



*Four Scenes from the Life of Christ*

No. 17

in very conspicuous minor agreement, the cross has a strongly indicated and rigidly conventionalized graining identical in the two renditions. The attitude of the Christ and the indication of the garment in the Toledo tapestry is very close to that in the Naarden painting.

The floreatation was probably introduced by the weaver. The delightfully exact scene of the owl scolded by a magpie, while a pigeon sits near by and another bird flutters about (No. 14), is repeated with slight variations in a number of XVth-century pieces.

The drawing in these tapestries is rather unusually primitive for pieces of this period, but the figures have a broad monumental character and a direct sincerity of bearing that make them very convincing.

Lent by  
Demotte.

## FLANDERS, PROBABLY BRUSSELS, BEGINNING XVI CENTURY

**THREE PIECES FROM A SERIES ILLUSTRATING THE CREED:** *In the first piece (No. 17) four scenes from the Life of Christ are portrayed: the Adoration of the Kings, the Presentation at the Temple, the meeting of Christ and John, and Christ among the Doctors. In the corner sits a prophet, probably David. The piece undoubtedly began with the Nativity, at the left, and possibly the Annunciation, with the Apostle Andrew in the other corner. This would indicate that the piece was the second in the series, the first probably having been the Creation of the Earth, with Peter and Jeremiah.*

*The second piece (No. 18) shows the Circumcision and the Assumption of the Virgin, and evidently included at least one more scene at the right.*

*The third piece (No. 19) shows the full scene of the Last Judgment with a personage who seems to be Philip in one corner and in the other Zephaniah. The piece is complete except, possibly, for a border. A tapestry from the same cartoon with a narrow border of flowers is in the Louvre. Christ, enthroned, is surrounded by the Virgin, Saint John, and the eleven Apostles. Angels bearing instruments of the Passion and sounding trumpets flutter through the sky. At the right of the throne angels come bearing crowns for the elect. Below the dead are rising from the graves. Before the throne of Christ Justice bearing a sword and Pity bearing a lily come to punish the Seven Deadly Sins, Pride, Avarice, Luxury, Greed, Anger, Envy, and Laziness, an episode adopted from the Mystery Plays. On the border of the robe of the Virgin appear the letters WOL and on the border of the robe of the last Apostle at Christ's left the letters RIM DACI BAPTISTA ORADI.*

Seven other large tapestries very closely related to these are known. They represent various episodes involving Christ and numerous allegorical figures that have not been identified. Three of these are in the collection of Baron de Zuylen du Nyevelt de Haar, two in the Burgos Cathedral, and two others have passed into private collections and been lost sight of.\* Another smaller piece, apparently of

## 17 — 19

*Wool and Silk.*

No. 17:

H. 11 ft. 10 in.

W. 17 ft. 6 in.

No. 18:

H. 11 ft. 7 in.

W. 7 ft. 5 in.

No. 19:

H. 12 ft.

W. 26 ft.

*The Last Judgment* was formerly in the Evora Palace, Portugal, and is illustrated from the Louvre example in Migeon, *Les Arts de Tissu*, p. 220; in part, in E. Mâle, *L'Art religieux de la fin du Moyen Age en France*, p. 501; Burlington, vol. 20, p. 9; *Figaro Illustré*, 1911.

*The Circumcision and Assumption* is illustrated in Demotte, *Les Tapisseries gothiques*, Première Série, pl. 39.

\*Burlington Magazine, vol. 20, p. 220; D. T. B. Wood, *Tapestries of the Seven Deadly Sins*.

the same series, was number X in the Morgan Collection. Three duplicates are also in Hampton Court.

The series is closely related also to the *Life of the Virgin* set in the Royal Collection at Madrid, and also the *Presentation in the Temple* of the Martin le Roy Collection. The cartoons are clearly the work of Maître Philippe, and the weaving was evidently done in Flanders, probably in Brussels, about 1510. Marquet de Vasselot suggests that the cartoons of the Martin le Roy piece and of the Madrid series were done after a second master under the influence of Gerard David.\* Destrée, following Wauters, suggests Jean de Bruxelles, known author of the cartoon for the *Communion of Herkenbald*, another Maître Philippe piece, to which he sees a resemblance,† and Thièry repeats the claim, but on far-fetched evidence.‡

Certainly the types are very close to those of Gerard David. Some of the figures on David's *Tree of Mary* in the Lyons Museum§ are repeated almost exactly, and some of the female figures are very like the Saint in the *Marriage of Catherine* in the San Luca Academy at Rome.|| But other types, such as Zacharias in the meeting of Christ and John, are more reminiscent of Hugo Van der Goes, being, for instance, almost identical with Joseph of Arimathea in the *Descent from the Cross* in the National Museum, Naples,¶ even to such details as the drawing and placing of the ear. The glimpses of landscapes, too, are clearly derived from Hugo in their composition and details, and even the floreations are close to those in some of Hugo's work, notably the *Original Sin* in the Imperial Gallery of Vienna,\*\* where one finds the same upspringing sheaf of iris. The work would seem to be that of a lesser eclectic, such as the author of the *Life of Mary* in the Bishops' Palace at Evora.

Lent by  
Demotte.

In all the pieces there are intense sincerity and real grandeur of design. The *Last Judgment*, in the musical swinging together of the draperies, the perfect control of the great composition, and in the fine development of the dominance of Christ without sacrifice of the minor episodes, as well as in the power of expression of the thrilling solemnity of the moment, deserves to rank with the greatest interpretations of the subject.

## 20 BRUSSELS, BEGINNING OF XVI CENTURY

*Wool and Silk.*  
H. 12 ft. 3 in.  
W. 13 ft. 2 in.

SCENES FROM A ROMANCE: *A queen surrounded by her court awaits the preparation of a document. There is a general interchange of documents among the courtiers at the right. In the background, upper left, a knight indites a letter, and on the opposite side two knights wait on horseback. The scenes illustrate some contemporary*

\**Catalogue of the Collection of Martin le Roy*, vol. 4.

†Destrée, *Tapisseries et Sculptures bruxelloises*, p. 8.

‡Thièry, *Les Inscriptions des Tapisseries de Jean Van Room*.

§Bodenhauser, *Gerard David*, No. 10. ¶*Op. cit.* No. 25a.

‖Destrée, *Hugo Van der Goes*, opp. p. 48. \*\**Op. cit.*, opp. p. 32.

*romance and are closely related to the Court of Love tapestries that were so often woven at this time.*

The cartoon, like those of the *Court of Love* scenes, is the work of the studio of Maître Philippe. Jean Van Room probably collaborated, as his signature appears on a very similar tapestry of *David and Bathsheba* in the Royal Spanish Collection.\* As in that tapestry, the elegantly dressed persons are quite typical of the prosperous burghers of the time and might well be used as fashion plates. The composition is skillful in the balancing of the groups and the massing of the drapes to form a support for the dominant figure of the queen.

Formerly in the Morgan Collection.

Lent by  
P. W. French &  
Company.

## BRUSSELS, EARLY XVI CENTURY

**THE TRIUMPH OF DAVID:** *David carrying the head of Goliath on his sword and surrounded by musicians is followed by King Saul and Jonathan on horseback. In the background a hilly landscape with the tents of the Hebrews. A narrow floral border.*

The cartoon was painted by Jean Van Room, his signature appearing on another piece of the same series in the Musée du Cinquanteaire, Brussels. Maître Philippe must have collaborated with him in this work, for a strong Italian influence is evident which appears only in the Van Room tapestries that have had Philippe's assistance.

Though the drawing and details show the incoming Renaissance influence, the full continuous narrative arrangement of the group, the strong vertical lines of the figures, and the simple modeling show the tarrying Gothic feeling. The groups are beautifully massed and the individual figures show great dignity.

## 2 I

H. 13 ft. 9 in.

W. 22 ft. 1 in.

Barberini Collection;  
Ffoulke Collection,  
Illustrated: *Ffoulke  
Collection*, opp. p. 43.  
Exhibited:

*Exposition d'Art  
ancien bruxellois,  
Brussels, 1905,  
No. XXI. Illustrated:  
Destrée, Catalogue of  
same, pl. XXIV.*

Lent by Wm. C.  
Van Antwerp.

## SWITZERLAND, EARLY XVI CENTURY

**TWO PAIRS OF LOVERS:** *Two pairs of lovers are pictured against a background of vines with blue-green scrolled leaves and large red and yellow blossoms on a dark-blue field. The pair at the right is on either side of a Gothic pedestal on which is a small statue. The ladies are in red robes. One man is in a blue doublet, the other in a two-toned red brocaded cloak. Border of rose-vines and daisies.*

The piece was probably woven in Basle, and is undoubtedly adapted from a wood-block illustration in one of Leonhard Ysenmuth's publications. The width and richness of the border indicate that it was done in the early XVIth rather than in the late XVth century.

## 2 2

Wool.

H. 4 ft. 3½ in.

W. 7 ft. 9½ in.

Formerly in the  
Collection of Comtesse  
Desautoy.

\*Thièry, *Les Inscriptions des Tapisseries de Jean Van Room*, p. 28.

†Thièry, *Les Inscriptions des Tapisseries de Jean Van Room*, p. 27. Also, *Destrée and Van den Ven, Les Tapisseries*, No. 17.

The subject of pairs of lovers was quite a favorite one with German and Swiss weavers, and a number of them in different styles is left to us. The piece is probably the work of an amateur, a nun, or more probably some lady, who thus filled her long leisure hours. The wood-block print has been closely followed for the figures, even to such minor details as the very simple conventionalization of the hair. The vine background in rather a large scale is common to many Swiss tapestries of the period. The limited range of colors used is especially worthy of note, there being only three shades of blue, three of green-blue, three of tan, and two of red, in addition to the black for the outlines.

The work is thoroughly naïve, but it has the strong appeal of genuineness and directness common to naïve designs and shows a strong feeling for decorative quality.

Lent by  
*Wildenstein & Co.*

### 23—25 BRUSSELS, SECOND QUARTER XVI CENTURY

*Wool, Silk, Gold.*

No. 23:  
H. 13 ft. 5 in.

W. 15 ft. 4 in.

No. 24:  
H. 13 ft. 5 in.

W. 20 ft.

No. 25:  
H. 13 ft. 5 in.

W. 20 ft.

THREE SCENES FROM THE DEEDS OF SCIPIO: *In the first piece (No. 23) Scipio enthroned offers the mural crown to Caius Laelius. Roman army officers stand about. In the background the army is assembled.*

*In the second piece (No. 24) Scipio is about to land in Africa. In the foreground two vessels filled with soldiers. In the background the city of Utica.*

*In the third piece (No. 25) Hannibal approaches Scipio to sue for peace. In the background the opposing armies face each other on either side of a river.*

The pieces bear the Brussels city mark and the monogram H.M. (Hubert de Mecht). The cartoons are attributed to Giulio Romano, fifteen of the original small drawings being in the Louvre. There are in all eighteen pieces in this set, and two subsequent sets, the *Triumphs of Scipio* and the *Fruits of War*, make a total of thirty-five pieces in the complete history, one of the largest sequences ever attempted in tapestry.

