

Raphael vindicated; by a comparison between the original tapestries (now in London) of Leo X and the cartoons at Hampton Court. As repaired by Cooke ... / [William Trull].

Contributors

Trull, William.
Raphael, 1483-1520.
Cooke.

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RAPHAEL VINDICATED;

BY

A COMPARISON BETWEEN

THE ORIGINAL TAPESTRIES

(NOW IN LONDON)

OF LEÓ X.

AND

THE CARTOONS

AT HAMPTON COURT,

AS REPAIRED BY COOKE.

WITH BRIEF HISTORICAL AND ARTISTICAL REMARKS UPON THE WHOLE
SERIES.

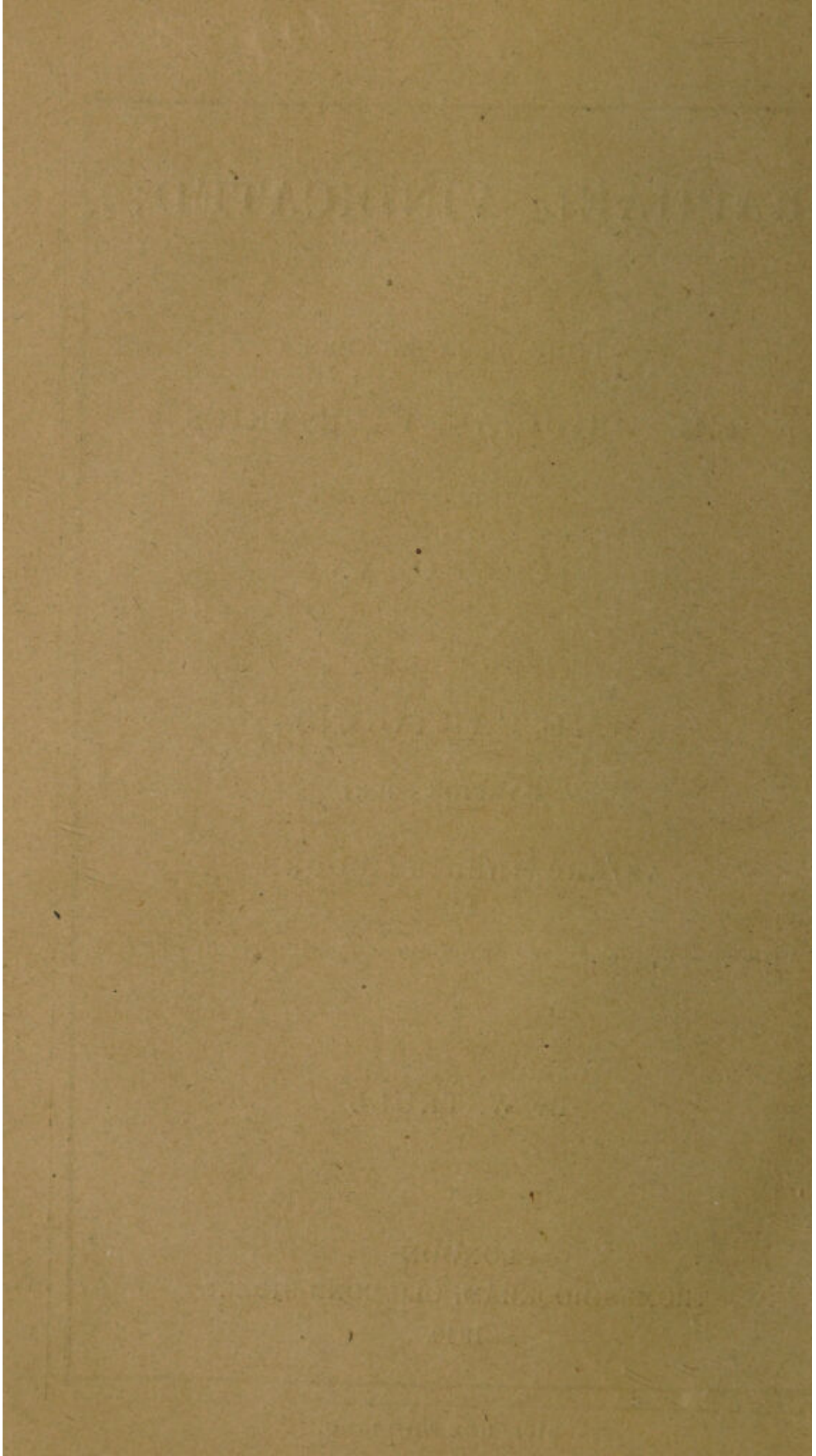
By W. TRULL.

LONDON:

THOMAS HOOKHAM, OLD BOND STREET.

1840.

~~PRICE ONE SHILLING.~~



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RAPHAEL VINDICATED;

A COMPARISON BETWEEN

THE ORIGINAL TAPESTRIES

AND THE MODERN

OF 1850, &c.

AND

THE CARICATURES

AT THE EXHIBITION

AS REPRODUCED BY COOKE

AND THE EXHIBITION OF THE ARTISTS

BY W. TRILL

LONDON:

PRINTED BY RICHARD BINDER, GREEN ARBOUR COURT, OLD BAILEY.

1850.

INTRODUCTION.

It is intended by the present remarks, to bring the Seven Cartoons by Raphael, now at Hampton Palace ; into direct comparison with the original Tapestries of Leo X., in order to ascertain the degree of originality existing in the former, after the repairs by Cooke, in the reign of William III.

And rather than presume to possess, any peculiar artistical knowledge, likely to arrive at a satisfactory point, which others have failed to establish ; fall back to the earliest period, and upon an original work ; not exposed to attempts at restoration.

The early history, and peculiar circumstances, attending the whole series, whether of the ten, or the fifteen subsequent ones, in continuation of them—whether in the great name of Leo X., or the greater one of Raphael—offer more than common interest.

Volumes have been written on the merits of these works, by Italian and other writers ; but it must be observed that this has taken place, almost entirely through the medium of the Tapestries ; the seven

Cartoons have only been brought into notice, for this purpose of late years, the whole series being unknown before, otherwise than as patterns for the Tapestry ; and the latter may now be fairly employed to detect errors, introduced into the Cartoons by restorers. No good reason for questioning their worth can be started, after their having been considered “ the precious ornaments of the Palace” of Charles I., whose high acquirements in all matters relating to the fine arts, cannot be called in question ; and should they be, it is a complete answer, that the dispersion of his immense collection has proved it to consist of works, of such high merit that, at the present day, small portions only give celebrity to Royal galleries.

Charles employed the Cartoons only as patterns for Tapestry, at Mortlake. William III., totally unacquainted with the arts, hearing of certain paintings by Raphael, lying aside unemployed, determined on the necessary repairs, to render them fit for appearance in a grand gallery ; which repairs, from their extent, threw the original matter into confusion, similar to that of the old scraps and pieces of Cartoons found at Brussels ; when copies and imitations increased with the desire to possess them. In proportion to the facility of copying, so is the difficulty increased to determine originality.

Tapestry of the highest class, cannot be subject to any doubt—so great is the difficulty of producing such,

that the united talent of the highest order, in each of the several branches are required ; to obtain which, the wealth of a Pope, or a King must be employed. Where and by whom, could the Raphael Tapestries be copied or repaired, if required ? The want of success in three or four of Raphael's subjects, now attempting at the Gobelins in Paris, will at once prove the impossibility.

The comparative merits of works of art, can only be judged of, side by side ; and the introduction to the public two years since, of a part of the Raphael Tapestries, caused comparative remarks, from those connected with the arts, which make it highly important, that the Tapestry should be brought into more close, and direct comparison, as the only way to arrive at a correct knowledge ; of the extent and character of the repairs the Cartoons have undergone : and any such searching investigation, the proprietor of the Tapestries will facilitate ; such an opportunity has not occurred since the repairs by Cooke, more than a century since ; may not again ; and is the only novelty that can be brought forward. All that is possible in the necessary remarks so imperfectly given, is procured from ascertained facts, and stated under a conviction of their truth. Being for a length of time in close examination of the nine Tapestries, I was led to follow it up, by frequent visits to the Hampton Gallery ; and have also had the great advantage of collecting opinions from persons of the highest talent, connected with the arts of this country ; and with a

few equally high, connected with the Continent of Europe.

Some historical facts must necessarily be brought forward ; and it will be impossible in the most condensed form, to avoid drawing upon the higher merits of others, or of adding to that vast mass of compilation, late years have heaped around these works, the foundation of which, in the greater part, is too loose to remain.

These fine compositions of Raphael, have not only occupied a larger space among writers, but have received more general attention for a longer period ; than any other works of art,—and the united circumstances which have occasioned this, may be traced to the miraculous subjects themselves, no less than the clear and perspicuous manner in which they are treated ; calculated not only to excite astonishment, and admiration, but adapted to develop sacred truths, enlarge our mental enjoyments, and make broader the paths to civilization, refinement, and the arts.

“ But all these works of Raphael would not have contributed to the extension of art, at that period, beyond the meridian of Rome ; if he had not succeeded, in extending the fruits of his genius, by means of prints.”
—*Roscoe's Translation of Lanzi*, v. ii. 83.

Still greater public benefit has been derived in our time, by the extraordinary progress in the art of engraving ; causing the widest circulation among all classes, of these most important lessons, in a manner

both pleasing and instructive ; and so cheap, that even the poor cottager may possess the seven grand designs of Raphael, with historical and explanatory remarks, for sevenpence!—at once pointing out the great advantage derived from that well-regulated society, from whom, this public benefit has been obtained. Several expensive books have also been published, by eminent writers within a few years, both upon the Cartoons and the Tapestries, from which might have been expected, at this advanced period, and the facilities which offered for examining the original works, every possible information that could be brought to the subject ; yet so little really appears to be drawn from actual observation, and direct comparison, that with so much talent, such books might be written merely upon the engravings : these and other gleanings would be quite sufficient for the compilation of such books.

The talented writer on the Tapestries, at the time he visited them at Rome, knew that twelve out of the nineteen he criticizes were little known in England ; and that comparative remarks on the other seven might have further enlightened us in regard to the difference between them and the Cartoons at Hampton Palace ; the extensive repairs to which, and consequent derangement of the designs, were notorious. Most of the twelve, though artistically unknown in England, are but slightly mentioned, whilst the seven we possess, can ourselves judge of, and so many English writers have gone over, these are largely treated, except that

part which was most needed, viz., the extent and character of the repairs ; which can only be corrected by reference to the Tapestries.*

Another eminent writer on the Cartoons, instead of mounting ladders to examine them, as an indefatigable German critic, recently did often, at the Hampton Gallery, (for in no other way can their present state be judged of,) has probably been satisfied by a casual visit, with the assistance of the engraving by Dorigny ; so entirely are real matters of fact passed over, and comparative merits overlooked.

So much knowledge and information, has however been brought to the subject, and supplied by the highly gifted Editor of a weekly journal called the *Athenæum*, of January 1838, that I beg leave to recommend the perusal to those, who wish to possess, a more correct, historical, and artistical knowledge, of these immortal works by Raphael.

