

# European Textiles in the Robert Lehman Collection

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CHRISTA C. MAYER THURMAN



The Metropolitan Museum of Art

The Robert Lehman Collection

XIV





The  
Robert Lehman  
Collection

XIV

*European Textiles*

CHRISTA C. MAYER THURMAN

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## Preface

Despite the important role they have played in our artistic past, European textiles have yet to enter the mainstream of the study of the history of art. The two most widely read surveys, *History of Art* by H. W. Janson and *A World History of Art* by Hugh Honour and John Fleming (the first now in its fifth edition, the second in its fourth), barely touch upon textiles. In the academic world, the history of textiles is seldom the subject of a course, and individual textile objects are only rarely mentioned in other courses, even when they clearly relate to the subject. One exception is the Institute of Fine Arts at New York University, where Professor Colin Eisler, in particular, has taught graduate seminars on textiles and also frequently emphasizes them in courses in the history of medieval and Renaissance art.

The reasons for this neglect are several. Along with the other “decorative” arts, textiles have been considered somehow inferior to the so-called fine arts, imbued with a lesser degree of intellectual weight and creativity. There has also been a rather vague assumption that textiles are the special domain of women, and therefore not of equal significance to everyone. That they are not as accessible as paintings or drawings may have been another impediment to detailed studies of textiles; objects like tapestries, altar frontals, and church vestments are often rolled or stored flat in drawers, out of the public view.

Although universities and colleges have largely ignored textiles, museums and collectors began acquiring them at an early date. During the last years of the nineteenth century and the early part of the twentieth, collectors in the United States were even more active in the field than their counterparts in Europe. American art collections, both public and private, have tended to aim for a broad representation of periods, cultures, and media.

The collection of textiles and costumes at The Metropolitan Museum of Art has few rivals. Over the years, curators, scholars, and conservators like Margaret B. Freeman, Edith A. Standen, and Adolfo S. Cavallo contributed their insight, skill, and judgment to the acquisition of textiles from an array of cultures and periods, from ancient Near Eastern and Egyptian archaeological fragments to twentieth-century fabrics printed by machine in Europe and the United States. In order to facilitate the study of this vast repository from both an art historical and a technical point of view and to safeguard its conservation, the Antonio Ratti Textile Center was opened in December 1995. The creation of the computerized, state-of-the-art Center marked a high point in the study of textiles. For although fabrics and costumes continue to be acquired by the Museum on a department by department basis, ensuring the broadest possible cultural and historical representation, they can now be cared for and studied in a facility that is one of the largest and best equipped in the world.



With the addition of the Robert Lehman Collection in 1975, the already fine collection of textiles at the Metropolitan Museum was further enriched. The Museum gained several major works of art and a great number of objects that illuminate the role and history of textiles in Europe over more than six centuries. The textiles in the Robert Lehman Collection, on the other hand, found a wider context and gained relevance by joining related works in many media. As Christa C. Mayer Thurman recounts in her introduction to this volume, Philip Lehman and later his son, Robert, formed this collection in the first decades of the twentieth century in large part to embellish their elegant Manhattan town house. Yet the quality and historical significance of the objects attest to the insight and discernment of both father and son. The highlights of the Collection are four early sixteenth-century tapestries, three of which Philip Lehman purchased in 1912, 1916, and 1938, respectively, and six embroidered roundels from fifteenth-century Flanders that Robert Lehman acquired together in 1949. Ecclesiastical vestments in precious silks and velvets, many of them richly embroidered or brocaded, make up a large portion of the Collection, and there are also a number of covers, hangings, and lengths of luxurious fabrics that date from the fifteenth to the nineteenth century.

This volume is the first thorough catalogue of the Lehman textile holdings, and most of these objects have never before been published. Robert Lehman first wished to have his textiles catalogued in 1952–53, and he engaged Alice B. Beer, Keeper of Textiles at the Cooper Union and its Museum for the Arts of Decoration. With the help of her assistant, Jean E. Mailey, Miss Beer prepared brief descriptions of 185 objects and typed them on 3 by 5 inch index cards that still exist in the Robert Lehman Collection files. When the Robert Lehman Collection Scholarly Catalogue was still being planned during the early 1980s, Christa Thurman, one of the foremost scholars in the field, agreed to prepare the volume on textiles. Drawing on her own vast knowledge and assisted by specialists at the Metropolitan and the staff in the Department of Textiles of the Art Institute of Chicago, in particular Lorna A. Filippini, she has produced a thorough analysis of the more than 250 objects now in the Collection. This catalogue is a contribution to scholarship in European textiles for which art historians, the public, and collectors will remain grateful.

Egbert Haverkamp-Begemann

*John Langeloth Loeb Professor Emeritus of the History of Art, Institute of Fine Arts, New York University, and Coordinator of the Robert Lehman Collection Scholarly Catalogue*

## *Acknowledgments*

On behalf of the Robert Lehman Foundation and Laurence B. Kanter, Curator of the Robert Lehman Collection, I want to thank Christa C. Mayer Thurman, the Editorial Department at The Metropolitan Museum of Art, and the many others who assisted in the writing and publication of this volume.

In writing her manuscript Christa Thurman was assisted primarily by Lorna A. Filippini, Associate Conservator in the Department of Textiles at the Art Institute of Chicago, who provided the weave and structural analyses for the majority of the pieces. She is grateful as well to the other members of the staff at the Institute who helped with the preparation of the catalogue, in particular Nancy K. Finn, who took many of the photographs that illustrate the volume, Cindy J. Cannon, Eva Schuchardt, Coretta Bishop, and Mickey Wright. For their generous help and advice during the research phase of the project, the author wishes to thank James N. Wood, Martha Wolff, Jack P. Brown, Starr Siegele, and Mary Woolever, all of the Art Institute of Chicago; Thomas Campbell, Margaret Lawson, and the late Edith A. Standen of the Metropolitan Museum; Colin T. Eisler of the Institute of Fine Arts, New York University; Guy Delmarcel of the University of Leuven; Wim de Wit, Tracey Schuster, and Onica Busuioceanu of the Getty Research Institute, Los Angeles; Sandra Rosenbaum of the Los Angeles County Museum of Art; Eileen Kennedy Morales and Elizabeth Ellis of the Museum of the City of New York; Avril Hart, formerly of the Victoria and Albert Museum, London; Rebecca Tucker, Skidmore College, Saratoga Springs, New York; Christopher Gray, New York; John Wright, Chicago; Gabriella K. Robertson, Los Angeles; and Cynthia Meek, Chicago.

Sue Potter and I join the author in thanking the members of the staff of the Robert Lehman Collection at the Metropolitan for their invaluable assistance at all stages of the project; we are especially indebted to Manus Gallagher, Pia Palladino, Monique van Dorp, Dita Amory, Linda Wolk-Simon, and Nicole Leibow-Giegerich. We also thank Nobuko Kajitani, Conservator in Charge of the Department of Textile Conservation, and the staff of the Antonio Ratti Textile Center at the Metropolitan Museum for providing their expertise and technical knowledge, as well as Nancy Haller and Melissa Miller, who were entrusted with preparing a portion of the textiles for shipment to Chicago.

The time-worn phrase “without whose help this volume never would have appeared” is particularly apt to characterize the role of Sue Potter, the editor of this catalogue. She in turn wishes to thank all those whose talent and skill helped make this book as handsome as it is, especially Bruce Campbell, Schechter Lee, Elisa Frohlich, Mary Gladue, Jean Wagner, Jeanne-Marie Wasilik, and Elaine Luthy.

Finally, I wish to acknowledge the enlightened role the Robert Lehman Foundation and its Board, especially its Secretary, Paul C. Guth, have played in furthering the study of art history by facilitating the publication of this volume of the scholarly catalogue of the Robert Lehman Collection.

Egbert Haverkamp-Begemann

## NOTE TO THE READER

The catalogue is divided into three main sections: Tapestries, Ecclesiastical Textiles, and Secular Textiles. Within each of the sections the objects have been arranged in chronological order. The Ecclesiastical Textiles section comprises fabrics that were clearly intended to be used in the church or for private worship, even though they may since have been transformed or altered for another, usually secular, purpose. Some of the fabrics catalogued under Secular Textiles may also have been part of clerical vestments or religious objects, but their original purpose cannot be definitively ascertained from their present form. The panels of fifteenth-century velvet that begin the section (Nos. 100–105) are cases in point. Although they are not technically textiles, a few pieces of tooled and painted leather (Nos. 120, 137–41) have been included in the Secular Textiles section. The objects in the Additional Textiles section at the end of the book (Nos. 187–248), incorporated in the catalogue for the sake of completeness, are arranged in a single chronological list, regardless of their original purpose.

Panels and fragments of textiles were measured warp first, then weft, whenever possible. For vestments and other such objects, the greatest height is given first, then the greatest width. Unless otherwise noted, measurements do not include fringe. The places of origin and dates of trims, linings, and other embellishments or supports are given when they could be ascertained; if no date or place is mentioned the origin is unknown.

The provenance of an object is given when it could be documented; if no information is given for a particular object, nothing is known about its provenance. In the provenance sections, names and locations of dealers are enclosed in brackets.

References to books and articles have been abbreviated to the author's name and the date of publication; references to exhibitions and their catalogues have been abbreviated to city and year. The key to those abbreviations is found on pages 271–80.

Other collections bearing the Lehman name should not be confused with the Robert Lehman Collection at the Metropolitan Museum. The Carrie L. Lehman Collection, which contains 363 examples of English and Continental textiles, was bequeathed to the Museum of Fine Arts, Boston, in 1938 by Philip Lehman (see Salmon 1976). Carrie Lehman was Philip Lehman's wife and Robert Lehman's mother. Among the many works of art in the Adele and Arthur Lehman Collection were nine tapestries, all of which were bequeathed to The Metropolitan Museum of Art in 1965 (see Virch 1965). Arthur Lehman was a cousin of Philip Lehman.



## *Textiles: New York Collecting in the Early Twentieth Century*

In 1905 the Philip Lehman family moved to a town house at 7 West 54th Street in Manhattan. The house had been designed for them in 1894 by John H. Duncan, the designer of Grant's Tomb and one of the most sought-after architects in the country at the time. The belongings they brought to the new house included countless extraordinary objects that were the foundation of one of the leading private art collections in the United States. A large part of that collection would ultimately find its way to The Metropolitan Museum of Art in 1969. A special wing was built to house the collection, and to this day the Robert Lehman Wing is part of the Metropolitan Museum's vast complex.

This volume, the tenth to be published in a projected series of sixteen, catalogues the textiles and the objects made of fabric, either woven or embroidered, as well as the few pieces of lace and leather in the Robert Lehman Collection at the Metropolitan Museum. Many of these objects were clearly acquired for their artistic merit and historical significance, or because they related to a work of art in another medium already in the collection, or for both reasons. *The Holy Family* tapestry Philip Lehman acquired in 1938 (No. 3), for example, calls to mind the painting of the same subject from the workshop of Joos van Cleve that he purchased a quarter century earlier.<sup>1</sup> The subject matter, scale, and quality of the series of fifteenth-century Flemish embroidered roundels (Nos. 13–18), which came on the market in 1949, found echoes in the drawings and illuminations both Philip Lehman and his son, Robert, collected in the twenties and thirties.

In a number of objects in the Collection artistic merit and function were combined, for many of these textiles were used to furnish the Lehman residences over the decades. The three large tapestries (Nos. 1, 2, and 4), for instance, masterpieces in themselves, were purchased to be hung on the walls and to provide the right ambience to a given space. This decorative function of the textiles is one aspect of Robert Lehman's collection that may perhaps be understood best in its historical context.

Regrettably, no photographs exist of the Lehman interiors before the late 1950s, when the house was redecorated and opened to students and scholars. It is for that reason that photographs of other Manhattan homes are featured here to show how textiles decorated fashionable interiors in the early twentieth century. On permanent display in the Robert Lehman Wing, however, looking much as they did in midcentury, are several furnished rooms reassembled from the family's original house on West 54th Street. The rooms, and the entire collection of textiles, are a significant repository, representing not only the perspicacity of Philip and Robert Lehman as collectors, but also the living style of two generations of the Lehman family at the same location, a rarity in this age of mobility.

How did one furnish a New York town house at the turn of the century? One possibility was to peruse the contemporary Arts and Crafts movement and its designs, initially conceived and introduced by one of its main advocates, the Englishman William Morris (1834–1896). Or else one could opt for fabrics designed by Gustave Stickley (1858–1942), the American counterpart to Morris.



Fig. 1 Sitting room, residence of Mrs. Leo Kaufman, 941 Park Avenue. Museum of the City of New York, Baumgarten Collection

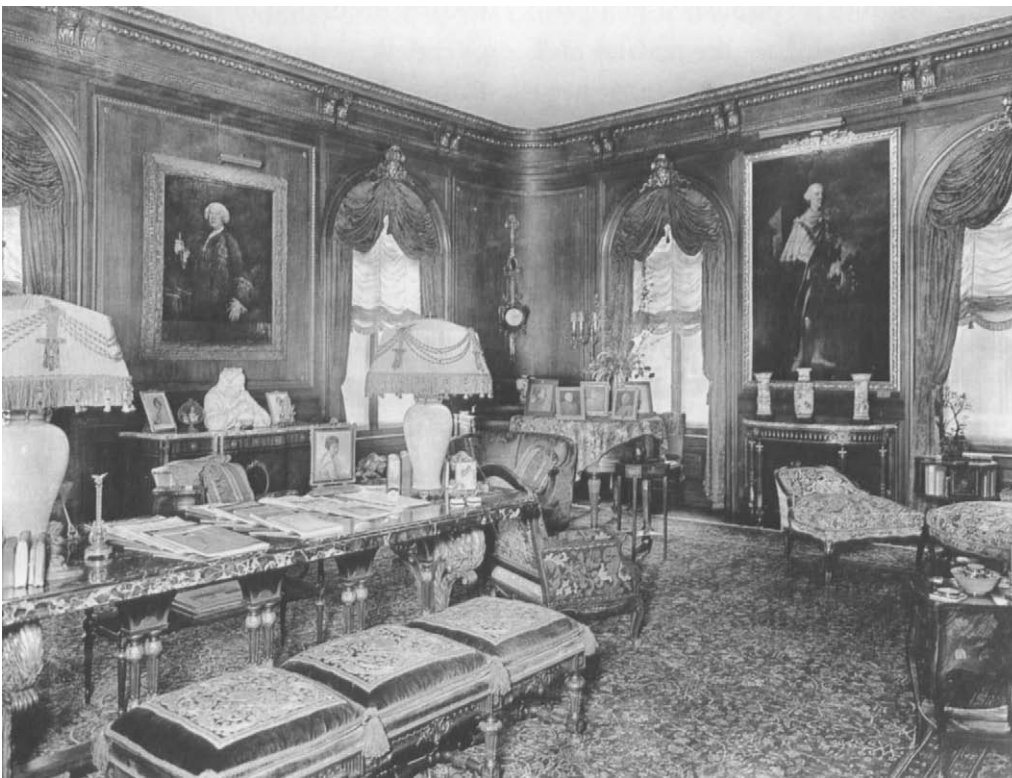


Fig. 2 Library, residence of Mrs. E. F. Hutton, 2 East 92nd Street. Museum of the City of New York, Baumgarten Collection



Fig. 3 A library. French and Company photograph no. 15702. Research Library, Getty Research Institute, Los Angeles, 71.P.1

Another solution was to return to the heavy Victorian style, with its dreary and often poorly made fabrics. One could settle for French fabrics from the eighteenth century and furnish one's house in the style of one of the Louis. And if one was very au courant, there was Art Nouveau, Art Deco, the Wiener Werkstätte, or any of the other avant-garde European movements of the early twentieth century to consider.

If none of these alternatives provided the solution, there was yet one other possibility, especially if the goal was to create a visual harmony between the furnishings and an impressive art collection that was particularly strong in its Italian Renaissance holdings. One could look at the paintings themselves and replicate the textiles they pictured. To do so, one could have gone to F. Schumacher and Company, one of the oldest textile and wall-covering firms in this country and supplier to the

carriage trade, and bought copies of well-known fifteenth- and sixteenth-century textile designs, either in silk or in velvet with the traditional pomegranate or thistle motifs. The other option was to attempt to find very similar period material, and here Europe and many of its church treasuries provided the sources and solutions. Churches sold vestments in large quantities to the dealers of the day, and many of the materials were destined for America. The demand for the heavily woven dark red (and occasionally green and dark blue) solid velvets and damask woven silks was so extensive until the 1920s that when tastes changed to favor lighter colors and designs, mainly through the efforts of the legendary Elsie De Wolfe (1865–1950) and her book *The House in Good Taste*, a great many merchants who had for decades provided these fabrics to their American clientele were affected.





Fig. 4 Entrance hall, residence of Mrs. E. F. Hutton, 2 East 92nd Street. Museum of the City of New York, Baumgarten Collection

Prominent dealer establishments such as the renowned firms of French and Company, William Baumgarten and Company, and Duveen Brothers in New York, among many others, provided their clientele with services well beyond simply finding magnificent objets d'art. They went so far as to supply entire interiors, from the wooden wall paneling to the tassels on the upholstered chairs. Clients in quest of authentic-looking early interiors could opt for exact, painstaking copies of European furnishings and interiors. Or the decorating could be accomplished by purchasing whole villas or castles abroad, disassembling them, and shipping them to the United States, where they would then be carefully reassembled. One French and Company ledger entry of 1927 lists an order for eleven complete rooms.<sup>2</sup>

The skilled upholsterers and seamstresses in the employ of French and Company and their competi-

tors converted Renaissance materials imported from Europe into the needed wall coverings and upholstery fabrics. Sometimes items were modified, recycled in the truest sense of the word, to perform decorative functions. Vestments were taken apart, cleverly pieced according to pattern repeats, and placed on couches, chairs, and standing screens. Amices that had been originally worn as collars and orphreys that had been attached to chasubles or copes were incorporated into chair fittings. Apparels and orphreys, dissected down to the individual components and notwithstanding the saints and Madonnas figuring in and on them, were made into cushions or were directly attached to sofas or easy chairs (Figs. 1–3, 7). Typically dark red, blue, and green Italian or Spanish velvets, sparing no wear marks, which gave them further antique authenticity, appeared as runners and covers on large and heavy oak tables and cassoni, the



Fig. 5 Dining room, residence of Mrs. W. B. Kendall, 520 Park Avenue. Museum of the City of New York, Baumgarten Collection

velvet backed with modern linings and finished with braids or tapes. Even complete copes, dalmatics, and chasubles were laid out flat and used to decorate surfaces, or they were mounted or encased like paintings in gold-leaf frames and hung on walls (Figs. 4–6). In the Lehman household too, the roles of objects changed from religious to secular as they were tailored to specific interiors and to the tastes and needs of two generations (see Nos. 40, 65, 69–72, for instance).

Decorative uses were also found for borders that once framed the traditional tapestries of the sixteenth and seventeenth centuries. Adjusted to the required size, they were placed around door openings (Nos. 5, 6), and fragments of borders were sometimes framed and hung on the wall or used on standing screens or to upholster chairs (Figs. 1, 8).

While the more formal rooms in the Lehman town house were furnished in this Renaissance



Fig. 6 Foyer, residence of E. L. Young, 310 Fifth Avenue. Museum of the City of New York, Baumgarten Collection



Fig. 7 A library. French and Company photograph no. 15702. Research Library, Getty Research Institute, Los Angeles, 71.P.1

style, the upstairs quarters, including the bedroom suite of the lady of the house, would have been treated quite differently. Based on the evidence of the extant Lehman textiles and archival photographs of typical Manhattan bedrooms of the period (see Figs. 9, 10), the furniture would have been upholstered in eighteenth-century silk from France or Spain. Again, these silks were not reproductions supplied by the leading New York textile houses of the day, but the original fabrics. A group of striking blue and white striped silk bedcovers, hangings, and yardage (Nos. 171–80) from eighteenth-century Spain survive in the Robert Lehman Collection. In the bedrooms, too, some of the fabrics had originally seen other uses. One often hears that once-splendid eighteenth-century dresses were taken apart and used as upholstery fabrics, but such statements

are rarely substantiated. The proof can finally be provided by a set of upholstery fabrics, now removed from the chairs they covered, that exist in the Robert Lehman Collection alongside a large, intact piece of the eighteenth-century dress from which they were taken (No. 162). The Collection also includes a number of eighteenth-century vestments, especially chasubles and copes, a few of which may have been mounted or framed and hung on the walls of such bedroom suites (see Fig. 10).

The textile medium unfortunately lends itself with great ease to such treatment. As decorative arts collections have received fuller appreciation, understanding, and study over the last several decades, however, such activity has decreased. The inherently fragile nature of textiles is being increasingly addressed, and issues of conservation more

fully acknowledged and dealt with. The dealers who market these treasures will often ensure that rare “endangered species” are directed to and acquired by museums and collectors who know how to conserve textiles.

During the first half of the twentieth century this type of interior decoration could be seen in the residences of prominent New Yorkers up and down Manhattan’s fashionable streets and avenues. The Fricks, Morgans, Carnegies, Kahns, Wideners, Mellons, Blumenthals, and Gardners, to mention just a few, all furnished their houses this way. They were aided by a large group of international merchants like Duveen Brothers and French and Company. Many of the names one comes across in the correspondence preserved in the Robert Lehman

Collection files are still prominent today. The task of these dealers was to find objects of rarity, interest, and significance, but they also offered a wide range of other services. French and Company, for instance, frequently bought back art objects and credited clients’ accounts for their value. Dealers not only furnished residences but saw to their care and restoration as well. This included attending to the seasonal changes that a well-run prominent household required. The archival documents in the Robert Lehman Collection files record the taking down and putting into storage of carpets and tapestries, their refurbishing and conservation, and finally their reinstallation at the end of the summer. In 1955 Mitchell Samuels of French and Company advised Robert Lehman that his “tapestry, ‘The



Fig. 8 Screen with tapestry fragments. French and Company photograph archives, 1930. Research Library, Getty Research Institute, Los Angeles, 71.P.1



Fig. 9 Bedroom, residence of Mrs. A. W. Popper, 270 Park Avenue. Museum of the City of New York, Baumgarten Collection

Last Supper,' has been very carefully cleaned, and after all these years of hanging in a room that is always dry and has very little ventilation, some of the delicate threads have parted and the tapestry needs considerable repair. It would take about three months to do this work, and the cost may run to \$800.00 or \$1000.00, so I would prefer that you see it before we proceed with this work. As you probably will want it back by the end of December, an early decision will be necessary."<sup>3</sup> A bill dated 1 December 1955 followed.

French and Company's services extended to replacing upholstery and wall coverings; purchases of large quantities of such materials for specific rooms are recorded. On at least one occasion

Samuels asked Robert Lehman if it was possible that he had in his textile collection "some pieces of Renaissance velvet that would be suitable for [a] chair. This would save considerably as the chair requires a fine fabric."<sup>4</sup> In addition, the firm saw to washing down walls and ceilings, filling in cracks, and painting whole floors of the house, including all woodwork, grillwork, and doors.<sup>5</sup> At times their involvement further extended to acting as an adviser and intermediary. "If there are any objects that you are thinking of giving away for this year," Samuels wrote to Robert Lehman in October of 1948, "it would be best to do this pretty promptly, before the Christmas rush is upon us, and so that museum confirmations can be gotten



Fig. 10 Bedroom, residence of Mrs. Leo Kaufman, 941 Park Avenue. Museum of the City of New York, Baumgarten Collection

in dated before the end of the year.”<sup>6</sup> A letter of 1955 is even clearer on the subject: “Some time at your convenience when I can see you, I would like to discuss some gifts to museums I think would be of great interest to you.”<sup>7</sup>

For scholar and layman alike, the textiles in the Robert Lehman Collection document an American style of living and interior decoration that has largely disappeared. The aim of both Philip and Robert Lehman, however, was above all to acquire exquisite works of art. The masterpieces in the Collection—the tapestries, the embroidered roundels, and the many vestments and panels of magnificent silk and velvet in a vast array of techniques and styles—would be the envy of any private collector

or museum curator, present or future. Their existence affirms undeniably that Lehman father and son acknowledged and cherished the great along with the ephemeral. The Lehman textiles span six centuries, and they represent sixty-five years, from 1905 to 1969, of assembling, owning, and living with historic fabrics on a day-to-day basis. It is a tribute to Robert Lehman’s foresight that they were preserved and made available to the public, an availability that only now, with the publication of this volume, will begin to be fully realized.

These textiles also form a first-rate teaching collection. In addition to the objects displayed in the furnished rooms in the Robert Lehman Wing, other selected pieces could be exhibited on a rotating



basis within a limited time frame determined by the curator and conservator responsible for the Collection. The velvet holdings, for example, are extensive enough to warrant an exhibition illustrating the development of velvet patterning during the Renaissance. Of particular significance are the many puzzling shapes in the Collection (see, for example, Nos. 27, 85, and 90). They provide scholars with a unique opportunity to study at first hand partially disassembled vestments, which are seldom found even in the textile repositories of major museums. Some of the textiles recorded at the end of the volume might be used to provide scholars with the option of hands-on study. In this age of manmade wonder fabrics, rare is the individual who has been able to examine a bona fide Renaissance velvet. To be able to handle a specimen, however fragmentary, and to turn it over and study its reverse is crucial for anyone concerned with the technical and structural aspects of textiles. Conducting fiber, weave, and dye analyses as well as other tests on this material would also be of great use to scholars.

Philip and Robert Lehman purchased textiles, an arguably esoteric field, with the same unerring instincts and well-trained eyes they used to acquire paintings, drawings, and decorative arts in general. Some of these objects, among them the sixteenth-century tapestries and the embroidered roundels from fifteenth-century Flanders, as well as a good number of the ecclesiastical vestments, are works of art that individually command great admiration. Their merits are discussed in the catalogue that follows. Here, it was the place to point out that the guiding principles of *Gesamteindruck* and *Gesamtkunstwerk* are as much in evidence in the textiles as they are in the rest of the Robert Lehman Collection. Although they have been grouped separately in this volume, the textiles once formed an integral part of the Collection as a whole, and they should be seen in that context.

Christa C. Mayer Thurman  
*The Christa C. Mayer Thurman Curator of Textiles,  
 The Art Institute of Chicago*

## NOTES:

1. Sterling et al. 1998, no. 19, color ill.
2. French and Company Ledger, July 1927, Research Library, Getty Research Institute, Los Angeles.
3. Mitchell Samuels to Robert Lehman, 26 July 1955 (Robert Lehman Collection files).
4. *Ibid.*, 16 January 1948.
5. The invoice French and Company sent Robert Lehman on 30 October 1945, for example, was for work of this kind.
6. Mitchell Samuels to Robert Lehman, 22 October 1948 (Robert Lehman Collection files).
7. *Ibid.*, 25 March 1957.

# TAPESTRIES





Brussels, ca. 1510

## 1. Emperor Vespasian Cured by Veronica's Veil

1975.I.1914

143.1 x 143 cm. Wool, silk, and gilt-metal-strip-wrapped silk in slit, dovetailed, and double interlocking tapestry weave, with the name *Vezzpeianvz* worked over linen padding in gilt metal threads. Gilt metal weft threads in Veronica's robe and inscription in cloth interlaced over paired warp threads.

CONDITION: Strong and flexible. Some minor holes, tears, and warp loss, especially along top edges; scattered weft loss with exposed warp; metal threads abraded, exposing padding; some open slits. Some areas coarsely darned; some areas of loss patched on reverse; weft loss replaced and re-woven; some slits coarsely restitched and others closed with darning stitches. Light to moderate general soiling; some dark stains near bottom; some fading, especially of green yarns, which have shifted to yellow or blue. Nail holes and accompanying rust stains along outer red border; light red surface deposits along left edge.

PROVENANCE: Sackville de Knole, Sevenoaks, Kent, England; [J. Seligman, Paris]; J. Pierpont Morgan, New York; [French and Company, New York]. Acquired by Philip Lehman through French and Company in April 1916.<sup>1</sup>

EXHIBITED: Paris 1912, no. 7; New York 1914, gallery 14, ill.; Paris 1957, no. 291, pl. 103; Rome 2000–2001.

LITERATURE: Phillips n.d., p. 447; S. de Ricci 1913, pp. 3, 18, no. 7; Hunter 1925, pp. 119–20, pl. 7; Hunter 1926, pp. 54–62; Marillier 1946;<sup>2</sup> Standen 1964, pp. 65–67; Szabo 1975, pp. 43–45, pl. 140; Standen 1985, p. 76.

*Emperor Vespasian Cured by Veronica's Veil* illustrates an episode from *La Vengeance de Nostre Seigneur*, a twelfth-century French *chanson de geste*.<sup>3</sup> *The Vengeance of Our Lord* is part legend and part fact. It drew from several apocryphal sources and was based loosely on *The Jewish Wars* written between A.D. 69 and 79 by Flavius Josephus, the Jewish commander whose troops were defeated in A.D. 67, when the Romans, under the command of Vespasian and Titus, attacked Palestine. The *Vengeance* melds accounts of the campaigns of Vespasian and Titus in Jerusalem with tales of Vespasian's miraculous cure by Veronica's veil, his oath to bring Christ's murderers to justice, and the execution of Pontius Pilate.

Popularized by early translations of Jacobus de Voragine's *Golden Legend*,<sup>4</sup> the poem grew to a long narrative that by the late fourteenth century had become the subject of a mystery play performed as an adjunct to the Passion.<sup>5</sup> The earliest known printed edition of the play, from 1491, is more than 22,000 lines long, and the stage notes call for 177 actors to mount a performance that

spanned four days.<sup>6</sup> Tapestries depicting episodes from *The Vengeance of Our Lord* are mentioned in inventories of European noble and royal collections as early as 1364.<sup>7</sup> At least three sets of tapestries illustrating the *Vengeance* have survived from the late fifteenth century.<sup>8</sup>

The words *IHESVS NAZARENA* (on the veil) and *VEZZPEIANVS* (below the left foot of the old man in the right foreground) woven in gilt metal thread in the Lehman tapestry confirm its subject. According to legend, Emperor Vespasian (or, as the *Golden Legend* has it, Tiberius) was gravely ill with leprosy (or worms in the nose). He had heard that in Jerusalem there was a physician who cured all diseases by his word alone. Not knowing that Pilate had already put Christ to death, the emperor sent his adjutant Volusian to find him. When Volusian learned that Christ had been crucified, he brought to his master instead one of Christ's followers, a woman who later became known as Veronica (from *vera icon*). As Christ carried the cross on the road to Calvary, Veronica stepped from the crowd and wiped the perspiration from his face. Christ's image was transferred to the cloth she used along with his miraculous healing powers.



Fig. 1.1 *The Lamentation of Christ*. Musées Royaux d'Art et d'Histoire, Brussels. Copyright IRPA-KIK, Brussels



No. 1





No. 1, detail



No. 1, detail





No. 1, detail



No. 1, detail

On the Lehman tapestry Veronica stands at the center of the scene, holding her veil delicately by its corners with her thumbs and index fingers. Volusian strides in from the left, pointing to the image of Christ's face on the veil with his right hand and proffering the open chest in which the sudarium was transported from Jerusalem with his left. Vespasian, portrayed as an old man, has been helped from his sickbed by his son, Titus; Vespasian's long ermine-collared cape trails from the bed. The attending physician, wearing a turban and holding a urinal, attribute of physicians,<sup>9</sup> stands to the left of the enormous bed, which is positioned at a slight angle to introduce depth and perspective to an otherwise two-dimensional composition.

The scene is densely populated with groups of men and women standing in tiers behind Veronica and Volusian, crowding in behind the physician at the right, and peering through a tripartite Gothic window framed by Corinthian columns. A distant landscape is visible through the window and to the left of it in the upper left corner of the scene. The fine carpet in the foreground, the luxurious fabrics of the garments, and the rich patterns of the textiles covering the bed and the back wall complete the spectacular interior setting.

As Standen has pointed out, the pose of Saint Veronica derives from a figure on the left wing of Rogier van der Weyden's *Crucifixion* triptych in the Kunsthistorisches Museum, Vienna, which has been dated to 1440–45.<sup>10</sup> The saint stands in a similar pose, though reversed, before a landscape background in a tapestry in the Metropolitan Museum that Standen thought may have been woven in Pieter de Pannemaker's workshop in Brussels in 1520–25.<sup>11</sup> The narrow border of densely intertwined flower and bird motifs that frames the tapestry relates it to other pieces that also in all likelihood originated in a workshop in Brussels. Not only the border but also the figures and their costumes bear a striking resemblance to those in *The Lamentation of Christ* tapestry in the Musées Royaux d'Art et d'Histoire in Brussels (Fig. 1.1).<sup>12</sup>

The designer of *Emperor Vespasian Cured by Veronica's Veil* remains unknown.<sup>13</sup> Like the Brussels *Lamentation*,

it was probably woven in Brussels during the first quarter of the sixteenth century, undoubtedly in one of the finest workshops. That this masterpiece survived the French Revolution, when a vast number of tapestries containing gilt or silvered threads were melted down and destroyed, makes it even more remarkable.<sup>14</sup>

## NOTES:

1. French and Company invoice of 11 April 1916 and stock sheet 7002 of 15 August 1916, French and Company archive, Getty Research Institute, Research Library, Los Angeles.
2. H. C. Marillier, "Saints," vol. 2, p. 103, Department of Textiles and Dress, Victoria and Albert Museum, London, T3700-1946.
3. See Cavallo 1993, pp. 201–7, citing Meyer 1875, Gryting 1952, and Zrebiec 1971.
4. Jacobus de Voragine (ca. 1260) 1993, pp. 211–12, 273–77.
5. Cavallo 1993, p. 202.
6. Hunter 1925, p. 58; Cavallo 1993, p. 202.
7. Cavallo 1993, p. 205, citing Göbel 1923, vol. 1, p. 70, where he quotes from the 1364 inventory of Louis I d'Anjou: "Item, un tapis de la Véronique et de Vespasian qui fu gueri de sa meselerie. Item, un tapis de Vespasian qui fait metre Pilate en la tour de Vienne."
8. Cavallo 1993, pp. 202, 205–6.
9. Guy Delmarcel, correspondence with the author, 29 August 1999.
10. Standen 1985, p. 76.
11. *Ibid.*, no. 7, ill.
12. Delmarcel 1999, color ill. p. 69 (as Brussels, first quarter of the sixteenth century). Delmarcel first suggested the comparison between the Lehman and Brussels tapestries in a letter to George Szabo of 9 August 1982 (Robert Lehman Collection files).
13. In 1926 Hunter suggested the painter Quentin Massys (1466–1530) of Antwerp.
14. My work on this entry and Nos. 2–4 was greatly facilitated in October 1991 by the S. Franes Tapestry Research Archives in London and the archivist there at the time, Thomas Campbell. I am grateful to Campbell, now associate curator of European sculpture and decorative arts at the Metropolitan Museum, and to Guy Delmarcel for their kind assistance with these four entries.

Southern Netherlands, ca. 1500–1530

## 2. The Falcon Hunt

1975.1.1912

275.5 x 249.1 cm (including attached borders at top and bottom); borders 4 cm wide. Wool and silk in slit tapestry weave with some nonhorizontal or eccentric wefts.

CONDITION: Fairly strong and flexible. All four edges cut; top edge pieced and attached to fragment of tapestry of similar type. Minor scattered losses of warp and weft threads throughout. Lower right corner, top and bottom borders, and part of right border and edge rewoven with both warp and weft thread replacements. Weft thread replaced in scattered areas, including all areas woven in thick off-white silk. Moderate to heavy soiling.

PROVENANCE: [G.-J. Demotte, Paris]; André Lejard, France.

EXHIBITED: Paris 1957, no. 290; Cincinnati 1959, no. 352, ill.; Lawrence, Kansas, 1969, no. 130, pl. 73.

LITERATURE: Demotte 1922–24, p. 9, colorpl. 163; Hunter 1925, p. 108; Göbel 1928, p. 280; Lejard 1946, pl. 69; Kjellberg 1963, p. 166, ill.; Crockett 1984, figs. 5, 7; Cavallo 1993, pp. 491, 494, n. 7.

Against a backdrop of flowers studded with rose bushes and birds, a young nobleman and his lady hunt with a



Fig. 2.1 *The Start of the Hunt*. The Metropolitan Museum of Art, New York, Gift of John D. Rockefeller Jr., 1937 37.80.1

falcon. An attendant carrying a halberd stands behind the couple to the left, and to their right a greyhound partially hidden in the lush foliage eagerly watches a bird about to take flight. In the vignette above the figures' heads a falcon is attacking a heron, and several partridges are scattered among the flowers.<sup>1</sup>

Judging from the number that have survived, great quantities of tapestries with backgrounds like this one, now called *millefleurs*, were woven between about 1400 and 1550. As Cavallo has pointed out, they were probably produced not only in the documented cities of Brussels, Tournai, Ghent, and Bruges but in all the weaving centers in the Southern Netherlands.<sup>2</sup> It may sometimes be possible to date such tapestries, albeit roughly, based on their style and the style of the costumes or accessories they depict (Cavallo could list only three pieces that can be firmly dated by document).<sup>3</sup> As yet, however, there is no scientific or documentary evidence to support assigning most of them to any particular production center.

The term *millefleurs* is modern. When the Lehman *Falcon Hunt* was produced, it was probably called *verdure*, a word used in old inventories to describe many kinds of tapestries with greenery, including landscapes. In modern usage *verdure* has come to mean specifically tapestries with compositions of large stylized acanthus leaves, which were especially popular between about 1550 and 1600.<sup>4</sup>

Many *millefleurs* tapestries depict courtly or country life, and hunting, especially falconry, was frequently the subject. The subject of this piece is part of an old Burgundian tradition, “la chasse du faucon et du heron.”<sup>5</sup> As is usual for these types of tapestries, the three figures float gracefully near the center of the field, with little attention given to perspective or spatial depth. The falconer's splendid attire immediately identifies him as the leading character in the scene. His short, belted coat, with its standing collar and wide slashed sleeves, is fashioned of heavily brocaded velvet and lined or edged with what could be either solid velvet or fur. He wears red hose, knee-high cuffed boots, and a wide-brimmed hat of fur or thrum with a panache of three large plumes.

The falconer's companion wears a gown of solid red velvet with a blue underskirt, wide sleeves, and a wide





No. 2





Fig. 2.2 *The Unicorn Is Killed and Brought to the Lord and Lady of the Castle*. The Metropolitan Museum of Art, New York, Gift of John D. Rockefeller Jr., 1937 37.80.51

square neckline revealing a white linen chemise. Her head is covered with a chaperon, also perhaps of velvet and edged with fringe, and she appears to be holding a book or purse in her left hand. The attendant is dressed in a simple blue long-sleeved jerkin, red leggings, and knee-high boots. In his right hand he holds his halberd, in his left he is carrying a large, plumed hat like the falconer's, probably intended to fit over the red split-

brimmed hat he is already wearing. Costumes like these appear on the figures in the famous Hunt of the Unicorn series of tapestries in the Cloisters at the Metropolitan Museum, particularly *The Start of the Hunt* and *The Unicorn Is Killed and Brought to the Lord and Lady of the Castle* (Figs. 2.1, 2.2).<sup>6</sup> Based on the fashionable costumes, Cavallo, following Freeman and Souchal, has dated the Unicorn tapestries to between about 1495 and 1505.<sup>7</sup>

In part because it was woven without the precious silver- or silver-gilt-wrapped silk used in the Hunt of the Unicorn tapestries or those in another well-known millefleurs series, the Lady with the Unicorn tapestries in the Musée National du Moyen Âge, Paris, the Lehman *Falcon Hunt* would have been considerably more affordable. Using stock figures and design elements derived from pattern books or prints to save on production costs was another common practice. Although he is reversed, holding his falcon with his right hand (as was the custom in the East) rather than his left (in the European manner),<sup>8</sup> the falconer in the Lehman tapestry resembles the central figure in two millefleurs tapestries both titled *A Falconer with Two Ladies, a Page, and a Foot Soldier*, one in the Metropolitan Museum (Fig. 2.3),<sup>9</sup> the other formerly in the Art Institute of Chicago.<sup>10</sup> The same figure also appears in the *Miracle of Saint Julian* tapestry at the Musée Mobilier, Paris, and in *Falconer and Soldier*, a tapestry fragment in the Musée National du Moyen Âge, Paris, that is part of the so-called *La vie seigneuriale* series.<sup>11</sup>



Fig. 2.3 *A Falconer with Two Ladies, a Page, and a Foot Soldier*. The Metropolitan Museum of Art, New York, Bequest of Harriet H. Jonas, 1974 1974.228.2



No. 2 detail

According to Cavallo, the figure may derive from Albrecht Dürer's print *Five Soldiers and a Turk on Horseback*.<sup>12</sup>

*The Falcon Hunt* has been cut along all four sides. The tops of the rose bushes that remain along the lower left edge indicate that it was once considerably larger. In the repair along the top edge, a strip has been added from another tapestry of the same period. The two words in Gothic script in the section added at the top – *leuiui* and *donnozee*(?) – bear no relation to the falconry scene.

## NOTES:

1. Freeman (1976, pp. 84–87) has pointed out that medieval bestiaries have much to say about partridges, clever game birds who sometimes steal each others' eggs and are masters of camouflage and disguise, covering their sets with thorny shrubs and themselves and their eggs with dust to ward off attackers. The cocks are also known for their lust and the hens for their fertility.
2. Cavallo 1993, pp. 71–73, 493, 496.
3. *Ibid.*, p. 73. One, with the coat of arms and emblems of Duke Philip the Good of Burgundy, was probably woven in

Brussels about 1466 (Bernisches Historisches Museum, Bern; *ibid.*, fig. 78); the second, showing a knight on horseback and the coat of arms of Jean de Daillon, was woven in Tournai about 1483 (Montacute House, Yeovil, Somerset; *ibid.*, fig. 75); and the third, a set of three hangings with angels carrying the instruments of the Passion, bears the arms of Charles de Rohan and his wife and can be dated to 1512–13 (chapel of the Château d'Angers).

4. See *ibid.*, pp. 71–72; Adelson 1994, no. 10, ill.; and Delmarcel in Luxembourg 1995, no. 5, ill.
5. Correspondence with Guy Delmarcel, 29 August 1999.
6. Cavallo 1993, no. 20, ill.
7. Freeman 1976, pp. 206–7; Souchal in Paris–New York 1973–74, p. 86; Cavallo 1993, pp. 324–25.
8. One of the figures in *Falconers*, a tapestry in the Minneapolis Institute of Arts dated to the mid-fifteenth century, also carries his bird in his right hand, and Adelson (1994, no. 1, color ill.) hypothesizes that that figure may also have been reversed when it was copied.
9. Cavallo 1993, no. 36, color ill.
10. Sale, Sotheby's, New York, 22 June 1989, lot 296 (purchased by Bernard Blondeel, Antwerp); Mechelen 1990, ill.
11. Cavallo 1993, figs. 35, 157.
12. *Ibid.*, pp. 33–35, 73, 491–92, fig. 34.



Southern Netherlands, ca. 1500

### 3. The Holy Family

1975.I.1913

103.1 x 119.2 cm. Wool, silk, and gilt- and silvered-metal-strip-wrapped silk in slit, dovetailed, and interlocking tapestry weave with supplementary brocading wefts (in sewing basket, Joseph's coat, and hem of Mary's cloak).

CONDITION: Warps flexible; areas of weft fragile. Tapestry mounted; poor tension, sagging in center. General abrasion of silk and metal wefts; some loss of metal from metal threads; minor scattered areas of warp replacements; scattered weft replacements. Warp loss in upper right innermost border; open slits, weft loss, and exposed warp in lower border. Pigment applied to Joseph's face. Some tarnishing of metal threads; moderate surface soiling; slight fading.

PROVENANCE: Gaston le Breton, Rouen; Le Breton sale, Galerie Georges Petit, Paris, 6–8 December 1921, lot 331, pl. 34; [Jacques Seligmann, Paris];<sup>1</sup> Mortimer L. Schiff, New York; Schiff sale, Christie's, London, 22 June 1938, lot 161, ill. Acquired by Philip Lehman through Goldschmidt Galleries at the Schiff sale in 1938.<sup>2</sup>

EXHIBITED: Cincinnati 1959, no. 353, ill.

This small tapestry depicting the Holy Family was probably made as an object of private devotion. It has been assumed that small hangings like this were designed in workshops that specialized in creating cartoons based on contemporary paintings and prints.<sup>3</sup> At the turn of the sixteenth century the widespread influence of the by then more humanized cult of the Virgin was reflected in European art in all media.<sup>4</sup> Bernaert van Orley (ca. 1488–1541) and Joos van Cleve (active ca. 1505–40/41), among others, depicted the Holy Family



Fig. 3.1 Bernaert van Orley, *The Adoration of the Magi*. Philadelphia Museum of Art, The John G. Johnson Collection, J# 400

in traditional compositions that were variations on a theme popularized by the paintings of Quentin Massys (1466–1530), which show a simple interior with a view outside. Although the setting is out of doors and much more elaborate, the Virgin and Child in Van Orley's *Adoration of the Magi* in the Philadelphia Museum of Art (Fig. 3.1) could conceivably have served as models for the figures in the Lehman tapestry.

In the Lehman *Holy Family* the indoor/outdoor setting in effect juxtaposes a divine interior with a worldly exterior. Mary sits in a partially enclosed room holding the Christ Child on her lap, while Joseph stands looking in at them through a balustraded window at the left, a distant view of a village behind him.<sup>5</sup> The bench Mary sits on is positioned at an angle, giving the interior scene a sense of depth. Her niche is clearly defined by a pair of columns topped with Corinthian capitals, and the composition is united by a textile hanging that provides a backdrop for the seated Virgin and then continues along the floor under the bench and the basket at the lower left. The pattern in the textile, which incorporates a pair of birds under a crown and what might be interpreted as a rampant lion under an aureole, is a composite of silk patterns that have been identified as being of Italian, possibly Lucchese, origin and dating from the end of the fourteenth century.<sup>6</sup> Silks in similar patterns were frequently included in tapestries from the late fifteenth and early sixteenth centuries.<sup>7</sup>

On the shelf above the textile are a closed and an open book that symbolize the Old and New Testaments. The pomegranate at the left on the shelf is a reference to the Resurrection. The basket of sewing materials – a pair of scissors, fabrics, a ball of wool, and skeins of yarn undoubtedly symbolic of the thread of life – is an allusion to life on earth and all its practical, domestic aspects. The bunches of grapes in the wide border that frames the piece stand for the eucharistic wine and the blood of Christ.

Similar borders of grape vines and flowers frame several related tapestries depicting similar subjects. *The Holy Family with Saint Anne* at the Metropolitan Museum represents one variation on the theme.<sup>8</sup> In a tapestry in an old French and Company photograph the composition has been enlarged and Joseph is included in the interior scene.<sup>9</sup> Joseph has been eliminated in a





No. 3





No. 3, detail

tapestry that was in the Martin Le Roy collection.<sup>10</sup> Mary, the Christ Child, and Saint Anne are flanked by two angels in a tapestry in the Musées Royaux d'Art et d'Histoire, Brussels.<sup>11</sup> And in a tapestry that was once at the Musée National du Moyen Âge in Paris and since 1996 has been at the Château d'Écouen, the subject has become the Adoration of the Magi.<sup>12</sup>

Based simply on the weaving quality as it relates to other pieces, Cavallo has proposed that *The Holy Family with Saint Anne* and another tapestry in the Metropolitan, *The Infant Christ Pressing the Wine of the Eucharist*, were woven in the Southern Netherlands about 1500.<sup>13</sup> The lack of documentary evidence or any identifying features, such as weaver and workshop markings, unfortunately precludes a more definite attribution for any of these tapestries, including the Lehman *Holy Family*.

## NOTES:

1. According to a handwritten note in the margin of the sale catalogue in the library at the Metropolitan Museum, it was Seligmann who purchased the tapestry at the Le Breton sale.
2. Letters from Julius Goldschmidt to Philip Lehman, 23 and 24 June 1938 (Robert Lehman Collection files).
3. Cavallo 1993, p. 345.
4. Mâle 1986, chap. 4.
5. These may have been portraits of the members of an actual family; see Campbell 1990, chaps. 3, 4.
6. Silk fabrics in similar patterns are in the Kunstgewerbemuseum der Stadt Köln (Markowsky 1976, nos. 14–16, ill.; as Italian, last half of the fourteenth century) and the Musées Royaux d'Art et d'Histoire, Brussels (inv. no. 533). I am grateful to Guy Delmarcel (correspondence with the author, 29 August 1999) for identifying the textile and providing the references.
7. Delmarcel has pointed out that the same pattern appears in three tapestries in the Musées Royaux d'Art et d'Histoire, Brussels: under the canopy in *Herkinbald's Miraculous Communion* (Delmarcel 1977, fig. 13; Delmarcel 1999, color ill. p. 66); under the statue in the center section of the fourth tapestry in the Legend of Our Lady of Sablon set (Delmarcel 1977, fig. 14); and behind Pilate in *Christ before Pilate*, part of the Passion series by Pieter van Aelst (ibid., figs. 24, 25). See also Castelnovo et al. 1990, pp. 153, 159.
8. Virch 1965, p. 96, ill.; Cavallo 1993, no. 23, ill.
9. French and Company photograph no. 4189-21816, Getty Research Institute, Research Library, Los Angeles.
10. Marquet de Vasselot 1908, vol. 4, pp. 33–36, pl. 6.
11. Brussels 1976, no. 12, ill.
12. Demotte 1922–24, part 1, pl. 41.
13. Cavallo 1993, no. 22, ill.





No. 3, detail



Designed by Bernaert van Orley, ca. 1520–24  
Probably woven by Pieter de Pannemaker, Brussels, before 1530

#### 4. The Last Supper

1975.1.1915

355.1 x 371.4 cm. Wool, silk, and gilt- and silvered-metal-strip-wrapped silk in slit, double interlocking, and dovetailed tapestry weave. Most slits sewn closed. Some wrapped outlining and nonhorizontal or eccentric wefts. Both selvages present.

CONDITION: Fairly strong and flexible except for silk yarns; silk yarns broken down (normal result of aging). Scattered holes; tears and areas of warp and/or weft loss especially in areas of silk wefts; scattered losses of metal from metal threads. Many open slits, some re sewn in coarse stitches. Many areas of weft loss replaced by couching or darning of exposed warp threads; some re woven areas of weft replacement; re woven warp and weft areas in lower border and lower right border corner. Most metal tarnished. Moderate general soiling; some scattered tan stains. Dark brown surface deposit in lower right corner.

PROVENANCE: [Duveen Brothers, New York]. Acquired by Philip Lehman through Duveen in November 1912.<sup>1</sup>

EXHIBITED: Cincinnati 1959, no. 355, ill.

LITERATURE: Valentiner 1913, pp. 57–58, fig. 26 (as designed by Bernaert van Orley); Valentiner 1922, p. 301 (as from the Alba collection, along with Widener *Crucifixion* and Duveen *Christ in the Garden of Gethsemane*); Göbel 1923, vol. 1, p. 416; Ackerman 1924, p. 40; Hunter 1925, pp. 126, 127, pls. 8b, 8ca (as “the finest of all the Van Orley tapestries that have survived”); Hunter 1926, ill. (as 1515–27 and better than Madrid version); Musée Jacquemart-André 1926 (and later eds.), p. 132, under no. 942; Friedländer 1930, p. 127, pl. 97 (as designed by Van Orley after 1520); McCall 1932, p. 25 (as designed by Van Orley); Ackerman 1933, pp. 378, 381 (as designed by “a Jean Meir or Meer”); Marlier 1966, p. 106, n. 32 (as after Van Orley, later than first *Last Supper* by Coecke, ca. 1527); Friedländer 1972, pp. 77, 119, n. 31, pl. 41; Szabo 1975, p. 61, pl. 141; Delmarcel 1981, p. 230, n. 20; Ainsworth 1982, p. 55 (as part of Alba set); Standen 1985, p. 11, no. 6, color ills. (as designed by Van Orley ca. 1520–25 and probably woven by Pieter de Pannemaker before 1530, or before Madrid version); Standen 1987, no. 2, color ill.; Ainsworth 1990, pp. 48–56, fig. 12 (as designed by Van Orley, 1520–28); Delmarcel 1992, pp. 151–52 (as designed by Van Orley; as later than Madrid version, or after 1531); Metropolitan Museum 1995–96, pp. 46–47, color ills.; Brussels 2000, under no. 18 (as most likely later than Madrid version).

*The Last Supper* is one of the finest Renaissance tapestries in an American collection. It was designed by Bernaert van Orley (ca. 1488–1541), who was court painter to Margaret of Austria. As Standen pointed out in 1985, several details in *The Last Supper* echo details in Van Orley’s paintings, for instance his *Death of the*

*Virgin* of 1520 in the Musée de l’Assistance Publique, Brussels (several of the apostles) and his *Saint Job* altarpiece of 1521 in the Musées Royaux des Beaux-Arts, Brussels (the head of the apostle at the far right).<sup>2</sup>

Van Orley set the Last Supper in a loggia that looks like a stage set. The two large openings at the back accentuate the square format of the composition and relate the interior to the world outside the loggia. Through the opening to the right the view is of Christ washing the disciples’ feet in another, much smaller loggia within a temple. The vista to the left is of a cluster of classical buildings, including a gallery with a series of arched windows.

Within the main loggia all the architectural elements are also classical in style. Christ, with his enormous nimbus, is the focal point of the composition. He sits before a niche flanked by tall variegated marble columns topped with elaborate capitals and pairs of putti. At the top of the niche an unintelligible set of Hebrew letters (*het, yod, sin* or *shin, tzadhe, tof*?, . . .) is inscribed on an elongated cartouche. Christ has his right arm around the sleeping Saint John, and with his outstretched left hand he directs the viewer’s eye away from himself and into the foreground of the scene. The letters inscribed on the collar of his robe, *MEI*, doubtless stand for his last words at the meal: “Dico autem vobis: non bibam amodo de hoc genimine vitris usque in diem illum, cum illud bibam vobiscum novum in



No. 4, detail of inscription



No. 4





Fig. 4.1 Pieter de Pannemaker, after Bernaert van Orley. *Christ in the Garden of Gethsemane*. Widener Collection, © 2000 Board of Trustees, National Gallery of Art, Washington, D.C., 1942.9.447.(C-300)/DA

regno patris mei” (But I say unto you, I will not drink henceforth of this fruit of the vine, until that day when I drink it new with you in my Father’s kingdom).<sup>3</sup> There are also inscriptions on his cuffs: the letters NOA (or possibly MOA) on his right cuff and indecipherable Gothic writing on his left.

The apostles, all barefoot and nearly all bearded, sit in animated groups of two, three, or four around the long table. A chalice filled with wine is placed in an empty footed dish in front of Christ, and scattered on the table are twelve small loaves of bread, three glasses of wine, and two knives. The conspicuous, well-dressed figure pouring wine from an ewer in the left foreground is probably not a servant but rather the innkeeper or the master of the house where the supper is taking place.<sup>4</sup>

The apostles are clad in plain robes with cords around their waists. The only patterning in the scene is in the tablecloth, the two textile hangings to either side of the marble columns, and the stockings and cap of the host figure in the left foreground. The textile panel on the left appears to be a brocaded silk with pomegranate and bird motifs; the hanging to the right is probably fashioned of velvet, once again with a typical Renais-

sance pomegranate design. The tablecloth is embroidered in an all-over design of red flowers in a diaper pattern of blue lines. The tapestry is framed with a typical Renaissance border, a curvilinear, meandering repeat pattern of flowers, fruit, and leaves. The weaver used a full palette of colors, and all the colors still appear fresh and strong.

The history of *The Last Supper* before Philip Lehman acquired it from Duveen Brothers in late 1912 is unknown. It has been repeatedly connected with the famous “Alba set,” which includes *Christ in the Garden of Gethsemane* and *The Crucifixion* in the National Gallery of Art, Washington, D.C., and *Christ Carrying the Cross* in the Musée Jacquemart-André, Paris (Figs. 4.1–4.3).



No. 4, detail



Fig. 4.2 Pieter de Pannemaker, after Bernaert van Orley. *The Crucifixion*. Widener Collection, © 2000 Board of Trustees, National Gallery of Art, Washington, D.C., 1942.9.448.(C-301)/DA



Fig. 4.3 Pieter de Pannemaker, after Bernaert van Orley. *Christ Carrying the Cross*. Institut de France – Musée Jacquemart-André, Paris

The Lehman *Last Supper* is identical in style, quality, and dimensions to these three tapestries, which were part of the collection of the dukes of Berwick and Alba that was sold at the Hôtel Drouot in Paris in April 1877. The series may also have included tapestries depicting the Way to Calvary and the Descent from the Cross.

The question of who commissioned the Alba Passion has still to be answered. Adelson has suggested the tapestries might have been either ordered by or presented to the Vatican, and Delmarcel has hypothesized that a member of the highest nobility of the Netherlands might have purchased them.<sup>5</sup> The set was probably woven in Brussels by Pieter de Pannemaker (active ca. 1517–35). Pannemaker can be documented as the weaver of a related set of tapestries in the Patrimonio Nacional in Madrid, the so-called Square Passion, which were produced between 1518–19 and 1531 for Margaret of Austria.<sup>6</sup> *Christ in the Garden of Gethsemane* and *Christ Carrying the Cross* in the Square Passion were woven from the same cartoons as the tapestries of the same subjects in the Alba set. Also part of the Spanish royal collection in Madrid is a *Last Supper* tapestry that Pannemaker delivered to Charles V in

1531, after Margaret's death, and that Delmarcel has convincingly argued also belongs to the Square Passion set.<sup>7</sup> The Madrid *Last Supper* is nearly identical to the Lehman tapestry, and there can be no doubt that the two were woven from the same cartoon. According to Delmarcel, the Madrid tapestry was woven first.<sup>8</sup> Cartoons for tapestries were often used more than once, and the reissuance of sets or cycles was quite common.

The events of the Passion are depicted in many tapestries, paintings, and drawings from the late fifteenth and early sixteenth centuries. Albrecht Dürer's woodcut of the Last Supper from his Great Passion, dated 1510 and published in 1511, was perhaps the most direct source for the composition of the Lehman and Madrid tapestries.<sup>9</sup> An earlier influence was of course Leonardo da Vinci's fresco of about 1495–98 in Santa Maria delle Grazie in Milan. It was that fresco that inspired a tapestry woven in Brussels in about 1514 for François I.<sup>10</sup>

In his design for the *Last Supper* Van Orley combined typically Northern concepts with the monumentality and emotion so clearly associated with the Italian Renaissance, and specifically with Raphael (1483–1520). Although these Italian ideas were at the time new to





No. 4, detail

tapestry designers and weavers in the North, the exchange between painters in the North and the South was already well established. Van Orley would have been familiar with Raphael's work and especially his cartoons for the Acts of the Apostles, which were designed in Italy and sent to Brussels in 1516–17 to be woven at the workshop of Pieter van Aelst I (ca. 1450–ca. 1533) for Pope Leo X.<sup>11</sup>

NOTES:

1. Philip Lehman acquired the tapestry on 15 November 1912; Duveen's invoice is dated 10 March 1913 (Robert Lehman Collection files).
2. Standen 1985, p. 69.
3. Ibid.; Ainsworth 1990, p. 52.
4. Standen 1985, p. 65. Ainsworth (1990, p. 64, n. 77) suggested the figure might be a servant.
5. Delmarcel 1992, pp. 152–53. Delmarcel nominated both Antoon van Lalaing, earl of Hoogstraten and a close adviser to Margaret of Austria, and the "Iron Duke" of Alba himself, who was a client of Willem de Pannemaker (probably Pieter's son).
6. Delmarcel 1992, figs. 1, 6, 10, 14. Delmarcel's excellent article also includes the text of the documents connected with the Square Passion. See also Junquera de Vega and Herrero Carretero 1986, vol. 1, pp. 49–53.
7. Delmarcel 1992, p. 130, fig. 24, document 7.
8. Ibid., p. 152. In 1985 Standen argued that the Lehman *Last Supper* was woven in about 1530, or before the Madrid version. The author of the entry for the Madrid tapestry in the catalogue of the exhibition held in Brussels in 2000 (p. 80) suggested that although it is difficult to determine which came first, certain details point toward the Lehman version being the older of the two.
9. Meder 1932, p. 120; Standen 1985, fig. 6 (Metropolitan Museum, 1922.51.3).
10. Crick-Kuntziger 1952, pp. 113–26; Erlande-Brandenburg 1974, pp. 19–31. Robert Lehman also owned Rembrandt's drawing of about 1634 that is a paraphrase of Leonardo's *Last Supper* (Haverkamp-Begemann et al. 1999, no. 66, color ill.).
11. Shearman 1972; Fermor 1996.





No. 4, detail

Flanders, last third of the sixteenth century

## 5. Border

1975.1.2402

H. 322 cm; top border 44 cm wide; sides 42 cm wide. Wool and linen, with highlights in silk, in tapestry weave.

CONDITION: Worn in places.

Two three-sided tapestry borders in the Robert Lehman Collection (Nos. 5 and 6) were woven with the skill and technique associated with the workshops in Flanders, probably Brussels. Both borders seem to date from the last third of the sixteenth century. In the early twentieth century they were both used as framing devices around doorways, but they originally formed the borders on tapestries with large center scenes.

Both borders show traditional patterns composed of rectangles stacked one on top of another. On the sides of No. 5, large standing or seated allegorical female figures

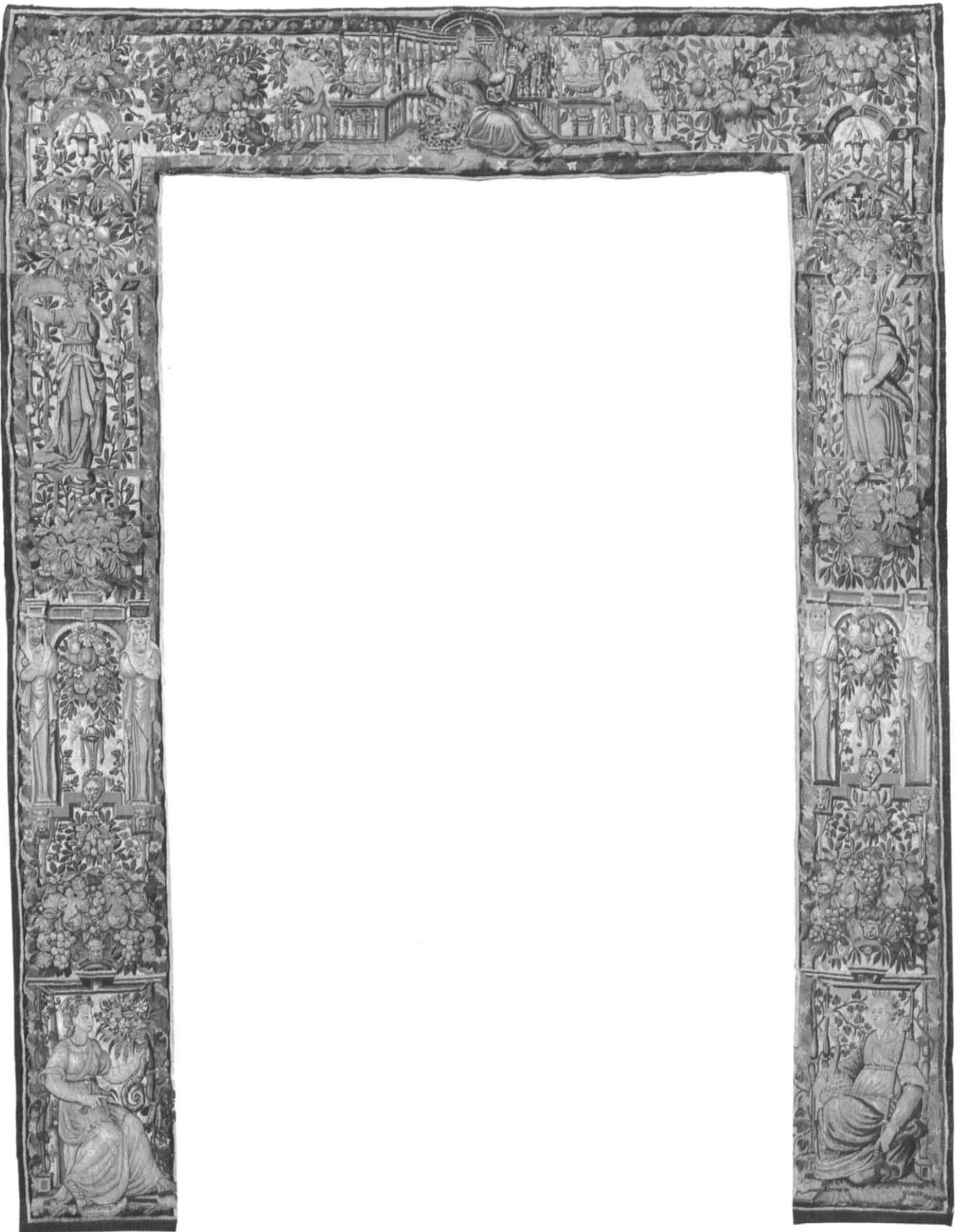
ures under vine-covered pergolas alternate with caryatids and telamones surmounting lush arrangements of fruits and flowers reminiscent of Flemish still lifes of the period. Another female figure, holding a cornucopia in one hand and a basket in the other, reclines in a balustraded enclosure at the center top. Two small fountains flank the balustrade, and a pair of agile satyrs sit on it facing in opposite directions.

Such borders were woven from cartoons. The cartoons were used over and over again, providing the workshops with a repertoire of borders that could be matched with fashionable center panels. The borders and the center panels were then woven in one piece. Tapestries in a set, or "en suite," were given the same borders. Borders with figurative subject matter began to



Fig. 5.1 *The Babylonian Exile*. Rijksmuseum, Amsterdam, BK-1958-83





No. 5



No. 5, detail



No. 5, detail



Fig. 5.2 Tapestry border. French and Company photograph no. 40194-18817, Getty Research Institute, Research Library, Los Angeles

appear in about 1480, probably first in Brussels.<sup>1</sup> Before then the center scenes were presented with much narrower borders.

Borders related to the Lehman piece appear at the top and bottom of a tapestry in the Rijksmuseum in Amsterdam (Fig. 5.1), and among the French and Company photographs now at the Getty Research Institute in Los Angeles is one of a tapestry border that was woven from the same cartoon (Fig. 5.2).<sup>2</sup> That border is also missing its bottom component, and visible in the photograph are the seams where parts of the design were removed to make the border narrower at the top and shorter at the sides, probably also to fit around a doorway.

NOTES:

1. See Delmarcel 1999, p. 14.
2. According to a note on the photograph, the border measured 6'11" by 9'3".





No. 5, detail



No. 5, detail



No. 5, detail



Flanders, last third of the sixteenth century

## 6. Border

1975.I.2403

H. 324 cm; top border 49 cm wide; sides 46.5 cm wide. Wool and linen, with highlights in silk, in tapestry weave.

CONDITION: Worn in places.

Although it is related in composition and style to No. 5, this incomplete border is far more complex in subject matter, design, and execution. The scenes at the lower corners are set against elaborate garden vistas in correct perspective. The scene at the bottom right, with a large seated female figure flanked by two men, appears to represent Susanna and the Elders; the allegorical figure at the lower left could be either Victory or Peace.<sup>1</sup>

The garden vistas are framed by elongated caryatid and telamone figures. Above them oversized, elaborate floral arrangements lead toward cartouches surmounted by pairs of putti and enclosing hunting scenes. At the tops of the sides are two standing female figures attended by putti. The figure at the left is probably Judith, holding the bearded head of Holofernes in her left hand and a sword in her right. In the top border additional

winged putti sit on tortoises (to the left) and sphinxes (to the right) amid fruits and flowers.

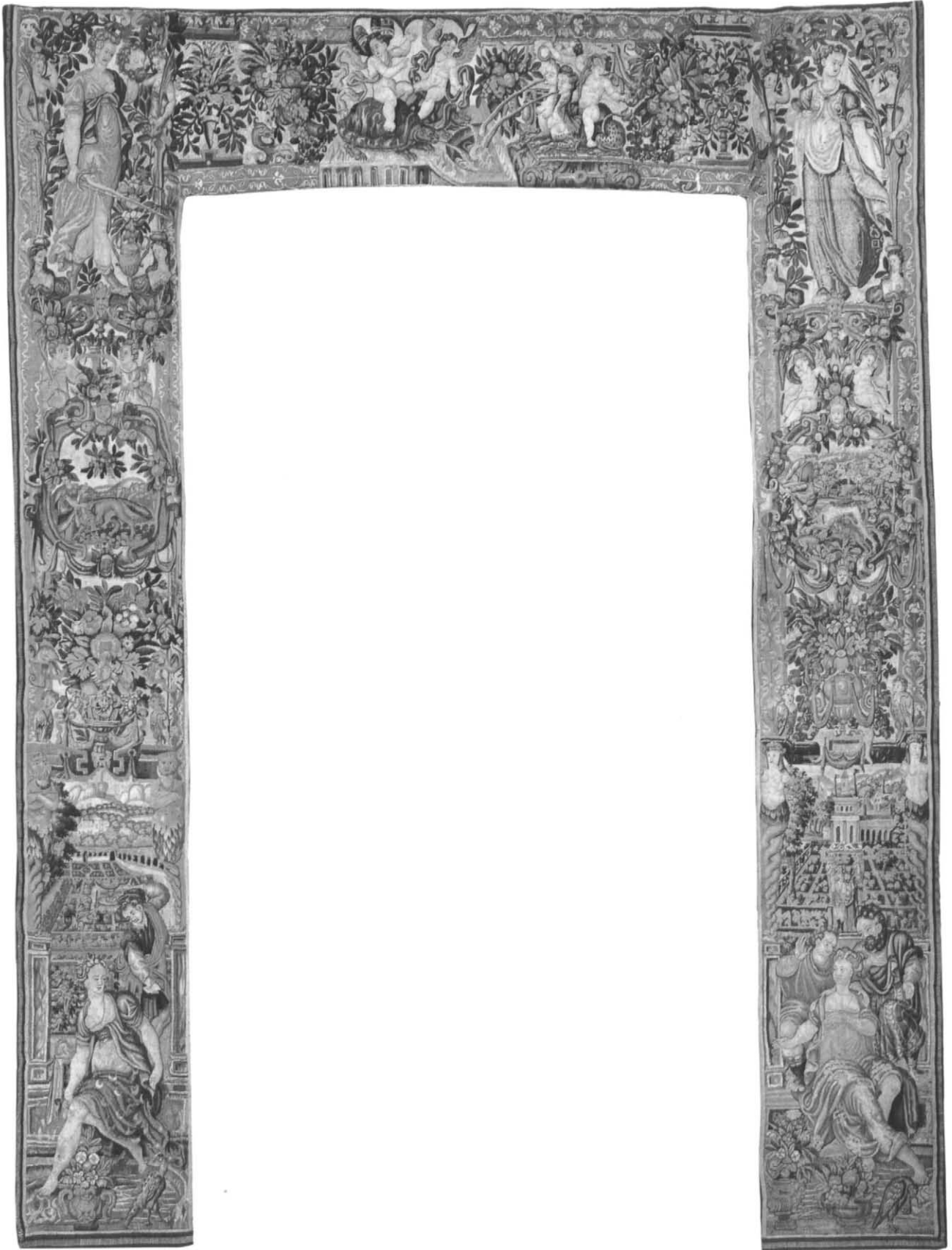
This elaborate border was undoubtedly woven from a composite of cartoons and then matched with an equally elaborately woven center scene which probably depicted either a battle or an allegorical subject. The border and the main part of a tapestry were always woven at the same time.

