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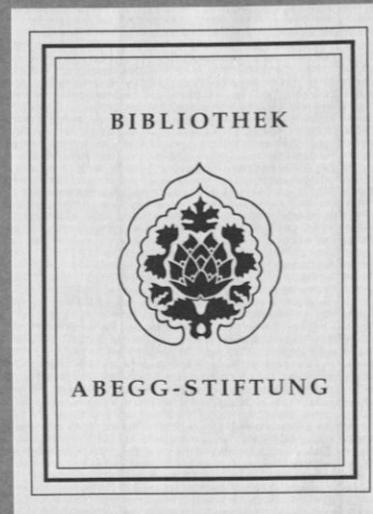
DU

CENTRE INTERNATIONAL D'ÉTUDE
DES TEXTILES ANCIENS



Pq
58a

34, rue de la Charité — 69002 LYON



12.6.81

BULLETIN DE LIAISON

du

CENTRE INTERNATIONAL D'ETUDE
DES TEXTILES ANCIENS

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ANNONCES / NOTICES

Au Victoria & Albert Museum

Donald King, président du CIETA a quitté le Département des Tissus et du Costume au Victoria & Albert Museum pour prendre sa retraite. Il continuera à travailler bénévolement au musée où la correspondance pourra lui être adressée, ainsi qu'au CIETA, à Lyon. Il est également possible de le joindre à son domicile personnel, 5 Taylor avenue, Kew, Richmond, Surrey, TW9 4EB, Grande-Bretagne.

Miss Santina Levey lui a succédé comme Conservateur des Tissus et du Costume.

Changes at the V. & A.

Donald King, President of CIETA, retired as Keeper of Textiles and Dress at the Victoria and Albert Museum at the end of 1980. He will continue to work at the Museum on a voluntary basis and correspondence can still be addressed to him there, or to CIETA in Lyon, or to his private address, 5 Taylor Avenue, Kew, Richmond, Surrey TW9 4EB, England.

His successor as Keeper of Textiles and Dress is Miss Santina Levey.

Groupe dentelle du CIETA

Nous avons été pressentis pour créer au sein du CIETA un groupe de spécialistes de dentelles en vue de faciliter l'échange d'informations et d'organiser des réunions. Tout membre du CIETA qui souhaiterait joindre un tel groupe devrait prendre contact avec Miss Santina Levey, Department of Textiles and Dress, Victoria & Albert Museum, London SW7 2RL, Grande-Bretagne.

CIETA Lace Group

It has been suggested that a specialist lace group should be established within CIETA to facilitate the exchange of information and to organise occasional meetings. Would any member who is interested in joining such a group please contact Santina Levey, Department of Textiles and Dress, Victoria and Albert Museum, London SW7 2RL, England.

Les livres sur l'art textile des Editions Gakken

Beaucoup de nos membres connaissent déjà les magnifiques volumes publiés par les Editions Gakken de Tokyo. La photographie, due à M. Takahiko Sano, membre du CIETA, est superbe et excellamment reproduite ; chaque volume contient un nombre considérable de planches en couleur grand format reproduisant les tissus de musées européens. La première série de trois volumes intitulée Etoffes Merveilleuses du Musée Historique des Tissus, Lyon, parut en 1976 sous la direction de Jean-Michel Tuchscherer. Mme Jacqueline Jacqué a dirigé la publication des trois volumes suivants, qui ont paru en 1978 sous le titre Chefs-d'Oeuvre du Musée de l'Impression sur Etoffes, Mulhouse. Une troisième série de trois volumes vient de paraître : British Textile Design in the Victoria & Albert Museum, 1980 sous la direction de Donald King. L'ouvrage contient plus de mille illustrations, avec commentaires par les membres de l'équipe du Victoria & Albert Museum : Donald King pour la broderie médiévale, Santina Levey pour la broderie des périodes suivantes, Natalie Rothstein pour les tissus tissés jusqu'en 1850, Wendy Hefford pour les tissus imprimés de la même période, Linda Parry pour le matériel de l'époque Victorienne et Art Nouveau, enfin Valerie Mendes pour tous les textiles de la première moitié du 20ème siècle. Ces volumes forment une documentation fondamentale pour l'histoire du dessin textile en Grande-Bretagne et contiennent une masse considérable de matériaux jusqu'à présent inédits en particulier pour le XVIIIème, XIXème et le début du XXème siècle.

Gakken Textile Books

Many CIETA members will already know the magnificent books published by the Gakken Company of Tokyo, with many large-scale colour plates of textiles in European museum collections, superbly photographed by our fellow-member Takahiko Sano. The first set of three volumes, entitled Etoffes Merveilleuses du Musée Historique des Tissus, Lyon, appeared in 1976 under the direction of Jean-Michel Tuchscherer. Madame Jacqueline Jacqué directed the publication of the next three volumes, which appeared in 1978 under the title Chefs-d'Oeuvre du Musée de l'Impression sur Etoffes, Mulhouse. A third set of three volumes has now been published, British Textile Design in the Victoria and Albert Museum, 1980, under the direction of Donald King. There are more than a thousand illustrations, with commentaries by members of the V. & A. team - Donald King on medieval embroidery, Santina Levey on later embroidery, Natalie Rothstein on woven textiles down to 1850, Wendy Hefford on printed textiles of the same period, Linda Parry on Victorian and Art Nouveau textiles and Valerie Mendes on textiles of the first half of the 20th century. These volumes are a fundamental documentation of the history of textile design in Britain, containing a vast amount of hitherto unpublished material, particularly from the 18th, 19th and early 20th century.

Contributions au Bulletin

Seuls le bon-vouloir et la collaboration des membres permettront d'assurer la qualité et même l'existence du Bulletin. Nous souhaiterions vivement que tous les membres examinent, maintenant et dans le futur, s'ils ont du matériel pour des articles. L'éditeur serait très heureuse de recevoir toute communication, non seulement sur les tissus tissés mais sur tout sujet textile. Les articles n'ont pas besoin d'être longs ou définitifs ; ils peuvent être brefs du moment qu'ils constituent une recherche ou un point de vue nouveaux ou inédits. Le bulletin peut aussi être précieux pour l'échange d'informations variées entre collègues du monde entier. Notes et questions sur des sujets textiles, notices sur des expositions textiles, sur des acquisitions importantes dans les musées, sur des études ou recherches en cours, discussion de la littérature textile récente, rapports d'activités des groupes spécialisés au sein du CIETA, tout sera très bienvenu. Les communications de quelque sorte qu'elles soient peuvent être envoyées à l'éditeur, Monique King, 5 Taylor avenue, Kew, Richmond, Surrey TW9 4EB, Grande-Bretagne.

WANTED ! Contributions to the Bulletin

The quality and usefulness of the CIETA Bulletin depends on the willingness of members to contribute to it. Will all members please consider, now and in the future, whether they have material which they could usefully communicate to their colleagues through these pages. The Editor will be pleased to receive articles of any length, not only on woven textiles, but on any textile subject whatsoever. Articles need not be long or definitive ; brief articles are equally welcome, as long as they communicate some original work or ideas. The Bulletin can also be of great value for the interchange of all sorts of miscellaneous information between colleagues in all parts of the world. Notes and queries on textile subjects, notices of textile exhibitions, or of important museum acquisitions, or of current research projects, discussions of recent textile literature, reports on the activities of specialist groups within CIETA, all will be welcome. Please send contributions of all kinds to the Editor, Monique King, 5 Taylor Avenue, Kew, Richmond, Surrey TW9 4EB, England.

NECROLOGIE / OBITUARY

Veronika Gervers 1939-1979

C'est avec un profond regret que nous avons appris le décès de Veronika Gervers, membre du CIETA depuis 1969.

Veronika Gervers (née Molnar), était originaire de Hongrie. Elle étudia l'archéologie médiévale et l'Histoire de l'art à l'université de Budapest où elle obtint son doctorat, summa cum laude pour son mémoire sur les rotondes médiévales de Hongrie. Elle commença sa carrière au Musée National et à l'Institut des Monuments Historiques de Budapest en dirigeant plusieurs fouilles archéologiques et en publiant un livre et de nombreux articles sur certains aspects de l'architecture médiévale hongroise.

En 1968, elle quitta la Hongrie pour le Canada et entra au département des tissus du Royal Ontario Museum de Toronto ; elle s'y fit rapidement un nom parmi les historiens d'art de langue anglaise comme spécialiste du costume et des tissus. Sa monographie, The Hungarian Szür : an archaic Mantle of Eurasian Origin (Le Szur hongrois : un manteau archaïque d'origine eurasienne), 1973, qu'elle illustra elle-même de nombreux dessins et diagrammes est un travail remarquable. Elle y analyse scrupuleusement pour la coupe et l'ornement les vêtements de ce type au XIXème et au XXème siècle tandis que ses recherches comparatives couvrent un champ immense, de la Yougoslavie à la Chine et du VIème siècle avant notre ère jusqu'au temps présent. Un autre sujet auquel Dr Gervers consacra beaucoup de travail et plusieurs voyages au Proche-Orient fut la fabrication du feutre. Les membres du CIETA présents à l'Assemblée Générale de Riggisberg en 1973 se souviendront de son remarquable exposé sur les Méthodes de fabrication traditionnelle du feutre en Anatolie et en Iran, publié dans le bulletin N° 38. En terminant son exposé, elle exprimait sa conviction qu'il est essentiel de consigner tous les aspects de cette technique avant qu'elle ne disparaisse complètement. "Les résultats de cette étude aideront non seulement à mieux comprendre la méthodologie d'un artisanat traditionnel, mais encore la production textile préhistorique." Dr Gervers était en effet convaincue que l'étude consciente de formes et techniques sur le point de disparaître ou récemment disparues était d'une importance primordiale, non seulement en soi-même, mais aussi comme la meilleure source pour la compréhension des formes et techniques du passé le plus lointain.

Après la mort prématurée de Harold Burnham, elle prit en main la responsabilité d'éditer le volume publié à sa mémoire. L'excellence de cet ouvrage est d'autant plus remarquable lorsqu'on se souvient que l'anglais n'était pas la langue maternelle de Veronika. Le volume, intitulé "Studies in Textile History", 1977, est un magnifique mémorial à son ancien patron. Sa contribution personnelle incluait des articles sur des tissus paléo-chrétiens et islamiques. C'est dans ce domaine qu'elle devait réaliser la réussite la plus spectaculaire de sa carrière quand, en 1978, elle acquit pour son musée la collection Michael Abemayer, probablement la plus considérable de son espèce, comprenant près de 1200 tissus du IVème au XIVème siècle. Lors de sa mort soudaine elle était engagée dans des études sur cette collection et, simultanément, projetait des recherches de grande envergure sur les anciens costumes

du Proche-Orient. Dans sa brève carrière, elle avait accompli beaucoup et il est tragique que la mort ait coupé court si prématurément à un avenir aussi prometteur.

Veronika n'était pas seulement une érudite de grande valeur, elle était aussi une personne charmante, chaleureuse, généreuse, vive et spirituelle, amusante et enthousiaste. Sa perte a été douloureusement ressentie par tous ceux d'entre nous qui l'ont connue et nous offrons notre sympathie à son mari, le Professeur Michael Gervers qui l'aida et participa à ses travaux.

Le Royal Ontario Museum a ouvert un fond à sa mémoire pour encourager les études textiles afin de continuer les traditions de haute et scrupuleuse érudition qu'elle a si bien personnifiées. Les chèques payables au Royal Ontario Museum, Gervers Fund, peuvent être adressés au Textile Department, Royal Ontario Museum, 100 Queen's Park, Toronto, M5S 2C6, Canada.

Veronika Gervers 1939-1979

It is with profound regret and a deep sense of loss that we record in these pages the death of Dr Veronika Gervers, a member of CIETA since 1969.

Veronika Gervers (née Molnar), who was Hungarian by birth, studied medieval archaeology and art history at the University of Budapest and received her doctorate, summa cum laude, for her dissertation on the medieval rotundas of Hungary. Beginning her professional career in the service of the Hungarian National Museum and the Budapest Institute of Historical Monuments, she directed several excavations and published a book and numerous articles on aspects of Hungarian architecture in the middle ages.

Moving to Canada, she joined the Textile Department of the Royal Ontario Museum, Toronto, in 1968 and within a few years gained a new reputation for herself in the English-speaking world as an historian of costume and textiles. Her monograph The Hungarian Szür : An archaic Mantle of Eurasian Origin, 1973, illustrated with many of her own drawings and diagrams, is distinguished on the one hand by her dedicated attention to the details of cut and ornament of 19th and 20th century examples of this garment, and on the other hand by the immense scope of the comparative material which she adduces, ranging in time as far back as the 6th century B.C. and in space from Yugoslavia to China. Another subject to which Dr Gervers devoted much study -and several arduous field-trips to the Near East- was that of felt-making. Members of CIETA who attended the General Assembly in Riggisberg in 1973 will recall her admirable paper on Methods of Traditional Felt-Making in Anatolia and Iran, which was printed in Bulletin N° 38. At the end of that paper she expressed her conviction that "it is essential that every possible aspect of the craft should be recorded before it disappears entirely. The results will certainly help us understand not only the methodology of a traditional craft, but will also bring us closer to an understanding of prehistoric textile production." These phrases are characteristic of Veronika's approach to textile history and of her belief that painstaking study of the rapidly vanishing phenomena of the present and the recent past are vital, not only for the value of the record itself, but also as the best means of understanding the phenomena of remoter periods.

The untimely death of Harold Burnham brought her the sad task of editing the volume published in his memory. She proved a meticulous and impeccable editor - no mean feat for one who was not a native English-speaker - and the book, *Studies in Textile History*, 1977, is a magnificent memorial to her former chief. Her own contributions to it included papers on early Christian and Islamic textiles and it was in these fields that she achieved her last and greatest triumph when, in 1978, she secured for her Museum the Michael Abemayor collection, perhaps the most extensive of its kind, comprising nearly 1200 textiles ranging from the 4th to the 14th century. She was in the midst of research on this collection and was working on far-reaching plans for further studies of early costumes in the Near East when she was suddenly struck down. One is grateful that she had already been able to achieve so much in the course of her brief career, but there must be deep sorrow that so much brilliant promise for the future will now remain unfulfilled.

Veronika was not only a fine scholar, but also a charming person and a delightful companion, warm-hearted, generous, vivacious, witty, with a keen sense of humour and a precious talent for communicating enthusiasm. She is greatly missed by all of us who knew her and our sincere sympathy goes out to her husband, Professor Michael Gervers, who shared and collaborated in much of her work.

As a tribute to her memory the Royal Ontario Museum has established a fund to aid research in textile studies, with the aim of continuing the tradition of excellence which Veronika embodied in every aspect of her life and work. Cheques payable to the Royal Ontario Museum Gervers Fund may be sent to the Textile Department, Royal Ontario Museum, 100 Queen's Park, Toronto, M5S 2C6, Canada.

Donald King

Joseph Duverger 1899-1979

Le 2 Août 1979 s'est éteint à Mont-St.-Amand lez-Gand (Belgique) le professeur émérite Joseph Duverger, un des plus éminents spécialistes de l'histoire de la tapisserie flamande et le délégué belge du Centre International d'Etude des Textiles Anciens, à Lyon.

Au cours de sa longue carrière ce regretté savant s'intéressa à différents domaines de l'histoire de l'Art mais on peut dire que durant les dernières décennies il s'était attaché plus particulièrement à l'étude des arts textiles. Sur ce terrain encore peu exploré il a fait œuvre de pionnier. Nous tenons à souligner les mérites qu'il s'est acquis à cet égard.

Joseph Duverger naquit à St Nicolas Waas dans les Flandres le 11 Octobre 1899. Après avoir terminé avec succès ses humanités au collège épiscopal de sa ville natale, il entreprit des études d'histoire à l'université catholique de Louvain, où il obtint le grade de docteur en philosophie et lettres en 1923. Il commença alors une carrière dans l'enseignement, notamment à l'Athénée royal de Gand, qu'il mena de pair avec des études d'histoire de l'art à l'université de cette ville. Il acquit le titre de docteur en Archéologie et Histoire de l'Art en 1930. Chargé de cours à l'Institut supérieur d'Archéologie et d'Histoire de l'Art de cette université en 1936, il fut nommé

professeur ordinaire en 1948, fonction qu'il conserva jusqu'à son éméritat en 1969.

Par sa formation autant que par son goût inné de l'objectivité du rendu exact des faits, le professeur Duverger est resté avant tout historien. Ses recherches ont toujours été centrées sur l'étude approfondie et l'analyse critique des sources écrites. La méthode qu'il a développée se caractérise par une rigueur scientifique qui n'a pas manqué d'exercer une influence positive sur l'évolution de l'histoire de l'art dans les Flandres. On peut grouper ses travaux autour de quelques thèmes essentiels de l'histoire de l'art national : le mécénat des princes de la Maison de Bourgogne et de Habsbourg dans les Pays-Bas, surtout de l'archiduchesse Marguerite d'Autriche (monographie sur le sculpteur Conrad Meit) ; la sculpture brabançonne du 14e-15e siècle (la guilde des tailleurs de pierre de Bruxelles et l'origine de l'art de Claus Sluter) ; la peinture flamande aux 14e, 15e et 16e siècles, spécialement les problèmes concernant les Van Eyck (l'authenticité du quatrain sur le cadre du polyptyque de l'Agneau mystique et l'existence d'Hubert van Eyck).

Un autre aspect non moins important de son activité qu'il s'agit de mettre en lumière dans ces quelques lignes consacrées à honorer sa mémoire, c'est l'étude des arts textiles, surtout de la tapisserie, à laquelle il s'est adonné avec toute son énergie et toutes les ressources de son esprit pénétrant pendant près d'un demi-siècle. Par ses investigations très poussées et par ses publications il s'est fait connaître comme une des autorités les plus compétentes en la matière. Il nous faut mentionner aussi les différentes institutions dues à son initiative, entre autres le Centre pour l'Histoire des Arts textiles, fondé en 1953 et qui publie le périodique *Artes Textiles*, bien connu de tous les spécialistes, ensuite le Centre interuniversitaire pour l'étude de la Tapisserie, dont il resta le président jusqu'à sa mort. Sous les auspices de l'Académie royale flamande de Belgique, dont il était membre depuis 1948, le professeur Duverger organisa deux Colloques internationaux, le premier consacré à la Tapisserie flamande aux 17e et 18e siècles (1959), le second à l'âge d'or de la tapisserie flamande (1961). Les actes de ces colloques contiennent deux études remarquables du défunt, notamment sur l'équitation, le manège et les grands et les petits chevaux dans la tapisserie flamande du 17e siècle et sur les peintres cartonniers de Bruxelles aux 14e et 15e siècles. Il est également l'auteur d'un aperçu historique sur la tapisserie flamande paru dans l'ouvrage de R.-A. d'Hulst (1960) sur les tapisseries flamandes du 14e siècle au 18e siècle. Citons encore de nombreux articles dans différentes revues, dans des catalogues d'exposition, dans l'*Histoire de l'Art des Pays-Bas* (1956 et 1963) et enfin dans les Actes du Colloque international sur l'Art Brabançon au milieu du 16e siècle et les Tapisseries du château de Wawel à Cracovie (1972).

L'élection du professeur Duverger comme membre du Comité international d'Histoire de l'Art en 1964 confirme la reconnaissance internationale de ses mérites pour la science de l'Art. Travailleur inlassable il continua même après son émeritatem et jusqu'à sa mort à déployer une activité étonnante, qui suscite le respect. Sa disparition a laissé un grand vide dans le cercle des historiens d'art des Pays-Bas. Ceux qui l'ont connu garderont de lui le souvenir d'une personnalité attachante, d'un savant conscient et modeste, qui s'est donné sans réserve à l'accomplissement de sa tâche, qui n'a eu d'autre idéal de vie : servir la science en même temps que son pays. Il a mis ainsi en lumière le rôle de premier plan joué jusqu'à la fin du 17e siècle par l'art des Pays-Bas en Europe occidentale et méridionale.

M. J. Onghena

Joseph Duverger (1899- 1979)

Professor Emeritus Joseph Duverger, one of the most eminent specialists in the history of Flemish tapestry and Belgian representative at CIETA in Lyon, died on 2 August 1979 at Mont-St-Amand-lez-Gand (Belgium).

In the course of his long career he worked in various fields of art history, but latterly he devoted himself particularly to the study of the textile arts and was a notable pioneer in this relatively unexplored territory.

Joseph Duverger was born at St Nicolas Waas in Flanders on 11 October 1899. After completing the humanities course at the episcopal college of his native town, he studied history at the Catholic University of Louvain and obtained his doctorate of philosophy and letters in 1923. He entered the teaching profession, notably at the Athénée Royal in Ghent. At the same time he studied art history in the university there and obtained his doctorate in archaeology and art history in 1930. After teaching in the Institute of Archaeology and Art History of that university from 1936 onwards, he was appointed professor in 1948 and professor emeritus in 1969.

By training, and also by an innate taste for objectivity and precise recording of facts, Professor Duverger was essentially an historian. His research was always based on profound study and critical analysis of written sources. The method which he developed is characterised by a scientific rigour which has influenced the development of art history in Flanders. His work may be grouped around several essential themes of Flemish art : the patronage of the Burgundian and Hapsburg princes, especially the Archduchess Margaret of Austria (monograph on the sculptor Conrad Meit) ; Brabant sculpture of the 14th-15th century (the Brussels stone-carvers' guild and the origins of the art of Claus Sluter) ; Flemish painting in the 14th, 15th and 16th centuries, especially the problems concerning the brothers Van Eyck (the authenticity of the quatrain on the frame of the Ghent altar-piece and the existence of Hubert Van Eyck).

Another aspect of his activity which must be emphasized here is the study of textiles, especially tapestry, to which he devoted all his energy and all the resources of his penetrating intellect for almost half a century. Through his profound research and his publications he acquired a reputation as one of the leading authorities in this field. The various institutions due to his initiative must also be mentioned, firstly the Centre for the History of the Textile Arts, founded in 1953, whose periodical *Artes Textiles* is well known to all specialists, and secondly the Inter-University Centre for Tapestry Studies, of which he was president until his death. Under the auspices of the Royal Flemish Academy of Belgium, of which he was a member from 1948 onwards, Professor Duverger organised two international Colloquia, the first devoted to Flemish Tapestry in the 17th and 18th centuries (1959), the second to the golden age of Flemish Tapestry (1961). The publications of these two colloquia include two notable studies by Professor Duverger, one on horses and horsemanship in 17th century Flemish tapestry and the other on Brussels tapestry designers in the 14th and 15th centuries. He also wrote an historical survey of Flemish tapestry, which appeared in the book of R.A. d'Hulst on Flemish tapestries from the 14th to the 18th century (1960). We may also mention numerous articles in various periodicals, in exhibition catalogues, in the History of Art

in the Netherlands (1956 and 1963) and in the publication of the international Colloquium on Brabant Art of the mid-16th century and the Tapestries of Wawel Castle in Cracow.

Professor Duverger's election as a member of the International Committee for Art History in 1964 confirmed the international recognition of his merits as an art historian. An indefatigable worker, he remained astonishingly active until his death. He will be greatly missed in the circle of Netherlandish art historians. Those who knew him will cherish the memory of an attractive personality, a conscientious and modest scholar who devoted himself unreservedly to the accomplishment of his task and who had no other ideal in life than to serve knowledge and his country. In this way he shed new light on the leading role played by Netherlandish art in western and in southern Europe until the end of the 17th century.

EXPOSITIONS / EXHIBITIONS

- Soieries de Lyon, commandes impériales.
Musée d'Art et d'Essai - Palais de Tokyo
13 Avenue du Président Wilson. Paris. France.
exposition prolongée jusqu'au 7 Septembre 1981.

- Exposition de dentelle / Lace exhibition

Une exposition historique de dentelles de Burano, comprenant des dentelles et des documents d'archives est présentée à l'Ecole de dentelle de Burano, sur l'île de Burano, Venise. L'exposition est ouverte de 9 à 18 H tous les jours (sauf le mardi) jusqu'à la fin du mois d'Août 1981.

An historical exhibition of Burano lace, including documents and examples, is now being held at the Burano Lace School on the island of Burano, Venice. It is open from 9 to 6 daily (closed on Tuesdays) until the end of August 1981.

