



Giorgio Ghisi, after Giulio Romano, 'The Three Fates', 1558-1559, engraving, Metropolitan Museum of Art, 17.50.16-125, Purchase, Joseph Pulitzer Bequest, 1917.

## **Early Textiles Study Group Conference 2021**

### *Legacy*

## **Textile studies, the past informing the present**

9-11 September 2021

## **THURSDAY 9 SEPTEMBER**

### **Embroidery and its Histories (10.30-12.30)**

Helen Elletson - 'The very soul and essence of beautiful embroidery': May Morris and the lasting legacy of Opus Anglicanum

Jacqui Carey – Wellcome ms 8932: a medieval embroidered almanac

María Barrigón Montañés – Gómez-Moreno: the man behind the initial study of the Las Huelgas Textiles

### **Archives and Collections (2.00-4.00)**

Judith Goris – Building on the work and personal archive of textile pioneer Daniël De Jonghe

Ulrikka Mokdad and Morten Valner S. Grymer-Hansen – The Margrethe Hald archive (30 minutes)

Gillian Vogelsang-Eastwood – *A grande dame* of archaeological textiles: Grace Mary Crowfoot (1879-1957)

## **FRIDAY 10 SEPTEMBER**

### **Reconstructions and Re-uses (1) (10.30-12.00)**

Ruth Gilbert - The People of Britain, 1951: the first hand-woven cloth replicas for display?

Alessio Francesco Palmieri-Marinoni - Weaving history: the reconstruction of early textiles in Italian historical re-enactment: the Palio di Legnano case study

### **Whitworth Art Gallery (1.00-2.30)**

Dominique Heyse-Moore – The Whitworth, early textiles collections, and de-colonisation

Frances Pritchard – The Whitworth and its collections of early textiles

Anne Kirkham – The Whitworth's 'Tree of Jesse altar frontal'

### **Reconstructions and Re-uses (2) (3.00-4.30)**

Mary Brooks – Material legacies: vestments associated with Archbishop John Morton

Cordelia Warr – Stitching the Franciscan habit: between regulation and representation

## **SATURDAY 11 SEPTEMBER**

### **Silks: Discovered, Reconstructed, and Depicted (10.30-12.30)**

Sophie Desrosiers and Antoinette Rast-Eicher - Newly re-discovered silks from the Merovingian royal burials at Saint-Denis Basilica near Paris, France

Hero Granger-Taylor - J F Flanagan and early complex silk weaves

Maria Irene Bertulli - Seeing through textiles: a comparative analysis between the Fondazione Arte della Seta Lizio textiles and medieval and early-modern paintings

### **Looking Back and Looking Forward (2.00-4.00)**

Penelope Walton Rogers – Joining the dots: a review of early medieval textile cultures of North-West Europe (30 minutes)

Anna Muthesius – Medieval textile studies: legacy and future directions (30 minutes)

## Helen Elletson

### **‘The very soul and essence of beautiful embroidery’: May Morris and the lasting legacy of Opus Anglicanum**

As a child, May Morris, daughter of William Morris, grew up surrounded by Pre-Raphaelite embroideries that had been inspired by the art of the Middle Ages. This early familiarity led to a deep interest in medieval embroidery that was to become one of the leading passions in May's artistic life. She went on to develop a profound knowledge of medieval needlework and adopted long-forgotten stitches of Opus Anglicanum in her own work. Aware of the declining reputation of hand embroidery that, by the nineteenth century, had come to be regarded as a minor art, May appealed to the Victorian embroiderer to study the art of the medieval period for inspiration. May particularly admired Opus Anglicanum for the technical skill and outstanding design, which had been praised throughout Europe. Previously unknown lantern slides that May used to illustrate her lectures will provide the focus for this paper. Amongst May's lantern slides are some of the finest examples of Opus Anglicanum. Specific examples will be examined, including the outstanding

originality of the Clare Chasuble and the richly decorative Pienza Cope.

