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The Valois Tapestries

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Contents

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Preface

By embarking on this project, I hope to draw attention to the importance of tapestry as an art form. I propose to research the sixteenth century Flemish Tapestries looking specifically at a series named The Valois Tapestries. Through this accumulation of historical information and ideas, I hope to expand understanding of the art of the tapestry.

My own studies practice in tapestry induced me to commence this research. I have an understanding to the art form.

Chapter 1 - Introduction

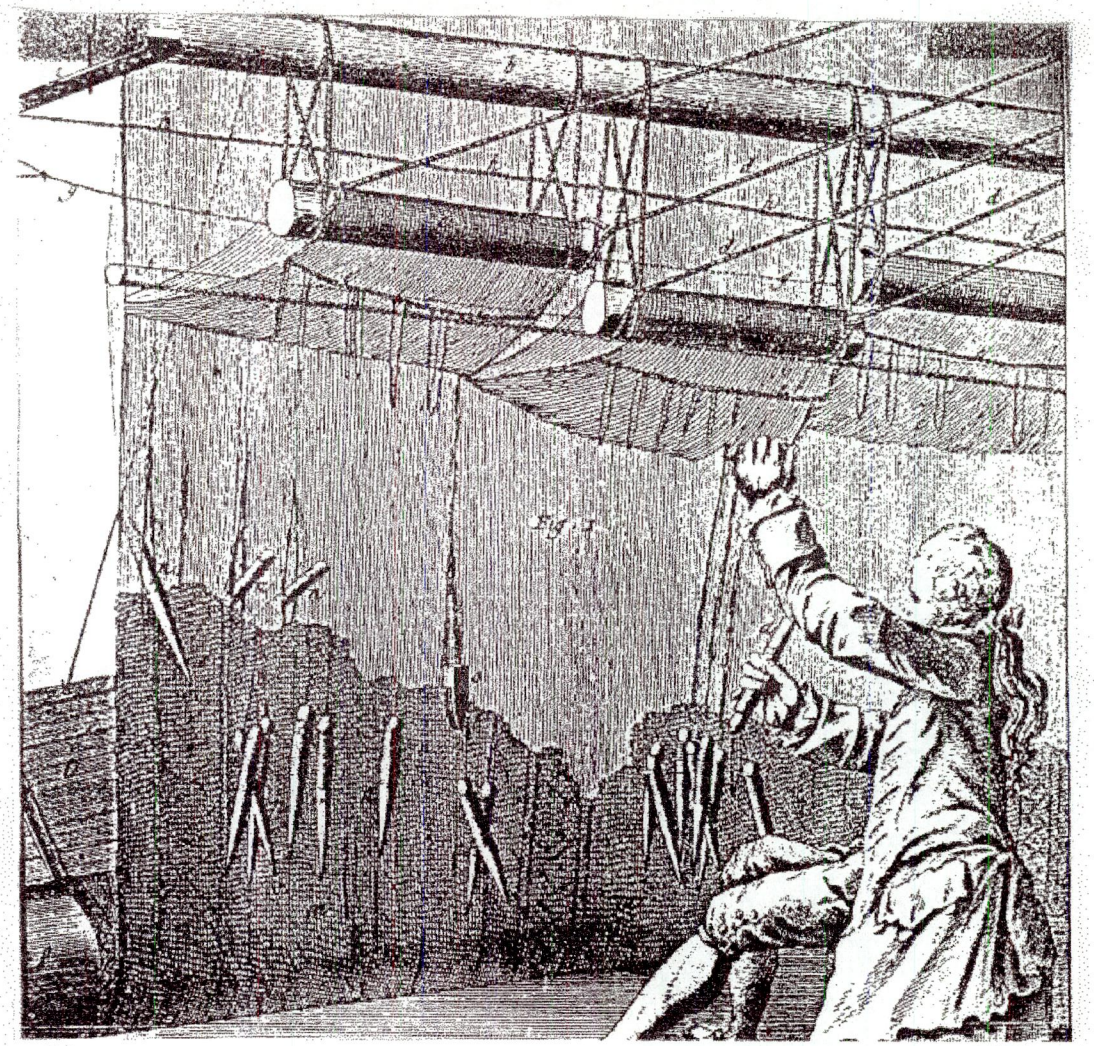
Today tapestries seem to be of the past, forgotten in museums or historic houses. They no longer perform any essential function in our own lives, although in the past they turned bare rooms into elegant and colourful interiors. Tapestries can be decorated in a very simple way with geometrical patterns, flowers and real or fantastic animals. Tapestries with many hundreds of little flowers, called 'Mille-Fleurs' were very popular, as were a mixture of grasses of large or small leaves, of bushes or of a wild wood which later gave way to gardens or groves. There were also historical, armorial and religions tapestries as well as those depicting hunting scenes and celebrations.

Traditional tapestry can be described as "an ornamental cloth, woven with wool and gold thread, telling a story. A vision of opulence, decoration and unusualness". This description explains the visual beauty of the fabric, whilst the modern definition in the Encyclopaedia of Art (1900) defines tapestry on "A narrative woven into a fabric with technical devices and detailed figures which are different and distinct from the normal methods used in fabrics for materials and carpets". (1)

There are two kinds of tapestry: high-warp tapestry and low-warp tapestry which are variants of the same technique. Identical in appearance, they are distinguished by the differing positions of the warp threads during the process of weaving. In a high-warp tapestry the warp is stretched vertically on the loom where as in low-warp tapestry it is horizontal. Thus, there are considerable structural differences between high and low warp looms which impose different operating techniques on the respective weavers. (Illustration), For high-wrap weaving, the weaver using tracing paper, transfers the outlines of the design or cartoon onto the warp threads. These outlines serve merely as a rough guide for

fig 1

HIGH-WARP LOOM



the weaver who, as he works, needs to turn round constantly to consult the cartoon itself which is set up behind him.

The low-warp loom is more closely related to the normal shaft loom and is equipped with treadles controlling the movement of the warp threads, which are stretched horizontally. The cartoon is placed underneath the warp, so that on the front of the tapestry the composition appears reversed because the weaver is working from the back. The cartoon must, therefore, be reversed in relation to the initial design in order that the latter may be correctly reproduced in the finished work. Many large tapestries are woven sideways on instead of from the bottom upwards to ensure that the tapestry fits on the width of the loom as many tapestries are wider than they are high. (Figure. 2).

For the actual process of weaving, the weaver uses a bobbin, a kind of shuttle, on which weft is loaded with dyed wool to form the coloured weft, then slipping his left hand between the two series of threads the weaver pushes the bobbin from left to right. Next, he pulls the back series of threads to the front with the heedle-rod and pushes the bobbin back again between the two series from right to left (see figure 3). The weft is beaten down with the pointed end of the bobbin and then with a comb. Since the weaver works from the back of the tapestry, he is equipped with a moveable mirror to enable him to check the appearance of the front. Innumerable weft threads make up the tapestry design which can take months and often years to complete.

In the first quarter of the sixteenth century the Flemish Tapestry industry flourished principally due to aristocratic patronage. The tapestries were generally very large, often thirty by forty feet and illustrated typical social, biblical and mythological scenes of the era. Every nobleman's court took great pride in owning these exquisite decorations as they represented great wealth and social standing. The influence of Italy was important, for Flemish weavers

fig 2

LOW WARP LOOM

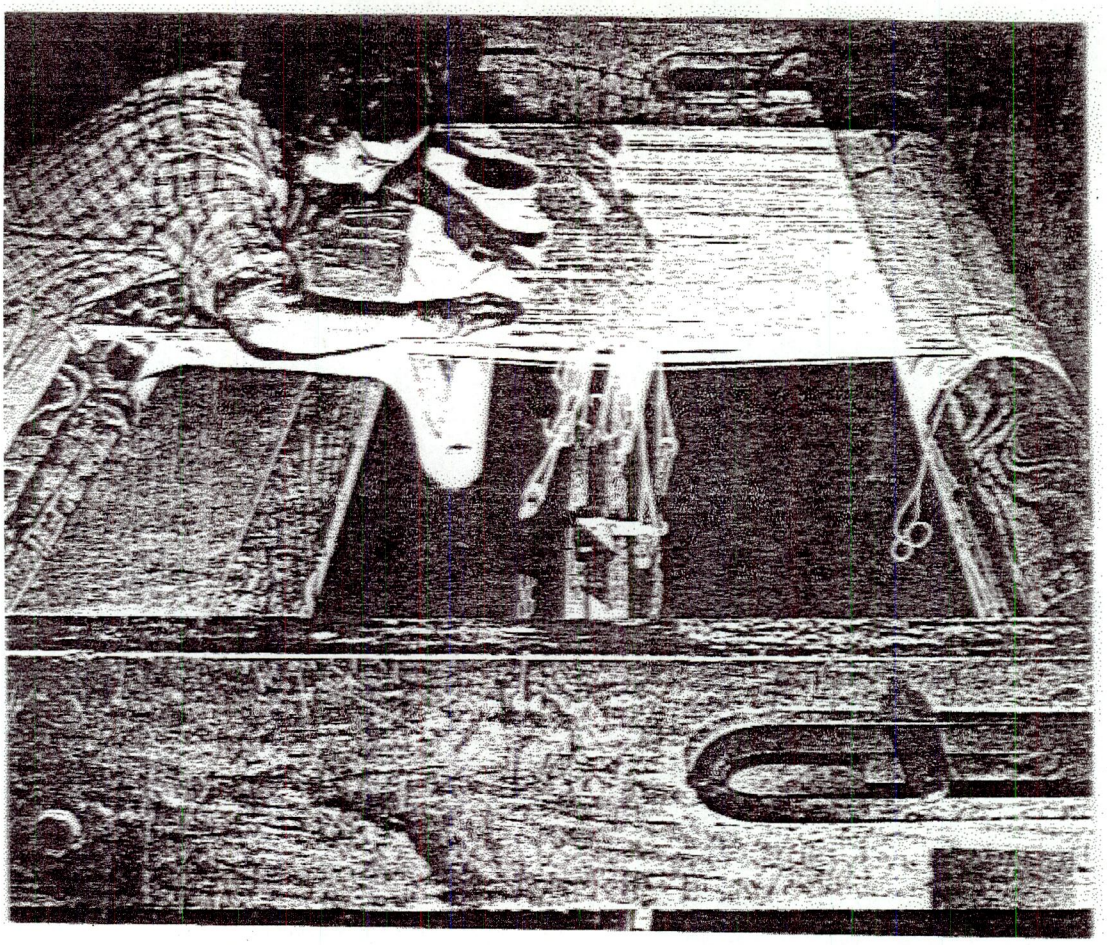


Diagram Three

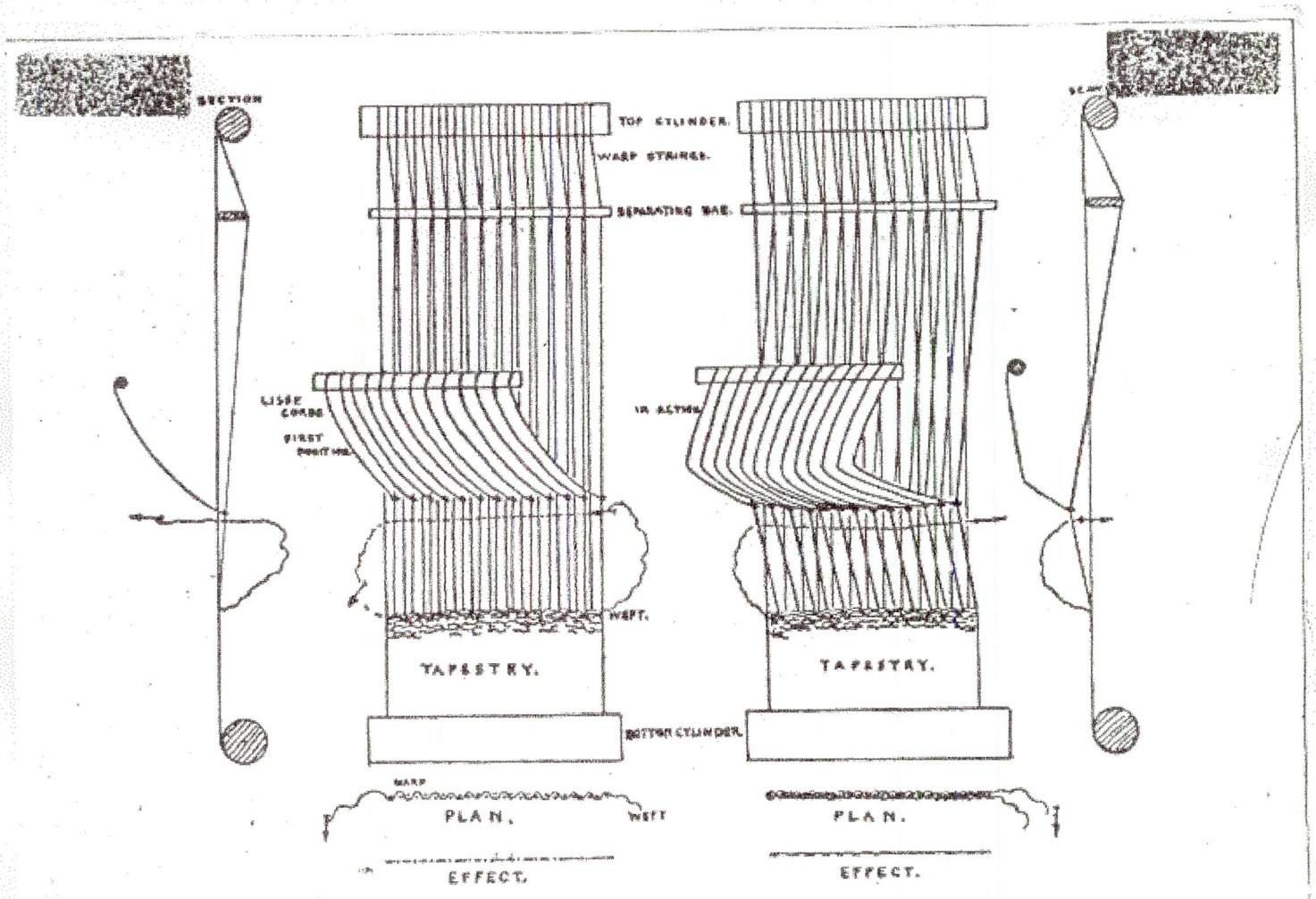
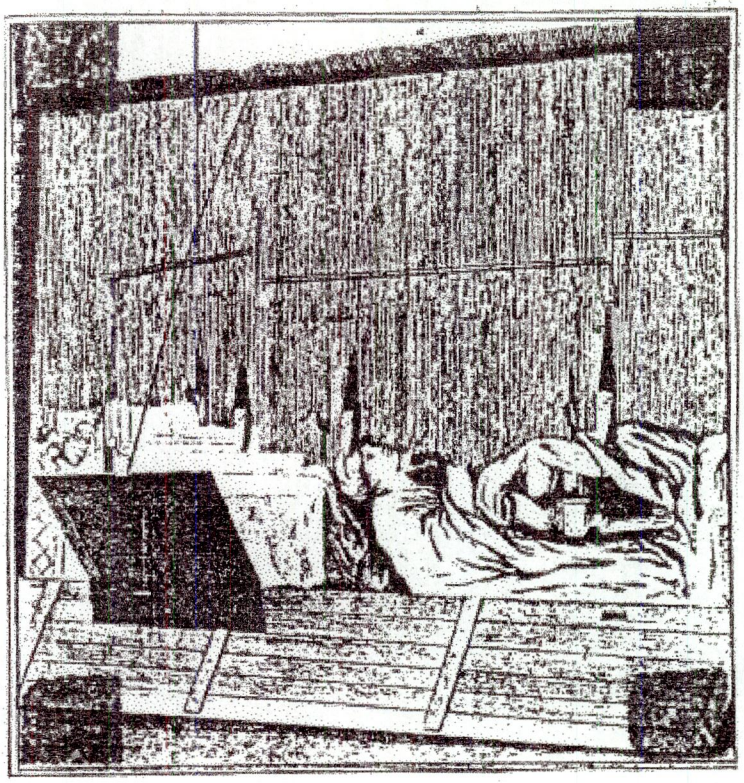