- Mariano Fortuny (1871-1949)
Fashion Institute of Technology
New York. U.S.A.
April - June 1981

- Travaux récents de l'atelier de restauration et tissus "ottomans".
Fondation Abegg. Riggisberg. Suisse.
du 10 mai au 25 octobre 1981, ouverture chaque jour de 14 h. à 17 h.

- Choix de costumes du XVIIIe à nos jours
Musée de la Mode et du Costume - Palais Galliera
10 Avenue Pierre Ier de Serbie. Paris. France.
Juin - Octobre 1981

- Teppiche der Bauern und Nomaden in Anatolien
Textilmuseum. Krefeld. République Fédérale d'Allemagne.
July - September 1981

ASSEMBLEE GENERALE 1981

L'Assemblée Générale du CIETA se tiendra à Prato, Italie, Auditorium della Cassa di Risparmio di Prato Agenzia "D" al Pino, via Marco Roncioni, du lundi 21 Septembre au mercredi 23 Septembre 1981.

L'accueil des congressistes et la remise des dossiers se fera à l'Auditorium, lundi 21 Septembre à partir de 14 H 30.
L'Assemblée Générale aura lieu à 15 heures afin que la première communication puisse être donnée dès 16 Heures.

Les conférences commenceront à 9 H 30 les deux jours suivants.
Un service spécial d'autocars assurera le transport des congressistes du Centre de Prato à l'Auditorium.

Des réceptions sont prévues pour les soirées du 22 et du 23 Septembre tandis que la journée du Jeudi 24 Septembre sera consacrée à une sortie en car à Sienne ainsi qu'à la visite d'une manufacture de laine à Prato.

Il est rappelé à tous les membres du CIETA que les inscriptions et les réservations d'hôtel doivent être renvoyées avant le 1er Juin 1981.

GENERAL ASSEMBLY 1981

The General Assembly of CIETA will be held at the Auditorium della Cassa di Risparmio di Prato, Agenzia "D", al Pino, Via Marco Roncioni, Prato, Italy, from Monday 21 September to Wednesday 23 September 1981.

Members should assemble at the Auditorium della Cassa di Risparmio at 2.30 p.m. on 21 September. The formal administrative actions of the Assembly will begin at 3 p.m. Papers will be delivered by members from 4 p.m. on that day and from 9.30 a.m. on the two following days, 22 and 23 September. Special buses will be available to convey members from the Centre of Prato to the Auditorium.

Receptions have been arranged for the evenings of 22 and 23 September and on 24 September there will be an optional coach excursion to Siena and to a wool factory in Prato.

Members will already have received papers concerning their participation in the General Assembly, which they are asked to return before 1 June 1981.

LE CIETA : SITUATION PRÉSENTE, PROJETS D'AVENIR

Au cours d'une longue session de travail à Lyon le 24 septembre 1979 le Conseil de Direction entreprit un réexamen fondamental des buts, de l'organisation, des réussites et des problèmes du CIETA. Au cours d'une discussion d'ordre général de nombreuses questions et suggestions furent passées en revue ; Il fut conclu à l'unanimité que le CIETA avait été et continuait d'être de grande valeur pour ses membres partout dans le monde, que le CIETA ne nécessitait pas de changements fondamentaux mais que des améliorations dans son fonctionnement étaient désirables et possibles.

I - But et rayon d'action du CIETA

Le CIETA fut fondé pour encourager l'étude des textiles anciens. Par la suite, sa sphère d'intérêt s'est étendue pour couvrir les textiles de tous les types et de toutes les périodes. Il n'y a pas de raisons sérieuses pour exclure en principe quelque aspect que ce soit de l'histoire textile qui suscite l'intérêt de nos membres.

II - L'organisation du CIETA

L'organisation du CIETA est définie par les Statuts. L'Assemblée Générale de tous les membres, qui se réunit maintenant tous les deux ans, a plein pouvoir pour examiner et approuver les opérations du CIETA, pour modifier ses Statuts et pour élire son Conseil de Direction pour une période de quatre ans. Le Conseil de Direction, qui se réunit également tous les deux ans, élit un Président avec un mandat de quatre ans. Il désigne aussi les Vice-Présidents qui assistent le Président avec pouvoir consultatif.

La séance de travail examina la possibilité de modifications dans l'organisation et les élections ; mais il ne fut fait aucune recommandation précise. Le Conseil de Direction, cependant, consentit à déléguer au Président le pouvoir d'admettre de nouveaux membres, sous la condition que leurs noms soient soumis au Conseil de Direction à sa prochaine Session.

III - Réunions et autres activités du CIETA

a) Assemblée Générale. Il a été convenu de continuer le présent système où les réunions prennent place tous les deux ans, alternativement à Lyon et dans un autre lieu. La possibilité de suggérer un thème central pour les communications présentées aux réunions a été examinée mais il a été décidé qu'en attendant les membres seraient laissés libres de présenter le sujet de leur choix.

b) Sessions Techniques. Ces Sessions, pour lesquelles la demande dépasse régulièrement la capacité, constituent le succès le plus indiscutable du CIETA et doivent être continuées.

IV - Publications du CIETA

a) Bulletin. La publication du Bulletin a malheureusement accumulé du retard ; il est donc reconnu qu'un effort important doit être accompli pour publier deux

numéros par an. Le Bulletin devrait servir non seulement à la publication d'articles de fond, mais aussi au maintien du contact entre les membres et à la diffusion d'informations diverses. Madame King a été nommée Editeur du Bulletin. Il a été convenu qu'il serait souhaitable de dresser un index de tous les articles publiés dans le Bulletin depuis son origine.

b) Vocabulaires. Le travail se poursuit sur plusieurs vocabulaires.

V - Relations du CIETA avec d'autres organisations

a) ICOM. La question d'entretenir des relations plus étroites avec l'ICOM a été examinée ; toutefois il a été décidé que ceci ne présenterait aucun avantage particulier pour le moment.

b) Organisations Nationales d'histoire textile. De telles organisations existent en Hollande et en Italie et pourraient être fondées ailleurs. Le CIETA souhaite entretenir avec ces groupements des relations cordiales, mais ne peut leur offrir ni assistance matérielle, ni concession particulière pour l'adhésion de leurs membres au CIETA.

VI - Groupes d'Etudes spécialisées au sein du CIETA

Certains des membres du CIETA peuvent souhaiter la création, dans le cadre du CIETA, de groupes d'études spécialisées (par exemple dans une technique telle que le tricotage ou dans un contexte historique tel que les tissus islamiques...) ; de tels groupes, qui fonctionnent de façon satisfaisante dans le cadre de l'ICOM, pourraient -sous la présidence d'un coordinateur- encourager les échanges de correspondance et les réunions des membres intéressés.

Le Président serait heureux de conseiller toute personne désireuse de constituer un tel groupe ; alternativement une notice adressée à l'éditeur pourrait être insérée dans le Bulletin. Il serait souhaitable que ces groupes d'étude publient leurs projets et leurs rapports d'activité dans le Bulletin.

VII - Bibliothèque du CIETA

Cette bibliothèque est à la disposition des membres du CIETA et le Conseil de Direction souhaiterait vivement que les membres contribuent à rendre cette bibliothèque aussi profitable que possible pour eux en lui adressant gratuitement un exemplaire de toutes leurs publications à l'adresse suivante : 34, rue de la Charité, 69002 Lyon, France.

VIII - Bourses de recherche

Il a été suggéré que le CIETA devrait s'employer à obtenir un financement pour des bourses de recherche en vue de travaux sur l'histoire textile. Les membres du Conseil de Direction ont approuvé cette idée ; ils examineront si, dans leurs pays respectifs, il serait possible de financer un tel projet.

CIETA : PRESENT STATE, FUTURE DEVELOPMENT

In the course of a long working session at Lyon on 24 September 1979 the Directing Council undertook a fundamental review of the aims, organisation, successes and problems of CIETA. There was a very wide-ranging discussion in which many questions and proposals were examined, concluding in general agreement that CIETA has been and continues to be of great value to its members in all parts of the world, that it is not in need of revolutionary changes, but that improvements in its performance are both desirable and possible. The following is a brief summary of points discussed.

1) Aims and scope of CIETA

CIETA was founded to forward the study of early textiles. Subsequently its sphere of interest has extended to cover textiles of all types and periods. There is no good reason to exclude on principle any aspect of textile history which is of interest to members.

2) Organisation of CIETA

The organisation is defined by the statutes. The General Assembly of all members, now meeting every two years, is empowered to consider and approve the operation of the Centre, to modify its statutes, and to elect its Directing Council for a four-year term. The Directing Council, which also meets every two years, elects a President for a four-year term and nominates General Secretaries and other officers, who are responsible to the Directing Council for the day-to-day running of the Centre. The Directing Council also nominates Vice-Presidents who assist the President in a consultative capacity.

The working session considered possible changes in the organisation, electoral system, etc., but no definite recommendations were made. The Directing Council did, however, agree to delegate to the President the power to admit new members, subject to their names being submitted to the Directing Council at its next meeting.

3) Meetings and other functions of CIETA

a- General Assembly. It was agreed that the present system of meetings every two years, alternately at Lyon and elsewhere, should continue. The possibility of proposing a theme for communications presented at meetings was examined, but it was decided that for the present members should continue to speak on any subject of their choice.

b- Technical Sessions. It was agreed that these sessions, which are consistently oversubscribed, are one of CIETA's most successful operations and must be maintained.

4) CIETA Publications

a- Bulletin. Although publication of the Bulletin has fallen behind schedule, it was agreed that every effort must be made to publish two issues each year.

The Bulletin should act not only as a vehicle for serious articles, but also as a current newsletter, keeping members in touch with each others' activities. Mrs King was appointed Editor of the Bulletin. It was agreed that an index of all articles which have appeared in the Bulletin should be compiled.

b- Vocabularies. Work on several vocabularies is continuing.

5) Relations of CIETA with other bodies

a- ICOM. The question of a closer association with ICOM was considered, but it was decided that this would offer no particular advantage at the present time.

b- National organisations concerned with textile history. Such organisations already exist in Holland and Italy and may well be set up elsewhere. It was agreed that CIETA should foster a cordial relationship with such organisations, but cannot offer them material assistance or enter into agreements for joint membership.

6) Specialist Study Groups within CIETA

It was agreed that members may wish to form CIETA study groups, each one with a co-ordinator, to correspond and meet together to work on particular subjects (e.g. a technical subject, such as knitting, or an historical subject, such as Islamic textiles, etc., etc.,), as has already been successfully done in ICOM. Members interested in setting up such groups should consult the President or send an announcement to the Editor for insertion in the Bulletin. It is hoped that such groups will also publish their projects and reports in the Bulletin.

7) CIETA Library

This Library exists for the use of members and the Directing Council hopes that all members will contribute to its usefulness by donating copies of their writings to Bibliothèque du CIETA, 34 rue de la Charité, 69002 LYON, France.

8) Research Funds

It was suggested that CIETA ought to seek sponsorship for particular research projects in textile history. It was agreed that this was desirable and members of the Directing Council were asked to pursue enquiries in their respective countries on the possibility of financial support for such projects.

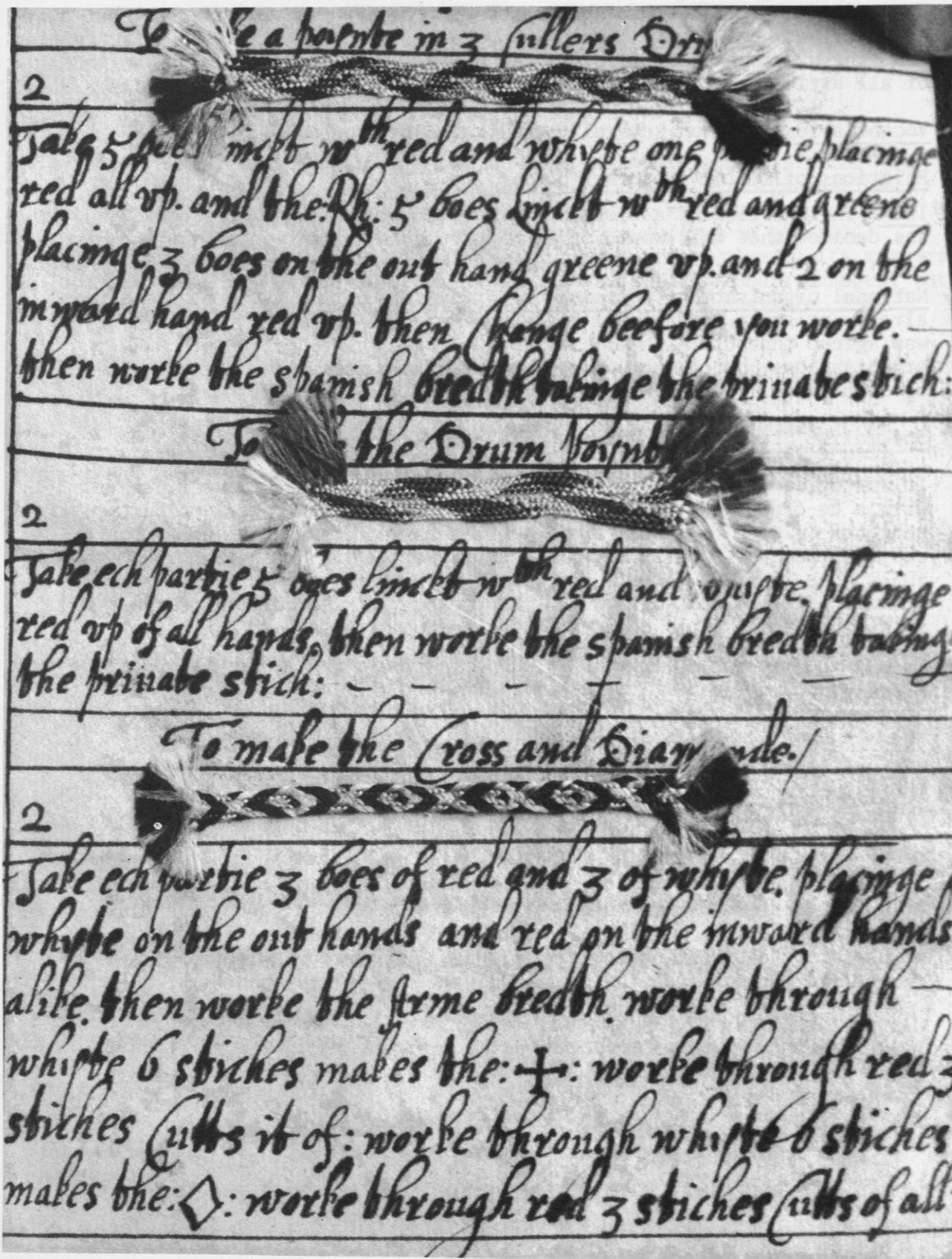


Fig. 2 - One page from the book belonging to the Victoria & Albert Museum

17TH CENTURY PATTERN-BOOKS ON HOW TO BRAID PURSE-STRINGS

by Noémi SPEISER

The purses

Fig. 1 shows a 17th century purse belonging to the Historisches Museum, Basel.

These charming accessories of ladies' costume display a great variety of shape and decoration. They are executed in sundry techniques, and moreover they are provided with elaborately braided drawstrings. In course of my research into the techniques and methods of braiding (i.e. diagonal interlacing) my attention was drawn to the existence of pattern-books on how to braid such strings.

The books

Two books at the Metropolitan Museum, New York, dated 1654 and 1655 respectively, and one at the Victoria and Albert Museum in London, undated, were submitted to my close examination. Fig. 2 shows one page from the book belonging to the V. and A. The three texts are identical almost word for word, which means that they can be traced back to the same source, maybe even to one particular teacher.

They are obviously written as memoranda and not as manuals for self-instruction : whatever would be needed as fundamental knowledge is given in coined expressions, without any explanation whatsoever, whereas many details are repeated meticulously over and over again, though once the basic facts are known they would be self-evident.

The writers had attached a sample to every single recipe, but unfortunately many of them are missing. It was only when I found a copy with all the samples preserved that I could try to make any sense of the enigmatic text.

I inspected every swatch of braid with magnifying-glass, carefully counting the brittle silk-threads and observing their courses. I took note of any analogues among them, of any slight irregularity, of any casual fault. So, by and by, every single detail could be fitted to one of the obscure phrases of the text. Finally most of the secrets of this peculiar braiding-method were detected.

The method

The word "boe" constantly repeated throughout those recipes, definitely means LOOP. Interworking a set of elements with fingers inserted into loops, in short : "Loop-manipulation", is a method known all over the world. It is used for warp-twining, somebody adding a weft with a needle, stitching the structure to the edge of a woven foundation at the same time. But it is also used for diagonal interlacing, i.e. for braid-making. Generally there is only ONE person working, another maybe occasionally beating the shed.

Fig. 3, taken in a rural workshop in Dalarna, Sweden, is the only evidence I found so far attesting a cooperation of SEVERAL persons for diagonal interlacing. This must be the way the recipes in my book were carried out. They call for a number of workers from one to six ; most of them need two or three.

The structural characteristics

No practical instructions can be given here in this Bulletin. The texture is sometimes tabby, sometimes twill. By using several colours, of course, innumerable variations are possible.

The main characteristic of all those recipes is : they consistently exploit all the possibilities of working in two layers. Analogous to weaving, diagonal interlacing can be worked on two levels with
 1) both edges closed, which means : tubular,
 2) one edge closed, the other open, which means : the structure can be spread out to form a one layered double width,
 3) both edges open, which means : in two separate layers,
 4) those two layers of different colours intersecting along the vertical axis
 5) the two layers intersecting in such a way as to show up in any chosen motif. This last group is represented by detailed instructions for e.g. "the pott", "the spider" etc. as well as for every single letter of the alphabet, given either in curious charts or in a strange code of abbreviations. This proves that braids were done with names or dates or other texts ; but I have never seen such samples.

The common peculiarity of all these recipes without exception is : they direct the loops in such a way that each of their shanks acts as one individual element. Every loop interlaces with the corresponding loop either penetrating or being penetrated. Two shanks belonging to the same loop perform complementary courses, thereby creating two layers which are identical below and above a horizontal axis.

The resulting braids are perfectly balanced ; they have a smooth surface and every wale is of equal density.

Classic structures - hybrid structures

The person who selected those instructions must have had a lucid insight into the nature of braided structure, and a considerable power of discrimination. Because this is NOT what happens automatically when interworking loops.

If one loop interlaces at random partly through-partly over or under other loops, then the two layers are not identical and they intersect in irregular ways : some wales show doubled threads, some more, some less density, and the braid has no horizontal axis, i.e. its front face is not the same as its back-face. Such structure may be called hybrid ; some of them will prove more, some less resistant in use. As mentioned before, loop-manipulation is known at various places all over the world. Considering the numerous variations possible for even only one worker, managing up to eight loops, -it is strange that ONE certain type of structure, always the same, prevails over all others.

This particular structure belongs to the type I call hybrid, and it is remarkable that it appears in none of my pattern-books.
 (The oldest description is in Walter Roth's famous "38th Annual Report of the Bureau of American Ethnology, 1916-1917", Fig. 20, Page 103)

Post Scriptum

In Bulletin 49, 1979-I Elsa Gudjónsson has published a translation of her article on Icelandic loop-braided bands. Her working-instructions refer precisely to the type of braid mentioned in my last paragraphs, which, according to my classification, I call "unorthodox" or "hybrid".

Exactly the same braid is done not only in Guiana but also in Columbia, Peru and Bolivia. And as for Europe, I can add Rumanian, Czechoslovakian and Greek to the Skandinavian and Finnish evidence given by E.G.

Other types of loop-manipulated braids are done in Algeria, in Oman, and I have some reason to believe that the method is practiced also in Japan. With respect to loop-manipulated warp-twining with a differentiated weft-system, simple structures from North-Africa, and most elaborate polychrome structures from Turkestan and Afghanistan are known, where the number of adjacent twining elements allows us to conclude that as many as four people operate the warp.

The above is what I can at present add to E.G.'s remarks on distribution ; further evidence may of course turn up.

The structural variations given in the 17th cent. pattern-books can be divided into three basically different types, each of which is represented by many variations ; the more people cooperate, the more variations there may be. All these were summarized by me at the CIETA meeting 1979.

I shall be describing it in detail in a book on the techniques of braiding, where loop-manipulation figures as one among a number of very different working-methods. Provided that funds can be raised, this book will be published some day.



Fig. 1 - 17th century purse
Historisches Museum, Basel



Fig. 3 -
rural workshop in
Dalarna, Sweden.

Caption to the photo of the Swedish workshop : The coarse shoulder-straps produced by the communal toil of four people is a flat braid with the characteristics of an "unorthodox" structure : split loops and insplit loops intermingle in a haphazard way, contributing neither beauty nor solidity to the product. One single worker interlacing a set of loosely hanging threads could produce a structure if not exactly identical, then still equally efficient.

What I myself think is that "classical" loop-braided structures as described in the pattern-books might once have been done in Dalarna, but have become obsolete, whilst only the memory of the four-people's team-work remains.

Résumé

Miss Speiser a examiné trois livres manuscrits, deux au Metropolitan Museum de New York, l'autre au Victoria & Albert Museum de Londres, datant d'environ 1654-55 et manifestement d'origine commune. Ce sont des instructions détaillées accompagnées d'échantillons pour la fabrication d'un certain type de cordons de bourse exécutés avec les doigts par une ou plusieurs personnes.

QUELQUES TISSUS COPTES DU MUSÉE DES ARTS DÉCORATIFS DE BELGRADE

par Dobrila STOJANOVIC

Quoique la collection de tissus coptes du Musée des Arts Décoratifs de Belgrade ne soit pas très large, elle est d'une grande variété tant par la destination originale des pièces que par leurs caractéristiques de technique, de style et d'iconographie ; leurs dates s'échelonnent du IVème au XIème siècle. Les pièces sont entrées au Musée soit par achats soit par dons. Dans la présente communication, nous nous bornerons à un choix de quelques pièces typiques.

Il existe diverses manières de raccorder le motif de tapisserie au tissu de fond à armure toile. Parfois on a produit un contraste en utilisant pour la partie tapisserie des trames plus épaisses ou d'épaisseurs alternées (fig. 1, N° 5438) ; ailleurs, en utilisant des trames de même grosseur que la trame du fond toile, on obtient une surface unie. La trame des motifs de tapisserie est généralement de grosseur différente de la chaîne et peut passer sous une ou plusieurs chaînes. La réduction produit des côtes verticales que certains auteurs appellent effets reps (1).

Le tisserand copte courbe parfois la chaîne pour souligner le dessin ou renforcer les contours (fig. 2, N° 5434). Evidemment le travail de l'ouvrier n'était pas fixé d'avance dans tous ses détails et il intervenait librement en cours d'exécution, adaptant les modalités techniques à l'ornement (2). Les raccords entre les passages de différentes couleurs sont exécutés de manières variées. Parfois pour souligner les formes ou insérer de menus détails, le tisserand utilise une navette supplémentaire, la "navette volante" (Fig. 1, N° 5438).

Les matières premières employées sont le lin en chaîne : il est aussi utilisé en trame lorsqu'une surface blanche est demandée (fig. 1, N° 5438) ou pour le travail de la navette volante. Il est filé en torsion S comme dans l'ancienne Egypte. Il est rare que les tissus coptes soient tissés entièrement en laine ; cependant c'est le cas du N° 5434 (Fig. 2). En général, la laine est employée seulement pour la trame, filée en torsion S.

Quelques exemplaires de la collection sont strictement bicolores. Dans le tissu 5434 (Fig 2), le décor est rose-brun et le fond du ton naturel de la laine. Dans le tissu 5438 (Fig. 1) le décor est pourpre foncé sur le fond clair de la laine et du lin. Sur certains tissus multicolores de la collection, tel le N° 5430 (Fig. 3), les couleurs sont fraîches, chaudes, contrastées et pourtant harmonieuses. Il convient de souligner que les tissus coptes, grâce à la qualité des matériaux et des procédés de teinture employés, ont conservé une gamme extraordinaire de couleurs d'une intensité et d'une variété étonnantes.