This paper will highlight May's key role in the revival of English embroidery, particularly through her teaching, lecturing and publications, a crusade which successfully raised the status of needlework to an art form. It will be argued that through the legacy of Opus Anglicanum, May succeeded in not only retaining the almost lost art of historic needlework but elevated embroidery to an art form which continues to inspire to this day.

**Helen Elletson** has been a Senior Curator at the Emery Walker Trust since 2010 and Curator of Research and Development at the William Morris Society since 2000. Amongst Helen's publications are *A History of Kelmscott House* (2009) and *Highlights of the William Morris Society's Collection* (2015), as well as articles on the Arts and Crafts movement. Helen is researching the life of May Morris (1862-1938) and presented a paper 'May Morris, Hammersmith and the Women's Guild of Arts' at the *May Morris: Art and Life, New Perspectives* conference held at the William Morris Gallery in 2016. Helen has given talks throughout the UK for organisations such as the Arts Society Guernsey, Society for the

Protection of Ancient Buildings and the Bradford International Literature Festival.



*Minstrel with Cymbals*, adapted from a design by William Morris, embroidered by May Morris c1890, William Morris Society.

## Jacqui Carey

### Wellcome ms 8932: a medieval embroidered almanac

Wellcome Collection's MS.8932 is a small yet exceptional artefact. It is a rare example of a medieval folded almanac, and a superb copy of John Somer's *Kalendarium*. Moreover, it is covered in the earliest surviving intact English embroidered binding, thus presenting an unrivalled opportunity to learn more about bindings, embroidery and production methods dating from the medieval period. The scale and fragility of MS.8932, combined with the complexity of its construction, has made its interpretation a challenge. However, a Wellcome Trust Research Bursary has enabled its secrets to be unfolded, revealing hitherto unknown techniques. Like the physical object, its interpretation is multi-layered, taking us beyond an initial impression of ornament, to seeing MS.8932 as a robust functioning tool that has been purposefully designed to combine form and function. The embroidery is of particular interest as these obsolete stitches offer an alternative to the well-established viewpoint of *opus anglicanum*. Indeed, MS.8932 is a legacy of past practice brought to us through Henry Wellcome's legacy to the nation.

**Jacqui Carey** has been a practising craftsperson since completing her BA(Hons) degree in Textiles at West Surrey College of Art and Design in 1985. In 2005, Jacqui became a QEST scholar for her work in analysing historic structures and techniques, and was awarded an MA (distinction) in the History of Textile & Dress from the Textile Conservation Centre. Though renowned for her braidmaking, she is now also recognised for her groundbreaking discoveries within English historical embroidery. Her ongoing research work has resulted in various publications, including *MS.8932: A medieval embroidered folded almanac*, the outcome of a Wellcome Trust bursary.



## **María Barrigón Montañés**

### **Gómez-Moreno: the man behind the initial studies of the Las Huelgas textiles**

The collection of medieval textiles from the abbey church of Las Huelgas in Burgos (Spain) consists of more than 200 medieval textile grave goods from members of the royal family of Castile. It was recovered between 1942 and 1944, and studied and analyzed by the famous historian/archaeologist Gómez-Moreno.

His book *El panteón real de las Huelgas de Burgos* became a key reference work for textile studies. The author's technical classification of textiles gave fresh impetus to textile technical studies for flat textiles and three-dimensional costume by providing an exceptional corpus for textile research. Also, given the importance of the collection, a museum was soon established in the nunnery (1949) where, after some major reformations, some of these amazing clothing and textiles can be enjoyed today.



