

# LOAN EXHIBITION OF TAPESTRIES

ASSEMBLED, ARRANGED AND CATALOGUED  
BY GEORGE LELAND HUNTER

During the first week and the last week of the Exhibition, free lecture-promenades by special appointment, when Mr. Hunter will personally conduct visitors through the galleries, explaining the history and artistic significance of the different tapestries.

THE DETROIT MUSEUM OF ART  
APRIL SIXTH TO TWENTY-SEVENTH INCLUSIVE

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## INTRODUCTION

**E**SPECIALLY great at the present time is the practical and patriotic value of an exhibition of tapestries. Under war conditions the art side of American industries began to flourish as never before. Damasks, brocades and velvets, chintzes and cretonnes and wall papers that we used to import we now produce for ourselves, and even export.

But if we are to continue to hold our American markets after the war, and gain others in the face of renewed European competition, we must continue to elevate the standards of our art industries and learn to rival even the French in matters of style and taste.

To those who by their generosity have made possible this extraordinary exhibition of tapestries at the Detroit Museum of Art, the city, the state and the country are deeply indebted. For tapestries more than any other form of decorative art have the power to inspire architects, decorators, designers, students, teachers, manufacturers, and the public to appreciation of what good taste really is, and to the creation and acquisition of better things.

Tapestries have a triple excellence. They possess not only the picture interest of photographs and paintings, but also the story interest of novels and romances, and the texture interest of damasks, velvets and brocades, embroideries and Oriental rugs.

Tapestries need only to be seen to be appreciated. They are a form of art easy to understand. They do not require the development of an esoteric sense to be thrilled by their wonderful qualities.

But it is necessary to regard them from the tapestry point of view. For the tapestry point of view and the paint point of view are diametrically opposed. The qualities that distinguish most great tapestries are not those that they share with paintings, but those that differentiate them from paintings. In other words, of tapestries the most characteristic part is the texture.

Texture is what makes tapestries the fundamental wall

decoration. Their surface consists of horizontal ribs covered with fine vertical weft threads that combine into strong spires of color called hatchings. So that their fundamental lines, like those of architecture, are horizontal and vertical, and not approximately so, but exactly so, true to the plumb line. This is why tapestries cling to the walls of a room decoratively and architecturally, while paintings have to be fenced in to keep them from falling off.

Tapestry is a broad word. In its broadest sense it includes all the fabrics used to cover the walls and floors of houses. In its broadest sense it includes not only the upholstery and drapery products of the hand loom and the power loom, but also carpets and rugs, embroideries and leathers, cloths painted and printed and stenciled. In the narrowest sense it is restricted exclusively to the pictured webs of "high warp" and "low warp" looms, looms that are vastly simpler than the ordinary hand loom, still using the bobbin instead of the shuttle to convey the weft in its passage back and forth between the warps.

Primitive tapestries have been woven by many primitive peoples. Material evidence we have of this in the European and American museum collections of ancient Coptic and Peruvian textiles, and also in the Oriental kelims, Tunisian blankets, Mexican serapes and Navajo rugs so familiar to most of us. Even the very beautiful Chinese silk tapestries must be classed among the primitives.

Practically all the world's great tapestries that survive—tapestries of the type made famous by Arras in the fourteenth and fifteenth centuries; by Brussels in the sixteenth and seventeenth; by the Gobelins in the seventeenth and since—are French or Flemish, or French and Flemish, and were woven in Flanders or northern France. Those made in Italy and Germany and England were for the most part the work of errant Flemish weavers, and apt to be inferior in weave and dye.

Of the great tapestries of antiquity, of ancient Greece and Rome, we have only literary evidence, principally Homer and Ovid. From the former we learn that both

Helen and Penelope were weavers of tapestry. Of Helen, Homer says:

Her in the palace at her loom she found,  
The golden web her own sad story crowned,  
The Trojan wars she weaved, herself the prize,  
And the dire triumphs of her fatal eyes;

and Ovid, in his *Metamorphoses*, describes thrillingly and also with great technical detail the tapestry-weaving contest between the mortal Arachne and the goddess Pallas, the latter picturing vividly and wonderfully the Gods in Council, the former the loves of the Gods. But of French-Flemish tapestries, Gothic, Renaissance, Baroque and Eighteenth Century, hundreds of the most splendid examples have been preserved not only in European public and private collections, especially in the French National Collection, the Royal Spanish Collection, the Imperial Austrian Collection, but also in America, in the Blumenthal, Widener, Bradley, Harriman, and other famous private collections, in the Metropolitan Museum of Art and in the Boston Museum of Fine Arts.

All of the world's great tapestries that survive were woven in the space of five centuries—fourteenth, fifteenth, sixteenth, seventeenth, eighteenth—Gothic of the fourteenth and fifteenth centuries, Renaissance of the sixteenth, Baroque of the seventeenth, Rococo and Classic of the eighteenth—the Gothic tapestries lapping over the first quarter of the sixteenth century, the Renaissance into the seventeenth, the Baroque into the eighteenth.

Of tapestries made in the fourteenth century almost none remain. The only important exceptions are the small *Presentation of Jesus at the Temple*, in the Brussels Museum; the large *King Arthur* now on exhibition here; the famous set of the *Apocalypse*, at the Cathedral of Angers, in France.