Related border scenes can be seen in the top and bottom border components of a tapestry in the collection of the Rijksmuseum, Amsterdam (see Fig. 5.1).<sup>2</sup> Other similar design elements are to be found in the right and left sides of a border shown in a French and Company photograph now at the Getty Research Institute in Los Angeles.<sup>3</sup> The date 1578 appears above the figure in the niche in the scene at the top right of the border in the French and Company photograph.

Similarly elaborate borders frame a set of six tapestries depicting the history of Julius Caesar that were woven in Brussels in the sixteenth century and now hang



No. 6, detail



No. 6





No. 6, detail



No. 6, detail

in the Salone d'Onore in the Castello di Monselice, about twenty kilometers southwest of Padua.<sup>4</sup>

NOTES:

1. I am grateful to Thomas Campbell, associate curator of European sculpture and decorative arts at the Metropolitan Museum, who suggested the identification of the figures and also shared the information about the American Art Association sale and the Castello di Monselice tapestry with me.





No. 6, detail



No. 6, detail

2. Rijksmuseum, BK-1958-83.
3. French and Company photograph no. 5859-23908, Getty Research Institute, Research Library, Los Angeles. A border (also without its bottom component) offered for sale by the American Art Association on 10-12 November 1921 (lot 300, ill.) may be the same one. The date 1578 appears in the same place, and the inside edge also appears to be finished with fringe.
4. Sutton 1976, ill. 6.



No. 7

Northern Germany, probably Hamburg, 1600–1650

### 7. Cushion Cover with Coats of Arms

1975.1.1925

53.2 x 53.8 cm (without cord bows at corners). Linen, wool, and silk in slit tapestry weave. Backing: cotton weft-float faced 4/1 satin weave; modern. Cord edging: wool 2 ply.

CONDITION: Cord loose on right side and upper right corner.

EXHIBITED: Chicago 1995–96.

This square cushion cover was woven to shape in the slit tapestry weaving technique in shades of green, red, blue, and off-white. It shows two angels standing on either side of a tree covered with pomegranates and tulips and other blossoms. Each angel holds a large palm frond in

one hand and with his other displays a coat of arms suspended from a ribbon or thong. The shield on the left shows three feathery leaves, the one on the right an anchor and a ship's wheel; neither has been identified. Strawberries and pansies grow near the tree's roots, and the border is filled with lemons, apples, pears, tulips, and other fruits and flowers.

The composition, with its fruits and flowers, relates this cover to a group of cushion tops that have been attributed to workshops in southern Denmark or northern Germany, near Schleswig-Holstein and Hamburg,



that were established by weavers who left Flanders in the late sixteenth century to escape religious persecution.<sup>1</sup> Adelson recently dated these covers to about 1600–1650.<sup>2</sup> On several of them the composition is nearly identical to the Lehman cover's, except that the armorial shields have been replaced by a roundel, usually depicting Samson slaying the lion.

Six of the Samson cushion covers were on the art market in London and New York during the last three decades.<sup>3</sup> Two others, less skillfully woven than the Lehman cover and with more stylized floral motifs, are in the Glasgow Art Gallery and Museum.<sup>4</sup> Also more stylized are two in the Suomen Kansallismuseo, Helsinki, and one in the Städtisches Museum Flensburg.<sup>5</sup> Closest to the Lehman cover is a cushion top in the Kestner-Museum, Hannover (Fig. 7.1).<sup>6</sup>

## NOTES:

1. Adelson 1994, p. 369, n. 4, citing Göbel 1933–34, vol. 2, pp. 113, 121–22; Cavallo 1962; and Cavallo 1967, pp. 138–39.
2. Adelson 1994, pp. 368–77.
3. Sale, Christie's, London, 8 July 1976, lot 112, pl. 23 (as north German, sixteenth century); sale, Sotheby's, London, 29 November 1985, lots 2 (ill.), 3 (both as Hamburg or Schleswig-Holstein, ca. 1615); sale, Christie's, New York, 25 October 1991, lot 258, ill. (three, all as Flanders, seventeenth century).
4. Burrell Collection, 47/31 (Adelson 1994, pp. 370, 376, n. 6, fig. 156; as north German, possibly Hamburg, ca. 1600–1650), 47/34.
5. Göbel 1933–34, vol. 2, pl. 98 (as Schleswig-Holstein[?], ca. 1615).
6. Ibid., pl. 86b (as Lower Saxony, ca. 1620).



Fig. 7.1 *Samson Slaying the Lion* (cushion cover). Kestner-Museum, Hannover, 1919.25

## Northern Netherlands, mid-seventeenth century

## 8. Cushion Cover with “Scent”

1975.1.1926

52.6 x 52.5 cm. Linen, silk, and wool in dovetailed tapestry weave. Backing: rayon and cotton warp-faced weft-ribbed plain weave, moiré; modern.

CONDITION: Somewhat soiled and faded (ocher areas may once have been red).

EXHIBITED: Chicago 1995–96.

In the mid-seventeenth century the northern Netherlands produced large quantities of tapestry-woven cushion covers executed to size in the dovetailing technique.<sup>1</sup> This square cover, woven in shades of green, blue, light

ocher, yellow, and off-white on a dark blue ground, depicts the personification of Scent or Smell seated amid large roses, tulips, and other flowers and holding a wreath in her left hand and two roses in her right.

A tapestry-woven cushion cover with the same dimensions in the Rijksmuseum, Amsterdam (Fig. 8.1), represents Sight as a seated woman holding a mirror with an eagle at her side.<sup>2</sup> She is surrounded by blossoms taken from the same source as the large flowers on the Lehman cover. The two covers were no doubt part of a set representing the Five Senses.



No. 8

NOTES:

1. Similar large flowers decorate tapestry-woven cushion covers sold at Christie, Manson and Woods, London, on 8 July 1976 (lot 113, pl. 23; as north German, sixteenth century) and at Christie's, New York, on 25 October 1991 (lot 258, ill.; as Flanders, seventeenth century).
2. *Bulletin van het Rijksmuseum* 1967, pp. 66, 68, no. 7, ill. (as northern Netherlands, mid-seventeenth century). According to the museum records, the Rijksmuseum acquired the cover (BK-1966-42) in 1966 from Mayorcas in London. When French and Company owned it in 1930 it was edged with an "18<sup>th</sup> Century fringe." French and Company acquired the piece from Kent Galleries (p.o. 18979) and sold it on 20 December 1930 to A. H. Williams for \$900 (French and Company archives, Getty Research Institute, Research Library, Los Angeles, stock sheet 37057 [dated 8/11/30], archive no. 3367, box 18, and Edith Standen Photograph Archive, Department of European Sculpture and Decorative Arts, Metropolitan Museum). The Lehman cushion cover was conceivably also once owned by French and Company.



Fig. 8.1 *Sight* (cushion cover). Rijksmuseum, Amsterdam, BK-1966-42

Flanders, seventeenth century

### 9. Border Fragment

1975.I.2399

24.5 x 107 cm (including guard); guard 4.8 cm wide. Tapestry weave in wool with highlights in off-white silk. Modern yellow and brown guards.

CONDITION: Cut down; no selvages.

This fragment of a Flemish tapestry-woven border features large flowers and leaves in shades of blue, ocher, brown, and reddish brown. It is framed by two modern guards, one yellow, the other brown.

Italy or France, seventeenth or eighteenth century

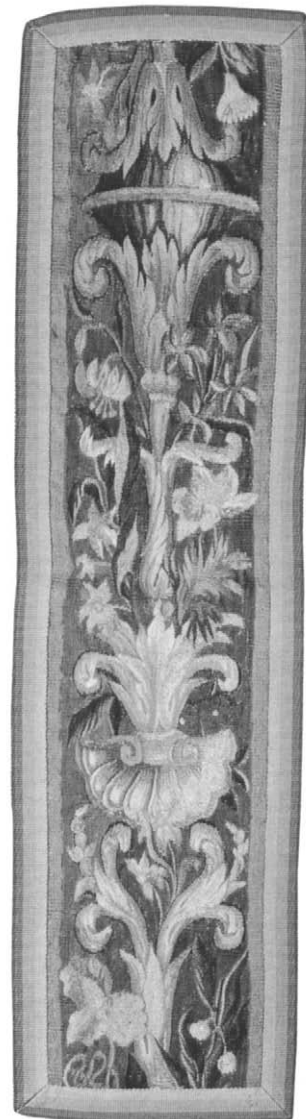
### 10. Border Fragment

1975.I.2400

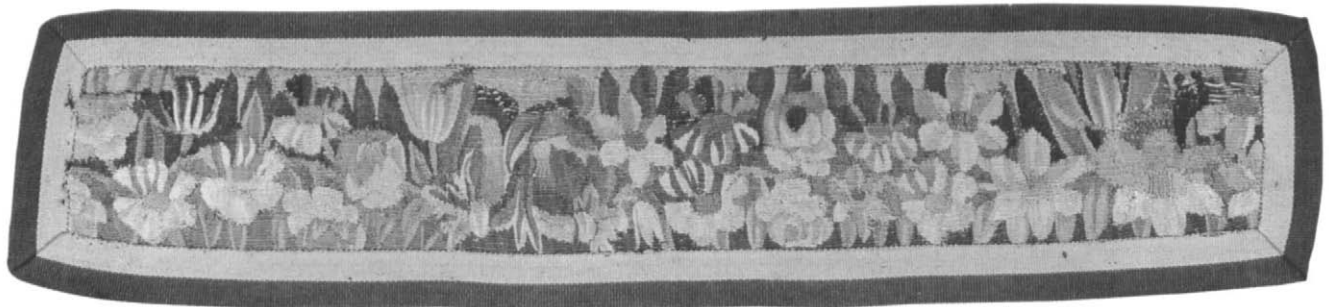
28.5 x 110 cm (including guard); guard 3.5 cm wide. Tapestry weave in wool with highlights in off-white silk. Modern brown and off-white guard.

CONDITION: Cut down; no selvages.

This fragment of a tapestry border was woven in France or Italy during the seventeenth or eighteenth century. It is patterned with large floral and torchlike motifs with sprays of smaller flowers at the sides, all in shades of blue, brown, and green on a dark brown ground. The piece is framed by a modern guard of narrow stripes in off-white and brown.



No. 10



No. 9

France or the Netherlands, seventeenth or eighteenth century

### 11. Two Border Fragments

1975.1.2401a,b

a: 19 x 73 cm; b: 33 x 22 cm (including guard); guard 2 cm wide. Tapestry weave in wool with highlights in off-white silk. Modern light yellow woven tape on No. 11b.

CONDITION: Cut down; no selvages.

One of these two fragments from a tapestry produced in France or the Netherlands in either the seventeenth or the eighteenth century is woven in blue, green, brown, and yellow in a pattern of blossoms and buds, with two curious crosslike devices suspended from buds on a stem. The other, in shades of blue and brown, has a crown on a stand with a festooned swag behind it and flowers and leaves above it.



No. 11b



No. 11a

ECCELESIASICAL  
TEXTILES





Florence, late fourteenth century

## 12. The Adoration of the Magi

1975.I.1781

30.1 x 44 cm; edging .8–1.6 cm wide. Linen and cotton plain weave underlaid with linen plain weave and embroidered with silk and gilt-metal-strip-wrapped silk in bullion, split, and stem stitches, laid work, couching, and couching padded with cotton (couched with linen). Underdrawing and wash in sepia ink. Edging: hemp plain weave.

CONDITION: Losses in ground weave and of some embroidered elements; exposed ground weave or padding in some areas with little needlework. Most metal threads absent, especially along edges of padded designs, halos, and supplicant's belt. Light general soiling. Traces of paste over most of reverse.

PROVENANCE: Leopold Iklé, Sankt Gallen, Switzerland; [Gebrueder Bernheimer, Munich]. Acquired by Philip Lehman through Bernheimer in September 1930.<sup>1</sup>

EXHIBITED: Hartford, Connecticut, 1965, no. 46, ill.; New York 1968–69, no. 202, ill.; Oklahoma City 1985, no. 91, ill.; Chicago 1995–96.

LITERATURE: Fäh n.d., p. 11, pl. 3; Farcy 1919, p. 151, pl. 187; Underhill 1930, p. 152; Kurth 1931, pl. 1; Hague 1933, pp. 43, 47–48, ill.; Kurth 1945, p. 1816; Cavallo 1960, pp. 505, 506; Lehman [1964], p. 33; Van Fossen 1968, fig. 6; Los Angeles–Chicago 1970, under no. 72; Wardwell 1979, p. 322.

Along with eleven additional embroidered panels of similar size that also illustrate scenes from the life of Christ (Figs. 12.1–12.11), this *Adoration of the Magi* was once part of an altar frontal, or antependium. Eight of the twelve known panels are at The Metropolitan Museum of Art: *The Annunciation*, *The Presentation in the Temple*, *Christ Disputing with the Doctors*, *The Baptism of Christ*, *The Flagellation*, *The Way to Calvary*, *The Ascension*, and *The Pentecost*. *The Betrayal* belongs to



No. 12





No. 12, detail

the Caramoor Center for Music and the Arts at Katonah, New York; *The Crucifixion* to the Museum of Fine Arts, Boston; and *The Resurrection* to the Cleveland Museum of Art.<sup>2</sup> Six of the panels, including the Lehman *Adoration of the Magi*, were owned by Leopold Iklé in Sankt Gallen, Switzerland, and three of those six were later part of the Marczell von Nemes collection in Budapest and Munich.<sup>3</sup>

The twelve panels were probably arranged on the frontal or antependium in two or three tiers flanking a large vertical scene. Because the Nativity and other episodes from Christ's life are missing from the series,

Wagstaff suggested there may originally have been as many as eighteen side panels,<sup>4</sup> as there are on the altar frontal in the church of Santa María at Manresa, in Catalonia (Fig. 12.12), which is signed "geri lapi rachamatore me fecit in florentia" (Geri Lapi embroiderer made me in Florence). Wagstaff proposed the Coronation of the Virgin as the subject of the missing center scene. A large *Coronation of the Virgin* is the centerpiece of another of the few examples of *opus florentinum* to survive from the fourteenth century, the frontal in the Museo degli Argenti, Florence, that the embroiderer Jacopo Cambi signed and dated 1336.<sup>5</sup> The 1401-5





No. 12, detail

inventories of the collections of the dukes of Berry describe other embroidered frontlets with a Coronation as the center scene.<sup>6</sup>

Van Fossen, on the other hand, argued that there were never more than twelve small panels and that the central scene was more likely to have been the Last Supper, composed vertically in the usual trecento manner. He pointed out that in the inventory of 1401 of the duke of Berry are two embroidered “tables” (which could mean either retables or antependia), nos. 1311 and 1312, with the Last Supper as the central panel.<sup>7</sup> Although he acknowledged that he could offer no proof, Van Fossen went so far as to suggest that the twelve Life of Christ panels may once have been part of the antependium listed as no. 1312 in the inventory, which is described as a “large embroidered panel of the said Florentine work in the middle of which is our Lord . . . taking the Last Supper with the apostles under a tabernacle in the form of masonry; and at the two sides are twelve other smaller fields, within which are several

stories of the life of the Virgin and the Passion of the Savior.”<sup>8</sup> He further hypothesized that the tall figure in the group at the left in the Lehman *Adoration* and one of the two female spectators at the left in the *Presentation* in the Cloisters (Fig. 12.2), the only two groups in the twelve scenes who are dressed in fashionable clothing, might be portraits of Jean, duke of Berry (1340–1416), and one of his wives.<sup>9</sup>

More than twenty brilliant shades of silk threads were used to create the Lehman *Adoration of the Magi* and the other panels in the series. The couched backgrounds and many of the objects, as well as the clothing, once shimmered with silvered and gilt threads, only traces of which remain. Working in bullion, split, stem, and couching stitches, the embroiderer created a variety of textural effects and patterns: couched foliate designs in the sky, lozenges on the walls of the canopied enclosure, herringbone on the Virgin’s throne, stripes and spots on the attendants and horses, and diamond-shaped tiles on the floor. In the figures, the stitches



Fig. 12.1 *The Annunciation*. The Metropolitan Museum of Art, New York, The Cloisters Collection, 1960 60.148.1



No. 12, *The Adoration of the Magi*



Fig. 12.2 *The Presentation in the Temple*. The Metropolitan Museum of Art, New York, The Cloisters Collection, 1960 60.148.2

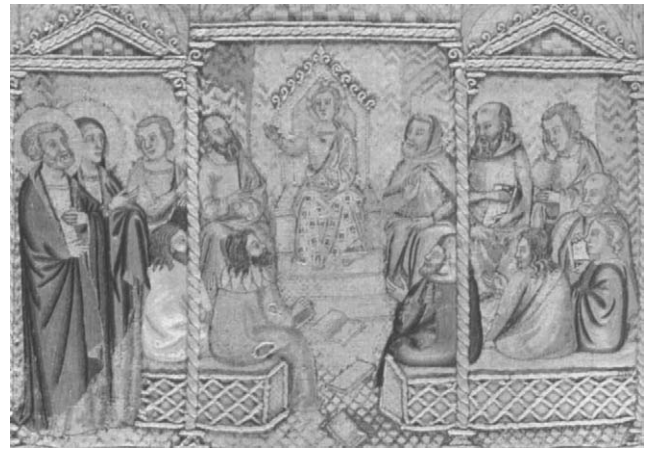


Fig. 12.3 *Christ Disputing with the Doctors*. The Metropolitan Museum of Art, New York, The Cloisters Collection, 1960 61.31

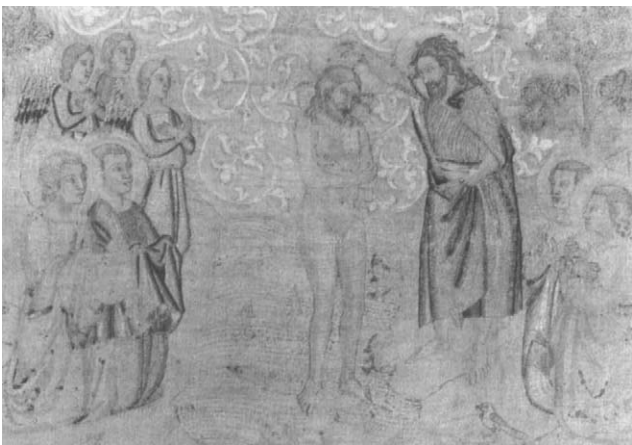


Fig. 12.4 *The Baptism of Christ*. The Metropolitan Museum of Art, New York, Rogers Fund, 1958 58.139



Fig. 12.5 *The Betrayal*. Caramoor Center for Music and the Arts, Katonah, New York



Fig. 12.6 *The Flagellation*. The Metropolitan Museum of Art, New York, Bequest of Charles F. Iklé, 1963 64.27.18



Fig. 12.7 *The Way to Calvary*. The Metropolitan Museum of Art, New York, The Cloisters Collection, 1960 60.148.3



Fig. 12.8 *The Crucifixion*. Courtesy, Museum of Fine Arts, Boston, Helen and Alice Colburn Fund, 43.131. Reproduced with permission. © 2000 Museum of Fine Arts, Boston



Fig. 12.9 *The Resurrection*. © Cleveland Museum of Art, 2000, Purchase from the J. H. Wade Fund, 1929.904



Fig. 12.10 *The Ascension*. The Metropolitan Museum of Art, New York, The Cloisters Collection, 1960 60.148.4

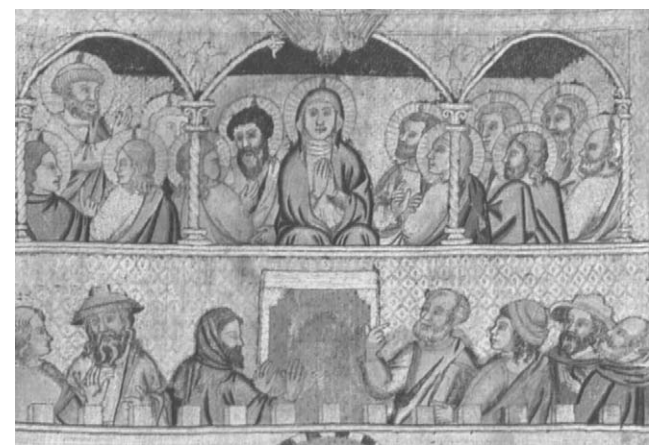


Fig. 12.11 *The Pentecost*. The Metropolitan Museum of Art, New York, The Cloisters Collection, 1960 60.148.5



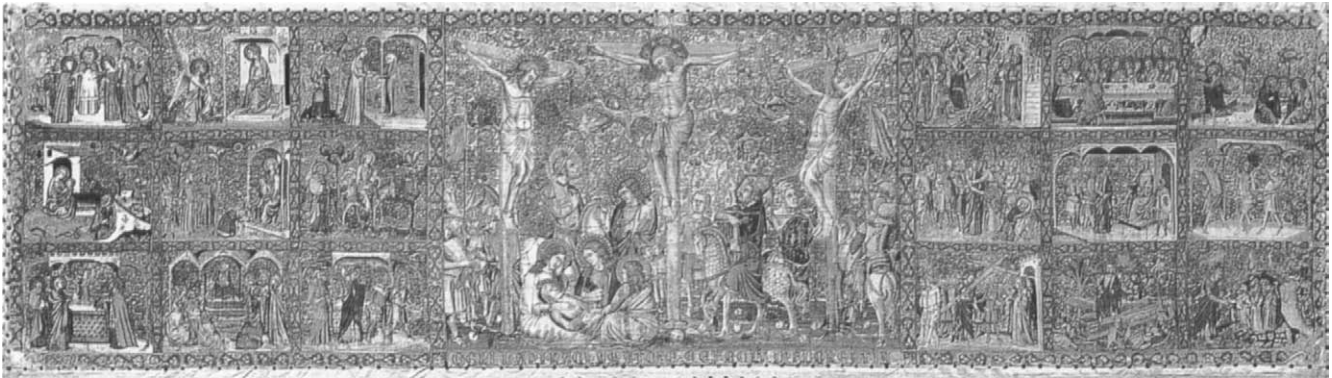


Fig. 12.12 Geri Lapi (embroiderer), antependium with the Life of Christ. Collegiate Church of Santa Maria, Manresa (Catalonia)

follow the contours, giving the forms a solid and volumetric quality.

Wagstaff, Van Fossen, and others who have examined the Life of Christ panels have concluded that the losses in the needlework are due to wear. Like other panels in the series, the Lehman *Adoration* has areas of exposed ground weave and padding where there is very little needlework. Most of the metal threads are gone, especially along the edges of the padded designs, the halos, and the supplicant's belt.<sup>10</sup> It is equally possible, however, that the *Adoration* panel was never completed. Whichever is the case, it is because the needlework is missing that one is able to see portions of the fluid, expressive design (particularly the dog at the left) drawn with sepia ink and wash on the linen fabric support. The preparatory drawing, rare in its own right as very few Florentine trecento drawings of any kind have survived, was most likely supplied by a painter. In his *Libro dell'arte*, written in 1437, Cennino Cennini devoted an entire section to detailed instructions for painters who might "sometimes have to supply embroiderers with designs of various sorts."<sup>11</sup>

For a long time the Life of Christ panels were attributed to Geri Lapi, the Florentine embroiderer who signed the Manresa altar frontal (Fig. 12.12). Lapi is documented in Florence in about 1340–50. By inference, the preparatory drawings were given to Bernardo Daddi (fl. ca. 1320–48), who was a pupil of Giotto and is credited with the designs for the Manresa frontal.<sup>12</sup> In 1965 Wagstaff proposed that the Life of Christ embroidered panels were instead designed "towards the end of the century by an artist who follows Spinello Aretino [1350/52–1410] and the Giottesque revival rather than the miniaturistic style of Bernardo Daddi."<sup>13</sup> Van Fossen took that idea even further and suggested that

Spinello himself may have made the preparatory drawings, pointing to the many correspondences between his painted work and the embroidered panels and arguing that "masters of the quattrocento far greater than he, the Pollaiuolo brothers, for instance, are known to have made designs for embroideries."<sup>14</sup>

Van Fossen dated the Life of Christ series to about 1385–90, based on comparisons between the embroidered panels and Spinello's work of that period, which includes the Monte Oliveto altarpiece (1385); the frescoes for the Manetti Chapel in Santa Maria del Carmine, Florence (1387); and the frescoes commissioned by the Alberti family in about 1387–88 for San Miniato al Monte in Florence (see Fig. 12.13) and about 1390 for the oratory of Santa Caterina all'Antella, not far from the city.

Several of the compositions of the panels appear to hark back to older prototypes. The Metropolitan *Annunciation* (Fig. 12.1), for example, is related in style and composition to Bernardo Daddi's *Annunciation* in the Louvre, Paris.<sup>15</sup> And whoever designed the Lehman *Adoration of the Magi* was clearly aware of the version of the same scene that Taddeo Gaddi (fl. mid-1320s, d. 1366) painted for the sacristy of Santa Croce in Florence in the 1330s (Accademia, Florence; Fig. 12.14).<sup>16</sup> As Cavallo and Van Fossen have suggested, painters probably kept samples of designs, perhaps in pattern books, from which embroiderers could choose.<sup>17</sup>

The artist responsible for the Lehman *Adoration* may have borrowed from a well-known composition for the evenly spaced, reserved, almost static figures under the canopy, but the group to the left must have been his own invention. Three horses, a dog, four men in brilliant contemporary clothing, and a dwarf holding a falcon, all with energetic expressions, are compressed in layers

into a very narrow space. The figure of the dwarf falconer, in particular, is a rarity in fourteenth-century art.

## NOTES:

1. Bernheimer invoice dated 27 September 1930 (Robert Lehman Collection files).
2. All twelve panels are illustrated in Hartford, Connecticut, 1965, nos. 45–56; for the eight in the Metropolitan Museum, see also Los Angeles–Chicago 1970, no. 72, ill.
3. Farcy 1919, p. 151, pl. 187 (*Adoration of the Magi, Christ Disputing with the Doctors, The Betrayal, The Flagellation, The Crucifixion, The Resurrection*); Marzell von Nemes sale, Amsterdam, 13–14 November 1928, p. 74 (*Christ Disputing with the Doctors, The Betrayal, The Flagellation*).
4. Wagstaff in Hartford, Connecticut, 1965, p. 33.
5. Van Fossen 1968, p. 141, n. 1, figs. 1, 2; Wardwell 1979, fig. 3. Fourteen prophets and saints standing in niches flank the *Coronation of the Virgin* on the Cambi frontal, which also has a superfrontal, or upper border, with eleven rectangular scenes from the life of the Virgin alternating with twelve prophets and saints in niches.
6. Guiffrey 1894–96, vol. 2, pp. 160–66, reprinted in Grönwoldt 1961, pp. 56–57.
7. *Ibid.*, cited in Van Fossen 1968, pp. 146–48.
8. *Ibid.*, no. 1312: “Item, une autre grant table de brodeure dudit ouvrage de Florence ou milieu de laquelle a un grant campas d’enleveure de cordons, dedans lequel est Notre Seigneur tenant un hostie et un galice, faisant le Cène aus Apostres soubz un tabernacle fait en manière de maçon-



Fig. 12.13 Spinello Aretino, *The Saint Prophecies to Totila King of the Goths* (detail from *The Life of Saint Benedict* fresco in the Sacristy). San Miniato al Monte, Florence. Photograph: Bridgeman Art Library International Ltd., London and New York



Fig. 12.14 Taddeo Gaddi, *The Adoration of the Magi*. Galleria dell’Accademia, Florence. Photograph: Bridgeman Art Library International Ltd., London and New York

nerie; et aus deux coustes a douze autres maindres compas, dedans lesquelz a plusieurs ystoires de la Vie Nostre Dame et Passion Nostre Seigneur, et es quarefours de ladicte table a plusieurs roses d’enleveure; comme dit est, non doublée” (quoted and translated in Van Fossen 1968, pp. 147, 148).

9. Van Fossen 1968, pp. 148–49, n. 52.
10. Van Fossen (*ibid.*, p. 142, n. 19) speculated that because their absence is so consistent, the metal threads may have been systematically removed, perhaps either to be reused as thread or to reclaim the precious metal.
11. Cennini (1437) 1932–33, pp. 105–7, quoted in Van Fossen 1968, p. 143.
12. Soler y March 1925, pp. 424–26; Salmi 1931, pp. 397–404, both cited in Van Fossen 1968, p. 141. Salmi dated the antependium to about 1346–48.
13. Wagstaff in Hartford, Connecticut, 1965, no. 46.
14. Van Fossen 1968, p. 151.
15. Brejon de Lavergnée and Thiébaud 1981, p. 170, ill.; Offner 1989, p. 72.
16. Taddeo’s name has also been linked to some of the designs for a series of embroidered orphreys representing the life of the Virgin in the Museum of Fine Arts, Boston; the Victoria and Albert Museum, London; the Musée de Douai; and Santa Margherita a Montici, near Florence (Cavallo 1960, ill.).
17. *Ibid.*, p. 509; Van Fossen 1968, p. 144.



No. 13

Flanders, 1430-35

### 13. Saint Martin Announcing to His Parents That He Will Become a Christian

1975.I.1909

Diam. 16.5 cm (above mount opening). Linen plain weave underlaid with linen plain weave and embroidered with silk and gilt-metal-strip-wrapped silk in split and stem stitches, laid work, and couching, including *or nué*.

CONDITION: Losses in ground weave and embroidered elements; exposed ground weave. Light soiling.

PROVENANCE: [Duponchel, France(?)]; [Giuseppe Salvadori, Florence]; Joseph Brummer, New York; Brummer sale, Parke-Bernet, New York, part 1, 20-23 April 1949, lot 511, ill.; [Rosenberg and Stiebel, New York]; [Lock Galleries, New York]. Acquired by Robert Lehman from Lock in 1949 along with Nos. 14-18.<sup>1</sup>

EXHIBITED: Krefeld 1887; Boston 1940, no. 113; Paris 1957, no. 293, pl. 104; New York 1968-69, no. 203, ill.; Chicago 1995-96.

LITERATURE: Eisler 1967; Freeman 1968, pl. 1; Lawrence, Kansas, 1969, under no. 122; Mayer Thurman 1973; Bober in Rubin 1975, pp. 242-52; Ann Arbor 1975-76, under no. 61; Carlano and Salmon 1985, p. 80, n. 28; Reynaud 1989, pp. 38-40; Reynaud 1997.

See the discussion under No. 16.

NOTE:

1. Lock invoice dated 25 April 1949 (Robert Lehman Collection files), which states that the Lock Galleries had "purchased for you from Rosenberg & Stiebel . . . six Gothic silk and gold needlepointed Medallions." See also No. 16, notes 15 and 16, and Fig. 16.16.





No. 13, detail (enlarged)





No. 14

Flanders, 1430–35

### 14. Saint Martin and Saint Hilary

1975.I.1908

Diam. 16.5 cm (above measurement of mount opening). Linen plain weave underlaid with linen plain weave (two layers) and embroidered with silk and gilt-metal-strip-wrapped silk in single satin, split, and stem stitches, laid work, and couching, including *or nué*.

CONDITION: Some losses in ground weave; exposed ground and needlework. Stitched repairs; holes underlaid and perimeters stitched. Light general soiling.

PROVENANCE: [Duponchel, France(?)]; [Giuseppe Salvadori, Florence]; Joseph Brummer, New York; Brummer sale, Parke-Bernet, New York, part 1, 20–23 April 1949, lot 511, ill.; [Rosenberg and Stiebel, New York]; [Lock Galleries, New York]. Acquired by Robert Lehman from Lock in 1949 along with Nos. 13, 15–18.<sup>1</sup>

EXHIBITED: Chicago 1995–96.

LITERATURE: Paris 1957, under no. 293; Eisler 1967; Freeman 1968, pl. 6; Lawrence, Kansas, 1969, under no. 122; Mayer Thurman 1973; Bober in Rubin 1975, pp. 242–52; Ann Arbor 1975–76, under no. 61; Carlan and Salmon 1985, p. 80, n. 28; Reynaud 1989, pp. 38–40; Reynaud 1997.

See the discussion under No. 16.

NOTE:

1. Lock invoice dated 25 April 1949 (Robert Lehman Collection files), which states that the Lock Galleries had “purchased for you from Rosenberg & Stiebel . . . six Gothic silk and gold needlepointed Medallions.” See also No. 16, notes 15 and 16, and Fig. 16.17.



No. 15

Flanders, 1430–35

### 15. Saint Martin Brings a Dead Man to Life

1975.I.1906

Diam. 17 cm. Linen plain weave underlaid with linen plain weave and embroidered with silk and gilt-metal-strip-wrapped silk in split and stem stitches, laid work, and couching, including *or nué*.

CONDITION: Some holes in top layer of plain weave, slits through both layers, and exposed ground weave; loss of some embroidered elements and metal from metal threads. Light general soiling; slight fading. Reverse covered with paste.

PROVENANCE: [Giuseppe Salvadori, Florence]; Joseph Brummer, New York; Brummer sale, Parke-Bernet, New York, part 1, 20–23 April 1949, lot 511, ill.; [Rosenberg and Stiebel, New York]; [Lock Galleries, New York]. Acquired by Robert Lehman from Lock in 1949 along with Nos. 13, 14, 16–18.<sup>1</sup>

EXHIBITED: Boston 1940, no. 113; New York 1968–69, no. 204, ill.; Lawrence, Kansas, 1969, no. 122, pl. 17; Ann Arbor 1975–76, no. 61, pl. 59; Chicago 1995–96.

LITERATURE: Paris 1957, under no. 293; Eisler 1967, fig. 41; Freeman 1968, especially pp. 29, 73, pl. 8, fig. 30; Mayer Thurman 1973; Bober in Rubin 1975, pp. 242–52; Carlano and Salmon 1985, p. 80, n. 28; Reynaud 1989, pp. 38–40; Reynaud 1997.

See the discussion under No. 16.

NOTE:

1. Lock invoice dated 25 April 1949 (Robert Lehman Collection files), which states that the Lock Galleries had “purchased for you from Rosenberg & Stiebel . . . six Gothic silk and gold needlepointed Medallions.”





No. 16

Flanders, 1430–35

### 16. Saint Martin Offering the Wine Cup to the Priest

1975.I.1907

Diam. 17 cm. Linen plain weave underlaid with linen plain weave and embroidered with silk and gilt-metal-strip-wrapped silk in single satin, split, and stem stitches, laid work, and couching, including *or nué*.

CONDITION: Small holes in ground weave; exposed ground weave and loss of needlework, including detached laid thread and couching threads; minor scattered losses of metal from metal threads. Light general soiling. Reverse covered with paste.

PROVENANCE: [Duponchel, France(?)]; [Giuseppe Salvadori, Florence]; Joseph Brummer, New York; Brummer sale,

Parke-Bernet, New York, part 1, 20–23 April 1949, lot 511, ill.; [Rosenberg and Stiebel, New York]; [Lock Galleries, New York]. Acquired by Robert Lehman from Lock in 1949 along with Nos. 13–15, 17, 18.<sup>1</sup>

EXHIBITED: Krefeld 1887; Chicago 1995–96.

LITERATURE: Paris 1957, under no. 293; Eisler 1967; Freeman 1968, pl. 17; Lawrence, Kansas, 1969, under no. 122; Mayer Thurman 1973; Bober in Rubin 1975, pp. 242–52; Ann Arbor 1975–76, under no. 61; Carlano and Salmon 1985, p. 80, n. 28; Reynaud 1989, pp. 38–40; Reynaud 1997.





No. 16, detail (enlarged)



No. 16, detail (enlarged)



Fig. 16.1 Orphrey cross. Musée Historique des Tissus, Lyons

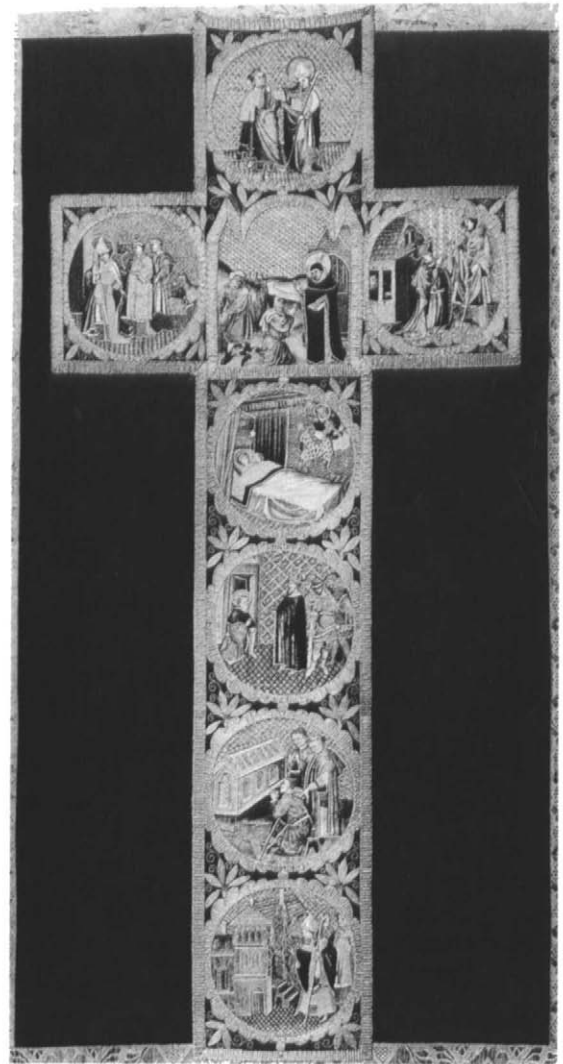


Fig. 16.2 Orphrey cross. Musée Historique des Tissus, Lyons

In 1949 Robert Lehman acquired six extraordinary embroidered roundels (Nos. 13–18) from the estate of the New York collector Joseph Brummer, who had purchased them, along with twelve others, in Florence in 1929 from the dealer Giuseppe Salvadori. At first it was thought that these roundels were all part of the same series, but in 1955 Freeman questioned that theory and showed that they were in fact from two sets of roundels depicting scenes from the lives of two different saints, Martin and Catherine of Alexandria. In addition to the four Lehman roundels from the Saint Martin series (Nos. 13–16), twenty-eight others are known (Figs. 16.1–16.10). Eight roundels from the Saint Catherine

series have been identified, including the two in the Robert Lehman Collection (Nos. 17, 18).

Twenty-two of the thirty-two Saint Martin roundels are in the Musée Historique des Tissus, Lyons.<sup>2</sup> Of the other ten, all from the Brummer collection, three are now in the Cloisters at the Metropolitan Museum;<sup>3</sup> two are in the Cooper-Hewitt National Museum of Design, New York;<sup>4</sup> and one is in the Walters Art Gallery, Baltimore.<sup>5</sup> Freeman also noted five other embroidered pieces, four arched panels and an oval, that are related in iconography, if not so much in technique and style. Two of the panels are in Lyons (Figs. 16.1, 16.2),<sup>6</sup> one is in the Musée National du Moyen Âge, Paris (Fig. 16.11),<sup>7</sup>

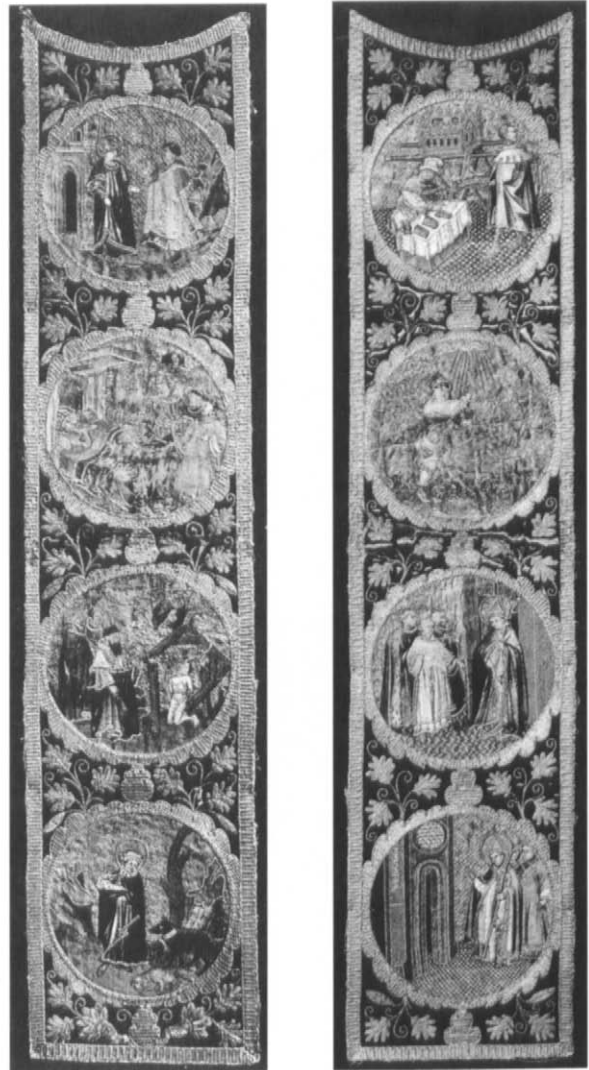


and the fourth is at the Cloisters (Fig. 16.12).<sup>8</sup> The oval decorates the hood of a cope in the church of Saint Michael in Ghent (Fig. 16.13).<sup>9</sup>

The roundels, panels, and oval could originally have been used on a chasuble or cope, either in an all-over arrangement, or on orphrey bands or crosses, or both. They may have been arranged in rows on an altar frontal, or perhaps they formed a frame on a frontal around a central panel that may have depicted the most famous incident in Martin's life, the saint sharing his cloak with a beggar, which is missing from the series.<sup>10</sup> It is also quite possible that they were assembled on a set of vestments. To envision this, one has only to think of the complete altar set, or *chappelle entière*, embroidered for the Order of the Golden Fleece, which Duke Philip the Good of Burgundy (r. 1419–67) founded in 1430. Known as the Goesser Ornat, the set is one of the treasures of the Schatzkammer in the Kunsthistorisches Museum, Vienna.<sup>11</sup> It consists of an altar frontal and dorsal, a chasuble, three copes, and two dalmatics (see Figs. 16.14, 16.15). Other such sets are documented. In 1432–33, for example, Philip the Good paid the embroiderer Thierry du Chastel of Paris, who joined the ducal court in 1432 as *valet de chambre et brodeur*, for “two cloths for the altar . . . with four garments, stole, *fanons*, albs, amices and all that pertains thereto.”<sup>12</sup> In 1463 René of Anjou (1409–1480) donated a *grande broderie* (chasuble, tunic, dalmatic, cope, and parement) depicting the life of Christ to Angers Cathedral, and in 1479 he presented another embroidered vestment set, the famed *broderie d'or*, to the church of Saint Maurice in Aix.<sup>13</sup>

Probably in the seventeenth century, the Saint Martin roundels and panels were removed from their original supporting fabrics. When the supports wore out, or when styles or church decorations changed, it was common practice to remove such *peintures à l'aiguille*, or needle paintings, and either incorporate them into new configurations on new ground fabrics or frame them as individual objets d'art.<sup>14</sup>

As Farcy reported when he published them in 1919, the “beautiful and fine embroideries” in Lyons were “mutilated in the seventeenth century to make chasubles.”<sup>15</sup> They are now mounted on two orphrey crosses, each with seven roundels and an arched panel, and two orphrey bands, each with four roundels (Figs. 16.1–4). The panel in Paris and seven of the ex-Brummer roundels – one of the two Saint Catherine roundels now at the Cloisters (*The Hermit Showing Saint Catherine a*



Figs. 16.3, 16.4 Orphreys. Musée Historique des Tissus, Lyons

*Picture of Christ*) and six from the Saint Martin series, including *Saint Martin Offering the Wine Cup to the Priest* (No. 16) and *Saint Martin Announcing to His Parents That He Will Become a Christian* (No. 13) – were mounted as an orphrey cross on a chasuble of Renaissance velvet that was exhibited in Krefeld in 1887 (Fig. 16.16).<sup>16</sup> *Saint Martin and Saint Hilary* (No. 14), the panel now at the Cloisters, and six Saint Catherine roundels (including the Cloisters roundel in the 1887 photograph and No. 18) appear on an orphrey cross on a chasuble in an old photograph that was found in a warehouse among Joseph Brummer's records in 1967 (Fig. 16.17). Whoever remounted these pieces



Fig. 16.5 *Saint Martin Bidding His Parents Farewell.* Present location unknown



Fig. 16.6 *Saint Martin Being Baptized.* Cooper-Hewitt, National Design Museum, Smithsonian Institution/Art Resource, New York, Gift of Urwin Untermyer, 1962-8-1a



Fig. 16.7 *Saint Martin and the Brigands.* The Metropolitan Museum of Art, New York, The Cloisters Collection, 1947 47.101.64



Fig. 16.8 *The Empress Kneeling before Saint Martin.* The Metropolitan Museum of Art, New York, The Cloisters Collection, 1947 47.101.63



Fig. 16.9 *The Soul of Saint Martin Goes to Paradise.* Walters Art Gallery, Baltimore, 83.322



Fig. 16.10 *The Lame Man and the Blind Man Healed against Their Will.* Cooper-Hewitt, National Design Museum, Smithsonian Institution/Art Resource, New York, Gift of Urwin Untermyer, 1962-8-1b

in the seventeenth century may not have been aware that they illustrated two different legends.

According to Freeman, whose 1968 *The Saint Martin Embroideries* remains the most extensive study of the series, one of the Lehman roundels, *Saint Martin Offering the Wine Cup to the Priest* (No. 16), was the first to be correctly interpreted as depicting an episode from the life and legend of Saint Martin. Martin, the patron saint of France, was a figure of widespread devotion throughout Europe, and his tomb in Tours was visited by many thousands of pilgrims. In his *Iconographie de l'art chrétien*, Réau reports that in France alone 4,000 churches are named for Martin.<sup>17</sup> The saint was also a popular subject for medieval European artists; the *Lexikon der christlichen Ikonographie* lists forty cycles depicting scenes from his life.<sup>18</sup> Martin's friend and disciple Sulpicius Severus (ca. 363–425) was the first to record the saint's life. His account was the primary source for Jacobus de Voragine's *Golden Legend* of about 1260 and for the poem *Vie de Monseigneur saint Martin* by Péan Gatineau, who was canon of Saint Martin of Tours in the thirteenth century.<sup>19</sup>

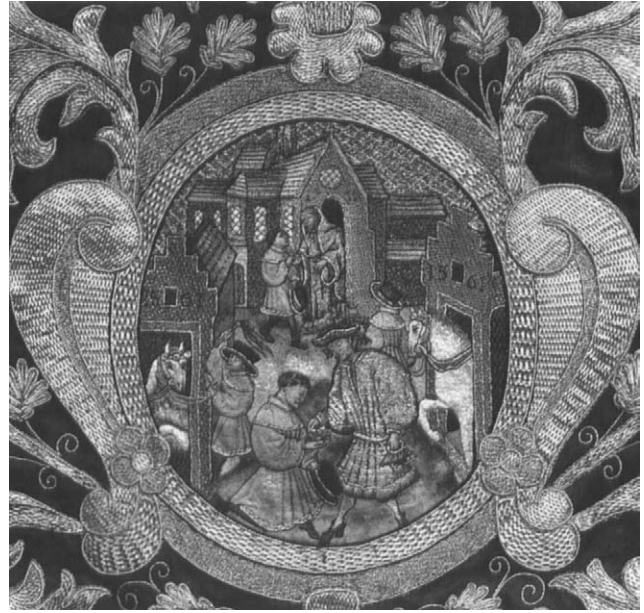


Fig. 16.13 *The Tax Money Being Returned to Tours* (detail of hood of cope). Church of Saint Michael, Ghent. Photograph: Institut Royal du Patrimoine Artistique. Copyright IRPA-KIK, Brussels



Fig. 16.11 *The Blind Woman Healed at Saint Martin's Tomb*. Musée National du Moyen Âge – Thermes et Hôtel de Cluny, Paris, Cl. 23424. Photograph: Réunion des Musées Nationaux, H. Lewandowski



Fig. 16.12 *Saint Martin and the Ass*. The Metropolitan Museum of Art, New York, The Cloisters Collection, 1979 1979.139





Fig. 16.14 Cope of the Order of the Golden Fleece. Kunsthistorisches Museum, Vienna, KK PL 21

Martin was born about 316 in Pannonia, then a Roman province and now part of Hungary. He spent his early years in Pavia, Italy. One of the Lehman roundels, No. 13, depicts the earliest incident described in the *Golden Legend*, Martin's decision at the age of twelve, against his family's wishes, to become a catechumen. Martin entered the Roman army at fifteen, when it was decreed that the sons of veterans must take their fathers' places. Once when he was riding with his regiment through the city gates of Amiens, Martin

encountered a shivering, half-naked beggar. He cut his cloak in two and gave half of it to the man. The next night Christ appeared to him in a vision, wearing the half of his cloak he had given away. Soon after that, according to Jacobus de Voragine, Martin had himself baptized. About two years later, when he was twenty years old, he resigned from the army and went to study with the renowned Benedictine Hilary, bishop of Poitiers. In the scene represented in No. 14, Hilary is ordaining Martin as acolyte.



Fig. 16.15 Antependium of the Order of the Golden Fleece. Kunsthistorisches Museum, Vienna, KK PL 17



Fig. 16.16 Chasuble with orphrey cross with Saint Martin and Saint Catherine roundels. Photograph, labeled on the reverse "Crefeld Exhibition, 1887," courtesy Victoria and Albert Museum, London



Fig. 16.17 Chasuble with orphrey cross with Saint Martin and Saint Catherine roundels. Photograph: Mrs. Joseph Brummer

Martin lived in seclusion outside Poitiers, gathering a group of disciples around him and eventually founding the monastery of Ligugé. One day he returned to the monastery after a short absence and found that an unbaptized catechumen had died. According to Jacobus de Voragine, "he had the body brought to his cell and prostrated himself upon it, and by his prayer recalled the man to life." This miracle, the first of many attributed to Martin, is depicted in No. 15. Martin's acclaim spread, and when their bishop departed the people of Tours begged Martin to replace him. He accepted reluctantly. Despite his new prominence, he continued his simple life and settled outside the city at a site that later became the monastery of Marmoutier. The incident of Martin offering a cup of wine first to a priest, rather than to Emperor Maximinus or his wife (No. 16) shows his respect for spiritual values and his disdain for worldly power and convention.

The composition in each of the roundels is carefully designed around a central incident, with great attention given to details of expression (as in the shocked response of Martin's father in No. 13), narrative (as in the clear passing over of the emperor in No. 16), costumes (the *houppelande* the empress wears in No. 16; the jeweled *guleron* Martin's father wears on his head in No. 13),<sup>20</sup> and objects (such as the food and tableware in No. 16). The visual pleasure of the scenes is enhanced by the workmanship and rich materials, a blend of gilt and silvered threads along with colored silks that are still remarkably vibrant. The scenes are worked in split and stem stitches, laid work, and couching, including in some places (for example the robe of the man on the left in No. 13) early evidence of the *or nué* technique that was used so extensively on vestments made for the Burgundian court.<sup>21</sup> The way the stitches follow the outlines of the figures and accent their modeling is typical

of French needlework of the thirteenth and fourteenth centuries. The losses and the exposed ground weave on the Lehman roundels are the normal result of age. The restorations which affect the Lyons group and other panels appear to have been removed from the Brummer pieces before he acquired them in 1929.<sup>22</sup>

Freeman dated the Saint Martin roundels to about 1430–35, based on their style and the costumes they depict and by comparing them with fifteenth-century manuscripts, paintings, sculptures, and tapestries.<sup>23</sup> She considered the panels to be slightly later in date, from about 1440–45.<sup>24</sup> Unlike the roundels, the panels depict multiple scenes that take place within the receding space of the pictorial plane, with more attention given to landscape and atmospheric details. The stitches are mainly vertical, with the figures rendered through changes in color and modeling rather than direction, and the *or nué* technique is evident throughout.

Eisler, who was the first, in 1967, to place the series in an art historical context, suggested that Pope Martin V (r. 1417–31) or King Charles VII of France (r. 1422–61) might have commissioned these extraordinarily accomplished needlework pieces.<sup>25</sup> Freeman believed Philip the Good to be the most likely candidate as patron of the Saint Martin roundels, though she mentioned seventeen other nobles, clergymen, and institutions that might have commissioned such a series, including Pope Martin V, René of Anjou, and Jean Chevrot, who was bishop of Tournai from 1437 to 1460.<sup>26</sup>

Freeman distinguished seven different hands in the designs of the Saint Martin roundels, but suggested no particular identification for the artists.<sup>27</sup> Bober saw a connection with the Master of the Exhumation of Saint Hubert (ca. 1440) and the Master of the Roman de la Rose (active 1420–30).<sup>28</sup> Eisler placed the artist's style "between that of the still elongated yet pioneering forms of the Boucicaut Master and that of the genesis of the canon of proportions governing Jan van Eyck's depiction of the participants in the *Adoration of the Mystic Lamb* (Museum voor Schone Kunsten, Ghent)." He placed No. 15, *Saint Martin Brings a Dead Man to Life*, with its "splendid figure study of an outstretched male nude, . . . stylistically between [Jean] Malouel and the Rohan Master."<sup>29</sup> As for the panels, Eisler invoked the style of Jan van Eyck, and Weinberger and Freeman believed that the complexity and high quality of the compositions, particularly on the panel in Paris, and the advanced conception of pictorial space and sensitive rendering of

emotion suggest a connection with the style fostered by Rogier van der Weyden in Tournai.<sup>30</sup>

Most recently, Léonelli and Reynaud have connected the embroidered panels with the Franco-Flemish painter Barthélemy d'Eyck (fl. 1444–69) and his stepfather, Pierre du Billant, who was embroiderer to René of Anjou between 1444 and 1467. Reynaud hypothesizes that René of Anjou commissioned the entire series on the occasion of his daughter's marriage to Henry VI in May of 1444 and subsequently donated it to the church of Saint Martin at Tours, where the wedding took place.<sup>31</sup> No evidence connects Eyck with any known paintings or artwork of any kind, however, and neither have any documents come to light that show Eyck and Billant to have been artistic collaborators.<sup>32</sup>

Two drawings in the University Library at Uppsala attest to the renown of the Saint Martin series.<sup>33</sup> The drawings replicate the compositions of two of the panels: *The Blind Woman Healed* (Paris; Fig. 16.11) and *Saint Martin and the Ass* (Cloisters; Fig. 16.12). Friedländer believed that the embroidered panels were "superior and anterior to the drawings,"<sup>34</sup> and later writers have agreed.<sup>35</sup>

## NOTES:

1. Lock invoice dated 25 April 1949 (Robert Lehman Collection files), which states that the Lock Galleries had "purchased for you from Rosenberg & Stiebel . . . six Gothic silk and gold needlepointed Medallions." See also notes 15 and 16 below, and Fig. 16.16.
2. Freeman 1968, pls. 3, 5, 9–16, 19–25, 27–30, 32. According to Freeman (p. 125), all that is known of the provenance of the Lyons pieces is that they were purchased from the dealer Martel in 1909. Freeman summarizes what was known at the time of the provenance of the Saint Martin roundels and panels on pp. 125–27. She reports that a dealer once told George Szabo that sometime in the 1920s at least some of the pieces were in the collection of Marzell von Nemes in Munich and that he offered to sell them to Philip Lehman, but the information has not been verified (see also Eisler 1967, p. 575, n. 21).
3. Two of the roundels (Freeman 1968, p. 126, pls. 7, 18) were acquired from the Brummer estate in 1947; the third (*ibid.*, pl. 2) was in the collection of Alastair Bradley Martin, Guennol, Long Island, who acquired it in 1948 (see Rubin 1975, pp. 242–52, *ill.*).
4. Freeman 1968, pls. 4, 31 (bought from Brummer by Joseph Untermyer in 1931 and presented to the Cooper Union Museum in 1962).
5. *Ibid.*, pl. 26 (bought from Brummer in 1929).



6. *Ibid.*, pls. 33, 34 (see note 2 above).
7. *Ibid.*, pl. 35 (ex coll. Countess Margit Batthyany in Castagnola, inherited from her father, Baron Thyssen of Lugano).
8. *Ibid.*, pl. 36; Rubin 1975, pp. 242–52, ill. (ex coll. Alastair Bradley Martin, Guennol, Long Island).
9. Freeman 1968, fig. 7, pl. 37.
10. Both Farcy (1919, p. 165) and Eisler (1967, p. 578) suggested that the roundels probably originally decorated an antependium. Freeman (1968, fig. 72) illustrated a thirteenth-century Icelandic altar frontal in the Musée National du Moyen Âge, Paris, that is decorated with twelve roundels depicting scenes from Saint Martin's life. She also pointed out (*ibid.*, figs. 73, 74) that frontals decorated with roundels are shown in illuminations in fifteenth-century manuscripts, for example a Book of Hours made for the duke of Bedford (British Museum, London, Add. ms. 18850, fol. 120) and a Book of Hours in the University Library, Aberdeen (ms. 25, fol. 251 verso). An altar hanging dated to about 1450 with sixteen embroidered scenes arranged in two rows of eight square panels is in Weinhausen, Germany (Kroos 1970, no. 121, figs. 282–86).
11. Schlosser 1912; Freeman 1968, figs. 53, 70, 75, 76.
12. Laborde 1849–52, vol. 1, p. 277, no. 979, quoted by Freeman 1968, p. 117. Some scholars, most recently Smith (1998, p. 32, n. 39), have suggested that Philip the Good's payment of 3,750 pounds to Thierry du Chastel represented the commission for the Order of the Golden Fleece.
13. Farcy 1890–92, pp. 78–79; Eisler 1967, p. 578; Reynaud 1997, p. 46.
14. See Eisler 1967, p. 572, n. 4; Braun 1907; and Christie 1938, pls. 114–19.
15. Farcy 1919, p. 165, cited in Freeman 1968, p. 10 (and see also pp. 125–27). Farcy continued, "M. Duponchel, a dealer, possesses two almost the same, having undergone the same transformation, probably in a convent in Arras."
16. Freeman 1968, fig. 5. The photograph was discovered in the Victoria and Albert Museum in 1955 by Donald King, who was deputy keeper of textiles there at the time. It is identified on its reverse as a Krefeld exhibition photograph. Freeman (1968, p. 125) attempted to identify the chasuble in the exhibition catalogue, but could only say that it was probably no. 43, which was lent by one Clergyman-Counsellor Münzenberger of Frankfurt am Main.
17. Réau 1955–59, vol. 3, p. 902.
18. *Lexikon* 1968–76, vol. 9, pp. 572–79.
19. Jacobus de Voragine (ca. 1260) 1993, vol. 2, pp. 292–300; Gatineau 1860.
20. Noted by Freeman 1968, pp. 83, 85–86.
21. *Ibid.*, p. 79.
22. *Ibid.*, pp. 78, 81, 107; Eisler 1967, p. 580. The Lyons roundels have substantial embellishments, especially in the heavy outlines. The oval panel in Ghent (Fig. 16.13) may have been cut down from its original size and shows signs of extensive restoration, some possibly dating as early as 1571, the date embroidered in heavy black thread over the doorway at the left.
23. Freeman 1968, p. 82.
24. *Ibid.*, pp. 103–7.
25. Eisler 1967, p. 579.
26. Freeman 1968, pp. 116–23.
27. *Ibid.*, pp. 73–78. Freeman considered Nos. 13, 15, and 16 the work of the artist who was "in many ways the most imaginative and distinguished of them all" and ascribed No. 14 to another artist.
28. Bober in Rubin 1975, p. 246.
29. Eisler 1967, pp. 576–77, nn. 28, 29.
30. Weinberger 1930, p. 379; Freeman 1968, p. 107.
31. Reynaud 1989, pp. 38–40; Reynaud 1997. Reynaud (1989, p. 38, n. 79; 1997, p. 42, n. 10) credits Marie-Claude Léonelli with first suggesting Barthélemy d'Eyck as the designer of the two panels in Lyons in a lecture entitled "Un témoignage sur la broderie à la cour du roi René," which she delivered at the 112<sup>e</sup> Congrès des Sociétés Savantes, held in Lyons in April 1987.
32. Reynaud (1989, pp. 22ff.), following Sterling, has attributed to Barthélemy d'Eyck the illumination of the *Livre du coeur d'amour épris* (Nationalbibliothek, Vienna, cod. 2597). In 1997 (pp. 42–48) she noted that Billant was paid in 1445 for "ouvrage de broderie faits à Tours" during 1444 for the bride, Marguerite. Also at issue here is the role of artists and *valets de chambre* at the Burgundian and Provençal courts. As Smith (1998, pp. 29–32) has pointed out, most of the royal artists acted primarily as "guardians," or agents and organizers, rather than as creative personnel.
33. Dodgson 1934; Dodgson 1937; Eisler 1967, p. 578; Freeman 1968, pp. 108–9; Bober in Rubin 1975, p. 245. See also Mayer Thurman 1973, p. 629.
34. Quoted in Dodgson 1937.
35. See Reynaud 1997, pp. 47–48.



No. 17

Flanders, 1440–45

### 17. Saint Catherine Listening to the Crowds on Their Way to the Temple to Worship Idols

1975.I.1910

Diam. 16.3 cm. Silk plain weave underlaid with linen plain weave (appears to be single layer) embroidered with silk and silk creped yarns and gilt- and silvered-metal-strip-wrapped silk in single satin, raised satin, split, and stem stitches, laid work, couching (including *or nué*), and French knots.

**CONDITION:** Holes through both ground weave and underlay; extensive losses in silk ground weave; losses of embroidered yarns and couching threads; detached yarns; scattered loss of metal from metal threads. Light general soiling and some tarnished metal threads. Large areas underlaid with bast fiber plain weave and reembroidered in yellow-orange (robed figures and their gowns at left) and light red or pink; replaced needlework includes raised satin stitches (far right figure's legs), french knots (same figure's eye), and single satin stitches. Some color shifting, especially in blue and green areas.

**PROVENANCE:** [Giuseppe Salvadori, Florence]; Joseph Brummer, New York; Brummer sale, Parke-Bernet, New York, part

1, 20–23 April 1949, lot 511; [Rosenberg and Stiebel, New York]; [Lock Galleries, New York]. Acquired by Robert Lehman from Lock in 1949 along with Nos. 13–16, 18.<sup>1</sup>

**EXHIBITED:** Paris 1957, no. 292; Cincinnati 1959, no. 350; Chicago 1995–96.

**LITERATURE:** Freeman 1955, ill.; Freeman 1968, pp. 9–10, 80; Lawrence, Kansas, 1969, under no. 123; Oklahoma City 1985, under no. 94.

See No. 18.

**NOTE:**

1. Lock invoice dated 25 April 1949 (Robert Lehman Collection files), which states that the Lock Galleries had “purchased for you from Rosenberg & Stiebel . . . six Gothic silk and gold needlepointed Medallions.”





No. 18

Flanders, 1440–45

### 18. Saint Catherine in the Temple Arguing Against the Worship of Idols

1975.I.1911

Diam. 16.5 cm. Silk plain weave underlaid with linen plain weave embroidered with silk and gilt- and silvered-metal-strip-wrapped silk in single satin, split, and stem stitches, laid work, and couching (including *or nué* and undersided couching).

**CONDITION:** Slits, tears, and losses in ground weave; exposed underlaid weave, embroidered yarns, and couching threads; scattered loss of metal from metal threads. Satin stitches appear to be a more recent addition. Light general soiling throughout; metal threads tarnished. Reverse covered with paste surface deposits.

**PROVENANCE:** [Duponchel, France(?)]; [Giuseppe Salvadori, Florence]; Joseph Brummer, New York; Brummer sale, Parke-Bernet, New York, part 1, 20–23 April 1949, lot 511; [Rosenberg and Stiebel, New York]; [Lock Galleries, New York]. Acquired by Robert Lehman from Lock in 1949 along with Nos. 13–17.<sup>1</sup>

**EXHIBITED:** Lawrence, Kansas, 1969, no. 123, pl. 26; Oklahoma City 1985, no. 94, ill.; Chicago 1995–96.

**LITERATURE:** Freeman 1955, ill.; Paris 1957, under no. 292; Freeman 1968, pp. 9–10, 80, fig. 6.

This roundel and No. 17 are among the finest surviving examples of late medieval *peinture à l'aiguille*, or needle painting. They were originally part of what must have been a large series depicting episodes from the life of Saint Catherine of Alexandria. Six other roundels from the series have survived, one in the Seattle Museum of Art, two in the Cloisters at the Metropolitan Museum, and three at the Cooper-Hewitt National Design Museum, New York (Figs. 18.1–18.6). Robert Lehman





No. 18, detail

acquired Nos. 17 and 18 in 1949, along with four other roundels (Nos. 13–16) that had also been in the collection of Joseph Brummer in New York. For a long time all six were thought to have been part of the same large series, but in 1955 Freeman showed that there were two series, one devoted to the life of Saint Martin, the other to Saint Catherine. (See the discussion under No. 16.)

By the fifteenth century in Europe, particularly in Burgundy, western France, and eastern Germany, Saint Catherine ranked second only to the Virgin Mary as intercessor for the faithful.<sup>2</sup> No one knows when Catherine lived and died. The earliest known images of her appear in the eighth-century frescoes in the San Gennaro cata-

comb in Naples and San Sebastiano in Rome.<sup>3</sup> The monastery of Saint Catherine on Mount Sinai was dedicated in the ninth century. The first known textual reference to her is in the *Menologion* written about 1000 by the Byzantine emperor Basil II (r. 976–1025).<sup>4</sup>

Early accounts tell the story of the wise and beautiful Catherine, daughter of King Costus, who confronted Emperor Maximinus over his treatment of Christians. The emperor summoned fifty of the finest philosophers in the land to Alexandria to face Catherine in a scholarly debate. With her erudition and truthfulness, she not only defeated the philosophers but also converted them all to Christianity. The angry Maximinus ordered the philosophers burned at the stake, and Catherine was beheaded. As the cult devoted to the saint grew during the Middle Ages, legendary and apocryphal tales of events in her life and her miraculous powers proliferated. Stories of Catherine's childhood; her baptism by a desert hermit; her mystic marriage to Christ; her conversion of the emperor's wife and his captain, Porphyrius, and their grisly deaths; her imprisonment and flagellation; the miraculous destruction of the wheels studded with iron spikes the emperor devised for her torture; and the angels who carried her body to the monastery on Mount Sinai that still claims to house her relics – are all based on popular legend and folklore that originated in western Europe starting in about the thirteenth century. All the stories appeared first in imagery and only later in texts.<sup>5</sup>

One of the roundels in the Metropolitan Museum (Fig. 18.1) illustrates two events in Catherine's legendary childhood. When Catherine was fourteen years old her father died, and she succeeded him as ruler. Her mother, Queen Sabinella, and her advisers urged her to marry, but she declined, saying that she would only take a husband who was wiser and more beautiful than she. The queen, who had already become a Christian, took young Catherine to the hermit Adrian for advice. When the holy man showed her a picture of Christ she declared that this was the man she would marry. The roundel shows Catherine gazing upon the picture of Christ, who later appeared to her in a vision and placed a wedding ring on her finger. To the left, the hermit is baptizing her. A French poem of 1251 is the earliest known written source for these tales from Catherine's youth.<sup>6</sup> Only a handful of images of the scenes, mostly Italian, exist from before 1450.<sup>7</sup>

Jacobus de Voragine's *Golden Legend*, written in about 1260, includes none of the stories of Catherine's early years but gives a lengthy and detailed account of



Fig. 18.1 *The Hermit Showing Saint Catherine a Picture of Christ and the Hermit Baptizing Catherine*. The Metropolitan Museum of Art, The Cloisters Collection, 1947 47.101.61



Fig. 18.2 *Saint Catherine and the Fifty Scholars*. Cooper-Hewitt, National Design Museum, Smithsonian Institution/Art Resource, New York, Gift of Urwin Untermeyer, 1962-8-1c



Fig. 18.3 *The Empress and Porphyrius Going to Visit Saint Catherine*. The Metropolitan Museum of Art, The Cloisters Collection, 1947 47.101.62



Fig. 18.4 *Saint Catherine before the Empress*. Seattle Art Museum, Donald E. Frederick Memorial Collection, 49.36



Fig. 18.5 *Saint Catherine Brought to Maximinus by Her Jailers*. Cooper-Hewitt, National Design Museum, Smithsonian Institution/Art Resource, New York, Gift of Urwin Untermeyer, 1962-8-1d



Fig. 18.6 *The Emperor with Messengers or Porphyrius' Knights*. Cooper-Hewitt, National Design Museum, Smithsonian Institution/Art Resource, New York, Gift of Urwin Untermeyer, 1962-8-1e



Fig. 18.7 Rogier van der Weyden, *Saint John the Baptist*. Gemäldegalerie, Staatliche Museen zu Berlin Preussischer Kulturbesitz

her passion. It begins with the story that the two Lehman roundels illustrate. Emperor Maximinus had summoned all the people of his realm to Alexandria to offer sacrifices to the pagan gods, and he was persecuting Christians who refused to obey his edict. When Catherine heard “the bellowing of animals and the hurrahs of the singers,” she sent a messenger to find out what was happening.<sup>8</sup> No. 17 shows the eighteen-year-old princess sitting on a high-backed throne in the courtyard of her luxurious palace. The messenger has just rushed in, leaving the door to the outside open behind him. Catherine and her two elegantly dressed attendants raise their hands in alarm as they listen to his news.

