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“Let knowledge grow from more to more
and thus be human life enriched.”



Rubens, Peter Paul

If the Baroque style is thought of as powerful, exuberant, sensuous, and even explosive, Peter Paul Rubens is its perfect example in painting. He was able to infuse his own astounding vitality into his religious or mythological paintings, portraits, and landscapes. Rubens was a painter of illimitable resource in invention, and he organized his complex compositions in vivid, dynamic designs. Limitations of form and contour are discounted in favour of a constant flow of movement. His voluptuous women may not be to the taste of a less vigorous age, but are related to the full and opulent forms that were the ideal of womanhood and life in general for both Rubens and the Baroque period.

By courtesy of the Kunsthistorisches Museum, Vienna



Rubens, self-portrait, oil painting, c. 1640. In the Kunsthistorisches Museum, Vienna.

One of the most prolific geniuses of painting, Rubens was a great Humanist scholar and an important diplomat, as well as an artist. Although he came to live the life of a wealthy bourgeois, his art shows strong roots in the robust life of the Flemish people. Rubens' laborious life was well ordered; the creator of so many delightful pagan mythological feasts went to mass each morning before proceeding to his studio, where he worked all day. He is one of the best examples of the well-balanced genius, who combined passion and science, ardour and reflection.

Rubens studied to emulate the works of Michelangelo, Raphael, Titian, Tintoretto, Veronese, and Correggio, as well as those of his contemporaries the Carracci and Caravaggio. All these influences were fused in his own highly personal and dramatic style. By no means all of the canvases attributed to Rubens were painted by him. He established a huge workshop employing on occasion a great number of assistants and apprentices. But the original inventive designs underlying his paintings are his own.

Although Rubens' father, Jan, was born a Roman Cath-

olic, his name had appeared on a list of Calvinists as early as 1566. This accounted for the Rubens' family exile to Germany, where Peter Paul was born on June 28, 1577. Victims of the hysterical religious persecution following the decapitation in 1568 in Brussels of the freedom-seeking Counts of Egmond and Horn, the Rubens family fled the wrath of the Spanish rulers of their native Flanders. Jan Rubens became a diplomatic agent and adviser to the Protestant Princess Anna of Saxony (d. 1577), second wife of the latitudinarian Catholic William the Silent, who led the resistance to Spanish rule of the Netherlands. An unfortunate pregnancy revealed the intimate extent of the relationship between this princess of the house of Orange-Nassau and Rubens' father. She obtained clemency from her husband for Jan, but he and his family were placed under house arrest at Siegen, a Nassau stronghold in Westphalia. Here Peter Paul was born, as well as his brother Philip. The Rubens children were grounded in the classics by their exiled father, who was a doctor of both civil and canon law. Jan died in 1587, after he had been allowed to leave Siegen and go to the German city of Cologne. Rubens' mother then thought it prudent to take her four surviving children to Antwerp, where their father had been an alderman.

Antwerp training. At the age of ten, Peter Paul was sent with Philip to a Latin school in Antwerp. There the future painter befriended a contemporary, Balthasar Moretus, who was to be a future patron and head of the leading Flemish publishing house, the Plantin Press. In 1590, shortage of money and the need to provide a dowry for his sister Blandina forced Rubens' mother to break off his formal education and make him a page to the Countess of Lalaing. Soon tired of courtly life, he was allowed to become a painter. He was sent first to his kinsman Tobias Verhaecht, a minor painter of Mannerist landscapes in the tradition of the more important Antwerp painter Joos de Momper. Having quickly learned the rudiments of his profession, he was apprenticed for four years to an abler master, Adam van Noort, and subsequently to Otto van Veen, one of the most distinguished of the Antwerp Romanists, a group of Flemish artists who had gone to Rome to study the art of antiquity and the Italian Renaissance. Vaenius, or Venius, as van Veen called himself, had been in Italy an active admirer of the proto-Baroque painter from Urbino, Federico Barocci, as well as of the great masters of the Florentine-Roman tradition of Renaissance art such as Michelangelo and Raphael. His culture and vision impressed Rubens, whose earliest independent works are reputed to have resembled his style.

Italian Period. In May 1600, with two years' seniority as a master in the Antwerp Guild of St. Luke, Rubens set out with Deodatus del Monte, his constant travelling companion and first pupil, for the visual and spiritual adventure of Italy. Reaching Venice in about a month, he had the good fortune to meet a gentleman in the service of Vincenzo I Gonzaga, duke of Mantua. He was offered employment in Mantua, which duchy held one of the largest and finest collections outside the Vatican of works by Italian artists. Moreover, Mantua was ideally located for sightseeing in the northern Italian provinces of Lombardy, Emilia, and the Veneto. During the eight years that Rubens was to call Vincenzo his lord, he had unmatched opportunities of fulfilling his expressed intention "to study at close quarters the works of the ancient and modern masters, and to improve himself by their example in painting." The Early Renaissance painter Andrea

Early
life in
exile

Mantegna and the Mannerist architect and painter Giulio Romano were his admired predecessors in the service of the Gonzaga family. The abundant achievement in mural decoration of Giulio Romano, especially, had a lasting and highly productive effect on him.

Rubens was sent to Rome (1601–02) by the Duke to paint copies of pictures, and to live under the protection of Cardinal Montalto. There, through Flemish connections, he obtained his first public commission to paint three altarpieces for the crypt chapel of St. Helena in Sta. Croce in Gerusalemme. In Rome, the Bolognese painter Annibale Carracci and his assistants were at work in the gallery of the Palazzo Farnese. Their bold scale in drawing and working methods decidedly influenced the young Rubens. Through Annibale's example, he could apprehend the nobility and energy of design of Leonardo da Vinci, Raphael, and Michelangelo, the masters of High Renaissance painting. He assimilated Venetian colour, light and loose application of paint first through the works of Tintoretto, then through those of Veronese, long before he could penetrate the inward meaning of Titian's art. His copies, and his reworking of drawings, offer the most complete conspectus of the achievement of 16th-century Italian art in a pungently personal revision.

In 1603 he was entrusted with his first diplomatic mission, to bring Philip III and the Spanish court costly presents from Mantua. This mission gave him a first view of the royal collections in Madrid. Two paintings in the groups of copies offered to Philip's favourite, the duke of Lerma, being rainsodden beyond repair, were promptly replaced by him with a "Democritus and Heraclitus" (1603: private collection, England) of his own invention. His resource and his tact in dealing with the temperamental regular Mantuan representative to the Spanish court raised him in the Duke's estimation and helped prepare him for future diplomatic missions. His fruitful association with the banking patriciate of Genoa, of whom he was to paint many elegant portraits, began with his return voyage and his meeting with Nicolò Pallavicino, the Duke of Mantua's banker, in order to recoup the extraordinary expenses of the mission.

The only major works he executed for Mantua were the three pictures finished by Trinity Sunday 1605 for the Jesuit church of SS. Trinità ("The Baptism of Christ," Musée Royal des Beaux-Arts, Antwerp; "The Transfiguration," Musée des Beaux-Arts, Nancy, France; and "The Gonzaga Family in Adoration of the Trinity," Palazzo Ducale, Mantua). In the same year he completed the "Circumcision" for the high altar of the Jesuit church in Genoa. Only portraits of court beauties by Rubens himself were commissioned by the Duke for the Gonzaga Gallery itself, of which Rubens was curator. One of his major achievements while in this position was inducing the Duke to buy for his gallery the "Death of the Virgin" (c. 1605; Louvre, Paris), a masterpiece by Caravaggio that had been rejected for its excessive realism by the monks of Sta. Maria della Scala in Rome.

Toward the end of 1605, Rubens obtained leave from the Duke of Mantua to continue his studies in Rome. There he shared a house with his brother Philip, then librarian to Cardinal Ascanio Colonna, a member of one of Rome's most wealthy and powerful families. Daily contact with Philip, a brilliant student of the famed Flemish Humanist and Classical scholar Justus Lipsius (1547–1606), added zest to his personal discovery of the antique world. They combined their interest in the antique by collaborating to produce the book *Electorum Libri II*, published in Antwerp in 1608 by the Plantin Press. Dealing with Roman social life and customs, Philip wrote the text, and Peter Paul prepared drawings for the execution of the engraved illustrations.

During the two years he spent in Rome, Rubens was left largely undisturbed by the Duke of Mantua. In the summer of 1607, however, he was asked to accompany the Gonzaga court to the Italian seaside resort of San Pier d'Arena, where he continued to paint with splendour portraits of the Genoese aristocracy. Chronic arrears in payment of his salary, and an ambition to establish him-

self as an international, rather than just a Mantuan artist, motivated him to accept other patronage. He received the backing of the wealthy Genoese banker to the papacy, Monsignor Jacopo Serra, who was instrumental in obtaining for him the coveted commission for the painting over the high altar of the Roman church of S. Maria in Vallicella (popularly known as the Chiesa Nuova, the New Church). He concurrently painted the altarpiece of the "Adoration of the Shepherds" for another church of the Oratorian Order in Fermo. In October of 1608, his brother summoned him to their mother's deathbed in Antwerp. She died before he could reach her.