Du point de vue de leur composition décorative, il est aisément de voir qu'un certain système contrôlait la disposition des motifs. Sur le tissu 5430 (Fig. 3), que l'on peut dater du VIIIème siècle, le motif décoratif se déroule de façon continue tout le long de l'espace central disponible. Une série d'éléments décoratifs disposés verticalement, et qui dans leur structure négligent les proportions en faveur de l'unité conceptuelle de l'ornement

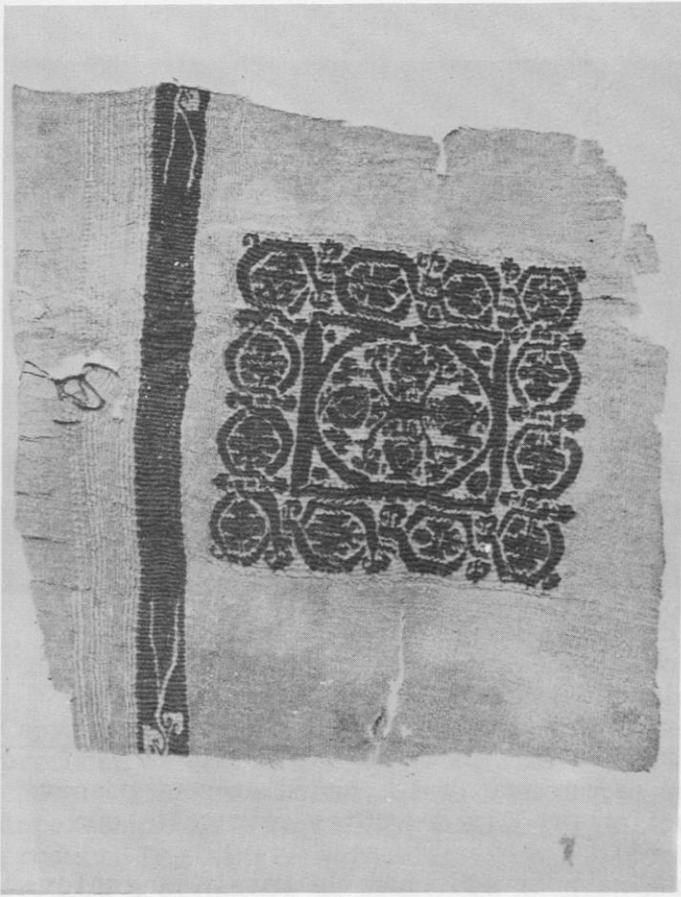


Fig. 1 - Inv. N° 5438, Ve siècle.

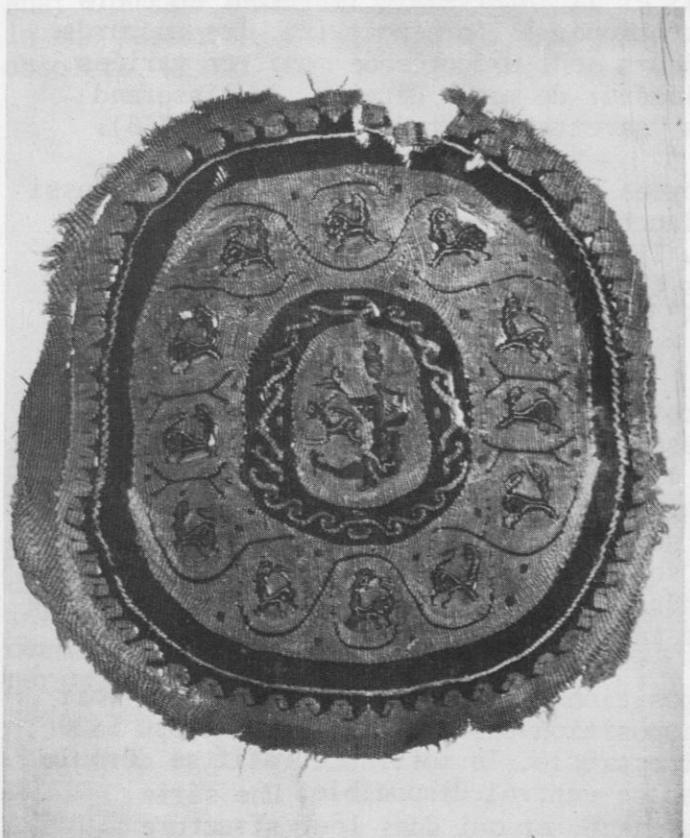


Fig. 2 - Inv. N° 5434, VIIe-VIIIe siècle.



Fig. 3 - Inv. N° 5430, VIIIe siècle.

complet tend à remplir tout l'espace disponible ce qui est l'une des caractéristiques fondamentales de l'art copte. On y voit représentés des bustes avec des nimbes traités de façon schématique, complétés par des images zoomorphes, (poissons ?) disposées par paires de part et d'autre de palmettes qui remplissent le rôle de l'Arbre de Vie, motif traité en de nombreuses variantes par l'art copte, et par ex. dans une bande au Musée du Louvre datant du VIII^e siècle.(4) Des analogies avec le traitement des détails peuvent être relevées aussi sur d'autres tissus coptes. Des animaux présentés de façon semblable, et traités de la même manière du point de vue du coloris, mais non pas de celui de la composition, se retrouvent sur un tissu du Musée d'Etat de Berlin qui date du Ve ou VI^e siècle. (5) Des ressemblances dans la présentation des animaux existent aussi sur un tissu exposé au Musée Byzantin d'Athènes. Le traitement des figures zoomorphes par un nuancement graduel des couleurs et l'éclairage de certaines parties de leurs corps en vue d'atteindre un effet de volume se retrouve, quoiqu'il ne s'agisse pas des mêmes figures, sur une bande ornementale du VI^e à VII^e siècle du Musée Naprstek de Prague, et sur un tissu du Louvre datant du VII^e siècle. (6) Des analogies dans la présentation des personnages existent aussi sur un tissu du Louvre, des tissus d'Achmim du VI^e et VII^e siècle, au Musée Archéologique de Florence, et aussi, jusqu'à un certain point, sur les motifs représentés sur le clavus du Musée des Arts Décoratifs de Prague, du VII^e au VIII^e siècle (7).

Un panneau central carré, enfermant en son centre arrondi un motif décoratif symétrique, orne le tissu inv. N° 5438/Fig. 1, que nous datons du Ve siècle. A côté de ce carré court une bande étroite avec une stylisation de feuilles de lotus. Le médaillon rond de ce tissu est orné de vases bombés disposés en croix d'où sortent des rameaux avec des trilobes stylisés. Le motif pourrait avoir un caractère symbolique, ayant trait au christianisme. Un motif presque identique orne l'espace central d'une bande du Musée d'Etat de Berlin, que l'on date du IV^e siècle (8). Un traitement semblable se voit sur le décor de l'espace central d'autres tissus du même musée, datant du IV^e au Ve siècle (9). On le retrouve sur le médaillon central d'un tissu copte du Louvre datant du Ve siècle, dont la gamme colorée est aussi basée sur le contraste entre le violet pourpre de l'ornement et la couleur claire de son fond (10). Une solution presque identique du motif central qui, toutefois est placé dans une surface carrée, se trouve au centre du tissu en forme d'étoile du Musée Pouchkine de Moscou datant du Ve siècle (11). La présentation du feuillage de plusieurs tissus du Louvre datant du VI^e siècle y ressemble également. Nous retrouvons aussi sur ces tissus le même type de feuilles ornant une bande latérale (12). L'effet coloré est ici opposé au précédent, des motifs étant foncés sur un fond clair. La vitalité et le rythme sont maintenus malgré la géométrisation des formes, grâce à l'enlacement des feuilles de vigne qui ornent une large bordure sur le tissu 5438. Une solution analogue se voit sur la bande ornementale du Musée des Arts Décoratifs de Prague datant du IV^e au Ve siècle et des similitudes existent aussi avec les motifs encadrant les tissus du IV^e au Ve siècle du même musée et ceux du Musée d'Etat de Berlin datés des mêmes siècles (13). Rythme et mouvement dans un décor purement végétal sont des facteurs importants de l'art copte. Un traitement semblable des rinceaux se trouve sur des bandes ornementales du Louvre datant du VI^e siècle (14).

Un espace central, inséré dans des surfaces arrondies ou ovales, se rencontre sur quelques tissus coptes de notre collection. La composition de l'espace central du tissu inv. N° 5434, que nous datons du VII^e au VIII^e siècle (Fig.2) se développe dans les intervalles entre des cercles concentriques irréguliers.

L'espace central, plutôt elliptique de ce tissu, est occupé par une néréide avec un monstre marin, bordé d'un entrelac géométrique. Ce motif apparaît sur plusieurs tissus coptes du Louvre datant du VIIe au XIe siècle (15). C'est en somme un motif fréquent des tissus coptes, il apparaît en plusieurs variantes tant sur des tissus plus anciens tels que le tissu copte du Musée d'Etat de Berlin, ou sur un tissu du Musée des icônes à Recklinghausen, provenant de Cheikh Abadd (16) que sur des pièces plus récentes (17). Des figures isolées d'animaux à peine indiquées se trouvent dans les intervalles d'un rinceau linéaire interrompu dans l'anneau extérieur du tissu 5434. Cette solution décorative est une réminiscence de ce que l'on appelle les rinceaux 'habités', qui sont fréquents sur les tissus de l'Antiquité tardive, exécutés dans un esprit hellénistique, mais se trouvent aussi sur des tissus coptes sensiblement plus récents (18). Un rinceau comparable à celui du N° 5434 se retrouve sur un tissu du Louvre beaucoup plus récent (19). La représentation des animaux, la décomposition de leurs figures et leur traitement minutieux ont des analogies avec un tissu copte du Louvre datant du Xe siècle, de même qu'avec un tissu de l'Ermitage datant des VIIIe-IXe siècles (20).

L'objet de cet exposé a été d'établir des groupements par l'analyse de la composition des scènes et des détails du motif et par comparaison avec les tissus coptes d'autres collections. Pour la datation nous avons généralement adopté celle actuellement admise.

Ces tissus ne sortent pas, dans leur ensemble, du cadre des œuvres réalisées dans ce domaine de l'expression artistique qui s'étend sur une longue période et un vaste territoire.

NOTES

- 1 - Le CIETA n'admet pas le reps comme armure particulière. CIETA, Vocabular der Textiltechniken, deutsch, Lyon 1971, 46.
- 2 - L. Kybalovà, Les tissus coptes, Paris 1967, 41.
- 3 - P. du Bourguet, Musée National du Louvre. Catalogue des Etoffes Coptes I. Paris 1964, 9.
- 4 - P. du Bourguet, op. cit. cat. E 90.
- 5 - O. Wulff-W.F.Volbach, Spätantike und Koptische Stoffe, Berlin 1926, N° 6962, Pl. 93, N° du tissu 667.
- 6 - L. Kybalovà, op. cit. cat. 94 et 95 ; P. du Bourguet, op. cit. cat. D 153.
- 7 - P. du Bourguet, op. cit. cat. F 182, IXe siècle, L. Guerini, Le stoffe copte del Museo archeologico di Firenze, Roma 1957, cat 108, L. Kybalovà, op. cit. cat. 84 et 85.
- 8 - Umetnost Kopta iz Državnog muzeja, Berlin -L'art des Coptes de la Collection du Musée d'Etat de Berlin- par G.Bröcher, Beograd 1970, cat. 130.
- 9 - Idem, cat. 134 et 135.
- 10 - P. du Bourguet, op. cit. cat. B 35.
- 11 - R. Šurinova, Koptskie tkani, Léningrad 1969, cat 105.
- 12 - P. du Bourguet, op. cit. cat. C 1, C 13, C 14, C 15, C 16.
- 13 - L. Kybalovà, op. cit. cat. 70 et 77 ; Umetnost Kopta, op. cit. cat. 135.
- 14 - P. du Bourguet, op. cit. cat. C 17, C 18.
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- 16 - Umetnost Kopta, op. cit. cat. 128, IVe s. ; K. Wessel, l'art copte, Bruxelles, 1964, Pl. XX, p. 221.
- 17 - Comme sur le tissu G 154 du XIe siècle, publié par P. du Bourguet, op.cit.
- 18 - O. von Falke, op. cit. fig. 131 ; P. du Bourguet, op. cit. cat. D 70 (VIIe siècle).
- 19 - P. du Bourguet, op. cit. H 29 (XIe siècle).
- 20 - Idem, cat. G 50. A. Kakovkin, Koptskie Tkaniiz Fondov Ermitaža, Léningrad 1978, kat.107.

Summary

The author presents the small collection of coptic tapestries in the Museum of Decorative Arts of Belgrade and comments on some of their technical and compositional aspects.



Fig. 1 Washing Textile 1974



Fig. 2 Teaching 1978

...généralement très réservé et peu ouvert aux étrangers. Cela a été une source de frustration pour moi. Les questions posées étaient tellement simples que je devais faire des suppositions sur les réponses. J'ai donc été obligé d'expliquer la culture et l'usage des tissus à mes collègues.

PERUVIAN EXPERIENCE

by Pat REEVES

My introduction to textile conservation (over twenty years ago) was through pre-Columbian textiles. They remain my favorites today. It was not, however, until 1974 that I made my first trip to South America.

In South America my primary goal was the National Museum of Anthropology and Archeology in Lima, Peru. This museum is the government repository of all archeological artifacts discovered in the country. Here I hoped to feast my eyes on some of the world's greatest textiles. I was sure this collection would surpass anything I had seen in the United States or Europe.

I was distressed to find the Textile Department housed in a huge, badly lit building in back of the Museum. Not only was the light very poor, but there was no running water in the building. Equipment consisted of rough wooden tables and chairs. An attempt at storage of textiles had begun -one textile stacked on another with no intervening protection, such as tissue paper.- Other textiles were wrapped in newspapers, stored in cardboard boxes. The humidity was high (yearly average 95 %) and the insects were rampant.

At that time I washed the first textile ever washed in the Museum. The illustration (1) shows me doing so in a chipped enamel basin under a faucet in the yard.

I made up my mind then that somehow, someday, I would go back to Peru and try to do something to save these priceless textiles.

Two years later, I was able to return, thanks to a Fulbright Fellowship. I managed to raise \$ 3 000,00 in the United States to buy supplies which I knew we would need and which were not obtainable in Peru.

In my two year absence improvements had been made. Three people had been added to the staff of the Textile Department, an adjoining room with better lighting had been opened to the Department. More textiles, in cardboard and wooden boxes, had been brought from other storage areas. The new staff was taking textiles out of the boxes (which had not been opened for thirty or forty years), vacuuming them and drying them out of doors, held down to a table with rocks. Two staff members were making and selling sandwiches to other Museum staff in order to buy a few handfuls of moth balls.

At this point I must make it clear that the deplorable conditions I found at the National Museum of Anthropology and Archeology were not due to disinterest nor to lack of appreciation of the collection. There was simply no money and no knowledge of modern conservation methods.

From the beginning I had the unqualified support of the Director of the Museum, Dr Luis G. Lumbreras.

I was fortunate enough to get support from UNESCO, though its Andean representative, Mr. Silvio Mutal. This group underwrote the classes in Textile Conservation which I started soon after my arrival. It was with their support that we prepared an exhibit, whose theme was conservation, which showed first in Lima, then in Bogota, Caracas and Quito.

The Ford Foundation generously provided money to help us through the setting up of the first training program and the exhibit.

Through great good luck we were able to interest Sr. Guillermo Wiese, head of a chain of banks in Peru, in our problems. He realized the importance of saving the textiles as a part of the Peruvian patrimony. Through the Foundation of the Banco Wiese, we were able to have a new Textile Conservation laboratory built. The new laboratory had both hot and cold running water, plus the means for de-ionizing it. The original Textile Building was converted into a storage area, with air conditioning, humidity control and all new metal storage furniture, made to our specifications. The laboratory included a fumigation chamber, a specially air-vented room for the regular opening of mummy bundles (of which the Museum had about 1 500 unopened ones).

(Illustration 2 - classes in the new laboratory.)

At the end of my two years in Lima (1976-1978) there was a fully equipped, modern Textile Conservation laboratory and seven students who had been trained for two years and then hired by the Museum.

So many memories come back when I recall those years. Working in a Third World country presents many problems. It was group ingenuity, enthusiasm for the work and a fine esprit de corps which enabled us to solve many situations which arose. I treasure those memories and have much nostalgia for the friends I left in Lima. It was a wonderful and very rewarding experience for me.

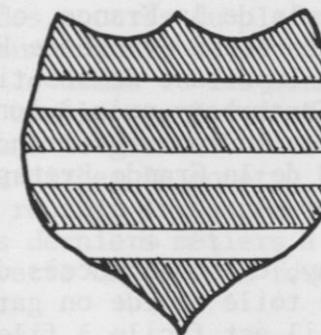
Résumé

INSTALLATION D'UN LABORATOIRE DE CONSERVATION TEXTILE AU MUSÉE NATIONAL D'ANTHROPOLOGIE ET D'ARCHEOLOGIE DE LIMA, PEROU.

L'auteur retrace l'évolution du Département Textile et les travaux qui y ont été faits. Tout d'abord, la situation de ce Département quand elle le vit pour la première fois en 1974 ; ce qu'il était devenu quand elle revint y travailler en 1976 ; la mise au point d'une classification des documents, une exposition, la construction d'un nouveau laboratoire (avec air conditionné et contrôle hygrométrique) ; le travail de restauration effectué sur les textiles pré-colombiens.

Monsieur Daniel LARDANS, membre du CIETA, dont la famille a depuis des générations tissé des "Siamois", nous a communiqué un petit historique relatif à son pays et à sa spécialité (1)

Les questions posées à maintes reprises par certains de nos membres nous ont fait penser que le sujet les intéresserait et que les signatures à "paraphe technique" des tisserands du XVII^e siècle viendraient ajouter une curiosité supplémentaire au côté purement historique de l'étude. Les paraphes ont été relevés sur des actes de mariage de 1675 ; cette coutume était encore en usage au XIX^e siècle.



Une tranche d'histoire textile :
LE TISSAGE A LUNERAY, EN PAYS DE CAUX.

par Daniel LARDANS

"de Sinople à 3 bandes d'argent" : Sceau de la corporation des toiliers du pays de Caux au XVII^e siècle.

Le tissage en Pays de Caux a déjà fait l'objet de plusieurs ouvrages et mémoires, bien documentés, mais on parle peu de Luneray dans ces études.

Pourtant, un très long passé d'activité textile demeure aujourd'hui présent et vivant dans notre village : usine de tissage en activité et nombreuses reliques qui demeurent dans les armoires luneraysiennes.

Autres témoins de ce passé, les verrines, petits carreaux scellés dans le mur des chaumières, entre deux colombages et destinés à éclairer "l'ouvreu", atelier où étaient installés un ou deux métiers à tisser. On peut également voir encore quelques "sécheries", cloisons extérieures à clairevoie des greniers où l'on entreposait le fil en écheveaux après encollage.

Dès le XIII^e siècle, la laine et le lin étaient tissés à Rouen et dans plusieurs villes et bourgs de Normandie. Nul doute qu'à cette époque Luneray avait déjà sa place dans cette importante activité.

Plus tard vers 1560, on suppose que plusieurs familles de tisserands Huguenots des Flandres, persécutées par les Espagnols, vinrent s'établir dans notre région ; ces gens d'Ypres et Courtrai auraient apporté leur technique de tissage du Damas de lin.

(1) extrait du Bulletin Municipal de Luneray, année 1979
article publié avec l'aimable autorisation du Conseil Municipal de Luneray.

Cent ans après, en 1760, la liste des Tisserands, Toiliers, Passementiers, Sergiers, Rubanniers, etc... de Luneray et des hameaux alentour comprend plusieurs centaines de personnes ; beaucoup de noms de l'époque se retrouvent aujourd'hui. C'est sur les documents de ce temps que l'on retrouve la signature très particulière des tisserands : le paraphe qui suit le nom figure la croisure des fils de chaîne et de trame dans la toile (il s'agirait d'une coutume flamande du XVIe siècle).

On ne tisse encore que le lin, pour des coutils, toiles à draps, chemises, toiles de ménage. Le coton n'est pas encore arrivé dans nos campagnes. Quelques sergiers tissent le froc de laine, mais cette fibre est surtout travaillée dans les régions d'Aumale et Fécamp.

En 1685, un évènement bouleverse l'économie de la France, c'est la Révocation de l'Edit de Nantes qui provoque un exode considérable de Protestants vers l'étranger. Luneray se vide alors d'un nombre important de ses tisserands qui vont s'établir en Grande-Bretagne, d'abord à Cantorbery puis à Londres. Certains tels les Vautier, Lardent, Le Boulleur, deviendront tisserands en soie à Spitalfield et contribueront à la célébrité de la Grande Bretagne dans la fabrication des soieries au XVIIIe siècle.

A Rouen, dans le Caux, et aussi à Luneray, c'est le succès du coton à partir du début du XVIIe siècle. Pour avoir une toile solide on garde le lin en chaîne, et le coton est utilisé en trame ; il est facile à filer et son blanc naturel, associé aux fils teints en indigo et en andrinople se prête à de multiples fantaisies de rayures. C'est l'apparition des célèbres Siamoises que l'on tisse à Luneray en quantité et qui sont vendues à la Halle de Rouen. De là ces toiles sont redistribuées sur les foires de Beaucaire, de Toulouse, de Bordeaux, et même exportées vers les Flandres, l'Allemagne, l'Italie... et l'Afrique Noire où elles servent de marchandises de traite aux négriers. Se sont spécialisées à Luneray dans le tissage des siamoises, les familles Adam, Boulen, Cantais, Larchevêque, Lardans et Lheureux.

Mais les siamoises n'étaient pas les seules sortes de toile fabriquées dans nos régions. Un mémoire de 1730 nous indique : des toiles à mouchoirs, en coton ou en lin ; des toiles d'emballage en lin ou chanvre, des toiles à teindre tout coton, et surtout une grande variété de coutils, en lin, rayés ou à carreaux, appelé "Gingar". Le fameux Damas de Caux est également fabriqué à Luneray, pour rideaux ou linge de table, à fleurs, à rayures ou à carreaux.

Comment s'écoulent toutes ces marchandises ? le tisserand a encore beaucoup d'autonomie et d'indépendance financière ; certes il est soumis aux rigoureux Réglements de Corporation, mais il est titulaire d'une maîtrise et c'est lui-même qui vend sa production aux halles des environs ou au Marchand Toilier :

Nicolas Hoinville, tisserand de Luneray, est mort le 3 Octobre 1753, en tombant d'un escalier à Bacqueville "où il était allé pour vendre une petite pièce de toile".

Vers 1770, Jean Néel est marchand toilier à Luneray et déclare avoir vendu à la Halle de Rouen plus de 40 000 pièces de siamoises et coutils depuis vingt cinq ans.

Les marchandises voyagent beaucoup plus qu'on ne pense ; les rouliers,

les messagers, partent de Luneray avec de pleins chariots de toiles et reviennent avec le fil de coton filé dans la région de Condé sur Noireau où la main d'œuvre est moins chère. On pense que la construction de la Halle de Luneray remonte à cette époque, vers 1790 ; c'est là que pendant un siècle se tiendra le marché aux toiles où les marchands de Rouen et de la région viennent nombreux, chaque samedi.

On connaît la disposition de nos chaumières où a habité un tisserand : l'ouvreu occupe le bas-tout de la maison ; c'est une pièce assez sombre et le sol est en terre battue, le plafond bas, avec une porte vers l'extérieur et quelques verrines pour éclairer l'atelier ; ces dispositions, l'orientation même sont bien étudiées pour maintenir en permanence un taux d'humidité élevé nécessaire au travail du lin. Le métier est assez rudimentaire, son bâti est solidaire des poutres du plafond, il y a un vaste trou carré dans le sol pour permettre aux marches de lever et baisser les lames ; pour les métiers qui fabriquent le damas et les siamoises à fleurs on a ménagé une ouverture dans le plafond car le système de "tire" (plus tard la mécanique Jacquard) est installé dans le grenier. Outre le métier à tisser l'ouvreu comprend le moulin à ourdir et le rouet à bobiner. Cette disposition est la même depuis des siècles et restera inchangée jusque vers 1940, époque à laquelle se sont arrêtés les derniers métiers à main. Au XIXe siècle le métier se perfectionnera avec la navette chassée au fouet, le battant à deux ou trois navettes, et le régulateur.

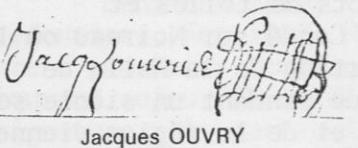
Les années 1820 voient le début de la grande époque des "Fabricants" qui achètent le fil, le disposent en chaines et le font tisser à façon chez les tisserands qui sont devenus leurs ouvriers. Daniel Sénechal est fabricant en 1827 et emploie une vingtaine de tisserands qui lui fabriquent 156 pièces de toiles dans la même année, il s'agit de gingar en lin, gingar coton et cotonnettes. Les prix de façon varient de 14 à 30 francs selon contexture de l'article, pour une pièce de toile d'environ 60 mètres. Un bon tisserand mettrait six jours à tisser une pièce de gingar lin, soit 10 mètres par jour...

