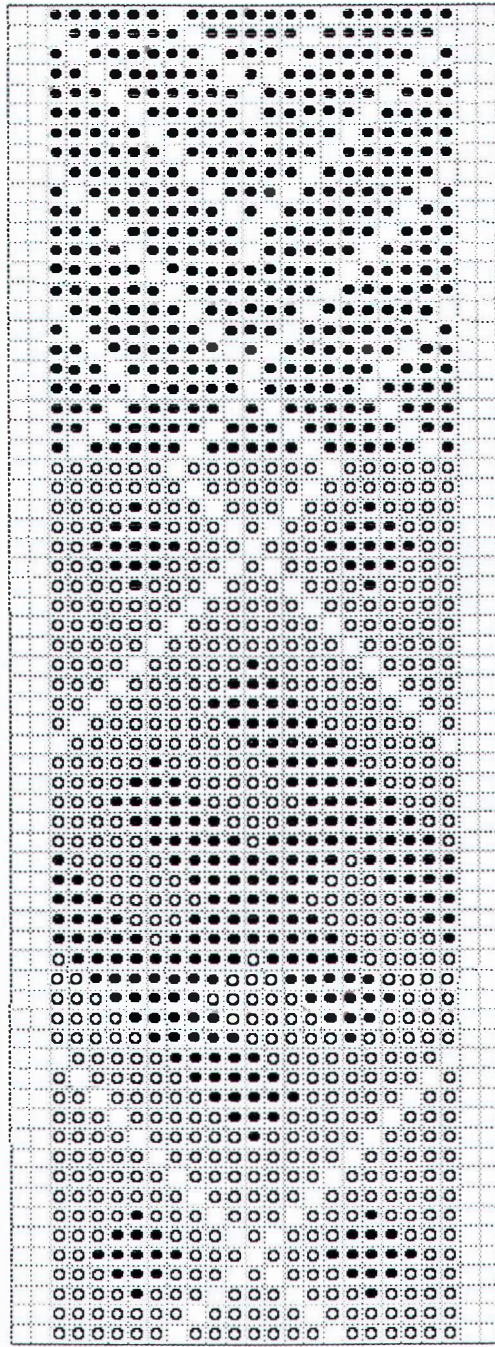


ARCHAEOLOGICAL TEXTILES NEWSLETTER



Editorial

Elisabeth Crowfoot celebrated her ninetieth birthday in January 2004. 'Doyenne' is an overworked epithet – but there can be no substitute for it here; for she is the acknowledged *doyenne* of archaeological textile studies in Britain. Only recently has she relinquished the role of consultant to English Heritage on archaeological textile matters. A steady stream of reports, particularly on textiles from Anglo-Saxon cemeteries, has appeared under her name over many decades. She is, however, a leading authority on textiles in the Ancient Near East and Egypt as well, and her encyclopaedic knowledge has been made readily available to grateful aspiring younger colleagues in the field. We wish her many happy returns of her birthday.

The birth of the Eurozone, as many Europeans are too well aware, has *not* made it easier to transfer funds across national boundaries within Europe. The recent introduction of an electronic transfer system (IBAN/BIC) has not improved matters, from our point of view. Nevertheless, subscribers in Euroland can write one of their own cheques in Euros, as for a local transaction, and send it to us. So far, *ATN's* Euro account has been credited with the full amount.

ATN, however, has always welcomed the payment of subscriptions in cash, whenever this is possible, and comparatively few problems have been encountered when notes have been posted. It is the least expensive way, at least for individual subscribers, to avoid unnecessary transfer charges. For the record: *ATN* will be present at the Hallstatt textile symposium (4th–6th June) and happy to receive Euros.

John Peter Wild (Editor)
Felicity Wild (Editorial Assistant)
30 Prince's Road,
Heaton Moor,
Stockport SK4 3NQ
United Kingdom

e-mail: <j.wild@man.ac.uk>

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Cover: Structure of a medieval silver-brocaded tablet woven band in the Metropolitan Museum of Art, New York.

