

Annotated List of 'Sheldon' tapestries now known with bibliography  
Virtually no attempt has been made to describe condition or to assign dates.

## 1. The Maps

1.1 Warwickshire, Warwickshire Museum, Warwick

13.6 ft x 17.1 ft, 4.07 x 5.16 m.

Warp Count: field 16/17 per inch 6-7 per cm; border 14/15 per inch; 5-6 per cm

Materials: wool and silk

Arms: Sheldon/Markham, RH lower corner; LH upper corner, Royal arms 1548-1603, with the garter and supporters, lion and dragon

Scale bar + dividers + date (1588)

Inscription text based on William Camden's *Britannia* later than 1590

<http://www.warwickshire.gov.uk/Web/corporate/pages.nsf/Links/D9E72D711175B668802572E3002EDAD5>

Publication : Hilary L.Turner, 'The Sheldon Tapestry map of Warwickshire'

*Warwickshire History*, 12, no1, Summer 2002, pp.32-44, also here

[http://www.tapestriescalledsheldon.info/p34\\_learn\\_index\\_pdfs.htm](http://www.tapestriescalledsheldon.info/p34_learn_index_pdfs.htm)

1.2. Worcestershire, Bodleian Library, University of Oxford

13 ft 9 inches x 16 ft 9 inches (4.20 x 5.11 m.)

Warp Count 16-17 per inch; 6-7 per cm

Materials : Woollen warps, wool and silk weft

Royal arms; scale, dividers enclosed by inscription naming Richard Hyckes; damaged right side

Publication : Hilary L.Turner, "'A wittie devise": the Sheldon tapestry maps

belonging to the Bodleian Library, Oxford', *Bodleian Library Record*, 17, no.5, April 2002, pp. 293-313

1.3. Oxfordshire, Bodleian Library, University of Oxford,

and 1.3.1a,b, V&A Museum London

12.ft 6 inches x 16.0 ft; 3.82 x 4.88 m.

1.3.1a and 1.3.1b, each 4ft 1<sup>3</sup>/<sub>4</sub> inches x 2ft 1<sup>3</sup>/<sub>4</sub> inches; 1.26 x 0.65m.

Warp count : 16-17 per inch; 6-7 per cm

Materials for all: woollen warps, wool and silk weft

1.3.1a and 1.3.1b, each 4ft 1<sup>3</sup>/<sub>4</sub> inches x 2ft 1<sup>3</sup>/<sub>4</sub> inches; 1.26 x 0.65m.

Arms : Sheldon

<http://collections.vam.ac.uk/item/O78898/tapestry-fragment/>

<http://collections.vam.ac.uk/item/O80583/tapestry-fragment/>

Publication : Hilary L.Turner, 'The Sheldon Tapestry Maps: their Content and Context', *The Cartographic Journal*, 40 no1, June 2003, pp.39-49. (on-line)

1.4. Gloucestershire

1.4.1 Section, lower right hand corner, Private Collection

6ft 5 inches x 7ft 2 inches, 1955 x 2185 cms

Warp Count : 16-17 per inch; 6-7 per cm

Family arms, Sheldon/Throckmorton; border

1.4.2 Section, lower right, centred on the Bristol Channel, Bodleian Library, University of Oxford

6.0 ft x 3 feet 11 inches, 1.830 x 1.195 m

Exhibition : *The Sheldon Tapestry Map of Gloucestershire*, The Bodleian Library, Oxford, January 23 – February 22 2008

<http://www.artfund.org/artsaved/search/sheldon+tapestry>

<http://www.bodley.ox.ac.uk/guides/maps/sheldon.html>

1.4.3a,b Two fragments, Bodleian Library University of Oxford

1.4.3a Inscription fragment size: 11 x 35 inches; 28 x 89 cms.

Text based on William Camden's *Britannia*

1.4.3b. The still more fragmentary strip, probably, but not certainly, from the upper border of the same tapestry, not measured.

Warp Count of each piece, 16 per inch, 6 per cm

Woollen warps, wool and silk weft

## **2. Judah and Tamar**

2.1 Judah goes to Timnath, Private Collection

Around 1595; bears initials MI, EI

10 feet 10 inches x 10 feet x 10 inches (3.30m x 3.30 m.)

Warp Count 13 per inch, 5 per cm

Woollen warps, wool weft

Biblical Source: Genesis 38<sup>12</sup>

Print Source: Nothing for this sequence has yet been identified.

Publication (of the set): John Humphreys, 'Some Recently Discovered Elizabethan Sheldon Tapestries', *Country Life*, October 9 1920, 463-5; *Archaeologia* 74, 1924, 190-3; *Archaeologia* 78, 291, plate xxxix, fig.2; Göbel, part III, vol ii, plate 123a. *The Cabinet Maker and Complete House Furnisher*, November 1920, p.424 – references to the 1920s Sotheby's Sale; E.A.Barnard, *Essays in Commemoration of John Humphreys*, 1937 gives a fuller description from Humphreys' papers, now lost; Jonathan Marsden, 'The Chastleton Inventory of 1633', *Furniture History* vol. XXXVI, 2000, pp.23-42, where footnote 22 assigns the tapestries to the wrong owners; Hilary L. Turner, 'Tapestries once at Chastleton House and their influence on the image of the tapestries called Sheldon: a re-assessment' *Antiquaries Journal*, vol 88 2008, pp. 313-343 and idem, Turner, 'Walter Jones of Witney, Worcester and Chastleton: re-writing the past', *Oxoniensia* 73, 2008, pp.33-43, for the most recent assessments.

Provenance: Included in sale of Chastleton House tapestries, Sotheby's 12 November 1920, Lot 128, illustrated, but not described in other than general terms. Dimensions given as 10.10" x 10.10"; all the tapestries sold with the caution 'Although judicious cleaning and restoration would add greatly to the attraction of these eight panels it has been thought better to offer them in untouched state, just as they come from the house where they have been for over 300 years' It was offered for sale again, Sotheby's 18 February 1921, lot 139 and included in Sotheby's, 7 July 1922, lot 164, still described as the property of Mrs Whitmore-Jones of Chastleton; Sotheby's London 30 March 1962, lot 100, illustrated, property of the late Mrs Emily Hesslein of New York City, formerly in the collection of Mrs David Gubbay.

Exhibition: Vigo-Sternberg Galleries, London, *400 Years of English Tapestries* 1-12 November 1971, no.3.

2.2 Judah gives his staff and bracelets, Aston Hall, Birmingham

Around 1595; bears initials WI, EI

10 feet 10 inches x 12.00 feet (3.30 m. x 3.66m)

Warp Count : 11 per inch, 5 per cm

Woollen warps, wool weft

Source: Genesis 38

Publication: as above

Exhibition: *Festival of Britain in Birmingham, An Exhibition of Tapestries*, 11 July-26 August 1951, no. 3; 1969 Tokyo, quoted in *Elizabethan Midlands* exhibition, 1979 no.22

2.3 Judah recognizes his staff and bracelets, whereabouts unknown, photograph reproduced *Antiquaries Journal* 88, 2008.

Woven date, 1595; bears initials MI, EI

10 feet 7 inches x 7 feet 6 inches, (3.23 m. x 2.29 m).

Biblical Source: Genesis 38

2.4 The Birth of Pharez and Zarah, Burrell Collection Glasgow, 47.20

Around 1595; bears initials WI, EI

10 feet 10 inches x 7 feet 9 inches; (3.25 x 2.33 m)

Warp Count : 14/15 per inch: 5/6 per cm

Woollen warps, wool weft

Biblical Source: Genesis 38<sup>27</sup>

Print Source: unidentified, but something similar to Heemskerck, see New edition, F.W. Hollstein, *Dutch and Flemish etchings, engravings and woodcuts, ca.1450-1700*, part ii, p.19.

Exhibition: Lansdowne House no 27.

Provenance: Sotheby's 12 November 1920, part of Lot 128, bought Anget (*The Times*, 13 11.1920, p.8); 1922, Sotheby's, 7 July 1922, lot 165, described as the property of Mrs Whitmore-Jones of Chastleton; acquired by Burrell through Partridge, Sotheby's London 20 July 1951, lot 101, property of a nobleman.

### **3. The Judgement of Paris (also known as Paris gives the Golden Apple) V&A London, T 310-1920**

Around 1595; bears initials HI, HI

10 feet.10 inches x 11 feet.10 inches; 3.25 m x 3.60m

Warp Count : 14 per inch; 5-6 per cm

Woollen warps, wool weft

<http://collections.vam.ac.uk/item/O78823/tapestry/>

Publication : as above, no. 2.1

### **4. Tapestry hangings at Sudeley Castle, Winchcombe, Gloucestershire**

6 feet 1 inches x 15ft 7<sup>1</sup>/<sub>2</sub> inches; 1.855 m. x 4.76<sup>1</sup>/<sub>2</sub> m.

Floral ground with the Virtues, Judith and Holofernes, damaged inscription; part of the Expulsion from Garden of Eden, cut from the smaller piece, now in the central roundel.

4 (b) The earliest photograph, of the 1920s, *Archaeologia*, 74, 1924, plate xli, fig.1, shows this tapestry as a strip 19 inches high x 5 foot long. It now measures 2 feet 10 inches by 7 feet 2 inches, 0.864 x 2.185 m.

Warp Count for both: 18/19 per inch; 7/8 per cm

Woollen warps, wool, silk, metal thread weft

Date : 1580-1600(?)