FIG. I.

FIRST PASSAGE OF SHUTTLE. SECOND PASSAGE OF SHUTTLE.

A Simplified Tapestry Loom.

ILLUSTRATION NO. 3



imitated Italian painting with the help of engravings, paintings and studies of antique models purchased in Italy. They developed a distinctive style which was to be encouraged when Pope Leo X wished to decorate the Sistine Chapel with ten tapestries woven by Pieter Van Aelst, a leading master weaver of the time.

The designs for these textiles of the Acts of the Apostles were ordered from Raphael who was paid the equivalent of thirteen thousand pounds (in 1999 values) for each cartoon (now on display in the Victoria and Albert Museum). The Acts of the Apostles tapestries took three years to weave, cost two million pounds and were received with great praise by all. A fashion was launched, a new style and preference for the Italian style in tapestry and painting. This was a fashion which spread over all Europe and was encouraged at the courts of Emperor Charles V and Philip II of Spain. Charles V, had a great love of art, particularly tapestry and commissioned many works which had a beneficial effect on the growth of the tapestry industry in the sixteenth century, particularly in the low counties which were within his dominions. (The country had passed by marriage from the Burgundians to the Hapsburgs of Spain and Austria).

Tapestries had considerable prestige value and were often displayed on public occasions as evidence of their owners social importance. To add to the air of festivity on religious holidays, ceremonial entries and other important occasions tapestries were used as decorations and were displayed along roads or from windows of buildings. Tapestries were often so important to their owners that although they were woven to decorate and adorn a particular room, they would often accompany them on journeys and even to war where they were hung in the tents of the princes and noblemen.. During the Sixteenth Century there was an increase in the use of tapestry to commemorate military achievements. They were in demand by every household that could claim rights to a coat of arms.

Tapestries were used not only for decoration but also for protection from the inevitable draughts in houses and castles of northern Europe. They were suspended along halls, over doorways and used to divide large rooms into smaller areas. They were also used as bed canopies and coverings and laid over tables and verdure's, (Verdure's means, greenness, greenery, greenstuff, pot-herbs, foliage or forest-scenery, on tapestry). Because of their colour and overall decorative quality they became especially popular for this use and the demand grew both locally and abroad. Colourful, lively or obviously beautiful hangings often matched and illustrated their owners' exuberance and exploits. Since their colours were rich and warm tapestries also gave a homely cosy look to an otherwise cold clammy stone wall. Two colourways prevailed in Sixteenth Century Flemish Tapestries. The darker coarser type used greens, blues and creams with little or no strong reds or crimsons. The finer Brussels Tapestries had cream backgrounds with pinks, reds, blues and greens.

Tapestries were often made to fit certain walls and this explains the varying heights and widths that can sometimes be seen in different hangings in the same set. They were frequently woven in sets of up to twelve but the scenes depicted in a single hanging a variety of impressions, narratives and personages which, worked in rich detail, conferred a lively and stimulating image. These textiles were much appreciated because they could be treated like mobile frescos; they were eminently portable and could be unrolled and hung to recreate a gay, lively and familiar decor. Different sets were often hung according to the seasons of the year. Tapestries were used as gifts or dowries as, for example, the *Valois Tapestries* which accompanied Christina of Lorraine, grand-daughter of Catherine de Medici when she married the Grand Duke Ferdinand I. So much mobility, especially in time of war, explains why tapestries changed hands so often.

In churches, tapestries were used a great deal. Many depict biblical scenes which had a function of teaching as well as decoration and they were also hung to shut off the choir stalls from the congregation, or to decorate the altars. The church made great use of the tapestry industry and much money was spent on commissioned works for specific churches. In spite of the high cost of production, the output of tapestries was considerable and trade in this luxury article very active. The industry was probably the most important in the south Netherlands where the workers were numerous and the profits very high. It is not surprising that so many Flemish communities wanted to establish this industry in their cities or to protect and expand it.

There were political trends in the sixteenth century in Flanders which influenced its history as a weaving centre. Flemish weavers did not always weave in Flanders. War and persecution in Flanders resulted in a widespread diffusion outside of Flanders of the Flemish art of tapestry weaving. Many Flemish artisans in the sixteenth century were forced to become refugees, some grouping together to live the life of travelling craftsman, while others attempted to re-establish their trade abroad. Many countries from England to Italy welcomed their expertise.

The occupation of Arras by the French in the late fifteenth century and successive sieges of Tournai in the early sixteenth century contributed to the rise of Brussels as the leading tapestry centre of Flanders, a position maintained until the end of the sixteenth century. The chief weaving centres of Flanders were located in Antwerp, Bruges, Englien, Valenciennes, Lille, Ghent, Oudenaarde, Tournai and Brussels, although tapestry weaving was common all over the Spanish low countries in the sixteenth century. At this time very few tapestries were signed and it is difficult to determine which style or which tapestry belonged to which town except where there is documentary evidence. An ordinance of 1528 however, required all weavers to mark their work with a name

or symbol. A list of weavers resident and working at this time shows us the towns which were most popular. 'Flemish' tapestry means mainly Brussels tapestry as the city became the main centre for weaving. They produced high quality tapestries whose technique and character was quite unlike that found in other workshops. The Flemish workshops reached their peak between 1510 and 1568, with the Brussels workshops setting the example, supplying clients such as the regent of Austria, Charles V and Philip of Spain. The best tapestry specialists were found in Brussels as were the painters who collaborated with them. William Pannemaker who wove for Charles V and Pieter Van Aelst court tapestry maker to Margaret of Austria, and various members of his family, were probably the chief weavers of the time. They worked from the cartoons of Raphael and Bernard Van Orley, a Flemish painter who, like Raphael had a lasting influence as a cartoon designer. Designs from this period are nearly all Italian, though the landscape and foliage are Flemish. There are many examples of this Flemish-Italian Style for instance *The History of Abranam* (approx 1574 - 1600) now at Hampton Court.

Brussels was at it richest during the first half of the century and with prosperity came haste in execution. Even in Brussels the lips, cheeks and flesh parts of figures were often painted in to save time although, fortunately in 1525, it was ordered that "no tapestry worth more than twelve pence in all must any manufacturer add to the heads and features by means of liquid substances, nor must any master copy - or initiate models already executed by another". (M. Wauters, *Les Tapisseries Bruxelloises*). (2).

Despite this lapse in standards the use of high quality materials such as gold and silver thread, silk and the finest wool's were generally attributed to the workshops of Brussels. Throughout Flanders weavers were required to weave their marks and the town mark into the border of each tapestry as evidence of quality and craftsmanship. The Brussels mark was (BB), that is (Brussels,

Brabant) with a small and red shield between the letters. This mark was a guarantee of quality as, especially in the country, inferior raw materials were often used on such tapestries which tended to stretch out of shape.

During the sixteenth century Oudenarde was a centre of great significance and many houses of importance seemed to have possessed verdure's produced there. A mark characteristic of the majority of early tapestries of definite Oudenarde origin is the lack of crimson or strong reds in the colour scheme. They have a quiet cool colour scheme. Their colours are blues and greens with not too much yellow. It is not clear why this blue-green colour is typical to Oudenarde. Both Brussels and Oudenarde weavers also worked or had former workshops in Antwerp, the main commercial centre and part of Flanders from which they were exported all over Europe.

England was mentioned often in the early sixteenth century for its trading in tapestries. The tapestries, mainly verdure's of Enghien, could be bought in Brussels and it is stated on the authority of a Brussels tapestry merchant of the period, that the work was as good as that produced at Brussels.

By the second half of the sixteenth century tapestry was not so commonly produced in Flanders due to religious persecution and the subjection of Flanders to the harsh policies of King Philip II. Many people fled as refugees after the series of religions upheavals and the repression which followed. Tapestry making died out almost completely in the low countries. The great trading centres were in the now independent Protestant Northern Netherlands which were the main beneficiaries of this situation. The Northern low countries were under Burgundian and Habsburg rule from 1384 - 1579. The revolt and formation of a republic between 1567 - 1579 and the political and constitutional developments from 1579 - 1609 caused confusion in the entire low countries north & south. Weavers and artisans left the northern Netherlands and went

where there was less religious conflict. It is understandable that many European princes longed to establish tapestry ateliers in their states. They often employed masters from Flanders, but these workshops usually flourished for only a short time. In other countries the shortage of good workers, suitable cartoons and raw materials all played a role.

In France, the first royal tapestry factories were founded in the sixteenth century, a move in keeping with the national policy of centralisation encouraged by all French kings until the revolution. Financial support from the crown encouraged tapestry production and quality at Flanders whilst other centres were Chatillon, Beauvais and Rouen. In Italy hangings were designed by native Italian artists, although in many cases the weavers were Flemish whose workshops were set up by wealthy noblemen and supported near their palaces. Despite this patronage the weavers were also able to work on tapestries for other clients. Florence and Ferrara were successful centres. The tapestry workshops in Florence were founded by Cosimo I, Duke of Tuscany (1591 - 1574) and workshops in the latter city were supported by the ruling D'Este family. Grace, light and refinement of colour were typical of the Italian style. Many Italian tapestries used a great deal of green which is absent in the Flemish tapestries. Venice was a trade centre in tapestries rather than a manufacturing city.

Many Flemish refugees set up small centres in Germany, Holland and even a few in Switzerland. In England tapestries were very popular and many were bought from abroad for the nobility although by the sixteenth century some small towns in England were settled by refugee weavers especially Norwich, Colchester, Maidstone, Canterbury, Sandwich and York.

Chapter 2 - Flemish Tapestry Weavers

Tapestry as an art and craft drew on many skills from a variety of sources. Precious work in gold and silver, sculpture, brassware and embroidery all influenced tapestry design. Painting however, should be mentioned first of all. The imitation of painting is the reason why the art of tapestry came to such an extraordinary height of development in the late fifteenth century low countries. Tapestry lovers wished to see the new advance in painting reflected in tapestries that they purchased; and painters, were eager to widen the field of their activity. They, therefore, did not hesitate to draw the attention of the town magistrate of Brussels to the monopoly of making designs and cartoons for tapestry. In 1476 they succeeded in these attempts despite opposition from the tapestry weavers. In the future painters alone were allowed to design figures in the cartoons and a number of painters even became specialists in this areas and registered as painters of cartoons. The influence of painting was clearly visible in the modelling and composition.

The influence of Raphael's design for tapestry led to one of the most rapid changes of style in any art. Dramatic and pictorially decorative compositions replaced the old crowded and formal arrangements. Tapestry without imitating the techniques of painting become a woven picture. Excessive richness due to a wealth of detail in depicting natural objects was eliminated and richness of effect was obtained chiefly by the use of broad space worked in gold and silver rather than by elaborate pattern. This change was an advantage for tapestry for it became regarded more as a work of art as it was displayed without tall furniture or pictures hanging in front of it to interfere with the composition. As a consequence borders were enlarged to emulate the frame of paintings. Tapestry became an 'art' rather than a wall decoration functioning as 'wallpaper'. The role of the designer and cartoon painter had become much more important as a

result. Although it is questionable as to whether this was beneficial to the art or not for tapestry in the long run.