Illustrated:

*Hauser y Menet,*  
*Los Tapices de la*  
*Corona de España,*  
vol. 2, pl. 93;  
*Burlington,* 1916,  
pp. 58-66, in  
connection with  
article by George  
Leland Hunter,  
*Scipio Tapestries*  
*Now in America.*

The cartoons have been woven a number of times and examples have been included in many famous collections, including that of Francis I. These pieces were so rich in gold that they were burned to obtain the metal during the Revolution.

These three pieces are from one of the earliest weavings, and in perfection of execution and sumptuousness of material far surpass most of the renderings, ranking with the greatest productions of the early Renaissance. The use of the metal is particularly effective, occurring as it does in three techniques, plain weaving, basket weaving, which always gives a heavy richness, and couching.

The borders with the classical allegorical figures under porticos are of a very fine type, following the example set by Raphael in his panels for the *Acts of the Apostles*.

Lent by  
*Duveen Brothers.*

For vividness of illustration, strength and clarity of silhouette, and delicacy and freshness of color this set is nowhere surpassed.



*The Triumph of David*

No. 21



*Two Pairs of Lovers*

## BRUSSELS, XVI CENTURY

TWO SCENES FROM THE LIFE OF CYRUS: *In the first (No. 26) Cyrus captures Astyages, his grandfather. Soldiers stand about, and in the background the army is assembled.*

*In the second (No. 27) Thomyris has the head of Cyrus offered as a human sacrifice. An attendant is placing the head in a gold basin and soldiers standing about draw back in horror. In the background a battle wages.*

These two pieces, showing the moment of greatest triumph and the ultimate defeat of Cyrus, the great world conqueror, are from a famous set that has been woven several times. One of these sets, belonging to the royal family of France, was used in the funeral service of Francis II. Another group from the series is in the Royal Spanish Collection. The only set known with a weaver's signature bears the mark of Nicolas Leyniers, and it is entirely probable that all of the examples, including these two, are from those looms.

They are very fine examples of a type of design perfected in the first half of the XVIth century in Brussels. The fullness of details in the background serves to keep the textile rich and interesting and to throw into sharp silhouette the dominant figures. The intricate and decorative borders that are used on these pieces well illustrate one of the most important contributions of the Renaissance to tapestry design.

26, 27

Wool and Silk.

No. 26:

H. 12 ft.

W. 15 ft.

No. 27:

H. 12 ft.

W. 16 ft.

Illustrated:

*Hauser y Menet,**Los Tapices de la**Corona de España,*

vol. 2, pls. 119, 121.

Lent by

*Mr. & Mrs.**Daniel C.**Jackling.*

## BRUSSELS, XVI CENTURY

THE PENTECOST: *The Apostles and the members of the Early Church are gathered together. The tongues of fire descend upon them, and the Holy Ghost appears like a dove between the figures of God and Jesus revealed above. A wide border of scroll with inset medallions of biblical scenes. In the upper border a papal coat of arms.*

Renaissance tapestries in so intimate a scale that yet are not miniature occur rather seldom. The piece has great clarity and brilliance and carries forcefully the religious feeling of the episode.

In the selvage the Brussels city mark and the weaver's initials, C. S. The mark is unidentified.

28

Wool and Silk.

H. 8 ft. 10 in.

W. 7 ft. 2 in.

Lent by

*William Baum-**garten & Company.*

## BRUSSELS, XVI CENTURY

JUDITH DEPARTS FOR THE ENEMY'S CAMP: *Judith accompanied by her maid takes leave of her mother. Attendants await to lead her away and a slave awaits in the background holding two camels. Wide border of fruits and flowers.*

This is one of a very famous set of the *Story of Judith and Holofernes*, examples of which are in a number of famous collections. The tapestry bears on the selvage the Brussels city mark and the weaver's monogram, N. X. The mark is unidentified.

This piece is a strong example of a set that combines characteristic Renaissance stateliness with a less customary direct charm.

29

Wool and Silk.

H. 6 ft. 9 in.

W. 13 ft. 8 in.

Lent by

*William Baum-**garten & Company.*



## 30 BRUSSELS, MIDDLE XVI CENTURY

*Wool and Silk.* GARDEN SCENE: *Through a trellis upheld by caryatides a formal garden with fountains and pavilions is seen. In the foreground, deer. In the garden, various animals. Border of scrolls and flowers with inset cartouches showing animals.*  
 H. 11 ft. 3 in.  
 W. 12 ft. 9 in.

Such trellis designs as this were quite often used in the middle of the XVIth century. A famous example very similar to this is the *Vertumnus and Pomona* set, one of which was in the Palace of the Escorial and two in the Barberini Collection.\* Another piece so like this that it must be the work of the same designer is in the Vienna Collection, number 142.

Lent by  
*P. W. French &  
 Company.*

It is a rich and resourceful kind of decoration well fitted to the requirements of tapestry. The drawing of the deer is unusually graceful and vivacious.

## 31 FLANDERS, XVI CENTURY

*Wool and Silk.* VERDURE: *In the center a château surrounded by a moat on which swans and ducks swim about. At the left fishermen on the bank and a hunter with his dogs. On the right mounted hunters chasing rabbits through a wood.*  
 H. 5 ft. 9 in.  
 W. 12 ft. 9 in.

The high-keyed landscape on a small scale was the Renaissance successor to the Gothic millefleurs. The drawing in this piece is beautifully clean and exact, and the color delightfully and uncommonly varied and vibrant. The château is so carefully rendered that it is valuable as an architectural record. The piece may have been made by Flemish weavers working in England.

Lent by  
*Mrs. William H.  
 Crocker.*

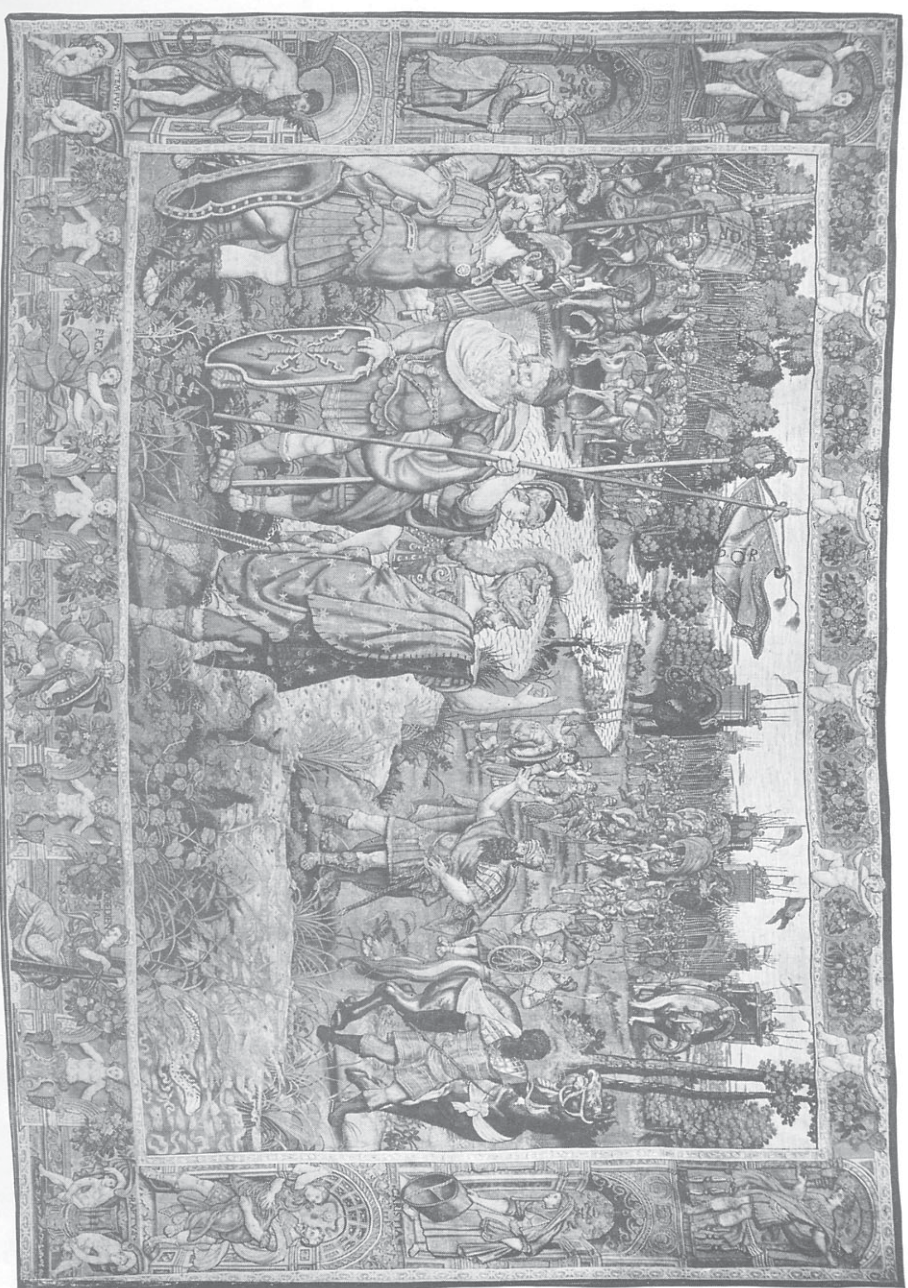
## 32 FLANDERS, LATE XVI CENTURY

*Wool.* HUNTING SCENE: *Hunters riding through a woodland. In the foreground a knight and lady strolling. Scroll border.*  
 H. 9 ft.  
 W. 23 ft.

This piece is a rather uncommon variation of a familiar type. Many tapestries were woven in Flanders in the second part of the XVIth century that were predominantly verdure with a few minor figures, but the figures were seldom as delicately drawn nor the colors so high in key and clear. It is quite possible that the piece was woven by Flemish weavers in England, a few pieces woven there by the Poyntz family being known to have somewhat the same quality. The relatively low height in proportion to the great length also suggests that it was made for an English house.

Lent by  
*W. & J. Sloane.*

\*For illustration, see *Ffoulke Collection*, opp. p. 49.



*Hannibal Approaches Scipio to Sue for Peace*



*Cyrus Captures Astyages, His Grandfather*

## FLANDERS, ENGHIEN (?), XVI CENTURY

33

VERDURE: *Large scrolling leaves, bluish-green, with bunches of fruit and flowers and small finches. Wide border of fruit and flowers.*

Wool.

