

26th GENERAL ASSEMBLY AND CONGRESS OF CIETA,

BERLIN 2015

Summaries of Papers

Cristina BALLOFFET CARR, The Metropolitan Museum of Art, New York

Examining Opulence, Sharing the Wealth

This presentation will explore the genesis and development of the exhibition *Examining Opulence: A Set of Renaissance Tapestry Cushions*, at the Metropolitan Museum of Art in the Fall of 2014 to coincide with the major exhibition *Grand Design: Pieter Coecke van Aelst and Renaissance Tapestry*. The exhibition *Examining Opulence* focused on a suite of Flemish, small-scale, tapestry woven cushion covers, contemporary to the monumental tapestries included in the *Grand Design* exhibition.

A collaboration between conservator and curator, *Examining Opulence* presented alongside the cushion covers, macro and X-ray images, as well as modern examples of materials and techniques used in their production. Historical information was included in the object labels and on wall panels.

Compelling visual information revealed through close examination can now be shared with ease, creating opportunities for exchanging and connecting information about a textile's appearance, technique, and history. Imaging techniques previously used for analysis and documentation of materials and techniques can now extend the reach of a physical object beyond the confines of location and discipline.

This exhibition continues to have a presence on the MET website with a dedicated Pinterest board and interactive blog posts providing web links which further extend the intimate view presented in this exhibition.

<http://www.pinterest.com/metmuseum/examining-opulence-a-set-of-six-renaissance-tapest/>

<http://www.metmuseum.org/exhibitions/listings/2014/examining-opulence>

Francina CHIARA, Fondazione Antonio Ratti, Como

Japan in the Textiles of Guido Ravasi:

From One Decorative Art to Another, from Asia to Europe

Guido Ravasi (1877-1946) was a key textile artist in the interwar period: criticism has acknowledged his role in modernising the Italian scene of textile production in a time that was otherwise characterized by the copying of patterns from previous centuries.

Ravasi's name is mentioned in numerous publications and the Fondazione Antonio Ratti has dedicated a monographic book to him (2008) that represents a kind of catalogue of his works.

With a view to the general theme of this conference, this paper will document and discuss the relation between Ravasi's textile production and the reception in Europe – and more precisely in his artistic circle – of Japanese decorative arts in their various expressions. In a cultural context that had established the concept of equality and unity of the arts, the prints, metalworks and ceramics profoundly influenced the approach and the resulting textiles of Guido Ravasi in a direction that we are going to explore.

CENTRE INTERNATIONAL D'ETUDE DES TEXTILES ANCIENS

Giselle EBERHARD COTTON, Fondation Toms Pauli, Lausanne

From Idea to Realisation: New Tapestry and the Cartoon Issue

Although traditionally a full-scale cartoon was indispensable for making a tapestry, its use evolved rapidly during the twentieth century. Jean Lurçat and some other post WWII cartoon painters made extensive use of the numbered cartoon to convey precise instructions to the weavers. This practice was not always well-received because it tended to increase the painter's control over the weaver. In the 1960s, New Tapestry artists who exhibited at the Lausanne International Tapestry Biennials pressed for the freedom to weave their works entirely by themselves and with greater spontaneity. Did they actually stop using cartoons? What kind of models did they use? By examining a number of examples we shall take a fresh look at how, in this period of creative effervescence in the world of tapestry, artists' original ideas were translated into work-in-progress.

Lourdes DE LUIS SIERRA, Patrimonio Nacional, Madrid

The New Museum of Textiles of Las Huelgas (Burgos)

The Museo de Ricas Telas (Museum of Precious Fabrics) was opened to the public in the Monastery of Las Huelgas in Burgos in January 2008, with a new installation designed to encourage both a perfect conservation of the objects and a better appreciation of the most precious medieval textiles in the world. The creation of this new museum has considerably enlarged the exhibition space, so that it was possible to put a greater number of objects on display; in particular, textile objects that had undergone conservation treatment between the 1990s and a more recent date, have been included.

This important museum had, itself, been awarded the status of National Monument of Spain in 1962; its reinstallation has been conceived in order to control and safeguard the preservation of the objects under the best conditions with regard to climate, lighting and presentation.