Features

Sixteenth-century Children's Clothing: the Reconstruction of a Pair of Breeches and a Doublet

A previous contribution (*ATN* 36, 2-8) described children's garments found during the excavation in 2000 of a late 16th-century moat in the Prinsenstraat in Groningen, the Netherlands. (It unfortunately failed to explain that in the weave descriptions K = warp and I = weft.) This article discusses the boy's breeches (17T38 1-3) and doublet (13T6-8) from this find, and their reconstructions.

The Breeches

Two pieces of woollen fabric were recovered, measuring c.60 x 40cm, and, like all of the fabrics discussed in this article, woven in tabby (K 10Z, I 8-9S) (Fig.1). The top edge of one of them is in part gathered on to a band of a sturdy, multicoloured fabric, which also bears the remains of a hook or eye (Fig.2). The top edge of the other piece is singed. This piece has a cluster of patches, covering an area of c.25 x 25cm; the largest patch is of the same fabric as the breeches, and the others are of coarser (K 6Z, I 6S) and finer (K 13Z, I 13S) weaves. Small creases show that the bottom edges of the breeches were gathered as well. Some unspun wool is found there, too. For a full effect, padding (known as 'bombast') of wool, cotton, flock, horse-hair, bran, sawdust or even rags would be used between the outer material and the lining (Arnold 1985, 126; Norris 1997, 542). No lining was found here, but given the presence of this wool and the common practice of lining garments it may be assumed that a linen lining has decayed in the soil. Both pieces bear two narrow lines of piping, 1cm apart, of the same material; such decoration is often seen on breeches in paintings of the period.

All these features point to breeches. Given the dimensions, they must have been boy's breeches. Their former owner must have been aged about six. Various sources tell us that it was customary for boys to start wearing breeches at about this age (*ATN* 36, 6). The two pieces each consist of two parts stitched together down the front. One of the pieces has a second seam, which does

not continue along the entire length. This may mean that the breeches were made from an old garment and had to be cut out so as to fit the available material.

The Doublet

Of the doublet, the left-hand front panel with the collar, part of the skirt, the back panel and the left sleeve were recovered (Fig.4). The front panel consisted of an outer layer of a fine fabric (K 10Z, I 10S), partially preserved, and a coarser lining (K 6Z, I 6Z and S), cut on the bias and fully preserved. There are traces of a linen inner layer; but no remains of any button-holes or buttons. The collar is very high (5cm) in proportion to the front panel. It consists of three layers and is finished with a piccadill cut on the bias. The inside and outside layers are of a thick, brushed material (K 6Z, I 8S); the outside was cut straight, the inside layer was cut on the bias and was sewn into the collar. In between is an inner layer of the same fabric as the front panel. This bears clear traces of a linen thread with which this interlining had been attached to the outside layer with large running stitches, invisible from the front. Both between the piccadill and the top edge of the collar and between the collar and the top of the front panel a 0.5cm wide strip of fabric was sewn in, of the same thick weave as the collar (Fig.5). The back panel, of the same fabric as the front, has a collar cut in one piece with it, with a similar piccadill. However, the narrow strip between the piccadill and the collar fabric, as found on the front, was not applied here. The collar at the back appears too narrow to fit to the collar of the front panel. On closer inspection, however, the outside layer of the latter is found to have a pleat. When the pleat is folded in, the two do fit together. Besides, the pleat neatly fits against the interlining which here is cut at an angle. How the back collar was lined is no longer clear, although within the top seam small remnants of linen may represent an interlining.

One of the side seams of the back panel is missing, while the other is very worn. A narrow piece of a different fabric more or less adheres to this. It could be part of a lining. In that case, the back panel would have had a different lining from the front. Just a small piece of the skirt has survived. It has two layers, one of the same fabric as

Prinsenstraat 2000 17 T 38.3



Fig.1 Parts of the breeches (17T38 1-3). (Photo: Jaap Buist)



Fig.2 Detail of the waistband. (Photo: Jaap Buist)

the front panel, the other, an interlining, is strongly brushed on both sides. On it, a fragment of the linen outer lining has survived. The piccadill of the skirt is of a finer weave than that of the collar (K 12Z, I 14S).

