

Annotated List of tapestries called 'Sheldon' now known and bibliography

Tapestries listed below were given the name Sheldon in the 1920s in the belief that they were products of a workshop for which plans were outlined by William Sheldon of Beoley and Weston in his will. They were classified 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 contemporary documents are associated with any of the tapestries listed below. Recent research has led to the re-attribution of many tapestries.

No attempt has been made to describe condition, little to assigning dates.

(Some links in this document may not open in Internet Explorer, but will in other web browsers)

1 The Maps

General Bibliography

Photographs of the six tapestry maps bearing the Sheldon family arms displayed in an exhibition in 1914, the start of the Sheldon story, are in *Portfolios III, Tapestries*, Victoria and Albert Museum, London, c.1915. Two of the tapestries were later editions, probably commissioned after the Restoration in 1660. One, Oxfordshire, privately owned, bears the arms of Ralph 'the Great' Sheldon (d.1684) and his wife, Henrietta-Maria Savage; they married in 1648. The Worcestershire copy, now owned by the V&A London, shows the arms of William Sheldon (d.1570) and his wife and of Worcester city. Warwickshire, known now to be the Elizabethan original, was given a C17 picture frame border and hung alongside the newer versions. The three Elizabethan tapestries, with lively pictorial borders, are Worcestershire, Oxfordshire (no longer correctly positioned geographically since the recent restoration) and the remains of the right-hand corner of Gloucestershire now in two sections. When re-discovered, in 1914, they were mounted on a draught screen, as were the two right-hand corner sections of Elizabethan Oxfordshire, nos 1.3.1a, 1b, now in the V&A, London; See also Wingfield Digby 1980; Anthony Wells Cole, *Art and Decoration*, pp.221-234 for print sources for the border motifs.

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 + woven date, 1588

Woven inscription : text based on William Camden's *Britannia* later than 1590

<http://heritage.warwickshire.gov.uk/museum-service/collections/the-sheldon-tapestry-maps/>

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

Publication : John Humphreys, 'The Sheldon Tapestry Maps of Worcestershire', *Transactions of the Birmingham Archaeological Society*, xliii, 1918, 4-22; 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; Hilary L. Turner, *No Mean Prospect: Ralph Sheldon's Tapestry Maps*, Plotwood Press 2010, available from wyncott721@gmail.com

Provenance : Acquired by Richard Gough by unknown means, from Weston house; bequeathed to the Bodleian Library, Oxford, by 1809. It was not in the 1781 sale of Weston's contents.

1.3. Oxfordshire, Bodleian Library, University of Oxford, of which 1.3.1a,b, V&A Museum, London are part

The tapestry, reduced in height, now measures 3.55 x 5.28 m; its original height was nearer 12.ft 6 inches and its width 16.0 ft.

Woven inscription, lower part only extant, based on William Camden's *Britannia*

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

Materials: woollen warps, wool and silk weft

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; Hilary L. Turner, 'The Sheldon Tapestry Maps: their Content and Context', *The Cartographic Journal*, 40 no1, June 2003, pp.39-49, on-line to subscribers. Hilary L. Turner, *No Mean Prospect: Ralph Sheldon's Tapestry Maps*, Plotwood Press 2010, available from wyncott721@gmail.com ; for the C17 version, 'Oxfordshire in Wool and Silk: Ralph Sheldon 'the Great's' tapestry map of Oxfordshire', *Oxoniensia*, lxxi, 2006, 67-72, on-line and at

<http://www.tapestriescalledsheldon.info/pdfs/OxfordshireinWool&Silk.pdf>

Provenance : Acquired by Richard Gough by unknown means, from Weston house; bequeathed to the Bodleian Library, Oxford, by 1809. It was not in the 1781 sale of Weston's contents.

1.3.1a and 1.3.1b, V&A Museum London

each 4ft 1³/₄ inches x 2ft 1³/₄ 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

Arms : Sheldon family, unmarried male

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

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

Publication : Wingfield Digby, 1980

Provenance : Acquired by unknown means by Horace Walpole by 1774, Walpole, *Description of the Villa of HW*, p.149; sold from Strawberry Hill, 1842, by George Robins, *Catalogue of..Contents ..of Strawberry Hill*, 25 April 1842 leaving the incorrect impression Walpole had bought the other Elizabethan tapestries; Strong, A *Catalogue ..of Rare Books...from Collection of Horace Walpole...lot 3417*, nd.

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*, p.223

Published : *Notes and Queries*, Jan-June 1869, 4th series, pp 606,540, 620.