* Some explanations were also required, in making critical remarks on a subject not existing—"The Descent into Limbus"—the Cartoon being destroyed at Brussels centuries back, and the Tapestries burnt in 1798, long before Mr. Gunn's book was written ; who states, "if one of the Tapestries excites less interest than the rest, it may be this. The figure however of the Redeemer is extremely beautiful."

Wright, who visited the Vatican in 1720, states the Tapestries then remaining, to consist of nineteen subjects, since which the Descent into Limbus being burnt, eighteen only can remain.

THE
CARTOONS AND TAPESTRIES
OF
RAPHAEL,

CONSIDERED MORE PARTICULARLY WITH REGARD TO THE SEVEN
CARTOONS AT HAMPTON COURT PALACE, IN COMPARISON WITH THE
ORIGINAL TAPESTRIES OF THE SAME SUBJECTS, NOW IN LONDON.
THEIR ORIGIN, INTENTION, AND ESPECIALLY AS TO THEIR PRESENT
CONDITION COMPARED WITH EACH OTHER.

RAPHAEL was by all placed at the head of his art, not because he excelled all others in every department of painting, but because no other artist ever united the various excellencies of the art, in so high a degree; with the faculty of combining them in one perfect whole. With a vivid apprehension, and a rapidity of seizing the sudden and momentary expressions of passion; a facility of touch obedient to the conceptions of the imagination—his figures are governed by a sentiment of the mind, and he may be called the painter of the mind; whose axiom was, “that things are not to be represented as they are, but as they ought to be.”

Vasari, in his writings on art, calls the air of Raphael's heads superhuman, “with simplicity of life in his apostles, and faith in his martyrs; and in his Christ, a divine essence in the countenance, made visible to mortal eyes.”

So condensed and harmonious is the grouping, so skilful the arrangements of forms; nature and vitality breathe through each figure, though multiplied to such an extent, that the characters grasp all that ennobles or degrades human

nature, or that can be imagined of superhuman ; yet still with an individuality the most marvellous.

The works now to be considered, though forming so small a portion of the great master's productions, can only be contemplated in surprise and wonder at the marvellous invention, genius, and universality of talent throughout.

One cannot but think, from the great care and pains taken, not only in all the important parts of the Cartoon Patterns, but in carrying out the least of the subordinate details, that they must have been some time in hand ; though the time generally stated of the execution, was about 1516, and thus it was at the highest period not only of art, but of the great powers of Raphael ; who closed his short but glorious life in 1520, having just completed his thirty-seventh year.

The chief patron of Raphael, and the one for whom the present works were produced, was Leo X. ; whose exalted views were at once grasped by the mighty mind of Raphael, as boundless in mental, as his patron was profuse in pecuniary resources. The time and circumstances almost prove that this vast undertaking was intended to outdo all that had been done ; and at once to settle the question of rivalry between the papal favourite, and his great competitor, Michael Angelo.

The Pope required a grand series of designs, from subjects of "*the Acts of the Apostles*," for the purpose of being worked in the Tapestry of Brussels ; which at that period excelled in art and splendour that of every other time and place. To have arrived at such a point of excellence at this highest period of art, was little short of perfection ; and could only be obtained by possessing within themselves talent of the first order, throughout the different branches. Notwithstanding this, Raphael's penetrating mind foresaw how distant must be the approach of the best factory skill, to his own great genius ; and that the pure sentiment and lofty feeling that reigned throughout his vast designs, would be

little responded to or conveyed to the tapestry by strangers to their high tendency. Man partakes of himself so entirely, that it is only by labour and deep study he casts off a part of his individuality, and from surrounding models of peculiar excellence and high perfection receives new impressions and the more refined feelings of others.

By Raphael's intuitive mind difficulties were anticipated during the progress of the works at Brussels, which would render necessary either his own presence or that of his pupils, who witnessed the progress and extraordinary effect of his efforts upon the Cartoons, and had also assisted in perfecting the subordinate parts of the designs; to such he entrusted the superintendence at Brussels; and his choice of Van Orlay and Michael Coxis for that especial purpose, show the great importance attached to it. Neither labour nor expense were spared in bringing to these works the greatest talents in every department, as well as of rendering the designs perfect as in the more difficult object of carrying them out in the tapestries. Vasari states that Leo expended fifty thousand gold crowns for this purpose! a sum enormously great at that time; though Raphael himself, it is remarked, received but a small portion. Yet he enriched the works with all his experience, and concentrated his great powers upon these master-pieces; in which throughout he displays a penetration into human character no depth could elude; a vigour no labour could exhaust; an invention so extraordinary, as almost worthy of being classed with the miraculous subjects he so wonderfully brings before us; a silent eloquence so clear and comprehensive, that we become witnesses of the very acts; so powerfully is the mind and imagination of the spectator awakened by reflecting upon these works: nor is it improbable, judging from historical facts, that as many converts to Christianity would be made by their constantly being placed before the public eye, as by a volume of Sermons.

The Tapestries were intended by the Pope to adorn the

Palace of the Vatican, and also to be exhibited to the public in the church of St. Peter's at Rome, on a few great feast days, during the year. Two sets, precisely similar, were ordered by Leo, afterwards designated the "Gold and Silver sets," no others being worked with these precious materials.

Much has been said and written as to the actual number of Cartoons Raphael executed for the Tapestries; again as to what portion were from his own hand, or under his more immediate direction; these and other doubtful matters, have been very differently stated by the mass of writers; who have rather followed the errors of others, than searched for facts. In respect to the Cartoons themselves, and their actual state, no opportunity existed till lately, for examining or even viewing them, beyond being passed through the gallery of Hampton Palace over the seven in about ten minutes; and from such slight acquaintance with them, persons have argued on their merits, or rather taken up general opinions formed hastily, and seldom from any ideas of their own. Times are however improved, for these Cartoons and many choice paintings may now be viewed every day (except Friday) at leisure, and gratis.

It has generally been stated that the whole series of Raphael's Cartoon designs, to work the Tapestry from, consisted of twenty-five subjects, viz.

1. The Miraculous Draught of Fishes.
 2. Christ's Charge to St. Peter.
 3. St. Paul and Barnabas at Lystra.
 4. St. Paul preaching at Athens.
 5. The Death of Ananias.
 6. Elymas the Sorcerer Struck Blind.
 7. St. Peter healing the Cripple at the Beautiful Gate.
 8. The Martyrdom of St. Stephen.
 9. The Conversion of St. Paul.
 10. The Earthquake at Lystra.
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11. The Adoration of the Magi.
12. Christ supping at Emmaus.
- 13, 14, 15. The Slaughter of the Innocents (in 1 or 3 parts).
16. The Presentation in the Temple.
17. The Resurrection.
18. The Descent of Jesus into Limbus (burnt).
19. The Ascension.
20. Noli me tangere.
21. The Descent of the Holy Ghost.
22. The Nativity.
- 23, 24. Symbolical Subjects relating to Leo X.
25. Justice.

This list, however, requires some little explanation. The first series, which are most undoubtedly from the hand of Raphael, includes only the ten first mentioned, which relate exclusively to the history of the chief of the Apostles, St. Peter and St. Paul.* These were produced previous to the remaining fifteen, one set of them being presented to Henry VIII. of England; while the other adorned the Sistine chapel in the Vatican.

The number of twenty-five was probably made up by a *second series*, ascribed to Van Orlay and Michael Coxis, pupils of Raphael, who had superintended the working of the first ten in Tapestry at Brussels; this would account for the great difference which is thought to exist in the merits of the Tapestry at Rome. There is however reason to believe, that the *second series*, or those beyond the ten, are for the greater part the ideas and sketches of the great master, if not finished by him; for some fragments of this second series were found in the old Tapestry factory at Brussels, and

* The title of the eighth seems at first sight to contradict this; but those who have seen the Tapestry will be aware that Saul is a principal figure in the design, and the subject taken in connection with the next and others, appears to be chosen chiefly as an incident in the life of that apostle, while yet unconverted and a persecutor.

esteemed by many to equal the first ten. This second series having been also worked in Tapestry at Brussels, were sent to Rome, and decorated the old Vatican Basilica.

The two series were considered as different in style as they were in size, and thus acquired distinctive names.

Again, it has been stated, and copied by the greater part of writers on the subject, without any investigation, that Charles I. purchased the seven Cartoons now at Hampton Palace, at the suggestion of Rubens the great painter; who had heard of some old patterns by Raphael, lying neglected in the tapestry factory at Brussels, which led to his purchase of them for Charles. This story is however flatly contradicted by a searching clever critic, whose industry is no less conspicuous than his acuteness; he states that Villiers Duke of Buckingham bought at Antwerp a collection of Rubens for £10,000, and that these Cartoons of Raphael may have formed part of it; for that they were obtained by Charles I. through the means of that Duke; and from various circumstances in the passing events of those times, this is rendered most likely. That Charles procured the finest works of art through every possible means is certain; but his object in possessing these old patterns was for a totally different purpose than has been generally affirmed; he never intended to fix them up in his rooms as Paintings, but to apply them, as originally intended, to work Tapestry from; and to this end only were they applied, and so continued, till Oliver Cromwell secured them for the country, and doubtless for the same purpose.

Had the Cartoons been in even a tolerable state of preservation, is it likely Rubens would have parted with them, or have given Charles the opportunity of possessing them, unless at an enormous advance, and in some proportion to the high prices he obtained for his own paintings? which latter may be judged of from his having offered about £5,000 for his Descent from the Cross, upon finding its value not duly appreciated by the city of Cologne, which he had presented it

to. Charles already possessed one set of the Tapestries then up in the Banqueting rooms at Whitehall, and in these equalled the Pope himself, and did not require repaired Cartoons to adorn his palace; the extraordinary merits of which, could not be well judged of, as they then displayed at best, but small remains of former greatness; just rescued from the lumber rooms of a factory, defaced as patterns, and the neglect of a century. No portion of the *Cartoons* ever came under the actual view of Italian and other early writers, who gave to these works of Raphael the highest place amongst the productions of the great artists of that period.

It was on the *Tapestries alone* these high opinions were founded, though many persons have mistaken this important fact, and have been led to suppose them to have alluded to the Cartoons, which could not be the case; for the whole twenty-five from the time of Leo X., 1520, to Charles I., 1635, were left in the factory at Brussels; of which the Hampton seven only, were saved from the wreck; and these not much heard of afterwards beyond the tapestry factory, until the reign of William III., about 1690.

James I. was doubtless led to establish the tapestry factory at Mortlake, from his admiration of the Raphael Tapestries which then decorated Whitehall; but from the low state of the arts at that time, resulted the very poor and mean works in Tapestry we find in England. The good taste of Charles took offence at this, and led him to the purchase of Raphael's Cartoon Patterns, not as pictures, for he never so used them, but to improve the style in Tapestry, which it did; for one (and there may be more) now at Hampton, the subject of Ananias and Sapphira, will be found at a glance superior to what is generally seen of English or other make, in old mansions.