H. 9 ft. 7 in.

W. 7 ft. 9 in.

Verdures of this type were very much in demand in the Renaissance period. They are typical of the decorative manner of the time and one of its finest inventions.

The heavy, simple leaves are often too obvious and too readily explored for the best tapestry decoration; but in this piece the beautifully drawn birds provide delicacy and interest of detail.

Lent by  
Dikran K.  
Kelekian.

## BRUGES, MIDDLE XVI CENTURY (1556)

34

ARMORIAL: *Two amorini support a shield. Above, crossed banners; below, dolphins. Six flags radiate from the shield, each bearing the initial P surmounted by a crown. Border of scrolls and classic figures. In cartouches in the side and lower borders the initials F, G, and X respectively, and in the corresponding cartouche of the top border the date, 1556. On the right lower selvage is the city mark of Bruges, with the weaver's monogram, A. F.\**

Wool and Silk.

H. 9 ft. 1 in.

W. 8 ft. 9 in.

This tapestry is very interesting, not only because it is a clear, strong example of a Renaissance heraldic hanging, but because very few pieces of the period can be ascribed definitely to Bruges although it is known that important looms flourished there. The weaver's monogram has not been identified. The coat of arms, which is also unidentified, seems to be Spanish, and judging by the coronet evidently belonged to a family of high station. The amorini are after a follower of Giulio Romano, if not by Romano himself.

The relief effect of the design is quite extraordinary.

Lent by  
P. W. French &  
Company.

## BRUSSELS, XVI CENTURY (1574)

35

THE CRUCIFIXION: *Christ and the two thieves on the crosses. In the foreground, right, the Roman soldiers; left, the sorrowing Marys. Floral border. Dated in cartouche in the border, 1574.*

Wool, Silk, Gold.

H. with frame,  
4 ft.W. with frame,  
3 ft. 9 in.

This is one of a number of small tapestries in silk and gold of religious subjects, most of which have been attributed to Bernard Van Orley, who probably designed this piece also. They are all of them very exact reproductions of paintings, remarkable in weave and very beautiful in color. The type was first woven in the first quarter of the XVIth century, and continued to be produced in very limited numbers until well into the XVIIth century. They were undoubtedly woven only for special orders—probably for private chapels.

\*Thomson, *History of Tapestry*, p. 479.

The piece is a very brilliant example of one of the richest types of tapestry that has ever been woven.

Lent by  
P. W. French &  
Company

Bernard Van Orley (1492-5 to 1540) was trained by his father, Valentin, and afterwards studied under Raphael in Italy. He was engaged to supervise the translation of Raphael's cartoons for the famous series of the *Apostles* into tapestry. In 1518 he became court painter. He designed many tapestries, of which the most famous are the *Hunts of Maximilian* and the *Victory of Pavia* series.

### 36 FONTAINEBLEAU, MIDDLE XVI CENTURY

Wool and Silk.  
H. 11 ft.  
W. 17 ft.

GROTESQUES: *On a red ground, grotesques, of which the principal features are: in the center Flora in an arbor on the top of which stands Atlas upholding the world; two cartouches left and two right with candelabra and various deities. Below at the left in a small oval medallion Leda and the Swan, and in the corresponding medallion on the other side Eve and the Serpent. The remaining spaces are filled with amorini, garlands of fruit and flowers, gods, and various ornaments. Narrow floral borders, and in the center of both side borders a triangle.*

The triangles in the border are the Deltas, the ciphers of Diane de Poitiers, indicating that this piece was woven in the reign of Henry II for Diane, possibly for the Château d'Anet.

Lent by  
P. W. French &  
Company.

For fertile and varied imagination this piece is quite uncommon even among grotesques, the most imaginative type of decorative tapestries. It exhibits a most entertaining sense of humor and shows a capricious independence never found in the more formal Flemish grotesques of the time.

### 37 FONTAINEBLEAU, MIDDLE XVI CENTURY

Wool and Silk.  
H. 12 ft. 8 in.  
W. 8 ft.

TRIUMPH OF DIANA: *The goddess in a blue robe, bearing her bow and arrows, drives a pale-blue chariot on which a nymph is tied prisoner. Love, whose wings are beautifully multicolored, also is a prisoner. Diana's attendants, garbed in blue and red tunics, follow on foot, one in the foreground in a green tunic leading a large greyhound. In the border shells alternate with crescents on a blue ground and in the corners above are crescents and rams' heads. The mottoes "Non Frusta Jupiter Am Bas" and "Sic Immota Manet" are in the upper and lower borders respectively.\**

The tapestry was evidently made for Diane de Poitiers, mistress of Henry II, the subject being chosen as a personal tribute.

Formerly in the  
Collection of Edouard  
Kann, Paris.

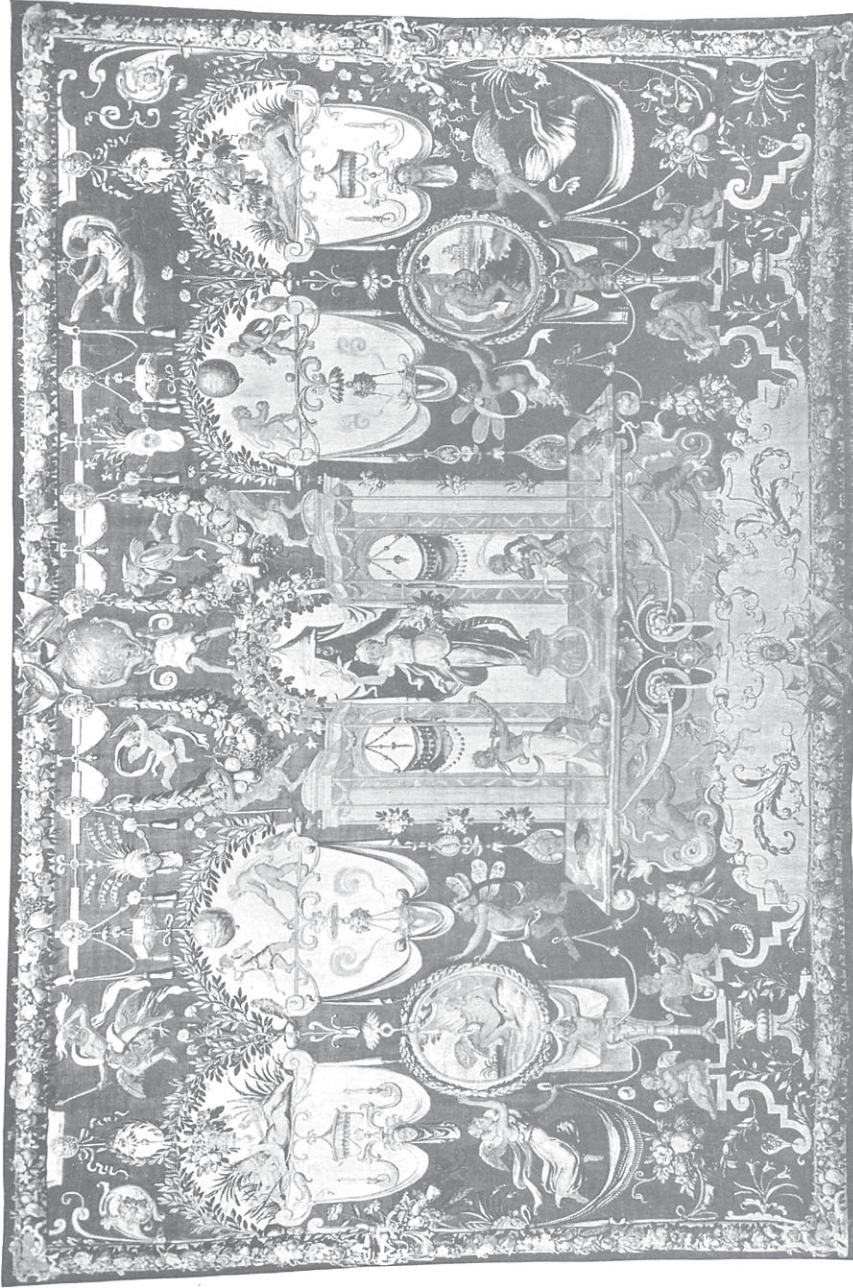
Aside from its evident beauty, the piece is important because it is one of the few remaining examples of the work of the Fontainebleau looms, which adapted to tapestry the characteristic Italian-French Renaissance decoration that was formulated in the frescoes of Fontainebleau. There are few documents left on these looms, but it is known that le Primatice made designs for tapestries woven

\*For further discussion, see *Gazette des Beaux Arts*, 2me Période; *Montaignon, Diane de Poitiers et Son Goût dans les Arts*, t. XIX, p. 152.



*The Crucifixion*

No. 35



*Grotesques*

No. 36

there, and, judging from the drawing of the figures with the long limbs and heavily marked muscles that reflect the influence of Michael Angelo, and the contour of the small heads with the hair flowing back and the classical features, together with such other details as the long flexible fingers, this piece would seem to be an example of his work. If not by le Primatice, it was certainly done directly under his influence; but it could scarcely be by Baudouin, judging from the recently discovered set in the Viennese exhibition,\* for it has more poise and clarity of space than any of those tapestries.

For grace and charm, without any loss of strength, this surpasses most French work of the period. It is an unusually typical illustration of the French Renaissance which took the technique of the Italian revival of the antique and refashioned it to her own spirit, giving the classic goddesses, even in their dignity, youthful and feminine appeal, and refining the Italian opulence. The floreation in the foreground is as delicate as in a XVIth-century millefleurs, and the colors are unusually luminous.

Francesco Primaticcio (1504-1570) studied under a disciple of Raphael and worked with Giulio Romano on the decorations of the Palace de Te, Mantua. In 1532 he went from Italy to Fontainebleau to work on the decorations there. In 1540 he returned to Italy to collect works of art for the king. He returned to France and continued to create decorations at Fontainebleau with a large staff of Italian painters as his collaborators. Under Francis II he became Superintendent of the Building.

Lent by  
*Wildenstein &  
Company.*

## PARIS, EARLY XVII CENTURY

**THE NIOBIDES:** *Apollo and Artemis from a cloud shoot down the children of Niobe, thus avenging their mother, who had been outraged by Niobe's boasting that she had the more children. Border of fruit garlands and figures in camaieux.*

The tapestry is one of the Artemis series designed for Marie de Medici by Toussaint du Breuil. It was woven on the looms which were under the direction of Marc Comans and François de la Planche, and which later became the Gobelins state manufactory. The cartoons were repeated many times with different borders. Judging by the border, this piece was woven about 1611.

The piece is a splendid example of the dramatic and monumental character of the productions of the pre-Gobelins looms.