Return to Antwerp. Soon after his mother's death Rubens was "bound with golden fetters" to the service of the Spanish Habsburg regents of Flanders. Although he was never to return to Italy, he kept up his Italian contacts. He supplied, for example, cartoons or model drawings for tapestry to Genoese patrons as late as the 1620s. He always remained an Italophile. Fluent in six languages, Italian was his favourite for correspondence. The house that he built for himself, the pride of Antwerp, was filled with paintings, statuary, cameos, coins, and jewels from Renaissance and ancient Roman Italy. He built a private pantheon to house his antiquities. His enthusiasm for Italian architecture is best expressed in his publication the *Palazzi di Genova*. Printed in Antwerp in 1622, this book of engravings illustrates the great Renaissance palaces of Genoa. He practiced the spirit of the book's preface, which extols Italian design, in the magnificent new church of the Antwerp Jesuits, St. Charles Borromeo, where he was the chief designer, along with the Flemish architect Pieter Huyssens (1577–1637), of the facade, tower, and all architectural detail. Rubens was also the master decorator, and provided oil sketches as designs for the ceiling paintings on which he was to be assisted by Anthony Van Dyck (1599–1641) and others.

Settling permanently in Flanders, he married in October 1609, Isabella, daughter of Jan Brandt, a leading Antwerp Humanist and lawyer. He became not only the court portraitist but a major religious painter. His Baroque altarpieces of the "Erection of the Cross" for St. Walburga's in Antwerp; "Descent from the Cross" for Antwerp Cathedral; and "The Miracle of St. Bavon" for the Cathedral of St. Bavon in the neighbouring city of Ghent, established Rubens as the leading painter of Flanders and one of the most important in Europe. Because of his prestige, he was allowed to live in Antwerp, rather than in Brussels, where the Flemish court was based. He was also exempt from the regulations of the Antwerp painters' guild and thus was free to engage pupils or collaborators without having them enrolled in this organization. By 1611 he wrote that he had to refuse more than 100 applicants who wished to become his pupils.

Rubens' international reputation spread not only because of the large number of works produced in his studio but because he reproduced so many of his paintings in prints, which served further to advertise his art. Many of the large-scale pictures that prolifically issued from his studio were largely painted by his students and assistants, although generally certain areas were by the hand of the master, even if it was only a retouching of the work. During the period of 1606–07 he used small wood panels prepared with gesso, a priming substance made of plaster of paris and glue, to present models to clients or to instruct engravers, sculptors, tapestry weavers, and painting assistants. These marvellous exercises in the painter's craft are often only inches high and executed in colour or in tones of grey, brown, and white. Rubens also evolved his compositions according to the Renaissance practice of doing preparatory drawings in chalk, charcoal, or pen and ink.

Diplomatic career. In the period between 1621 and 1630, Rubens was increasingly used as a diplomat by the Spanish Habsburg rulers. His contact with the leading political and intellectual personalities of Europe, as well as his gracious manner, made him the ideal political agent. Furthermore, as a painter, he could often act as a covert diplomat or observer.

His first important diplomatic functions were in connec-

Rubens' studio

Studies in Rome

tion with the attempt of Spain and the Spanish Netherlands to renegotiate the Twelve Years' Truce (1609–21) between the Habsburg-controlled area of Flanders and the independent Dutch Republic to the north. The regent of Flanders, the Archduke Albert, a Habsburg of the Austrian line, died in 1621, leaving the renewal of the truce to his widow, the infanta Isabella, the daughter of the Habsburg ruler of Spain, Philip II. Rubens became her adviser and tried unsuccessfully to intercede with the Dutch. The French ambassador wrote in 1624 from the Flemish capital of Brussels:

Rubens is here to paint the likeness of the prince of Poland, by order of the infanta (Archduchess Isabella). I am persuaded he will succeed better in this than in his negotiations for the truce.

War again broke out in the Netherlands between the predominantly Protestant Dutch and the Catholic Flemish, and continued for the rest of Rubens' life.

Early in 1622 Rubens was summoned to Paris by Marie de Médicis, the widow of Henry IV and mother of the reigning king of France, Louis XIII. This Florentine princess, whose wedding by proxy Rubens had attended in Florence in 1600, commissioned him to paint two series of paintings for two long galleries in her newly constructed Luxembourg Palace. One cycle of 21 pictures representing episodes from Marie's life now hang in the Louvre, while the other proposed series of pictures, dealing with the life of Henry IV, was never completed. After six weeks of discussion and arrangements, Rubens returned to Antwerp, where he worked for two years on his most artistically important secular commission.

When Rubens returned to Paris in 1625 to install the Medici pictures, the political atmosphere at court had changed. Formerly friendly to Spain and the Spanish Netherlands, France had signed before 1624 treaties with the Dutch, the Danes, and the English, all hostile to the Habsburgs. This new French alliance was due to the influence of Cardinal Richelieu, the powerful adviser to young Louis XIII. Not without reason, the Cardinal suspected that Rubens was more spy and agent than artist during his second Paris visit. Further suspicions were aroused when Rubens was seen frequenting the company of the Duke of Buckingham, the favourite of Charles I of England, who was in Paris for the marriage by proxy of his master and the youngest daughter of Marie de Médicis and Henry IV, the princess Henrietta-Maria. The Duke was an avid art collector. His head was drawn by Rubens in Paris. He ordered from him an equestrian portrait (1625; formerly Osterley Park, near London); and he bought the painter's famous collection of antiquities, with some paintings. This is often considered more a diplomatic gesture on Rubens' part to stay in Buckingham's graces than an economic necessity. During their acquaintance in France, Rubens tried to persuade the Duke that England should enter into an alliance with the Spanish Netherlands and cease supporting the Dutch. Since Buckingham was currently engaged in promoting a war between England and Spain, he was uncommittal; but through his Flemish-born servant, agent, and painter, Sir Balthasar Gerbier, a hopeful secret correspondence was maintained by Rubens until the Duke's assassination in 1628. The English-Spanish war proved economically disastrous for Flanders, since its sea and land trade was cut off by its neighbours—France, the Dutch Republic, and the Palatinate of the Rhineland, who were allied with England. Rubens described Antwerp as "languishing like a consumptive body, declining little by little."

The death of Buckingham reopened the way for Rubens to attempt the negotiation of a peace treaty on behalf of the sorely tried Spanish Netherlands. Unfortunately, the minister of Spain, the count of Olivares, persuaded his master, Philip IV, to make a close pact with France to reconquer England for Catholicism. In 1628 Rubens travelled in secret haste to Madrid to plead for peace, rather than another war between Spain and England. The Papal Nuncio reported of his arrival:

It is considered certain that Rubens, the Flemish painter, is the bearer of a negotiation, for we hear that he often confers in secret with the *conde-duque* (Count of Olivares), and in a

manner very different from that which his profession permits. Since he is said to be a great friend of Buckingham, it is believed that he comes with some peace treaty between the two crowns. Others think his main object is the truce of Flanders, and that he had received this commission as one who enjoys the confidence of all that country.

During nine months in Madrid, besides pleading for a peace treaty rather than war with England, Rubens painted royal portraits. He again studied Titian's masterpieces and revisited the extensive art collection in the royal monastery of the Escorial with the gifted young Spanish painter Diego Velázquez. He eventually was deemed a suitable envoy by Philip IV and was named Secretary of the Privy Council of the Spanish Netherlands to give him sufficient status for a special peace mission to England. Rubens hastened across France, again avoiding the hostile Cardinal Richelieu, to report to the archduchess Isabella. News awaiting his arrival in Brussels made his mission even more urgent and difficult: on April 24, 1629, England had signed a treaty with France.

Charles I waived the formalities of exchanging ambassadors and sent for Rubens directly, indicating that he was most eager to meet a man with such an international reputation for intellect and artistic genius. He was not disappointed, and it is to Rubens personally that the peace treaty of 1630 between England and Spain largely can be attributed. He was knighted and given an honorary degree by Cambridge University. "Peace and War" (c. 1630; National Gallery, London) is Rubens' painted proclamation of success. He discussed painting with Charles I, a great connoisseur of the arts and the only prince to whom Rubens ever vouchsafed a self-portrait (c. 1625; Windsor Castle). The king commissioned him to decorate the ceiling of the royal Banqueting House (1619–22) designed by the court architect Inigo Jones as a part of the Whitehall Palace complex of buildings in London. Finished in 1634, the nine huge panels allegorize the reign of James I, the father of Charles I. Rubens was struck by the beauty and peacefulness of the English countryside. The "Landscape with St. George" (1630; Buckingham Palace) incorporated his view of the River Thames from his lodgings as a background to King Charles and Queen Henrietta envisaged in masquerade as the patron saint of England and the princess he reputedly rescued from a dragon.

Late years in Flanders. On his return to Flanders in 1630, Rubens was rewarded by the Archduchess with exemption from further missions. "This favour I obtained with more difficulty than any other she ever granted me," he was to write. "Now, for three years I have found peace of mind, having given up every sort of employment outside my beloved profession." The peace Rubens had worked for nearly ten years to achieve, however, did not last, and for most of the next 20 years Europe continued to be embroiled in the Thirty Years' War. In a letter written two years before his death, Rubens explains the figures in his allegorical painting "The Horrors of War" (1637–38; Pitti Palace, Florence), which he sold to the Medici in Florence:

that grief-stricken woman clothed in black, with torn veil, robbed of all her jewels and other ornaments, is the unfortunate Europe, who, for so many years now, has suffered plunder, outrage, and misery.