Provenance : Departure from Weston unknown; Sotheby's London, 29 March 1920, lot 133, still framed and mounted on a draught screen; Christies's London 18 June 1936, lot 131. ; Sotheby's London 8 July 1949.

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

6.2 ft x 3feet 11inches, 188 x 122.5 cm

Materials: wool and silk

Publication: inaccurately described, *Talking Maps*, 2018

Provenance ; as above, until Christie's London, 7 June 2007, lot 140 which marked the separation of the two pieces.

Exhibition : *The Sheldon Tapestry Map of Gloucestershire*, January 23 – February 22 2008; *Talking Maps*, 5 July 2019-8 March 2020, both at the Bodleian Library, Oxford.

https://www.bodleian.ox.ac.uk/_data/assets/pdf_file/0004/125869/The-Sheldon-Tapestry-Map-of-Gloucestershire.pdf

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*

Provenance : bequest of Richard Gough, 1809, acquired by him by unknown means

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

Provenance : bequest of Richard Gough, 1809, acquired by him by unknown means

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.

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.B.Barnard, *Essays in Commemoration of John Humphreys*, 1937 gives a fuller description from Humphreys' papers, no longer extant; 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

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

and Turner, 'Walter Jones of Witney, Worcester and Chastleton: re-writing the past', *Oxoniensia* 73, 2008, pp.33-43. Available at

<http://www.tapestriescalledsheldon.info/pdfs/WalterJones.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. All the tapestries offered 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'. This panel 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. Formerly at Chastleton House, 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; now at Chastleton House, Oxfordshire.

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

<http://collections.glasgowmuseums.com/mwebcgi/mweb?request=record;id=40734;type=101>

Woven initials WI, EI

10 feet 11³/₄ x inches x 7 feet 9¹/₄ inches; (3. 34 x 3.34 m)

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

Materials: woollen warps, wool weft

Biblical Source: Genesis 38²⁷

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 November 1920, p.8); 1922, Sotheby's, 7 July 1922, lot 165, still 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.

Publication: Cleland, *Burrell Collection*, Cat. No.109, attributed to Bruges weavers in London; by implication this applies to the set and to *The Judgement of Paris*, below.

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/>

Provenance: Sotheby's 12 November 1920, Lot 129.

Publication : as above, no. 2.1 and Wingfield-Digby, 1980.

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(?)

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; 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

30 ¼ x 43 ¾ inches; 78 x 111 cms

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, available at <http://www.tapestriescalledsheldon.info/pdfs/WalterJones.pdf>

Most recently Cleland, *Burrell Collection*, Cat. No. 60, where it is not thought to link stylistically with Barcheston work.

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 ½ inches; 480 x 475 mms (Burrell 47.17 49 x 48 cms; 19½ x 19 inches)

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.

Publication : For V & A example see *Procs. of Society of Antiquaries of London*, 2nd series vol. xxvi, 1913-14, 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. Not then regarded as 'Sheldon' nor in A.F. Kendrick, *Victoria and Albert Museum Catalogue of Tapestries*, London 1914; attribution first made in *Archaeologia* 74 and A.F. Kendrick, *Victoria and Albert Museum Catalogue of Tapestries*, London, second edition 1924. See also G. Wingfield-Digby, *Guide*, 1980; Cleland, *Burrell Collection*, Cat. No. 144, where the attribution is to weavers in England.

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.tapestriescalledsheldon.info/pdfs/NEWPP38WhichSacheverell.pdf>

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. The auction catalogue identification as the Prodigal Son was corrected by Standen 1985, i, 199-203, no 30a-f.

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. The auction catalogue identification as the Prodigal Son was corrected by Standen 1985, i, 199-203, no 30a-f.

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’ instead of the suggested German origin. Significant variations in details on the arch makes neither satisfactory.

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

<http://collections.glasgowmuseums.com/mwebcgi/mweb?request=record;id=39196;type=101>

19½ x 20½ inches; 50 x 53 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.

Publication : Standen 1985, ii, 697-99; Cleland, *Burrell Collection*, Cat. No. 149, where a London weaver and a date of 1620 or later is suggested.

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

Museum reference : T.7A-1961

<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

Provenance: sold Christie's London, 31 July 1928, lot 44; acquired 1928 by Col Howard, *Burlington Magazine*, liii, no.cccix, December 1928, 287-89 illus.(available at JSTOR); sold Christie's London 11 May 1934, lot 159.