The sensitive feeling for decorative fitness and the reserve that are evident in French designs from the Gothic period on differentiate such a cartoon as this from the contemporary Flemish productions, usually so violent and exaggerated in scale, in drawing, and in emotional expression. For, though dramatic, the scene is restrained and the figures have an almost sculptural detachment. This quality is sustained by the fine architectural border, which is very typical of the Paris looms of this period.

Toussaint du Breuil (1561-1602) painted decorations in the Pavillons des Poêles at Fontainebleau, and also in the Galerie des Rois in the Louvre. Most of his work has perished.

\**La Renaissance de l'Art français*, 1921, p. 159 ff.; E. Dimier, *La Tenture de la Grande Galerie*.

38

Wool.  
H. 13 ft.  
W. 16 ft. 9 in.

Formerly in Marnier-Lapostolle Collection, Paris.

Reproduced:  
*Guiffrey, Les Gobelins et Beauvais*, p. 15;  
*Hauser y Menet, Los Tapices de la Corona de España*, vol. 2, pl. 132.

Lent by  
*Jacques Seligmann & Company.*



## 39,40 GOBELINS, XVI CENTURY

- Wool and Silk.* TWO SCENES FROM THE HISTORY OF CLEOPATRA: *In the first (No. 39) Cleopatra attended by two maidens greets a young prince who is being introduced to her by a general. In the harbor the young stranger's ship is seen.*
- No. 39: H. 7 ft. 9 in.  
W. 13 ft. 6 in.
- In the second (No. 40) Cleopatra welcomes a young man. An attendant holds a heavy canopy of silk. Beyond, a Greek temple is seen.*
- No. 40: H. 7 ft. 9 in.  
W. 11 ft.
- Side borders, only, of classic decorations on a red ground with inset medallions showing the Judgment of Paris.*

Formerly in the  
Collection of  
Lord Lovelace.

Lent by  
*William Baum-  
garten & Company.*

The pieces both signed in the lower right corner—Lefébvre, with the fleur-de-lis and G. They do not, however, appear on the records of the Gobelins, so they must have been done by Lefébvre outside of the official work.

They are strong and fresh examples of the early work of the Gobelins weavers, and typical of the classicism of the late Renaissance in France. The requirements of mural decoration are met by the monumental character and sculptural poise of the figures, but at the same time the design is adapted to a decorative textile through the perfection of the detail and the richness of the colors.

## 41 FLANDERS, BEGINNING OF XVII CENTURY

- Wool and Silk.* VERDURE: *A formal garden with fountains and a château in the distance and various birds in the foreground.*
- H. 7 ft. 10 in.  
W. 13 ft. 4 in.

Lent by  
*C. Templeton  
Crocker.*

Such landscape tapestries were a characteristic late Renaissance interpretation of the verdure type, a transition between the Gothic *millefleurs*, that were really originally landscapes without perspective (cf. No. 11), and the XVIIth-century verdures (cf. No. 43). It is a very successful form of verdure, for they are broadly effective from a distance and yet have a sufficient wealth of detail to yield interest on closer exploration. The birds in this piece are especially carefully observed and well drawn, and the purity and vivacity of the color is exceptional for this type.

## 42 BRUSSELS, LATE XVII CENTURY

- Wool and Silk.* AMERICA: *In a tropical landscape an Indian with bow and arrows caressing a crocodile. Two children beside him smoking pipes. In the background on a hill a mission; in the foreground a heap of fruits and flowers and precious objects symbolic of the wealth of the New World. Border of fruits and flowers with corner medallions representing North, East, South, and West. On the lower selvage the Brussels city mark and the signature, I. V. D. BEURCHT.*
- H. 13 ft.  
W. 12 ft.

Another example in  
Musée Impériale des  
Ecuries, Petrograd,  
No. 117.

The piece is one of a set of four representing the four quarters of the globe. It was woven by Jean Van der Beurcht, one of the great weavers of Brussels, who is known to have been working there between 1690 and 1710. The Van der Beurcht

CORRIGENDUM, Page 44, No. 41.

After the catalogue had gone to press, Item No. 41 as originally printed having been unavoidably withdrawn, the following should be substituted for it. As this is a substitution, it has been given the same number, although in the historical sequence it would logically follow after No. 30.

41 BRUSSELS, XVI CENTURY

*Wool and Silk.*

H. 11 ft. 2 in.

W. 13 ft.

VERDURE: *A group of women and children walking through a flowery meadow meets a peasant with his flock of turkeys. In the middle distance a party of hunters on horseback and a group of peasants harvesting. In the background a formal garden and a vista of hills crowned with castles with numerous small figures. Border of classical figures and small landscapes in architecturally framed compartments.*

In the selvage is the mark of a weaver, an H surmounted by a V and J resembling an arrow-head, which occurs on a number of fine tapestries, notably the *History of Alexander* in Vienna, and a set of *Hunting Scenes* in the South Kensington Museum, but which has not been identified. It may very well be the signature of Jean Van Hans.

These sun-flooded countrysides in blue and gold with touches of red, full of little homely incidents dignified by pseudo-classical costumes, are a characteristic weave of Flanders in the Renaissance period. They satisfied both the insatiable interest in genre subjects of the Flemings and at the same time the demand of their patrons all over Europe for the classical style. This piece represents the perfection of the type, brilliant in light, interesting and convincing in the episodes, more graceful in drawing than were most of these cartoons and far more accurate in weaving. The plan of the garden and the architecture of the peasant's house at the right are especially interesting records.

The border follows the model established by Raphael in his cartoons for the famous series of the *Apostles*. The design very skillfully meets the Renaissance desire for variety of interest and abundance of detail, yet keeps the clarity and order that were also imposed by the best taste of the Renaissance and that are absolutely necessary in a semi-formal decoration like that of a border.

Lent by  
*Mrs. C. Templeton  
Crocker.*

family had for several generations been painters, Jean being the first to turn from that profession to tapestry weaving. He was followed by several other members of the family (cf. No. 56), all of whom did work of the highest quality.

The piece is a splendid illustration of the romantic attitude toward America at the time and a reminder of the importance America had to Europeans as a source of wealth. The mission on the hill, and another mission settlement in the valley of which a glimpse can be caught, are of especial interest.

Lent by  
*P. W. French &  
Company.*

### FLANDERS, XVII CENTURY

**VERDURE WITH BEAR HUNT:** *In a forest of large trees hunters shooting and spearing bears. In place of a border, large columns at the sides with floral garlands hung between them across the top.*

The piece is a type of verdure, numbers of which with many variations were produced in Flanders during the XVIIth century. It is one of a set of five, and is a very strong, fresh example.

The substitution of massive columns for formal borders is characteristic of the Baroque period and serves the better to adapt the tapestry to the prevailing architecture.

43  
*Wool and Silk.*  
H. 11 ft. 10 in.  
W. 11 ft.

Lent by  
*P. W. French &  
Company.*

### BRUSSELS, XVII CENTURY

**TRIUMPH OF AUGUSTUS AND LINIA:** *Caesar offers the crown of victory to Augustus, who kneels before him. He is surrounded by his attendants and his chariot waits in the background. The side borders are of flower-draped columns, top and bottom borders of fruit and flower garlands, with ornaments. On the side borders are cartouches bearing the insignia: Pax. Aug. and Vic. Aug. (Pax Augusta and Victoria Augusta).*

The piece is one of a series on the *History of Julius Caesar*, three of which were in the Morgan Collection. It has all the abundance and dramatic emphasis characteristic of the Baroque period.

The massive yet active figures, the large folded, swinging drapes, the luxurious and heavy accessories are all typical of the work of a time when the large, the impressive, and the elaborate were sought in all forms of art. The manner was introduced into tapestry cartoons by Rubens and carried on by many of his pupils and imitators. Even the outline of the composition of this piece follows closely that of Rubens' famous *Triumphs*, from which the suggestion for the cartoon was undoubtedly taken.

44  
*Wool and Silk.*  
H. 11 ft.  
W. 18 ft. 8 in.

From the Morgan  
Collection, No. 17.  
Another example in  
the Swedish Royal  
Collection.  
Illustrated:  
*Böttiger, Svenska  
Statins Samling,*  
vol. 3, pl. XLII.

Lent by  
*P. W. French &  
Company.*

## 45 FLANDERS, XVII CENTURY

*Wool, Silk, Gold.*

H. 3 ft. 1 in.

W. 4 ft.

**THE VIRGIN AND CHILD:** *The Virgin in a pale red gown with a dark-blue cloak falling about her is seated on the ground. The child holding a staff in the form of a cross sits on her knee. Beyond is a castle, and against the sky a high mountain. Wide floral border. The high lights are in gold.*

This is a most exceptional piece of tapestry, evidently made to special order, probably for a private chapel, after an Italian Renaissance painting. The excessive fineness of the weave and the unstinted use of gold to render the high lights indicate that it was made for a person of wealth and importance.

Lent by  
*Duveen Brothers.*

The painting is faithfully and delicately reproduced and the border is remarkably rich and glowing.

## 46 BRUSSELS, LATE XVII, EARLY XVIII CENTURY

*Wool and Silk.*

H. 12 ft.

W. 17 ft. 6 in.

**SANCHO IS TOSSED IN A BLANKET:** *Sancho, following Don Quixote's example, has refused to pay the innkeeper, as that is against the tradition of knights-errant and their squires. So the clothmakers of Segovia and the needlemakers of Cordova who chance to be there toss him in a blanket, while Don Quixote sits without on his horse cursing lustily.*

The piece is one of a set of illustrations of *Don Quixote* after David Teniers the Younger. The scene has all the casual and convincing informality and boisterous good spirits for which Teniers' paintings are famous. It quite catches the spirit of the romance which it illustrates. The landscape vista is unusually lovely in color.

Lent by  
*P. W. French &  
Company.*

David Teniers the Younger (1610-1694) was trained principally under his father, David the Elder, also famous for paintings of peasant episodes. In 1633 he became Master of the Guild of St. Luke, and thereafter was Dean of the Guild and painter to the governor, Archduke Leopold William, a position which he continued to hold under the next governor, Don Juan of Austria. In 1663 he helped form the Antwerp Academy of Fine Arts. He painted innumerable pictures of peasant scenes, many of which have been rendered in tapestry.

## 47, 48 BRUSSELS, XVIII CENTURY

*Wool and Silk.*

No. 47:

H. 11 ft.

W. 8 ft. 9 in.

No. 48:

H. 11 ft.

W. 8 ft. 9 in.

**TWO PEASANT SCENES:** *In the first (No. 47) a group of peasants has stopped to rest and talk beside a stream that comes tumbling down in broken cascades beneath a high stone bridge. On the hills in the background are farmhouses and the ruins of castles.*

*In the second (No. 48) a group of peasants sits and stands about under a tree in a meadow, in which cattle and goats wander. In the background is a farmhouse.*

Lent by  
*Duveen Brothers.*

These tapestries after Teniers are typical of his illustrations of life among the peasants and of his decorative and romantic yet realistic landscapes. They are in weaving and color of the best quality of examples of this type.