The first ten Cartoon designs of Raphael, intended as patterns to work the Leo Tapestry from, were sent to Brussels. In our day, good taste is thought to have been wanting, in employing these fine designs as patterns for such

a purpose; contrary opinions however existed at that, a much higher, period of the arts than the present; nor would the attempt have been made, but by a reference to the success of other works; and a certain knowledge that such subjects could be more effectively carried out in Tapestry, than in any kind of painting. That the Cartoons would be destroyed by being used as patterns, was no doubt expected; and it is a complete answer to any delusion in regard to supposed liberties taken with the designs in the working, that no complaint was ever made at Rome; and that the Cartoons were never called for to clear up any doubts or suspicion of liberties taken with Raphael's designs. The great Italian judges of art who wrote largely relating to them, are not only silent on any such matters, but witnesses to the excellence of the Tapestries, *as the works of Raphael*; nor can any paintings of the great master, have received higher praise or from higher authority, than have these Tapestries.

Difference of opinion may exist as to the value or intrinsic merit, between Paintings and Tapestry; but it is quite clear, that to produce the latter of the highest class, and with all that artistical degree of perfection which it is capable of, the difficulties and expense are increased beyond what could well be imagined.

The design must not only be original, but it must also be on paper, which the method of transferring to the Tapestry almost destroys; probably, no designs were more valuable than Raphael's for this Tapestry, yet we find them cut into pieces, holes pierced, and traced upon, even to the cutting through, in all the most important parts of the design; and further subject to the rough handling of the workmen: the pattern is fixed upon a white flax cord warp, black powder forced through the holes upon this, and other methods to obtain the grand outlines—the work then proceeds, and the design, when finished, appears the contrary way to the pat-

tern, and to make the Tapestries more perfect or right-handed, it required the Cartoons to be left-handed; this, and also the pin holes and other marks, will be found to exist in the Cartoons at Hampton Palace. It may be here stated, that the materials of this Tapestry are of the most rare and curious description, and some component parts of it have much puzzled scientific men.

The Cartoons were again used as patterns at Mortlake, and when the tapestry factory was neglected in the troubles of the civil war they were found carelessly packed away, and intended to have been sold with Charles's property; Cromwell, no doubt, saw the use they might be applied to as Tapestry patterns, and caused their purchase for £300. That he obtained *them*, as being "the most precious ornaments of the Palace," could not be; for, as we find in the next page of Mr. Cattermole's book, "*the Cartoons were found carelessly packed in boxes, having been cut into pieces for that purpose;*" and this is correct, except that they were not cut into pieces merely to pack in boxes; the cutting took place at Brussels, *when they were used as patterns*. In this "wretched state" they remained until William III. caused the repairs by Cooke: with all faults the price was very low, still not very much out of proportion with the prices at which many other works of art were then sold. Walpole states one to have been valued at £40, twice sold afterwards at £1,000, and subsequently in the Houghton Collection; the greatest fraud and deception prevailed in regard to the valuation and sale of the whole property.

We hear nothing further of the Cartoons until the reign of Charles II., when they were subject to further indignities; for that monarch actually sold them to the ambassador of France! Lord Danby, however, stepped forward in favour of the country, and prevented their being sent away; Charles, for such meanness and folly, has with good reason been called to account, and accused of treason to his country!

though after all, there is no great difference between those high in office declining, by a moderate outlay, to secure for great national purposes works of art of the highest class, and Charles, parting with those old patterns, which there existed neither taste nor industry to employ; for at that time the Cartoons were laid aside as lumber!—What different feelings then moved the French government! and whether in the reign of Louis XIV. in 1662, or Louis Philippe in 1839, that country is pressed forward in all that relates to the fine arts, no difference in time or circumstances have altered this great and important feeling; and the vast benefit derived from it in France is general, by the enormous sums drawn from other countries, and the numerous foreigners attracted to Paris. Charles was, no doubt, hard pressed to part with the Cartoons by the French minister, Barillon; who was strongly urged to it by his sovereign, Louis XIV., to whom they were then of the greatest importance; for at this period, the Royal Tapestry Factory of the *Gobelins* was established in Paris, so famous at the present day; and the only one of note now existing. In their desire to rival the famous Brussels works, these old patterns were to them every thing; and this, no one was more aware of than Le Brun, the great painter, to whose care and directions the factory of the *Gobelins* had been committed. But, though the Cartoons were saved to England, they remained for thirty or forty years longer useless; until William III., from what cause or by whom urged does not appear, least of all is it attributed to any taste of his own for the arts,* at all events, after more than two hundred years, these great designs were recovered from drudgery and oblivion, and became the pets of the Court.

King William followed up the undertaking with spirit, by

* "His Majesty patronized neither painters nor poets; he fought battles, and not sought artists to commemorate them."—*Walpole*.

building a gallery at Hampton Palace to receive them. Yet unfortunately he proved himself, and those who advised him, destitute of both taste and knowledge, by permitting the least remains of Raphael to be painted and daubed, and made "sightly;" had the same good taste prevailed, that saved the Elgin Marbles from such deformities, we should have the remains of greatness to look upon in the Cartoons of Raphael, as in those beautiful works of Phidias; now, in many parts, not even the shadow of Raphael is left, and the whole is exposed to cavil and uncertainty!

"The wretched condition of the Cartoons" when his Majesty employed Cooke to repair them is an historical fact, and no less certain, that he was an artist without the smallest pretensions to such a task! Titian abused Sebastiano del Piombo for daring to repair some heads by Raphael; what would he have said to Cooke for painting over whole figures, altering the designs! and putting himself in the place of Raphael!!! We may in some degree imagine, by looking on *The Lazarus* at the National Gallery, and on the copies of the Cartoons by Cooke at Oxford.* After undergoing these patchings and painting upon, Simon Gribelin undertook in 1704 to engrave the Seven Cartoons, and his success is said to have been considerable; by the sale at that period it might have been, but they are too minute, and convey little of Raphael's character beyond the composition, and the want of success really paved the way for Dorigny; who came over from France to engrave the seven subjects, and was lodged in the palace, where the Queen assigned him apartments,

* Lanzi relates this anecdote of Titian:—"During the siege of Rome in 1527, among other injuries committed in the apostolic palace, some heads by Raphael were defaced; Sebastiano was employed to repair them. Titian, accompanied by him, was introduced to these works; ignorant of the circumstances, he asked Sebastiano 'what presumptuous wretch had the audacity to attempt their restoration.'"—*Roscoe's Trans. Lanzi*, v. ii. 126.

1711 ; though they were not completed till the reign of George I., 1719, who knighted him. These engravings to the present day rank amongst the best, for their bold and effective manner ; though, as a work of art, inferior to Holloway's. Yet both have done justice to the Cartoons, and in some parts gone beyond them—of necessity they followed Cooke's new version of Raphael's designs, and the errors that abound throughout, even in most important parts, are thus perpetuated. The remarks in the annals of the arts of Cooke's incompetency is thus confirmed in Walpole's anecdotes of painting, by the Reverend Mr. Dallaway :—"Cooke copied the Cartoons for the great Duke of Marlborough, but with so little success, that the Duke consigned them to a garret at Blenheim ; from this oblivion they were rescued by the late Duke, and accepted by the University of Oxford ; where they unworthily occupy a large space in the Picture Gallery."

With little better success Sir James Thornhill copied the Seven Cartoons ; and Cooke's "defects and additions" were to be corrected ! These are the size of the original, and in turpentine colours, or distemper. He also made another set in oil colours, about one-third that size ; the first set were for the Duke of Bedford ; who presented them to the Royal Academy : these are thought the best copies of the Cartoons. The grand composition and outlines, mechanically copied, certainly appear ; but, beyond this, not a particle exists of Raphael's divine pencil. The copies are totally destitute of that genius, "which leaves more matter for reflection, the more studied," of that grace, "which vanishes where labour and study appear." Thornhill was engaged about three years on the seven compositions ; and Walpole is probably correct in stating, that it was more through the interest of the Earl of Halifax, than his own merit, that he had the commission of copying the Cartoons, and of painting the chief apartments at Hampton, and other places ; when superior foreign talent might have been employed ; but Thornhill took the work at

a lower rate—such as twenty-five to forty shillings a square yard!

Tapestry is chiefly a mechanical art; and, by some, the art of copying paintings is rendered as much so; but if such poor minds as Cooke and Thornhill only can be procured to carry out the depths and heights of Raphael's designs, the loom will shame such attempts; at the same time, the highest class of Tapestry must not be judged by what we see in England (though there may be an exception), but nothing is known of any great works of art worthy of being compared with those on the continent; the climate or general taste may not accord with the possession of such productions. If we examine the Raphael Tapestries—those of Le Brun in Paris—and some others—the transfer of the design will be found more perfect than has been produced in any other manner; but to gain such perfection, it requires the greatest artistical knowledge in the conductors of the workmen; it was the presence and attention of Raphael's pupils at Brussels, and of Le Brun at Paris, that made *their* Tapestries more perfect than any others. From this cause, without the original pattern—without the original conductors—all the five Tapestries from Raphael's designs, *now* working at the royal factory at Paris, must be a complete failure; their only merit, like Thornhill's paintings, is Raphael's composition! The great intellectual genius of Raphael, the very essence of his greatness, that stamps a character which thinks and almost speaks, that we become acquainted with, and exists in our memories,—these higher qualities are wanting, and we look upon the common herd of men, and not the apostles of Raphael. In this highest point of art, the expression of feeling and passion, the Tapestries of Raphael peculiarly excel.

If the art of tapestry weaving had not been capable of thus employing and exhibiting the power of the artist's mind, can we suppose that Raphael would ever have turned pattern

drawer?—that Leo would have so employed him? and that, too, at the very time when the Pontiff was encouraging and assisting the artist in his struggle with his great rival, Michael Angelo? Or would even Le Brun have superintended the copying his own works in a mode calculated to degrade them? in fact, many have considered the Le Brun Tapestries so effective, that they really surpass the paintings. And I have heard opinions expressed both in Paris and London, from artists as well as connoisseurs, that in many respects Tapestry has advantages over oil-painting; the shine and glare of varnish is avoided, and all the softness and delicacy of crayons obtained, with permanency.

Let us go back to times most highly esteemed for works of art—when Michael Angelo thought “oil-painting better suited to female skill!” when Raphael turned pattern drawer! when Panvenius—Vasari—Lanzi—so extolled Tapestry as to class these very specimens among the wonders of those times!

“The tapestry executed from Raphael’s designs were produced with a harmony of colour and brilliancy of effect that astonished all who saw them, and seemed rather the production of the pencil, than the loom.”—*Panvenius’ Life of Leo X.*, ii. 495.

Barry calls these, the finest of all Raphael’s works; it was in Italy, and from the Tapestries he so judged.

Lanzi, whose opinion alone would be sufficient, speaks of them as highly. These Tapestries, “made to express all the shades of the softest pencil, and reproduce all the boldest strokes of the greatest masters in painting.” And adds:—

“In questi Arazzi l’arte ha tocco il piú alto signo, ne dopo essi ha veduto il mondo cosa ugualmente bella.”

In English:—“In these Tapestries art has reached its highest summit, nor has the world since seen anything equally beautiful.”