En 1843, Jacques Lardans est marchand toilier, il achète ses toiles à Anthoine Hoinville, Pierre Legrand, Jacques Lardans "Le Petit", Jacques Boulen, Achille Lardans, Pierre Capron, Jacques Lardans "Major", Jean Delahaize, Jeanne Lheureux et Daniel Sénechal qui sont tisserands restés indépendants, ou fabricants.

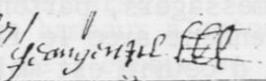
Les rouenneries et coutils sont fabriqués en quantités considérables et dans des articles fort différents : les fantasses virginies, cotonnettes, calicots, coutils de Saint Lô, carreaux marseillais, percalines et... religieuses rouge bon teint.

C'est l'époque où la mécanisation fait son apparition dans la région. En 1834, il y a 600 métiers mécaniques pour le calicot, dans le département. En 1860 de petites usines pour tissage mécanique du lin s'installent autour de Luneray. Mais les métiers mécaniques ne peuvent tisser alors que de l'uni -écru ou couleur- c'est pourquoi les tisserands de Luneray perséverent, à la main, dans leurs articles connus à rayures et à carreaux. Albert Néel, en 1876, emploie 18 bobineuses, 30 trameuses et 55 tisserands qui fabriquent 426 pièces de toile dans l'année, des carreaux bleu et blanc, des lausannes et quelques coutils métis. A la même époque, Théodore Lardans a 12 ouvriers tisserands à domicile qui lui tissent 80 pièces de toile par an... il est aussi marchand toilier et en 1876 il vend 443 pièces de toile à la Halle de Rouen ; mais il

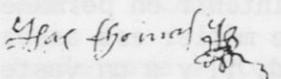
Jacques OUVRY



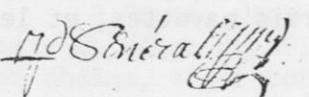
Jean GENTIL



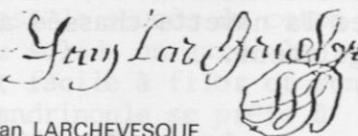
Isaac THOMAS



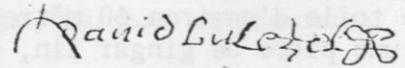
Pierre SENECAL



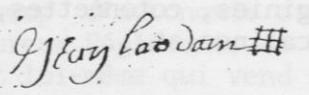
Jean LARCHEVESQUE



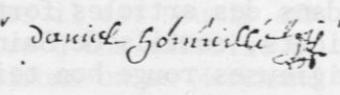
David BULTEL



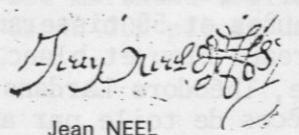
Jean LARDAN



Daniel HOINVILLE



Jean NEEL



est également négociant en fil : il achète aux grandes filatures du Nord et de Picardie, par lots importants, et en 1881 il fournira près de 50 tonnes de fil de lin aux fabricants et tisserands indépendants de Luneray.

On remarque à Luneray à cette fin du XIX^e siècle trois sortes de tissage bien distinctes : la Rouennerie d'abord, qui fit la fortune de plusieurs pendant ce siècle, mais cette production décline et ceux qui ne cherchent pas à produire d'autres articles ne pourront lutter contre la concurrence des métiers mécaniques ; ensuite le Damas de Caux, haute technique de tissage, encore pratiqué par Henri Cauvin en 1885... bien des Luneraysiens ont encore dans leurs armoires de ses magnifiques nappes et serviettes ; là aussi il faudra bien que la machine remplace la main ; et enfin les toiles de lin et de jute pour l'ameublement, la tapisserie et l'emballage, ces fabrications permettront à Luneray d'atteindre le stade du tissage mécanique au début du siècle présent.

Tout en conservant des fabrications traditionnelles (linges de table à liteaux et torchons), deux fabricants les frères Daniel et Benjamin Lardans-fils d'un tisserand devenu fabricant vers 1840- entreprendront le tissage du jute et parviendront à maintenir la tradition.

Chacun dans leur fabrique Daniel et Benjamin mettront au point vers 1880 une toile de lin spéciale, appelée "Toile à Tapisser" qui, pour les autres fabricants de Picardie et pour les professionnels dans toute la France s'appellera "Toile de Luneray" jusqu'à une époque toute récente.

Summary :

The textile industry of the Luneray district, Normandy, may go back to the 13th century and was perhaps reinforced by Flemish refugees about 1560. By 1670 there were several hundred weavers (their signatures on marriage certificates are accompanied by flourishes suggesting the interlacement of warp and weft). The main production was linen, but in 1685 some Protestant weavers emigrated to England and contributed to the Spitalfields silk industry. Cotton wefts, with linen warps, were used from the early 18th century onwards. Specialities were siamoises, gingars and damasks. The industry flourished in the 19th century. Hand-weaving came to an end about 1940. The weavers' cottages have pits in the earth floors for the treadles of the looms and some have holes in the ceilings for drawloom or Jacquard mechanism.

CIETA BIBLIOGRAPHY

The quantity of published books and articles and the shortage of staff in the V & A library has meant that we no longer receive any help from our colleagues there. Articles contained in books which are mainly on other subjects or exhibitions held in unexpected institutions may therefore be missed by the team in the Department of Textiles and Dress.

It is, therefore, essential for CIETA members to tell us of exhibitions in their own and other museums and of any other published work which we might miss. Moreover, books and periodicals may be out to other readers or being bound when we wish to check them. We cannot go back until the following year so if you want to be sure a work is listed in this bibliography in time for people to be able to obtain it please tell us about it.

If all the corresponding members sent us some entries this bibliography would be much more complete. A large number of books in Japanese on many aspects of textiles have appeared in the last few years and we should be very grateful for reports from a Japanese scholar in this field.

BIBLIOGRAPHIE du CIETA

En raison du nombre de publications de livres et d'articles d'une part, du manque de personnel à la bibliothèque du V & A d'autre part, nous ne pouvons plus espérer obtenir l'aide de nos collègues de ce service. Il est donc tout-à-fait possible que l'équipe du Département des Textiles et Costumes ne puisse recueillir certains articles parus dans des ouvrages dont le sujet principal ne concerne pas le textile, ou des expositions organisées par des institutions que nous ne connaissons pas.

C'est pourquoi, il est essentiel que les membres du CIETA nous signalent les expositions organisées par leur propre musée ou par d'autres musées ainsi que toute autre publication qui pourrait nous échapper. D'autre part certains ouvrages ou périodiques peuvent avoir été empruntés par des lecteurs ou se trouver chez le relieur au moment où nous entreprenons les vérifications. Comme nous n'effectuons qu'une vérification annuelle, nous vous prions de bien vouloir nous prévenir si vous souhaitez qu'une publication apparaisse dans cette bibliographie pour que les personnes intéressées puissent se la procurer.

En outre, si tous les membres correspondants voulaient bien nous faire parvenir quelques listes, cette bibliographie serait beaucoup plus complète. En effet, un nombre important d'ouvrages japonais sur les textiles a été publié ces dernières années et nous serions reconnaissants si nous pouvions en obtenir les titres d'un Japonais étudiant cette spécialité.

CARPETS

General

AZADI Siawosch

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BORALEVI Alberto

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CROSBY A. S.

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CROSBY A. S.

The Critics criticised. In Hali, Vol. II, No. 3, Autumn 1979, pp. 230-321, bibliography. Publisher : Oguz, London.

[...]

A comment upon recent reviews of carpet literature which makes some interesting points.

Don't Knock the doc. In Hali, Vol. II, No. 4, 1980, pp. 319. Publisher : Oguz, London.

Continues his discussion of carpet book reviews - looking on this occasion at the reviewers of Dr. Thompson's edition of Bogolyubov.

KÖNIG Hans and Others

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Old Caucasian Rug's at the Museum of Applied Arts, Budapest by Károly Gombos.

'Long-pile carpets and kilims of the Arabs and Uzbek tribes of North Afghanistan' at the Drechsel Orientalische Kunst, Karlsruhe, by Hermann Rudolph.

'Orienteppich-Ausstellung bei Teppich-Engelhardt', Mannheim, by G.R.

'Herbstausstellung in Hause Bausbeck ; Mannheim, by G.R.

'Small weavings' Raymond Bernadout Gallery by I.W.B.

'Traditional Carpets of Serbia', Horniman Museum by R.P.

'Inca Tunics' The Textile Museum, Washington D.C. by Kitty Higgins.

'Tapestries from Brazil', Victor Franses Gallery by I.W.B.

'Splendid Symbols : Textiles and Tradition in Indonesia', Textile Museum, Washington.

'Frozen Tombs' British Museum

'Antike Teppiche-Modern präsentiert', Galerie Sailer KG, Salzburg.

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'Indian Miniatures' at the Waddington Galleries, Cork Street, London by Margaret Erskine.

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Lesley Elliott-Pinner : a group of Ertmen Torba : Chodor or Yomut ?

Siawosch Azadi : Die Vernachlässigten Persischen Bauern- und Nomaden-Teppiche Eine Neue Afschargruppe discussion on the 'special symmetric knot' in a group of rugs woven by the Khorasan Afshari.

MACKIE Louise W. and Others

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Reports of the papers delivered : Louise W. Mackie, Native and Foreign Influences in Carpets woven in Spain during the 15th century, pp. 87-95 ; Charles Grant Ellis, On Writing articles (on carpets), pp. 95-97 ; F. Spuhler, Das Teppich-Museum in Tehran, pp. 97-100 ; May H. Beattie, Some Motifs in Anatolian Rugs - Ancestors and Descendants (an essay based on the 'coupled column' prayer-rug in the Ballard Collection), pp. 101-105 ; Walter B. Denny, Links between Anatolian kelim designs and older traditions, pp. 105-109 ; Herwig Bartels, Überlegungen zum Muster anatolischer Gebetsteppiche (An analysis of the design of prayer rugs and how far the niche has a religious significance), pp. 110-113 ; Ralph S. Yohe, Rugs of the Yörük Triangle, a family of rugs of Eastern Turkey, pp. 113-118 ; Belkis Açıar, The Rugs of the Balikesir-Yuncu Nomads, pp. 118-120.

O'BANNON George W.

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PINNER Robert

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2nd International Carpet Conference on Oriental Carpets, Munich, 1978, Part 1.

SCHWEPPE Helmut

Wie kann man unterscheiden, ob ein Teppich mit Naturfarbstoffen oder synthetischen Farbstoffen gefärbt ist ? In Hali, Vol. II, No. 1, Spring, 1979, pp. 24-27, illus., some col. Text entirely in German, Summary in English p. 24.

2nd International Carpet Conference on Oriental Carpets, Munich, 1978, Part 1.
How to distinguish whether a carpet has been dyed with natural or synthetic dyes.

STUBBE Dieter

Das Sammeln von Orientteppichen - Versuch einer Motivanalyse. In Hali, Vol. II, No. 3, Autumn 1979, pp. 227-30. Publisher : Oguz, London. Text in German. Summary in English, p. 227.

On the motivation of collectors.

TOWNER Wesley

The Pasha and the Magic Carpets. In Hali, Vol. II, No. 3, Autumn 1979, pp. 183-192, illus., some col. Publisher : Oguz, London.

The first part of an entertaining account of Vitall Benguiat, his brothers, his court cases and the trade in Islamic carpets and textiles in New York at the beginning of the present century.

VÖLKER Angela

Überlegungen zur Neuaufstellung der Orientteppichsammlung des Österreichischen Museums für angewandte Kunst in Wien. In Hali, Vol. II, No. 1, Spring, 1979, pp. 12-15, illus., bibliography. Publisher : Oguz Press Ltd., London. Brief summary in English p. 12.

2nd International Carpet Conference on Oriental Carpets, Munich, 1978, Part 1.

WHITING Mark

Progress in the Analysis of Dyes of Old Oriental Carpets. In Hali, Vol. II, No. 1, Spring, 1979, pp. 28-29, illus., diagrams. Publisher : Oguz Press Ltd., London. Very brief summary in German p. 28.

2nd International Carpet Conference on Oriental Carpets, Munich, 1978, Part 1.

CARPETS : de l'Antiquité au 16ème siècle - Antiquity to 16th Century

ERDMANN K.

The history of the Early Turkish Carpet 1977, pp. 101, illus., some col., extensive bibliography. Publisher : Oguz Press, London. Translation by Robert Pinner of the book first published in German in 1957.

The introduction explains the circumstances in which Erdmann's book was written, while denied access to the carpet stores of the Türk ve İslâm Eserleri Museum, and assesses its importance in the study of carpets. The original illustrations to Erdmann's book are used and his text pleasantly translated. Hanna Erdmann has provided a useful annotated bibliography of Erdmann's works.

MAY Florence Lewis

The Hispanic Society of America : Rugs of Spain and Morocco. p. 42, bibliography ; illustrated by colour microfiche. Publisher : University of Chicago Press, Chicago/London.

Catalogue, including technical analysis, of 30 Spanish rugs and fragments, 15th-19th century, and 2 Rabat rugs, 19th century.

YETKIN Serare

The Significance of Recently Found Carpets in Turkish Carpet Art. In Anatolica, Vol. VI, 1977-78, pp. 159-169, illus., diagrams, bibliography. Publisher : Institut Historique et Archéologique Néerlandais à Istanbul, Istanbul.

Detailed description and discussion of two animal carpets, one preserved in the storage of the Sultan's Lodge in Yeni Cami of the Waqf administration one in the mosque of Alâ al-Din in Konya. The author argues that they date from the late 15th century, comparing their motifs with other carpet fragments and with European paintings.

CARPETS : Tapis orientaux du 16ème au 20ème siècle - Oriental 16th to 20th c.

ANON

The Albert Achidjian Donation to the Ethnographic Museum in Eriwan. In Hali, Vol. II, No. 4, 1980, pp. 316-317, illus., bibliography. Publisher : Oguz, London.

Discussion of 5 early Caucasian carpets forming part of the above gift.

ARIK Rüçhan

Turkish Landscape Carpets. In Hali, Vol. I, No. 2, Summer 1978, pp. 123-127, 16 illus., bibliography. Publisher : Oguz Press Ltd., London. Summary in German p. 122.

Shows the influence of the West on Turkish carpet design.

AZADI Siawosch

Einige Teppiche in Belutsch-Tradition In Weltkunst, Vol. XLVIII, Jg No. 8, pp. 876-7, illus., bibliography. Publisher : Verlags-GmbH, Munich.

The author draws attention to the practice of many writers in grouping Beluchi carpets with those of central Asia without sufficiently considering the carpet traditions of West Khorassan which have also influenced them.

AZADI Siawosch

Eine Neue Afschargruppe. Persische Nomadenteppiche mit Besonderer Knotenform. In Kunst & Antiquitäten, Vol. III, No. 80, May-June 1980, pp. 55-58, illus., col., diagrams, Publisher : Kunst & Antiquitäten GmbH, Hanover.

A short but important article on four carpets, described by the author as Afshars from Khorassan, which are made with a hitherto unnoted symmetrical knot.

BELDESCU Andra

Obiecte de Artă Valoroase în Colectii Particulare. In Muzeul de Artă Al' Republicii Socialiste România, No. 6, 1978, pp. 10-11 (unpaginated), illus., Publisher : Bucharest. Text entirely in Roumanian.

BESIM Adil and
UEBERREUTER Carl

Description and small illustrations of four Persian and Turkish rugs, all 19th century, in the Arion Scarlat Vasile, Collection.

Eds. BLACK David &
LOVELESS Clive

Türkische Teppiche. 1978, pp. 152, 65 illus., in col., diagrams, maps. Publisher : Vienna. Text in German and English.

Based on a dealer's annual exhibition, the book gives a popular but useful survey of 19th-20th century Turkish rugs.

BLAŽKOVÁ Jarmila

Woven Gardens. 1979, p. 149, illus., some col., diagrams, bibliography, tables. Publisher : David Black Oriental Carpets. London.

A study of Qashqā'i rug weaving with chapters by Joan Allgrove, Jenny Housego, Lesley Pinner and Professor Mark Whiting and Dr. John Harvey, who contribute concise but useful studies of the history and present way of life of the people in this region, their carpet designs, the structure of the weaves and other technical points and the dyestuffs found. The illustrations are good and the technical detail makes the book valuable to curators as well as collectors.

BÖHMER Harold

Europa A Orientálni Koberec. In Umění A Rémesla, No. 2, 1977, pp. 45-50, illus., some col. Publisher : The Central Office of Popular Art, Prague. Translation : Europe and Oriental Carpets. Text entirely in Czech. Summaries in English p. 76, French pp. 78-9, German pp. 81-2, Russian p. 73.

A general article with a wide variety in its nine illustrations.

BRISCH Klaus

Färbstoffanalysen, Färbedrogen und Färbungen nach Analysergebnissen demonstriert an einem broschierten Flachgewebe aus Anatolien. In Hali, Vol. II, No. 1, Spring, 1979, pp. 30-33, illus., some col., diagrams, bibliography. Publisher : Oguz Press Ltd., London. Summary in English p. 30.

Dye analysis demonstrated on brocaded Anatolian rug. 2nd International Carpet Conference on Oriental Carpets, Munich, 1978, Part 1.

COEN Luciano &
DUNCAN Louise

Die Rolle des Teppichs in der Islamischen Kunst. In Hali, Vol. II, No. 1, 1979, pp. 4-5, bibliography. Publisher : Oguz Press Ltd., London. Summary in English p. 4.

2nd International Carpet Conference on Oriental Carpets, Munich, 1978, part 1.

(COHEN)

The Oriental Rug. 1978, illus., some col., diagrams, bibliography, map. Publisher : Harper & Row, New York.

General popular survey with quite good reproductions and basic information.

Oriental Carpets. A Tribute to the Collection formed by Cohen of Turin. In Apollo, Vol. CX, No. 212, Oct. 1979, pp. 224-227, illus. Publisher : The Financial Times Ltd., London.

Brief text ; fourteen plates illustrating the major types of Oriental carpet.

DALL'OGLIO Marino

A white Ground Dragon Carpet : a study of the design and relevant comparisons. In Hali, Vol. II, No. 1, Spring, 1979, pp. 16-18, illus., some col., bibliography. Publisher : Oguz Press Ltd., London. Brief summary in German p. 16.

DENNY Walter B.

2nd International Carpet Conference on Oriental Carpets Munich 1978 Part 1.

DENNY Walter B.

Oriental Rugs. In The Smithsonian Library of Antiques, Cooper-Hewitt Museum, 1979, p. 127, illus., some col., diagrams. Publisher : Smithsonian, New York.

DENNY Walter B.

Ten Great Carpets. In Hali, Vol. I, No. 2, Summer 1978, p. 156, illus., bibliography. Publisher : Oguz Press Ltd., London. Text in English and German.

DODDS Dennis R.

Review of an exhibition held at Boston Museum of Fine Art Autumn 1977.

DODDS Dennis R.

The Origin of the Designs of Ottoman Court Carpets in Hali, Vol. II, No. 1, Spring, 1979, pp. 6-11, illus., some col., bibliography. Publisher : Oguz Press Ltd., London. Brief summary in German p. 6.

DODDS Dennis R.

2nd International Carpet Conference on Oriental Carpets Munich 1978 Part 1.

DODDS Dennis R.

Fisher Collection of Oriental Rugs. In Hali, Vol. I, No. 2, Summer 1978, pp. 149-155, illus., some col. Publisher : Oguz Press Ltd., London. Summary in German pp. 149-150, 152-154.

DODDS Dennis R.

A description of the collection made by Dr. and Mrs Fisher who gave 167 rugs to the Virginia Museum of Fine Arts. It represents examples from the main rug weaving centres of Iran during the past 100 years, as well as examples of Anatolian, Caucasian and Turkoman rugs. The Persian and Caucasian rugs form the bulk of the collection.

DODDS Dennis R.

Anatolian Kilims from the Sivas Region. In Hali, Vol. I, No. 4, Winter 1978, pp. 319-325, illus., some col., bibliography. Publisher : Oguz Press London. Summary in German p. 319.

EILAND M. L.

On a group of Kilims from North Central Anatolia whose techniques and patterns have survived the industrialisation of Turkey. A dated fragment carries the style of their work back to 1867. A very well illustrated and useful article which also summarises the published work on Kilims.

EILAND M. L.

Allen Art Museum Rug Exhibition, Oberlin Ohio. In Hali, Vol. I, No. 4, Winter 1978, pp. 365-167, illus., some col. Publisher : Oguz Press London.

EILAND M. L.

The article traces the history of the Oberlin Collection and discusses both the catalogue of its rugs and their exhibition in 1978. Rugs illustrated include a Ladik dated 1824, a Feraghan dated 1875, a Shirvan dated 1873 and a Dagestan prayer rug dated 1818.

EILAND M. L.

Chinese and Exotic Rugs. 1979, pp. 246, illus., some col., diagrams, maps. Publisher : A. Zwemmer, London.

EILAND M. L.

An ambitious survey of all oriental rugs outside the main categories (Turkish, Persian, Caucasian and Turkoman) which also discusses briefly fakes and forgeries of Chinese carpets, dye analyses and other topics not usually found in collectors' books. There are notes to each chapter but no bibliography as such.

ELLIS Charles Grant

Carpet Collections of Philadelphia Museum of Art, In Textile Museum Journal, No. 17, 1978, pp. 29-40, illus. Publisher : Textile Museum, Washington DC. Washington DC.

Straight forward description of the carpets and their history of ownership prior to coming to the museum.

ERDMANN Hanna

Zur Formenwelt des Orientteppiches. Oriental Carpet Design. In Hali, Vol. I, No. 4, Winter 1978, pp. 339-344, illus., diagrams, plans, bibliography. Publisher : Oguz Press, London. Text entirely in German. Summary in English p. 339.

Introduction to Kurt Erdmann's major work on which he was engaged from the 1920s to the end of the 1940s. He developed a design analysis based on a classification into four basic design compositions. Conclusion is that in the oriental carpet the design is of prime importance, whereas in the European carpet the pattern is subordinate to the surface.

FENGEL Dietrich

Möglichkeiten der Strukturforschung zur Charakterisierung von Faserstoffen. In Hali, Vol. II, No. 1, Spring, 1979, pp. 33-36, illus., diagrams, plans, bibliography. Publisher : Oguz Press Ltd., London. Summary in English p. 33.

Possibilities of Structural Research to Characterise Fibres. 2nd International Carpet Conference on Oriental Carpets Munich 1978 Part 1.

FARR Lee

A Turkoman Kap with the panel design. In Hali, Vol. II, No. 4 1980, p. 318, illus., diagrams, bibliography. Publisher : Oguz, London.

On a type of small Turkoman bag of which one is illustrated.

FERENC Nádasdy Museum Castle - Sárvár

Old Oriental flat-woven rugs and embroidery. Exhibition, June-Dec. 1980. Publisher : Ferenc Hopp Museum of Eastern Asiatic Arts, Budapest.

Catalogue by Károly Gombos who writes that : The exhibition contains 90 pieces Anatolian, Caucasian, Persian, Turkmenian, Transylvanian and Serbian flat-woven rugs. /Palas, Kilim, Sedde, Verneh, Sile, Djedjim, and Soumak.

Anatolian Prayer Rug, Caucasian Saddle Cover, Serbian Rug, Caucasian Bag Face, Caucasian Sile Dragon Rug, Turkoman Bag, Turkoman Saddle Bag, Anatolian Stripe, Turkoman Cover, Caucasian Soumak/.

The Oriental flat-woven rugs of the Museum of Applied Arts - Budapest - are shown for the first time in Hungary. The majority of these carpets and Anatolian Karamani flat-woven rugs have never been published or exhibited. Six flat-woven prayer rugs will also be shown and with some Kurd Azerbaijan, Turkish Persian and Suzani from Usbegistan and other embroideries. These flat-woven rugs were made in the 19th century but there were some from the 17th-18th century, too. The place of the exhibition : Nádasdy Ferenc Muzeum, Sárvár, Var. H-9600. Hungary.

FOKKER N.

Caucasian Rugs of Yesterday. p. 144, illus., some col., diagrams. Publisher : George Allen & Unwin, London.