Having been a widower for four years, he married in December of 1630 the 16-year-old Hélène Fourment, whose charms recur frequently among his later figure subjects. He bought the château (Het Steen) of Elewijt, in 1635. In his last years, he spent much time there depicting the rural life and scenery outside of Antwerp such as in "The Kermesse" (c. 1636–38; Louvre, Paris). His long-established interest in landscape painting, early expressed in drawings of his Roman period, reached its grandest and most emotionally romantic expression in such late works as "Landscape with a Rainbow" (c. 1636; Wallace Collection, London) or "Château de Steen" (c. 1635–37; National Gallery, London). Another long-established interest that he revived at this time was the planning of civic stagings and decorations designed

Marie de
Médicis
series

Spanish-
English
peace
treaty

Banquet-
ing House
at
Whitehall

to welcome a dignitary, in this case the Infante Ferdinand, who in 1635 succeeded his aunt, the Archduchess Isabella, as regent of Flanders. Thirty-seven years before, Rubens had assisted Vaenius in converting the city of Antwerp into a theatre of celebration to welcome the Archduchess Isabella as ruler of the Spanish Netherlands. Rubens' major commission during these last years, however, was to provide for the Infante's brother, King Philip IV of Spain, models for about 120 scenes from the writings of the Roman poet Ovid and other classical authors to decorate the Torre de la Parada, the royal hunting lodge near Madrid.

Rubens died at Antwerp on May 30, 1640, when gout, which had for months troubled his painting arm, reached his heart.

Achievement. Rubens is one of the most methodically assimilative, most prodigiously and variously productive of Western artists. Schooled in the confusing stylistic traditions of Mannerism in Antwerp, he educated himself to be heir of the full range of Renaissance art both north and south of the Alps. His abundant energy fired him to study and emulate the masters both of antiquity and of the 16th century in Rome, Venice, and Parma. His warmth of nature made him responsive to the artistic revolutions being worked by living artists: to the plein air study of nature and times of day in the Roman campagna by the German landscape painter Adam Elsheimer; to the colour combinations and delicate appreciation of warm and cool tones vibrant on flesh of the proto-Baroque Italian artist Federico Barocci; to the emotive exploitation of strong Tenebrism by Caravaggio; and, most profoundly and lastingly, to Annibale Carracci's impassioned yet strenuously disciplined approach to the practice of figure composition.

Robust powers of comprehension nourished his limitless resource in invention. The larger the scale of the undertaking the more congenial it was to his spirit. The success of his public performance as master of the greatest studio organization in Europe since Raphael's in Rome has obscured for many the personal intensity of his vision as evinced in such works as his oil sketch for "All Saints" (Museum Boymans-van Beuningen, Rotterdam) and in his deeply felt study for the head of St. John in the Antwerp Cathedral "Descent from the Cross," as well as in portraits of his family and friends and in his treatment of the mood and grandeur of landscape. Not only Sir Anthony Van Dyck, Jacob Jordaens, and his immediate following in Flanders but artists at almost every period have responded to the force of his genius. The architect and sculptor Gian Lorenzo Bernini, the other seminal mind of the early Baroque, developed in his Roman altarpieces figurative ideas and the dramatic handling of light parallel to Rubens' work. And in the fulfillment of the Italian Baroque, the painters Domenico Fetti (c. 1588/9–1623), Giovanni Castiglione (c. 1600?–65?), and Bernardo Strozzi (1581–1644) are in individual ways Rubensians. Antoine Watteau (1684–1721), Jean-Honoré Fragonard (1732–1806), Eugène Delacroix (1798–1863), and Pierre-Auguste Renoir (1841–1919) are only the four most distinguished in the long succession of French painters who were attracted after the late 17th century to some aspects of his art. Sir Joshua Reynolds (1723–92), Thomas Gainsborough (1727–88), and John Constable (1776–1837) are outstanding among his English admirers. He is a central figure to Western art history.

His own deepest love as a painter, consummated by his second visit to Spain, was for the poetry, the control of glowing colour, and the sheer mastery in handling of oil paint that excelled in the art of Titian. In these qualities Rubens himself became supreme, whether with the brilliant play of fine brushes over the white reflecting surface of a small panel, or with masterful gestures often more than six feet long, sweeping a richly loaded brush across some huge canvas.

MAJOR WORKS

Portraits: "Rubens and His Friends at Mantua" (c. 1602; Wallraf-Richartz Museum, Cologne); "Duke of Lerma" (1603; Museo del Prado, Madrid); "Rubens with His

First Wife, Isabella Brant, Amidst Honeysuckle" (c. 1609; Alte Pinakothek, Munich); "Le Chapeau de Paille" (c. 1620; National Gallery, London); "Thomas Howard, Earl of Arundel, with His Wife Alatheia Talbot" (c. 1620; Alte Pinakothek, Munich); "Marie de Médicis" (c. 1622–25; Museo del Prado, Madrid); "Vladislav Sigismund IV, King of Poland" (1624; Metropolitan Museum of Art, New York); "Philip II of Spain" (c. 1628–29; Museo del Prado, Madrid); "Hélène Fourment with Fur Cloak" (c. 1638–40; Kunsthistorisches Museum, Vienna); "Self-Portrait" (c. 1639; Kunsthistorisches Museum, Vienna).

Genre and Landscape Paintings: "The Garden of Love" (1632–34; Museo del Prado, and Waddesdon, Buckinghamshire, England); "The Kermesse" (c. 1636–38; Louvre, Paris).

Mythological and Historical Paintings: "The Toilet of Venus" (c. 1613–15; Collection of the Prince of Liechtenstein); "The Rape of the Sabines" (1635; National Gallery, London); "Venus and Adonis" (c. 1635; Metropolitan Museum of Art, New York); "The Three Graces" (c. 1638–40; Museo del Prado, Madrid); "The Judgment of Paris" (1638–39; Museo del Prado, Madrid).

Picture Cycles and Decorations: "Médicis Cycle" (c. 1622; Louvre, Paris); Whitehall ceiling (c. 1634; London).

Religious Subjects: "Circumcision" (1605; S. Ambrogio, Genoa); "Adoration of the Magi" (1609; Museo del Prado, Madrid); "Deposition Triptych" (1612–14; Cathedral, Antwerp); "The Rockox Altarpiece" (1613–15; Musée Royal des Beaux-Arts, Antwerp); "The Holy Family" (c. 1615; Wallace collection, London); "The Last Judgment" (c. 1616; Alte Pinakothek, Munich); "Judith with the Head of Holofernes" (1616–18; Herzog-Anton-Ulrich-Museum, Braunschweig, Germany); "Lot Fleeing from Sodom" (1625; Louvre, Paris); "The Ildefonso Altarpiece" (1630–32; Kunsthistorisches Museum, Vienna); "Bathsheba Receiving David's Letter" (c. 1635; Gemäldegalerie, Dresden); "The Brazen Serpent" (c. 1638; National Gallery, London); "The Massacre of the Innocents" (c. 1635–39; Alte Pinakothek, Munich); "Christ on the Cross" (1635–40; Musée des Augustins, Toulouse, France).

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(M.I.J.)

Rugby

Rugby is a football game played with an oval ball by two teams of 15 or 13 players each, its distinctive features being: (1) players may use their hands and catch, throw, or run with the ball (a practice introduced at Rugby School in the 1820s) in addition to manoeuvring it with their feet as in association football (soccer); and (2) the scrum, or scrummage (from "scrimmage," tussle, confused struggle), a method of putting the ball in play from a set formation in which eight men on each team—six in a 13-per-side game—form a closely packed group behind two front rows of three men each, the ball being thrown onto the ground between them and each team trying to get possession. Although the ball may be kicked or carried or passed from player by hand or foot, it may not be passed forward. Permitting players to run with the ball inevitably made tackling a part of the game. A tackle occurs when a player carrying the ball is sent to the ground or is held by one or more opponents so that he is unable to free himself without delay and cannot play the ball.

There are two principal types of rugby football: Rugby Union, which is the amateur game; and Rugby League, a mainly professional game; the chief differences between the two are described under *Rugby League*, below. For the background, origins, and history of these games see the article FOOTBALL, AMERICAN AND CANADIAN: *Early History*. See also ASSOCIATION FOOTBALL (SOCCER).

RUGBY UNION

Formation
of the
Rugby
unions

History. The formation of the Rugby Football Union, the governing body of the sport in England, on Jan. 26, 1871, was closely followed by the first match between England and Scotland, at Edinburgh on March 27 of the same year, Scotland winning in front of a crowd of 4,000 spectators. At that stage there was no official central authority for the game in Scotland, but the Scottish Football Union—which changed its name to Scottish Rugby Union in 1924—was formed in 1873. The game had grown in Scotland, as in England, through the schools and especially through the numerous public schools grouped in and around Edinburgh. In Ireland too it was in academic circles that the first organized Rugby took place. A club was formed at Trinity College, Dublin, in 1865; and others soon followed as students continued to play in their home towns, both during vacations and after they had finished their university careers. The visit in 1873 of the Dingle Football Club of Liverpool to play Trinity in College Park, Dublin, prompted the formation in 1874 of the Irish Football Union. This body, however, did not embrace the whole of Ireland; and after a match in Belfast between North of Ireland Football Club and Wanderers (from Dublin), a North of Ireland Football Union was set up, also in 1874, as a rival authority. The two unions amalgamated in 1879 to form the Irish Rugby Football Union. With the formation of the Welsh Rugby Union in 1881, Rugby was established in all four divisions of the British Isles.