Originally the *Apocalypse* set consisted of seven tapestries 18 feet high with combined length of 472 feet. Today, through wearing away at the top and bottom, this height is only 14 feet, and of the original 90 scenes there are 70 left.

About the provenance of these wonderful *Apocalypse* tapestries we have the most complete information. (See

page 38 of my book on "Tapestries"). They were woven in Paris in the last half of the fourteenth century in the shop of Nicolas Bataille, after cartoons by Hennequin de Bruges, Charles V.'s court painter, for the king's brother, the Duke of Anjou. A century later they became the property of the cathedral.

For hundreds of years they were proudly displayed on feast days and admired by visiting thousands. But when tapestries went out of fashion at the end of the eighteenth century, the canons of the cathedral decided to sell the Apocalypse set. Only the fact that no one would buy prevented the sale. Finally, in 1843, a sale was effected. These priceless examples of the art of the fourteenth century were disposed of for sixty dollars.

Meanwhile, not believing that anything Gothic could be beautiful, the canons had succeeded in making the tapestries of the Apocalypse useful. Some they divided into rugs for the chambers of the Bishop's palace. Others they took out into the green houses on cold nights to spread over the orange trees and keep the frost away. One they cut up into strips and nailed on the stalls of the Bishop's stables, to keep his horses from bruising themselves.

Fortunately, the man who purchased the set for sixty dollars was wiser than the canons, and restored it to the cathedral, of which it is once again the chief treasure, and an object of pilgrimage from all over the world.

The King Arthur tapestry shown in this exhibition is the only *large* fourteenth century tapestry I know, except the Apocalypse ones at Angers.

At the beginning of the sixteenth century came a revolution in the design of tapestries. Gothic was replaced by Renaissance, Flemish by Italian. To Raphael and his famous pupil, Giulio Romano, the transformation was largely due. The former with his Acts of the Apostles, the latter with his Scipio, Romulus and Remus, Fruits of War, Grotesque Months and other series, completely changed the prevailing style from Mediaeval to Renaissance. Flemish designers like Bernard Van Orley and Lucas van Leyden also excelled in the new style.

In the seventeenth century the tapestry leadership

passed from Flanders to France. The Gobelins and Beauvais became the great centers of tapestry production.

In the eighteenth century were created the tapestries best suited for most modern residences, after the designs of Boucher, Coypel, Casanova, and Leprince at Beauvais; after the designs of Coypel, Boucher, Jeurat, and others at the Gobelins. The most exquisite of these are the Beauvais-Bouchers, so called because designed by Francois Boucher and woven at Beauvais. Aubusson, with improved designs and dyes, also produced charming small panels in the third quarter of the eighteenth century.

Few Americans have had an opportunity in their native country to become familiar with Gobelin and Beauvais tapestries. The only examples in any American museum are the modern Gobelin in the Cincinnati Museum presented as a wedding present to Alice Roosevelt, and the Beauvais-Boucher in the Altman Collection at the New York Metropolitan Museum of Art. The other Gobelin and Beauvais-Bouchers in America are locked up in exclusive galleries not open to the public.

Of course, the religious center of the exhibition is the Gothic room. In the Middle Ages religion, which is now too often of man's life a thing apart, permeated his whole existence. In tapestries were pictured before him the sacred stories of the Old Testament and of the New, the Lives of Christ and the Virgin, and of the Saints. At the head of the extraordinary assemblage of Gothic tapestries now on exhibition at the Detroit Museum of Art stands the Marriage of David, larger and earlier and more brilliant in execution than any of the famous Story of David set at the Cluny Museum in Paris. Next come the Ecce Homo, rich with gold and silver, and Saint Paul woven for and presented by the Bishop of Beauvais to the Cathedral of Beauvais in 1460. The secular side of life in the fifteenth century is presented by the two splendid Shepherd and Hunting tapestries, by the Capture of a City, by the Shepherd Lover, Children Playing, and Shepherds Dancing, and the two exquisite *mille fleurs*.

## LECTURE PROMENADES

During the first week of the exhibition, beginning Monday, April 7, and from April 20 to April 27, Mr. Hunter will give free daily lecture promenades before the tapestries to selected groups from the schools, and churches, and clubs, and decorative shops and departments, of Detroit. Appointments may be made by letter or telephone to the Director of the Museum, Main 1097.

DESCRIPTIVE LIST  
OF  
THE TAPESTRIES EXHIBITED

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1. KING ARTHUR, an early Gothic tapestry woven in Paris in the last quarter of the fourteenth century. A favorite theme of tapestry makers of the fourteenth and fifteenth centuries was the Nine Heroes (Preux); three pagan, Hector, Alexander, Caesar; three Hebrew, David, Joshua, Judas Maccabaeus; three Christian, Arthur, Charlemagne, Godfrey de Bouillon. Charles V, King of France from 1364 to 1380, had two tapestries picturing the Nine Heroes, and his brother Louis, Duke of Anjou, had one. Similar tapestries were also owned by the king's other brothers, the Dukes of Burgundy and Berri, but with a tenth Preux added, the contemporary Hero of the war against England, Bertrand du Guesclin. A contemporary French poem preserved in a manuscript in the Bibliotheque Nationale, reads translated:

Since he is dead, let him be put in the table  
Of Maccabaeus, first Hero in renown,  
Of Joshua, David the wise,  
Alexander, Hector, and Absalom,  
Arthur, Charles, Godfrey de Bouillon.  
Now let be named the tenth of them,  
Bertrand, the Preux who like a hero served  
The azure shield with three golden fleur-de-lis.