When Catherine then ventured out into the streets herself, she saw many Christians sacrificing with the pagans because they were afraid of being killed. She made her way to the temple entrance, where she “argued at length with the emperor.”<sup>9</sup> No. 18 shows her ticking off her points on her fingers. Maximinus stands before her, pressing his hand to his heart in amazement. Unable to refute Catherine’s arguments, he sent for “all the masters of logic and rhetoric, . . . fifty orators who surpassed all mortal men in every branch of human knowledge, . . . promising them huge rewards if they could best this female demagogue.” One of the roundels at the Cooper-

Hewitt Museum (Fig. 18.2) depicts Catherine confounding the scholars and converting them to Christ. Consumed with rage, Maximinus had all fifty killed. “It happened that not a hair of their heads nor a shred of their garments was as much singed by the fire,” the *Golden Legend* reports.<sup>10</sup> Maximinus offered Catherine a place at his court, and when she refused he ordered her imprisoned for twelve days without food.

Another of the Metropolitan roundels (Fig. 18.3) shows Maximinus’ wife and his captain of the guard, Porphyrius, going to visit Catherine in prison. On the roundel in Seattle (Fig. 18.4) Catherine preaches to the empress about the joys of heaven, just before both she and Porphyrius, along with two hundred soldiers, acknowledge their belief in Christ. Also according to the *Golden Legend*, Maximinus had Catherine brought before him and again offered to make her a queen, a scene that appears on another of the roundels at the Cooper-Hewitt Museum (Fig. 18.5). The last roundel, also at the Cooper-Hewitt (Fig. 18.6), probably shows the emperor learning of the treachery of the two hundred knights, who were eventually beheaded along with Porphyrius and thrown to the dogs.

Clearly these eight roundels represent only a fraction of what must have been a large series of embroidered



scenes. Judging by the inclusion of the conversion and baptism episodes, which are rarely depicted, and the scene of Catherine at home listening to the crowds, for which no precedent at all is known, the series must have depicted the saint's life in great narrative detail. Furthermore, it would certainly have included the most important event in Catherine's life, her martyrdom, as well as scenes of her mystic marriage, the destruction of the wheels, the torture and beheading of the empress, the transportation of Catherine's body to Mount Sinai, and many others.

Such a large series of richly embroidered scenes must have been an important commission. As she had for the Saint Martin roundels, Freeman proposed that Philip the Good, duke of Burgundy (r. 1419–67), might well have ordered the Saint Catherine roundels as part of a *chappelle entière*, or vestment set, like the one made for the Order of the Golden Fleece (see Figs. 16.14, 16.15), which he founded in 1430. In 1430 the duke already owned sixty-three sets of tapestries, and later inventories indicate that he eventually amassed some thirty or thirty-five more. He also employed several embroiderers in his various households. Philip's account books mention a

set of chapel vestments that Thierry du Chastel, who was *valet de chambre* and embroiderer to the duke in Lille between about 1424 and 1458–59, made in 1432–33.<sup>11</sup>

Both Philip and his wife were devotees of Saint Catherine; they observed pilgrimages in her honor and possessed many ornate objects celebrating her life.<sup>12</sup> Not only the opulence of the roundels but also their subject, Catherine's verbal and intellectual acuity, would have appealed to many members of the ecclesiastical and political elite of the time. Charles VII of France, Pope Martin V, Chancellor Nicolas Rolin, and Jean Chevrot, bishop of Tournai, for example, are all known to have commissioned tapestries and needlework.<sup>13</sup> Schrader argued that the same patron (who could well have been Philip the Good) or institution ordered first the Saint Martin roundels and then, at a later time, the panels that go with them and the Saint Catherine series, all for the same location, perhaps a Burgundian church dedicated to both saints (although no such church has been identified).<sup>14</sup>

Freeman proposed in 1955 that either Rogier van der Weyden (ca. 1399–1464) or Jacques Daret (ca. 1400/1405–ca. 1468), both of whom worked on several occasions for Philip the Good, could have designed these expressive scenes and “if they did, they would not have been ashamed of the job.”<sup>15</sup> Whoever designed the embroidered pieces was clearly familiar with the work of the two painters, who were both students of Robert Campin in Tournai. Like Arras, a few kilometers to the southwest in what was then the duchy of Burgundy, Tournai was renowned for the tapestries and needlework produced in its workshops. Many details of gesture, pose, and, especially, drapery in the roundels are reminiscent of Rogier's paintings, for instance his *Saint John the Baptist* altarpiece in the Gemäldegalerie, Berlin (Fig. 18.7).<sup>16</sup> The elaborate architectural settings, animated faces and gestures, and delight in narrative in the Saint Catherine compositions relate them to paintings by Jacques Daret, for example the *Presentation in the Temple* in the Musée du Petit Palais, Paris (Fig. 18.8). The couched backgrounds of the roundels echo the pounced and imprinted gilt backgrounds of many early fifteenth-century paintings, among them *The Good Thief* in the Städelsches Kunstinstitut, Frankfurt am Main, that is attributed to Robert Campin.<sup>17</sup>

Like other painters of his day, Jacques Daret made designs for textiles.<sup>18</sup> In 1441 Jean du Clercq, abbot of Saint Vaast in Arras and longtime patron of Daret, commissioned him to design a tapestry for the abbey



Fig. 18.8 Jacques Daret, *The Presentation in the Temple*. Musée du Petit Palais, Paris. Photograph: Réunion des Musées Nationaux, Paris



Fig. 18.9 The Hadrian Master(?), *Maximinus and His Court Sacrificing to Idols* (*La vie de Sainte Catherine*, fol. 34v). Bibliothèque Nationale de France, Paris, ms. fr. 6449



Fig. 18.10 The Hadrian Master(?), *Catherine and the Fifty Scholars* (*La vie de Sainte Catherine*, fol. 56r). Bibliothèque Nationale de France, Paris, ms. fr. 6449

church, and he has been credited with the design for the tapestry made for Saint Peter's Cathedral in Beauvais in 1460–61.<sup>19</sup> Sometime in the decade before 1461, the *Justice* panels Rogier painted for the Brussels Town Hall between 1439 and about 1450 were copied in tapestry.<sup>20</sup>

Based on the relationship she saw between their drawing style and Rogier's and Daret's work of the 1430s and 1440s, in 1955 Freeman dated the roundels to the same decades. She pointed out as well that costumes in similar styles appear in Flemish portraits from those years. By 1968 she had narrowed the date to about 1440–45.<sup>21</sup> On the Saint Martin roundels, which Freeman dated to 1430–35, the stitches follow the contours of the figures, continuing a tradition of the thirteenth and fourteenth centuries that gives them an almost painterly quality. Like the figures on the panels in the Saint Martin series, which Freeman dated to 1440–45, Saint Catherine and the other characters in these scenes are worked mostly in vertical stitches, a technique that was introduced in the fifteenth century. The backgrounds are couched in horizontal stitches, giving the pictures the woven effect of tapestries. Schrader agreed with the 1440–45 date, noting (as had

Freeman in connection with the Martin panels) that the embroiderer of the Catherine roundels was accomplished in the use of *or nué*, which gives the needlework a certain three-dimensional quality and causes the metal thread in the couched background areas to shine and glimmer through the colored silk.<sup>22</sup> The Saint Martin roundels show only the beginnings of the technique.

The scenes in both of the Lehman Saint Catherine roundels are rendered in exquisite detail, from the elaborate doorway open onto a verdant country landscape in No. 17 to the slender fingers and bulging cheeks of the trumpeters in No. 18, which have escaped restoration. Using several kinds of stitches of varying lengths and silk threads in many shades, the embroiderer added texture and three-dimensionality to these pictures and created the illusion of recession in space.

The only document that has been linked to the Saint Catherine roundels is *La vie de Sainte Catherine* (Bibliothèque Nationale, Paris, ms. fr. 6449), a manuscript made for Philip the Good.<sup>23</sup> According to an inscription on folio 110v of the manuscript, it was translated from an unnamed Latin text by Jean Miélot in 1457. Of the sixty miniatures in grisaille that illuminate the legend,

fifty-five can be ascribed to Willem Vrelant, who was active in Bruges before 1454 and died there in 1481. The other five, including the two related to the Saint Catherine roundels, have recently been attributed to an artist known as the Hadrian Master, who also collaborated with Vrelant on the several volumes of a *Golden Legend* now at the Pierpont Morgan Library, New York (M.672-75), and the Musée Municipal, Maçon (ms. 3).<sup>24</sup>

Freeman was the first to note the similarity between two of the Saint Catherine roundels and two of the miniatures in *La vie de Sainte Catherine*. The barrel-vaulted architecture with attached columns carried by a low wall, the round-cheeked trumpeter, and the nude idol with a hat and a spear in *Saint Catherine in the Temple* (No. 18) reappear in the illumination *Maximinus and His Court Sacrificing to Idols* (fol. 34v; Fig. 18.9). In a miniature depicting Catherine confounding the fifty scholars (fol. 56r; Fig. 18.10), the saint is dressed in a surcoat with an ermine top much like the one she wears in all the roundels, and she is depicted with the same flowing hair. In the miniature, the roundel portraying the same scene (Fig. 18.2), and No. 18, Catherine stands in a similar pose using the same gesture as she argues her points, and in all three images the emperor shows his consternation by placing his right hand over his heart.

Because the manuscript is later in date and less accomplished stylistically, Freeman concluded that the illuminator derived his scenes from the roundels or that the two illuminations and the roundels were based on the same (now lost) source, which might have been a painted altarpiece, perhaps by the designer of the embroidered scenes himself.<sup>25</sup>

## NOTES:

1. Lock invoice dated 25 April 1949 (Robert Lehman Collection files), which states that the Lock Galleries had "purchased for you from Rosenberg & Stiebel . . . six Gothic silk and gold needlepointed Medallions." See also No. 16, notes 15 and 16, and Fig. 16.17.
2. *Lexikon der christlichen Ikonographie* 1968-76, vol. 7, pp. 290-98; Réau 1955-59, pp. 264-65; Oliver 1985, p. 137; Mâle 1986, p. 187.
3. On the San Gennaro frescoes, see Fasola 1975, p. 204, pl. 15.
4. Beatie 1977, p. 789, n. 16. On the early history of the Saint Catherine legend, see *ibid.*, pp. 785-90.
5. *Ibid.*, pp. 792-97; Zarb and Buhagiar 1979, pp. 30-36; Oliver 1985, pp. 135-36.
6. Breuer 1919, especially pp. 210-15, cited in Oliver 1985, p. 139, n. 31.
7. Réau (1955-59, vol. 3, p. 268) lists only four images of the scene of the hermit showing Catherine the painting that date to before 1450, one from the fourteenth century and three from the early fifteenth. Catherine's baptism appears in Aretino's cycle for the Oratory of Saint Catherine in Antella, which is dated to 1387 (see De Vita 1998). A historiated capital from a Mosan manuscript of about 1264-75 (Oliver 1985, fig. 4) may be the earliest surviving depiction of an episode from the story of Catherine's conversion.
8. Jacobus de Voragine (ca. 1260) 1993, vol. 2, pp. 334-35.
9. *Ibid.*
10. *Ibid.*, p. 337.
11. See No. 16, note 12.
12. Freeman 1955, pp. 292-93; on Philip the Good, see also Smith 1979.
13. Eisler 1967, p. 579; Freeman 1968, pp. 116-24.
14. Schrader in Lawrence, Kansas, 1969, no. 123.
15. Freeman 1955, p. 292.
16. In 1659, in his *Chorographia sacra brabantiae* (1659-60, p. 27), Antonius Sanderus mentioned a painting by Rogier in the priory of Groenendael that depicted the story of Saint Catherine (cited in Dhanens and Dijkstra 1999, pp. 114, 179).
17. Châtelet 1996, no. 5, ill.
18. Freeman (1955, p. 292) said also that Daret's daughter was a professional embroiderer but provided no documentation. On medieval women and the textile profession, see Carr 1997, pp. 3-7; Staniland 1991, especially pp. 7-12, 49; and Parker 1984, especially chaps. 1, 2.
19. Lestocquoy 1937, pp. 220-21 (on the Arras tapestry commission); Joubert 1990, figs. 5, 8, 16 (the Saint Peter's tapestry).
20. Cetto 1966; Van Gelder 1974; Châtelet 1999, pp. 143-46 (with bibliography of previous literature). The paintings were destroyed in 1695; the tapestries are now in the Historisches Museum, Bern.
21. The date can be inferred from her argument (Freeman 1968, pp. 80, 103-7) for dating the Saint Martin panels to 1440-45, or somewhat later than the roundels in the same set.
22. Schrader in Lawrence, Kansas, 1969, no. 123.
23. Freeman 1955, p. 292, ill. pp. 281, 287, 289; Bousmanne 1997, no. 14, pp. 198-99, 296-97.
24. Bousmanne 1997, p. 198.
25. Freeman 1955, p. 292.



Italy, fifteenth century

## 19. Dalmatic

1975.1.1807

112.5 x 136 cm; repeat 96 x 28 cm. Front made up of 8 pieces, back of 7 pieces of green silk and gilt-metal-strip-wrapped silk plain weave variation with weft-float faced 1/2 z twill interlacings of secondary binding warps and supplementary brocading wefts (some forming weft loop pile, or bouclé), supplementary facing wefts, and supplementary pile warps forming cut pile on pile voided velvet (lampas). Warp proportion 3 main:1 secondary binding:1 supplementary pile, wefts per rod 3 ground wefts:1 supplementary facing:1 supplementary brocading. Every other ground weft paired, paired wefts bind pile warps on face, supplementary pile warps complete plain weave binding. Lining: linen plain weave, glazed; probably original to composition.

CONDITION: Stitching tracks throughout. Some abrasion of pile; slits due to weft loss. Light general soiling. Some wax surface deposits. Lining flexible and in excellent condition except for small holes in shoulder areas, some staining, and adhesive tape deposit at center front. Some past repairs made through lining.

PROVENANCE: Marczell von Nemes, Budapest and Munich; Nemes sale, Frederik Muller, Munich, part 2, 16 June 1931,



Fig. 19.1 Part of a dalmatic. The Metropolitan Museum of Art, New York, Rogers Fund, 1945 45.63.1

lot 164, pl. 46 (as Italian, ca. 1500); sold to [Adolph Loewi, Florence]. Acquired by Philip Lehman before 1938 (1934?).<sup>1</sup>

EXHIBITED: Los Angeles–Cleveland–Detroit 1944, no. 179, pl. 48 (lent by Philip Lehman); Tokyo 1977, no. 113; Chicago 1995–96.

This dalmatic is one of a pair in the same velvet that were sold as part of the Marczell von Nemes collection in 1931.<sup>2</sup> The dark green silk pile on pile cut velvet is patterned with an all-over stepped repeat of a symmetrically placed seven-lobed shield outlined with tear-shaped dots. Each shield is filled with a stylized plant reminiscent of an artichoke with five small floral projections on each side and a fanlike device on top. Two smaller, related floral devices in staggered rows separated by symmetrical curving lines also studded with teardrops fill the spaces between the shields. Except for the design echoes within the lobed shields, all of the patterning was carried out in brocading in gilt metal thread.<sup>3</sup> This magnificent garment is truly a masterpiece, and its color, state of conservation, and overall condition make it even rarer.

The dealer Adolph Loewi bought both dalmatics at the Nemes sale in 1931. Philip Lehman, who was a distant relative of Loewi's, probably purchased this dalmatic from him, perhaps in 1934, according to Loewi's daughter Gabriella K. Robertson.<sup>4</sup> Probably by 1936, Loewi sold the other dalmatic to French and Company in New York. At some point that dalmatic was taken apart. In 1942 French and Company bought half of what appears to be the same dalmatic, without sleeves, from the William Rockhill Nelson Gallery of Art in Kansas City.<sup>5</sup> In 1945 that piece entered the collection of The Metropolitan Museum of Art (Fig. 19.1).<sup>6</sup> The other half is still in Kansas City, in the Nelson-Atkins Museum of Art (Fig. 19.2).

To further complicate the puzzle, in 1938 the Metropolitan Museum acquired a small rectangular fragment of the same green velvet that had been in the collection of H. A. Elsberg in New York (acc. no. 38.182.29). Two additional fragments were in the collection of the widow of the son of Mitchell Samuels, who worked for French and Company in the 1930s and 1940s, and are now in a private collection in California. None of these fragments correspond to the missing sleeves of the second dalmatic.



No. 19



Fig. 19.2 Back of a dalmatic. Nelson-Atkins Museum of Art, Kansas City, Missouri, 31-105 (Purchase: Nelson Trust)

NOTES:

1. Gabriella K. Robertson, letter and conversation with the author, 3 December 1993 and 20 March 1995, and Sandra Rosenbaum, Los Angeles County Museum of Art, letter to the author, 25 February 2000.
2. The other dalmatic was lot 165 in the sale, not illustrated.
3. Cole (1899, p. 77, fig. 58) illustrated a fragment of identical velvet (now in the Victoria and Albert Museum, London?). A chasuble made of velvet in a similar pattern is in the *Musées Royaux d'Art et d'Histoire*, Brussels (Errera 1907, no. 152A, ill.; as Italy, fifteenth century).
4. Sandra Rosenbaum, letter to the author, 25 February 2000, and also Gabriella K. Robertson, "1992 Archival Recollections," pertaining to the Loewi-Robertson Textile Provenance Archive at the Doris Stein Research Center, Department of Costume and Textiles, Los Angeles County Museum of Art.
5. According to French and Company stock sheet no. 42264 (Getty Research Institute, Los Angeles), which reads, on the front: "bought from Wm Rockhill Nelson Gal. / their mark Crd. on B 16642 / date received J.E.P. 104 8/24/43 10/21/42 / 22662 1 Half Chasuble inc. 42263 / [handwritten] September 28 1944 50.- In Lot D 18361"; and on the back (under "date shipped," "memo on charge no," and "to whom shipped"): "2/4/43 M16895 Detroit Institute of Art. Ret. 2/24/44" and "5/8/44 M17731 Mr Adolph Loewi." An accompanying illustration shows half of a dalmatic without sleeves, described as "Bought from: Wm. Rockhill Nelson Gallery, 10/21/42; Sold to Adolf Loewi 5/8/44." French and Company's statement to Loewi of 8 May 1944, headed "ON CONSIGNMENT," reads, "15th century Gothic green velvet – half of a dalmatic. The other half is in The William Rockhill Nelson Gallery of Art, Kansas City. \$1,000.00." (Another photograph, marked "French and Co. Photo Files: 1927," exists at the Getty Research Institute, neg. no. 11897.) On 19 June 1944 Loewi wrote to Mitchell Samuels at French and Company, enclosing a check for his half share in "the green gothic velvet."
6. Loewi's invoice made out to the Metropolitan Museum is dated 25 April 1945; on 13 May 1945 Loewi issued a credit note to French and Company for "your half share in my sale of 1 half green gothic velvet dalmatic" (Robertson Archives, 1992, file no. 11683, Los Angeles County Museum of Art). The Metropolitan Museum file card for the object (45.63.1) reads: "Part of a dalmatic. Sticker on back: 11683 in ink on lining: 42264." The last number corresponds to the French and Company stock number.





No. 19, detail

Germany(?), ca. 1350 (orphrey cross)  
Italy, mid-fifteenth century (chasuble back)

## 20. Chasuble Back with an Orphrey Cross

1975.I.1853

**CHASUBLE BACK:** 96 x 60 cm; tape 1 cm wide. Red silk warp-float faced 4/1 satin weave with supplementary pile warps forming cut voided velvet. Satin interruption 1-2, warp proportion 5:1, 4 wefts per rod, every other ground weft paired, paired wefts bind pile warps on face. Fringed tape on edges: silk and gilt-metal-strip-wrapped silk warp-faced plain weave with extended weft fringe. Lining: linen plain weave; recent replacement.

**ORPHREY CROSS:** 90 x 45 cm; lace edging 1 cm wide. Pieced of 5 fragments of silk warp-float faced 4/1-7/1 satin weaves underlaid with hemp and linen plain weave, appliquéd with hemp plain weave, and embroidered with silk and gilt-metal-strip-wrapped silk in satin, split, and stem stitches, laid work, couching, and French knots. Satin interruptions 1-2 and 2-4. Lace edging: gilt-metal-strip-wrapped silk bobbin straight lace.

**CONDITION:** *Chasuble back.* Losses of main warps, ground wefts, and supplementary pile warps. Extensive previous repairs in velvet. Fringe tape worn away. Wax surface deposits. *Orphrey cross.* Cut from larger needlework scene. Figures reapplied with stitching. Losses of main warps, ground wefts, supplementary pile, ground weave, and embroidery threads; losses of metal from metal threads and tape. Some soiling, tarnished metal threads, and surface deposits.

**PROVENANCE:** Boralevi, Venice; Ernst Rosenfeld; Rosenfeld sale, Parke-Bernet, New York, 4 January 1947, lot 97, ill.

**EXHIBITED:** Tokyo 1977; Chicago 1995-96.

The needlework scene in the upper center of this orphrey cross represents the Coronation of the Virgin. The Virgin and Christ sit facing one another. Her head is bowed and her hands are clasped in prayer; his left hand rests on an orb with a cross and his right is raised in blessing. An angel is about to place the crown on the Virgin's head, and two others, one playing a violin and the other a mandora, stand to either side in the crossbar. Below, in the beam of the cross, Saint Catherine of Alexandria stands on a tiled floor in a vaulted architectural structure, holding her wheel with her left hand and a palm in her right. Three narrow cut strips of green fabric decorated with stitching set off and separate the two scenes.

Twenty-two similar embroidered angels playing musical instruments decorate a velvet chasuble in the Dommuseum at Frankfurt am Main (Fig. 20.1).<sup>1</sup> Stolleis has proposed that the angels were made in Cologne about 1350. The Lehman cross is most likely also of German origin, and from about the same time. Judging from the way the garments of the two central figures have been cut away, it is safe to assume that the needlework scenes were originally part of another object that was refashioned for this chasuble back. The medium red cut voided silk velvet, which seems to be Italian and of the mid-fifteenth century, was symmetrically arranged so that identical portions of the pattern, with its large-scale five-lobed pointed shields and pomegranate-like floral motifs, flank the cross at the left and right. The result is most striking.



Fig. 20.1 Chasuble. Dommuseum, Katholische Dom-Kirchengemeinde Sankt Bartholomäus, Frankfurt am Main. Photograph: Klaus Meier-Ude, Frankfurt am Main

NOTE:

1. Stolleis 1992, no. 1, figs. 1-5.





No. 20



Italy, mid-fifteenth century (chasuble)

Italy, first quarter of the sixteenth century (orphreys)

## 21. Chasuble with Orphreys

1975.I.1794

**CHASUBLE:** 123 x 71 cm; warp repeat 59.8 cm; edge tape 2.6 cm wide. Front pieced of 4 fragments, back a single piece of dark green silk warp-float faced 4/1 satin weave with supplementary pile warps forming cut voided velvet. Satin interruption 2-1, warp proportion 3:1, 3 wefts per rod, every other ground weft paired, paired wefts bind pile warp on face. Tape outlining edges: silk and gilt-metal-strip-wrapped silk plain weave with secondary binding warps, supplementary wadding warps, and supplementary patterning wefts; of later date. Lining: linen plain weave.

**ORPHREYS:** Front 110.5 x 22.8 cm; back 123 x 22.5 cm. Two layers of linen plain weave embroidered with silk and gilt-metal-strip-wrapped silk in satin stitches (worked over laid threads in areas of figures' skin), split stitches, laid work, couching, and, in outer framing guard and ovals, couching padded with paper and linen (couching primarily *or nué*).

**CONDITION:** *Chasuble.* Losses of main and supplementary pile warps; some holes. Light general soiling. Some surface wax deposits. *Orphreys.* Losses of couching threads and embroidered stitches and scattered losses of gilt metal threads; holes in plain weave badly mended. Wear marks throughout.

**EXHIBITED:** Tokyo 1977; Chicago 1995-96.

The dark green silk velvet is patterned in an all-over stepped repeat of a five-lobed shape filled with a symmetrically placed stylized plant reminiscent of a pomegranate and surmounted by a smaller plant device and blossoms. The needlework in the orphrey bands on the front and back is identical in layout and style. The orphrey on the front contains two panels with ovals framing three-quarter-length male figures. The bearded saint at the top is worn beyond recognition; the bottom figure carries an open book and a scepter and wears a bishop's miter. The three ovals on the orphrey on the back depict, from top to bottom, the Virgin and Child, the charity of Saint Martin, and Saint Peter with a key and a book. The panels are decorated with balanced, symmetrically placed foliated scrollwork above and below the ovals, and they are framed with a thin band of diamond motifs.

See Nos. 41 and 51.



No. 21, front



No. 21, back



Italy, second half of the fifteenth century (cope)  
Possibly France, fifteenth century (orphrey)

## 22. Cope with an Orphrey

1975.I.184I

**COPE:** 139.7 x 294.8 cm; repeat 36.3 x 28 cm. Pieced of 15 fragments of dark purple silk warp-float faced 4/1 satin weave with supplementary pile warps forming cut voided velvet. Satin interruption 1-2, warp proportion 6:1, 3 weft sheds per rod, every other ground weft paired, paired wefts bind pile warps on face. Fringe along outside edge: wool and linen; of much later date. Lining: linen plain weave, glazed; original to composition.

**ORPHREY:** 294.8 x 13 cm. Pieced of 4 sections of linen plain weave embroidered in predominantly red and green with silk, gilt-metal-strip-wrapped linen, and silvered- and gilt-animal-substrate-wrapped linen in split stitches, laid work, and couching.<sup>1</sup>

**CONDITION:** *Cope.* Considerably worn; scattered abrasions throughout; losses of main and supplementary pile warps; small holes in ground weave. Patched in two places with different velvet. Wax surface deposits. *Orphrey.* Panel added at each end. Very worn; ground and padding exposed in areas; metal threads extensively damaged. Appears to have been reworked with gilt metal and silvered threads.

**EXHIBITED:** Chicago 1995-96.

This cope is made of fifteen fragments of dark purple cut voided velvet patterned in an all-over vertical repeat of a five-lobed shape enclosing a symmetrically placed stylized plant motif with nine buds projecting into the lobes. A branch with curling leaves and a quadruple knotting device echoes the outline of the lobed shape, and a smaller plant device flanked by two others grows from the branch.

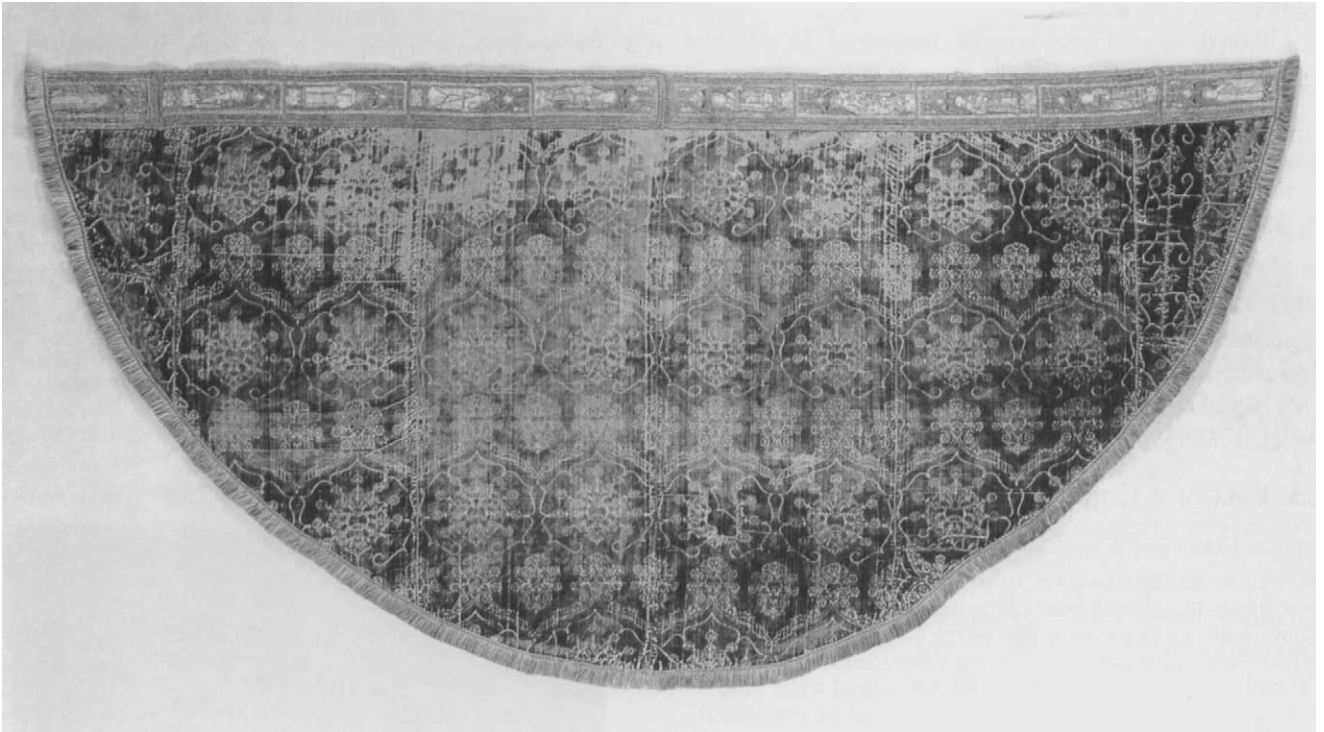
The needlework is too worn to allow the identification of the figures who stand on patterned floors beneath Gothic arches resting on columns in the ten narrow rectangles of the orphrey band.<sup>2</sup> One can say only that eight of the figures have halos and two do not, and that eight of them are male and two female (perhaps Saint Lucy and Saint Barbara?). The figures would have been paired down the front when the cope was worn.

Two chasubles and a dalmatic made from cut voided velvet in similar patterns were in the Bernheimer collection in Munich.<sup>3</sup>

No. 22, details of saints on orphrey







No. 22



NOTES:

1. Although no gold color remains, because of the off-white and yellow couching threads one can assume that a gilt animal substrate was used.
2. Two of the figures embroidered on the orphrey on a chasuble from the Bernheimer collection stand in niches like these (Durian-Ress 1991, no. 26, ill.; sale, Christie's, London, 11 June 1996, lot 26).

3. Durian-Ress 1991, nos. 3, 26, 32, ill. (as Italy, last half of the fifteenth century); sale, Christie's, London, 11 June 1996, lots 3, 26, 32. An orphrey cross in the Keir collection, Ham, is mounted on similar velvet (King and King 1990, no. 65, ill.; as Italy, fifteenth century).

Italy, fifteenth century

23. Part of a Cope

1975.1.1822

82 x 46.8 cm; repeat 34.8 x 19 cm; tape 1.8 cm wide. Pieced of 7 fragments of dark blue silk warp-float faced 4/1 satin weave with supplementary pile warps forming cut voided velvet. Satin interruption 1-2, warp proportion 6:1, 3 wefts per rod, every other ground weft paired, paired wefts bind pile warps on face. Tape along edges: silk and silvered-metal-strip-wrapped silk plain weave with supplementary patterning wefts; of later date. Lining: cotton weft-float faced 4/1 satin weave, glazed, satin interruption 2-1; replacement.

CONDITION: Some loss of warps; heavy abrasion of supplementary pile warps; some holes. Some stains, soiling, and wax deposits.

EXHIBITED: Chicago 1995-96.

This fragment of dark blue silk velvet from a cope is patterned in an all-over repeat of a seven-lobed shape in a half-patterned step repeat. The lobed shapes are symmetrically placed and filled with stylized pomegranate-like plants each sprouting seven blossoms; they are surmounted by smaller plant devices and blossoms on branches that follow the outlines of the lobed shapes.



No. 23



Italy or Spain, fifteenth century

## 24. Antependium

1975.1.1765

86.9 x 175.2 cm; weft repeat 29.2 cm; fringe 3.2 cm wide; tape 6 cm and 1.7 cm wide. Made up of 15 fragments of medium red silk warp-float faced 4/1 satin weave with supplementary pile warps forming cut voided velvet. Satin interruption 1-2, warp proportion 6:1, 3 wefts per rod, every other ground weft paired, paired wefts bind pile warps on face. Tape at top and 7.6 cm below: silk plain weave with supplementary patterning warps and supplementary pile warps forming cut voided velvet. Fringe on three sides: silk plain weave with supplementary pile warps forming cut and uncut velvet, with extended ground weft cut fringe. Lining: silk plain weave.

CONDITION: Stitching tracks in fragment at upper left. Losses in supplementary pile, warps in voided area, tape, and fringe. Warp losses replaced by darning of wefts. Light soiling and some dark stains. Some staining on lining.

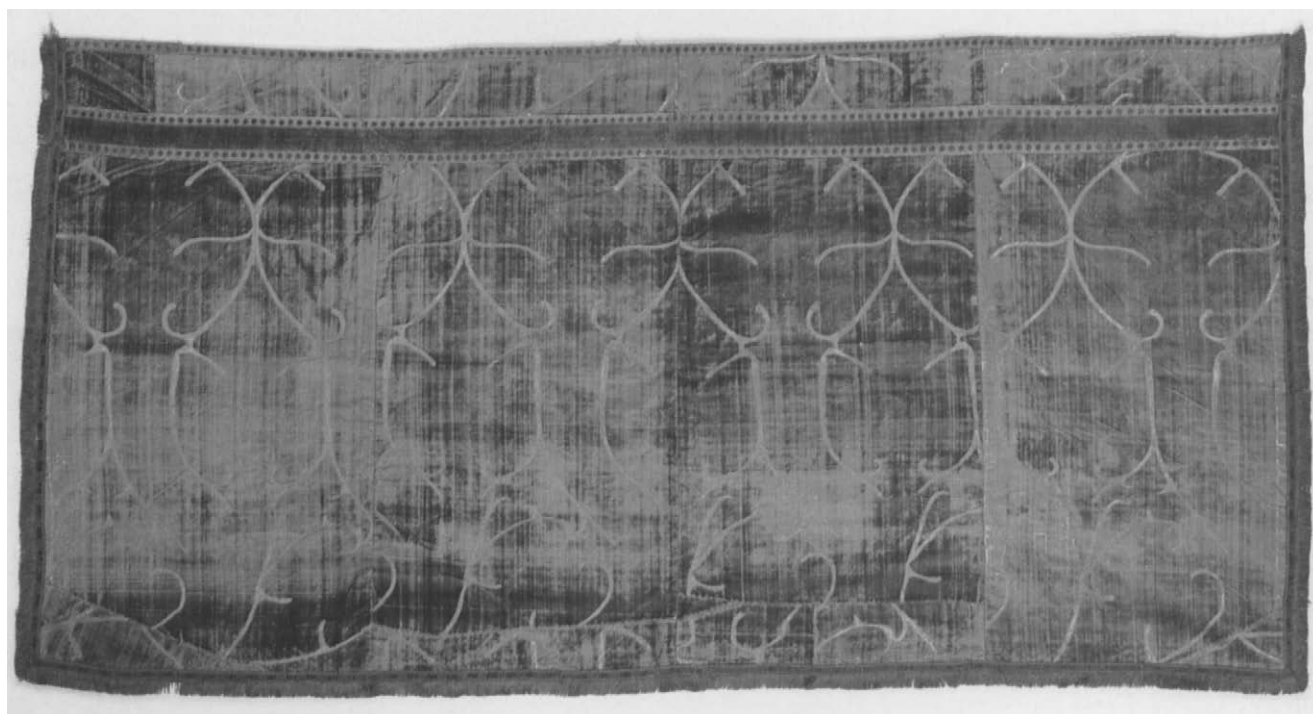
Fifteen fragments of medium red cut silk velvet, probably pieces of vestments, were used to make this altar

frontal. The pattern is a simple one of large three-lobed shields on wide, curved stems.

A cope from the cathedral at Burgos and now in the Art Institute of Chicago that dates to the 1430s is made from silk cut velvet with a similar design,<sup>1</sup> as are a chasuble in the church of Santa Maria di Fontegiusta and a panel in the church of San Raimondo al Refugio, both in Siena.<sup>2</sup> A fragment of red velvet in the Musées Royaux d'Art et d'Histoire, Brussels, has similar shields, but they contain stylized pomegranate motifs.<sup>3</sup>

### NOTES:

1. Chicago 1975-76, no. 26, ill.
2. Siena 1986, p. 29, nos. 12, 13, ill. (as fifteenth century).
3. Errera 1901, no. 162, ill. (as Italy, fifteenth or sixteenth century).



No. 24





No. 25

Italy or Spain, mid-fifteenth century

## 25. Cope

1975.1.1843

132.1 x 266.4 cm; repeat 50.7–54.7 x 28.8 cm; orphrey 29.1 cm wide (including braid); braid 2 cm wide. Cope pieced together from 5 widths (3 full, 2 incomplete), orphrey section from 25 fragments of dark green silk warp-float faced 4/1 satin weave with supplementary pile warps forming cut voided velvet. Satin interruption 1–2, warp proportion 3:1, 3 wefts per rod, every other ground weft paired, paired wefts bind pile warp on face. Selvage 1.1 cm (in same satin interruption): 2 silk selvage cords, 40 silk warps, 1 gilt-animal-substrate-wrapped linen warp, 23 silk warps. Braid separating orphrey section from main body of cope: silk and gilt-metal-strip-wrapped silk plain weave in stripes, with wefts extending out along edges in decorative loops; later addition. Lining: linen plain weave, glazed; original to composition.

**CONDITION:** Some losses of main and supplementary pile warps; some slits and holes throughout. Seams restitched with coarse silk thread; exposed wefts darned or oversewn; patching. Wax deposits. Orphrey very fragile, with holes, and badly pieced, poorly aligned, and puckering.

**EXHIBITED:** Chicago 1995–96.

This cope with a self-orphrey is pieced from dark green silk cut voided velvet patterned in an all-over stepped repeat of a five-lobed shape enclosing a symmetrically placed stylized plant reminiscent of a pomegranate. The lobed shape is surmounted by smaller plant devices on a branch that echoes its outline. Two fragments, a chasuble, and a cope in cut voided velvet in a similar pattern

are in the Musées Royaux d'Art et d'Histoire, Brussels.<sup>1</sup> See also Nos. 26 and 27.

**NOTE:**

1. Errera 1927, nos. 164–66, 168a, ill. (all as Italy, fifteenth century[?]).



No. 25, detail

Italy or Spain, mid-fifteenth century, probably assembled seventeenth or eighteenth century

## 26. Cope with a Hood

1975.1.1840

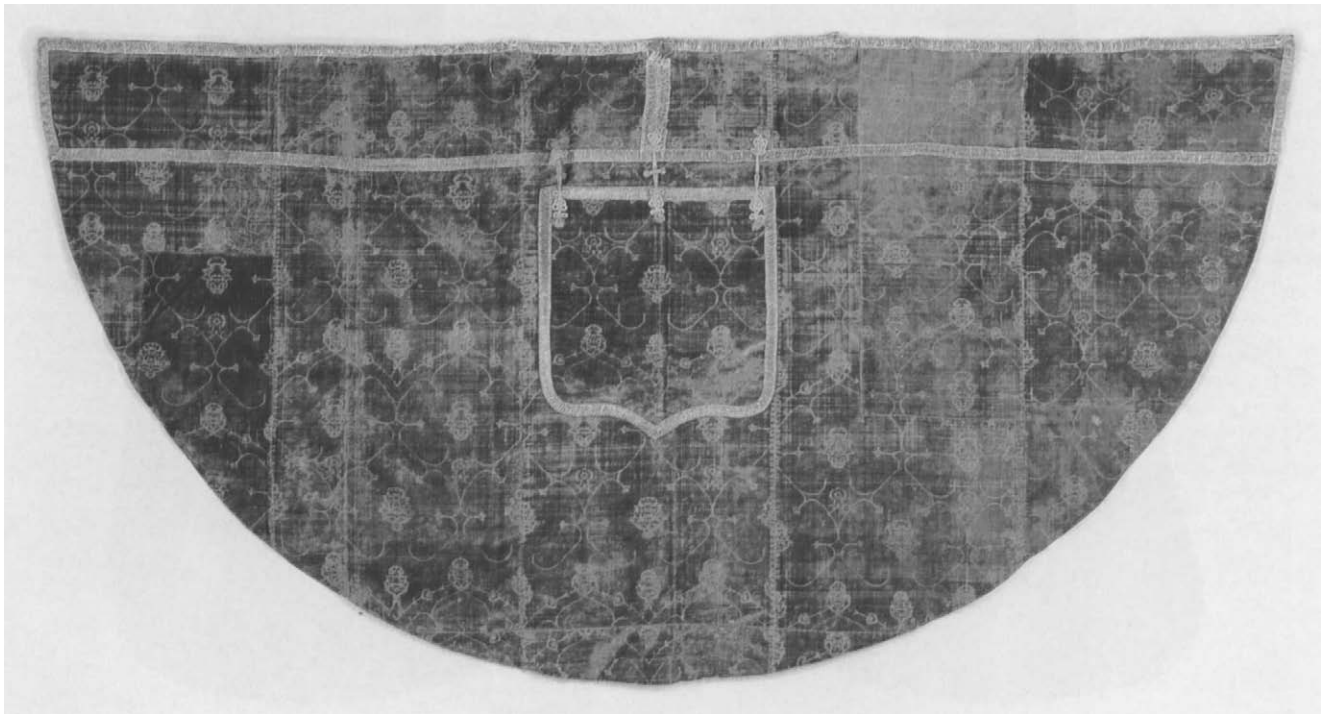
140 x 281.5 cm; repeat 50.7 x 28.7 cm; orphrey 27.5 cm wide; hood 55.1 x 53.6 cm; morse 11.5 x 13.9 cm; galloon 2.8 cm wide. Made of 5 widths of dark red silk warp-float faced 4/1 satin weave with supplementary pile warps forming cut voided velvet. Satin interruption 1-2, warp proportion 3:1, 3 wefts per rod, every other ground weft paired, paired wefts bind pile warps on face, supplementary pile warps move to surface between paired weft elements. Selvage: 38 green silk warps in same satin weave, 1 gilt-animal-substrate-wrapped silk warp, 23 green silk warps. Frogs on hood: 2/2 oblique interlacing silk cording; probably eighteenth century. Galloon edging orphrey, morse, and hood: silk and silvered-metal-strip-wrapped silk plain weave with supplementary facing wefts; eighteenth or nineteenth century. Lining: linen plain weave, glazed; original to later composition.

CONDITION: Traces of needlework impressions. Worn; moderate to heavy abrasion of pile; numerous slits and small holes throughout; some dark stains. Patched in five places. Main repairs, mostly underlaid, darned to imitate satin weave ground. Scattered wax deposits. Galloon extensively tarnished and worn in places. Lining stained and pieced.

EXHIBITED: Chicago 1995-96.

There are traces of needlework impressions on the velvet of this cope, which was made from five widths of fabric. The dark red cut voided velvet is patterned in an allover stepped repeat of a five-lobed shape enclosing a symmetrically placed stylized plant reminiscent of a pomegranate and surmounted by a smaller plant device and blossoms on a single branch that follows the outline of the lobed shape. The pattern is much like those of Nos. 25 and 27, both of velvet also woven in Italy or Spain in the mid-fifteenth century.

The cope was probably assembled during the seventeenth or eighteenth century. The shield-shaped hood is attached to the self-orphrey in three places with frogs that probably date from the eighteenth century. The galloon used to edge the orphrey, morse, and hood seems to be from the eighteenth or even the nineteenth century. It is possible that both the frogs and the galloon were attached when the cope was assembled.



No. 26

Italy, mid-fifteenth century

## 27. Fragments of a Chasuble Front and Back

1975.1.1792a,b

Front 121.2 x 51.1 cm; back 123.8 x 51.8 cm; warp repeat 50.2–51.5 cm. Two narrow portions from a chasuble front, joined, and two from a chasuble back, joined (both without orphrey sections), the front composed of 10 fragments and the back of 4 fragments of dark green silk warp-float faced 4/1 satin weave with supplementary pile warps forming cut voided velvet. Satin interruption 1–2, warp proportion 3:1, 3 wefts per rod, every other weft paired, paired wefts bind pile warps on face. Scattered areas of selvage present: 30 light red silk warps, 1 gilt-animal-substrate-wrapped linen warp, 27 light red silk warps in same satin weave.

CONDITION: Evidence of stitching tracks. Splits and seams. Losses of main and pile warps; some holes, open seams, and pile abrasions. Extensive previous repairs; some patches on back. Some soiling, yellow stains, and wax deposits.

EXHIBITED: Chicago 1995–96.

The dark green silk velvet of these chasuble fragments is patterned in an all-over stepped repeat of a symmetrically placed five-lobed shield filled with a stylized plant reminiscent of a pomegranate. The shield is surmounted by a smaller stylized blossom on a branch with a triple knotting device. Two copes in the Robert Lehman Collection (Nos. 25, 26) are made of cut and voided velvet in a nearly identical pattern.



No. 27a



No. 27b





No. 28a



No. 28b

Italy, mid-fifteenth century

## 28. Two Fragments of a Chasuble

1975.1.1878a,b

a: 68.6 x 47.2 cm; b: 68.1 x 45.3 cm; repeat 46 x 28.2 cm; voided line .2-.3 cm wide. Dark red silk warp-float faced 4/1 satin weave with supplementary pile warps forming cut voided velvet. Satin interruption 1-2, warp proportion 6:1, 3 wefts per rod, every other ground weft paired, paired wefts bind pile warps on face. Some selvage present in seam on larger fragment: 78 green warps in same satin weave.

**CONDITION:** Strong and flexible. Stitching tracks visible. No. 28a badly pieced; two pieces about 10 cm long each cut from right top and bottom. Losses of pile throughout; some holes and slits; scattered abrasions. Light soiling; paste residue on reverse. Some wax surface deposits.

**EXHIBITED:** Chicago 1995-96 (No. 28b).

The dark red silk cut voided velvet of these two fragments of a cope is patterned in an allover straight vertical repeat of a five-lobed shape filled with a stylized plant with buds projecting into the lobes. Above the top lobe a smaller version of the plant grows from a branch with a curling cluster of berries and a double knotting device. Additional stylized plants reminiscent of pomegranates fill the voids between the pattern repeats.

Italy, mid-fifteenth century

## 29. Stole

1975.I.1813

208.9 x 21.3 cm (at widest end; folded). Pieced from 9 fragments of dark red silk warp-float faced 4/1 satin weave with supplementary pile warps forming cut voided velvet. Satin interruption 1-2, warp proportion 6:1, 3 wefts per rod, every other ground weft paired, paired wefts bind pile warps on face. Lining: natural linen plain weave.

CONDITION: Losses in main warp; light abrasion of supplementary pile warps; stitching tracks where two appliquéd crosses removed from front sections. Extensive darning in voided areas. General soiling and wax deposits.

This stole, originally part of a vestment set, is pieced from nine fragments of red silk cut velvet woven in a version of the pomegranate design typical of fifteenth-century Italian velvet fabrics.



No. 29

Italy, mid-fifteenth century

### 30. Chasuble Back

1975.1.1766

135.2 x 109.9 cm; warp repeat 36.5 cm. Composed of 6 fragments of red silk warp-float faced 4/1 satin weave with supplementary pile warps forming cut voided velvet. Satin interruption 1-2, warp proportion 6:1, 3 wefts per rod, every other weft paired, paired wefts bind pile to face. Lining: silk plain weave.

**CONDITION:** Shoulders and lower shaped portions cut off. Impression of an orphrey cross and stitching tracks. Losses of main and supplementary pile warps; abrasions of pile surface; some holes. Some soiling and wax deposits. Lining stained and previously repaired.

**EXHIBITED:** Chicago 1995-96.

Six fragments of red silk cut voided velvet, skillfully joined to match the pattern and repeat, were used to make this chasuble back, which has been cut down to a nearly rectangular shape. The velvet is patterned in an all-over vertical repeat of a symmetrically placed five-lobed shape filled with a stylized plant reminiscent of a pomegranate with five buds projecting into the lobes. Echoing the upper outlines of the lobed shapes are branches with curling leaves and smaller plant devices that look like pineapples.



No. 30



No. 30, detail



Italy or Spain, fifteenth century (roundels)  
 Italy or Spain, seventeenth century (panels)

**31–34. Four Roundels**

1975.I.2441-44

54–55 x 42–43 cm (including tape). Linen plain weave embroidered with silk and gilt metal thread in a variety of stitches and appliquéd to dark red silk cut velvet embroidered with silk and gilt metal thread in padded couching and couching of gilt metal strips. Tape along edges: gilt metal. Nos. 33 and 34 lined with linen plain weave.

CONDITION: Nos. 31, 32. Worn throughout; splits in velvet; abrasions in roundels. Nos. 33, 34. Worn, with extensive losses in ground velvet throughout; broken threads.

These four roundels are appliquéd to rectangular panels of dark red velvet embroidered and couched in allover strapwork forming a fleur-de-lis and leaf pattern. Two of the rectangles, finished with gilt metal tape, were

attached directly to an upholstered couch; the other two were made into cushions, no doubt for the same couch.

Each of the roundels contains a half-length figure. All four figures hold models of churches; three of them wear bishops' miters and the fourth, a cardinal's hat. The roundels were most likely once part of an orphrey band or cross on either a chasuble or a cope, although they also could have been parts of the border of an antependium or the apparels on a dalmatic. They seem to date to the fifteenth century. The panels they are attached to are from the seventeenth century. For similar strapwork, see Nos. 60–61 and 213–14.



No. 31



No. 32



No. 33



No. 34



No. 35

Italy or Spain, second half of the fifteenth century (cope)

Italy and Germany, late fifteenth or early sixteenth century (orphrey)

The Netherlands or Spain, fifteenth or sixteenth century (hood)

### 35. Cope with an Orphrey and a Hood

1975.I.1842

**COPE:** 142.5 x 295.3 cm; repeat 59.3 x 28.5 cm. Made of 16 fragments, not properly aligned, of yellow on green silk warp-float faced 4/1 satin weave with supplementary pile warps forming cut voided velvet. Satin interruption 1-2, warp proportion 6:1, 3 wefts per rod, every other ground weft paired, paired wefts bind pile warps on face. Selvage (no complete selvage, selvage cord missing) continues in 4/1 satin weave with same interruption in stripes: 4+ white, 12 blue, 7 white, 18 blue warps. Fringe along inner edge of orphrey: dark green wild silk; nineteenth century or later. Lining: linen plain weave; original to composition.

**ORPHREY:** 295.3 x 24.8 cm (including fringe); fringe 1.9 cm wide. Linen plain weave appliquéd with linen plain weave and embroidered with silk and gilt- and silvered-metal-strip-wrapped silk in satin and split stitches, laid work, couching (including *or nué*), and padded couching. Fringe: silk, gilt-metal-strip-wrapped silk, and wild silk plain weave with extended supplementary weft loops and extended ground weft cut fringe, formed by double backed wefts. Lining: cotton plain weave.

**HOOD:** 45 x 42.6 cm (including fringe); fringe 1.5 cm wide. Linen plain weave embroidered with silk, gilt- and silvered-metal-strip-wrapped silk, and silvered-metal strips and coils

in satin, split, and stem stitches, laid work, couching (including *or nué*), and couching padded with hemp; metal spangles in floor grid. Fringe: silk plain weave extended weft cut fringe in alternating yellow and blue. Lining: linen plain weave; original to composition.

**CONDITION:** *Cope.* Three patches of a different velvet with pomegranate motif. Small scattered holes and slits; loss of satin warp in many voided areas; some abrasion of pile warps. Exposed wefts heavily darned in yellow-green silk. Small area of green inpainting near center bottom; gray stain, surface deposit, and brittle velvet at lower right near hem. Many scattered wax deposits. Lining detached in areas along bottom; stains and scattered holes throughout. *Orphrey.* Very worn; little silk left; underdrawing visible; appliquéd detached in areas; scattered holes in ground weave; loss of metal from gilt metal threads and general tarnishing of silvered threads. Scattered areas reembroidered. Lining pieced and replaced. *Hood.* Detached in areas. Loss of metal from gilt metal threads and general tarnishing of silvered threads; scattered loss of embroidered elements; loss of metal spangles; abrasions and loss of fringe. Scattered wax deposits.

**EXHIBITED:** Tokyo 1977; Chicago 1995-96.





No. 35, detail of orphrey and hood

As is frequently the case with objects of this kind, this cope is a composite. The cope itself was pieced together from sixteen fragments of splendid yellow on green cut voided velvet patterned in an all-over stepped repeat of a five-lobed shape enclosing a symmetrically placed stylized plant reminiscent of a pomegranate with five buds projecting into the lobes. The top lobe is surmounted by a smaller plant device that forms part of an elaborate branch with blossoms and curling leaves echoing the outline of the lobed shape. The velvet is of either Italian or Spanish origin and dates from the sec-

ond half of the fifteenth century.<sup>1</sup> The pieced fragments are so irregular that one suspects they may once have been part of a dress.

The four figures in the center of the orphrey, each of them contained in a niche with a domed top surmounted by floral elements, appear to be Italian. From left to right, the figures represent Saint Andrew with his cross and a palm, a tonsured monk with a halo holding a closed book and a palm, another haloed figure partially outlined in black whose feet have been replaced in poorly executed needlework, and the Madonna and Child.





No. 35, details of orphrey

The two haloed figures standing in niches surmounted by turrets at either end of the band were probably once part of another orphrey, possibly from Germany. A chasuble orphrey in the Keir collection, Ham, that is embroidered with figures in a similar style has been attributed to Germany and dated to the late fifteenth or early sixteenth century.<sup>2</sup> The clean-shaven figure with shoulder-length hair curled at the ends who holds a chalice with a snake emerging from it is John the Evangelist. The bearded saint with an open book in his right hand and a knife in his left might be Bartholomew.

In the Annunciation scene featured on the hood the Virgin kneels and places her left hand on an open Bible beside her as the angel Gabriel presents her with a banner inscribed *AVE GRATIA PLENA*. The Holy Spirit in the form of a dove hovers above. The scene is reminiscent of northern Italian paintings of the fifteenth century, or the prototype may conceivably have been Spanish and from a century later.

NOTES:

1. A chasuble, a cope, two backs and two fronts of chasubles, and several fragments in the *Musées Royaux d'Art et d'Histoire*, Brussels, are made from cut voided silk velvets in similar patterns (Errera 1927, nos. 168–80, ill.; all as Italy, fifteenth century), as are a fragment in the Bargello, Florence (Devoti 1974, no. 80, ill.; as Florence, fifteenth century); a fragment in the Cleveland Museum of Art (Weibel 1952, no. 226, ill.; as Italy, mid-fifteenth century); a cope in the Detroit Institute of Arts (*ibid.*, no. 227, ill.; as Venice, mid-fifteenth century); and a cope and an orphrey cross on a chasuble back in the Keir collection, Ham (King and King 1990, nos. 49 [as Italy or Spain, second half of the fifteenth century], 50 [as Italy, middle to late fifteenth century], ill.).
2. King and King 1990, no. 65, ill.

Italy, Spain, or Turkey(?), fifteenth century (chasuble)  
 Cologne, fifteenth century (front orphrey band)  
 Rhineland, fifteenth century (back orphrey cross)

### 36. Chasuble Front with an Orphrey Band and Back with an Orphrey Cross

1975.1.1851a,b

**CHASUBLE FRONT AND BACK:** Front 84.7 x 53.9 cm; back 105.2 x 63.3 cm. Front pieced of 9 fragments, back of 14 fragments of dark green silk and gilt-metal-strip-wrapped silk plain weave with weft-float faced 1/2 z twill interlacings of secondary binding warps and supplementary brocading wefts and supplementary pile warps forming cut voided velvet (lampas), brocaded with gilt metal thread. Warp proportion 4:1:1, weft proportion 1:1, 3 wefts per rod, every other ground weft paired, paired wefts bind pile warps on face, some supplementary brocading wefts form loop pile (bouclé). Binding tape: cotton plain weave. Lining: linen plain weave, glazed; original to composition (front and back linings differ).

**FRONT ORPHREY BAND:** 84.7 x 9.6 cm. Silk, linen, and gilt-animal-substrate-wrapped linen four-color complementary weft, weft-float faced 2/1 weft chevron twill weave with inner warps (*samit*). Warp proportion 2:1.

**BACK ORPHREY CROSS:** 97.8 x 10.8 cm. Linen plain weave appliquéd with silk and linen plain weaves and embroidered with silk, gilt-animal-substrate-wrapped linen, wool, and hemp in satin, split, and stem stitches, laid work, couching, padded couching, and buttonholed couching. Binding tape: cotton plain weave.

**CONDITION:** *Front.* Stitching tracks visible. Some losses of pile and main warps and metal from metal threads; exposed ground wefts; slits; abrasions. Some original metal detached wefts couched; other areas replaced with couched metal and silk yarns. *Back.* Losses of pile, main warps, metal brocading wefts, and metal from metal threads. Some metal brocading wefts replaced. *Orphreys.* Front orphrey band pieced on top and completed with piece of plain dark green cut velvet at bottom; metal threads slightly soiled and tarnished. On orphrey cross, losses of appliquéd fabrics and embroidered yarns; detached metal threads; dark pigment on Christ's legs; tarnished metal threads; slight soiling.

**PROVENANCE:** [A. S. Drey, Munich and New York]. Acquired by Philip Lehman from Drey in June 1931.<sup>1</sup>

**EXHIBITED:** Tokyo 1977; Chicago 1995–96.



No. 36, front

These two complete but separate chasuble parts are fashioned out of dark green cut velvet brocaded in gilt metal thread in a balanced asymmetrical pattern of elongated six-lobed shields filled with stylized plant motifs reminiscent of artichokes juxtaposed with rows of round seven-lobed shapes enclosing devices resembling pineapples or pomegranates. Although the design is on two different scales, the structure, the brocading technique, and the warp and weft proportions of the velvet used for the front and back are identical.

The orphrey band on the front is woven with a simple design: the inscriptions *ihesus / maria / ave p / clara / maris*, with a flowering tree below *maria* and a floral wreath with the initial *m*, for Mary, in its center below *clara*. Many such bands were woven in Cologne in the fifteenth and early sixteenth centuries for use on church vestments. A woven orphrey band similar to this one, with the inscriptions *ihesus* and *maria* alternating with trees and an *m* within a garland, is in the Detroit Institute of Arts.<sup>2</sup> Another, with *ihesus maria* and *maris stella* between a rosette, a garland with an *m*, and a flowering tree, is in the Domschatz in Frankfurt am Main,<sup>3</sup> and a fragment of another, with *te deū laudamus* and a gar-





No. 36, back





land encircling an *m*, is one of several examples in the Keir collection, Ham.<sup>4</sup>

Appliquéd to the densely embroidered background of the orphrey cross on the back is a Crucifixion scene with Mary and Saint John at the foot of a cross that echoes the shape of the orphrey itself. *Inri* is written on the *titulus* above Christ's head. A chasuble with an orphrey cross decorated with an appliquéd Crucifixion scene much like this one is in the Frankfurter Domschatz (Fig. 36.1),<sup>5</sup> and two chasuble backs with similar crosses also with Crucifixion scenes were in the Bernheimer collection, Munich.<sup>6</sup>

Like the band on the front, the orphrey cross is from the Rhine region. The orphreys and the velvet all date from the fifteenth century, but it is conceivable that the present configuration is a composite of a later period.



Fig. 36.1 Chasuble. Dommuseum, Katholische Dom-Kirchengemeinde Sankt Bartholomäus, Frankfurt am Main. Photograph: Klaus Meier-Ude, Frankfurt am Main

No. 36, detail of orphrey cross





No. 36, detail of orphrey cross

NOTES:

1. Drey invoice dated 17 June 1931, no. 108: "1 chasuble, green ground, gothic ornaments in gold, 15<sup>th</sup> century, centre Christ on the cross" (Robert Lehman Collection files).
2. Detroit 1991–92, no. 5, ill. (as Cologne, fifteenth century).
3. Stolleis 1992, no. 1, ill. (as Cologne, mid-fifteenth century).
4. King and King 1990, no. 75, ill. (as Cologne, second half of the fifteenth century), and see also p. 112.
5. Stolleis 1992, no. 29, ill. (as Cologne or Lower Rhine, end of the fifteenth century).
6. Durian-Ress 1991, nos. 13, 14, ill. (as Cologne, late fifteenth century); sale, Christie's, London, 11 June 1996, lots 13, 14.

Italy or Spain, second half of the fifteenth century (chasuble back)  
 Middle Germany, second half of the fifteenth century (orphrey)

### 37. Chasuble Back with an Orphrey Cross

1975.I.1898

CHASUBLE BACK: 124.4 x 78.3 cm; warp repeat 36.8 cm. Made up of 2 panels and 2 small rectangular fragments (added at sides of cross) of dark red silk warp-float faced 3/1 broken warp chevron twill weave with supplementary pile warps forming cut voided velvet. Warp proportion 3:1, 3 wefts per rod, every other ground weft paired, paired wefts bind pile warps on face.

ORPHREY CROSS: 124.4 x 67 cm. Linen plain weave, embroidered with silk and gilt-animal-substrate-wrapped linen in satin, split, and stem stitches, laid work, and couching (including *or nué*).

CONDITION: *Chasuble back*. Stitching tracks and impressions of past application of tapes along orphrey cross. Losses of main warp, supplementary pile warp, and embroidered elements, including couching. Some dark stains and soiling; some tarnished metal threads. *Orphrey cross*. Losses of embroidered elements and couching. Some tarnished metal threads.

EXHIBITED: Chicago 1995–96.

As is so often true, this velvet chasuble back and the orphrey cross attached to it have different origins, although in this case both appear to be from the late fifteenth century. The dark red cut and voided velvet, patterned in an all-over vertical repeat of a seven-lobed shield filled with stylized floral elements on a central axis, was produced in either Italy or Spain, while the embroidered orphrey cross is worked on linen against a background of couched swirls that is typical of German needlework of the period. Identical backgrounds and figures in a similar style can be seen on three embroidered orphrey crosses in the Domschatz, Frankfurt am Main, two on chasubles and one now a separate piece (Fig. 37.1).<sup>1</sup>

This cross was most likely cut from some other object. The crossbar sections at the left and right are separate attachments, and the two lower scenes in the upright beam have been trimmed on both sides, clear evidence that the band was originally wider. In addition, the sequence of the embroidered scenes within the band is not logical. At the top of the cross are two angels holding a large open book; below them is a Nativity scene, with Mary and the Christ Child in the center and the Magi in the left part of the crossbar and Joseph and an ox and an ass in the right. Below the Nativity scene is the Circumcision, and at the bottom is the Annunciation. The scenes may have been taken from a large antependium decorated with rows of scenes from the life of Christ.

NOTE:

1. Stolleis 1992, nos. 2, 27, 45, ill. (the first two as Middle Rhine, ca. 1470–80, the third as Middle Rhine[?], end of the fifteenth or beginning of the sixteenth century).

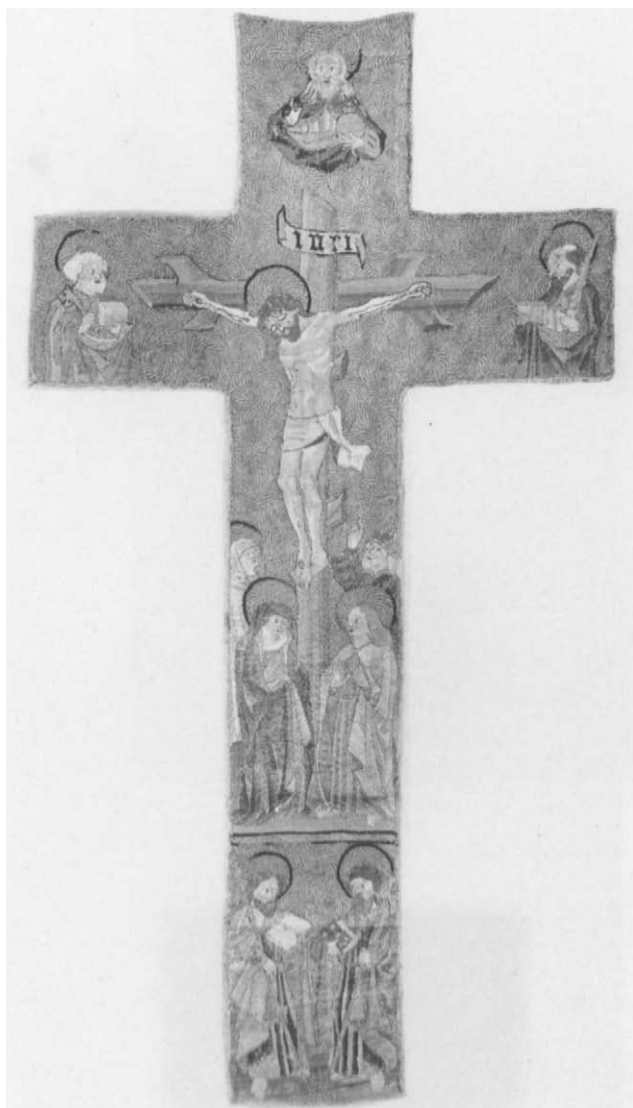


Fig. 37.1 Orphrey cross. Dommuseum, Katholische Dom-Kirchengemeinde Sankt Bartholomäus, Frankfurt am Main. Photograph: Klaus Meier-Ude, Frankfurt am Main





No. 37





No. 37, detail of orphrey cross



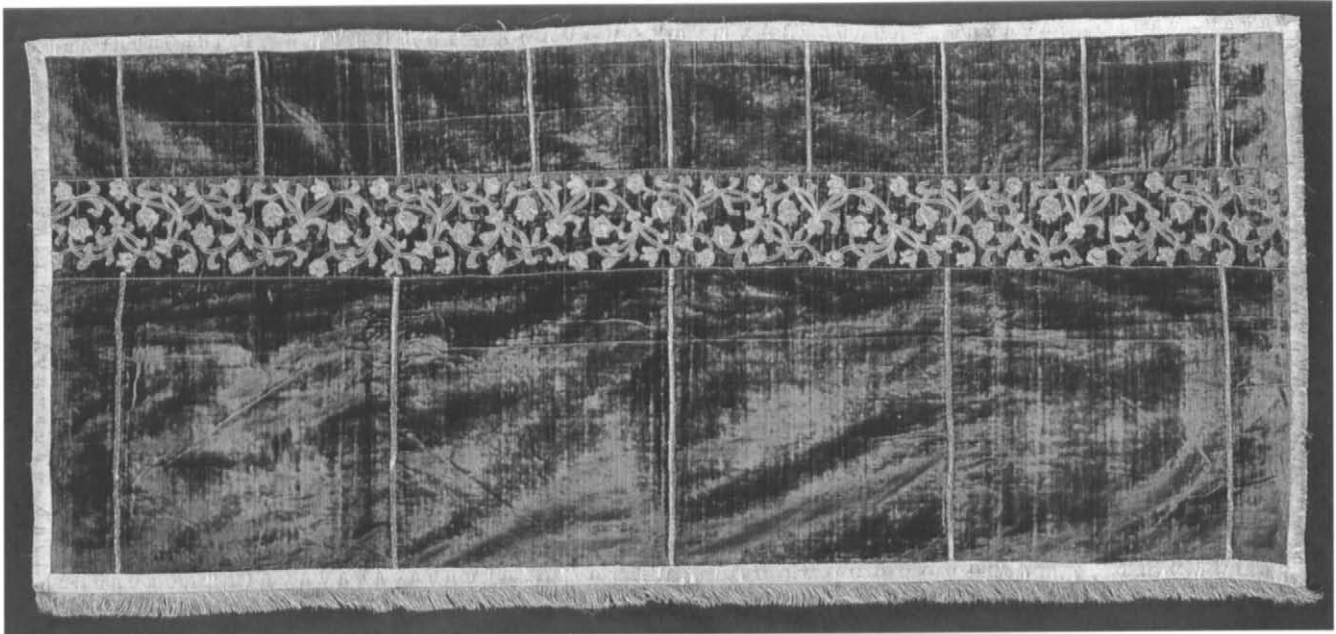


No. 37, detail of orphrey cross



No. 37, detail of orphrey cross





No. 38

Italy, fifteenth century (antependium)  
 Italy(?), sixteenth or seventeenth century(?) (border)

### 38. Antependium

1975.1.1904

107.4 x 240.1 cm (including fringe); tape 1 cm and 3.4 cm wide; fringe 4.7 cm wide. Made up of at least 6 panels of dark green silk plain weave with supplementary pile warps forming cut solid velvet, underlaid with hemp plain weave. Warp proportion 3:1, 3 wefts per rod, every other ground weft paired, paired wefts bind pile warps on face. Appliquéd border: linen plain weave embroidered with gilt- and silvered-metal-strip-wrapped silk in laid work and couching padded with linen. Tape on edges: silk and silvered-metal-strip-wrapped silk plain weave with supplementary facing wefts, self-patterned by main warp floats. Fringe: silk and silvered-metal-strip-wrapped linen plain weave extended weft doubled fringe. Lining: cotton and silk warp-float faced 7/1 satin weave, satin interruption 4-2.

CONDITION: Warp and pile losses in velvet; some surface impressions. Detached embroidered elements and motifs

in border. Detached tape and fringe; loss of metal threads. Light general soiling; stains in velvet; tarnished silvered metal threads.

At least six pieces of an Italian fifteenth-century green velvet make up this antependium, which is sectioned into squares with narrow silver tape. The edges are finished with wide silk and silver-gilt tape and the bottom is fringed. The appliquéd needlework border across the upper quadrant was worked over padding in gold and silver thread in a meandering scroll pattern reminiscent of Italian needle lace designs. It probably dates from the sixteenth or seventeenth century.

Italy or Spain, mid-fifteenth century (cope)

Italy or Germany and Spain, late fifteenth to seventeenth century (orphrey panels)

Italy(?), sixteenth or seventeenth century (hood)

### 39. Cope with an Orphrey and a Hood

1975.I.1888

**COPE:** 124.1 x 272.2 cm; repeat 61.2 x 28 cm. Pieced of 5 widths of dark red silk warp-float faced 3/1 broken warp chevron twill weave with supplementary pile warps forming cut voided velvet. Warp proportion 3:1, 3 wefts per rod, every other ground weft paired, paired wefts bind pile warp on face. Lining: top part linen, bottom cotton plain weave, glazed; original to composition.

**ORPHREY:** 272.2 x 19 cm. *Square center panel.* Italy or Germany, late fifteenth or early sixteenth century. Pieced of linen plain weave embroidered with silk, gilt-animal-substrate-wrapped linen, and gilt-metal-strip-wrapped silk in split and stem stitches, laid work, couching, and couching padded with linen. Edged along left with gilt metal strips and gilt-metal-strip-wrapped linen plain weave (paired warps) with ground weft floats, along bottom with gilt-metal-strip-wrapped linen 2/2 twill weave with weft floats, and along top with silk plain weave. *Far right panel.* Spain, seventeenth century. Linen plain weave embroidered with silk, wool, gilt-animal-substrate-wrapped linen, gilt metal strips, and gilt-metal-strip-wrapped linen in split stitches and laid work. *Remaining five rectangular panels.* Spain, sixteenth or seventeenth century, possibly reworked in nineteenth century. Linen plain weave embroidered with silk and gilt-metal-strip-wrapped cotton and silk in satin, split, and stem stitches, French knots, laid work, couching, and couching padded with linen.