By this time the game had already been started in distant countries of the British Empire, sometimes through the influence of the army, sometimes by men who had travelled from Britain to the colonies, sometimes by students from different corners of the Empire who attended English educational establishments. Thus the Southern Rugby Football Union, ancestor of the Australian Rugby Football Union, was founded as early as 1875. That same year is generally accepted by the game's historians as the year in which Rugby was first played in southern Africa, at Cape Town. In 1882 a club was formed at the University of Stellenbosch, and the return of students to their homes soon led to the establishment of Rugby clubs in other areas.

The presence of British regiments led to formation of a club in King William's Town in 1878; the discovery of diamonds helped to establish the game in the Kimberley area between 1883 and 1886; and the gold rush encouraged its spread in the region of Johannesburg and Pretoria by 1888. The first provincial union was that of Western Province formed in 1883, and the South African Rugby Football Board was founded at Kimberley in 1889. Meanwhile C.J. Monro, son of the Speaker of the New Zealand House of Representatives, had returned home from England to Nelson, in the South Island of New Zealand, fired with enthusiasm for the game of Rugby, which he had got to know while at Christ's College in London, and in 1870 had organized the first Rugby match ever played in New Zealand—Nelson Football Club versus Nelson College. Monro then went to Wellington, in the North Island, and organized a game between his Nelson players and a collection of players from Wellington. A Wellington club was officially formed in 1871, and by 1890 there were approximately 700 clubs playing Rugby throughout New Zealand. These were soon organized in various unions, the first being the Canterbury Rugby Union in 1879, and the New Zealand Rugby Football Union was founded as the country's central authority in 1892. Thus was the game established in those countries that were destined to become its most formidable exponents.

Spread to
European
and other
countries

Rugby soon also found its way from the British Isles into France. British businessmen, especially those engaged in the wine trade, took the game to such Channel ports as Le Havre, Nantes, and Bordeaux; and students, embassy and consular officials, and others introduced it to Paris. It has been written that British residents were playing Rugby in Paris by 1877, and certainly Rosslyn Park, the London club, played (and beat) Stade Français in Paris in 1893. In the early days the Union des Sociétés Françaises de Sports Athlétiques (USFSA), a multisports organization founded

in 1887, looked after the interests of French Rugby players and set up competitions for them. In 1919 the Rugby club broke away from the USFSA and formed the Fédération Française de Rugby (FFR), to which 173 clubs affiliated. It was largely through the influence of France that the game took root in Romania. The contact was made by Romanian students who discovered the game at the university in Paris and then went home and formed clubs of their own. Romanian clubs became affiliated to a multisports organization in 1912, and the *Federatia Romana de Rugby* was founded in 1931. Other continental European countries took up the game, but none to the extent of France and Romania.

Before the end of the 19th century, Rugby was played in many lands outside the European area, besides New Zealand, South Africa, and Australia. Immigrants from the British Isles had established the game in Ontario by 1882; it reached Argentina in the 1880s, thanks largely to British residents in Buenos Aires and to engineers involved in constructing railways, and the Argentine Rugby Union was founded in 1899; the local police are believed to have played Rugby as early as 1880 in Fiji, and the Fiji Rugby Union dates from 1913; the game was introduced into Japan in 1899 by Ginnosuke Tanaka, who had discovered it at Cambridge University.

Although Rugby was being played in all these countries and many others by the early years of the 20th century, it remained predominantly a game of the British Empire and Commonwealth. This was reflected in the membership of the International Board (International Rugby Football Board, established 1886), which for many years was confined to the four home countries, 6 of its 12 members being English, 2 Scottish, 2 Irish, and 2 Welsh. This proportion was maintained until 1911, when England's representation was reduced from six to four. In 1948 New Zealand, South Africa, and Australia were admitted, with one member each, and England's representation was reduced from four to two to conform with the other home countries. In 1958 all seven member countries were allowed two representatives each.

Inter-
national
organiza-
tions

At the instigation of Germany, some of the other Rugby countries held a meeting in 1933, and in January 1934 the *Fédération Internationale de Rugby Amateur* (FIRA) came into being. Represented at the inaugural meeting were Germany, France, The Netherlands, Italy, Portugal, Romania, Sweden, Czechoslovakia, and Catalonia. Membership has expanded since then but has not extended beyond Europe and the Mediterranean coast. The FIRA constitution requires that every match within its organization be played in accordance with International Board laws. In the 1970–71 European season, the centenary of the Rugby Football Union, the representatives of 50 countries throughout the world attended the Centenary Congress at Cambridge. At that time, England was able to report a membership of 1,600 clubs with more than 100,000 regular players. And, to give some examples from less prominent Rugby countries, Japan reported 60,000 players, Fiji 12,000, and Romania 6,500.

The progress of Rugby inside the various countries has been steady rather than spectacular. An exception to this norm occurred in France between 1960 and 1970, when the number of French clubs almost doubled—from 646 to 1,160—and the number of French players increased from 39,000 to 75,000. These increases were attributed largely to television. France was also involved in one of the two famous "splits" in the history of the game. Allegations of professionalism in the French club championship led to the breaking off of relations between the U.K. and France, from 1931 to 1939, but the Second World War prevented the resumption of fixtures until 1947. The other split directly concerned England alone, although its effects were felt throughout the Rugby world. This occurred in 1895, when 22 clubs in the North of England resigned from the RFU because they wanted payment to their players for "broken time"—i.e., for loss of wages due to playing the game. The RFU would not agree to such payment, and the 22 clubs promptly set up the Northern Union, which evolved into the Rugby League game (see below *Rugby League*).

Disputes
over
profes-
sionalism

On the other hand, the partition of Ireland in 1922 did not lead to the cancellation of any international Rugby matches; and Dublin, Belfast, Limerick, and Cork all regularly contribute players to Ireland's team for the home unions' championship.

Development of the game. From the general free-for-all, with hacking (kicking in the shins) and tripping that existed in the early days, the game was gradually refined until it reached its present shape. When the first match between England and Scotland was played in 1871, there were 20 men on each team, and it was not agreed to reduce the number to 15 until 1877. Scotland won the 1871 game, scoring the only goal of the match. Scotland and England each achieved a try, but it was not possible to win a match in any other way than by scoring goals. A try, touching the ball down in the goal area behind the opponents' goal line, scored no points but allowed the player's team an unimpeded place kick at goal from a point on the field not further from the touchline than the try had been scored. In 1875-76 it was agreed that if the number of goals (field goals) kicked by each side was the same or if no goal was kicked, the result would be decided by the number of tries achieved. Thus was the try (in U.S. and Canadian football, a touchdown), the scoring of which was to become the chief aim of the game, for the first time brought into the reckoning. A further refinement was introduced during the 1886-87 season with the adoption of the Cheltenham College rating, which had been in force at that college for some 20 years, making three tries equal to one goal. Then in 1905 the modern scoring values were introduced, a try being worth three points, its subsequent conversion into a goal providing an additional two points. Dropped goals, at that stage worth four points, in the 1947-48 season were devalued to three. A dropped goal is scored by a dropkick from the field—i.e., when a player, in play, lets the ball fall from his hands and kicks it at the first rebound as it rises so that it goes between the goal posts and above the crossbar. Three points may also be scored by a successful free kick or by penalty kick at goal awarded for an infringement of the laws by the opposition. A free kick (a place kick or dropkick at goal or a punt not at goal but to gain a territorial advantage) may be taken by a player catching while stationary a ball kicked or otherwise propelled by an opponent if he simultaneously calls "mark"; the kick is taken from behind the mark. A penalty kick is taken from a mark at the spot of the infringement.

The try in Rugby is the same as the touchdown in U.S. and Canadian football; while in Rugby a "touchdown" is

the grounding of the ball behind his own goal line by a defending player, in the U.S.-Canadian game this is called a "touchback."

The two basic set pieces or formations of the game are the scrum and the line-out. A scrum is formed by the eight forwards of each side bending forward, binding one another with their arms, and pushing against the opposing eight forwards similarly bound in three ranks or rows. The ball is put into the tunnel between the two front rows, whose members use their feet to try to procure the ball for their team.

