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### Flemish Tapestry Info: -

“The pre-Renaissance tapestry representing the mythological Garden of Love was probably woven in Tournai or Brussels around 1500-1520. The style of this work is typical of the period of the reign of Margaret of Austria, which ended on the eve of the period of the so-called Italian Renaissance. The influence of which started to appear in tapestry art around 1525 with the creations from Bernard van Orles’ workshop. The Style typical of these pre-Renaissance era was aimed at filling the composition as much as possible with magnificently dressed characters. The clothing of the figures, namely the heavily pleated flowing garments, the head coverings and the simple footwear, are very reminiscent of those belonging to late medieval Flemish paintings art.

Its central figure is Venus, the goddess of fertility, love and beauty, who is attired as a Burgundian princess. She bears a pomegranate on which her name is also written. The pomegranate is the symbol of fertility. Around Venus, many dignitaries are depicted. Left under, a pair is playing music; the man plays the flute, and the woman the harp.

In top of the tapestry, we recognise the winged Cupido, who is considered as Venus’ son, the god of love, with the arch and arrow. The apple tree is filled with nice red apples, the symbol of beauty, also one of Venus qualities, since the goddess Paris the golden apple reached, and not Minerva or Juno chosen for their beauty.

Also in the border of the tapestry, many nice flowers and apples are depicted.

Probably, the woman depicted in front of Venus, could be Ceres (represented with the flowering twig), she belongs to a group underground gods, the Chthoniennes), she is responsible for a successful harvest. Venus as goddess of fertility is collaborating with Ceres. As like Terentius worte, ‘sine bacchio et Cerere friget Venus’. Without the god of the grape and the wine, Bacchus, and without Ceres, Venus has a cold feeling.”

Ellys Manor House, Great Ponton, Near Grantham, Lincolnshire, NG33 5DP

Telephone: (44) (0) (1476) 53 0023 Fax: (44) (0) (1476) 53 0573

E-mail: [ellysmanor@btinternet.com](mailto:ellysmanor@btinternet.com)

Website: [www.ellysmanorhouse.com](http://www.ellysmanorhouse.com)