIPIO



I. CYRUS TAKES ASTYAGE PRISONER

THE STORY OF CYRUS



THE STORY OF CYRUS  
Cyrus the Great, King of Persia, was born in 559 B.C. He was a member of the Achaemenid dynasty. He is famous for his conquests, which brought together the largest empire the world has ever known. He is also known for his tolerance towards the peoples he conquered. He allowed them to keep their own religions and customs. He is considered one of the greatest rulers in history.

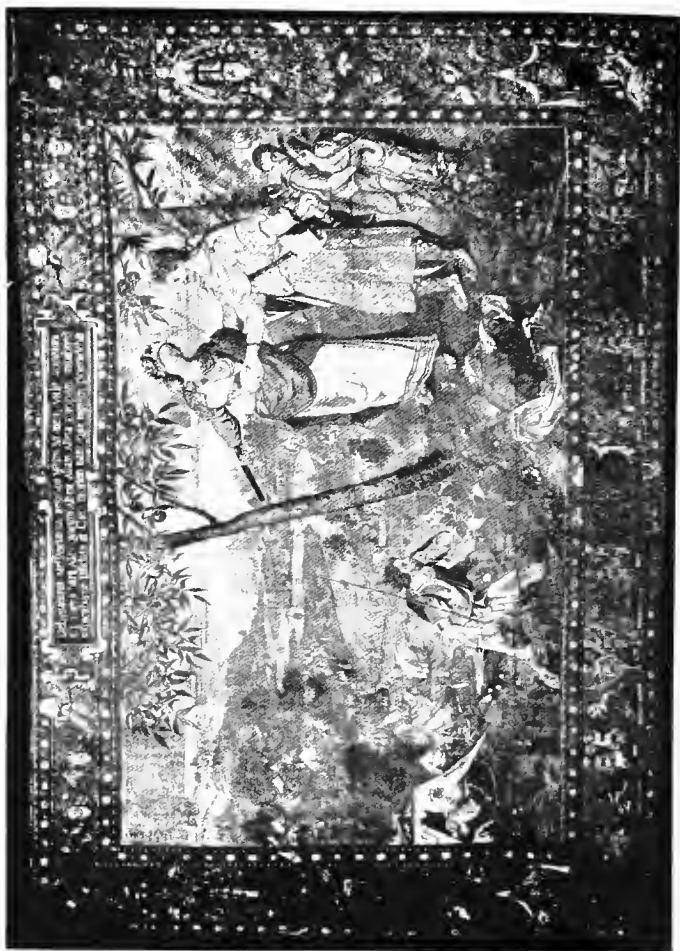
2. CYRUS IS RECOGNISED BY ASTVAGE

THE STORY OF CYRUS



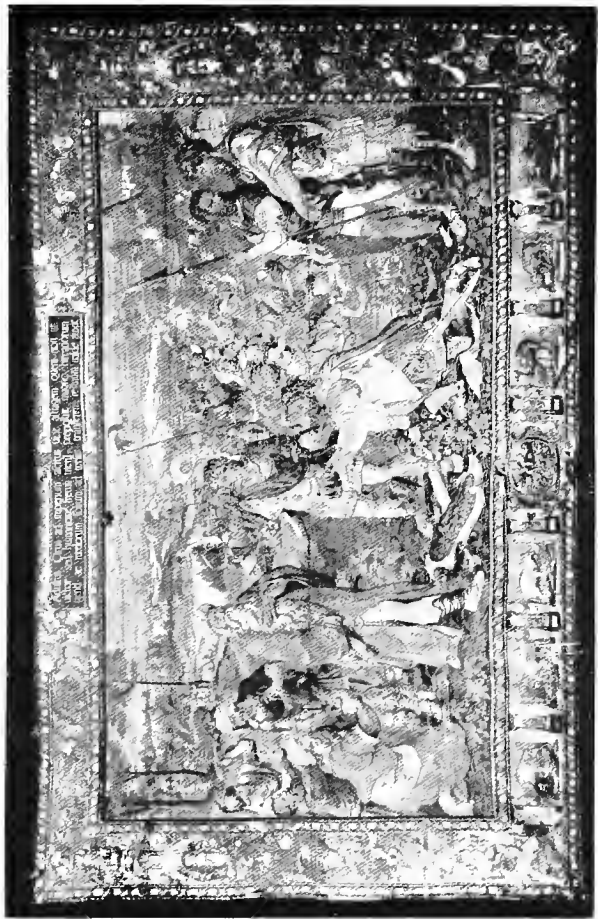
3. MEETING OF CYRUS AND THE QUEEN

THE STORY OF CYRUS



4. CYRUS SENDS A MESSENGER.

THE STORY OF CYRUS



5. CYRUS UNITES THE MEDES AND PERSIANS

THE STORY OF CYRUS



6. CYRUS SAVES CRÆSUS FROM THE STAKE



THE STORY OF CYRUS



7. THE QUEEN AND CYRUS

THE STORY OF CYRUS



8. CYRUS TAKES CROESUS PRISONER

## THE STORY OF CYRUS



9. CYRUS AND THE LYDIANS

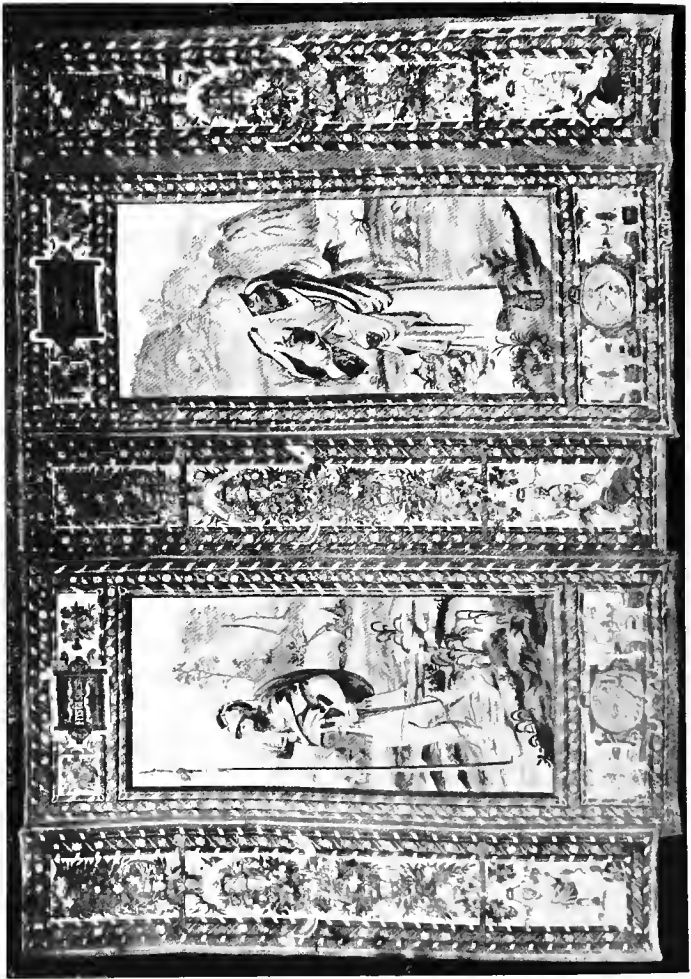
STORY OF CYRUS



10. CYRUS RELEASES THE HEBREWS



II. CYRUS IS ENTRUSTED TO A SHEPHERD