Bernard Van Orly (1488 - 1541) was the most important cartoon painter in Brussels and his influence was not only profound but lasting. He opened new ways for the art of tapestry without breaking entirely with the Gothic tradition. His inventiveness with the work of Raphael, which he may have obtained through Tommaso Vincidor, was responsible for this. Van Orley was court painter to Margaret of Austria, sister to the Emperor Charles V. Through written sources we know that he furnished designs for the *Passion Tapestries* in Madrid that were ordered by her. His hand has been recognised in numerous other tapestries for instance *The Story of Jacob* in which he displays a strong sense of composition. Most of the scenes in the tapestries take place in the open air, but in the two first pieces, important scenes take place in interior settings. The number of personages also varies greatly from one to another. The first contains only nineteen, whereas others include as many as sixty, not including the small figures in the background. These groups of figures in their setting are carefully balanced out in a realistic manner with the landscape possessing extension in both width and depth with the horizon placed high near the top border. Van Orley adapted the Italian's preference for monumentality and their feeling for depth and sculptural modelling to Flemish tastes and traditions for genre and naturalistic detail in sets such as *The Battle of Pavia*, (Museoe Galerie Nazionale di Capodimonte, Naples). *The Story of Abraham*, (Madrid and Vienna) and *The Hunts of the Emperor Maximilian I*, (before 1528, Louvre, Paris).

One of Van Orley's contemporaries was Lancelot Blondel, (1496 - 1561), who also contributed to bringing in the Italian style and work in Bruges. Among Van Orley's followers in the first half of the sixteenth century was Pieter Coek Van Aelst, (1502 - 1550), who worked in Antwerp, although all of his tapestries were woven in Brussels. He was court painter to Charles V and trained apprentices in the art of cartoon designing and may have contributed to the reviving development of the art of tapestry in Antwerp. His tapestries are not very numerous but they include the *Story of Joshua* the *Story of St. Paul* and the *The Seven Deadly Sins*. Borders of the tapestries were worked with great care and flowers, fruit and birds, and sometimes, grotesques and scrolls are all to be found in them.

Michael Coxcie, (1499 - 1592), was active mainly in Mechlin. However, he worked for a long time in Italy modelling his work on Raphael's. Coxcie also spent some years in Brussels as a cartoon painter receiving a yearly stripend from the city, though little work can be attributed to him with absolute certainty. One of his series appears to be the *Life of Noah* and his attention to the achievement of a balanced design along with his sense of the monumental were well suited to tapestries.

Jan Van Roome continued this evolution of style and it is known that he furnished the design of the *Herkinbald* tapestry which is widely known. It was woven in Brussels by Leon de Smet in 1513 and the decorative effect is quite powerful. In it numerous important figures are packed closely together in a carefully planned composition with the perspective deliberately ignored. The figures, in their long, luxurious garments with sculptured pleats, seem unusually imposing, their movements measured and dignified. The same stylish elements including an abundant use of gold thread, can be found in the 'Transfiguration of Christ in Washington'. ' The Story of the Virgin Mary' in Madrid and 'The

Funding of the Cross' in Brussels in which the name of the cartoon painter, L. Knoest, is woven and also in dozens of others.

Research concerning cartoon painters of the second half of the sixteenth century has been slight. Their activity and the part they played in the tapestry art of the day are practically unknown. Pieter de Kempeneene may have been a leading cartoon painter in Brussels in the years between 1563 and 1580. A few other artists are mentioned, one Lucas de Heere is said to have made the designs for the *Valois Tapestries*.

It was not only the cartoonists of Brussels who achieved international reputations but also the weavers of the fifteenth and early sixteenth centuries. Among the best known are Pieter Van Aelst, Pieter de Pannermaker and various members of his family who were active around (1540 - 1590). Pieter Van Aelst was chosen by the Pope to translate the works of Raphael for *Acts of the Apostles* and in less than four years they were completed. Pieter de Pannermaker had three sons who followed their father's crafts. The greatest was William.

The series of ten huge tapestries of the *History of Abrahan* is richly woven in gold, silk and fine wool's and bears his monogram. Six pieces of similar design are in the Austrian state collection, and seven panels of the same character in the royal collection of Spain, have his mark on their selvages, (This means the side the tapestry). In the latter collection there are four tapestries out of an original set of seven woven by him for the Count of Egmont, and representing *The Deadly or Capital Sins* while a complete series of seven of the same subject is one of the treasures in the state collection at Vienna. Both are signed by Pannermaker. There are many other tapestries woven by this family and it is not only the quantity which they produced but the quality of their weaving. They undertook to use the finest silks of Granada for the weft with the finest thread of

Lyons. Pannemaker also produced the very rich tapestries that commemorate the *Victories of the Duke of Alba*, pieces of such minute detail that they rival the ecclesiastical masterpieces of the beginning of the century. As decorations the most perfect of any designs woven by Pannermaker are the tapestries of *Vertumus and Pomona*! Their Italian quality is represented in the various episodes in the wooing of the Goddess of the Fruits of the Earth by the God of the Seasons, dressed as a fisherman, solider, reaper, gardener and others. The number of signed tapestries enables us to make comments that would otherwise be difficult for lack of evidence.

Other important tapestry weavers of the first half of the sixteenth century are the De Kempenears, the Dermoyens and later the Reymbonts and the Geubels. The much admired *Hunts of Maximillian*, now in the Lourve was woven by Francois Geubefs of Brussels. The weavers were not merely skilful workers or technicians. They had a loom, tools and wool but also they had artistic ability to copy anothers drawing. Often they interchanged roles of artists and craftsman. These families usually had relatives who were cartoon painters and dyers who produced the design colours and progress made with this produced tones which became more and more numerous and their production was a carefully kept trade secret.

The development of spinning and dying industries in medieval Flanders was undoubtedly partly responsible for the creation of centres where tapestry making grew. Other skills that the artists drew on were past artists work. Landscapes and portrait painting and sketches too, commissioned by a noble who asked to be recognised. Fashion plates too, were used for costume design and fabrics were also copied. Many small influences effected the end result and can be seen in the tapestries however subtle. Tapestry became an independent art but towards the seventeenth century it reduced its status to an art of reproduction.

Flanders lost its supremacy partly from French competition and perhaps because nearly all the countries in Europe had tapestry workshops. Rubens brought the new style of Baroque into the seventeenth century with its stunning light effects which was reproduced in tapestry. Changes took place in taste and fashion and new wall coverings appeared. Silk, velvet, painted canvas and Spanish leather were a cheaper form of wall decoration and, as rooms became smaller, wallpaper gradually took over the market. Fortunately tapestry workshops continue today, some carrying on the old style of tapestry weaving.

Chapter 3 - The Valois Tapestries

In the galleries of the Uffizi, in Florence, hang eight tapestries representing the family of Catherine d'Medici in all their glory. They depict a marvellous series of festivals at the Valois Court, France in the sixteenth century, hence their name. Representations of historical events were not in demand as often as Verdure tapestries. Historical tapestries were usually commissioned for someone who had played a role in an important historical event, or by their descendants. The technical quality of the weaving of the *Valois Tapestries*, is excellent, although the craftsmen are unknown. Six out of the eight tapestries are marked with two capital Bs with a red shield between them standing for (Brussels in Brabant). Most people have, therefore, assumed that they were made in Brussels. This is not certain because recent research has shown that tapestries originating from Brussels still used their Brussels mark, even though the weavers worked from surrounding towns. The rich colouring and fineness of detail are typical of the weaver's art produced in Flanders.

"However, there is no documentary evidence in either French or Flemish sources to show who ordered them. There are no payments relating to them, no announcements of commission to account for the existence of this very important work". The tapestries appear to have been always in Florence in the old Grand-Ducal collection. They were taken to Florence from France by Catherine d' Medici's grand-daughter Christina of Lorraine when she married Grand Duke Ferdinand I in 1589. A document published by J. Ehrmann show this is almost definitely true. (1)

The leading figures in the Valois tapestries are Catherine d'Medici in her black widow's dress. Her appearance contrasts with the coloured jewelled garments worn by the court ladies and gentlemen surrounding her and sets off the richness

behind her in the *Tournament Tapestry* (Tapestry two) . Henri II her son appears twice in the tapestries, once with his queen Louise de Lorraine in *Fontainbleav Tapestry* (Tapestry One) and again in masquerade costume about to mount his horse, (Tapestry six). In the *Elephant Tapestry*, (Tapestry eight), stands Marguerita, Catherine, Duke of Anjou, is also in the foreground in *Barriers* posing with a lance. Once these faces are identified the purpose of the tapestries become clear to depict the family of Catherine d'Medici in all its splendour.

Although Catherine d'Medici only appears once in the foreground of the tapestries, she can be seen in nearly all of them in the background as an onlooker. She watches from the centre seat of platforms, or from a barge, *Whale*, (Tapestry three), or from her chair she observes the dancers in *Polish Ambassadors*, (Tapestry four).

This is fitting, for the identifiable festivals were organised by her for different celebrations. Her meeting with her daughter, The Queen of Spain, at Bayonne in 1565, is described in two of the tapestries the *Whale*, (Tapestry three) and the *Elephant*, (Tapestry eight). The splendid reception given for the Polish ambassadors at Tulleries in 1573, when they came to present the Crown of their country to Henry III, can be seen in *Polish Ambassadors*. This identification was first made by Guiffrey, (3) but F.A. Yates mentioned that Aby Warburg was the first to point out how closely the festival scenes of the tapestries two and three correspond to written descriptions of the show given. The dates of this festival, however do not correspond with the foreground figures. All the identified festival took place in the reign of Charles IX, yet there is no likeness of that king in the tapestries. The foreground portraits are unmistakable of Henri III standing in front of the festivals of the preceding reign. The family groups of Catherine de'Medici, as they were during the reign of Henri III, are placed in front of festivals which look like the spectacles the Queen Mother produced during the reign of her son Charles IX, and the second is the artist of the

Henri and Louise in the

"Fontainbleau"

Louise de Lorraine

Henri III

tapestries, who apart from adding the portraits, altered the designs in many other ways. These tapestries are indeed, a rare set, not only because they are such beautiful art pieces, but because of the lack of evidence concerning the designer.

A series of closely connected drawings can certainly be attributed to Antoine Caron, a well known French court artist. The designer of the tapestries obviously saw the Caron designs, in some from, and he has used them as a basis to work from. The foreground portrait figures are not in the Caron design but have been purposely placed by the artist who altered the designs for the tapestries. This means that probably two artists designed the tapestries; The first is Caron, who made a straight record of the festivals of the reign of Charles IX; and the second is Lucas de Heere's.

One of the Caron designs was uncovered by E.K. Waterhouse in the National Gallery of Scotland at Edinburgh. The other five turned up in Colnaghi's salesroom (7). Six of the tapestries are undoubtedly based either on these actual drawings or on derivatives from them, compare *Fontainbleau Tapestry* (Tapestry one) with the relevant drawing of *Island Festival*, *Tournament Tapestry* (Tapestry Two) and *Whale Tapestry* (Tapestry Three). Compare (b) and (c), *Polish Tapestry,* (Tapestry Four) with the drawing of the festival for the *Polish Ambassadors Tapestry* (d). In two of the tapestries the designs differ considerably from Caron. He reproduces the figures running at the Quintain Dragon in (e) but the foreground has been omitted and an entirety new group of riders has been introduced. The *Journey Tapestry* (Tapestry Five) is based on the winding road leading to the Chateau D'Anet shown in the drawing (f), but has added a new group of riders on the road. Possibly there were another two sketches that were used for the *Barriers Tapestry* (Tapestry Seven) and the other for the *Elephant Tapestry* (8) . The existence of a painting by Caron of a night festival with an *Elephant Tapestry* (Tapestry Eight), makes this extremely possible. It is suggested that Lucas de Heere drew extra details from written

accounts of the festivals and altered the Caron designs accordingly. He fits the role of the artist who created the tapestries perfectly for he was thoroughly trained in the Flemish tradition of tapestry cartoon designing and in his youth designed cartoons for Catherine d'Medici. F.A. Yates sets out to prove that Lucas De Heere was the artist of the tapestries, and that he used the Caron designs as a foundation to work from - "he worked in accordance with a carefully laid plan based on profound knowledge of the complicated history of Franco - Flemish relations in the sixteenth century". (2) F.A. Yates goes on to say that Lucas de Heer's specialities were portraiture and costume. Not only is it possible to recognise the person in these tapestries but often the actual portrait he worked from, such as that of Henri III and Louise De Lorraine in the *Fontainbleau Tapestry* (Tapestry One) for example.

It was not possible for Lucas de Heer to work from life because his subjects were in France while he was in Flanders although the Duke of Anjou, in the *Barriers* was in Antwerp in 1582. Most of the information on Lucas de Heere is in a biography by his close friend the celebrated biographer Carol Van Mander. From this Yates picks out the evidence she needs to show Lucas de Heer's knowledge of costume. The "Admiral of London" asked Lucas de Heere to decorate a gallery with representations of costume of different peoples. (8) These closely resemble the different costumes portrayed in the tapestries of people from many nations. De Heer's interest in costume was shared by many of his contemporaries as is apparent from the very large number of costume manuals published during the second half of the sixteenth century. J. Ehrman pointed out that the French costume figures in one of De Bruyn's manuals published at Cologne in 1577 are strongly reminiscent of the costumes in the tapestries. Through her book, F.A. Yates shows how De Heer took fashion plates and placed portraits of the French Court on them. These foreground portraits have been placed in front of a view, as in the *Whale* (Tapestry Three) or in *Fontain bleau* (Tapestry One), where Henri and Louise de Lorraine in French

noble costume have behind them the gardens of the famous conventional fashion plate. The gesture betrays one of the influences behind this work.

This intense interest in the costumes of other countries is related to the advance in geographical studies made in the second half of the sixteenth century. F. Hogenberg was one such engraver of geographical views, and plains are enhanced by groups of figures standing in the foregrounds, dressed in local costume and in many instances showing men and women from different classes of society. They are like figures from a costume manual. Close connections between Lucas de Heere's costume sketches and figures by Hoefnagel have been noted by Chotzen and Drack. F.A. Yates shows examples of how Lucas de Heere must have been familiar with Hoefnagel's work and the topographical school. Through looking at the way in which these portraits were put together, one does ignore their quality. Only a gifted portrait painter could have formed these charming figures which look out at us. It is thought that the designs for these tapestries were finished in 1582 and the weaving began in that year.