The objects dating from the end of the 12th until the 14th centuries were created in the workshops of Al Andalus and the East; they constitute a unique ensemble, worthy of the very best textile museum. This paper will talk about the exciting experience of the planning and the development of the new museum installation.

Maximilien DURAND, musées des Tissus et des Arts Décoratifs, Lyon

From Initial Project to Delivery: Transformations of Silk Design during the *Empire*.

The example of Jean-François Bony (1754 – 1825)

The history of silk manufacturing (*Fabrique*) in Lyon has preserved the names of several designers who contributed to the reputation of the city for the production of patterned silks such as Jean Revel, Philippe de Lasalle and Jean-François Bony. It is, however, occasionally rather difficult to attribute with certainty the original designs preserved in public collections to these great names; their personalities, careers and output remain, unfortunately, very often open to speculation.

Jean-François Bony (1754-1825) is known for a prolific body of work, as a textile designer, embroiderer, and manufacturer (*fabricant*), but also, occasionally, as a painter of flowers. His career began under the reign of Louis XVI and ended with his suicide in Paris, under the reign of Charles X. The musée des Tissus has, since its foundation in 1856, systematically collected his works and assembled a collection of almost six hundred designs, several hundred embroideries made in his workshops and numerous fabrics woven after his designs, for Marie-Antoinette, for the First Consul and later Emperor, for his wives Joséphine and Marie-Louise, for the duchess of Angoulême and the duchess of Berry, and for Louis XVIII.

CENTRE INTERNATIONAL D'ETUDE DES TEXTILES ANCIENS

Among the works preserved in the musée des Tissus there are several designs painted in a 1:1 scale for wall hangings, embroidered screens and borders presented to the *Administration centrale* for approval. There also are several stages of these productions that present alterations asked for by customers, and also sketches rapidly executed using a lead pencil on paper that reveal how the artist first "sprang" his ideas before materialising and developing them according to the official strategies of different rulers or the taste of his customers. A comparison of the designs with the finished textiles also reveals that the artist was fully aware of the technical restrictions imposed by the loom and how he proposed possible variations. The material presented here and for the most part unpublished up till now enables us to follow, step by step, the transformatory processes involved in the execution of an official commission, from the initial sketch by the artist up to the gouache painting in a 1:1 scale signed by the administration and accepted for production. This unique material also reveals that an important number of designs for patterned silks commissioned for the palaces of Saint-Cloud, Versailles and Meudon can be attributed to Jean-François Bony, whether he realized them for Camille Pernon, for the Maisons Dutillieu et Théoleyre, J.-P. Lacostat, J.-P. Seguin et C^{ie}, Grand frères, or for his own production in collaboration with the cousins André and Jean-Pierre Bissardon.

Sarah FEE, Royal Ontario Museum, Toronto

Luxury Trade Textiles and the Integrated Weaving World of the Western Indian Ocean, ca. 1800-1880

A substantial body of scholarship has documented the luxury trade textiles of the eastern part of the Indian Ocean, which consisted mainly in double silk ikats (patola) and in mordant painted/printed and resist dyed cottons (sarasa) moving from India to Southeast Asia. Much less known are the textiles that were popular on the western reaches of this trading world, made up of Gujarat, Southern Arabia and the whole of the East African coastline, from Somalia down to northern Mozambique. From ancient times, monsoon winds encouraged exchanges in people, products, artforms and ideas in this vast area. In the nineteenth century, growing global demand for East Africa's ivory, spices and slaves was met by Africans' growing demands for luxury textiles. Based on original visual, archival and object-based research being carried out as a 5-year research project into the handweaving arts of the Western Indian Ocean world, this paper outlines the physical aspects and origins of these trade textiles. Representing a new fashion, the majority were striped cotton-and-silk wrappers woven in Kutch, India and in Oman. Despite their many attempts, European and American producers remained largely shut out of this luxury market.

