Annotated List of ‘Sheldon’ tapestries now known and bibliography

Tapestries were classified as Barcheston products following criteria suggested by A. J. B. Wace in 1928. The criteria were derived from the stylistic characteristics of five tapestries found at Chastleton House, not themselves indisputable Barcheston work. No documents are associated with any of the tapestries listed below. Some tapestries have been re-attributed.

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 516 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 + woven date, 1588
Woven 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 at
http://www.tapestriescalledsheldon.info/pdfs/WarwickshireTapestryMap.pdf
Hilary L. Turner, No Mean Prospect: Ralph Sheldon’s Tapestry Maps, Plotwood Press 2010

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
Woven inscriptions describing the area in centre of lower border, two others in left border

1.3. Oxfordshire, Bodleian Library, University of Oxford, of which 1.3.1a,b, V&A Museum London are part
12.ft 6 inches x 16.0 ft; 3.82 x 4.88 m.
Warp count : 16-17 per inch; 6-7 per cm
Materials: woollen warps, wool and silk weft
Woven inscription, lower part only extant, based on William Camden’s Britannia

1.3.1a and 1.3.1b, V&A Museum London
each 4ft 1\(\frac{3}{4}\) inches x 2ft 1\(\frac{3}{4}\) inches; 1.26 x 0.65m. represent the lower right corner
Warp count : 16-17 per inch; 6-7 per cm
Materials: woollen warps, wool and silk weft
1.4. Gloucestershire
1.4.1 Section, lower right hand corner, Private Collection
6ft 5inches x 7ft 2inches, 1955 x 2185 cms
Warp Count : 16-17 per inch; 6-7 per cm
Materials: wool and some silk
Family arms, Sheldon/Throckmorton; corner shows Hercules swinging his club to subdue Cerberus, possibly based on work of Frans Floris, A.Wells-Cole, Art and Decoration, 1997, p.223

1.4.2 Section, lower right, centred on the Bristol Channel, Bodleian Library, University of Oxford
6.0 ft x 3feet 11inches, 1.830 x 1.195 m
Materials: wool and silk
and
http://www.artfund.org/artsaved/search/sheldon+tapestry

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. A 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
Materials: woollen warps, wool and silk weft

2. Judah and Tamar
2.1 Judah goes to Timnath, Private Collection
Woven 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
Materials: woollen warps, wool weft
Biblical Source: Genesis 3812
Print Source: Nothing for this sequence has yet been identified.

http://www.tapestriescalledsheldon.info/pdfs/NEWPP41Chastletonrevision.pdf

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; there said to be missing the date – which it never had – because the relevant part had been rewoven, which it has.

2.2 Judah gives his staff and bracelets, Aston Hall, Birmingham
Woven 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
Materials : 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 Traditionally titled Judah recognizes his staff and bracelets, more accurately Tamar confronts Judah. Whereabouts unknown, photograph reproduced Antiquaries Journal 88, 2008, see http://www.tapestriescalledsheldon.info/pdfs/NEWPP41Chastletonrevision.pdf
Woven initials MI, EI; woven date 1595
6 feet 5 inches x 5 feet 2 inches, (1.96 m. x 1.57 m).
Biblical Source: Genesis 38, where the inscription carries the date 1595
Provenance: Unknown 1919-2016; whereabouts again unknown.
Publication: included in the bibliography above and when offered for sale Sotheby’s London 2016, 26 October, Lot 1238; not described as ‘Sheldon’.

2.4 The Birth of Pharez and Zarah, Burrell Collection Glasgow, 47.20
Woven 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
Materials: woollen warps, wool weft
Biblical Source: Genesis 38:27
Exhibition: Lansdowne House no 27.
Provenance: Sotheby’s 12 November 1920, part of Lot 128, bought Anget (*The Times*, 13 November 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
Woven 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
Materials: woollen warps, wool weft
[http://collections.vam.ac.uk/item/O78823/tapestry/](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 71/2 inches; 1.855 m. x 4.761/2 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
Materials : woollen warps, wool, silk, metal thread weft
Date : 1580-1600(?)
Publication: *Archaeologia*, 74, 1924, plate xli, fig.1; *Archaeologia* 78, 300-302, plate LV, fig 1,2; not previously regarded as ‘Sheldon’ work, V&A Archives MA/1/B 2769, letter A.S.Cole to Mrs Emma Dent, 17.10.1896; 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 Tapestried 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
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
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 and immediately associated with the Barcheston looms despite the fact that the coat of arms is not that granted to Walter Jones (1550-1632); 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 Burrell 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
Materials : woollen warps, wool, silk and metal thread
Provenance: V&A example bought 1914 from the Rev. C.A.Thomas of Kemerton, Tewkesbury; the Burrell example acquired from John Hunt in 1936.