STORY OF DIANA



I, THE BIRTH OF DIANA

STORY OF DIANA



2. DIANA RESTING



STORY OF DIANA



3. DIANA AND JÚPITER

THE SPHERES



1. HERCULES SUPPORTS THE SKY

THE SPHERES



2. ATLAS SUPPORTS THE WORLD

STORY OF DECIUS



I. DECIUS RAISES HIS COUNTRY

## STORY OF DECIUS



2. DECIUS SENDS THE LICTORS TO MANLIUS

STORY OF DECIUS



3. DECIUS BIDS FAREWELL TO THE LICATORS



STORY OF DECIUS



5. DECIUS DEDICATES HIMSELF TO THE LEGIONS



STORY OF DECIUS



6. VALERIUS AND DECIUS

STORY OF DECIUS



7. THE VISION OF DECIUS

STORY OF DECIUS



S. DEATH OF DECIUS

STORY OF DECIUS



9. FUNERAL OF DECIUS

STORY OF VENUS



I. OFFERINGS TO VENUS

STORY OF VENUS





I. GOD CREATES MAN

STORY OF THE CREATION OF MAN



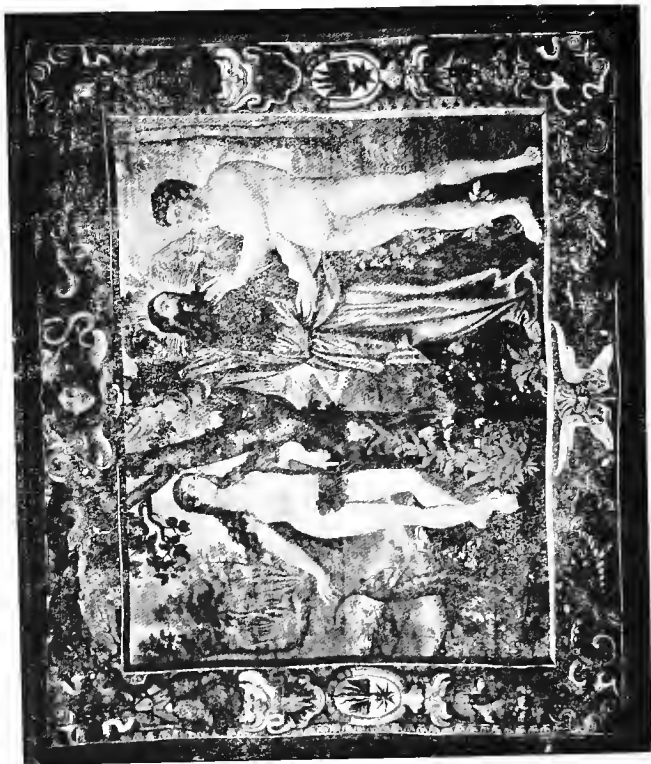
2. CAIN KILLS HIS BROTHER ABEL





3. GOD CURSES CAIN

STORY OF THE CREATION OF MAN



4. THE TREE OF GOOD AND EVIL



I. SARAH MARRIES TOBIAS

THE STORY OF TOBIAS



2. RETURN OF TOBIAS AND SARAH

THE SEASONS



I. SUMMER

THE SEASONS



2. WINTER

STORY OF SOLOMON



I. SOLOMON IS ANOINTED KING