Yet Mr. Gunn writes, “that Tapestry is not the happiest material for imitating and perpetuating the higher departments

of art, *composition excepted*." This exception upsets his objections, for composition is considered the highest department, nor does Mr. G. point out how or where these works are perpetuated, and proves the contrary of his own position, by his remarks on the Tapestries at Rome; for he extols them as highly as it would be possible to praise Raphael's own Paintings. Thus Raphael is perpetuated only in the Tapestries! What else could be found in Rome of these subjects? or what else had the great authorities above quoted from which they could form their judgments?

If any one doubts of the highest qualities of Raphael being carried out in the Tapestries, let him read Mr. Gunn's remarks on them while at Rome; this eminent writer, with great depth of thought, and the nicest critical feeling, analyzes every part; as if he were over the original Cartoons in 1517, fresh and full of the magical effect of Raphael's pencil. At page 59 he writes on *the Tapestry* of "The Adoration of the Shepherds;" and further on of "The Magi:"—

"In brightness and gradations of distance—the captivating effect of the shepherds, angels, &c.,—but not the least charm of this composition, is to be found in the representation of the Holy Virgin, for whom Raphael had a particular devotion." And after proceeding at length, adds:—"In these are united the ideas of innocence, virgin purity, grace, sublimity, sanctity, divinity! qualities which Raphael has portrayed in all the variety of which they are susceptible."

It should be particularly observed, that this unqualified praise is made upon the Tapestries! and manifestly does not apply merely to "the composition," but more decidedly to the mental expression.

That great admirer of Raphael, Jonathan Richardson, highly as he eulogizes the Cartoons, was not led *by them*, to that exquisite expression of feeling, and nice discrimination which Mr. Gunn, with so much talent, has pointed out in *The Tapestries*; still, it is no more than Lanzi and other Italian

writers have done; and after such high authorities, any attempt to prove the close affinity between the finest paintings and the highest class Tapestry appears unnecessary.

That Mr. Gunn could have so strongly felt the power of Raphael from the copies of Cooke or Thornhill's paintings is impossible; or from any of the numerous copies of Raphael mentioned in Vertue's notes by Walpole; none of which have proved worth preserving.

Mr. Gunn might have rendered his book very useful by a comparative view, between the Tapestry which he saw at Rome, and the Cartoons of the same subjects at Hampton Court. The only possible excuse for omitting anything of the kind is that Mr. G. did not at the time contemplate publishing, which he hints; but one would expect in the case of so keen an observer, that at first sight the differences would have forced themselves strongly on his mind; the fact of the Cartoons having been so largely repaired being so notorious. There was formerly much difficulty in the way of properly viewing the Tapestries at Rome, but after 1814 permission was extended for their being constantly seen in the apartments of Pius V.

THE HISTORY OF THE RAPHAEL TAPESTRIES is quite as extraordinary as that of the Cartoon Patterns—now in the palaces of popes, kings, and princes; regarded as the most precious works of art—at other times the spoils of war—neglected, dispersed, and left to perish; disfigured by ignorance, and mutilated by avarice.*

* The Tapestries at Rome were carried off in 1526 as the spoil of war; and again in 1798, when they only escaped destruction from the fact of one of them, which was burnt by the Jew purchaser, not producing a sufficiency of the precious metals to reimburse him, and that only by a few ounces. The nineteen left were repurchased, and returned to Rome in 1814, and still adorn the Vatican; though several of them are much injured.

Leo X., with his usual munificence, ordered two sets of the Tapestry, to be worked in the most splendid manner; the robes and other parts which required, or would allow of it, being of gold and silver threads—adding a higher degree of splendour and magnificence than was seen in any similar works of art. One set of these, were presented to Henry VIII. of England, consisting of nine or ten subjects: these adorned the Banqueting Rooms at Whitehall, and continued the appendage of the British crown to the reign of Charles I., after whose death, they were sold in 1649 to Don Alonzo de Cardenas, the Spanish ambassador; and at his decease devolved to the noble house of Alba, and remained in Spain at the duke's palace, until sold to Mr. Tupper, the British consul there, in 1823; by whom they were again brought to England, and in 1833 passed by purchase, into the hands of Mr. William Trull, a merchant in London, with whom they remain.

Swinburne, in his travels through Spain, particularly mentions these Tapestries at the Duke of Alba's: vol. v. 167.

No doubt has ever been entertained of the nine Tapestries now under notice, being the originals of Leo X.; when proof has been offered, the answer has been, "the works speak for themselves." As far as verification can go, the certificate of the Duke of Alba (in Spanish) is complete. It is here stated in English, and gives further historical interest to the subject.

After a long preamble of the sale to Peter Tupper, Esq., Consul of His Britannic Majesty in Catalonia, it runs—

"I (Duke of Alba) certify that said Tapestries, are known by the name of the Acts of the Apostles, and that they are the same as were ordered to be worked in Brussels, from the original Cartoons, which, for this purpose, his Holiness, Pope Leo X., ordered to be painted by Raphael; known as Raphael Sanchez de Urbino; and they represent the following acts, viz :—

- “The miraculous draught of fishes.
- “St. Peter curing the lame at the gate of the Temple.
- “The death of Ananias and Safira.
- “St. Paul and Barnabas at Lystra.
- “The magician Elymas struck with blindness.
- “St. Paul preaching at Athens.
- “Jesus Christ delivering the keys to St. Peter.
- “The martyrdom of St. Stephen.
- “The conversion of St. Paul.

“Altogether, nine pieces; and it appears by the general archives of the family of his Excellency, that said Tapestries have existed in the mansion of the Duke of Alba since the year 1662, into whose possession they passed by the death of Don Louis Mendez de Haro, Marquis del Carpio; who acquired them at a public sale which took place in London, in the year 1649, of the curiosities belonging to King Charles I. of England, to whom said Tapestries belonged; there having besides been sold, in said sale, various Paintings by different masters, and other things relating to the fine arts, which were purchased by Don Alonzo de Cardenas, the Spanish ambassador then in London. And that this may be proved when and where it may be necessary, I sign the present document, sealed with the arms of the said Duke of Alba; taking notice, for the more certain identity of these Tapestries; each of them is sealed with the same seal at the foot hereof.

“(Several Witnesses.)

“Hon. Major MEADE, Consul General.

&c. &c. &c.

“Signed and sealed by the Duke of Alba,

“Madrid, June 21, 1823.”

THE above document, corresponds with the orders of the British parliament, passed on the 20th of February, 1648, for the sale of King Charles's goods, pictures, and effects; and it

was at a later date referred to the committee of the navy, "to raise money by sale of the crown jewels, hangings, and other goods of the late King." Some difficulty occurred in the delivery and obtaining, what had really been purchased, and paid for, amidst the concealment going on; and the parties had to petition Cromwell respecting "the delivery of statues, hangings, and other things, at Whitehall"—as reported by Walpole.

Six, out of the nine Tapestries, were exhibited in London, June, 1838, in a small gallery, the sale of the whole being desired; but deferred in consequence of a discovery, a few weeks after being exposed to light and air, of a continued improvement in the colours; a gradual recovery from a dull, heavy effect, and pallid appearance of the flesh parts, and thick murky effects throughout; considered at first the natural consequence of age; but in fact arising solely from damp and exclusion from light; which a contrary treatment gradually carried off, and exposed original objects, and slight outlines of others which, when the Tapestries were first exposed to view, were indistinct or invisible. On a close examination by Professor Faraday, Dr. Birkbeck, and many scientific gentlemen, they were decidedly of opinion the mischief had arisen in the manner stated; the Tapestry having been packed up in boxes for many years, and evidently in a damp state. Dr. Faraday, on a second visit, was satisfied that extraordinary improvements were being produced from the effects of light and air, and much regretted that time would not permit his watching them, but was desirous to have it followed up by some gentleman capable of it, and that the results might be published. Colours apparently destroyed, reappeared—others changed, and a clearing up of the whole became evident. Professor Faraday advised their immediate removal to a more pure atmosphere, and subjection to a strong action of light, air, and proper temperature. In a few weeks this advice was followed by hanging up the Tapestries in a new factory, one hundred and eighty feet long, with large double windows, in a good

situation, near Coventry, where they remained full ten months. The further advice of Dr. Faraday to permit of no experiments, or chymical quackeries, was strictly attended to; and can be verified by several persons who had constant admission to the factory, and were witnesses to the extraordinary effects produced, in bringing back almost to their original splendour these fine old works; the colours of which, chymists state, must have been permanently fixed by some art, which we of the present day, are not acquainted with. Various reports relating to these matters spread through Coventry, and the desire to see the Tapestries became so great, and the applications so numerous, that the proprietor at length consented to admit, all respectable persons to view them by order, one day in a week, *free*. Applications increased even from Rugby, Leamington, and Birmingham, to such an extent, that it became necessary to restrict it—further proving the growing taste throughout the country for works of art; and under a wise system, great good might be wrought by establishing galleries in our chief towns; any expense thus incurred would be amply repaid.

The improvements, in the Tapestry gradually proceeded, and was witnessed by hundreds—some who had seen them in London, among whom were several high in the profession of the arts, and members of the Royal Academy. Great surprise was caused by the improved condition, and some almost doubted their being the same works—"What has been done?" "Are these the same?" "Do not let them go abroad." "Apply to the government." "Why, they are the finest works in England," &c., &c., &c.

Dr. Faraday wished to hear something on the subject of this progress, and I regretted not being able to give him a more detailed, and scientific account of it. Being able to prove all that had been stated, I could have no objection to acquiesce in his request, to publish the same; which appeared in the Philosophical Magazine, June, 1839.

The Tapestry when seen in London in 1838 was in a very imperfect state; still it was matter of surprise, that after more than three centuries, the colours retained so much of the original power; merely wanting the demi tints and carnations; much of which, with other delicate beauties, are now recovered; and also a deal of the original brilliancy; so as to leave little more to be desired: and the natural effects of age in subduing the glare, is even more in unison with the subjects; and does not detract from the general character or splendid effect; and the proprietor is desirous to bring them into competition with any other works of art.*

COMPARATIVE EXAMINATION.

No one acquainted with the history of the Cartoons at Hampton Court, denies, their having been largely repaired indeed the facts are too certain to attempt it—the destructive use as patterns, the neglect afterwards; the certainty of only seven and a few scraps, being saved out of *twenty-five*, but too clearly demonstrate, the wretched state of the seven.

If the various opinions of critics were collected as to what is really left of Raphael and his Pupils, in the seven Cartoons; less would remain of the original than will be now assumed, by a fair comparison with the Tapestry. One critic having taken a bit here, another a mass there, while others state damage by the yard! To the extent of the mischief, except the Elymas, Cooke attempted the repairs; though if Walpole speaks truly, and he does so probably from Vertue's notes (no mean authority), poor Cooke only acted as

* Two students of the Royal Academy sketched the conversion of St. Paul and the Stoning of St. Stephen, when the Tapestries were up in London; and are thus fully qualified to clear up any doubts respecting the alleged improvement.

second, and was meanly paid. Walpole says in vol. iii. —“Cooke repaired the Cartoons, and other pictures at Hampton; but *Walton had the salary.*” Cooke as well as Thornhill at times, worked at very low prices; for at that period fresco painting, though in repute, was followed with more success by foreign rivals.