Of all the Gothic Hero tapestries, however, only a few large fragments have survived. The most important are the one shown in this exhibition, from the fourteenth century, and the Bale, Saint Maxent and Fraisse fragments from the fifteenth century. In all King Arthur appears with his traditional coat of arms, "three crowns of gold on azure." He also appears with the same coat of arms in the Triumph of Christ tapestry at the Brussels Museum, and in the Charlemagne tapestry belonging to Mr. George Blumenthal. (See plates 370, 371 of Hunter's "Tapestries, Their Origin, History and Renaissance.")

In the tapestry before us King Arthur wears his coat of arms not only on the pennant that floats from his lance but also upon his breast. He is fully armored and his left hand draws a sword from its sheath. He is seated in a throne chair and framed in Gothic architecture of the same type as appears in the famous fourteenth century set of Apocalypse tapestries at the Cathedral of Angers. Indeed, the resemblance between this tapestry and the Apocalypse set is in every way striking. Just as the main personage in each of the Apocalypse sets occupies the full height of the tapestry, while the other scenes are in two rows, one above the other, so here Arthur occupies the full height of the tapestry, and on each side of him are lesser personages arranged in a double tier;



above, two archbishops standing in the balconies with archepiscopal cross on staff; below, two bishops with episcopal crozier (derived not from the cross but from the shepherd's staff). Noteworthy are the jewels displayed by the bishops and archbishops, on their mitres, fastening their cloaks, and on the backs of their hands. Arthur, like the two lesser warriors in the extreme left, has a long flowing beard and long flowing hair of the same type as seen in the Apocalypse. Size, 8 feet by 10 feet 11. Lent by Duveen Brothers.

**2. MARRIAGE OF KING DAVID**, the largest tapestry I have ever seen. It is not only larger than any of the famous "Story of David" set of ten, in the Cluny Museum, but it is also more beautiful in composition, more brilliant in coloring and more exquisite in texture. It is also about fifteen years earlier in date, having been on the loom at the time Columbus discovered America, and consequently is much more Gothic in architecture and in spirit, and shows much less evidence of the approach of the Renaissance. The central scene, from which the tapestry takes its name, illustrates the Marriage of King David, after Bathsheba's husband, Uriah, the Hittite, had been betrayed to death by David. Only then could David receive Bathsheba at his court as his lawful wife. The chamberlain, who had been sent to fetch Bathsheba, kneels on the left, while Bathsheba kneels on the right; King David sits in majesty upon his throne surrounded by the lords and ladies of his court in brilliant fifteenth century costume.

The upper scene on the left is the first, chronologically. Here David sees Bathsheba for the first time. This is the scene commonly called "Bathsheba at the Bath," a picture much more modest in Gothic art than as portrayed by Rubens in the seventeenth century, or Boucher in the eighteenth century. The lower scene on the left pictures the first meeting of David and Bathsheba. He had no sooner seen her than he was impatient to know her better. He sent for her immediately and received her affectionately, as the tapestry shows, to the great scandal of his Court.

Next comes the marriage scene in the middle, already described, followed by the lower scene on the right, "The Reproach of Nathan," where the prophet bitterly blames David and Bathsheba, seated together on the throne, for the sin that they have committed. The upper scene on the right pictures the grief of David and of Bathsheba at the mortal illness of their passionately adored child that lies on the bed of which only a corner is visible. Size, 15 feet by 29 feet 5. Lent by Duveen Brothers.

**3. ECCE HOMO**, a brilliantly beautiful small Gothic tapestry rich with silver and gold, designed by Quentin Massys, and woven at Brussels near the end of the fifteenth century. Already the influence of the Renaissance is seen strongly marked in the architecture, which reveals the familiarity of the artist with the work of architects and painters in Italy. But the spirit of the composition is vividly French-Flemish Gothic, and the faces and figures are

drawn with the passionate individuality and dramatic force characteristic of Massys, and so powerfully employed by him in his painted Crucifixions preserved in the museums of Antwerp, London, and Vienna, and in his Entombment at Antwerp. Vigorously, almost cruelly has Massys contrasted, in the tapestry before us, the face of Christ sorrowful and resigned with the jeering countenances of his tormentors, and the poor shreds of drapery that cross the shoulders of the thorn-crowned Christ, with the rich robes that fail to conceal the malice of his oppressors. Splendidly here is illustrated the tragic scene described for us in words by Saint Matthew in the twenty-seventh chapter of the first of the Four Gospels. Impressively is suggested the world power of the ancient Roman Empire (whose local representative was Pilate) by the double eagle that was not as a matter of fact taken for the imperial symbol until long after Christianity had been adopted as the official religion of the Roman Empire, transforming Jupiter and Juno and the other Olympians from gods to idols. Size, 7 feet by 7 feet. Lent by Gimpel & Wildenstein.