Well illustrated popular brief survey.

FOSS Susan Moore

Urhobo Mats in Praise of Daughters. In African Arts, Vol. XII, No. 1, Nov. 1978, pp. 60-62, notes. p. 108, illus., some col., bibliography. Publisher : African Studies Center, University of California, Los Angeles.

Describes the two types of fine raffia mat, one traditionally restricted in pattern and colouring, the other colourful and highly individual to the weaver, made by a twining technique for use in ceremonies whereby girls are initiated into womanhood.

FRANCKE Wittko

Hauptteppiche der Gruppe der Yomudturkmenen. In Weltkunst, Vol. XLVIII, Jg. No. 8, pp. 872-3, illus., bibliography. Publisher : Verlags-GmbH, Munich.

A brief but informative article on Yomud rugs with rather muddy illustrations.

FRANCES Jack

Tribal Rugs from Afghanistan & Turkestan. Exhibition catalogue, 1973, p. 64, illus., some col., diagrams, map. Printer : Ditchling Press, London.

Picture book of the chief types of Turkoman rug with a brief text.

FRAUENKNECHT Bertram & FRANTZ Klaus

Anatolische Gebetskelims, 1978, illus., some col. Publisher : Nomad-Press, Nuremberg (English distributor Oguz Press Ltd.). Captions in English and German. English edition contains an English version of the brief text.

Not seen in V & A.

GOMBOS Károly

Alte Armenische Drachenteppiche. In Weltkunst, Vol. XLVIII, Jg No. 8, p. 881, illus. Publisher : Verlags-GmbH, Munich.

Discusses the motifs in some early dragon carpets.

GOMBOS Károly

Kaukasische Webteppiche. In Ars Decorativa, No. 6, 1979, pp. 157-176, illus., diagrams, bibliography.

A concise but useful illustrated survey of the 3 main types of flat-woven Caucasian rugs with illustrations of examples in the Ferenc Hopp Museum of Eastern Asiatic Arts in Budapest.

GOMBOS Károly

Régi Kaukázusi Szönyegek, 1978, p. 39, illus., diagrams. Publisher : Museum of Applied Arts, Budapest. Translation : Old Caucasian rug. Text entirely in Hungarian. Summary in English 9 p.

Three publications concerning the same exhibition.

- (1) In Hungarian with diagrams.
- (2) In English, short text and catalogue entries
- (3) Folding sheet illustrating eleven carpets in the exhibition, with captions and short text in Hungarian.

GOMBOS Károly

Die turkmenischen Ensi-Teppiche im Iparmüveszeti Museum. The Turkoman Ensi in the Iparmüveszeti Museum. In Hali, Vol. I, No. 4, 1978, pp. 345-347, illus., diagrams. Publisher : Oguz Press, London. Text entirely in German.

Initially a description of the 7 Turkoman ensi in the Museum of Applied Art, Budapest. Develops into a wider discussion of the social and economic background of the Turkoman tribes, and the relevance of this kind of information for researchers of works of art.

GREGORIAN Arthur T.

Oriental rugs and the stories they tell. 1978, illus., some col., diagrams, plans, bibliography. Publisher : Frederick Warne, London.

A popular survey first published in 1967 by a dealer who had emigrated from Persia to America as a child. Albeit naive, the author has first hand knowledge and many of the illustrations are quite interesting.

- GUDEFIN Alix Kilims. In *Antique Collector*, Vol. 51, No. 1, Jan. 1980, pp. 54-56, illus., some col. Publisher : National Magazine Co. Ltd., London.
Brief article for the amateur collector.
- HOLLATZ Günter On Carpet Trails in the Nomad Areas of Central Asia (Part 1). In *Hali*, Vol. I, No. 2, Summer 1978, p. 142, illus. Publisher : Oguz Press Ltd., London. Text in English and German.
To be continued in issue No. 4. Factual account of a journey in Central Asia by carpet collector and his wife.
- HOLLATZ Edeltraud Auf Teppichspuren durch die Nomadengebiete Zentralasiens. On Carpet Trails in the Nomad Areas of Central Asia, II. In *Hali*, Vol. I, No. 4, Winter 1978, pp. 359-364, illus., diagrams. Publisher : Oguz Press, London. Translation : English. Text entirely in German.
Mainly a description of the hazards and excitement of journeys through Afghanistan Persia etc., in search of historic rugs.
- HOLLATZ Edeltraud Auf Teppich-Spuren durch die Nomadengebiete Zentralasiens. On the Carpet Trails in the Nomad areas of Central Asia. In *Hali*, Vol. 2, No. 4, 1980, pp. 297-300, illus. Publisher : Oguz, London. Translation : Parallel German. English Text.
Part III of a series of anecdotal reminiscences of carpet dealing in north Afghanistan Turkoman area in 1973 and in Karbul in 1974.
- HOMER J. Two old Afghan Ersari pieces. In *Hali*, Vol. II, No. 4, 1980, p. 319, illus. Publisher : Oguz, London.
On two small rugs.
- HOUSEGO Jenny Tribal Rugs, an introduction to the weaving of the tribes of Iran. (one of a series on Islamic Art and Architecture). 1978, p. 174, illus., some col., diagrams, bibliography, map. Publisher : Scorpion Publications Ltd., London.
Well illustrated general survey of the rugs of the recent past grouped geographically.
- KING Donald, PINNER, Robert & FRANSES Michael Turkoman Rugs in the Victoria and Albert Museum. In *Hali*, Vol. II, No. 4, 1980, pp. 301-315, illus., some col.
Survey of the entire collection of Turkoman rugs in the Museum, about 100 items in all, with sections on the history of the collection, the stylistic groups, and detailed technical analysis of 17 examples.
- KLOSE Christine Observations on 18th century north-west Persian Garden Carpets. In *Hali*, Vol. I, No. 2, Summer 1978, pp. 113-121, illus., some col., diagrams, extensive bibliography. Publisher : Oguz Press Ltd., London. Text entirely in German. Summary in English p. 112.
Comparison made between various garden carpets and the influence of certain early designs in later ones. The repeated use of traditional concepts of design such as the garden path and trees and shrubs.
- KOTHÉ Peter Der 'unbekannte' Chinesische Teppich. In *die Kunst und das schöne Heim*, Vol. 90, No. 10, Oct. 1979, pp. 609-620, illus., all col. Publisher : Karl Thiemig, Munich. Text entirely in German. Summary in English p. 642.
Lavishly illustrated popular article.
- LEFEVRE & Partners Central Asian Carpets, 8 October 1976, illus., in col. Publisher : Lefevre & Partners, London.
A series of illustrations of typical carpets with analyses by Dr. J. Thompson.
- LOGES Werner Turkoman Tribal Rugs. 1980, p. 209, illus., some col., diagrams, bibliography, maps, glossary. Publisher : George Allen & Unwin, London. Translation from German by Raoul Tschebull.
Well illustrated survey with useful technical details and a very short text. The rugs are from private collections.
- MACEY R. E. G. Filling the Persian Gap. In *Hali*, Vol. II, No. 4, 1980, pp. 294-296, illus. Publisher : Oguz.
Brief discussion of carpets with Persian designs woven in Roumania, Bulgaria, India, Pakistan, Egypt, Albania and China, making up for lost Iranian exports to the West.
- MACEY Roy Silk Carpets in the Modern World. In *Hali*, Vol. I, No. 2, Summer 1978, pp. 136-142, illus., some col. Publisher : Oguz Press Ltd., London. Text in English and German.
Discusses present day manufacturing techniques and quality of modern silk carpets.
- MAYER MEMORIAL Ancient Carpets from the L. A. Mayer Memorial Institute for Islamic Art. Exhibition catalogue, p. 15 (unnumbered), 1977, illus., bibliography. Published : Jerusalem.
Short catalogue of a fine collection of Near Eastern carpets. 15 catalogue entries and introduction by Richarg Ettinghausen.
- MCGALL Andrew & STAUFFER Tom The Hawley-Clark "Beshir" Prayer Rug. In *Hali*, Vol. II, No. 2, Summer, 1979, pp. 133-4, illus. Publisher : Oguz, London.
Discusses a rug first illustrated by Walter Hawley in 1913 and suggests that it comes from the S.E. of the Turkoman territory.
- MILLS John 'Small Pattern Holbein' in Western Paintings. In *Hali*, Vol. I, No. 4, Winter 1978, pp. 326-335, illus., some col., diagrams, extensive bibliography. Publisher : Oguz Press London. Summary in German p. 325.
Has assembled all the 'Small Pattern Holbein' carpets occurring in paintings and compared them with each other and with surviving carpets. There are remarkably little variation in a type current from the mid 15th to the mid 16th century. He points to their absence in English portraits of the first quarter of the 17th century (apart from the Somerset House conference of 1604).
- O'BANNON George W. The Turkoman Carpet. 1974, p. 168, illus., some col., diagrams, bibliography. Publisher : Duckworth, London.
The author is concerned chiefly with the modern Turkoman carpets produced in Afghanistan, though there is a brief section on historic carpets (2 p.) and those produced in Iran, Pakistan and India (4 p.).

OSTLER Herbert

Ein seltener Typ der Vasen-Teppich. In Pantheon, Vol. II, Jg. XXXVI, April, May, June, 1978, pp. 127-131, illus., some col., bibliography. Publisher : Bruckmann, Munich.

The author discusses a group of Persian vase carpets attributing his own carpet which has unusual features to the 16th century.

OSTLER Herbert

Knüpf und Wirkarbeiten des Kaukasus. In Weltkunst, Vol. XLVIII, Jg. No. 8, pp. 874-5, illus., one col. Publisher : Verlags-GmbH, Munich.

A general article on Caucasian carpets.

PETSOPOULOS Yanni

Kilims - The art of tapestry weaving in Anatolia, the Caucasus and Persia. 1979, p. 394, 422 illus., 72 col., diagrams, maps extensive bibliography. Publisher : Thames & Hudson, London.

A beautifully illustrated and comprehensive survey which discusses designs, techniques and the background to the subject before dealing with each region in turn.

PINNER Robert & STANGER Jackie

'Kufic' borders on 'Small Pattern Holbein Carpets'. In Hali, Vol. I, Winter 1978, pp. 335-9, illus., diagrams, plans, bibliography. Publisher : Oguz Press, London.

Attempts to show a degree of development in Kufic borders on small pattern Holbein carpets using examples discussed by John Mills in his article on small pattern Holbein carpets in Western paintings in the same issue of Hali. The conclusion drawn is that it is difficult to prove a simple chronological development and that variables such as the quality of the carpet have to be taken into account.

ROBERTS Ernest H. & ETTINGHAUSEN Richard

Islamic Carpets from the Museum Collection. In Allen Memorial Art Museum Bulletin, Vol. XXXVI, No. 1, 1978-79, pp. 6-114, illus., some col., diagrams, bibliography, map. Publisher : Allen Art Museum, Oberlin, Ohio.

The bulletin is devoted to a catalogue of the 71 rugs and saddle furniture in the collection ; with introductions dealing with technique, design and history to each section. With the exception of one 17th century Indian Herat rug, the collection consists of 18th and 19th century rugs from Persia, Turkey, the Caucasus, the Transcaspia and China. Fully illustrated.

SPUHLER Friedrich, KÖNIG Hans, VOLKMANN Martin

Old Eastern Carpets - Alte Orientteppiche. Exhibition Catalogue, 1978, illus., in col., bibliography. Publisher : George D. W. Callweg, Munich. Translation : catalogue in English and German.

Catalogue of an exhibition of 'master-pieces in German private collections' held at the Staatliche Museum für Völkerkunde. A useful introduction surveys the progress of carpet studies since the mid 19th century, there are brief sections to the different areas and full captions to the plates with essential technical descriptions. The quality of the reproductions is excellent.

UNGER Edmund de

The origin of the Mamluk Carpet Design In Hali, Vol. II, No. 4, 1980, pp. 321-2, illus., bibliography. Publisher : Oguz, London.

Suggests the fountains and tiled surrounds of contemporary palaces prompted the designs of Mamluk carpets.

VEGH Gyula & LAYER Karoly Ed. by M & C. dall'OGLIO

Turkish Rugs in Transylvania. 1977. illus., in col., bibliography. Publisher : Crosby Press, Fishguard.

New and revised edition of work first published in 1925.

VOIGT E.

Ein zweigesichtiger aus Pflanzenfasern. in Hali, Vol. II, No. 3, Autumn, 1979, pp. 231-2, illus., diagrams. Publisher : Oguz, London.

A study with diagrams of a double sided rug woven with a pile of "plant fibre" (?).

WERTIME John T. & Others

2nd International Conference of Oriental Carpets part 3. In Hali, Vol. II, No. 3, Autumn, 1979, pp. 198-227, illus., some col., diagrams, extensive bibliography. Publisher : Oguz, London.

The papers printed are John T. Wertime Salt bags from Iran pp. 198-206 : Werner Brüggemann Ein broschiertes Flachgewebe aus Zentralanatolien pp. 206-211 : Christine Klose Der Einfluss von Teppichveröffentlichungen auf neuere Teppichentwürfe und der Zusammenhang mit Altersangaben (on the influence of western carpet literature on modern carpet production in Iran) pp. 211-214 ; Ulrich Schürmann Alter und Künstlerischer Wert Kaukasischer Teppiche pp. 214-216 ; Jean Lefevre Unidentified Caucasian Rugs, pp. 216-218, Raoul Tschebull Methods of dating Caucasian village and nomad rugs pp. 218-220 ; Belkis Acar, The Vakiflar Carpet Museum in Istanbul pp. 221-226 (an account of the museum opened in 1979 which contains many ancient Mosque carpets).

WHITING M. C.
analysis by
PINNER Lesley

The Lister Collection of Oriental Rugs at Westwood Manor, Wiltshire (England). In Hali, Vol. II, No. 1, Spring, 1979, pp. 43-45, illus. Publisher : Oguz Press, London.

WILBER Donald N.

The triumph of Bad Taste : Persian Pictorial Rugs. In Hali, Vol. II, No. 3, Autumn 1979, pp. 192-198, illus., bibliography in notes. Publisher : Oguz, London.

ZIEMBA W. T.,
AKATAY A. &
SCHWARTZ S. L.

A useful and original article which sums up the different kinds of pictorial rug made since the 1880's pointing to Abdul Husayn Mirza, Farman Farma, a Qajar prince, who became governor of Kirman. Some rugs drew on European pictorial sources such as the Watteau scene on T. 128-1928 in the V & A Museum and some on Persian. The author suggests that little carpet weaving of any kind was carried on in the first half of the 19th century in Persia and that these immediately popular pictorial carpets marked the revival of the industry especially in Kirman and subsequently Tabriz.

Turkish Flat Weaves, 1980, illus., some col., diagrams, plans, extensive bibliography. Publisher : Scorpion Publications Ltd., London.

ZIPPER Kurt

A very useful survey with many plates and introductory sections dealing concisely with the history and ethnology of the makers of these rugs, the techniques used in the preparation of the wool and in dyeing, the types of weave (with excellent diagrams) and their designs. A discussion of the economics of Kilim weaving is followed by a full annotated bibliography and 96 plates which include some evocative views of the terrain in which the weavers have worked.

Teppiche aus Anatolien. In Weltkunst, Vol. XLVIII, Jg. No. 8, pp. 878-880, illus., Publisher : Verlags-GmbH, Munich.

A general article covering the main types of historic Turkish carpet with poor reproductions of some very famous carpets.

ZIPPER Kurt

Agyptische Zeltteppiche. In *Kunst & Antiquitäten*, Vol. III, No. 78, June, 1978, pp. 10-12, illus., col. Publisher : Verlag Kunst & Antiquitäten GmbH, Hannover.

The author looks at present day felt carpets and hangings made in Egypt, and ponders on their ancestry.

CARPETS : Europe et Amérique du 16ème au 20ème siècle - Europe & America 16th to 20th c.

ALAN Will

Aubusson under Napoleon. In *Connoisseur*, Vol. 201, No. 810, Aug. 1979, pp. 222-223, illus., one col. Publisher : National Magazine Co., London.

Brief note based on a fine Aubusson carpet which has recently passed through the Paris Art Market.

ANDERSON Susan H.

The Most Splendid Carpet. 1978, p. 96, illus., some col., bibliography, Publisher : National Park Service, Philadelphia.

A detailed study of the iconography of a carpet, no longer extant, made by William Peter Sprague for the Senate Chamber in the Courthouse in Philadelphia in 1791. Brief histories of carpet-making in England and America and discussions of techniques are included. From the picture of the missing carpet built up by this work a reproduction was made and is illustrated here.

BARTLETT J. Neville

Carpeting the Millions. 1978, illus., diagrams, extensive bibliography, tables. Publisher : John Donald Ltd., Edinburgh.

A scholarly study of the growth of the machine woven carpeting industry in Great Britain. The first few pages, regrettably, do not include references to recent published work nor has the author attempted to show what the carpets looked like. It is, however, an important study for the background to carpets made between about 1830 and the present day and supersedes previous books on the subject.

CURRAN Ona

100 years of Happy Hooking. In *19 C : Nineteenth Century*, Vol. IV, No. 3, Autumn, 1978, pp. 84-88, illus., some col. Publisher : Christopher Forbes, Philadelphia.

Popular article on American hooked rugs. Amusing illustrations.

KOPP J. & K.

American Hooked & Sewn Rugs - Folk Art Underfoot. 1975, p. 128, illus., some col., bibliography. Publisher : E. P. Dutton & Co. Inc., New York.

A lively collection of illustrations of this folk art of the 19th-20th century with a brief introduction to the different sections (Bed rugs, yarn sewn rugs, shirred rugs, embroidered and braided rugs, as well as hooked rugs and illustrations of techniques. There is a brief section on the care of these rugs. The binding is rather weak - even for a paperback.

MACEY Roy

Romanian Carpets, a modern Industry. In *Hali*, Vol. II, No. 1, Spring, 1979, pp. 37-40, illus. Publisher : Oguz Press Ltd., London. Summary in German p. 37, very brief.

The author was the first foreign journalist to visit the carpet industry in Romania. He visited all the factories of importance and photographed without restriction. Designs are adaptations from Persian, Turkish and Caucasian patterns. Versatile weaving techniques are used.

MACKIE Louise W.

Two Remarkable Fifteenth Century Carpets from Spain. In *Washington Textile Museum Journal*, Vol. IV, No. 4, 1977, pp. 15-32, illus., diagrams, extensive bibliography. Publisher : Garamond/Pridemark Press Ltd., Washington DC.

Interesting article concerning a rare armorial carpet and a cloud pattern carpet ; both are Murdejar carpets of the 15th century.

MARINESCU Marina

Ov Utviklinga Av Det Rumenske Folkelege Åkle. In *By og Bygd, Norsk Folkemuseums Årbok*, Vol. XXVII, 1978 (1979), pp. 91-112, illus., diagrams, bibliography. Publisher : Norsk Folkemuseum, Oslo. Text entirely in Norwegian. Summary in English pp. 113-4.

A rather diffuse article on Roumanian carpet patterns and techniques with an occasional look at comparable Norwegian designs.

SWAIN Margaret

A Note on Scotch Carpets. In *Furniture History*, Vol. XIV, 1978, pp. 61-62 and illus., bibliography. Publisher : Furniture History Society (London), Leeds.

A useful note summarising the information known about the double and triple cloth carpeting known as 'Scotch or Kidderminster' carpeting in the 18th and 19th centuries.

CONSERVATION

General

ANNIS Zoe Katherine &
REAGAN Barbara M.

Evaluation of selected bleaching treatments suitable for historic white cottons. In *Studies in Conservation*, Vol. 24, No. 4, Nov. 1979, pp. 171-178, illus., diagrams, bibliography. Publisher : The International Institute for Conservation, London. Summary in German p. 178, French p. 178.

The various beneficial and harmful effects of chemical and sun-bleaching scientifically assessed on a 19th century cotton.

BOGLE Michael

Textile conservation center notes. 1979, p. 113, illus., diagrams, extensive bibliography. Publisher : Merrimack Valley Textile Museum, North Andover, Mass.

The volume deals concisely and factually with silk textiles, wool, cotton, linen, then with jute, hemp, etc., in one chapter, Quillwork, bark and hair fibres in one chapter, two chapters on man-made fibres, and chapters on packing and shipping, Moth-proofing, the weighting of silks, museum lighting for textiles, storage, and mounting. There are extensive bibliographies of very useful literature.

DUFF David G.
SINCLAIR Roy S. &
STIRLING David

The fastness to washing of some natural dyestuffs on wool. In *Studies in Conservation*, No. 22, 1977, pp. 170-176, bibliography, tables. Publisher : International Institute for Conservation, London.

Assesses loss of colour due to washing and changes in hue caused by alkaline solutions. The conclusion does state that many museum textiles have probably reached a relatively stable position.

DUFF David G.
SINCLAIR Roy S. &
STIRLING David

Light-induced colour changes of natural dyes. In *Studies in Conservation*, No. 22, 1977, pp. 161-169, diagrams, bibliography. Publisher : International Institute for Conservation, London.

A scientific assessment of colour changes induced in freshly dyed samples in an attempt to determine the original colours of historic textiles.

GROSS Laurence F. &
HAUSER Robert A.

Reducing the Perils of Textile Display. In *Museum News*, Vol. 58, No. 1, Sept/Oct. 1979, pp. 60-64, illus., diagrams. Publisher : American Association of Museums, Washington D.C.

A description of perspex cases specially designed and built for an exhibition of American woven textiles from the Merrimack Valley Textile Museum, Mass. Clear photographs and diagrams.

JACHIMOWICZ Elizabeth

Storage and Access. In *Museum News*, Vol. 56, No. 2, Nov/Dec. 1977, pp. 32-36, illus. Publisher : American Association of Museums, Washington D.C.

A straightforward summary of the main requirements of costume storage and cataloguing - illustrated by the storage system installed at the Chicago Historical Society Museum.

KAJITANI Nobuko

The Preservation of Mediaeval Tapestries. In *Acts of the Tapestry Symposium*, November 1976, 1979, pp. 45-63, illus., diagrams, bibliography. Publisher : The Fine Arts Museums of San Francisco, San Francisco.

A meticulous account of the composition of tapestries in fibres and dyes and the care needed for their preservation -museum galleries, relative humidity, lighting, conservation and storage.

LEHMANN Detlef

Das Restaurierung und Konservieren von Orientteppichen. In *Weltkunst*, Vol. XLVIII Jg. No. 8, pp. 884-6, illus. Publisher : Verlags GmbH, Münich.

An account of the washing of carpets and their repair including the mounting of fragile carpets on net.

NOCKERT Margareta &
WADSTEN Tommy

Birkatextilerna - Också Ett Förvaringsproblem. In *Fornvännen*, No. 73, 1978, pp. 20-24, illus., bibliography. Publisher : The Royal Academy of Letters, History and Antiquities, Stockholm. Translation : The Birka textiles - also a storage problem. Text entirely in Swedish. Summary in English p. 24.

Examination of textiles sealed, with their mounts, since 1938 revealed crystals of sodium formate from formaldehyde in the cardboard mounts. In very small quantities this was thought to give protection against micro-organisms and not be the problem thought at first.

RÜTERS Nils &
Others

5 Articles on the Cleaning and Restoration of Oriental Carpets - titles and authors see below. In *Hali*, Vol. I, No. 4, Winter 1978, pp. 349-358, illus., diagrams, plans, extensive bibliography. Publisher : Oguz Press, London. Translation English/German.

Range from a detailed description of the sophisticated modern facilities for carpet cleaning in a museum, to cleaning rugs at home.

'Cleaning, Restoration and Storage of the Carpets of the Museum für Islamische Kunst' by Nils Rüters.

'The Cleaning and Care of Oriental Rugs' by Robert Baker.

'Cleaning Woollen Rugs at Home' by Lesley Elliot.

'Colouring antique Woollen Fabrics with Water and Light Fast Colours' by Stefan Steinert.

'How to clean a carpet' by Robert Pinner.

THE TEXTILE
INSTITUTE

Identification of Textile Materials. (7th) edition 1975, p. 262, illus., some col., diagrams. Publisher : Textile Institute, Manchester.

A revised, enlarged edition with good sections on modern man-made fibres. The photographic illustrations are rather muzzily printed.

CONSERVATION : De l'Antiquité au 16ème siècle - Antiquity to 16th c.