There have been several speculations as to who commissioned this great work and for whom it was intended. Catherine d'Medici would seem to be the obvious person because we know that the tapestries, at some time, were in her possession. However J. Ehrmann questioned this assumption on the grounds that Catherine always carefully supervised the artists working for her, and would not have allowed what appears to be an historical error of relating the wrong festival connected to the King of another reign. In the *Journey*, (Tapestry Five), in which Catherine appears to be travelling in frond of the Chateau D'Anet, the palace built by her husband for his mistress, Diane de Poitiers. This suggests that De Heere was not quite fully informed about the Life of the French Court. F.A. Yates supports her argument that Catherine did not commission the tapestries by citing a dedication to Anjou, written by Lucas de Heere, which shows us that he was in France at the age of twenty-four designing tapestries for

Catherine, or commissioning the tapestries, this seems impossible, because he would have surely mentioned this to Anjou and his reminiscences of Catherine would seem to prove he had not worked for her at any time after 1560. (1)

This evidence also points us to Anjou because Lucas de Heere undertook publicity for him in Flanders in 1582. F.A. Yates confirms Ehrmann's theory that the tapestries were designed in Flanders in connection with Anjou. Ehrmann suggests that two of the tapestries commemorates Anjou and that the *The Elephant* (Tapestry Eight) referred to Anjou as bringer of peace to the Netherlands. He further suggested that the city of Antwerp or some other Flemish organisation, may have financed the making of the tapestries as a tribute to a prince of the house of Valois on receiving the title of ruler of the Southern Netherlands. (13)

It is possible that the tapestries were commissioned or inspired by William of Orange. He had direct contact with Anjou and believed he could replace Philip II of Spain as ruler of the Netherlands. William of Orange felt it essential that the provinces should be placed under the protection of some other great European Monarchy. Anjou was a great man, brother of the king of France and heir to the French throne, he was also suitor for Queen Elizabeth of England and perhaps for these reasons Orange felt he would be the ideal count of Flanders and Duke of Brabant.

F. A. Yates provides evidence that Lucas De Heere was employed by William of Orange and direct evidence from Carel Van Mander shows that William of Orange employed Lucus as an artist. In his brief notice of an obscure painter, Cornelius Enhelrams, Van Manders states: - "At Antwerp (Enghelrams) painted for the Prince of Orange, in a room in the castle a *History of David*, following the compositions of Lucas De Heere, De Vries added the architertural motifs". (Van Mander says he died in 1583, though this date is contested in Hjyman's

note on the passage). This suggests that William of Orange was the person who commissioned the design of the *Valois Tapestries* from Lucas De Heere. J Ehramann thought that the tapestries were perhaps ordered by some Flemish organisation to commemorate Anjou's entry into Antwerp. No record of this, however, has been found. Another possibility is that Anjon himself might have ordered them to be made and William of Orange might have put Lucas De Heere at his disposal to make the designs.

The most probable answer is that the tapestries were made as a diplomatic present designed to encourage Catherine and the King of France to support Anjou. If this was the case then William of Orange would have requested De Heere to make the designs, and the payment would have come from official sources on the grounds of their diplomatic importance. The plan of the tapestries does not centre on Ajou alone but on the whole royal family of France. This indicates the last possibility is the right one, for politically it may be only through the pleading of Catherine that Henri agreed to support Anjou, and in 1582, Marnix, (a friend of Catherine's), was still writing to Catherine urging her to engage the king of France to help his brother the Duke of Anjou. This is exactly the type of appeal that the tapestries themselves make. Another point Yates makes in favour of this argument is that the tapestries could not have been completed before Anjou's expulsion from Antwerp in the Forie Francaise of January 1583, as they were only begun in 1582 after his entry. This makes it highly unlikely that the tapestries were ever made for Anjou, or were ever in his possession. She believes that they were commissioned by William of Orange to be sent to Catherine in the hope of influencing her to support Anjou in the Netherlands.

The most likely place for the *Valois Tapestries* to have been made was Antwerp, where Anjou held his court in 1582, where his triumphs had been celebrated, and where William of Orange also lived most of the year in attendance on him.

Antwerp was also a weaving centre as well as a tapestry trade centre. G.T. Van Ysselstegn is a noted tapestry expert who stresses the significance of weaving tapestries of such a size and complexity. She estimates that eighty to ninety workers would have been required to have them finished on time, and emphasises that this series was the last large project carried out in Flanders before the collapse of a great tradition.

The visual evidence shows us a new side to the history of these French festivals. Relating them to the political circumstances under which they took place, one can recognise the interpretation of the designers. 'These tapestries are themselves historical documents, written in visual imagery, the deciphering of which can give us insight into the historical, artistic and spiritual movements of the last sixteenth century at a deeper level than can more conventional historical sources'. (3).

They help us to understand more fully the political context of sixteenth century France. They were made during the revolt of the Netherlands against Spain and the first wars of religion in France between the Catholics and Protestants which broke out in the early reign of Charles IX. In 1564 there was an interval of peace during which Catherine brought together the opposite religious parties in the festivals and attempted to turn the real conflict into a chivalrous pastime. She hoped that the French religious problem might be solved partly through the mingling of Catholics and Protestants together in peaceful masquerades as well as by other measures.

Philip II of Spain, on the other hand wanted Catherine to publish the decrees of the Council of Trent in France and enforce them by setting up the inquisition as he had done in the Netherlands. Catherine's festivals took place at Fontainbleau in 1564, Bayonne in 1565 and at Tuileries in 1673 to celebrate the reception of the Polish Ambassadors. These festivals are linked closely to the respective

Caron drawings and there is written evidence to support the representations of the tapestries. The only strong evidence available, however, refers to the *Fontainbleau Tapestry* (1), *Tournament*, (2), *Whale*, (3), *Quintain*, (5), and the *Polish Ambassadors*, (4). *"The follow account gives detailed descriptions of what went on at the festivals. Tournois et rompernent de lances, combats a la barriere, bref toutes sontes de jeu d'armes". (4)*

Several of these exercises were 'joutes mascarades' or jousts in fancy dress in allegorical settings. There were combats between Greeks and Tojans with an enchanted tower on an island from which imprisoned ladies would be rescued. However, Lucas de Heere put American Indian savages on the island and Turks into one of the boats which was his own invention and not a record of any real fete at Fontainbleau, (Tapestry One). *Touraments*, (Tapestry Two) and the *Whale*, (Tapestry Three), were based on designs by Caron representing two of the Bayonne shows. These celebrate the meeting of Catherine with Elizabeth, her eldest daughter, wife of Philip II. One of the chief objectives of these festivals was propaganda, for they bore witness to the wealth and power of the French court with which Catherine hoped to impress Spain. According to Brantome, she was successful. He says: "la magnificence fut telle en toutes choses que les espaingnois qui sont fors des leurs, jururent n'avoit rein veu de plus beau". (5)

Printed accounts of the entertainment's at Bayonne, are in the "Recuil des chooses notables fuites a Bayonne" published in 1566. Lucas de Heere obviously used this detailed information to add to the Caron design, for he included the knights shields with devices illustrated on pendants in the Recueil. One was the *Temples of Honour and Virtue*, the other *Venues and Cupid* which can be seen in the *Tournament*, (Tapestry Two), Lucas de Heer's work in the *Whale Tapestry*, (Tapestry Three), conforms more closely to the written information available to him. It is obviously different to the Caron drawing in its topographical accuracy and the depiction of the banquet under the trees on the

islands, in the top right of the *Whale*, (Tapestry Three), has replaced Caron's banqueting house. The written information comes from the recueil and Marguerite's impressions as a young girl in her memoirs.

The Caron drawing used in the *Quintain Tapestry*,(Tapestry Five), show a festival of the same type as that at Bayonne, but held in Paris at the Tuilleries. The architecture at the back is based on the garden front of the Tuilleries, as it can be seen in Du cerceau's drawing. Although F.A. Yates thought that Lucas did not intend the *Quintain Tapestry*, (Tapestry Five), to represent one festival, but shows one of the same type. The troops in their different exotic costumes are waiting to take their turn at the dragon "quintain". The dragon has swinging weight attached to its tails, the object was to hit it with the lance and get away without being touched. The history of the festivals and Catherine's whole reputation was darkened at the marriage of Marguerite de Valois and Henry of Navarre in 1572. This marriage intended as a culminating gesture of conciliation towards the Protestants was tragically the occasion of the massacre of St. Bartholomew, when most of the Huguenots assembled in Paris for the wedding were exterminated, obviously no *Recueil* was published describing the celebrations for the disastrous wedding and it is certain that none of the Caron designs refer to these wedding festivals.

The massacre totally reversed the possibility of continued resistance to Spain which had been the aim of the Protestant-Catholic wedding. It seems very likely that the tapestries were designed by a Protestant, for there is no likeness of Charles IX, and every allusion to the French king is omitted despite the fact that all the festivals took place during his reign. In the Caron drawings he can be faintly seen in the barge at Bayonne, as the leading knight in the Bayonne tournament and dancing at the reception for the Polish Ambassadors (Tapestry. In the corresponding tapestries there is no sign of him and the leading roles are given to someone else, probably his elder brother Henri III. This is particularly

obvious in the *Quintain* (Tapestry Five) for in the Bayonne masquerade Charles took the leading role as antique trojan captain but in this tapestry the role is given to Henri III.

A year later in 1573, France entertained the Ambassadors of Poland in Paris. The tapestry closely follows the contemporary accounts of this event and Brantome confirms that the entertainment's were devised by Catherine. Although the tapestry refers to the Caron drawing. Catherine has been moved to the Centre, and the empty chair beside her emphasises that a King has risen to dance, the dancing king is no longer Charles IX, but wears the "Bonnet Henri III".

There are two main ways in which the tapestries provide visual evidence for the history of these festivals. The first is the development of 'Ballet de Cour'. At the island festival at Bayonne, the ballet of the provinces for the reception of the Ambassadors was set in the context of tournaments, mock combats, barriers and so on. The second is perhaps even more important. 'We see that past festivals receding away from that present, as the memory of the past behind the present, and so hold their whole history in one all embracing poetic view'. (6) "To enter the world of the tapestries is to gain new insights not elusive movements running from the past into the future". (7).

Thus the history of the years 1564 - 1581 is preserved in a series of eight beautiful wall hangings. Tapestry has, therefore, played its part in the making of history. It records many instances of great national events. The *Valois Tapestries* are certainly no exception to this, but exactly how accurate they are is questionable. "Apart from their splendour as unique and original works of art, these tapestries are a historical document ..... recording in the language of festival a lost moment in history". (8).

Chapter 4 - A work of Art.

During my research of sixteenth century tapestries, it seemed strange that there were very few substantial specialist books on tapestry available in comparison to so many an artist in the period. Whilst reading through various texts, principally *Flemish Tapestries* , R.A. d Hulst and *The Valois Tapestries* by Yates, I began to understand reasons behind this apparent avoidance of interest in tapestry. The process necessary for colour reproduction, and sensitive graphic techniques, essential for good photographic reproductions must have discouraged many an author from attempting to give detailed accounts of historical tapestries, as it is important to show examples of the tapestries concerned. Many tapestries are not easily accessible and permission from authorities can be different to obtain.

However, apart from these practical difficulties, I sensed a lack of interest and ideas about the art-work of the tapestries themselves. Very few opinions or written discussions are given about the colour, composition, texture and pattern which give tapestries their decorative quality. Colour is mentioned in conjunction with dyes, and fabric decoration only with reference to history. In contrast many books discuss and discover the 'Art' value of paintings, even just one painting. Tapestries appear to be mentioned only in relation to general history, their artistic value going unnoticed. When tapestry does receive greater attention it is usually because it has been designed by a famous painter. Even then it is referred to as though it were a painting, and not a textile. Perhaps this is because many tapestries have unidentified designers and weavers, and therefore, it is impossible to gather a group of work by either. This in turn gives authors a basis to work from and an opening to discuss a particular artist or weaver. This is made difficult because there is no evidence or other examples to back up their statements.

What is it that make the *Valois Tapestries* such a superb example of Flemish tapestries? The quality of the weaving and the skill required to transfer the designs accurately, is obviously of great importance. This combined with the best quality wool and silk of the correct colours brings the cartoon designs into their true existence as tapestries. Their designer Lucas D Heere, who drew the necessary information together to form the cartoons, its the main force behind the success of the series of tapestries although it is not known how precisely the weavers translated the design and there may have been small alterations. These would have been in keeping with the overall style of the tapestries and could have been something both familiar and typical to the atelier. It might possibly have been the way the foliage was treated, perhaps the decoration of a fabric or detail in the borders that were typical of the period. The colour and overall decorative quality of the tapestries is the most important visual stimulus because it demands an initial reaction. They show autumnal tints of faded greens, browns and yellowy-creams. The subtlety of the rich browns and velvet reds contrast with the pale blues and sea greens, all balancing against the creamy parchment background is very refined. These tapestry weavers used thirty thousand colours, which in turn divided up into nearly a thousand variations of thirty-six tones, shading from light to dark.

This gives us a notion of the complexity of the dyeing expertise and the enormous tasks the weavers undertook. In classical tapestries of dense weave and minute detail (of which the *Valois Tapestries* are examples) eight inches of warp took approximately two hundred and twenty threads and a weavers output was approximately six to eight square inches per month. To understand the undertaking of such a work we need only to compare them with tapestries today, which due to economic restraints cannot afford to be worked so slowly. Thus many modern tapestries contain only twenty-five different shades of wool and often require no more the fifty colours, with one hundred warp threads to eight

inches. An individual weaver can now produce approximately one and a half square yards per month, roughly seven times more than a weaver two hundred years ago. Contrary to common belief, the colours of the old tapestries are much the same today as they were at the time of weaving. Some have faded due to age and exposure to light but the quality of vegetable dyes has generally ensured fast colour which has lasted, in contrast with modern chemical dyes that fade quickly.

Fortunately for the *Valois Tapestries*, they appear to have been in store for much of their existence, and they have a fresh newness as though they had just been unrolled. They were possibly stored after the second marriage of Henri IV to Maria d' Medici for perhaps the king would not have wanted to be reminded of the festivals of his first marriage which are depicted in the *Whale*,(Tapestry Three), also containing portraits of his first wife Marguerite, or the massacre of *St. Bartholomew's Night* which happened at the same time. The tapestries were left in storage for over two hundred years before they were brought out for exhibition again and their colour can be relied upon for historical evidence because the fibres and dyes used were those commonly employed for the making of clothes, furnishing and other textiles of the time.