4. SAINT PAUL, one of a set of tapestries woven for the Bishop of Beauvais, Guillaume de Hellande, and by him presented to the Cathedral of Beauvais in 1460. Bishop Guillaume in his will speaks of having given this set of tapestries to the Cathedral, and in the epitaph on his tomb appear in Latin the words: "He gave decorations, revenues, tapestries, tables." Marks that identify the tapestry are the coat-of-arms of the Bishopric of Beauvais, the one with the keys in the lower left and the upper right corners, and the family coat-of-arms of Guillaume de Hellande, in the other two corners. The word *paix* (peace) that appears on the tapestry eight times shows that peace was just as dear at the end of the Hundred Years War in the fifteenth century, as now in the twentieth century at the end of the World War. Indeed, in the inscription on the last of the tapestries now lost, Bishop Guillaume celebrates the fact that he assumed his bishopric in the year 1444 when "God moderated our sufferings and peace was made in France between the powerful French King called Charles of Valois and Henry King of England, in the gentle month of May when the earth bedecks herself with many colors."

He ends by saying: "Moved by a virtuous resolve, this same venerable pastor in the year thousand four hundred sixty had made in a lasting manner this set of tapestries."

By 1838 when Jubinal wrote, some of the tapestries had already disappeared. But there still survived at least eleven pieces, containing 23 scenes of which we can locate 20 to-day, 16 in the Cathedral of Beauvais, 1 at the Cherry Museum, and 3 in America. The one before us in 1844 was in the possession of the archaeologist, M. Mansard, who restored it to the Cathedral, from which it had probably been removed at the time of the French revolution. Since then, by virtue of the law called Separation of the Church and the State, the heirs of M. Mansard asked for the return of the

tapestry and judgment was rendered in their favor, which is why the present owners are able to lend it for the Detroit exhibition. I regard it as the finest of the set still preserved.

This story of the tapestry appears on the face of it in French in Gothic letters: "How Saint Paul was beheaded outside the city of Rome. His head when separated from the trunk, rebounded three times." In the lower right corner of the tapestry above the head of Saint Paul, appears an inscription from his Epistle to the Philippians (Chapter 1, verse 21): "For me to live is Christ, and to die is gain." From his lips come the letters I. H. S., initials of the Latin for "Jesus, Saviour of Men."

The central figure of the group of pagans on the left is the Roman Emperor Nero, beardless and laurel-crowned, and arrayed in golden armor richly chased. At the left of the group of Christians on the right, stands Platilla, one of the disciples of Saint Paul whose veil still covers his eyes. Size, 9 feet by 7 feet 2. Lent by Arnold Seligmann, Rey, & Co.

5. CAPTURE OF A FORTRESS, a French-Flemish battle tapestry crowded with figures, in the style of the famous Gothic Trojan war tapestries, one of which is now on exhibition at the New York Metropolitan Museum of Art lent by Mr. Edson Bradley, and three of which have for many years attracted the attention of the world at the Victoria and Albert Museum in London. Tapestries similar in style are the Capture of Jerusalem now in the permanent collection of the Metropolitan Museum, and the Roland at Roncesvaux in the Brussels Museum. All of these tapestries were designed and woven in the last half of the fifteenth century, and like other Gothic tapestries are notable for the fact that they picture not the costumes and faces contemporary with the stories illustrated, but those contemporary with themselves. The tapestry before us is distinguished not only for the strength of the weaving, with rib and hatching contrasts and horizontal and stepped-slit effects developed to the highest point, but also for the gradations of color that produce incomparable blues and reds. On the right the commander of the defeated forces, apparently a Saracen, has just received the coup-de-grace, or rather several of them, and flat on his back submits to the last insults of the victors. The walls of the fortress form the background of the picture, and on the right in an outer court a scaling ladder is being used to reach the top of the wall. On the extreme left, captives are being ruthlessly punished by the amputation of their hands. The figure in the middle foreground, with lettering I hope to be able to interpret later, is the leader of the attacking force. Size 9 feet by 15 feet 1.

Lent by Arnold Seligmann, Rey & Co.

6, 7. GOTHIC SHEPHERD AND HUNTING TAPESTRIES, two out of a rare and splendid set of seven woven at Tournai, then in France, near the end of the fifteenth century, and illustrating luminously French-Flemish costumes and customs of the period.

The reds are strong and well-preserved, but broken by skillful hatching and outlining artfully into a scale of tones that contrast boldly but rhythmically. At the top of No. 6, appears the coat-of-arms of him for whom the tapestries were probably made, perhaps the lord in the foreground on the extreme right, richly appareled with a large rolling plume adorning the wide expanse of the hat that hides part of his luxurious hair, or perhaps the lord in the centre of the tapestry distinguished by a hat even richer, with a whole forest of plumes crowning the jeweled hat that is tied fast by a broad ribbon encircling his chin. The first lord, supported by the gracious presence of his lady, is receiving from a retainer a rabbit and a quarter of deer, the fruit of the chase that waxes warm in the background. The second lord, and his lady who is resplendent with richly brocaded and voluminous robes, welcome a caravan of children with their nurses joyously approaching from the left, riding on spirited horses and guarded by a bearded ruffian who points with his right hand to some danger just escaped. Especially delightful are the floriation of the foreground, and the architecture of the middle and background; also the three dogs of the foreground. Tapestry No. 7 pictures cavaliers hunting in the background, and shepherds flirting in the foreground delightfully. The personage in the middle foreground is evidently a lady of the castle who has temporarily seized the *houlette* (shepherd's staff with slender spade at the end to throw dirt at the erring sheep) in order to dazzle the rustic swains, one of whom raises his left hand perplexedly, while the fisherman forgets the evident fish in the pool in his admiration, and the barelegged varlet in the brook holds towards his mistress a captured duck, while the almost-submerged dog mouths another. Shepherds and shepherdesses alike wear at the belt the weapons of their trade, while sheep and a goat browse behind them. The couple on the right seem infatuated completely. Size of No. 6, 11 feet 6 by 16 feet 8; of No. 7, 11 feet 6 by 16 feet 5. Lent by Duveen Bros.