There is no doubt of Raphael's having made numerous sketches of each subject, nor could it have been otherwise; for it cannot be imagined, that even his great genius, could throw so much mental energy into these designs, without labour and study; and how much he surpassed his first thoughts in beauty, and comprehensiveness, cannot be doubted. Many of the early sketches were engraved in his own studio and under his directions, by Antonio—others probably after Raphael's lamented death, which took place only two or three years after he finished these works. The early sketches were dispersed; and after many years, threw confusion and doubt, on some of the matured designs; and from this circumstance, the Tapestry workers have been accused of taking liberties! When, to prevent this, two pupils of Raphael attended at Brussels; and a further recognition of the original designs took place at Rome itself; not only by Leo X. and the admiring crowds, but the great pupils of Raphael; men known to have worked, almost as much upon the designs, as their master; such as Giulio Romano, Franscesco Penni—Giovanni da Udini and others! This took place soon after the death of the “divine Raphael” nor was this admiration relaxed, as Lanzi affirms:—“It is wonderful to behold the crowds that flock to see them, and who ever regard them with fresh avidity and delight.”—*Roscoe's Trans. of Lanzi*, vol. ii. p. 82.

Therefore if any doubts exist about originality, it is not with the Tapestries; they are now, what they ever have been; and defy the possibility of repairs—whilst the Cartoons are precisely the reverse.

Mr. Gunn admits, that a difference exists, between the Cartoons and the Tapestries, for he says "I regard the engravings of Dorigny as faithful to the Cartoons." No one ever doubted this, for we have the proof constantly before us at Hampton—but these engravings were executed, AFTER Cooke's repairs; and therefore contain *all his errors*!

Mr. Gunn also "regards the engravings of Sommereau, as true to the Tapestries in the Vatican:" if so, he might have added, these only are the true Raphael; but no comparative examination is gone into, and the whole matter is left in doubt! which is encreased by his remarks on the beautiful collection of Delf ware at Narford Hall: where he could identify but one whole subject, St. Paul at Athens; and blames the painter for not keeping up to Raphael's design—but these were taken from early studies, engraved by Antonio; which the figure without the cap, behind St. Paul, demonstrates; as I have stated in another place.

A few remarks may elucidate what has been said, and clear the way for a comparative view.

The subjects of these works are so generally understood that the number of critics are increased in proportion: some minute deviation from historical truth may occur; yet who would venture to correct? who would reduce that beautiful group, in The Charge to Peter, to *seven*? or diminish the figures in the Miraculous Draught, to make them proportionate with the size of the ships? The smallness of the boats has stood foremost amongst the mass of objectors; and Raphael's supposed blunder of "*boats for ships*" is constantly spoken of, as if the great artist did not know well what he did! What was human, he laboured to attain; but all points of perfection he could not; and came as near to a perfect whole as man could.—That his mind was occupied in studying to overcome difficulties, the several sketches of this subject demonstrate; an engraved sketch

now in the British Museum, has actually *two ships afloat!!!* but to have put *such* figures on board them must have entirely destroyed the effect.—Another engraving possessed by a gentleman high in the arts in London, in the place of the three large *Birds*, has a group of *figures!!!* Both subjects are, in other respects, treated differently from the finished Cartoon, ultimately applied as pattern for the Tapestry.

These facts are very remarkable; but throughout the whole series the same indefatigable industry might be traced by numerous first thoughts, or sketches differing entirely with the matured works for the Tapestries; many such are in the British Museum and other places, none of which, however, warrant Cooke's alterations in the designs, or throw any doubts on those in the Tapestry, but on the contrary, confirm their correctness; which will be pointed out as we proceed.

MIRACULOUS DRAUGHT OF FISHES.

* Tapestry dimensions, 12 ft. 9 in. high.

14 ft. 6 in. wide.

Cartoon. . . . 13 ft. wide.

Raphael commenced his grand series, "Of the Acts of the Apostles," for the Tapestry, with this Cartoon. It is, therefore, fair to presume, that it occupied a larger portion of his own especial care, and attention than any other, both in the composition, and also the execution of the painting, in order to give it the highest qualification, for the model and example, of what was to follow—which, considering how much he required the assistance of his pupils during the progress of the

* The Tapestry dimensions throughout, includes a border of flowers woven with the subject, of five inches wide.

Of the Cartoons, the width only could be procured, and that is given as near as possible, as it now appears in the frame—what is called the sight.

works, was in the highest degree important. Criticism has been exhausted upon this composition, the subject of which, like the Earthquake at Lystra, is extremely difficult to treat; so as to be rendered effective, for the purposes Leo X. intended. In order to obtain the best information, in regard to the particular parts of the Cartoons, which still remain by Raphael, or that are original; it will be necessary not only to bring the original Tapestry into comparison throughout, but also to compare the Cartoons themselves with each other, in such parts, as bear a more decided character of originality. The Cartoon now under review, there can hardly be a doubt, is calculated far above any, of the seven at Hampton Palace, to try the merits of the others by—though even this is much less to be relied on than the Tapestry.

As to mere opinions in regard to works of art, they are of little value; several examples of this are before us in the National Gallery; and the most eminent collections are not exempt from others. In speaking of the higher quality, and great merit of this Cartoon, it must be understood to be entirely confined to the figures; and even these, have not wholly escaped mischief and repairs; but throughout the other parts, the work of restoration, is widely spread. The general character throughout the groups, is decidedly Raphaelesque. The gradations in the characters are strongly marked, and the individuality complete; the whole is finely harmonised, and the sentiment follows each person in a way so natural, that the event appears to be passing before us. There are no intruders; no characters introduced by restorers, at variance with the true ones, and with the subject; from which none of the other Cartoons are free. The head of the Redeemer in this Cartoon, is extremely fine: compare it with that in the Charge to Peter, and the latter will be found destitute of all the fine qualities the first contains. The difference will be found as great, in the countenance of Saint Peter, in the two Cartoons. But if the original Tapestry be

brought forward, it will be found very exact with both these heads in the Cartoon of the Miraculous Draught. And the figures in this Cartoon, so well accord with the Tapestry, that few comparative remarks in the more essential parts are required. The face of Zebedee is sadly smeared over, and one of the arms much injured. The fine flowing robe of our Saviour, originally crimson, is now white; though the red shadow on the water still remains. This is so curious, that one cannot but fancy it to be some effects left from old repairs, before Cooke took them in hand: no remains of red can be traced upon the robe, but rather the appearance of original white, or retouched with it, and a residual effect; part of the garments are also so fresh, as to make it almost impossible to be regarded as entirely original, as there can be no doubt, that this Cartoon had undergone very extensive damage; though fortunately, confined chiefly to the fore and back grounds, which are very imperfect, when compared with the original design in the Tapestry. This Cartoon has been deprived of about six inches on each side from top to bottom; either torn away, or concealed under the frame; Zebedee is thus deprived of half his arm, and the effect of the figure is much destroyed; part of the landscape is thus taken away, and the whole trunk of a large tree is lost, the Cartoon merely showing a top twig. On the opposite side, the beautiful figure of our Saviour is rendered far less effective, by being cramped on the margin; with the loss of an essential part of the robe. These are facts which cannot be questioned, and may in some degree tend to convince in other matters, less capable of positive proof. Raphael so nicely balanced, and combined his grand whole, that you cannot, without destroying the effect, either divide his figures, or touch upon his countenances; each one has a peculiar character, acted upon by an exciting cause, from "head to foot," and the gradations of passion, are so naturally varied, that the whole action appears before us, clear and distinct. Even the subordinate parts, rarely admit of alteration:

the figures more rarely, but the countenance never : it mixes up another feeling, opposed to the true one ; and destroys the effect of other parts which may be original. "Blind from head to foot," "Thinking from head to foot," the Elymas and the Stoic at Athens, must be left entire ; or the charm vanishes. Artistical skill may detect portions in all the Cartoons, of great use for study ; but such parts are likely to be overlooked by others, in the excitement a perfect whole produces on the mind ; and however great certain portions may be, it is but injustice so to view them ; they should be read, and studied, in the grand whole.

An artist may admire most, the original of the Transfiguration at Vienna ; where all the figures are naked, but the subject requires them to be ; and is only perfect, when they are cloathed, in the beautiful drapery of Raphael. So essential, indeed is it, that even the minor parts of these subjects should be retained pure, that the smallest matters omitted or supplied by an inferior mind ; might defeat some intended illustration, and nice point of the subject.

The fore-ground in this Cartoon, in that part under our Saviour, differs entirely from the Tapestry ; and no traces remain of the original design. Cooke has most unworthily filled up this corner, in a tame and spiritless manner : in the Tapestry, it is extremely beautiful, and elaborately wrought ; and consists of rich and luxuriant foliage, with a large clump of a tree in the midst ; which adds much importance to this part of the subject. The birds, shells, and various little matters strewed about are tolerably correct, and indicate certain portions having been left of the original design ; and in no other way, can the close resemblance of certain parts of the back ground be accounted for ; being broken in upon frequently by small deviations, incorrectly filled up ; which commence after the first turret, and are continued to the water ; as well in the chief building, as spread about other parts of the landscape.

In the Tapestry, the robe of the Redeemer is of crimson silk, heightened with gold thread woven in; the back of the robe is loose and flows from the person, agitated by a gentle breeze, and with ample room for the display of it: the engravings have supplied the part wanting in the Cartoon, though much of it incorrectly; this however is no fault of Cooke, who probably left this Cartoon as it now appears. The under garment of Christ, is of cream-coloured silk; the whole of the drapery displays great beauty, and wrought with much skill. There is a peculiar interest and benignity about the whole figure, which Raphael alone could impart; and no one could hesitate at once to pronounce it, the work of his own hand.

CHRIST'S CHARGE TO ST. PETER.

Tapestry dimensions, 12 ft. 8 in. high.

18 ft. 7 in. wide.

Cartoon, sight . . 17 ft. 6 in. wide.

This composition, is one of calm, and dignified expression—nothing to excite instant astonishment—no shock of divine wrath, to call forth our sympathy; as in the Ananias and the Elymas. It may be justly stated of this Tapestry, that it contains the highest points of excellence, the best writers, and admirers of Raphael, have praised in his works; and “the divine essence” Vasari speaks of, is indeed “made visible to mortal eyes” in the countenance of the Redeemer.

It is a silent, yet an eloquent sermon: and required more of the great master's genius in the execution, than any other subject in the series. This most important composition contains, besides our Saviour, eleven apostles; each figure is a perfect model of excellence, and in the highest degree worthy of imitation by the greatest existing talent, either in sculpture or painting. The earnest expression in the countenances—the noble and exalted air—the beautiful drapery, so appropriate and elegant—are evident proofs of the great care and attention Raphael bestowed upon this subject. And the effects of which, the Cartoon, as the pattern, must once have exhibited, but which has been almost wholly destroyed by repairs; nor can this be fully appreciated by those, unacquainted with the Tapestry.

And there is no difficulty now, of putting these two original works side by side, to prove the facts stated; it will then demonstrate, in which the figure of the Redeemer; approaches more near, to that finely expressed eulogium; Mr. Cattermole passes upon it in the Cartoon.