Print Sources : Conrad Gesner, *Historia Animalium*, 1552; Hunts; similar to Ilse O'Dell-Francke, *Kupferstiche und Radierungen aus der Werkstatt des Virgil Solis*, Wiesbaden 1977, tafeln 71-76.

Publication: *Archaeologia*, 74, 1924, plate xli, fig.1; *Archaeologia* 78, 300-302, plate LV, fig 1,2; V&A Archives & Registry, MA/1/S 236, report 10 May 1932 and letter 17 May 1932, mentions the repair of the large tapestry by Haines of Wimbledon.

Provenance: The two tapestries came to Sudeley Castle in 1845 from a sale held at Hill Court, Gloucestershire, catalogue in Sudeley Castle archives. Catalogue of Household Furniture, Hill Court, 22 April 1845 and following days, by Mr Harril; lot 59, A superb piece of tapestry, in fine condition, lot 60, two small pieces of ditto, formerly in the Tapestry Room. Emma Dent's Diary confirms that the piece came from that sale. I am grateful to Sudeley's Archivist, Jean Bray, for bringing both references to my attention.

Exhibitions: 4 (a) Royal Academy of Arts, 6 January-10 March 1934, no. 12; 4 (b) Birmingham 1938, no.45 and Birmingham 1951, no. 4, where measurements given as those for the larger piece.

#### **5. Arms of Walter Jones and his wife, Burrell Collection, Glasgow, 47.21**

Possibly 1573-75

32 x 44 inches; 813 x 1118 mms

Warp Count : 18/19 per inch: 7 per cm.

Materials : Woollen warps, wool, silk and metal thread

Publication: pictured, for the first time, in John Humphreys, 'Some Recently Discovered Elizabethan Sheldon Tapestries', *Country Life*, October 9 1920, 463-5; A.F. Kendrick, 'Some Barcheston Tapestries' *Walpole Society*, vol.14, 1925-26, p.41; *Archaeologia* 74, pl.xxxix, fig1; *Archaeologia*, 78, p.292, pl.xl, fig.1; Göbel, part 3, vol. 2, pl.124(b). Wells-Cole, *Art & Decoration*, p.50-51 and fig.51, plate 388; Hilary L.Turner, 'Tapestries once at Chastleton House and their influence on the image of the tapestries called Sheldon: a re-assessment' *Antiquaries Journal*, vol 88 2008, pp. 313-343; Turner, 'Walter Jones of Witney, Worcester and Chastleton: re-writing the past', *Oxoniensia* 73, 2008, 33-43

Exhibition: Burlington Fine Arts Club (Elizabethan Art) 1926; Lansdowne House 1929, no.16, pl.10; Glasgow 1949, no.1164; Glasgow 1951, no.659; Glasgow 1969, no.170.

Provenance: The tapestry was found at Chastleton House in 1919, Sotheby's sale 12 November 1920, lot 132; Christie Manson Woods 10 July 1924, lot 143 and sold again from the collection of Colonel H. Howard, Sotheby's, 11 May 1934, lot 161 when it was acquired by Sir William from F. Partridge & Sons.

#### **6. Arms of Sacheverell, V&A T.195-1914 and Burrell Collection, Glasgow, 47.17**

Possibly 1578-1580 <http://collections.vam.ac.uk/item/O78778/cushion-cover/>

19 x 18 1/2 inches; 481 x 475 mms

Warp Count : 20/ 21 warps per inch; 7/8 per cm

Woollen warps, wool, silk and metal thread

Provenance: V&A example bought 1914 from the Rev. C.A.Thomas of Kermeston, Tewkesbury; the Burrell example acquired from John Hunt in 1936.

Publication : For V & A example see G. Wingfield-Digby, Guide, 1980 and *Procs. of Society of Antiquaries of London*, 2nd series vol. xxvi, 1913-14, 236-8, 236-8, where the flowers are named as larkspur, foxglove, pansy, rose, marigold, pinks, daisy, strawberry, picotee, daffodil, lady's smock and lily of the valley.

Exhibition: V& A example – in the Museum, now with both sides visible; earlier at Birmingham 1951, no.9; Burrell example at Belgrave Hall, Leicestershire; Glasgow 1969, no.171; Period Room, 1994. For the Sacheverell family, see [http://www.tapestriescaledsheldon.info/p34\\_learn\\_index\\_pdfs.htm](http://www.tapestriescaledsheldon.info/p34_learn_index_pdfs.htm)

## 7. Abraham and Isaac

7.1 Abraham Entertaining the Angels, Parke-Bernet, New York, 6 March 1948, lot 64, Estate of the late Mrs Elmer E. Smathers, illustrated, no size; whereabouts unknown. Standen 1985, i, 199-203, no 30a-f corrects the auction catalogue identification. Exhibition: New York 2008, *Tudor and Stuart Textiles 1485-1688*, 10 December 2008-20 February 2009, New York, no. 17, as Judith with head of Holofernes.

Similar tapestries:

7.1.1 Frau Budge sale, Paul Graupe, Berlin 27-29 September 1937, 437, illus. Lacks both the tent seen here and the buildings shown in the print which probably inspired the tapestry, by Gerard de Iode, *Thesaurus Sacrarum Historiarum Veteris Testamenti*, 1585

7.2.1 The Expulsion of Hagar, Parke-Bernet, New York, 6 March 1948, lot 64, Estate of the late Mrs Elmer E. Smathers, illustrated, no size; whereabouts unknown. Standen 1985, i, 199-203, no 30a-f corrects the auction catalogue identification.

7.3.1. Sacrifice of Isaac, Private Collection.

20 x 18 inches; 51.0 x 46.0 cms

Warp Count : 24 per inch, 9 per cm Materials: woollen warps, wool, silk and metal thread weft

Subject Source: Genesis 22:3-5, 10-12

Provenance: Christie, Manson Woods 28 June 1935, Lot 2 After printing, the catalogue was altered to describe the item as 'Sheldon'. Significant variations in details on the arch suggests this might not be the case;

Exhibition: None

Publication : None

Similar Tapestries:

7.3.2 Listed *Archaeologia* 78 as belonging to Mr Vereker of Hamsterley Hall, Newcastle on Tyne, plate xlix, fig.3; *Country Life*, 87, 2 March 1940, 229-231, illus. Present whereabouts unknown; not in the Mrs S.L.Vereker sale, Christie's London 13 March 1953.

7.3.3 Private collection, similar to above, but foreground strawberry; upper border with hunter L, 2 dogs chase hare; lower border with hunter R, 2 dogs chase fox; other details as 7.4. Possibly the model copied in needlework, Lady Lever Art Gallery, LL5225, Xanthe Brooke, *Catalogue of Embroideries*, 101.

7.3.4 The sacrifice of Isaac, Burrell Collection Glasgow, 47.15

19<sup>1</sup>/<sub>2</sub> x 20<sup>1</sup>/<sub>2</sub> inches; 495 x 520 cms

Warp Count : 19/20 warps per inch, 7 per cm

Woollen warps, wool and silk weft

Design reversed from 7.3.1

Print Source: wide choice of prints.

Publication : Standen 1985, ii, 697-99.

Exhibition Glasgow 1969, no.168; Burrell Collection 8 September 1993-22 June 1994

Provenance: none known before its acquisition (together with 47.16) from Partridge at the Lord Rothermere sale, Christie's, London, 21 May 1942, lot 66.

Variant Presentation, same theme

7.3.5 Metropolitan Museum, New York, 64.101.1282, Standen 1985, ii, 697-99

8<sup>1</sup>/<sub>2</sub> x 11<sup>3</sup>/<sub>4</sub> inches; 22.0 x 30.0 cms

Warp Count : 27/29 per inch; 9/10 per cm; woollen warps, wool and silk weft, silver-gilt thread; acquired 1928 by Col Howard, *Burlington Magazine*, liii, no.cccix, December 1928, 287-89 illus.; sold Christie's London 11 May 1934, lot 159.

Similar Tapestries

7.3.6 Sacrifice of Isaac, Private Collection

9 x 11 inches; 23 x 28 cms, tapestry size, frame ignored

Warp Count : 24/5 per inch 10 per cm

Materials :Woollen warps, wool, silk and metal thread weft

7.3.7. Sotheby's London, 4 March 1927, lot 76, formerly in possession of the Duke of Rutland, illus. *Archaeologia* 78; pl xli, fig.2, 8<sup>1</sup>/<sub>2</sub> x 11 inches; shows flower with six blossoms lower R, word ONELY in inscription, present whereabouts unknown.

7.4.1 Private Collection, paired with 7.3.1, Isaac meeting Rebecca

20<sup>1</sup>/<sub>2</sub> x 17<sup>1</sup>/<sub>2</sub> inches; 52 x 44.5 cms

Warp Count : 24 per inch 9 per cm

Materials : woollen warps, wool, silk and metal thread weft

Design reversed from 7.4.2

Biblical Source: Genesis 24; 63-67.

Similar tapestries

7.4.2 Burrell Collection Glasgow, 47.16

20 inches x 20<sup>1</sup>/<sub>4</sub> inches; 50.9 x 51.4 cms

Warp Count 24 per inch; 9 per cm

Materials :Woollen warps, wool and silk weft

Design reversed from 7.4.1

Print Source: as above

Publication : none

Exhibition: none recorded

Provenance: none before its acquisition for (together with 47.15) from Partridge from the Lord Rothermere sale, Christie's London 21 May 1942, lot 66.