**HOOD:** 52.9 x 44.5 cm (including fringe); fringe 1.4 cm wide at top and sides, 5.2 cm at bottom. Pieced of linen plain weave appliquéd with linen plain weave and embroidered

with silk and gilt-metal-strip-wrapped silk in cross, satin, split, and stem stitches, laid work, couching, and couching padded with hemp. Fringe: silk plain weave extended weft cut fringe. Lining: linen plain weave, glazed; in part original to composition.

**CONDITION:** *Cope.* Losses of main warps and supplementary pile warps. Darned with red silk threads; large holes patched with another velvet. Far right velvet panel "squared off" at hem and folded under. Lining pieced; soiled, some black stains and holes. *Orphrey.* Small center square pieced along right side, with exposed ground weave and loss of embroidery yarns; outlined with earlier tape on two sides. Parts of far right panel reembroidered in wool. On all other sections, exposed ground weave; loss of embroidery yarns and some couching elements; losses of metal from metal threads; detached appliqué. *Hood.* Losses of embroidery yarns and couching elements; detached laid work. Metal threads tarnished. Fringe cut and shortened along three sides. Wax deposits. Lining pieced and in parts replaced.

**EXHIBITED:** Tokyo 1977; Chicago 1995-96.

A composite of materials from different centuries and several countries, this splendid cope represents the very finest in weaving and embroidering. How long the dark red velvet has been combined with the orphrey band and unmatching hood will unfortunately never be



No. 39





No. 39, detail of orphrey and hood

known. As orphrey bands wore out and hoods were damaged it was common to replace them with bands and hoods from other vestments, often of different periods. With scissors and the magic of needle and thread extraordinary effects were achieved. Because until relatively recently records of such conversions were seldom kept, documenting them is almost impossible.

The earliest of the textiles used for the cope would seem to be the dark red cut and voided velvet, which is

patterned in an all-over stepped repeat of a five-lobed shape filled with a symmetrically placed stylized plant reminiscent of a pomegranate surmounted by a smaller plant device and individual star motifs surmounting the center lobe. It is of either Italian or Spanish origin and dates from the mid-fifteenth century.<sup>1</sup>

Placed horizontally in the center of the orphrey is a small embroidered square containing a half-length image of Saint Barbara with her tower that is very likely a



morse from another vestment, either Italian or German, from the late fifteenth or early sixteenth century. Five of the six large rectangular orphrey sections, which were all made in Spain, date to the late sixteenth or early seventeenth century, although the needlework was all probably reworked during the nineteenth century (another common practice). The sixth section, at the far right, seems to postdate the others by about half a century. The five left-hand rectangles enclose full-length images of Saint Christopher with the Christ Child on his back, Saint John the Baptist with a lamb and a banner, the archangel Michael slaying a dragon, Saint Peter holding a key, and Saint Bartholomew with a knife and a book, each presented in an arched enclosure supported by narrow columns and surmounted by a centrally placed urn filled with fruit and flowers and flanked by two dragonlike beasts. In the later rectangle at the far right are the Madonna and Child, framed in a niche with a canopylike roof and a floral background. When the cope was worn the six panels in the orphrey would have been paired down the front, Saints Peter and Michael at the top, Bartholomew and John the Baptist in the center, and the Virgin and Child and Saint Christopher at the bottom.

The hood, which appears to be of Italian origin, dates from the sixteenth or seventeenth century. In the embroidered scene the Virgin sits in a thronelike chair with the Child on her lap; she holds a book in her left hand. Two angels stand blowing their horns on the armrests of the throne, and there is a winged satanic face at the Virgin's feet. The kneeling child playing with an animal in the foreground is probably the infant Saint John. The floor is patterned with squares, a typical device used to introduce perspective, and the scene is heavily embellished with gilt metal thread in laid work and padded couching that offsets the once fine needlework in subtle shadings of red and blue.

## NOTE:

1. A cope made of red velvet in the same pattern is in the Keir collection, Ham (King and King 1990, no. 49, ill.; as Italy or Spain, second half of the fifteenth century). King and King also cite a chasuble and two dalmatics of green velvet in this pattern in the Abegg-Stiftung, Riggisberg (Lemberg and Schmedding 1973, pl. 34).



No. 39, details of orphrey

Italy, fifteenth or sixteenth century

#### 40. Dante Chair Seat, Back, and Seat Cushion

1975.1.1979a,b

Back 30 x 73.5 cm; seat 32 x 76 cm; cushion 38 x 52 cm.  
Back and seat cushion of red silk cut velvet. Cushion with  
piled tufts. Seat pieced of 2 fragments of silk and linen, resting  
on leather support. Red silk tape and fringe on back and  
seat cushion.

CONDITION: Velvet and seat fabric very worn.

Like many other so-called Dante chairs from Robert  
Lehman's home (see Nos. 111-12, 202-6), this one has  
its back and seat cushion covered in a silk cut velvet fab-  
ric from the fifteenth or sixteenth century.

The seat of the chair itself is made of two joined sec-  
tions of a woven silk and linen orphrey band with the  
initials IHS encircled by rays. See also No. 141, the  
reverse of a back from a Dante chair that is pieced of  
orphrey sections in the same design.



No. 40



No. 40, detail of seat

Spain, sixteenth century

### 41. Chasuble Front and Back with Orphreys

1975.1.1837a,b

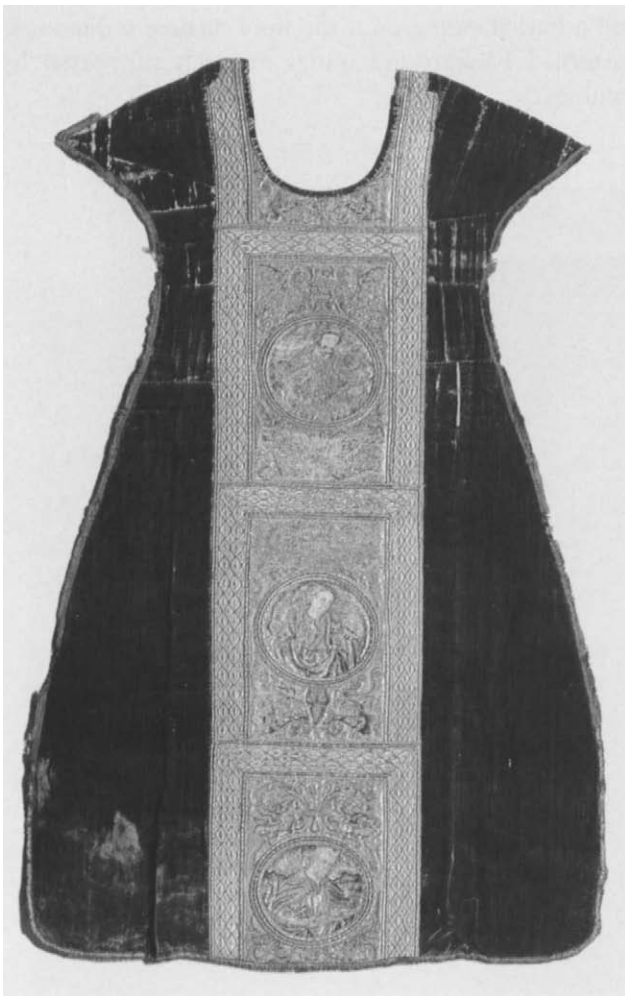
**CHASUBLE FRONT AND BACK:** Front 117.2 x 75 cm; back 119.3 x 77.1 cm; fringe 1.2 cm wide. Front pieced of 14 fragments, back of 3 fragments of dark red silk warp-float faced 3/1 z twill weave with supplementary pile warps forming cut solid velvet. Warp proportion 2:1, 3 wefts per rod, every other weft paired, paired wefts bind pile warps on face. Fringe: silk and gilt-metal-strip-wrapped silk plain weave with supplementary patterning wefts and extended weft fringe. Inner lining: linen plain weave. Lining: silk plain weave.

**ORPHREYS:** Front 117.2 x 27 cm; back 118.5 x 26.5 cm. Front composed of 3 and back of 3½ rectangular sections of linen plain weave embroidered with silk and gilt-metal-strip-wrapped silk in satin, split, and stem stitches, laid work, and *or nué* and underside couching and couching padded with hemp.

**CONDITION:** *Chasuble front and back.* Badly creased in some areas. Some splits, holes, abrasions, and pile and warp pile loss. Stained. Wax deposits. Lining pieced, stained, soiled, and brittle, with some holes. Extensive losses and piecing in fringe; fringe detached in places. *Orphreys.* Worn; exposed ground weave in faces and center circle; some loss of couching silk yarns and metal from metal threads; some detached and tarnished metal threads. Embroidered repairs; flesh areas repaired with new pink silk thread.

**EXHIBITED:** Chicago 1995–96 (No. 41b).

This chasuble, its back and front now separated, is probably a twentieth-century assemblage of previously used velvet and orphrey bands from another source.



No. 41, front



No. 41, back



The wide, matching orphreys are pieced of embroidered rectangles bordered in a diamond pattern and filled with symmetrical leafy scrolls around circles containing half-length images of saints.

The needlework is so worn in places that identifying the figures in the roundels is difficult. On the front band in the center is Saint John the Evangelist holding a chal-

ice with a serpent emerging from it, and at the bottom is Saint Peter with a key. The figure in the topmost full rectangle on the back might be Saint Paul holding the sword of his martyrdom in his left hand, and the figure in the center is possibly Saint Andrew carrying a cross; at the bottom is John the Baptist holding a lamb.

See Nos. 21, 51.

Italy or Spain, sixteenth century

## 42. Orphrey Section Made into a Cushion

1975.I.1848

Orphrey section 37.5 x 25.5 cm; cushion 42.5 x 55 cm. Orphrey section: two layers of linen plain weave embroidered with silk and gilt- and silvered-metal-strip-wrapped silk in satin, split, and stem stitches, laid work, couching, and couching padded with linen and hemp. Cushion front: dark red silk warp-float faced 3/1 z twill weave with supplementary pile warps forming cut solid velvet. Cushion back: silk 7/1 satin damask weave; modern. Tape edging orphrey panel: cotton and gilt-metal-strip-wrapped cotton plain weave with supplementary patterning wefts; modern. Tassels: silk and gilt-metal-strip-wrapped silk, wrapped wood covered with open buttonhole stitch looping and attached cut silk fringe.

CONDITION: Orphrey section worn in parts and worked over, especially in blue silk areas.

Nos. 42 and 43 are two panels from the same orphrey. The image on No. 42, now attached to a red silk cut velvet and made into a cushion, is Saint Peter with a book and a key, standing on a tile floor against a diamond-patterned background under an arch supported by columns.



No. 42

In a photograph from the French and Company archives, three embroidered orphrey sections depicting saints seated in niches are mounted together (Fig. 42.1).<sup>1</sup>

## NOTE:

1. French and Company photograph no. 846 (from the Jean Marchig file; bearing the stamp of the photograph studio of G. Bombelli, Milan), Getty Research Institute, Research Library, Los Angeles.



Fig. 42.1 Three orphrey sections. French and Company photograph no. 846, by G. Bombelli, Milan. Getty Research Institute, Research Library, Los Angeles

Italy or Spain, sixteenth century

### 43. Orphrey Section

1975.1.1880

33.6 x 25 cm. Two layers of linen plain weave embroidered with silk and gilt- and silvered-metal-thread-wrapped silk in split and stem stitches, laid work, and couching, including *or nué*, underside, and chain stitch couching. Edge tape: gilt-metal-strip-wrapped linen diamond twill weave. Backing: linen and cotton 2/2 twill weave and plain weave.

CONDITION: Badly worn in many areas; needlework completely gone in face.

Cut from the same orphrey as No. 42, this embroidered panel depicts Saint Paul the Apostle with a large sword in his right hand and a closed book in his left. He stands on a patterned floor in an arch identical to the one on No. 42.



No. 43

Italy, sixteenth century (chasuble)  
 Florence, early sixteenth century (orphreys)

#### 44. Chasuble with Orphreys

1975.I.1795

**CHASUBLE:** 113.3 x 69.5 cm; warp repeat 68.5 cm; tape 2.3 cm wide. Front composed of 10 fragments (3 of which continue to back), back of 5 fragments of white on yellow silk warp-float faced  $4/1$  satin weave with weft-float faced twill interlacings of secondary binding warps and supplementary patterning wefts (lampas). Satin interruption 2-1, warp proportion 2:1, weft proportion 1:1, ground wefts paired, twill interlacings  $3/6$  and  $1/3$ , both s and z directions. Decoupage: 4 main warps, 2 secondary warps, 1 weft shed. Tape: red and orange silk, gilt metal strips, and gilt-animal-substrate-wrapped silk plain weave with supplementary patterning warps; partly original to composition. Lining: pieced of 7 fragments of dark blue-green linen plain weave; partly original to composition.

**FRONT ORPHREY:** 113.3 x 22.2 cm. Pieced of 3 fragments of light red and yellow silk warp-float faced  $4/1$  satin weave with weft-float faced twill interlacings of secondary binding warps and supplementary patterning wefts (lampas). Satin interruption 2-1, warp proportion 2:1, weft proportion 1:1, twill interlacing  $3/5$ .

**BACK ORPHREY:** 113.3 x 22.2 cm. Light red and yellow silk and gilt-animal-substrate-wrapped linen warp-float faced  $4/1$  satin weave with weft-float faced twill interlacings of secondary binding warps and supplementary patterning wefts (lampas). Satin interruption 2-1, warp proportion 3:1, weft proportion 1:1:1, twill interlacings: gilt animal substrate  $1/3$ , silk  $2/2$ .

**CONDITION:** *Chasuble.* Stitching tracks on back. Some holes and losses of warps and supplementary patterning wefts. Extensive abrasions, discoloration, and previous repairs. Staining and soiling. Extensive coarse darning repairs and tape loss on front, where some tape replaced with unmatching tape. Many repairs from front and back of chasuble stitched through lining. Traces of wax deposits on lining. *Front orphrey.* Losses of warps and supplementary patterning wefts. Abrasions and repairs throughout; coarse joining of fragments. *Back orphrey.* Some abrasions; losses of warps and supplementary patterning wefts.

EXHIBITED: Tokyo 1977.



No. 44, front



No. 44, back



The silk lampas weave of the chasuble itself is patterned with artichoke motifs surrounded by heavy undulating branches with leaves and blossoms in white on yellow, the branches filled with a small diaper pattern. The orphrey on the front is pieced of three fragments of silk lampas weave that is so worn the pattern is hard to decipher.

The orphrey on the back of the chasuble, though it was also made in Florence in the early sixteenth century, is unrelated to the one on the front. It is woven of light red and yellow silk and linen with twisted metal strips in a vertical repeat pattern of medallions surmounted by winged angels' heads between floral borders. The section of the pattern used for this orphrey contains two medallions enclosing the IHS monogram encircled by flames separated by one with an image of the Madonna, seated, her hands clasped in prayer, framed in a mandorla of rays. There are two orphreys with related designs in the Keir collection, Ham.<sup>1</sup> Others are in the *Musées Royaux d'Art et d'Histoire*, Brussels,<sup>2</sup> and the *Kunstgewerbemuseum der Stadt Köln*<sup>3</sup> and on a chasuble that was in the Bernheimer collection, Munich.<sup>4</sup>

## NOTES:

1. King and King 1990, no. 85, ill. (as Florence, early sixteenth century).
2. Errera 1927, no. 310, ill. (as Italy, perhaps Siena, sixteenth century).
3. Markowsky 1976, nos. 72–74, ill. (all as Florence, ca. 1500).
4. Durian-Ress 1991, no. 38, ill. (as Florence, ca. 1500); sale, Christie's, London, 11 June 1996, lot 38.

Spain, 1550–1600

#### 45. Two Orphrey Sections Made into a Hanging or Cover

1975.1.1873

261.7 x 29.1 cm; fringe 1.8 cm and 1 cm wide. Pieced of silk warp-float faced 3/1 broken warp chevron twill weave with supplementary pile warps forming cut solid velvet, embroidered with silk and gilt- and silvered-metal-strip-wrapped silk in laid work, couching, and couching padded with linen, with appliquéd lions of silk plain weave couched with gilt-metal-strip-wrapped silk. Warp proportion 3:1, 3 wefts per rod, every other ground weft paired, paired wefts bind pile warps on face. Fringe: silk and gilt-metal-strip-wrapped silk warp-faced weft-ribbed plain weave with supplementary patterning wefts and extended supplementary patterning and ground weft loop fringe. Lining: hemp plain weave, glazed, glued.



No. 45

CONDITION: Small holes in velvet; loss of main and supplementary warps, embroidered elements, and metal from embroidery yarns. Stained; some soiling. Wax surface deposits.

EXHIBITED: Chicago 1995–96.

Two wide orphreys were joined to make this long hanging, which might also have been used as a cover. The panel with a shaped neck opening probably once decorated the front of a chasuble, the other panel the back. The orphreys are patterned with five strapwork cartouches, each enclosing an appliquéd rampant lion, that

are connected and framed by stylized flowers, ribbons, scrollwork, and fleurs-de-lis.

The red velvet apparels on a dalmatic in the Keir collection, Ham,<sup>1</sup> are embroidered with foliage and scrollwork closely related to this work, as are two apparels, also of red velvet, in the Isabella Stewart Gardner Museum, Boston.<sup>2</sup>

NOTES:

1. King and King 1990, no. 74, ill. (as Spain, sixteenth century).
2. Cavallo 1986, no. 95, ill. (as Italy[?], 1550–1600).

Italy, second half of the fifteenth century (chasuble)  
Germany, Rhineland(?), late fifteenth or first half  
of the sixteenth century (orphreys)

#### 46. Chasuble with an Orphrey Band and Cross

1975.1.1897

CHASUBLE: 105.6 x 60.3 cm; warp repeat 36.8 cm; binding tape 1.5 cm wide. Front pieced of 9 fragments, back of 3, of dark blue silk warp-float faced 4/1 satin weave with supplementary pile warps forming cut voided velvet. Satin interruption 1–2, warp proportion 6:1, 3 wefts per rod, every other ground weft paired, paired wefts bind pile warps on face. Binding tape: silk plain weave. Lining: linen plain weave, glazed; original to composition.

ORPHREY BAND AND CROSS: Band 75 x 13.3 cm; cross 101.5 x 14.4 cm; tape 1.8 cm wide. Linen plain weave appliquéd with silk, silk and linen, and linen, satin, and plain weaves embroidered with silk, wool, and gilt-animal-substrate-wrapped linen in satin and split stitches, laid work, and couching. Silk warp-float faced 4/1 satin weave, satin interruption 1–2. Front orphrey band composed of 2 fragments. Tape: silk and gilt-metal-strip-wrapped linen plain weave with supplementary patterning warps; of later date.

CONDITION: *Chasuble*. Stitching tracks and faintly imprinted pattern elements. Some loss of main and supplementary pile warps. *Orphrey band and cross*. Extensive darning repairs in coats of arms; slits in detached appliquéd satin weave. Detached and lost embroidered elements. Tarnished gilt metal threads. Wax surface deposits.

PROVENANCE: [French and Company, New York];<sup>1</sup> [A. S. Drey, Munich and New York]. Acquired by Philip Lehman from Drey in June 1931.<sup>2</sup>

EXHIBITED: Tokyo 1977; Chicago 1995–96.

This beautiful chasuble is made of rich dark blue silk cut and voided velvet patterned in an all-over vertical repeat of a five-lobed shield filled with a stylized plant reminiscent of a pomegranate with blossoms projecting



No. 46, front





No. 46, back





No. 46, details of orphrey cross



into the lobes.<sup>3</sup> A smaller plant device grows from a branch with curling leaves and a triple knotting device that echoes the outline of the lobed shape. Stitching tracks and faintly imprinted pattern elements indicate that the velvet may originally have been used for some other purpose. The pattern on the two halves of the chasuble's back, which is basically a rectangle, is perfectly matched, but on the two pieces of the shorter, shaped front it is not.

At the top of the orphrey cross on the back is an image of God the Father kneeling on a band of clouds and holding an orb in one hand and a chalice in the

other. Below him, their bodies extending into the horizontal beam of the cross, two floating angels hold a crown above the head of the Virgin, who stands against a mandorla of flaming rays on a crescent moon and cradles the Christ Child in her right arm. Below her, literally at the bottom of the cross, is Saint John the Evangelist, holding a cup and a snake. The figures were embroidered separately and then appliquéd onto a traditional embroidered pattern of small zigzag lines. The background pattern and also the binding tape on the cross match those on the straight orphrey band on the front of the chasuble, which is patterned with three individually embroidered and appliquéd shields that bear instruments of the Passion: a crown of thorns, scourges and a pillar, and three nails.

The style and technique of the needlework on these orphreys relate them to an orphrey cross on a chasuble in the Frankfurter Domschatz on which the central figure is also the Virgin in a rayed mandorla (Fig. 46.1).<sup>4</sup>



## NOTES:

1. A black-and-white photograph of this chasuble annotated only with the dimensions is in the Getty Research Institute, Research Library, Los Angeles, among the former French and Company photographs.
2. Drey invoice dated 17 June 1931, no. 156: "1 chasuble, dark-blue velvet, gothic pome-granate pattern, centre embroidery, St. Mary with 2 angels, 15<sup>th</sup> century" (Robert Lehman Collection files).
3. Cut and voided velvet in a related pattern was used for a chasuble that was in the Bernheimer collection, Munich (Durian-Ress 1991, no. 20, ill.; sale, Christie's, London, 11 June 1996, lot 20).
4. Stolleis 1992, no. 4, ill. (as central Germany, end of the fifteenth century). The cross on a chasuble in the Metropolitan Museum (Chicago 1975-76, no. 51, ill.; as Spain, late fifteenth or early sixteenth century) bears shields with embroidered instruments of the Passion appliquéd onto a similar diagonal "basket weave" background, and the same background was used on the cross on a chasuble from the Bernheimer collection with figures embroidered and appliquéd in a related style and technique (Durian-Ress 1991, no. 13, ill. [as Cologne, last quarter of the fifteenth century]; sale, Christie's, London, 11 June 1996, lot 13).

Fig. 46.1 Chasuble. Dommuseum, Katholische Dom-Kirchengemeinde Sankt Bartholomäus, Frankfurt am Main. Photograph: Klaus Meier-Ude, Frankfurt am Main

Italy or Spain, second half of the sixteenth century

## 47. Chasuble Back with an Orphrey

1975.I.1796

**CHASUBLE BACK:** 137.1 x 69.7 cm; neck tape 2.7 cm wide; edge tape 1.4 cm wide; bottom tape 1.6 cm wide. Pieced of 6 fragments of red silk warp-float faced 3/1 z twill weave with supplementary pile warps forming cut solid velvet. Warp proportion 2:1, 3 wefts per rod, every other ground weft paired, paired wefts bind pile warps on face. Neck tape: silk and gilt-metal-strip-wrapped silk plain weave with supplementary patterning wefts (*lampas*); possibly nineteenth century. Edge tape: gilt-metal-strip-wrapped cotton plain weave with secondary binding warps and supplementary patterning wefts; possibly nineteenth century. Bottom tape: silk and gilt-metal-strip-wrapped silk plain weave with supplementary patterning wefts; possibly nineteenth century. Inner lining: cotton plain weave, fulled. Lining: silk warp-float faced 4/1 satin weave.

**ORPHREY:** 128.5 x 22.1 cm. Silk warp-float faced 3/1 broken warp chevron twill weave with supplementary pile warps forming cut solid velvet, appliquéd with linen plain weave and embroidered with silk and gilt- and silvered-metal-strip-wrapped silk in satin, split, and stem stitches, laid work, couching, and couching padded with hemp. Warp proportion 3:1, 3 wefts per rod, every other ground weft paired, paired wefts bind pile warp on face.

**CONDITION:** *Chasuble back.* Stitching tracks; extensive creasing. Some holes; losses of supplementary pile warps. General soiling and wax surface deposits. Lining shredded in places. *Orphrey.* Exposed ground; loss of embroidery and couching threads and metal from metal threads. Tarnished metal threads. Needlework and gilt metal couching threads extensively replaced.

**EXHIBITED:** Chicago 1995–96.

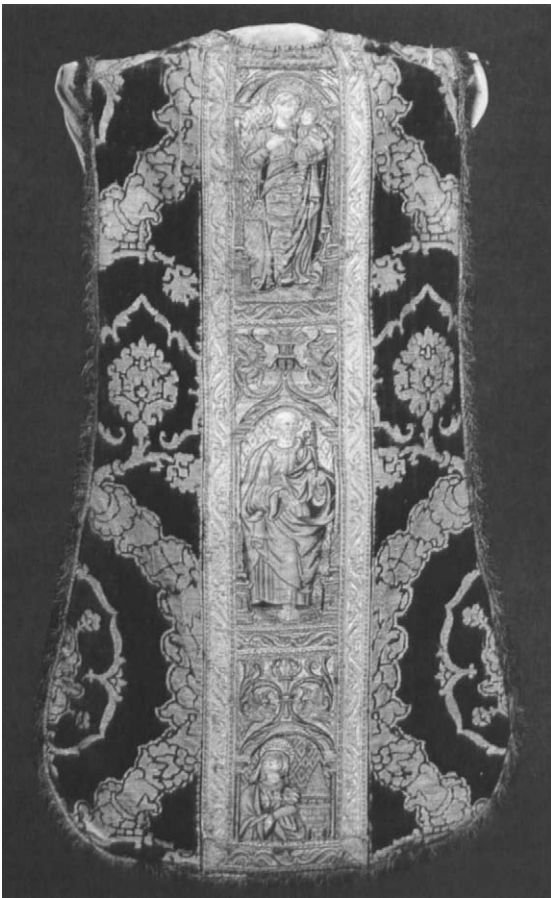


Fig. 47.1 Chasuble. Indianapolis Museum of Art, The Orville A. and Elma D. Wilkinson Fund, 74.114

This orphrey band and the chasuble back it is attached to, which is pieced of six fragments of red cut solid velvet, were probably both originally parts of other objects. The orphrey is decorated with three full-length figures standing on tiled floors before low brick walls in large ovals appliquéd to a wide band of extensively repaired dark red velvet embroidered with symmetrically placed foliate scrollwork in colored silk and gilt metal thread. At the top is a male figure wearing a crown of thorns and holding a globe and a standard, in the center is a winged figure carrying a sword or scepter in one hand and a crown in the other, and at the bottom is Saint Roch with his dog and pilgrim's staff.

This orphrey and Nos. 48–50, three appliquéd and embroidered rectangles that are now attached to three separate pillows, were very likely once part of the same vestment. The six rectangles might have decorated two orphrey bands attached to the front and back of another chasuble, or they might have been used in two bands on the sides of an antependium. Because the orphrey sections are so large, however, it seems more likely that they were attached to a cope, perhaps with a hood separating the two groups of three. When the cope was worn, the large figures would have appeared side by side in two rows of three down the front.

Saints embroidered in a similar technique, albeit with more elaborate drapery and more detailed architectural





No. 47

enclosures, decorate the orphreys on a chasuble in the Indianapolis Museum of Art (Fig. 47.1).<sup>1</sup> And a Saint John the Evangelist embroidered on an orphrey in the Musées Royaux d'Art et d'Histoire, Brussels, can also be compared with these saints.<sup>2</sup>

## NOTES:

1. Indianapolis 1983, no. 96, ill. (as Italy, 1500-1550).
2. Errera 1905, no. 45, ill. (as Italy, sixteenth century).

Italy or Spain, second half of the sixteenth century

**48–50. Orphrey Sections Made into Cushions**

1975.I.2448–50

Orphrey sections each 32 x 17.5 cm; cushions each ca. 46.5 x 46.5 cm. Silk warp-float faced 3/1 broken warp chevron twill weave with supplementary pile warps forming cut solid velvet, appliquéd with linen plain weave and embroidered with silk and gilt- and silvered-metal-strip-wrapped silk in satin, split, and stem stitches, laid work, couching, and couching padded with hemp. Warp proportion 3:1, 3 wefts per rod, every other ground weft paired, paired wefts bind pile warp on face. Cushions: dark red velvet; modern.

**CONDITION:** Exposed ground; loss of embroidery and couching threads and metal from metal threads. Tarnished metal threads. Needlework and gilt-metal couching threads extensively replaced.

These three rectangular sections were undoubtedly once part of an orphrey that was cut apart to decorate three separate small cushions made of new dark red velvet. They and the orphrey band on No. 47 appear to have been part of the same object. Like the orphrey band, they represent saints shown full length within appliquéd oval medallions framed at the top and bottom with symmetrically placed floral sprays in couched gilt needlework. No. 48 shows a bearded man wearing a cloak and carrying a lily, and No. 49 represents a bearded man wearing a toga and a crown with five red horns and holding a palm in his right hand and a ball

(or a globe) in his left; both figures stand on tiled floors with low brick walls in the middle ground and mountains in the distance. In No. 50 Saint Christopher leans on a tall walking stick as he wades through water carrying the Christ Child on his back.



No. 48



No. 49



No. 50

Spain, sixteenth or seventeenth century

## 51. Chasuble with Orphreys

1975.I.1885

**CHASUBLE:** 121.2 x 78 cm; neck tape 2.9 cm wide; fringe 1.6 cm wide. Front composed of 7 fragments, back of 5 of yellow-green silk plain weave with supplementary pile warps forming cut solid velvet. Warp proportion 4:1, weft proportion 3:1, every other ground weft paired, paired wefts bind pile warps on face. Neck tape: linen and gilt-metal-strip-wrapped linen plain weave self-patterned by ground weft floats. Fringe: silk and gilt-metal-strip-wrapped linen plain weave with supplementary patterning warps, extended ground weft uncut fringe and plain weave self-patterned by

main warp floats, extended ground weft uncut fringe; later replacement. Lining: linen plain weave; probably original to composition.

**ORPHREYS:** Front 107.5 x 24 cm; back 121.2 x 24 cm. Two layers of linen plain weave appliquéd with silk and silk- and silvered-metal wire plain weave and warp-float faced 2/1 twill weave with supplementary facing wefts, embroidered with silk and gilt-metal-strip-wrapped silk in split and stem stitches, laid work, couching, and couching padded with hemp (couching mostly *or nué*).



No. 51, front



Fig. 51.1 Chasuble. Detroit Institute of Arts, Gift of Mrs. C. S. Scott, 74.296. Photograph © 1989 Detroit Institute of Arts





No. 51, back

CONDITION: *Chasuble*. Stitching traces of orphrey crosses once attached to front and back. Losses of supplementary pile. Fringe missing in places and replaced. *Orphreys*. Extensive wear and repairs, especially in top image. Loss of supplementary pile, metal from metal yarns, main warp from appliquéd fabric, and almost all gilt metal wefts; holes in appliquéd fabric. General soiling, blue stains, some tarnished metal threads. Wax surface deposits.

EXHIBITED: Chicago 1995–96.

Traces of stitching on both the front and the back of this chasuble reveal that cross-shaped orphreys were once attached to the velvet. The vestment is thus a composite of reassembled parts, all of Spanish origin and dating from the sixteenth or seventeenth century.

The wide orphrey bands on the front and back are a series of rectangles framed in a checkerboard design in heavy gold. Each rectangle contains a saint standing on a tiled floor against a diamond-patterned background under either a Roman or a Gothic arch further embellished with symmetrically placed curling leaves, flower-filled urns, and animals. The saint in the center front, below a rectangle containing a shield with the stigmata, is too worn to identify. The figure at the bottom might

be Saint Bernard with a devil at his feet and a chain. On the back at the top is Saint Peter with a key and a book, in the center is an unidentified saint with a staff and a rosary, and at the bottom is Saint Andrew carrying his cross.

These wide orphrey bands with large polychrome images of saints, apostles, and other biblical figures, either full-length and standing on tiled floors under Roman or Gothic arches or half- or full-length and contained in medallions (as on Nos. 21 and 41), were popular in both Spain and Italy during the sixteenth and seventeenth centuries. The compositions in the bands were frequently as dense as these, the empty spaces filled with mirror images of elaborate floral devices and griffinlike creatures or cranelike birds. They were often further enhanced, as here, by an abundance of gilt and silvered threads, worked partly over cording to give the miniature scenes a three-dimensional quality.

A red velvet chasuble with embroidered orphreys like these is in the Detroit Institute of Arts (Fig. 51.1).<sup>1</sup>

NOTE:

1. Detroit 1991–92, no. 16, ill. (as Spain, sixteenth century).

Spain, Germany, or Switzerland(?), sixteenth or seventeenth century

## 52. The Presentation in the Temple

1975.1.1928

63.6 x 89 cm. Linen plain weave appliquéd with linen plain weave embroidered with silk, linen, hemp, and silvered-metal-strip-wrapped silk in back, detached buttonhole, open buttonhole, spaced buttonhole, chain, open chain, cross, long-armed cross, herringbone, Roman, Roumanian, satin, and twisted lattice stitches, laid work, and couching.

CONDITION: Appears to be nailed to an early composition board. Column on right added either when piece was made or at later time. Extensive losses of embroidery yarns; losses in dark brown and black yarn, especially in outlines. General soiling and staining; some dark brown stains. Some wax deposits.

EXHIBITED: Chicago 1995–96.

This embroidered scene, which was probably once part of a larger piece or at least had a companion piece with

a corresponding column at the left, depicts the Presentation in the Temple. Simeon, portrayed as a bearded priest wearing a bishop's miter, stands behind an altar holding the Christ Child. Two tall candlesticks, probably a reference to the feast of Candlemas, stand on the altar, which is adorned with a small, separate frontal embroidered in a diamond pattern. A bearded Joseph stands to the left, facing Mary and another woman who might be the prophet Anna, with her right hand raised. Although the scene takes place inside a church, the figures stand in a garden among growing plants. To the right of the scene is a landscape with a walled city on the far shore of a river. A bridge leads to the city gates, and a man rows a boat on the river to the right of the





No. 52

bridge. Above the landscape are the Holy Spirit in the form of a dove and a shield with three conch shells. The right edge is curiously finished with a column elaborately decorated with crossed straps and other strange patterning devices, with a putto on its base and another on the capital.

The needlework in this scene was executed with great skill by someone with an extensive vocabulary of needlework stitches. Yet the piece is clearly naive in conception, as is particularly evident in the skewed perspective of the altar and the ceiling of the church. The quaint combination of an indoor and an outdoor scene and the walled town in the distance appear to allude to the

medieval idea of the *hortus conclusus*, or enclosed garden, and the flowers in the foreground bring to mind the millefleurs tapestries of the late Middle Ages.<sup>1</sup>

The piece was probably used as a devotional object in an informal domestic setting. It is difficult to place and date. A Spanish, German, or Swiss provenance is possible. The variety of thread-counted patterns and, especially, the small, separately executed frontal attached to the altar recall work carried out in convents in Lower Saxony beginning in the thirteenth century.<sup>2</sup>

## NOTES:

1. See No. 2 and Cavallo 1993, nos. 34–37, ill.
2. See Kroos 1970.



Spain, sixteenth or seventeenth century

### 53. Two Amices

1975.1.1890a,b

Each 19 x 67.3 cm (including fringe but not cord and tassel); fringe 1.6 cm wide. Dark red silk warp-float faced 3/1 broken warp chevron twill weave with supplementary pile warps forming cut solid velvet, appliquéd with linen plain weave and embroidered with silk and gilt-metal-strip-wrapped silk in split stitches, laid work, couching (underside and *or nué*), and couching padded with hemp. Warp proportion 3:1, 3 wefts per rod, every other weft paired, paired wefts bind pile warp on face. Fringe: silk plain weave extended weft cut fringe; original to composition. Cord and tassel, No. 53a: silk square braided cord and knotted and plaited tassel with cut fringe; Spain, modern. Cord and tassel, No. 53b: silk and gilt-metal-strip-wrapped silk square braided cord and knotted and plaited tassel with cut fringe; original to composition. Lining: linen plain weave; original to composition.

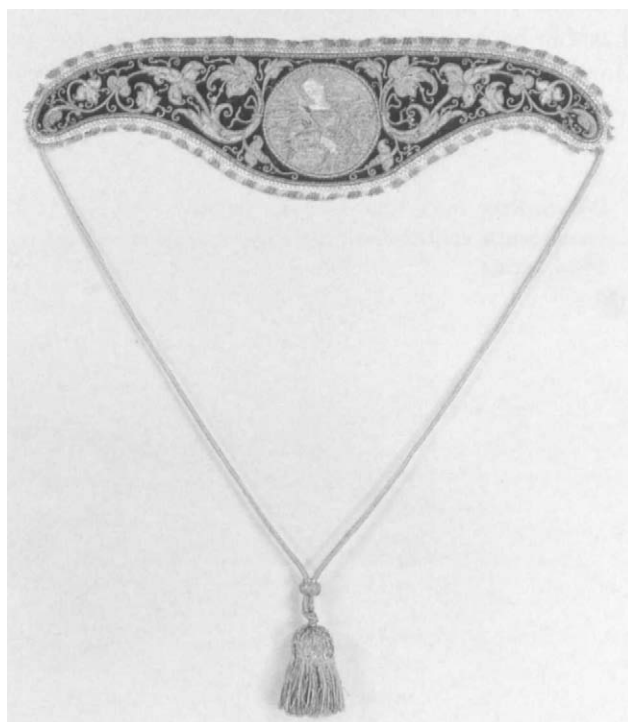
CONDITION: Some losses in pile and couching threads; detached metal threads, embroidery yarns, and fringe. Some soiling and some tarnishing of metal threads. Wax surface deposits.

EXHIBITED: Chicago 1995–96.

These curiously shaped objects with long tassels are amices from a set of vestments that would have corresponded in technique, fabric, and design. Most complete vestment sets have two amices, which were meant to be worn around the neck by the deacons, with their matching dalmatics. Both amices are of dark red cut silk velvet with *or nué* needlework in a pattern of meandering floral sprays flanking a roundel containing a three-quarter-length female figure. One of the figures (Saint Barbara?) stands near an architectural structure of some kind and carries a palm in her left hand; the other might be Saint Catherine of Alexandria, wearing a crown and with a wheel behind her to the right.



No. 53a



No. 53b

Spain, sixteenth or seventeenth century

### 54. Four Fragments of Orphrey Bands Made into a Panel

1975.I.1874

215.4 x 21.8 cm. Dark red silk warp-float faced 3/1 broken warp chevron twill weave with supplementary pile warps forming cut solid velvet, underlaid with linen plain weave and paper, appliquéd with silk warp-float faced 7/1 satin weave, silk 4/1 satin damask weave, and silk plain weave and embroidered with silk and gilt-metal-strip-wrapped silk in satin (including a looped stitch cut in the fifth segment to form "pile" in green bands), single satin, and split stitches, laid work, and couching. Satin appliquéd interruption (yellow) 2-4, damask appliquéd interruption (white) 1-2. Lining: light red linen plain weave, glazed.

CONDITION: Velvet worn. Loss of embroidered threads; exposed paper and cloth backing. Wax deposits.

Four fragments of orphrey bands of dark red cut velvet were joined to make this long panel. The sections are decorated with a series of rectangles filled with circles containing coats of arms, now so damaged they cannot be identified. A symmetrical design of swirling acanthus leaves frames the circles, and the rectangular compartments are outlined in yellow silk and green cording.

These orphrey sections were probably once used on an altar frontal or on the front and back of a very long chasuble. The appliquéd and embroidered orphrey on a chasuble back that was in the Bernheimer collection, Munich, has a coat of arms amid stylized blossoms and acanthus leaves.<sup>1</sup>

NOTE:

1. Durian-Ress 1991, no. 64, ill. (as Spanish, first half of the seventeenth century); sale, Christie's, London, 11 June 1996, lot 64.



No. 54

Italy or Spain, sixteenth or seventeenth century

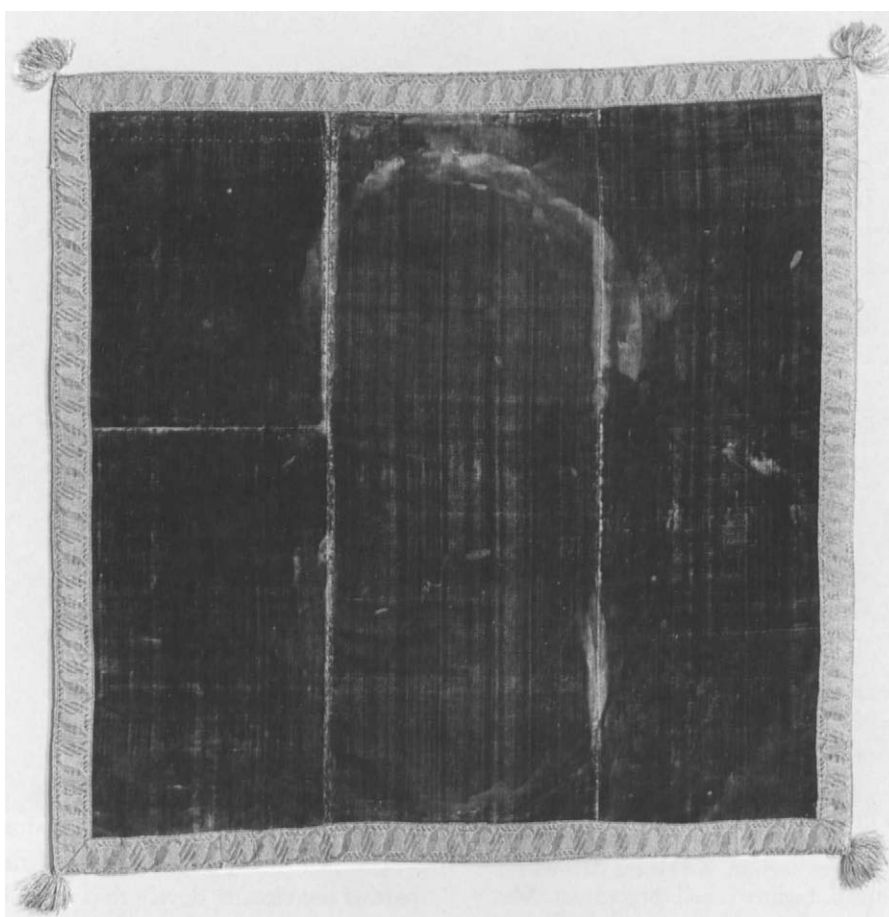
### 55. Cover or Chalice Veil(?)

1975.1.1824

50.8 x 51.2 cm; edge tape 2.6 cm wide; tassels 3 cm long. Pieced of 4 rectangles of dark red silk warp-float faced 3/1 broken warp chevron twill weave with supplementary pile warps forming cut solid velvet. Warp proportion 3:1, 3 wefts per rod, every other ground weft paired, paired wefts bind pile warps on face. Edge tape and tassels: silk and gilt-metal-strip-wrapped silk plain weave with supplementary patterning wefts, tassels wrapped at top, ends cut; nineteenth century. Lining: linen plain weave.

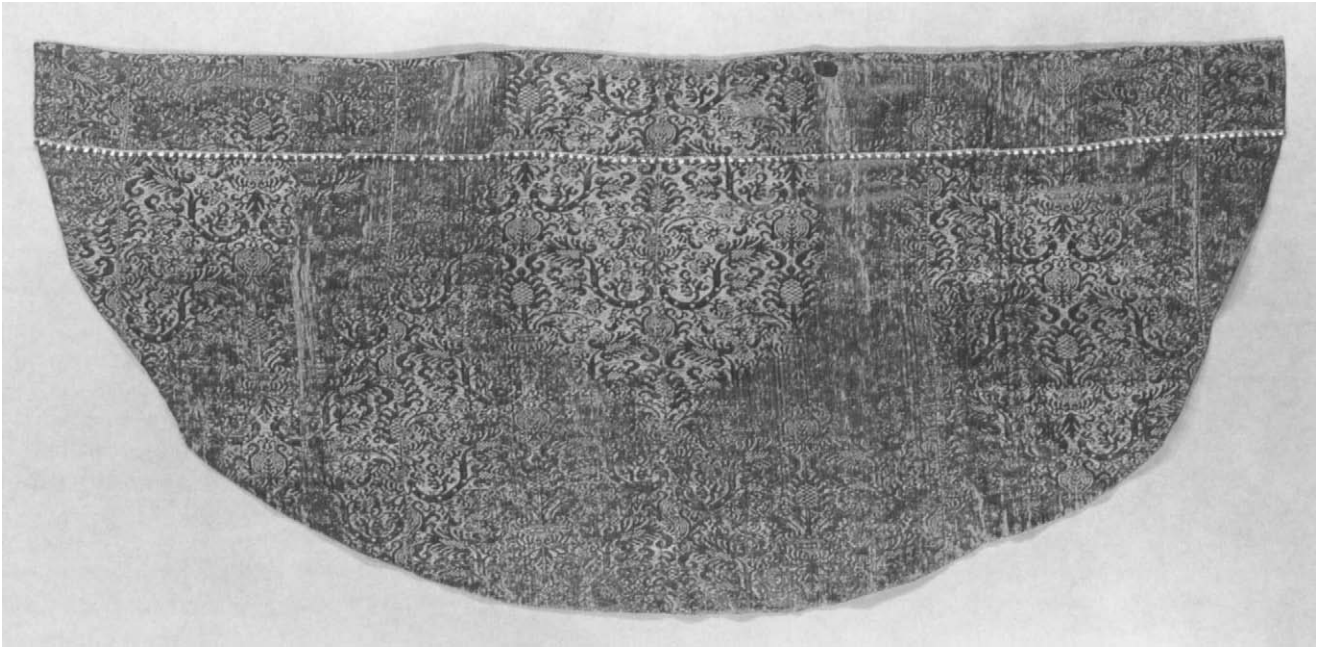
CONDITION: Old stitching tracks at upper left. Holes and stains. Wax deposits. Lining stained.

This dark red cut velvet cover in the shape of a chalice veil is edged with tape on all four sides and has a silk tassel on each corner.



No. 55





No. 56

Italy or Spain, late sixteenth or early seventeenth century

### 56. Cope

1975.1.1889

110.2 x 257.8 cm; point repeat 37.8 cm; orphrey ca. 19.2 cm wide; braid 2 cm wide. Made up from 4 full-width and 2 partial-width panels, with selvages, of rose silk and hemp warp-float faced 4/1 satin weave with plain interlacings of secondary binding warps and patterning wefts (brocatelle). Satin interruption 1-2, warp proportion 5:1, weft proportion 1:1. Decoupure: 10 main warps, 1 weft shed. Braid along inner edge of orphrey band: linen and silk weft-faced plain weave self-patterned by ground weft floats, fringe of silk warp-faced plain weave with extended weft cut fringe; probably original to composition. Lining: linen plain weave, glazed.

**CONDITION:** Losses of main warp and both main and secondary binding warps in certain areas; extensive loss of supplementary patterning throughout; ground weft losses and large patched hole in orphrey section. Awkward darned repairs in coarse linen thread. Lightly soiled throughout. Wax surface deposits throughout. Several large tears in lining and scattered small holes; one area patched with light red and white wool 7/1 satin damask weave, another with off-white linen plain weave; some stains and color loss.

The type of fabric used for this cope was popular in Italy and Spain during the sixteenth century, especially from 1550 on. The design is balanced along a center axis. It is reminiscent of the ogival patterns with curvi-

linear or coiling branches containing pomegranate devices that were also used in velvet designs. Although the fabric is very worn, the repeat is fully visible where a hood once protected it from abrasion and fading.

Ornate patterns like this one were used in a brocatelle hanging or cover in the Keir collection, Ham, that has been attributed to Italy or Spain and dated to the middle or second half of the sixteenth century<sup>1</sup> and a fragment of brocatelle in the Museo del Tessuto, Prato, that was made in Tuscany in the second half of the sixteenth century.<sup>2</sup> No. 57 is also made up of similar fabrics.

The yellow tape on one end of the orphrey section is part of the closure device that was used to keep the cope together around the wearer's shoulders; all that is left of the device on the opposite side is a large patched hole. The fringed braid of linen and silk that outlines the orphrey band area was probably original to the cope.

#### NOTES:

1. King and King 1990, no. 96, ill.
2. Prato 1981, no. 23, ill.



No. 56, detail

Spain, late sixteenth or early seventeenth century

## 57. Chasuble

1975.1.1886

120.5 x 68.2 cm; warp repeat on front and back side panels 52.8 cm, on back orphrey 62.8 cm; fringe .9 cm (inner) and 1.5 cm (outer) wide. Front composed of 13 fragments, back of 3 panels of 4 related fabrics. Front and back side panels, back orphrey, and top and bottom of front orphrey: 2 types, in red and white and red and yellow, of silk and linen warp-float faced 4/1 satin weave with plain interlacings of secondary binding warps and supplementary patterning wefts (brocatelle). Center of front orphrey: two types of red and yellow silk and gilt metal wire warp-float faced 2/1 twill weave with weft-float faced 1/3 and 2/2 twill interlacing of secondary binding warps and supplementary patterning wefts (brocatelle). Fringe: red and white silk warp-faced plain weave with extended ground weft uncut fringe, with small red tassels; original to composition. Lining: linen plain weave, glazed; original to composition.

CONDITION: Losses of warps, secondary binding warps, and supplementary patterning/facing wefts; some open seams and abrasions. Light soiling and general tarnishing of metal supplementary facing wefts; some stains and surface deposits. Lining stained.

EXHIBITED: Chicago 1995–96.

Four related silk and linen fabrics, all constructed in the brocatelle technique and all woven in Spain in the late sixteenth or early seventeenth century, were used to make up this chasuble. The side panels on the back and front are in a bold, symmetrical medium-scale repeat of a vase filled with stylized flowers and leaves in red on white. Another floral repeat pattern, slightly smaller in scale and in red and yellow, was used for the orphrey on the back and the top and bottom of the orphrey on the front. The fabric used in the center of the front orphrey is in a design of balanced, symmetrically placed floral elements in a straight repeat.

See also No. 56.



No. 57, front





No. 57, back

Spain, late sixteenth or early seventeenth century

### 58. Hood from a Cope

1975.1.1892

72.3 x 68.8 cm (including fringe); weft repeat 28 cm; fringe 1.3 cm (top) and 7.6 cm (sides) wide. Red, off-white, yellow, and green silk and hemp warp-float faced 4/1 satin weave with plain interlacings of secondary binding warps and supplementary patterning wefts (brocatelle). Satin interruption 1-2, warp proportion 5:1, weft proportion 1:1. Fringe on top edge: red and off-white silk plain weave extended weft cut fringe; Spain, sixteenth or seventeenth century. Fringe on sides: red and off-white silk plain weave extended weft knotted and cut fringe with knotted tassel; Spain, sixteenth or seventeenth century. Lining: linen plain weave, glazed; original to composition.

**CONDITION:** Strong and flexible. Loss of some supplementary wefts and secondary binding and main warps. Light soiling. Some wax deposits.

EXHIBITED: Chicago 1995-96.

This very large hood would have been attached to a cope made from identical fabric, which is typical of the period and woven in the brocatelle technique in red, off-white, yellow, and some green. The symmetrical design is fully balanced in both the warp and weft directions, so that the two halves are mirror images of each other. The hood is edged with period silk fringe, finished off with a large tassel at the center bottom.

Though the pattern differs, this fabric is related to Nos. 56 and 57 in fiber content, structure, and technique.



No. 58





No. 59

Italy, late sixteenth or early seventeenth century

### 59. Panel with Noah's Ark

1975.I.1784

36.2 x 100 cm; without lace 23.8 x 87.6 cm; needle lace points ca. 6.4 cm high. Linen plain weave embroidered with red silk in back, individual back, and long-armed cross stitches and framed with *punto in aria* linen needle lace points worked off laid threads oversewn in simple loop or buttonhole stitches and double and single buttonhole and overcast bars, with solid areas of buttonhole stitches and bullion picots. Inscribed in top border: [INASA EVEL?] A NOE LARCA DI RIOE NOE NE MANDA LA COLONBA NOE CON LA VIDA. CONDITION: Extensive skillful repairs to embroidered panel. Minor damage to one lace point in upper left corner.

EXHIBITED: Chicago 1995–96.



Fig. 59.1 Panel with Noah's Ark. The Art Institute of Chicago, Purchased from the Field Museum of Natural History, 1907.827

As the many surviving pieces and pattern books attest, lace was an outgrowth of needlework and related techniques. *Punto tagliato* (cutwork) and *punto tirato* (drawnwork), also known as whitework techniques, eventually developed into the first true needle lace, a type known as *punto in aria*, the first of the free needle laces.

A border of *punto in aria* lace frames this woven linen panel embroidered with four scenes, including Noah's ark, beneath an Italian inscription that reads in part: "l'arca di Rioe [Noe]. Noe ne manda la colonba. Noe con la vida" (Noah's ark. Noah sends out the dove. Noah with the vine).

Laid linen threads oversewn in simple loop or buttonhole stitches create the linear elements in the lace; the solid areas are of densely placed buttonhole stitches and bullion picots. The background of the panel itself was solidly worked in rows of long-armed cross stitches, leaving the pattern areas free. The design was then embellished with back and individual back stitches that give it little but essential detailing. Both the lace points and the embroidered panel were made in Italy during the late sixteenth or early seventeenth century.

Most large textile collections contain such pieces. All of them feature cartoonlike representations of Old and



New Testament scenes, set against backgrounds embroidered in colored silk, usually red, green, or yellow. A panel with a green background in the Art Institute of Chicago (Fig. 59.1) that was cut from a larger piece also depicts Noah's ark.<sup>1</sup> The scene is nearly identical to the one on the Lehman panel, with even the same animals and flowers; it was surely based on the same graphic source, most likely either a single woodcut or one in a

pattern book. These borders were used either alone or as so-called insertions on much larger pieces of fabric, generally of linen, that served various secular and liturgical purposes.

NOTE:

1. Mayer 1969, p. 138, pl. 107.

Italy or Spain, sixteenth or seventeenth century

**60–61. Two Orphrey Sections Made into Chair Seats**

1975.I.2447, 2511

No. 60: seat 59 x 33.7 cm; orphrey section 59 x 20.4 cm.  
 No. 61: seat 61 x 33.7 cm; orphrey section 61 x 20.4 cm.  
 Red silk cut velvet embroidered with silk and gilt metal thread in padded couching and couching of gilt metal strips, attached to red silk cut velvet. Galloon: gilt metal thread.

CONDITION: Very worn.

Two sections of an orphrey with a symmetrically balanced foliate design outlined in couched gilt metal thread were attached to red silk cut velvet to make seats for two matching collapsible "sunbathing" chairs.

For similar couched strapwork, see Nos. 31–34 and 213–14.



No. 61



No. 60



No. 61, detail of seat

Italy or Spain, sixteenth or seventeenth century

### 62–63. Four Orphrey Sections Made into Chair Seats and Backs

1975.I.2000, 2001

No. 62: back 26.5 x 62 cm (including fringe); seat 47 x 60 cm. No. 63: back 27 x 63 cm (including fringe); seat 47 x 62.5 cm. Blue silk cut velvet appliquéd and embroidered with silk and gilt metal thread, attached to pieced dark blue silk cut velvet. Edged with silk and gilt metal tape and fringe.

CONDITION: Velvet and orphrey sections very worn.

Portions of an orphrey with appliquéd and embroidered roundels and strapwork were attached to dark blue silk cut velvet to upholster the backs of two matching armchairs. The roundels, oriented horizontally to fit the

chair back, contain chalices and saints who cannot be identified because the needlework is so worn. The chair seats are made of pieced dark blue velvet and sections of a matching orphrey with medallions containing foliate motifs and framed with appliquéd and embroidered strapwork. All the orphrey sections are edged with wide gilt metal tape and fringe.

Both the velvet and the orphrey sections are from either Spain or Italy and date to the sixteenth or seventeenth century.

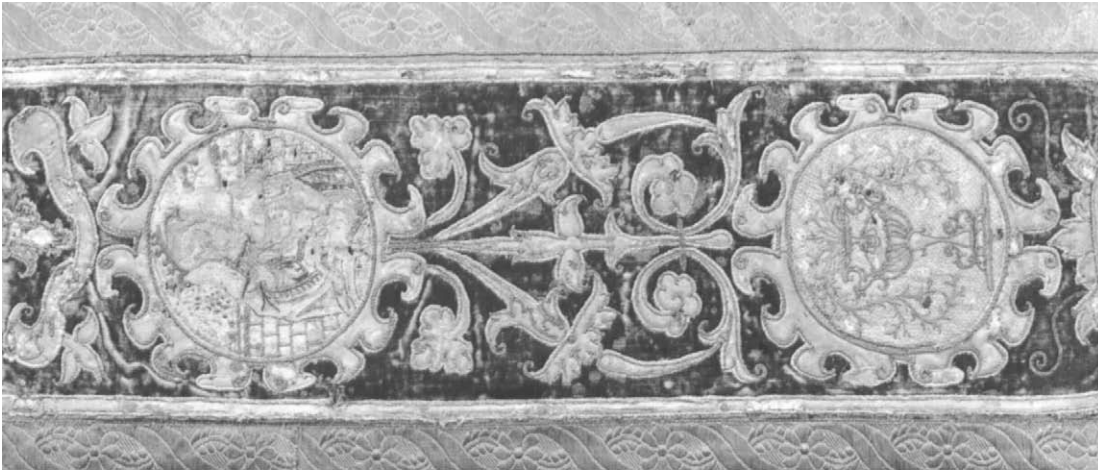


No. 62

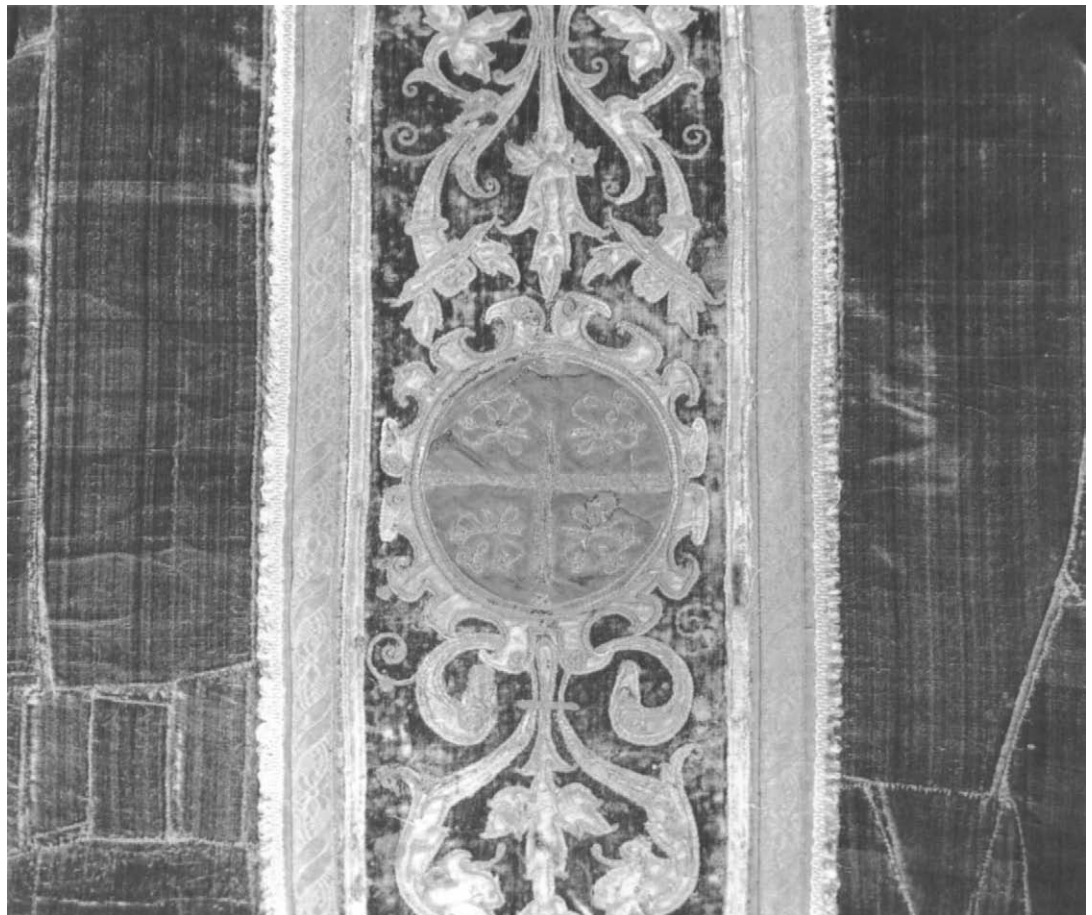


No. 63





No. 62, detail of back



No. 62, detail of seat

Italy, late sixteenth or early seventeenth century

## 64. Chasuble

1975.1.1839

120.6 x 69.8 cm; repeat 11 x 7 cm; tape .9 cm wide. Front composed of 21 fragments, back of 8 of yellow-green silk plain weave with supplementary pile warps forming cut voided velvet. Warp proportion 4:1, 3 wefts per rod, every other ground weft paired, paired wefts bind supplementary pile warps to face. Tape: silk and linen plain weave self-patterned by main warp floats with extended weft cut fringe; original to composition. Lining: linen plain weave, glazed; original to composition.

CONDITION: Stitching tracks. Losses of supplementary pile warps throughout. Slits, some sewn; some holes underlaid and patched with matching velvet. Some areas stiffened with stains. Wax surface deposits.

EXHIBITED: Chicago 1995–96.

This chasuble is fashioned of yellow-green velvet patterned in an all-over repeat of a small-scale diamond shape with eight protruding points in a stepped configuration framed by double zigzag lines. Cut and voided velvets in symmetrical stylized floral designs like this were produced in Italy in the late sixteenth and early seventeenth centuries.<sup>1</sup> The orphrey areas are delineated with very narrow tape that matches the tape outlining the edges and neck opening.

NOTE:

1. See several examples of small-scale silk and velvet patterns in the Kunstgewerbemuseum der Stadt Köln (Markowsky 1976, nos. 237–39 [as Italy, first third of the seventeenth century], 339–41 [as Italy, ca. 1620–40]).



No. 64, front



No. 64, detail





No. 64, back



Italy or Spain, sixteenth or seventeenth century

## 65. Apparel Made into a Cushion

1975.1.1847

42 x 56.5 cm; fringe 2 cm wide. Silk warp-float faced 3/1 broken warp chevron twill weave with supplementary pile warps forming cut solid velvet, appliquéd with silk warp-float faced 7/1 satin weave underlaid with paper, embroidered with gilt-metal-strip-wrapped silk and silk in laid work and couching padded with linen. Appliquéd medallion: linen plain weave embroidered with silk and gilt-metal-strip-wrapped silk in satin, split, and stem stitches, laid work, and couching (including *or nué*). Fringe: silk plain weave with extended ground weft fringe; modern. Cushion sides: silk warp-float faced 3/1 z twill weave with supplementary pile warps forming cut solid velvet; modern. Cushion back: acetate warp-faced weft-ribbed plain weave; modern.

CONDITION: Velvet worn. Silk deteriorated; loss of embroidered threads. Wax deposits.

Like Nos. 69 and 70, this cushion was made from an apparel of a dalmatic, and it is treated in similar fashion. When the fabric of a dalmatic wore out, it was not unusual for the apparels, the large rectangular panels attached to the front and back and the smaller rectan-

gles on the sleeves, to be removed and put to some other use, often as cushions.

As on Nos. 69 and 70, a center medallion worked in *or nué*, in this case with a saint holding a shepherd's crook and a frame made to look like a metal ring studded with nails, was appliquéd to dark red silk velvet embellished with appliquéd leafy scrollwork and couched cording, the scrolls symmetrically placed on either side of the central axis and terminating in animal heads, two to the right and two to the left. The apparel is edged with tape and fringe.

An embroidered red velvet dalmatic in the Keir collection, Ham, has apparels with such centered medallions, one depicting King David, the other Saint Lawrence, surrounded by angels, trophies, and foliage.<sup>1</sup>

NOTE:

1. King and King 1990, no. 138, ill. (as Spain, second half of the sixteenth century).



No. 65



No. 66

Spain, first half of the seventeenth century

### 66. Dalmatic

1975.I.1887

107.1 x 137.5 cm. Red silk warp-float faced 3/1 broken warp chevron twill weave with supplementary pile warps forming cut solid velvet. Warp proportion 3:1, weft proportion 3:1, every other ground weft paired, paired wefts bind supplementary pile warps on face. Apparels: red and yellow silk warp-float faced 7/1 satin weave couched with silk and gilt-metal-strip-wrapped silk. Tapes at edges and outlining apparels and orphrey sections: woven silk and gilt-metal-strip-wrapped silk. Lining: bast fiber plain weave.

**CONDITION:** Traces of stitching tracks where wider orphrey tape was attached; stamping on surface. Worn and abraded; losses of pile. Soiled throughout, with dark staining in some areas. On apparels, main warp loss in satin weave, detached couching threads, and some staining; small holes and slits.

This dalmatic is fashioned of solid red cut silk velvet with matching red silk apparels. The apparels are patterned

with appliquéd yellow silk outlined with blue couched threads in a design of trailing leaves and larger related motifs; centered on the front and back apparels are large circles filled with three tuliplike blossoms. Two red velvet chasubles from the Bernheimer collection, Munich (Fig. 66.1), that are attributed to Spain and dated to the first half of the seventeenth century have orphreys decorated with appliquéd designs much like these.<sup>1</sup>

As is typical of dalmatics, the Lehman garment is outlined and sectioned off with wide tape. The tape demarcating the orphrey sections terminates in a tuliplike flower that echoes the design vocabulary of the apparels. The orphrey tape is undoubtedly a replacement, as there are traces of stitching lines where much wider bands were once attached.

NOTE:

1. Durian-Ress 1991, nos. 60, 63, ill.; sale, Christie's, London, 11 June 1996, lots 60, 63. See also an orphrey and a hood of green velvet with appliquéd foliate decoration in the *Musées Royaux d'Art et d'Histoire*, Brussels (Errera 1905, no. 67, ill.; as sixteenth century).



Fig. 66.1 Chasuble. Present location unknown. Photograph © Christie's Images Ltd. 2001



No. 67



Italy, first half of the seventeenth century

### 67–68. Two Orphreys from a Chasuble(?)

1975.1.1768, 1769

No. 67: 73.7 x 26.6 cm; No. 68: 103.3 x 27.4 cm; warp repeat 47.5 cm. Each composed of 2 fragments of silk warp-float faced 7/1 satin weave with two- and three-color supplementary pile warps forming cut and uncut voided velvet. Satin interruption 4-2, warp proportion 8:1. Tape on No. 67: silk and gilt-metal-strip-wrapped linen plain weave with supplementary patterning wefts of plain weave with supplementary patterning wefts bound by secondary binding warps (lampas). Tape on No. 68: gilt-metal-strip-wrapped linen point twill weave. Lining: linen plain weave.

CONDITION: On both, losses of supplementary pile and main warps; some soiling and staining. No. 67. Some holes; abrasions along edges. Previous repairs. Lining detached. No. 68. Stitching tracks from now lost tape that outlined top area when piece was used as orphrey. Some loss of tape; tape detached in places.

These two panels of cut and uncut voided velvet were probably originally one long piece that was cut in two to make orphreys for the front and back of a chasuble. The polychrome design of a meandering garland of large blossoms and curling leaves is bordered by rows of smaller-scale foliate motifs edged with narrow bands of diagonal lines. The panels are finished with two different types of decorative tape.

A polychrome velvet with a similar pattern of large flowers and leaves is in the Kunstgewerbemuseum der Stadt Köln.<sup>1</sup>

NOTE:

1. Markowsky 1976, no. 360, ill. (as Italy, second quarter of the seventeenth century).



No. 68

Spain, seventeenth century

**69–70. Two Apparels Made into Cushions**

1975.I.1893, 1894

Each 41 x 52 cm. Dark red silk warp-float faced 3/1 broken warp chevron twill weave with supplementary pile warps forming cut solid velvet, appliquéd with linen plain weave embroidered with silk, wool, and gilt- and silvered-metal-strip-wrapped silk in split stitches, laid work, couching (including *or nué*), and couching padded with hemp. Velvet warp proportion 3:1, 3 wefts per rod, every other weft paired to secure pile. Edged with woven tape. Cushion backs: silk warp-float faced 7/1 satin weave, satin interruption 2–4; modern.

CONDITION: No. 69. Losses in pile and embroidery yarns; detached metal threads; abrasions. Light soiling; tarnished metal threads. Scattered wax deposits. No. 70. Worn. Losses throughout.

These two apparels from the front and back of a dalmatic have been backed with a modern silk fabric and finished as cushions. The embroidered designs were worked separately and then appliquéd to dark red silk cut velvet. On each apparel a center medallion framed by strapwork depicts a saint in three-quarter view. Both saints hold books, and one holds a bow and arrow, the other a standard with two banners. The compositions are completed with more foliate strapwork and scrollwork (in mirror image based on a center axis) embellished with couched gilt cording highlighted with silvered thread cording.

See also No. 65.



No. 69



No. 70

Spain, seventeenth century

## 71–72. Two Apparels Made into Cushions

1975.1.1895, 1896

Each 46.3 x 61 cm; fringe 1.6 cm wide. Each composed of a center panel and 2 fragments (pieced and extended along sides) of dark red silk warp-float faced  $3/1$  broken warp chevron twill weave with supplementary pile warps forming cut solid velvet, appliquéd with silk and gilt-metal-wire plain weave with  $1/3$  twill interlacings of secondary binding warps and supplementary facing wefts (lampas), embroidered with silk and gilt-metal-strip-wrapped silk in satin, split, and stem stitches, laid work, and couching. Velvet warp proportion  $3:1$ , 3 wefts per rod, every other weft paired, paired wefts bind pile warps on face. Appliqué warp proportion  $1:1$ , weft proportion  $1:1$ . Fringe: silk and gilt-metal-strip-wrapped silk plain weave with supplementary facing wefts and extended ground weft fringe. Cushion back, No. 71: silk and hemp warp-float faced  $4/1$  satin weave with weft-float faced  $1/2 z$  twill interlacings of secondary binding warp and supplementary patterning wefts (brocatelle), satin interruption  $2-1$ , warp proportion  $5:1$ ; modern(?). Cushion back, No. 72: wild silk  $4/1$  satin damask weave; modern(?).

CONDITION: Holes in velvet. Losses of supplementary warps in velvet; warp losses in appliquéd fabric as well as in gilt metal thread, strip, and wire; losses of detached embroidered outlines. Embroidered areas detached in places.

EXHIBITED: Chicago 1995–96.