Maria João PACHECO FERREIRA, Universidade Nova de Lisboa

Between China and India: Textiles in Transfer (16th to 17th Centuries)

Despite the homogeneity that characterizes Chinese embroidered textiles that survive in Portugal dating from the 16th to the 17th centuries, one recognizes a category of hybrid pieces whose characteristics suggest that they were made outside China. In this paper I intend to analyse a group of objects whose inherent features point to their possible manufacture in India. Based on the elements available to date - derived from a direct observation of the pieces, comparative studies in other artistic fields and contemporary documental sources and studies related to art produced in the context of the Portuguese presence in Asia -, I will argue that some of these textile pieces could have been made in India, although incorporating evidence of

CENTRE INTERNATIONAL D'ETUDE DES TEXTILES ANCIENS

a Chinese matrix, both by Indians who sought to reproduce Chinese craftsman-ship as well as by Chinese artisans living in India at the time. Finally, I will try to explain why this phenomenon could have happened.

Dr. Julia L. GALLIKER, University of Birmingham

Cross Collection Analysis of Weft-faced Compound Weave Figured Silks Attributed to Mediterranean and Near East Workshops c. AD 600-1300

Historical sources written between AD 600-1300 describe the importance of weft-faced compound weave figured silks to economic and social exchange in the Mediterranean world. The CIETA method of technical analysis represents an important tool to study surviving figured silk fragments. New computer-based imaging technologies provide a means to expand the CIETA framework to examine production evidence more intensively than was formerly possible.

My research programme combines high-resolution microscopic images with a computer vision software application to measure quality and workshop characteristics. This protocol supports cross-collection research and is fully compliant with high conservation standards. To date, I have recorded more than 160 samite and taquetè fragments in North America and Europe. Analysis demonstrates patterns of technical exchange among production centres. Results also help to re-unify textiles divided in antiquity or after excavation. The goal is to provide a shared database of images available to the research community.

Dr. Aziza GRIL-MARIOTTE, Université de Haute Alsace, Mulhouse

The Inside of the Garment, a History of Recycling Fabrics in Provence Costumes of the 18th and 19th Centuries

During the second half of the 18th and through the 19th century, the French textile industry developed a diversified production for folk costume. A substantial part of the fabrics were re-used in various ways before ending up as cleaning rags, while dressing practices invented several new lives for them. The outside and the inside of garments reveal processes of transformation, of recycling and of accumulating textiles across several generations. Based on a group of costumes preserved in collections in Provence, the different processes of assembling and recycling can be understood following the forms of the garments, the fabrics (silk or printed cotton) or the motifs themselves. Considering the insides of garments, a different history becomes visible, speaking of the usage of fabrics and revealing their circulation and their re-application according to new fashions and necessities.

Dra. Concha HERRERO CARRETERO, Patrimonio Nacional, Madrid

Spanish Tapestries outside Spain. Art, Trade and Diplomacy

This paper is meant to study the importance given in North America since the 19th century to the Spanish Royal Collection, and in general, to Flemish tapestries preserved in stately and private collections in Europe. Exhibitions celebrated in the USA presented the first opportunity to show the tapestries not simply as decorative objects or versions more or less close to paintings, but as masterpieces in their own right. The exhibitions of Philadelphia (1879) and New York (1917) reflected closer relations between America and Europe, in particular between the United States and Spain.

CENTRE INTERNATIONAL D'ETUDE DES TEXTILES ANCIENS

This essay is a brief summary of a research project which began by studying tapestries from Spain preserved in New York collections, such as The Metropolitan Museum of Art, where masterpieces included treasures of the Castilian monarchs: John II (1405-1454), Henry IV (1425-1474), Isabella I, the Catholic (1451-1504), Jeanne I, the Mad (1479-1555), Charles V (1500-1558) and Philip II (1527-1598). Hispanic sovereigns, like most European royal dynasties - England, Russia, Prussia, Sweden, Poland or France -, assembled their collections with a view to enhancing court ceremonies and liturgies, and to furnishing apartments in palaces and royal and princely residences.

Julie HOLYOKE, Florence

Reconstructing Five Medieval Figured Silks for the Europäisches Hansemuseum in Lübeck: Choices, Challenges, Results

Textiles from the past may be read at many levels, and for those involved in their reconstruction, analysis of materials and structure is the starting point. Whether woven centuries ago or with state-of-the-art digital tools, cloth is the product and physical record of solutions and compromises governed by economies of material, gesture and time.

The reconstruction of five medieval figured silks for display purposes at the new Hanseatic museum in Lübeck posed a number of choices from the onset. The selection of a silk-weaving atelier in Madagascar where locally raised cocoons could be reeled, thrown and dyed by traditional artisans permitted the faithful recreation of materials, which would then be woven on handlooms by a weaver and 'treadle boy' working in tandem. This choice of a 'pre-industrial' work ambient provided unforeseen insights into the production of princely textiles prior to the modern era.