Similar pieces, not classed as Sheldon, are described in Standen 1985, i, 199-203, and a suspiciously similar depiction, the meeting of Jacob and Rachel, but with a female, not a male, attendant in similar pose, is in the V&A, Wingfield-Digby 1980, no. 63.

7.5.1 Hagar comforted by an Angel, Burrell Collection Glasgow, 47.18  
14 <sup>3</sup>/<sub>16</sub> x 12 <sup>5</sup>/<sub>8</sub> inches; 36.5 x 32.0 cms  
Fragment from a larger tapestry  
Warp Count : 19/20 per inch; 8 per cm  
Materials : Woollen warp and weft  
Biblical Source: Genesis 16 1-11; 21, 14-21.  
Date: the similarity of the ropework to that on the Four Seasons and Sudeley might suggest a similar date, possibly early C17.  
Print Source: Loosely based on C. Bos, Suni Schele, *Cornelis Bos: a study of the origins of the Netherlands grotesque*, Stockholm 1965 pl. 3 no.11  
Related tapestries: None.  
Publication : None  
Exhibition: Glasgow 1969, no.162  
Provenance: None known before it was acquired by Basil Dighton in 1926 from whom it passed to H.C.Marillier and thence to Sir William, 1 December 1933.

## **8. Susanna and the Elders**

8.1-6, Susanna and the Elders, Burrell Collection, Glasgow, 47.9-14

This is the only complete set; the numbering of the scenes does not follow the narrative sequence.

8.1 Susanna on her way to the bath, Burrell Collection, Glasgow, 47.9

20 inches x: 20 inches; 50.2 x 51.0cms

Warp count : 23/24 per inch; 8/9 per cm

Materials: woollen warp, wool and silk weft

Biblical Source: Old Testament Apocrypha, Book of Daniel

Print Source: None identified

Publication : mention, not in tapestry context, Marie-Louise Fabre, *Suzanne*, L'Harmattan, Paris 2000, illus

Exhibition: The set was lent to Perth Museum soon after purchase. Edinburgh Northern Counties Needlework Exhibition, 1959; Glasgow 1969, no.192; *The Elizabethan Midlands*, 1979, Birmingham, nos 24-29, no.4 (47.12) illustrated; Higgs Castle 1.4.1985-24.11.1987; *The Needles' Prayse*, Glasgow 1995 23.2-14.5 (47.10 only)

Provenance: Acquired as a set from J.Botibel in 1936.

### Similar Tapestries

8.1.1. Burrell Collection, Glasow, 47.6, vertical borders identical with 8.1 and 8.6.1, variation in hunting scenes

19<sup>1</sup>/<sub>4</sub> x 19<sup>1</sup>/<sub>4</sub> inches; 49.5 cms x 49.2 cms

Warp Count: 23/24 per inch, 10 per cm; possibly part of same set as 8.4.1 and 8.6.1.

Provenance: None known: date of acquisition not traced but before 1928.

Publication: *Archaeologia* 78, 295, pl.xliv; Wace 1928, 78-82.

Exhibition: Glasgow 1951, no. 633

8.2 Susanna at her bath, Burrell Collection, Glasgow, 47.10

20 inches x: 20 inches; 49.1 x 51.4cms

Warp count:23/24 per inch; 8/9 per cm

Materials: woollen warp, wool and silk weft.

No similar tapestries

8.3 Susanna before the Judge, Burrell Collection, Glasgow, 47.12

20 inches x: 20 inches; 48.6 x 51.8 cms

Warp Count: 23/24 per inch; 8/9 per cm

Materials: woollen warp, wool and silk weft

Similar tapestries

8.3.1. Burrell Collection, Glasgow, 47.5

20½ inches x 20 inches; 51.5 x 50.5 cms

Warp Count : 20 per inch; 8 per cm; materials: woollen warps, wool and silk weft.

There are several differences between this and the complete Burrell set, 47.9-14, 8.1-6, where a similar scene is set outside.

Provenance: purchased from Miss Symonds for £60.00 on 20.2.1929, Purchase Book 1929; not included *Old Furniture*, 1928. Footnoted *Archaeologia* 78, 314 'as a short cushion "Susanna before the Judge" has appeared in private possession'. Possibly amongst those formerly belonging to Mrs Majendie of Castle Hedingham, Essex from whom it passed to Mrs Antrobus, (nee Symonds)

Publication: None known

Exhibition: Glasgow 1951, no.638.

8.4 Susanna led to Execution, Burrell Collection, Glasgow, 47.11

20 inches x 20 inches; 48.6 x 50.7 cms

Warp count: 23/24 per inch; 8/9 per cm

Materials: woollen warp, wool and silk weft

Similar tapestries

8.4.1. Private Collection

Provenance : Christie's South Kensington 17 April 1984, lot 81, illus; Christie's London 11/12 February 1999, lot 299, illus.,

Identical vertical borders suggest a link with 8.1. 1 and 8.6.1, variation in hunting scenes.

8.4.2. Shakespeare Birthplace Trust, Stratford on Avon, SBT-1993-31/304b

19 ½ inches x 17 inches; 49.5 x 43.0 cms

Warp count 22 warps per inch, 8 per cm

Materials : woollen warps, wool weft

Exhibition: None:

Provenance: None.

Publication : None.

Both spandrels with a bird on dark ground, an uncommon feature; borders with scrollwork at centre, pomegranates and leaves to either side below and to right above, with rose and leaves L. Foreground appears to have been heavily repaired, the roots of the large yellow flowers emerging, apparently, from a tiled floor, latter seen also in 8.7.2, to which these pieces may be related.

8.5 The Elders before Daniel, Burrell Collection 47.13

19 ¼ inches x 20 ¼ inches; 48.7 x 51.2 cms

Warp Count: 23/24 per inch; 8/9 per cm  
Materials: woollen warps, wool and silk weft

#### Similar tapestries

8.5.1. Shakespeare Birthplace Trust, Stratford on Avon, SBT 1993-31/304a.

Associated with 8.4.2, reversed from 8.5 above.

17 <sup>3</sup>/<sub>4</sub> x 20 inches; 45.0 x 51.0 cms

Warp count: 21/22 per inch, 8 per cm

Materials : woollen warps, wool weft

Exhibition: Nash's House, Stratford

Provenance: None

Publication : None

8.5.2. *The Antiquarian*, September 1931, cover picture, whereabouts unknown

[http://archives.getty.edu:30008/getty\\_images/digitalresources/tapestries/0181945.jpg](http://archives.getty.edu:30008/getty_images/digitalresources/tapestries/0181945.jpg)

Scrollwork borders, halberdier at centre of verticals, whereabouts unknown. Reverse presentation from 8.5. Colouring similar to 8.5.3, 8.6.3

8.5.3. Burrell Collection, Glasgow, 47.7

19 inches x 18 <sup>3</sup>/<sub>4</sub> inches; 48.4 x 48.2 cms

Warp Count : 18/19 per inch, 7 per cm

Materials: woollen warps, wool and silk weft.

The scene is reversed from its presentation in 8.5, but, with only a few exceptions, the details are very similar.

Print Source

History: Presumably bought along with 8.6.3, 10 July 1917 from M. Harris and Sons, Purchase Books, 1917, 24.

Publication: *Archaeologia* 78, 295, plate xlv; Wace, *Old Furniture* 1928, colour plate.

Exhibition: Glasgow 1949, no.1141

8.6 The Stoning of the Elders, Burrell Collection 47.14

19 <sup>1</sup>/<sub>8</sub> inches x 20 <sup>1</sup>/<sub>8</sub> inches; 48.4 x 51.0 cms

Warp Count: 23/24 per inch; 8/9 per cm

Materials: woollen warp, wool and silk weft

#### Similar tapestries

8.6.1. The Oak and Country Sale, Sotheby's Olympia, April 27 2004, Lot 43, illus., Framed and glassed.

21 <sup>1</sup>/<sub>2</sub> inches x 20 <sup>1</sup>/<sub>2</sub> inches; approx 54 cms; w 52 cms No warp count possible

Materials: woollen warp, wool and silk weft. Much faded. Borders identical with 8.1, 8.1.1 and 8.4.1. Present whereabouts unknown. Possibly that sold 5 October 1938, Messrs A. Darby and Co, Chelmsford, Lot 58 A valuable early English tapestry representing the Stoning of the Elders by Sheldon; in maple frame, 2 x 2 inches "By instruction from the Rev. Canon I.G.Owen MA who is leaving the district", of The Rectory, Bradwell on Sea, Essex.

8.6.2. Ashmolean Museum, Oxford, Mallett Coll WA1947-299

18 <sup>1</sup>/<sub>2</sub> x 19 <sup>1</sup>/<sub>4</sub> inches, 47.0 x 49 cms

Warp Count: 18/19 per inch, 8/9 per cm; Materials: woollen warps, wool, silk and metal thread weft; board mounted.

The central scene closely follows the details found in 8.6.3 with only minor variations. The garments of both executioners are shot through with metal thread, the only example in arcade tapestries, replacing the more common practice of contrasting colours to emphasize the folds in fabric.

Date:

Provenance: Ex-Hedingham Castle, Sotheby's London 24.6.1927, lot 89

Publication : *Archaeologia* 78, 294, pl.xliii, fig.1

Exhibition: none

8.6.3. Burrell Collection, Glasgow 47.8

19 inches x 18<sup>3</sup>/<sub>4</sub> inches; 48.0 x 48.0cms

Warp Count : 19/20 per inch; 7/8 per cm.

Materials: woollen warps, wool and silk weft.