It is sad that F.A. Yates only mentions the colouring of the tapestries once in the whole of her book and has no colour photographs. This is surprising because the first edition included a colour picture of each tapestry, which appeared to be a very accurate reproduction of the true colouring. The unique colouring of the tapestries appears to be special to this set, and while searching for examples and information, I found no other tapestry resembling the same colour combination. The uses of rich tones against pale tones is obviously particular to Lucas De Heere knowing Catherine d'Medici's appreciation for beautiful art pieces, he must have designed accordingly.

Silk, used to highlight certain areas of the tapestries, for example on the ladies costumes, is often seen in high quality tapestries and enhances their richness. The elaborate costumes give rise to beautifully soft 'Changeants effects of pink and mauve, and the rusts, apricots and pale turquoises blend together producing a stimulating experience. The colour is truly magnificent and cannot be improved upon. One can only appreciate the tapestries to their full extent when they confront you from the wall, where you can gaze and soak up all they have to offer. The overall decorative impression comes from the intricate detail of the design and the skill of the weavers. Everything is adorned with beautifully worked patterns and textures. The elaborate costumes, De Heer's speciality have been embroidered with the delicate geometrics of the period and the ladies enhanced with lace and jewels. The courtiers have been draped in beautiful velvets and silks adding to the richness. Branfome describes Marguerite wearing: "Une robe de velours in carmadin d'espaigne, fort chergee de clinquant" (1).

In the *Polish Ambassadors* tapestry the figure on the left, with his back to us, is wearing a long robe of rich reddish gold cloth. On the robe is a brilliant pattern composed of birds, croons and couchnat lions surrounded by sun-rays. M. Crick-Kuntiziger points out that this pattern occurs on fabrics in two well-known Brussels tapestries of early sixteenth century and J.Ehrmann concludes that this pattern was added in the atelier by the weavers, (2).

The swirling water and leafy trees add to the texture and business of the festivals behind. The cream and dark ground set off the leafy plants under-foot and the horses dripping in embroider and trappings add to the splendour. The armour is enriched with gilt and engraved filigree and the shields are painted with the royal crests. In a photograph, the tapestries appear to be overloaded with decoration. This is important because the purpose of tapestry hangings was to decorate a large area of wall. they should, therefore, give the impression of an unbroken,

decorative, and coloured surface. Deep perspectives, distant backgrounds and even patches of pale colour are usually avoided because they 'create holes in the wall' which ruin the harmony and balance of the whole effect. The activity in the different background scenes and the people dotted every where in various costumes, draws you into the festivals.

"To be in front of the *Valois Tapestries* is to have been present at a series of magnificence at the French court", (3). The scenes of these festivals evoke an atmosphere which comes upon you, and as you gaze you find yourself transported into a strange and fascinating world. This is encouraged by the large picture frame borders which surround all the tapestries. These borders repeat grotesques of the Vactian Loggias inspired by a craze among Italian princes for decorating certain rooms of their palaces to resemble grottoes. These ideas were picked up from antiquity c. 1500 during excavations of Roman houses such as the Golden House of Nero. They were first revived in the Renaissance by the school of Raphael in Rome. They were fashionable from sixteenth century and inspired all French and Flemish borders until the 1800's.

The borders surrounding the Valois family are made up of cupids, vases of flowers and fruit, animals, birds and insects are hidden amongst the little garden scenes, and exotic and mystical wildlife drink at fountains and roam beneath the hanging fabric of the small marquees. They are in keeping with the elaborate, colourful detail of the festival scenes and complement the composition. The scroll-like curls of leaves and plant stems give a slight impression of stucco frames in low relief on paintings, although the cream ground tends to lift the design and prevents it from becoming to heavy. The border gives a frame from which we can look into the tapestries, and the figures can look out. To edge the main border, on both the inside and the outside, there is a small vine winding itself around a pole, displaying its leaves and fruit. The borders are almost the same design on each tapestry are mirrored from a vertical line down the centre of

each. The wide borders are divided into sections, with the subtle edges of each group of images. The marquees and curled leaves break up the length of the border. This treatment is common to many other sixteenth century Flemish tapestries. An example of this type of border can be seen in *Landscape with a Hunt* from Brussels in the last quarter of the sixteenth century. The foliage here is also treated in the same way with little leaf shapes, which can be recognised as certain plants, on dark and light grounds. Tapestries have accurately observed in naturalistic detail because the weavers took examples from everyday life to work from.

"Tapestry is a truer mirror of history than many painted pictures. Those woven up to the about the end of the first third of the Twentieth Century were often the work of a team of experts devoted to creating the best visual and textile product. The dyes and colours were the same as those used for fabrics and carpets. Even the expressive faces seen in older tapestries are likely to be truer to life, for weavers used each other's features as models. The size and the detail incorporated in hanging from say, early sixteenth century provide a wealth of historical information unequalled by painted pictures from medieval times!! (4).

Even though other sixteenth century Brussels tapestries may have similar characteristics to the *Valois Tapestries*, the placing of the foreground figures in the *Valois Tapestries* are a highly original feature. No other tapestry of the period contains this peculiar distinction that belongs to these tapestries alone and which gives them the power to make a direct and immediate human appeal to the spectator, reminding them of past chivalries and celebrations. It is important to know that Lucas de Heere was a poet as well as an artist and his tapestries have an unforgettable poetic quality, which this makes these tapestries superior to many others. Tapestry appeals to the poetic, artistic and historical interest within us, and perhaps most of all to the romantic. Nearly all tapestries are full of suggestions for designers in all branches of the applied arts.

Conclusion

As a result of this study I have been greatly inspired to look carefully, not only at the art facing me, but also to consider the written information available. the area of research I have covered has broadened my artistic opinion and has stimulated several very resourceful projects with my studio work. As a designer I except to continue to draw inspiration from older tapestries, however, being influenced by contemporary attitudes, my work will obviously reflect these as much as those from the past. One of my intentions was to expand the readers view of earlier tapestries and to promote debate upon its influence on the art and society of its day. Whether this has succeeded is for the reader to decide.

Notes - Chapter one

1. The Universal Encyclopaedia of Art Institute , (Publisher name), (1900).
2. M. Wauters, Les Tapisseries Bruxelloises France Paris *(1911).*

Notes - Chapter three

1. F.A. Yates, The Valois Tapestries Warburg Institute, 1959 p.p. xxv.

2. F.A. Yates, The Valois Tapestries .

3. *Lelivre des Peintres*, publisher, p.258.
   No work by Enghedrams seem to be know, see article on him in Biographie Nationale (de Belgique), 1884.

4. F.A. Yates *The Valois Tapestries* - Preface to second edition p.x.v.

5. Le recueil des Triumphes at Magnificences qui Sont estes Factes au logis de Monsergneur le duc d'Orleans. estant a fontainbleau ... troyes. 1564, partially printed in J. Maddeine, *Quelques vers de Ronsord*. (Note 2, Chapter 1 of part II in F.A. Yates, 1959).

6. F.A. Yates - The Valois Tapestries, note 14, p.55, longlist.

7. F.A. Yates The Valois Tapestries, to 2nd edition p.xxi..

8. Ibid., p. 108.

Notes - Chapter 4

1. F.A. Yates, *The Valois Tapestries*, London (Warburg Institutes, 1959, p.p.xx.v).

2. F.A. Yates, *The Valois Tapestries see note 5 of introduction p. xxv.*.

3. *Lelivre des Peintres* p. 258.
   (No work by Enghedrams seems to be known, see article on him in Biographic Nationale (de belgique) 1884.

4. F.A. Yates, *The Valois Tapestries*, introduction, x.x.v.i.i.

5. Le Recueil des Triumphes at Magnificences qui son estes factes au logis de Monsergheur le duc d'Oleans. Estat a fostainbleau....troyes. 1564 , partially printed in S. Maddeine "Quelyues vers de Ronsard" (Note 2, chapter I of part II in F.A. Yates' book).

6. F.A. Yates - *The Valois Tapestries* p. 85.

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(1) *Fontainbleau Tapestry* 1 - Height 4.03m width 3.39m.

(2) *Tournament Tapestry* (2) - Height - 3.87m, width 6.08m.

(3) *Whale Tapestry* (3) - Height 3.55m, width 3.94m.

(4) *Polish Ambassadors Tapestry* (4) - Height 3.81, width 4.02m.

(5) *Journey Tapestry* (5) - Height 3.83m, width 5.34m.

(6) *Quintain Tapestry* (6) - Height 3.87m, width 4.00m.

(7) *Barrier Tapestry* (7) - Height 3.86m, width 3.28m.

(8) *Elephant Tapestry* (8) - Height 3.87m, width 6.70m.

Fontainbluea, (Tapestry 1)

Height 4.03m width 3.39m

Tournament, (Tapestry 2)

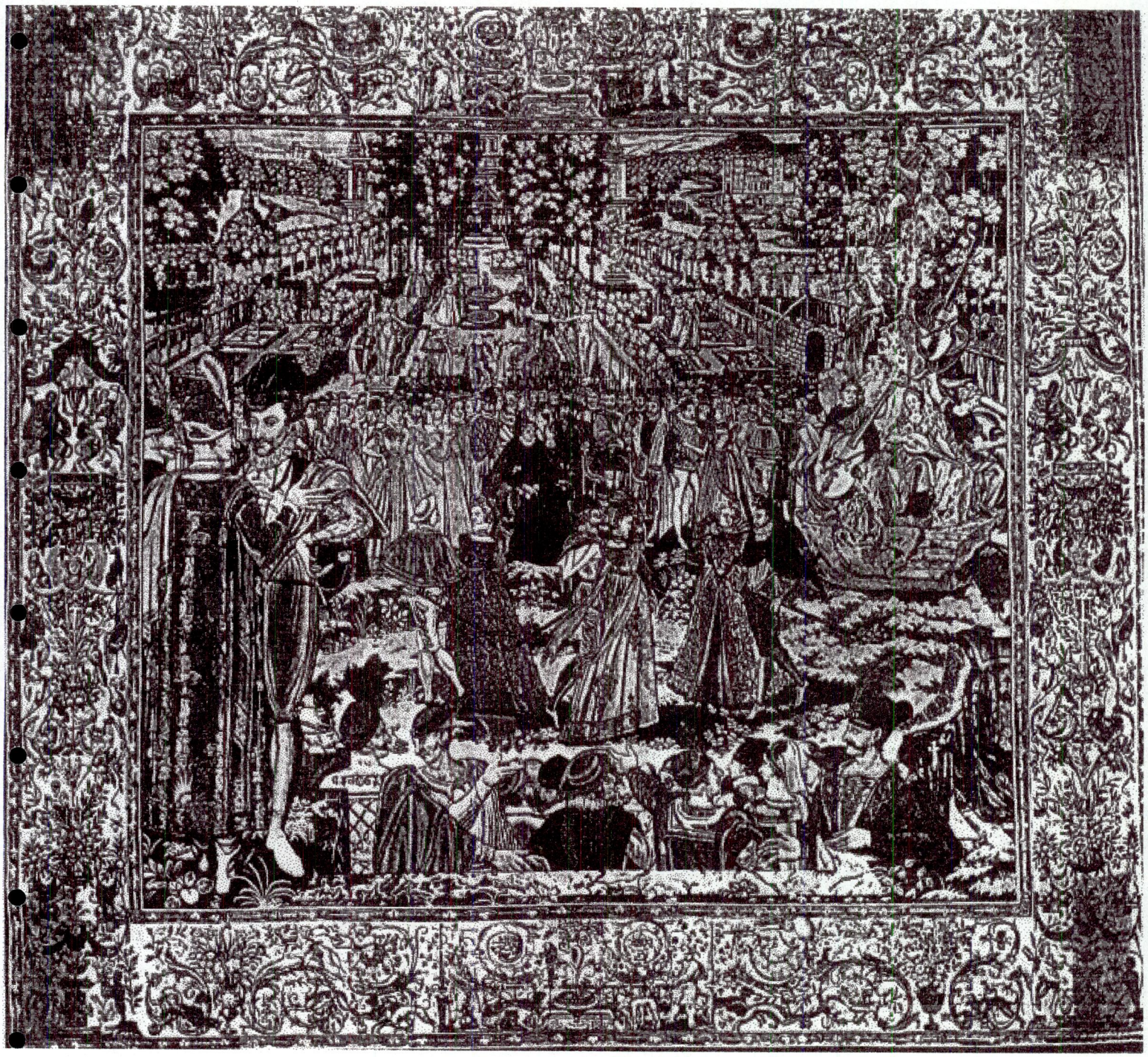
Height 3.87m width 6.08m

Whale, (Tapestry 3)