“Touch me not, for I have not yet ascended to my Father.”

“The expression of his consummately beautiful countenance, denotes perfect calmness and tenderness; something approaching to the langour of melancholy, in which some critics have imagined—we think erroneously—appear the traces of past suffering.”

The same distinguished author states in another place, in remarks upon the same figure—

“The drapery formed of a single white garment, passing beneath the *right arm*, and leaving it free, is brought over the left shoulder.”

Now these remarks are intended to apply wholly and solely to the Cartoon, not to engravings, and are therefore incorrect; for it really is under the *left arm*, which in this subject, makes a material difference.

Of the Tapestry, Mr. Gunn very correctly states “the right arm and breast are naked, and the *right hand* points to Peter.” But in the Cartoon, as the pattern, it must be the *left hand* which points.

There can be no doubt, that the original countenance by Raphael in this figure, must have been all powerful; and it is quite certain, the one now in the Cartoon is only worthy of Cooke, who repaired them.

St. Peter is a very interesting figure, but so badly smeared over that it is the fine outline alone, which renders it so; whilst that in the Tapestry has all the power and effect of Raphael. St. Mark and St. John, behind the last, have suffered less, and are the only figures in this Cartoon, with any prominent remains of Raphael, in the countenances.

The next three heads on the right are not designated; these are very remarkable, and the individuality is so powerfully expressed, as hardly to be excelled, as conveyed by the Tapestry; in the Cartoon, these same heads are so patched and painted over, that the slightest approach to Raphael cannot be observed.

St. Philip, with the beautiful robe flowing on the ground ; still retains Raphael's fine profile, and in the countenance, some remains of the original. This figure in the Tapestry is much admired ; it has all the character, and grace, of the master ; the drapery is of the most finished elegance, and adds much to the whole aspect of the wearer.

St. Thomas, has a book in his hand : it is sadly disfigured in the Cartoon, by being smeared and patched upon to such extent, that the subject is lost ; and it is no surprise, that in a review of it in Blackwood's Magazine of March, 1839, the *book* of St. Thomas is called a *bag*. At the extreme right of the Cartoon are three fine heads ; two of them have doubtless been in Raphael's finest manner ; little however of the original now remains, beyond the fine outline ; they may in a much

highr degree, be appreciated in the Tapestry ; where it must be evident, if the present remarks are to be relied on, remains the only medium, for perpetuating this most interesting subject ; which also contains some of the higher excellencies of Raphael.

The wretched state of this Cartoon cannot be too much deplored ; it is however fortunate, that in some minor parts, in the foreground particularly ; detached portions may be recognized, so as to leave no doubt of such, being parts of the original pattern, the Tapestry was worked from ; there remains, not only the most precise, and exact similarity ; leaf by leaf, and flower after flower, copied in the most beautiful manner in the Tapestry ; but the Cartoon itself, and the paint upon it, bears all the marks of age ; and thus confirms the fact. Had it been repaired, it could only have been in the same bungling manner, Cooke has patched other parts ; and it would not have admitted, of the highest botanical skill to criticize, and pass eulogiums upon ; this, the Tapestry has ; and as such parts remain in the Cartoon, of course they will bear the same scrutiny ; and it shows to what a high degree of excellence, the subordinate parts of these works were

carried; and if the Cartoons will not bear throughout, to be thus analyzed, by science and art, in the most minute, as well as in the higher and more lofty parts of the subject; there remains less than the shadows of Raphael, and the substance must be acknowledged to exist, only in the Tapestries.

The back ground of the Cartoon, is in great confusion; and it is evidently patched up, upon slight indications of small remains left in the old pattern; consisting of parts of buildings, trees, landscape, &c.; these have been worked upon, without much regard for, or research into original matter; and if this were considered of no great consequence in the more important parts of the subject, it would appear less so here. The low state of the arts at the time might not require, or attach so high a value to original matter, as at the present period; it might be deemed enough to make them sightly for a gallery; the period of Leo X. and Charles I. had passed away, and with them, that profuse expenditure to obtain perfection; accomplished only by their consummate knowledge; in the present instance, it was the folly of expending a trifle, to do an irreparable mischief.*

* In the British Museum are some sketches of Raphael's, engraved by Marc Antonio of this subject; in one, the figures and robes are about the same as in the Tapestry, with a different back ground.

In another, there are twelve figures besides the Redeemer, who retains the keys in his hand, and the greater part of the subject, is differently arranged from the matured Cartoon.

Other sketches also exist of single figures, suited to this, and various other subjects in the series.

THE BEAUTIFUL GATE OF THE TEMPLE.

Tapestry dimensions, 13 ft. deep.

18 ft. 4 in. wide.

Cartoon, sight . . 17 ft. 6 in. wide.

This Cartoon, when compared with the Tapestry, is extremely unworthy; no less from extensive repairs in the most important parts, than from the wear and tear, and neglect, of centuries. At the time Raphael contemplated the present subject, the gorgeous effect to be produced in Tapestry, by the architectural grandeur he intended to throw over it, was a leading object; and though he has been accused of departing from historical truth, yet it may be well excused by the extraordinary beauty and splendour of his Beautiful Gate. Nothing that we are acquainted with can compare with the effect produced by those ornamental spiral columns, with raised figures in relief, for the portico, or, as it is called, Solomon's Porch, of the Temple at Jerusalem. It may be here observed, that as the intention throughout the Cartoons, had Tapestry for its chief object, any criticism on the designs, ought constantly to keep that circumstance in view.

In the Cartoon these fine columns will be found in ruins, yet in this state, they are far preferable to the patches, and attempts of restorers; fortunately, however, some of Raphael's great beauties shine forth in the most brilliant manner. Who can mistake the master in that finest of figures, St. Peter? the manner speaks the deed, and the power from on high, by which it is accomplished: this is indeed Raphael; and no less, that exquisitely beautiful female with a basket on her head, leading a charming boy, possessing the peculiar light and buoyant reality of the master; which may be here

contrasted, with the heavier style of his favourite pupil Giulio Romano; for the other boy near the column is by him, as well as several other figures in the series.

The three figures just remarked, of St. Peter, the female, and boy, so characteristic of Raphael; may well serve as models or detectors of others, which are so unmercifully smeared and patched over; some of which unfortunately exist in this very Cartoon, and by comparison may be detected. On the opposite side will be observed a female and infant, and the inferiority will be found to be very remarkable, compared with the one before mentioned; indeed, the whole of this group, including the cripple, is much repaired upon; and if compared with the Tapestry, will be found to want all that powerful effect Raphael gave to the original. This restoration extends to both cripples; to the figures near St. John; and particularly to that fine old head over his shoulder, with a *fillet round the forehead*, which is a great blunder. And the Rev. Mr. Cattermole has been led into error, probably taken from remarks made on the Tapestry, when he says, "The head with *the broad fillet over the brow*, behind St. John, is in a style of grandeur not inferior to St. Peter himself." Now this head is *not* by Raphael, but the patch-work of Cooke! The original head is not disfigured by a *fillet*, but in the style of grandeur described, though as free from fillet as St. Peter himself.

Such blotches and blunders by painting *over* slight parts left of Raphael, occur throughout the Cartoons; probably the head of this figure was worn nearly bare, having merely the strong lines on the forehead, which Raphael put in for wrinkles (as is visible in the Tapestry); these Cooke mistook for a bandage or "*fillet*." Had these repairs been ordered by Charles I., in lieu of William III., these errors would have been avoided; but even then, the touches of Raphael could not have been reproduced; indeed, Charles was too good a judge to attempt such an impossibility. "The fine

head" of Raphael will be found, *only in the Tapestry*, and confirmed by an original early sketch of Raphael's of this subject, engraved by his pupil Antonio, now in the British Museum; in which this head appears *without the fillet*. There is another palpable error; one of the cripples will be observed with a belt round him, and a keg suspended from it by a ring; this keg is intended for the poor creature's supply of water for the day. Raphael never neglects the smallest means of carrying out his subject, nor increases it in vain; to the keg he puts *a mouth piece*, and so slings the keg by two cords, that it may with ease be lifted to the mouth! The object is entirely defeated by Cooke; who puts merely a ring, and slings *that* to the belt; he neither understood, nor took any pains to gain, even the least of Raphael's excellencies; which characterize the subordinate parts of his works.

THE DEATH OF ANANIAS.

Tapestry dimensions 13 ft. 2 in. deep.

19 ft. wide.

Cartoon, sight . . 17 ft. 6 in. wide.

It is well known to those best acquainted with works of art in London, that this Cartoon was in so wretched a state, that no repairs could well render it worthy afterwards to be called a work of Raphael. In the first place, the whole top, from side to side, and about two feet deep, was torn off: the group on the same side with Sapphira, though not torn away, was a ragged mass of confusion, and in one part only of two figures, is enough retained of Raphael, to lay claim to his great genius; nor is it possible for any one to mistake the part, so powerfully does it stand forth, with the magical effect of Raphael's pencil, which, in a small degree may be also recognised, in the two chief figures on the platform.

On looking upon the Cartoon, who can fail to observe the terror and amazement felt through every nerve of the two figures, male and female, on their knees opposite Ananias! where else does a proportion of such powerful effect exist?

In *Cooke's design* of the top part which was torn away, the most absurd blunders occur; the two figures ascending the stairs to an opening on the top of a building, are incorrectly placed: and another figure *looking in* from the roof; Raphael's design, makes to *look out*, and gives a fine landscape in the distance to draw attention.

The opposite corner of the top is equally mistaken; for in the place of a poor and sterile plot of land, with the remains of an old clump of building; the Tapestry distinctly presents ranges of buildings running to that clump; the space opposite the tree is covered with buildings, and behind it are

some of large size, probably a church, and others of importance. Yet all these errors, and false designs, put in by restorers, and now remaining in the Cartoon; have been engraved, and handed down as the original of Raphael!!! *

* In the British Museum are two early sketches of Raphael's, engraved by Antonio: the figures are arranged as in the Cartoon, but quite of another character. The figures on the stairs entirely differ, and on the side behind the Apostles is a large opening, with landscape, and large buildings seen. It may be here stated, that this Cartoon is placed in so bad a light, it is most difficult even on a ladder to see it properly.

ELYMAS THE SORCERER STRUCK BLIND.

| | |
|----------------------|---------------------|
| Tapestry dimensions | 13 ft. deep. |
| | 19 ft. 10 in. wide. |
| Cartoon, sight . . . | 14. ft. 6 in. wide. |

This Cartoon has suffered a good deal in various and important parts from restoration; and as a whole, it will be found very inferior to the grand Raphaelesque effect produced in the Tapestry. Much of the subject, like that of the Beautiful Gate, Raphael designed with a view to the grandeur of effect in the architectural parts, which Tapestry alone can so powerfully convey; for in no other manner could that richness and beauty now found in the Tapestry be rendered so conspicuous. A part only of the group over Elymas retains any decided effect of Raphael's great power, wanting the general high tone and character produced in the Tapestry. Yet it may be here stated, that a gentleman who saw the latter in London, prior to the improvements in colours caused by exposure to the atmosphere, and who is constantly about the Cartoons, remarked his astonishment at the exactness in this group of the two works—"he could see no difference."