The vertical borders are identical with those of the companion piece, 8.5.3, and only small differences in the hunting scenes should be noted, along with different spandrel flowers, a carnation in the left, honeysuckle in the right, both against a black ground.

Provenance: Presumably bought along with 8.5.3, 10 July 1917 from M. Harris and Sons, Exhibition: Glasgow 1949, no. 1139

Publication: *Archaeologia* 78, 295, plate xlvii; it is incorrectly stated there that Sir William Burrell's cushions (now Burrell Collection 47.6, 47.7 and this one, 47.8) form a set; and that their borders are the same; Wace, *Old Furniture* 1928, 79.

8.7 Variant Presentations: combined scenes

8.7. Scenes 1,2,3, private collection

19<sup>3</sup>/<sub>4</sub> inches x 39<sup>1</sup>/<sub>2</sub> inches; 50.2 x 1.04 cms

Warp Count: 18/19 per inch; 7/8 per cm

Materials: wool, silk and silver gilt, woollen warps

Provenance: Now in a private collection. Possibly Christie's, London July 19, 1901, lot 129, described as Susanna and the Elders late C16 39<sup>1</sup>/<sub>2</sub> x 19<sup>1</sup>/<sub>2</sub> inches with gold and silver thread. Subject contains other scenes as well - figures under arches etc.

Narrow borders with strapwork and figures on rose ground. Seller Mme de Paye, purchaser Duveen £30.10. H.C. Marillier Tapestry Subject Catalogue, Fiche 204, card 82.

8.7.1 Variant version, ex Frau Budge, illus. *Archaeologia* 78, pl xlii, fig 2, present whereabouts unknown, sold Paul Graupe, Berlin, 27-29.9. 1937, lot 437, illus.

8.7.2 Susanna, first three scenes

20 1/2 inches x 39 1/2 inches; 52.0 x 1.04 cms

Warp Count: 17 per inch; 7 per cm; Materials: woollen warps, wool and silk weft

Associated with 8.6.2

Provenance: sold from Hedingham Castle, Sotheby's London, 24.6.1927, lot 89, illus.

Publication : *Archaeologia* 78, pl xliii, no 2.

8.8 Variant 2

8.8 Private collection, Scenes 1,2

15 inches x 25 inches; 38 x 64 cms. Whereabouts unknown. Sold as scenes from the story of David and Bathsheba, Wilkinsons, Doncaster, 23 February 2004, lot 240, illus.

8.9 Variant 3. Single scenes, possibly once associated  
Bordered by flowers outside the arch, together with dimensions, suggest that these three pieces have come from a piece similar to 12.1, the Newcastle Prodigal Son and might have been cut from the same tapestry as 8.9.1 and 8.9.3. The figures of two hunters, one also sold from the Mayorcas Collection and the other now in the V&A London (T.645-1993) <http://collections.vam.ac.uk/item/O109892/tapestry-fragment/> may also have belonged with these pieces.

8.9.1: Susanna going to the bath, Private Collection

8 inches x 10<sup>1</sup>/<sub>2</sub> inches; 20.3 x 26.5 cms

Warp count: 22/24 per inch, 8 per cm

Materials: woollen warps, wool

Publication : None

Exhibition: None

Provenance: ex-Mayorcas Collection, Christie's London, 10/11 February 1999, lot 297, sold as Bathsheba before the bath and Bathsheba before David. Associated with 8.9.3 below.

8.9.2 Susanna assaulted, Private Collection

8 inches x 10<sup>3</sup>/<sub>8</sub> inches: 20.2 x 26.4 cms

Warp Count 23/24 per inch, 8 per cm

Materials: woollen warps, wool and silk weft

Print Source:

Publication : None

Exhibition: None

Provenance: Christie's London, 30 October 1997, lot 211

8.9.3 Susanna before the Judge, Private Collection

7<sup>9</sup>/<sub>10</sub> inches x 10<sup>1</sup>/<sub>2</sub> inches; 20.2 x 26.8 cms

Warp count: 23/25 per inch, 8/9 per cm

Materials: Woollen warps, wool and silk weft

Details: see 8.9.1

## **9. Judith and Holofernes**

9.1 Judith, her maid and the head of Holofernes, under an arcade, private collection

36<sup>1</sup>/<sub>2</sub> inches x 20<sup>1</sup>/<sub>2</sub> inches; 93 x 62 cms, framed, exact measurement impossible

Approximate warp count: 19/20 per inch, 7 per cm

Woollen warps, wool and silk weft

Biblical Source : Old Testament Apocrypha, Book of Daniel

Print Source: Johan Wierix, Marie Mauquoy-Hendrickx, *Les Estampes de Wierix*, 4 vols, Brussels 1984, no.174.

Exhibition: *Loan Exhibition Depicting the Reign of Queen Elizabeth*, 22&23

Grosvenor Place London 26 Jan-26 March 1933, no.320, illustrated in the deluxe edition.

Similar Tapestries:

9.1.1 The central section of a similar piece with details comparable to but not exactly those of 9.1. Private Collection. Sold Sotheby's London, 1 July 1949, Lot 45.

19<sup>3</sup>/<sub>4</sub> x 15 inches; 50.2 cms x 38.0 cms

Warp count: 18 per inch, 7 per cm.

Materials: wool and silver thread on woollen warps

Initials : W/ E.M.

Provenance : Possibly Christie's London 2 July 1914, lot 37, when it was described as German.

9.2 Judith, her maid and the head of Holofernes, Victoria and Albert Museum, London, T.273-1927, <http://collections.vam.ac.uk/item/O109119/cushion-cover/>

19 x 18 ¾ inches 48.0 x 48.0cms

Warp Count : 20 per inch; 8 per cm.

Woollen warps, wool and silk weft

Exhibition: The Museum.

Publication : *Archaeologia* 78, 297, plate lii, fig.1; Wingfield-Digby,1980, no.71 b,

plate 102 d; Hilary L Turner, 'Some small tapestries with Judith and the head of

Holofernes: should they be called Sheldon ?' , *Textile History*, 41(2), 2010, pp. 19-39

Provenance: Bought from Messrs Bruford, Exeter in 1927.

9.3 Judith alone, private collection

18 ¾ x 18 inches, 478 x 458 mms

Warp Count : 17/18 per inch, 7 per cm

Materials : Woollen warps, wool and silk weft

Similar Tapestries

9.3.1 A similar tapestry, several small differences, whereabouts unknown

*Burlington Magazine*, 51, no.352 July1932, p.38 (JSTOR); *Weltkunst*, 40, no.8, April 1970, p.485

Variant Presentation, small size

9.4 Judith, maid and the head of Holofernes, Metropolitan Museum, New York, illustrated Standen 1985, ii, no.121.

8<sup>1/4</sup> inches x 11<sup>1/4</sup> inches; 20.5 x 27.5 cms

Warp Count : 24 per inch; 10 per cm

Materials : wool, silk

Motto : Si Deus nobiscum / Quis contra nos

9.4.1 Judith, maid and the head of Holofernes, Burrell Collection, Glasgow, 47.23

8<sup>1/4</sup> x 11<sup>3/4</sup> inches; 20.5 x 29.9 cms

Warp Count : 24 warps per inch; 9/10 per cm

Motto : Si Deus nobiscum / Quis contra nos

9.4.2. Packwood House, Warwickshire, National Trust.

Visible tapestry, 11 x 15 inches, 28.0 x 38.0 cms, part concealed by frame.

No inscription

Materials : Woollen warps, wool, silk and metal thread

Very like 9.4, with ample use of metal thread in both Judith and the maid, but very different foreground.

Publication: Mentioned in Standen, 1985, ii, 692, where it is said to be – I think incorrectly - Christie's London 12 December 1933 lot 160.

Exhibition: at Packwood House, Warwickshire (NT)

Provenance: None.

9.4.3 National Needle Museum, Redditch, framed  
10<sup>3/4</sup> x 7<sup>3/4</sup> inches approx.; 19.5 x 26.0 cms (measured through glass) - no frame allowance  
24/25 per inch, 9/10 per cm, (through glass)  
Woollen warps, wool, silk and silver thread  
No inscription

## **10. Scenes from the Life of Joseph**

10.1.1 Three scenes from the Life of Joseph, Nash's House, Stratford on Avon, SBT 1993-31/299 – Joseph sold into Captivity; Joseph escapes from Potiphar's bed; Joseph before Pharaoh

21 x 39 1/2 inches, approximately; 53.2 x 110 cms

Warp Count : 22/23 per inch; 8 per cm (approx)

Materials : Woollen warps, wool and silk weft

Biblical Source: Genesis 37 v7; 39 v12-13; 41 v.14-16

No print source, provenance or date of acquisition is known; now on permanent exhibition in Hall's House, Stratford on Avon.

Similar tapestries

10. 1.2 Joseph sold into Captivity, Private Collection

13<sup>1/2</sup> x 13<sup>3/4</sup> inches, 33.5 x 35.0 cms

Warp Count : 19/20 per inch; 9/10 per cm.

Woollen warps, wool and silk weft

10. 2.1 Joseph's Dream, Private Collection

13<sup>1/2</sup> x 13<sup>3/4</sup> inches, 33.5 x 35.0 cms

Warp Count : 19/20 per inch, 9/10 per cm.

Materials : Woollen warps, wool and silk weft

This, and its companion piece 10.2.2, have lost their borders, probably the result of deliberate cutting to fit a frame.

10.2.2 Joseph's Dream, Private Collection

19<sup>1/4</sup> x 19<sup>5/8</sup> inches, 49.0 x 50.0 cms

Warp Count : 21 per inch, 9 per cm

Materials : Woollen warps, wool and silk weft.