These two apparels made into cushions are from the front and back of a dalmatic. They are of dark red silk cut velvet edged with fringe and decorated with appliquéd needlework in a design of scrolling leaves and flowers surrounding a centered basket filled with leaves and circular elements. The composition is framed by a narrow border, a straight branch-and-leaf motif outlined with cording, with a four-leaf clover in each corner.



No. 71



No. 72



Spain, seventeenth century

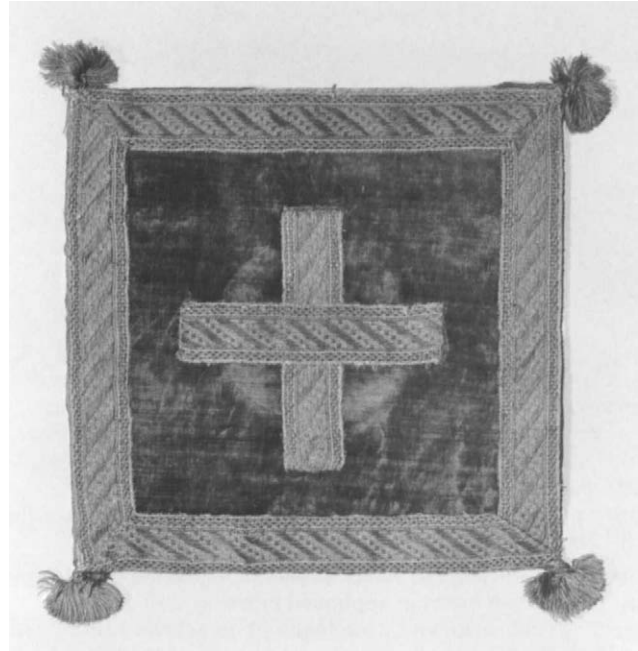
### 73. Maniple and Burse

1975.1.1875a,b

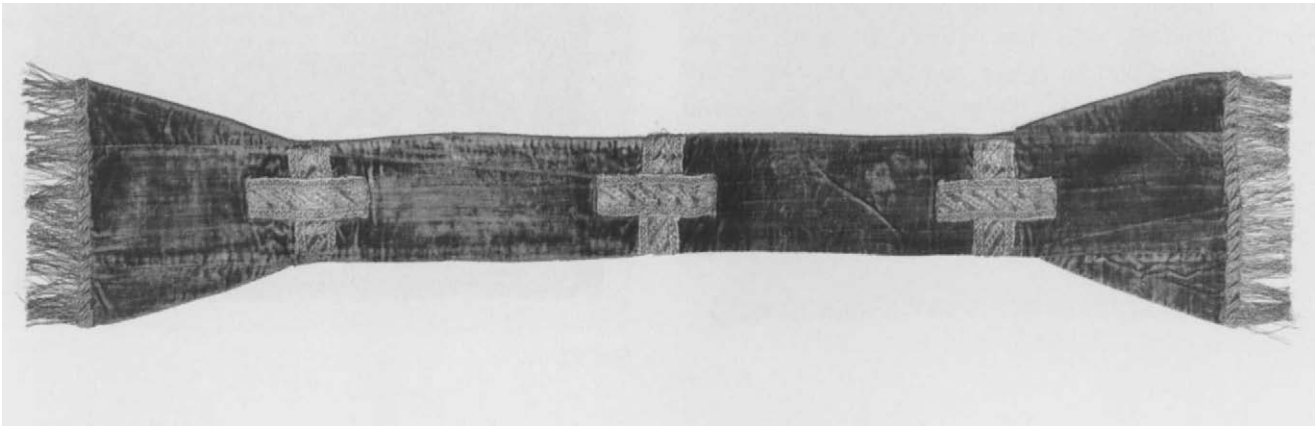
Maniple 95 x 21.2 cm; burse 28.4 x 28.2 cm; fringe 5.5 cm wide; tape 3.5 cm wide. Yellowish green silk plain weave with supplementary pile warps forming cut solid velvet. Maniple pieced of 5 fragments. Warp proportion 4:1, 3 wefts per rod. Burse underlaid with linen plain weave. Tape and fringe appliqué and edging: silk and gilt-metal-strip-wrapped linen plain weave with supplementary patterning warps and plain weave with supplementary patterning warps and extended ground weft fringe. Tassels on burse: green silk wrapped with gilt-metal-strip-wrapped silk. Lining: light red silk plain weave.

CONDITION: Velvet worn and abraded in maniple.

Appliquéd crosses of wide gilt-metal-thread tape decorate this maniple and burse made of plain yellowish green silk cut velvet from seventeenth-century Spain. The maniple is completed at both ends with gilt metal fringe, and the burse has a green silk tassel at each corner.



No. 73b



No. 73a

Spain, seventeenth century

#### 74. Panel Made from Orphrey Sections

1975.1.1877

65.8 x 22.8 cm (including fringe); fringe 1.6 cm wide. Made of 2 sections of dark blue silk warp-float faced 3/1 broken warp chevron twill weave with supplementary pile warps forming cut solid velvet, embroidered with silk and gilt- and silvered-metal-strip-wrapped silk in laid work and couching (including underside and *or nué*), with edge cord of cotton wrapped with silk and gilt-metal-strip-wrapped silk. Warp proportion 3:1, 3 wefts per rod, every other weft paired, paired wefts bind pile warps on face. Fringe: silk and gilt-metal-strip-wrapped silk plain weave with supplementary patterning wefts and extended ground weft fringe. Backing: cotton plain weave.

CONDITION: Pieced in middle, cut at both ends; greenish brown velvet used to enlarge left side and fill in missing areas, new gilt thread used to complete design. Some scattered holes, slits, and losses of supplementary pile, main warps with exposed wefts, and metal from metal thread. Detached couching and couched thread elements. General soiling; some tarnished metal threads; dark stains on surface of velvet and in some embroidered areas.

Two sections of an orphrey were used to make this panel. The dark blue silk cut velvet is appliquéd with strapwork of heavy gilt metal thread worked in a symmetrical, mirror-image design of curling shapes, floral elements, and gilt-studded dots.



No. 74

Italy, late seventeenth century

### 75. Part of a Cope(?) Made into a Cushion

1975.I.1818

43.7 x 97.8 cm (including fringe); tape 5.8 cm (top and bottom) and 3.2 cm (sides) wide; fringe 14.5 cm wide. Linen plain weave appliquéd with silk warp-float faced 3/1 broken warp chevron twill weave with supplementary pile warps forming cut solid velvet, embroidered with silk and gilt-metal-strip-wrapped silk in laid work, couching, and couching padded with paper. Warp proportion 3:1, 3 wefts per rod, every other ground weft paired, paired wefts bind pile warps on face. Tapes: silk and gilt-metal-strip-wrapped silk plain weave with secondary binding warps and supplementary patterning wefts. Fringe: gilt-metal-strip-wrapped cotton plain weave extended weft uncut fringe; later addition. Underlining: cotton weft-float faced 4/1 satin weave; later addition. Lining: silk 4/1 satin damask weave; later addition.

**CONDITION:** Losses of pile from velvet; extensive loss of needlework; exposed padding; losses of metal threads and tapes. Light soiling and tarnished metal threads.

The dark red velvet that decorates this oblong cushion, heavily embroidered in a fully balanced and symmetrically arranged design worked over padding, was once probably part of a very large composition, perhaps either a cope or a panel. The velvet was made in Italy during the late seventeenth century; the tapes, fringe, and lining are all later additions.



No. 75

Italy, seventeenth or eighteenth century

### 76–79. Chasuble, Maniple, Stole, and Burse

1975.I.1797–1800

Chasuble 103.5 x 69.5 cm; maniple 88.3 x 22.8 cm; stole 203.8 x 25.7 cm; burse 23.7 x 23.9 cm. Hemp plain weave embroidered with silk and silvered- and gilt-metal-strip-wrapped silk in split stitches, laid work, and couching. Chasuble made up of 4 pieces: 1 back and shoulder, 2 chest, 1 bottom front. Tape: silk plain weave. Lining: silk plain weave; probably original to composition.

**CONDITION:** *Chasuble.* On front, abrasions in dominant center flower and adjoining orange blossoms, some losses at seams and edges, and light to moderate general soiling. Some scattered repairs in lining. *Maniple.* Slight general soiling. *Stole.* Some small holes and splits; dark stains around neck; some repairs. *Burse.* Some stains and some fraying at corners.

**EXHIBITED:** Chicago 1995–96.

This fine chasuble is complete with its maniple, stole, and burse, all in excellent condition. The four objects are

embroidered in a beautiful allover polychrome floral design entirely surrounded by a solidly worked background in silvered metal thread with additional patterning in gilt metal thread. On the chasuble front and back large blossoms are arranged symmetrically on either side of a spray of pink carnations and other flowers placed along the center axis, and the background is composed of freely meandering strapwork of wide floral stems and leaves worked in gilt metal thread. The same floral motifs, smaller in scale, appear on the accessories.

A large-scale floral design embroidered in a similar style against a solid background in gilt metal thread decorates a chasuble and two matching dalmatics in the Domschatz, Frankfurt am Main (Fig. 76.1), that Stolleis has dated to the second quarter of the eighteenth century, or probably somewhat later than the Lehman vestments.<sup>1</sup>





No. 79



No. 77





No. 76, front





No. 76, back





No. 78

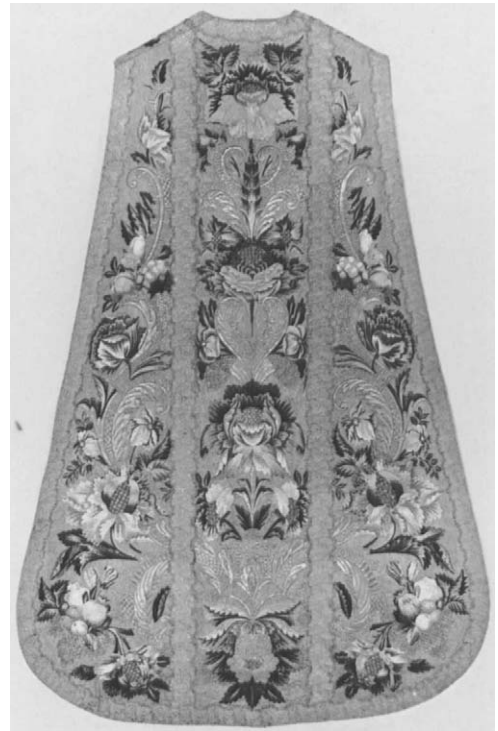


Fig. 76.1 Chasuble. Dommuseum, Katholische Dom-Kirchengemeinde Sankt Bartholomäus, Frankfurt am Main. Photograph: Klaus Meier-Ude, Frankfurt am Main



No. 76, detail of cartouche on back

Although this design is almost entirely secular, it was undoubtedly made specifically for the Lehman chasuble and its accessories. One faint reference to the objects' religious function is buried in the design just above the carnation at the center of the chasuble back in a small cartouche, possibly a coat of arms, containing a pelican piercing its breast to feed its young, a symbol of Christ's sacrifice on the cross. On the maniple and stole there are gilt crosses at the center and both ends of a garland of blossoms, and in the center of the burse is a gilt cross surrounded by tulips and surmounted by a stylized lily.

See also No. 89.

NOTE:

1. Stolleis 1992, no. 23, colorpl. 13.

Italy, seventeenth or eighteenth century

## 80. Christ Child's Dress

1975.I.2418

43 x 58.5 cm. Dark red silk cut velvet appliquéd with linen plain weave embroidered with gilt and silvered metal threads over cardboard padding. Edging on hem, sleeves, and neckline: silvered metal lace. Lining: pink cotton plain weave, glazed, with silvered metal lace along bottom, sleeves, and neck.

In Catholic churches and chapels the statue of the Christ Child was often clothed in a properly proportioned little coat or dress that matched the attire of the Madonna statue. The Madonna statue was usually clothed in either a cape or a larger and longer garment that had a solid front, perhaps short sleeves, and, like the Child's dress, an open back tied closed with strings.

The garments were sometimes made of heavily brocaded silk. Sometimes, as in this case, they were made of velvet, decorated with appliquéd designs embroidered in gilt and silvered metal threads worked over cardboard padding.

This complete little cut velvet dress is embellished along the hemline and up the front with appliquéd embroidered leaves and flowers accented with paillettes. Embroidered star motifs are scattered over both sleeves, and gilt wire worked around protruding metal circles gives a studded effect to the epaulets. The hem, neckline, and cuffs are edged with silvered metal lace.



No. 80



Italy, seventeenth century (apparels)  
Italy, early eighteenth century (dalmatic)

### 81. Dalmatic

1975.1.1809

118.6 x 157.4 cm; repeat 28.3 x 18.8 cm and 4.2 x 7 cm; lace edging 2.3 cm and 1.8 cm wide. Front and back each composed of 10 fragments or panels of dark red brocaded silk in two different patterns. *Large floral and fruit pattern.* Italy, early eighteenth century. Silk and silvered-metal-strip-wrapped silk warp-float faced 7/1 satin damask weave with supplementary brocading wefts and self-patterned by areas of plain weave. Satin interruption 2-4, weft proportion 2:1. Decoupage: 8 warps, 2 weft sheds. *Small floral repeat pattern.* Italy, seventeenth century. Silk and gilt-metal-strip-wrapped silk 4/1 satin damask weave with supplementary brocading wefts. Satin interruption 2-1, weft proportion 2:1. Decoupage:

5 warps, 2 weft sheds. Edging: two different gilt-metal-strip-wrapped linen bobbin lace tapes. Lining: linen plain weave. **CONDITION:** Small holes; losses in main warps and brocading wefts. Extensively soiled; metal thread in large floral patterned silk extensively tarnished.

**EXHIBITED:** Chicago 1995-96.

This complete dalmatic, tailored in the traditional shape, is made of two dark red silks related in color but patterned in two very different designs, one dating to



No. 81





the seventeenth century and the other to the early eighteenth. The seventeenth-century fabric, used where apparels would normally be attached on the sleeves and the front and back of the garment, has a small repeat pattern of two small-scale floral motifs, one symmetrical, the other asymmetrical, brocaded in gilt metal thread. The later silk, which forms the major part of the garment, features an asymmetrical floral and fruit design embellished with patterns in silvered thread.

No. 81, detail



No. 81, detail



Spain or Portugal, late seventeenth or early eighteenth century

## 82. Antependium

1975.I.1905

82.6 x 212 cm; binding 2.3 cm wide; tape 1.6 and 2.3 cm wide. Composed of 4 panels of off-white silk warp-float faced 7/1 satin weave underlaid with hemp plain weave and embroidered (over the seams) with silk, silvered metal strips, and gilt- and silvered-metal-strip-wrapped silk in fishbone, satin, single satin, split, and stem stitches, French knots, laid work, and couching. Appliquéd sunflower centers: cotton pile cloth; later addition. Binding on lower edge: linen plain weave. Tape on top and sides: silk and gilt-metal-strip-wrapped silk plain weave with supplementary patterning warps.

CONDITION: Very fragile throughout, with evidence of extensive patching. Holes in ground weave; hemp foundation showing through due to almost complete loss of satin weave ground; some loss of needlework stitches and embroidered motifs. Tarnished metal threads and general soiling. Brown velvet centers of sunflowers added at a much later date.

EXHIBITED: Chicago 1995–96.

This naive but charming embroidered antependium was probably used on an altar frontal in a country church. A symmetrical, rather rigid arrangement of polychrome sunflowers, irises, tulips, and carnations surrounds an octagonal cartouche outlined in silvered thread. The cartouche shows Christ ascending to heaven, wearing a flowing striped robe and seated on a cloud. He is set against a flaming mandorla, and a halo of stars encircles his head. Six tiny angels peek from the folds of his robe, and four more stand at the corners of the open tomb on

the ground beneath him. To the left of the tomb a saint with a crozier kneels before a small altar on top of which are a miter and a book, and to the right is Saint Roch carrying his pilgrim's staff and wallet and pointing to the sore on his thigh, with his dog at his feet and a scallop shell, the badge of the pilgrim, on one shoulder of his cloak and a star on the other.



No. 82, detail



No. 82



France or Italy, late seventeenth or early eighteenth century

### 83. Chasuble

1975.1.1870

103.6 x 70.6 cm; warp repeat 29.1 cm (point repeat in weft); inner tape 2.6 cm wide; outer tape 2.9 cm wide. Front pieced of 5 fragments, back one large panel, pieced in shoulder areas near seams, of polychrome silk, gilt metal strips, and gilt-metal-strip-wrapped silk plain weave with 1/3 s twill interlacings of secondary binding warps and supplementary

brocading wefts (lampas). Warp proportion 3:1, weft proportion 1:1. Inner tape: silk, gilt metal strips, and gilt-metal-strip-wrapped cotton plain weave with secondary binding warps and supplementary patterning wefts; possibly nineteenth century. Outer tape: silk, gilt metal strips, and gilt-metal-strip-wrapped silk plain weave with supplementary



No. 83, back





No. 83, detail



No. 83, front

patterning wefts; original to composition. Inner lining: linen plain weave; probably original to composition. Lining: silk warp-faced, weft-ribbed plain weave; probably original to composition.

CONDITION: Losses of secondary binding warps and supplementary wefts; detached supplementary wefts; losses of metal from metal threads; metal tarnished. Replaced wefts; extensive recouching. Soiling; purple staining (perhaps either transfer from purple threads or pigment transfer added to supplementary wefts); some discoloring. Losses in tape. Back in better general condition than front. Lining pieced; extensive losses and heavy soiling.

EXHIBITED: Chicago 1995-96.

Both this chasuble and the matching dalmatic (No. 84) are made entirely of the same silk, with their various sections outlined with wide tape in the prescribed fashion.

The fabric is heavily brocaded in now tarnished gilt metal thread in a design composed of a wide band of symmetrical floral bouquets set against a pyramidal arrangement of silver leaves, flanked by garlands meandering over another pattern of silver leaves. Silks in similarly elaborate floral designs were produced in both France and Italy in the late seventeenth and early eighteenth centuries.<sup>1</sup>

NOTE:

1. For an example in the Musées Royaux d'Art et d'Histoire, Brussels, see Errera 1927, no. 384e (as France, seventeenth or eighteenth century); for another in the Kunstgewerbemuseum der Stadt Köln, see Markowsky 1976, no. 528, ill. (as France, early eighteenth century).

France or Italy, late seventeenth or early eighteenth century

## 84. Dalmatic

1975.1.1869

99 x 119.2 cm; warp repeat 29.1 cm (point repeat in weft); tape 2.7 cm wide. Front composed of 7 fragments or panels, back of 5 fragments of polychrome silk, gilt metal strips, and gilt-metal-strip-wrapped silk plain weave with 1/3 s twill interlacings of secondary binding warps and supplementary brocading wefts (lampas). Warp proportion 3:1, weft proportion 1:1. Tape: silk and gilt-metal-strip-wrapped silk plain weave with supplementary patterning wefts and self-patterned by main warps and ground weft floats; original to composition. Underlining: linen plain weave; original to composition. Lining: cotton warp-float faced satin weave; original to composition.

**CONDITION:** Heavily abraded. Previous repairs. Losses in tape. Discolored and stained throughout. Lining extremely brittle; stained, worn, and pieced.

**EXHIBITED:** Chicago 1995–96.

Unlike Nos. 81 and 86, this dalmatic, including the apparel areas, is made entirely of the same heavily brocaded silk. For the matching chasuble made of the same silk, see No. 83.



No. 84



Italy, late seventeenth or early eighteenth century

## 85. Chasuble Front and Back

1975.1.1805a,b

Front 84.2 x 74.7 cm; back 130.4 x 82.2 cm; outer tape 1 cm wide; inner tape 2.4 cm wide. White silk warp-float faced 4/1 satin weave underlaid with linen plain weave and embroidered with silk and gilt- and silvered-metal-strip-wrapped silk in satin, padded satin, single satin, split, and stem stitches, French knots, laid work, and couching (in places over cardboard padding). Tapes: silk and gilt-metal-strip-wrapped silk plain weave self-patterned by main warp and ground weft floats; original to composition. Underlining: linen plain weave; original to composition. Lining: silk plain weave; original to composition. Written in pencil on front lining: *PARLOR SOFA*.

**CONDITION:** Tension in ground fabric due to needlework. Some losses in main warps and embroidered elements throughout; minor loss of metal from metal threads. Some coarse previous darning repairs. Some staining and wax deposits. Some losses and tarnishing on tapes. Lining very fragile, with open seams, holes, losses along top edge, and some stains; repaired in places with recent inserts.

**EXHIBITED:** Chicago 1995–96.

These two chasuble halves, once fastened to each other along the edges of the extensions on the back, are of



No. 85, front



white warp-float faced satin weave embroidered in polychrome silks and silver-gilt thread (in parts over cardboard padding) in a spectacular pattern of naturalistic, skillfully shaded roses, peonies, morning glories, tulips, carnations, and strawberries, along the right and left sides on a large-scale meandering scroll-like garland.<sup>1</sup> The orphrey cross on the front and the band on the back are simply indicated with the same gilt and silvered tape that covers the edges of the garment. The horizontal tape on the back and the tape

outlining the crossbeam on the front obscure the embroidered design below.

## NOTE:

1. For related embroidered floral designs, see a dalmatic in the Metropolitan Museum (Hackenbroch 1960, fig. 199; as France, first half of the eighteenth century) and Fig. 88.1, a silk hanging in the Bayerisches Nationalmuseum, Munich (Schuette and Müller-Christensen 1964, no. 452, ill. p. 288, colorpl. 29; as northern Italy, ca. 1740).



No. 85, back



No. 85, detail



France or Italy, early eighteenth century

**86. Dalmatic**

1975.1.1808

114.6 x 121.1 cm; warp repeat 61–61.2 cm (off-white) and 44.3 cm (blue), both with point repeats in weft. Composite of 22 fragments of silk and silvered-metal-strip-wrapped silk. *Off-white*. 4/1 satin damask weave with supplementary brocading wefts. *Dark blue*. Warp-float faced 7/1 satin weave with twill interlacings of secondary binding warps and some supplementary brocading wefts and self-patterned by areas of plain weave (lampas). Tapes: silk and gilt-metal-strip-wrapped silk plain weave with supplementary patterning warps and wefts; original to composition. Underlining: linen. Lining: linen plain weave, glazed.

CONDITION: Creases along center front and at shoulders; extensive damage in white silk areas; holes and split-away areas; losses of underlaid silk, main warps in ground weave, supplementary wefts and binding brocading wefts, and some metal from metal threads; coarse repairs; tarnishing, soiling, and staining. Some losses in lining along neck and in sleeve areas and some staining.

EXHIBITED: Chicago 1995–96.

LITERATURE: *Shuttle Spindle and Dyepot*, Winter 1995–96, p. 5, ill.

Like No. 81, this is a dalmatic in the traditional shape, and it too is a composite of two different fabrics, in this case both early eighteenth-century heavily brocaded silks with gilt and silvered threads.<sup>1</sup> A predominantly off-white silk was used for the apparel areas of the sleeves and the center part of the garment, where a large-scale, symmetrically placed urn with a pineapple is flanked by trailing floral motifs and clusters of grapes. Framing the off-white fabric is a dark blue silk patterned with small floral elements around a central diamond filled with blossoms and outlined with wide ribbons. Large rectangles of the dark blue silk attached over the off-white fabric at the center top of the back and front further integrate the design.

## NOTE:

1. There are similar brocaded silks in the Kunstgewerbemuseum der Stadt Köln (Markowsky 1976, no. 589, ill.; as France, ca. 1755–65) and the Deutsches Textilmuseum Krefeld (Krefeld 1987, nos. 111, 126, ill.; as France, ca. 1755–60 and ca. 1760–70, respectively).



No. 86, detail





No. 86



Italy, early eighteenth century

**87. Chasuble**

1975.1.1801

109.2 x 73.5 cm; warp repeat 43.5 cm (back side panels and front) and 48.4 cm (front and back center panels); neck tape 2.7 cm wide; side tape 2.2 cm wide; orphrey tape 3.2 cm wide. Front composed of 9 fragments, back of 4 fragments of polychrome silk and gilt-metal-strip-wrapped silk underlaid with hemp plain weave. *Back side panels and front.* Warp-float faced 7/1 satin weave with weft-float faced twill interlacings of secondary binding warps and supplementary patterning wefts and self-patterning ground wefts (lampas). Satin interruption 2-4, warp proportion 8:1, two colors of ground weft alternate sheds, each pattern face in certain areas while second color binds satin warps, cream ground wefts accompany gold supplementary patterning wefts and are bound 2/2 by secondary binding warps, secondary binding warps bind pairs of ground wefts, when not patterning, in 3/1 twill and all supplementary patterning wefts and green silk ground wefts in 1/3 s twill interlacings. Decoupure: 8 main, 1 secondary, 2 weft sheds. *Back center panel.* Warp-float faced 7/1 satin weave with supplementary patterning

and brocading wefts. Satin interruption 2-4, supplementary elements bound by every eighth main warp in a weft-float faced 1/3 s twill interlacing. Decoupure: 8 warps, 2 wefts. *Tapes.* Neck: silk, cotton, and gilt-metal-strip-wrapped cotton 3:1, 1:1 plain weave variation with wadding warps; possibly nineteenth century. Side: gilt-metal-strip-wrapped silk and silk plain weave self-patterning by ground weft floats; possibly nineteenth century. Orphrey sections: gilt-metal-strip-wrapped silk and silk plain weave self-patterning by ground weft floats; possibly nineteenth century. Underlay: hemp plain weave. Lining: silk plain weave.

**CONDITION:** Losses of main and secondary binding warps and supplementary wefts; losses of metal from metal threads. Some creases; water and rust stains; tarnished metal thread. Wax and gray deposits. Tapes pieced and tarnished throughout; detached in places. Lining creased and water-stained; some holes, splits, and dark stains.

**EXHIBITED:** Chicago 1995-96.

This complete chasuble is fashioned of silk woven in Italy during the early eighteenth century in two different multicolored meandering floral designs. The orphrey sections are merely outlined with wide gilt metal tape.



No. 87, front



No. 87, back



Italy, early to mid-eighteenth century

## 88. Cope with a Hood

1975.I.1810a,b

145.5 x 282.3 cm; hood 49.6 x 40.6 cm. Cope made up of 4 full-width panels, 3 incomplete (orphrey section 1 length) panels, and 1 fragment; separate hood made of 2 pieces (seamed in center, through needlework) of white silk warp-float faced 7/1 satin weave underlaid with linen plain weave and embroidered with silk and gilt-metal-strip-wrapped silk in satin, split, and stem stitches, laid work, and couching padded with linen and paper (no needlework in area covered by hood). Satin interruption 2-4. Lining: silk warp-faced weft-ribbed plain weave, moiré.

CONDITION: Scattered warp loss; exposed wefts; losses of silk; holes; scattered loss of metal from metal threads; losses of embroidered elements; detached embroidered sections. Light soiling throughout; light brown discoloration and surface deposits; dark stains. Hood and two morses probably replacements. Lining pieced and stained; areas of warp loss; scattered holes and openings in some seams.

EXHIBITED: Chicago 1995-96.

Although the pattern on this intricately embroidered cope is secular and strictly floral, it seems to have been designed specifically for this vestment. The design – of cartouchelike shapes repeated at intervals amid a swirling asymmetrical pattern of curling leaves and peonies, tulips, morning glories, forget-me-nots, and rosebuds – is entirely balanced, with the central axis along the center back of the cope and the two halves mirror images of each other. The cope was assembled before it was embroidered, as the design is worked over the seams in the ground fabric. The embroidered band that sections off the orphrey area was worked in metal thread at the same time as the overall pattern.

An antependium and a chasuble that were in the Bernheimer collection in Munich,<sup>1</sup> a white silk *paliotto*



No. 88





No. 88, detail



Fig. 88.1 Hanging (detail). Bayerisches Nationalmuseum, Munich, 53/132

at San Bartolomeo in Bologna, and a blue silk hanging in the Bayerisches Nationalmuseum, Munich (Fig. 88.1), that according to Schuette and Müller-Christensen was probably the rear wall of an ecclesiastical canopy are all embroidered in similarly balanced floral patterns.<sup>2</sup>

The hood on the Lehman cope, rectangular rather than the traditional shield shape, is probably a replacement made from a matching chalice cover. The two closing devices are probably also replacements. A fragment of similar needlework made up of pieces that might have

been the ends of a stole or maniple is also in the Robert Lehman Collection (see No. 228).

NOTES:

1. Durian-Ress 1991, nos. 110 (as Spain, first half of the eighteenth century), 111 (as Spain, mid-eighteenth century), ill.; sale, Christie's, London, 11 June 1996, lots 110, 111.
2. Schuette and Müller-Christensen 1964, nos. 450 (as Bologna, mid-eighteenth century), 452 (as northern Italy, ca. 1740), ill. pp. 286, 288, colorpl. 29. See also Pordenone 1977–78, pp. 55–56.

Italy, eighteenth century

89. Chasuble

1975.1.1802

101.8 x 68.7 cm; fringe 1.5 cm wide. Off-white silk warp-faced, weft-ribbed plain weave underlaid with linen plain weave and embroidered with silk, gilt metal strips and paillettes, and gilt-metal-strip-wrapped silk (*filé* and *frisé*) in satin and split stitches, French knots, laid work, and couching. Fringe: gilt-metal-strip-wrapped silk (*filé* and *frisé*) plain weave extended ground weft fringe; original to composition. Lining: silk plain weave.

CONDITION: Some losses in plain weave and among embroidery threads, which have been reattached; front center area fragile and worn. Previous patching and darning. Water stains, green staining, and light soiling.

EXHIBITED: Chicago 1995–96.

A fine example of eighteenth-century Italian workmanship, this embroidered chasuble is a flawless interpretation of a strong, all-over design executed with great technical skill, in particular in the shading of the flowers. The basic rectangle of the back is treated as one pattern area, with only faint indications of the center orphrey areas by means of thin vertical lines. The full width thus becomes the stage for a sophisticated polychrome floral design that although it is entirely secular was created specifically for a chasuble. The cartouchelike shapes centered in the upper and lower halves provide illusionary



Fig. 89.1 Chasuble. The Art Institute of Chicago, Gift of the Antiquarian Society (purchased by Mrs. William J. Calhoun), 1900.200A

No. 89, front





No. 89, back





No. 89, detail of back

containers from which flowers and floral sprays grow and branch into a balanced composition of which the left and right sides are mirror images of each other.

There are similar chasubles in the Musées Royaux d'Art et d'Histoire, Brussels,<sup>1</sup> and the Art Institute of Chicago (Fig. 89.1; attributed to Italy, eighteenth century).<sup>2</sup> See also No. 76 and especially No. 90, a cha-

suble front fashioned of identical silk worked in equally superb needlework.

NOTES:

1. Errera 1905, no. 82, ill. (as Italy[?], seventeenth or eighteenth century).
2. Chicago 1977, p. 227.

Italy, eighteenth century

### 90. Part of a Chasuble Front

1975.1.1862

75.8 x 65 cm. Off-white silk warp-faced, weft-ribbed plain weave embroidered with silk, gilt metal strips and spangles, and gilt-metal-strip-wrapped silk in satin and stem stitches, laid work, couching, and couching padded with paper. Inner lining: linen plain weave. Lining: silk warp-faced weft-ribbed plain weave, moiré.

CONDITION: Very fragile. Some holes, slits, and warp loss in ground weave; losses of embroidered elements and metal from metal threads; detached threads. Previous repairs. Water stain; tarnished metal throughout; soiling. Inner lining pieced, with small holes. Lining restitched in places; silk patches.

EXHIBITED: Chicago 1995–96.

The off-white silk fabric of this portion of a chasuble front and the needlework, with magnificent shadings in multicolored silk and skillful laid and couched work accentuated by paillettes in gilt and silvered thread, closely relate it to No. 89. As on No. 89, the pattern of abstract cartouche shapes and undulating lines interspersed with floral elements makes use of the full width of the chasuble front. What is different about this design is the clear outline of the orphrey cross, formed with needlework in gilt and silvered thread in a meandering leaf pattern connected by bows.





No. 90

Spain(?), eighteenth century

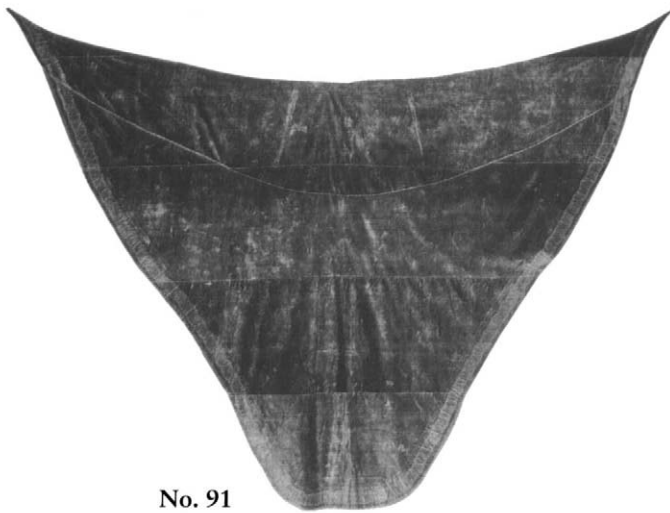
### 91. Madonna Cape or Shaped Hanging

1975.I.1899

258.4 x 321 cm; full loom width 56.6 cm. Made up of 9 panels or fragments (with pile running in two different directions, resulting in visual striping) of dark blue silk plain weave with supplementary pile warps forming cut solid velvet. Warp proportion 4:1, 3 wefts per rod, every other ground weft paired, paired wefts bind pile warps on face. Some selvage present: warp strip plain weave, from outer edge in, 10 orange, 8 white, 1 orange/white, 5 pale orange, 1 orange/white, 1 pale orange. Interfacing and strips: bast fiber plain weave. Lining: light blue silk plain weave.

**CONDITION:** Impressions of wide galloon and several stars visible in velvet. Losses of supplementary pile warps; some holes and tears in seams. Light general soiling; some staining, which caused color shift or loss. Wax surface deposits.

This large object is either a cape for an altar figure or a Madonna statue or a hanging that was used behind a statue. The impressions of the stars and wide galloon that once decorated it are still visible in the velvet.



No. 91

France, 1760s or 1770s

### 92. Cope with a Hood

1975.I.1811a,b

138 x 277.8 cm; warp repeat 34.8 cm (point repeat in weft); hood 41 x 48.5 cm; morse 12 x 7.7 cm; tape on morse 2.6 cm wide; tape on neck edge and hood 3.1 cm wide; fringe 2.6 cm wide; button diam. 2.3 cm. Cope and self-orphrey made of 22 pieces, with separate hood of 2 pieces of blue silk, silvered metal strips, and silvered-metal-strip-wrapped silk plain weave with supplementary brocading wefts, brocaded in silvered metal and shades of red, orange, green, brown, off-white, and yellow. Weft proportion 2:1, paired warps. Decoupure: 2 warps, 2 weft passes. Woven tape: on neck edge and hood, cotton and gilt-metal-strip-wrapped cotton plain weave with supplementary patterning wefts; on morse, gilt metal strips and gilt-metal-strip-wrapped linen plain weave self-patterned by main warp and ground weft floats. Fringe: silk and gilt-metal-strip-wrapped linen and jute plain weave with supplementary patterning warps and extended ground weft fringe. Three buttons on hood: gilt metal strips and gilt-metal-strip-wrapped linen wrapped around wood. Metal hooks and rings on morse. Lining: linen plain weave, glazed in hood.

**CONDITION:** Rectangle cut out of self-orphrey. Scattered splits and holes; losses in outer edge tape. Tarnished metal in metal threads; some color loss and staining; moderate general soiling.

**EXHIBITED:** Chicago 1995–96.

This cope is made of secular blue French fashion silk brocaded in a thin meandering garland in metal thread interspersed with red, orange, and yellow floral sprigs and green leaves, with additional floral sprigs scattered in a repeat pattern between the garlands. The sectioned-off orphrey and all the outer edges of the cope, hood, and morse are outlined with unrelated tapes or braids of varying dates.

Brocaded silk fabrics related stylistically to this one are in the Deutsches Textilmuseum Krefeld<sup>1</sup> and the Kunstgewerbemuseum der Stadt Köln.<sup>2</sup>

**NOTES:**

1. Krefeld 1987, nos. 111 (as France, ca. 1755–60), 126 (as France, ca. 1760–70), ill.
2. Markowsky 1976, nos. 588–90, ill. (all as France, ca. 1755–65).





No. 92



No. 92, detail





No. 93, front



Italy, eighteenth century

### 93. Chasuble Front and Back

1975.1.1803a,b

Front 71.7 x 62.4 cm; back 124.7 x 66.8 cm; inner edge tape 5.1 cm wide, warp repeat 7.5 cm; outer edge tape 3.2 cm wide, warp repeat 8.2 cm. Front and back (back pieced at upper left and right) of dark red silk warp-float faced 3/1 twill weave with supplementary pile warps forming cut solid velvet embroidered with gilt-metal-strip-wrapped silk and metal strips, pieces, wires, and spangles in laid work, silk couching, and silk couching padded with paper and linen (mostly underside couching). Warp proportion 2:1, 3 wefts per rod, every other ground weft paired, paired wefts bind pile warps on face. Parts of selvage present: from outside in, 39 green, 8 yellow, 8 rust, 8 yellow, 8 rust, 8 yellow, in warp-float faced 3/1 z twill weave, turned weft. Edge tapes: silk, gilt metal strips, and gilt-metal-strip-wrapped silk and linen weft-faced complementary weft-float weave with narrow plain weave edge. Fragments of support fabric attached under tape: linen plain weave.

CONDITION: Traces of stitching tracks. Some holes and slits; some loss of pile warps; losses of embroidered elements and tapes throughout; losses of metal from metal yarns. Outer tape detached in places. Crushed pile. Underlying fabric (probably once an inner lining) awkwardly cut away and left only where attached (i.e., under tape).

EXHIBITED: Chicago 1995–96.

These two sections were originally connected along the shoulder extensions on the back to form a striking example of the very abbreviated form of an eighteenth-century chasuble. The rich cut solid velvet is simply outlined with woven gilt metal tape in a meandering design, wider along the orphrey areas and narrower on the outer edges and neckline. The orphrey sections on both front and back are embellished with needlework in a matching design of staggered floral elements arranged one on top of the other in an upward progression and accentuated with gilt metal spangles.

No. 94 is probably the chalice veil from the same vestment set.



No. 93, back

Italy, eighteenth century

### 94. Chalice Veil Made into a Cushion

1975.1.1820

59.7 x 52.8 cm. Dark red silk warp-float faced 3/1 z twill weave with supplementary pile warps forming cut solid velvet embroidered with silk and gilt- and silvered-metal-strip-wrapped silk and gilt metal strips, wires, and paillettes in padded satin stitches, laid work, and couching padded with paper and linen. Warp proportion 2:1, 3 wefts per rod, every other ground weft paired, paired wefts bind pile warps on face. Cushion back: white silk and cotton warp-float faced 7/1 satin weave self-patterned by areas of plain weave, moiré, satin interruption 2-4; possibly United States, late nineteenth or early twentieth century.

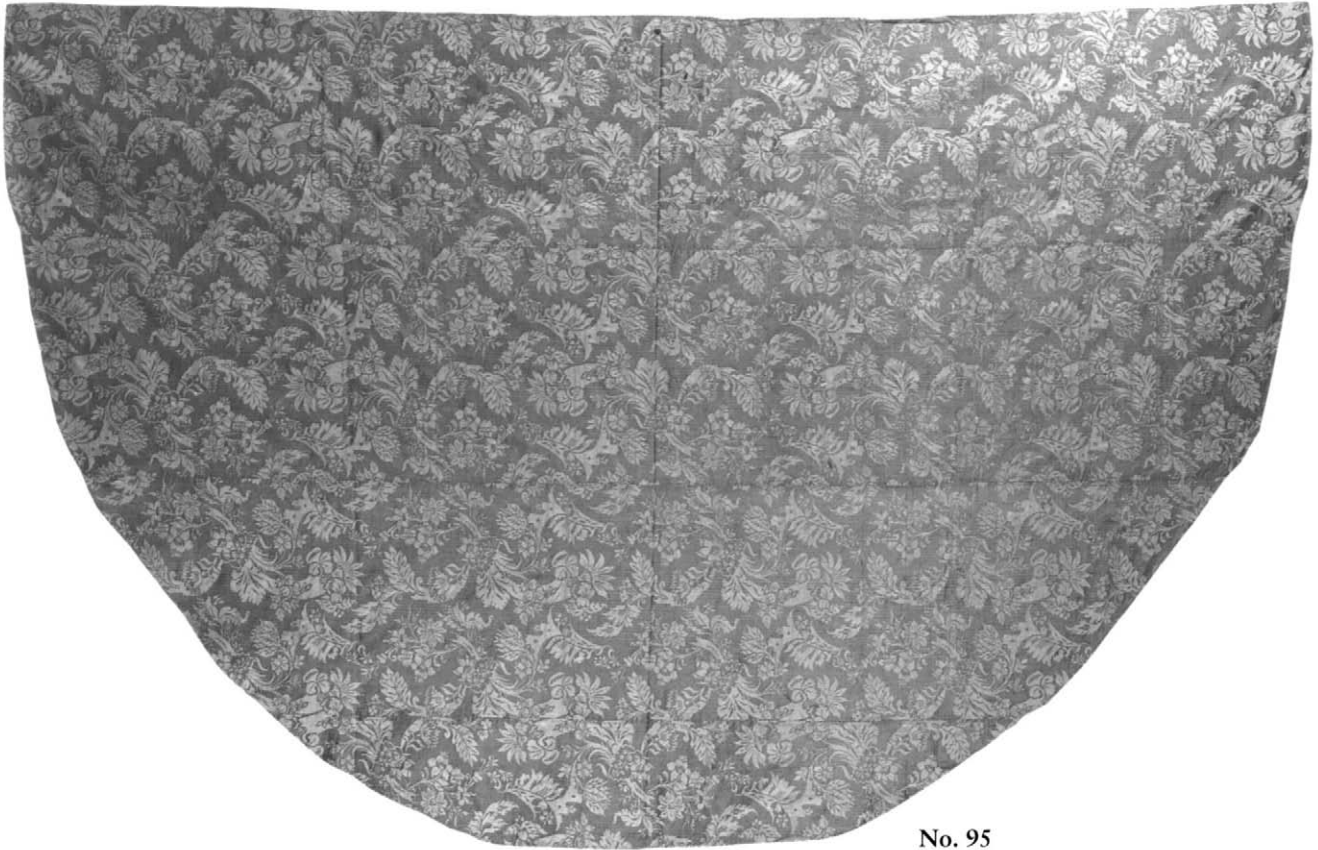
CONDITION: Some loss of pile and metal from metal threads; warp losses at corners and edges. Light general soiling. Some wax surface deposits.

The rectangular piece of velvet that forms the top of this cushion is so similar in fabric, design, and workmanship to No. 93 that one can only conclude that they were once part of the same vestment set. This piece, embroidered with four corner floral motifs and a flaming circle containing the IHS monogram, a cross, and a bleeding heart, all embellished with spangles and cut gilt metal foil, would have been the chalice veil.



No. 94





No. 95

France or Italy, eighteenth century

### 95. Cape for a Statue

1975.1.1867

168 x 268.4 cm; repeat 52.8 x 24.1 cm; full woven loom width 48.8 cm. Three loom widths of blue and white silk warp-float faced 4/1 satin weave self-patterned by weft-float faced 1/4 twill weave with triple warps. Satin interruption 1-2. Three pairs of selvages present: 4 selvage cords (white), 15 orange, 10 white, 9 orange, 10 white, 9 orange; 4/1 satin weave. Decoupage: 3 warps, 1 weft shed. At center top, three small holes finished with buttonhole stitches.

**CONDITION:** Holes and some slits along center. Light soiling, surface deposits, and staining; discoloration throughout.

Three panels of blue and white silk patterned in an all-over repeat design of large, asymmetrically placed foliate motifs were joined to make this large semicircle. The capelike object might have been draped over a statue in a church, or perhaps it was used as a backdrop for a statue.



No. 95, detail

France, eighteenth century

## 96. Hood from a Cope

1975.1.1815

59.8 x 56.2 cm (including fringe); weft repeat 25.7 cm; fringe 3.2 cm wide; tape 4 cm wide. Silk and gilt- and silvered-metal-strip-wrapped silk warp-float faced 7/1 satin weave with weft-float faced 1/3 s twill interlacings of secondary binding warps and supplementary facing, brocading, and self-patterning ground wefts. Satin interruption 2-4, warp proportion 5:1, weft proportion 2:1, secondary binding warps bind ground wefts in pairs, ground wefts alternate between green and off-white, each alternates moving to face to pattern, leaving altered 3/1 twill weave ground in those areas, green weft patterns in same manner as brocading wefts, off-white ground wefts accompany silvered supplementary facing wefts, secondary binding warps bind one silvered and two off-white ground wefts or one paired silvered facing weft and one off-white silk ground weft. Decoupage: 6 main warps, 1 binding warp, 2 weft sheds. Fringe: silk and gilt-metal-strip-wrapped

silk plain weave with extended ground weft fringe. Tape at top edge: silk and gilt-metal-strip-wrapped silk float weave with secondary binding warps and complementary wefts. Edge binding: yellow silk plain weave. Underlay: linen plain weave. Lining: natural cotton 2/2 twill weave, pieced.

**CONDITION:** Detached floats of supplementary facing wefts; losses of secondary binding warps and gilt metal thread from facing wefts and fringes. Light soiling and fading throughout.

The French eighteenth-century silk of this hood from a cope is woven in an all-over asymmetrical pattern of large leaf-filled swirls facing alternately in opposite directions in a staggered row repeat balanced by scattered flowers.



No. 96



Russia, early 1820s(?)

## 97. Madonna Dress

1975.1.1931

107.3 x 154.2 cm; warp repeat 49.5 cm. Three panels (center panel full width) of dark yellow cotton, silk, gilt metal strips, silvered-metal-strip-wrapped cotton, and gilt-metal-strip-wrapped silk and cotton plain weave with supplementary wadding warps and twill interlacings of secondary binding warps and supplementary facing and brocading wefts bound by secondary binding warps in 1/3 and 1/7 s twill interlacings. Wadding warps act as padding to form raised surfaces of motifs woven with Jacquard attachment, warp proportion 2:1:1, weft proportion 1:1, every ground weft paired, second binding warp interlaces 1/2 of pair of ground wefts in plain interlacings. Decoupage: 2 main warps, 1 wadding warp, 1 weft shed. One selvage each on two side panels, two on center panel: 8 warps weft-faced plain weave, turned weft.

CONDITION: Tape probably removed from lighter bandlike areas at bottom edges and along both sides. Some soiling.

PROVENANCE: Russian imperial court(?); [Hammer Galleries, New York].<sup>1</sup>

Most likely this shaped piece of dark yellow cotton and silk brocaded in a large repeat pattern of stylized leaves and iris blossoms served as a dress or cape for a Madonna statue in a church. The lighter bands along the bottom edge and both sides were no doubt once covered with a decorative tape.

NOTE:

1. According to a note in the Robert Lehman Collection files, the piece once bore an old label that read: "Hammer Collection Russian Imperial Treasures."



No. 97

Italy, nineteenth century

### 98. Cushion with Mary Magdalen

1975.I.1849

35.5 x 30.5 cm; inner panel 23.2 x 18 cm; fringe 6 cm wide. Off-white cotton plain weave embroidered with silk in stem and tent stitches, laid work, and couching; framed with dark red silk warp-float faced 3/1 broken warp chevron twill weave with supplementary pile warps forming cut solid velvet and with figured red silk 4/1 satin damask weave. Fringe: silk and silk-wrapped animal substrate plain weave self-patterned by main warps and ground weft floats with extended ground weft fringe. Cushion back: red silk plain weave; modern.

CONDITION: Velvet worn.

This cushion was made using an embroidered picture of Mary Magdalen, with a vase, a book, a skull, and a cross on what could be either a rock or an altar beside her. The picture is worked solidly in shades of green, ocher, and gray against an off-white background. It is framed with worn velvet and pocketed remnants of figured red silk edged with fringe.

See also No. 99.



No. 98

Italy, nineteenth century

### 99. Cushion with Saint Hyacinth

1975.I.1850

38.2 x 33.8 cm; inner panel 24.5 x 19 cm; fringe 7.5 cm wide. Off-white cotton plain weave embroidered with silk and gilt-metal-strip-wrapped silk in stem and tent stitches, laid work, and couching; framed with dark red silk warp-float faced 3/1 broken warp chevron twill weave with supplementary pile warps forming cut solid velvet. Fringe: silk plain weave self-patterned by main warp and ground weft floats with extended ground weft fringe. Cushion back: figured red silk 4/1 satin damask weave; modern.

CONDITION: Velvet worn.

The embroidered picture on the front of this cushion depicts Saint Hyacinth (Giacinto) kneeling, with a crown at his feet. It is worked solidly in shades of light brown, green, yellow, orange, and blue against an off-white background. To make the cushion, the picture was framed with worn velvet, edged with silk fringe, and backed with figured red silk.

See also No. 98.



No. 99

# SECULAR TEXTILES







No. 100, detail

Italy, mid-fifteenth century

### 100. Panel

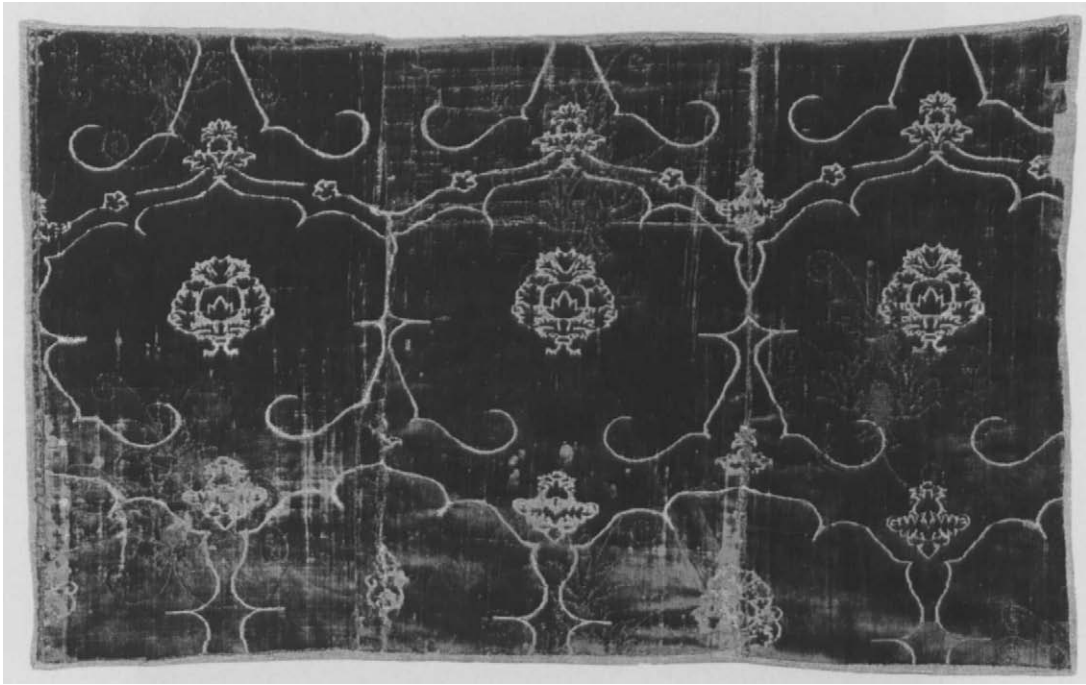
1975.1.1764

99.7 x 92.5 cm; repeat 45 x 29.8 cm. Pieced of 10 fragments of dark red silk warp-float faced 4/1 satin weave with supplementary pile warps forming cut voided velvet. Satin interruption 2-1, warp proportion 6:1, 3 wefts per rod, every other ground weft paired, paired ground wefts bind pile warps on face. One selvage present, warps paired and tripled, same satin weave, from edge in: 23 off-white, 2 green, 1 white, 1 green, 1 white, 1 green, 1 white, 1 green, 1 white, 4 green, 22 off-white warps. Lining: linen plain weave, glazed.

CONDITION: Previous stitching tracks visible, with threads in place. Extensive losses of main warps and supplementary pile warps. Light soiling throughout. Wax surface deposits. Open seams, stains, and holes in lining; lining pieced and mended throughout.

EXHIBITED: Chicago 1995-96.

Ten fragments of dark red velvet were pieced together to make this panel. The pattern is a large all-over straight vertical repeat of a five-lobed shield filled with a stylized plant reminiscent of a pineapple surrounded by six small daisylike flowers. The shield is surmounted by a slightly smaller pineapple or artichoke on a branch with curling leaves. A related floral element fills the interstices.



No. 101

Italy, mid-fifteenth century

### 101. Panel

1975.1.1754

47.1 x 78 cm. Composed of 3 large and 7 small fragments of dark blue silk warp-float faced 4/1 satin weave with supplementary pile warps forming cut voided velvet. Satin interruption 2-1, warp proportion 3:1, 3 wefts per rod, every other ground weft paired, paired wefts bind pile warps on face. Left selvage: 1 multicolored, 1 green, 35 orange, 6 green, 29 orange warps in satin weave as above. Lining: linen plain weave.

CONDITION: Impressed image and stitching tracks on pile. Losses of main warps; exposed wefts and pile; some holes. Some soiling and wax deposits. Lining water-stained and discolored.

EXHIBITED: Chicago 1995-96.

The ten fragments that make up this panel are of a dark blue cut voided velvet patterned in an allover stepped repeat of a symmetrically placed five-lobed shape filled with a stylized plant reminiscent of a pomegranate. The lobed shape is surmounted by a smaller plant device and blossoms on a stem that follows its outline. The impressed image and stitching tracks on the pile are probably from a now lost motif that was either couched or appliquéd or both.

This panel may have been used as an antependium.



Italy, fifteenth century

## 102. Cover or Hanging(?)

1975.1.1759

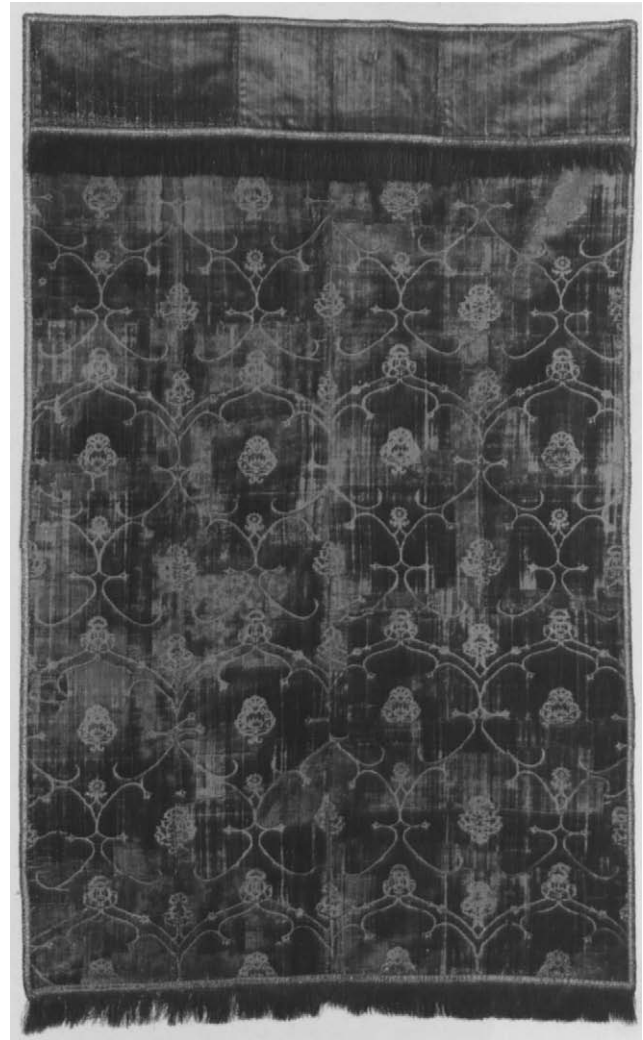
188.5 x 112.8 cm; repeat 48.1 x 29.2 cm; fringe 1.6 (edges) and 8.5 (top and bottom of cut voided velvet) cm wide.

*Bottom panel.* Pieced of many fragments of medium red silk warp-float 4/1 satin weave with supplementary pile warps forming cut voided velvet. Satin interruption 1-2, warp proportion 6:1, 3 wefts per rod, every other ground weft paired, paired wefts bind pile warps on face. *Top panel.* Red silk warp-float faced 3/1 s twill weave with supplementary pile warps forming cut solid velvet. Fringe on edges: silk and gilt-metal-strip-wrapped silk plain weave with supplementary patterning wefts and extended ground and supplementary patterning weft uncut fringe. Fringe at top and bottom of cut voided velvet: silk and gilt-metal-strip-wrapped silk. Lining: silk plain weave.

**CONDITION:** Tracks of former stitching detectable. Losses of pile on face; some losses in main warp; some slits and small holes. Light general soiling and wax deposits, even in fringe area. Lining strong and flexible, with scattered small holes, repairs near bottom, and several dark stains, including ringed stain on top.

**EXHIBITED:** Chicago 1995-96.

Medium red cut and voided silk velvet was extensively and skillfully pieced to make one large panel, which was extended at the top with plain red cut silk velvet and then edged with narrow fringed tape of gilt metal thread. Wider fringe was added at the top and bottom of the patterned velvet. The design of the larger panel features an all-over two-row stepped repeat of five-lobed pointed shields filled with two different floral devices and surmounted by smaller plant devices. The smaller motifs are attached to frames of three branches that follow the outlines of the shields.



No. 102

Italy, third quarter of the fifteenth century

### 103. Cover

1975.I.1758

46 x 57.1 cm (including tape); warp repeat 34 cm; tape 3.7 cm wide. Made of 2 fragments of dark red silk warp-float faced 4/1 satin weave with supplementary pile warps forming cut voided velvet. Satin interruption 1-2, warp proportion 3:1, 3 wefts per rod, every other ground weft paired, paired wefts bind pile warps on surface. Tape: silk and gilt-metal-strip-wrapped silk plain weave self-patterned by main warps and ground weft floats. Underlining: cotton plain weave. Lining: silk plain weave.

CONDITION: Some losses of main warps, exposed wefts, and pile; some holes. Some soiling. Wax deposits. Loss throughout in tape; some abrasions. Lining shredded along one side, revealing inner lining.

Two fragments of dark red silk velvet were joined to make this small cover edged with wide silk and gilt metal tape that also hides the center seam. The velvet is patterned in a vertical repeat of a five-lobed shape filled with a stylized plant reminiscent of a pomegranate with five buds projecting into the lobes. The lobed shape is surmounted by a smaller flowering plant device on a branch with curling leaves and a triple knotting device. A fragment of cut voided velvet in a pattern very much like this one is in the Kunstgewerbemuseum der Stadt Köln.<sup>1</sup>

NOTE:

1. Markowsky 1976, no. 39, ill. (as Italy, third quarter of the fifteenth century).



No. 103



No. 104

Italy, mid- to late fifteenth century

### 104. Cover

1975.1.1756

62.3 x 61.9 cm (with fringe); repeat 52 x 28.6 cm; fringe 2.6 cm wide. Dark red silk warp-float faced 4/1 satin weave with supplementary pile warps forming cut voided velvet. Satin interruption 1-2, warp proportion 6:1, 3 wefts per rod, every other ground weft paired, paired wefts bind pile warps on face. Some selvage visible at left in gold silk, made of triple warps. Fringe: gilt-metal-strip-wrapped silk.

CONDITION: Some impression and crushing on pile. Some losses of main warps and pile; some holes throughout. Darned repairs. Black staining, light general soiling, and surface deposits.

EXHIBITED: New York 1923, no. 131; Tokyo 1977; Chicago 1995-96.

The dark red silk velvet of this cover, which may be a chalice veil, is patterned in an all-over stepped repeat of a five-lobed shape filled with a stylized plant reminiscent of a pomegranate. The lobed shields are surmounted by a smaller plant device and floral sprigs on a branch that echoes their shape.

Similar elaborate pomegranate-like motifs pattern the velvet of a cope in the Kunstgewerbemuseum in Berlin.<sup>1</sup>

NOTE:

1. Kunstgewerbemuseum 1970, no. 18, ill. (as Italy [Venice?], mid-fifteenth century).



Italy, mid- to late fifteenth century

### 105. Cover or Hanging

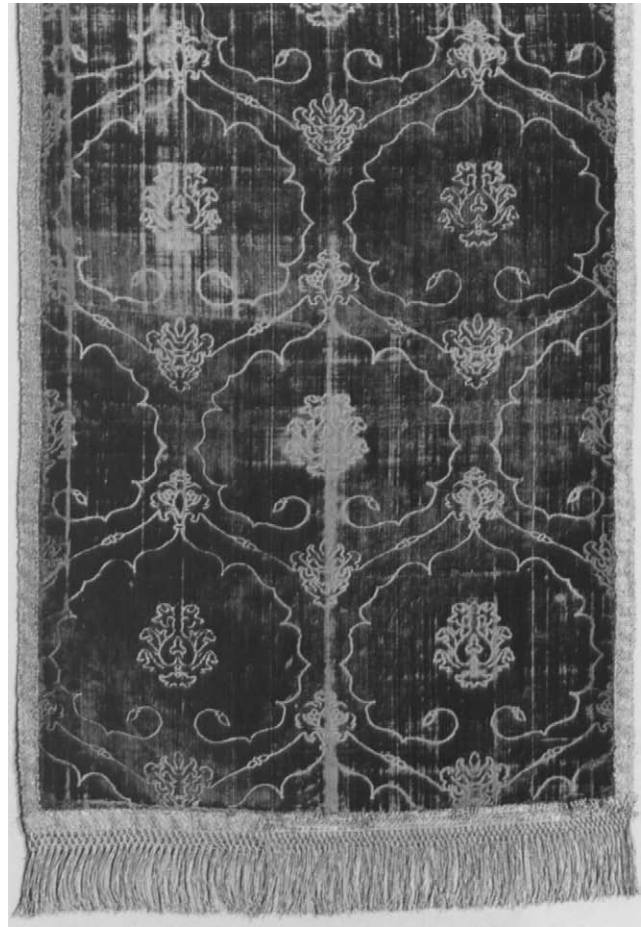
1975.1.1823

266.6 x 58.7 cm; repeat 41 x 28 cm; tape 1.2 cm wide; fringe 9.6 cm wide. Pieced of 6 fragments of dark blue silk warp-float faced 3/1 broken warp chevron twill weave with supplementary pile warps forming cut voided velvet. Warp proportion 3:1, 3 wefts per rod, every other ground weft paired, paired wefts bind pile warps on face. Tape: gilt-metal-strip-wrapped linen and silk float weave. Fringe: silk, gilt metal strips, and gilt-metal-strip-wrapped silk plain weave extended weft uncut knotted fringe. Lining: linen plain weave.

CONDITION: Worn. Small holes; abrasion and losses in supplementary pile warps, tapes, and fringes. Discoloration along edges; light soiling. Wax and brown surface deposits.

EXHIBITED: Allentown, Pennsylvania, 1980-81, no. 83, ill.; New York 1984-85; Chicago 1995-96.

This dark blue silk velvet is patterned in an all-over stepped repeat of a seven-lobed shape filled with a stylized plant device reminiscent of a pomegranate and surmounted by a smaller plant device on a single branch punctuated with knots. The branch echoes the outline of the lobed shape. The panel, pieced of six fragments, is finished with gilt metal tape and fringe. It was probably used as a cover or hanging.



No. 105, detail

Italy (possibly Florence), late fifteenth century

### 106. Hanging

1975.1.1760

327.8 x 57.5 cm (including fringe); fringe 1.3 (top) and 1.8 (side) cm wide. Pieced of more than 50 fragments of red silk and gilt-metal-strip-wrapped silk plain weave with weft-float faced 1/2 z twill interlacings of secondary binding warps and supplementary discontinuous facing wefts forming bouclé loops in places and supplementary pile warps forming pile-on-pile cut voided velvet. Supplementary pile warps complete plain weave binding, warp proportion 3:1:1, weft proportion 1:1, 4 wefts per rod, all ground wefts paired, every other paired weft binds pile warp on face. Fringe: silk and gilt-metal-strip-wrapped silk warp-faced, weft-ribbed plain weave with supplementary patterning wefts and extended weft uncut fringe. Lining: linen plain weave, pieced.

CONDITION: General losses of facing wefts and secondary binding warps; some abrasion of pile. Some tarnished gilt

metal threads. Slight discoloration. Some wax deposits. Light general soiling on lining.

EXHIBITED: Tokyo 1977; Chicago 1995-96.

This magnificent red silk pile-on-pile velvet against a gilt metal background was made in Italy, perhaps in Florence, during the late fifteenth century. It is patterned with a gigantic asymmetrical design of flowering pomegranates in six-lobed shapes on thick serpentine stems sprouting fantastic blossoms. The pieced hanging is edged with silk and gilt metal fringed tape.



No. 106, *detail*



No. 107



No. 108a

Italy, fifteenth or sixteenth century

### 107-8. Three Fragments and Backs and Seats of Two Armchairs

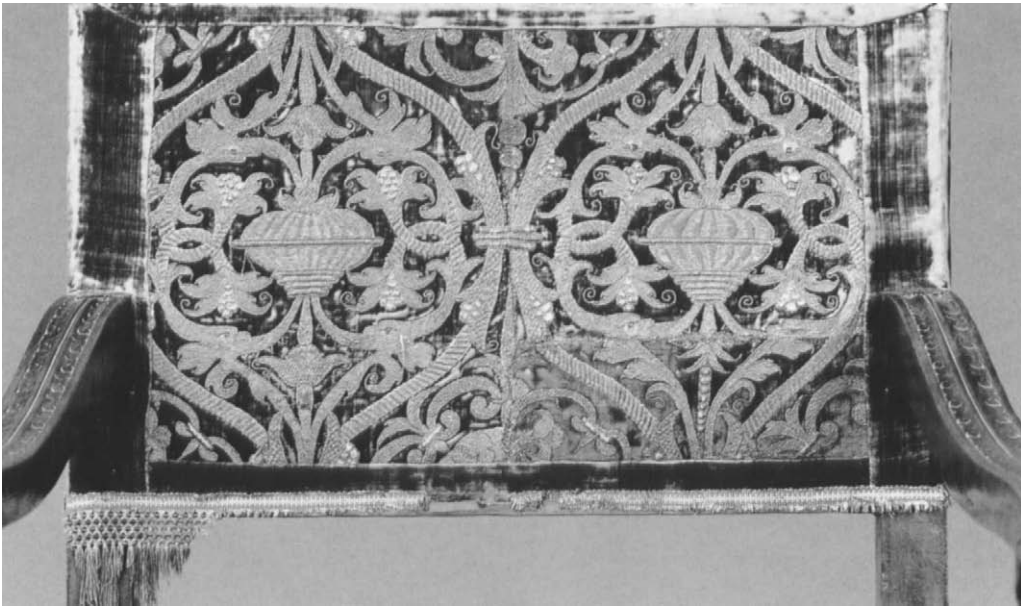
1975.1.1994, 1995a-d

No. 107: back 30.5 x 61 cm; seat 46 x 61 cm. No. 108a: back 42 x 66.8 cm; seat 58 x 70 cm. Fragments: No. 108b: 33 x 9.5 cm; No. 108c: 49 x 5.5 cm; No. 108d: 33 x 5 cm. Red silk cut velvet embroidered with silk and gilt metal thread in a variety of stitches. No. 108a back appliquéd and embroidered. Edging on back of No. 108a and apron of No. 107 pieced of plain red cut velvet. Back of No. 107 backed with brocatelle, apron with red silk. Fragment of knotted silk fringe on No. 108a.

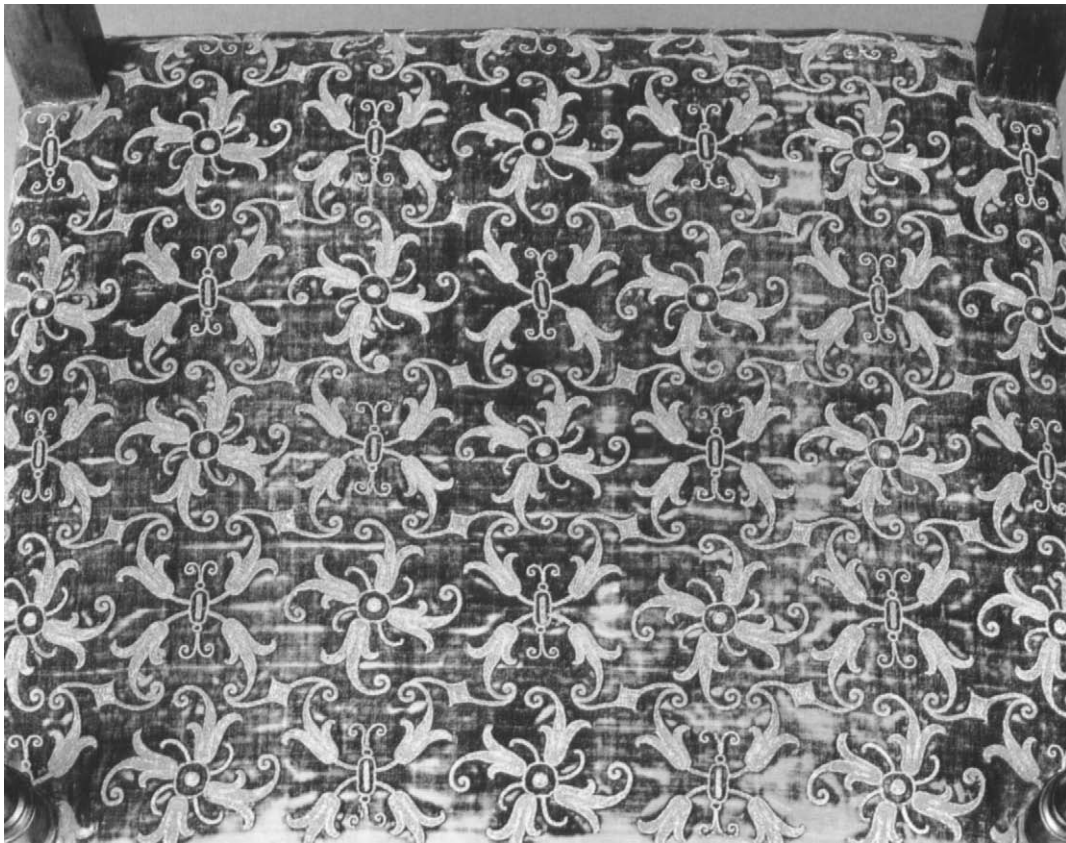
CONDITION: Velvet worn. Embroidered portions worn in places.

