

12067

St. Marlow
Bucks

Sept. 28. 94

Dear Gen. Pitt Rivers,

I was glad to hear by second post of the safe arrival of the tapestry, as it was a very long time on the road.

I enclose formal receipt on the ~~other side~~ another sheet.

In answer to your questions, the origin of the designs of these tapestries has always rather puzzled me: but I do not think they originated with the fabricators, who would be merely "housewives" of a class between what we understand by farmer & peasant-proprietor. There are certain details which would be quite unfamiliar to them up country in Norway, in the

early (or even middle) part of the
17th century: e.g. the elephant
&c. on the oval border of one of the
Three-Holy-Kings, pieces; & the
ostrich feather in the Queen of
Sheba's hand: but as the Reforma-
tion in Norway had not taken place
so very long before these tapestries began
to be made, there would still have been
a good many ecclesiastical paintings,
carvings &c. to suggest subjects, to
which they originated borders & other
accessories. The Wise- & foolish-
Virgins being evidently the most popular
subject, is far more conventionalised than
the others.

I should suppose they were worked in looms
but little different from those still
common in Norway, Sweden & Denmark,
but I am afraid I don't know the right
name for the particular kind.

The names we know these tapestries
by, in our country, are simply
ET HØJ-SÆDE TÆPPE, =^A Throne coverlet, or
" SENG-TÆPPE, =^A Bed do. or^A counterpane.

(forming the article)
while VÆYNADE pretixed, & explains that
they are woven.

Your last of-learned answer, as I do
not know the embroidery Icelandic
counterparts, & overlooked your
specimens I suppose.

I was in Reading on Tuesday, &
(as usual) visited the museum
for the Silchester things - & found
that photographs are now to be
had in the town, of the Ogam stone
- I might like copies, to give
some idea of the language spoken
(I presume?) by some Romano Britons.

Yrs. very truly

Alfred H. Coates.