Provenance: none. A note on p. 308, *Archaeologia* 78, records that A.F.Kendrick saw cushions with this theme, which he identified only by the biblical source, Genesis xxxvii. It could not later be traced and Kendrick did not reveal its whereabouts.

10.3.1 Joseph embraces Benjamin, whereabouts unknown, American Art Association, Anderson Art Gallery Inc. New York 21-25 October 1930, lot 970. Present whereabouts unknown.

## **11. Tobias and the Angel**

11.1.1 **Tobias and the Angel**, Parham House, Sussex

7<sup>1/4</sup> x 11<sup>1/2</sup> inches; 18.0 x 29.0 cms; framed 9 x 13 inches or 22.8 x 33.0 cms

Warp Count : 26 per inch, 9/10 per cm

Materials : Woollen warps, wool and metal thread

Biblical Source : Tobit 2-4 (3)

Print Source: possibly owes something to Martin Heemskerck, see New Hollstein, Compiled Ilja Veldman, ed Ger Luijten, publ Koninklijke van Poll, Roosendaal, 1993 part one, 159-160.

Exhibition: none except at Parham

Publication : none

Provenance and Acquisition: none.

#### 11.1.2 Another example, Private Collection.

Related tapestries: none known. The relationship of this tapestry to the two below is unclear, but they are unlikely to have formed part of the same set.

11.2.1. and 11.3.1 Tobias taking leave of his father : Sarah and Tobias at prayer  
Known only from photographs, *Archaeologia*, 78, p. 295 and plate xlix. Present whereabouts unknown

The two seriously damaged tapestries were found as part of a sofa cover which once belonged to Mrs Majendie of Hedingham Castle. They were rescued and put together over a bank holiday weekend by the V&A's conservator, Miss Symonds. They are so fragmented that only the outlines can be described, and it is much easier to understand the iconography by comparison with the scenes in of the cycle as drawn by Martin Heemskerck.

#### 11.3.1 Sarah and Tobias at prayer

A large and imposing bed with flower patterned counterpane and canopy with a diaper patterned inside dominates the right hand side. Two figures kneel at either side, presumably Tobias and Sarah. In the lefthand upper mid ground a woman appears to bend over a table.

The borders of the two pieces are identical; the upper and lower borders show a pair of birds facing each other across fruit; to either side is a quatrefoil scroll, closely resembling that of Susanna, 8.4.2, 8.5.1.

Publication : *Archaeologia*, 78, p. 295 and plate xlix.

## 12. The Prodigal Son

### 12.1 Society of Antiquaries Newcastle upon Tyne, Museum of the North

Four strips of uneven length (Maximum length 1676 mm (66'') depicting the six scenes of the story. They are the only complete set shown under the arcade taken as a hallmark of the Sheldon style. However, details of decoration of the arcade show variations. Found in Embleton church, Northumberland and presented to the Society in 1901.

Six episodes of the same story with central scenes very like the above, but with very different borders are Salmon Clarke, V&A London T.283-1913; Glynn Vivian Gallery, Swansea for *Repentance* and *Return*; Col. Howard once owned an *Expulsion* with these details, Christie's London 11 May 1934, lot 160 and, Christie's London, 6 May 1937, lot 125, present whereabouts unknown. Illus. A.F. Kendrick, 'Some Barcheston Tapestries', *Walpole Society*, vol xiv, 1925-26, pl.xxxiv. See also Hilary L. Turner, 'Tapestry strips depicting the parable of the Prodigal Son; how safe is an attribution to Mr Sheldon's venture at Barcheston?' *Archaeologia Aeliana*, fifth series, vol 37, 2008, pp. 183-196

Tapestries similar to 12.1:

12.2.1 The Prodigal's Farewell to his father, Victoria and Albert Museum, London, T.1-1933

<http://collections.vam.ac.uk/item/O78735/cushion-cover/>

19 x 19 inches, 48.0 x 48.0 cms

Warp Count : 22/23 per inch, 8/9 per cm

Materials : Woollen warps, wool and silk weft

Biblical Source: Luke 15<sup>11-32</sup>

Print Source – none yet identified.

Provenance; none before acquisition by gift of Mrs F.H.Cook

Publication : Wingfield Digby, Cat no. 71a.

Exhibition : The Museum

Similar tapestries:

12.2.2. Goulbourn; shown to Wace around 1929; sold Christie's London 11 December 1980, lot 153, described as the meeting of Jacob and Laban, correctly identified by Standen 1985, ii, 689, returned to sellers, present whereabouts unknown. Identical central scene details, vertical borders and spandrel flowers to 12.2.1; differs in that upper horizontal with hunter to left, two dogs chase a rabbit; lower with hunter to right, two dogs chase boar.

12.2.3 Colour illustrated in E. Sachs, *International Studio*, vol. 94, 79-80; mentioned *Archaeologia* 78, 304, as acquired by Partridge, London; central scene details, top and bottom of vertical borders and spandrel flowers as 12.2.1, but a halberdier beneath arch at centre; upper horizontal shows hunter with horn and spear, three dogs pursue a rabbit, lower hunter with spear and horn, two dogs chase boar, castle reversed from upper border outline. Present whereabouts unknown.

12.2.4. A piece listed in the Frau Budge sale, Paul Graupe Berlin 1937 lot 438, cushion with the Prodigal Son, was said to be worked in yellow, red, green and blue silk and wool with metal thread, possibly Sheldon. The details were not clearly described and there must be some doubt. Almost every other theme classed as 'Sheldon' in the sale was wrongly identified; Ht 51 cm W 48 cms; present whereabouts unknown.

12. 3.1 Riotous Living

No single examples in 'Sheldon' style, though seen in 12.1. Used however on longer cushions in combined scenes, see below 12.8

12.4.1 The Expulsion, Cooper-Hewitt Museum, New York, 1950-13-1

20 <sup>1</sup>/<sub>2</sub> x 19 <sup>1</sup>/<sub>2</sub> inches, 52.0 x 49.5 cms

Warp Count : 24/25 per inch; 9 per cm

Materials : Woollen warps, wool and silk weft

It seems likely that this tapestry belonged to the same set as the *Repentance* now in the Metropolitan, 12.5.1; the vertical borders of both have two fruit in the upper composition whereas the basket in the Metropolitan *Expulsion* (12.4.2) has only one, as does the *Farewell* illustrated in E Sachs, 12.2.3. Both sets have a halberdier at the centre of the vertical; in two, the Cooper-Hewitt *Expulsion* (12.4.1) and the

Metropolitan *Repentance* (12.5.1), his hat carries a three-feather cockade, absent from the Metropolitan *Expulsion* and, as far as it is possible to tell, from E Sachs illustration. The two in the H.B.Jacobs sale of 1940 (12.5.2, 12.6.2) belong to a different set since the spandrel flowers match each other but not those in all the other pieces.

Print Source: several have been suggested, eg Standen 1985, ii, 688-691, but nothing fits closely

Provenance: Said to have been in the collection of Mortimer L. Schiff, New York; gift of Irwin Untermyer; place of acquisition unknown.

Publication: Standen 1985, ii, 688-691; Alan R Young, *The English Prodigal Son Plays*, 306.

Exhibition: Hartford, Wadsworth Athenaeum and Baltimore Museum of Art, 1951-52, *2000 Years of Tapestry Weaving*, cat. no.105.

Similar tapestries:

12.4.2. Metropolitan Museum of Art, New York, 54.7.6, illustrated and described by Standen 1985, ii, 688-691

20 1/4 x 19 1/4 inches; 52 x 50 cms

Warp Count: 25 per inch, 9 per cm

Materials: woollen warps, wool and silk weft.

Details of central scene, with a slight shift in perspective, exactly those of example described, including the colours. Small differences in vertical borders; the lowest third that of 12.2.1; halberdier at centre very similar but lacks cockade in hat and stands under an arch differently coloured, probably originally pink and with yellow dots above, reversed colours on plinth below; upper third as 12.2.1 Upper horizontal border has hunter on R, two dogs rush a brown boar, one from behind, the other frontally; an elongated castle on L; lower horizontal with hunter L; two greyhounds chase diminutive rabbit; elongated castle repeated. Spandrel flowers carnation L and bells R on black ground.

12.5.1 Repentance, Metropolitan Museum of Art, New York, 54.7.7

20 1/4 x 19 1/2 inches, 51.4 x 49.5 cms,

Warp Count : 24 per inch, 9 per cm

Woollen warps of varied thickness, wool and silk weft; damaged corners

Print Source: None identified

Provenance: Said to have been in the collection of Mortimer L. Schiff, New York; gift of Irwin Untermyer; place of acquisition unknown. Borders suggest it possibly belonged with 12.4.1

Publication: Standen 1985, ii, 688-691

Exhibition: Hartford, Wadsworth Atheneum and Baltimore Museum of Art, 1951-52, *2000 Years of Tapestry Weaving*, cat. no.105.

Similar Tapestries

12.5.2. Henry Barton Jacobs sale, Parke-Bernet Galleries New York, 10-12 December 1940, lot 842, illus.; present whereabouts unknown. Vertical borders as 12.4.1; upper horizontal hunter to L, two dogs chase hare; lower horizontal, hunter to R facing viewer, two dogs chase boar confronted by a third. Similar central details to example described; foreground flowers solitary primrose; spandrel flowers, exceptionally, foxglove L, bells R.