## **Judith Goris and Griet Kockelkoren**

### **Building on the work and personal archive of textile pioneer Daniël De Jonghe**

At the Royal Institute for Cultural Heritage (KIK-IRPA) in Brussels, we are at the beginning of a new project: researching and making searchable the work and the personal archive of Daniël De Jonghe (1923-2019), Belgian textile engineer and specialist in weaving technology. As an expert in the technical analysis of fabrics, Daniël De Jonghe made important contributions to historic textile research. His expertise was acknowledged not only in Belgium but also internationally. He had an extensive knowledge of the history and the functioning of looms and of weaving techniques. That knowledge, in combination with his weaving skills, enabled him to make very precise interpretations or to define or exclude hypotheses based on technical analysis. In consequence, he was often able to situate textiles accurately in terms of date and provenance. He shared his knowledge and insights from his research through many publications, lectures and courses. Before his passing, he donated his personal archive and library of specialized literature to KIK-IRPA. This archive includes his numerous technical analyses with drawings, notes, photographs and correspondence about the objects studied.

In presenting this project, we would like to exchange ideas on how to make this information available to future researchers, to discover whether databases already exist in which technical analyses are searchable and to explore what the possibilities and weaknesses of such a database might be.

**Judith Goris** works as a scientific assistant at the conservation studio of textiles at the Royal Institute for Cultural Heritage (KIK-IRPA). After her studies in conservation-restoration at the University of Antwerp (2014) and an internship at the KIK-IRPA, she further specialized in the analysis

of fabrics and fibres with support of the King Baudouin Foundation (BE). She was conservator-restorer for the collection of archaeological textiles of the Phoebus Foundation (Katoen Natie) for several years. Since 2020 she has been working part-time at the KIK-IRPA, where she focuses on the material-technical examination of historical and archaeological textiles.

**Griet Kockelkoren** is Head of the Conservation Studio of Historical and Contemporary Textiles, Costumes and Accessories in the Royal Institute for Cultural Heritage (KIK-IRPA), Brussels. She has worked as a conservator in MoMu Antwerp and in the Royal Army Museum in Brussels (KLM-MRA). During her work in these museums she specialized in active and preventive conservation of historical garments and accessories. In addition she developed an extended knowledge and experience in conservation of plastics. Before commencing her current position she was part of the Preventive Conservation Unit of the KIK-IRPA.

Daniël De Jonghe



**Ulrikka Mokdad, Morten Grymer-Hansen & Eva Andersson Strand**

### **The Margrethe Hald Archive**

The legacy of Margrethe Hald (1897-1982) provides a complex and fascinating insight not only into the pioneering work of a textile researcher, but also into women's history and the history of academia. The aim of the research project "Margrethe Hald: the Life and Work of a Textile Pioneer – new insights and perspectives" is to shed light on Hald's scientific, personal, and material legacy, and to make the material available in open access. The project is based at the Centre for Textile Research, University of Copenhagen.

In the 1930s, Hald was employed by the National Museum as a weaver to produce handmade reconstructions of Bronze Age garments for exhibition purposes. In due course, she was promoted to museum assistant and in 1947 to curator. In 1950 she was the first woman to successfully complete her Ph.D. thesis in archaeology at the University of Copenhagen despite not

having an academic education. This work is still important and highly relevant in textile research.

The archival material forming the basis of the project is dispersed among several institutions, and one of the main tasks of the project has been to create meaning and unity based on the fragmentary archives in existence to create our own 'archive' of Margrethe Hald. We have uncovered her legacy through letters, notes, official documents, slides, photos, newspaper articles, and much more material. The piecing together of the archives has enabled the piecing together of Hald's life and reveals the story of a woman determined to make a name for herself and promote textile research as an academic field.

In this lecture, we will present the first results of our investigation of Hald's path from weaver to curator, how we engage with the archives, and how specific archive materials require specific care and consideration.



Margrethe Hald after defending her doctoral thesis in 1950

## **Gillian Vogelsang-Eastwood**

### ***A grande dame of archaeological textiles: Grace Mary Crowfoot (1879-1957)***

For anyone working in the field of Middle Eastern or British textile archaeology, there is one name that appears again and again, namely Grace Crowfoot, who continues to have an influence on textile archaeology to the present day.

In May 2014, the TRC was given an unique and historical collection of spinning and weaving equipment that was originally gathered and used by Grace Mary (Molly) Crowfoot, between 1909 and 1937. The collection was kindly given to the TRC by John Crowfoot, a grandson of Grace. The objects in question come from Egypt, Palestine, Sudan, as well as various European countries. These are places where Grace Crowfoot travelled and lived with her husband and children.