The sleeve is made up of four different fabrics. The two parts of the outer layer are stitched together down the length of the sleeve. The warp of one part (K 11Z, I 8S) runs across the sleeve; that of the other (a finer weave, K 13Z, I 11S) runs lengthwise. The lining, too, is of two fabrics, a top and a bottom piece. The former is finely woven

(K 13Z, I 13S) and the bottom part is of the same fabric as the lining of the front panel. At the cuff, the outer material has been folded in a few centimetres and stitched onto the lining. This differs from most recovered sleeves, which have piccadills also around the cuff. The lower end of the seam has been left open and one of the corners is finished with a piece of the same fabric as the upper part of the sleeve's lining. On the elbow, a worn hole is covered by a patch of the same fabric as was used for the front and back panels.

The fact that the doublet consists of so

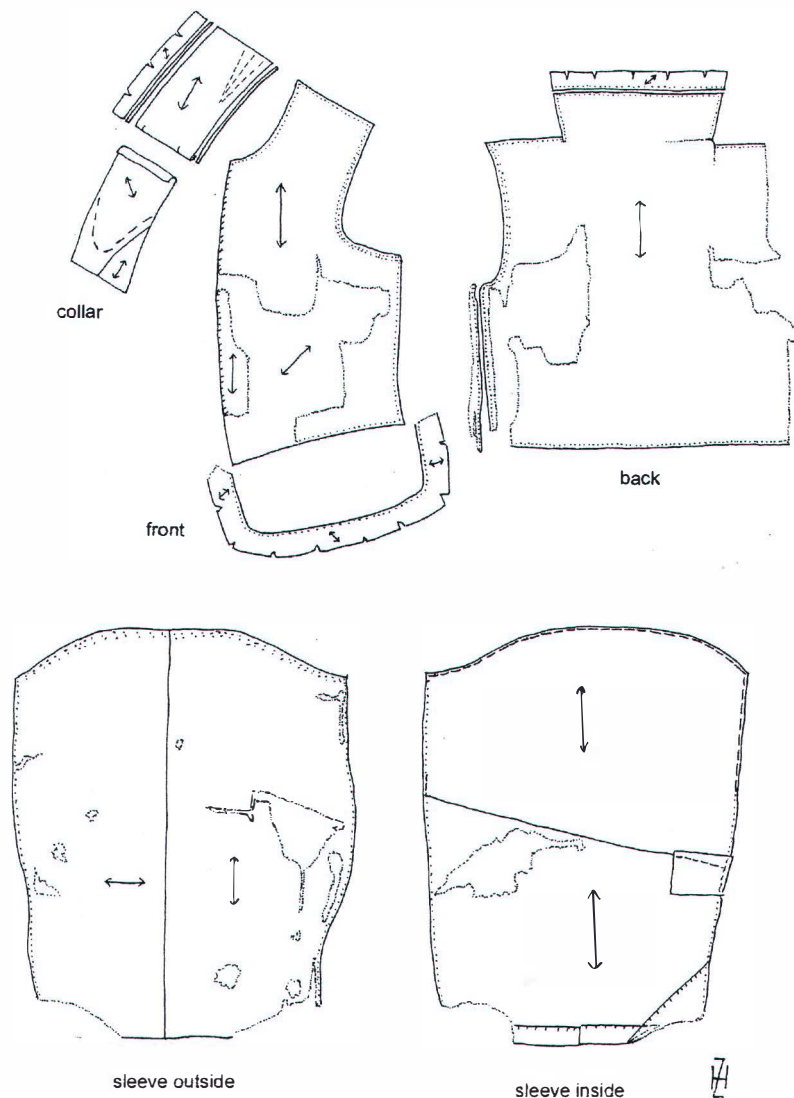


Fig.4 The component parts of the doublet (13T6-8). (Drawing: Hanna Zimmerman)

many different fabrics suggests that it, too, was made from reused material. Also the pleat in the high collar suggests that part of an existing collar was used. So why was this less than elegant construction employed? The height of the back collar, cut in one piece with the panel, does agree with the size of the doublet. But sewing a collar is a laborious job (Fig.5), so reusing an old one is an attractive option. All that was needed here was to fold in a pleat and cut off the interlining to achieve an even thickness. Only the outer lining would have to be altered. Evidently it did not matter much that the high collar would be quite uncomfortable to wear.