2. SOLOMON MARRIES AN EGYPTIAN PRINCESS



## STORY OF SOLOMON



3. SOLOMON AND THE QUEEN OF SHEBA

HISTORY OF MAN'S LIFE



I. DIVINITY ADVOCATES TEMPERANCE TO MAN



2. THE VICES REPULSE TEMPERANCE





HISTORY OF MAN'S LIFE



5. PATIENCE HUMILIATES FORTUNE



6. FORTUNE FIGHTS AVARICE

HISTORY OF MAN'S LIFE



7. BLIND FORTUNE BESTOWS GOOD AND EVIL.





S. TWO ANCIENT PHILOSOPHERS

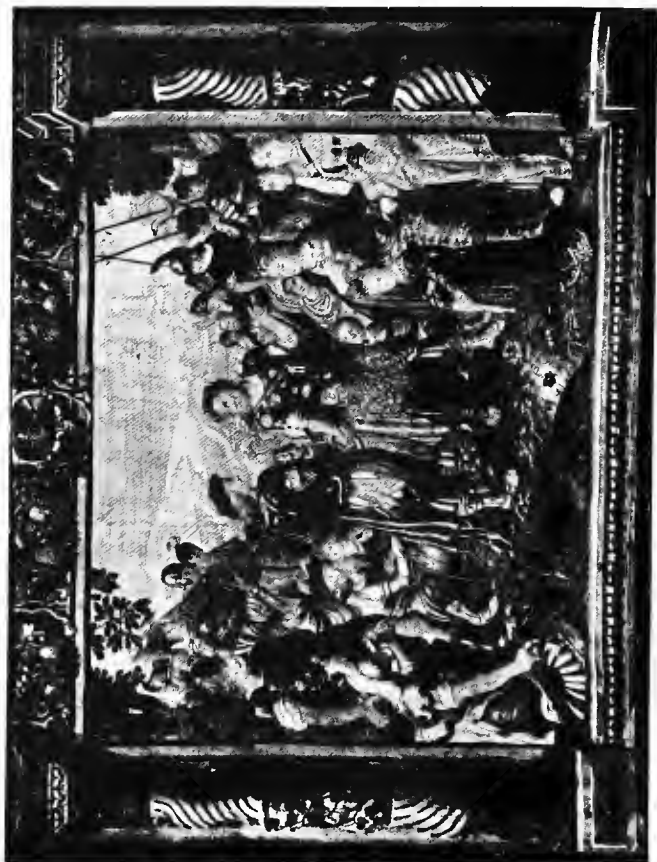


## HISTORY OF MAN'S LIFE



10. VICE REPULSES TEMPERANCE

STORY OF ANTHONY AND CLEOPATRA



I. ANTHONY LEAVES ROME

STORY OF ANTHONY AND CLEOPATRA



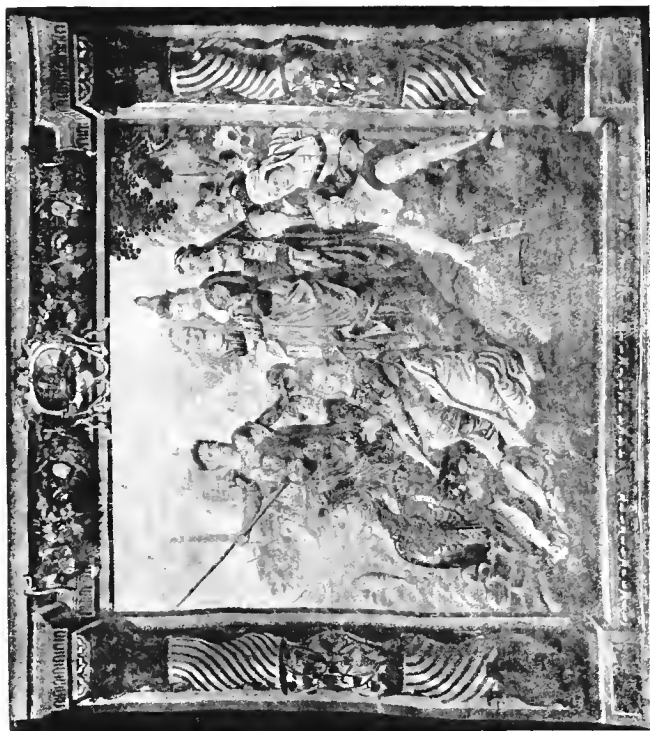
2. ANTHONY RECEIVES HOMAGE

STORY OF ANTHONY AND CLEOPATRA



3. ANTHONY DISPOSES OF THE TREASURES OF EGYPT

STORY OF ANTHONY AND CLEOPATRA



CLEOPATRA MOCKS ANTHONY'S WEAKNESS

STORY OF ALEXANDER THE GREAT



I. ALEXANDER AND HIS DOCTOR PHILIP





STORY OF ALEXANDER THE GREAT



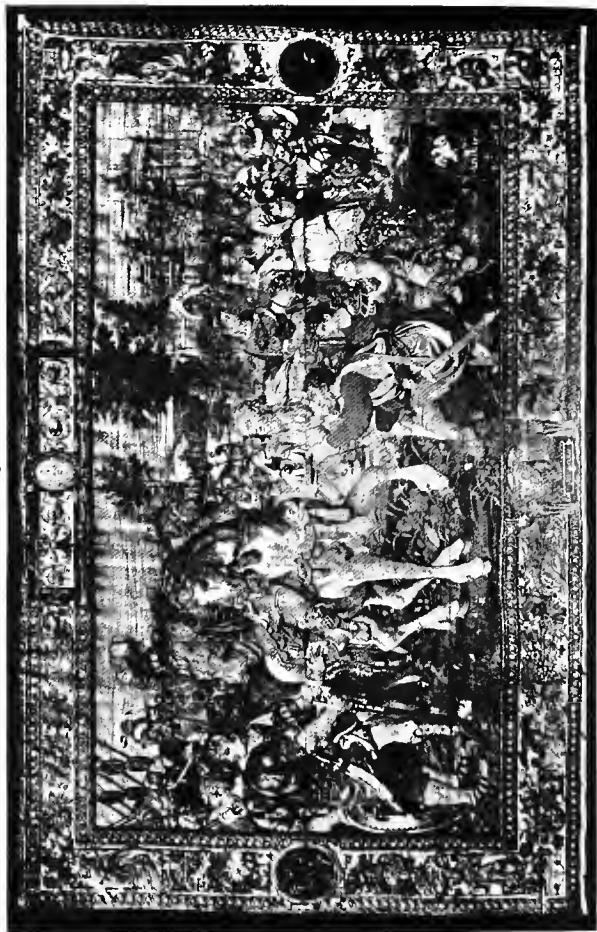
3. THE SIEGE OF TYRE

STORY OF ALEXANDER THE GREAT



† ALEXANDER IN CARMONIA

STORY OF ALEXANDER THE GREAT



5. SURRENDER OF THE KING OF CYPRUS AND PHOENICIA