Matching fabric was used to cover the backs and seats of two similar armchairs. The back of No. 108a is decorated with embroidered strapwork forming two large ogival shapes applied with gilt metal thread with touches of blue and off-white. The back is edged with pieced, threadbare plain red cut velvet, and still attached to the bottom edge are worn remnants of knotted fringe that is in turn attached to a narrow tape. The seat of that chair and the back and seat of No. 107 are embroidered in an all-over pattern of two different circular motifs alternating with one another in rows. No. 108b-d are fragments of the same textile.





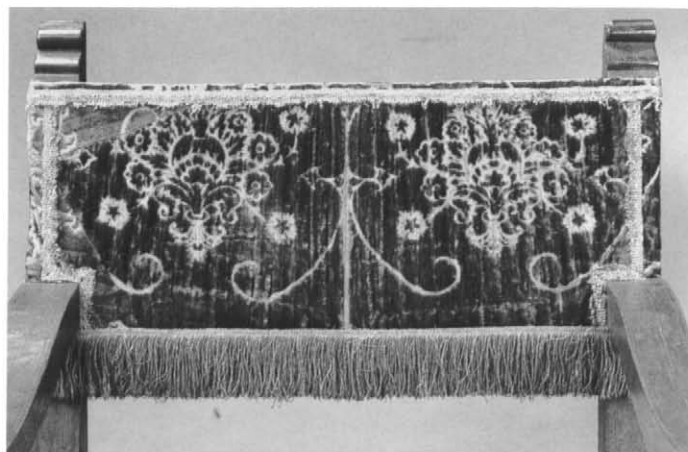
No. 108a, detail of back



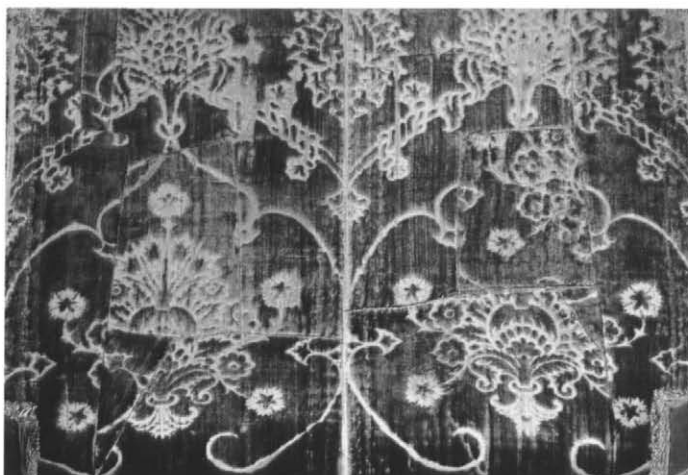
No. 108a, detail of seat



No. 109



No. 109, detail of back



No. 109, detail of seat

Italy, fifteenth or sixteenth century

### 109. Armchair Back and Seat

1975.I.1993

Back 29 x 67 cm; seat 64 x 84 cm (including fringe). Pieced of green silk warp-float faced 4/1 satin weave with supplementary pile warps forming cut voided velvet. Fringe: braided tape with fringe of green silk and gilt metal thread.

CONDITION: Extensively patched and worn.

The cut and voided velvet used for this armchair's back and seat is patterned in an allover stepped repeat of a five-lobed shield containing a pomegranate-like motif from which five buds project into the lobes. The shield is surmounted by a similar motif on a branch entwined with flowers. The fabric is pieced so that two nearly complete design units decorate both the back and the seat, which are both outlined with braided tape terminating in a fringe of green silk and gilt metal thread.

Italy, fifteenth or sixteenth century

### 110. Armchair Back and Seat

1975.I.1996

Back 47.5 x 70.4 cm; seat 64 x 89 cm (including fringe). Pieced of dark red silk warp-float faced 4/1 satin weave with supplementary pile warps forming cut voided velvet. Tape and fringe: patterned silk and gilt metal tape with extended cut fringe. Sunburst metal tacks.

CONDITION: Velvet worn and split at sides of seat. Tape and fringe extensively pieced in places.

Typical of Italian cut velvets of the fifteenth and sixteenth centuries, the fabric covering this armchair's back and seat is patterned in an all-over stepped repeat of a five-lobed shield containing a pomegranate-like motif and surmounted by similar motifs on a leafy branch that echoes the outline of the shield. Both the back and the seat are outlined with patterned tape, with extended fringe along the bottom of the back and on three sides of the seat.



No. 110





No. 111



No. 112

Italy, fifteenth or sixteenth century

### 111–12. Seat Cushions and Backs of Two Dante Chairs

1975.1.1970a,b; 1971a,b

No. 111: back 35 x 84.5 cm; seat 41 x 52 cm. No. 112: back 35 x 76 cm; seat 45 x 52 cm. Pieced of blue silk cut velvet, backs with embroidered and appliquéd coats of arms. Cushions tufted with silk fringe. Blue and yellow knotted silk fringe attached to back and along cushion edges. Red embroidered tape. Round metal tacks.

CONDITION: Velvet and fringe worn.

An embroidered coat of arms has been appliquéd to the back of each of these Dante chairs with backs and cushions of fifteenth- or sixteenth-century Italian cut velvet. Embroidered red tape held in place with metal tacks covers the edges at the sides of the backs and the corners of the seats.



No. 112, detail of back

Spain, sixteenth century

### 113. Table Cover with a Coat of Arms

1975.1.1884

170.4 x 105.5 cm (including lace); lace ca. 8.8 cm wide; lace repeat 4.5–5.1 cm. Linen plain weave with cutwork fillings of plant fiber (straw or, more likely, pineapple) in buttonholed, darned, and twisted bars, embroidered in double-knot (similar to bullion), hem, satin, interlaced satin, and stem stitches. All embroidered areas double sided and reversible. Lace: plant fiber (possibly pineapple) bobbin straight lace; perhaps made in large sections and joined with hook.

**CONDITION:** Creased from previous folding. Losses in plain weave areas, lace, and needlework throughout. Areas of repairs and replacements throughout. Staining throughout; slightly soiled and discolored.

**EXHIBITED:** Chicago 1995–96.

That all of the embroidered areas of this splendid table cover are double sided and therefore completely reversible is extraordinary. The very finely woven linen panel is decorated with cutwork and needlework in a variety of elaborate border designs – S motifs either entwined or alternating with *reticella* squares, pointed featherlike leaves juxtaposed with foliage – and with punched holes reinforced with embroidered stitches. The panel is edged with deep points of needle lace in a design that corresponds to the embroidered leaves on the cover. Both the needle lace and the cutwork fillings are of plant fiber, either straw or pineapple.

The coat of arms in the center, as yet unidentified, is divided into four sections, filled with a castle (for Castile), a rampant lion (for León), a single-headed eagle (which would date it prior to Charles V), and a field with four plants(?).



No. 113



No. 113, detail



No. 113, detail





No. 114, detail

Italy or Spain, mid- to late sixteenth century

### 114. Panel

1975.1.1836

66.6 x 59.8 cm; repeat 41.5 x 28.3 cm. Red and silver on gold silk and gilt-metal-wire warp-float faced 4/1 satin weave with twill interlacings of secondary binding warps and supplementary facing and patterning wefts (brocatelle). Satin interruption 2-1, warp proportion 3:1, weft proportion 1:1:1, secondary binding warps interlace with silk, supplementary patterning wefts and ground wefts in a 2/2 z twill interlacing and wire supplementary facing wefts in a weft-float faced 3/1 z twill interlacing. Decoupure: 3 main warps, 1 secondary binding warp, 1 weft shed. Both selvages present, warp-float faced 4/1 satin weave striped, from outer edge in: 23 green, 4 white, 8 alternating yellow and pink, 4 white, 13 green.

CONDITION: Some discoloration. Soiled and stained.

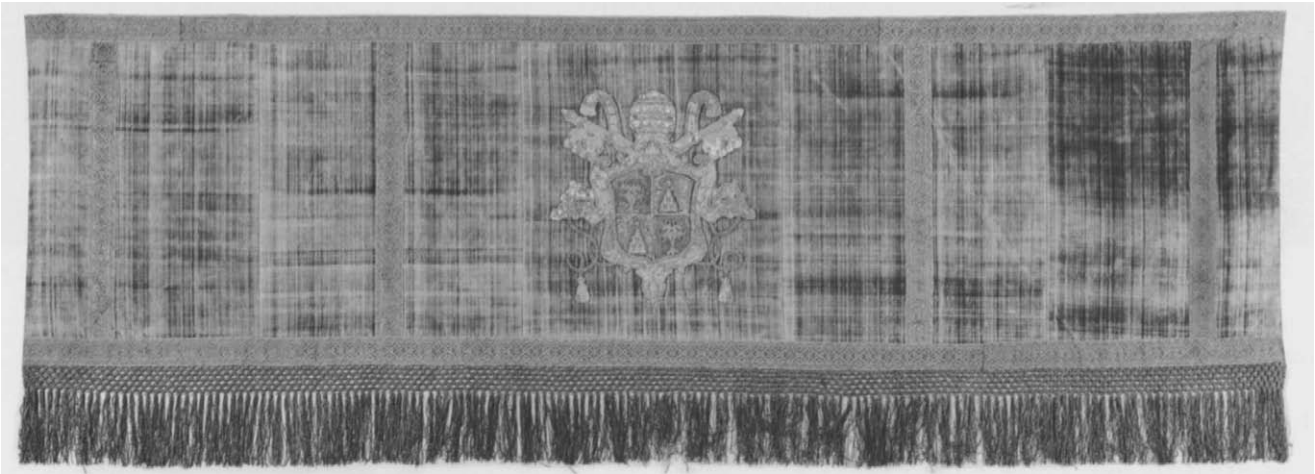
EXHIBITED: Chicago 1995-96.

The pattern of this textile, in red and silver on gold, is a lattice of arabesques containing a symmetrically placed and balanced stylized plant motif alternating with a cartouche framed by coiling branches. A fragment of cut velvet in the Keir collection, Ham, is patterned in a somewhat simpler design of arabesques and stylized flowers.<sup>1</sup>

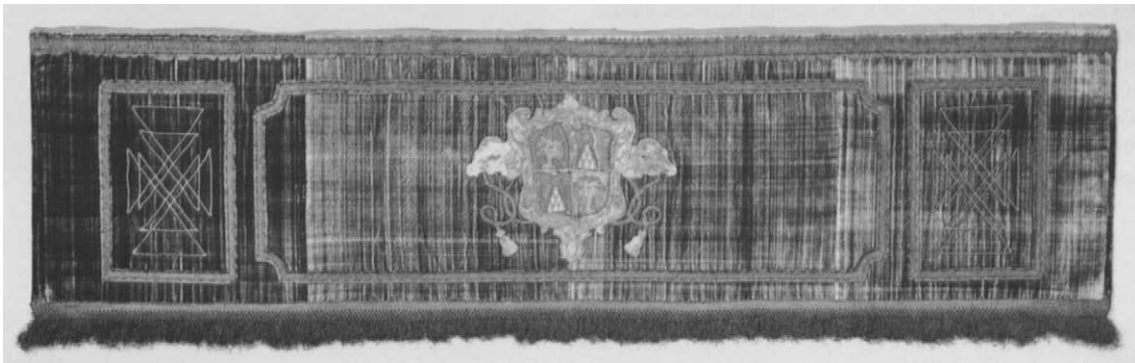
NOTE:

1. King and King 1990, no. 87, ill. (as Italy or Spain, middle or second half of the sixteenth century).





No. 115



No. 117

Italy, mid-seventeenth century

### 115–18. Four Valances with the Chigi Coat of Arms

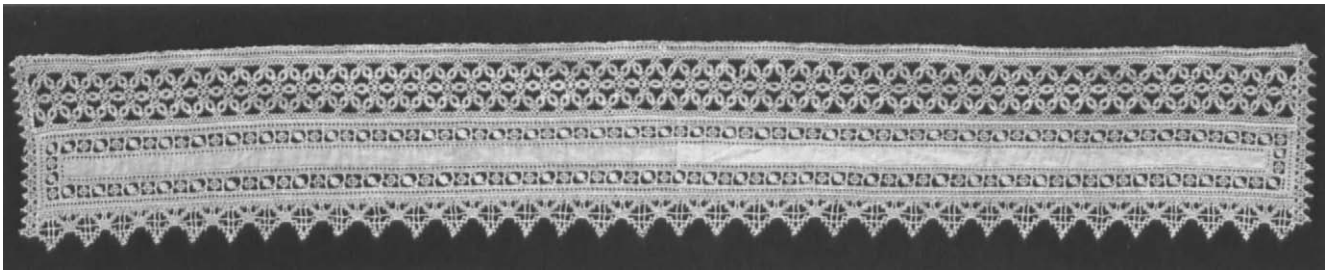
1975.I.2404-7

No. 115: 82 x 233.7 cm; No. 116: 82 x 224.8 cm; No. 117: 57 x 197 cm; No. 118: 56.5 x 197 cm (all including tacking edge and fringe). Red silk cut velvet appliquéd with linen and silk rep weave outlined with couched gilt and cotton cording ending in tassels. Compartments outlined with gilt galloon; silk fringe on bottom edge. Lining: dark red cotton twill weave.

CONDITION: Velvet worn.

Gilt galloon was used to create compartments on these long valances of red silk cut velvet. On Nos. 116–18 the

two smaller rectangles at each end are patterned with cording, held in place with couching, in a design of intersecting triangles. On all four, the center section is embellished with an appliquéd coat of arms of Pope Alexander VII (b. Fabio Chigi 1599; r. 1655–67). The top of the crest on Nos. 117 and 118 has been truncated to crop the papal tiara, though the heads of the crossed keys of Saint Peter have been retained. The arms on Nos. 115 and 116 are complete.



No. 119

Italy, sixteenth or seventeenth century

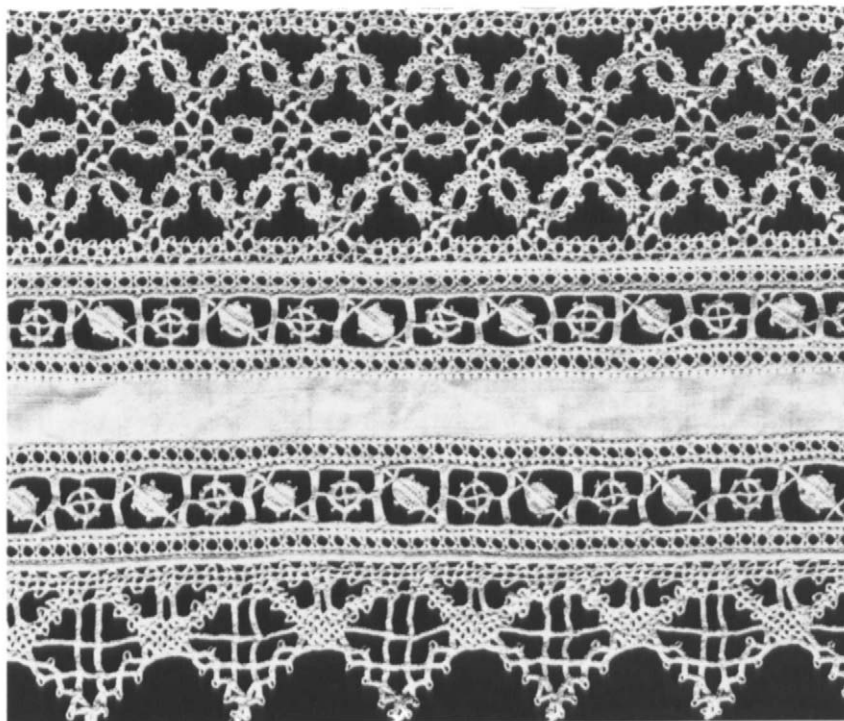
### 119. Border

1975.I.1782

20.6 x 139.8 cm. Linen plain weave cut and drawn work embroidered in double hem, hem, and overcast stitches (groups of 4 vertical and 4 horizontal threads form grid, center opening formed by removal of 8 horizontal threads, single overcast stitches separate double hem stitches); linen bobbin straight lace of 2-element twist pairs and 4-element plaits, some with twists and plaited picots; linen cutwork grid filled with needle-made inserts (*reticella*) in overcast bars, simple loop or buttonhole stitches, and buttonholed picots.

CONDITION: Some losses; some soiling.

This needlework border is a mixture of cut and drawn work, cutwork squares filled with tiny needle-made leaves and circles, and bobbin straight lace in two patterns, one a stylized leaf motif in a rhythmic repeat, the other geometric points in two sizes, small along the sides of the piece and larger along the bottom.



No. 119, detail

Italy, sixteenth or seventeenth century

**120. Armchair Back and Seat**

1975.I.2077

Leather, tooled and embossed on back, unpatterned on seat.  
Green silk braid. Round metal tacks.

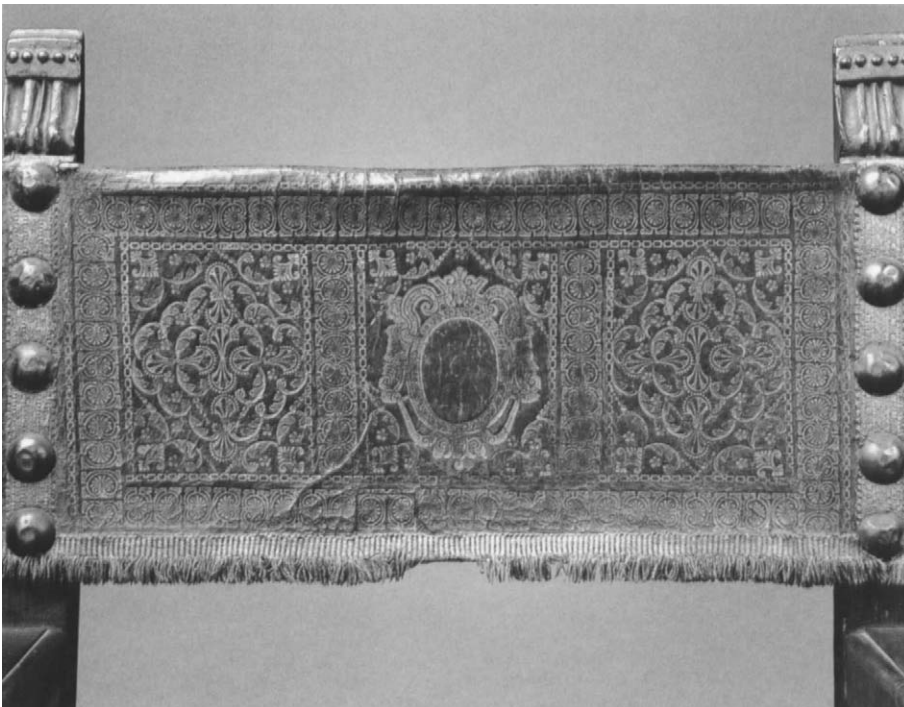
CONDITION: Leather on seat cracked.

Both the seat and the back of this armchair are leather, the seat unpatterned, the back tooled and embossed. The design is in three sections, a cartouche in the center flanked by two rectangles filled with a fine, completely balanced linear pattern. A repeat of finely detailed shell motifs facing alternately right and left frames the design. The leather is edged with a wide green silk braid that is fringed along the bottom of the back and held in place with round metal tacks.

See No. 137.



No. 120



No. 120, detail of back



Italy or Spain, late sixteenth or early seventeenth century(?)

## 121. Panel

1975.I.1855

320 x 57.5 cm (point repeat in weft). Red on yellow silk warp-float faced 4/1 satin weave self-patterned by ground weft floats. Satin interruption 2-1, weft proportion 2:1, on lower edge 8 shots of gilt-metal-strip-wrapped silk supplementary brocading wefts bound by every sixth main warp. Both selvages present but full examination not possible because of lining; green and white stripes, 3 selvage cords. Underlining: cotton plain weave, glazed. Lining: hemp plain weave.

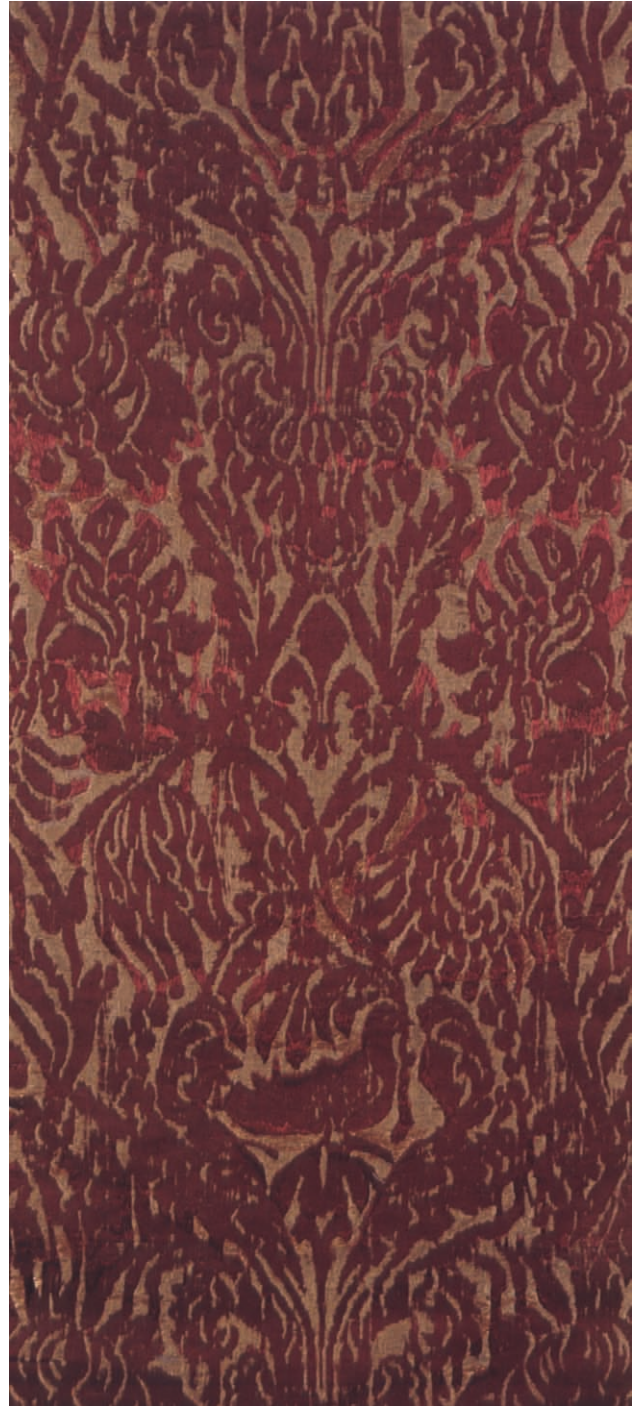
CONDITION: Extensive repairs stitched through cotton underlining. Satin warps possibly cut in weft float areas, or red element in some weft sheds possibly a supplementary element that filled areas of loss with a supplementary interlacing order, now worn away.

Probably used as a hanging, this very long panel of silk in red on a yellow ground is patterned in a curious abstract floral design based on fifteenth- and sixteenth-century prototypes in silk and velvet fabrics. The central motif in the large, dense repeat pattern is a stylized iris surmounted by a fleur-de-lis, with birds (more naive than the rest of the design) perched at intervals along the central axis and the edges filled with a symmetrical arrangement of leaves and tulips and other flowers.

Related satin ground textiles of velvet with stylized floral designs are in the Musées Royaux d'Art et d'Histoire, Brussels;<sup>1</sup> the Kunstgewerbemuseum der Stadt Köln;<sup>2</sup> and the Metropolitan Museum.<sup>3</sup> A linen and wool plain woven fabric in the Keir collection, Ham, is patterned with birds somewhat like these.<sup>4</sup>

### NOTES:

1. Errera 1901, nos. 243 (as Italy or Spain[?], sixteenth century), 244 (as Italy[?], sixteenth century); Errera 1927, no. 373B, ill. (as sixteenth or seventeenth century).
2. Markowsky 1976, no. 127, ill. (as Italian[?], last third of the sixteenth century).
3. Weibel 1952, no. 238, ill. (as Florence, early seventeenth century).
4. King and King 1990, no. 117, ill. (as Italy or Spain, late sixteenth or early seventeenth century).



No. 121, detail

Italy, late sixteenth or early seventeenth century

## 122. Cover

1975.I.1767

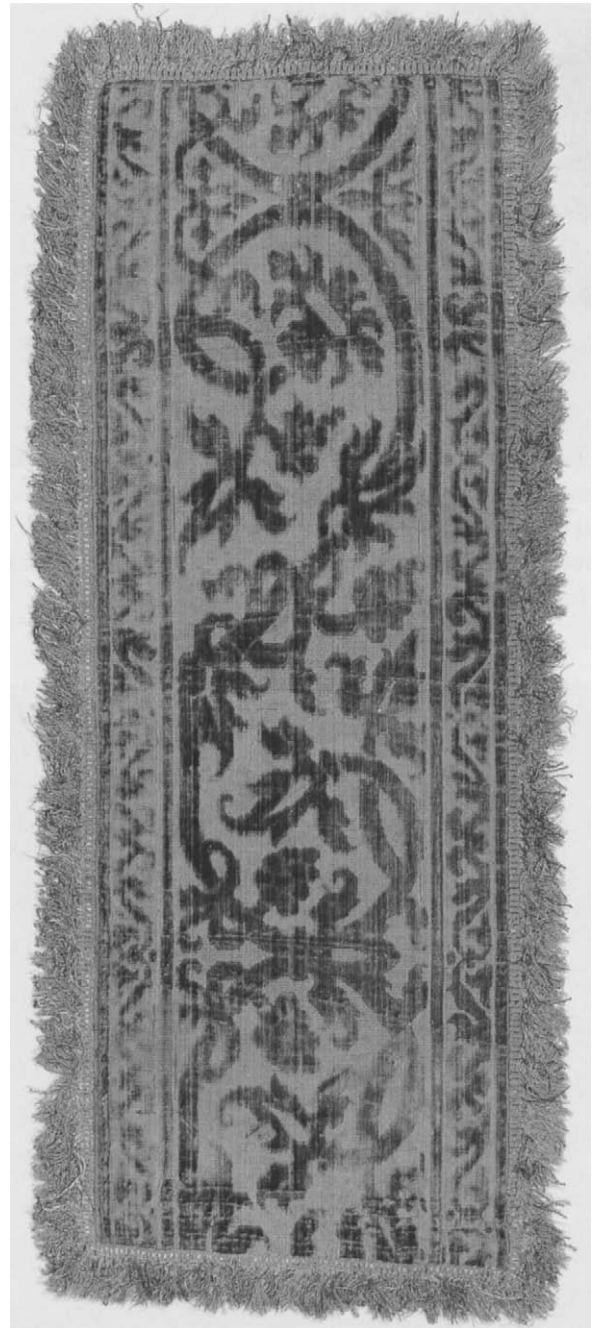
83.8 x 34.3 cm (with fringe); fringe 4 cm wide. Natural silk and silvered metal strips plain weave with supplementary facing wefts and supplementary pile warps forming cut and uncut voided velvet. Warp proportion 4:1, 3 wefts per rod, every other ground weft paired, paired wefts bind pile warps on face. Fringe: silk and silvered-metal-strip-wrapped silk plain weave with supplementary wefts and extended weft loop fringe. Lining: silk plain weave.

CONDITION: Losses of main warps, pile, and supplementary metal facing wefts; some slits and holes. Previous darning repairs, many repairs worked through lining. Dark staining. Some wax deposits. Abrasions and losses of metal from metal threads in fringe. Lining pieced of three fragments, with many holes and slits, staining, and soiling.

This small cover edged with fringe is made from a fragment of a cut and uncut velvet border patterned with a meandering garland of stylized blossoms, bunches of grapes, and grape leaves, with a smaller garland along the top and bottom. In concept, the pattern is reminiscent of woven Coptic textile border designs. Two velvet borders woven in similar foliate patterns are in the Keir collection, Ham.<sup>1</sup> Two others are in the Musées Royaux d'Art et d'Histoire, Brussels.<sup>2</sup>

### NOTES:

1. King and King 1990, nos. 94, 95, ill. (both as Italy, first half of the seventeenth century).
2. Errera 1927, nos. 241, 242, ill. (both as Italy, sixteenth century).



No. 122

Italy, late sixteenth or early seventeenth century

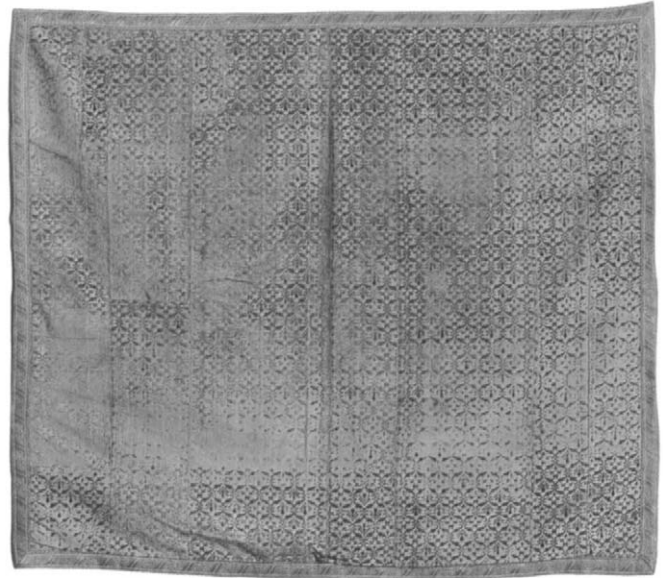
### 123. Cover

1975.1.1833

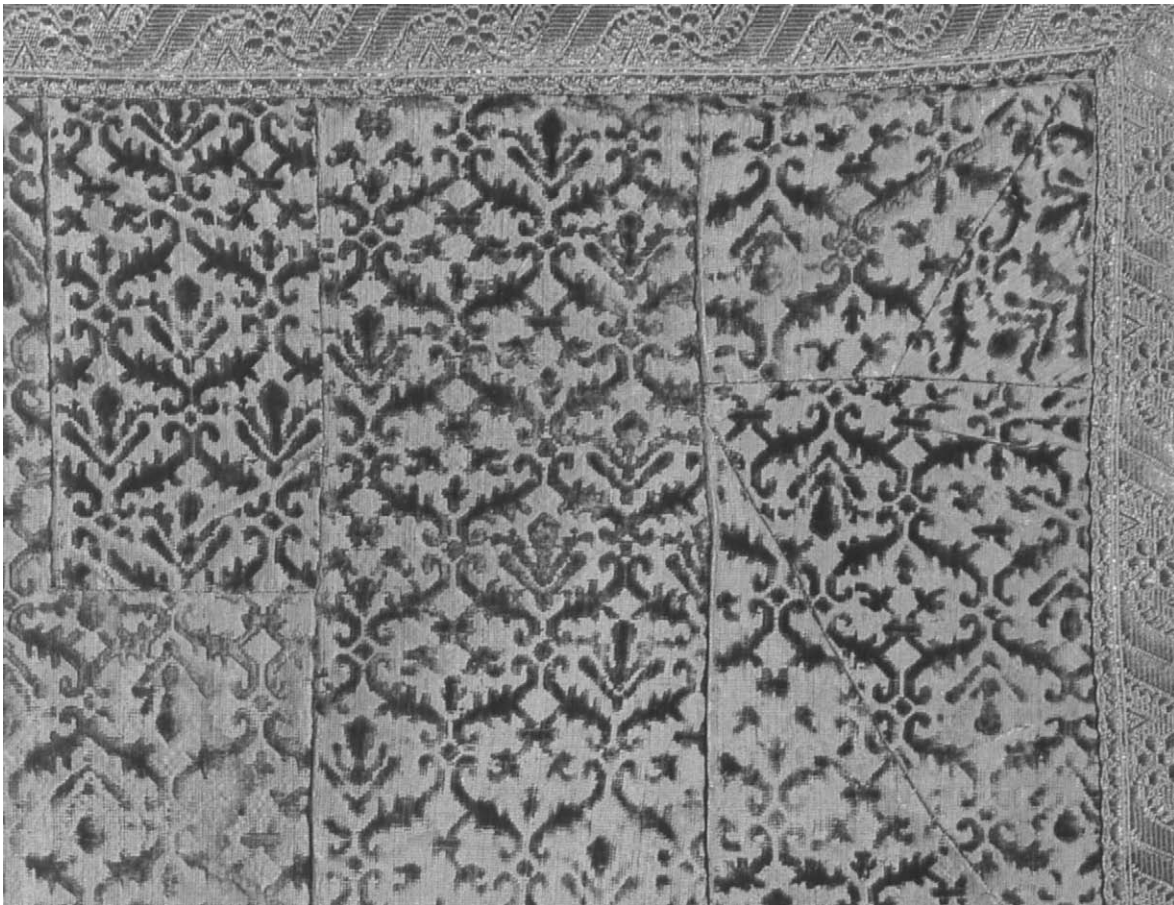
107.2 x 120 cm; repeat 10.8 x 13.2 cm; tape 3.4 cm wide.  
Pieced of fragments of green on light yellow silk plain weave with supplementary pile warps forming cut and uncut voided velvet. Warp proportion 4:1, 3 wefts per rod, every other ground weft paired, paired wefts bind pile warps on face. Some selvage fragments present: plain weave, turned wefts, 20 pink warps including selvage cords. Lining: green silk plain weave. Edge tape: cotton, gilt metal strip, and gilt-metal-strip-wrapped cotton plain weave with secondary binding warps and supplementary patterning wefts.

CONDITION: Some previous repairs. Worn; some staining. Lining fragile and torn.

This cover is extensively pieced of cut and uncut voided velvet in green on a light yellow ground. The pattern is a lattice of broken-branch motifs, with the diamond-shaped openings containing either another pair of branches or a stylized flower. The cover is edged along all four sides with gilt metal tape.



No. 123



No. 123, detail





No. 124, detail

Italy, late sixteenth or early seventeenth century

### 124. Cover

1975.1.1831

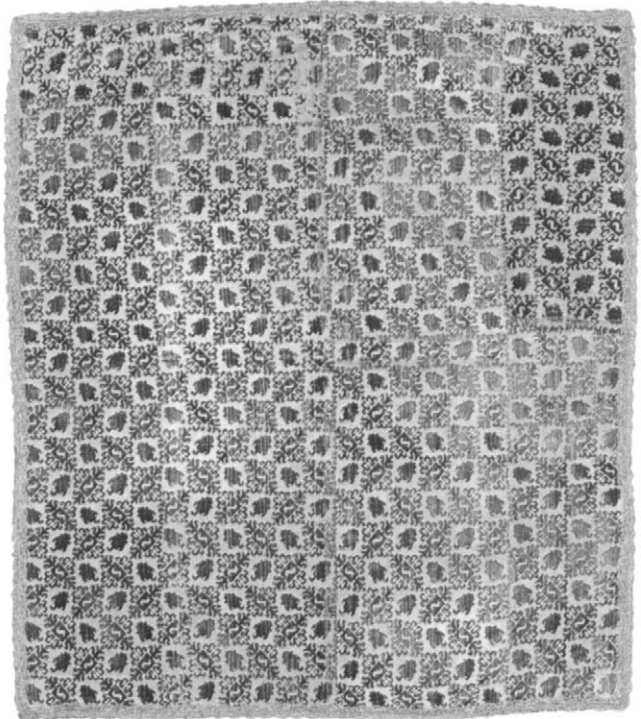
95 x 83.4 cm (including lace tape); repeat 8.5 x 7.5 cm; lace tape .5 cm wide. Made of 14 fragments of dark green on yellow silk plain weave with gilt metal strips, supplementary facing wefts, and supplementary pile warps forming cut and uncut voided velvet. Warp proportion 4:1, weft proportion 2:1, 3 wefts per rod, every other weft paired, paired wefts bind pile warps on face. Edging: gilt metal strips and gilt-metal-strip-wrapped cotton bobbin-made lace tape; possibly nineteenth century. Lining: yellow silk plain weave.

CONDITION: Abrasions in pile; losses of gilt metal supplementary wefts; small holes or losses in main warps. Light soiling throughout; some tarnishing in supplementary facing wefts and lace edging.

EXHIBITED: New York 1984–85; Chicago 1995–96.

The dark green pattern stands out sharply against the yellow ground of this cut and uncut velvet in a checkerboard of squares enclosing a diagonal S shape framed by stylized floral elements alternating with squares. The squares each contain a single leaf also placed on the diagonal, and the motifs change direction from row to row. The velvet has been edged with bobbin-lace tape, possibly from the nineteenth century, and lined with yellow silk to make a small cover.

Cut and uncut velvets in patterns of medium-scale stylized floral and geometric motifs in rows like these have been attributed to Italy.<sup>1</sup> They generally date from the late sixteenth or early seventeenth century. See also No. 125.



No. 124

NOTE:

1. Of the many examples, see three in the Keir collection, Ham (King and King 1990, nos. 128, 129, 136, ill.).

Italy, late sixteenth or early seventeenth century

125. Cover

1975.1.1830

121.1 x 127.2 cm (including border and tape); border and tape 11.7 cm wide; velvet repeat 5.2 x 7 cm; border repeat 22 x 13.4 cm. *Inner rectangle.* Made up of 4 pieces of green on yellow silk plain weave with supplementary pile warps forming cut and uncut voided velvet. Warp proportion 4:1, 3 wefts per rod, every other weft paired, paired wefts bind pile warps on face. *Border.* Made up of 12 fragments of light green silk 4/1 satin damask weave. Satin interruption 1-2. *Tape:* two types of silk and gilt-metal-strip-wrapped silk plain weave with supplementary patterning wefts. *Lining:* silk plain weave.

CONDITION: *Velvet.* Surface abrasion in pile; open seams. Light soiling and some darker stains. *Border.* Remnants of original stitching threads along edges. Some minor warp losses. Light general soiling with some darker stains. Scattered losses and tarnishing in metal in tape. Lining pieced, with many holes, stains, and repairs.

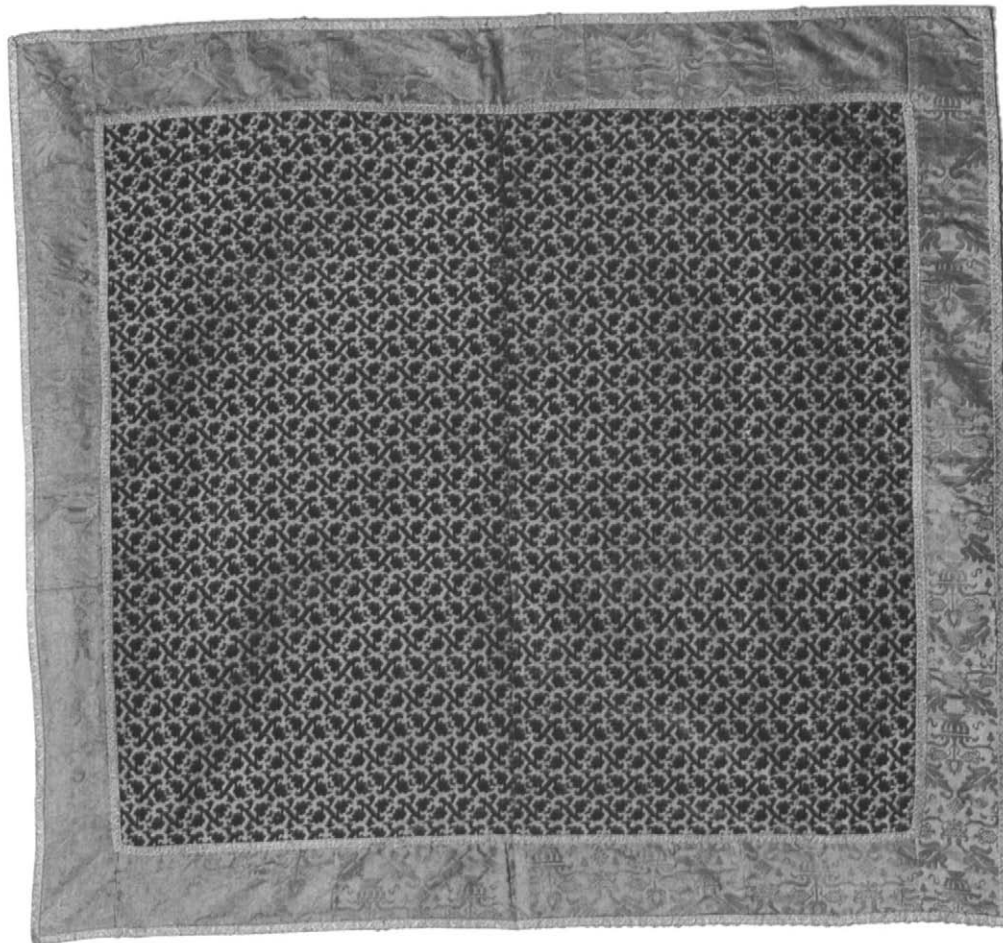
EXHIBITED: Chicago 1995-96.

Four fragments of cut and uncut voided velvet in a small-scale allover broken-branch design in diagonal rows in dark green against a yellow or light brown ground were pieced to make the center portion of this cover. The wide border is of light green silk damask weave patterned with a potted-plant motif on a larger scale. The border is in turn framed along its inside and outside edges with gilt metal tape.

Cut and uncut velvets in similar small-scale diagonal patterns are in the *Musées Royaux d'Art et d'Histoire*, Brussels,<sup>1</sup> and the Keir collection, Ham.<sup>2</sup> See also No. 124.

NOTES:

1. Errera 1927, no. 346, ill. (as Italy, sixteenth or seventeenth century).
2. King and King 1990, no. 128, ill. (as Italy, late sixteenth or early seventeenth century).



No. 125





No. 125, detail





No. 126

Italy or Germany(?), early seventeenth century

### 126. Cover

1975.1.1854

51 x 79.6 cm; weft repeat 22.3 cm. Silk and linen 1/1 plain gauze weave embroidered with linen in darning stitches (*filet brodé* or *lacis*). Both selvages present. Edging: linen bobbin straight lace; probably later addition.

CONDITION: Soiled.

EXHIBITED: Chicago 1995-96.

Two fragments of a *lacis* border were joined to make this cover. The lace edging was probably added later. The design features a repeat pattern of a hunter or shepherd surrounded by animals that vary in size and scale but because of the technique are static in feeling.

Italy, early seventeenth century

### 127. Cover

1975.1.1832

179.4 x 51.4 cm; repeat 7 x 7.6 cm; tape 2.4 cm wide. Pieced of 11 fragments of green silk plain weave with supplementary pile warps forming cut and uncut voided velvet. Warp proportion 4:1, 3 wefts per rod, every other ground weft paired, paired wefts bind pile warps on face. Tape: silk and gilt-metal-strip-wrapped linen plain weave with supplementary patterning warps; nineteenth century. Lining: red silk plain weave.

CONDITION: Worn. Badly damaged and torn at one end; faded in center (where an object was once placed).

Gilt metal tape edges this length of cut and uncut voided green velvet made into a cover. The small-scale broken-branch design is woven in a repeat of leaves and shield-shaped motifs set perpendicular to one another on a diagonal.

Italy, early seventeenth century

## 128. Cover

1975.1.1826

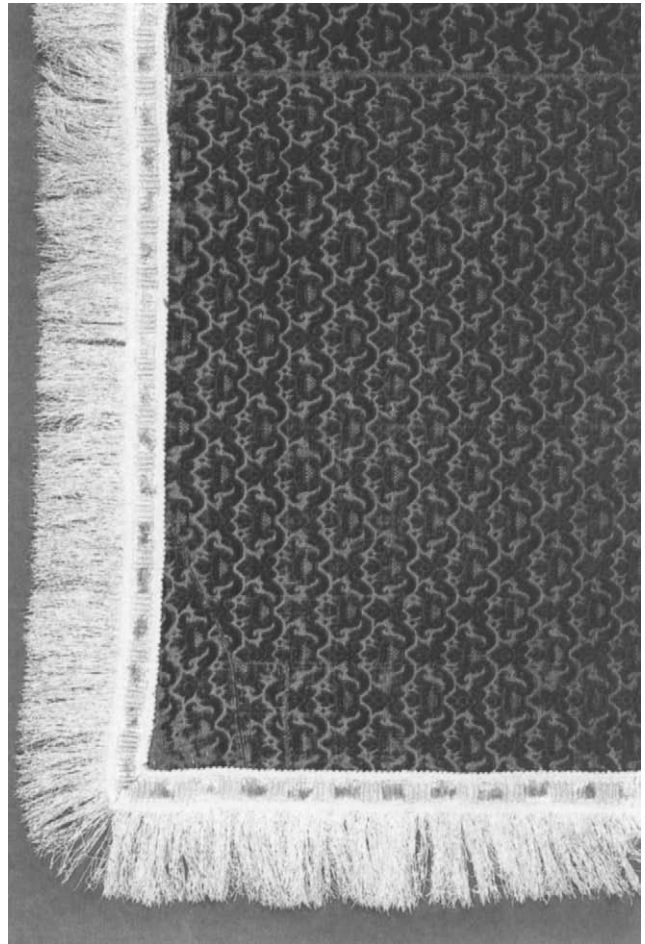
167.8 x 135 cm (including fringe); repeat 6.4 x 6.7 cm; fringe 10.2 cm wide. Left panel made up of 5 pieces, right of 7 pieces of black silk warp-float faced 7/1 satin weave with supplementary pile warps forming cut and uncut voided velvet. Satin interruption 4-2, warp proportion 8:1, 3 wefts per rod. Fringe: gold and yellow silk plain weave with supplementary patterning warps and supplementary pile warps with extended ground weft fringe; modern. Lining: red silk plain weave.

CONDITION: Some scattered pile losses and abrasions along right edge; seven holes. Light general soiling. Fringe detached in many places.

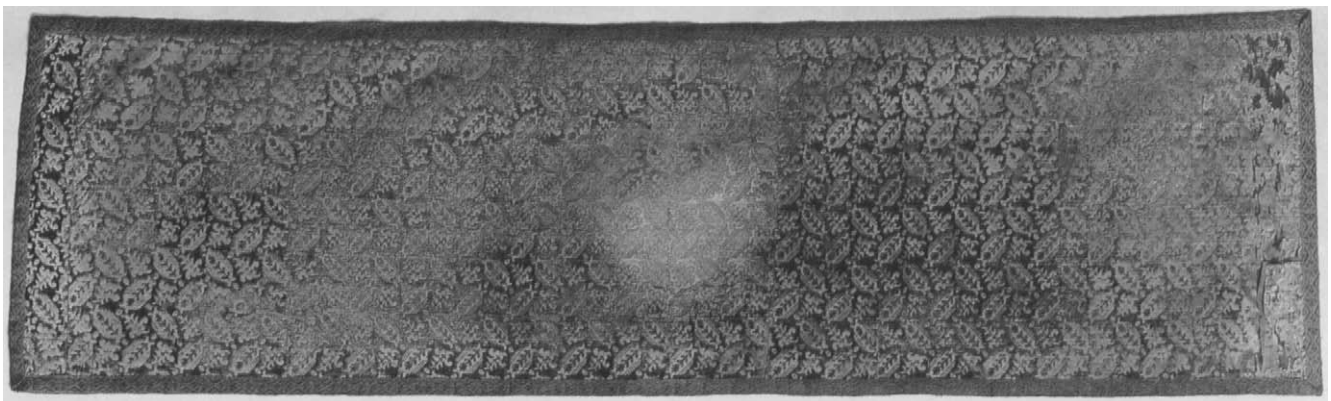
This large cover of black silk cut and uncut voided velvet is lined with red silk and edged with a modern gold fringed tape with a repeat pattern in yellow cut pile. The velvet is patterned in a small-scale staggered repeat of palmettes densely arranged in symmetrical rows. Velvets in similar small-scale patterns are in the Kunstgewerbemuseum der Stadt Köln.<sup>1</sup>

NOTE:

1. Markowsky 1976, nos. 198-200 (as Italy, ca. 1600), 234-36, 268, 269 (as Italy, first third of the seventeenth century), ill.



No. 128, detail



No. 127

England, seventeenth century

**129. Book**

1975.1.1927

10.5 x 7.1 cm. Cover: silk warp-float faced 7/1 satin weave embroidered with silk, gilt-metal-wire-wrapped linen, gilt metal coils, gilt-metal-wire-wrapped paper, and gilt-metal-strip-wrapped silk in satin, split, and stem stitches, laid work, and couching. Gesso-coated prepared metalpoint pages (small amount of phosphorus present in elemental testing, indicating presence of animal glue) bound with folded stubbs at spine to form album leaf connection and interleaved with handmade laid paper; text block gilt on all sides, with handsewn endbands (herringbone design). Two intact gilt metal clasps. Written in pencil on silk on inside front cover: "Janet Hardyman; Anno Dom. 1689." Written in ink on front flyleaf: "Tho: Hardyman His Book / Anno Dom / 1700." Written in gold on first page: "Where Prudence ruleth in a state, foreseeing eache event; The King is safe, the Lords belowd, The people are content." Written in ink on next page: "Receive this from / Aunt Harriett / March 15 1802 / Jane Hardyman." On next page and several pages later, descriptions of "DROPSIES" and "YELLOW JAUNDICE" and recipes for curing them. Written in gold on back flyleaf: "Where Justice in the Comenwelth established / remaynes; / There Justice in her sacred selfe, / the virtues all contaynes."

CONDITION: Some losses of couching threads, laid and embroidering threads, and silk in the ground weave; scattered

losses of metal threads. Light soiling; majority of raised metal threads tarnished.

EXHIBITED: Chicago 1995–96.

This little volume, two of whose owners wrote the dates 1689 and 1700 inside the front cover, is bound in its original needlework cover. The cover is decorated with two ovals, one on the front and one on the back, each framed by a series of borders and heavy lines in now tarnished silvered and gilt threads that are slightly raised in places. Each of the ovals contains a female figure standing on a patterned floor in an arched opening flanked by columns, all worked in extremely fine satin stitches. On the front cover is Prudence, her two faces symbolizing her discretion, wearing a blue skirt and a long yellow and dark red blouse with gathered sleeves and a low neckline. She holds a mirror in one hand and a snake in the other. On the back is Justice, draped in a flowing robe of light yellow, red, and blue over an off-



Fig. 129.1 Front and back of needlework cover on a *New Testament* (London, 1633) and *Book of Common Prayer* (London, 1636). The Metropolitan Museum of Art, New York, Gift of Irwin Untermyer, 1964 64.101.1294





No. 129, front and back

white undergarment and carrying a sword in one hand and her scales in the other. Narrow binding tape in gilt metal thread covers the book's edges, and a small-scale geometric design also in gilt thread embellishes the spine.

Like most Renaissance depictions of the Seven Virtues, these personifications of Prudence and Justice were based on classical and medieval sources, probably as interpreted in sixteenth- or seventeenth-century engravings. These figures bear some resemblance to the Seven Virtues based on a set of engravings by Crispijn van de Passe after Marten de Vos that are embroidered on an elaborate pulpit hanging made in Nuremberg in about 1640.<sup>1</sup>

Needlework bookbindings were popular in England in the seventeenth century.<sup>2</sup> The layout and embroidering techniques on the Lehman book call to mind particularly the needlework cover that binds together a New Testament and a Book of Common Prayer, both printed in London, the first in 1633, the other in 1636 (Fig. 129.1).<sup>3</sup>

NOTES:

1. Hackenbroch 1960, pp. lxxv–lxxviii, figs. 97–103, 226, colorpl. 179.
2. *Ibid.*, pp. xxiv–xxix.
3. *Ibid.*, pp. xxvii–xxviii, figs. 57, 59, colorpls. 37, 38.



No. 130

Italy, seventeenth century

### 130. Valance or Frontal

1975.1.1783

70.5 x 208.8 cm; filet work 46.5 x 195.5 cm (3 mesh openings per cm); filet work repeat ca. 68–68.5 cm; end panels 7 cm wide; fringe 6.5 cm wide. Center panel: linen square netting embroidered with silk in cloth and darning stitches. End panels: cotton plain weave embroidered with red silk in back stitches (foreground) and long-armed cross stitches (background). Lining (attached on three sides, with top free): red silk plain weave; selvage with two white stripes. Fringe along bottom: red and yellow silk edged with warp-faced, weft-ribbed plain weave with extended ground weft cut fringe.

CONDITION: Excellent.

EXHIBITED: Chicago 1995–96.

The center panel of this piece is *lacis*, also called *filet brodé*, or linen square netting into which a pattern was embroidered in cloth and darning stitches in silk thread. The balanced, geometric composition – pairs of mythical beasts facing each other across stylized vases, with treelike devices separating the pairs and rows of tiny birds and dancing monkeys along the top and bottom – is typical of designs recorded in seventeenth-century pattern books. A *lacis* border with pairs of fantastic horselike animals and elaborate vases like these was in



No. 130, detail



the collection of Stuart Gallenga in Perugia in 1913,<sup>1</sup> and Carità included a panel with similar beasts among other sixteenth- and seventeenth-century examples in her 1909 book of “practical instructions” in *lakis*.<sup>2</sup>

It is difficult to determine when the Lehman border was made into what was probably used as a valance or frontal. Unrelated narrow borders of red silk worked in long-armed cross stitches in a repeat pattern of stylized

pomegranates on a curving branch have been attached at the ends, and the whole piece has been laid on a plain woven red silk background fabric. The bottom edge is finished off with a yellow and red cotton fringe.

## NOTES:

1. Ricci 1913, no. 54, ill. (as Italy, sixteenth century).

2. Carità 1909, pp. 34–38, 40, fig. 17, and see also fig. 87.



No. 131, detail of end

Italy, seventeenth century

### 131. Towel or Cover

1975.I.1785

124.7 x 61 cm; border 9.3 cm wide; fringe 1.2 cm wide. Linen plain weave edged with linen plain weave embroidered with silk in cross stitches and long-armed cross stitches. Both selvages present. Fringe: silk plain weave with extended weft cut and uncut fringe (white wefts cut, orange wefts uncut); original to needlework.

CONDITION: Scattered losses and abrasions in needlework and fringe at both ends. Creases in both directions from previous folding. Stained, soiled, and discolored throughout.

EXHIBITED: Chicago 1995–96.

Both ends of this natural-colored linen towel or cover are edged with borders embellished with needlework in cross stitches and long-armed cross stitches in red silk in a repeat pattern of blossoms and leaves on a meandering branch. The embroidered edges are finished with an orange and white silk fringe.



Italy, seventeenth century

### 132–33. Two Border Fragments

1975.1.1786, 1787

No. 132: 25.7 x 43.2 cm (with 2 innermost creases on right edge opened up); No. 133: 24.7 x 33.2 cm (with top, bottom, and left edges hemmed). Linen plain weave cut and drawn work embroidered in hem and overcast stitches. Warp runs horizontally. Mesh formed by removing 2 threads and leaving 3 in both warp and weft direction; remaining threads then overcast (usually twice between intersections of warp and weft) both vertically and horizontally with 2 separate threads. Top edge with selvage and turned wefts.

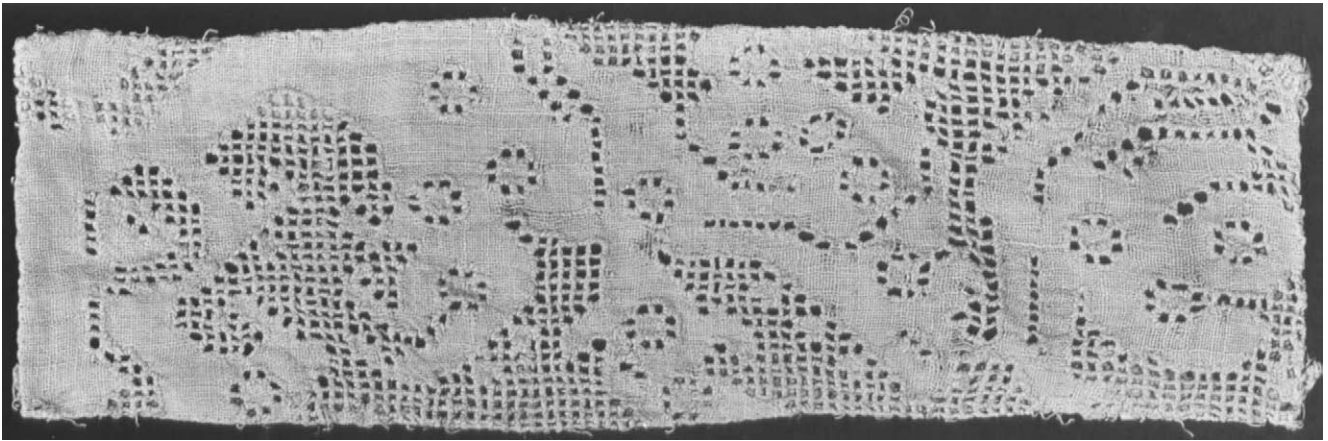
CONDITION: No. 132. Stitching tracks along fold at right edge; many creases. Cut edges; some losses of embroidered elements. Scattered darned repairs to plain weave and

wrapped repairs to mesh. Some staining and light general soiling. No. 133. Cut edges on bottom and sides; losses in ground weave and embroidery yarns. Traces of previous repairs. Some general light soiling and yellowing, with a number of yellow, green, black, and reddish brown stains.

The needlework on these two fragments of cut and drawn work, a floral pattern worked on the diagonal, has the look of Russian overcast stitchwork, but these stitches are not worked in a stepped or zigzag pattern. See also No. 134.



No. 132



No. 134

Italy, seventeenth century

### 134. Border Fragment

1975.I.1788

7.7 x 25 cm (with edges creased or stitched under). Linen plain weave cut and drawn work embroidered in hem and overcast stitches. Warp presumed to run vertically. Mesh formed by removing 2 threads and leaving 3 in both warp and weft direction; remaining threads then overcast (usually twice between intersections of warp and weft) both vertically and horizontally with 2 separate threads.

CONDITION: Stitching tracks along all edges. All edges cut; losses in ground weave mesh. Scattered previous repairs. Some soiling and yellowing.

Like Nos. 132 and 133, the cut and drawn work on this border fragment, also in a floral design, has the look of Russian overcast stitchwork, but here too the stitches are not worked in a zigzag pattern.

Italy, seventeenth century

### 135. Cushion

1975.I.1817

52 x 52.5 cm. Each side pieced of 2 fragments of dark green silk and silvered-metal-strip-wrapped silk warp-float faced 7/1 satin weave with supplementary brocading wefts and plain interlacings of secondary binding warps and self-patterning ground wefts (lampas). Satin interruption 2-1, warp proportion 4:1, weft proportion 2:1. Ground wefts alternate in blue and yellow; in self-patterned areas one set moves to face and is bound by secondary binding warps while second color set binds with main warp in ground weave. Decoupure: 8 main warps, 2 secondary binding warps, 2 weft passes. Edge tape: silk, linen, and silvered-metal-strip-wrapped silk plain weave with supplementary patterning warps.

CONDITION: Very worn. Soiled and stained. Tape very worn.

The dark green silk fabric used to make this cushion is patterned in an all-over asymmetrical design of leaves and flowers. Traces of gilt metal brocading threads are visible in the fabric on both sides of the cushion.



No. 135



No. 136

Italy or France, seventeenth century

### 136. Cushion

1975.I.1868

24.2 x 74.9 cm; edge tape 5.1 cm wide. Silk warp-float faced 3/1 broken warp chevron twill weave with supplementary pile warps forming cut solid velvet, embroidered with silk, gilt metal wire and strips, and gilt-metal-strip-wrapped silk in laid work and couching padded with animal substrate. Backing: pink (light red) silk plain weave with supplementary patterning warps; modern. Tape along one side: silk, gilt metal strip, and gilt-metal-strip-wrapped silk bobbin lace.

CONDITION: Worn and abraded in parts. Gilt metal tape tarnished.

This heavily embroidered cushion, edged along one side with gilt metal bobbin-lace tape, was probably made from a piece of a curtain or hanging.

Italy or Spain, seventeenth century

### 137. Border

1975.I.2435

203.5 x 99 cm. Leather tooled and painted in red, green, black, gold, and silver. Lining: canvas and linen plain weave.

CONDITION: Extremely fragile with areas of losses, both in leather and, especially, in linen lining, which is pieced of 10 fragments.

Leather became fashionable as a wall covering at the beginning of the Middle Ages on the Continent. The practice was probably introduced in Spain, and at first

Spain led in the manufacture of tooled leather. During the seventeenth century, however, the Netherlands took over that role, and to this day splendid rooms in a number of Dutch houses bear witness to the seventeenth-century leathercrafters' skill and artistry. England, Italy, and France eventually followed suit. To give interiors a consistency of style, leather was tooled and gilded in the pattern vernacular of the time, and screens and chairs



were upholstered with leather in similar patterns. See also Nos. 120 and 138-41.

The center portion of this large, irregularly shaped fragment of tooled and painted leather wall covering is patterned in an allover repeat of interconnected ogival motifs filled with abstract floral devices. The borders at the sides are tooled in a design of two rows of interlocking S shapes separated by a row of flowers. The pattern on the incomplete top border is the same as the one on Nos. 139 and 140, a large urn or vase with S-shaped handles flanked by pairs of columns. The narrow, incomplete bottom border is a geometric design of what look like tassels in red, black, gold, and silver.



No. 137, detail



No. 137, detail



No. 137

Italy, seventeenth century

### 138. Dante Chair Back and Seat

1975.1.1978

Back: 20.5 x 75 cm; seat 34.5 x 52 cm. Leather, tooled.

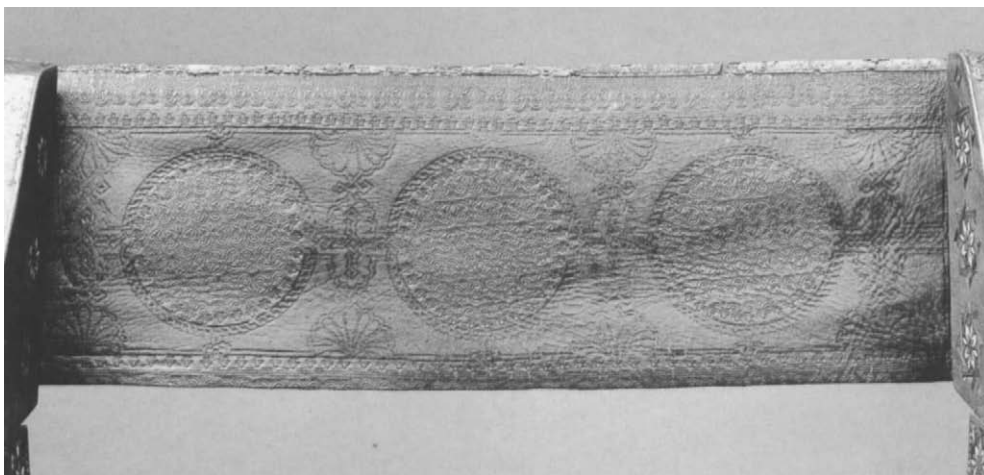
CONDITION: Inlay missing and badly worn. Seat extensively blached (mildew?).

The tooled leather back and seat of this Dante chair are patterned with matching designs of circles and floral motifs framed with borders of small-scale foliate scrollwork devices.

See No. 137.



No. 138



No. 138, detail of back

Italy or Spain, seventeenth century

### 139–40. Two Chair Seat Cushions

1975.1.2436, 2437

No. 139: 35.5 x 33 cm; No. 140: 35.5 x 37.5 cm. Leather tooled and painted in red, green, gold, and silver.

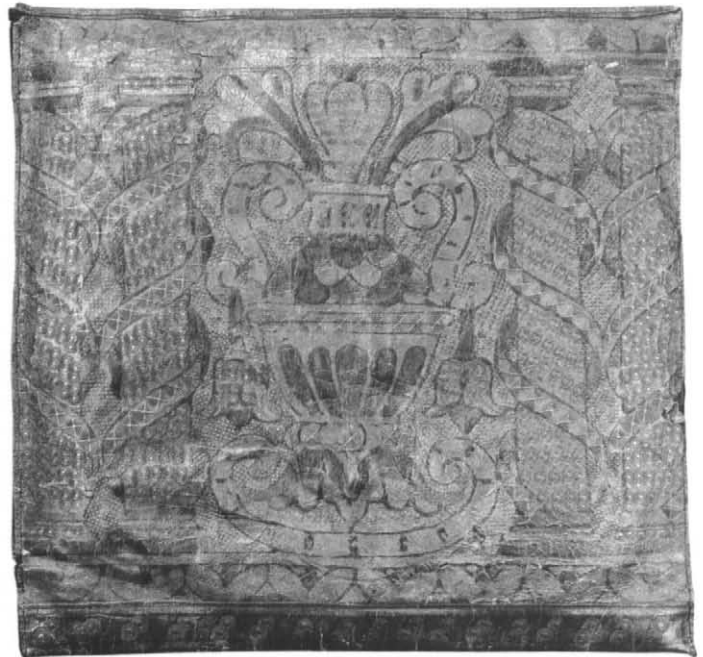
CONDITION: Leather fragile and breaking along edges of the cushions, mainly on left and right sides.

The leather used to make these two chair cushions is tooled and painted in the same pattern as the top section

of No. 137: a large urn or vase with S-shaped handles and a curved base flanked by pairs of columns entwined with garlands. Two decorative narrow borders run along the bottom of the panel, one along the top. The centers of the backs of the cushions are covered with the same leather; the edges are pieced of leather painted in a pattern that matches another of the patterns on No. 137.

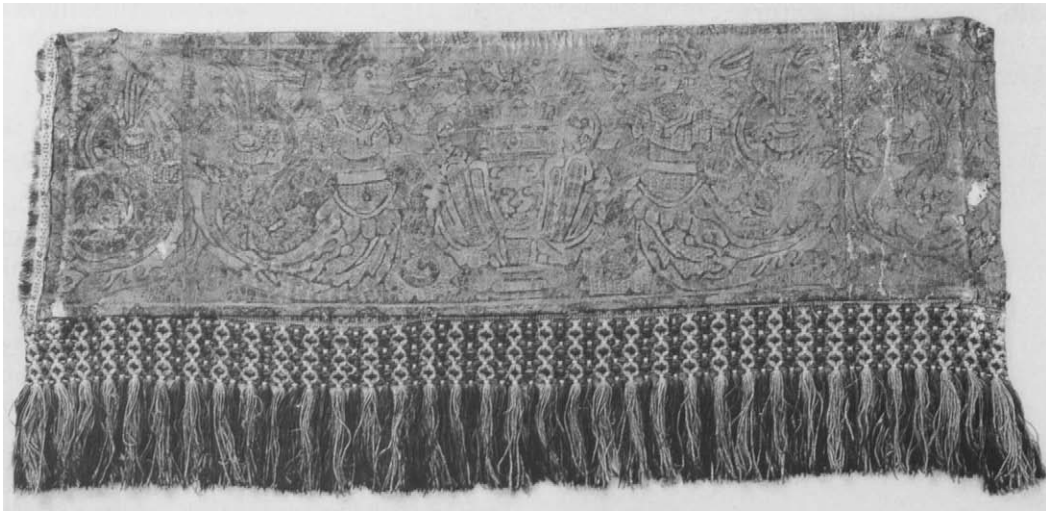


No. 139



No. 140





No. 141, *front*



No. 141, *back*

Italy or Spain, seventeenth century

### 141. Dante Chair Back

1975.I.2438

73 x 33 cm (including fringe). Pieced of 3 sections of leather tooled and painted in blue and gold. Backing: 3 joined pieces of linen and silk in red and gilt metal threads. Fringe on bottom edge: red and yellow silk knotted fringe.

CONDITION: Badly worn in parts.

This panel of tooled and painted leather was once used on a so-called Dante chair, as its back. The design, in blue and gold, features a central vase or urn ornamented with a satyr's head. Flanking the urn is a pair of

winged mermaids whose tails terminate in scrolls. Like the leather on Nos. 137-40, this piece was probably manufactured in Italy or Spain in the seventeenth century.

The leather is backed with three sections of a linen and silk orphrey woven in red and gilt metal threads in a repeat design of the IHS monogram in a circle of flames. The seat of another Dante chair in the Robert Lehman Collection (No. 40) is made from a fragment of an orphrey with a related design.

Italy or England, seventeenth century

## 142. Man's Robe

1975.I.1814

Collar to hem 134.8 cm; shoulder width 65 cm; velvet panels loom width 55.3 cm; tape 1.8 cm wide. Made up of 4 full-width panels of dark red silk warp-float faced 3/1 broken warp chevron twill weave with supplementary pile warps forming cut solid velvet. Warp proportion 3:1, 3 wefts per rod, every other weft paired, paired wefts bind pile warp on face. Some selvage present, warp-float faced 3/1 s twill weave, from outer edge in: 22 green warps (last 6 warps in 3/1 plain interlacing alternation), 4 white, 3 green, 4 white, 4 green, 4 white, 3 green, 4 white, 4 green warps. Tape: silk and gilt-metal-strip-wrapped silk plain weave with supplementary patterning wefts. Silver buttons. Lining: orange linen plain weave, glazed.

**CONDITION:** Garment altered at some point so that original shape now difficult to ascertain. Losses of supplementary pile warps, main warps, buttons, and woven tape; holes in velvet; open seams. General soiling. Wax deposits throughout. Tarnished metal threads in tapes.

The top part of this robe of dark red silk cut pile velvet is reminiscent of the doublets worn by men in Europe from the late sixteenth century on.<sup>1</sup> That it is floor length, with slits at the front, back, and sides, is most curious. The fashionable gentlemen of the day wore



No. 142, front



No. 142, back





No. 142, detail of shoulder



No. 142, side

their doublets, which were closely fitted to their torsos, with pantaloons. This garment was probably worn by a gentleman's servant.

Two of the original nine silver buttons on the placket at the center front remain. The high standing collar also originally closed with a button, and there are seven buttonholes along the outer edges of each of the narrow sleeves, but all the buttons have been lost. Tape of gilt metal thread outlines and accentuates the edges and seams of the garment. The same tape was used in stripes

on the wings on the shoulders, and there are three rows of tape along the shoulder seams, around the armholes, and down the center back.

Like No. 169, this robe may actually have been worn in the early part of the twentieth century, conceivably at costume parties.

NOTE:

1. Köhler [1937], figs. 363, 373; Cunnington and Cunnington 1955, pp. 13-19; Boucher [1967], pp. 253, 255.





No. 143

Italy, seventeenth century (silk upholstery)  
Nineteenth or twentieth century (appliquéd panels)

### 143. Magazine Stand and Cover

1975.I.245I

Front panel 57 x 54 cm; back panel 19 x 54 cm (including fringe). Top of stand covered with red silk damask weave, underside and legs wrapped with red silk cut velvet, all finished with gilt metal galloon. Panels hung from front and back: white silk satin weave appliquéd and embroidered in metal thread, flat metal strips, and spangles, edged with metal fringe; nineteenth or twentieth century.