HERMANN Hannelore &
WILCKENS Leonie von

Die Restaurierung der Mitra des hl. Wolfgang aus St. Emmeram in Regensburg. Zur Datierung der Wolfgangsmitra. In *Jahrbuch der Bayerischen Denkmalpflege*. Vol. 32, pp. 73-90, illus. Publisher : Deutscher Kunstverlag, Munich and Berlin.

On the dating, technique and conservation of a silk mitre with gold-woven bands and metal plaques made about 1300 or slightly later.

KOZLOWSKI Rudolf

Bardanie i Konserwacja przedmiotów z grobu kasimierza Jagiellończyka. In *Studia Do Dzięćw Wawelu*, No. IV, 1978, pp. 460-476, illus. Publisher : Ministerstwo Kultury i Sztuki, Cracow. Text entirely in Polish.

Among the objects found in the tomb of Casimir Jagellon in the Cathedral of Cracow were the fragmentary remains of a silk cope with a palmette pattern.

LANDI Sheila &
HALL Rosalind M.

The discovery and conservation of an ancient Egyptian linen tunic. In *Studies in Conservation*, Vol. 24, No. 4, Nov. 1979, pp. 141-152, illus., diagrams, bibliography. Publisher : The International Institute for Conservation, London. Summaries in French, p. 152, German, p. 152.

Interesting examination of a tunic from Tarkhan in the Petrie Museum of Egyptian Archaeology, University College, London, with an assessment of probable date and an account of restoration.

CONSERVATION : Europe et Amérique 16ème au 20ème siècle - Europe & America 16th to 20th c.

ARNOLD Janet

A sack gown from the Haddington Collection at the National Museum of Antiquities of Scotland, Edinburgh. In *Studies in Conservation*, Vol. 25, No. 1, Feb. 1980, pp. 19-27, illus., diagrams, bibliography. Publisher : The International Institute for Conservation, London. Summaries in French p. 27, German p. 27.

A sack gown of c. 1740-50, remodelled from a brocaded silk gown of c. 1726-28 had the back pleats altered again in the present century, probably for fancy dress. A close study of the gown enabled the pleats to be replaced as they had been arranged in c. 1740-50.

BLOCK-BOLTON Izabella

Complex problems in Conservation : A Flemish Tapestry In Rotunda, Vol. II, No. 3, Fall, 1978, pp. 20-25, illus., some col. Publisher : Royal Ontario Museum, Toronto, Canada.

A brief explanatory article intended for the general reader.

- DORE Judith The conservation of two eighteenth century English court mantuas. In *Studies in Conservation*, Vol. 23, No. 1, Feb. 1978, pp. 1-14, illus., diagrams. Publisher : The International Institute for Conservation, London. Summaries in French, p. 14, German p. 14.
- Embroidered mantuas of c. 1740 and c. 1750 were examined in detail, cleaned, restored as nearly as possible to their original form with support provided for the weakened materials, and mounted for museum display.
- FREZZA Angelica A proposito Del Laboratorio Di Restauro Di Arazzi A Palazzo Vecchio. In *Prospettiva*, No. 20, Jan. 1980, pp. 98-99, illus., Publisher : Centro Di, Florence.
- A brief note on the aims of those involved in preparing the 150 or so tapestries for display in the Palazzo Vecchio as part of the Council of Europe Exhibition on the Medici, which involved setting up a workshop to prepare the hangings for display. No details of conservation work are given.
- GLOVER Jean M. "In consideration of Her Most Praiseworthy Conduct". In *Costume*, Vol. 14, 1980, pp. 110-117, illus., bibliography. Publisher : The Costume Society, London.
- An account of the conservation of the bonnet presented to Grace Darling in 1838 by the Journeymen Hatters of Berwick-upon-Tweed as a tribute to her part in helping her father to rescue survivors from the shipwrecked steamer *Forfarshire* in September 1838. The hat was in very bad condition and the writer explains the treatment given and the reasons for it.
- HIEKKANEN Kaija Naisen Kalannahkatakki Amurin Alueelta. In *Suomen Museo*, 1977, pp. 52-59, illus., bibliography. Published Helsinki. Translation : A Fishskin Robe of a woman from the Region of Amur. Text entirely in Finnish. Summary in English p. 59.
- Account of the successful conservation of a codskin summer robe about 125 years old.
- COSTUME
- General
- ANON Toward & History of The Sleeved Coat. In *Expedition : The University Museum Magazine of Archaeology/Anthropology*. Vol. 21, No. 1, Fall, 1978, pp. 18-36, illus., brief bibliography. Publisher : University Museum, University of Pennsylvania, Philadelphia, U.S.A.
- The 39 illustrations for this wide-ranging article include Attic vases, sculptured reliefs from Persepolis, Chinese bronzes, Sicilian mosaics, Byzantine ivories and illuminated manuscripts, paintings and engravings from Mediaeval and post-Mediaeval Europe.
- ANON Folkedrakter Og Bunader : Bibliografi. 1978, p. 24, Publisher : Norsk Folkemuseum, Oslo. Text entirely in Norwegian.
- Comprehensive list of printed sources and films relating to Norwegian folk dress.
- ANON Streekdrachten In Nederland. p. 23, illus. Publisher : Openluchtmuseum, Arnhem. Text entirely in Dutch.
- Small guide to the collection of folk costumes.
- ANON Streekdrachten van Nederland. Vol. IV, p. 1, illus. Publisher : Openluchtmuseum, Text entirely in Dutch.
- Largely visual summary of dresses and head-dresses from the collection of the Nederlands Openluchtmuseum.
- ARNOLD Janet Blue Starch. In *Waffen und Kostümkunde*, No. 18, 1976, Heft 1, p. 96, Publisher : Deutscher Kunstverlag, Munich and Berlin.
- Useful and interesting although very brief, really an extended footnote to a previous article about ruffs and use of starch in WAFFEN UND KOSTUMKUNDE, 1973, Heft 2, p. 114.
- BLUM Stella The Costume Institute. In *The Metropolitan Museum of Art Annual Report*, No. 108, 1977-78, pp. 34-35, illus. Publisher : The Metropolitan Museum, New York.
- The costume acquisitions selected for illustration include an Italian or Spanish doublet of c. 1580 ; a man's coat and sleeved waistcoat of cut and uncut velvet, English, c. 1730 to 1740 : and a man's dressing gown of silk damask English c. 1780.
- BLUM Stella Russian Costumes. In *Museum News*, Vol. 56, No. 2, Nov/Dec 1977, pp. 24-31, illus., one col. Publisher : American Association of Museums, Washington D.C.
- A report of the ICOM visit to Russia in 1977 with a general account of the main costume collections seen there.
- BOTHWELL CLARK G., O. St. J. Further Notes on Ceremonial Costume. In *The Costume Society of Scotland Bulletin*, Vol. XVII, Aut. 1976, pp. 7-9. Publisher : The Costume Society of Scotland, Edinburgh.
- Brief notes on the Ceremonial dress of the Order of St. John, The Royal Incorporation of Architects in Scotland, Clerical Gowns and Cassocks, Choir Cassocks and Choir Gowns.
- BYRDE P. The Male Image, 1980, p. 240, illus., bibliography. Publisher : Batsford, London.
- A survey of male dress principally in England from ancient times to the present day.
- BYRDE Penelope & TARRANT Naomi E. A. New Books and Articles. In *Costume*, Vol. 14, 1980, pp. 168-176, bibliography. Publisher : The Costume Society, London.
- A useful bibliography of books and articles on costume - many covered by CIETA.
- CSIBA Eva Leathercraft. Workshops secrets. 1978, P. 48, 40 illus. Publisher : Corvina, Budapest. Text entirely in English only.
- Popular history of Hungarian leather shoes, costumes, bags and another fabric.
- DUIJVETTER J. Kinderen vieren feest : (Children's Festivities). 1978, p. 88, illus. Publisher : Het Nederlands Openluchtmuseum, Arnhem. Text entirely in Dutch. Summary in English pp. 81-88.
- Description of displays selected from the permanent collection to show variations of children's folk dress.

- FRYE Melinda Young *Costume as History*. In *Museum News*, Vol. 56, No. 2, Nov/Dec 1977, pp. 37-42, illus., bibliography. Publisher : American Association of Museums, Washington D.C.
- A plea for costume to be fully incorporated in social history displays and studies.
- GOCKEVELL Nina *Aus Menschenhaaren gefertigter Schmuck I Ursprünge, Motivierung und Entwicklung*. In *Waffen und Kostümkunde*, 22 Band, Heft 1, 1980, pp. 45-64, illus., extensive bibliography. Publisher : Deutscher Kunstverlag, Munich and Berlin.
- Traces the history, technique and popularity of hairwork in personal jewellery, mourning and religious pictures from 1500-19th c.
- HARRIS Karyn Jean *Costume Display Techniques*, 1977, p. 90, illus., bibliography. Publisher : American Association for State and Local History, Nashville.
- Practical handbook on costume display techniques suitable for museums with very limited resources.
- HART Chrystal *A Bibliography of Anne Buck's publications*. In *Costume*, No. 14, 1980, pp. 3-7, extensive bibliography. Publisher : The Costume Society, London.
- Miss Buck's articles and books are listed, always scholarly and usually entertaining. Some have become standard works in their field.
- HAZELIUS-BERG Gunnell *I Lappmudd och Tulubb. Något om Resdräkten I Gamla Dagar*. In *Fataburen*, 1978, pp. 125-137, illus. Publisher : Nordiska Museet, Stockholm, Lund. Translation : Some notice on travelling dress in older times. Text entirely in Swedish. Summary in English pp. 137-8.
- After a brief mention of mediaeval travelling clothes, more detailed descriptions and illustrations begin in the 17th century. The whole volume, however, is concerned with travel and contains many interesting illustrations from historic sources from woodcuts to photographs.
- JENKINS J. Geraint *Anne Mary Buck : an appreciation*. In *Costume*, No. 14, 1980, pp. 1-3, illus. Publisher : The Costume Society, London.
- An appreciation of one of the most distinguished museum officials in charge of any costume collection in the British Isles, together with a brief account of her other spheres of interest.
- LEBAS Catherine & JACQUES Annie *La Coiffure en France du Moyen âge à nos jours*. 1979, p. 359, illus., some col., extensive bibliography. Publisher : Delmas International S.A., Paris.
- Lavishly produced comprehensive history dealing with techniques as well as styles and illustrating many unfamiliar as well as well known portraits and other illustrations.
- LINDVALL-NORDIN Christina *Damväskor*. In *Kulturen*, 1978, pp. 61-78, illus., some col., bibliography. Published Lund. Text entirely in Swedish.
- A general article, nicely illustrated, on handbags.
- LUNDQUIST Bo *Symbolic Values in clothing*. In *Ethnologia Scandinavica*, 1979, pp. 93-106, illus., bibliography. Publisher : Royal Gustav Academy, Lund. Text entirely in Swedish. Summary in English p. 106.
- The author comments on clothes as a non-verbal communication of ideas commenting, in a Finnish context, on the use of hats, as opposed to kerchiefs, trousers for working women, role identity in children, national dress in advertising, gypsy dress, unisex.
- MACLAUGHLIN T. *The Gilded Lily*, 1972, p. 180, illus., Publisher : Cassell, London.
- History of cosmetics from ancient to modern times, brief but well documented.
- MAHON Brid *Irish Dress*, Vol. X, Irish Environmental Library Series, pp. 129-160, illus. Publisher : Folens, Dublin.
- Simple and brief but useful introduction to Irish dress from early mediaeval times to the 19th c.
- MATEJKO Ekaterina Ivanovna *Ukrainskij narodnij odjag (Ukrainian folk costume)* 1977, p. 224, 301 illus., Publisher : Naukova dumka, Kiev. Text entirely in Ukrainian.
- The book is the first history of Ukrainian folk costume from the Middle Ages till the present day.
- METROPOLITAN MUSEUM *History of Russian Costume from the Eleventh to the Twentieth Century. From the collections of the Arsenal Museum, Leningrad, Hermitage, Leningrad, Historical Museum, Moscow, Kremlin Museum, Moscow, Pavlovsk Museum*. 1977, p. 116, 56 illus., Publisher : The Metropolitan Museum of Art, New York.
- A very good catalogue of the exhibition : The Glory of Russian Costume prepared by eight specialists in costume history.
- MURPHY B. *The World of Weddings*, 1975, p. 256, illus., col. Publisher : Paddington Press, New York & London.
- Largely pictorial but useful for illustrations of wedding customs and ceremonies, fashionable, folk and primitive.
- STAMM Brigitte *Berichte und Buchbesprechungen : Metropolen machen Mode*. In *Waffen und Kostümkunde*, 1978, pp. 59-61, 5 illus. Publisher : Deutscher Kunstverlag, Munich and Berlin.
- Useful review of displays of costume from 1920-30 in various museums, with illustrations showing costumes in cases.
- SWANN J. *Museum Notes : Shoe Department*. In *Northamptonshire History News*, No. 45, March 1980, pp. 10-12. Published : Northampton.
- Description of recent accessions to the department which include shoes, tools, publicity material and films.
- WAGNER Herbert H. *Wie exotische Schmetterlinge. Fächer von der Antike bis zur Gründerzeit*. In *Kunst & Antiquitäten*, Vol. IV, No. 78, August 1978, pp. 54-60, illus., bibliography. Publisher : Kunst & Antiquitäten GmbH, Hanover.
- A general article illustrated by seven fans of the 18th and 19th centuries.

COSTUME : de l'Antiquité au 16ème siècle. Antiquity to 16th c.

ALCEGA Juan de

Libro de Geometria, Pratica y Traca. 1979, p. 244, illus., extensive bibliography. Publisher : Ruth Bean Publishers.

Facsimile of this rare 16th century Spanish treatise on tailoring with introduction and notes by John Nevinson. An important and scholarly edition.

ANAWALT Patricia

Costume and Control. Aztec Sumptuary Laws. In Archaeology, Vol. 33, No. 1, Jan-Feb 1980, pp. 33-43, illus., some col., plans, bibliography. Publisher : The Archaeological Institute of America, New York.

Detailed examination from illustrated documentary sources of the types of dress allotted to male commoners, merchants and nobles, with differentiating items bestowed for prowess in capturing prisoners for sacrifice. The author comes to the conclusion that in spite of the apparent strictness of the regulations there was in Mexico, as in other countries, considerable unofficial use of the finer costumes and the sumptuary laws were probably only enforced for ceremonial occasions.

ANTHONY Ild

Clothing given to a late 16th century servant in Wales. In Costume, Vol. 14, 1980, pp. 32-41, illus. Publisher : The Costume Society, London.

Discusses clothing given to a servant as wages and listed in Welsh and English. The lists were made in 1610 and cover a 25 year period. They were made when the servant's husband sued her master on the grounds of insufficient wages.

ARNOLD Janet

The 'Coronation' Portrait of Queen Elizabeth I. In The Burlington Magazine, Vol. CXX, No. 908, 1978, pp. 725-741, illus., bibliography. Publisher : The Burlington Magazine Publications Ltd., London.

A scholarly article in which the author uses the detail of the robes and regalia depicted in the 'Coronation' portrait of Queen Elizabeth I (Nat. Portrait Gallery) to assess the likely date of the portrait and to suggest that it was based on a portrait (now missing) of about 1559. The author's annotated transcript of three manuscript inventories of the materials used at the coronation is appended to the article.

ARNOLD Janet

Jane Lambarde's Mantle. In Costume, Vol. 14, 1980, pp. 56-73, illus., diagrams, extensive bibliography. Publisher : The Costume Society, London.

The gift to the Drapers Company of a portrait of Jane Lambarde and the crimson velvet mantle worn in it has led the writer to a deep study of a group of portraits of the early 17th century in which such mantles are worn. All aspects of the costume and hairstyle are discussed as well as the significance of the term 'Irish Mantle'.

BIMSON Mavis

Cosmetic Pigments from the "Royal Cemetery" at Ur. In Iraq, Vol. XLII, pt. 1 Spring 1980, pp. 75-79, tables. Publisher : British School of Archaeology in Iraq, London.

An analysis of the cosmetics found in cosmetic shells from Ur which are now in Department of Western Asiatic Antiquities of the British Museum - the range was quite extensive.

BOARDMAN John

The Amazon's Belt. In American Journal of Archaeology, Vol. 84, No. 2, April 1980, pp. 181-2, 1 illus., diagrams. Publisher : Archaeological Institute of America, New York.

On the belts worn by Amazons on ancient Greek vases.

BONFANTE Larissa

The Language of Dress, Etruscan Influences. In Archaeology, Vol. 31, No. 1, Jan-Feb '78, pp. 14-26, illus., some col., bibliography. Publisher : The Archaeological Institute of America, New York.

BONFANTE L.

A well-illustrated article on Etruscan dress, comparing and contrasting certain fashions with those of Greece and Rome.

Etruscan Dress. 1975, illus., extensive bibliography. Publisher : John Hopkins, Baltimore and London.

Scholarly account of the dress of the Etruscans from the "Orientalizing" period c. 650BC through the "Ionian" period c. 550BC the "Classical" period 475BC to the "Hellenistic" period 300-100BC after which Roman styles dominated. The author uses surviving artifacts, visual and literary sources, and carefully distinguishes between "real" dress and fashion and theatrical dress and discusses the effect of artistic conventions.

FRANCIS Marilyn

Form Follows Fashionable Function : The look of the Egyptian XVIII Dynasty. In Dress, Vol. 4, 1978, pp. 1-6, illus., bibliography. Publisher : The Costume Society of America, New York.

Slight article on the Egyptian use of eye make-up, based on a container for kohl in the Metropolitan Museum, New York.

GROENMAN-VAN WAATERINGE W. De Spaarzame of Fantasieloze (?) Schoenmaker. In Spiegel Historiael, Vol. 13, No. 4, April, 1978, pp. 263-266, illus., diagrams. Publisher : Fibula-Van Dishoek, Haarlem. Text entirely in Dutch.

In an issue devoted to archaeology, this brief article concerns two soles of footwear from the Carolingian period found at Dorestad.

HINZ Hermann

Zur Frauentracht der Völkerwanderungs- und Vendelzeit im Norden. In Bonner Jahrbuch, No. 178, 1978, pp. 347-365, illus., diagrams, bibliography. Köln.

Detailed examination of the jewelry from a rich grave at Bosau, excavated in 1976, with discussion of possible reconstructions in the light of other archaeological discoveries and the evidence of mosaics and ivories.

IAKOVIDIS Spyros

On the use of Mycenaean 'Buttons'. In The Annual of the British School at Athens, No. 72, 1977, pp. 113-119, pl. 24-25, illus., diagrams, bibliography. Publisher : The Managing Committee of the British School at Athens.

The author discusses the many small, perforated objects normally of clay or soft stone which have been found in Greek tombs and have been variously identified as spindle whorls or buttons ; he suggests that they were in fact used to weight the hems of dresses.

- JEROUSSALIMSKAJA A. Le cafetan aux simourghs du tombeau de Mochtchevaja Balka (Caucase septentrional). In *Studia Iranica*, Vol. 7, 1978, pp. 183-211, illus., diagrams, Publisher : E. J. Brill, Leiden. Summary in English pp. 210-211.
- MACTAGGART Peter & Ann The rich wearing apparel of Richard 3rd Earl of Dorset. In *Costume*, Vol. 14, 1980, pp. 41-56, illus., bibliography, glossary. Publisher : The Costume Society, London.
- MUNKSGAARD Elisabeth Frisurer Fra Aeldre Jernalder. In *Aarbøger for Nordisk Oldkyndighed og Historie*, 1976 (1978), pp. 5-21, illus., diagrams, bibliography. Publisher : Det Kongelige Nordiske Oldkraftselskab, Copenhagen. Translation : Early Iron Age Hairstyles from Danish Bogs and Burials. Text entirely in Danish. Summary in English p. 21.
- NOSS Aagot Draktfunn og Drakttradisjon I Det Vestnordiske Området Fra Vikingtid Til Hjemmefronten, 1974, p. 25, illus., bibliography. Publisher : Norske Folkemuseum, Oslo. Text entirely in Norwegian. Summary in English pp. 26-27.
- PILTZ E. Kamelaukion et Mitra : Insignes Byzantins impériaux et ecclésiastiques. In series : *Acta Universitatis Upsaliensis Figura Nova*, Vol. 13, 1977, p. 190 + plates, illus., diagrams, extensive bibliography. Publisher : Uppsala University, Uppsala.
- PILTZ E. Trois Sakkoi Byzantins. In series : *Acta Universitatis Upsaliensis Figura Nova*, No. 17, 1976, p. 150, illus., diagrams, extensive bibliography. Publisher : Uppsala University, Uppsala.
- PIPPONIER F. Costume et vie Sociale : la Cour d'Anjou, XIV-XV siècle. In series *Ecole Pratique des Hautes Etudes, Civilisations et Sociétés*, No. 21, 1970, p. 432, illus., diagrams, extensive bibliography. Publisher : Mouton & Co., Paris, The Hague.
- STANILAND Kay Clothing and Textiles at the Court of Edward III 1342-1352. In *Collectanea Londiniensia : Studies presented to Ralph Merrifield*, 1978.
- STANILAND Kay Medieval Courtly Splendour. In *Costume*, No. 14, 1980, pp. 7-24, illus., extensive bibliography. Publisher : The Costume Society, London.
- SUTTON Anne The Coronation Robes of Richard III and Anne Neville. In *Costume*, No. 13, 1979, pp. 8-16, illus., bibliography. Publisher : The Costume Society, London.
- WEISS Francis When Man Covered His Head. In *Costume*, No. 13, 1979, pp. 17-22, illus., bibliography. Publisher : The Costume Society, London.
- WILCKENS Leonie von Zöpfe, Bände und Fransen ; Zu Frisur und Ihrem Schmuck im 15 Jahrhundert. In *Waffen und Kostümkunde*, No. 17, 1975, Heft 2, pp. 139-142, illus., bibliography. Publisher : Deutscher Kunstverlag, Munich and Berlin.
- ANON Chronique d'Uniformologie Maritime ; Recherche des Origines de l'Uniforme des Officiers de Marine. In *Neptunia*, 131, 3e, 1978, 132, 4tr, 1978, 133, 1, 1979, 134, 2e, 1979, 135, 3e, 1979, 136, 4e, 1979, pp. 18-36, 37-60, 33-56, 32-56, 29-52, 25-48, illus., some col., diagrams, bibliography. Publisher : Les Amis des Musées de la Marine, Paris.
- COSTUME : Europe et Amérique du 16ème siècle au 18ème siècle - Europe and America 16th to 18th c.
- A series of six articles with excellent illustration tracing the development of French Naval uniforms from the 17th century onwards.

- ANON Hollar to Heideloff : an exhibition of Fashion Prints drawn from the Collections of Members of the Costume Society and held at the Victoria and Albert Museum, 5.12.1979-18.2.1980, 1979. Publisher : The Costume Society, London.
- An authoritative catalogue raisonné with the catalogue sections preceded by succinct accounts on the background of the types of fashion plate from the Trachtenbuch in the 17th century to the fashion journals of the early 19th century.
- ACTON Barbara Pictorial Evidence of Swaddling in Scotland. In The Costume Society of Scotland Bulletin, Vol. XVIII, Autumn, 1977, pp. 16-18. Publisher : The Costume Society of Scotland, Edinburgh.
- Brief article based on swaddled babies depicted on a 17th century embroidered hanging of The Finding of Moses, in St. Nicholas Church West Aberdeen.
- ARNOLD Janet Two Early Seventeenth Century Fencing Doublets. In Waffen und Kostümkunde No. 21, 1979 Heft 2, pp. 107-120, illus., diagrams, extensive bibliography. Publisher : Deutscher Kunstverlag, Munich and Berlin. Text entirely in English.
- Excellent article, very detailed and clear. Discusses similar doublets at Germanisches Nationalmuseum, Nürnberg and The Royal Scottish Museum, Edinburgh.
- BRINGEMEIER M. Priester und Gelehrtenkleidung : Tunika, Schabe, Talar : Ein Beitrag zu einer Geistesgeschichtlichen Kostüm-forschung. In series : Rheinisch-Westfaelische Zeitshrift Für Volkskunde, Vol. I, 1974, p. 147. Münster.
- A detailed and scholarly account of the distinctive dress of academics, Catholic and Lutheran clergy in Westphalia, Germany from the Middle Ages to the 20th century.
- CLABBURN Pamela "My Small Child bed Lining". In Costume, No. 13, 1979, pp. 38-40, Publisher : The Costume Society, London.
- Transcript and explanatory notes relating to an inventory of baby and maternity clothes of 1698.
- CUNNINGTON P. and LUCAS C. Charity Costumes. 1978, p. 331, illus., some col., bibliography. Publisher : Black
- Scholarly account of the dress provided by charities for their dependants, 16th-19th centuries.
- DYAS Elizabeth and ACTON Barbara Swaddling in the 20th century. Portrait of A Swaddled Baby - 16th Century. A Critical Assessment of the Costume in Childhood in 17th Century Scotland. In The Costume Society of Edinburgh Bulletin, Vol. XVII, Autumn, 1976, pp. 11-22. Publisher : The Costume Society of Scotland, Edinburgh.
- Three brief articles dealing with swaddling and the dress of children.
- GARCIA SAIZ Maria Concepcion Pinturas "costumbristas" del mexicano Miguel Cabrera. In Goya, Revista de Arte, No. 142, Feb. 1978, pp. 186-193, illus., bibliography. Publisher : Fundacion Lazaro Galdiano, Madrid. Text entirely in Spanish.
- The article deals with the 17th century European textiles and textile techniques which appear in Miguel Cabrera's paintings of native Mexicans.