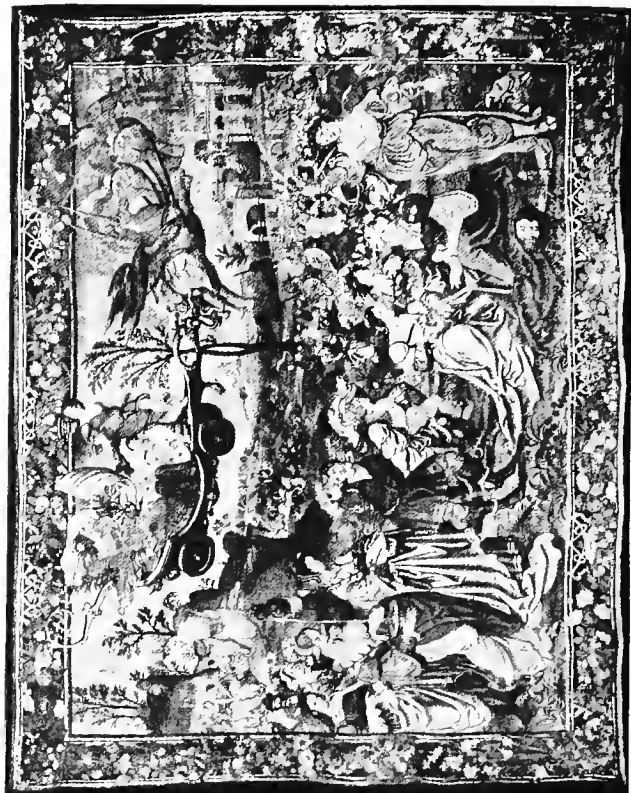
6. ALEXANDER IN ASIA MINOR



THE TRIUMPH OF LOVE



THE TRIUMPH OF DEATH



THE TRIUMPH OF CHASTITY



STORY OF TELEMACHUS



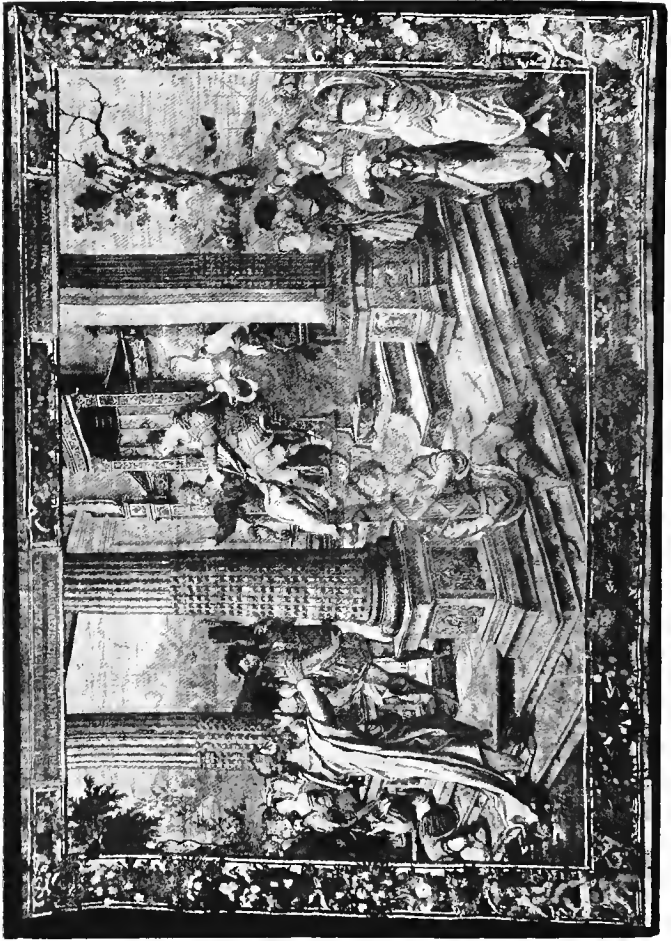
I. YOUNG TELEMACHUS

STORY OF TELEMACHUS



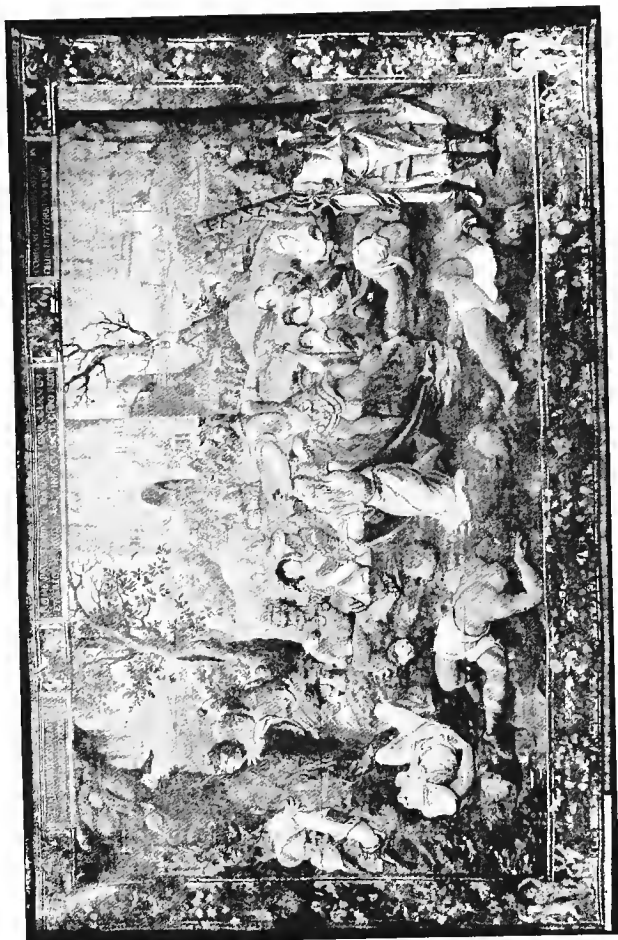


STORY OF ST. PAUL



2. ST. PAUL BEFORE AGRIPPA

STORY OF ST. PAUL



ST. PAUL EXECUTED AT ROME

TEMPTATIONS OF ST. ANTHONY



I. DEPARTURE OF ST. ANTHONY FOR THE RETREAT

TEMPTATIONS OF ST. ANTHONY



2. ST. ANTHONY TEMPTED BY THE DEVIL.

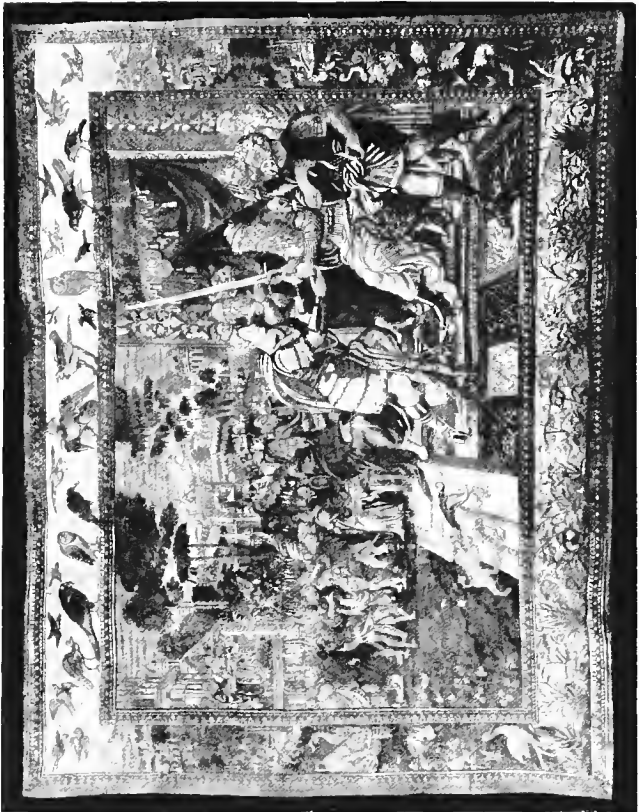
TEMPTATIONS OF ST. ANTHONY



PARADISE, PURGATORY AND HELL

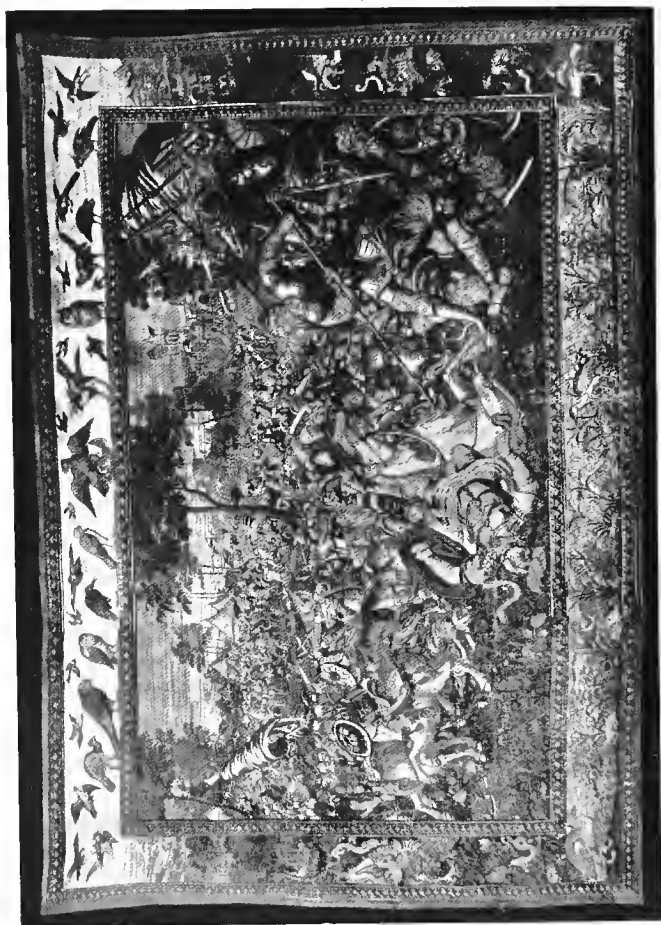


STORY OF THE EMPEROR OCTAVIUS



I. JULIUS CÆSAR ADOPTS OCTAVIUS

STORY OF THE EMPEROR OCTAVIUS



STORY OF THE EMPEROR OCTAVIUS



3. OCTAVIUS CLOSES THE TEMPLE OF WAR

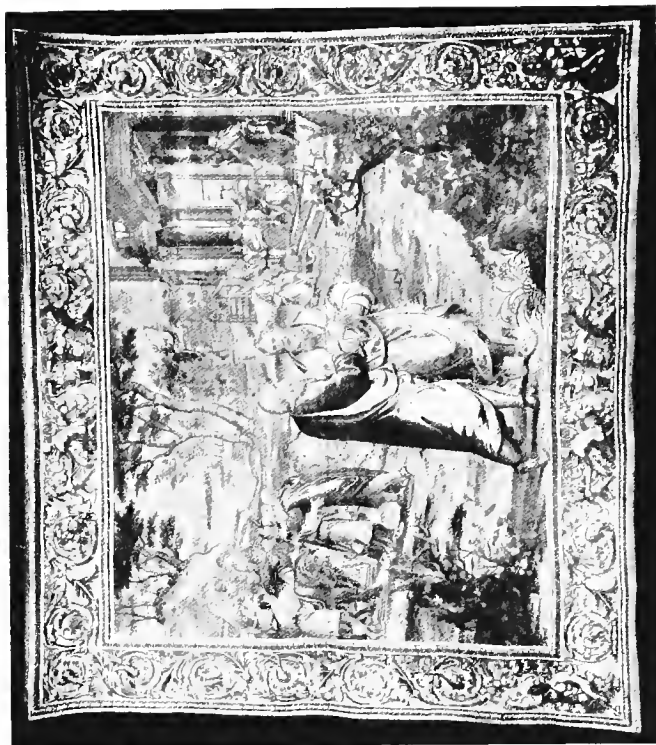
STORY OF OCTAVIUS

47



4. DEATH OF CLEOPATRA

STORY OF MOSES



I, MOSES AND AARON BEFORE PHAROAH

STORY OF MOSES



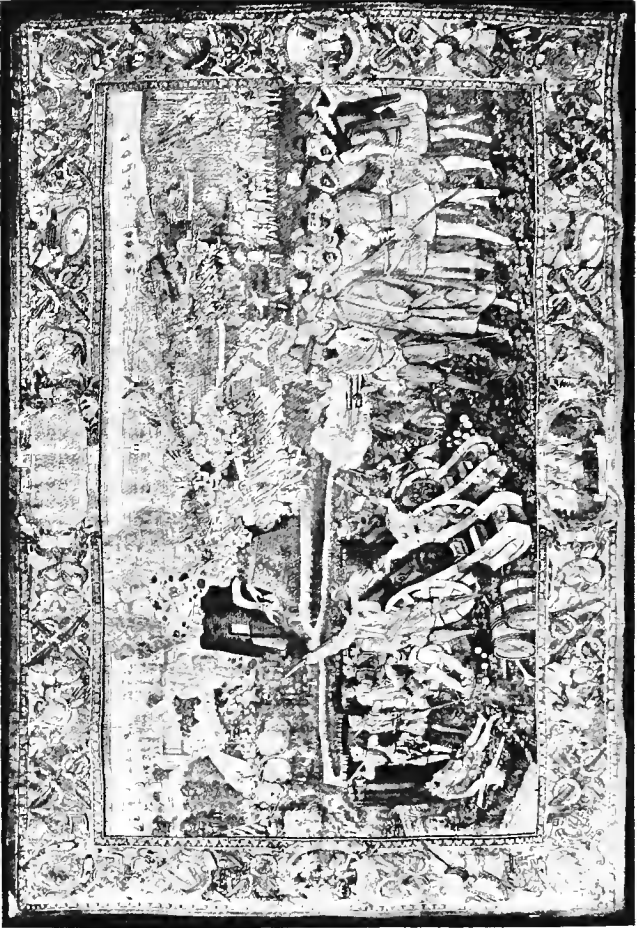
2. GOD CHOOSES MOSES TO DELIVER ISRAEL