The Reconstruction

The idea of making reconstructions of these two garments arose from various considerations. We are frequently asked to make archaeological material available for exhibitions. Better than the excavated remains, reconstructions are able to illustrate what 16th-century clothing looked like. Moreover, making a reconstruction is a good method for investigating how a garment was made. It forces one to give close attention to details and it will show how tailors used to work. Since no exact copies could be made, as will be explained below, we prefer to speak of reconstructions rather than replicas (Comis 2001, 149-50).

The doublet and the breeches did not belong together: the doublet is of a smaller size. In order to display them on the same dummy, the doublet has been made somewhat larger than the original.

Colour research on the doublet has shown that the outer material and the piccadill of the skirt had been dyed with madder, woad and possibly also weld, and both outer parts of the sleeve with madder and woad. In the lining only traces of weld were found.¹ This means that the lining was yellow, and the other parts presumably a purply brown. The breeches were not analysed for dyes. Since children in 16th-century paintings often wear breeches and doublets in matching colours, we opted for the practical solution of making both from the same material. Ms Roos van der Laan, a teacher of tailoring, showed an interest in our project and offered to hand-sew our reconstructions.

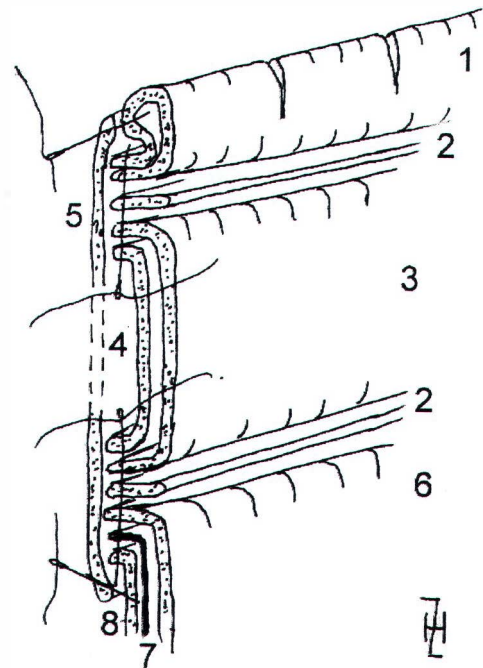


Fig.5 Structure of the collar: 1. piccadill, 2. linking strip, 3. outer fabric of collar, 4. interlining of collar, 5. lining of collar, 6. outer fabric of doublet front, 7. linen interlining of doublet front, 8. lining of doublet front. (Drawing Hanna Zimmerman)

Preparations

How closely do we want, or are we able, to approach the original? Since suitable fabrics are not available commercially, the second author, an experienced weaver, decided to weave the material herself. For the large pieces we found a sufficient amount of brown single-strand wool of the correct thickness, unfortunately only Z-spun. Since occasionally textiles are recovered that are made of only Z- or S-spun yarn, this was not considered a serious drawback.

For the reconstruction of the doublet, several different fabrics had to be made. We wanted to show in our reconstruction that different fabrics would be used when people were short of material, as is evident from many finds. For weaving the smaller pieces we used scraps of single-strand wool of



Fig.6 Detail of the reconstructed breeches: the waistband. (Photo Jaap Buist)

various colours which we dyed brown. Only the piccadill material remained somewhat greenish.

We failed to find suitable yarn for the yellow lining. Since the original lining is of a fairly coarse fabric, we decided to do our own spinning: Z for the warp and S for the weft. Our homespun lining material proved sorely disappointing, but it immensely increased our admiration for the 16th-century spinsters who could spin so beautifully evenly. We considered dyeing the material with weld, but as all other materials had been synthetically dyed, we decided to do the same here.