12.6.1 The Return of the Prodigal Son, Ashmolean Museum, Oxford, Mallett WA1947-298

19 <sup>3</sup>/<sub>8</sub> x 19 <sup>1</sup>/<sub>4</sub> inches, 49.2 x 48.8 cms

Warp Count : 24/25 per inch, 9/10 per cm, considerable upward variation

Materials : Woollen warp, wool and silk weft, board mounted

Print Source ; None identified

Provenance: information in the Museum files notes only the name 'Swift 1931' , but this does not correspond with auction sales for that name at that date; information given in the catalogue to the Birmingham Exhibition in 1979, where it was said to come from Hedingham Castle, is a confusion with the Museum's other piece, the Stoning of the Elders, WA1947.191.299 (8.6.2).

Exhibition: Manchester 1954, The Age of Shakespeare, Whitworth Art Gallery no.112; Birmingham 1951, no.7; Birmingham 1979, no. 31, illus.

Similar tapestries

12.6.2. Henry Barton Jacobs sale, Parke-Bernet Galleries New York, 10-12 December 1940, lot 842, illus.; present whereabouts unknown. Central scene appears to match 12.6. Vertical borders as 12.4.1; upper horizontal hard to decipher; lower horizontal; hunter to R two dogs chase quarry; spandrel flowers, exceptionally, foxglove L, bells R; foreground flowers carnation L, columbine centre, imaginary flower R.

12.7.1 Feasting the Prodigal, Society of Antiquaries, Newcastle upon Tyne

See 12.0

Similar tapestries

12.7.2. Private collection, possibly one of the Partridge set, *Archaeologia* 78, 304. Details of the central scene close to those shown in the example above. Vertical borders, arch and columns, spandrel flowers, match those pictured in E.Sachs, see 12.2.3; except for the buildings, the horizontal borders closely follow those of 12.6.

12.8 Variant Presentation as three scenes – 2,3,4 – combined

Two longer cushions, each showing the second, third and fourth scenes, are known only from illustrations.

12.8.1. This scene, together with the following two, was woven as a three-scene piece of which two examples are known only from illustrations; Goulbourn; shown to Wace around 1929; sold Christie's London 11 December 1980, lot 154, described as scenes from the story of Dinah and Schechem; present whereabouts unknown, correctly identified by Standen 1985, ii, 689, 691 n.4, as the Prodigal but confused by her with 12.8.2 below; vertical borders as 12.1; figures as 12.2; foreground flowers rose R and vetch.L; spandrel flowers carnation and foxglove; scene set between marbled columns on triangular base L and 3-sided base R; upper horizontal divided at centre by trees, pool and buildings, hunter on left, one dog behind him, two ahead chase stag; another hunter on right walks to centre, two dogs chase a fox confronted by a third. Lower horizontal similarly divided at centre, hunters placed with backs to trees; to left two dogs chase a boar faced by a dog; to right two dogs chase a rabbit.

12.8.2. Gobel, III, ii, 125(b) present whereabouts unknown; verticals as 12.1; details of central scene and columns as 1 above; spandrel flowers carnation and jonquil; upper horizontal similarly divided but with two clumps of trees in front of pond; one hunter on L edge, his dog chasing a fox, the other on R edge, two dogs chasing a fox

with stolen hen, one dog in front. Lower horizontal, trees, pond and buildings behind at centre with one hunter L and two dogs chasing across scene towards stag confronted on R by another dog and hunter approaching from R. Occupying only one third of length, the hunting scene is placed between floral borders extended from verticals

13-15. New Testament Scenes

### **13. The Nativity**

13.1 Adoration of the Magi, Fenton House, Hampstead, National Trust, FEN/T/15

9 x 7<sup>1</sup>/<sub>2</sub> inches, 22.8 x 19.2 cms

Warp Count : 23/24 per inch, 8 per cm

Woollen warps, wool, silk and metal thread weft

Biblical Source: Matthew 2

Print Source: none immediately identifiable

Provenance: in the possession of Lady Binning by 1928.

Publication : *Archaeologia* 78, 293.

Exhibition : Fenton House, London

Similar Tapestries:

13.1.2

Known only from a photograph in the Getty Study Collection, whereabouts unknown

[http://archives.getty.edu:30008/getty\\_images/digitalresources/tapestries/0181948.jpg](http://archives.getty.edu:30008/getty_images/digitalresources/tapestries/0181948.jpg)

The weaving is framed. There is no woven "inscription" in the lower right corner of the narrative field but there is one at the top left hand corner. It is illegible and may have been literally inscribed (possibly with ink?) as opposed to being woven, possibly on a small woven piece later inserted into the tapestry.

Included in French & Company stock inventory of September 21, 1938

13.1.3 A variation showing two scenes within the same borders, the Adoration of the Shepherds and of the Kings, is illustrated by Goebel, III, ii, 125 a (?) when it was said to be in the Kaiser Friederich Museum, Berlin. Whereabouts unknown

**13.2 Annunciation, Adoration of the Shepherds and of the Kings**, Metropolitan Museum, New York, 50.145.56.

20 x 43<sup>5</sup>/<sub>8</sub> inches, 50.0 x 101.1 cms

Warp Count : 18-22 per inch, 7-8 per cm

Woollen warps, wool, silk and silver-gilt thread

Date: the costume suggests a date around 1590-1600.

Print Source: Hieronymus Wierix, *Vita Divae Mariae Virginis*, identified by Wells-Cole, *Art and Decoration*, 230, fig.381. Bibliotheque Royale Albert 1<sup>er</sup> Brussels.

Publication : *Archaeologia* 78, 294, plate xlii, fig.1; Standen 1985, ii, no. 119, 685-87.

Provenance: Bought in 1921 from Basil Dighton

Exhibition: Corona Park, Flushing, New York, The Queen's Museum, Christmas Treasures, 19 November 1977-8 January 1978.

14. Large **Flight into Egypt**, Victoria and Albert Museum, London, T.191-1926

17 1/2 x 19 1/2 inches, 44.5 x 49.5 cms ;

<http://collections.vam.ac.uk/item/O16669/cushion-cover/>

Warp Count : 20 per inch, 8 per cm

Woollen warps, wool and silk weft

Biblical Source : Matthew 2<sup>13-15</sup>

Date: the costume suggests a date around 1590-1600. Almost certainly copied from portrait prints.

The green fringe is a modern, probably nineteenth century, addition.

Print Source: Hieronymus Wierix, *Vita Divae Mariae Virginis*, identified by Wells-Cole, *Art and Decoration*, 230, fig. 381. Bibliotheque Royale Albert 1<sup>er</sup> Brussels.

Publication : *Archaeologia* 78, 294, plate xli, fig1; Wingfield-Digby 1980, no.71d, pl 102 D. Standen 1985, ii, no. 119, 685-87. For its supposed significance in defining the Sheldon style, see Hilary L. Turner, 'Tapestries once at Chastleton House and their influence on the image of the tapestries called Sheldon: a re-assessment' *Antiquaries Journal*, vol 88 2008, pp. 313-343

Provenance: Bought in 1926 from Basil Dighton,

Exhibition: Birmingham 1951, no.8.

14.2.1 The Flight into Egypt, Victoria and Albert Museum, London, T.85-1913

8 x 10<sup>3</sup>/<sub>4</sub> inches, 20.3 x 27.3 cms

Warp Count : 24/25 per inch, 10 per cm

Materials : Woollen warps, silk, silver and silver-gilt weft

Biblical Source: Matthew 2<sup>13-15</sup>

Print Source: possibly based on Wierix as above

Publication : Kendrick 1924; *Archaeologia* 78, 293; Wingfield-Digby 1980, no71e, pl.102b

Provenance: bought with T.86-1913 from Messrs Harding, London

### **15. The Circumcision, Metropolitan Museum, New York, 64.101.1281**

24<sup>1</sup>/<sub>2</sub> inches x 39<sup>1</sup>/<sub>4</sub> inches; 62.0 x 100.0 cms

Warp Count : 21/22 per inch; 8 per cm.

Materials : Woollen warps, wool, silk and silver-gilt weft

Biblical Source: Luke 2<sup>11</sup>

Print Source: No specific source has been traced; details for the poses might have been taken from Martin de Vos (Vienna, Albertina, inv.no.7927, cat. Benesch 1928, no.189) while details for the vestments appear to owe something to Martin Heemskerck. The very specific detail of the reading chaplain ought to make it possible to identify the source. No source is identifiable for the Virtues or for Ceres and Pomona.

Exhibition: New York, MMA, 1977, Highlights of the Untermeyer Collection, no.347.

Provenance: Said to have been in the Iklé Collection, sold Sotheby's London, 19 January 1951, lot 26, illus; gifted to Metropolitan Museum by Irwin Untermeyer.

Publication : Goebel, *Wandeteppiche*, III, ii, 167,308, fig 127; Standen 1985, ii, no. 122, 694-6.