<https://www.metmuseum.org/art/collection/search/120046676>

Similar Tapestries

7.3.7 Sacrifice of Isaac, Private Collection

9 x 11 inches; 23 x 28 cms, tapestry size, frame ignored; inscription – Have a Strong faith in God Onely not this but my good will

Warp Count : 24/25 per inch 10 per cm

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

Provenance: Sotheby's 11 May 1934, lot 159, the property of Colonel Henry Howard.

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' instead of the suggested German origin. Significant variations in details on the arch makes neither satisfactory.

7.4.2 Isaac meeting Rebecca, Burrell Collection Glasgow, 47.16

20¹/₂ inches x 20¹/₂ inches; 52 x 52 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 : Cleland, *Burrell Collection*, Cat. No. 149, where a London weaver and a date of 1620 or later is suggested.

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 ½ x 12 ½ inches; 37 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 : Cleland, *Burrell Collection*, Cat. No. 148, suggesting an English origin, perhaps around 1575.

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 20³/₄ 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

Related tapestries: *La Collection Toms Tapisseries du XVIe au XIXe siècle*, ed.

G.E.Cotton, Fondation Toms Pauli,, Lausanne 2011, Cat. 91; Nello Fortini Grazzini in *European Tapestries in the Art Institute of Chicago*, ed. Koen Broesens, New Haven and London: Yale University Press, 2008, Cat.13.

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

<http://collections.glasgowmuseums.com/mwebcgi/mweb?request=record;id=40273;type=101>

20 inches x: 20½ inches; 51 x 52 cms

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.; Cleland, *Burrell Collection*, Cat. No. 150, suggesting London weavers around 1625 or later.

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; Haggis 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

<http://collections.glasgowmuseums.com/mwebcgi/mweb?request=record;id=39884;type=101>

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; Cleland, *Burrell Collection*, Cat. No. 150, suggesting London weavers around 1625 or later.

Exhibition: Glasgow 1951, no. 633

8.2 Susanna attacked by the Elders, Burrell Collection, Glasgow, 47.10

<http://collections.glasgowmuseums.com/mwebcgi/mweb?request=record;id=40547;type=101>

19¾ inches x: 20½ inches; 50 x 52 cms

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

Materials: woollen warps, wool and silk weft

Publication: Cleland, *Burrell Collection*, Cat. No. 150, suggesting London weavers around 1625 or later.

No similar tapestries

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

<http://collections.glasgowmuseums.com/mwebcgi/mweb?request=record;id=40256;type=101>

19¼ inches x 19 ¼ inches; 49 x 52 cms
Warp Count: 23/24 per inch; 8/9 per cm
Materials: woollen warp, wool and silk weft
Publication: Cleland, *Burrell Collection*, Cat. No. 150, suggesting London weavers around 1625 or later.

Similar tapestries

8.3.1. Burrell Collection, Glasgow, 47.5

<http://collections.glasgowmuseums.com/mwebcgi/mweb?request=record;id=39981;type=101>

20½ inches x 20¾ inches; 52 x 53 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: Cleland, *Burrell Collection*, Cat. No. 150.

Exhibition: Glasgow 1951, no.638.

8.4 Daniel intercedes for Susanna, Burrell Collection, Glasgow, 47.11

<http://collections.glasgowmuseums.com/mwebcgi/mweb?request=record;id=40551;type=101>

19¾ x 20½ inches; 50 x 52 cms

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

Materials: woollen warp, wool and silk weft

Publication: Cleland, *Burrell Collection*, Cat. No. 150, suggesting London weavers around 1625 or later.

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

<http://collections.glasgowmuseums.com/mwebcgi/mweb?request=record;id=40278;type=101>

19³/₄ inches x 20¹/₂ inches; 50 x 52cms

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

Materials: woollen warps, wool and silk weft

Publication: Cleland, *Burrell Collection*, Cat. No. 150, suggesting London weavers around 1625 or later.

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.

17³/₄ 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

<http://collections.glasgowmuseums.com/mwebcgi/mweb?request=record;id=40254;type=101>

19¹/₄ inches x 19 ¹/₂ inches; 49 x 49cms

Warp Count : 18/19 per inch, 8/9 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; Cleland, *Burrell Collection*, Cat. No. 150, suggesting London weavers around 1625 or later.

Exhibition: Glasgow 1949, no.1141

8.6 The Stoning of the Elders, Burrell Collection 47.14

<http://collections.glasgowmuseums.com/mwebcgi/mweb?request=record;id=40257;type=101>

19³/₄ inches x 20 inches; 50 x 51 cms

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

Materials: woollen warp, wool and silk weft

Publication: Cleland, *Burrell Collection*, Cat. No. 150, suggesting London weavers around 1625 or later.

