

return to England, which he did, travelling with three coaches, each with four horses, in state little inferior to that of an ambassador. A guard of soldiers was sent to defend him from molestation or plunder on the road. Immediately on his arrival he had an audience of the queen at Richmond, by whom he was most graciously received. She issued her especial orders that he should do what he liked in chemistry and philosophy, and that no one should on any account interrupt him. He held two livings in the Church, through the patronage of his royal mistress, though he was suspected by her loyal lieges of being in direct correspondence and friendship with the devil. Elizabeth finally bestowed on him the Chancellorship of St. Paul's Cathedral."

The famous convex crystal which Dr. Dee had in 1582 he pretended to have received from the angel Uriel. This crystal was believed, as we have seen, to have the quality, when intently surveyed, of presenting apparitions, and even emitting sounds. The phenomena varied. Sometimes the crystal had to be turned about several ways before the right focus was obtained; sometimes the spirits appeared upon the crystal, sometimes reflected upon parts of the room, but only one person could see the figure or hear the sounds. Hence a medium was requisite with whose testimony the inquirer was compelled to be satisfied, for he neither saw nor heard anything himself.

But Mortlake has a reputation for something better and more practically useful than astrology, necromancy, or the philosopher's stone. It figures also in the history of one of our national industries. Early in the seventeenth century Sir Francis Crane started here a manufactory of tapestry, under the auspices of royalty. The foundation of these tapestry works is thus recorded in *Anglorum Speculum*, 1684:—"King James I., about the end of his reign, gave 2,000 pounds to Sir Francis Crane to build a house at Morelack (*sic*) for setting up a manufacture of tapestry, and one Francis Klein, a German, was the designer thereof, and united the Italian and Dutch perfections in that mystery. This Klein afterwards settled in London, where he had a gratuity of 100 pounds *per an.* till the beginning of the late Civil Wars."

Charles I. patronised this manufactory, and in the first year of his reign acknowledged a debt to Crane of £6,000 for three sets of "gold hangings." Archbishop Williams paid him £2,500 for a piece representing the "Four Seasons"; and the more affluent of the nobility purchased of him, at proportionate prices, various rich hangings "wrought in silk."

At this factory much of the finest tapestry which still survives in our chief country mansions was made—notably that at Bramshill, Hampshire, now the seat of the Cope family. Here also five at least of the cartoons of Raffaele were copied, under the direction of the above-mentioned Klein, by command of James II. The cartoons were afterwards hung up at Whitehall,* whence they were removed to Windsor Castle, afterwards to Hampton Court Palace, and at last found a permanent abode at Kensington. To Rubens belongs the merit of having mentioned the existence of the cartoons of Raffaele to Charles I., and of having advised him to purchase them for the use of his tapestry weavers at Mortlake. "Five of them," remarks the Countess of Wilton in her "Art of Needlework," were *certainly* woven there; and it is far from improbable that the remaining ones were also." In a priced catalogue of his Majesty's collections of "Limnings," edited by Vertue, is the following entry:—"Item: in a slit box-wooden case, some *two* cartoons of Raphael Urbino for hangings to be made by; and the *other five* are, by the King's appointment, delivered to Mr. Francis Klein, at Mortlake, to make hangings by."

There is extant a letter from Crane addressed to King James I., complaining of the non-payment of debts to him by the king and the Duke of Buckingham, and placing upon record the fact that he had expended no less than £300 out of his own pocket for certain drawings as designs for tapestry made originally for Pope Leo X. by Raffaele, the subjects illustrated being the twelve months of the year. In the first year of the reign of Charles I. Sir Francis Crane received a pension of £1,000 a year; and subsequently there was a grant of "£2,000 yearly for the better maintenance of the said works of tapestries for ten years."

After the death of Sir Francis Crane, his brother sold his interest in the manufactory to Charles I., by whose authority it was thenceforth known as the King's Works.

Allusions to the manufactory, while it was worked, are not unfrequent in the pages of contemporary writers. Thus Jasper Mayne, in his comedy of the "City Match," put on the stage about 1640, makes one of his characters ask:—

"Why, Lady, do you think me
Wrought in a loom? some Dutch piece wove at Mortlake?"

And again, John Oldham, in his "Satyr in imitation of the Third of Juvenal," written towards the

* See "Old and New London," Vol. III., p. 356.