CONDITION: Splits and tears. Metal thread and fringe tarnished.

Fabrics of different dates and origins were used to upholster and decorate this magazine stand. The red silk damask covering the entire top portion of the stand is probably Italian and dates from the seventeenth century. The white silk panel (the small panel suspended from the back was cut from the large panel) appears to be a nineteenth- or twentieth-century reproduction based on a seventeenth-century prototype. A vase filled with flowers and framed by a floral border is appliquéd and embroidered in tarnished metal thread on the white silk, which is finished with metal fringe and tassels.



No. 143, detail of back panel

Italy, second half of the seventeenth century

### 144. Panel

1975.1.1780

102.8 x 72.1 cm (with bottom right hemmed). Pieced of 3 fragments (2 strips, 1 pieced at one end) of red on yellow silk and linen warp-float faced 7/1 satin weave with weft-float faced 1/2 s twill interlacings of secondary binding warps and supplementary patterning wefts (brocatelle). Satin interruption 2-4, warp proportion 4:1, weft proportion 1:1, ground wefts paired. Selvage present at outer edges of both strips. Decoupure: 3 main warps, 1 weft shed.

CONDITION: Strips badly matched. One strip very worn.

This panel is made of three fragments of fabric showing part of a design that features a garland of leaves and blossoms trailing through a crown.



No. 144

Italy, second half of the seventeenth century

### 145. Panel

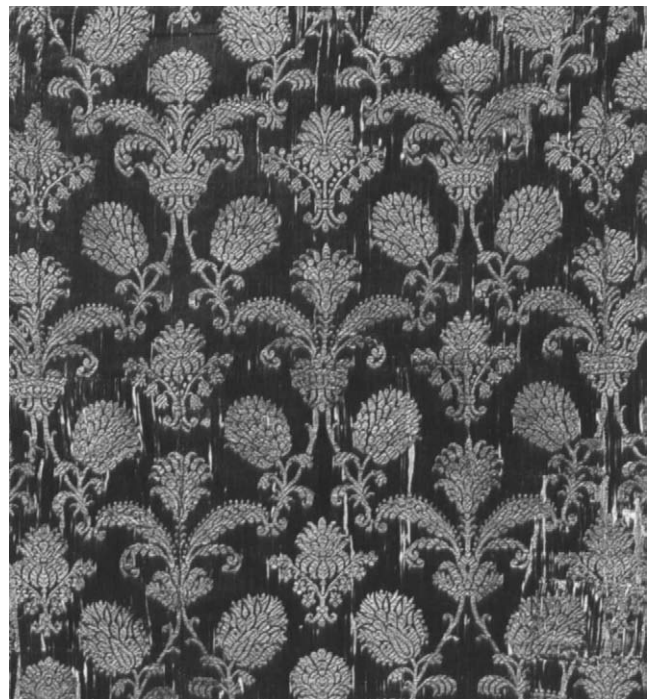
1975.1.1770

123.1 x 74 cm; repeat 38.7 x 26.8 cm. Pieced of 12 fragments of red silk and gilt-metal-strip-wrapped silk warp-float faced 7/1 satin weave with supplementary brocading wefts. Satin interruption 2-4, weft proportion 2:1, supplementary wefts float unbound on both faces. Decoupure: 9 warps, 2 weft sheds. Lining: purple cotton warp-float faced 4/1 satin weave, satin interruption 1-2.

CONDITION: Worn and abraded; losses of metal threads, main warps, and supplementary brocading wefts. Some darned repairs. General soiling and staining; some color losses.

A length of red silk brocaded in gilt metal thread in a symmetrical repeat pattern of large blossoms surrounding a flower growing from a crown has been made into a panel and lined with a purple cotton fabric.

The Kunstgewerbemuseum der Stadt Köln owns several textiles in similar floral patterns that have been attributed to Italy and dated to the second quarter of the seventeenth century.<sup>1</sup>



No. 145, detail

NOTE:

1. Markowsky 1976, nos. 366, 367, 370, 372, ill.

Italy, seventeenth century (second half?)

## 146. Panel

1975.1.1777

230.3 x 63.3 cm; warp repeat 82 cm (point repeat in weft). Two joined panels of red silk and linen warp-float faced 7/1 satin weave with weft-float faced 1/2 s twill interlacings of secondary binding warps and supplementary patterning wefts (brocatelle). Satin interruption 2-4, warp proportion 4:1, weft proportion 1:1. Both selvages present, 2 selvage cords. Facings: hemp plain weave.

CONDITION: Worn in places. Bottom edge cut. Losses of main warps. Some soiling; some black staining and water-ringed stains.

EXHIBITED: Chicago 1995-96.

Two lengths of a red fabric often referred to as a "brocatelle" were sewn together to make this long panel, which was probably used as a hanging. The top edge and selvages are folded back and enclosed in facings. The symmetrical design, arranged on a central axis, is a vertical repeat of a floral element enclosed in a heart shape formed of stylized leaves and stems.



No. 146, detail



No. 146



Italy, seventeenth or eighteenth century

### 147–48. Two Border Fragments

1975.I.1789, 1790

No. 147: 56.2 x 118.5 cm (including fringe); weft of gauze panel 13.2 cm. No. 148: 56.2 x 119.8 cm (including fringe); weft of gauze panel 11.5 cm. Linen plain 1/1 gauze weave embroidered in darning (weaving filling) stitches. Warp of gauze runs length of panels; selvages cut. Edging: linen knotting (macramé) worked from 4 grouped wefts from a 3/3 warp chevron twill weave; fringe made of 2 plied yarns replied. Left edge of No. 148 is 3/3 warp chevron twill weave.

CONDITION: Repair in plain weave above knotted edging at lower left on both pieces (repair 7.6 cm long on No. 148); some discoloration on both.

EXHIBITED: Chicago 1995–96.

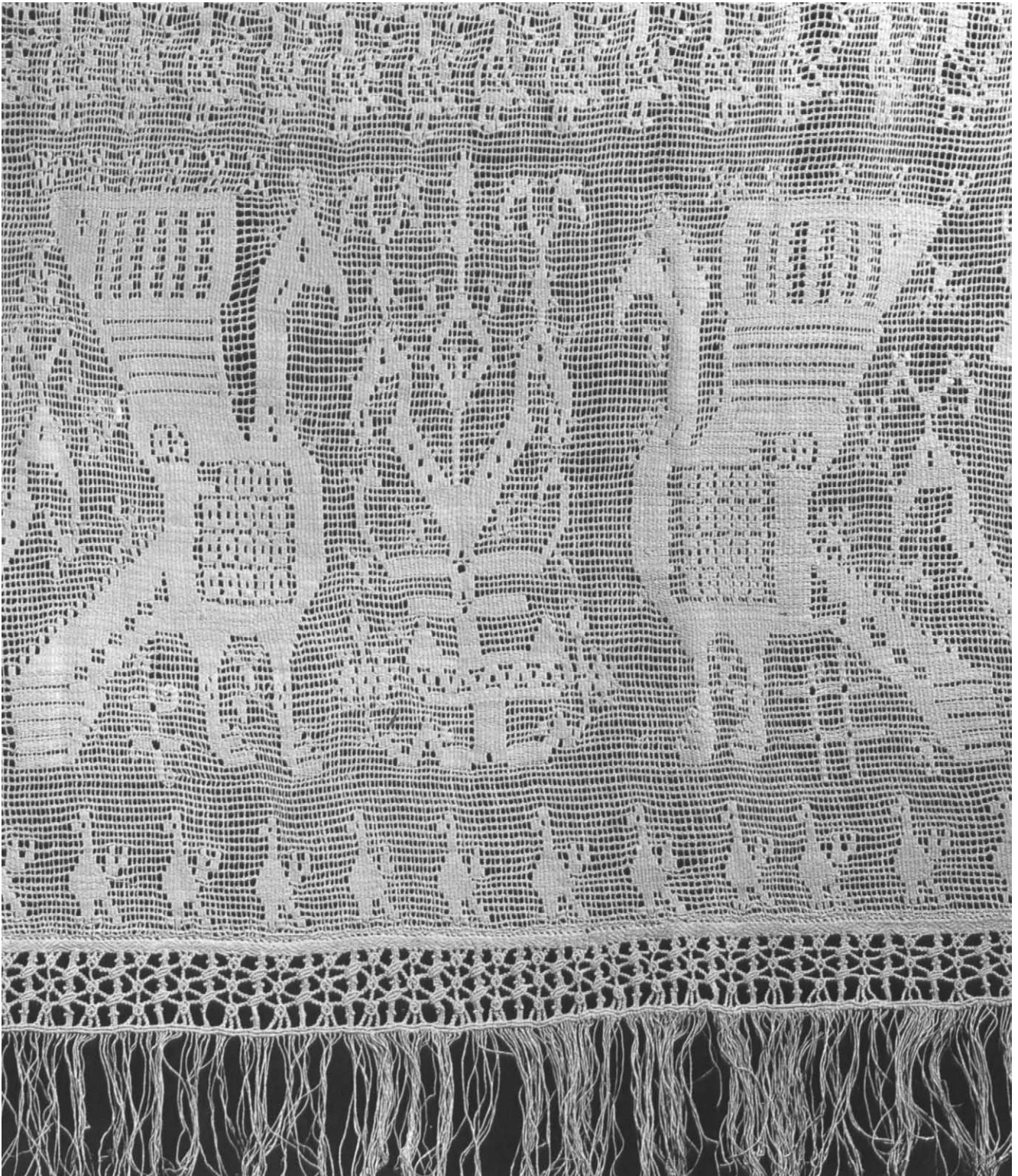
These two wide border fragments were probably intended to provide finishing touches at either end of the center panel of a cover of some sort. The grid of both borders is made of linen in a plain gauze weave into which peacocks separated by stylized fountains and flowers are embroidered. Both are further embellished with a row of birds at the bottom and another at the top. They are finished along the bottom with a knotted linen fringe.



No. 147



No. 148



No. 147, detail

Italy or Spain, seventeenth or eighteenth century

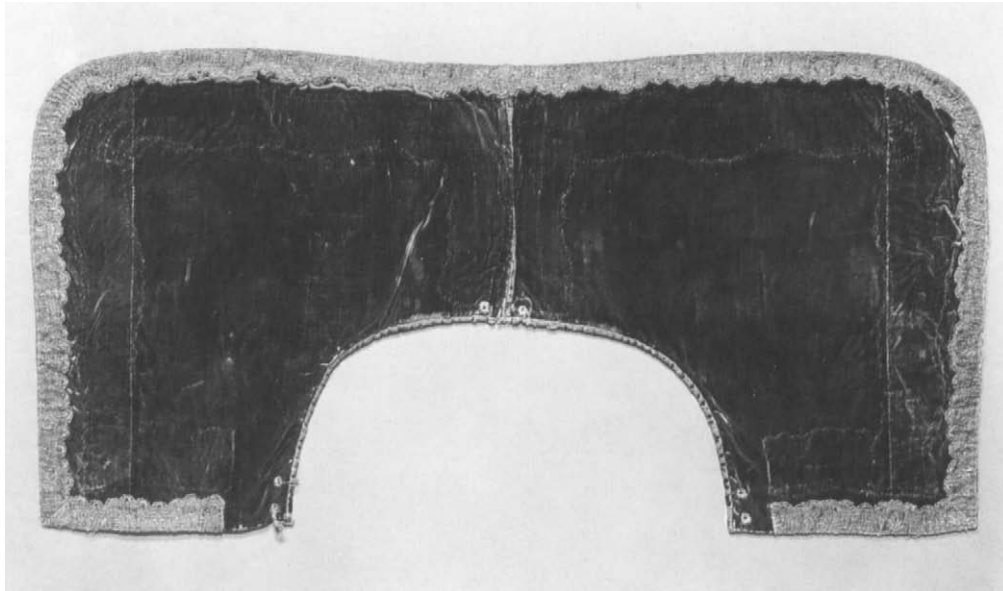
### 149. Saddlecloth and Two Holsters

1975.I.1844a-c

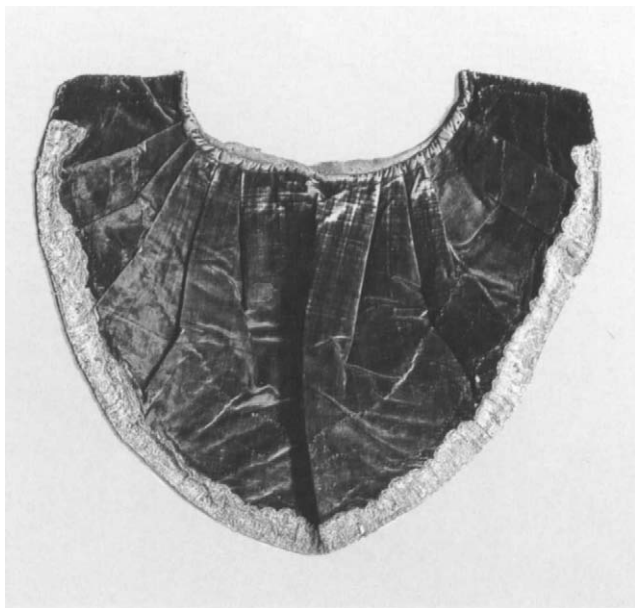
Saddlecloth 47.8 x 96.8 cm; holsters 44.3 x 52 cm (opened up) and 42.6 x 30.5 cm. Dark red silk warp-float faced  $3/1$  broken warp chevron twill weave with supplementary pile warps forming cut solid velvet. Warp proportion 3:1, 3 wefts per rod. Tape on straight edges of saddlecloth and curved edges of holsters: silk, silvered metal strip, and silvered-metal-strip-wrapped silk woven tape. Backing: leather.

CONDITION: Stitch marks show outlines of another galloon or tape once attached to all three pieces. Velvet worn and abraded.

This set of a saddlecloth and two holsters of dark red velvet lined with leather was made in either Italy or Spain during the seventeenth or eighteenth century.



No. 149a



No. 149b



No. 149c





No. 150

Italy, seventeenth or eighteenth century

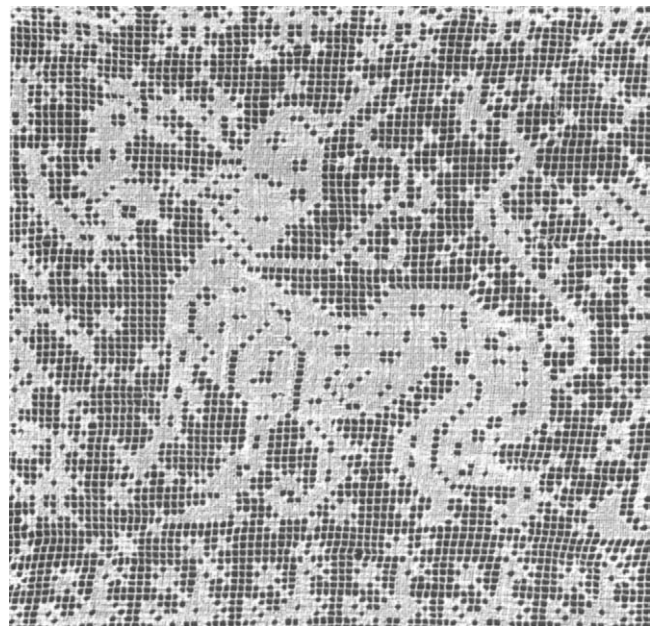
### 150. Border

1975.I.1791

48.5 x 195.6 cm. Linen knotted square netting embroidered in cloth stitches (*filet brodé* or *lacis*).

CONDITION: Right edge and top and bottom edges cut, resulting in losses. Two patched areas; previous repairs. Slight soiling and some rust-colored staining.

A pair of mythical animals face each other across a stylized flowering tree in a repeat pattern in this wide panel of embroidered netting or filet lace, called *filet brodé* or *lacis*. Rows of small stylized birds in profile form the top and bottom borders.



No. 150, detail

Italy, second half of the seventeenth or early eighteenth century

## 151–52. Two Panels

1975.I.1775, 1776

No. 151: 272.5 x 63.4 cm; No. 152: 159.7 x 45 cm; warp repeat 170.2 cm (point repeat in weft). Red silk and brown linen warp-float faced 7/1 satin weave with weft-float faced 1/2 z twill interlacings of secondary binding warps and supplementary patterning wefts (brocatelle). Satin interruption 2–4, warp proportion 4:1, secondary binding warps interlace ground wefts 1/2 z twill throughout, in unpatterned areas supplementary patterning wefts bound with ground wefts on reverse face. Both selvages present on No. 151, left selvage on No. 152, 2 selvage cords, turned weft. Decoupure: 4 warps, 1 weft shed.

CONDITION: No. 151. Pronounced crease along left side. Some losses of warps and supplementary wefts; exposed wefts. Bottom edge cut. Badly discolored and stained in a wide band left of center. No. 152. Losses of warps; exposed wefts; some holes. Right edge cut. Light soiling throughout with some black stains and wax surface deposits.

EXHIBITED: Chicago 1995–96.

Dark red silk and light brown linen threads were used to weave this large symmetrical repeat of two types of large flowering trees amid smaller blossoms and leaves and an undulating garland. An Italian hanging in the Keir collection, Ham,<sup>1</sup> that is dated to the early eighteenth century and a silk damask panel in the Isabella Stewart Gardner Museum, Boston,<sup>2</sup> that Cavallo says was probably woven in Genoa between 1725 and 1775 have bilaterally symmetrical patterns of large- and small-scale blossoms much like this one.

No. 151 may have been used on a long table, which would explain the discoloration and the crease along the left side of the panel.

### NOTES:

1. King and King 1990, no. 163, ill.
2. Cavallo 1986, no. 153, ill.



No. 151, detail

Italy, late seventeenth or early eighteenth century

### 153. Cover

1975.1.1778

117 x 61 cm (including tape); tape 3.6 cm wide. Red on red silk and linen warp-float faced 7/1 satin weave with weft-float faced 1/2 s twill interlacings of secondary binding warps and supplementary patterning wefts (brocatelle). Satin interruption 2-4, warp proportion 4:1, weft proportion 1:1. Decoupure: 5 warps, 1 weft shed. Tape: cotton and gilt-metal-strip-wrapped cotton plain weave with supplementary patterning wefts; probably nineteenth century. Lining: cotton and rayon plain weave; modern.

CONDITION: Warp loss, holes, and slits. Previous darning repairs. Extensive staining and some soiling. Tape badly tarnished. Lining soiled, stained, and detached.

EXHIBITED: Chicago 1995-96.

This fabric patterned in a large-scale design of symmetrically placed floral elements and curling leaves in red against a red background was woven in Italy during either the late seventeenth or the early eighteenth century. Other variations on the same theme are in the Keir collection, Ham.<sup>1</sup> The decorative tape edging all four sides of the Lehman panel probably dates to the nineteenth century.

NOTE:

1. King and King 1990, nos. 165-68, ill. (two covers and two hangings; all as Italy, late seventeenth or early eighteenth century).



No. 153





No. 154, detail

Italy or France(?), early eighteenth century(?)

### 154–55. Two Panels

1975.1.1858, 1859

No. 154: 179.7 x 52.3 cm; No. 155: 189.7 x 52.2 cm; repeat 32.5 x 26.6 cm. Dark red silk, linen, and gilt-metal-strip-wrapped linen warp-float faced 7/1 satin weave with supplementary brocading wefts. Satin interruption 2–4, weft proportion 2:1, supplementary brocading wefts bound in weft-float faced 1/3 s twill by every fifth and sixth main warp. Both selvages present on both panels, 2 selvage cords: outer, gilt-metal-strip-wrapped linen; inner, linen. Decoupage: 4 main warps, 2 weft sheds. No. 154 made up of 3 pieces.

**CONDITION:** Strong and flexible. Top and bottom edges cut and raveling. Main warp losses; detached metal threads. Light general soiling; staining, including water rings; some tarnishing of metal threads.

**EXHIBITED:** Chicago 1995–96.

These two panels are of the same dark red brocaded silk, patterned in gilt metal thread in a lattice of wide twisted lacy ribbons filled with two different stylized floral motifs, one of them incorporating what looks like either a cross or a sword, in a straight vertical repeat.<sup>1</sup> The pattern relates to lace designs that were fashionable in the late seventeenth and early eighteenth centuries.

**NOTE:**

1. The pattern of a silk cover in the Keir collection, Ham, incorporates similar floral motifs (King and King 1990, no. 166, ill.; as Italy, late seventeenth or early eighteenth century).

France, early eighteenth century

## 156. Cover

1975.1.1771

129.6 x 106.6 cm; repeat 27.2 x 17.8 cm; tape 1.3 cm wide. Composed of 25 fragments of blue on blue silk and gilt-metal-strip-wrapped silk 4/1 satin damask weave with supplementary brocading wefts. Satin interruption 1-2, weft proportion 2:1. Decoupure: 7 warps, 2 weft passes. Tape: silk and gilt-metal-strip-wrapped silk plain weave with secondary binding warps and supplementary patterning wefts, extended supplementary patterning weft loops. Lining: light red silk plain weave; original to composition.

CONDITION: Losses of warps and supplementary brocading wefts; some loss of metal from metal threads. Repairs in blue and light blue in darning stitches. Some soiling and staining.

EXHIBITED: Chicago 1995-96.

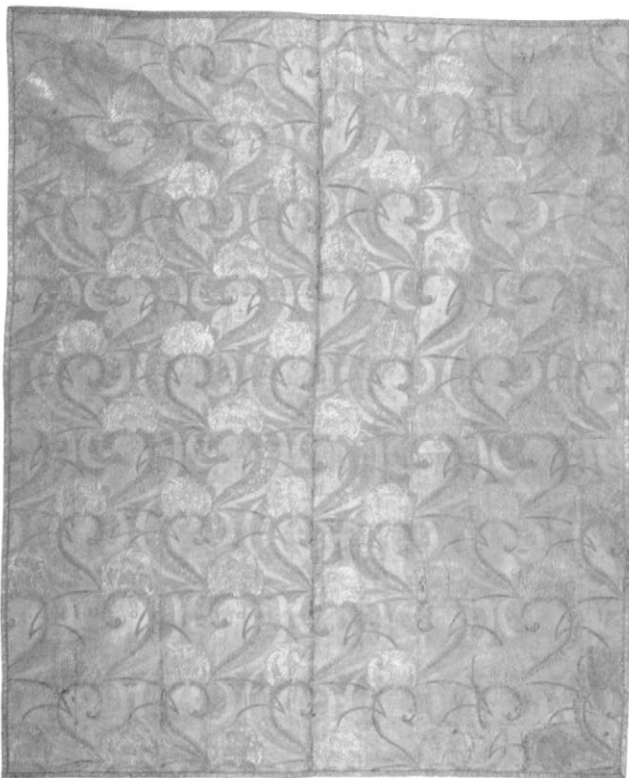
This cover is pieced of twenty-five fragments of a silk textile densely patterned with asymmetrical swirling leaves in blue on blue damask weave and brocaded in

gilt metal threads. The edges are finished with silk and gilt metal tape.

Brocaded silk fabrics woven in France around the turn of the eighteenth century in similar large-scale swirling repeat patterns are in a great many collections, including the Deutsches Textilmuseum Krefeld;<sup>1</sup> the Keir collection, Ham;<sup>2</sup> and the Kunstgewerbemuseum der Stadt Köln.<sup>3</sup>

### NOTES:

1. Krefeld 1987, nos. 2, 3, 5, ill. (as French, nos. 2 and 3 ca. 1700, no. 5 ca. 1700-1705).
2. King and King 1990, no. 178 (as Italy or France, 1690-1710).
3. Markowsky 1976, nos. 471, 474, ill. (both as France, ca. 1700-1705).



No. 156



No. 156, detail

France, early eighteenth century

**157. Cover**

1975.1.1857

134.7 x 59.7 cm (including lace); warp repeat 52.2 cm; lace 1.4 cm wide. Pieced of 19 fragments of silk and silvered- and gilt-metal-strip-wrapped silk warp-float faced 7/1 satin weave with weft-float faced 1/3 s twill interlacings of secondary binding warps, supplementary brocading wefts, and self-patterning ground wefts. Satin interruption 4-2, warp proportion 4:1, weft proportion 2:1, every other ground weft a paired complementary weft, green and pale orange. In self-patterning areas one color moves to face and is bound by secondary binding warps and the other continues making satin weave. Intervening single white silk ground wefts accompany gilt supplementary brocading wefts and are bound by secondary binding warps 2/2 twill. When white ground wefts pattern face, half of warps discontinue satin binding and float between ground twill and face twill. Lace edging: silvered-metal-strip-wrapped silk and linen and silvered-metal-strip bobbin lace. Lining: red silk plain weave.

CONDITION: Stitching tracks visible. Raised metal threads split and mended. Losses of metal from lace edging. Lining stained and insect damaged.

A number of fragments of varying sizes were pieced to make this cover, which is edged along all four sides with metal lace. The silk, most likely made in France during the eighteenth century, is woven in light blue, light red, green, gold, and silver in a dense pattern of large flowers juxtaposed with an undulating garland of silvered metal thread.



No. 157



France, possibly Lyons, 1730s

## 158. Cover

1975.1.1856

101.5 x 108.5 cm (including tape); repeat 43.9 x 26 cm; tape 2.5 cm wide. Made up of 10 fragments of green silk and silvered-metal-strip-wrapped silk warp-faced, weft-ribbed plain weave with supplementary brocading wefts. Supplementary brocading wefts bound in weft-float faced 1/3 s twill interlacing by every fourth main warp, weft proportion 2:1. Decoupage: 4 warps, 2 weft passes. Tape: silk and silvered-metal-strip-wrapped silk and cotton plain weave with supplementary wadding warps and patterning wefts. Lining: red silk plain weave.

CONDITION: Some loss of supplementary brocading wefts and metal from silvered threads; loss of ground color, which changed to blue-green. General staining, including water rings and white and dark stains; tarnished metal threads. Lining stained.

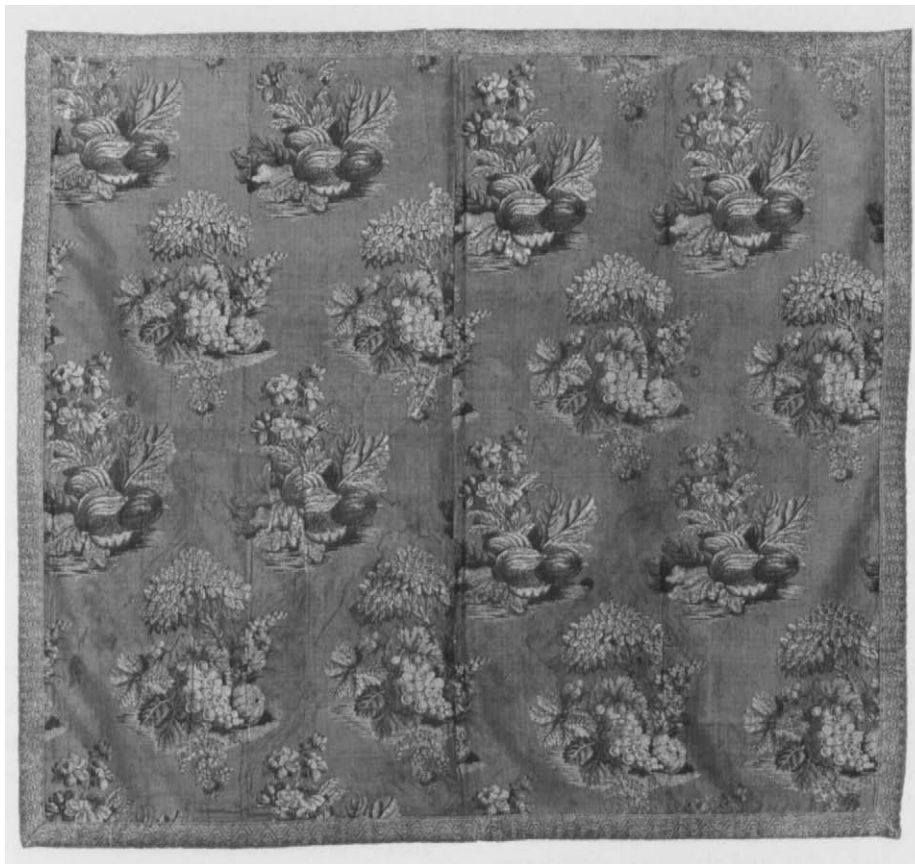
A green dress silk patterned with rows of polychrome vignettes of fruits, flowers, and trees on islands was

used to make this cover, which is edged with decorative tape along all four sides and lined with red silk.

The patterns of two related fabrics in the Deutsches Textilmuseum Krefeld, both attributed to Lyons and dated about 1735, make use of the same type of island-like motifs,<sup>1</sup> and there are other examples in the Museum of Art, Providence; the Museum of Fine Arts, Boston;<sup>2</sup> and the Kunstgewerbemuseum der Stadt Köln.<sup>3</sup>

### NOTES:

1. Krefeld 1987, nos. 89, 90, ill.
2. Weibel 1952, nos. 291, 292, ill. (both as Lyons, second quarter of the eighteenth century).
3. Markowsky 1976, nos. 552, 555, 559, ill. (all as France [no. 552 tentatively], ca. 1735-45).



No. 158



No. 159, detail

Spain(?), eighteenth century(?)

### 159. Cover or Hanging

1975.1.1882

278.5 x 205.7 cm (not including tabs at corners); warp repeat 39.3 cm (point repeat in weft); loom width 52 cm. Composed of 4 panels of silk with stripes of warp-float faced 7/1 satin weave self-patterned by ground weft floats and stripes of plain weave with supplementary brocading wefts, moiré; self-patterning ground weft floats. Weft proportion 2:1, two-color ground wefts alternate sheds, in plain weave stripes blue ground wefts interlace main warps on face while white ground wefts are bound on reverse in 1/2 s twill interlacings. All selvages present on all four panels: 10 warps in plain weave. Decoupage: 4 warps, 2 weft passes.

**CONDITION:** Stitching tracks visible. Corners pieced with different fabric. Some holes, slits, and abrasions; some losses of satin warps and white ground wefts in self-patterned areas and in supplementary wefts. Slight fading and soiling, mainly

and more heavily along edges. Some surface deposits and dark ringed stains throughout. Lining cut away except for remnants at top.

**EXHIBITED:** Chicago 1995–96.

The cut corners indicate that this cover may have been used on a four-poster bed or as its canopy. The unusual pattern is a repeat of a single red and white column; a wide blue moiré band with a wide lace ribbonlike garland meandering between bouquets of flowers; and a narrow stripe composed of a blue and white column flanked by red and white columns encircled by a garland sprouting an occasional large leaf with a blue floral sprig.

France, eighteenth century

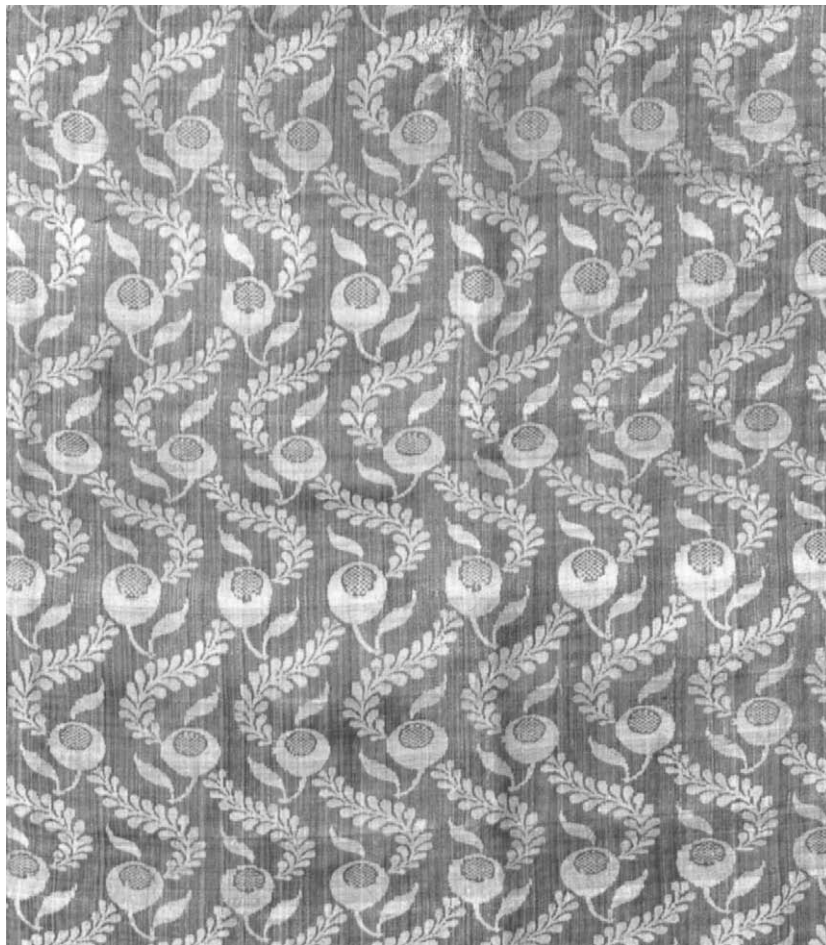
### 160–61. Two Panels

1975.I.1916, 1917

No. 160: 103.5 x 49.8 cm (to facing at bottom edge);  
 No. 161: 110.1 x 48.2 cm; repeat 17.4 x 6 cm. Each panel  
 composed of 2 pieces of light blue silk 4/1 satin damask  
 weave. Satin interruption 2–1. Both selvages present, 20  
 selvage warps irregularly interlaced. No. 161 lining: light  
 brown cotton weft-float faced 4/1 satin weave.

CONDITION: Minor previous repairs. Discolored; stained;  
 general soiling throughout.

Each of these two identical panels is pieced of two frag-  
 ments of light blue silk patterned in an all-over vertical  
 design of a meandering leafy garland interspersed with  
 blossoms that resemble poppies.

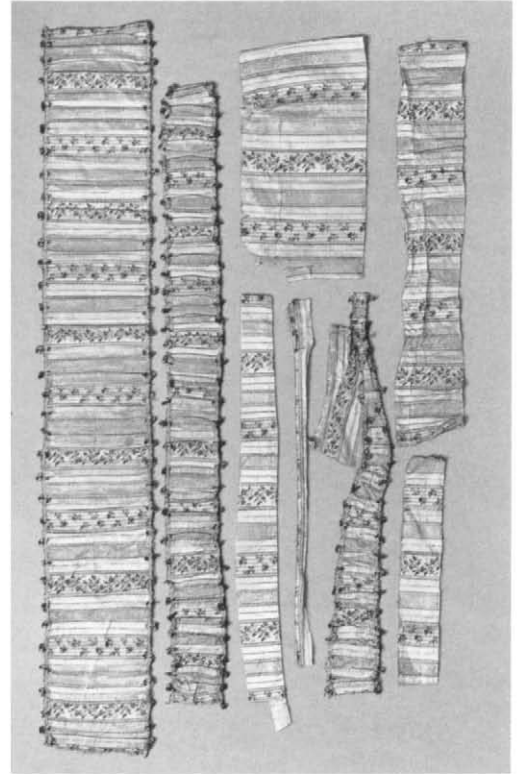


No. 161, detail

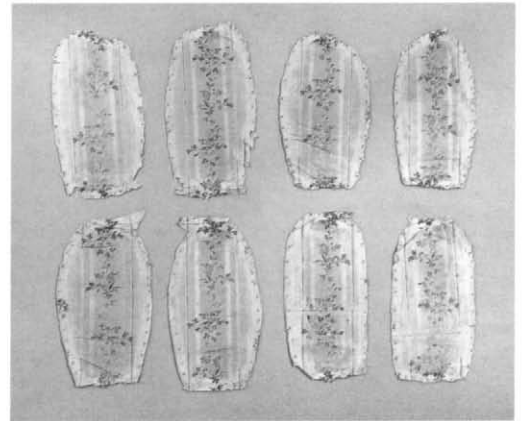




No. 162y,o



No. 162q-x



No. 162g-n

France, eighteenth century

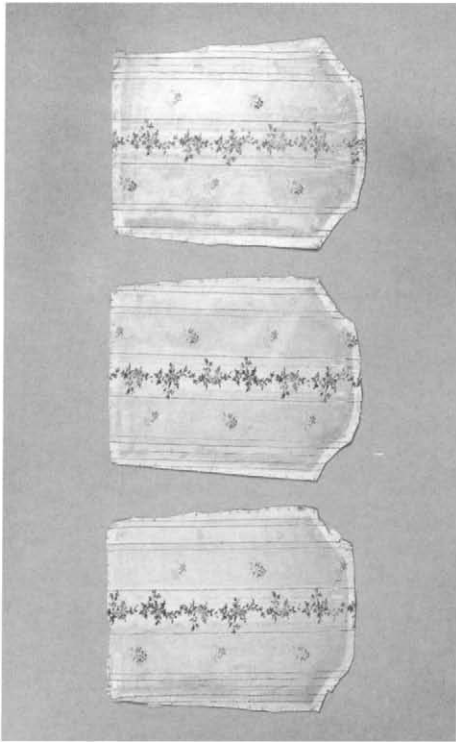
## 162. Part of a Dress and Twenty-five Fragments

1975.I.2408a-z

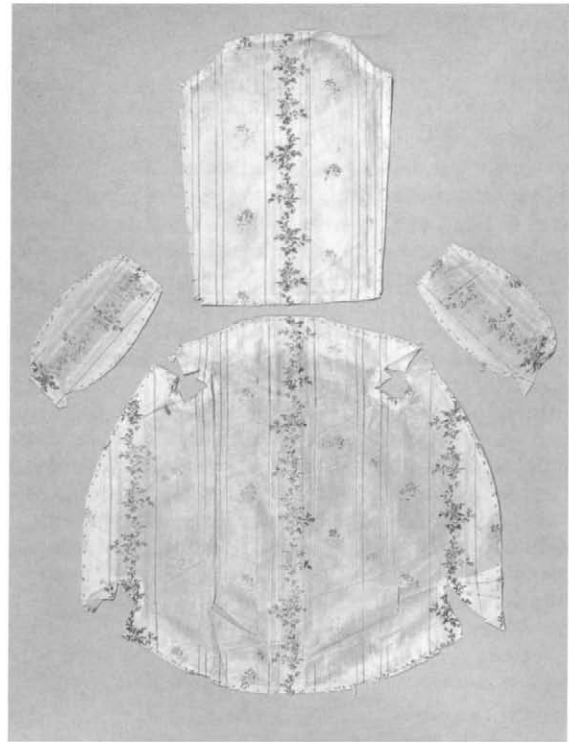
Intact part of dress 157.5 x 88.9 cm. Off-white silk with polychrome stripes and patterns.

CONDITION: Fragments used as upholstery worn and soiled, with nail holes where once attached to chairs. Dark spots and large water stain in lower portion of intact part of dress.

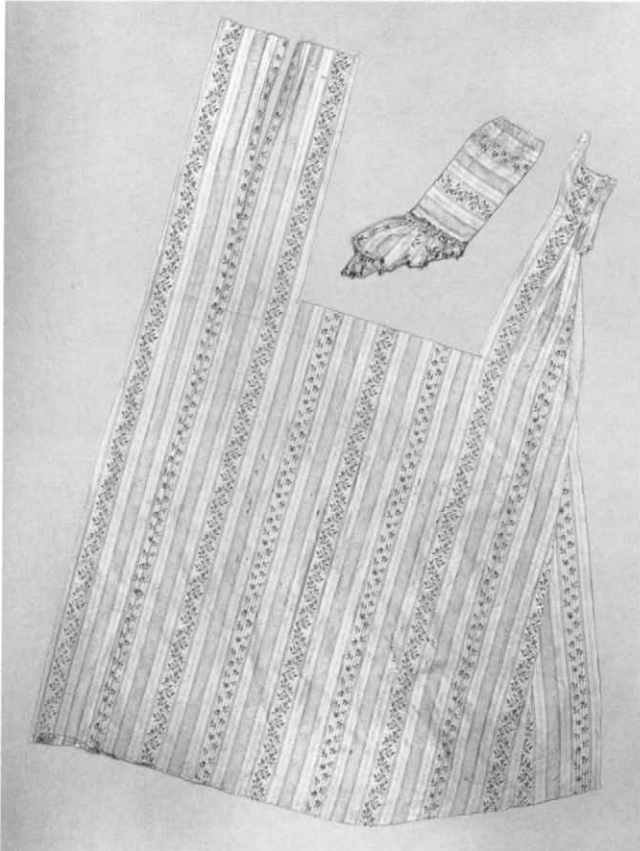
This typical eighteenth-century dress of off-white silk patterned in stripes filled with garlands and sprigs of flowers was taken apart to upholster three chairs. Part of the dress remains intact; the rest is now in twenty-five pieces, fourteen of which were cut to fit the seats, backs, and arms of the three chairs. The other eleven fragments include the two sleeves, a skirt section, cuffs, and ruches.



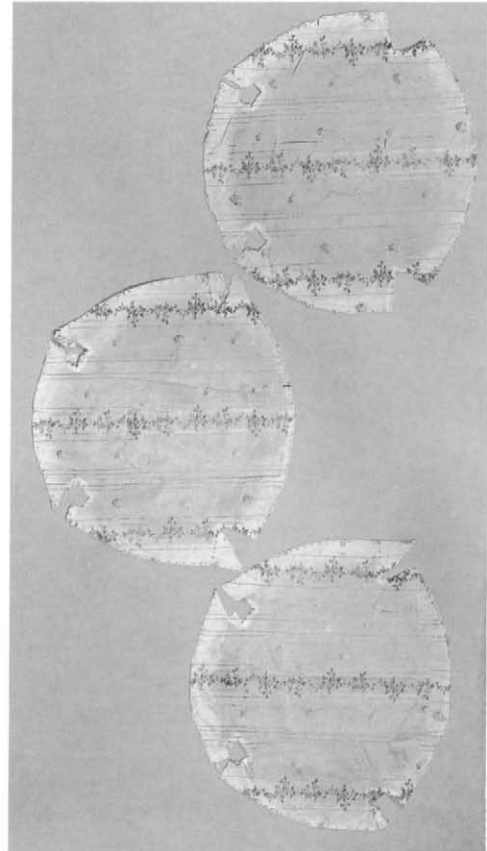
No. 162d-f



No. 162, reassembled chair covering



No. 162z,p



No. 162a-c

France, eighteenth century

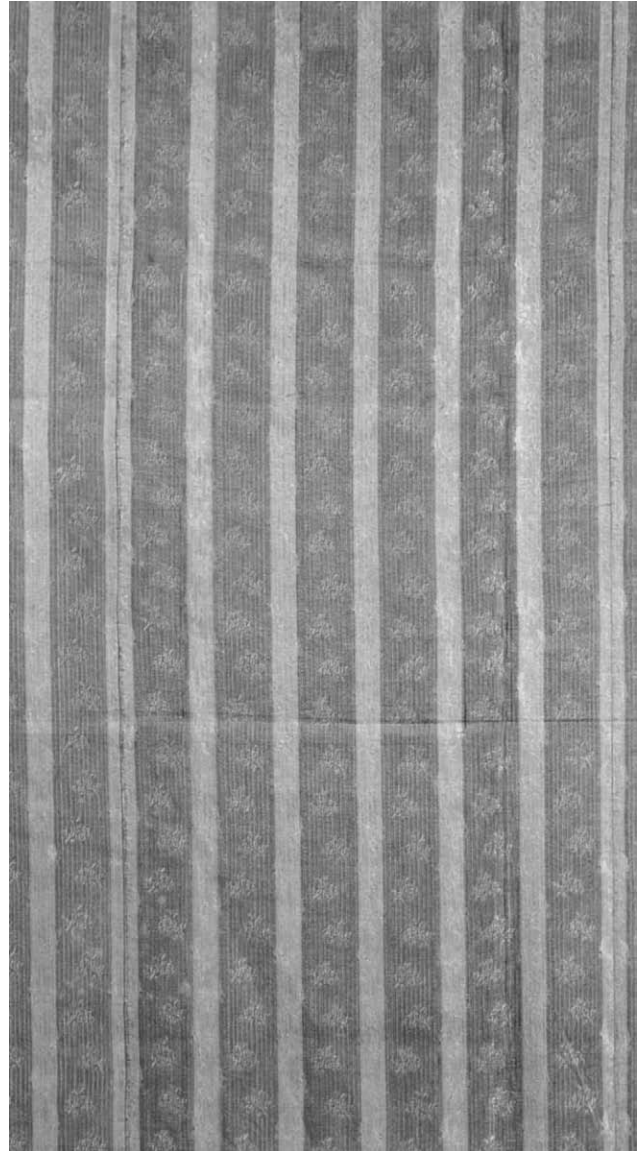
**163. Panel**

1975.1.1924

197.5 x 125.2 cm (with selvage folded to reverse and stitched); repeat 9.3 x 8.3 cm; full loom width 52.5 cm. Composed of 2 full and 1 partial widths of blue and white striped silk plain weave with supplementary warps and wefts; self-patterned by ground weft floats. Warp proportion 2:1, weft proportion 1:1. Supplementary patterning warps lie between face interlacings and reverse face interlacings when not patterning. Supplementary warps interlace ground wefts over 5 under 1 (or over 1 supplementary patterning weft in white stripes) in patterned areas. Stripes of 6 supplementary patterning warps separated by 14 main warps in white stripes and ground weft floats in blue stripes. White supplementary patterning wefts float unbound when patterning, blue ground wefts float unbound in self-patterning areas in blue stripes. All ground weave binding ceases and half of main warps bind supplementary patterning wefts on reverse. Both selvages present on full panels, one on half panel: 1 selvage cord, orange and blue silk; 10 orange warps in plain weave, with ground and supplementary patterning wefts paired. Decoupage: 1 warp, 2 wefts.

CONDITION: Unevenly cut; some tears and slits in warp direction. General abrasion, especially in warp and detached warps on reverse face. Light general soiling, stains, stiffness, and surface deposits. Some loss of color and ink markings on reverse of lower left corner.

Both stripes in this long length of blue and white silk are patterned. In the wider blue stripe, floral sprays face alternately left and right. The narrower white stripe is patterned with a smaller sprig and a larger leaf tied together with a ribbon, also alternating left and right.



No. 163, detail



France or Italy, eighteenth century

## 164. Cover

1975.1.1860

119.2 x 77.6 cm (including lace); repeat 17.3 x 17.8 cm; lace 1.8 cm wide. Made up of 13 fragments of light blue silk and gilt-metal-strip-wrapped silk warp-float faced 7/1 satin weave with supplementary patterning and brocading wefts, both *filé* and *frisé*, self-patterned by areas of plain weave of paired warps and wefts. Satin interruption 2-4, weft proportion 2:1:1. Supplementary patterning wefts of off-white silk bound in those areas patterned by brocading wefts by paired main warps in 1/3 z twill interlacings. Supplementary patterning wefts bound on reverse with ground wefts, supplementary pattern unbound. *Frisé* supplementary brocading wefts unbound on face, *filé* wefts bound in weft-float faced 1/3 z twill interlacings by every sixth main warp. Decoupage:

8 warps, 2 weft passes. Lace edging: gilt- and silvered-metal-strip-wrapped silk bobbin straight lace. Lining: red silk plain weave.

CONDITION: Losses of gilt in metal; detached brocading wefts; abrasion of silk along seams. Light soiling, including yellow discoloration; tarnishing of metal threads.

This cover is made of thirteen fragments of light blue brocaded silk against a patterned weave. The design is of freely placed leaves balanced by brocaded fruit and flower motifs. The cover is edged with gilt metal bobbin lace.



No. 164, detail

Italy or France, eighteenth century

## 165–66. Cover and Fragment

1975.I.1773, 1774

No. 165 (fragment): 35.5 x 26.2 cm; No. 166 (cover): 32.4 x 47.8 cm (including tape); tape 1.2 cm wide. No. 165 pieced of 2 fragments, No. 166 of 4 fragments of silk warp-float faced 7/1 satin weave with weft-float faced 1/3 s twill interlacing of self-patterning ground wefts. Satin interruption 2–4. Two colors of ground weft alternate sheds (colors change in bands), in patterned areas one color suspends binding to move to face, where it is bound by every fifth and sixth main warp in a twill interlacing. Left selvage present: 8 multicolor warps in plain weave, paired wefts. Decoupure: 4 warps, 2 weft sheds. Tape on edges of No. 166: gilt metal strip and gilt-metal-strip-wrapped cotton bobbin-made tape.

CONDITION: No. 165. Stitching tracks visible. Losses of main warps and supplementary wefts. Soiling throughout. Discolored from fading. No. 166. Losses of main warps and supplementary wefts. Scattered darned repairs. Numerous creases. General soiling and color loss or whitish stains throughout. Discolored from fading. Losses of tape; metal threads in tape tarnished.

This small cover and matching panel are of the same fabric, woven in a design of asymmetrically arranged polychrome flowers against a blue background. A fabric with a similar pattern of large blossoms is in the Kunstgewerbemuseum der Stadt Köln.<sup>1</sup>

NOTE:

1. Markowsky 1976, no. 552, ill. (as France[?], ca. 1735–40).



No. 166, detail

Italy, eighteenth century

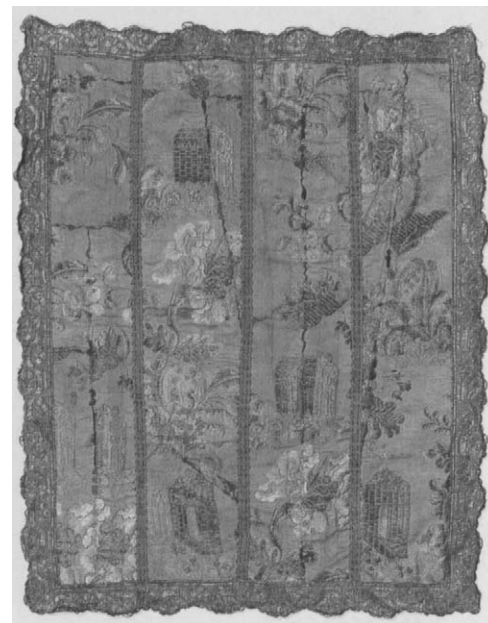
## 167. Cover

1975.I.1772

67 x 52.3 cm (including tape); tape 1.2 cm (on seams) and 4.1 cm (on edges) wide. Composed of 4 fragments of polychrome on blue silk and silvered-metal-strip-wrapped silk plain weave with supplementary brocading wefts. Metal supplementary brocading wefts float unbound, silk supplementary brocading wefts bound by every fourth main warp in weft-float faced 1/3 s twill interlacings. Weft proportion 1:1. Decoupure: 4 warps, 1 weft shed. Tape: silvered- and gilt-metal-strip-wrapped cotton plain weave and cotton plain weave with supplementary patterning wefts. Lining: linen plain weave.

CONDITION: Abraded.

To make this small cover, four strips of woven silk fabric were pieced together and the seams and edges covered with silk and silver-gilt metal tape in two widths. The design is of large asymmetrically placed blossoms balanced by small disproportional architectural structures in polychrome against a light blue ground. The repeats are incomplete.



No. 167

Italy or France, ca. 1750–70

## 168. Panel

1975.1.1861

147.3 x 104.5 cm; repeat 43.2–44.2 x 25.5 cm. Made up of 2 pieces of purple silk, gilt and silvered metal strips, and gilt-metal-strip-wrapped silk plain weave with secondary binding warps and supplementary patterning and brocading wefts (lampas). Weft proportion 2:1, light gray patterning wefts bound with ground wefts, gilt metal strips bound by secondary binding warps, allover wefts float unbound. Decoupage: 4 warps, 2 weft passes. Lining: gray cotton warp-faced, weft-ribbed plain weave; modern.

CONDITION: Strong and flexible. Small warp losses; losses of supplementary wefts and metal from metal-wrapped threads. Light general soiling; stiff tan-colored stain. Some surface deposits.

EXHIBITED: Chicago 1995–96.

A most complex and unusual design patterns this large made-up panel of purple silk fabric woven in a technique known as lampas. The parallel meandering gar-

lands are composed of incomplete cartouche shapes and floral sprigs in off-white and silvered metal connected by diagonal lines and dots to multicolored floral sprays. Large green and gilt metal flowering branches fill the spaces between the garlands.

A number of silk fabrics with somewhat related patterns, though with less complicated garlands, are in the Deutsches Textilmuseum Krefeld;<sup>1</sup> the Keir collection, Ham;<sup>2</sup> and the Kunstgewerbemuseum der Stadt Köln.<sup>3</sup>

### NOTES:

1. Krefeld 1987, nos. 121, 123, ill. (both as France, ca. 1760–70).
2. King and King 1990, no. 219, color ill. (as Italy or France, 1760–70).
3. Markowsky 1976, nos. 606–8, 613, 614 (all as France, ca. 1760–65).



No. 168, detail



Italy or France, second half of the eighteenth century

### 169. Woman's Gown (Robe à la française)

1975.I.1866

Shoulder to hem 139.8 cm; shoulder width 38 cm; sleeve length 54.5 cm. Made of 4 full widths (52.8–53.5 cm) of dark red silk warp-float faced 3/1 alternating float weave with secondary binding warps and supplementary pile warps forming cut solid velvet. Warp proportion 2(main):2(binding): 1(pile), 3 wefts per rod, every other weft paired to secure pile, paired wefts bind pile warps on face. Most selvages present, plain weave variation 2 warps over 3 under 1 in alternation, 1 warp over 1 under 1, from outer edge in: 12 green, 12 white, 11 green, 1 green and light red (pink), 8 light red (pink). Silvered metal tape on sleeves, gilt metal tape on neckline; later additions and replacements. 9 buttons. Bodice and cuffs: blue linen plain weave. Lining of garment: light orange linen plain weave, glazed.

CONDITION: Worn. Losses of pile warps and warp and weft floats; some holes, tears, and open seams; detached bobbin lace. Altered and shortened, center front stitched up; modern lace around neck stitched with modern thread; lacing placket restitched to blue linen inner bodice on right side; other stitching threads of more than one color used in various places. Light general soiling; surface deposits and dark staining; tarnished metal threads in sleeve tapes.

PROVENANCE: [Keller and Funaro, New York]; probably acquired by Philip Lehman from Keller and Funaro in December 1926.<sup>1</sup>

With its many pleats, this floor-length woman's gown of dark red velvet reminds one of the *robes à la française* that became so fashionable during the eighteenth century.<sup>2</sup> A typical *robe à la française* was tailored with a fitted bodice. It was laced to either side of a stomacher, a usually much-decorated triangle that hid the functional lacings from view. The gown was worn open down the front over a petticoat of the same fabric and trim.

The Lehman gown is made of five panels of velvet (with some gussets and inserts; there are nine seams in the skirt), two in the front, three in the back, that fall from the shoulders in seven wide pleats in the back and six in the front. The cut and length of the narrow sleeves, with their four-tiered gathered cuffs, are correct for the period. They were probably originally embellished with elaborate ruching and tiered lace or ribbons. The bit of metal lace at the neck, a modern replacement, is simply a reminder of what once was there, perhaps a decorated *parement* that edged both sides of the front (which have since been stitched together) from hem to neckline.

Early in the twentieth century, this gown, like No. 142, may have been worn at costume parties at houses furnished with medieval and Renaissance artifacts.



No. 169, side

#### NOTES:

1. Among several items listed on Keller and Funaro's invoice of 17 December 1926 (Robert Lehman Collection files) is a "17<sup>th</sup> Century Velvet Dress" that could very easily be this gown.
2. See Köhler [1937], fig. 431, and Boucher [1967], pp. 296–99. I thank Avril Hart, formerly of the Victoria and Albert Museum, London, for her help with the entries for Nos. 142 and 169 (letter to the author, 30 June 1995; Robert Lehman Collection files).



No. 169, *front*



No. 169, *back*

France, second half of the eighteenth century

### 170. Panel

1975.1.1881

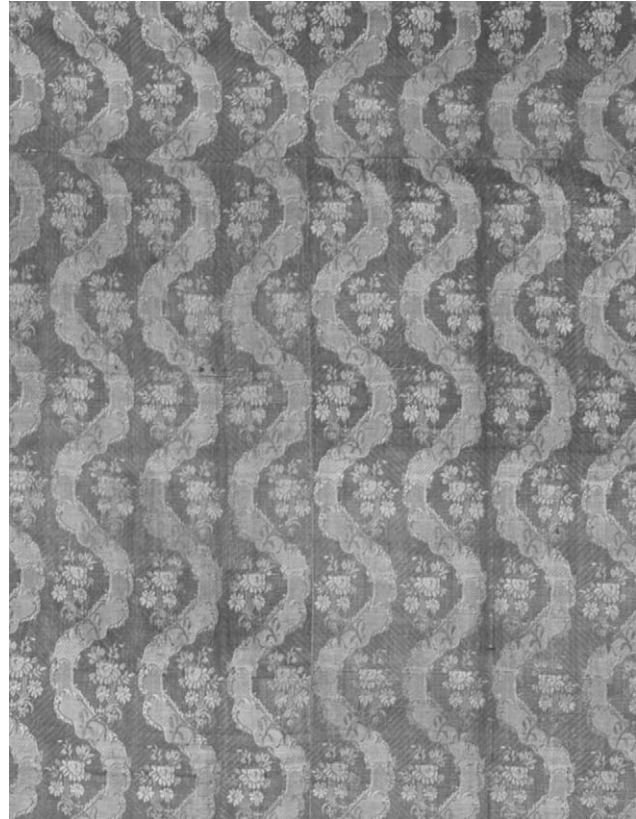
243 x 157.6 cm; repeat 27.3 x 13.2 cm. Made up of 9 widths and 1 fragment of polychrome silk plain weave with supplementary patterning wefts and self-patterned by complementary ground weft floats. Warp proportion 2:1. Two- and three-color complementary ground wefts in each shed, one or two colors float on face while remaining shots continue plain weave interlacing, green and off-white alternate in bands. All selvages present: plain weave, turned weft, 15 warps, 4–5 white warps, 2 brown warps (1 sometimes paired with white), 8–10 blue warps. Facing: linen plain weave.

**CONDITION:** Areas of heavy surface abrasion. Losses of complementary ground weft floats and/or losses in one or both warp sets; almost complete loss of brown ground wefts. Some holes and tears. Creased in quarters due to previous folding.

Woven in shades of off-white, yellow, and green against an intricately patterned blue background, this design is a vertical repeat of four meandering garlands balanced by floral sprays placed at intervals to the right and left. Silk fabrics woven in similar garland-and-flower patterns are in the Deutsches Textilmuseum Krefeld.<sup>1</sup>

**NOTE:**

1. Krefeld 1987, nos. 103 (as France, ca. 1750–60), 120, 121, 123 (as France, ca. 1760–70), ill.



No. 170, detail

Spain, possibly Valencia or Talavera, late eighteenth century

### 171. Panel

1975.1.1918

205.2 x 159 cm (as hemmed); warp repeat 19 cm. Made of 8 panels of white and blue silk plain weave with supplementary patterning warps and supplementary brocading wefts and self-patterned by ground weft floats. Warp proportion 2:1, weft proportion 1:1, supplementary patterning warps are unbound on both faces, supplementary brocading wefts are unbound, self-patterning occurs as “spots” of ground weft floats on face (warp on reverse) and suspension of all binding. Both selvages present on center panel, inner selvages on outer panels (outer selvages might be turned in hem): 8 multi-color selvages, plain weave. Decoupure: 2 warps, 1 weft shed. All edges turned and hemmed.

**CONDITION:** General abrasions and losses of black supplementary patterning warps and supplementary brocading weft floats; some losses in main warps. Light general soiling with some staining, including ringed stains; scattered small specks of dark stain throughout.

On this large panel of striped silk fabric, made of eight fragments, paired blue moiré stripes alternate with two narrower stripes and a wider white stripe. The wider stripe is patterned with floral bouquets in red, green, and black tied together with blue ribbons on a self-patterned background. One of the narrower stripes is patterned in a repeat of S shapes and dots in light green and red, the other with a tiny rose design staggered with its adjoining mate.

Among the eighteenth-century woven textiles in the Robert Lehman Collection are a number of made-up covers, panels, and hangings (Nos. 171–80) that are connected by a striking, puzzling similarity. On the one hand these blue and white striped silk fabrics, with



their meandering floral garlands that look as if they were superimposed onto the narrow vertical stripes and seem to counteract their rigidity, make one think of French silks of the same period.<sup>1</sup> On the other hand, the daring pattern combinations, the varying widths of the stripes, the frequent use of stripes with a watered (*moiré*) effect achieved in the weaving, and the brilliant coloring, often mixing dark blue, black, or dark brown with very bright and vivid hues, seem to dictate another attribution, the more so in that Nos. 171, 174, and 175 once bore Spanish labels that indicate they were purchased either in Spain or from a Spanish dealer.<sup>2</sup>

Pilar Benito García is inclined to think that these silks may have been woven in a workshop or factory in Valencia.<sup>3</sup> It is also possible that they were produced at the Real Fábrica de Tejidos de Seda in Talavera de la Reina, in the province of Toledo.<sup>4</sup> Benito García points out that the Lehman silks bring to mind the drawings for silk designs made in the late eighteenth century by students of the Real Academia de Bellas Artes de San Carlos in Valencia. In October of 1778 Carlos III had established a program at the academy intended to foster and encourage the local textile industry by teaching not only how to design fabrics but also how to realize



No. 171, detail

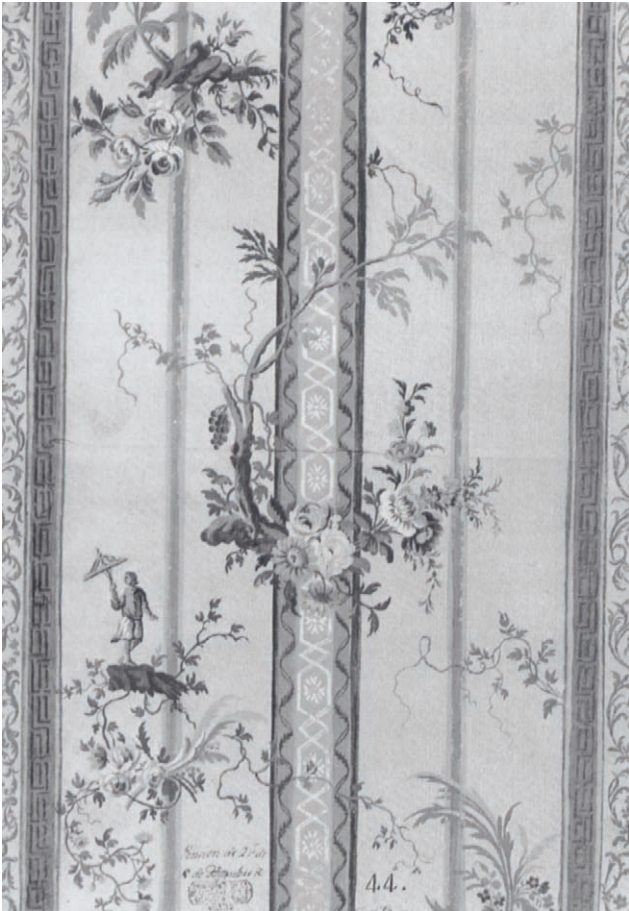
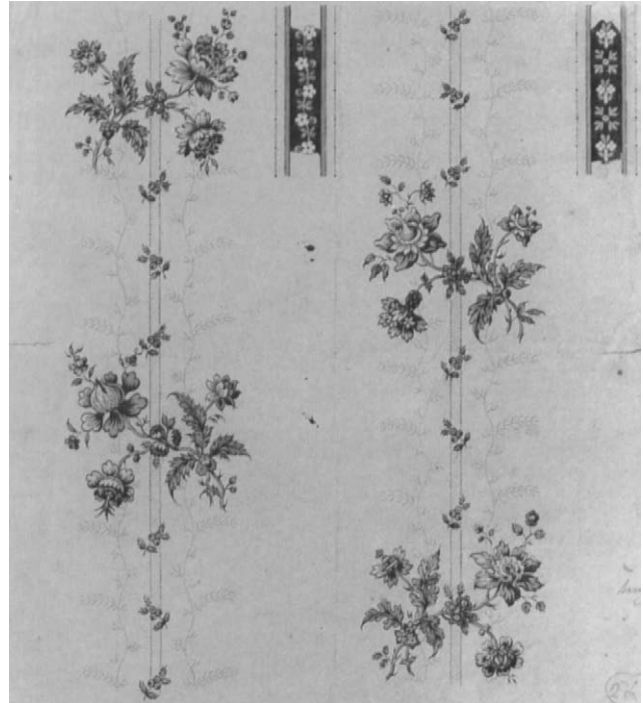


Fig. 171.1 José Burgos, *Fabric Design*. Museo de Bellas Artes, Valencia, 9823

Fig. 171.2 Jesus Catalap, *Fabric Design*. Museo de Bellas Artes, Valencia, 9627



ornamentation and patterning in silk.<sup>5</sup> Many drawings signed by alumni of the academy – José Burgos, Benito Espinós, Jesus Catalap, and José Rosell among them – are preserved in the Museo de Bellas Artes in Valencia (see Figs. 171.1, 171.2).<sup>6</sup> It can be documented that the Valencian silk weaving factories used the designs year after year, either just as they were or with slight variations.

NOTES:

1. See, for example, a cover in the Keir collection, Ham (King and King 1990, no. 220, color ill.; as Italy or France, 1770–90), and several fragments in the Kunstgewerbemuseum der Stadt Köln (Markowsky 1976, nos. 636–40,

ill.; all as France, nos. 636–39 as ca. 1770–80, no. 640 as ca. 1780–85).

2. The labels are described in notes made by Alice B. Beer, then at the Cooper Union Museum for the Arts of Decoration, when she catalogued Robert Lehman's textiles in 1952–53 (Robert Lehman Collection files).

3. I am most grateful to my colleague Pilar Benito García, conservator of the Patrimonio Nacional in Madrid, for her assistance in regard to this group of silks (letter to the author, November 1998).

4. This would be hard to document, however, as Benito García knows of only two studies of the royal silk factory (González Muñoz 1973; Peñalver Ramos 1996), both from an industrial rather than an artistic point of view.

5. On the Valencian silk industry in the eighteenth century, see Rodríguez García 1959 and Santos Isern 1981.

6. For the drawings, see Valencia 1997.



Spain, possibly Valencia or Talavera, late eighteenth century

## 172. Cover

1975.I.1900

99.6 x 104 cm (with edging); repeat 8 x 13.2 cm; edging 2 cm wide. Pieced of 14 fragments of silk with stripes of warp-float faced 7/1 satin weave and stripes of plain weave self-patterned by ground weft floats. Satin interruption 2-4. Plain weave stripes: off-white and brown warps, 6 of each in alternation interlace with groups of 4 ground wefts. Two colors of ground wefts alternate sheds. Every other weft is off-white, intervening weft changes colors in band from dark rose, rose, pink, dark orange, orange, light orange, and green. When one weft floats on face, the remaining wefts interlace half of main warps in an altered 3/1 z twill interlacing, while other half of warps float between this interlacing and ground weft floats. Decoupage: 4 warps, 2 ground wefts. Edging: wild silk and cotton warp-float faced 4/1 satin weave, satin interruption 2-1; France, nineteenth century. Lining: silk plain weave; France.

CONDITION: General loss of black main warps; abrasion and losses of ground weft floats. Lost black main warps replaced with embroidered black yarns; some losses darned. Stitching tracks from removed scalloped tape or braid visible. General soiling; stains and stiffness in places.

Three different border designs were used in a precise arrangement in the light blue and off-white stripes of this woven silk fabric. Two of the designs are of single flowers; the third is a meandering polychrome floral garland. The cover is edged with a woven silk tape. Stitching tracks are visible where a scalloped tape or braid was once attached.

See the discussion under No. 171.



No. 172, detail





No. 173, detail

Spain, possibly Valencia or Talavera, late eighteenth century

### 173. Bedcover

1975.I.1901

*Center.* 235.5 x 188.8 cm; repeat 12 x 17.5 cm; panel width 52.7 cm. Made up of 6 full-width panels of silk with stripes of warp-float faced 7/1 satin weave self-patterned by ground weft floats and stripes of plain weave with supplementary patterning warps. Satin interruption 2-4. Two colors of weft (white and, in stripes, greenish blue, purple, light orange, orange, dark orange) alternate sheds, in self-patterned areas one weft color patterns while other continues in altered binding. In plain weave stripes half of wefts interlace while remaining float on reverse, supplementary patterning warps float between layers when not patterning. All selvages present: 8 white warps, plain weave. Decoupage: 6 warps, 2 wefts (in satin weave). *Ruffle.* Ca. 20 cm wide; repeat 13.2 x 25.8 cm; woven width 50.8 cm; tape 1.4 cm wide. Made up of 19

full-width panels of silk warp-float faced 7/1 satin weave self-patterned by ground weft floats and areas of plain interlacing. Satin interruption 2-4. Orange and white wefts alternate sheds, each floating in turn to pattern while other binds warps. In areas of plain interlacing orange wefts are bound in plain interlacing on face and orange bound in 1/3 twill on reverse; white moves to face to pattern in unbound floats. All selvages present, green and white striped plain weave, from outer edge in: 4 green cords, 8 green, 8 white, 8 green, 8 white, 8 green. Decoupage: 6 warps, 2 weft sheds (in satin weave). Lace tape on edges of ruffle: silk bobbin straight lace.

**CONDITION:** Scattered abrasion and losses of self-patterning ground weft floats. Soiling, staining, stiffness, and surface deposits; discoloration and color loss. Losses in lace tape along lower edge of ruffle and along upper edge of lace itself.

This complete bedcover of blue and white striped silk fabric with a ruffle of silk in white and light red and green stripes is reminiscent of a Spanish *colcha*, or bedcover. It was probably purchased in Spain or from a Spanish dealer (see the discussion under No. 171).

The pattern in the blue and white silk is a repeat of a wide white stripe with a meandering floral garland in light red, green, light yellow, and black; a slightly nar-

rower blue stripe with scattered individual flowers; and a narrower white stripe with a staggered double dot design. All the stripes are edged in black.

The ruffle is sewn along three sides of the cover and separated from it by a narrow bobbin-lace tape. The ruffle is patterned with floral sprays in white and light red stripes of varying widths that are separated by narrow light green stripes.

