*Paſchal Taper,* among the Romaniſts, is a large taper, whereon the deacon applies five bits of frankincenſe, in holes made for the purpoſe, in form of a croſs ; and which he lights with new fire in the ceremony of Eaſter-Saturday.

The Pontifical makes Pope Zoſimus the author of this uſage ; but Baronius will have it more ancient, and quotes a hymn of Prudentius to prove it. That pope he suppoſes to have only eſtabliſhed the uſe thereof in parish churches, which, till then, had been reſtrained to greater churches.

F. Papebroch explains the original of the paſchal taper more diſtinctly, in his *Conatus Chronico-Historicus,* &c. It ſeems, though the council of Nice regulated the day where­on Eaſter was to be celebrated, it laid it on the patriarch of Alexandria to make a yearly canon thereof, and to send it to the pope. As all the other moveable feaſts were to be regulated by that of Eaſter, a catalogue of them was made every year ; and this was written on a taper, *cereus,* which was bleſſed in the church with much ſolemnity.

This taper, according to the abbot Chaſtelain, was not a wax-candle made to be burnt ; it had no wick, nor was it any thing more than a kind of column of wax, made on purpoſe to write the list of moveable feaſts on ; and which would ſuffice to hold that list for the ſpace of a year.

For among the ancients, when any thing was to be writ­ten to laſt for ever, they engraved it on marble or ſteel ; when it was to laſt a long while, they wrote it on Egyp­tian paper ; and when it was only to laſt a ſhort time, they contented themſelves to write it on wax. In proceſs of time they came to write the moveable feaſts on paper, but they ſtill faſtened it to the paſchal taper. Such is the origi­nal of the benediction of the paſchal taper.

TAPESTRY, a kind of cloth made of wool and ſilk, adorned with figures of different animals, &c. and formerly uſed for lining the walls of rooms, churches, &c.

The art of weaving tapeſtry is ſuppoſed to have been bor­rowed from the Saracens ; accordingly the workmen em­ployed in this manufacture in France were formerly called *Sarazins* or *Sarazinois.* Guicciardini aſcribes the inven­tion of tapeſtry hangings to the inhabitants of the Nether­lands ; but he has not mentioned at what time the diſcovery was made. This art was brought into England by Wil­liam Sheldon, near the end of Henry VIII.’s reign. In 1619 a manufacture was eſtabliſhed at Mortlake in Surry by Sir Francis Crane, who received L. 2000 from King James to encourage the deſign. The firſt manufacture of tapeſtry at Paris was ſet up under Henry IV. in 1606 or 1607, by ſeveral artiſts whom that monarch invited from Handers. Under Louis XIV. the manufacture of the Gobelins was inſtituted, which has introduced very beautiful cloths, remarkable for ſtrength, for elegance of deſign, and a happy choice of colours. The fineſt paintings are copied, and eminent painters have been employed in making designs for the work.

Tapeſtry-work is diſtinguiſhed by the workmen into two kinds, viz. that of high and that of low warp ; though the difference is rather in the manner of working than in the work itself ; which is in effect the ſame in both : only the looms, and conſequently the warps, are differently situated ; thoſe of the low warp being placed flat and parallel to the horizon, and thoſe of the high warp erected perpendicular­ly. The Engliſh anciently excelled all the world in the ta­peſtry of the high warp ; and they ſtill retain their former reputation, tho’ with ſome little change : their low warps are ſtill admired ; but as for the high ones, they are quite laid aſide by the French. The French, before the Revolution, had three considerable tapeſtry manufactures beſides that of the Gobelins ; the firſt at Aubusson in Auvergne, the ſecond at Fellet in in the Upper Marche, and the third at Beauvais. They were all equally eſtabliſhed for the high and the low warp ; but they had all laid aſide the high warp excepting the Gobelins. There were admirable low warps likewise in Flanders, generally exceeding thoſe of France; the chief and almoſt only Fſemiſh manufactures were at Bruſſels, Ant­werp, Oudenard, Liſle, Tournay, Bruges, and Valenciennes; but of the ſtate of theſe manufactures now we are ignorant.

The uſual widths of tapeſtry are from two ells to three ells Paris meaſure.

*The Manufacture of Tapestry of the High Warp.—*The loom on which it is wrought is placed perpendicularly : it consiſts of four principal pieces ; two long planks or cheeks of wood, and two thick rollers or beams. The planks are ſet upright, and the beams acroſs them, one at the top and the other at the bottom, or about a foot diſtance from the ground. They have each their trunnions, by which they are ſuſpended on the planks, and are turned with bars. In each roller is a groove, from one end to the other, capable of containing a long round piece of wood, faſtened therein with hooks. The uſe of it is to tie the ends of the warp to. The warp, which is a kind of worſted, or twisted wool­len thread, is wound on the upper roller ; and the work, as faſt as wove, is wound on the lower. Withinſide the planks, which are ſeven or eight feet high, fourteen or fifteen inches broad, and three or four thick, are holes pierced from top to bottom, in which are put thick pieces of iron, with hooks at one end ſerving to ſuſtain the coat-ſtave : theſe pieces of iron have alſo holes pierced, by putting a pin in which the ſtave is drawn nearer or ſet farther off ; and thus the coats or threads are ſtretched or looſened at pleaſure. The coat- ſtave is about three inches diameter, and runs all the length of the loom ; on this are fixed the coats or threads, which make the threads of the warp croſs each other. It has much the ſame effect here as the spring-ſtave and treddles have in the common looms. The coats are little threads faſtened to each thread of the warp with a kind of sliding knot, which forms a sort of maſh or ring. They ſerve to keep the warp open for the paſſage of broaches wound with silks, woollens, or other matters uſed in the piece of tapeſtry. In the laſt place, there are a number of little ſticks of different lengths, but all about an inch in diameter, which the workman keeps by him in baskets, to ſerve to make the threads of the warp croſs each other, by paſſing them acroſs ; and, that the threads thus crossed may retain their proper ſituation, a packthread is run among the threads above the ſtick.

The loom being thus formed, and mounted with its warp, the firſt thing the workman does is to draw on the threads oſ this warp the principal lines and strokes of the deſign to be repreſented on the piece of tapeſtry ; which is done by applying cartoons made from the painting he intends to co­py to the side that is to be the wrong side of the piece, and then, with a black lead pencil, following and tracing out the contours thereof on the thread oſ the right side ; ſo that the ſtrokes appear equally both before and be­hind.

As for the original deſign the work is to be finiſhed by, it is hung up behind the workmen, and wound on a long ſtaff, from which a piece is unrolled from time to time as the work proceeds.

Beſides the loom, &c. here deſcribed, there are three other principal inſtruments required for working the ſilk or the wool of the woof within the threads of the warp ; these are a broach, a reed, and an iron needle. The broach is made of a hard wood, ſeven or eight inches long, and two- thirds of an inch thick, ending in a point with a little handle. This serves as a ſhuttle ; the silks, wpollens, gold, or ſilver, to be uſed in the work being wound on it. The