The objects include a collection of spindles and whorls, a Bedouin spinning stone, sword beaters, weaving shuttles, pin beaters, and samples of Sudanese cotton. All are neatly labelled with information as to the origin of the objects.

In addition to these items, the TRC was already in possession of a number of letters written by Grace Crowfoot to Mr Robert Charleston in the 1940s. Mr Charleston later worked at the Victoria and Albert Museum, London. The letters discuss various aspects of textile history and work in progress.

**Dr Gillian Vogelsang-Eastwood** is a textile and dress historian who specialises in the history of embroidery and Middle Eastern embroidery in particular. She worked for many years as a textile archaeologist in Egypt and the eastern Mediterranean in general. Dr Vogelsang is the director of the Textile Research Centre (TRC) in Leiden, The Netherlands, an international centre that teaches and studies textile technology and dress and identity throughout the world with no chronological bounds. The TRC Collection stands at over 35,000 objects, most of which are accessible online. The collection includes items from all five continents, which date from prehistory (7,000 years old) to the present day.

Dr. Vogelsang is currently working on an 8-volume encyclopaedia on the history, techniques, types and uses of embroidery throughout the world. The encyclopaedia is published by Bloomsbury, London, and the first two volumes are already available. Many of the items illustrated come from the TRC Collection.



## Ruth Gilbert

### The People of Britain, 1951: the first hand woven cloth replicas for display?

For the Festival of Britain in 1951 a series of dioramas of prehistoric family groups were made under the supervision of Jacquetta Hawkes. The cloth to clothe the figures for the Bronze Age, Iron Age and Saxon groups were hand spun, dyed and woven by Elizabeth Peacock and her students at Reigate and Redhill School of Art. This paper considers what evidence was available at the time and how it was used, and also why this project has been largely forgotten both by textile archaeologists and historians, and by craft practitioners.

**Ruth Gilbert** is a hand weaver. She became involved in historical re-enactment and began to research appropriate techniques and cloth types and to weave replica cloths. She has for many years been the resident weaver at Kentwell Hall's sixteenth-century re-creations. This led to study for an MA in the History of Textiles and Dress at Winchester School of Art and subsequently an MPhil at the Textile Conservation Centre (University of Southampton) in 2010. The focus of her research is how skills were learned, remembered and taught, and whether evidence for this can be deduced from surviving textiles.



**Alessio Francesco Palmieri-Marinoni**

**Weaving history: The reconstruction of early textiles in Italian historical re-enactment: the Palio di Legnano case study**

How can we properly stage and perform a historical period? What does a reconstruction of a garment or textile mean in a historical re-enactment? To what extent is the importance of fabrics in living history experiences? Suppose the dress is a fundamental tool in constructing identities and embodying history (Shukla 2015; Agnew 2004); historical re-enactments, to achieve this goal, need an in-depth knowledge of textile history.

The renewed interest in Italy for historical events has led more and more re-enactors and Palios to concern and be interested in material culture (Dei - Di Pasquale 2017). Knowledge of early textiles led to establishing collaborations with specific research centres (e.g. Fondazione Arte della Seta Lisio in Florence) to be even more accurate in their reconstruction. This new awareness has led to the need to craft medieval and renaissance fabrics *ex novo*, reconsider tailoring, and critically reexamine each character's and its staging function within each re-enactment experience.

This paper aims to investigate some fascinating examples of Italian historical re-enactments (e.g. *Corteo Storico*, Orvieto; *Palio di Siena*; *Calcio Storico*, Florence). These examples denote how ancient textile research plays a fundamental role in constructing both local and historical identity. The *Palio di Legnano* (Milan) and its *Carosello Storico* (Historical Parade, 1876) will be further examined. Thanks to its rich collection of replicas of early textiles, this specific re-enactment can be considered an uncommon example in Italy. Above all, it is an exciting example of how textile reconstruction is an essential element in staging history.