STORY OF MOSES



2. MOSES COMES FROM MOUNT SINAI

BATTLES OF THE ARCHDUKE ALBERT



SURRENDER OF HULST



BATTLE OF THE ARCHDUKE ALBERT



2. ARDRES IS SURPRISED BY A NIGHT ATTACK

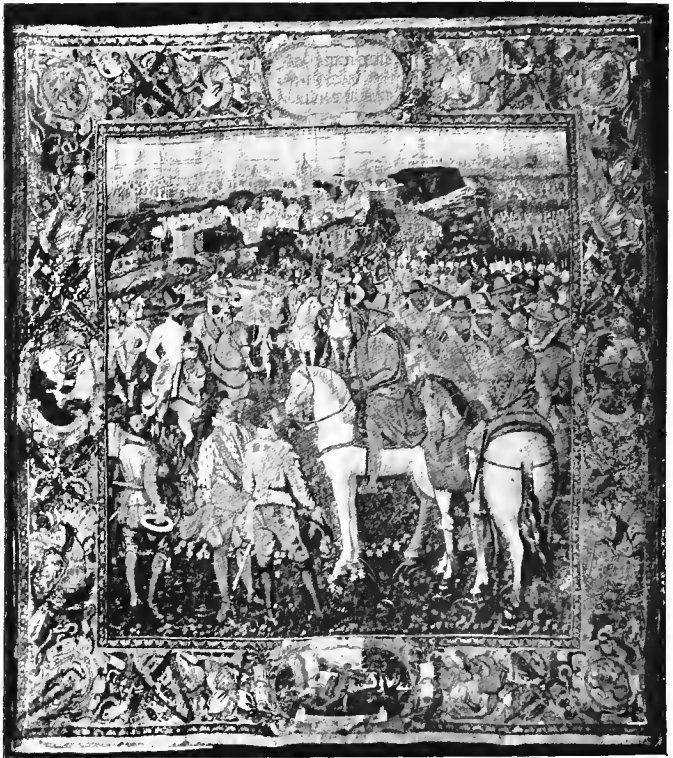
BATTLES OF THE ARCHDUKE ALBERT



3. HULST BENIECKE

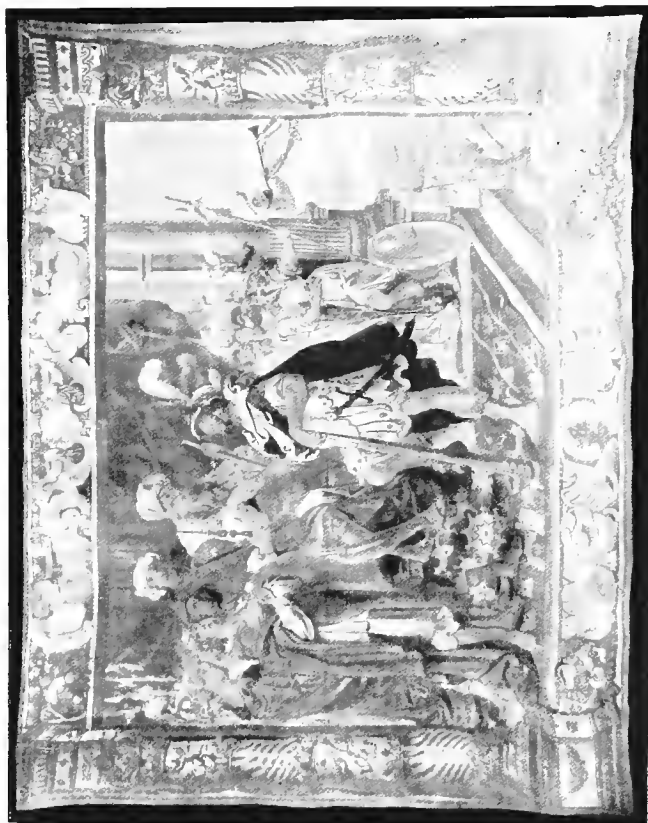


BATTLES OF THE ARCHDUKE ALBERT



5. THE RETURN OF THE GARRISON

STORY OF THESEUS



I. THESEUS LEAVES FOR CRETE

STORY OF THESEUS 1



STORY OF THESEUS



3. EGGEUS RECOGNISES HIS SON

STORY OF THESEUS



4. THESEUS ARMED WITH THE MACE





5. BACCHUS MARRIES ARIADNE.

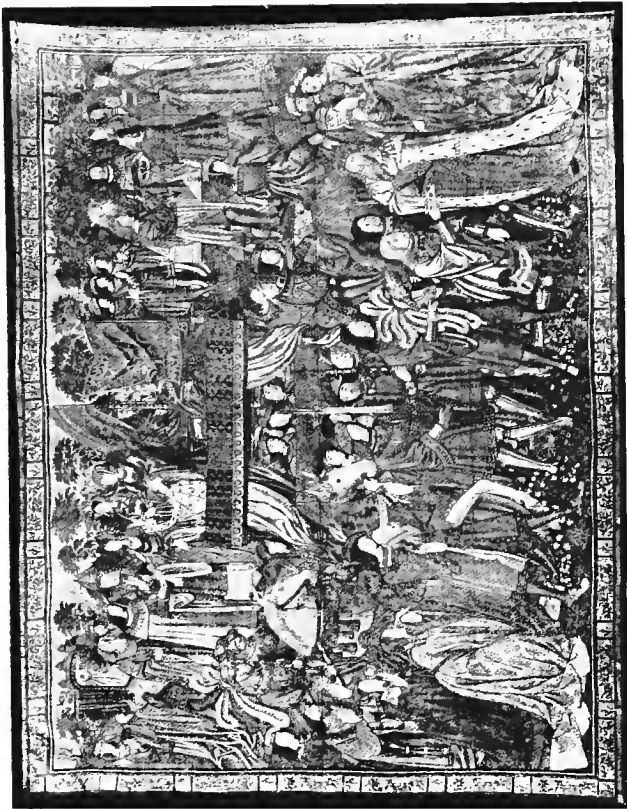




STORY OF THESEUS



8. THESEUS AND THE HEAD OF MINOTAURUS



THE FUNERAL OF KING TURNUS



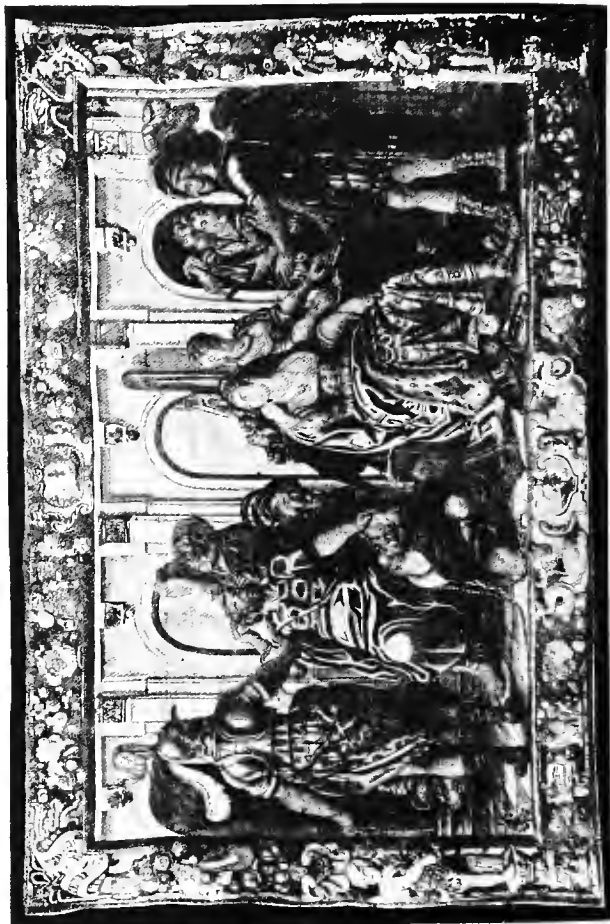
DIDO CONTEMPLATES AENEAS' PORTRAIT

STORY OF SAMSON



I. SAMSON PROPOUNDS HIS RIDDLE

STORY OF SAMSON



2. SAMSON IS BETRAYED BY DELILAH



STORY OF NOAH



I. NOAH BUILDING THE ARK

STORY OF NOAH



2. NOAH LEAVING THE ARK

THE WAY OF HONOUR



I. GRACE ACCORDS IMMORTAL CROWNS

THE WAY OF HONOUR