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.
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
19½ x 20½ inches; 495 x 520 cms
Warp Count : 19/20 warps per inch, 7 per cm
Materials : woollen warps, wool and silk weft
Design reversed from 7.3.1
Print Source: wide choice of prints.
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.

7.3.5 Sacrifice of Isaac, Fitzwilliam Museum, Cambridge
20 ¾ x 19 inches, 49.0 x 53.5 cm
Warp Count : 19/20 per inch, 8/9 per cm
Materials : wool, some gold and silver thread
Acquisition : Bequest of Dr Louis Clarke
Biblical Source : Genesis 22:1-14
http://www.fitzmuseum.cam.ac.uk/dept/aa/projects/sheldontapestries/index.html

Variant Presentation, same theme
7.3.6 Metropolitan Museum, New York, 64.101.1282, Standen 1985, ii, 697-99
8½ x 11¾ inches; 22.0 x 30.0 cms
Warp Count : 27/29 per inch; 9/10 per cm
Materials : woollen warps, wool and silk weft, silver-gilt thread
http://metmuseum.org/Collections/search-the-collections/120046676

Similar Tapestries
7.3.7 Sacrifice of Isaac, Private Collection
9 x 11 inches; 23 x 28 cms, tapestry size, frame ignored
Warp Count : 24/25 per inch 10 per cm
Materials: woollen warps, wool, silk and metal thread weft

7.3.8 Sotheby’s London, 4 March 1927, lot 76, formerly in possession of the Duke of Rutland, illus. Archaeologia 78; pl xli, fig.2, 8 ½ 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
20½ x 17½ 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
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

7.4.2 Burrell Collection Glasgow, 47.16
20 inches x 20 ½ 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\(\frac{3}{16}\) x 12\(\frac{5}{8}\) 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.

7.6 Jacob receives the blessing of his father, Fitzwilliam Museum, Cambridge
19 x 20\(\frac{3}{4}\) inches, 49 cm x 52 cm
Warp Count : 19 per inch, 9 per cm
Materials : wool, some gold and silver thread
Biblical Source : Genesis 27, verses 1-29
Museum reference : T.7B-1961
Acquisition: Bequest of Dr Louis Clarke
http://www.fitzmuseum.cam.ac.uk/dept/aa/projects/sheldontapestries/index.html

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 Judith
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; Haggs Castle 1 April 1985-24 November 1987; *The Needles’ Prayse*, Exhibition Glasgow 1995 23 February – 14 May (47.10 only)
Provenance: Acquired as a set from J.Botibel in 1936.

Similar Tapestries
8.1.1. Burrell Collection, Glasgow, 47.6, vertical borders identical with 8.1 and 8.6.1, variation in hunting scenes
19¼ x 19¼ 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.
Materials: wool and silk
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 51.4 cms
Warp count: 23/24 per inch; 8/9 per cm
Materials: woollen warps, 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, (née 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, but there are variations in hunting scenes.

8.4.2. Shakespeare Birthplace Trust, Stratford on Avon, SBT-1993-31/304b
19½ 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
19¼ inches x 20¼ 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
Associated with 8.4.2, reversed from 8.5 above.
17¾/4 inches 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
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 18¾ 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, and its details are very similar but not identical.
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
19¼ inches x 20¼ 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
21½ inches x 20½ inches; approx 54 cms; x 52 cms No warp count possible

18½ x 19¼ 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.
Provenance: Ex-Hedingham Castle, Sotheby’s London 24 June 1927, lot 89
Publication: Archaeologia 78, 294, pl.xliii, fig.1
Exhibition: none

8.6.3. Burrell Collection, Glasgow 47.8
19 inches x 18¾ 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 xlvi; 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
19¾ inches x 39½ 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 39½ x 19½ 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.

8.7.2 Susanna, first three scenes
20½ inches x 39½ 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
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/](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 10½ 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 10½ 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
7½/10 inches x 10½ 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

For the problems surrounding these attributions see 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, available on-line at Ingenta.