**Alessio Francesco Palmieri-Marinoni** is a PhD student at the School of Media, Film and Music – University of Sussex. His research investigates the relation between historicism and stage costume in Wagner's Operas and the role of stage costume in staging. In the last ten years Alessio has collaborated as fashion historian with various Italian museums. Currently, he is Director of the Costume Collection of the Palio di Legnano (Milan). He is Adjunct Professor of History of Stage Costume and Fashion History at the Fondazione Arte della Seta Lisio in Florence, IED and Politecnico in Milan. He is a member of ICOM COSTUME COMMITTEE.

*Captain and Chastellaine*, Contrada Legnarello, 2018, byzantine textile reconstruction, ©Palio di Legnano



**Dominique Heyse-Moore**

**How can textiles decolonise the Whitworth?**

Early textiles will be integral to decolonisation activity at the Whitworth in coming years. Well researched and by far the oldest things at the Whitworth, they take us back to deeper/wider strata of empire building and empire falling. Yet, as this group well knows, they were and are particularly subject to the ‘new’ colonial attitudes of the British Empire. Is there opportunity for them to disrupt contemporary notions of decolonisation and even offer better ways forward?

**Dominique Heyse-Moore** is Acting Head of Collections and Exhibitions, and Senior Curator, Textiles and Wallpaper, at the Whitworth.

Fragment of a silk tapestry border, Egypt, 1000-1099, Whitworth T.8869.2



## Frances Pritchard

### The Whitworth and its collections of early textiles

The Whitworth collections contain around 20,000 dress and textile objects from around the world ranging from the third century AD to contemporary pieces.

**Frances Pritchard** has been a museum professional since 1977 and has worked in the Department of Urban Archaeology, Museum of London, and as Curator (Textiles) at the Whitworth Art Gallery, Manchester. She has published widely on medieval textiles, including *Clothing Culture: Dress in Egypt in the First Millennium AD*; and *Textiles and Clothing, circa 1150-1450 (Medieval Finds from Excavations in London, 4)*, with Elisabeth Crowfoot and Kay Staniland. She has also edited the forthcoming *Crafting Textiles: Tablet Weaving, Sprang, Lace and Other Techniques from the Bronze Age to the Early 17<sup>th</sup> Century*.



**Anne Kirkham**

**The Whitworth's Tree of Jesse altar frontal (late C15):  
reputation and relevance**

Like many Jesse Trees from the later Middle Ages, the one on a late fifteenth-century woven altar frontal in the collections of the Whitworth engaged its beholder with a lively presentation of the Kings of Israel wearing elaborate costumes and making dramatic gestures amongst the curling vines of a richly foliated 'Tree'. The great range of light-catching metallic threads and dyed threads in many colours must have enhanced the animation of this visual surround to the ritual of Mass. It came to The Whitworth in 1890 as one of the most prized of the textiles purchased from Sir Charles Robinson. A century later, it was acclaimed in the art journal *Apollo* as 'one of the greatest treasures of the Whitworth's textile collection'. It has been both conserved and exhibited several times, and was most recently displayed in 2019. The discussion will consider the enduring reputation and relevance of the altar frontal for textile studies and for non-specialist audiences.

**Dr Anne Kirkham** is an honorary research fellow in the History of Art at the University of Manchester. She completed her PhD on 'Medieval Art Writing and the Study of Art History' in 2007.

Altar frontal with the Tree of Jesse, fifteenth century, German. The Whitworth, Manchester (T.8247).



## Mary Brooks

### Material legacies: vestments associated with Archbishop John Morton

Extraordinarily, five vestments associated with Cardinal Archbishop John Morton (c.1420-1500) survive; four red velvet copes and a chasuble as well as a blue velvet frontal. After a complicated and dangerous career, Morton became Archbishop of Canterbury and Lord Chancellor of England and clearly used vestments as gifts and legacies to emphasize his ecclesiastical power and position – and to secure remembrance of his soul after his death. This paper will explore Morton's use of vestments as means to create networks of power and influence. It will also examine the varied and complex trajectories of Morton's surviving vestments and the material changes they undergone through use, reconfiguration and recycling.

