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Résumés / Abstracts

Natalia Boncioli

Dress Philology: Reading and Reconstructing the Story of the Archaeological Textile Finds from Collegium Jenense

During the 16th century the university was established in Jena and academic life began to flourish. Later on, during the 17th century, the collegiate church in Jena became a burial place for professors of the Collegium Jenense, their relatives and some students. Excavations were carried out in the collegiate church in the 1950s and several funerary garments were found: doublet, hose, stockings, shoes, wigs and headgear. After the excavation, these objects were stored in numerous boxes. The aim of my object-based research is to unveil and reconstruct the story of these garments from the 17th century through a detailed reading of the archaeological textile finds from the Collegium Jenense. The collected information, such as the textile pattern, cut, traces of use and repair, will be used to create object biographies. This paper focuses on the study of some of these garments, shedding light on the first steps of my PhD project.

Rosalia Bonito Fanelli

Neoclassical gilt embroidery for the uniform of Philip Mazzei, the diplomatic agent of Stanislas-Augustus Poniatowski, King of Poland

In a Florence archive I discovered a group of Neoclassical decorations – part of Filippo Mazzei's ceremonial uniform. The find included a black velvet high collar and cuffs with gilt embroidered neoclassical motifs (intertwined oak and laurel branches). Similar examples are to be found in contemporary French civil and military uniform decrees and in embroidery design albums. Mazzei's uniform was probably procured from the Parisian atelier of Augustin André Picot.

Tonia Brown

A Proposed Classification System for Printed Textiles

For more than a century, authors across numerous cultures and languages have been writing about "printed textiles" (i.e. Zeugdrucke, estampados, tissus imprimés, tygtryck, набойка, tessuto stampato, potištěné textilie) without a clear consensus on what comprises such textiles. Partly due to conflicting and confused early authorship and partly due to challenges with nuances in different languages the term "printed textiles" is often used to group vastly different textiles and techniques. After inventorying and cataloguing more than 2,000 extant "printed textiles" and performing research on more than 225 exemplars from five continents, this presentation explores why we need more precise terminology and a universal classification system for "printed textiles" made before circa 1700 CE. The author will briefly summarize a proposed classification system and demonstrate its possible applications.

Ana Cabrera Lafuente

Renaissance Blackwork Embroidery in England: A silk connection between England and Spain?

In the early 16th century a dynastic union took place between Hispanic kingdoms and England, with the marriage of Catherine of Aragon (1485–1536) to Arthur (1486–1502), Prince of Wales, and after his death, to Henry (1491–1547), future King Henry VIII of England. At the same time and up until the early 17th century, England developed a rich school of embroidery with monochrome or polychrome silks on linen that stood out from other European embroideries. Examples of this embroidery are described in written sources and preserved in museums; many are in black silk.

In the early 20th century, this embroidery began to be named "blackwork embroidery", its origins were attributed to Catherine of Aragon because of the provenance of the black silk used. This paper will present the study developed under the *Interwoven* project at the V&A on this embroidery, its connection with Iberia and with late 19th-century and early 20th-century historicism and revival movements.

Moira Dato

The "Continuous Revival", or when Fashion Faces Tradition: Lyonnais and Italian Silks in the 18th Century

This paper approaches the theme of revival through two seemingly contradictory notions: novelty and tradition. Both were the basis of the European silk industry in the 18th century. Looking at the production of Lyonnais and Italian silk fabrics, this paper will approach the topic of revival from a different angle by exploring the meaning(s) of new and old in that context. The Lyonnais manufacture positioned its fashionable fabrics in opposition to Italian silks with traditional motifs. The production and consumption of silk fabrics were thus marked by a distinction between novel (French) designs and traditional (Italian) patterns which were used throughout the century. However, the distinction was not always clear-cut.