8. CHILDREN PLAYING, a charming Gothic-Renaissance transition picture of youthful games, with windmills, hoop and bird-catcher active. Size 8 feet 8 by 6 feet 5. Lent by Dikran G. Kelekian.

9. SHEPHERDS DANCING, an early version of the type of tapestry that with captions added, became famous as the Gombant and Macée series, repeated over and over again on Late Gothic, Renaissance, and seventeenth century looms, and anticipated the refined rusticalities of Boucher and Lancret. Size 5 feet 5 by 4 feet 11. Lent by Dikran G. Kelekian.

10. HELEN OF TROY, fragment of a Late Gothic Trojan War tapestry, with the identity of the different personages, prominent among whom is Helen, designated by the names woven on their robes. Size 9 feet 7 by 4 feet 4. Lent by Dikran G. Kelekian.

**11. SHEPHERD LOVER**, a Gothic tapestry woven in Flanders in the last quarter of the fifteenth century. The scene represented is a Garden of Pleasure which the youthful shepherd on the left regards with desire, but which the aged shepherd on the right regards with aversion. Before the court-yard, children are merrily and shamelessly splashing in the water without apparent fear of the lion. Inside the court-yard, animals real and imaginary are portrayed with great force. In the upper left corner is a wild fox. In the lower left corner, a youth with falcon, and in the lower right corner, a shepherd carrying a sheep around his neck. The inscription on the left reads, translated: "The shepherd lover, gay and joyful at the court of pleasure." The inscription on the right reads, translated, giving the words of the aged shepherd: "I leave such games, wish to play no more, am getting old." Size, 9 feet 8 by 13 feet. Lent by L. Alavoine & Company.

**12, 13. MILLE FLEUR** tapestries of unusual interest. Of course, no tapestry exhibition is complete without a mille fleur tapestry. Mille Fleur tapestries are more generally popular than any others and with much reason. Seldom, however, are they equal in quality and condition to the two here exhibited. Delightfully quaint and fascinating are the animals silhouetted on the floriated background, and the coat of arms in the second of the two tapestries is an important feature. Size of the first, 9 feet 5 by 8 feet 1; of the second, 9 feet 1 by 9 feet. Lent by Duveen Brothers.

**14. DIANA AND ACTAEON**. A large and well composed Renaissance tapestry woven at Brussels in the middle of the sixteenth century, portraying Diana at the Bath with almost Gothic modesty, on the right; and on the left, Actaeon, whose accidental discovery of Diana was so fatal to himself. This tapestry is an excellent illustration of the superiority of the Renaissance verdure of both panels and borders to that of the seventeenth and eighteenth centuries. Size, 11 feet 2 by 17 feet. Lent by William Baumgarten & Company.

**15. CHILDREN OF NIOBE**, one of a set of six brilliantly beautiful Renaissance tapestries of uniquely effective colorations, that formerly hung in the Metropolitan Museum of Art, signed at the bottom just inside the border by Francis Spiering who wove the set at Delft, in Holland, at the beginning of the seventeenth century, FRANCISCVS SPIRINVS FECIT ANNO 1610. Spiering's monogram, part of an N across the lower part of a signature cross, also appears in the lower part of the right selvage. The mark at the left of the bottom selvage is that of Delft, a shield flanked by H and D (Holland and Delft). Spiering was one of the many Flemish tapestry makers who sought refuge in Holland from the persecutions of the Duke of Alba and the Duke of Parma. His name is famous in England as that of the maker of the set of ten Defeat of the Spanish Armada tapestries that adorned the assembly

hall of the British House of Lords in London until destroyed by fire. The border of the Children of Niobe is rich and appropriate, and of the Flemish Renaissance compartment-verdure type that was based on the Italian Renaissance compartment borders originated in Raphael's studio for the woven pilasters of the Sistine Chapel Acts of the Apostles, and later developed by Giulio Romano, his favorite pupil.

In the lower corners of the border are pairs of famous lovers, on the left, Mars and Venus, on the right Jupiter and Callisto, with the love interest emphasized by the Cupid poised to shoot, whose four horse chariot occupies the middle of the top border. The story of the Children of Niobe is part of the story of Diana that forms the subject of the set. Niobe, daughter of Tantalus, king of Phrygia, though she owed her happy marriage and her seven stalwart sons and seven blooming daughters to the favor of the gods and of Latona particularly, was so puffed up with her prosperity that she tried to turn her subjects from the worship of Latona to the worship of herself. Enraged at this presumption, Latona appealed to her children, Apollo and Diana, who quickly avenged her as shown in the tapestry before us. In the middle-ground stands the altar of Latona with her twin babies. In the background on the right, the prophetess Manto inspired by divine impulse urging the women of Thebes to throng Latona's temple, bringing rich offerings. In the right foreground, the women of Thebes obeying Manto's behest. In the left foreground, Niobe and her train forbidding the sacrifice. In the left background, Diana and Apollo from the sky shooting down the children of Niobe, a scene that recalls the statues illustrating the same story in the gallery of the Uffizi at Florence. Size 11 feet 5 by 17 feet 8. Lent by Duveen Bros.