Weaving with single-strand wool increases the risk of broken warp threads. In the old days, warp threads might therefore be treated with glue or gum.² To this end we used a spray can of textile stiffener as is sometimes used for ironing. To make the texture of the fabric more robust, we tried to full the material. In the 16th century, this was done in a fulling mill with the aid of butter, fuller's earth and urine (Posthumus 1908, 62). For hygienic reasons, we used soft soap. Pounding the fabric in a bucketful of very hot suds half filled with glass marbles produced a rather mediocre result. Of course this cannot bear comparison with the product of a fulling mill.

Weaving the waistband proved a tricky and time-consuming job. The surviving fragment of band was woven from variously coloured

twined yarns, at regular intervals interspersed with pairs of thick ones, with a clear distinction between the individual thick strands. It was only after many attempts that we succeeded in achieving such an effect by weaving to and fro a very thin thread between the two thick ones (Fig.6). No remains of this were found in the original; presumably linen had been used. Also the making of good cutting patterns took a lot of time. The fragile original remains are wrinkled up and also the weave has become distorted probably through wearing. First an experimental model was made up from cheap material; after minor adjustments, we cut the fabric for the reconstructions.

The original remains have narrow seams of 1–2mm, which still have not ripped. Although the fulling attempt had made our fabric more robust, there still was a risk of fraying, which made us decide to make the seams wider. For the same reason it proved impossible to sew the 5mm-wide strips of material into the seams of the piccadills: the fabric was too loose even for cutting them.

All seams were stitched with linen thread. We used a Holbein stitch: a running stitch forward and then backwards to fill in the gaps. Nowadays this stitch is only used for embroidery. In fact the stitch resembles that made by a sewing machine. This Holbein stitch produces a more elegant result than the backstitch which is nowadays used in hand-sewing.



Fig.7 The reconstructed breeches and doublet. (Photo: Jaap Buist)

Sewing the Breeches

The decorative piping was cut on a half bias, as in the original. First the strips were sewn into thin tubes and then with invisible stitching they were fastened onto the sides of the breeches. On the basis of the surviving gathering at the waist, the top width is estimated at 60cm; this is the width to which the reconstruction, too, was gathered. The top of the linen lining was narrowed to 60cm by darts. At the bottom of the legs woollen padding was sewn in between the outer material and the lining. Subsequently both layers were gathered and stitched onto a band of 30 x 2cm.

In the original, hardly anything has survived of the front seam and nothing of the back seam. Of the fastening, only a small part of a hook or eyelet remains. Therefore the simplest solution was adopted for the front closure: a 12cm slit with the two front panels slightly overlapping.

After the waistband was stitched onto the outside of the gathered breeches, the gathered material, as in the original, was folded inward and pressed flat and the linen lining was stitched across the folds. This produces a slight filling out below the waist, so that the skirts of the doublet, worn over the breeches, will stand out nicely. The

brass core of electric wiring was used to make hooks and eyes to match, after an excavated model. These were used to fasten the waistband and the bands around the legs (Fig.6).

The Sewing of the Doublet

First the front panels were stitched to a linen interlining. The skirt and the collar were reinforced in the same way. Then the front and back panels and the collar were stitched together. This was followed by piccadills being sewn onto the collar and the skirt, which was then attached to the coat. The original skirt probably consisted of three parts. Because it would be difficult to make it that way with the broad seams that were needed for the loose material, we opted for a one-piece skirt, as is seen in 16th-century paintings of children (Fig.3). The sleeves were attached to the body after the seams were closed, though a slit was left at the wrists. Here the material was folded inwards, as in the original.