Victoria De Lorenzo Alcántara and Avalon Fotheringham

Connecting Threads: Reviving the Subaltern Histories of the Madras Handkerchief

The so-called 'Madras handkerchief' is a textile which has over centuries undergone many transformative revivals. A famed product of South India characterised as a square, checked cotton cloth, in the 18th century Madras became a global commodity, reaching Asia, Africa, Europe and the Americas. In this process of circulation, the textile was organically imbued with new cultural meanings, informing new formal and technical solutions, including power-loom imitations. European empires controlled much of its commerce, shaping a Eurocentric historiography to the diminution of others' influence on its production and trade. "Connecting Threads" is a digital humanities project which seeks to revive these subaltern histories by tying South Indian production localities to markets in the Caribbean through the medium of Madras, exploring how the South-South Madras handkerchief trade relationship between South Indian artisans and Caribbean consumers impacted global trade and taste. This paper will summarise our findings so far.

Ruth Egger

From Weave to Print: The Revival of a 14th-Century Motif on an Evening Cape by Maria Monaci Gallenga

The Kunstgewerbemuseum in Berlin owns a fragment of a 14th-century silk fabric and an evening cape designed by Maria Monaci Gallenga from around 1925 which show the same motif. Julius Lessing, the first museum director, described the pattern as follows: "A dam deer sits on a tree stump, at the foot of the tree a dog with a collar, threatened by an eagle approaching from the right [...] A heron sticks its head and neck through a swelling sail [...]"¹. While it has been established that Gallenga drew inspiration from the medieval pattern, the story behind this revival has remained unclear. The paper reconsiders the historical contexts of both pieces, their connection and the different textile techniques, the former being a woven lampas and the latter a block-printed velvet. It argues that by publishing books on its textile collection, the Kunstgewerbemuseum stimulated modern design and thus fulfilled the museum's original mission.

¹ Otto von Falke and Julius Lessing. *Die Gewebe-Sammlung des Königlichen Kunstgewerbe-Museums*. Berlin: Wasmuth, 1913. Tafel 175. Translated from German by Ruth Egger.

Francisco Gomes and Agata Ulanowska

Reviving European Textile Heritage through Dissemination: Experiences and Perspectives from COST Action 'EuroWeb – Europe through Textiles' (CA19131)

In the past few decades, research on historical textiles has become a well-established field. However, moving textiles into the forefront of historical narratives and research agendas has proven challenging. COST Action 'EuroWeb: Europe through Textiles' was conceived to foster that move and to promote public awareness about the European textile heritage through multiple outreach activities.

One major tool in service of this revival is "The Digital Atlas of European Textile Heritage". It is being built as an online free cartographic resource linked to a database specially adapted for the Atlas, containing archaeological, historical, and ethnographic data. The Atlas is a work in progress, permanently enriched by the EuroWeb network with new digitized textile resources. It is intended to become a major European dissemination tool that will highly increase the accessibility of information in this field, and therefore promote a revival of interest in European textile heritage and craft traditions.

Michaela Hansen (read by Sharon Takeda)

A Pattern of Revival: Connecting *Kati Rimo* and *Shokkō* Patterned Textiles with Alexander McQueen's *Scanners* Collection

In his Fall 2003-4 collection *Scanners*, British fashion designer Lee Alexander McQueen (London, 1969–2010) revived a woven pattern of linked octagons and floral medallions, seen in Ming dynasty silks beginning from the 16th century, which was itself a revival of painted decorative patterns on architectural elements dating to the Song dynasty. In McQueen's artistic interpretation, the pattern signifies a journey through Tibet to Japan, which reflects its historical dissemination: exported from China, it was widely adopted in Japan and Tibet, where it came to be called, respectively, *shokkō* and *kati rimo* meaning "brocade pattern". Juxtaposing antecedent "brocade pattern" artworks with *Scanners* ensembles, as displayed in Los Angeles County Museum of Art's (LACMA) 2022 permanent collection exhibition *Mind, Mythos, Muse*, this paper details the reimagination of the pattern within China; traces its resonance and transmission abroad; and describes its recurring revival, across time periods and media, up through McQueen's 21st-century fashion.