The figure of St. Paul in the Cartoon is very fine, but far less effective than in the Tapestry, from wanting room. Repairs, deep and wide spread, destroy this finely-arranged composition, and the nicely-balanced points of Raphael's genius, are thrown out of harmony. Cooke's daubs are evident upon four important figures; viz. Elymas; the figure with outstretched hands in wonder near him; Sergius Paulus; and especially on that of the Roman gentleman on his left, whose head cannot be by Raphael, for that and the arm, do not belong to the same individual, and the whole figure is spoiled and distorted.

The Tapestry contains, behind St. Paul, nearly five feet of ornamental statuary; intended, no doubt, as a relief to that fine colossal figure, measuring eight feet five inches in height. The want of such relief in the Cartoon (the whole being torn away) crowds this fine figure of St. Paul on the margin, and injures the whole effect.

Upon the tablet under the Proconsul, the Cartoon and also the Tapestry have "*Procos*;" and what is rather strange, all the engravings have "*Proconsul*," except Gribelins'. *

* For the curious it may be remarked, that in the Cartoon as well as the Tapestry, one of the lictors has distinctly *six toes*! A very old and large size engraving possessed by a gentleman at Manchester also presents this; but no other that has come under my notice, except Gribelins' of 1704, which are small, and convey little, if any, of Raphael's manner, in the more lofty parts.

ST. PAUL AT ATHENS.

Tapestry dimensions, 12 ft. 6 in. high.

15 ft. 2 in. wide.

Cartoon, sight . . 14 ft. 6 in. wide.

The first sight of this Cartoon at once calls forth congratulations, at its fresh appearance and superior condition, compared with any one of the others. This fine composition rivets the attention of the beholder; the powerful grouping, the fine lofty expression of St. Paul, are only looked upon; all minor defects are for some time passed over, from the effect, the grand whole has on the mind.

The Cartoon, at the time it passed into the hands of Cooke for repair, was probably more free from the destructive effects of its employment as a pattern for the Tapestry, than any other, except the Miraculous Draught; for the latter, in respect to the figures, fared much better; the heads being but slightly touched; but in the Paul at Athens the Tapestry challenges two heads at least, as not by Raphael; being either torn away or entirely defaced by the restorer, and presenting another and different character from the original. Yet this Cartoon has suffered much less than the former one in other parts; for the fine buildings are in good condition, and though touched upon, are correct with the Tapestry, except those in the distant back ground of the city of Athens. The mischief, generally, to this Cartoon was not deep, and the original remains merely required slightly going over, enough being left to guide the restorer, and to prevent any decided attempts; beyond the faint indications preserved in the old pattern. Thus the repairs, though wide, are light; and more of the great master's manner shines through, than in any other Cartoon so extensively touched upon.

There cannot be a doubt that more pains and talent have been bestowed upon those beautiful engravings by Holloway, than any others; and if the six which are finished, be laid before any one who can fairly judge, it may be discovered, that the two finest, are those subjects, referred to in the present remarks as having suffered the least *repair*; and that the one, the least in the character of Raphael, may also be, Christ's Charge to Peter. I may possibly be wrong, but having for a length of time followed up so many comparative facts, I have at ^elast endeavoured to be right. In the present Cartoon the head of a young Greek may be observed above that of the cynic leaning on his crutch; this long-necked youth is not Raphael's; the countenance in the Tapestry is much finer, and differs entirely. Another head, and, in the Tapestry, hardly inferior to any in the subject, the sitting figure behind St. Paul, is in the finest manner of Raphael, full of intellectual force. Mr. Cattermole has attempted to depict the feelings of this man, but has probably been led into error by remarks he may have seen upon it, taken from the Tapestry: this head in the Cartoon differs entirely with that in the Tapestry, and there can be no doubt which is by Raphael. In some way also, that gentleman, and other writers, have been led into another error; in their remarks upon the figure also behind St. Paul, standing next him, with a *cap on*. This individual has been called "a Jew Rabbi," a man "of gross and cruel nature," &c. Now one of the best judges of Raphael's works I have met with, who resides at Rome, conversant with the Tapestry of these subjects in the Vatican, and had several times seen the nine I am now writing upon, when up in London, declared this red-capped figure to be Leo X. And having made some inquiries, there appears little doubt of it. The same gentleman also pointed out several figures in the works as portraits of Raphael's cotemporaries, others taken from ancient casts and works at Rome. Though the architectural parts in this Cartoon are more perfect than in any other, still

they will not compare with the beautiful marble columns of the temple, or that noble statue of Mars, marking the locality, as seen in the Tapestry.

The distant view of Athens will also be found in the Tapestry to excel the Cartoon, which in this part differs entirely with Raphael's design, not only in the local peculiarities, but also in the extent and grandeur.*

* In the British Museum will be found various detached sketches and studies of Raphael's, engraved by Antonio; some may also be found in other places, relating to this subject. They consist of figures varied and put into different positions to the present design; there are also figures placed on the gallery surrounding the dome; the back-ground also is much varied. Single figures of St. Paul and others are met with several times. The figure with the cap was an afterthought, for in two of the early sketches, the figure in that place has no cap, and has quite a different head. It might be at the suggestion of Leo himself that Raphael afterwards introduced his portrait.

ST. PAUL AND BARNABAS AT LYSTRA.

Tapestry dimensions, 13 ft. high.

19 ft. 4 in. wide.

Cartoon, sight . . 17 ft. 9 in. wide.

The differences which occur between this design, as it now appears in the Cartoon at Hampton Palace, and the original Tapestry, are even greater than those in the Ananias. That this Cartoon has undergone the most extensive repairs there cannot be a doubt; and that the Tapestry is in every way worthy to correct the errors restorers have committed, cannot be questioned, for we have not only the authority of Lanzi, but other writers, precisely to that point: it would be absurd at the present day, because we have so long pursued a course of error in regard to these works, to attempt its continuation; but should rather take advantage of the true designs of Raphael, now they are within our grasp; and deplore the cause which has led to so much mischief.*

What this Cartoon was, may be well understood by an examination of the Tapestry; what it is, may be judged of by some remains of the great master, which rise so conspicuous amidst the ruins. In the three figures by the side of the ox the countenances are most striking; nor can any one fail to be attracted by the further remains of Raphael's magical touches, in parts of the cripple "who leaped and walked." The beauties of Raphael require no searching after, and one can only feel grief and mortification at the tame coldness

* Lanzi, in vol. ii. p. 99, of Roscoe's Translation, states how highly various writers extol Raphael's genius and inventive powers throughout this subject, "as seen in the Tapestry of the Vatican." We hear of no regrets at the absence of the Cartoons—no complaint of any liberties taken by Tapestry workers; or of Raphael being ineffectively perpetuated in the Tapestry.

which reigns throughout this incomparable composition ; and the grand design only, can cause it to be tolerated as a work of Raphael.

It is a subject in every way calculated to call forth the greatest powers of the master, which it did ; but they are patched and painted away by restorers.

The errors in the design are so numerous and wide spread, that it is difficult where to commence : the Tapestry must be taken as the true model ; and it will appear that nearly the whole group above the three figures alluded to, with landscape, buildings, &c., is made up of parts of the old materials, left upon the Cartoon ; and in going into a close comparison of the two works, both acknowledged to be original, the one certainly repaired, and the other as positively not, there cannot be a question or doubt that the destructive effects to the Cartoon commenced at the very margin, and even further than the Cartoon margin *now* goes ; for some six or eight inches have been torn off ; which is evident by the smaller width of this Cartoon, compared with the others, as quoted above—the mischief extends to that “ prince of slaughterers,” who is himself deprived of half his strength, and fair proportions.

At the margin we lose a leg, of that splendid old figure stooping ; and lifting up the garment of the restored cripple. Above this old figure, at the margin, the Tapestry presents one of the finest heads in the subject, said to be that of Socrates, from an antique cast at Rome : not a vestige of this head now remains in the Cartoon, and the part looks smeared over ; whether Cooke put in one, which is now worn off, I cannot tell ; at all events, the engravings contain a head, but not the Socrates of Raphael ; nor like it, except in being bald. Other heads in this group, are even more unlike the original than this.

Over this group will be observed, between two columns, a single figure, the statue of a *female*, there can be no doubt, for

it is perfectly clear and distinct; and the engravings have so copied it: now it is equally clear in the Tapestry, but a *male figure*! Doubtless, a grand mistake, yet easily made on patching over faint indications of a figure, covered with ample drapery.

In the Cartoon will be observed two crutches on the fore ground, which the cripple is supposed to have thrown down; this is just enough to carry out the subject, in the meager and ineffective manner of Cooke; so unworthy of that splendid Asiatic grandeur that Raphael has thrown into all the costume and details of these works; and so correctly, that those best acquainted with that country have critically gone over the nine Tapestries in astonishment, at the minute accuracy in the representation of manners, and customs, even as followed in Asia at the present time.

To the crutches Raphael added a *knee-cap and wooden leg*, with belt, straps, &c.; thus drawing the beholder deeper to the essence of the subject, besides giving greater beauty and importance to the fore-ground.

Other remarks might be made in regard to inaccuracies about the buildings at Lystra, but it may be unnecessary after so much having been said, on other and more important parts of the subject; and quite enough, one would imagine, to assist in drawing a just inference, of the real merits of the Tapestry.

THE Comparative Investigation cannot be extended further : here end the Cartoons of Raphael, but not his Tapestries ; and the two further subjects I possess, it will be merely necessary to make a few remarks upon, they being almost unknown in England, and no copies or engravings existing—or, at all events, none available for public purposes.

THE CONVERSION OF SAINT PAUL.

Tapestry dimensions, 13 ft. high.

18 ft. 3 in. wide.

This is one of those animated, vivid compositions so much admired by artists ; the genius of Raphael's art can only be understood in his works ; and several prominent excellencies, are embodied in this subject with so much skill, that it is at once conveyed to the spectator ; and we almost forget the work of art, and become actors in the scene. The instantaneous effect of some miraculous power is felt throughout, and the sudden flash of heavenly light is the moment Raphael's intuitive genius depicts, the instant of terror and amazement, man and horse partake of ;—the open-mouthed figure appears suffocated, and one almost expects to see him fall at his horse's feet.

The group in the heavens, consisting of Christ attended by cherubs, is in Raphael's finest manner ; the countenance, however, differs entirely from the calm, quiet dignity of our Saviour, in the subjects of the Miraculous Draught, and the Charge to Peter, but partakes rather of anger ; the most beautiful harmony reigns in this group, and the elegance of the draperies cannot be surpassed. The figure of Saint Paul, who has that instant fallen from his horse, and lies stunned

upon the ground, appears in great contrast with the buoyant, animated effect, so general throughout the subject. Critics attribute the whole of this figure, to the design of Giulio Romano.

This subject is one of great difficulty to handle, from the overpowering effects of light—one that Raphael alone could successfully touch, as other attempts, by eminent painters fully prove. The highest commendation is deserved by the extraordinary beauty and powerful effect with which the Tapestry-workers have carried out this design; with the light elegance of Titian, in some of the figures, is combined the anatomical knowledge in the horses, of our Ward, the R. A.