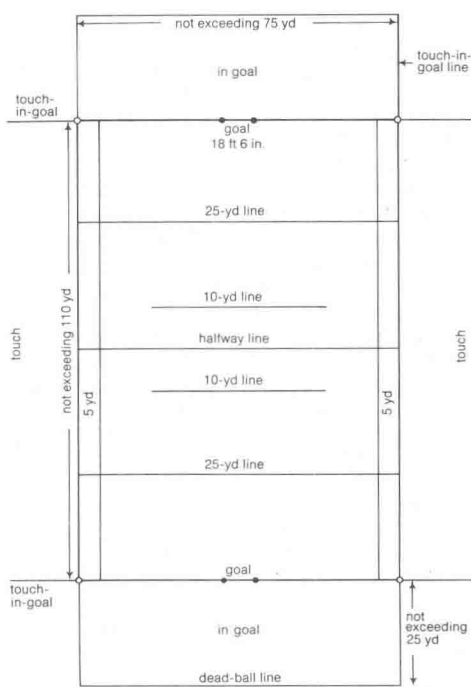
A line-out is the method of bringing the ball back into play after it has gone out over the touchline (out-of-bounds). To form a line-out, at least two forwards of each team line up in single files in a line perpendicular to the spot where the ball crossed the touchline. A gap or space is left between the two lines of players, and the ball is thrown in above this gap so that the forwards of both teams may try to grab it or otherwise obtain possession of it for their team.

While the forwards are forming a scrum or a line-out, the other players, normally divided into two halves, four three-quarters (the left- and right-centre backs and left- and right-wing backs), and a fullback, take up position several yards apart in various formations between their forwards and their own goal line. For a line-out the three-quarters stay at least ten yards back, the idea being that by passing or running or kicking the ball in the open field they may find a way either of scoring a try or of dropping a goal.

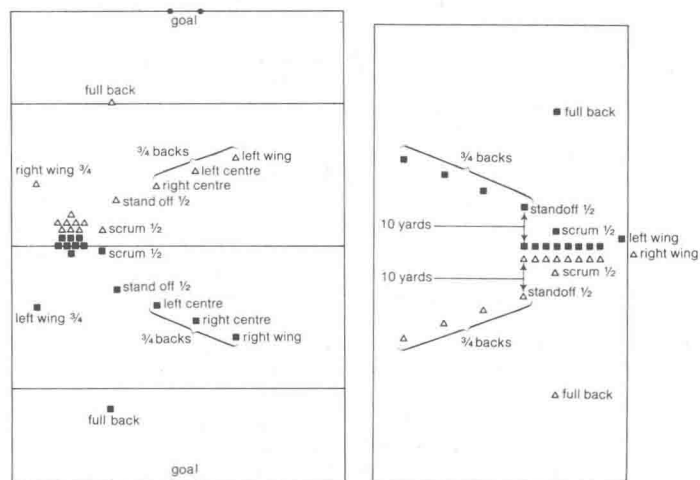
Besides the scrum and the line-out there is also the loose maul or ruck. This occurs when, in the open field, the progress of the ball is temporarily checked—by a player dropping it, falling over while carrying it, or being held by an opponent while in possession of it, for instance—and two or more players gather round and struggle to procure the ball for their team. The maul or ruck is an especially profitable source of possession because the opposing defense is unlikely to be as strictly aligned as it is for a scrum or a line-out.

The game settled into the pattern of big forwards struggling for the ball so that their faster and more agile backs could pass it and run with it in the hope of scoring goals. But as players increased in pace through improved fitness, without a corresponding increase in the size of the field, the open spaces became fewer, defenses became more effective, and attacking moves were all too easily stifled.

Scrum
and
line-outs



Rugby playing field, showing divisions and goals.



(Left) Players in position for a scrum. (Right) Positions of players for a line-out.

Play began to stagnate and to become dull, both for the player and for the spectator. In order to reverse this trend and to encourage the return of flowing movement to the game, the International Board made several important changes in the laws in 1964. It was ruled that while a line-out (putting the ball back in play after it had gone out-of-bounds) was taking place, each set of three-quarters must remain at least ten yards nearer their own goal

Tries and
goals

line than the point of the line-out, thus leaving a clear no-man's-land in which attacks could be developed; that backs must not advance beyond the hindmost foot of scrums until the ball was out; that forwards must not advance from a scrum until the ball was out; and that the team throwing in the ball at a line-out had the right to determine the shortness of the line-out, thus preventing opponents from straggling across the field in a defensive screen. Another change, in 1970, made it illegal for a player to kick the ball directly over the touchline or sideline except from within 25 yards of his own goal line. Thus the player retained the right to kick his way out of a desperate defensive situation but was dissuaded from seeking the safety of kicking out-of-bounds from positions in which he could attack through running and passing.

Styles of play. When it was customary to have 20 players a side, they were arranged in the formation of 13 forwards, 3 halfbacks, 1 three-quarter, and 3 fullbacks. With the reduction of a team to 15 men in 1877, the normal formation became eight forwards, two halfbacks, two three-quarters, and three fullbacks. Scotland used the innovation of three three-quarters in 1881 and was followed in this by England and Wales in 1882 and by Ireland in 1883. Wales used four three-quarters in the 1885-86 season; England, Ireland, and Scotland adopted this formation in 1893-94. At that time, the two halfbacks both played close to the scrum, and when the ball came out it was taken by whichever of them seemed the better placed to use it. The fixed positions of scrum half and stand-off half were introduced in the early years of the 20th century.

Overseas the game developed slightly differently, especially in New Zealand, where they had a scrum with only two men in the front row instead of the normal three, but the International Board outlawed this formation in 1932. New Zealand also considered the first three men to handle the ball behind the scrum as a halfback and two five-eighths, whereas in the British Isles the first two were known as halfbacks. Australia kept the British conception of two halfbacks but emphasized that one of the centres would always be considered the inside centre and would always position himself next to the stand-off half. Thus the Australians looked upon their centres as one inside centre and one outside centre, whereas in the British Isles the centres played left and right rather than inside and outside.

Quite apart from their formations, different countries developed different styles of play, partly because of the differences in climate. In Scotland, where the grounds tended to be wet and muddy, the ball was more often kicked or dribbled along the ground than in other countries. While their opponents on wet days dropped the ball or slipped in trying to pass or to change direction while running with the ball, Scotland's men would put the ball on the ground and drive it up the field with their boots. Scotland's teams, of course, have tried more sophisticated methods as the game has developed over the years, but they are still best known for their hard forward play. Irish teams, too, have made a reputation for uncompromising forward play. The Welsh, on the other hand, have complemented their tough forward game with clever, elusive play at halfback. It has been their misfortune that their grounds and their weather have often been too wet for full profit to be drawn by their talented halfbacks. England, from the early days, established itself as the country of the orthodox in Rugby and has generally relied on teamwork and cooperation within well-balanced teams. New Zealand, as was to be expected from a community largely devoted to farming, developed big, strong, capable forwards. Its teams have sometimes used these tough forwards as the mainspring of their attack, and at other periods they have trusted in the hard running of their backs to make full use of the clean and regular possession provided by the forwards. When the New Zealanders visited the British Isles in 1905-06, the brilliance of their open play was much appreciated; and they won much acclaim with the same kind of attractive football when, as the New Zealand Army team, they toured Britain imme-

diately after World War II. But for a period after that they neglected back play and sought to win matches through tight forward play and kicking. In the 1950s and 1960s they had a good deal of success with these methods and with what became known as "second-phase Rugby," in which, instead of attacking directly as soon as the ball had been obtained, they deliberately sought, by running into a tackle or by accurate kicking, to create loose play. The theory behind this style was that an attack direct from a set piece (a scrum or a line-out) was unlikely to succeed because the defense would be lined up in a set position; but if the defense could be drawn out of position by an initial thrust, which might well cause at least one defender to be pinned on the ground, then the attack had a greater chance of bearing fruit. This style of play was widely copied, but the New Zealanders then surprised everyone by reverting to all-out, flowing, open football on a tour of the British Isles in 1967, during which they remained unbeaten in 15 games. While New Zealand has led the world in these ways, South Africa has pioneered the techniques of scrummaging. While other countries settled for a scrummage formation of three men in the front row, two in the second, and three in the back row, the South Africans discovered that more efficient scrummaging could be obtained with three in the front row, four in the second, and one in the back. Their mastery of this formation was largely responsible for making them the outstanding Rugby country of the 1930s. At times, the South Africans, like the New Zealanders, have concentrated on forward play to the detriment of back play, but the solid work of their scrum pack over the years has been an eminently reliable basis from which to proceed. The game in Australia has remained almost invariably spectacular and entertaining to watch. The ball has been thrown about, and running and passing have been carried out at high speed. The hard grounds and dry climate of the country have undoubtedly contributed to Australia's emphasis on open Rugby rather than on hard forward play. Another important reason why Australian teams have played in this style over the years has been the strength of the professional Rugby League game in and around Sydney and Brisbane. In Australia, Rugby Union, an amateur game, is the poor relation of Rugby League, and it is felt that Rugby Union players must play attractive football to win and hold public support. Like the Australians, the French have become famous for their open attacking Rugby. Here again the influence of the climate has been considerable, for the game is largely confined to the southern half of the country where sunshine and dry grounds are the rule. But it was not until shortly before World War I that the French adopted the fluid style for which they were to become so admired in later years. A vital influence in the adoption of this method was exerted on the French by a Welshman, Owen Roe, who settled in the town of Bayonne and taught the local club team the intricacies of back play as he had learned them at Penarth in south Wales. In 1913 Roe's Bayonne team not only inflicted a first ever championship home defeat on the great Bordeaux club but also took their brilliant three-quarter play up to Paris and there won the final of the French club championship by 33 points to 8. Such a score immediately attracted attention, and Bayonne's style was soon copied by teams in other parts of the country. In the 1950s, France gave the Rugby world a lesson in the art of getting a scrum half and loose forwards to attack in intimate combinations close to their pack; and in 1958, in particular, they had great success with peeling, or churning, moves from the back of the line-out. The ball would be tapped down from the line-out, and other forwards, often spearheaded by Lucien Mias, would go hurtling towards their opponents' goal line. This method sometimes led directly to tries, and sometimes tries were scored from a subsequent quick ruck or scramble for the ball, rather in the manner of the New Zealanders' second-phase attack. The most uninhibited and improvised of all Rugby played at an international level has been that of the Fiji, who drew a crowd of 42,000 to one of their matches when they visited Australia in 1952. Their play has been the very antithesis of the

Second-phase
Rugby

The open
styles of
Australia
and
France

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tions

National
styles

orthodoxy of England. They have simply run and passed the ball at every possible opportunity, making the job of planning a defense against them an extremely difficult task.