Lea Hunkeler

Design and Use of Wool Embroideries in Northern Switzerland around 1600

Several wool embroideries with religious depictions from the 16th and 17th centuries have survived from the mostly protestant areas of what is now northern Switzerland. They were originally used for representative interior decoration in the houses of the urban upper class.

The depicted stories, mostly from the Old Testament, can be interpreted as morally instructive images, which were important in both protestant and humanistic moral philosophy.

Most of the earlier examples still show medieval compositions with foliage scrolls and medallions, whilst later works from the second half of the 16th century onwards start to exhibit new stylistic characteristics. In this way the embroiderers succeeded in creating works in their own visual language. This presentation of parts of my PhD thesis will focus on three pieces with scenes from the book of Genesis and the story of Samson, which illustrate this shift in their architectural elements and the depiction of the backgrounds.

Deepshikha Kalsi, Madhav Khosla and Parth Phiroze Mehrota

Weaving with Wonder – The story of a new figural velvet depicting a Safavid falconer from the ASHA workshop

In November 2021, the three authors of this paper undertook a journey to Varanasi under the tutelage of the textile designer and historian Rahul Jain. The intention was to see and learn about the drawlooms of the ASHA workshop that Jain founded and runs. What started was a conversation between Jain and us, his students, over months, which culminated in the creation of a figural velvet inspired by the early 17th-century Safavid velvet fragment of a falconer that is the cover image of Carol Bier's *Woven from the Soul, Spun from the Heart*. To this we added elements from two other splendid Safavid velvets to complete the composition. We further experimented with warp substitution, supplementary-weft bouclé and natural dyes. This paper presents the story of our fortunate journey of creation under Jain's mentorship.

Khadija Khair

D'une composition « savante » à un répertoire ornemental. La réhabilitation de modèles décoratifs ottomans (XVI-XVII^e siècles)

Dans l'Empire ottoman, les administrateurs utilisaient un système centralisateur dans lequel un même répertoire décoratif était destiné à l'ensemble du monde artisanal, y compris celui des soyeux. Dans chaque atelier, et selon les contraintes techniques, les maîtres-tisserands créaient des prototypes décoratifs destinés à leurs modèles d'étoffes. C'est ainsi, qu'il existait des modèles typologiques de soieries reconnaissables à leur simple décor.

Aussi, lorsque ces modèles circuleront en Europe, des ateliers notamment ceux de la filière du coton, usant de méthodes d'ornementation moins complexes, vont copier ces modèles de soieries. Ce faisant, les compositions décoratives sur les soieries, résultat d'un agencement savant, deviendront de simples modèles souches à but ornemental, et vont connaître une seconde vie, un nouveau statut et un nouvel usage.

Dans cette présentation nous reviendrons sur la naissance de ces décors typiques, avant d'aborder leur renaissance à partir d'un nouvel usage et d'en extraire des conséquences.

Judith Klein

The Holy Trinity Chasuble in the Holdings of the StiftsMuseum Xanten

The StiftsMuseum Xanten houses the church treasure of St. Victor's Cathedral in Xanten (Lower Rhine region, Germany). The collection includes famous liturgical vestments from the Middle Ages as well as some objects from the 19th and early 20th century that have received less attention in research to date. Some of these vestments show embroideries inspired by medieval models. Late 19th-century publications and exhibitions, such as the World Fairs, played an important role in informing them. As an example for this transfer, a chasuble made of dark silk velvet with a textile medallion on its back, is the focus of this presentation. The artistically and very vividly worked appliqué shows a representation of the Holy Trinity surrounded by clouds.

Helena Loermans and Cristina Balloffet Carr

Textile Fragments in a Museum Collection: Weave drafts, photomicrographs and Xrays

This is the story of how textile fragments may correlate with canvases used in historic paintings: Museums often hold fragments of historic “household linens”, textiles significant enough to have been archived, often in broad categories. Fragments with woven patterning carry enough specific technical information to enable re-weaving, placing the fragment into a larger context.