**Mary Brooks** is an Associate Professor, Department of Archaeology, Durham University, where she leads the MA International Cultural Heritage Management and teaches on the museum and conservation MA programmes. Trained at the Textile Conservation Centre (TCC), Hampton Court Palace/Courtauld

Institute, she undertook conservation and curatorial roles in Europe, America and England before returning to the TCC as Head of Studies and Research. She is particularly interested in applying object-based research and conservation approaches in the interpretation of cultural artefacts as a means for enhanced public engagement. Research interests include seventeenth-century English domestic embroidery, the use of X-radiography for understanding of textiles and dress, vestments and sacred textiles as well as regenerated protein fibres. Mary has guest-curated two exhibitions at the Ashmolean Museum, most recently *The Eye of the Needle*. She is a Governor of the Pasold Fund and a Trustee of the Textile Conservation Foundation.

The Auckland Frontal © The Auckland Project.



**Cordelia Warr**

**Stitching the Franciscan habit: between regulation and representation**

This paper considers the making, sewing, and structure of the Franciscan habit concentrating particularly on the use of seams and stitching. The use of stitching is a recurring theme in both the life of Saint Francis (d. 1226) and in his rule. In order to maintain strict poverty and to ensure that his body underwent suitable penance, the clothes that Francis wore were altered and mended. According to Bonaventure's *Legenda Maior*, Francis had his tunic 'lined with small cords' if the texture of the cloth from which it was made was too smooth. These cords would have been sewn to the inside of the tunic.

The patched nature of the tunic, stressed in the *Regula Bullata* (1223), would also have required the use of stitching. Saint Francis intended that visible stitching demonstrated the humility of the order that he founded. Indeed, the use of patches was the subject of comment and discussion from shortly after Francis's death.

A number of paintings and engravings from the thirteenth through to the seventeenth century depict the saint in a habit that shows clear wear and repair. There are, for example, frayed edges at the ends of the sleeves and bottom of the tunic and patches added elsewhere.

**Cordelia Warr** is Senior Lecturer in Art History at the University of Manchester. She is the author of *Dressing for Heaven* (Manchester University Press, 2010) and has co-edited, with Janis Elliott, *The Church of Santa Maria Donna Regina* (Ashgate, 2004)

and *Art and Architecture in Naples, 1266-1713* (Wiley-Blackwell, 2003); with Anne Kirkham, *Wounds in the Middle Ages* (Ashgate, 2014); and with Anne Dunlop, *Foreign Bodies* (special issue of the *Bulletin of the John Rylands Library*, 95:2, 2019).



'Habitus S. Francisci Assij in Ecclesia S. Chiara Asservatus', from Zaccaria Boverio, from *Annalium, seu Sacrarum Historiarum Ordinis Minorum S. Francisci qui Capucini nuncupatur*, 2 vols (Lyon: C. Landry, 1632),

## **Newly re-discovered silks from the Merovingian royal burials at Saint-Denis Basilica near Paris, France**

### **Sophie Desrosiers and Antoinette Rast-Eicher**

Excavated in the 1950s and in 1980, with an overview published by Edouard Salin and Michel Fleury in 1998, the Merovingian textiles from Saint-Denis were re-discovered in an archaeological deposit in 2003. They were subsequently analysed and with some information on them published in 2012 and 2015. The gift of Michel Fleury's documentation to the National Archive in Paris in 2017 has opened a third phase of examination as his boxes contained not only written and visual documents but also fragments of textiles that enlarged the panorama previously established. We will focus here on the wide variety of silks that the Merovingian court had access to, some coming from the Levant, others from the Sassanian Empire and maybe from China. The grave clothing of the deceased was certainly impressive; especially that of Queen Arégonde with her purple silk mantle with sleeves ending in cuffs made of a Sassanian polychrome samite. A piece of textile woven with wild silk was also found with

Queen Arégonde but unfortunately it was too small to enable any conclusion to be drawn from its presence other than that it was evidently considered important.