Spain, possibly Valencia or Talavera, late eighteenth century

### 174. Large Cover or Hanging

1975.1.1902

197.7 cm x 141.4 cm; warp repeat 17.7 cm; weft repeat 17.4 cm; binding 4.2 cm wide. Made up of 26 panels and fragments of silk warp-float faced 7/1 satin weave self-patterned by ground weft floats. Satin interruption 2-4. Two colors of ground wefts alternate sheds, white wefts alternate in bands with blue-green, purple, or orange wefts. In self-patterned areas, one color discontinues satin interlacing and moves to face to pattern while intervening wefts continue binding with half their warps, resulting in a twill interlacing. Noninterlacing warps float unbound on face under patterning ground weft floats. Binding on edges: cotton, silk, and wool plain weave with supplementary patterning warps and wefts. Lining: dark brown striped cotton plain weave, roller or screen printed; modern. Marked in ink in lower left corner: 02906.

CONDITION: Many creases, slits, tears, main warp losses, open seams, and scattered abrasions of weft floats and warps. Light general soiling; water-ringed stains.

According to an old record card, this large cover or hanging of blue and white striped silk once bore a Spanish label, which would indicate that it was purchased either in Spain or from a Spanish dealer.<sup>1</sup> Like Nos. 171-73 and 175-80, it was very likely woven in Spain, possibly in Valencia, during the late eighteenth century (see the discussion under No. 171).

Both the blue and the white stripes of the design are filled with floral motifs in light red, green, and purple. The blue stripes are patterned with a repeat of a flying insect, possibly a bee, and a floral sprig superimposed on two narrow vertical red stripes. Three small symmetrically placed flowers, one on top of the other, repeat in the narrow white stripe; the wider white stripe carries a repeated design of larger, related floral motifs against a meandering garland and a ribbon tied in a bow.



No. 174, detail

NOTE:

1. See No. 171, note 2.

Spain, possibly Valencia or Talavera, late eighteenth century

### 175. Cover

1975.I.1903

192 x 169.4 cm; warp repeat 19 cm. Made up of 8 panels of blue and white silk warp-faced plain weave with supplementary patterning warps, moiré. Warp proportion 2:1. Supplementary patterning warps float unbound, irregularly spaced shed with second weft shot to secure supplementary warps to reverse. Tape on edges and at center and corners at top: dark blue silk plain weave. Lining: linen plain weave, glazed. Marked in ink in upper left corner of lining: 31836.

CONDITION: Basting stitches visible. Creased and pulling in some areas due to way piece is sewn. Some slits and tears. Some slits darned. Some soiling and discoloration. Lining detached from panel in places; scattered small holes; some tan stains; some ringed stains with loss of color. Dark blue silk on edges perhaps remnants of previous lining.

This pieced cover of watered silk is patterned with blue and off-white ribbonlike stripes. The wide off-white stripes are filled with a repeat of two small blossoms and a larger spray, the narrow ones with a thin floral garland. The floral motifs are in shades of pink and green with touches of brown.

Like Nos. 171 and 174, this piece once bore a Spanish label and may have been bought either in Spain or from a Spanish dealer.<sup>1</sup> See No. 171.

NOTE:

1. See No. 171, note 2.



No. 175, detail

Spain, possibly Valencia or Talavera, late eighteenth century

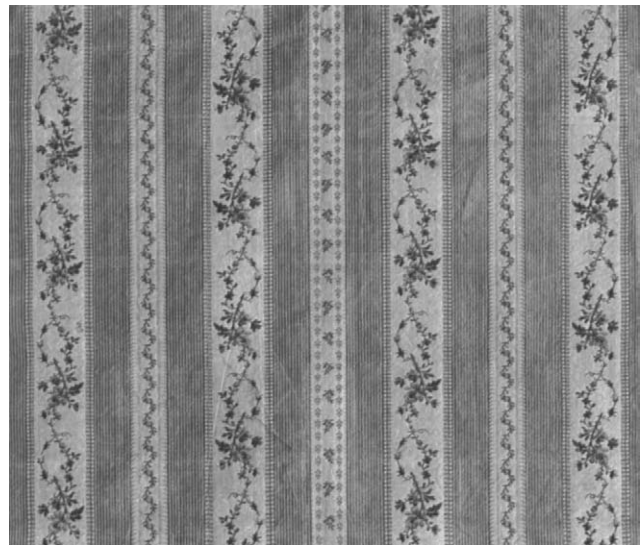
### 176. Panel

1975.I.1923

98.8 x 54.3 cm (as hemmed); repeat 9 x 26.8 cm. Full loom width of blue and white silk with stripes of plain weave and stripes of plain weave with supplementary patterning warps. Warp proportion 2:1, additional weft in approximately every thirtieth weft pass to secure supplementary patterning warp floats on reverse face. Both selvages present: 10 selvage warps, plain weave. Bottom edge turned and faced on reverse with piece of printed cotton.

CONDITION: Scattered stitching tracks. Creased along selvages, top, bottom, and center in weft direction. Some small holes; abrasion of supplementary patterning warps along right edge. Some soiling; water-ringed stain in left lower quadrant; general discoloration and light fading.

The pattern in this length of striped silk fabric is composed of three bands of different widths filled with three different foliate patterns (a large and a small undulating garland and a tiny floral sprig) against a ground of fine blue and white stripes. See No. 171.



No. 176, detail



Spain, possibly Valencia or Talavera, late eighteenth century

### 177–79. Three Panels

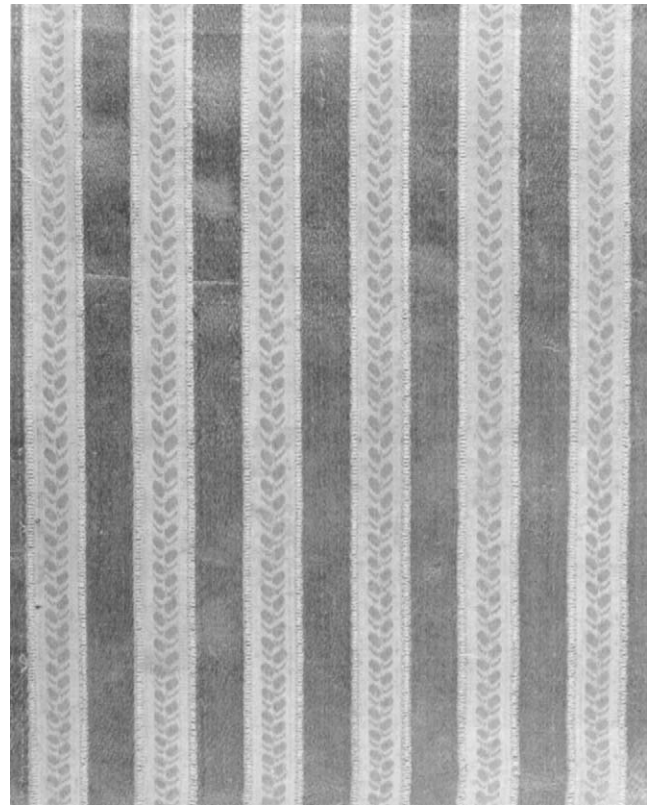
1975.1.1920–22

No. 177: 61 x 149.7 cm; No. 178: 143.8 x 56.1 cm; No. 179: 83.2 x 70.1 cm; repeat .6 x 2.8 cm; woven width 52.7 cm. No. 177 made up of 2 complete and 3 incomplete widths, No. 178 of 8 fragments, and No. 179 of 2 incomplete panels joined at selvages at center of blue and white silk with stripes of warp-float faced 7/1 satin weave and stripes of plain weave with supplementary patterning warps and self-patterned by ground weft floats. Satin interruption 2–4, warp proportion 2:1, in self-patterned areas every other weft floats on face over noninterlacing warps, and remaining warps and wefts continue making plain weave. Many selvages present on No. 177, one on 178, and none on 179, plain weave, from outer edge in: blue/green/brown warps, 16 light orange warps.

CONDITION: No. 177. Top, bottom, and left edges cut; abrasions along creases; long slit at top of second panel from left. General soiling and staining throughout; some ink stains in third panel from left. No. 178. Top, bottom, and right edges cut; four slits in lower left pieced fragments and one in second panel from left. Upper and lower edges turned, creased, and abraded; some internal creasing in weft direction. Light general soiling; scattered tan stains, some accompanied by stiffness. No. 179. All edges cut. Creased and abraded. General soiling; scattered stains, including ink in lower left quadrant.

These three pieced panels of striped woven silk may once have been used in the furnishing of a bedroom. The pattern is a repeat of a narrow white stripe with a small-scale leaf design alternating with a stripe of blue.

See No. 171.



No. 179, detail

Spain, possibly Valencia or Talavera, late eighteenth century

### 180. Fragment

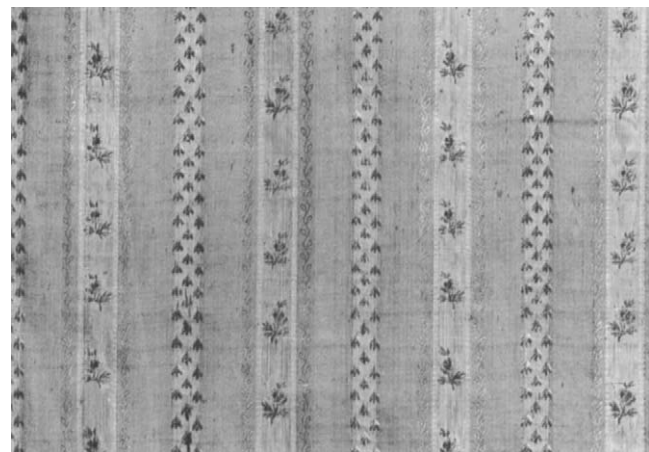
1975.1.1919

50.7 x 33.6 cm; repeat 3.2 x 12.9 cm. Shaped piece of blue silk with stripes of warp-float faced 7/1 satin weave and stripes of plain weave with supplementary patterning warps and self-patterned by ground weft floats. Satin interruption 2–4, warp proportion 4:1 in satin weave, 1:1 in plain weave. In self-patterned areas main warps float on reverse face.

CONDITION: Cut along all sides. Creased. Faded throughout.

This small fragment of light blue silk is patterned with narrow vertical bands filled with floral sprigs in green, shades of red, and black alternating with stripes filled with a small-scale staggered leaf design in black. Two rows of fine floral sprays flank each floral band.

See No. 171.



No. 180, detail

France or Italy, late eighteenth or early nineteenth century

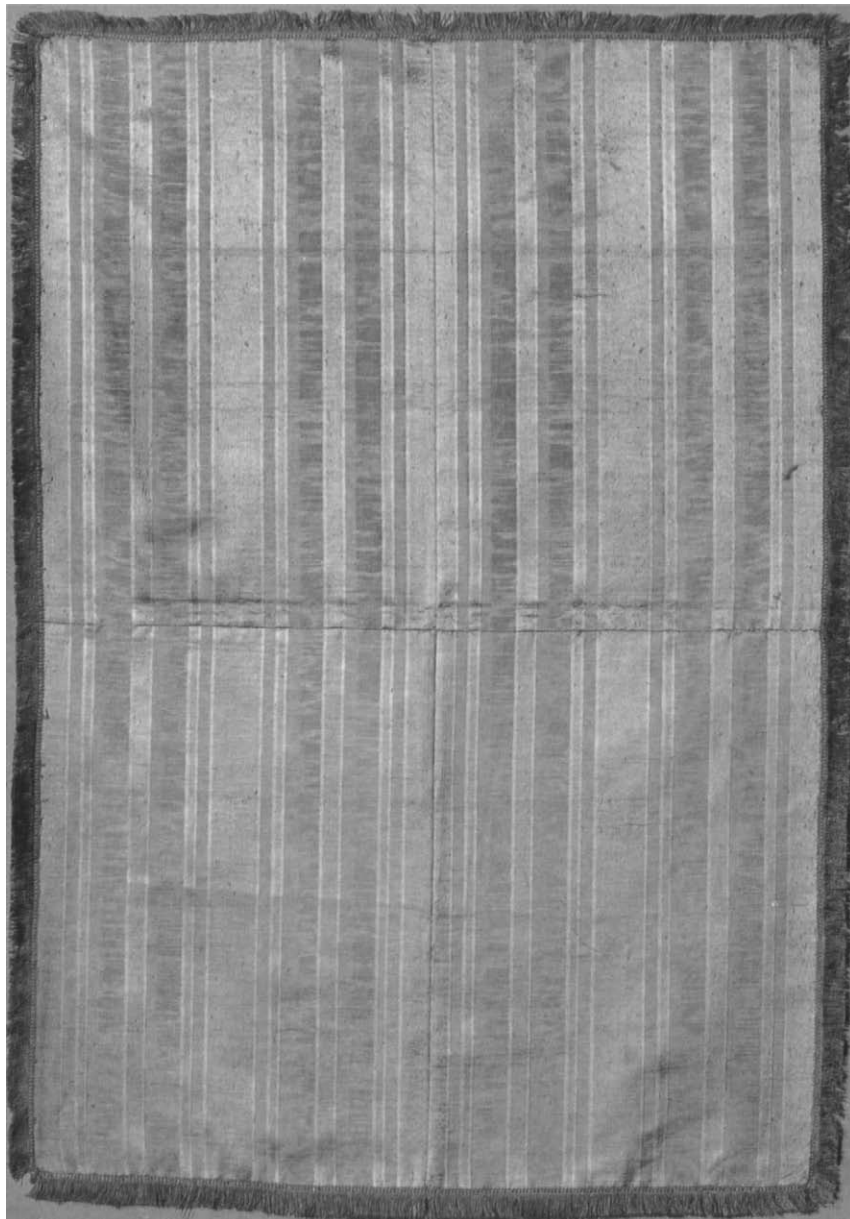
### 181–83. Two Panels and a Cover

1975.1.1863–65

No. 181: 169.6 x 58 cm; No. 182: 86.5 x 59.6 cm; No. 183: 186.4 x 57.7 cm (all including fringe); weft repeat 13.8 cm; fringe 2 cm wide. Yellow and blue silk with stripes of warp-float faced 7/1 satin weave over plain weave alternating with stripes of warp-faced, weft-ribbed plain weave, moiré. Satin interruption 2–4, warp proportion in satin weave stripes 2 satin:1 plain. Right selvage present on No. 181, left selvage present on No. 183; plain weave, turned weft, white and yellow stripes. No. 182 pieced of 2 fragments in weft direction in center. Fringe (on short and one long sides of No. 181, all

four sides of No. 182, and short sides and ends of one long side of No. 183); light blue silk plain weave self-patterned by main warp floats and extended ground weft fringe. Side edges of No. 182 bound with plain woven tape; silk woven binding on right edge of No. 183.

CONDITION: No. 181. Creased in warp direction in eight sections. Some scattered losses in satin stripes, more extensive in third stripe from right; warp abrasions. Light soiling, with scattered stiff stains and some dark stains. No. 182. Some losses in satin stripes and warp abrasions. Soiling,



No. 182

France or Spain, eighteenth or nineteenth century

### 184. Cover

1975.1.1883

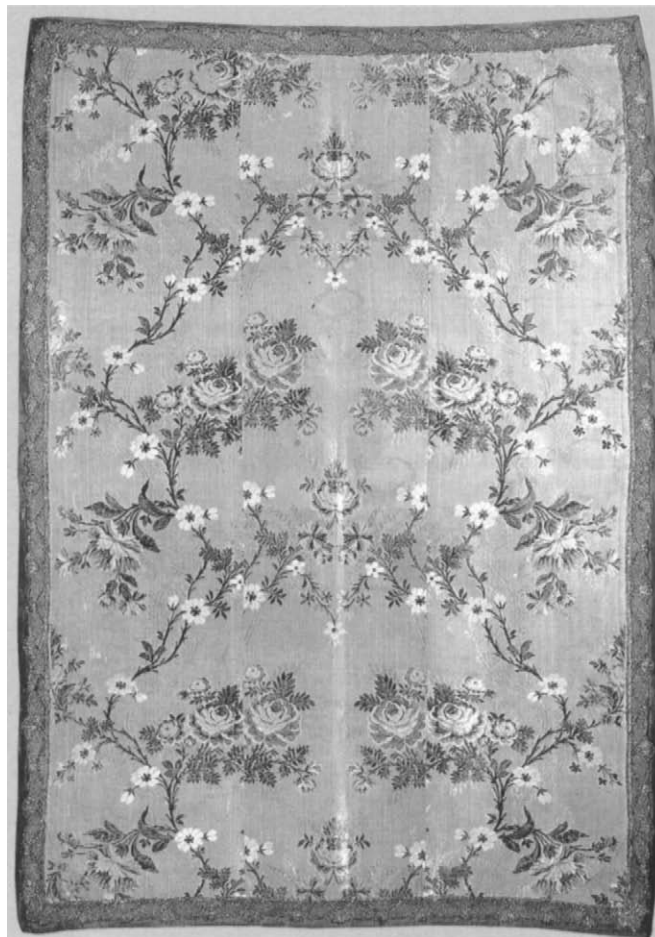
108.6 x 74.5 cm; warp repeat 37–41.4 cm; galloon 3.2 cm wide. Made up of 6 fragments of blue silk plain weave with supplementary patterning and brocading wefts. Weft proportion 2:1. Right selvage present, from outer edge in: 6 multiple elements yellow warps, 5 blue/white or blue multicolor warps. Decoupage: 4 warps, 2 weft passes. Edging: silvered-metal-strip-wrapped silk and gilt-metal-strip bobbin lace, backed with silk plain weave. Lining: red cotton warp-float faced 4/1 satin weave; modern.

CONDITION: Stained and discolored in places.

This rectangular cover edged with galloon on all four sides is made up of three narrow strips and three smaller fragments of blue silk in a repeat pattern in reds, greens, and off-whites of roses and other flowers attached to a meandering leafy branch.

with scattered stains resulting in areas of stiffness. Some surface deposits. No. 183. Some warp abrasion and losses in satin stripes, further loss in third stripe from right. General soiling, with scattered stains resulting in stiffness.

These three pieces, a cover fringed on all four sides and two panels with fringe on three sides, are of an identical watered silk fabric patterned in yellow and blue stripes of varying widths.



No. 184





No. 185

Russia(?), nineteenth century

### 185. Cover

1975.I.1930

111.1 x 105.2 cm (including fringe); fringe 4 cm wide. Repeats in quarters. Silk, silk chenille, silk-wrapped-gilt-metal strips, and gilt-metal-strip-wrapped silk warp-faced plain weave with supplementary brocading wefts bound by main warps in weft-float faced 1/3 s twill interlacings. Weft proportion 2:1, supplementary brocading wefts bound by every eighth main warp. Decoupure: 5 warps, 2 weft sheds. Fringe: gilt metal strips, gilt-metal-strip-wrapped silk, and silk and cotton warp-faced plain weave extended weft knotted fringe (fringe made with ground wefts). Lining: silk plain weave.

CONDITION: Three horizontal creases. Losses in ground weave and supplementary wefts; scattered losses of metal from gilt metal threads. Somewhat stained and soiled throughout; water rings; tarnished metal threads.

PROVENANCE: [Hammer Galleries, New York]; [Gimbel's, New York].

EXHIBITED: Chicago 1995–96.

Dark yellow silk fabric was woven to shape in a symmetrical design of two meandering bands enclosing flowers and fruit to make this cover. Four artichoke-like

blossoms contained within curving sprays of leaves form a circle in the center, and around them what look like sunflowers alternate with clusters of grapes. The centers of the sunflowers are filled with cut pile in orange and green. Green cut pile outlines the artichoke plants, and light red pile highlights the grape clusters and other blossom centers. Dark green cut pile that changes to blue depending on the light was used to add accents to the flowers and stems in the outermost meandering band and for the inner outline of studded dots.

A note in the Robert Lehman Collection files at the Metropolitan Museum describes this cover as a “piece of yellow, heavily brocaded silk / Russian? / 19th century / From a choir robe / Gimbel’s.” This might mean that the square was cut from a Russian vestment and that it was purchased at Gimbel’s department store in New York. According to another note in the file, both this cover and No. 186 once bore labels that said: “Hammer Collection Russian Imperial Treasures.”



No. 186

Russia(?), nineteenth century

### 186. Cover

1975.I.1929

100 x 106.7 cm (including fringe); fringe 1.6 cm. Repeats in quarters. Silk, silk chenille, gilt metal strips, and gilt-metal-strip-wrapped silk warp-faced plain weave with supplementary brocading wefts bound by main warps in weft-faced  $1/3$  s twill interlacings. Weft proportion 2:1, supplementary brocading wefts bound by every eighth main warp. Decoupure: 6 warps, 2 weft sheds. Fringe: gilt-metal-strip-wrapped silk warp-faced plain weave extended ground weft knotted fringe. Lining: silk plain weave.

CONDITION: Losses in ground weave and in supplementary elements and metal from gilt metal threads; scattered abrasions; areas of detached supplementary wefts. Half of cover faded, indicating that it was folded on diagonal; soiled throughout; metal threads tarnished.

PROVENANCE: [Hammer Galleries, New York].

EXHIBITED: Chicago 1995-96.

This cover was woven to shape in light red or orange silk in a design much like that of No. 185. A wide meandering band encloses a center patterned with symmetrically placed flowers, leaves, grape clusters, and berrylike sprays that repeat in all four directions and are highlighted with strategically placed accents of dark green cut silk pile. The wide band is filled with floral motifs separated by narrow serrated leaves in silvered metal thread, and the inner outline of the band is studded with dots also in silvered metal thread. Meandering blossoms alternating with leaves form the narrower outer border, and the cover is finished with a knotted fringe.

According to a note in the Robert Lehman Collection files at the Metropolitan Museum, this cover and No. 185, to which it so closely relates, both once bore labels that read: "Hammer Collection Russian Imperial Treasures."





ADDITIONAL  
TEXTILES



Italy, fifteenth century

**187. Panel**

1975.I.2425

153.5 x 65 cm. Silk cut voided velvet with areas of plain and twill weave, originally in red, blue, yellow, and gilt metal thread. Two selvages present. Badly faded and worn; stained on reverse. Large-scale repeat pattern of two staggered parallel motifs of pomegranate or thistle designs contained within eight-lobed ogival shapes.

Italy, fifteenth century

**188. Cushion for a Savonarola Chair**

1975.I.1980b

Cushion 36 x 43 cm. Patchwork of small squares of red silk cut velvet. Edged with gilt metal tape. Silk tassels at all four corners. Very worn.

Italy, fifteenth century

**189. Cushion for a Savonarola Chair**

1975.I.1981b

Cushion 42 x 38 cm. Red silk cut velvet. Tape on two sides. Tufted. Backing: linen plain weave. Very worn.

Italy, fifteenth century

**190. Cushion for a Savonarola Chair**

1975.I.1982b

Cushion 44 x 44 cm (including fringe). Red silk cut velvet. Tufted. Edged with silk fringe. Very worn.

Italy, fifteenth century

**191. Cushion for a Savonarola Chair and a Fragment**

1975.I.1983b,c

Cushion 35 x 46 cm; fragment 55.5 x 21 cm. Green silk cut voided velvet. Cushion pieced; edged with tape. Very worn; splits and holes. A typical pattern of five-lobed shapes containing pomegranate-like motifs, with small flowers in the interstices.

Italy, fifteenth century

**192. Cushion for a Savonarola Chair**

1975.I.1984b

Cushion 34 x 44 cm. Pieced of dark red silk cut velvet. Tufted. Edged with tape. Very worn; splits and holes. Traces of a typical pattern of lobed shapes containing pomegranate-like motifs.

Italy, fifteenth century

**193. Cushion for a Savonarola Chair**

1975.I.1985b

Cushion 44 x 48 cm (including fringe). Pieced of dark green silk cut velvet. Tufted. Edged with woven tape. Worn.

Italy, fifteenth century

**194–95. Two Cushions for Savonarola Chairs**

1975.I.1986b, 1987b

No. 194: 36 x 40 cm; No. 195: 36 x 40 cm. Pieced of blue silk cut velvet. Tufted. Edged with cotton fringe. Very worn and abraded.

Italy, fifteenth century

**196. Fragment**

1975.I.1757

200.6 x 22.7 cm; warp repeat 64.2 cm; voided line width .2–.3 cm. Pieced of green silk warp-float faced 4/1 satin weave with supplementary pile warps forming cut voided velvet. Satin interruption 1–2, warp proportion 3:1, 3 wefts per rod, every other weft paired, paired wefts bind pile warps on face. Small section of selvage present: same satin weave in salmon-colored warp of 2–3 elements (incomplete). Abraded; some holes and previous repairs; wax deposits; cut marks at intervals along one side. Incomplete repeat pattern of a six-lobed pointed shield filled with and surmounted by symmetrically placed pomegranate motifs.

Italy, fifteenth century

**197. Four Fragments**

1975.I.2557a–d

a: 51.5 x 10 cm, b: 10.5 x 35 cm, c: 38.5 x 10 cm, d: 64.5 x 31 cm. Red silk cut voided velvet. Very worn. Repeat pattern of a five-lobed shield filled with a thistle or artichoke with five smaller blossoms protruding from it into the lobes. Lining: red silk plain weave.

Italy, mid-fifteenth century

**198. Panel**

1975.I.1821

114.6 x 66.2 cm (including fringe); warp repeat 47.5 cm; fringe 6.7 cm wide. Pieced of 25 fragments of dark green silk warp-float faced 4/1 satin weave with supplementary pile warps forming cut voided velvet. Satin interruption 2–1, warp proportion 3:1, 3 wefts per rod, every other ground weft paired, paired wefts bind pile warps on face.



Parts of selvage present but none complete: paired red warps,  $s/2/z/$  twist in warp-float faced  $4/1$  satin weave. Patches: two types of silk plain weave with supplementary pile warps forming cut solid velvet. Fringe: silk and gilt-metal-strip-wrapped silk warp-faced plain weave with supplementary patterning wefts and extended weft knotted and cut fringe (supplementary patterning wefts of four elements grouped in pairs and plied, extended beyond selvage, and again grouped and knotted; ground weft fringe not knotted). Worn and abraded; small holes; patched; discolored and stained; wax deposits. Allover stepped repeat of a five-lobed shape filled with a stylized plant reminiscent of a pomegranate and surmounted by a smaller plant device and blossoms on a branch that echoes the outline of the lobed shape.

Italy, mid-fifteenth century

**199. Panel**

1975.I.1755

80.9 x 48.9 cm. Extensively pieced of black silk warp-float faced  $4/1$  satin weave with supplementary pile warps forming cut voided velvet. Satin interruption 1-2, warp proportion 3:1, 3 wefts per rod, every other ground weft paired, paired wefts bind pile warps on face. Lining: silk and cotton warp-float faced  $4/1$  satin weave, satin interruption 2-1. Extensive wear; many previous repairs; some discoloration. Traditional pattern of lobed shapes enclosing pomegranate-like motifs, too pieced and worn to describe properly.

Italy, mid-fifteenth century

**200. Cover**

1975.I.1761

57.8 x 55.9 cm (including tape); tape 3.4 cm wide. Extensively pieced of dark green silk warp-float faced  $4/1$  satin weave with supplementary pile warps forming cut voided velvet. Satin interruption 1-2, warp proportion 3:1, 3 wefts per rod, every other ground weft paired, paired wefts bind pile warps on face. Fragment of selvage present: pink warps  $4/1$  satin weave ( $1/2$ ) paired warps. Tape on edges: cotton silk and gilt-metal-strip-wrapped cotton plain weave with supplementary patterning wefts bound by secondary binding warps, warp proportion 2:1, weft proportion 1:1. Velvet worn and discolored throughout; holes and general soiling; extensively repaired; rust stains and wax deposits. Exhibited New York 1923, no. 132. Traditional pattern of lobed shapes containing pomegranate-like motifs, in fragments too small to allow further description.

Italy, mid-fifteenth century

**201. Fragment**

1975.I.1871

83.2 x 22.8 cm; warp repeat 53.7 cm; voided line width .2-.3 cm. Blue silk warp-float faced  $4/1$  satin weave with supplementary pile warps forming cut voided velvet. Satin interruption 1-2, warp proportion 3:1, 3 wefts per rod, every other ground weft paired, paired wefts bind pile warps on face. No selvage available for examination. Worn and abraded; holes and tears; stains. Incomplete repeat pattern of rows of five-lobed shields containing pomegranate motifs, every other row surmounted by another foliate motif on a branch that follows the outline of the shield.

Italy, fifteenth or sixteenth century

**202-3. Backs and Seats of Two Dante Chairs**

1975.I.1973, 1974a,b

No. 202: back 31 x 76 cm; seat 45 x 77 cm. No. 203: back 33 x 69 cm; seat 36 x 72 cm. Red silk cut velvet. Knotted silk fringe on sides of seat and along bottom edge of back. Seat of No. 203 tufted; No. 203 also with separate cushion. Very worn.

Italy, fifteenth or sixteenth century

**204-5. Backs, Seats, and Cushions of Two Dante Chairs**

1975.I.1975a,b; 1976a,b

No. 204: back 26 x 74 cm; seat 31 x 74 cm. No. 205: back 26 x 74 cm; seat 31 x 74 cm. Pieced of dark blue silk cut velvet. Light brown twisted fringe on edges of cushions; gilt metal fringe on sides of chair seats and bottom edges of backs. Velvet on backs extremely worn; fringe tarnished. No. 204 exhibited Tokyo 1977, no. 80, ill. Two, possibly three, variations on a typical fifteenth- or sixteenth-century repeat pattern of a lobed shape containing a pomegranate-like motif. Fabric of cushions probably a twentieth-century reproduction but in traditional Renaissance pattern.

Italy, fifteenth or sixteenth century

**206. Back, Seat, and Cushion of a Dante Chair**

1975.I.1977a,b

Back 35 x 76.5 cm; seat 43 x 84 cm. Red silk cut velvet. Knotted silk tape terminating in long fringe on sides of chair seat and bottom edge of back. Pieced and thread-bare in many places; fringe on front of cushion worn away.

Spain, sixteenth century

**207. Fragment**

1975.1.1872

98.2 x 58.8 cm. Pieced of 4 fragments of dark red silk warp-float faced 3/1 broken warp chevron twill weave with supplementary pile warps forming cut solid velvet. Warp proportion 3:1, every other ground weft paired, paired wefts bind pile warps on face. One selvage present, selvage warp, hemp, from inside out: 10 white silk warps, 13 green, 1 natural cord, 26 green silk warps. Extremely worn; holes; bottom right corner missing.

Italy, sixteenth or seventeenth century

**208. Cushion**

1975.1.1816

32.5 x 44.5 cm (including tape); repeat 12.7 x 7.2 cm; tape 2.7 cm wide. Pieced of 5 fragments of yellow-green silk warp-float faced 3/1 broken twill weave with supplementary pile warps forming cut and uncut solid velvet. Tape on edges and forming rosettes in all four corners: silk, gilt-metal-strip-wrapped silk, and gilt metal strip lain weave self-patterned by main warp and ground weft fringe. Backing: linen plain weave, glazed. Probably a dress goods velvet, now so worn that the pressed pattern of stylized blossoms visible only at edges.

Italy or Spain, sixteenth or seventeenth century

**209. Cover**

1975.1.1827

52.5 x 52.3 cm (including tape). Pieced of 5 fragments of black or dark purple silk warp-float faced 3/1 broken warp chevron twill weave with supplementary pile warps forming cut solid velvet. Warp proportion 3:1, 3 wefts per rod, every other ground weft paired, paired wefts bind pile warps on face. Scattered selvage fragments present: plain weave with green and pink warps. Tape on edges: gilt-metal-strip-wrapped silk and gilt metal strip 2/2 s twill weave with extended ground weft fringe. Lining: black cotton warp-float faced 4/1 satin weave; modern. Velvet very worn and abraded; warp losses.

Italy or Spain, sixteenth or seventeenth century

**210. Cover**

1975.1.1829

52.3 x 50.4 cm. Black silk warp-float faced 3/1 broken warp chevron twill weave with supplementary pile warps forming cut solid velvet. Warp proportion 3:1, 3 wefts per

rod, every other ground weft paired, paired wefts bind pile warps on face. Edges finished. Worn; creased and abraded; large hole in center, smaller hole at bottom center; stained.

Italy or Spain, sixteenth or seventeenth century

**211. Fragment**

1975.1.1828

102 x 55.2 cm. Pieced of 2 fragments of black silk warp-float faced 3/1 broken warp chevron twill weave with supplementary pile warps forming plain cut solid velvet. Warp proportion 3:1, 3 wefts per rod, every other ground weft paired, paired wefts bind pile warps on face. Both selvages present, main panel warp-float faced 3/1 twill s stripes, from outside in: 32 pink, 4 yellow, 4 pink, 4 yellow, 4 pink, 4 yellow, 4 pink, 4 yellow; upper panel same twill weave, from outside in: 22 pink, 6 yellow, 6 pink, 6 yellow, 6 pink, 6 yellow, 6 pink, 6 yellow. Edges finished. Very worn; large tear at upper right, smaller tear at upper left; previous repairs and stitching tracks visible; wax deposits.

Italy or Spain, sixteenth or seventeenth century

**212. Panel**

1975.1.1825

79.7 x 47 cm; repeat 9.5 x 5.6 cm. Pieced of 5 fragments of light blue silk and gilt- or silvered-metal-strip plain weave with supplementary facing wefts and supplementary pile warps forming cut and uncut voided velvet. Warp proportion 4:1, 3 wefts per rod, every other ground weft paired, paired wefts bind pile warps on face, supplementary facing wefts lie on face over paired ground wefts and are bound by every fourth main warp. Tape on edges: gilt-metal-strip-wrapped silk and red gelatin-covered metal strip float weave. Underlining: linen plain weave. Lining: red silk plain weave. Velvet very worn and abraded; several tears where pieced. Patterned with a lattice formed of broken-branch motifs, the interstices filled with a stylized palmlike plant.

Italy or Spain, seventeenth century

**213–14. Two Panels (Apparels?)**

1975.1.2445, 2446

Each 59–60 x 23 cm (including tape). Pieced of red silk cut velvet embroidered with silk and silvered and gilt metal thread in padded couching and couching of gilt metal strips. Edged with tape. Lining: silk plain weave.

Cut at both ends and badly pieced throughout; repairs stitched through lining. Two matching panels, probably once sleeve apparels from a dalmatic, embroidered in a symmetrical pattern of meandering floral sprays surrounding a center oval. Related to Nos. 31–34; identical to Nos. 60–61.

Italy, seventeenth century

### 215. Apparel Made into a Cushion

1975.I.2440

44.5 x 44 cm (including tape). Yellow silk couched with gilt metal thread and appliquéd to dark red silk cut velvet. Cushion edged with gilt metal tape. Backing: light red silk plain weave; modern. Very worn throughout; metal thread tarnished. Apparel with a symmetrical design of large floral elements created with strapwork and needlework, worked in appliqué; framed by a meandering border design also in appliqué.

Italy, seventeenth century

### 216. Cover

1975.I.2428

157 x 54.5 cm (including tape and edging). Pieced of 7 fragments of yellow and blue silk cut voided velvet. Edged with gilt metal tape. Lining: red silk plain weave. Velvet badly worn throughout. All-over repeat design of turned broken-branch motifs terminating in individual leaves alternating direction from row to row.

Italy, seventeenth century

### 217. Cover

1975.I.2423

69.5 x 58.5 cm (including tape). Pieced of 8 fragments of black silk cut voided velvet. Edged with metal tape. Lining: yellow silk plain weave. Worn in many places; tape badly worn; lining shredded and stained in places. Medium-scale design of a symmetrically arranged vase filled with leaves and flowers.

Italy, seventeenth century

### 218. Fragment

1975.I.1762

65.5 x 44.8 cm. Purple silk warp-float faced 3/1 broken warp chevron twill weave with supplementary pile warps forming cut solid velvet. Warp proportion 3:1, 3 wefts per rod, every other ground weft paired, paired wefts bind pile warps on face. Worn and abraded; soiled; some holes.

Italy, second half of seventeenth century

### 219. Panel

1975.I.1779

90.1 x 54.6 cm. Red on yellow silk and hemp warp-float faced 4/1 satin weave with weft-float faced 1/2 z twill interlacings of secondary binding warps and supplementary patterning wefts (brocatelle). Satin interruption 1–2, warp proportion 4:1, weft proportion 1:1, ground wefts paired. Both selvages present: 1 selvage cord. Decoupage: 3 warps, 1 weft shed. Badly worn; tears; some repairs; some discoloration. Patterned with a large flower surrounded by curling leaves on a central axis so that the two halves of the design mirror each other.

Italy, seventeenth or eighteenth century

### 220. Fragments of a Chasuble

1975.I.2409a,b

a: 58 x 47 cm; b: 10.2 x 22.2 cm (including tape). Pieced of dark red silk cut velvet appliquéd and embroidered with gilt metal thread over cardboard and through linen support fabric. Corner devices outlined with gilt metal tape. Velvet very worn. Metal thread badly tarnished. Rectangular piece made up of fragments of a chasuble, with four devices cut from the same vestment attached to the corners and a neck piece from either its front or its back. Embroidered with an eye contained within a triangle (symbol of the Trinity) surrounded by rays, bands of clouds, and large sprays of leaves and flowers. Closely related to No. 221.

Italy, seventeenth or eighteenth century

### 221. Panel

1975.I.2422

131 x 42.5 cm (including fringe). Pieced of red silk cut velvet embroidered with silvered and gilt metal thread worked over cardboard padding and outlined with metal paillettes. Filled in with additional red cut velvet in corners and along sides. Twice outlined with gilt metal tape; fringed at both ends. Velvet very worn and split. Metal thread tarnished. Embroidered with a large meandering garland of leaves and blossoms, probably from either the front or the back of a long gown. Relates closely to No. 220.

Italy or Spain, seventeenth or eighteenth century

### 222. Cover

1975.I.1835

77.2 x 53.2 cm; tape 1.3 cm wide. Black silk warp-float faced 3/1 broken warp chevron twill weave with supple-



mentary pile warps forming cut solid velvet. Warp proportion 3:1, 3 wefts per rod, every other ground weft paired, paired wefts bind pile warps on face. Two selvages present (lining precludes full examination): warp-float faced 3/1 twill weave striped light red (pink) and yellow. Tape on edges: gilt-metal-strip-wrapped silk and gilt-metal-strip bobbin straight lace. Lining: black cotton weft-float faced 4/1 satin weave; modern. Worn; creased; stitching tracks; only traces of decoration or design remain. Perhaps once part of the same piece as No. 223.

Italy or Spain, seventeenth or eighteenth century

**223. Cover**

1975.I.2453

58 x 42 cm (including tape); tape 1.3 cm wide. Black silk warp-float faced 3/1 broken warp chevron twill weave with supplementary pile warps forming cut solid velvet. Warp proportion 3:1, 3 wefts per rod, every other ground weft paired, paired wefts bind pile warps on face. Tape on all four sides: gilt-metal-strip-wrapped silk and gilt-metal-strip bobbin straight lace. Lining: black cotton weft-float faced 4/1 satin weave; modern. Velvet badly worn; only traces of design similar to No. 222 remain.

Italy or Spain, seventeenth or eighteenth century

**224. Fragment**

1975.I.1834

140.3 x 55 cm. Black silk warp-float faced 3/1 broken warp chevron twill weave with supplementary pile warps forming cut solid velvet. Warp proportion 3:1, 3 wefts per rod, every other ground weft paired, paired wefts bind pile warps on face. Two selvages present, warp-striped warp-float faced 3/1 z twill weave, stripe from outside in: 26 green, 6 white/yellow, 6 light red (pink), 6 white/yellow, 6 light red (pink), 6 white/yellow, 6 light red (pink), 6 white/yellow. Very worn and abraded, only traces of design remain; stitching tracks. Irregular fragment with a large piece missing at the bottom left.

Italy or France, seventeenth or eighteenth century

**225–26. Two Panels**

1975.I.2426, 2427

No. 225: 87.5 x 56.5 cm; No. 226: 89.5 x 56.5 cm. Dark blue silk cut and uncut voided velvet against areas of plain weave. Lining: white linen twill weave. Each panel edged with tape along one long and one short side. Velvet badly worn. Patterned with a small-scale repeat of four rows of

varying floral sprigs, one row oriented to the right, the next to the left.

Italy, eighteenth century

**227. Cover**

1975.I.1763

83.4 x 27.4 cm (including tape); tape 2 cm wide. Pieced of light blue silk warp-float faced 3/1 broken warp chevron twill weave with supplementary pile warps forming cut solid velvet. Warp proportion 3:1, 3 wefts per rod, every other ground weft paired, paired wefts bind pile warps on face. Tape on edges: silk and gilt-metal-strip-wrapped silk plain weave self-patterned with ground weft floats. Lining: linen plain weave, glazed. Velvet very worn and abraded; stains and insect damage; wax deposits.

Italy, early to mid-eighteenth century

**228. Fragments of a Maniple or Stole**

1975.I.2415

25.1 x 53.2 cm. Pieced of 4 fragments of off-white silk satin weave embroidered in silk and gilt metal thread worked over cardboard. Metal thread tarnished. Made up of the two stole or maniple ends and a center piece, perhaps the morse of a cope, attached to another narrow strip. The ends embroidered with a cartouche surrounded by floral motifs, the center with tulips. The needlework is similar to that on No. 88.

Italy or Spain, eighteenth century

**229–31. Three Pockets**

1975.I.2419–21

No. 229: 25 x 19 cm; No. 230: 20 x 22 cm (including fringe); No. 231: pocket 24 x 27 cm (including fringe); pillow 53 x 50 cm. Dark red silk cut velvet embroidered with gilt metal thread wrapped around silk fiber core and worked over padding. Metal thread tarnished. Three shaped pockets embroidered in floral designs presented in mirror image. No. 231 sewn onto the center of a round cushion of modern red silk cut velvet edged with gilt metal tape and fringe.

France, eighteenth century

**232. Fragment of a Chasuble**

1975.I.2424

68 x 20.5 cm. Pieced of polychrome brocaded silk. Side portion of either the front or back of a chasuble in red silk

with a small background pattern in white, further embellished with a brocaded design of flowering branches in blues, reds, and greens, interspersed with silvered metal branches and leaves.

France, eighteenth century

**233. Chalice Veil**

1975.I.2414

52 x 51.5 cm. Silk wrapped with gilt metal strips, tied in plain weave in narrow stripes of 4 weft shots each and alternating with four rows of floating narrow gilt metal strips tied at regular intervals, embroidered with blue, red, green, yellow, and black silk threads with highlights of cut gilt metal strips. Metal strips tarnished. Center motif is a cross formed by two lilies and two carnations separated by three flamelike lines, framed by a garland of larger blossoms.

France, eighteenth century

**234. Hood from a Cope**

1975.I.2412

64 x 65 cm. Dark yellow silk satin weave. Edged with wide galloon and fringe of silvered metal thread. Lining: yellow silk plain weave. Very worn throughout. Medium-size pattern of rows of single floral elements.

Europe, seventeenth to nineteenth century

**235. Tassel**

1975.I.2429

30 x 8 cm. Silvered metal and red and dark yellow cotton threads, knotted, fringed at bottom. Attached mica pieces in upper part.

Europe, seventeenth to nineteenth century

**236. Pair of Tassels**

1975.I.2430a,b

a: 66 x 5 cm; b: 65 x 5.5 cm. Red, blue, green, and off-white silk and gilt and silvered metal threads, knotted and braided, fringed at bottom. Cord at top of each.

Europe, seventeenth to nineteenth century

**237. Tassel**

1975.I.2431

29 x 8 cm; cord 76.5 cm long. Red silk and gilt metal threads, knotted and braided. Long fringe at bottom; long cord at top.

Europe, seventeenth to nineteenth century

**238. Tassel**

1975.I.2432

18 x 5 cm; cord 63 cm long. Silvered metal thread, knotted and braided. Long cord at top. Metal thread tarnished; cord stitched together in places.

Europe, seventeenth to nineteenth century

**239. Pair of Tassels**

1975.I.2433a,b

Each 14.5 x 9 cm. Red cotton and gilt metal threads, knotted on top, fringed on bottom.

Europe, seventeenth to nineteenth century

**240. Pair of Tassels**

1975.I.2434a,b

Each 12 x 7 cm; cords 36 cm (a) and 39 cm (b) long. Linen, silk, and gilt metal threads with dark red threads worked into loops forming clusters, fringed at bottom. Cord at top of each.

Russia(?) or Italy, nineteenth century

**241. Cope with a Hood**

1975.I.2439a,b

Cope 146 x 214 cm; hood 63 x 51 cm (including fringe); fringe 5.5 cm wide. Woven silk in yellow, green, and off-white with silvered and gilt metal threads. Hood outlined with heavy scalloped fringed tape, lined with yellow silk twill weave, and attached to cope with three large buttons covered with gilt metal thread. Cope badly damaged on both sides in front and badly soiled throughout, except in area once covered by hood; metal tape on hood tarnished and soiled; metal thread on buttons tarnished. Large cope with a delineated orphrey section, a morse as well as a metal closing device, and a hood, in silk woven in a symmetrical design of large blossoms and serrated leaves interspersed with small sprigs.

France(?), nineteenth century

**242. Orphrey Cross Made into a Cushion Cover**

1975.I.2416

Orphrey cross 52.5 x 54.5 cm; cover 58 x 53.5 cm. Woven silk applied to modern red cut velvet. Cross-edged with heavy gilt and silvered metal tape. Orphrey cross with five circles, each of the four outer ones filled with four symmetrically placed green leaves alternating with

four light red blossoms, the center circle with a quatrefoil with the initials IHS on a yellow and blue checkerboard.

France(?), nineteenth century

**243. Chalice Veil**

1975.I.2410

54 x 49 cm. Off-white silk warp-float faced plain weave embroidered with cut gilt and wire threads worked over padding, with paillettes and wire loops throughout. Edged with woven gilt tape. Lining: gray silk plain weave; modern. Thread badly tarnished. Embroidered with bouquets of flowers (in the lower corners) and a centered wreath of wheat sheaves, grape leaves, and clusters of grapes framing a chalice decorated with a radiating sunburst with a pair of bows below it. Companion piece to No. 244.

France(?), nineteenth century

**244. Altar Frontal**

1975.I.2413

70.5 x 29.5 cm. Off-white silk plain weave embroidered through cotton lining with gilt metal thread, partly over padding, with paillettes in top border. Sections outlined with two types of tape; entire piece edged with scalloped tape. Metal thread tarnished. Embroidered with floral motifs in compartments: a wide bottom border, two corner squares, and a smaller and finer top border with the initials IHS in the center. Companion piece to No. 243.

Italy, France, or United States, late nineteenth or early twentieth century

**245. Two Orphrey Sections Made into a Runner**

1975.I.2417a

157 x 55 cm. Cross-shaped runner pieced of machine-woven off-white cotton with yellow, green, and light red

silk and silvered and gilt metal threads of cut strips wound around silk fiber core. Tape on edges; nineteenth century. Very soiled; metal threads tarnished. In the center, a large oval surrounded by rays, with roses to either side in the cross beam. The roses are repeated on the long sections above and below the cross beam, turned alternately to the right and left and enclosed in a garland tied into a bow beneath each rose.

France, late nineteenth or twentieth century

**246. Top of an Orphrey**

1975.I.2417b

18 x 17.5 cm. Machine-woven cotton in yellow, light red, gilt, and silvered threads. Badly faded except for areas once covered with edge tape. Piece cut from a chasuble orphrey with a design of a rosebud contained within an undulating outline.

**247. Border**

1975.I.2411

126 x 42 cm (including fringe). Red silk cut velvet. Wide gilt metal tape along top and bottom edges, fringed on one side with long gilt metal fringe. Lining: linen plain weave.

**248. Lectern Cover**

1975.I.2516

50.2 x 43.2 cm; fringe 7.6 cm wide. Green silk cut velvet. Knotted and extended silk fringe along two short sides. Lining: natural cotton; modern. Used to connect front and back halves of a carved wood lectern. Acquired by Robert Lehman from the dealer Giuseppe Salvadori, Florence, on 3 November 1925 (invoice in Robert Lehman Collection files).





# Glossary

This glossary is based on the glossaries in *Raiment for the Lord's Service: A Thousand Years of Western Vestments* (exhibition catalogue, Art Institute of Chicago, 1975) and *Textiles in the Art Institute of Chicago* (1992), both by Christa C. Mayer Thurman.

**Alb.** From the Latin *alba* or *vestis alba*, which is essentially a white tunic or garment, a shirt. A sleeved, ankle-length tunic, usually of white linen (symbolic of Christ's linen shroud), worn by the celebrant of the Mass either with a stole or under other vestments. In ancient Greece and Rome such a garment, decorated at the hem and sleeves, was worn daily. The first appearance of the liturgical alb was probably in the ninth century.

**Amice.** Derived from the Latin *amictus* (wrapped around). An oblong piece of cloth, usually white linen, worn by the celebrant around the neck and shoulders and partly under the alb. In their early appearances amices were frequently worn as head coverings. Much later, the amice became a collar, worn like a scarf.

**Animal substrate.** A membranous animal substance (leather, parchment, or vellum).

**Apparel.** Also known as *plagulae*, *parurae*, *grammata*, *gemmata*, *fimbriae*, *fasciae*, *plicae*, and *aurifrisia*. A rectangular panel, usually about 50 by 40 cm, used to decorate albs, amices, dalmatics, and tunicles. Apparels were always placed at the ends of the sleeves, in front and back just above the hem, and sometimes also near the neck opening on the front. Placed near the hands and feet, they once stood for Christ's stigmata and the martyr's chains. Apparel-like rectangles were used as decorative devices on Coptic secular clothing in the third and fourth centuries. The first reference to apparels as sacerdotal embellishments dates to the reign of Pope Innocent III (1198–1216), and papal inventories of the thirteenth, fourteenth, and fifteenth centuries mention them frequently. Early apparels were made of precious materials, either heavily embroidered or brocaded. From the fifteenth to the seventeenth century a variety of needlework techniques,

including appliqué, were used in combination with velvets and silks. After lace was introduced in the sixteenth century, it gradually supplanted apparels as decoration on vestments.

**Appliquéing.** Enhancing a fabric by attaching pieces of another material to it, usually with stitching.

**Bobbin lace.** Also known as pillow or bone lace. Lace made on a hand pillow to which a pattern drawn and pricked onto parchment has been attached. The ends of the lace threads, wound on wood, bone, or ivory bobbins, are secured to the pillow and wound or twisted around pins that follow the outline of the pattern. Bobbin lace can be straight lace (made in one piece) or part lace (made as separate motifs that are later joined).

**Brocading.** A process of patterning a textile with a supplementary brocading weft while it is being woven. *See* Patterning and brocading wefts.

**Brocatelle.** A type of lampas weave with the warp and pattern weft of silk and the main weft of linen, so that the warp-faced ground weave often seems to be raised slightly above the pattern weave.

**Burse.** The square, pocketlike receptacle for the corporal, or the linen cloth used to cover the elements of the Eucharist. A burse is made of two pieces of cardboard (usually 20–30 cm square), covered on the inside with linen and on the outside with material matching the other vestments in the set. The square is either sewn together on three sides or stitched along one side and then provided with narrow pieces of tape on two sides that can be tied together to form a pocket. Burses appear in inventories of the Middle Ages, but none of these early pockets have survived.

**Buttonhole stitch.** A simple looping stitch used in needlework. Also the foundation stitch of all needle lace.

**Chalice veil.** A cloth about 50 or 60 cm square meant to cover the chalice and the paten both before and after

Communion. In its present form and function the chalice veil dates back to the sixteenth century. According to the sixteenth-century writings of Saint Charles Borromeo, the chalice veil was to be made of silk and could be decorated with brocading or embroidering in gold and silver threads.

**Chasuble.** Isidore of Seville (ca. 560–636) describes the chasuble as “a garment furnished with a hood; [its name] is a diminutive of ‘casa,’ a cottage, seeing that, like a small cottage, it covers the entire person.” *Casula* appears to have been the popular and provincial name for the *paenula* of classical Latin, a garment consisting of a circular piece of cloth with an opening in the center for the head that was worn in cold and rainy weather by peasants in the fields as well as travelers. As the most ordinary of garments, it was also worn by monks, but it was not until the Council of Ratisbon in 742 that a decree was issued which made it the outside garment to be worn by the clergy. In Rome the *casula* was known as a *planeta*, although from the year 1000 until the end of the sixteenth century it was frequently called an *amphibolum*. Early copes and chasubles look so much alike it is often difficult to tell them apart.

The medieval chasuble was bell-shaped or conical, made from a semicircular piece of goods sewed up the front, with an opening left for the head. The narrow ornamental band that covered the seam eventually developed into the far wider and more elaborate orphrey crosses or pillars of later centuries. The chasuble retained its conical shape through the thirteenth century, whereupon it underwent a drastic change. Strings were attached inside the chasuble so that the sides of the vestment could be raised to free the celebrant’s hands and arms. Inevitably, the chasuble was soon clipped at both sides and shortened. The result was the so-called Gothic chasuble, an elegant, more fluid garment incorporating within its pleats the principles of the Gothic arch. The church dictated that all chasubles were to be made of silk, the most expensive and most precious of all materials. Quite frequently gold and silver threads were used to embellish the silk, and many chasubles were made of velvet, often heavily brocaded. The abbreviated shape not only made the chasubles less heavy but also made them less costly (an important consideration after the introduction of the four to seven liturgical colors during the thirteenth century, which meant that each person entitled to celebrate the Eucharist had to own four to seven silk chasubles in the proper colors).

By the sixteenth century the modifications had finally produced what has been called “two stiff sandwich boards attached at the shoulders.” Saint Charles Borromeo (1538–1584) and the Council of Trent (1545–63) attempted repeatedly to reintroduce the full medieval shape, but Borromeo’s only accomplishment was the insistence on a 127 cm width. The once cloaklike garment had shrunk to mere ornament.

During the sixteenth through the eighteenth century chasubles evolved into essentially four types. The Italian chasuble is generally 75 cm wide and 120 cm long; the orphrey on the back is a simple column or pillar, and the one on the front is in the shape of a cross. The Spanish chasuble is 45 to 60 cm wide and generally 100 cm long; the front is fiddle-shaped, and the orphreys on both the front and the back are columns or pillars. The German and the French chasubles are closely related. The width of the German vestment is 68 to 70 cm, its length 115 cm. The French type has the same dimensions, but the front is cut down even more. Both are decorated with an orphrey cross on the back and a pillar or column on the front. All four types of chasubles came to be used throughout the countries served by the Western Church.

**Complementary wefts.** More than one set of wefts that share equally in the formation of the ground weave. Complementary wefts exchange places to allow for color and patterning changes in a weave.

**Compound weave.** A weave structure with more than one set of elements, or more than one warp and one weft.

**Cope.** The cope and the chasuble, two distinct and quite different garments within the liturgical service, both developed from the Greco-Roman *paenula*. Yet the cope related more specifically to the divided *paenula*, which was cut open down the front. As a secular outer garment, the cope had a hood, or *capuze*, to protect its wearer from rain and wind. This appendage remained with the liturgical cope, although it very soon became merely decorative. The cope is first mentioned as a liturgical garment in the sixth *Ordo Romanus*. In Italy about 830–40 it turns up in the text of the pontifical volume of Agnellus. Although there are isolated references to copes being worn during the eighth and ninth centuries, their use became widespread only in the eleventh century. By the thirteenth century the cope’s liturgical appearance was well established, basically a semicircle finished along its straight edge with a decora-



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tive orphrey and closed with a morse. In the liturgical service the cope is used for processions, especially by those who assist the celebrant.

**Couching or couched stitches.** A needlework technique in which threads are laid over a pattern line or area and held in place by short stitches made through a foundation fabric. Couching may be executed in a variety of stitches and patterns. In *underside couching*, which is no longer used, the threads (usually gilt and silvered metal threads) were held in place by a linen thread that remained on the back of the supporting fabric; to hold the laid threads in place a tiny loop formed by the surface threads was pulled through the fabric.

**Cutwork.** A needlework technique in which areas of the foundation fabric are cut away and finished with an embroidered stitch or filled with needle lace stitches, or both. Also called *punto tagliato*. See also Drawnwork.

**Dalmatic.** A tuniclike upper garment believed to have been introduced during the second and third centuries in Rome for secular attire. In Roman times the dalmatic was worn with the tunic, as an undergarment. Within the church the dalmatic became an outer vestment worn by the bishop, deacon, and subdeacon. In the past the subdeacon's garment, in shape and appearance identical to the dalmatic, was called a *tunicella* or tunicle. On occasion the bishop would wear a tunicle between the alb and the dalmatic at celebrations of the Eucharist. Today, dalmatic and tunicle refer to the same object. The dalmatic was originally looked upon as an almost exclusively Roman vestment. Through the eighth century any bishop, deacon, or subdeacon who wanted to wear the dalmatic needed to apply for special permission. The dalmatic of the thirteenth to sixteenth century consists of two identically shaped halves open at the sides and with rectangular sleeves. The Roman *auriclavae* were replaced with orphreys, which run from the shoulders to the hemline of the garment and frequently across the chest or the very bottom. Apparels appear on the sleeves and also at the bottom front and back. When a dalmatic is laid out flat it forms a cross.

**Damask weave.** A self-patterned weave of one warp and one weft set in which the pattern is produced by the warp and weft faces of the same weave.

**Decoupure.** The smallest gradation of a design: the smallest number of warp ends (warp decoupure) or the smallest number of picks or passes (weft decoupure) that form one step of the design.

**Drawnwork.** A needlework technique in which counted warp or weft threads are removed from a foundation fabric and the remaining threads are worked with decorative stitches. Also called *punto tirato*.

**Facing wefts.** A supplementary weft set that passes from selvage to selvage and is bound on the face of the weave to enrich it or to provide textural contrast, or both.

**Filé.** Silver thread.

**Filet brodé.** See *Lacis*.

**Filling stitches.** A single repeated stitch used to fill a pattern area of lace or other needlework with texture. Also, a combination of embroidered stitches worked in sequences to form a repeat pattern.

**Float(s).** A warp or weft passing unbound over two or more elements of the opposite set.

**Frisé.** Gilt and silvered thread.

**Gilt and silvered thread.** See *Metal thread*.

**Glazing.** The application of heat, pressure, chemical action, or a glazing medium to a woven cloth to give it a smooth and glossy finish.

**Ground weave.** The basic interlacing system of warp and weft sets that forms the structure or foundation of a finished textile.

**Hood.** The functional hood, which appears in a diminutive form in the eleventh century on the back of the cope belonging to Saint Paul in Kaernten, can be traced to the ecclesiastical *cappa* of Carolingian times. The nonfunctional hood, the decorative *Schild* that appears from the Middle Ages through the early twentieth century, is somewhat more difficult to trace. There was no logical reason for the liturgical cope to have a functional hood. By regulation the cope was essentially a garment of splendor, to be worn only for processions and various ceremonies. To furnish such a garment, made of the



most precious of materials, with a hood would have turned it into something functional and practical. Thus the hood became simply an accessory in the form of the triangular *caputium* or *capulum*. By the fourteenth century this triangular shape had grown into a sizable rounded appendage, the *clypeus*. By the eighteenth century the hood had acquired such enormous dimensions that it fell well below the waist in the back of the cope. In the nineteenth century there was a not entirely successful attempt to return to a smaller hood. Today copes have either a functional hood (*capuze*) or none at all.

**Lacis.** Also called *filet brodé*. Embroidering, often in cloth or darning stitches, on a ground of knotted netting, or *filet*, to produce a solid pattern on the open background.

**Laid work.** A needlework technique for filling large areas with closely laid long stitches attached to the ground fabric only at the ends of the area to be filled and usually held in place within their span with couching stitches.

**Lampas.** A compound weave in which a supplementary weft-dominant weave with its own warps and wefts is combined with a warp-dominant foundation weave with its own warps and wefts. *See also* Brocatelle.

**Looped stitch.** A stitch based on a crossed loop of yarn worked through a foundation fabric. Needle lace is based on interworked looped stitches.

**Macramé.** A needlework technique of building up a fabric by knotting and plaiting rows of vertical threads.

**Maniple.** From the Latin *manipulus*, literally, “a handful.” In classical Latin *mappa* seems to have been a napkin or piece of cloth; it was also the piece of cloth the Roman consul held in his right hand to signal the opening of the games. In postclassical Latin *mappula* appears to have meant any kind of cloth: a shoulder or neck cloth, a napkin or handkerchief, a piece of goods to wrap an object in, or even the cloth used to cover a baldachin. The maniple appears as part of the liturgical vestment in the ninth and tenth centuries. Bishop, priest, deacon, and subdeacon wore the maniple, a piece of folded cloth, over the left arm near the wrist during Mass; it was meant to cover the human hand when it touched the chrisma.

During the post-Renaissance the maniple was a long, narrow strip of material about 100 by 5–10 cm that matched the dalmatic, chasuble, and stole. Early surviving maniples are always either made of costly silk or richly embroidered with gold and silver threads. Sometimes they are slightly widened at the ends. By the seventeenth and eighteenth centuries the ends had become rounded and arched, far removed from the original *mappula*. On 4 May 1967 the maniple was dropped from liturgical use.

**Metal thread.** Thread made of metal beaten into foil and cut into strips, metal wire, or foil adhered to paper or an animal substrate. May be gilt or silvered.

**Moiré.** Ribbed fabrics that have been pressed so as to flatten only parts of the ribs. The flattened and unflattened parts reflect light differently, producing a rippled or watered effect.

**Morse.** Also *fibula*, *firmale*, and *firmarium*. From the Latin *morsus*, “that which takes hold” or “that which bites.” A morse is a two-part fastening device attached to the outer edge of the orphrey band on a cope to assure proper closure across the chest. The morse first appeared on liturgical vestments in the Middle Ages. It was originally made of a square or rectangular piece of fabric, frequently embroidered and also often studded with precious stones and pearls. Eventually the morse became a piece of jewelry, and many of these small masterpieces have survived in church treasuries, without the copes they were once attached to.

**Needle lace.** General term for lace made with needle and thread. Motifs are outlined by tacking a heavy thread through a supported design on paper or parchment; the lace is constructed along those threads with interconnected looped stitches. *See also* *Punto in aria*.

**Or nué.** Literally, “shaded gold.” A type of couching in which gold threads are laid horizontally, generally on a plain woven linen foundation, and held in place with polychrome silk threads, producing a shaded effect.

**Orphrey.** From the Latin *aurifrisium* or *auriphrygium*, “gold of the Phrygians.” A decorative band placed over a seam on a vestment. Although the ancestor of today’s orphrey is the Roman *auriclava*, its sacerdotal history begins in the Middle Ages. The only surviving orphreys

are woven ones that make elaborate use of gold threads or gold applied to parchment, cut in narrow strips, and wound around a fiber (usually silk) core, but bejeweled gold bands must have existed as well. Orphreys, either Y-shaped or in the shape of a cross or a pillar, appear on copes, dalmatics, and chasubles. Many vestments from the eighteenth century are decorated with self-orphreys made of the same material as the vestment itself and outlined with tapes, braids, or galloons.

**Patterning and brocading wefts.** Supplementary weft sets that produce the pattern. Supplementary patterning wefts extend the full width of the fabric and are visible on the face of the weave only as the pattern requires. Supplementary brocading wefts are inserted only in those areas of the weave where patterning is required.

**Patterning warps.** A supplementary set of warps that patterns the ground weave.

**Pile.** A surface formed during weaving by supplementary elements that project from the foundation weave, or a surface embellishment of projecting threads formed with needlework or a woven foundation.

**Plain weave.** The most basic weave, requiring two warp and weft groups in balanced alternation.

**Point repeat.** Repetition of a pattern with every other unit laterally reversed.

**Punto in aria.** Literally, “point in air.” The earliest type of free needle lace (free of a solid linen foundation), worked from a single thread tightly buttonholed. *See also* Needle lace.

**Punto tagliato.** *See* Cutwork.

**Punto tirato.** *See* Drawnwork.

**Reticella.** Also *reticello*. Needle lace cutwork in which squares are removed from the linen ground to create a grid on which the pattern is worked in buttonhole stitches.

**Samit.** Weft-faced compound twill weave, with a main warp, a binding warp, and complementary wefts in two or more series, usually in different colors. Only one weft thread appears on the face. Weft floats that hide the main warp ends cover the entire surface.

**Satin damask weave.** A weave based on satin interlacing. *See* Damask weave.

**Satin weave.** A simple float weave requiring a minimum of five warp and weft sets in which warps float over a minimum of four wefts and are never bound by more than one weft, and the diagonal alignment of floats is prevented by maintaining at least one intervening warp between binding points on successive wefts.

**Secondary binding warps.** A secondary set of warps that does not participate in the formation of the ground weave. Secondary binding warps secure supplementary wefts or self-patterning weft elements to the ground weave or form a supplementary binding system with these elements, or both.

**Self-patterning ground wefts.** Wefts belonging to the set that forms the ground or foundation weave, suspending its ground weave interlacing order so as to pattern the weave surface by floating unbound, or by interlacing with a secondary binding warp set in a supplementary interlacing order.

**Selvages.** The vertical, warp edges of a textile; the point at which the wefts turn on the warps.

**Stole.** Derived from the Latin *stola* (a dress, gown, or garment). The stole is believed to have evolved from the ensign worn by Roman consular officials. The Twentieth Chapter of the Council of Mayence of 813 instructed priests to wear the *orarium*, or stole, to identify themselves as clergy. Subdeacons were not permitted to wear the stole. Although it resembles a maniple and is also made of material matching the chasuble and dalmatic, the stole is much longer. It must be worn by deacons over the left shoulder and across the chest and back, with the two ends crossed over one another where they meet under the right arm. Priests wear the stole around the neck and crossed over the chest, unless they are wearing a surplice, in which case they wear it as bishops do: hanging freely over the chest and down to the knees. The stole symbolizes the yoke of Christ.

**S-twisted.** Threads are s-twisted or s-ply if their component threads are inclined from upper left to lower right.

**Tapestry weave.** A simple weft-faced weave woven in different colors of discontinuous wefts that do not travel

from selvage to selvage but intersect only with warps in the areas where their color is needed. When areas of two colors meet along adjacent warps, an opening, or slit, is formed between those warps. Slits can be closed by using various tapestry weave techniques. In *dovetailed tapestry weave*, the wefts of two adjacent areas overlap on a common warp, eliminating the slits. In *interlocking tapestry weave*, the wefts of two adjacent areas are linked together between warps, eliminating the slits. In *slit tapestry weave*, the wefts are not interwoven with each other at their edges, causing slits to appear between them.

**Twill weave.** A simple float weave requiring a minimum of three warp and weft sets where warps are bound on successive wefts, producing a diagonal alignment of binding points. This can be achieved with a variety of techniques: For *broken twill weave*, the diagonal element is broken and the direction of the diagonal is reversed in every third weft passage without altering the interlacing order of the weave. For *chevron twill weave*, the direction of the diagonal is reversed along an axis in the warp (warp chevron) or weft (weft chevron) direction. The effect is a zigzag pattern, also known as heringbone. For *diamond twill weave*, the direction of the diagonal is reversed in both the warp and weft directions, resulting in a diamond-shaped pattern.

**Underside couching.** *See* Couching or couched stitches.

**Velvet.** A weave with a woven pile formed by supplementary pile warps that are raised above the ground weave and over rods introduced during the weaving.

The rods are removed after the insertion of several sheds of weft, which hold the supplementary pile warps in loops above the ground weave. Pile may be cut or uncut. *Cut pile* results when loops of pile warp are cut by inserting and pulling a knife through a groove in the rods. *Pile-on-pile velvet*, either cut or uncut, has two or more levels of pile formed during weaving by using two or more heights of rods. In *solid velvet*, the ground weave is completely covered by pile. In *voided velvet*, areas of ground weave are visible where supplementary pile warps have not been raised above the ground weave. The areas of pile may be cut or uncut.

**Warp(s).** The vertical threads of a textile, which are stretched on the loom before weaving.

**Warp-faced.** A textile in which the warp is predominant and/or conceals the weft on the face of the weave.

**Weft(s).** The horizontal threads of a textile, which intersect the warp threads at right angles.

**Weft-ribbed.** A ribbed effect in the weft direction. Ribs are formed when the warp elements are numerically predominant and spaced so as to conceal the element.

**Whitework.** A needlework technique in which all embroidered elements and the foundation fabric are white. Also called *opus teutonicum*, or German work.

**Z-twisted.** Threads are z-twisted or z-ply if their component threads are inclined from upper right to lower left.



# Concordance

## Metropolitan Museum of Art Accession Numbers and Catalogue Numbers

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1759	102	1800	79
1760	106	1801	87
1761	200	1802	89
1762	218	1803	93
1763	227	1805	85
1764	100	1807	19
1765	24	1808	86
1766	30	1809	81
1767	122	1810	88
1768	67	1811	92
1769	68	1813	29
1770	145	1814	142
1771	156	1815	96
1772	167	1816	208
1773	165	1817	135
1774	166	1818	75
1775	151	1820	94
1776	152	1821	198
1777	146	1822	23
1778	153	1823	105
1779	219	1824	55
1780	144	1825	212
1781	12	1826	128
1782	119	1827	209
1783	130	1828	211
1784	59	1829	210
1785	131	1830	125
1786	132	1831	124
1787	133	1832	127
1788	134	1833	123
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1843	25	1890	53
1844	149	1892	58
1847	65	1893	69
1848	42	1894	70
1849	98	1895	71
1850	99	1896	72
1851	36	1897	46
1853	20	1898	37
1854	126	1899	91
1855	121	1900	172
1856	158	1901	173
1857	157	1902	174
1858	154	1903	175
1859	155	1904	38
1860	164	1905	82
1861	168	1906	15
1862	90	1907	16
1863	181	1908	14
1864	182	1909	13
1865	183	1910	17
1866	169	1911	18
1867	95	1912	2
1868	136	1913	3
1869	84	1914	1
1870	83	1915	4
1871	201	1916	160
1872	207	1917	161
1873	45	1918	171
1874	54	1919	180
1875	73	1920	177
1877	74	1921	178
1878	28	1922	179
1880	43	1923	176
1881	170	1924	163
1882	159	1925	7
1883	184	1926	8
1884	113	1927	129
1885	51	1928	52
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1974	203	2419	229
1975	204	2420	230
1976	205	2421	231
1977	206	2422	221
1978	138	2423	217
1979	40	2424	232
1980	188	2425	187
1981	189	2426	225
1982	190	2427	226
1983	191	2428	216
1984	192	2429	235
1985	193	2430	236
1986	194	2431	237
1987	195	2432	238
1993	109	2433	239
1994	107	2434	240
1995	108	2435	137
1996	110	2436	139
2000	62	2437	140
2001	63	2438	141
2077	120	2439	241
2399	9	2440	215
2400	10	2441	31
2401	11	2442	32
2402	5	2443	33
2403	6	2444	34
2404	115	2445	213
2405	116	2446	214
2406	117	2447	60
2407	118	2448	48
2408	162	2449	49
2409	220	2450	50
2410	243	2451	143
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2412	234	2511	61
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