- GINSBURG M. An Introduction to Fashion Illustration. 1980, illus., some col., bibliography. Publishers : V & A/Compton/Pitmans, London.
- A brief account of the international development of the fashion print, 16th-20th century, based on and illustrated by items from the Victoria and Albert Museum. The plate captions form a brief history of fashion in the period.
- GROER Léon de La mode Masculin dans la Première Moitié du XVIIe Siècle. In Bulletin de la Société des Amis du Château de Pau, No. 72, 73, 1977-8, pp. 165-170, 1-30, illus., bibliography. Publisher : Société des Amis du Château de Pau, Pau.
- A very brief descriptive text is illustrated mainly by drawings of costumes taken from dated paintings of various European countries.
- HUGHES Therle Caught in a Clasp. In Country Life, No. 29, May 1975, pp. 1398-1400, illus. Published : London.
- A useful account of dress and shoe buckles 17th-early 20th century.
- IHLE B. L. D. De "Edellieden" van Willem Buytewech en Andere Nederlands Costuumreeksen. In Boymans Bijdragen, 1978, pp. 51-57, illus., bibliography. Publisher : Museum Boymans van Beuningen. Text entirely in Dutch. Summary in English p. 57.
- Scholarly confirmation of the national differences of dress in the set of engravings by Willem Buytewech in 1615 of 7 fashionable young men. There is, additionally, an account of other 17th century engravings from the museum collection, showing fashionable dress.
- MARLY Diana De Some Aristocratic Clothing Accounts of the Restoration Period in England. In Waffen und Kostümkunde, No. 18, 1976, Heft 2, pp. 105-117, illus., bibliography, glossary. Publisher : Deutscher Kunstverlag, Munich and Berlin.
- These are abstracts from the clothing accounts of the Cecil family of Hatfield House, Hertfordshire, England for the period 1664 to 1706.
- MARLY Diana De The Vocabulary of the Female Headress 1678-1713. In Waffen und Kostümkunde, No. 17, 1975, Heft 1, pp. 61-70, illus., bibliography. Publisher : Deutscher Kunstverlag, Munich and Berlin.
- Informative, with interesting conclusion about the term fontange being misinterpreted for fre lange.
- MURRAY Anne Wood Straw Embroidery on Costume. In Waffen und Kostümkunde, Heft 2, 1978, pp. 95-106, illus., bibliography. Publisher : Deutscher Kunstverlag, Munich and Berlin.
- The article gives brief descriptions of various items that survive in different collections with generous quotations from contemporary sources. The use of straw on costume included dress and accessories.

NEVINSON J. L. and
SAUNDERS A.

The Four Seasons : Wenceslaus Hollar. In Extra Series 6, 1979,
illus., bibliography. Publisher : The Costume Society, London.

Brief but authoritative introductions to the set of fashionably and seasonably dressed emblematic ladies set against London backgrounds engraved by Hollar in 1641.

NEVINSON John L;

Illustrations of Costume in the "Alba Amicorum". In Archæologia, Vol. 106, 1979, pp. 167-176, illus., some col., bibliography. Publisher : Society of Antiquaries, London.

A survey of the autograph albums of the 16th and 17th century and of the illustrations of costume frequently found in them. The author appends details of the 44 known books, on which he based his account of the costumes.

NEWTON Stella Mary

A persistent Image. In Costume, Vol. 14, 1980, pp. 24-32,
illus. Publisher : The Costume Society, London.

On the part played by fashion in the reproductions of Titian's Flora now in the Dahlem Museum in West Berlin, each generation adding or subtracting features - especially the hairstyle.

OLIAN Jo Anne

Sixteenth Century Costume Books. In Dress, Vol. 3, 1977,
pp. 20-48, illus., bibliography. Publisher : The Costume Society of America, New York.

Serious detailed account of twelve costume books produced between 1562 and 1601. The author discusses their contents, their sources and their relationship to one another.

PETRASCHECK-HEIM Ingeborg

Ein Ornament der Wiener Schatzkammer. In Waffen und Kostümkunde, No. 18, 1976, pp. 1-21, illus., diagrams, extensive bibliography. Publisher : Deutscher Kunstverlag, Munich and Berlin.

17th century woven vestments at the Wiener Schatzkammer. Discusses the history of the cut and design of these vestments with others and uses contemporary paintings and engravings as well.

PLATTS B.

Must the Claphams emigrate? In Country Life, Vol. 15, No. 8, 1974, p. 460, illus. Published : London.

Detailed description of a pair of late 17th century wooden dressed dolls "Lord and Lady Clapham" and their clothes and an appeal for public support for the Victoria and Albert appeal fund for their purchase (N.B. They were purchased by the Victoria and Albert Museum).

PURRUCKER Barbara

Knaben in Mädelkleidern I. In Waffen und Kostümkunde, No. 17, 1975, Heft 1, pp. 71-89, illus., bibliography. Publisher : Deutscher Kunstverlag, Munich and Berlin.

The text gives a brief survey of the tradition of putting boys into girls' clothes up to the age of 5, as shown in portraits of the 16th to 19th centuries.

PURRUCKER Barbara

Knaben in "Mädchenkleidern" II Schluss. In Waffen und Kostümkunde, No. 17, 1975, Heft 2, pp. 143-161, illus. Publisher : Deutscher Kunstverlag, Munich and Berlin.

Excellent illustrations with captions, text and illustrations concerning the use of girls' clothes for boys from 16th to 20th century.

ROHR Albeidis von

Kleidung Eines Patriziers Aus Einbeck vom Ende des 16 Jahrhunderts. In Waffen und Kostümkunde, No. 18, 1976, Heft 1, pp. 69-75, illus., bibliography. Publisher : Deutscher Kunstverlag, Munich and Berlin.

Discusses 2 16th century costumes in Welfenmuseum, in Hanover. They are men's costumes with panes or have been decorated to simulate panes. The article discusses this and shows a contemporary carved tombstone and an engraved vessel that illustrate both types of dress.

ROHR Albeidis von

Der Kleider-Nachlass des Herzogs Moritz von Sachsen-Lauenburg von 1612. In Waffen und Kostümkunde, No. 18, 1976, Heft 2, pp. 118-128, illus., bibliography. Publisher : Deutscher Kunstverlag, Munich and Berlin.

The text gives technical descriptions and measurements of the costumes most of which are illustrated. Very useful and interesting.

SCOTT Joan

History and Description of the Habit of the Canons and Canonesses Regular of the Order of St. Augustine and The Chapter of Windesheim with special reference to the habit of the Canonesses. In The Costume Society of Scotland Bulletin, Vol. XX, Aut. 1979, pp. 1-14, illus., bibliography. Publisher : The Costume Society of Scotland, Edinburgh.

Each item of dress is described with a brief account of its development since the late mediaeval period.

STRONG Roy

Charles I's clothes for the years 1633-1635. In Costume, Vol. 14, 1980, pp. 73-90, illus., bibliography. Publisher : The Costume Society, London.

An extract of the payments made to the king's tailor, Patrick Black, is preceded by a short discussion of the accounts and their relationship to portraits of Charles I. The extracts are taken from PRO A.O. 3/910 : The Account of George Kirke, Gentleman of the Robes 1633-35.

TELFORD A. A.

Yesterday's Dress, 1972, p. 172, illus., some col., bibliography. Publisher : Purnell, Cape Town.

Useful account of dress of European settlers and non-Bantu population of S. Africa from 16th century to early 20th century, illustrated with author's own drawings copied from a variety of visual sources.

VECELLIO Cesare

Vecellio's Renaissance Costume Book, 1977, illus. Publisher : Dover, New York.

Reprint of illustrations from Cesare Vecellio's Habiti Antichi et Moderni di Tutto il Mondo, Venice, 1598 with brief introduction setting the book in its historical context and describing its range.

VÖLKER Angela

Die Porträtgalerie zur Geschichte Österreichs von 1400 bis 1800 auf Schloss Ambras. In Waffen und Kostümkunde, No. 21, 1979, Heft 1, pp. 42-50, illus. Publisher : Deutscher Kunstverlag, Munich and Berlin.

Discusses the fashions shown in portraits at Schloss Ambras, that date from the 15th to 19th century.

- WALTHER Rolf Über den Umgang mit Perücken und Perückenmachern aus dem Alltag der Mode im 18 Jahrhundert. In Waffen und Kostümkunde 1978, pp. 19-32, and pp. 73-94, illus., extensive bibliography. Publisher : Deutscher Kunstverlag, Munich and Berlin.
Part 1 Zur Entwicklung des Perückenmacher-handwerks in Frankfurt am Main. Part 2 Über Heimat, Stand und Familie der Frankfurter Perückenmacher.
- WALTHER Rolf Über den Umgang mit Perücken und Perückenmachern aus dem Alltag der Mode im 18 Jahrhundert. In Waffen und Kostümkunde No. 21, 1979, Heft 2, pp. 121-134, illus., Publisher : Deutscher Kunstverlag, Munich and Berlin.
- WILCKENS Leonie von Kleiderverzeichnisse aus Zwei Jahrhunderten in den Nachlassinventaren Wohlhabender Nürnbergerinnen. In Waffen und Kostümkunde. No. 21, 1979, Heft 1, pp. 25-41, illus., glossary. Publisher : Deutscher Kunstverlag, Munich and Berlin.
The article is concerned with the inventories of 7 Nürnberg families from the 16th and 17th centuries.
- WILCKENS Leonie von Ein "Haarmantel" des 16 Jahrhunderts. In Waffen und Kostümkunde, Hert 1, 1980, 22 Band, pp. 39-44, illus., bibliography. Publisher : Deutscher Kunstverlag, Munich and Berlin.
The article describes an embroidered cape of 16th century Indo-Portuguese origin and compares it with two others in collections in Brussels and Lisbon.
- ZYGULSKI Zdzislaw (Jun.) Miecz i kapelusz Poświecany Kióla Jana III Sobieskiego. In Studio Do Dziejów Wavelu, No. IV, 1978, pp. 333-359, illus., bibliography. Publisher : Ministerstwo Kultury i sztuki, Cracow. Translation : l'Epée et le Chapeau bénits du Roi Jean III Sobieski. Text entirely in Polish. Summary in French pp. 359-60.
The article is concerned with a sword and a hat given by Pope Innocent XI to Jean III Sobieski of Poland in recognition of the latter's defence of Christendom against the Turks. These and other papal insignia of the 16th and 17th centuries are illustrated.
- COSTUME : Europe et Amérique du 18ème au 20ème siècle - Europe & America 18th-20th c.
- ACTON Barbara "Airum Lilies, Satin and Orange Blossom". 100 years of Wedding Dresses. In The Costume Society of Scotland Bulletin, Vol. XIX, Aut. 1978, pp. 6-15 + loose sheets of illus. Illus., brief bibliography. Publisher : The Costume Society of Scotland, Edinburgh.
The article is based on a recent exhibition of wedding dresses.
- ACTON Barbara Department and Fine Sewing. The Making of a Young Lady in 1790. In The Costume Society of Scotland Bulletin, Vol. XX, Aut. 1979, p. 15. Publisher : The Costume Society of Scotland, Edinburgh.
The article is based on the Recollections from Youth to Old Age of Mary Somerville, by her daughter Martha, 1873.
- ACTON Barbara Evidence for swaddling in Scotland. An alternative theory regarding the Discovery of clothes at Harrag, Orkney. In The Costume Society of Scotland Bulletin, Vol. XIX, Aut. 1978, pp. 18-22, diagrams, bibliography. Publisher : The Costume Society of Scotland, Edinburgh.
The article is concerned with 18th century clothing found in a peat bog in 1968. The articles were formerly identified as belonging to a child of about 4 years, but the author convincingly argues that they were swaddling clothes for a baby.
- BAKER Lillian Hatpins & Hatpin Holders. 1976, p. 216, illus., some col., extensive bibliography. Publisher : Collector Books. Kentucky.
Comprehensive account concerned mainly with later 19th and 20th century examples, their form and materials.
- Ed. BAYNES Ken & Kate The Shoe Show : British shoes since 1790. 1980, p. 96, illus., some col. Publisher : The Crafts Council, London.
A series of articles covering all aspects of shoe making and designing from 1790 to the present day and providing a very complete and well illustrated survey of the subject. The authors include John Thornton and June Swann on the historical aspects.
- Intr. BLUM Stella Fashions of the Hapsburg Era. 1979, p. 29, illus. Publisher : Metropolitan Museum of New York, New York.
Brief general introduction and catalogue items in exhibition at the Costume Institute, 1980, comprising civil and military dress, predominantly from the second half of the 19th century.
- BECKER V. Fashionable Buckles. In Antique Collector, Vol. 47, June 1976, pp. 27-30, illus., some col. Published : London.
Well illustrated but brief account of dress buckles 18th to 20th century.
- BUCK Anne Dress in 18th century England. 1979, p. 240, illus., some col. bibliography. Publisher : Batsford, London.
An important but readable study with aptly chosen references and illustrations. The book covers men, women and children and their attitude to dress and fashion.
- BYRDE Penelope A Frivolous Distinction : Fashion & Needlework in the works of Jane Austen. 1979, p. 41, illus., some col. Publisher : Bath City Council, Bath.
Jane Austen's letters and novels from 1775-1817 are analysed for references to costume and illuminated by fashion plates of the period and her surviving costume.
- CARLAND Marianne T. A Russian "Robe of Salvation". In Bulletin Philadelphia Museum of Art, Vol. 75, No. 326, Autumn 1979, pp. 20-24, illus., some col., diagrams. Published : Philadelphia.
Brief, descriptive account of an early 20th century stichar (an alb-like garment worn by members of the minor orders in the Russian Orthodox Church). The author describes the elaborate raised embroidery on the yoke and the elaborate "embroidered" pattern of the ground which from the colour photograph, would appear to be woven.

- COLEMAN Dorothy Fashion Dolls/Fashionable Dolls. In Dress, Vol.3, 1977, pp. 1-8. Publisher : The Costume Society of America, New York.
- Interesting article containing illustrations of fashionably dressed dolls being used to illustrate new styles during the 19th and early 20th centuries.
- DAVEY Mary The Triumph of Boreas Delayed. In Country Life, Vol. 22, No. 8, 1974, pp. 522-524, illus. Published : London.
- Useful and well documented account of the "naked" neo-classical fashions of the early 19th century in England discussing the basis for contemporary comment on immodesty.
- DELPIERRE M. and FALLUEL F. Chapeaux 1750-1960. 1980, p. 54, illus., bibliography. Publisher : Musée de la Mode et du Costume, Paris. Text entirely in French.
- Historical introduction and catalogue of an exhibition of hats held 1.2.1980-13.4.1980 followed by a list of milliners.
- GINSBURG M. Rags to Riches : the Second Hand Clothes Trade 1700-1978. In Costume, No. 14, 1980, pp. 121-133, illus., extensive bibliography in foot-notes. Publisher : The Costume Society. London.
- An account of the trade, based on primary sources, which attempts to analyse its contribution to the wardrobe of different classes of the community throughout the period and to describe its sources of supply and organisation. It also comments on the current fashion and "antique" sale of old clothes.
- HAMMAR Britta Lunds Första Dam och Modet. In Kulturen, 1979, pp. 53-67, illus., some col., bibliography. Published : Lund. Text entirely in Swedish.
- The clothes of the women of three generations of a nineteenth century family are illustrated, together with photographs and an account of the family.
- HESS T. B. & NOCHLIN L. Woman as Sex Object : studies in erotic art 1730-1970. 1973, p. 258, illus., some col., extensive bibliography. Publisher : Lane/Penguin, London.
- This scholarly and detailed analysis of the sexuality of women as illustrated within the period contains a useful chapter on the role of corsetry.
- HILEY M. Victorian Working Women : portraits from life. 1980, p. 140, illus., extensive bibliography. Publisher : Gordon Frazer, London.
- This account of the journal and photographs collected by Edward Munby C. 1860-1880 and now in Trinity College Library, Cambridge, contains much information on the dress of mine-workers, fisher girls, domestic servants etc., with all of whom he was obsessed.
- HJORD Bengt Karl XII's Peruk. In Livrustkammaren, Vol. XIV, No. 10-11, 1978, pp. 285-303, illus., bibliography. Published : Stockholm. Translation : Concerning a wig of Charles XII. Text entirely in Swedish. Summary in English pp. 303-4.
- A detailed study of a wig in the Royal Armoury, believed to have been worn in an incognito journey from Turkey to Sweden in 1714 by Charles XII.
- HUGHES Therle "From Ostrich Plumes to Ivory". In Country Life, March 27th 1975, pp. 766-8, illus. Published : London.
- Detailed account of the exhibition of fans, 18th-20th centuries, at Temple Newsam, Leeds, which was selected from the collections of this gallery, and the Gallery of English Costume, Platt Hall, Manchester.
- JACHIMOWICZ Elisabeth Eight Chicago Women and their Fashions 1860-1929. 1978, p. 63, illus., some col., bibliography. Publisher : Chicago Historical Society, Chicago.
- Illustrated booklet to accompany an exhibition, providing well researched background on Chicago society in the late 19th early 20th centuries, followed by accounts of the ladies represented, their life-styles and clothes ; which include a high proportion of French couture fashion, principally from Worth.
- JONES Laura Sunday Best. In Year Book 1977/78, 1979, pp. 4-6, illus. Publisher : Ulster Folk and Transport Museum, Belfast.
- Brief article on the set of clothes preserved for 'best-wear' in working-class communities in the 19th and early 20th centuries.
- JONES Laura Travelling Clothes. In Year Book 1976-77, 1978, pp. 1-3, illus., Publisher : Ulster Folk and Transport Museum, Belfast.
- Brief article on the measures taken to protect travellers from rain, sun and dirt, based mainly on practices in 19th century Ireland.
- JONG M. C. de Waaiers + Mode 18C Eeuw tot Hedén. 1979, p. 53, illus., some col. Publisher : Nederlands Kostuummuseum, Den Hague. Text entirely in Dutch.
- Catalogue of an exhibition of fans at the museum comprising a good historical introduction having special references to the history of the fan in the Netherlands followed by illustrations with full descriptive captions selected from the exhibition.
- KIDWELL Claudia Short Gowns. In Dress, Vol. 4, 1978 pp. 30-65, illus., bibliography. Publisher : The Costume Society of America, New York.
- Detailed study of the American short gown ; its origins and use in the 18th and 19th century. The author defines the gown precisely and appends a catalogue of 28 short gowns in American Museums to her article.
- LANSDELL A. Occupational Costume. In Shire Album 27 p. 32, illus., bibliography. Publisher : Shire, Aylesbury.
- Brief but useful description of the specialised dress of rural and town workers which concentrates on the period from the early 19th century to today.
- LUCAS Catherine Postmen and Postwomen in Rural Areas. In Costume, No. 13, 1979, pp. 52-53, brief bibliography. Publisher : The Costume Society, London.
- Brief note on the dress of English postmen during the second half of the 19th century.

- MACTAGGART Peter & Ann Ease, Convenience and Stays, 1750-1850. In Costume, No. 13, 1979, pp. 41-51, illus., bibliography. Publisher : The Costume Society, London.
An amusing account of the development of stays based largely on contemporary advertisements and comment.
- MANCHESTER CITY ART GALLERY Wedding Dresses. 1977, p. 20 plates, illus. Publisher : Manchester City Art Gallery, Manchester.
A picture book with introduction with photographs of 19th and 20th century wedding dresses in the collection of the Gallery of English Costume, Platt Hall, Manchester, as worn by the original owners.
- 'M.C.V. I.M.' Trouwelen in het wit ; Twee Eeuwen Bruidskleding. Probably 1977, p. 22, illus. Publisher : Het Nederlands Kostuummuseum Den Haag. Text entirely in Dutch.
Introduction to the collection of wedding dresses with brief historical introduction and illustrations from relevant fashion plates and photographs.
- MØLLER Jan Københavnske Dragter Omkring 1810. (as illustrated by J. Senn, C. W. Eckersberg). 1977, p. 28 + plates, illus., some col. Publisher : Nordlundes Bogtrykkeri.
Introduction to series of facsimiles of engravings of Danish Military uniforms and Copenhagen Street Traders in 1810.
- MUSEE DE LA MODE ET DU COSTUME Hommage aux Donateurs. 1980, p. 45, illus. Publisher : Ville de Paris, Paris.
Catalogue of the exhibition June to December 1980 which shows most important acquisitions 18th to 20th centuries since the foundation of the museum in 1920.
- PEACOCK P. Discovering Old Buttons. 1978, p. 76, illus. Publisher : Shire, Aylesbury.
Useful guide to buttons 18th - 20th centuries intended for the collector.
- RIBEIRO Aileen Furs in Fashion. The eighteenth and early nineteenth century. In The Connoisseur, Vol. 202, No. 814, Dec. 1979, pp. 226-231, illus., some col. Publisher : National Magazine Co. Ltd., London.
Brief article describing the main use of furs in male and female dress ; good illustrations and use of contemporary accounts.
- RIBEIRO Aileen Turquerie. Turkish dress and English Fashion in the eighteenth century. In Connoisseur, Vol. 201, No. 807, May 1979, pp. 16-23, illus., some col., bibliography. Publisher : National Magazine Co., London.
An interesting, well illustrated article, drawing largely on contemporary accounts.
- RIBEIRO Aileen The Macaronis. In History Today, Vol. XXVIII, No. 7, July, 1978, p. 463, illus. Publisher : History Today, Longman Group Ltd., London.
Brief, amusing article dealing with the extreme forms of dress promoted by the group of young Englishmen, who called themselves the Macaronis, in the 1770s.
- SHONFIELD Zuzanna Miss Marshall and the Cimabue Browns. In Costume, No. 13, 1979, pp. 62-72, illus., bibliography. Publisher : The Costume Society, London.
An interesting article on the wearing of aesthetic dress in England as recorded in the diary of Jeannette Marshall (1855-1935) whose family was associated with both the academicians and the pre-Raphaelites.
- STEVENSON Sara & BENNETT Helen Van Dyck in Check Trousers : fancy dress in art and life. 1978, p. 114, illus., extensive bibliography. Publisher : Scottish National Portrait Gallery, Edinburgh.
Well illustrated and authoritative introduction to the exhibition 1.7-10.9.1978 at the Scottish National Portrait Gallery, which comments comprehensively on dressing up from the 18th to 20th centuries analysing the inspiration, (royal, pastoral, foreign, picturesque, neo-classical etc.) and describing the opportunities for wearing it such as balls, tableaux, the Eglinton Tournament, as well as its make and design.
- TARRANT Naomi E. A. A maternity dress of about 1845-50. In Costume, Vol. 14, 1980, pp. 117-121, illus., diagrams, bibliography. Publisher : The Costume Society, London.
An analysis of the cut of an early maternity dress. The author comments on the lack of literary evidence.
- WALKLEY Christina Charity and the Victorian Needlewoman. In Costume, Vol. 14, 1980, pp. 136-144, illus., bibliography. Publisher : The Costume Society, London.
The author discusses the distress of the Victorian seamstress and the efforts of two worthy societies to alleviate it.
- WALKLEY C. & FOSTER V. Crinolines and Crimping Irons. 1980, p. 99, illus., extensive bibliography. Publisher : Peter Owen, London.
Authoritative account of domestic clothes care in the 19th century.
- WARNER Deborah Jean Fashion, Emancipation, Reform and the Rational Undergarment. In Dress, Vol. 4, 1978, pp. 24-29, illus., bibliography. Publisher : The Costume Society of America, New York.
Straight-forward account of the movement to abolish tight-lacing. Good illustrations.
- WALSH M. The Democratization of Fashion : The emergence of the Women's Dress Pattern Industry. In The Journal of American History, Vol. 66, No. 2, Sept. 1979, pp. 299-313, extensive bibliography. Publisher : Organization of American Historians.
Scholarly account of the industry, particularly the U.S. firms of Butterick and Demorest and the methods of promoting their wares on the home-sewing market from c. 1860-1890. The more basic patterns and specialisation of the firm of Butterick were commercially more successful.