2. VIRTUE ACCORDS HONOURS

THE WAY OF HONOUR



3. MERIT RECEIVES REWARDS

STORY OF ZENOBIA



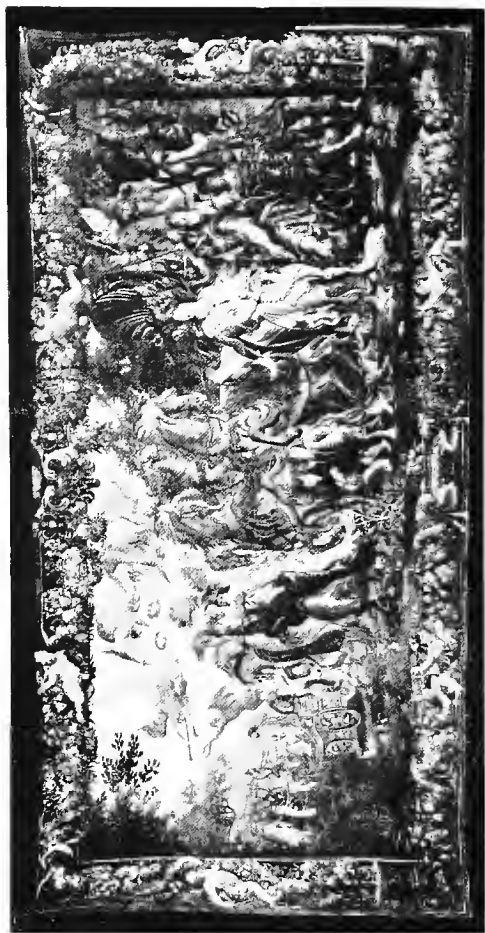
I. NUPTIAL BANQUET OF ZENOBIA AND OENAT

STORY OF ZENOBIA



2. ZENOBIA IS TAKEN PRISONER

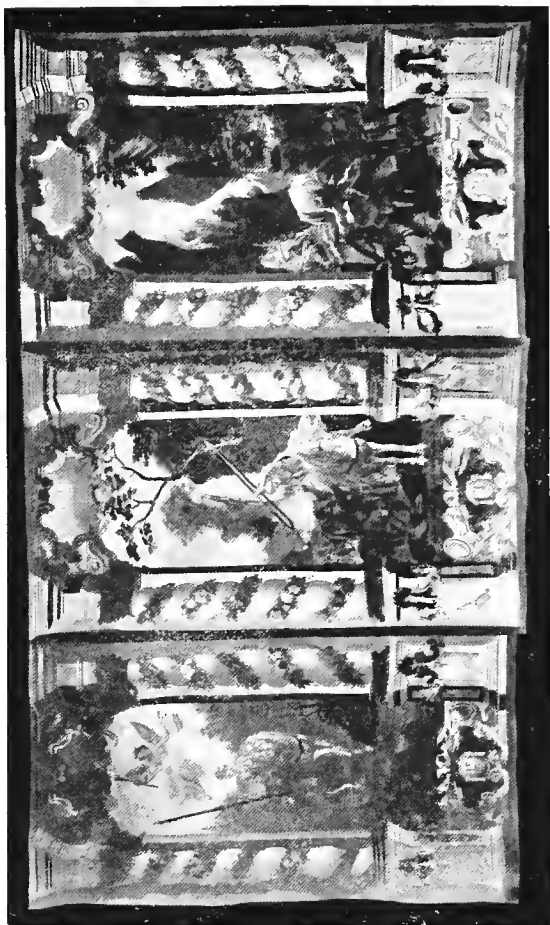
STORY OF ZENOBIA



3. ZENOBIA LED CAPTIVE



STORY OF DON QUIXOTE

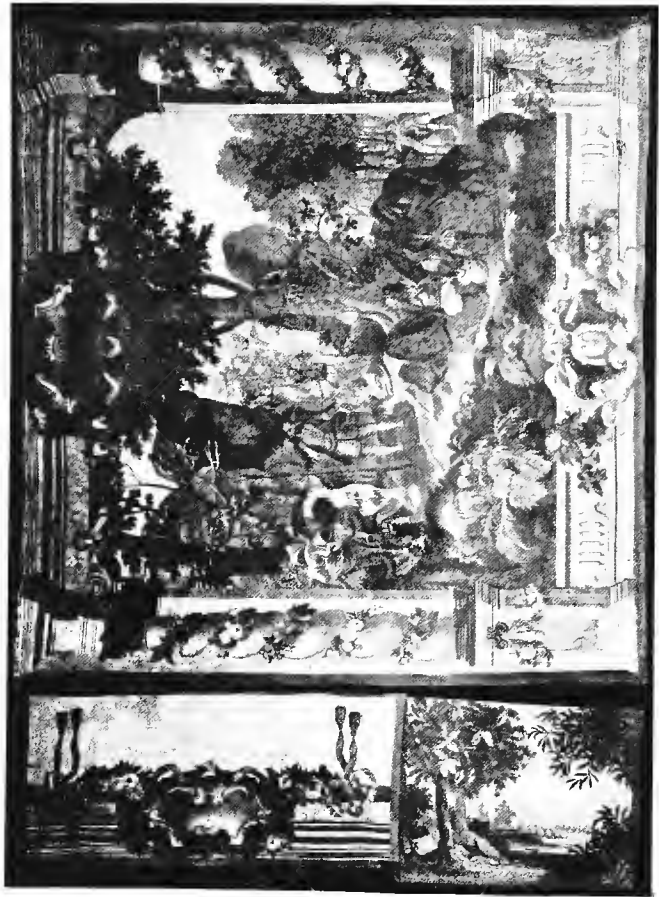


I. DEPARTURE OF DON QUIXOTE

STORY OF DON QUIXOTE



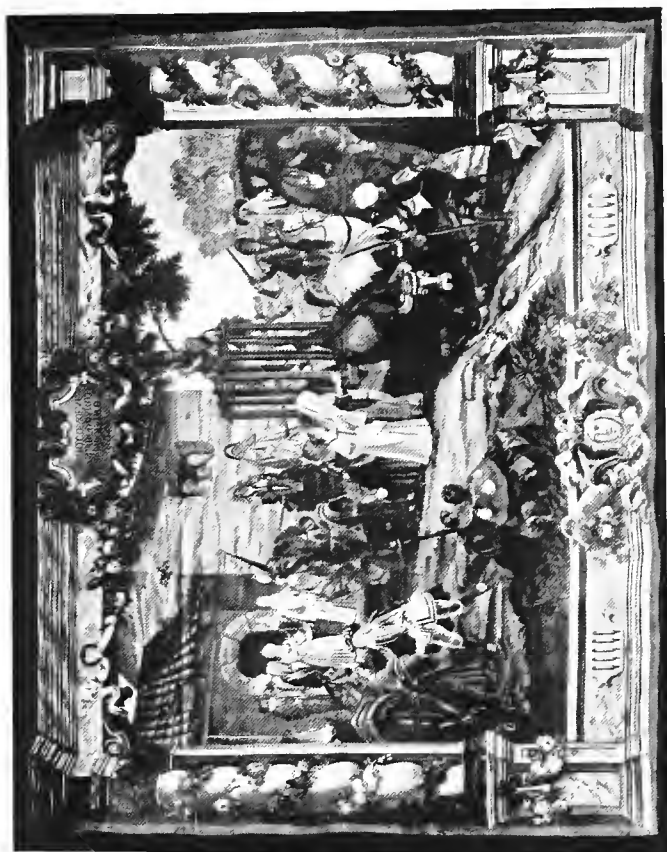
2. DON QUIXOTE AND THE THREE PEASANT WOMEN



STORY OF DON QUIXOTE



4. DON QUIXOTE IS BEATEN BY THE MERCHANTS



5. DON QUIXOTE IS ENCLOSED IN A CAGE

STORY OF DON QUIXOTE



6. THE MULETEER MEETS DON QUIXOTE



STORY OF DON QUIXOTE



8. REPÉTITIONS OF PRECEDING PICTURES



STORY OF PHAETON



1. PHCEBUS ALLOWS PHAETON TO DRIVE THE CHARIOT OF THE SUN

STORY OF PHAETON



STORY OF PHAETON



3. JUPITER CONFOUNDS PHAETON





CHASTITY PUTS CUPID TO FLIGHT



RUSTIC SCENES AFTER GOYA AND BAYEU

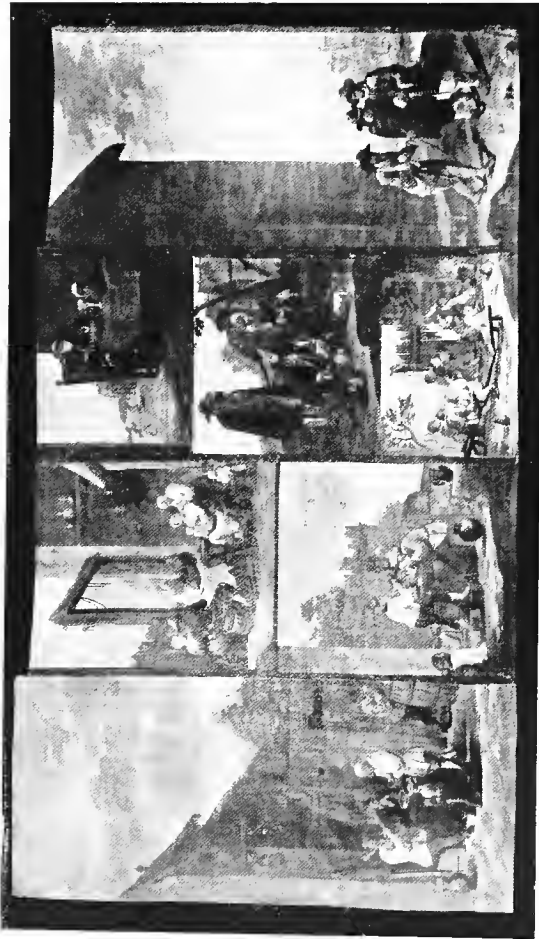


PANELS AFTER GOYA



QUARREL IN AN INN. AFTER GOYA

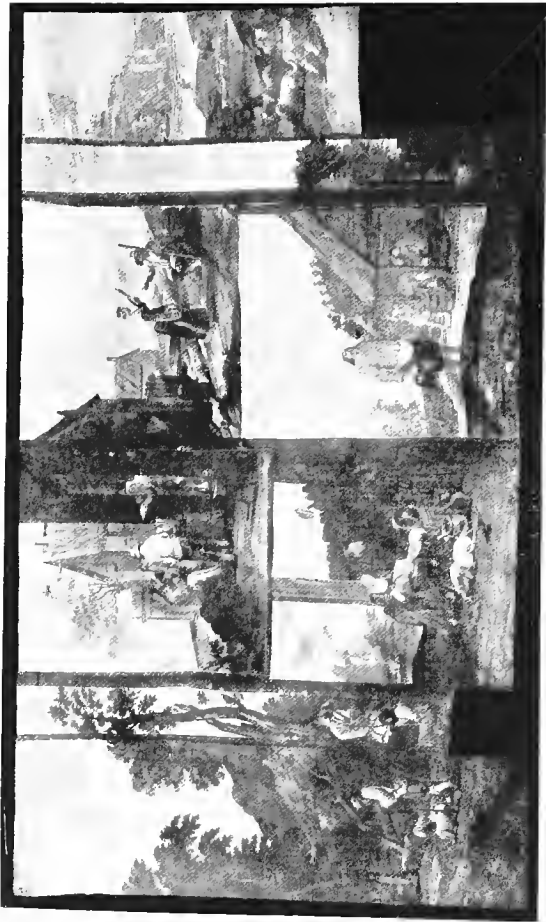