Competition. In most Rugby countries a need for competitions was felt at club level early in the game's development, but the club game in England, Scotland, and Wales remained largely based on friendly matches. England has had county cup competitions, confined to the clubs within individual county areas, for many years; but these were knock-out competitions rather than leagues, and it was not until the 1970s that a national club competition was set up. A national competition for county, as opposed to club, teams was started as early as 1889, however, and there was also a national competition for university teams. The club game in Scotland had its first official national competition in the 1970s, and the Scots also have a competitive interdistrict championship. Wales similarly developed a national club competition in the 1970s and also has a county championship. Ireland early developed a comprehensive pattern of league and cup competitions for clubs, although the competitions are based on the provinces rather than on the country as a whole, and many friendly matches are also played. Ireland also has a thriving interprovincial championship.

Outside the British Isles, club Rugby was almost universally based on the league system, often with cup competition as well. In New Zealand, for instance, competitive leagues were set up almost as soon as there were sufficient clubs to make this feasible, and New Zealand club Rugby has remained highly competitive with interclub leagues for 15 separate grades of players, from the 15th grade with its little boys to the top teams of senior clubs. By the 1970s New Zealand had 28 unions with competitions for 500 senior clubs and many more junior clubs. Some clubs were reporting more than 700 playing members each. New Zealand also developed a keenly contested interprovincial competition, stimulated by the presentation in 1902 of the Ranfurly Shield by the Earl of Ranfurly, Governor General of New Zealand. The competition for the Shield is run on a challenge basis, the holders retaining the Shield until beaten by a challenging provincial union. A similar pattern developed in South Africa, with local leagues for clubs and a national competition for teams representing provinces. The trophy awarded to the top province is the Currie Cup, dating from 1892 and originally presented by Sir Donald Currie, of the Castle Shipping Line, to the captain of the 1891 British team about to tour South Africa, for presentation to the South African side that put up the best performance. It was duly awarded to Griqualand West, which in turn presented it to the South African Rugby Board as a trophy for the interprovincial competition. In Australia local club leagues were established early in the game's development, but the institution of a full interprovincial competition remained impractical because Rugby of quality was largely confined to the two states of New South Wales and Queensland. The club game has been differently arranged in France, where a championship for clubs, with a trophy called the Bouclier de Brennus, has been organized on a national basis for many years. The details of this championship have been varied from time to time, but by 1970 the regular formula was a First Division divided into eight groups of clubs with eight clubs in each group. The clubs in each group played one another at home and away on a league basis; then the four leading clubs in each group went forward to form the 32 clubs needed for five knockout stages. Including this First Division, the French regularly have had 13 annual national championships at various levels as well as local and regional club competitions. Like New Zealand, the French have arranged competitions for the schoolboy teams of clubs, but they have not followed the New Zealand pattern of establishing a championship for representative provincial teams. As a result, although teams have often been chosen to represent regions, notably against touring teams from overseas, there has been no regular representative Rugby that the ambitious French player might use as a stepping stone between his club team and France's national team.

In Rugby, as in cricket, the highest form of competition is the Test series consisting of two or more games between representative national teams—*i.e.*, teams made up of the best players in each country. Also in Rugby, the four "Home Unions," England, Scotland, Ireland, and Wales, are considered as "countries" and their teams as national teams (teams representing the whole of the British Isles are known as the Lions). Thus the first "international" match was that between Scotland and England in 1871. A complete program of matches was established for England, Scotland, Ireland, and Wales in the season of 1883–84. This championship has continued more or less every year since, except during World Wars I and II. The regular formula has been for each "country" to play the other once a season, at home one year and away from home the next. France entered this championship in the 1909–10 season but had to wait until 1954 before managing to come out on top of the championship table. Even then, France had to share top place with England and Wales, and it was not until 1959 that a French team won it unshared for the first time. In 1970, however, France beat England 35–13, the biggest number of points ever scored against England in one match.

On the other side of the world, the first international activity occurred in 1882, when a team from New South Wales visited New Zealand. This was, in fact, the first international Rugby tour made anywhere in the world. The New South Wales side did not meet a full New Zealand team, but in 1894 such a match did take place, New South Wales winning this first Test. The Queensland state team also visited New Zealand in this period, and from 1903 onwards the Australian states combined, whenever possible, to form representative teams for international matches. Thus, in the strictest sense, the first Test match between the two countries took place in 1903. The two countries have continued playing each other more or less regularly since then. The New Zealanders have generally been the more successful, but in 1929 the Australian Wallabies beat New Zealand in three Tests played in Australia and in 1949 two Tests in New Zealand. Since 1931 the Tests have been played for the Bledisloe Cup, presented by Lord Bledisloe, Governor General of New Zealand.

South Africa's first international competition occurred when the British team toured South Africa in 1891, playing 16 matches including three Tests, all of which the visitors won. Such tours were to become a distinctive feature of Rugby Union, and other tours of South Africa by teams from the British Isles followed in 1896, 1903, and 1910. Meanwhile, a British team, in which England, Scotland, and Wales were represented, had toured New Zealand and Australia in 1888. This was the first overseas tour ever made by a team from the British Isles, and it established a precedent of tours to Australasia that has been followed at fairly regular intervals ever since.

Nor was the traffic one-way. The season of 1888–89 was enlivened by a visit by 26 New Zealanders, the first team from overseas ever to visit the British Isles, who played 74 matches in the British Isles, 16 in Australia, and 17 in New Zealand. This team, officially called the New Zealand Native Team, became known as the Maori although four of the players were in fact of European stock. They beat Ireland but lost to England and Wales. This tour was followed in the 1905–06 British season by a visit by New Zealand's fully representative team, known as the All Blacks, who won 32 of the 33 matches they played on tour and established New Zealand as one of the two most powerful Rugby countries in the world. During the following season, a fully representative team from South Africa, the Springboks, toured Britain for the first time; and they, together with their successors in 1912–13, who beat all four home countries and France, made it clear that they were to be reckoned in the same bracket as New Zealand. Since then, teams from New Zealand and South Africa have continued to make tours of the British Isles, usually including a brief visit to France, at more or less regular intervals. Australian teams, too, have made similar tours to Britain, normally, like New Zealand and South Africa, playing roughly 30 matches on each visit.

Inter-
national
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The All
Blacks and
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In the 1920s, New Zealand, South Africa, and Australia settled into the routine of making tours of one another's country, the first such tour taking place in 1921, when South Africa toured New Zealand and Australia. In the middle years of the 20th century, international matches between New Zealand and South Africa became recognized as being for the unofficial world championship, and each found great difficulty in winning on the other's territory. An exception to this rule was the 1937 South African tour of New Zealand, when the South Africans won the international series 2-1 and also won all their 14 provincial matches there. The South African government's policy of apartheid (racial segregation) led to the postponement of New Zealand's scheduled 1967 tour of South Africa, the South African prime minister refusing to allow the New Zealanders to include Maori in their touring team. When the tour did finally take place in 1970, however, the New Zealanders became the first multiracial sports team ever to tour South Africa. Anti-apartheid demonstrations during South Africa's tour of the British Isles in the 1969-70 British season caused unpleasant moments for the tourists; but in general the national Rugby unions, unlike the national bodies of many other sports, held firmly to the belief that the political activities of a country's government should not be a reason for refusing to take part in a sport against players of that country.

The first international team to play in France was the 1905-06 New Zealanders, and England first met France later the same season in Paris. The French themselves did not make an overseas tour until 1958, when they went to South Africa and surprised the Rugby world by becoming the first international side to win a Test series in South Africa since the British team of 1896. In 1961 the French tried their luck in New Zealand for the first time but were defeated in all three Tests. France has also played international Rugby against Romania for many years, their first meeting having been in 1924, when France won 59-3. But by 1938 the score was no more than 11-8 to France, and in 1960 Romania beat France for the first time, the score being 11-5. France's first match against Italy was in 1937. Italy and Romania have played international matches against each other, and they have also played frequently against other Rugby countries under the jurisdiction of the Fédération Internationale de Rugby Amateur, such as Spain, Czechoslovakia, Poland, and Germany.

Other countries that have made their presence felt in international Rugby include Fiji, which regularly plays against Tonga and which has beaten Australia; Canada, which has played against major touring teams that have been on their way to or from Britain or Australasia; Argentina, which has beaten Wales, Scotland, and Ireland at Buenos Aires; and the United States, which won the Rugby competition at the Olympic Games of 1920 and 1924.