9.1 Judith, her maid and the head of Holofernes, under an arcade, private collection
36½ inches x 20½ inches; 93 x 62 cms, framed, exact measurement impossible
Approximate warp count: 19/20 per inch, 7 per cm
Materials: woollen warps, wool and silk weft
Biblical Source: Old Testament Apocrypha, Book of Judith
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.
19¾ 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.
Biblical Source: Old Testament Apocrypha, Book of Judith
Provenance: Possibly Christie’s London 2 July 1914, lot 37, when it was described as German.

19 x 18¼ inches 48.0 x 48.0cms
Warp Count: 20 per inch; 8 per cm.
Materials: woollen warps, wool and silk weft
Exhibition: The Museum.
Biblical Source: Old Testament Apocrypha, Book of Judith
Provenance: Bought from Messrs Bruford, Exeter in 1927.

9.3 Judith alone, private collection
Judith stands on a floral ground
18¾ x 18 inches, 47.8 x 45.8 cms
Warp Count: 17/18 per inch, 7 per cm
Materials: woollen warps, wool and silk weft
Biblical Source: Old Testament Apocrypha, Book of Judith
Judith’s girdle is knotted; halberdier beneath arch between heavy floral composition in vertical borders, hunting scenes above and below; illustrated in *Textile History*, 41(2), 2010, pp. 19-39, fig. 4, available on-line at Ingenta.

Similar Tapestries
9.3.1 A similar tapestry; whereabouts unknown; several small differences from 9.3; Judith wears a square-necked dress with a sash across her bust and a simple belt; halberdier beneath arch between heavy floral composition in vertical borders; hunting scenes only in upper border, lower has a bird between leaves and fruit. 19 x 19 inches; 48.0 x 48.0 cms. *Burlington Magazine*, 51, no.352 July1932, p.38 (available on JSTOR); probably that sold Christie’s London, 13 December 1933, lot 160; said to be that sold at Sotheby’s London, 19 January 1951 lot 28, no illustration, and sold again, Sotheby’s London 10 November 1967, lot 18, identified as the same example but said to be Hamburg work, catalogued then as Jael and Sisera. It was with the London dealer Mayorcas, *Weltkunst*, xl, no.8, (April 1970), p.485, illustrated.

Variant Presentation, small size
9.4 Judith, maid and the head of Holofernes, Metropolitan Museum, New York, illustrated Standen 1985, ii, no.121. 8¼ x 11¼ 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
Biblical Source: Old Testament Apocrypha, Book of Judith
Gift of Mrs Bayard Cutting, 1942
http://metmuseum.org/Collections/search-the-collections/120044504

9.4.1 Judith, maid and the head of Holofernes, Burrell Collection, Glasgow, 47.23 8¼ x 11¾ inches; 20.5 x 29.9 cms
Warp Count : 24 warps per inch; 9/10 per cm
Materials: wool and silk
Motto : Si Deus nobiscum / Quis contra nos
Biblical Source: Old Testament Apocrypha, Book of Judith
Publication: Christie’s London 24 February 1916, lot 133, described as ‘a small piece of Brussels tapestry’.

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
Biblical Source: Old Testament Apocrypha, Book of Judith
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.
http://www.nationaltrustcollections.org.uk/object/557840
9.4.3 National Needle Museum (now Forge Mill Museum), Redditch, framed
10¼ x 7¾ inches approx.; 19.5 x 26.0 cms (measured through glass) - no frame
allowance
24/25 per inch, 9/10 per cm, (through glass)
Materials; woollen warps, wool, silk and silver thread
No inscription
Biblical Source: Old Testament Apocrypha, Book of Judith
http://www.bbc.co.uk/ahistoryoftheworld/objects/REDUfibCRyKcR0UvD0MHKAtext with unsubstantiated details

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 Pharoah
21 x 39½ 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
13½ x 13³/₄ inches, 33.5 x 35.0 cms
Warp Count : 19/20 per inch; 9/10 per cm.
Materials: woollen warps, wool and silk weft

10. 2.1 Joseph’s Dream, Private Collection
13½ x 13³/₄ 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
19¾ x 19³/₈ inches, 49.0 x 50.0 cms
Warp Count : 21 per inch, 9 per cm
Materials : woollen warps, wool and silk weft.
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, American Art Association, Anderson Art Gallery

11. Tobias and the Angel
11.1.1 Tobias and the Angel, Parham House, Sussex
7¹/₄ x 11½ 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 Heemskerk, 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
No details known

Related tapestries: none known. There is no obvious relationship of these tapestries to those below; 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 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.