Carol JAMES, Winnipeg

The sash, trade good, transportation method, cultural icon

A long, narrow strip of textile, the sash figures prominently in Canadian history. Fur trade company records indicate that sashes were accepted in exchange for beaver pelts. The traders who brokered this exchange wore sashes. They prevented back injury and reduced hernias caused by transporting heavy bales of trade goods into and out from the Canadian interior. Sashes brought from Europe transformed the belt traditionally made by American Indians. Sashes have come to be powerful symbols for distinct ethnic groups within Canada, and are prized today by American Indians, Métis, and Québec separatists. Some of the fur trade era sashes were created on European looms. Others were made in North America. This talk will focus on distinguishing characteristics of these varied types of sashes, which include oblique interlacing, interlinking, and the warp-faced braiding technique also known as Ceinture Fléchée.

Dr. Barbara KARL, MAK (Museum für Angewandte Kunst), Vienna

The Carpet Exhibition of 1891, in Vienna

In 1891 the Handelsmuseum Vienna, founded as the Oriental Museum in 1875, staged the largest carpet exhibition the world had yet seen. It probably remains the most important carpet exhibition to date. Many of the most famous carpets of the Habsburg imperial collection (today in the MAK) but also from international museums such as the South Kensington Museum (later Victoria and Albert Museum) were presented either in the exhibition itself or at least published in the extra-ordinarily sumptuous catalogue that appeared in 1892. In it the best known carpet scholars of the time published their findings.

CENTRE INTERNATIONAL D'ETUDE DES TEXTILES ANCIENS

It was part of an exhibition series on “oriental” art beginning with an important exhibition on ceramics and was the brainchild of Arthur von Scala, the founding director of the Handelsmuseum. The carpet exhibition was coordinated by Alois Riegl (then curator of textiles in the Museum für Kunst und Industrie – later MAK), who was – among other impressive achievements – also one of the founding fathers of carpet history. This presentation focuses not only on the preparations of the exhibition but especially on the scholarly out-comes and their importance for carpet history.

Joanna KOWALSKA MA, The National Museum, Cracow

Paradoxes of Polish Silk

Silk became one of the symbols of Poland's developing economy during the interwar period. It was produced from cocoon to fabric in the Central Experimental Station for Silk Production in Milanówek. Wearing silk fabrics made in Poland became an expression of patriotism.

The “Milanówek” Station was nationalized during communism. Hand painted silk fabrics made there were used for fashion collections prepared by “Moda Polska” (“Polish Fashion”) – a state institution appointed to dictate fashion to the socialist nation and also to show the high quality of Polish design abroad. “Moda Polska” was creating spectacular dresses to demonstrate the richness of the communist state but in the meantime ordinary people had to wear low quality mass-produced clothes.

As we compare the meaning of Polish silk in two different political regimes we can notice a paradox: in capitalist Poland silk was recommended to everyone and during the communist times silk garments were a luxury for the wealthiest.

Sumru BELGER KRODY, The Textile Museum, Washington D.C.

Islamic Textiles in the Service of Power

This paper will trace the history of transfer and transformation of three Islamic textiles in the collection of The Textile Museum. These Islamic textiles mediated different experiences for the Muslims and Christians who produced and used them: the experience of power through the display of legitimacy and authority, the experience of beauty in the form of a luxurious silk textile designed to be enjoyed and appreciated, and finally the experience of spirituality, in the form of a textile covered band after band with writing clearly proclaiming Islam's fundamental creed.

These three textiles come from different parts of the Mediterranean world (Egypt, Al Andalus, and Iraq) and different periods (11th, 13th, and 18th centuries). At some point in their histories, they were transferred to secondary owners and cultures, both Muslim and Christian. This transfer transformed their initial identities into new ones, but the textiles continued to be appreciated as beautiful objects.

Gianni LAMBRUGO, Como

The Pomponnette

The pomponnette, a famous band woven in Saint-Etienne in 1850 and the pride of Maison Rebour & Coigné, active in the 19th century, is presented here in a version realized for female dress. It is based on a weaving system with a very special technique that produces excellent results; it explores the different possibilities inherent in the *broché* and using a particular binding that produces long floats in a special threading of the loom.