PANELS AFTER TENTERS



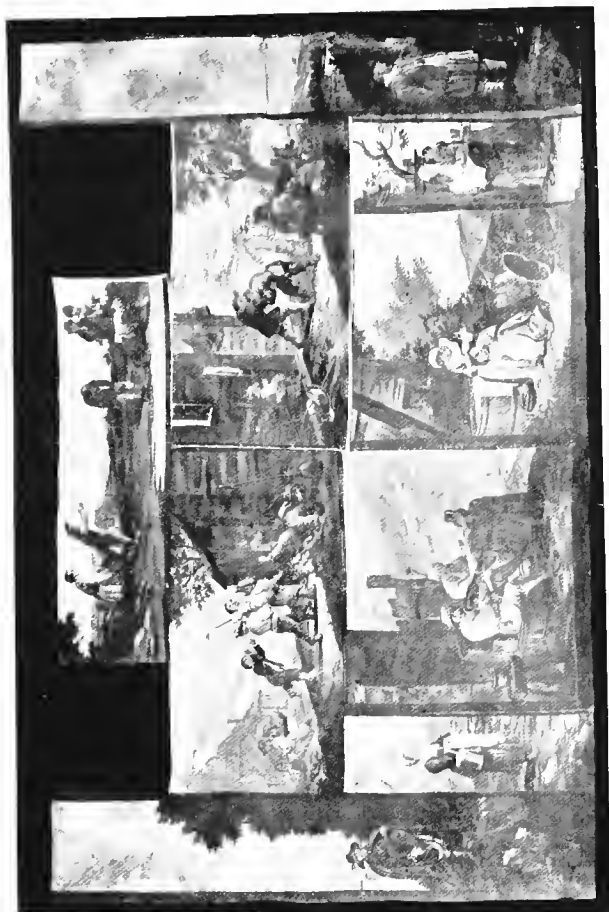
PANELS AFTER TENIERS



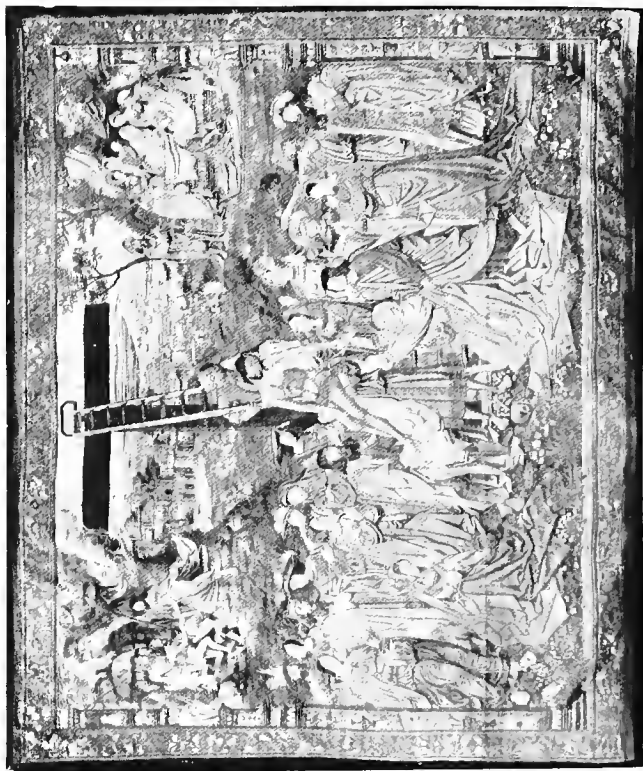
PANELS AFTER TENTERS



A VILLAGE DANCE AFTER TENDERS



PANELS AFTER TENIERS



DESCENT FROM THE CROSS



CHRIST ON THE CROSS



THE CRUCIFIXION. BY VAN DER WEYDEN





OUR LORD APPEARING TO THE HOLY WOMEN



ST. JEROME IN THE DESERT



THE ETERNAL FATHER



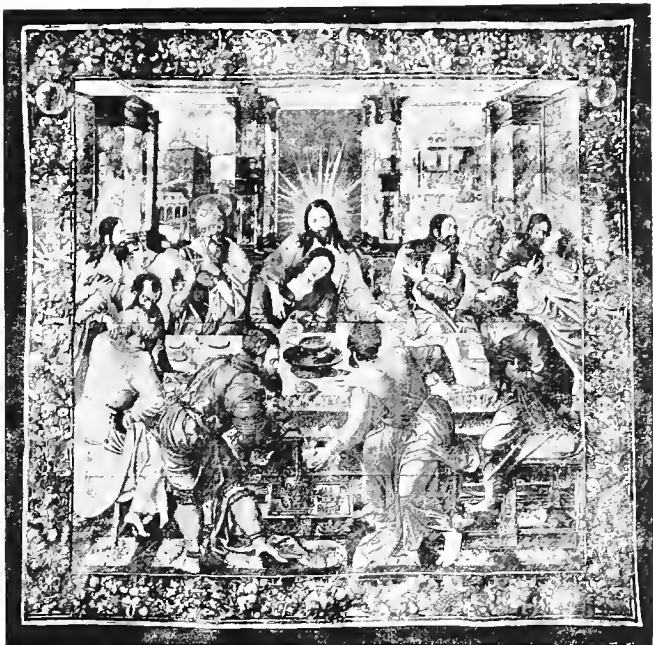
OUR LORD AND ST. VERONICA



MARY ANOINTING THE FEET OF THE SAVIOUR



THE CONFUSION OF TONGUES

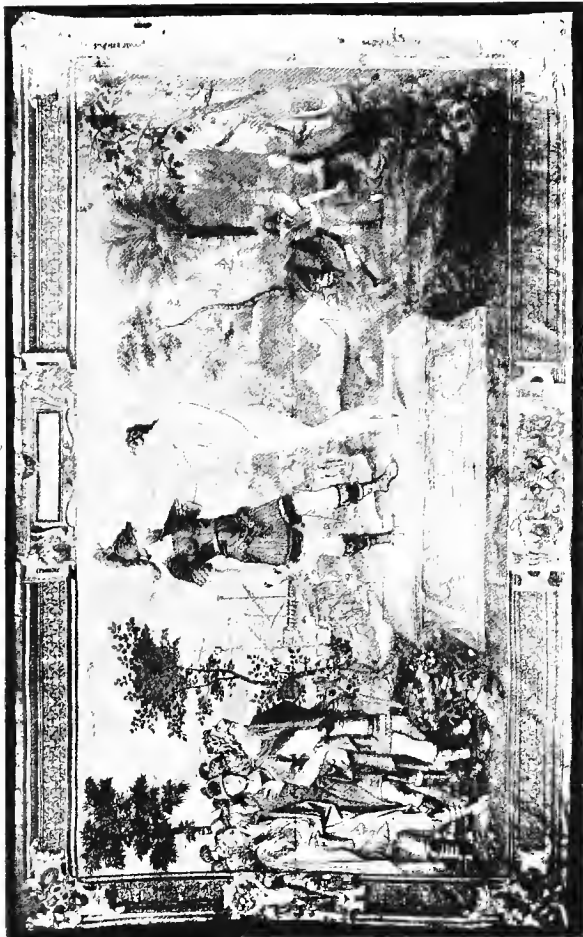


THE LAST SUPPER



THE ADORATION OF THE MAGI





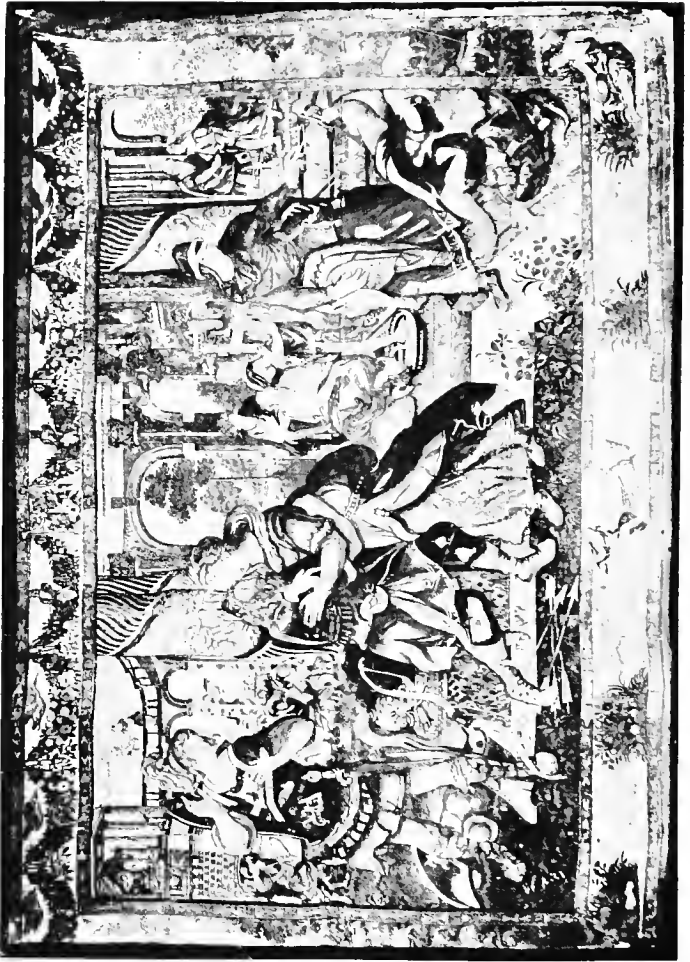
NEOPTOLEMY SACRIFICES POLYZENA



TIME AND TEMPERANCE RESTRAIN CUPID



ULYSSES ACCEPTS THE PRESENTS OF ALCINOUS



PENÉLOPE RECOGNISES ULYSSES



COURTIERS PRESENTING THEMSELVES BEFORE A KING



CHILDREN PLAYING. 16TH CENTURY



THE DEATH OF CLEOPATRA



PORTRAIT OF A WOMAN





CALCHAS AND AGAMEMNON



A GROVE



ON THE BANKS OF A RIVER



PRINCE BALTAZAR CARLOS



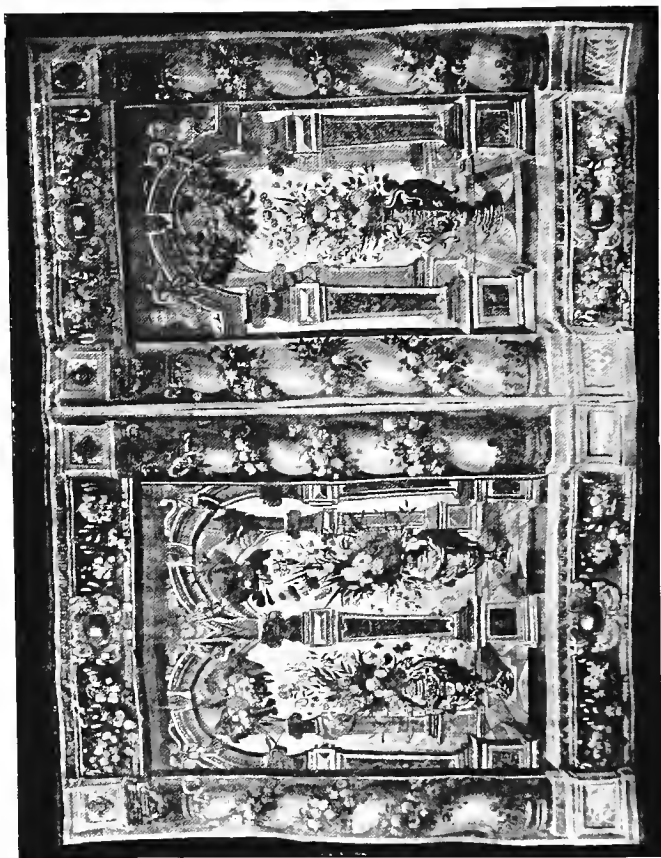