### **16. Christ and the Woman of Samaria, Victoria and Albert Museum, London, T.86-1913**

8<sup>1</sup>/<sub>4</sub> x 11<sup>1</sup>/<sub>2</sub> inches, 21.0 x 29.1 cms

Warp Count : 24/25 per inch, 10 per cm

Materials : Woollen warps, wool, silk, silver and silver-gilt thread weft

Biblical Reference: John 4<sup>4-42</sup>

Print Source: None identified

Similar Tapestries: None

Publication : *Archaeologia* 78, 293; Wingfield-Digby 1980 No.71f, pl 103C.  
Acquisition: Bought with T.85-1913 from Messrs Harding, London.  
Exhibition: The Victoria and Albert Museum, London

### **17. The Cleansing of the Temple** Private Collection

No details available; a unique presentation of the subject in the 'Sheldon' repertoire

### **18. The Virtues**

18.1 Faith, Hope and Charity, Lady Lever Art Gallery, Port Sunlight, LLAG 4234

19 <sup>3</sup>/<sub>4</sub> x 37 <sup>1</sup>/<sub>2</sub> inches, 52.0 x 95.3 cms

Warp Count : 21/22 per inch, 8 per cm

Woollen warps, wool and silk weft

Inscription : Fides, Charitas, Spes

Print Source : None identified, but possibly based on Feddes van Harlingen, F.W.C.

Hollstein, *Dutch and Flemish etchings, engravings and woodcuts, ca.1450-1700*,

(Menno Hertzberger, Amsterdam 1952), vi, p.232

Publication: *Archaeologia* 78, 296-297, pls. xlvii, figs 1,2; Geoffrey Beard, *Upholsterers and Interior Furnishing in England 1530-1840*, Yale University Press, 1997, 165 incorrectly describes this as needlework; illus., *Textile History* vol 33; Lucy Wood, *The Upholstered Furniture in the Lady Lever Art Gallery*, 2008, Cat.14.

Provenance: bought from M.Harris in 1920, Christie's London 24/25.3.1920, lot 52.

Exhibition: The Hague, Gemeentemuseum, *The Age of Shakespeare*, January-April 1958, nos. 310, 311, 312.

#### Similar Tapestries

18.1.2 Burrell Collection, Glasgow, 47.19

20 <sup>1</sup>/<sub>2</sub> x 37 <sup>3</sup>/<sub>4</sub> inches; 53.0 x 97.5 cms

Warp count 21/22 per inch, 8 per cm

Materials woollen warps, wool and silk weft

Apparently but not entirely identical with 18.1

Inscription : Fides, Charitas, Spes

Print Source : Fisherman to be found in R.B. McKerrow and F.S.Ferguson, *Title Page Borders used in England and Scotland 1485-1640*, Bibliographical Society Illustrated Monographs, no.xxi, OUP, 1932 (for 1931) and *Book of Hunting, Hawking & Heraldry*, Wynkyn de Worde, Bodleian Library, S.Seld d.17(1).

Publication: *Archaeologia* 1928, 78, p.297, plate L; Wace 1928, p.78, illus; used as book jacket, *Sphere History of English Poetry and Prose 1540-1714*, ed. Christopher Ricks, second edition

Exhibition: 1969, no.169; 1994, Period Room, Burrell Collection.

Provenance: none known, but described and illustrated in Wace 1928; it might perhaps be the 'Sheldon tapestry panel' bought 2 June 1917 from Partridge, Described as 'Swiss' in V&A archives, Col. Howard file (MA/1H 3018) letter of 10 March 1916 to A.F.Kendrick.

18.1.3. Charity as a single figure, ex-Behar, Present whereabouts unknown

Size given as Ht 19 <sup>1</sup>/<sub>8</sub> x 18 <sup>1</sup>/<sub>4</sub> inches

vertical borders and lower horizontal as 18.3;

Inscription : Charitas

Provenance : Sold American Art Association, New York, 26-30 April 1927, lots 995,996; Christie's London February 11/12 1999, lot 298. *Archaeologia* 78, plate xlvi, fig 2

18.1.4. Walters Art Museum, Baltimore, 82.24

18 <sup>1</sup>/<sub>2</sub> x 19 <sup>1</sup>/<sub>2</sub> inches

Provenance : sold Christie, Manson Woods, London, 17 June 1914, , lot 126, *Catalogue of Fine Tapestries, property of Arthur Maitland Wilson, Esq., Sir Luke Fildes, RA and others.* Described as Two panels of Flemish tapestry woven with figures emblematic of Prudence and Chastity (*sic* !) early C.17. W.R.Johnston, 'Two Early English Tapestries', *Bulletin Walters Art Gallery*, vol.23, no.4, Jan 1971, 2-3, illus. where size given as 20 <sup>1</sup>/<sub>8</sub> x 19 <sup>1</sup>/<sub>2</sub> inches.

Inscription : Charitas.

18.2 Temperance, Lady Lever Art Gallery, Port Sunlight, LL 4234

18 <sup>1</sup>/<sub>2</sub> x 18 <sup>1</sup>/<sub>2</sub> inches, 47.0 x 47.0 cms

Warp Count : 22 per inch; 8 per cm

Materials : Woollen warps, wool and silk weft

Inscription : Temporalia

Print source : The figure used here bears a very strong resemblance to the Wise Virgin of Niklaus Manuel Deutsch, *Ferdinand and Columbus, Renaissance Collector*, British Museum exhibition, ed. Mark P. McDonald, British Museum Press, London 2005, fig 90a (B.vii(469)) dated 1518.

Publication: as 18.1.2.

Provenance : as 18.1.2

Exhibition : as 18.1.2

Related tapestries : no other example is known in this style, but Temperance is shown also, from a different model, on the Sudeley tapestry (4) and on the Oxfordshire Map,

1.3. <http://collections.vam.ac.uk/item/O78898/tapestry-fragment/>

18.3 Justice, Lady Lever Art Gallery, Port Sunlight, LL 4234

18 <sup>1</sup>/<sub>4</sub> x 19 inches, 47.3 x 48.2 cms

Warp Counts : 19/20 per inch, 7 per cm

Materials: Woollen warps, wool and silk weft

Inscription : Iustitia

Publication: as 18.1

Provenance : as 18.1

Exhibition : as 18.1

Similar Tapestries

18.3.1. Ex-Bihar, *Archaeologia* 78, plate xlvi, fig 2; size given as 19 <sup>1</sup>/<sub>8</sub> x 18 <sup>1</sup>/<sub>8</sub> inches. Vertical borders and lower horizontal as 18.3

Inscription : Iustitia

Provenance : Sold American Art Association, New York, 26-30 April 1927, lots 995,996; ex-Mayorca, Christie's London, 11/12 February 1999, lot 298, illus. Present whereabouts unknown.

The figure is seen also in the upper R corner of the *Circumcision* (15 where she holds a sword, point down, in her left hand and only one scale pan is within the arched frame. Her clothing is similar, but the dress has a square neck line.

A tapestry depicting a similar figure of Justice, but in a floral setting, was sold at Sotheby's London 24 May 1985, lot 1. It was described as 'possibly' Sheldon.

18.4 Prudence, Walters Art Museum, Baltimore, 82.23

20 <sup>1</sup>/<sub>8</sub> x 19 <sup>1</sup>/<sub>2</sub> inches, 51.0 x 49.5 cms

Warp Count: 20 per inch

Materials: wool and silk

Inscription : Prvdentia

Provenance: sold Christie, Manson Woods, London, 17.6.1914, lot 126, Described as two panels of Flemish tapestry woven with figures emblematic of Prudence and Chastity (*sic* !) beneath arches, sizes given Ht: 18<sup>1</sup>/<sub>2</sub> x W 19<sup>1</sup>/<sub>2</sub> inches

Publication: W.R.Johnston, 'Two Early English Tapestryes', *Bulletin Walters Art Gallery*, vol.23, no.4, Jan 1971, 2-3, illus.

18.5 a,b,c, Faith, Hope, Charity, National Museums of Scotland, Edinburgh, A.1926.213, and A.1926.213, a,b,

18.5a Hope, A.1926.213 (A)

18 <sup>1</sup>/<sub>4</sub> x 19<sup>1</sup>/<sub>4</sub> inches, 46.3 x 48.9 cms

Warp Count : 17/19 per inch 7-8 per cm

Materials : Woollen warps, wool weft

Inscription : Hope

Print Source : possibly as 18.1

Provenance: None known; according to Wallis, they came from a west country house.

Publication: R Lauder advertisement, *Connoisseur*, May 1926 vol 75, no.297; W.

Cyril Wallis, 'Sheldon Tapestryes for the Royal Scottish Museum' *Burlington Magazine*, vol li, July 1927, no 292, 25-6; . *Archaeologia*, 78, 297, pl. LI.

Similar tapestries : see above, 18.1.1, 18.1.2

18.5b Faith,

A.1926 .213 (B)

19 x 19<sup>3</sup>/<sub>4</sub> inches, 48.3 x 50.2 cms plus damaged border

Warp Counts : 19 per inch, 8 per cm.

Materials : woollen warps, wool weft

Inscription : Faith

See above 18.1.1, 18.1.2

18.5c Charity, A.1926.213

20 x 38 inches, 50.8 x 96.5 cms

Warp Count : 19/20 per inch; 8 per cm.

Materials : woollen warps, wool weft

Inscription : none

See above 18.1, 18.1.2

18.5.1 Charitas, private collection

[http://archives.getty.edu:30008/getty\\_images/digitalresources/tapestries/0181824.jpg](http://archives.getty.edu:30008/getty_images/digitalresources/tapestries/0181824.jpg)

19 x 18<sup>1</sup>/<sub>2</sub> inches, 48.2 x 47.0 cms

Warp Count : 18/19 per inch, 8 per cm

Materials : woollen warps, wool and silk weft

Inscription : Charitas  
Publication : none  
Exhibition: None

## 20-25 Secular Themes

### 19.Hunters

19.1 Lone Huntsman, Burrell Collection, Glasgow, 47.24

6<sup>1</sup>/<sub>8</sub> inches x 9<sup>1</sup>/<sub>8</sub> inches; 15.5 x 23.0 cms

Warp Count : 21/22 per inch, 9 per cm

Materials : Woollen warps, woollen weft with some metal thread

Print Source: Possibly based on Jost Amman, Standebuch, facsimile as *The Book of Trades*, intro. Benjamin A. Rifkin, Dover New York, 1973, p.46, Der Jaeger.