THE STONING OF SAINT STEPHEN.

Tapestry dimensions, 12 ft. 10 in. high.
13 ft. wide.

In this subject the genius of Raphael shines no less conspicuous than in the last, and in some respects he has even gone beyond himself in one of those bold, daring conceptions, Michael Angelo alone, was thought capable of executing with that nicely-balanced effect, so difficult a position required; and the admirers of that great artist, lay claim to this figure, so worthy of his gigantic powers. It forms one of the finest studies in the series, of which advantage has often been taken by the profession. The greater part of this figure is naked, in a front stooping position, in the act of picking up a stone; and introduced into the subject, with Raphael's usual skill—rather apart from, though the companion of, the coarse furious group, whose zeal to persecute leads to destruction.

Saint Stephen appears on his knees, full of mildness and resignation—a countenance which so embodies the most exalted feeling, that it cannot fail of, in some degree, imparting it to the beholder. This beautiful figure of Stephen, is rendered in the highest degree effective, by the contrast it affords to the group just mentioned. Another of those extraordinary countenances of Raphael, and which himself alone could feel and convey to the senses of others, will be found in the group looking down from heaven on the martyred saint: the refined imagination of the artist, offers the only excuse for so profane an attempt.

The landscape part of this subject is of great interest: it embraces part of Jerusalem and the country around; the Mount of Olives; and olive-groves; a very beautiful winding

stream, and fine effect of perspective ; the fore ground is also extremely beautiful, with the figure of Saul seated in the right corner.

This subject throughout, is marvellously represented by the Tapestry workers, and fully realizes the eulogiums bestowed on the capacity of the loom, to perpetuate the works of Raphael, by the most eminent Italian writers ; and also by the Rev. Mr. Gunn, in his remarks on the Tapestries in the Vatican, at Rome.

TAPESTRY has been claimed to be of eastern origin; though other writers think it an improvement in Europe, on the Asiatic method; by producing the design by hand and loom, instead of the needle; the materials in either case being hard twisted worsted, strong silk, and, on some occasions, gold and silver thread; all very durable, and, what is rather curious, rarely touched by moth; and well suited for hangings and lining rooms of state.

The Bayeux Tapestry is said to be the work, of the conqueror's consort and her ladies; and the art to have been a good deal introduced, at a later period, into schools and religious institutions; also among the higher class of females; worked by hand, with a long needle or a wire to divide the thread warp, upon which was sketched the design, chiefly composed of small figures, landscape, &c. without the least pretensions to being considered, as fine works of art. Ancient specimens may be seen at Haddon Hall, the property of the Duke of Rutland; also in the ancient building at Coventry, called St. Mary's Hall; and other places in England.

There is no certain date of the commencement of Tapestry working in Flanders, though at a very early period that country was famed for its stuff manufactures; and their progress of producing figures upon this material led to the high point of excellence, they obtained in Tapestry, which, in the sixteenth century, was carried to such an extraordinary degree of perfection, as to rival the greatest masters in painting, and to attract the attention of such, by its means of excelling themselves, in effect and brilliancy!

Thus, in every department of art, did this period surpass all others, and much still exists as patterns and models of excellence, to improve the nineteenth century, and as precious gifts handed down to future generations. After the Raphael

Tapestry was produced at Brussels, its fame spread through Europe, and led to the establishment of Tapestry factories in Germany, at an early date; in England, about 1615, under James I., at Mortlake, Stamford, and some other places; but none remained of any consequence after Cromwell's time. In France, nothing was attempted of any note, till about 1662, when Louis XIV. established the Royal Gobelins at Paris, under the care of the great painter, Le Brun; which has far excelled all other attempts, to rival the old works at Brussels, of the sixteenth century.

Tapestries of a high class, and claim to artistical merit, have all sprung from the old establishments in Flanders, but none since have gained high repute, except the Gobelins at Paris; and even that, has never undertaken so important a series, as that of Leo X. and Raphael. In England, large sums were expended by James I., and also by Charles I., to establish Tapestry factories, but neither royal patronage, nor the possession of the Cartoons, and original Tapestries, proved of much use; as the numerous poor specimens of Tapestry, worked at that time, and now on the walls of our palaces, and noble mansions demonstrate. Those at Chatsworth, Burleigh, Ford Abbey, and other places have no pretensions to value, as works of art; Hampton Palace has one, of Ananias and Sapphira, much superior to these, yet there is nothing of the high character of Raphael to admire in it, beyond his composition.

At Chatsworth, where the finest works of art are dispersed on all sides in great profusion, collected by taste and liberality hardly equalled, it is much to be deplored when viewing gallery after gallery of such precious gems, to approach any thing unworthy; but such we meet with in what are called "the Tapestries of Raphael, from his Cartoons," probably allowed to remain, from a praiseworthy feeling of respect, on the part of his Grace, towards his ancestry; who placed them there.

This noble mansion of the Duke of Devonshire, is upon the most magnificent and liberal scale, and all persons fortunate enough to approach his doors, will have instant permission to view the purest specimens, of the genius of ancient, and modern art. I was kindly permitted to remain in the Tapestry apartments at leisure, in order to make between them, and the original works, a comparative examination; having understood some curious differences existed, which, however, to the extent they occur, I was not prepared to meet, nor the very common and inferior description of work they are composed of; without a particle of Raphael's genius, beyond the composition, and that, chiefly in detached parts, and these parts united by different subjects; and, in one instance, embracing other matter, unconnected with Raphael's series. His Grace's collection so excels in all other departments of art, as well to afford these remarks; and he will, I trust, excuse the liberty taken. Where or when these Tapestries at Chatsworth were made, I could not learn from the very attentive female who shows them. In the Buxton Guide they are called Gobelins Tapestry. If by that, we are to understand them the work of, or after, the factory of that name in Paris, it must be erroneous; but more probably, they were produced in England, long before that was established, or, at a still earlier date, in Germany or Flanders.

The first curious piece of Tapestry I noted at the Duke's is a part of the subject of Ananias and Sapphira, with the chief part, that of Ananias, left out! The opposite side is only seen, including the two figures, male and female, on their knees, in horror and surprise. One fact is very remarkable, and evidently shows, that the design was not taken from the Cartoon, in its present imperfect state, but rather from the Tapestry.

It will be observed that two figures are ascending a flight of stairs; the Cartoon presents the *whole* head of the female,

the Chatsworth Tapestry, *half*, and thus agrees with the original.

The second of His Grace's collection consists of the Beautiful Gate, and the Sacrifice at Lystra, or rather of parts of each united in one piece; about two-thirds of each subject is given, viz., both cripples of one subject, with the original design within this limit; the second subject commences, with a small part only, of the fine old figure holding up the garment of the cripple, and continued to St. Paul. The designs must have been taken from the Cartoons after Cooke's repairs, for his errors appear; the old head, before alluded to, has the "*fillet*," and the "*female*" statue appears in the niche of the Lystra.

The architecture in the sacrifice at Lystra is the only tolerable part of the work; the columns in the Beautiful Gate are too small, ill shaped, and thrown out of all proportion, by thus putting together two subjects.

In another compartment, that part of the Beautiful Gate left out of the last, is taken up; which gives the female with doves, two naked boys, and other figures of the group; to this is added matter, differing entirely from any of Raphael's designs; consisting of two female figures, one of whom has a lamb in her hands; and two male figures, one having a lamb across his shoulders.

The back-ground contains landscape, houses, a large church, and other buildings; all very curious.

The next subject, which is "Christ's charge to Peter," follows up more correctly than any other at Chatsworth, Raphael's design, and I believe the same size as the original.

This Tapestry is worked the same way as the Leo, with Christ on the right side, and in general is a better piece of work than the others.

In regard to the original design, it occurs again that the back ground accords more nearly with the original Tapestry, than the Hampton Cartoon. The colours of the robes appear correctly followed, but are very hard, destitute of demi tints and throughout of artistical merit. In these Tapestries the Duke possesses at Chatsworth, more attention appears to have been paid to filling up certain compartments, than preserving the designs of Raphael entire; the depth, I think, of the whole, accords with the originals, about thirteen feet.

IN England, where time is so closely economised, it is not likely, that the old and tedious method of making Tapestry would be followed; nothing short of the application of machinery, to the transfer of design would be attempted; and from paintings or Cartoons of the highest class, the difficulties at present appear insurmountable. A good deal of attention has however been drawn to the subject in France, where works in Tapestry are better understood; and an attempt has lately been made, upon a small scale of two or three feet square, and with only two colours. That curious loom, called after the inventor, "*Jacquard*," has been applied with so much success, that it will probably be followed up: this loom was much improved in the time of Buonaparte, owing to large premiums which he bestowed, and is now very common in England, where it has been further improved; and by this means, the most beautiful designs in silk, are produced in Manchester and London; and embroidery, imitating needle work upon silk, with extraordinary success.

The application of this loom in France to Tapestry, will

probably lead to great results ; nor is the feeling and talent in Manchester, unequal to compete in such undertakings, where the most active spirit, exists among those with the largest means, to forward such attempts ; which would prove of no less benefit to the town, than the country generally.

With a view to encourage, and stimulate, the rising genius of this great town ; the council of the Royal Institution offered the proprietor of the Nine Raphael Tapestries, the free use of their splendid gallery, hardly equalled in London, to exhibit the whole : the purchase by public subscription would have been attempted, had not the lamentable state of trade, at the time, made success doubtful ; which was most regretted by those best able to judge, who saw all the advantages of the possession, by the certainty of its leading to enterprise, and probability of thus establishing a new and beautiful manufacture, not only profitable, but beneficial to religion, morals, and good taste ; all of which, the contemplation of such subjects, by means so powerfully attractive, could not fail to inculcate.

Nothing could exceed the excitement of practical persons on examining the fabric and perfection of the designs woven in ; a degree of difficulty by them too high to comprehend ; and when informed by what simple means produced, was not believed. Nothing, in their minds, could overcome such vast difficulties, but the most complex machinery, or by "being painted upon" ! As a manufacture only, declared to be impossible. With such feelings, the proprietor had the greatest difficulty, to prevent attempts to examine the fabric with the aid of instruments ; though every opportunity was offered in private, for examination the most minute.

Another cause of great excitement was the chemical effects of light and air upon the colours ; and the great Dr. Dalton heard the account with much attention, and a desire to pro-

ceed into particulars, which his great age prevented. Professor Faraday also visited the Tapestry at Manchester, and having several times examined it twelve months before in London, was much interested, and declared, "I know not where to put my hand; the restoration is general and no less evident; the whole has a clear and brilliant effect I did not observe before."

NOTE.—Notwithstanding many applications by noblemen and others, the proprietor has constantly declined to divide the series; if contrary to the general feeling and desire, these unequalled productions should be sent abroad to find a purchaser, it is obvious the extended series will be more highly appreciated there: for of itself it forms a Royal Gallery, superior to any other out of Rome.

It is much feared that the real importance of these works to the country will not be fully appreciated, until they are possessed by some foreign potentate, when the loss will be much deplored, and the neglect of proper examination into the facts, greatly lamented.

FINIS.