ALLEGORY OF THE TIBER AND ROME



IMPERIAL FUNERAL BED OF STATE

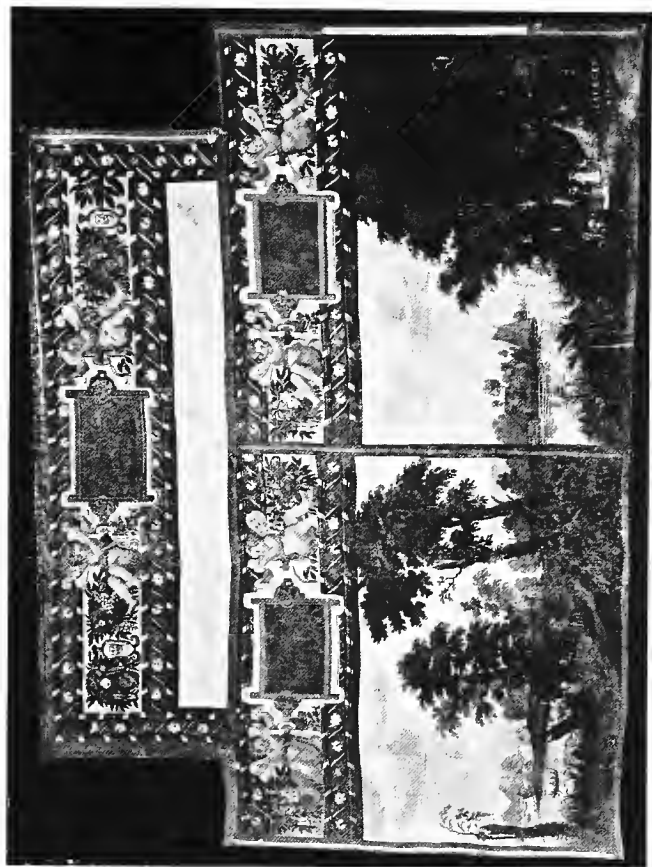


ROYAL ARMS OF PHILIP V



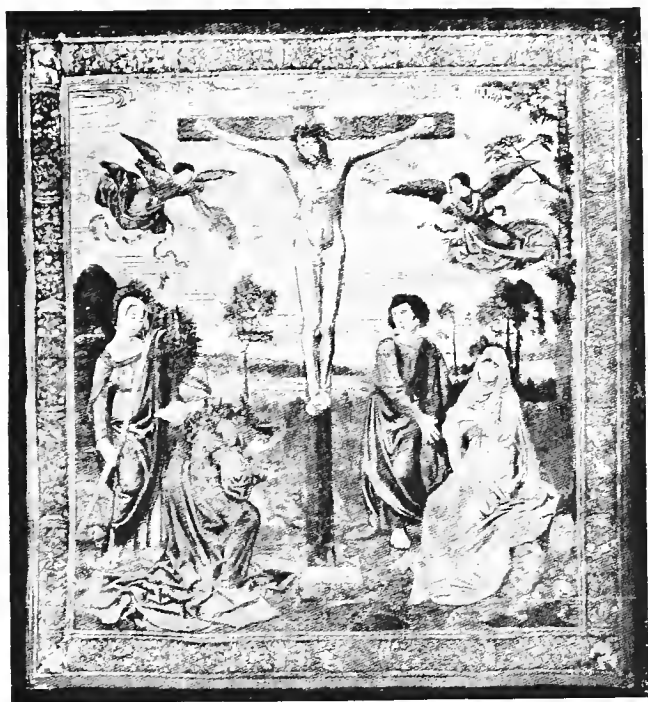
PANELS





A FRIEZE

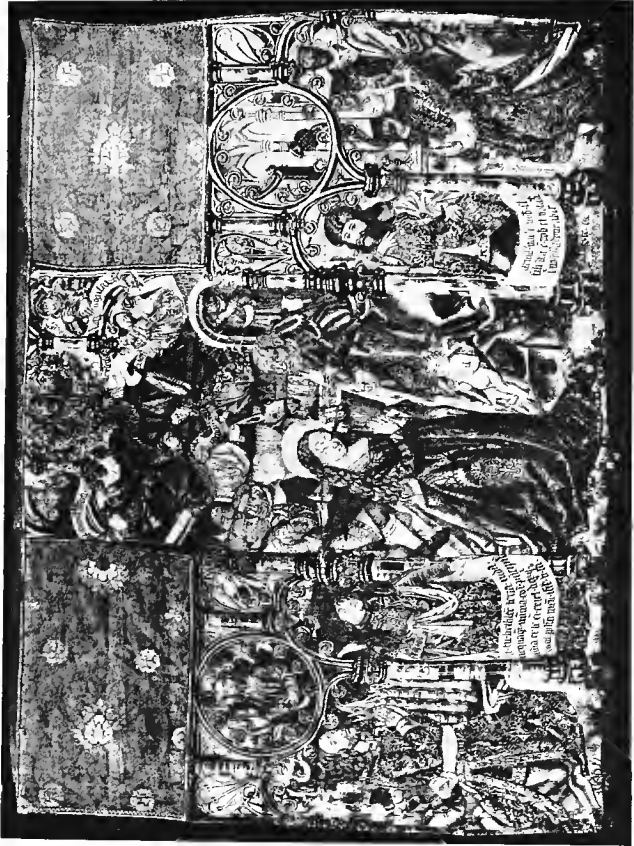




THE PASSION OF OUR LORD



DEATH OF ABSALOM



THE BIRTH OF CHRIST



DESCENT FROM THE CROSS



ST. GREGORY'S MASS



TRIUMPH OF JOSEPH





KING CHARLES III



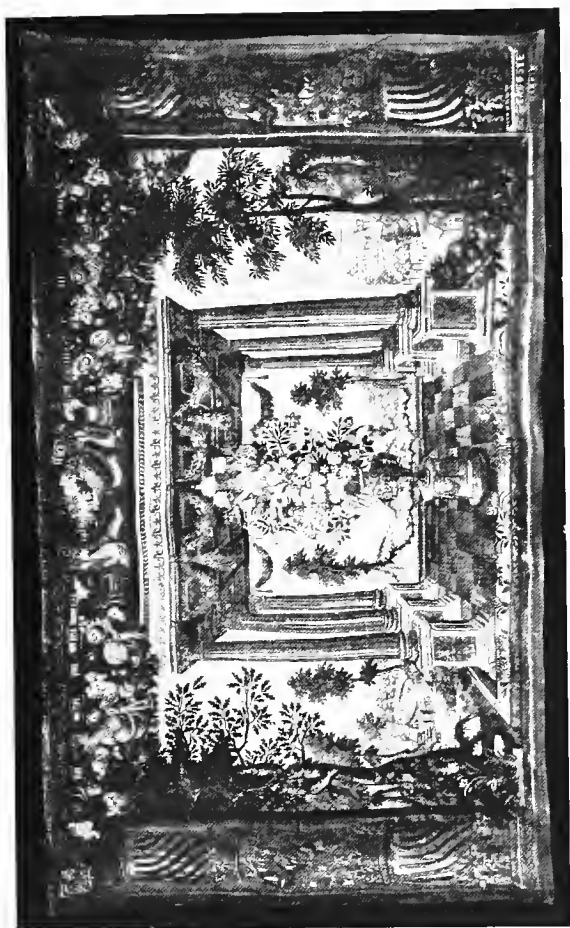
QUEEN AMELIA OF SAXONY



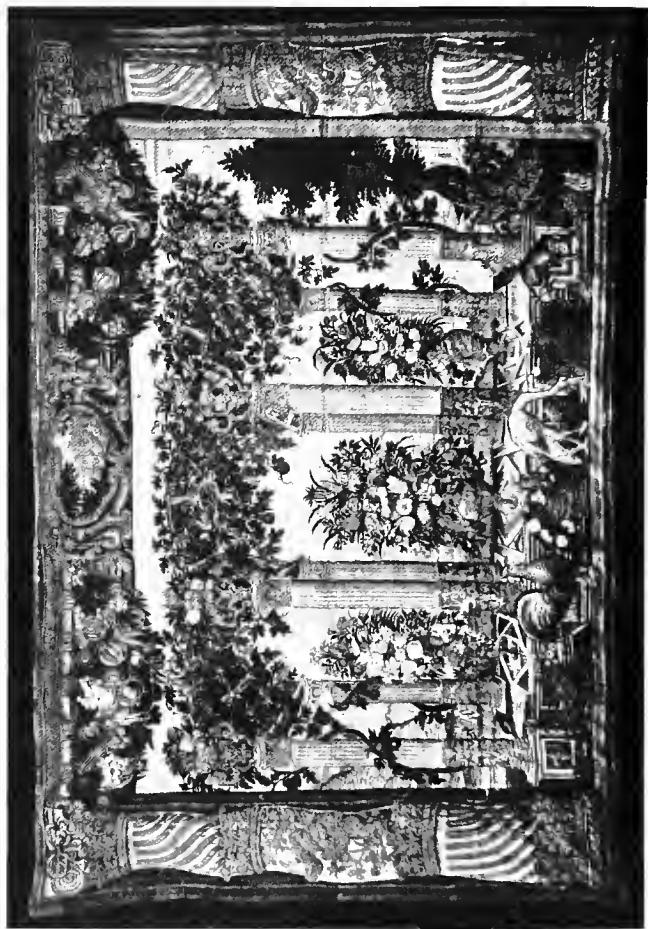
MYTHOLOGICAL SUBJECT



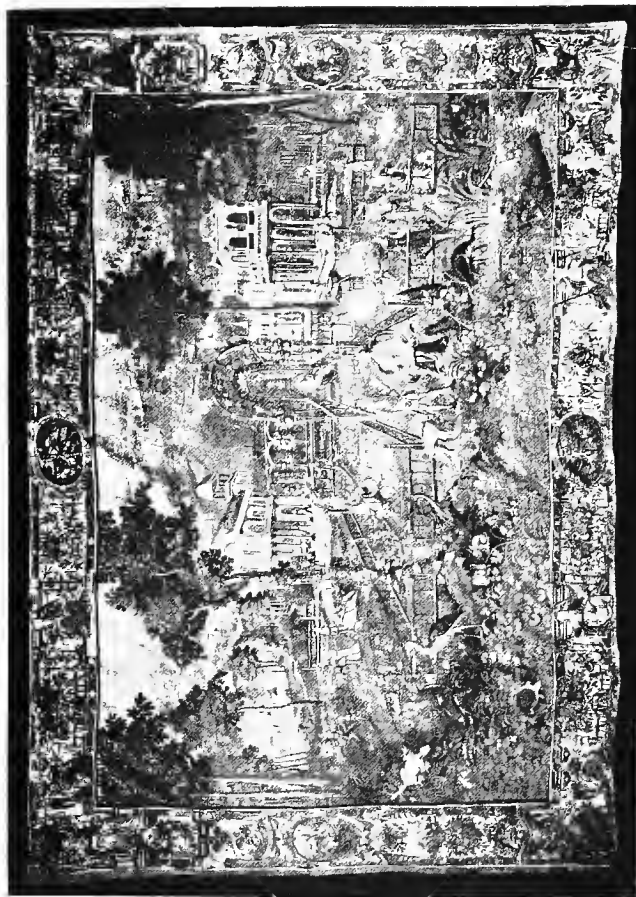
AFTER THE VICTORY



THE TEMPLE



THE COLONNADE



THE PALACE



FRAGMENTS





PANELS



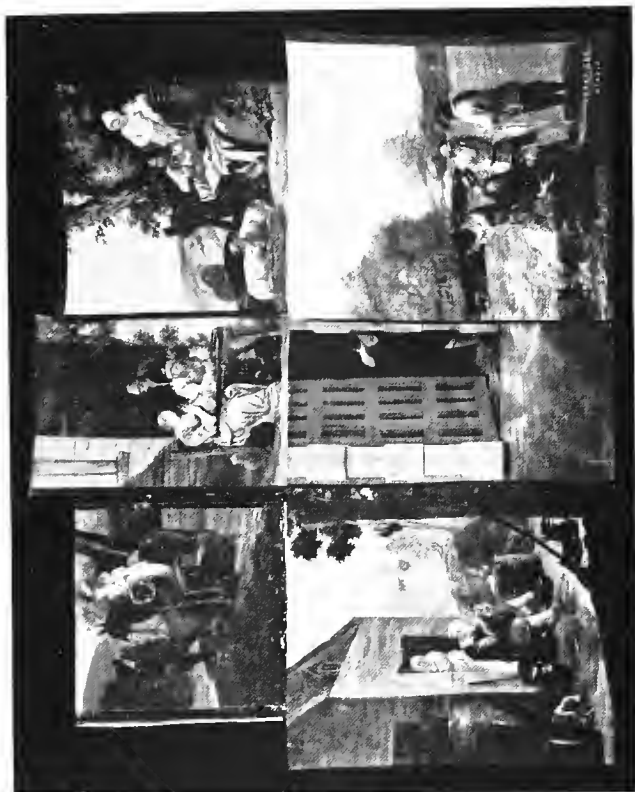
PANELS AFTER ANDRES DE AGUIRRE



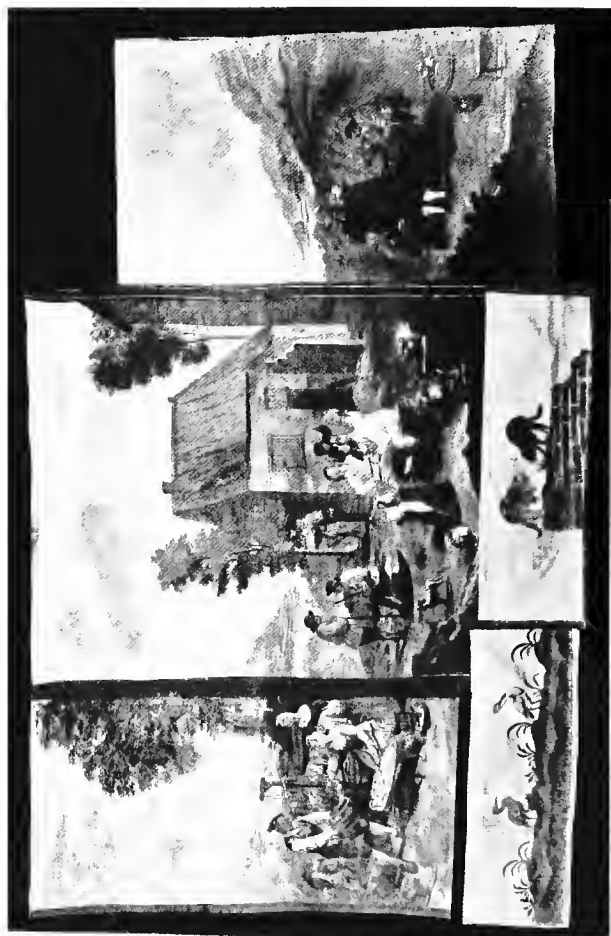
PANELS. AFTER TENIERS



FRAGMENTS AFTER TENIERS



FRAGMENTS AFTER TENIERS



PANELS AFTER TENIERS



FRAGMENTS AFTER TENIERS



FRAGMENTS AFTER TENIERS

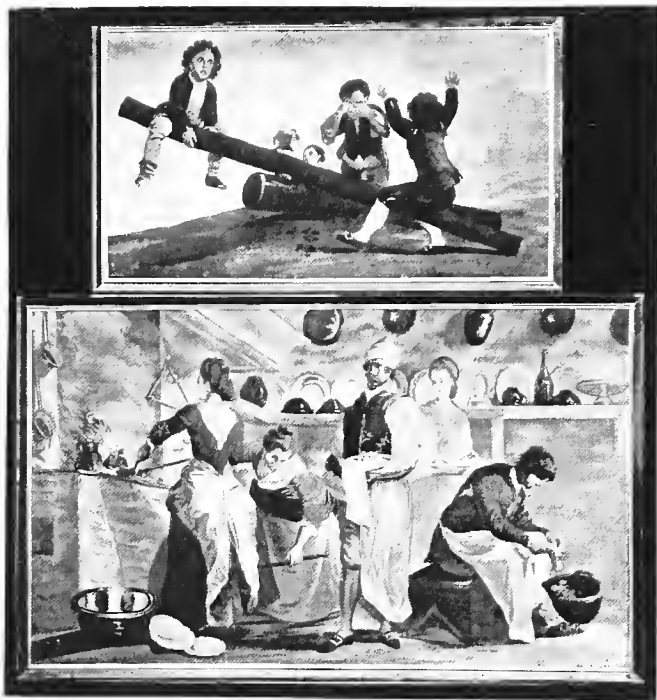




CHILDREN PLAYING. AFTER GOYA



PANELS AFTER GOYA



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