**16. THE DRAGON**, an all-silk, (except for the buried woolen warp) Renaissance tapestry with brilliant wide border, woven in Brussels at the beginning of the seventeenth century, and signed in the bottom selvage with the Brussels mark (a red shield between two golden B's that stand for Brussels in the province of Brabant), and in the right selvage with the monogram of the associated tapestry makers, Jan Geubels and Jan Raes. Size, 15 feet 2 by 10 feet 7. Lent by Dikran G Kelekian.

**17. ARMORIAL**, a Late Renaissance coat-of-arms tapestry woven in Flanders evidently for Spain. One of the most interesting of the Flemish armorial tapestries that have survived. Size, 9 feet 6 by 7 feet 8. Lent by Dikran G. Kelekian.

**18, 19. TURKISH HORSEMEN**, a pair of tapestries with extraordinarily wide and attractive borders, illustrating the evolutions of Turkish horsemen, woven in the last half of the seventeenth century at Antwerp by Peeter Wanters, whose name still appears on the bottom selvage of one of them. No. 18 has in the cartouche

occupying the middle of the top border, the inscription *Groupades par le droite* (Right wheel); No. 19 has *Le trot* (Trotting). Lent by Mrs. Russell A. Alger.

**20.** ULYSSES AND CIRCE, a large and impressive tapestry, (though in bad condition) in the style of Rubens, woven in the middle of the seventeenth century by I. Liemairs, and signed in the bottom selvage with his name and the Brussels mark. The story is told in the Latin caption in the cartouche at the top, QVOS ANIMOS NVMQVAM VINA LVSVSQVE PETVNT (Souls never weary of wine and games). Certainly prohibition did not prevent Circe from using all the liquid arts to hold Ulysses, and keep him far from his faithful Penelope. Size, 13 feet 3 by 14 feet 7. Lent by Mrs. John W. Liggett.

**21.** FLORA, the Goddess of Spring, one of the brilliant tapestries woven at Brussels during the reign of the French king, Louis XIV, and commonly called "Louis XIV Brussels." Size, 10 feet 9 by 14 feet. Lent by William Baumgarten & Company.

**22.** ACHILLES, another Louis XIV Brussels tapestry of strong composition and brilliant coloration. The scene depicted is that of Achilles discovered by Ulysses among the daughters of Lycomedes, where he had been sent by his mother, Thetis, and dressed in girl's clothing, in order to prevent him from being compelled to go to the Trojan War. Size, 12 feet 1 by 16 feet 10. Lent by William Baumgarten & Company.

**23.** ARRIVAL OF NEPTUNE, a miniature Louis XIV Brussels tapestry picturing a scene from Fenelon's Story of Telemachus, the son of Ulysses, who went wandering around the Mediterranean in search of the father whose life he feared for and whose return he longed for. Size, 6 feet 11 by 9 feet 6. Lent by Mrs. Sherman L. Depew.

**24.** CARD PLAYERS, an early eighteenth century Brussels tapestry in the style of Teniers, with the woven gilt frame border introduced in the latter part of the seventeenth century. Size, 9 feet 11 by 11 feet 1. Lent by Dikran G. Kelekian.

**25.** MORGAN SAVONNERIE, not a tapestry but one of the famous pile rugs knotted for Louis XIV in the old soap works (*savonnerie*) at Chaillot, a suburb of Paris. The rug plant was transferred to the Gobelins early in the nineteenth century, but *savonneries* have given their name to all hand-knotted French rugs, even those made at Aubusson and places far from Paris. The rug before us, as part of the famous J. Pierpont Morgan collection, was long a centre of pilgrimage at the Metropolitan Museum of Art,

and is quite worthy to be shown side by side with the finest Savonneries of the Louvre and in the French National Collection. Size, 11 feet 4 by 18 feet 2. Lent by Duveen Bros.

**26. BEAUVAIS FURNITURE COVERINGS**, a set of eight chairs with sofa, covered with tapestry woven at Beauvais in the period of Louis XV, picturing scenes designed by Oudry to illustrate Lafontaine's Fables. Tapestries like these are now so rare as to be inaccessible to those of moderate fortune. Lent by Duveen Bros.

