at Athens, Olympia, Delphi, and other famous shrines.@@1 Euripides (*Ion,* 1141-1162) gives a glowing description of a peplos which belonged to the temple of Apollo at Delphi, on which was depicted the firmament of heaven, with Apollo Helios in his chariot, surrounded by the chief stars and constellations. At Athens a new peplos, orna­mented with the battle of the gods and the giants, was woven for the gold and ivory statue of Athene in the Parthenon every fifth year, and was solemnly carried in procession at the greater Panathenæa. Similarly at Olym­pia a new peplos was woven by sixteen women, and dis­played every fifth year at the Olympian games in honour of Hera. It appears probable that these magnificent peploi were not used as garments, which would have partly concealed the splendour of Phidias’s gold and ivory statues, but were suspended over them like a mediæval baldacchino. Very possibly, however, most of the elaborate work on them was embroidery done by the needle, and not loom or tex­tile work.

The Romans under the late republic and the empire possessed immense stores of the most magnificent textiles of every description, such as the splendid collection of tapestry which Rome inherited along with the other art treasures of Attalus II. of Pergamum (2d cent. b.c.). A very costly cloth of gold was called by the Romans “attalica,” after Attalus. The C. Cestius who died about the middle of the 1st century B.C., and who is buried in the existing pyramid in Rome, left orders in his will that his body was to be wrapped in certain attalica ; but, as this was forbidden by a sumptuary law, his heirs sold the gold stuff and with the proceeds had two colossal bronze statues made, which were set outside the tomb. The feet of one of these have been found with an inscribed pedestal recording the above-mentioned facts. The size of the statue shows that the attalica must have been worth a very great sum. Examples of large prices given by Romans for woven stuffs are recorded by Pliny (*H.N.,* viii. 48): Metellus Scipio bought some hangings from Babylon for 800,000 sesterces, and other similar stuffs were bought by Nero for four millions of sesterces (about £3360). Costly tapestry from Babylon is mentioned by Plautus *(Stich.,* II., ii. 54), Silius Italicus (xiv. 658), and Martial (xiv. 150). Virgil (*Geor.,* iii. 25) mentions woven tapestries with figures of Britons being used at theatrical shows : “ Purpurea intexti tollant aulæa Britanni.” Other tapestries with scenes from the story of Theseus and Ariadne are mentioned by Catullus *(Argon.,* xlvi. 267).@@2 On a very remarkable example of late Roman stuff found at Sitten (Sion) in Switzerland is woven a graceful figure of a nymph seated on a sea-monster, among scroll-work of foliated ornament, purely classical in design.@@3 A large quantity of very remark­able woven stuffs has recently been found in tombs at Ekhmin (Panopolis) in Middle Egypt. More than 300 pieces have been bought for the South Kensington Museum. They are of various dates, apparently ranging from the 4th to the 6th or 7th century a.d. The earliest are of purely classical style : some have badly designed but very de­corative figures of pagan deities, with their names in Greek *—e.g.* Hermes and Apollo ; others have figures driving chariots drawn by two centaurs, or marine gods, or long bands of animals—bears, lions, stags, ducks, and many others. These are used to decorate linen tunics or pieces of stuff about 2 feet square. The later examples appear to be Coptic vestments of various shapes, and are decor­

ated with rude figures of St George and other Oriental saints, each with a nimbus. These ornaments are done by true tapestry weaving, the weft pattern being in brilliantly coloured wools on a flaxen warp. Tn some cases the colours, especially the magnificent reds and blues, are as bright as if they were new. Though in all cases the figure drawing is rude, the decorative value is very great.

From the 6th to the 13th century Byzantium became the capital of all the industrial arts, and in none is its influence more obvious than in that of weaving. There the arts of ancient Greece and of old Rome met and were fused with the artistic notions of ancient Egypt, Assyria, Persia, and Asia Minor, and this combination produced a fresh and very active art spirit, which for many centuries dominated the whole civilized world. As regards weaving, this new development was strengthened by the introduc­tion of silk into Europe in the reign of Justinian, and many specimens of early silk fabrics have lasted down to the present time, partly through their being safe against moths. The silken stuffs found in the tombs of Charle­magne and other kings, though perhaps not themselves as early as the 6th century, show one class of design used in Byzantium in the time of Justinian. Some of these com­bine the figure-subjects of ancient Rome with the stronger decorative beauty of the East. Chariot races in the circus, consuls and emperors enthroned in state, gladiatorial fights with lions, and other classical subjects occur, arranged in medallions or wreaths, set in close rows, so as to fill up the ground. Again, mixed with these classical scenes are designs of purely Assyrian origin, such as the sacred tree between two guardian beasts, closely resembling the designs of 2000 b.c. The manufacture of these rich fabrics was carried on, not only in Byzantium, but also in many towns of Greece proper, such as Athens, Thebes, and Corinth, all of which were spe­cially famed for their silk textiles. During the same time, the 6th to the 12th century, Baghdad, Damas­cus, Ispahan, and many other towns in Persia and Syria were producing woven stuffs of the richest materials and designs; names of reigning caliphs are sometimes mingled with Ar- abicsentences from the Koran and other sacred books, which are intro­duced freely among the intricate pat­terns with the most richly decorative effect. By this means some existing speci­mens of the 8th to the 10th century can be dated. Fig. 4 shows a 16th-century example of the finest Persian damask in silk and gold,—a masterpiece of textile design.

According to the usual story, Roger of Sicily, who in 1147 made a successful raid on the shores of Attica and took Athens, Thebes, and Corinth, carried off as prisoners a number of Greek weavers, whom he settled at Palermo and made the founders of the royal factory for silk weav­ing. This story is doubtful, for the Saracenic inhabitants of Sicily had apparently been producing fine silken stuffs

@@@1 See De Ronchaud, *Le Péplos d'Athènê,* Paris, 1872, and *La Tapisserie,* Paris, 1885. The treasuries of most Greek temples appear to have contained large stores of rich woven stuffs.

@@@2 See also Hor., *Sat.,* ii. 6, 102-6 ; Ovid, *Metam.,* vi. ; and Lucr., iv. 1026.

@@@3 This fragment is illustrated by Müntz, *La Tapisserie,* Paris, 1882, p. 53.