11.4 Variant Presentation, three scene panel, Fitzwilliam Museum, Cambridge
Tobias departs, Tobias and the fish, Tobias returns
20¾ inches x 39¾ inches, 52.5 x 20.75 cm, including fringe
Warp count: 16/17 per inch, 7/8 per cm
Materials: wool, some silk and gold thread
Museum Reference: T.1-1953
Acquisition: Bought with the help of the Grace Clarke Fund.
http://www.fitzmuseum.cam.ac.uk/dept/aa/projects/sheldontapestries/index.html

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, *Procs Soc Antiqs Newcastle, 2nd series*, 10 (1902), 42-43, not then called ‘Sheldon’.

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 now also at [http://www.tapestriescalledsheldon.info/pdfs/ProdigalSon.pdf](http://www.tapestriescalledsheldon.info/pdfs/ProdigalSon.pdf)

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/](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
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
20½ x 19½ 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 Museum of New York, 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 Untermeyer; place of acquisition unknown.

Similar tapestries:
12.4.2. Metropolitan Museum of Art, New York, 54.7.6, illustrated and described by Standen 1985, ii, 688-69, since re-attributed to anonymous London workshops.
20¼ x 19½ inches; 52 x 50 cms
Warp Count: 25 per inch, 9 per cm
Materials: woollen warps, wool and silk weft.
[Hyperlink to details]

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
20¼ x 19½ inches, 51.4 x 49.5 cms. Re-attributed to anonymous London workshops.
Warp Count: 24 per inch, 9 per cm
Materials: woollen warps of varied thickness, wool and silk weft; damaged corners
Print Source: None identified
http://metmuseum.org/Collections/search-the-collections/120045438
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

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\(\frac{3}{8}\) x 19\(\frac{1}{4}\) inches, 49.2 x 48.8 cms
Warp Count: 24/25 per inch, 9/10 per cm, considerable upward variation
Materials: woollen warps, 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; Ashmolean at Broadway, Tudor House, Broadway

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. The Nativity
13.1 Adoration of the Magi, Fenton House, Hampstead, National Trust, FEN/T/15
9 x 7 1/2 inches, 22.8 x 19.2 cms
Warp Count : 23/24 per inch, 8 per cm
Materials: 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
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 5/8 inches, 50.0 x 101.1 cms
Warp Count : 18-22 per inch, 7-8 per cm
Materials: woollen warps, wool, silk and silver-gilt thread
Date: the costume suggests a date around 1590-1600.
http://metmuseum.org/Collections/search-the-collections/120045197
Publication : *Archaeologia* 78, 294, plate xliii, fig.1; Standen 1985, ii, no. 119, 685-87.
Provenance: Bought in 1921 from Basil Dighton

17½ x 19½ inches, 44.5 x 49.5 cms ;
http://collections.vam.ac.uk/item/O16669/cushion-cover/
Warp Count : 20 per inch, 8 per cm
Materials : woollen warps, wool and silk weft
Biblical Source : Matthew 2 13-15
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.
Publication : *Archaeologia* 78, 294, plate xli, fig.1; 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, see
http://www.tapestriescalledsheldon.info/pdfs/NEWPP41Chastletonrevision.pdf
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 3/4 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 13-15
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
http://collections.vam.ac.uk/item/O317801/cushion-cover/
15. The Circumcision, Metropolitan Museum, New York, 64.101.1281
24\1/2 inches x 39\1/4 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
http://metmuseum.org/Collections/search-the-collections/120046675
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 Heemskerk. 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.
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 Untermyer.

8\3/4 x 11\1/2 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
http://collections.vam.ac.uk/item/O317800/cushion-cover/
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\3/4 x 37\1/2 inches, 52.0 x 95.3 cms
Warp Count : 21/22 per inch, 8 per cm
Materials: 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 March 1920, lot 52.