*Triumph of Diana*

No. 37



*The Niobides*

No. 38

## MORTLAKE, LATE XVII CENTURY

PEASANTS IN A LANDSCAPE: *A group of peasants has stopped by the wayside in a mountainous landscape. Above is a shield bearing the inscription "Iocatur in Parvis sorts ut cum Magna Mercede Fallat."*

The cartoon is after Teniers. The Mortlake renditions of these cartoons, which were borrowed from Flanders, have a clarity and sharpness that give them marked distinction. The towering mountain landscape is really impressive.

The rendition of the water is unusually realistic without any loss of decorative interest. The translation of water into a woven design is one of the most difficult problems of the craft. It has been given many solutions, of which this is the most naturalistic.

49

Wool and Silk.  
H. 10 ft. 4 in.  
W. 7 ft. 6 in.

Formerly in the  
Collection of  
Sir John Ramsay.

Lent by  
Frank Partridge,  
Inc.

## BEAUVAIS, LATE XVII CENTURY

HERMES AND THE SHEPHERD: *Hermes has taken the Shepherd's pipe, leaving the caduceus on the ground, and is attempting to play. They are in a wood with large flowers in the foreground. In the background there is a glimpse of a hilly landscape and a formal garden with fountains. Wide floral border.*

The piece is one of a set of five verdure, most of which have hunting scenes. While there is no signature, and there are no records on them, the character of the foliage and of the floreatation makes it almost certain that these are of Beauvais manufacture. While in some details they resemble contemporary Aubusson tapestries, the quality of the color is rather different.

They are a particularly deep and quiet type of verdure, an excellent background for fine furnishings. The quality of the greens is uncommonly fine.

50

Wool and Silk.  
H. 10 ft.  
W. 8 ft. 8 in.

Lent by  
Mrs. James  
Creelman.

## BEAUVAIS, BEGINNING OF XVIII CENTURY

VERDURE WITH DANCING NYMPHS: *In a wooded dell are four nymphs dancing. Beyond is a glimpse of an open pasture with cows.*

The strong and brilliant trees throw into sharp contrast the delicate perfection of the bit of landscape beyond. The nymphs are probably after Noël Coypel. The use of the red to relieve the general tone of green is especially successful.

51

Wool and Silk.  
H. 10 ft. 9 in.  
W. 13 ft. 3 in.

Lent by  
Dikran K.  
Kelekian.

## BEAUVAIS, 1685-1711

THE CONQUEST OF LOUIS THE GREAT: *Louis XIV on horseback with two attendants points with his cane to the siege of a city whose defenses are surrounded by water. In the upper border appear the arms of Count Bruhl of Saxony. The piece is one of a set of seven.*

52

Wool, Silk, Gold.  
H. 15 ft. 8 in.  
W. 11 ft. 10 in.

Formerly in the  
Lord Amherst  
Collection:  
Illustrated:  
*Badin, La Manu-  
facture de la Tapisserie  
de Beauvais*, opp. p. 4:

Lent by  
*P. W. French &  
Company.*

This is a very rare example from one of the earliest sets woven at Beauvais when the factory was under the direction of Behagle. The cartoon was designed either by Van der Meulen or his greatest pupil, Jean-Baptiste Martin, later called Martin of the Battles, because of a famous series of cartoons which he made for the Beauvais works illustrating the victories of Sweden over Denmark.

The richness of the king's group stands out brilliantly against the clear, cool color and sharp geometrical lines of the background. The city with its canals and buildings is exquisitely rendered, an interesting anticipation of an aeroplane view.

Adam Frans Van der Meulen (1632-1690) was a native of Brussels and studied there under Peter Snayers, but on recommendation of Le Brun was invited by Colbert to Paris, where he was pensioned by the king and given apartments in the Gobelins. In 1673 he was received into the Academy. He collaborated with Le Brun in making designs for the Gobelins, notably for the series of *The History of the Kings*.

### 53—56 BRUSSELS, BEGINNING XVIII CENTURY

*Wool.*

No. 53:

H. 10 ft. 7 in.

w. 29 ft.

No. 54:

H. 10 ft. 4 in.

w. 9 ft. 4 in.

No. 55:

H. 10 ft. 3½ in.

w. 7 ft. 2 in.

No. 56:

H. 10 ft. 4½ in.

w. 7 ft. 3 in.

Formerly in  
Stowe House:

Lent by  
*Jacques Seligmann  
& Company.*

*THE OPERATIONS OF THE SIEGE OF LILLE: Number 53 represents the battle of Wynendael Wood. Lord Cobham on horseback with his sword drawn is in the midst of his troops.*

*Number 54 shows the burning of Lille. The burning city is seen in the background. Soldiers in the foreground are getting bundles of wood to feed the flames.*

*Number 55 shows cavaliers foraging. Soldiers are carrying bundles of hay for their horses and a lamb lies on the ground ready to be carried off.*

*Number 56 shows the poisoning of a spy. The cavaliers have just given a glass of poisoned wine to a young woman who is about to drink.*

*The borders simulate wooden frames and carry the arms of Lord Cobham.*

The set was designed by Van der Meulen for Lord Cobham, who served under the Duke of Marlborough and had a brilliant military career. It was woven at the Royal Manufactory of Brussels under the direction of Leyniers, whose signature appears in the border of three pieces. In the fourth piece is the signature ACASTRO, Latin for Van der Beurcht.

Cobham inherited Stowe House in 1697, and these tapestries until recently hung in the dining-room there.

The set ranks with the strongest and most effective pieces of the period, rich both in illustrative action and in decoration. The weave is technically perfect.

### 57 GOBELINS, MIDDLE XVIII CENTURY (1747-1751)

*Wool and Silk.*

H. 11 ft. 6 in.

w. 8 ft. 3 in.

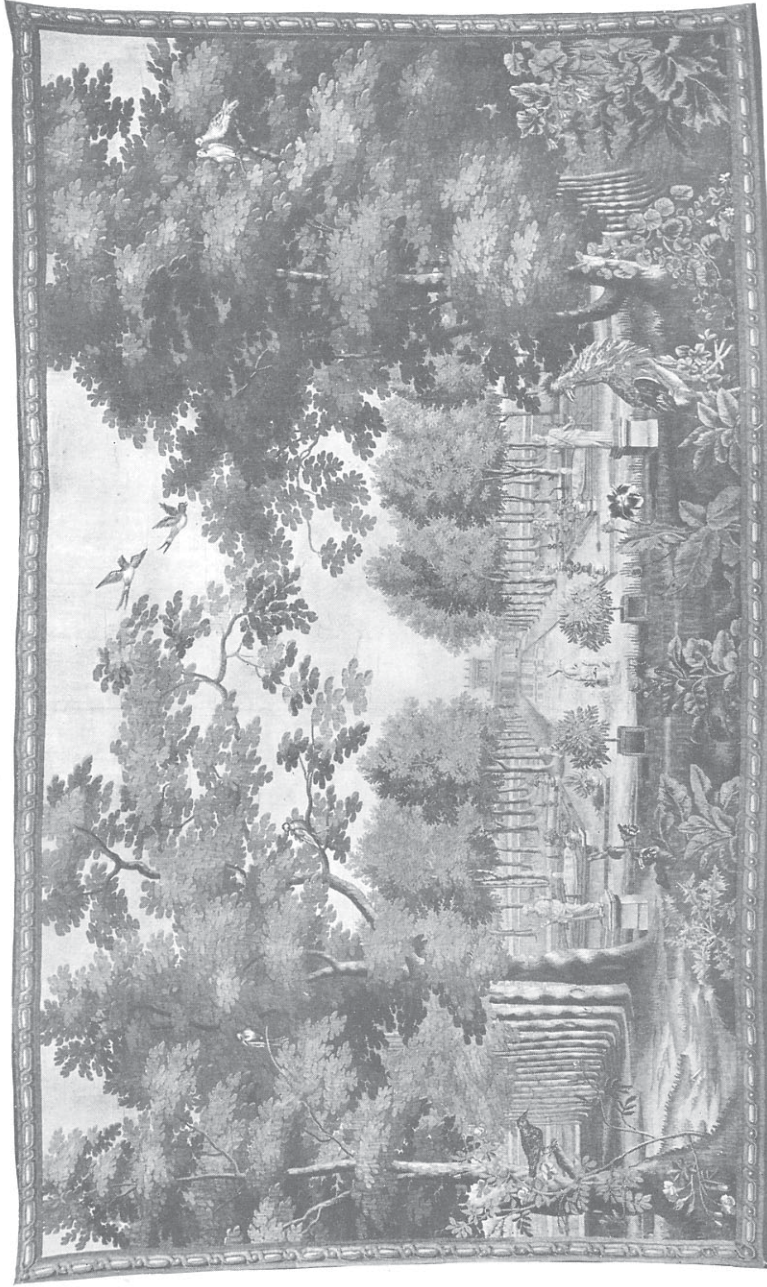
*JULY FROM THE "MONTHS" OF LUCAS: From a series of designs of the Months, used in Brussels since the XVth century and attributed without verification to Lucas Van Leyden. The scene represents a falconing party.*

The piece has the last type of border used for the set, the so-called Dresden border,





*Scene from the History of Cleopatra*



No. 41

*Verdure*

representing a carved and gilded wood frame with corner ornaments surrounded by naturalistic flowers, and with a sign of the Zodiac (Leo) in a cartouche at the top.

The piece was probably woven in the tenth weaving between 1741 and 1751 on the upright looms in the atelier of Cozette.\*

This is an unusually clear and brilliant example of a famous Gobelins set.

Lent by  
P. W. French &  
Company.

## GOBELINS, XVII CENTURY

DECEMBER FROM THE "MONTHS" OF LUCAS: *A nobleman greets a peasant woman and her child, while a man and woman carrying a baby wait for him. In the background a castle and people skating on the ice. The piece is incomplete.*

This tapestry is from the same set as the preceding, but woven almost a century earlier, and it is interesting to contrast the changes that the change in taste has made in the feeling of the rendition and the color key. During the XVIIIth century the cartoon was refined with slight changes. The hand of the old man, for example, was modified to hold a fruit for the child. The piece probably is from the third or fourth weaving. If so, it was done on the horizontal looms in the atelier of Lefébvre, outside of the official work of the Gobelins.†

This is one of the few really successful renditions of a snow scene in tapestry.

58

Wool and Silk.

h. 9 ft. 4 in.

w. 6 ft. 8 in.

Another example in  
the Vienna Collection,  
No. 109.