For the reconstruction, the entire lining was separately sewn together and then stitched into the doublet. This is how a coat is lined nowadays. By contrast, many archaeological finds seem to indicate that the various parts of a garment were first made up from the lining, outer fabric and perhaps an

interlining, and only then sewn together. This observation is corroborated by John L. Nevinson who describes the stages in the construction of a doublet dating from 1535 (Nevinson 1981, 374). This procedure would in our reconstruction have produced an ugly result because of the wide seams. Since our original lacked buttons or button-holes, the front of the coat and the cuffs were closed with a narrow overlap and fastened by means of hooks and eyes. In the original, the piccadills are of different fabrics. Since only the greenish-brown material was fine enough, we made them all from this material. Unfortunately, the fact that it could not be properly fullered presented a problem especially here. The piccadills were not slashed until the entire reconstruction was ready, but still fraying could not be prevented. The piccadills therefore do not look as neat than the originals.

Conclusion

All in all, this project has intensively involved us in an aspect of 16th-century everyday life that is not often in the spotlight: the production and processing of textiles for children's clothing. Once a child came out of swaddling clothes, its dress differed from that of adults only in size: models and finishing were roughly the same. Often fathers and sons are depicted in similar garb, and this is underlined by the finds described here: they are men's clothes in miniature.

The combination of a lining cut on the bias with outer material cut straight, and the use of a stiff linen interlining means that the garment could not stretch in any direction. Body movements were further impeded by the collar, 6cm high and made from three layers of thick fabric to make it stand up. Considering this, we can only feel sorry for the little boy who had to wear this doublet.

Since the garment seems to have been professionally tailored, but yet consists of many different fabrics, it presumably belonged to a family that was not wealthy, but did want to see its children properly dressed. Both garments were patched up until they were quite worn out, so they were probably handed down more than once. The 16th century saw a flourishing trade in second-hand clothing and children's clothes will have a been much sought-after



Fig.8 The reconstructed breeches and doublet as worn. (Photo: Hanna Zimmerman)

commodity (Panhuysen 2000, 239-278). Compared to the breeches, sewing the doublet was a good deal more laborious, which was compounded by its small size.

Making these reconstructions was a highly instructive exercise (Figs.7,8). It allowed us to discover that the narrow seams which are feasible only on closely woven, fullered material, are a prerequisite for the manner of construction in which the outer material and the lining are sewn together. Often the needle had to press through many layers of tough material. Although none have been found, people must have used very thin and exceedingly sharp needles.

Finally, in every aspect of the finds, from the spinning of the yarn to the weaving and fulling of the cloth and the sewing, making-over and repairing of the garments, we have been deeply impressed by the 16th-century workers' meticulousness and professional skill.

Footnotes

1 The colour analysis was performed by Instituut Collectie Nederland in Amsterdam.

2. Judith Hofenk de Graaff (1992, 22) states that in the 18th century the warp was commonly treated with glue. In the 13th and 14th centuries, this seems to have been uncommon and in some cases even prohibited. Posthumus (1939, 232) in his description of the period 1574-1620 says that in Leiden the warp threads would be dressed with sizing or glue.

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Hanna Zimmerman
Aldringaweg 20
9892 PG Feerwerd, The Netherlands
<hannazim@planet.nl>

Jet Douwes
Jaltaheerd 224
9737 HR Groningen, The Netherlands
<h.douwes@uwnet.nl>

Tuniques égyptiennes bouclées sur les deux Faces et Datation au ¹⁴C

Dans un article paru récemment dans le *Bulletin du CIETA* (Cortopassi, 2002) et lors de la communication au colloque 'Tapestry Weaving Technique before AD 1500' (Université de Manchester, 6-8 septembre 2002), nous avons présenté un petit groupe de tuniques égyptiennes d'époque byzantine tissées en lin présentant des boucles de trame à l'endroit et à l'envers. Depuis, d'autres éléments et surtout les résultats de quelques analyses au ¹⁴C sont venus accroître nos informations qu'il a paru intéressant de présenter ici.

La technique du bouclé de trame en lin est attesté en Egypte depuis la XIe dynastie (2106-1963 avant J.-C.). En effet, les plus anciens exemples connus ont été exhumés par H.E. Winlock à Deir el-Bahari (Winlock 1942, 206). Selon le mode de fabrication le plus simple, le tisserand forme des boucles en enroulant autour d'une baguette, qui sera ensuite enlevée, une trame généralement double qui passe dans la même foule que la trame de la toile de fond. Plus le diamètre de la baguette est important, plus la boucle sera longue. La technique perdure à la période romaine tardive et à la période byzantine, mais elle semble devenir de moins en moins fréquente à la période islamique.