**Similar Tapestries**
18.1.2 Burrell Collection, Glasgow, 47.19
20½ x 37 ¾ 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).
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 ¼ x 18 ¼ inches
vertical borders and lower horizontal as 18.3
Inscription: Charitas

18.1.4. Charity, single figure, Walters Art Museum, Baltimore, 82.24
18½ x 19½ inches
Inscription: Charitas.

18.2 Temperance, Lady Lever Art Gallery, Port Sunlight, LL 4234
18½ x 18½ inches, 47.0 x 47.0 cms
Warp Count: 22 per inch; 8 per cm
Materials: woollen warps, wool and silk weft
Inscription: Temporantia
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
18¼ 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: Ivstitia
Publication: as 18.1
Provenance: as 18.1
Exhibition: as 18.1

Similar Tapestries
18.3.1. Ex-Behar, Archaeologia 78, plate xlviii, fig 2; size given as 19¹/₈ x 18¹/₈ inches. Vertical borders and lower horizontal as 18.3
Inscription: Ivstitia

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
20¹/₈ x 19½ 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: 18¹/₂ x W 19¹/₂ inches

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)
18¹/₄ x 19¹/₄ 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.
Similar tapestries: see above, 18.1.1, 18.1.2

18.5b Faith, A.1926.213 (B)
19 x 19 3/4 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
19 x 18 1/2 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 1/8 inches x 9 1/8 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
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.

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

8\(\frac{3}{4}\) inches x 9 inches approx: Height within borders 6\(\frac{7}{8}\) inches.
Warp Count: 23/24 per inch
Materials: Wool and silk
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\(\frac{3}{2}\) inches
Warp count: 20/21 per inch
Materials: wool over woollen warps
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, see
http://www.tapestriescalledsheldon.info/pdfs/ProdigalSon.pdf
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: EXΩN OYK EXOMAI
25\(\frac{3}{4}\) x 43\(\frac{3}{4}\) 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
http://www.tapestriescalledsheldon.info/pdfs/NEWPP41Chastletonrevision.pdf
and
http://www.tapestriescalledsheldon.info/pdfs/WalterJones.pdf
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)
http://collections.vam.ac.uk/item/O78734/bed-valance/

23. The hart lives, private collection, whereabouts unknown
9 3/4 inches x 6 1/4 inches; 25 x 16 cms
Inscription, The hart lives/where it loves.

5 x 4 3/4 inches, 12.5 x 10.5 cms
Warp Count: 28/29 per inch, 12/13 per cm
Materials: wool, silk, gilt thread
Acquisition: Bequest of Dr Louis Clarke
Museum reference: T.8-1961

25. The Four Seasons, Hatfield House, Hertfordshire
Commissioned by Sir John Tracy of Toddington, Glos. Each tapestry carries arms Tracy/Shirley. Signs of zodiac appropriate to each season; unusual borders inspired by pictures from emblem books. Winter has long been said to bear a woven date, 1611, a view now challenged by Michael Bath; the existence of the mark of the Bruges guild first used 1600-1610, makes it doubtful whether these tapestries should still be regarded as Barcheston work.

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 4.19 m.
Warp Count: 16/17 per inch; 6 per cm
Materials: woollen warps, wool, silk and metal thread
Zodiac signs; Virgo, Leo, Scorpio

Autumn
10 feet 6 inches x 13 feet 10 inches; 3.15 x 4.22 m.
Warp Count: 19/20 per inch; 6/7 per cm.
Materials: woollen warps, 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
Supposedly bears a woven date, 1611, recently questioned
Mark: Bruges 1600-1610

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.
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.

Abbreviated Bibliographical References

Archaeologia 74 = Humphreys, John, ‘Elizabethan Sheldon Tapestries’, Archaeologia 74, 1924, 181-202, reprinted as a monograph with the same title, Clarendon Press, Oxford 1929. This should be used with caution as there are many mistakes. See http://tapestriescalledsheldon.info/pdfs/ElizabethanSheldonTapestriesreviewed.pdf


**Full List of References**


Kendrick A.F., ‘The Hatfield Tapestries of the Seasons’, *Walpole Society Annual*, ii 1912-13, 89-95


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

*Loan Exhibition Depicting the Reign of Queen Elizabeth*, 22&23 Grosvenor Place London 26 Jan-26 March 1933.

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

*An Exhibition of Treasures from Midland Homes*, 2 November – 2 December 1938, City of Birmingham Museum and Art Gallery, no. 45.
Wingfield-Digby, George, 1951 *Festival of Britain in Birmingham, An Exhibition of Tapestries*, 11 July-26 August 1951.


Exhibitions of material in the Burrell Collection, Glasgow, McLellan Galleries, Glasgow 1949; for the Festival of Britain, 1951 and in 1969


*The Needles’ Prayse*, Glasgow, 23 February – 14 May 1995


*Tudor and Stuart Textiles 1485-1688*, Fransen New York, 10 December 2008-20 February 2009

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