

interest that has exalted the fame of Oriental looms during the past twenty years, making them the subject of books and magazine articles galore. And Gothic and Renaissance tapestries, with their coarse, horizontal ribs and long and slender vertical hatchings, possess texture interest to an even greater degree than rugs.

In other words, tapestry has a more interesting texture than any other material in the world, and one capable of expressing more in the hands of the weaver who understands.

THE GOLDEN AGE OF TAPESTRY

The Golden Age of Tapestry was the Gothic-Renaissance Transition. Then the weaver was all-powerful. Sketches and cartoons he interpreted freely into tapestry technique, using them rather as suggestion than as orders. With wool alone, or with wool and gold and silver, and little or no silk, he secured effects impossible with paint.

With the full Renaissance of the XVI century came Raphael, whose cartoons, illustrating the Acts of the Apostles for Pope Leo X, did irreparable harm to the art of telling stories decoratively in tapestry. After him, and as the result of his influence, weavers were urged to copy paintings slavishly and imitate paint technique.

The best tapestries woven in the XVII century, at Mortlake and the Gobelins, as well as at Brussels, were from XVI century cartoons, but with woven