Lent by  
Wildenstein &  
Company.

## BEAUVAIS, LATE XVII, EARLY XVIII CENTURY (1684-1711)

CHINESE GROTESQUE: *Under an arbor clowns conduct a circus. Above the arbor are scrolls, garlands, birds, musical instruments, and other decorations. On a yellow ground.*

This is one of a famous series of grotesques by Berain on a yellow ground, woven several times at the Beauvais works when they were under the direction of Behagle.‡

The entertaining fantasy of the conception, together with the delicate drawing and the beautiful ground color, makes this one of the finest grotesques of the XVIIIth century.

Jean Berain (1638-1711) was appointed in 1674 designer to the king, and in this position designed the scenery and costumes for the court ballets. He is famous for his decorations.

\*Fénaille, *Etat général des Tapisseries de la Manufacture des Gobelins, Période Louis XIV*, pp. 337, 341f., 344, 370.

†Fénaille, *Etat général des Tapisseries de la Manufacture des Gobelins, Période Louis XIV*, pp. 337, 343f., 369.

‡Badin, *La Manufacture de la Tapisserie de Beauvais*, p. 11.

59

Wool and Silk.

h. 9 ft. 8 in.

w. 16 ft. 5 in.

Lent by  
P. W. French &  
Company.

## 60, 61 BEAUVAIS, XVIII CENTURY

*Wool and Silk.* TWO STILL-LIFE PIECES: *In one (No. 60) a glass, a napkin, and some vegetables on a table. In the other (No. 61) various vegetables about a china dish.*

No. 60:  
H. 15½ in.

W. 19 in.

No. 61:

H. 15½ in.

W. 19 in.

These panels, after paintings by Chardin, are the only recorded examples of still-life composition in tapestry. From the middle of the XVth century household utensils and various other types of accessories were used to contribute richness of ornamentation to scenes, and during the Baroque period embossed metals and lavish carvings became especially important in creating a luxurious effect, but not until tapestry was thought of as a form of painting was a purely still-life subject attempted. All still-life designs depend so much on contrasted weights, and especially on textures, that they are particularly difficult to translate into a medium which, like tapestry, renders primarily silhouettes and which has such a decided texture of its own. But the extraordinary skill of the XVIIIth-century French weavers was equal even to that problem. The skillful care of the composition of the original paintings and the pure beauty of the colors of the tapestry make of rather unpromising subjects beautiful decorations.

Jean Siméon Chardin (1699-1779) studied under Noël Coypel and assisted Jean Baptiste Van Loo in restoring one of the galleries of Fontainebleau. He was admitted to the Academy in 1728. His early work was devoted to still-life subjects principally, his later to peasant scenes, in which there are often fine incidental still lifes.

Lent by *Maison  
Jamarin, Paris.*

## 62 AUBUSSON, MIDDLE XVIII CENTURY

*Wool and Silk.* THE PRIEST AND CARDENIO MEET DOROTHY: *The priest and the barber while looking for Don Quixote come across Cardenio. While Cardenio is telling them the sad story of how his love, Lucinda, has been stolen from him by the treachery of Don Fernando they hear someone lamenting. Following the sound of the voice, they find Dorothy disguised as a shepherd-boy bathing her feet in a stream. She is on her way to seek Don Fernando, who is her pledged husband and who has deserted her for Lucinda. In the background Don Quixote, exhausted and starved from his wanderings, lies on the ground, while the faithful Sancho pleads with him to return to Toboso.*

*The border simulates a carved frame. On the lower selvage is the signature M. R. DAUBUSSON. MAGE. PICON.*

The piece is one of a series of illustrations by Coypel, originally designed for the Gobelins, and was engraved and used in many editions of the romance both in France and Spain. Several looms made tapestries after the engravings, including those of Santa Barbara in Madrid.

The signature is the mark of the royal manufacture of Aubusson, and of Mage, a tapestry merchant in Paris in 1746, and Picon, dyer to the king from 1748 to 1756. The piece was evidently made in the royal works of Aubusson to the order of the dealer Mage under the supervision of Picon, who, from his position, was evidently one of the most important members of the staff there.



*Verdure with Dancing Nymphs*

No. 51



*The Conquest of Louis the Great*

The piece shows Aubusson work at its richest and finest. The foliage of the trees with every leaf shown and broken up into small spots of changing color is very typical of Aubusson, and quite different from the manner of the Flemish shops (cf. No. 55). The colors are remarkably fine.

Charles Antoine Coypel (1694-1752) entered the Academy in 1715, and the next year made a series of twenty-eight designs illustrating *Don Quixote* for the Gobelins. A second important series which he designed for the Gobelins illustrated scenes from the theatre. He was a favorite painter of Queen Marie Leczinska. He wrote several comic dramas and had an interest in an understanding of the theatre which is reflected in his tapestry designs, which are conceived always as a theatrical scene in a stage setting, with actors making the proper expressive gestures.

Lent by  
*P. W. French &  
Company.*

## PARIS, XVIII CENTURY

**BACCHANTE:** *A young bacchante wearing a tigerskin and holding Pan's pipes. In an oval panel.*

This panel is after a portrait by Coypel. Though it does not appear on the official registers of the Gobelins, the technique would indicate that it was probably by a Gobelins weaver, who quite often worked outside of the official orders.

The delicate execution reproduces faithfully the piquant charm of the painting; even the most delicate gradations of tones are exactly reproduced.

63  
*Wool and Silk.*  
Oval;

H. 28 in.  
W. 23 in.

Lent by  
*Jacques Seligmann  
& Company.*

## GOBELINS, XVIII CENTURY

**PORTRAIT OF LOUIS XV:** *This portrait, after a painting by Van Loo made for the Gobelins in 1760, is one of a series of the royal family. It is in the original frame.*

While tapestry is not an appropriate medium for portraiture, a portrait is the supreme test of the skill of the weaver. In this piece the effect of the painting is reproduced with remarkable fidelity. The warp is vertical.

The technical difficulty was the greater because almost the entire piece was woven in wool, the proper material for tapestry, silk being relied on only for a few high lights. As a portrait it has directness and conviction, carrying the essential dignity of royalty. The XVIIIth century, which first undertook to weave tapestry portraits, produced a kind of portrait that was especially ill-adapted to this material; for the likenesses depended primarily on the delicate modeling produced by a very sensitively differentiated scale of values and scarcely at all on lines. Even in Gothic tapestries there are many heads that are striking portraits, but these are entirely graphic in character and so fitted for tapestry. In rendering this portrait the weavers had literally to paint with the shuttle.

Carle Van Loo (1705-1756) studied in Rome under Luti and Le Gros. In his youth he painted scenery for the opera with Boucher. In 1737 he was admitted to the Academy, and in 1762 made first painter to the king.

64  
*Wool and Silk.*  
H. 25 in.  
W. 21 in.

Illustrated:  
*Böttiger, Svenska  
Statins Samling, vol.  
2, pl. XLI; Fénaillé,  
Etat général des  
Tapisseries de la  
Manufacture des  
Gobelins, Dix-  
huitième Siècle, 2me  
Partie, p. 311; as  
portrait of Louis XVI,  
in Migeon, Les Arts de  
Tissu, p. 335.*

Lent by  
*P. W. French &  
Company.*

## 65 GOBELINS, FIRST HALF XVIII CENTURY

*Wool.*

H. 13 ft. 3 in.

W. 8 ft. 3 in.

Another rendering in the Vienna Collection,

No. 253; another in the Musée Impériale des Ecuries, Petrograd,

No. 118:

Lent by

*Demotte.*

THE INDIAN HUNTER: *This tapestry is one of a set of eight illustrating the New India after designs by François Desportes. The set was first woven in 1687. This piece has the first type of border used with the series, bearing the arms of the king, which means that it was woven before 1768 under either Cozette or Neilson.\**

The design is typical of the romantic primitivism that Rousseau formulated in his conception of the Noble Savage. The accuracy of detail in the Indian basket is interesting and rather unexpected.

François Desportes (1661-1743) studied under Bernaert, a pupil of Snyders. He entered the Academy in 1699 and was made painter to the king. He is famous for his paintings of animals and hunting scenes.

## 66 BEAUVAIS, XVIII CENTURY (1777)

*Wool.*

H. 11 ft. 1 in.

W. 21 ft. 3 in.

Formerly in Collection of Count Polovzoff, Petrograd.

Another example in the Swedish Royal Collection.

Illustrated:

*Böttiger, Svenska Statins Samling,*

vol. 3, pl. LXVI.

Lent by

*Jacques Seligmann & Company.*

THE THEFT OF THE TRUNK: *A group of gypsies surround a traveler's carriage, and while some tell the lady's fortune and receive alms others attempt to steal a trunk from the baggage-rack behind.*

The tapestry is one of the series *Les Bohémiens* by François Casanova, and was woven in Beauvais when the factory was under the direction of André Charlemagne Charron, whose initials it bears in signature. According to the inventories, the series has been woven only twice—once in 1777 for the king, and again in 1799.†

The vividness of the minor episodes and the vivacity of characterization of even the lesser actors make this a most interesting tapestry. The weaving is done with exquisite skill and the color is unusually fresh and charming.

François Casanova (1730-1805) went to Italy in 1727 where he studied under Guardi and Francesco Simonini. He returned to France and later studied under Parocel. In 1763 he was received into the Academy and exhibited in the salons until 1783.

## 67 BEAUVAIS, XVIII CENTURY (1735-1740)

*Wool and Silk.*

H. 11 ft. 9 in.

W. 14 ft. 6 in.

THE ARMS OF FRANCE AND NAVARRE: *Two angels on clouds support the coat of arms before an ermine drape against a ground of fleur-de-lis on blue.*

The angels are after Boucher, the only coat of arms in tapestry known to which Boucher has contributed. It is evidently one of several fleur-de-lis pieces listed in the accounts of Beauvais between 1735 and 1740 and may be the one made for the Parliament of Rouen in the latter year.‡

\*Fénaille, *Etat général des Tapisseries de la Manufacture des Gobelins, Dix-huitième Siècle*, Partie II, p. 40ff.

†Badin, *La Manufacture de la Tapisserie de Beauvais*, p. 64.

‡Badin, *La Manufacture de la Tapisserie de Beauvais*, p. 75.



It is an unusually rich and interesting armorial, the angels with their characteristic Boucher grace adding great beauty to the formal setting.

François Boucher (1703-1770) studied with Lemoyne and during that time painted scenery for the Opera, a work to which he returned in the height of his career (1737-44). In 1734 he became Academician. In 1735 he was appointed head of the Gobelins by Marigny. In 1765 he was made first painter to the king and Director of the Academy. In the years between 1740 and 1755 he painted many cartoons for the Beauvais tapestry works. Among his most famous tapestry suites are the *Loves of the Gods*, the *Chinese Hangings*, and the *Italian Fêtes*.