Height 3.55m width 3.94m

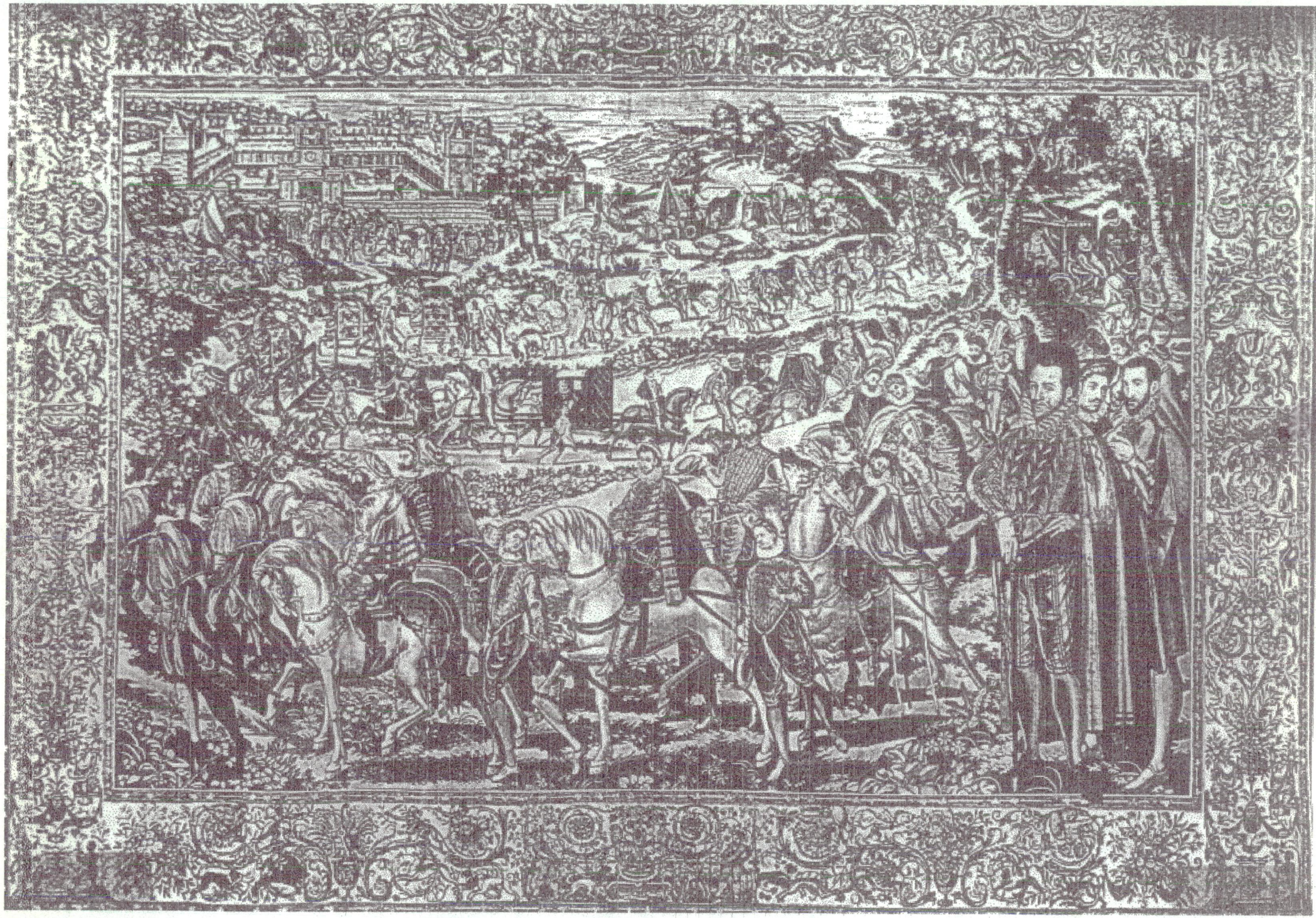
Polish Ambassadors, (Tapestry 4)

Height 3.81m width 4.02m



Journey, (Tapestry 5)

Height 3.83m width 5.34m

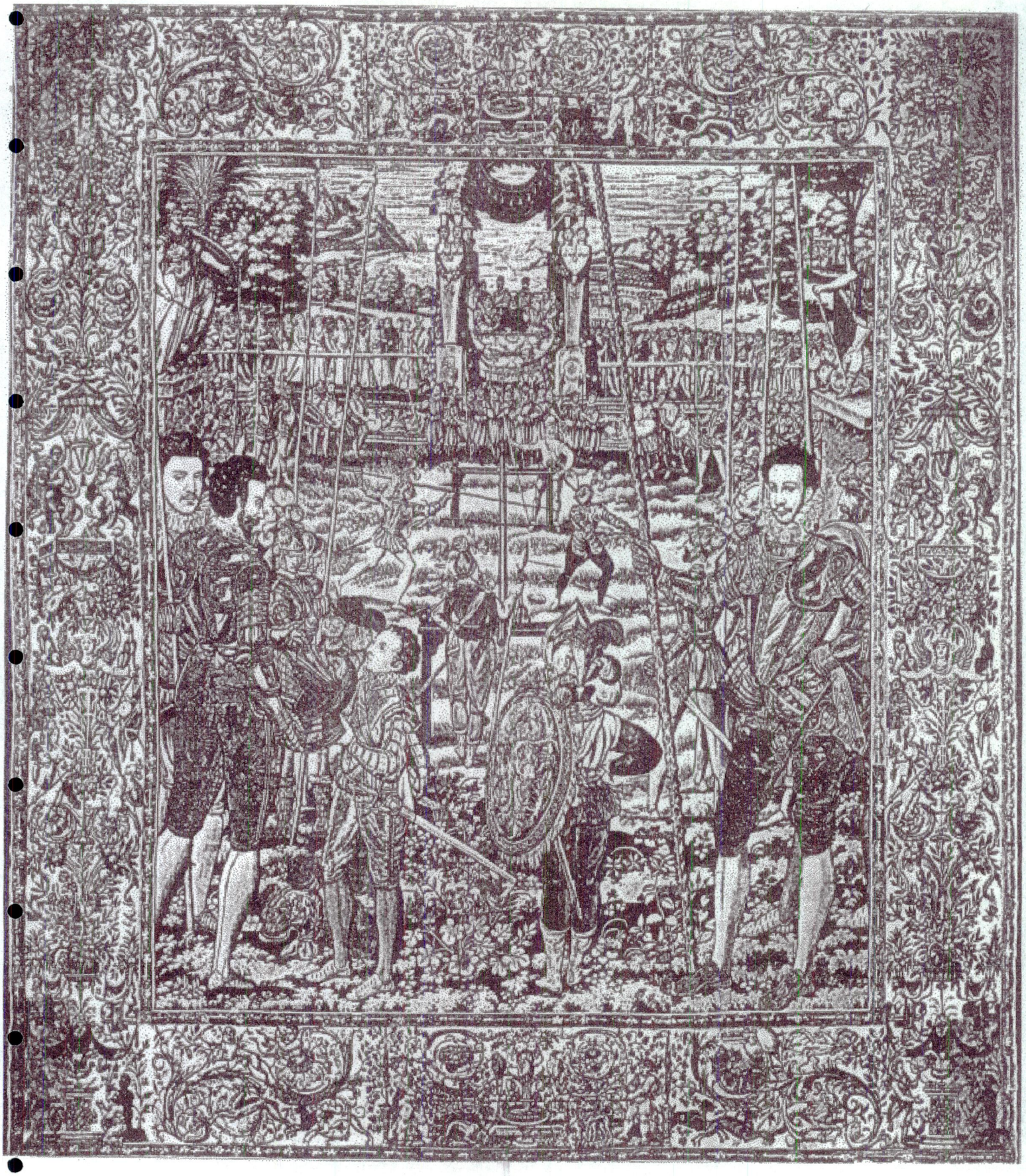


Quintain, (Tapestry 6)

Height 3.87m width 4.00m

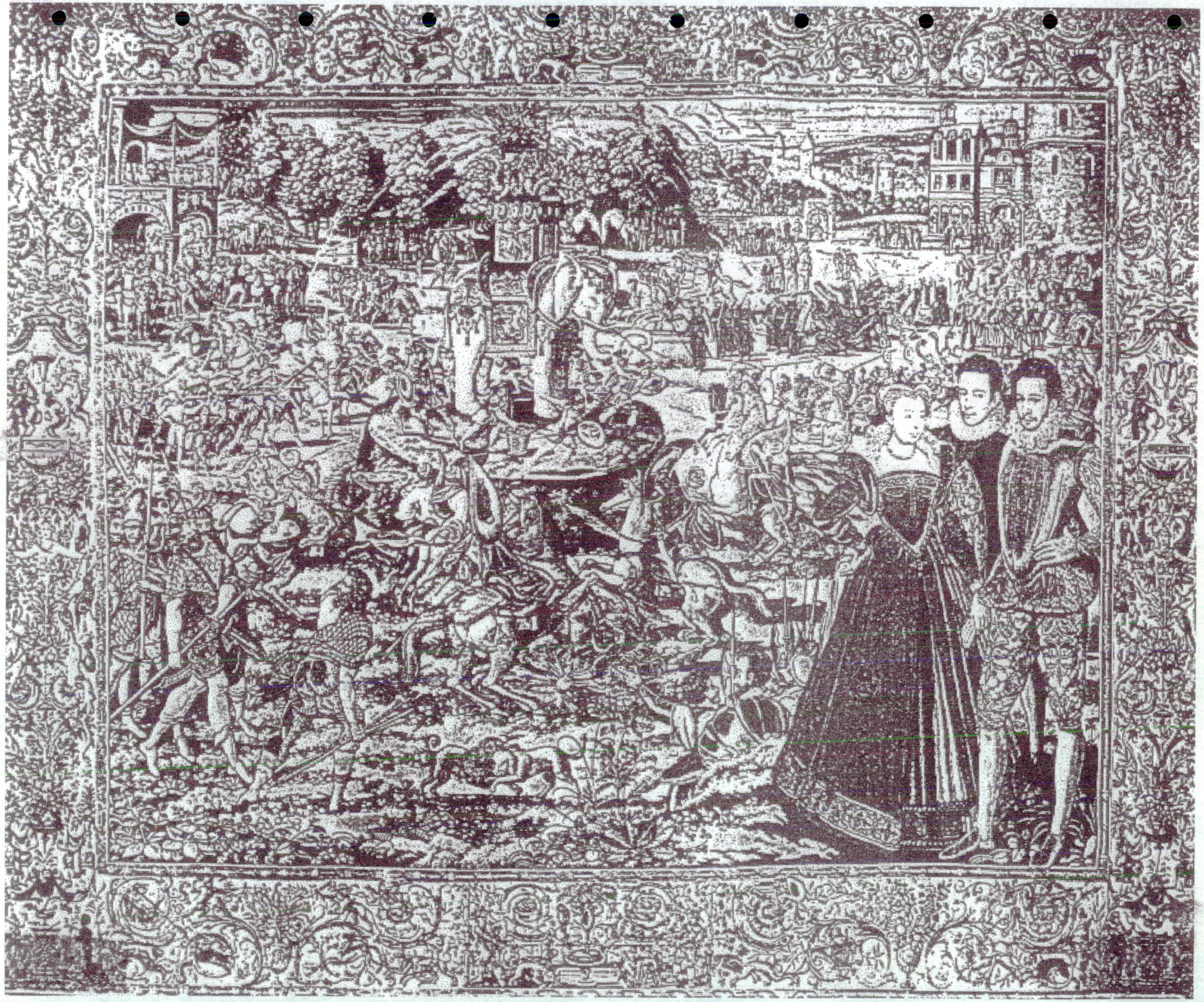
Barrier, (Tapestry 7)

Height 3.86m width 3.28m



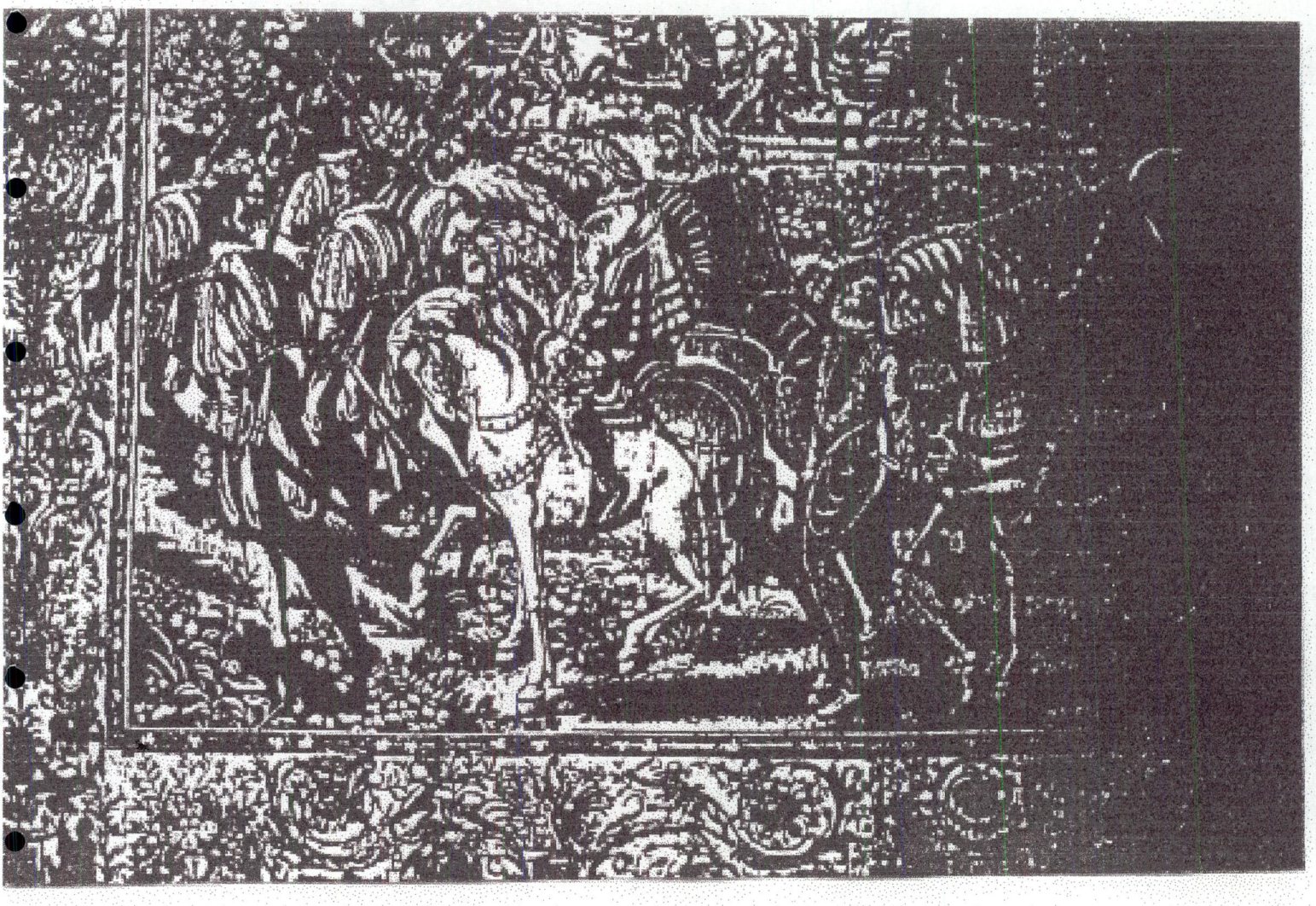
elephant, (Tapestry 8)

Height 3.87m width 6.70m



Journey (5) Detail.

