Tapestry - Diana killing Chione

Textile and Costume Collection

Accession Nr.:	57.714.1
Artist/Maker:	Dubreuil, Toussaint (1561 - 1602) / glass-engraver
Date of production:	ca. 1630
Place of production:	France (presumably)
Materials:	silk; wool
Techniques:	tapestry -weaving
Dimensions:	height: 222 cm width: 133 cm sűrűség (felvető): 8 / cm

The exhibited tapestry was originally part of a series of ten pieces representing scenes of the life of Diana on the basis of Ovid's Metamorphoses. The scenes of the series are the following: The birth of Apollo and Diana — The punishment of Lycian peasants — Diana before Jove (Jupiter) — The boast of Niobe — The death of Niobe's children — The death of Orion — The death of Chione — Minos pursuing the nymph Britomartis — Othos and Ephialtes — Diana hunting. The tapestry of the Museum of Applied Arts represents the seventh story. According to Ovid's story (XI. 291—345.), the daughter of Daedalion, the beautiful Chione was loved by two gods — Apollo and Mercury. She had two sons — Antolycus and Philamon. Chione was so proud that she thought higher of herself than of Diana and thus infuriated the goddess. Diana shot with her arrow into the "guilty tongue of the girl". In the foreground of the tapestry Chione is supported by her children her father has already drawn the arrow out of her tongue. In the centre of the composition Diana can be seen on the rocks by the sea, surrounded by her dogs. In the background Daedalion jumps from the rocks in his grief, but Apollo is merciful and turns him into a bird. The events are connected by the stream winding among the rocks and the expressions of the figures. The composition and technique of the tapestry show that the master and the workshop were excellent. The series was planned by Toussaint Dubreuil (1561—1602), who was one of the most famous painters of the age of Henry IV. Among his plans for tapestries, only this ten piece series is known (although the two last ones may have been planned by somebody else). The signed pieces (Vienna, Paris, Madrid, Genova) were undoubtedly woven in the most famous workshop of Paris established by the king, under the direction of Philippe Maecht, and Hans Taye. Compared to the similar composition in Vienna (Cat. 1920 No. 69- and fig.) this version of the tapestry without border (trimmings) shows finer drawing and softer colours. Considering this, the tapestry was presumably made in an — at present — unidentified French or Flemish workshop, which might also have used the drawing of Toussaint Dubreuil.

Literature

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