Lent by  
P. W. French &  
Company.

### GOBELINS, XVIII CENTURY (1767)

**THE FORTUNE-TELLER:** *Two peasant girls seated on the ground by a fountain are having their fortune told by another girl. A naked baby clings to her skirts. From one side a goat looks on inquisitively. It is signed F. Boucher and dated.*

This is one of a series of cartoons in small size made by Boucher for the Gobelins while he was director. They were very popular and have been woven a number of times.

The piece shows how remarkably the delicate gradations of tone, on which Boucher's essential quality depended, could be translated into the weave by the extraordinarily skillful craftsmen of the Gobelins.

As in all of Boucher's cartoons, the subject is only an occasion for his own charming decorative mannerisms. As a rendition of peasant life, it is interesting to contrast this cartoon with the honest literalness of Teniers (cf. Nos. 47-49).

68

*Wool and Silk.*  
H. 4 ft. 11 in.  
W. 6 ft. 6 in.

Illustrated:  
*Fénelon, L'Etat général des Tapisseries de la Manufacture des Gobelins, Dix-huitième Siècle, 2me Partie, p. 238.*

Lent by  
Duveen Brothers.

### AUBUSSON, LATE XVIII CENTURY

**BAGNEUSE:** *A bather attended by amorini is about to step into a woodland stream. In an oval frame surrounded by an encadrement of garlands upheld by amorini and satin drapes in the manner of Huet, on a gray ground.*

The central panel is after Fragonard, a subject that he repeated with many variations. The piece is typical of the Aubusson work, delicate in color with the decorative effect depending largely on the flowery encadrement.

Jean Honoré Fragonard (1732-1806) studied under Boucher, Greuze, and Chardin, and is usually considered the successor of Boucher. In 1752 he was given Grand Prize for Painting. He was a favorite painter of Madame Du Barry, for whom he did a great deal of work.

69

*Wool and Silk.*  
H. 9 ft. 10 in.  
W. 7 ft. 5 in.

Lent by  
P. W. French &  
Company.

### AUBUSSON, LATE XVIII CENTURY

**AU BORD DU MER:** *In an oval panel are peasants landing from a rowboat. In the harbor under a cliff is a sailing vessel. In an encadrement of red and blue flowers and ribbons on a gray ground.*

70

*Wool and Silk.*  
H. 8 ft. 10 in.  
W. 6 ft. 6 in.

Formerly in the Vaffrin  
Collection, Bordeaux.

Lent by  
*Wildenstein &  
Company.*

The central panel is after Vernet, who was particularly famous for his port scenes. The encadrement is unusually rich and delicate.

Claude-Joseph Vernet (1714-1789) first studied under his father as a decorative painter of wall and furniture panels. Afterward he studied under Bernardino Fergiori in Rome to be a marine painter. In 1735 he was received by the Academy. His most famous paintings, of the seaports of France, are in the Louvre.

### 71 AUBUSSON, XVIII CENTURY

*Wool.* CHINESE GROTESQUE: *A Chinaman, fantastically dressed, stands between two tall tropical trees. On a pale-blue ground.*

H. 9 ft.

W. 5 ft.

Lent by  
*A. J. Halow.*

The piece is a delightful example of the taste for *chinoiseries* which the Pompadour fostered for the benefit of the French East India Company, in which she was interested, and which taste was eagerly followed by the frivolous and bored French court, always seeking novelty.

### 72 AUBUSSON, XVIII CENTURY

*Wool and Silk.* ARMORIAL: *On a red ground, two angels support a shield. Border of scrolls.*

H. 4 ft. 3 in.

W. 3 ft. 9 in.

Exhibited:  
*Detroit Museum of  
Fine Arts, 1919.*

Lent by  
*Dikran K.  
Kelekian.*

This crisp and delicate little armorial is a fine example of the best quality of work done at Aubusson in the late XVIIIth century. The clear drawing on the deep-red background makes a vivid piece of decoration.

The rendition of a coat of arms in tapestry is difficult, because the decorative value of heraldic devices depends almost entirely on the beauty of the line-drawing, and tapestry, because of the character of the weave and the surface, is not a good medium for clean lines. In the earlier periods, therefore, the shield was usually made incidental to a design better adapted to tapestry (cf. No. 9). It was only well into the XVIIIth century that the bearings could be woven delicately enough to let them stand alone.

### IMPERIAL RUSSIAN TAPESTRY WORKS, ST. PETERSBURG, 1811

73

*Wool and Silk.* CATHERINE THE GREAT: *Catherine stands in her robes of state holding the sceptre while the Imperial crown rests on a stool beside her. On the wall is the Russian motto, NACHATOYE SOVERCHAYET ("What is begun is accomplished"). It is signed and dated.*

H. 9 ft. 4 in.

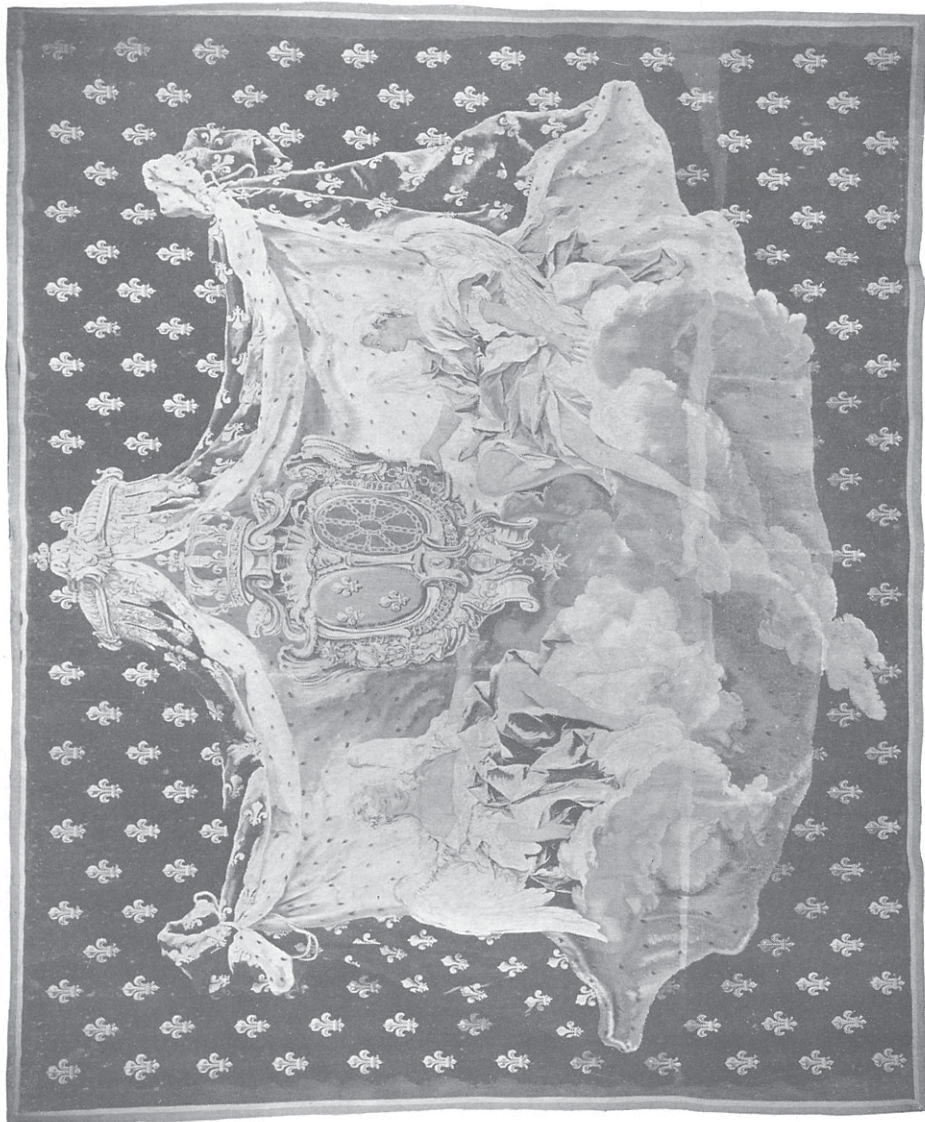
W. 6 ft. 7 in.

Exhibited:  
*Metropolitan Museum,  
1912.*

For sheer technical skill the rendition of this portrait is unsurpassable. The representation of textures is remarkable, quite on a par with the cleverest paintings of the period.



*The Poisoning of a Spy*



No. 67

*The Arms of France and Navarre*

It is, in truth, an absolutely perfect reproduction of a painting—a painting; moreover, that from the character of all the accessories is particularly difficult to render in wool; and while it is by no means the business of tapestry to imitate painting, it is nevertheless an interesting display of remarkable virtuosity. The personal power of the forceful old Empress is strongly presented. From every aspect this is one of the greatest portraits in a woven medium. In general color tone the piece has remained faithful to the character of tapestry, sustaining the rich quality that the solid texture demands. In spite, also, of the need for many delicately graded values to render the stuffs and the modeling, the weavers have kept the color in large enough masses to be broadly decorative.

Illustrated:  
*Hunter, Tapestries*, pl. 229; also, *Candee, Tapestry Book*, opp. p. 133.—but wrongly attributed to the Gobelins.

Lent by  
*P. W. French & Company.*

### MADRID, LATE XVIII CENTURY

**THE CARD PLAYERS:** *A group of men and women playing at cards sit about a table on which is thrown a rich brocade. One of the company sits to one side playing a lute.*

This piece is one of the rather uncommon examples of the work of the Santa Barbara looms of Madrid. The skill of the weavers is remarkable in reproducing the heavy modeling of the deep shadows and the delicate modulations of the faces. For the perfect rendition of the effect of a painting in tapestry it cannot be excelled.

74

*Wool and Silk.*  
H. 5 ft.  
W. 8 ft.

Lent by  
*Duveen Brothers.*

### ADDENDA

*The tapestries entered under this heading were received too late to be entered in their proper order in the body of the catalogue*

### BRUSSELS, BEGINNING OF XVI CENTURY

**THE RESURRECTION:** *The risen Christ discovered by Peter. Upper left, the Agony in Gethsemane; upper right, Christ appearing to Mary in the garden. In the background, the angel appearing to the three women. Border of fruits and flowers, grapes, roses, and iris interspersed with finches and a paroquet.*

This tapestry, the last of a series illustrating the *Passion* of Our Lord, was designed in the studio of Bernard Van Orley, and may be the work of Van Orley himself, though there were some of his students and followers who in purity of conception and elevation and sensitiveness of feeling were superior at times to the master himself. The weaving, unsurpassable in technical perfection, may be the work of the Pannemaker looms. The quality of the design and weaving and the lavish use of gold all indicate that this series was made for a great church or a noble family.

