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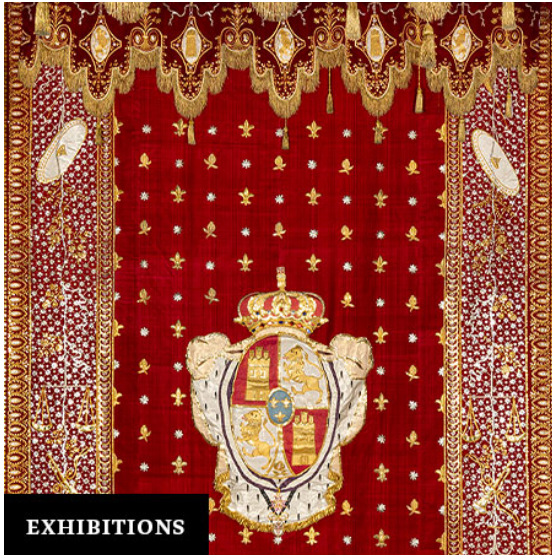
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NEWS

Rare Tudor tapestry rediscovered

A rare **Tudor tapestry** which had been missing for more than a century was rediscovered and recently returned to **Oxburgh Hall** in **Norfolk**. It is one of seven tapestries that once hung in The King's Room; the other six remain missing. Depicting the story of King Ahasuerus and Queen Esther, it was identified in spring 2025 by National Trust Research Curator and collector Jeremy Warren at a fine art fair. Woven in Belgium in the mid-16th century, it is considered historically significant. The tapestry is now on display at Oxburgh Estate until December 2026.



EXHIBITIONS

‘Textiles and Embroideries from the Royal Collections’, Royal Collections Gallery

‘Weaving Courtly Life: Textiles and Embroideries from the Royal Collections’ is held at the **Royal Collections Gallery** in **Madrid** until **12 October**. It presents the Patrimonio Nacional textile collection, including rare royal pieces, highlighting diverse techniques, origins and trade influences, while emphasising the rarity and significance of surviving pre-18th-century works.

Visit the [Royal Collections Gallery](#) website for more information.

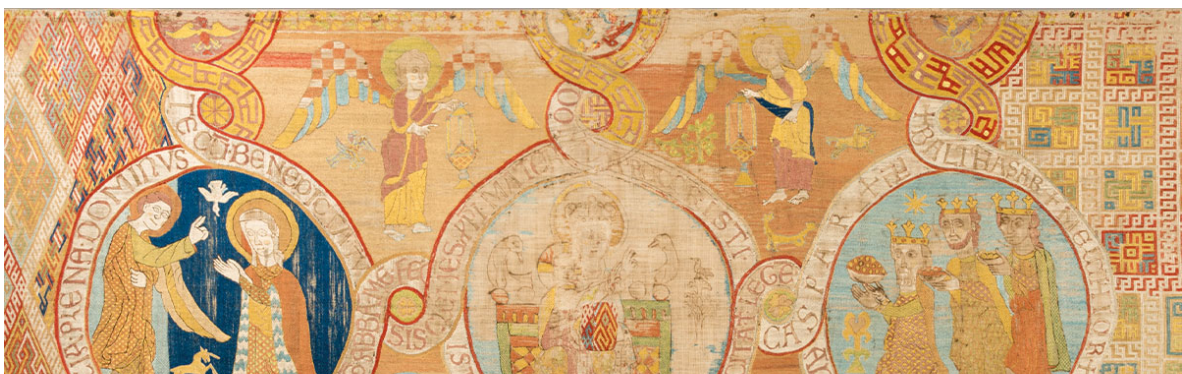


EXHIBITIONS

‘Gonçalo Ivo—Window on Africa’, Maison Gacha

There is not long left to view **‘Gonçalo Ivo—Window on Africa’** at **Maison Gacha** in **Paris**. Running until **9 July**, this show explores a rich dialogue between Brazilian abstraction and African arts. The selection includes Kasai textiles from the Democratic Republic of Congo, Baoulé fabrics from Côte d'Ivoire and *kente* cloth from Togo whose patterns, colours and rhythms find striking echoes in Ivo's work.

Visit the [Maison Gacha](#) website for more information.





HALI 227: An antependium

This **#FridayFocus** centres on an antependium from Göss, Austria, circa 1260. Part of the MAK collection, it is on show in the current display 'Permanent Collection of Textiles and Carpets'.

This romanesque silk embroidery on linen survives almost intact, its intricate geometric patterns as striking today as they were more than 750 years ago. While it is one of the highlights of the display, its medieval origins and religious iconography can make it seem distant to contemporary audiences. The challenge is not simply to explain the object, but to reveal why it still matters.

Malin Lonnberg says, 'The museum does a good job in pointing out details that invite close looking, such as the little unicorn in between the Virgin and Gabriel in the Annunciation scene. The antependium is also noteworthy for its depiction of two medieval women, its benefactress Abbess Kunigunde II and Adala, founder of the abbey.'

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