For all-time records of Rugby Union international (or Test) matches see RELATED ENTRIES under SPORTING RECORD in the *Ready Reference and Index*.

The game. Rugby is played on a rectangular field not more than 75 yards (68.6 metres) wide; the maximum distance between the goal lines is 110 yards (100 metres) and beyond each goal line the end zone, called "in goal," extends not more than 25 yards (23 metres). At the centre of the goal lines are two goal posts 18 feet 6 inches (5.6 metres) apart with a crossbar 10 feet above the ground.

The ball is oval, less pointed than the U.S. and Canadian football, and is inflated. It is 11 to 11¼ inches (28 to 29 centimetres) long, 24 to 25½ inches (61 to 65 centimetres) in circumference, and weighs 13½ to 15 ounces. The outside casing of the ball is usually of leather.

The players wear jerseys, shorts, stockings, and studded (cleated) boots. They are not allowed to wear protective harness or shoulder pads. The game is controlled by a referee assisted by two touch judges, and in international matches there are two periods of 40 minutes each.

One of the charms of the Rugby Union game is the infinite variety of its tactics. In a basic orthodox situation, like a scrum on the right-hand side of the field, the ball may simply be passed rapidly by hand through the half-



Forwards engaged in a scrummage (Wales-France Rugby International, Paris, 1970).

Sports Illustrated photograph by Gerry Cranham, © Time Inc.

backs and the centre three-quarters to the left-wing three-quarter, each man running a few yards before parting with the ball; the wing may then be able to run past his immediate opponent by swerving or sidestepping or simply by using strength and speed; a try will probably be scored. But the attacking team may already have tried an orthodox move of this kind and may have discovered that the opposition is especially strong defensively and also possesses exceptional speed. In this case, the attacking team must depart from the orthodox and try to discover a chink in their opponents' armour elsewhere. One of the halfbacks, for instance, might discover that the defence in his particular sphere is vulnerable to a sudden change of direction. He may therefore run himself rather than pass the ball out, and he may decide, after making his initial breach, that a try is most likely to be scored if he subsequently passes the ball not outside to his three-quarters but inside to his big and heavy forwards, who may be able to barge their way over the opponents' goal line.

An attack may also be launched not into the open field but, for the sake of surprise, on the other side of the set piece. Instead of passing at all, the halfback may prefer to test the nerve of the opposing fullback by kicking the ball high into the air and instructing his teammates to bear down menacingly upon the opposing fullback as he is about to try to make the catch. A harassed fullback may drop the ball, leaving it conveniently placed for an attacker to pick up and run off with.

The weather has a big influence on the tactics adopted. If the day is very wet and the field very muddy and slippery, a team's captain may prefer to keep play confined largely to his forwards rather than to risk seeing one of his halfbacks or three-quarters let the wet ball slip from his hands in the open field. He may therefore instruct his forwards not to deliver the ball from a line-out to the scrum half but to hold on to it and try to make headway in a closely knit group. Similarly, at a scrum he may order his forwards to try to retain the ball and take it up the field at their feet.

RUGBY LEAGUE

Origin. The Rugby League game was originated by 22 Rugby Football Union clubs in the North of England who broke away from the parent body because they wanted their players to be paid for "broken time"—i.e., loss of wages due to playing the game. The matter first came to a head in 1893 when the Yorkshire Rugby Union proposed "that players be allowed compensation for bonafide loss of time." The proposal was defeated, but the RFU was frequently called upon to hold inquiries into alleged acts of professionalism in the North. When the RFU therefore proposed some even stricter "laws against professionalism," in 1895, these were rejected by many of the leading clubs in the counties of Yorkshire and Lancashire, which then formed "the Northern Union Football Union," later, in the 1920s, to become the Rugby Football League.

The main difference between the Rugby League game

France and
international
Federation
competition

Playing the
game:
tactics

Differences between League and Union games

and the Rugby Union game is that Rugby League is partly professional whereas Rugby Union has remained entirely amateur. The two games are played on similar fields, and the aim in League, as in Union football, is to score tries and goals. A try in Rugby League is worth three points, as opposed to four points in Rugby Union, but in both the League and Union game every successful kick at goal is worth two points.

There are only 13 men on a Rugby League team instead of 15. The two who have been dispensed with are the two wing forwards, so that a League scrum has three men in the front row, two in the second, and one in the back. There are no line-outs in Rugby League; if the ball goes out of play over the touchline, a scrum is ordered. Nor is the Union game's ruck or maul to be found in Rugby League. When a player is brought down in possession of the ball, he has to be allowed to stand up face-to-face with an opponent and attempt to tap the ball back to his own teammates with his foot.

Development of game. Although it has been played in other parts of the British Isles, such as south Wales and the London area, the Rugby League game has established a firm foothold in Britain only in the three northern counties of Yorkshire, Lancashire, and Cumberland. In those areas it is organized into numerous competitions of which the best known are the Northern Rugby League and the Rugby League Challenge Cup competition. Both these are for club teams, the former on a league basis, the latter a knockout event.

The game has also taken firm root in France, Australia, and New Zealand. Like Rugby Union, the League game in France is largely confined to the southern part of the country, and it has flourished on a strictly competitive basis. In Australia the main centres of the game are Sydney and Brisbane, though it is widely played in cities and towns throughout the country and has a larger following than has Rugby Union. In New Zealand the game is less firmly established than Rugby Union, but it is played in most cities and big towns and is notably strong in Auckland and Wellington.

As a largely professional game, requiring a steady intake of money from gate receipts, Rugby League has been ahead of Rugby Union in developing along crowd-pleasing lines. The reduction of a team from 15 to 13, with the removal of wing forwards, for instance, left the field less cluttered and so more suitable for attractive open play. Rugby League was also ahead of Rugby Union in introducing laws to curb the stagnation of repeated kicks over the touchline.

Competition. Although Rugby League has been played at strength in no more than four countries, the national teams of these four, Great Britain, France, Australia, and New Zealand, have managed to come together from time to time to play a World Cup tournament. This has provided the summit of international competition, but there have also been regular tours somewhat after the manner of Rugby Union tours, by Australia, for example, in Great Britain and France and by Great Britain in Australia and New Zealand. The French have toured Australia and New Zealand, and the New Zealanders have toured in Great Britain and France. Great Britain had an exceptionally successful tour in Australia and New Zealand in 1970, when they played 24 matches, winning 22, drawing one, and losing one, with a points record of 753 for and 288 against. They scored 165 tries.

In less far-ranging international encounters, Great Britain has settled into a pattern of playing France at home and away each season, and Australia has had more or less regular matches against New Zealand. Matches between Australia and New Zealand are for the Trans-Tasman Cup, which is retained by the one country until beaten in a Test series by the other.

A national team has also been raised, though less regularly, to represent Wales. The Welsh team is chosen chiefly from former Welsh Rugby Union players who have joined Rugby League clubs in the North of England. Such players, of course, are eligible for the Great Britain team; but during periods when there have been sufficient numbers of them, they have also formed a Welsh team to

play against England or against France. In October 1969 a special triangular tournament was held in England involving the national teams of England, France, and Wales. The countries finished in that order in the final table, but later that season Wales had the satisfaction of beating France 15-11 at Perpignan, becoming the first Welsh Rugby League team to win in France since 1936.

For records of Rugby League World Cup competition and Test matches see SPORTING RECORD in the *Ready Reference and Index*.

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(D.B.J.F.)

Rugs and Carpets

The term carpet was used until the 19th century for any cover made of a thick material, such as a table cover or wall hanging; since the introduction of machine-made products, it has been used almost exclusively for a floor covering. Both in Great Britain and in the U.S. the term rug is often used for a partial floor covering as distinguished from carpet, which is tacked down to the floor and covers it wall-to-wall. In reference to handmade carpets, however, the terms rug and carpet are used interchangeably and are so used in this article, which deals almost exclusively with handmade products. Since such carpets are not always intended for use on the floor, the article extends the term rugs and carpets to cover products intended for other uses as well.

Handmade carpets are works of art as well as functional objects. Indeed, many Oriental carpets have reached such supreme heights of artistic expression that they have always been regarded in the East as objects of exceptional beauty and luxury in the same way as masterpieces of painting have been in the West. Handmade carpets are discussed in this article in terms of their elements of design, material, technique, ornament and imagery, use, and stylistic characteristics in different periods and cultures.

This article is divided into the following sections:

- Elements of design
 - Field and border designs
 - Design execution
 - Colour
- Materials and Technique
- Ornament and Imagery
 - Individual motifs
 - Symbolism of overall design
- Uses of rugs and carpets
- Periods and centres of activity
 - Oriental carpets
 - Persia
 - Turkey
 - The Caucasus
 - Turkistan
 - Chinese Turkistan
 - Egypt

India
China
Western carpets
Spain
France
United Kingdom and Ireland
Scandinavia
Eastern Europe
European folk carpets
North America

ELEMENTS OF DESIGN

Field and border designs. Designs usually consist of an inner field—the pattern in the centre of the carpet—and a border. The latter serves, like the cornice on a building or the frame on a picture, to emphasize the limits, isolate the field, and sometimes control the implied movements of the interior pattern. The design of inner field and border must harmonize pleasingly, yet remain distinct.

