tent. Here therefore they built a city, which, after the mountain, they named Tauromenium. It was at length raised to a very flourishing state by trade, and became cele­brated as a seat of the arts, the remains of which show that the fine arts must there have been once successfully culti­vated. Among other relics are still to be seen a spacious theatre, a tomb, and a long natural grotto, which appears to have been anciently adorned within with artificial orna­ments. After the inhabitants of Taormina embraced Chris­tianity, they still continued to visit this grotto with devout veneration. Instead of the pagan divinities to whom it had before been sacred, they substituted a saint, the venerable St Leonard. But St Leonard did not long draw crowds to this grotto ; and the Christians have either defaced its pa­gan decorations, or suffered them to fall into decay by the injuries of time. It is now black and smoky ; and it is with difficulty that any remains of the Greek paintings with which it was once ornamented can be distinguished.

TAOUKA, one of the Society Islands, in the South Pacific Ocean. Long. 145. 9. W. Lat. 14. 30. S.

TAPANOOLY, a small British settlement in Sumatra, situated on a small island at the bottom of the bay of Tapa- nooly on the north-west shore. It was taken by a French squadron in 1760, and also in 1809, when the inhabitants were plundered. Long. 98. 50. E. Lat. 1. 40. N.

TAPER denotes a kind of tall wax-candle, placed in a candlestick, and burnt at funeral processions, and in other church solemnities.

*Paschal Taper,* among the Romanists, is a large taper, to which the deacon applies five pieces of frankincense, in holes made for the purpose in the 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 of it in parish churches, which, till then, had been restrained to greater churches. 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 on which Eas­ter was to be celebrated, it enjoined the patriarch of Alex­andria to make a yearly canon of it, 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 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 Surrey, by Sir Francis Crane, who received L.2000 from King James to encourage the design. The first manufacture of tapestry at Paris was es­tablished under Henry IV. in 1606 or 1607, by several artists whom that monarch invited from Flanders. 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, 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, though 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 Felletin 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 excelling those of France. The chief and almost only Flemish manufactures were at Brus­sels, Antwerp, Oudenarde, Lisle, Tournay, Bruges, and Va­lenciennes. The usual widths of tapestry arc from two ells to three ells Paris measure.

The loom on which the high warp 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 in it with books. The use of it is to fix the ends of the warp. The warp, which is a kind of worsted, or twisted woollen thread, is wound on the upper roller; and the work, as fast as woven, is wound on the lower. In the inside 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 in diameter, and runsall 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 mesh 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 is 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 of this warp the principal lines and strokes of the design to be represented on the piece of tapestry ; which is done by applying car­