Journey (5) Detail.

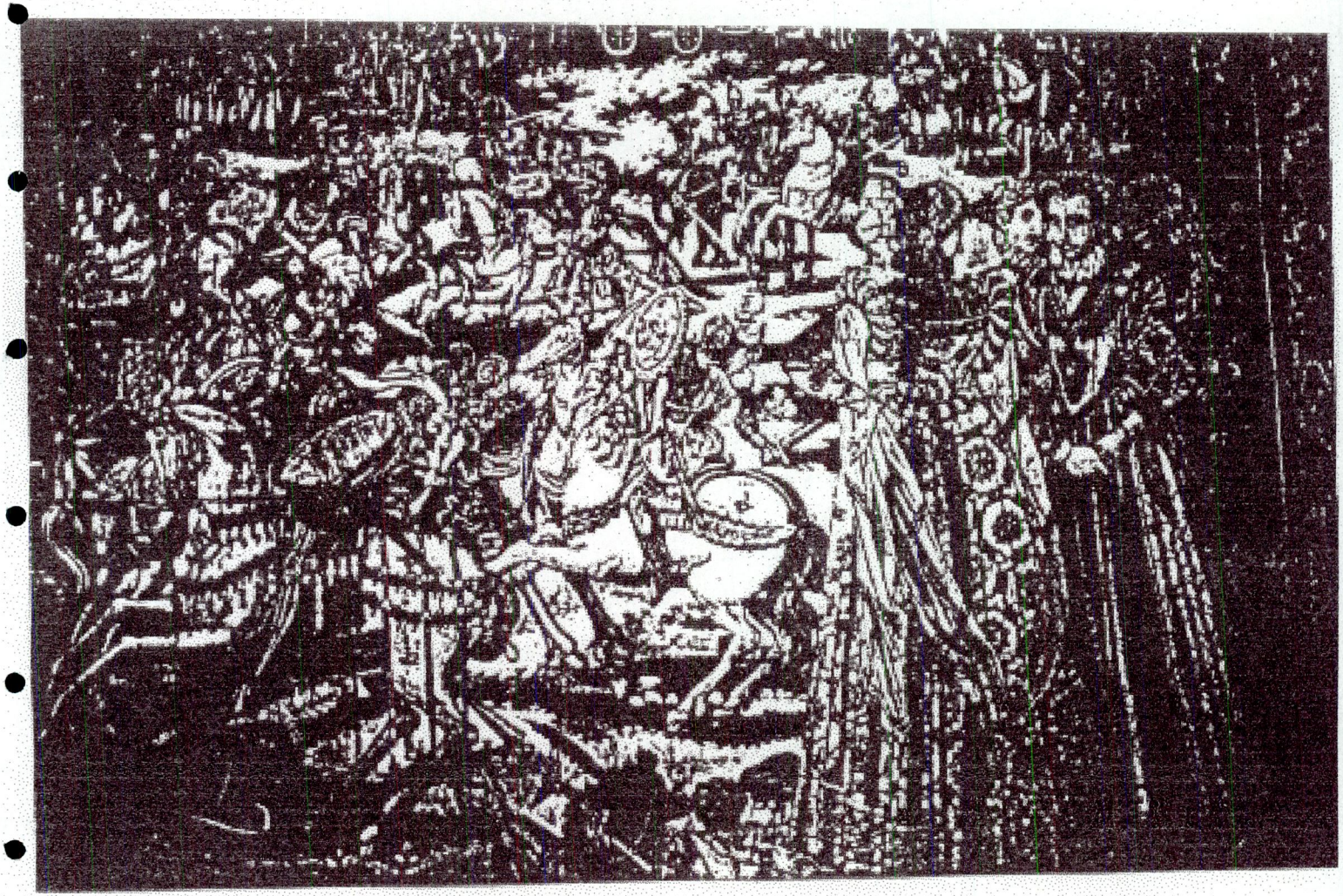


Quintain (6) Detail.

Quintain (6) Detail.

Tournament (2) Detail

Tournament (2) Detail



Fountainbleau (1) Detail

Fountainbleau (1) Detail

Border Detail

VALOIS TAPESTRY

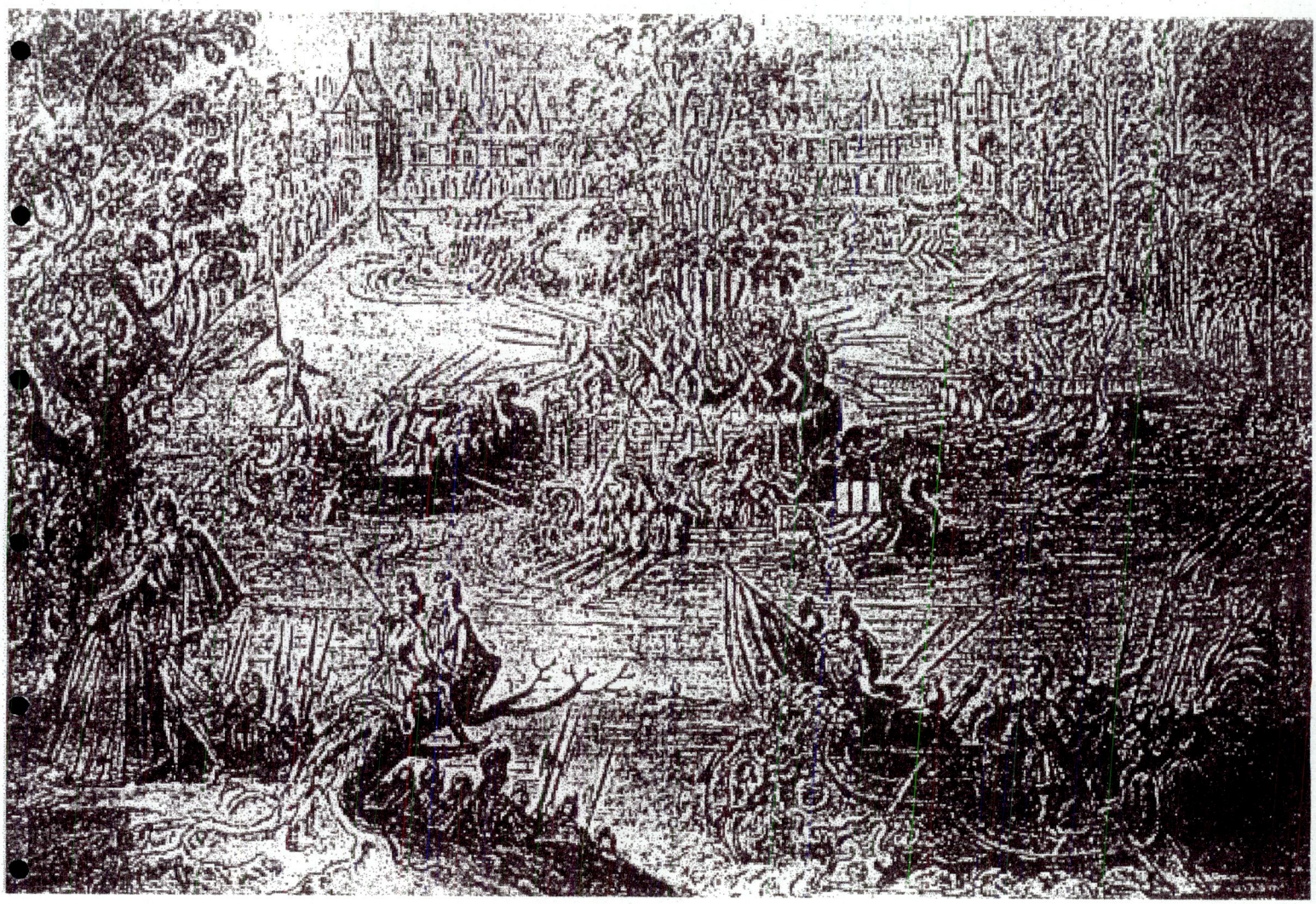
Border Detail

(A)

Antoine Caron, Festival at Fontainbleau

(A)

Antoine Caron, Festival at Fontainbleau

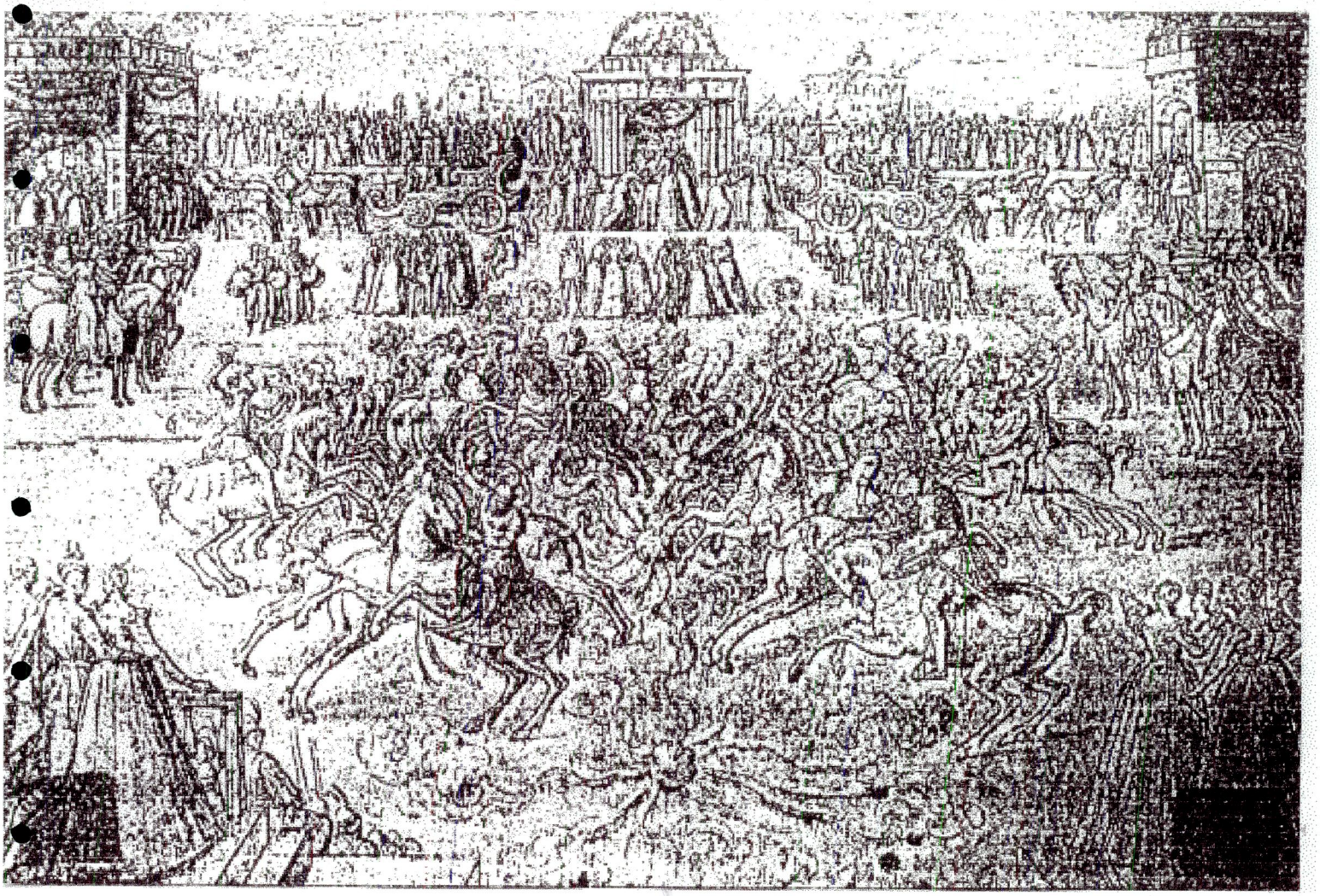


(B)

Antoine Caron, Tournament at Bayone

(B)