The possibility of connecting the technology to (ancient) craft techniques: photo micrographs, x-ray images, sharing high quality documents and software for generating weave drafts, allowed us to reconstruct the weave drafts of those patterns and reweave the textiles on a hand loom. High resolution photomicrographs and X Ray images reveal subtle differences that distinguish patterns. Reconstruction of the weave draft, unique for each pattern, reveal where subtle differences or where matches occur between patterns.

This presentation will guide us through the analyses of a 15th-century fragment in the collection of The Metropolitan Museum of Art in New York and where it matches a 14th-century fragment in the collection of the Victoria and Albert Museum in London and with the pattern of the canvas used in Titian's *The Vendramin Family*, 1545, now in The National Gallery, London. This integrated approach helps to identify the specific textile in an artist's “canvas” and leads to a more integrated understanding of the history underlying an artist's work.

Yuliia Matvieieva

Thirteenth-century Liturgical Vestments from St. Sophia, Kyiv: Their iconography, origins, and revivals

Gold embroidered textile pieces were found in 1936 in St. Sophia (Kyiv) in the tomb of the Kyiv Metropolitan Cyril II (1242–1281) and have survived the bombings of Kyiv in 1941 and 2022. The specific identity of the garments had remained unexplained until I reassembled them in 2007, proving them to be an epitachelion and sakkos – the latter an extraordinary sign of status at the time. Currently, they are probably the earliest known examples of the decoration of such priestly garments. They also have an unusual iconography. This paper examines this

iconography which revives motifs of St. Sophia which were subsequently again revived in certain Byzantine vestments. A unique Deesis, inspired by the 11th-century frescoes of St. Sophia, is first repeated in the epitachelion and later in three rare stoles dating to the 14th to 16th centuries. The ornamental motifs of the sakkos were revived in the “Dalmatic of Charlemagne”.

Katarzyna Moskal

Renaissance Embroidered Orphreys in the Dominican Monastery in Krakow

The topic of this paper is the embroidered orphreys of the chasuble preserved in the Dominican Monastery in Krakow. They are decorated with a geometrical braid pattern in couching gold and with five appliqué medallions showing busts of saints alternating with candelabra-motifs. The embroidery is an example of a good quality 16th-century work from Italy or Spain. The attempts to show the landscape in the background of the medallions, using couched goldwork partly shaded with silk thread (*or nué*) and renaissance ornaments deserve attention. The Krakow orphreys are part of a group of similar embroideries held in the collections of the Metropolitan Museum of Art in New York, the Victoria & Albert Museum in London, the Museum of Applied Art in Budapest, and the National Museum in Krakow.

Magdalena Ozga

Kontush Sashes and their 19th-Century Revival

One of the few fabrics made in Poland were kontush sashes, an accessory of male national costume. They were woven in the second half of the 18th century, from silk, silver and silver-gilt threads, and their decoration was based on patterns of Persian sashes.

They fell out of fashion with the change in men's attire, at the beginning of the 19th century. The renaissance of kontush sashes in the second half of the 19th century is linked to the complicated political situation of a Polish nation divided between its three neighbours – Russia, Prussia and Austria, when national costume became an expression of patriotism. This revival led to the manufacturing of the new sashes, woven in Western Europe, in the second half of the 19th century. It is possible to determine their origin only in a few cases, while others, which can be divided into several groups, remain unidentified.

Monica Paredis-Vroon

The Cappa Leonis, a Renaissance Coronation-Robe for Humanistic Monarchs

The ceremony for the coronation of Roman German kings involves the coronation robes now held at the imperial treasury in Vienna. But when these were not available in the traditional medieval coronation city Aachen at the appropriate time another solution was found.

In 1349 in Aachen, Charles IV of Luxemburg had to resort to one of his own ceremonial copes for the occasion. It shows exotic and innovative figured velvet, impractical but exquisite brocaded silk lining and embroidered prophets that once heralded the king's virtues.