Tuulia LAMPINEN, Aalto University

Transformation of an Oxidized 17th Century Burial Cloth in a Re-weaving Process. An Analysis and Practice of Silk Taffeta in the 'liage repris'-Structure Woven with Metal Wefts

This paper is a technical analysis of the 'liage repris'-structure in a silk taffeta that has been used for a man's burial hat in the 17th century. The practice-based study describes the designing and weaving process of a silk cloth in which the face side of the patterned fabric is covered with metal threads. During re-weaving it has been discovered that the use of a silk ground weft together with metal threads in the analyzed structure gives a strong background and helps the metal threads to fall steadily between the warp ends and still have full shining effects. Further on in this study two other textile samples using similar structures with metal threads are revealed as reference. For today's viewer the re-weaving of a cloth shows the transformation of an oxidized museum object to its shimmering glory and enlightens the use of precious metal threads.

Valérie MARCELLI, Vesoul

Study and Treatment of the Dress of Madame Bartholomé

In 2012, the musée d'Orsay staged the exhibition "L'impressionisme et la mode" (Impressionism and Fashion) that presented paintings together with men's and women's garments of the same period closely resembling the ones visible in the pictures. The musée d'Orsay preserves a single dress in its collections: a summer dress, fashioned from a white cotton fabric, printed with violet dots and stripes. This dress was acquired for the museum because it had been painted in 1881 by Albert Bartholomé; indeed, the artist's wife had been wearing it when he painted her in the picture called "La serre". The museum wished to have the dress restored in order to put it on show next to the painting. Apart from minor damages (staining...), the dress had also been subject to numerous alterations meant to adapt it to new fashion styles and also to a previous presentation. The museum demanded that the dress be restored to its original state. This is a kind of intervention rarely undertaken nowadays; it was made possible on the basis of the painting and an intensive study of the object.

Nadine MEIER MA, University of Basel

The Emergence of Tapestry Weaving and Plant Dyes in Egypt: Implications from a Rare Textile Fragment Found in The Kings' Valley

Recently, the University of Basel Kings' Valley Project discovered a fragment of tapestry weaving in a non-royal tomb. The textile is decorated with the cartouche of Ramses III (ca. 1187–1157 BC), a bird, and geometrical borders, in the colors red, blue and brown. This iconography has many contemporary parallels, which strongly suggests that the textile is of Egyptian origin. The technique, however, is extraordinary: There are only few examples of tapestry woven or plant dyed textiles in New Kingdom Egypt (ca. 1539–1077 BC). Most of them appear in royal or elite contexts in the 18th dynasty (ca. 1539–1292 BC). This tapestry is the only known example for tapestry weaving in New Kingdom Egypt after the 18th dynasty. It acts as new evidence for the development of tapestry weaving and plant dyeing after the technique has been introduced to Egypt in the New Kingdom from the Near East through cultural exchange.

Corinne MÜHLEMANN MA, University of Berne

Loss of Context, Loss of Meaning - Seeking for Translations

Around 1300 striped silks with Arabic inscriptions were transported together with other gold-and-silk textiles (*ʿansiġa ad-ḡahab al-ḡarīr / panni tartarici*) from the Mongol Empire and the Mediterranean to Europe. There they were used for liturgical vestments, for grave furnishings or burial suits for European rulers. In other words: a transformation from an „Islamic“ use to a „Christian“ use was taking place. This loss of context provoked a loss of meaning in terms of the object's original function. What did the Arabic inscriptions on these textiles tell the beholder, what do they tell us today? This paper seeks to find possible translations and will explore the primal functions of these specific textiles in the Ilkhanid and Mamluk empires through a close examination of these inscriptions in comparison to other so-called „*ḡirāz*-inscriptions“ on textiles and other media.

Pamela A. PARMAL, Museum of Fine Arts, Boston

Chinoiserie and Crewelwork

This paper will examine a set of three embroidered bed curtains, two in the collection of Colonial Williamsburg and one in the Museum of Fine Arts, Boston, which are embroidered in wool with chinoiserie and pastoral elements commonly found in English textiles of the late seventeenth and early eighteenth century. The combination of the pastoral with chinoiserie figures is rare in embroidery patterns and may point to a Boston origin for the design. Embroidered samplers and pictures as well as japanned cabinets from Boston exist with similar imagery. Several of the city's engravers, japanners, and embroidery teachers supplemented their incomes by drawing embroidery patterns and one of them may be the source for the pattern.