**Sophie Desrosiers** has taught History and Anthropology of Textiles at the Ecole des Hautes Etudes en Sciences Sociales (EHESS, Paris) since 1990. She is now in pension but continue to teach and investigate about Antique and Medieval silks, in particular wild silks. Most of her bibliography is available on Academia.edu. Previous to the conference, she will be in London to teach with Lisa Monnas a technical course organized by Hero Granger-Taylor and the ETSG.

**Antoinette Rast-Eicher** is a freelance archaeologist specializing in textiles. She has wide experience of teaching and research and has collaborated on numerous exhibitions, including *Tombes mérovingiennes de la basilique de Saint-Denis* (2009). Her publications include *Fibres – Microscopy of Archaeological Textiles and Furs* (2016) and *Textilien, Wolle, Schafe der Eisenseit in der Schweiz* (2008).



## **Hero Granger-Taylor**

### **J F Flanagan and early complex silk weaves**

JF Flanagan (1884-1956) was a Macclesfield silk weaver and a teacher of weaving. As a historian of textiles he is perhaps best known for his publication of the woven silks from the tomb of St Cuthbert in Durham. But it his study of a group of textiles from the tomb of Henry VI in Palermo cathedral which shows how truly analytical his work was.

Flanagan had already briefly discussed the evolution of ‘diasprum’ (tabby-tabby lampas weave) in a short article for the Burlington Magazine of 1934. However, he can be seen to have taken the subject much further in a manuscript notebook in the British Museum, compiled in 1939 or shortly after. In the notebook he analysed three of the Henry VI textiles, two white on white and the third with gold thread on a pink ground, and placed them in three different but closely related weave categories: ‘immature diasprum’

(in CIETA terminology, ‘weft-patterned tabby’), ‘imperfect diasprum’ (an early form of lampas weave) and plain ‘diasprum’ (a fully-developed lampas where, in this case, the pattern weft is gold).

Flanagan’s study of these well-documented textiles pins down an important phase in the development of figured silks and points to the origin of the weave of the third example, with gold thread, as having been the western Mediterranean. Flanagan was one of a number of specialists in the history of textiles who earned their living in the textile industry of their time. All apparently men, they are a breed which has apparently died out in the United Kingdom, along with the majority of the British industry, and their passing can only be regretted.

**Hero Granger-Taylor** is a historian of early textiles whose work centres on textiles from archaeological sources. With Ruth Gilbert, she is co-tutor of Part 1 of the ETSG course ‘*Identifying and describing the weaves of archaeological and historical textiles*’, <https://www.earlytextilesstudygroup.org/etsg-courses.html>.

## Seeing through textiles: a comparative analysis between the Fondazione Arte della Seta Lizio textiles and medieval and early-modern paintings

### Maria Irene Bertulli

How Medieval and Early Modern textiles can contribute to a deeper understanding of paintings? Can tangible textile examples help scholars both in defining and reading a work of art? To what extent can textile collections and archives develop discoveries for art historians? Indeed, artists consciously decided to paint specific textiles to show us more than our eyes recognised (Koslin & Snyder 2002).

Today an interdisciplinary approach and analysis of painting are mandatory. Besides iconography, material aspects are to be considered as perspective even more crucial. This approach is undoubtedly evident when we approach tangible objects and material sources like textiles. These can be compelling instruments to collect information regarding artists and clients' lives and display methodologies (Von Hülsen-Esch 1998). Thanks to its rich textile archive, a historical organisation like the Fondazione Arte della Seta Lizio (Florence) is a unique and helpful tool for art historians (Marabelli 2008). From painting to textile fragment and back to painting, the shift of perspective can reveal integrity not always considered, especially in Italy.