171 years and four Aachen coronations later the cope was prepared for another coronation, this time for Charles V of the Habsburg dynasty. Whether he actually wore it is unclear but since then the Cappa Leonis has been enriched with Charles's various emblems in innovative silk needle lace, gold and *tintinnabulae*.

Maria-Anne Privat

Des textiles ornant l'intérieur des voitures hippomobiles aux XVIII^e et XIX^e siècles

Une conférence (non publiée) donnée au Mobilier national en 2015 avait présenté les textiles de quelques véhicules hippomobiles des XVIII^e et XIX^e siècles conservés au Musée national de la voiture ouvrant un champ de recherche alors peu exploré. Certes le *Guide du Carrossier*, dans un numéro de 1877 rappelle que le type de garniture choisie (donc de textile) constitue « une branche de la construction des voitures qui relève uniquement du goût et où la science n'a rien à voir. Aussi pas de définitions précises, pas de démonstrations rigoureuses » tout en soulignant dans une édition de 1878 que « tout ce qui peut captiver l'attention et lui [à la voiture] donner une certaine valeur artistique, consiste dans l'emploi de belles étoffes et dans un travail très régulier et très soigné ». Le textile et la passementerie sont non seulement d'une grande diversité mais varient selon l'usage de la voiture. Ils répondent à des règles techniques rigoureuses et sont fabriqués par des professionnels de plus en plus spécialisés. Ils coûtent cher et figurent parmi les postes de dépenses les plus importants dans la réalisation d'une voiture tandis qu'ils répondent aux évolutions dictées par la mode et aux exigences prescrites par les règles du bon goût.

Carmen Romeo

Elda Pavan Cecchele and Luisa Mattiussi, Protagonists of the Rebirth of Italian Textile Art

The myth of Italian style took shape in the 1950s, when Italy, recovering from war wounds, chose to tackle the future and be reborn in the light of two specific components: fashion and design. The "Italian miracle" was created thanks to new high-quality craftsmanship that looked at tradition by interpreting it in a creative, free and experimental way. Craftsmen marked the rebirth of a heritage of knowledge still very present in Italy at that time and were able to offer alternatives to mass and serial industrial production. What we have inherited from Elda Pavan Cecchele (San Martino di Lupari PD, 1915 – Cittadella PD 1998) and Luisa Mattiussi (Udine 1936 – Magnano in Riviera UD, 2015) is exemplary and valuable. The two talented weavers, in dialogue with both contemporary artistic production and traditional Italian weaving techniques, collaborated with well-known architects and stylists, imposing on the market innovative and elegant fabrics for fashion and furnishings.

Clara Serra

The *Children Playing* Tapestries by Giulio Romano

The *Children Playing* (Puttini) set designed by Giulio Romano, is composed of four large tapestries and two fragments, and belongs to the Gulbenkian Collection. Also part of this set is a fragment from the collection of the Poldi Pezzoli Museum in Milan, which was exhibited, for the first time, with the rest of the set, one year ago in at the Calouste Gulbenkian Museum. This exhibition intitled “Giulio Romano. Children Playing” was a unique opportunity to appreciate the magnificence of the complete set and to open up new paths of investigation. This is a remarkable set, well illustrative of the artistic and technical quality that this art reached in the 16th century and one of the most fantastic examples of Renaissance tapestry produced in Italy.

Karolina Stanilewicz

Tradition and the Present Day in the Renaissance of Polish Kilims based on the output of Bogdan Treter (1886 – 1945)

At the beginning of the 20th century the Polish art sphere was marked by the renaissance of kilims. This art form celebrated luminous triumphs in Paris in 1925. Among many kilim artists it was Bogdan Treter who was then awarded the “Grand Prix”. This multi-talented artist created his own individual and distinguishable style in kilim. Treter based it on profound knowledge of the weaving technique he had learned and mastered in the “Kilim” workshops in Zakopane. His designs were outstanding and creative both technically and with regard to the artistic interpretation of various patterns of manorial and folk weaving. Although they do not go back to tradition directly, they are rooted in it and just like manorial kilims, fit perfectly in every space. Treter’s kilims set an example through the excellent combining of the character of design and technical possibilities in order to create an original pattern inspired by works from the past.