**27-31. MONTHS OF LUCAS, JANUARY, MARCH, APRIL, SEPTEMBER, OCTOBER.** Five tapestries out of a series of twelve designed about 1530 by Lucas van Leyden, and woven at the Gobelins in the eighteenth century, with eighteenth century borders, for the Count of Toulouse, on high warp looms in the shop of Michel Audran, whose signature appears in the lower right corner of the panel. This is by far the finest of several sets of Months of Lucas woven at the Gobelins. The monogram in the lower corners of the different pieces is the A of Alexandre, Count of Toulouse. After his death the tapestries were placed in the Palace of Fontainebleau as part of the Royal collection, and were sold in 1852 as part of the possessions of Louis Philippe, deposed King of France. Later they became part of the collection of Lady Somerset and hung in Eastnor Castle, Herefordshire, until acquired by the present owners. On pages 325 and 327 of Latham's "In English Homes" the tapestries are shown in position on the walls of the Library of Eastnor Castle. Added interest is given to the Months of Lucas though the recent discovery by myself of the long-forgotten fact that the two principal personages portrayed are the Emperor Charles I and his wife, Isabella of Spain, whom he married in 1526, shortly before the tapestries were designed.

At this point I should like to say that to speak of Charles V as a German Emperor is misleading. His grandfather and predecessor was Emperor Maximilian, whose hereditary title was Archduke of Austria. But Charles was also the grandson of Mary of Burgundy, and was born and brought up in Flanders, and his native language was French. Spain and the vast colonial possessions of Spain in America and the East Indies were inherited from his mother; Burgundy, that is to say the Netherlands (Belgium and Holland), with all their tapestry looms, from his grandmother, Mary, through his father, Philip the Handsome; Austria, from his grandfather, Maximilian. Emperor of what is now the Central Empires he became by election. His possessions were more vast than those of any ruler since the ancient Roman Empire.

January is distinguished by the fact that in it the Emperor Charles and the Empress Isabella appear three times, and that the floor tiles are adorned with the double-headed eagle of the Holy Roman Empire, so called because it was neither Holy or Roman. Each of the three Charles carries a torch, and each of the three Isabellas an arrow. The figure at the back of the hall is a Roman



God, the two-faced Janus who ushers out the Old Year with one face, and ushers in the New Year with the other face, holding over the head of the sleeping woman who symbolizes the Old Year the symbol of Eternity, a serpent biting its tail. The lengths of the five tapestries are: No. 27, January, 10 feet 4; No. 28, March, 15 feet 4; No. 29, April, 7 feet 11; No. 30, September, 15 feet 6; No. 31, October, 7 feet 9. The Toulouse Gobelin Months of Lucas are lent by Duveen Brothers.

**32. THE VILLAGE MARKET**, a large and effective composition designed by Etienne Jeurat, and woven at the Gobelins on the high warp looms of Michel Audran. The tapestry before us is from the collection of the Duke of Bisaccia, inherited from the collection of his great-great-grandfather, the Duke of Laval-Montmorency (1723-98), Marshal of France, and First Gentleman of the Chamber of Monsieur. The scene on the left shows a recruiting sergeant busy at his task, while on the right is the market with buildings and peddlers, girls dancing, children at the wheel of fortune, and a quack doctor holding up a printed placard, with a negro assistant. Size, 9 feet 4 by 18 feet 9. Lent by Gimpel & Wildenstein.

**33. CUPID AND PSYCHE**, a tapestry woven at the Gobelins in 1792 by *Cozette Fils*, who signed it and dated it. M. Molinier, the Director of the Louvre, wrote of the duplicate there: "A tapestry after the design of Charles Coypel. The composition is absolutely theatrical, and ranks among the most beautiful. Cupid is less the kind of Cupid that antiquity conceives, and more the actor who is playing a gracious role." The scene is from Moliere's "Psyche," and shows Cupid on a bed asleep, with an arrow in his right hand, while Psyche regards him by the light of an ancient Roman hand lamp. Psyche has been persuaded by her jealous sisters that her husband, who visits her only by night and whose face neither she nor any of her family has seen, is the awful monster foretold by the oracle, who shuns the light because of his ugliness. They have persuaded her that it is her duty to destroy him as he sleeps. So Psyche takes the dagger and enters the nuptial bower where Cupid slumbers. Her surprise and delight at finding divine beauty instead of deformity are revealed in her countenance. Size, 12 feet 2 by 9 feet 11. Lent by Lewis & Simmons.

**34. BACCHUS AND ARIADNE**, a tapestry woven at the Gobelins in 1795 by *Cozette Fils*, after the design of the French painter Clement Belle, inspector at the Gobelins from 1755 to 1802. The artist's own memorandum describes the scene: "Bacchus finds Ariadne on the island of Naxos, deserted by Theseus and abandoned to grief. Touched by her misfortunes and her beauty, he offers her his hand and his crown. Cupid unites them." Size 12 feet by 8 feet 9. Lent by Lewis & Simmons.

**35. DIANA AND ENDYMION**, an eighteenth century French tapestry attributed to the Gobelins. Endymion was the only man the chaste Diana ever loved, and even him she loved chastely. The scene shows that her interest has at last been really aroused. Characteristic of her is the chariot drawn by two hinds, as well as the crescent on her brow. Size 11 feet 3 by 13 feet. Lent by William Baumgarten & Co.

