



Smithsonian Institution

Archives of American Art

Jacques Seligmann & Co. records, General Correspondence: Ackerman, Phyllis, 1928-1933

Extracted on Mar-28-2024 09:22:26

The Smithsonian Institution thanks all digital volunteers that transcribed and reviewed this material. Your work enriches Smithsonian collections, making them available to anyone with an interest in using them.

The Smithsonian Institution (the "Smithsonian") provides the content on this website (transcription.si.edu), other Smithsonian websites, and third-party sites on which it maintains a presence ("SI Websites") in support of its mission for the "increase and diffusion of knowledge." The Smithsonian invites visitors to use its online content for personal, educational and other non-commercial purposes. By using this website, you accept and agree to abide by the [following terms](#).

- If sharing the material in personal and educational contexts, please cite the Archives of American Art as source of the content and the project title as provided at the top of the document. Include the accession number or collection name; when possible, link to the Archives of American Art website.
- If you wish to use this material in a for-profit publication, exhibition, or online project, please contact Archives of American Art or transcribe@si.edu

For more information on this project and related material, contact the Archives of American Art. [See this project](#) and other collections in the Smithsonian Transcription Center.

In a small chapel of late Gothic architecture Hercules kneels before an altar on which the sacrifice is blazing.

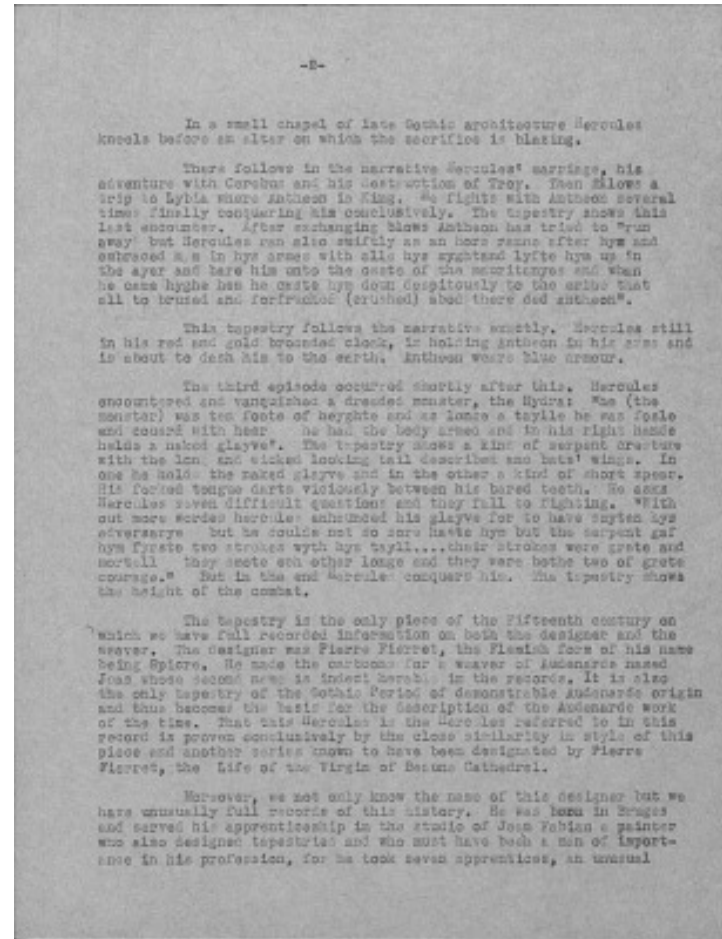
There follows in the narrative Hercules' marriage, his adventure with Cerebus and his destruction of Troy. Then follows a trip to Lybia where Antheon is King. He fights with Antheon several times finally conquering him conclusively. The tapestry shows this last encounter. After exchanging blows Antheon has tried to "run away" but Hercules ran also swiftly as an hors ranne after hym and embraced hym in hys armes with alle hys myghtand lyfte hym up in the ayer and bare him unto the osste of the mauritanyes and when he came hyghe hem he caste hym down despitously to the erthe that all to brused and forfruched (crushed) abod there ded antheon".

This tapestry follows the narrative exactly. Hercules still in his red and gold brocaded cloak, is holding Antheon in his arms and is about to dash him to the earth. Antheon wears blue armour.

The third episode occurred shortly after this. Hercules encountered and vanquished a dreaded monster, the Hydra: "he (the monster) was ten foote of heyghte and as longe a taylle he was fosle and couerd with heer he had the body armed and in his right hande helde a naked gylve". The tapestry shows a kind of serpent creature with the long and wicked looking tail described and bats' wings. In one he holds the naked gylve and in the other a kind of short spear. His forked tongue darts viciously between his bared teeth. He asks Hercules seven difficult questions and they fall to fighting. "With out more wordes hercules enhaunched his gylve for to have smyten hys adversarye but he coule not so sore haste hym but the serpent gaf hym fyrste two strokes wyth hys tyall....their strokes were grete and mortell they smote ech other longe and they were bothe two of grete courage." But in the end Hercules conquers him. The tapestry shows the height of the combat.

The tapestry is the only piece of the Fifteenth century on which we have full recorded information on both the designer and the weaver. The designer was Pierre Fierret, the Flemish form of his name being Spiere. He made the cartoons for a weaver of Audenarde named Joas whose second name is indecipherable in the records. It is also the only tapestry of the Gothic Period of demonstrable Audenarde origin and thus becomes the basis for the description of the Audenarde work of the time. That this Hercules is the Hercules referred to in this record is proven conclusively by the close similarity in style of this piece and another series known to have been designated by Pierre Fierret, the Life of the Virgin of Beaune Cathedral.

Moreover, we not only know the name of this designer but we have unusually full of records of this history. He was born in Bruges and served his apprenticeship in the studio of Jean Fabian a painter who also designed tapestries and who must have been a man of importance in his profession, for he took seven apprentices, an unusual



Jacques Seligmann & Co. records, General Correspondence: Ackerman, Phyllis, 1928-1933
Transcribed and Reviewed by Digital Volunteers
Extracted Mar-28-2024 09:22:26



Smithsonian Institution

Archives of American Art

The mission of the Smithsonian is the increase and diffusion of knowledge - shaping the future by preserving our heritage, discovering new knowledge, and sharing our resources with the world. Founded in 1846, the Smithsonian is the world's largest museum and research complex, consisting of 19 museums and galleries, the National Zoological Park, and nine research facilities. Become an active part of our mission through the Transcription Center. Together, we are discovering secrets hidden deep inside our collections that illuminate our history and our world.

Join us!

The Transcription Center: <https://transcription.si.edu>

On Facebook: <https://www.facebook.com/SmithsonianTranscriptionCenter>

On Twitter: [@TranscribeSI](https://twitter.com/TranscribeSI)

Connect with the Smithsonian

Smithsonian Institution: www.si.edu

On Facebook: <https://www.facebook.com/Smithsonian>

On Twitter: [@smithsonian](https://twitter.com/smithsonian)