Pour la période romaine tardive et byzantine, la technique du bouclé a été utilisée pour des tissus d'ameublement et pour des vêtements réalisés en lin écriu ou en laine teintée. Les teintures murales avec motifs bouclés en laine colorée sont nombreuses et souvent de dimensions importantes. Les 'châles', grandes pièces rectangulaires utilisées en habillement et en ameublement et ornés de motifs symétriques, sont tissés avec un fond de lin bouclé décoré avec des motifs polychromes en tapisserie ou en laine bouclée.

Les tuniques en toile de lin bouclée sont plus rares. Les boucles peuvent être sur un seul côté du tissage, et dans le cas d'une tunique elles sont toujours à l'intérieur, c'est à dire sur l'envers du tissu. Mais elles peuvent aussi être produites sur les deux faces du tissu. A ce jour nous avons rencontré ce type de bouclé 'double' uniquement sur des tuniques. Les boucles

sur l'envers sont assez longues (environ 5cm), celles sur l'endroit sont extrêmement courtes (2-3mm), créant un effet de velours. Elles ne sont pas coupées et la proportion est toujours la même: 2 boucles courtes pour 1 boucle longue.

Dans l'article mentionné nous avons signalé 5 pièces présentant des boucles sur les deux faces. Il s'agissait de trois tuniques, l'une conservée au musée du Louvre (inv. E 26107, Fig.9), une deuxième au Metropolitan Museum de New York (inv. 26.9.6), et une troisième jadis au Staatlichen Museen de Berlin (inv. 2991, perdue), et de deux fragments de tunique conservés à Athènes, l'un au musée Benaki (inv. 7068), l'autre au Musée de l'art populaire grec (inv. 676). A ce petit groupe nous pouvons maintenant ajouter d'autres pièces:

* Deux fragments provenant d'une même tunique conservés au Louvre (inv. E 26140 et E 26141, Fig.10), ornés de *clavi* et de bandes d'encolure en tapisserie;

* Un fragment de manche avec une double bande en tapisserie à la Whitworth Art Gallery de Manchester (inv. MM 1968.308) qui nous a été gentiment signalé par Mme Frances Pritchard;

* Un fragment avec un *clavus* orné de guerriers et un carré d'épaule avec personnages dans la collection de tissus 'coptes' de l'Administration général du Mobilier national et des Manufactures nationales des Gobelins de Beauvais à Paris (inv. 197, inédit);

* Un autre fragment avec un *clavus* orné de médaillons enfermant des scènes de combat au Musée de Picardie d'Amiens (Brunel, 2002, inv. 1151);

* Un fragment au Musée des Beaux-arts de Dijon (Cauderlier 1986, 112, n° 179-180). Les boucles courtes sur l'endroit sont bien visibles sur la photographie publiée dans le catalogue de la collection, mais la notice ne donne aucune information technique. Il semble s'agir de la partie inférieure d'une tunique ornée d'un médaillon à motifs géométriques.

* Enfin au Metropolitan Museum de New York, un bas de tunique (inv. 89.18.338, inédit) qui pourrait bien provenir du même tissage que le fragment du Musée d'art populaire grec d'Athènes, car le décor des médaillons des deux pièces, un lièvre dans un cadre de feuilles, est identique. Nous remercions Mme Nobuko Kajitani qui nous a signalé cette pièce.

A ce jour nous avons donc répertorié onze fragments de tunique à bouclé 'double'; d'autres viendront certainement s'y ajouter. La technique semble donc moins rare que nous l'avions supposé au début de notre étude, mais ces nouvelles pièces permettent de confirmer certaines observations.