**36, 37. TWO BEAUVAIS-BOUCHERS.** These are the finest tapestries of the eighteenth century, surpassing even the wonderful cloths woven at the Gobelins, which during the seventeenth century had stood preeminent. Beauvais-Bouchers get their name from Francois Boucher, by whom they were designed in the middle third of the eighteenth century, and from Beauvais Tapestry Works, where they were woven between 1736 and 1778, inclusive. As the dates and the name of the designer would indicate, Beauvais-Boucher tapestries are warm with the spirit of Rococo and of Louis XV., and gracefully passionate in form and color as well as in subject. For the most complete history of Beauvais-Boucher tapestries ever printed, see my articles in the current March, April, and May numbers of Arts and Decorations. The most important ones privately owned in the United States are those belonging to Mrs. H. E. Huntington, Mrs. Alexander Rice, Mr. George F. Baker, Mr. C. Ledyard Blair, Mr. George Gould, Mr. C. B. Alexander. It is a matter of pride for me to be able to show two at the present exhibition in Detroit, in company with more Gobelins and Beauvais tapestries than ever before came so far west. No. 36, Bacchus and Ariadne, is one of the famous Loves of the Gods set of nine tapestries that first went on the looms at Beauvais in 1749. No. 37, Vintage, is one of the exquisite Noble Pastoral set of six tapestries designed by Boucher for Madame Pompadour, who at the period dominated not only the art of love but the other arts as well, and took lessons in drawing from Boucher who was her favorite painter. This set went on the looms in 1755, and represents the extreme of accomplishment in tapestry designing and weaving in the eighteenth century. Size of Bacchus and Ariadne, 11 feet 7 by 11 feet 3; of Vintage, 10 feet 3 by 11 feet 7. Lent by Duveen Brothers.

**38. RUSSIAN PICNIC**, one of the famous series of pictures of Russian life, designed by Leprince, and woven at Beauvais in 1778. The tapestry is signed A. C. C., the initials of Andre Charlemagne Charron, who was the proprietor of the Beauvais works at the time. This is a very rare and important piece. Size, 8 feet 5 by 23 feet 4. Lent by L. Alavoine & Company.

**39. THE BATTLE**, one of a pair of tapestries designed by Francois Casanova, and woven at Beauvais in the last half of the eighteenth century. The scene is a stirring one, and of course

especially timely just now. Size, 10 feet 4 by 13 feet 2. Lent by Gimpel & Wildenstein.

40. **ARMORIAL**, a small French tapestry of the Regence period, bearing a coat-of-arms that suggests Persia, and with a green border also suggestive of the Near East. Size 3 feet 8 by 4 feet 2. Lent by Dikran G. Kelekian.

41. **MARS AND VENUS**, a Louis XV tapestry woven at Aubusson, crude in color and design, but not unpleasing. Size, 6 feet 7 by 13 feet 8. Lent by Mrs. John W. Liggett.

42. **THE HONEYMOON**, a Louis XVI tapestry in bad condition, woven at Aubusson after the influence of the painters Dumons and Juillard had begun to be felt for the better. Size, 8 feet 8 by 12 feet. Gift of Mr. Charles Stinchfield.

43. **PLAYING BALL**, one of a charming set of eight designed by Jean Baptiste Huet, and woven at Aubusson about 1775. Among tapestries suitable in size and subject for the average American house this set is unique. It excels in those decorative qualities which so happily differentiate many tapestries from most paintings, and make a house a home instead of a museum. In "Playing Ball" it is not foot or bat which propels the ball, but the right arm assisted by a heavy brassard. The ball itself is large and of leather, and inflated with air by the bellows, that is plainly shown. Size, 9 feet 10 by 8 feet 1. Lent by William Baumgarten & Company.

44. **TAPESTRY RUG**, woven in heavy texture and floral design for use on the floor at Aubusson about the middle of the nineteenth century. Size 20 feet by 25 feet. Lent by Mrs. A. L. Stephens.

45. **AMERICAN TAPESTRY**, woven in Peru in the sixteenth century by Indians who inherited the art from their aboriginal ancestors, but who introduced armed Spaniards into the four corners of the panel as a token of respect to their conquerors. A fine specimen. Size 5 feet 8 by 5 feet 6. Lent by Dikran G. Kelekian.

46. **OUDRY VERDURE**, a pleasing verdure of the eighteenth century type, made vivid by animals in the style of Oudry, who had the good fortune not only to bring back to prosperity the weaving of tapestries at Beauvais in the second quarter of the eighteenth century, principally by employing Francois Boucher to make designs for the Beauvais works, but who also became artistic director of the Gobelins. Size, 8 feet 2 by 16 feet 2. Woven and lent by William Baumgarten & Company.

**47. FOUNTAIN OF LOVE**, a modern American tapestry. Late Gothic in style, picturing one of those pleasant scenes that whiled away the hours of the story-telling ladies and gentlemen of Boccaccio's Decameron near Florence in the fourteenth century. This tapestry shows refinement of Gothic weaving here achieved for the first time in America. Size, 9 feet by 8 feet. Woven and lent by the Edgewater Tapestry Looms, and accompanied by the small and large color sketches from which the full-sized cartoon was copied.

**48. GARDEN OF ROSES**, a modern American reproduction of one of the famous Gothic group of three Garden of Roses tapestries belonging to the permanent collection of the Metropolitan Museum of Art, and formerly famous in France as part of the Bardac Collection. Size, 9 feet by 11 feet. Woven and lent by the Edgewater Tapestry Looms and accompanied by the large color sketches of this and one of the sister panels.

**49. COLOR SKETCHES** for two Shakespeare tapestries, designed and woven at the Edgewater Tapestry Looms.