Antoine Caron, Tourament at Bayone

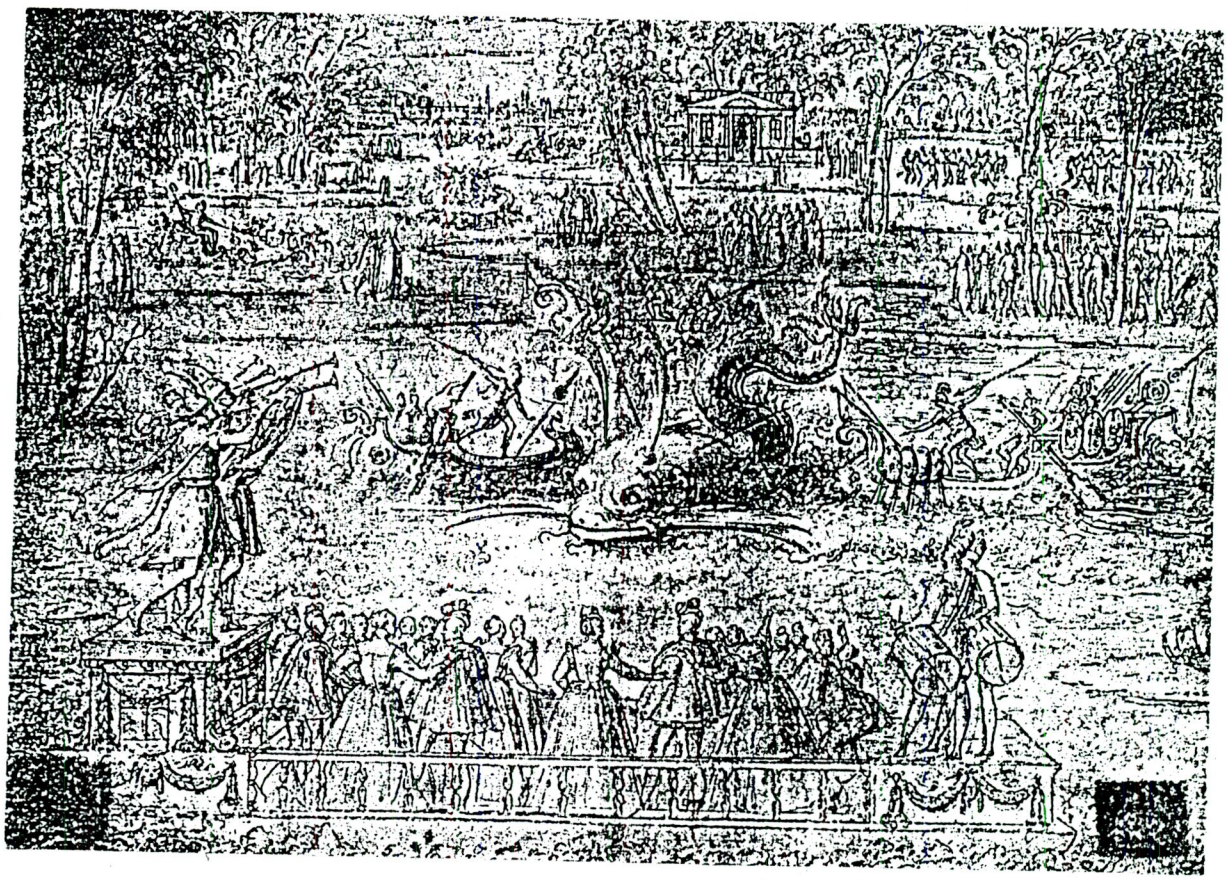


(C)

Antoine Caron, Festival at Bayonne

(C)

Antoine Caron, Festival at Bayonne



(D)

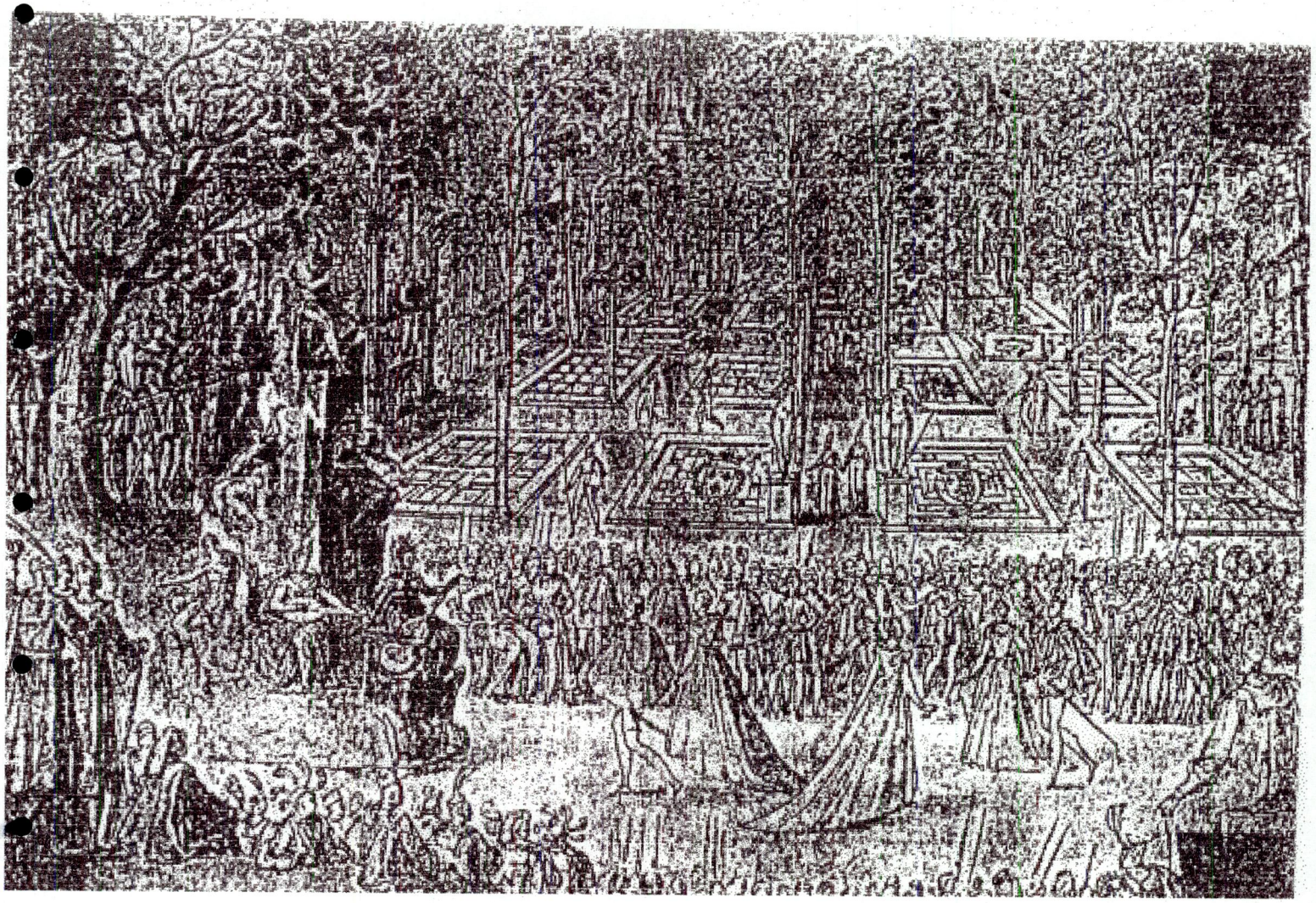
Antoine Caron

Festival for the Polish Ambassadors

(D)

Antoine Caron

Festival for the Polish Ambassadors



(E)

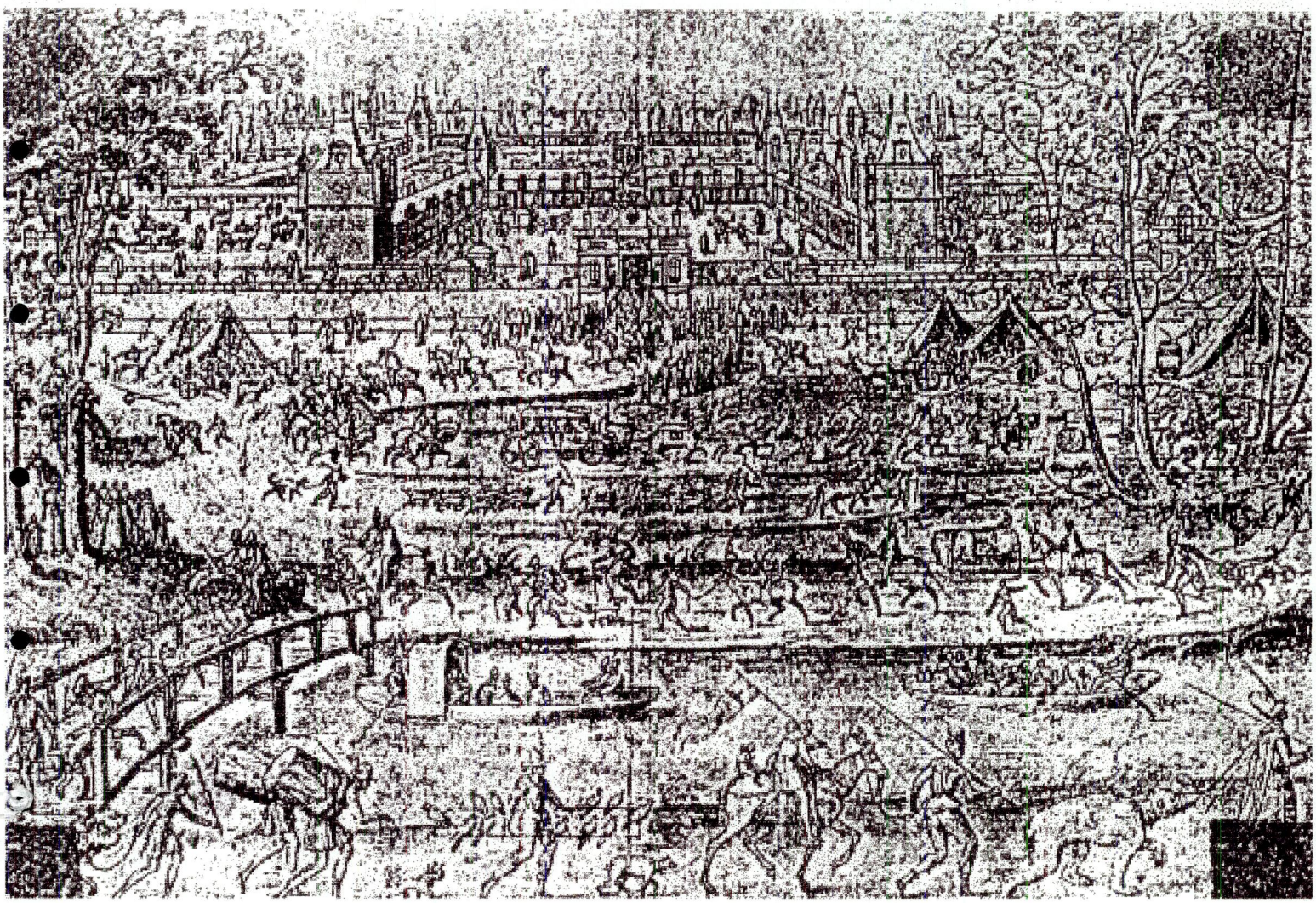
Antoine Caron

Hunting Scene at the Chateau d'Anet

(E)

Antoine Caron

Hunting Scene at the Chateau d'Anet



(F)

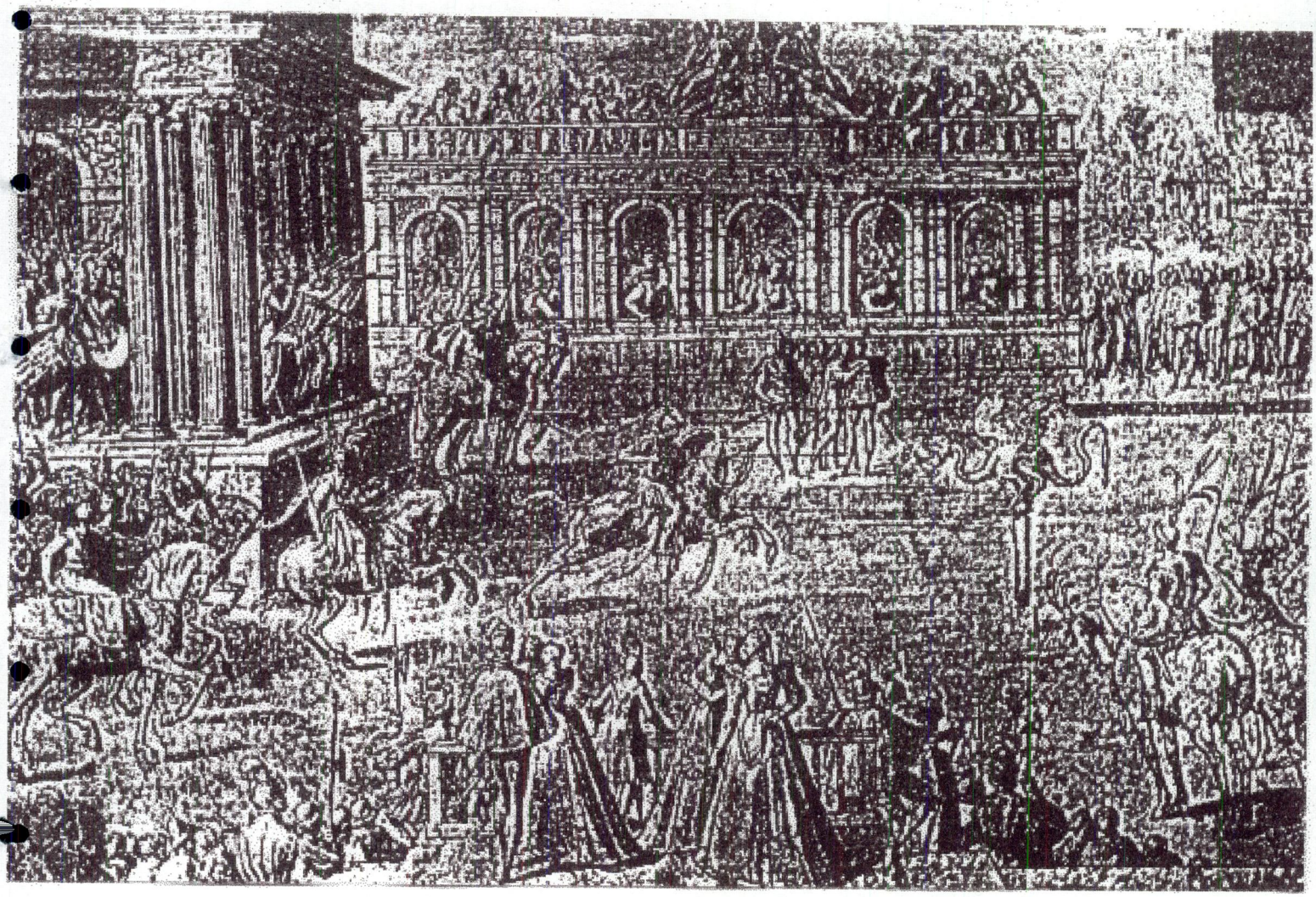
Antoine Caron

Running at the Quintain

(F)

Antoine Caron

Running at the Quintain



(G)

Antone Caron

Night Festival with an Elephant Painting

(G)

Antone Caron

Night Festival with an Elephant Painting