The crewelwork curtains demonstrate how designs migrate, from Asia, to England, and finally the colonies. They also illuminate the network of designers, suppliers and embroidery teachers that existed in the city and how their varied backgrounds and training contributed to the unique Boston embroidery designs of the later colonial period.

Ann P. ROWE, Washington D.C.

Defining the Beginning of the Chancay Textile Style

Chancay-style textiles from the Central Coast of Peru in the late pre-Hispanic period are more abundantly preserved than any other archaeological Peruvian textile style. Yet little documentary information is available on them and consequently their chronology has not been understood. Nevertheless, assembling associations from a variety of sources enables me to formulate for the first time a definition of what appears to be the earliest textile style that could be called Chancay, probably datable to Middle Horizon 3-4 (ca. AD 900-1100). In this style, influence from warp-patterned highland textiles widely circulated during the preceding Wari empire in Middle Horizon 2 (ca. AD 750-900) is transformed into a new color combination and garment types. The resulting style can be seen to be a forerunner of later more familiar Chancay textile styles.

Sharon S. TAKEDA, Los Angeles County Museum of Art

Form and Function: The Transformation and Transfer of a Japanese Garment, 1600 - 2006

Intricately embellished lengths of fabric from a high-ranking samurai-class woman's early seventeenth-century kimono (kosode) are preserved in the format of a Buddhist priest's mantle (kesa), which is currently in the collection of the Los Angeles County Museum of Art (LACMA). Characteristic of fashionable Keichō-Kan'ei style, a brown-black figured silk satin (rinzu) is decorated with tie-resist-dyed kanoko shibori (literally, fawn-spot dyeing) designs, delicate silk- and metallic-thread embroidered motifs, and an overall gold foil (surihaku) pattern. Only a handful of extant Keichō-Kan'ei style kosode exist in Japanese collections today.

Why a rare Keichō-Kan'ei style kosode was transformed into a sacred vestment, transferred into the private collection of a renowned Kyoto painter and kimono designer, and accessioned into LACMA's permanent collection in 2006 will be discussed in this presentation.

Dr. Peter Andreas TOFT, National Museum of Denmark, Copenhagen

Arctic Transformations - European Dress, Textiles and Accessories in 18th and 19th Century Greenland

Textiles, sweaters, glass beads and other European commodities travelled far from their place of origin to new cultural settings in the wake of European colonisation. Trade with European commodities was an important part of the resulting cultural encounters.

This paper will address how European dress parts, textiles, ornaments and accessories were used and perceived by the Inuit of Greenland in the 18th and 19th centuries. European commodities were not only transferred to the Arctic and used in the same way as in Europe, but also acquired new functions and meanings. Often European textiles and dress ornaments were transformed into equipment for hunting, fishing and camping or used as amulets.

By comparison of ethnographic and archaeological material from three Greenlandic regions this paper will demonstrate how the nature and duration of local cultural encounters and colonial trade policy affected Inuit consumption and reception of European textiles, dress parts and ornaments.

Kirsten TOFTEGAARD, Designmuseum Danmark, Copenhagen

The Tranquebar Palampore in the collection of Designmuseum Danmark, 1740-46

The hand-drawn, painted and printed, mordant and resist-dyed cotton hanging from 1740-46, called the Tranquebar palampore, is preserved in the collection of Designmuseum Danmark. It was produced in India, possibly in the Danish colony Tranquebar which was situated during the 16th to 18th centuries on the east coast of India, known as the Coromandel Coast. Reputedly the region produced the finest of all patterned and coloured textiles. The Indians mastered the technology to perfection at that time and exported their textiles to other countries both in the east and in the far west. The palampore was probably used either as a bedcover or quilt, or as a wall-hung bedhead or tester. It is fair to assume that the textile was ordered by a Dane with close ties to the colony. It portrays scenes from daily life in Tranquebar, and the large, crowned red hearts bear the monogram of Danish King Christian VI. Other motifs are the militia raising the Danish flag and several hunting scenes.