The weavers at this period had attained complete mastery of the shuttle. This

75

*Wool, Silk, Gold.*  
H. 9 ft. 1 in.  
W. 7 ft. 8 in.

Formerly in the  
Collection of the  
Duc d'Albe.

absolute technical control made possible the exact translation into tapestry of the intricate Renaissance patterns. The finish and elegance of the goldsmith's art which characterized so much of Renaissance design is perfectly rendered.

However, while the weaving was fitted to the requirements of the Renaissance at this time, it had not yet sacrificed any of its qualities as tapestry. Nor did the designs of Bernard Van Orley force the weavers out of their proper limitations. For though he was Italian trained and saturated with Renaissance influences, he was still close to the technical problems of the weaver's art and he adjusted the new manner in painting to them. So this piece is rich in jewel-like detail that enriches without crowding the whole surface. The drawing of the flowers and the birds is exquisite. The figures also, in spite of their dramatic force, keep the aloof poise that decorative art demands. Finally, by means of a dispersion of substantial tones, the brilliant suffusion of golden light which the Renaissance loved is fully achieved.

Such a scene as this is, in short, one of the last great monuments of the perfection of Gothic tapestry, re-inspired by the new insights of the Renaissance before the ostentation and mistaken conventions of Raphael misguided the entire art.

Lent by  
Mrs. William H.  
Crocker.

Nor is it merely a technical triumph. It is the direct expression of a profound religious emotion which shines through the material beauty, elevates it above earthly things, and sets it apart in glory. Easter has scarce had a lovelier celebration.

## 76 BRUSSELS, XVI CENTURY

*Wool and Silk.*  
H. 15 ft.  
W. 19 ft.

**THE TRIUMPH OF WISDOM:** *Wisdom with her two herons rides in a chariot drawn by mythological beasts. In the upper right are Perseus and Pegasus. Before the chariot are Ahasuerus, Abigail, David, and Saba. Cassandra walks beside, while Titus and his soldiers, Rachel, and Judith with the head of Holofernes bring up the rear. In the upper left Prometheus, in the lower Cadmus, contending with the dragons.*

This is one of a very famous set of tapestries illustrating the *Triumphs of Petrarch* and a number of other *Triumphs* invented by French poets in imitation of Petrarch. The cartoons are evidently the product of the studio of Maître Philippe (cf. Nos. 19, 20), for the heads of several of the minor characters are regular models, often repeated in his work. The cartoons were painted and also executed before 1523, because in that year Henry VII bought eight of the set, four of which are still at Hampton Court. This piece, however, was woven in the middle of the century, as is shown by the character of the heavy floral border. In the selvage is the Brussels city mark and the mark of the Brussels weaver, Leo Van den Hecke.

The design is full of the oblique symbolism that the period loved. The allusions are drawn with equal interest from classic tradition, secular history, and Christian legend. The entire past has been laid under tribute with magnificent disregard of historical, social, and religious congruity. Such an unclassified assemblage of exciting personalities might even cause confusion in the Day of Judgment. It is typical of the Renaissance catholicity, the Renaissance eagerness to assimilate all

knowledge and be always as impressive as possible. Yet the figures still have some of the stately restraint of the Gothic, and the dispersion of the points of interest, so that the whole textile is equally covered, is a remainder from the Gothic taste. Truly transitional, it represents the final stage of Maître Philippe's development.

Lent by  
Mrs. William H.  
Crocker.

### FLANDERS, ENGHIEU (?), XVI CENTURY

77

**VERDURE:** *Scrolling leaves in rich blue-green with red and yellow flowers and fruits on a very deep-blue ground. A wide border of clusters of flowers and fruits.*

Wool and Silk.  
H. 5 ft.  
W. 6 ft. 11 in.

This is a notably brilliant example of the characteristic Renaissance verdure. The drawing is both accurate and vivacious, the colors pure, deep, and brilliant, the wool of extraordinary firmness and lustre, while the weave is remarkably close for the type. Tapestries of this class are so often perfunctory in conception and mechanical in execution that we need a piece of this clarity, strength, and perfect finish to show how splendid are the possibilities inherent in the simple design.

Lent by  
Mrs. William H.  
Crocker.

### FLANDERS, LATE XVII CENTURY

78

**THE CABRIOLE:** *A young knight shows his skill in jumping his horse. At the left a page leads in a sumptuously caparisoned horse. At the right a large fountain is seen through the trees, and in the background is a formal garden with fountains.*

Wool and Silk.  
H. 11 ft. 8 in.  
W. 15 ft.

Such very decorative verdures, half realistic landscapes, were among the finest products of the late XVIIth and XVIIIth centuries. Audenarde looms wove many of the best pieces of the type, and this piece probably came from that district. The fountain is rendered with delightful detail and animation, and the drawing of flowing waters, a trying problem for tapestry, is managed with admirable dexterity.

Lent by  
Mrs. William H.  
Crocker.

### ANTWERP, LATE XVII CENTURY

79

**SCENES FROM THE CHILDHOOD OF CHRIST:** *On a black ground strewn with flowers, five oval panels framed with wreaths: the Annunciation; the Nativity; the Adoration of the Magi; the Circumcision; the Flight into Egypt.*

Wool and Silk.  
H. 32 in.  
W. 24 in.

This very unusual tapestry was the work of Balthasar Bosmanns, one of the greatest weavers of Antwerp. The realistically drawn yet richly decorative flowers show the influence of the school of flower painters of which Jan Brueghel was the most famous. The landscape in the *Adoration* and the *Flight into Egypt* are rendered with exquisite delicacy. The effect of the panels in such light, fresh, almost pastel colors against the black ground is a daring and striking decorative experiment. Another rendering of the same cartoon is in the Kunstgewerbe Museum, Berlin.

Illustrated:  
*Schmitz,*  
*Bild-Teppiche*  
p 265.

Lent by  
Mrs. William H.  
Crocker.

## A LIST OF WEAVERS

The following is a list of the most prominent weavers. Such men as Sir Francis Crane, of Mortlake, and Delorme, of Fontainebleau, have not been included because they were only administrators. It is possible that Grenier was not a weaver, though he may have been both weaver and contractor.

Nicolas Bataille	Paris	XIVth Century
Pasquier Grenier	Tournai	Middle of XVth Century
Pieter Van Aelst	Brussels	XVIth Century
Wilhelm Pannemaker	Brussels	XVIth Century
François Geubels	Brussels	XVIth Century
Hubert de Mecht	Brussels	XVIth Century
John Karcher	Ferrara	XVIth Century
Nicolas Karcher	Ferrara	XVIth Century
John Rost	Florence	XVIth Century
Philip de Mecht	Mortlake	XVIIth Century
Francis Poyntz	Mortlake	XVIIth Century
Francis Spierinx	Delft	XVIIth Century
John Vanderbanc	England	XVIIth Century
Catherine Van der Eynde	Brussels	XVIIth Century
Jean Raes	Brussels	XVIIth Century
Everard Leyniers	Brussels	XVIIth Century
Jacques Van der Beurcht	Brussels	XVIIth Century
Marc Comans	Paris	XVIIth Century
François de la Planche	Paris	XVIIth Century
Jean Lefébvre	Paris	XVIIth Century
Jean Jans	Paris	XVIIth Century
Gerard Laurent	Paris	XVIIth Century
Philippe Behagle	Beauvais	XVIIIth Century
Cozette	Gobelins	XVIIIth Century
Le Blond	Gobelins	XVIIIth Century
De la Tour	Gobelins	XVIIIth Century
James Neilson	Gobelins	XVIIIth Century
Jacques Van der Goten	Madrid	XVIIIth Century
Antoine Lenger	Madrid	XVIIIth Century



## BIBLIOGRAPHY

*All the books starred (\*) may be consulted in the  
San Francisco Public Library*



There is, unfortunately, no satisfactory book in English on Tapestry and no wholly satisfactory book for the general reader in any language. The following are the most useful and are readily available.

\*Candee, Helen Churchill. *The Tapestry Book*. New York, 1912.

A somewhat superficial and sentimental sketch of the history of tapestry, with almost no interpretation and little indication of the relation of tapestry to the other arts.

DeMotte, G. J. *Les Tapisseries gothiques*. Paris, 1922.

When complete will contain two hundred large color plates of incomparable beauty and fidelity. Invaluable as a source-book. Will contain probably the majority of important examples of the period.

Guiffrey, J. J. *L'Histoire de la Tapisserie*. Tours, 1886.

A narrative history, now superseded in a number of respects.

Guiffrey, J. J. *L'Histoire de la Tapisserie en France (L'Histoire générale de la Tapisserie)*. Paris, 1878-85.

A compilation of all the facts available at the time, and still an important fundamental reference work.

Guiffrey, J. J. *Les Tapisseries du XIIe à la fin du XVIe Siècle*. Paris, n. d.

The most detailed survey of the period, but unfortunately poorly organized. Superbly illustrated.

\*Hunter, George Leland. *Tapestries: Their Origin, History, and Renaissance*. New York, 1912.

An unsystematic assemblage of facts, not all of which are correct, and many of which are irrelevant.

Migeon, Gaston. *Les Arts de Tissu (Troisième Partie)*. Paris, 1909.

A complete and readable account of the history of tapestry, with some excellent interpretations.

Müntz, Eugène. *L'Histoire de la Tapisserie en Italie, en Allemagne, etc. (L'Histoire générale de la Tapisserie)*. Paris, 1878-85.

Similar to Guiffrey's volume in the same series.

Müntz, Eugène. *La Tapisserie*. Paris, 1883.

A brief presentation of the general history, superseded at some points, but with valuable illuminating interpretations.

Pinchart, A. *L'Histoire de la Tapisserie dans les Flandres (L'Histoire générale de la Tapisserie)*. Paris, 1878-85.

Similar to the other volumes of the same series.

Schmitz, Herman. *Bild-Teppiche*. Berlin, 1919.

By far the most systematic, scholarly, complete, and informing book yet published on the subject.

\*Thomson, W. G. *A History of Tapestry*. New York, 1906.

A conventional history with useful tables of marks, but limited by being illustrated entirely with examples in England.

\*Thomson, W. G. *Tapestry Weaving in England*. New York, 1914.

The fundamental reference on this aspect of the subject, with full reproduction of documents.

In addition to the above titles, there are a great number of monographs on various phases of the subject, many of which are excellent. For example: *Thièry, Les Inscriptions des Tapisseries de Jean Van Room, Louvain, 1907*, is an able piece of work, a model of exact scholarship. The majority of these monographs are of interest only to the special student. Schmitz refers to the more important of them in his foot-notes.

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*Every tapestry is listed by its respective catalogue number, and a star (\*) indicates the tapestry is illustrated*



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