An institution like the Fondazione Lizio has a pivotal role as heir of a century-old legacy, especially when combining a historical collection with an ongoing manufactory. This paper aims to underline the importance of a comparative analysis between textiles and painting; I will focus on Italian 14th – 16th Century painting, a

period in which numerous textile factories still maintain this heritage, and thanks to their expertise, they help scholars to get closer to the so-called *Zeitgeist*.

**Maria Irene Bertulli** completed the Art History MA at the University of Padua. Her MA dissertation, *Robert Rauschenberg: Homage to Venice (1975)*, focused on the relationship between the artist and Venice. During her master's degree, she studied at the University of Warwick, as part of the Erasmus+ programme. She is a student at the Scuola di Specializzazione in Cultural Heritage – University of Bologna (graduation in December 2021). Her research focus is on Medieval Art History and Material Culture; her main research goal is to provide an analysis of 14th Century Riminese Painting comparing them with the Fondazione Arte della Seta Lizio historical textile collection.

Lorenzo Costa, *Pala Bentivoglio*, Cappella Bentivoglio in San Giacomo Maggiore, Bologna (1488).



## Penelope Walton Rogers

### Joining the dots: a review of early medieval textile cultures of North-West Europe

The term textile culture is used here to mean regional and temporal clusters of textile equipment and textile products (recovered from archaeological excavations) and the relationship of these clusters to recognised cultural groups. The paper will take a broad look at the evidence from North-West Europe in the 5th to 11th centuries and aim to show the value of combining both equipment and products into a single study. This approach has only become possible through decades of assiduous collection of data and by the ease of access to multiple studies provided by the internet.

In 1992, Lise Bender Jørgensen published an important survey of the main textile types of Northern Europe up to AD 1000. This has since been refined and tested in regional studies. No such work on textile equipment has as yet been accomplished, but individual sites and single-topic studies have started to reveal broad regional patterns, which to some extent mirror those of the textile types. There is still much work to be done, but this paper will present preliminary thoughts on some of the patterns in the early medieval evidence which have emerged so far.

Because early medieval textile equipment has proved to be tradition-bound and is likely to have moved only with the women who used it, the identification of textile cultures allows broader archaeological questions to be addressed, such as how to distinguish the genuine migration of people from the spread of a cultural influence within a native population.

**Penelope Walton Rogers** is proprietor of The Anglo-Saxon Laboratory, Visiting Fellow at the University of York and currently serves as Chair of the Early Textiles Study Group. As an archaeological project manager she has brought to completion a series of excavation reports and as an academic collaborator she participates in funded European research projects. Her particular research interests lie in the reconstruction of women's lives from the archaeological record; regional, cultural and political borders; migration patterns; costume and textiles; and the many facets of ritual practice and religion.

Iron claws from a weaver's temple, from a 6th-century grave at Broechem, near Antwerp, Belgium. Courtesy of Rica Annaert.



## **Anna Muthesius**

### **Medieval textile studies: legacy and future directions**

This paper considers how far the past can inform the future within textile studies. It examines the contributions of prominent antiquarians, museum specialists and academic scholars over the last two centuries and it considers how far practical/technical/scientific and theoretical textile research methods have evolved.

The paper places emphasis on some early British pioneering contributions, whilst it also illustrates the interaction of British, Continental and American textile specialists across the twentieth century. More recently it examines the greater understanding of the global inter-connectivity of mediaeval textiles along the Silk Road, after the formation of closer ties in the twenty first century, between European and Near and Far East textile specialists.

The paper uses a selection of case studies of mediaeval silks to illustrate how complex inter-disciplinary research methods may be applied to gain an 'all-round' understanding and appreciation of the textiles. The case studies illustrate the textiles as both physical objects and as symbolic artefacts into which ideas and symbolic structures have been imbedded. In this way the study of textiles embraces tenets of material culture theory and pushes the boundaries of how far they can be used as a major tool for the understanding of cultures and civilisations across space and time.

The paper concludes with some suggestions for the future direction

of textile studies and it highlights the need for greater investment of resources across the museum and academic worlds.

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Pegasus silk. Byzantine, eighth to ninth century, Rome, Museo Sacro.