Although we assume that the Indian artists and printers produced the motifs according to specific guidelines including patterns from Europe, and even though the commissioner was probably Danish, the artisans interpreted the source motifs individually and added details coloured by their own traditions and their own art. For instance, features such as the elephants reflect the traditions of Indian painting. In Europe the decorative arts were heavily influenced by Chinese, Japanese and Persian art, and in northwest and northeast India the local art style itself owed much to the art and artisanship of other countries, such as Persia and China. This encounter of Indian, Persian, Chinese, and European traditions and motifs resulted in the emergence of a unique mix. Europeans much appreciated the exotic appeal of these objects – which could hardly be identified with the source patterns they had sent out. The hybrid style became the height of fashion in Europe in the 17th and 18th centuries.

Dr. Agata ULANOWSKA, University of Warsaw

Aegean Bronze Age Textiles in Transfer.

Tracing Mobility of Textile Motifs into other Crafts

It is generally assumed that Aegean textiles were high quality, skilfully-made fabrics, which constituted substantial goods in the economy of Minoan and Mycenaean early states. Unfortunately, the textile remains from the Bronze Age Greece are very scanty, therefore their importance must be traced indirectly, through the use of different methodological approaches.

Several tracks of transfer and mobility of Aegean textiles have been recognized in previous research, such as textile trade and distribution of fabrics recorded in the Mycenaean Linear B archives; the mobility of craftspeople and ways of reckoning technology transfers by analyses of textile tools.

In my paper I refer to the mobility of textile motifs into other crafts, specifically to their potential reflection in the glyptic art. I suggest more structural relations between carvings on seals and textile production, than the mere transfer of simple and attractive ornaments between the two various crafts.

Dr. Beth WALSH, University of East Anglia

Lace as a cultural currency

In early modern Europe, lace was acutely observed and understood. It was made in great quantities, crossed borders, had a part in politics, and was legislated for and against. This paper investigates the non-financial values of lace as a pan-European currency. It studies lace as a signifier of cleanliness and morality, as well as a more direct indicator of social status, wealth and fashionable taste. Lace was considered a suitable gift in a variety of circumstances, not just because of its high cost but because of the wider values it held. These attributes made lace, or its representation, a favoured gift between princes as well as those far below them in social terms. Two particular examples are cited: Grinling Gibbons' virtuoso carving of Venetian gros point in his 'Cosimo panel' of 1682 and Gianlorenzo Bernini's inclusion of a lace collar in his portrait bust of Louis XIV of France, made in 1665.

PD Dr. Evelin WETTER, Abegg-Stiftung, Riggisberg

**Made in the East, but in a Western Tradition:
Transsylvanian Embroideries around 1500**

Current research on the textile treasures in the Black Church in Braşov as well as of other Lutheran parish churches in southern Transylvania reveals some specific groups of embroideries for liturgical vestments. Due to their 'hidden' existence these textiles are largely unknown to art historians focusing rather on western European art instead of on artifacts in the East. However, the specific iconography and several motifs of these embroideries reflect close contacts between their makers and the western tradition: On the one hand the embroiderers used all kinds of instruments of a late medieval artistic transfer, especially prints, but also drawings in order to trace whole compositions. On the other hand they did not just copy these western elements, but incorporated these into their own pictorial tradition as well as into their workshops' practice of embroidery. Therefore Transylvanian embroideries can be described as high quality results of a late medieval cultural transfer.

Dr. Masako Yoshida, Kyoto City University of Arts

**The Transformation of "Pelican in Her Piety" -
From Europe to India, China, Japan, and the Andes**

In the Great Navigation Period, textiles designed with the European icon "Pelican in Her Piety" were traded to various countries. As a result, this motif was accepted and transformed into eclectic images in non-European countries such as China, India, and the Andes.

In this presentation, I will introduce several textiles with this icon, which were produced in China, and traded to Japan in the 16th to 17th centuries. Taking the Portuguese and Spanish trade into account, textiles with "Pelican in Her Piety," produced in Europe, China, India, and the Andes will be compared. I will also discuss Japanese consumption of these items.

Dynamic expansion of this motif, disappearance of its religious implication, the alteration in forms for usage, and new functions in exported countries will be clarified through this discussion.