Sharon S. Takeda

Rhythms of Africa: African and African American Improvisational Textile Patterning

The materials, techniques, and design influences of two Central African textile traditions – ceremonial barkcloths (*pongo*) decorated with eccentric lines and abstract compositions painted by Mbuti women of the Ituri Forest in the Democratic Republic of the Congo, and raffia textiles and ceremonial skirts embroidered and applied by women of the former Kuba Kingdom of the Democratic Republic of the Congo who interrupted the direction of lines and the regular beat of repetitive motifs to create astonishing lyrical compositions – will be examined, compared, and contrasted with a selection of dynamic improvisational quilts created by modern African American quilters from northern California. Descendants of slaves from Africa, these quilt creators unwittingly made cultural and aesthetic connections with Central African rhythms of music, dance, and the textile arts.

Olga Vassilieva-Codognet

Les drapeaux du *Fahnenbuch* de Fribourg : questions d'iconographie et d'historiographie

Les Archives de l'État de Fribourg conservent un manuscrit précieux pour les spécialistes des textiles anciens : le *Fahnenbuch*, ou « Livre des Drapeaux », réalisé entre 1646 et 1648 par le peintre bourguignon Pierre Crolot. Ce codex contient les reproductions d'une quarantaine d'items textiles (drapeaux, chapes, tapisseries) qui ont été pris à leurs ennemis par les mercenaires fribourgeois à l'occasion des guerres franco-bourguignonnes et franco-italiennes de la fin du Moyen Âge. Ces trophées textiles n'ont pas livré tous leurs secrets, car certains d'entre eux n'ont toujours pas été identifiés, et, qui plus est, ils ont disparu dans leur immense majorité. Notre enquête, de nature à la fois iconographique et historiographique, nous a permis d'identifier plusieurs drapeaux italiens jusque-là inconnus, ainsi que d'établir que les drapeaux représentés dans ce *Fahnenbuch* existaient encore matériellement au début du XX^e siècle, alors même que se formaient les collections textiles des musées suisses naissants.

Evelin Wetter

Liturgical Embroidery from 16th-Century Spain Reflections on a new catalogue raisonné of the Abegg-Stiftung's textile collection

Among the early modern embroideries in the collection of the Abegg-Stiftung, those from Spain form the largest group. Similar to the corresponding holdings in North American and European museums, the collection in Riggisberg is also strongly characterised by the trade in textiles in the early 20th century. The invoices for these purchases do not provide any provenance. As well as for what has been preserved in Spain, differentiated criteria of attribution to local centres of production are generally lacking. Against this backdrop, two complexes of works seem to suggest themselves for a methodological discussion with regard to the catalogue raisonné that is currently being compiled: The first allows us to assess the potential for insights that works with a reliable historical transmission offer; the second reveals a larger workshop production that can at least be regionally defined by means of technical analysis as well as analyses of motifs and style.

Masako Yoshida

Nineteenth-Century Japanese Tapestries Inspired by European Tapestries

Several Flemish tapestries of the 16th and 17th centuries were exported to Japan through the Dutch East India Company. Around the same time, Chinese tapestries were also brought to Japan. These pieces were altered into hangings and used as decorations for the floats of the Shinto Shrine Gion Festival in Kyoto. Inspired by these foreign tapestries, the Japanese began to produce tapestries modeled mainly after the Chinese products. In addition, several Japanese pieces inspired by the European tapestries were produced. This presentation will focus on the Japanese pieces inspired by the European tapestries. In reference to sheep farming and wool textile production in Japan, how European elements were absorbed by the Japanese weavers resulting in the creation of cross-cultural hybrid works is explored.