Related Tapestries: None, although V&A T.645 - 1993 has a similar depiction, seen also on tapestry strips belonging to the Society of Antiquaries, Newcastle upon Tyne 12.1 and on 19.2, sold at Christie's London 11/12 February 1999, lot 380.

Provenance: None recorded prior to its acquisition from Acton Surgey 4 April 1932, Purchase Book 1932(i), 31.

Publication : None

Exhibition: *Curious Curios*, December 1986

This piece is very simply designed and lacks the colour complexity and subtlety of most of the pieces associated with the Sheldon school.

19.2 Huntsman, Victoria and Albert Museum, London, T.645 - 1993

<http://collections.vam.ac.uk/item/O109892/tapestry-fragment/>

8<sup>1</sup>/<sub>4</sub> inches x 9 inches approx: Height within borders 6<sup>7</sup>/<sub>8</sub> inches.

Warp Count: 23/24 per inch

Materials : Wool and silk

Print Source: possibly from George Turberville, *The Art of Venerie*, London,

1576. Publication : Hilary L. Turner, 'Tapestry strips depicting the parable of the

Prodigal Son; how safe is an attribution to Mr Sheldon's venture at Barcheston ?'

*Archaeologia Aeliana*, fifth series, vol 37, 2008, pp. 185-196.

19.3 The Huntsman, private collection

8 inches x 8<sup>1</sup>/<sub>2</sub> inches

Warp count : 20/21 per inch

Materials: wool over woollen warps

Print source : Possibly based on Jost Amman, Standebuch, facsimile as *The Book of Trades*, intro. Benjamin A. Rifkin, Dover New York, 1973, p.46, Der Jaeger.

Exhibition: None

Publication : Hilary L. Turner, 'Tapestry strips depicting the parable of the Prodigal Son; how safe is an attribution to Mr Sheldon's venture at Barcheston ?'

*Archaeologia Aeliana*, fifth series, vol 37, 2008, pp. 185-196.

Provenance : ex-Mayorcas Collection, sold Christies, London 11/12 February 1999, lot 380 and possibly associated with lot 299 in same sale, 8.9 above.

### 20. A Squirrel, Private Collection

No details

**21. The Griffin tapestry**, The Barber Institute, Birmingham, on loan to Chastleton House, Oxfordshire

Inscription : EXOUN OYK EXOMAI

25<sup>3</sup>/<sub>4</sub> x 43<sup>3</sup>/<sub>4</sub> inches; 65.5 x 1.110 cms

Warp Count : 18/20 per inch; 8 per cm.

Materials : Woollen warps, wool, silk and metal thread weft

Publication : Hilary L. Turner, 'Tapestries once at Chastleton House and their influence on the image of the tapestries called Sheldon: a re-assessment' *Antiquaries Journal*, vol 88 2008, pp. 313-343; Turner, 'Walter Jones of Witney, Worcester and Chastleton: re-writing the past', *Oxoniensia* 73, 2008, pp.33-43

Print Source : Unknown for the central design though see *Notes and Queries* 1925, 278, 357. A.Wells-Cole, *Art and Decoration*, 1997, suggested, p.222, that the borders might have come from a printed Almanac, R.B. McKerrow and F.S.Ferguson, *Title Page Borders used in England and Scotland 1485-1640*, 1932, no 196, list examples in 1589, 1594, 1597 and nine times after 1605.

**22. The valance for a bed**, Victoria and Albert Museum, T.117-1934

Total length in three sections 6 ft 8 in (2.03m); 4ft 21/2 in (1.28 m); 6ft 8 in (2.03m)

Provenance : acquired in 1912 by Mr Henry Howard 'from an old house in Worcestershire'. A.F.Kendrick, 'The Hatfield Tapestries of the Seasons', *Walpole Society Annual*, ii 1912-13, 89-95 (89)

Exhibition: Birmingham 1951, no.11

<http://collections.vam.ac.uk/item/O78734/bed-valance/>

**23 The hart lives, private collection**, whereabouts unknown

9<sup>3</sup>/<sub>4</sub> inches x 6<sup>1</sup>/<sub>4</sub> inches; 25 x 16 cms

Inscription, The hart lives/where it loves.

Christie's South Kensington 23 November 2005, lot 3, illus; exhibited *Tudor and Stuart Textiles 1485-1688*, 10 December 2008-20 February 2009, New York, no. 5.

**24. The Four Seasons, Hatfield House, Hertfordshire**

Commissioned by Sir John Tracy of Toddington, Glos. Each tapestry carries arms Tracy/Shirley; Winter bears woven date 1611. Signs of zodiac appropriate to each season; unusual borders inspired by pictures from emblem books

Spring

10 feet 4 inches x 13 feet 11 inches; 3.20 x 4.24 m.

Warp Count : 16/18 per inch; 6/7 per cm

Materials : Woollen warps, wool, silk and metal thread

Damaged Mark : Bruges 1600-1610

Zodiac signs; Twins, Taurus, Ram

Summer

10 feet 6 inches x 13 feet 9 inches; 3.20 x 4.19m.

Warp Count : 16/17 per inch; 6 per cm

Woollen warps, wool, silk and metal thread

Zodiac signs; Virgo, Leo, Scorpio

Autumn

10 feet 4 inches x 13 feet 11 inches; 3.15 x 4.24 m.

Warp Count : 19/20 per inch; 6/7 per cm.  
Materials : Woollen warp, wool, silk, silver-gilt, some linen thread weft  
Zodiac signs; Sagittarius, Cancer, Libra

#### Winter

10 feet 4 inches x 14 feet; .3.15 x 4.22 m.

Warp Count : 18 per inch; 6/7 per cm.

Materials : Woollen warps, wool, some silk, Dutch gold weft

Zodiac signs; Pisces , Aquarius, Capricorn

Woven date of 1611

Mark : Bruges 1600-1610

Date : woven date of 1611

Publication : A.F. Kendrick, 'The Hatfield Tapestries of the Seasons', *Walpole Society Annual*, ii 1912-13, 89-95, summarizing, but disagreeing with earlier speculation; *Archaeologia* 78, 302-03

Provenance : woven for Sir John Tracy of Toddington, Glos. Mentioned in will of 1662 (TNA PROB 11/308), the tapestries remained in possession of Tracy family possibly until the rebuilding of Toddington c. 1820. Their whereabouts thereafter is unknown, but a Memorandum dictated in 1866-7 by James, 2nd Marquess of Salisbury stated that the tapestries had been found in an old house in Wiltshire; they were hung at Hatfield House in rooms used by Queen Victoria on her visit in October 1846. The notes were edited by Mary, Marchioness of Salisbury and privately printed in 1886; a copy is in the Hatfield House Archives.

Mark : Bruges 1600-1610; conservation report at Hatfield House, together with correspondence from Hilary L Turner identifying the mark as the type illustrated in Guy Delmarcel and Isabell van Tichelen, 'Marks and Signatures on Ancient Flemish Tapestries', in ed. Lotus Stack, *Conservation Research Studies of Fifteenth to Nineteenth Century Tapestries*, Studies in the History of Art, vol 42, Monograph series 2, Washington DC, (1993), pp.57-68.

Exhibition: Lansdowne House 1929, nos 33 & 36, Summer, Autumn, illus in the limited edition catalogue, plate 5; Royal Academy of Arts, 6 January-10 March 1934, no.1422, Autumn; *The Treasure Houses of Britain*, National Gallery of Art, Washington, 1985, no. 33, Autumn.

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*Archaeologia* 78 = Barnard, E.A.B., and Wace, A.J.B., 'The Sheldon tapestry weavers and their work', *Archaeologia* 78, 1928, 255-314, reprinted as a monograph in 1929

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Wingfield-Digby, George, *The Victoria and Albert Museum, Catalogue of Tapestries Medieval and Renaissance*, London 1980.

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A.F. Kendrick, *Victoria and Albert Museum Catalogue of Tapestries*, London 1914 and 1924;

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E.A.B. Barnard and A.J.B. Wace, 'The Sheldon tapestry weavers and their work', *Archaeologia* 78, 1928, 255-314, reprinted as a monograph with the same title in 1929, Oxford 1928 (44 pieces)

A.J.B. Wace, Some Tapestries in the Collection of Sir William Burrell, *Old Furniture*, vol. 5, 1928, 78-82

A.J.B. Wace, 'A pair of gloves with tapestry-woven gauntlets', *Embroideress*, no.42, 1932, 990-994, figs 1336-7-9.

G. Wingfield-Digby, *The Victoria and Albert Museum, Catalogue of Tapestries Medieval and Renaissance*, London 1980 (includes two pieces found since 1928)

E. A. Standen, *European post-Medieval Tapestries and Related Hangings in the Metropolitan Museum of Art*, New York 1985 (includes two pieces found since 1928)

## EXHIBITION CATALOGUES

*Catalogue of the loan exhibition of English decorative Art at Lansdowne House*, February 17-28th 1929; two editions, one on sale at doors, the other a hardback deluxe illustrated limited edition with different numbering, London 1929.

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Royal Academy of Arts, *Exhibition of British Art c.1000-1860*, 6 January-10 March 1934.

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