The border consists of a minimum of three elements: a main band, which varies greatly in width according to the size of the rug and the elaborateness of the field design, and inner and outer guard stripes, decidedly subordinate bands on either side of the main band. The guard stripes may be the same on both sides of the main band or be different. The most common decoration for the field is an all-over pattern, a panel composition, or a medallion system. The all-over pattern may be of identical repeats (Figure 1), either juxtaposed or evenly spaced, though the latter, while common on textiles, is rare on carpets; or it may be of varied motifs in a unified system (e.g., different plant forms of about the same size), but even this freest type of design almost invariably includes bilaterally balanced repetitions. The varied motif type of design is found most typically in formalized representations of the parks or woods that were a feature of Persian palace grounds (see Figure 7).

Another type of all-over design appears to be entirely free but is actually organized on systems of scrolling stems, notably on the east Persian carpets of the 16th and 17th centuries.

The value of panel subdivisions for controlling patterns had been discovered in a simple rectangular version by the Upper Paleolithic period (c. 25,000 BC), and panel systems have been a basic form of design since 4000 BC, when pottery painters were already devising varied systems. On carpets, the lattice provides the simplest division of the field, often a diagonal lattice as on an embroidered carpet found in an excavated tomb (1st century BC to 1st century AD) at Noin Ula in northern Mongolia; the diagonal scheme also appears on Sāsānian capitals and in Coptic tapestries. But a characteristic field design of the Persian court carpets of the Shāh 'Abbās period, the so-called Vase pattern, is constructed from the ogee, a motif that became prominent in Near Eastern textile design in the 14th century. Simple rectangular panelling—really a large-scale check—is typical of one style of Spanish rugs of the 15th and 16th centuries.

By courtesy of the Victoria and Albert Museum, London

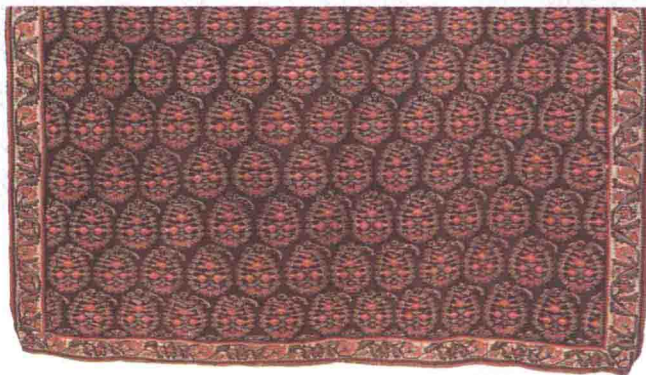


Figure 1: Detail of a Persian *kilim* from Sehna (Sanandaj), Iran, 19th century. A tapestry-woven wool rug with an all-over identical repeat pattern of *bōteh* (leaf with curling tip) in rows. In the Victoria and Albert Museum, London. Full size 1.65 × 1.19 m.



Figure 2: Persian silk carpet from Kashan, Iran, late 16th century. The field is decorated with a central medallion, surrounded by a wreath of small cartouches and framed by corresponding cornerpieces. In the National Gallery of Art, Washington, D.C. 2.41 × 1.65 m.

By courtesy of the National Gallery of Art, Washington, D.C., Widener Collection; photograph, Otto E. Nelson—EB Inc.

The most frequent medallion composition consists of a more or less elaborate medallion superimposed on the centre of a patterned field and often complemented with cornerpieces, which are typical quadrants of the central medallion (Figure 2). But multiple-medallion systems also are developed: either a succession or a chain of medallions on the vertical axis; two or more forms of medallions alternating in bands, a scheme typical of the Turkish (Ushak) carpets of the 16th and 17th centuries; or systematically spotted medallions that may or may not be interconnected or that may interlock so that the scheme logically becomes an elaborate lattice.

Persian carpets of the 15th–17th century commonly have multiple-design schemes; that is, composition systems on two or more “levels.” The simplest is the medallion superimposed on an all-over design, but more typical are subtler inventions such as two- or three-spiral stem systems, sometimes overlarded with large-scale cloud bands, all intertwining but each carried independently to completion. The finer Vase carpets have double or triple ogival lattices set at different intervals (staggered), each with its own centre, and tangent motifs that also serve other functions in the other systems. What at first sight appears to be a great multiplicity of independent motifs thus proves on careful examination to be ingeniously contrived and firmly controlled.

Occasionally, stripe systems are used, either vertical or diagonal; but this conception is more natural to shuttle-woven fabrics, and, when employed in the freer techniques of rug weaving, it is probably an imitation of textiles.

Design execution. Transferring the design is done in various ways. It can be transferred to the carpet directly

Types of
field
decoration

Medallion
carpets

from the mind and hand of the craftsman or indirectly from a pattern drawn on paper. Using the latter technique, a rug can be executed directly from the pattern, or the design can be transferred first to a cartoon. The cartoon, or *talim*, is a full-size paper drawing that is squared, each square representing one knot of a particular colour. The weaver places the *talim* behind his loom and translates the design directly onto the carpet. The cartoon is used for reproduction of very intricate designs and as a master pattern for the production of more than one carpet. Many of the finest Oriental rugs, which achieve a magnificent effect through wealth of detail, are thought to have been woven from cartoons drawn by manuscript illuminators. Such methods of transfer result in unavoidable irregularities of pattern that, because they are signs of the artistic individuality of the craftsman, lend a particular charm to the handwoven carpet. The major difference between handmade and machine-made carpets is that the mechanical transfer of design in the latter creates a uniformity of pattern, obliterating signs of individual workmanship.

Colour. From earliest times until the late 19th century, only natural dyes were used. Some have come from vegetables such as madder, indigo, sumac, genista, and woad; some from minerals such as ochre; and some from animals, mollusks, and insects. Most have been improved by the addition of various chemicals, such as alum, which fix colours in the fibre. Except for dark brown to black dyes, which have high iron-oxide content that often decomposes fibres, natural dyes have proved to be excellent; they have remarkable beauty and subtlety of colour, and they are durable. Much of the charm of antique carpets lies in the slightly varying hues and shades obtained with these natural dyes. In the 19th century, synthetic, aniline dyes were developed, becoming popular first in Europe and, after 1860, in the East; but their garish colours and

poor durability were later thought to outweigh the advantages of brilliance and quick application, and natural dyes regained favour with many craftsmen. More recently, synthetic dyes have been improved.

MATERIALS AND TECHNIQUE

Most carpets are made of sheep's wool, which is durable, dyes readily, and handles easily. Camel or goat wool is rarely used. Too dull to make an attractive pile, cotton's strength and smooth yarn make it an ideal warp (see below); it is used in the East for the entire foundation or for the warp only.

Silk is so expensive that its use is restricted; but no other material produces such luxurious, delicate rugs, displaying subtle colour nuances of particular charm in different lights. Some of the finest 16th- and 17th-century Persian carpets are entirely of silk. It has never been used for knotting in Europe; but often since the 15th century it has augmented wool in the weft of European tapestries.

Linen was used in Egyptian carpets, hemp for the foundations of Indian carpets; and both materials are used in European carpets. Since around 1820, jute has been used in the foundation of machine-made carpets.

Knotted pile carpets, combining beauty, durability, and possibilities for infinite variety, have found greatest favour as floor coverings. Long ago, weavers first began to produce pile fabrics or fabrics with a surface made up of loops of yarn, attempting to combine the advantages of a woven textile with those of animal fleece. Knotted pile is constructed on the loom on a foundation of woven yarns, of which the horizontal yarns are called weft yarns and the vertical are called warp yarns. Coloured pile yarns, from which the pattern is obtained, are firmly knotted around two warp yarns in such a way that their free ends rise above the woven foundation to form a tufted pile or thick cushion of yarn ends covering one side of the foun-

(Centre) The Textile Museum Collection, Washington, D.C., gift of Mrs. David B. Karrick, by courtesy of (left) the Metropolitan Museum of Art, New York, gift of John D. Rockefeller, Jr., 1950, (right) the National Rug and Textile Foundation, Washington, D.C., gift of W. Russell Pickering; photographs, Otto E. Nelson—EB Inc.



Figure 3: Techniques of rug making. (Top left) Detail of a Polish carpet, a gold-and-silver brocaded silk rug from Persia, 17th century. In the Metropolitan Museum of Art, New York. Full size 3.96 × 1.77 m. (Bottom left) Enlarged section of above showing the contrast between silken knotted pile and areas brocaded with metal-covered yarns. (Top centre) Detail of a Shirvan wool *killim* (tapestry-woven carpet), southeastern Caucasus (Azerbaijan S.S.R.), late 19th century. In the Textile Museum, Washington, D.C. Full size 2.59 × 1.47 m. (Bottom centre) Enlarged section of above showing slits produced where two colours meet along the vertical, the yarn of each colour having been returned on the same warp. (Top right) Detail of a wool Soumak carpet, Caucasus, 19th century. In the collection of the National Rug and Textile Foundation, Washington, D.C. Full size 2.29 × 1.75 m. (Bottom right) Enlarged section of above showing the herringbone effect created by the Soumak method of brocading.