

end of the seventeenth century, makes the following reference to these works:—

"Here some rare piece
Of Rubens or Vandyck presented is;
There a rich suit of Moreack tapestry,
A bed of damask, or embroidery."

The manufactory, however was but short-lived. The Civil Wars, or rather the "Great Rebellion," put a stop to the demand for such useless and superstitious luxuries, and the industry came to an end. Such an admirable patron of art is the "sovereign people!"

Some idea may be formed of the extent of the Works here, at that time called the Tapestry House, from the Parliamentary Survey, wherein it is described as "a building 115 feet long and 84 feet deep, having on the second floor one great working-room 82 feet long and 20 feet wide, wherein are 12 looms for making tapestry work of all sorts, and another room about half as long containing six looms, a great room called the limner's room, and on the third floor a long gallery divided into three rooms."

Charles II. had some wish to revive the tapestry manufacture at Mortlake, and even went so far as to send for Verrio the Neapolitan, and consulted him how his wishes could be effected. But in the end it was agreed that the manufacture could be carried on better at Windsor, where that artist found scope for his genius in designing the decorations of St. George's Hall and Chapel, and other parts of the castle, including the well-known picture of the king in a naval triumph. Verrio was afterwards employed at Hampton Court, and also at Burleigh and Chatsworth.

The Tapestry Works at Mortlake, according to Lysons, occupied the site of Queen's Head Court. Lysons also states that "the house on the opposite side of the road, built by Charles I. for Francis Cleyn (or Klein), was pulled down in or about the year 1794."

Although tapestry-weaving has long been a thing of the past at Mortlake, it may be added that it has lately been revived with success at Windsor; and it is of interest to know that the late Duke of Albany was really the founder of that manufactory. At a meeting of the Aberdeen Town Council, held shortly before the death of the duke, a letter was read from his Royal Highness in which he referred to the movement for the revival of the art of tapestry-making as a connecting link between painting and manufactures. The duke made an appeal to all public bodies who have so warmly supported technical education to extend the sphere of action of the Windsor looms. He reminded them

that not only are works undertaken at these looms, but that the beautiful specimens of ancient tapestry which decorated so many of the great English houses, and which time and moth are ruining, may be perfectly repaired at them. The Duke of Albany added:—"Tapestries have at all times commanded the interest of the art-loving world, and are particularly suited for the decoration of the large halls which belong to the various corporations to whom I am appealing for support. I should be pleased to have your view on this matter, and to call a principal meeting to discuss the subject, and talk over the means by which a permanent national institution could be established."

But Mortlake did not confine its artistic industry to tapestry. Early in the present century it had several potteries; one of these existed down to 1831, if we may believe a writer in *Notes and Queries*.^{*} The chief names connected with these potteries were Price and Wagstaff. It is said that "Toby Philipot" jugs were invented here. The history of this branch of manufacture is thus told:—

It appears that the older pottery here was established by Abraham Saunders about 1742-9; he was succeeded in the business by his son, and afterwards by Wagstaff and Co.; then by Prior, and then by Gurney. The manufactory stood near the present mallings by the water-side, to the northwest of the church. Another pottery, for the manufacture of white stone-ware, on the opposite side of the road, was established by a man named Kishew, who had been employed in the older establishment. It would seem, from the same authority,† that "Toby" jugs were made at both of these houses. It is not a little singular, as others have remarked before me, that here, as at Chelsea and elsewhere, such potteries should have passed clean away, and left scarce a trace or a vestige behind them.

Though its tapestry works have long since perished and been forgotten, and its potteries are things of the past, Mortlake can boast of a large brewery. The brewery is historic, for it is said to have been founded in 1487 by John Morgan, or Williams, the ancestor of the Cromwell family, of whom we shall have more to say when we reach Wimbledon.

In 1883 it was proposed to make Mortlake the site of new and extensive sewage-works, but the suggestion was strongly opposed. The Local Go-

^{*} See *Notes and Queries*, Dec. 28, 1867.

† See *Notes and Queries*, June 27, 1868.