Similar tapestries

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

21½ inches x 20½ inches; approx 54 cms; x 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.

Provenance : 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. January 2014 with a London dealer, unframed.

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

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: Sometimes (eg Birmingham 1979) incorrectly said to have come from Hedingham Castle, seemingly confused with a Susanna scene, 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

19½ inches x 19½ inches; 49.0 x 49.0cms

Warp Count : 19/20 per inch; 8/9 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;

Cleland, *Burrell Collection*, Cat. No. 150, suggesting London weavers around 1625 or later.

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 39¹/₂ x 19¹/₂ 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 September 1937, lot 437, illus.

8.7.2 Susanna, first three scenes

20¹/₂ inches x 39¹/₂ 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 June 1927, lot 89, illus; Sotheby's London 26 May 1967, lot 37.

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 10¹/₂ 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 10³/₈ 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

7⁹/₁₀ inches x 10¹/₂ 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

36 1/2 inches x 20 1/2 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

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; Howe, W. N., 'A Sheldon tapestry in Sleaford', *Reports & Papers of the Associated Architectural Societies*, Vol. 41:1 (1934 for 1932) 46-9

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.

19³/₄ 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.

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 18³/₄ 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

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, available on-line at Ingenta.

Provenance: Bought from Messrs Bruford, Exeter in 1927.

9.3 Judith alone, private collection

Judith stands on a floral ground

18³/₄ 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 July 1932, 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, 42.27; illustrated Standen 1985, ii, no.121.

8¹/₄ inches x 11¹/₄ 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 (If the Lord is with us, who can be against us)

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

<http://collections.glasgowmuseums.com/mwebcgi/mweb?request=record;id=40262;type=101>

8¹/₄ x 12¹/₄ inches; 21 x 31 cms

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

Materials: wool and silk

Motto : Si Deus nobiscum / Quis contra nos (If the Lord is with us, who can be against us)

Biblical Source: Old Testament Apocrypha, Book of Judith

Provenance: Christie's London 24 February 1916, lot 133, described as 'a small piece of Brussels tapestry'.

Publication: Cleland, *Burrell Collection*, Cat. No. 147, 'possibly one of the few C20th attributions to be valid'.

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
10³/₄ x 7³/₄ 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/rEDUfibCRyKcR0UvD0MHKA>

text 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 Pharaoh

21 x 39¹/₂ 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

13¹/₂ 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

13¹/₂ 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

19¹/₄ x 19⁵/₈ 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, 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

7¹/₄ x 11¹/₂ 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 Souce : 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

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

20³/₄ inches x 39³/₄ 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

Biblical reference : Old Testament Apocrypha, Book of Tobit: 5: 16; 6: 2-4; 11:9

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>

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 15¹¹⁻³²

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 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, 688-69, since re-attributed to anonymous London workshops.

20¼ x 19¼ inches; 52 x 50 cms

Warp Count: 25 per inch, 9 per cm

Materials: woollen warps, wool and silk weft.

<http://metmuseum.org/Collections/search-the-collections/120045437>

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
20¹/₄ x 19¹/₂ 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

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

19³/₈ x 19¹/₄ 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

13-15. New Testament Scenes

13. The Nativity

13.1 Adoration of the Magi, Fenton House, Hampstead, National Trust, FEN/T/15
9 x 7¹/₂ 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

<http://www.nationaltrustcollections.org.uk/object/1449220>

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 43⁵/₈ 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>

Print Source: Hieronymus Wierix, *Vita Divae Mariae Virginis*, identified by Wells-Cole, *Art and Decoration*, 230, fig.381. Bibliotheque Royale Albert 1^{er} 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

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 2¹³⁻¹⁵

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.

Print Source: Hieronymus Wierix, *Vita Divae Mariae Virginis*, identified by Wells-Cole, *Art and Decoration*, 230, fig. 381. Bibliotheque Royale Albert 1^{er} 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, 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 10³/₄ 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 2¹³⁻¹⁵

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

24¹/₂ inches x 39¹/₄ 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 2¹¹

<https://www.metmuseum.org/art/collection/search/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 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, Metropolitan Museum of Art, 1977, Highlights of the Untermyer 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 Untermyer.