COSTUME : Europe et Amérique 20ème siècle - Europe and America 20th c.

AMSTERDAM STEDELJK
MUSEUM

Mode, Kleren, mode. 1980, p. 131, illus., some col.
Publisher : Stedelijk Museum, Amsterdam. Text entirely in Dutch. Summary in English pp. 109-129.

Paperback book to accompany the exhibition of the same name. A valuable, thorough and informative investigation (from numerous angles) of current clothing and fashion (including accessories) with particular emphasis on Dutch production. The final chapter briefly considers fashion/clothing collections in selected museums.

BERNARD Barbara

Fashion in the 60's. 1978, p. 87, illus., Publisher : Academy Editions, Great Britain.

Small popular paperback which concentrates upon the work of British designers (Mary Quant, Ossie Clark, Biba, etc..) in the 1960s. Many useful illustrations.

CARTER E.

The Changing World of Fashion. 1977, p. 256, illus., some col., extensive bibliography. Publisher : Weidenfeld & Nicholson, London.

Comprehensive survey of 20th century fashion its elements, influences and creators.

DESCHODT Anne-Marie

Mariano Fortuny, un Magicien de Venise. 1979, illus., some col. Publisher : Editions du Regard, Paris.

Lavishly illustrated monograph.

DEVLIN Polly

Vogue Book of Fashion Photography. 1979, p. 240, illus., some col. Publisher : Thames & Hudson, London.

Largely visual survey of fashion photographs from Vogue from circa 1920-1970's with brief comment on the different styles and moods.

DOVER

French Fashion Plates in full colour from the Gazette du Bon Ton 1912-1925. 1979, illus., in col. Publisher : Dover Publications, New York.

A picture book.

DUNCAN N. HALL

The History of Fashion Photography. 1979, p. 145, illus., some col., bibliography. Publisher : Alpine, New York.

Sumptuously illustrated and comprehensive account of the techniques and practices of fashion photography from the mid 19th century to the present day in the main based on French and U.S. sources.

ESTORIK Salomé

Erté's Theatrical Costumes in full colour. 1979, p. 67, illus., in col. Publisher : Dover Publications, New York.

A picture book of Erté's work from 1927-1957.

FONTANES Monique de &
BAZIN Dominique

Splendeur des costumes du Monde. Exposition présentée au Musée de l'Homme (Juin 1978, mars 1979). 1978, p. 80, 56 illus. Publisher : Musée National d'Histoire Naturelle, Paris.

FORMAN Micki

Tutmania. In Dress, Vol. 4, 1978, pp. 7-16, illus., bibliography. Publisher : The Costume Society of America, New York.

Amusing well illustrated article on the "Tutankhamen" fashions of the 1920's.

[FORTUNY]

Mariano Fortuny Venise. 1980, p. 116, illus., some col. Publisher : Chambre de Commerce et d'Industrie de Lyon.

Fully illustrated, meticulously researched and well presented catalogue of the exhibition. The superbly displayed exhibition brought together for the first time the best Fortuny costume and textiles from important private collections as well as from museums in Europe and America.

GALE Joanne

Fashion Wigs : selling and servicing. 1972, p. 101, illus., diagrams. Publisher : Heinemann, London.

HOLLANDER Anne

Practical handbook on the types of fashion wig with advice on their dressing and care.

Seeing through clothes. 1978, p. 504, illus., some col., extensive bibliography. Publisher : Viking Press, New York.

An attempt to link clothes to artistic attitudes and vice versa, and to analyse their role in "image" making.

KEENAN Brigid

The Women we wanted to look like. 1977, p. 224, illus., some col., bibliography. Publisher : Macmillan, Great Britain.

LANSDELL Avril

Interesting text (lavishly illustrated) which considers chic and famous women of the 20th century (post 1918).

Costume for Oarswomen, 1919-1979. In Costume, No. 13, 1979, pp. 73-79, illus., Publisher : The Costume Society, London.

MILINAIRE Caterine &

TROY Carol
Cheap Chic. 1975, p. 224, illus., Publisher : Crown Publishers, U.S.A.

MOREL Juliette

Lingerie Parisienne. 1976, p. 88, illus., some col. Publisher : Academy Editions, Great Britain.

NAYLOR Brenda

Popular picture book (small paperback) showing female underwear of the 1920s, illustrations from contemporary periodicals and photographs of models wearing 1920s lingerie.

[MUIR Jean]

Jean Muir, illus., some col. Publisher : Leeds Art Galleries, Leeds.

POLHEMUS T.

Fashion Sense. 1976, p. 128, illus., plans. Publisher : Brenda Naylor, London.

TUTMANIA

Practical guide book to contemporary good dressing and clothes care illustrated by the author.

Fashion and Anti-Fashion : an anthropology of clothing and adornment. 1978, p. 104, illus., col. Publisher : Thames & Hudson, London.

The author makes and illustrates his theories on the connection between fashionable and minority cult dress in a series of well produced photographic illustrations.

PRICE A. &
NEVE C.

Art in Fashion. In *Country Life*, Vol. 1, No. 4, 1976, pp. 804-5, illus. Published : London.

Review of "Fashion 1900-1939" Exhibition at Victoria and Albert Museum (Jan.-May 1976) which contains useful comments on the links between art movements and fashionable clothes at this period.

[RHODES Zandra]

Zandra Rhodes Art Works. 1978, p. 6, illus., some col. Publisher : Welsh Arts Council, Wales. Text in Welsh and English.

Brief catalogue with good illustrations of the exhibition held at the Oriel Gallery, Cardiff.

RIDLEY P.

Fashion Illustration. 1979, p. 104, illus., some col. Publisher : Academy Editions, Great Britain.

An all-colour popular paperback reproducing (in good colour) 48 fashion illustrations from periodicals such as *Journal des Dames et des Modes*, *Gazette du Bon Ton* and *La Guirlande*. Covers the years 1908 to 1925.

SCHAFF David

That Red Head Gal. Fashions and Designs of Gordon Conway 1916-1936. 1980, p. 47, illus., some col. Publisher : American Institute of Architects Foundation Inc., New York.

Paperback published to accompany the exhibition of the same name. Informative monograph on an American-born fashion illustrator and designer of the 1920s and 1930s.

STAMM Brigitte von

Richard Riemerschmid : Unveröffentlichte Entwürfe zur Reformierung der Frauenbekleidung um 1900. In *Waffen und Kostümkunde*, 1978, pp. 51-56, illus., bibliography. Publisher : Deutscher Kunstverlag, Munich and Berlin.

Most illustrations are of drawings by R. R. apparently from life.

VREELAND D.

Inventive Paris Clothes 1909-1939 : a photographic essay by Irving Penn. 1977, p. 95, illus. Publisher : Thames & Hudson, London.

Dresses and details from the Metropolitan Museum Costume Institute exhibition (1978) The 10s, 20s, 30s, with brief introduction on the fashionable atmosphere and designers of the period.

WEEDEN Patricia

Study Patterned on Kroeber's Investigation of Style. In *Dress*, Vol. 3, 1977, pp. 9-19, diagrams, bibliography, tables.

Analytical study of fashion changes based on measurements.

COSTUME : Orient et Afrique - Oriental and African

CAMMANN Schuyler

Costume In China, 1644 to 1912. In *Bulletin, Philadelphia Museum of Arts*, Vol. 75, No. 326, fall 1979, pp. 2-19, illus., some col., extensive footnotes. Published : Philadelphia.

The article, which is written by a leading authority on the subject, consists of a concise description of the main types of Chinese costume during the Ch'ing dynasty, together with their designs and iconography. The text makes specific reference to and is illustrated by, examples from the Philadelphia Museum of Art.

CHAUD HURI Nirad C.

Culture in the Vanity Bag, 1976, illus., Publisher : Jaico Publishing House, Bombay.

An attempt at an analysis of forms of dress in India seen as the relics of invasive cultures which co-exist but do not merge. The final section comments on contemporary moral and practical attitudes to dress.

GIBSON Gordon D
MCGURK Celia R.

High Status caps of the Kongo and Mbundo Peoples. In *Washington Textile Museum Journal*, Vol. IV, No. 4, 1977, pp. 71-96, illus., diagrams, map. Publisher : Garamond/Pridemark Press Ltd., Washington DC.

Historical background given about this area of West Africa, followed by technical description of caps.

MUZEJ ANTROPOLOGII I
ETNOGRAFI

Odežda narodov Zarubiežnoj Azije (The Costumes of the Nations from far Asia). In *Sbornik Muzeja Antropologii i Etnografii*, Vol. XXXII, 1977, p. 272, 120 illus. Publisher : Muzej Antropologii i Etnografii, Leningrad. Text entirely in Russian.

The papers are about the costumes of Nepal, Ceylon, Vietnam, Laos, Japan, Korea, China and Calmuck influences on Mongolian costume.

NORDQUIST Barbara K.

The Ryūkyū Islands : some notes on Dress. In *Dress*, Vol. 4, 1978, pp. 66-75, illus., bibliography. Publisher : The Costume Society of America, New York.

PALCHOUDHURI Ila

Brief article on the variety of foreign styles amalgamated in the dress of the Ryūkyū Islanders of the Western Pacific in the traffic route between Japan, China and Taiwan.

SCARCE Jennifer

Ancient Hair Styles of India. 1974, p. 44, illus. Publisher : Rup, Calcutta.

A largely pictorial work in which author evolves modern hair styles based on mediaeval Indian art works

STILLMAN Yedida Kalfon

Turkish Fashion in Transition. In *Costume*, Vol. 14, 1980, pp. 144-168, illus., diagrams, extensive bibliography. Publisher : The Costume Society, London.

A Turkish woman's costume of 1875-85 acquired by the Royal Scottish Museum in 1979 prompts a detailed discussion on the changes in the style of Turkish women's costume from the 16th to the end of the 19th century and the increasing evidence of European influence upon it.

WASS Betty M. &
BRODERICK S. MODUPE

Palestinian Costume and Jewelry. 1979, p. 144, illus., some col., diagrams, extensive bibliography. Publisher : University of New Mexico Press, Albuquerque.

Scholarly, complete and well illustrated catalogue of the Palestinian costume collection, a documented series which ranges from 1840-1950 and which forms part of the Museum of International Folk Art, Santa Fe, New Mexico.

The Kaba Sloht. In *African Arts*, Vol. XII, No. 3, May 1979, pp. 62-65 notes p. 96, illus., diagrams, bibliography. Publisher : African Studies Center, University of California, Los Angeles.

Describes the mixture of African and Western dress worn by the Krio women descended from repatriates settled by the British in Sierra Leone. The Kaba Sloht was a loose fitting dress from the 1920s with a patterned yoke, still worn as casual attire. Traditionally worn with it were Berlin wool-work slippers.

COSTUME : Costume Ethnographique 16ème - 20ème siècle - Costume Ethnographic & Folk 16th-20th c.

ANON Spiegel van het Dagelijksleven : Mirror of Dutch Life, p. 24, illus., plans. Publisher : Het Nederlands Openluchtmuseum, Arnhem. Summary in English pp. 14-19, French pp. 20-24.

Brief guide to the aims and contents of the museum which includes dress among its artifacts.

ARANDELovic-LAZIC Jena Folk Costume in Zaječar. In Bulletin of the Ethnographic Museum of Beograd, Vol. 42, 1978, pp. 237-259, illus., bibliography. Published : Belgrade. Text entirely in Serbo-Croat. Summary in English p. 260.

The article is concerned with the merging of elements of dress from different areas in the peasant costume of Zaječar in north-east Serbia.

Ed. BANDARCYK B. K. Belaruskae narodnae adzenne (White Russian folk costume), 1975, p. 96, 64 illus., 20 maps. Publisher : Belaruska Akademia Nauk, Minsk. Text entirely in Byelorussian.

A short synthesis of Byelorussian folk costume of the last hundred years based primarily on the materials of the ethnographical atlas prepared uniformly for all the republics of Soviet Union.

BENNETT Helen Sir John Hynde Cotton's Highland Suit. In Costume, Vol. 14, 1980, pp. 95-110, illus., diagrams, extensive bibliography. Publisher : The Costume Society, London.

The author discusses a very rare Highland suit which almost certainly dates from 1744 or earlier. The cut of the suit is analysed and the suit compared with portraits and other evidence. It is, in fact, one of the earliest surviving plaid suits.

BLOXHAM Christine Oxfordshire Smocks. Information sheet 16 of the Oxfordshire Museums Department of Museum Services, 1980, p. 4, illus., diagrams, bibliography. Publisher : Oxfordshire Museum Services, Oxford (?).

A brief but informative and interesting examination of surviving material and recorded examples.

CATRINA Constantin Arta Cojocăritului pe Tîrnave. In Apulum - Acta Musei Apulensis, Vol. XV, 1977, pp. 561-582, illus., diagrams, bibliography. Publisher : Muzeul Unirii, Alba Julia, Translation : The furriers trade in the region of the Ternave rivers. Text entirely in Roumanian. Summary in English pp. 582-3.

Chiefly concerns the various types of sleeveless waistcoats and their decoration.

CHATZIMICHAELI Angeliki I Helliniki Laiki Phoresia (Greek Folk Costume). 1979, p. 399, illus., some col., bibliography. Publisher : Benaki Museum/Melissa Publishing House, Athens. Translation : simultaneous English edition published by Batsford 1980. Text entirely in Greek.

Edited summary of notes and material left by A. Chatzimichaeli who was a pioneering worker in the field of Greek folk costume and embroidery, working in 1920's and 30's. Lavish production extensively illustrated.

CHLUPOVA Anna

Východoslovenské Družboské Ručníky. In Umění a Řemesla, No. 1, 1976, pp. 42-44, illus., some col. Publisher : The Central Office of Popular Art, Prague. Translation : East Slovakian sashes worn by best men at weddings. Text entirely in Czech. Summaries in English p. 76, French p. 78, German p. 80, Russian p. 73.

These sashes used to have traditional local designs and were woven. From the 1930s weaving has declined and the sashes now have naturalistic embroidered motifs.

COMBA Manuel

Trajes Regionales Espanoles. 1977, p. 388, illus., col., bibliography. Publisher : Velazquez, Madrid. Text entirely in Spanish.

Brief popular account illustrated with writer's own drawings.

EKPO Ikwo A.

Ekpe costume of the Cross River. In African Arts, Vol. XII, No. 1, Nov. 1978, pp. 72-75, notes p. 108, illus., some col., diagrams, bibliography. Publisher : African Studies Centre, University of California, Los Angeles.

Contains as much on the Ekpe secret society among the Cross River peoples of Nigeria as on its costume, formed by looping dyed fibres of tree bark augmented when in need of haste by banana or plantain fibres.

FRØSIG Hannab Dalgrad

Velklaedt i Danmark. 1977, p. 31, illus., bibliography. Publisher : Nationalmuseet, Copenhagen. Summary in English.

Authoritative study of native and foreign influences on Danish country and bourgeois dress.

GÁBORJÁN Alice

Magyar Népviseletek. In Néprajzi Értesítő, Vol. LVIII, 1976, pp. 5-92, illus., diagrams, bibliography. Publisher : Népművelési Propaganda Irod, Budapest. Translation : Hungarian Peasant Costumes. A tentative approach to a summary. Text entirely in Hungarian. Summaries in English pp. 119-140, German pp. 93-118.

The entire volume is given to this study, based on a doctoral thesis of 1967. There are 113 illustrations. After an introduction which includes a section on the abandonment of peasant costume, the 19th century costumes of the Great Plain, of Transdanubia, of the Uplands and of Transylvania are described in detail, tracing some elements back to earlier fashions.

GERVERS Veronika

A Nomadic Mantle in Europe. In Textile History, Vol. 9, 1978, pp. 9-34, illus., diagrams, bibliography. Publisher : The Pasold Research Fund Ltd., Bath.

The author deals with mantles from Eastern Europe, the Balkans and the eastern shores of the Mediterranean ; she seeks to emphasise the relationship between the mantles of these different areas and to establish a common ancestor in Eurasia.

GILBERG Rolf

Keokuk - Far Og Søn. In Nationalmuseets Arbejosmark, 1977, pp. 52-60, illus., some col. Publisher : Nationalmuseet København, Copenhagen. Text entirely in Danish.

Relates how the Etnografisk Samling in Copenhagen came to have the dress of a North American Indian, with 19th century description of the costume and contemporary illustrations.

GUDJÓNSSON Elsa E.

Islenskir Kuenbuningar á Sidari Oldum. 1979, p. 4, illus., bibliography. Publisher : National Museum of Iceland, Reykjavik. Text entirely in Icelandic.

Brief but concise account of a form of women's hat which became stylized in the peasant costume of the 19th century.

JONES Laura

Dress in Nineteenth Century Ireland. In Folk Life, No. 16, 1978, pp. 42-52, illus., bibliography. Publisher : The Society for Folk Life Studies.

The author is concerned with the sociological implications of changes in dress in 19th century Ireland and the interaction of traditional Irish garments and fashionable dress.

KOELEWIJN H.

Kijken Naar Klederdrachten, 1978, pp. 209-254, illus., some col., bibliography. Publisher : Semper Agenda, Apeldoorn.

Beautifully illustrated but brief account of Dutch regional dress as it is worn today, with short historical introduction.

LÁSZLÓ E.
DÓZSA K. &
FÜLÖP-NEMETH F.

Historic Hungarian Costume from Budapest. Exhibition catalogue, 1979, p. 64, illus., some col., diagrams, maps, extensive bibliography, glossary. Publisher : Whitworth Art Gallery, University of Manchester, Manchester.

Exhibition catalogue in 3 sections, the first 2 Court and City Costume up to the mid 20th century dealing, incidentally ; with the influences on Hungarian costume from both Turkey and the West and the third on Folk Costume discussing, incidentally, the political overtones of national dress from the 19th century onwards.

MUNRO R. W.

Highland Clans and Tartans. 1977, p. 128, illus., some col., bibliography. Publisher : Octopus Books, London.

Popular but useful account of the history of tartan and its modern development and popularisation.

MURRAY Mary

Fife Fishermen's Clothing. In The Costume Society of Scotland Bulletin, Vol. XVIII, Aut. 1977, pp. 2-8, diagrams. Publisher : The Costume Society of Scotland, Edinburgh.

Detailed list of the clothes worn by Fife Fishermen between the wars.

NIALL Ian

Following the Country Fashion. In Country Life, 22.4.76, p. 1052. Published : London.

Brief account based on personal memories, of clothes author remembers worn by country folk of late 19th century and early 20th century.

NOSS Aagot

Et Mellomalderplagg I Levande Tradisjon, 1977, p. 92, illus., bibliography. Publisher : Norsk Folkemuseum, Oslo. Text entirely in Norwegian. Summary in English pp. 75-76.

Scholarly analysis of the links between the Køyse (a cape-hood) worn by women in Jølster in Sunnfjord until recent times with the mediaeval cape-hood such as was found in Herjolfsnes. These and similar hoods worn in other districts vary according to the shape of the undercap, which is an aid in identification.

NOSS Aagot

Laging a Kvinne - og Mannsbunader I Setesdal. In By og Bygd, Norske Folkemuseums Årsbok, Vol. XXVII, 1978, (1979), pp. 115-168, illus., diagrams, bibliography. Publisher : Norsk Folkemuseum, Oslo. Text entirely in Norwegian.

A detailed account of the making of a pair of peasant costumes, with the exception of the stockings (see under Knitting, Olav Aamlid).

Statuane I Nordmandsdalen. 1977, p. 186, illus., Publisher : Norsk Folkemuseum, Oslo.

Authoritative comment on the authenticity of sculpted representations, 1765, showing regional dress of Norwegian peasants and fishermen.

A first attempt at an Introduction to Greek Traditional Costume. In Ethnographica, Vol. 1, 1978, pp. 5-92, illus., diagrams, extensive bibliography in the form of footnotes. Publisher : Peloponnesian Folklore Foundation, Nafplion. In Greek with English summary pp. 85-6.

A systematic and thorough attempt to set out the guidelines for the collection and study of folk dress in the Peloponnese followed by a scholarly and well illustrated account of its development which concentrates on the period from which garments are most likely to survive, 1835-1935.

PAPANTONIOU I.

Extended review of A. Chatzimichaeli, "The Greek Folk Costume ; Costumes with Segouni". In Balkan Studies, No. 20, 1979, pp. 497-506.

A very detailed review of the book which finds it unsatisfactory in its use of terminology, geographical definition of areas and captioning of pictures.

PERNICEK Otilia

Ansamblul si Functia Elementelor Portului Femeiesc din Comuna Ciresu Judetul Mehedinți. In Apulum - Acta Musei Apulensis, Vol. XVI, 1978, pp. 513-522, illus., bibliography. Publisher : Muzeul Unirii, Alba Julia. Translation : Ensemble et fonctions du costume féminin de Ciresu (Dep. de Mehedinți). Text entirely in Roumanian. Summary in French p. 523.

In the first part of this work the author traces the development of costume in this region from the second half of the 19th century to the third decade of the 20th century. In the second half there is comment on the social functions of these costumes. The illustrations are, unfortunately very difficult to see.

PETERSON C. L.

Maya of (de) Guatemala : Vida Y Traje 1976, p. 274, illus., some col. Publisher : Ixchel Museum, Guatemala. Text in English and Spanish.

Account of the dress of Maya Indians, mostly in the late 19th-20th centuries illustrated by the author's own drawings of them as worn and with comment on the social and cultural background.

POKRAJINSKOG MUSEUM

Odeha iz zbirke Pokrajinskog Muzeja u Mariboru (The Costumes from the collection of Pokrajinskog Museum in Maribor). 1976, p. 18, illus. Publisher : Muzej primenene umetnosti, Belgrade. Text entirely in Serbian.

The catalogue of the costume collection in Maribor in Slovenia containing 196 costumes from XVII-XIXth centuries.

SLAVA M.

Ergebnisse Einer Kartogrammaufnahme für Frauenumlegetücher im Baltikum. In Suomen Museu. 1977, pp. 37-50, illus., diagrams, bibliography. Published : Helsinki. Summary in Russian pp. 50-51.

Not very surprisingly, the author concludes that a mantle, cloak or shawl was in widespread use in this region and that the variety of such garments tended to become more standardised towards the end of the 19th century. Some interesting details of certain types are given but they are poorly illustrated.

SNOWDEN James

The Folk Dress of Europe. 1979, p. 184, illus., some col. extensive bibliography. Publisher : Mills & Boon Ltd., London.

An introduction on the nature of folk dress is followed by a section each on 26 countries or peoples. The text is, therefore, necessarily condensed. The colour plates are less good than those in black and white.

TANAKA Kaoru &
TANAKA Chiyo

World Folk Costumes in natural colour. 1971 (1961 1st ed.), illus., some col., diagrams, maps. Publisher : Hoikusha Publishing Co. Ltd., Osaka. Text entirely in Japanese. Captions and index in English.

Popular but well illustrated survey - the costumes are all worn by Japanese in the photographs.

VLADÍC-KRSTÍC Bratislava

Town Costume in Zaječar. In Bulletin of the Ethnographic Museum in Beograd. Vol. 42, 1978, pp. 261-294, illus., bibliography. Published : Belgrade. Text entirely in Serbo-Croat. Summary in English pp. 295-296.

The article is concerned with changes in costume during the 19th century as Turkish and Oriental influences gave way to European styles.

ZAMFIRA Mihail

Terminologia portului popular românesc în perspectiva etnolinguistică comparată sud-est europeana (La terminologie du costume paysan roumain dans la perspective de l'ethnolinguistique comparée du sud-est européen). 1978, p. 253, maps 38, bibliography. Publisher : Editura Academiei Republicii socialistă România, Bucharest. Text entirely in Roumanian. Summary in French pp. 167-173.