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

8¹/₄ x 11¹/₂ 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 4⁴⁻⁴²

Print Source: None identified

Similar Tapestries: None

<http://collections.vam.ac.uk/item/O317800/cushion-cover/>

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

19³/₄ x 37¹/₂ 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.

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

<http://collections.glasgowmuseums.com/mwebcgi/mweb?request=record;id=40258;type=101>

21¼ x 39 inches; 54 x 99 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; Cleland, *Burrell Collection*, Cat. No. 151 where it is considered unlikely to be 'Sheldon' but to be work of London weavers around 1620.

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-Bihar, Present whereabouts unknown

Size given as Ht 19¹/₈ x 18¹/₄ 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 11-12 February 1999, lot 298. *Archaeologia* 78, plate xlviii, fig 2

18.1.4. Charity, single figure, Walters Art Museum, Baltimore, 82.24

18½ x 19½ 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, January 1971, 2-3, (illus.) where size given as 20¹/₈ x 19¹/₂ inches.

Inscription : Charitas.

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

18¹/₂ x 18¹/₂ 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

18¹/₄ 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-Bihar, *Archaeologia* 78, plate xlvi, fig 2; size given as 19¹/₈ x 18¹/₈ inches. Vertical borders and lower horizontal as 18.3

Inscription : Ivstitia

Provenance : Sold American Art Association, New York, 26-30 April 1927, lots 995,996; ex-Mayorcas, 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

20¹/₈ x 19¹/₂ 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
Publication: W.R.Johnston, 'Two Early English Tapestries', *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)

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.

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

Cyril Wallis, 'Sheldon Tapestries 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 19³/₄ 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 18¹/₂ 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

<http://collections.glasgowmuseums.com/mwebcgi/mweb?request=record;id=39927;type=101>overall:

6¹/₈ inches x 9 inches; 16 x 23 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 : Cleland, *Burrell Collection*, Cat. No. 145 where it is thought to be 'possibly the only C20 attribution to the 'Sheldon' looms to stand up'.

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/>

8¹/₄ inches x 9 inches approx: Height within borders 6⁷/₈ 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.

Exhibition: British Museum, London, *Shakespeare Staging the World*, 2012

19.3 The Huntsman, private collection

8 inches x 8¹/₂ 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, 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

25³/₄ x 43³/₄ 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

Publication : *Archaeologia* 78, 1928, 292; 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, see

<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.

Provenance: Sotheby's November 1920, lot 131; mentioned again B&W

Archaeologia 78, 1928, 292 as being in the possession of Lady Barber, now of the Barber Institute.

https://www.google.com/imgres?imgurl=x-raw-image%3A%2F%2F%2Fc162c7f02f9082a50d5c800b41239f5056d86179311e7eee36dcb481178e644&imgrefurl=https%3A%2F%2Fwww.jstor.org%2Fstable%2F23409991&tbnid=pYKQL_DHYsGmqM&vet=10CBUQMyhuahcKEwiAn7T16eLnAhUAAAAHQAAAAAQAw..i&docid=otPfiatvtD5jCM&w=1523&h=987&q=Chastleton%20tapestries%20national%20trust&ved=0CBUQMyhuahcKEwiAn7T16eLnAhUAAAAHQAAAAAQAw

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; Exhibition: British Museum, London, *Shakespeare Staging the World*, 2012

<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.

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. A purse or sweet bag, Fitzwilliam Museum, Cambridge

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

<https://www.fitzmuseum.cam.ac.uk/sheldon/bought/tapestrypurse>

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 4.19m.

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

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. See also Hilary L. Turner, 'A case of mistaken identity : the "Sheldon" *Four Seasons* tapestries at Hatfield House re-considered', *Emblematica* 19, 2012, 1-27 ; Joan Kendall, 'The Four Seasons tapestries at Hatfield House, Hertfordshire', *Text*, Vol. 39, 2011-12, pp.18-23; Michael Bath, *The Four Seasons Tapestries at Hatfield House*, Archetype, 2013

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.

Abbreviated Bibliographical References

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The Needles' Prayse, Glasgow, 23 February – 14 May 1995

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

Talking Maps, Nick Millea and J.R. Brotton, Bodleian Library Publishing, Oxford, 2018

Major errors include the following: it was not Ralph Sheldon who established the tapestry works, as said, but his father, William; only two tapestries were woven in a second version – Oxfordshire and Worcestershire. They were not commissioned by Ralph Sheldon's grandson but by his great grandson, Ralph 'the Great' Sheldon (d. 1684) whose arms are in the Oxfordshire tapestry.

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

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