Le tisserand laisse toujours une bande de toile sans boucles parallèlement aux lisières longitudinales et transversales, même si les trames multiples utilisées pour les boucles arrivent jusqu'aux lisières longitudinales. Il s'agit d'une caractéristique que l'on retrouve sur n'importe quelle toile bouclée, que ce soit pour des châles ou des tentures murales, mais dans le cas des tuniques cette plage ne semble pas dépasser le 5-10 centimètres.

Toutes les tuniques à bouclé double recensées sont décorées exclusivement d'éléments en tapisserie. Nous n'avons pas trouvé, par exemple, des bandes brochées tissées à part et cousues sur la tunique, bandes qui sont pourtant un décor extrêmement commun pour cette période. Les décors en tapisserie sont en lin écru et en laine de la couleur que l'on appelle couramment 'pourpre', couleur bleu violet foncé obtenue par un mélange de teinture à l'indigo et à la garance. La seule exception est le fragment du musée Benaki qui présente un décor polychrome. Les fils de laine des tapisseries sont de torsion Z dans toutes les pièces pour lesquelles l'information est disponible. Le décor polychrome du fragment du musée Benaki est réalisé avec des fils de laine tordus en Z pour trois couleurs (vert, ocre, bleu), et en S pour le rouge.

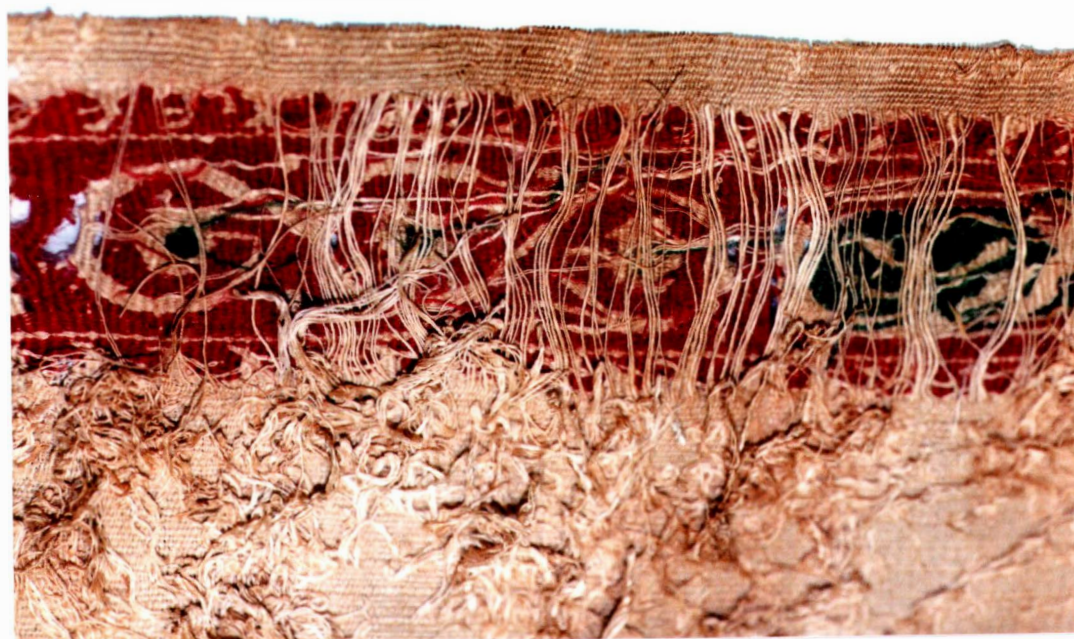
D'autre part, sur une même tunique à boucle 'double' certains éléments en tapisserie sont inclus, c'est à dire tissés en même temps que la toile de fond, et d'autres sont tissés à part et appliqués par couture. C'est le cas pour les tuniques du Louvre (E 26107), du Metropolitan Museum (26.9.6), de Berlin (2991), et pour le fragment du Mobilier national (197). L'utilisation d'éléments et tapisserie cousus sur une tunique est assez courante. Il peut s'agir de décors découpés dans une tunique usée et remployés sur une nouvelle tunique; dans ce cas on trouve, le long de la tapisserie, les fils de chaîne croisés, qui permettent de passer de l'armure toile à la tapisserie. Mais il peut



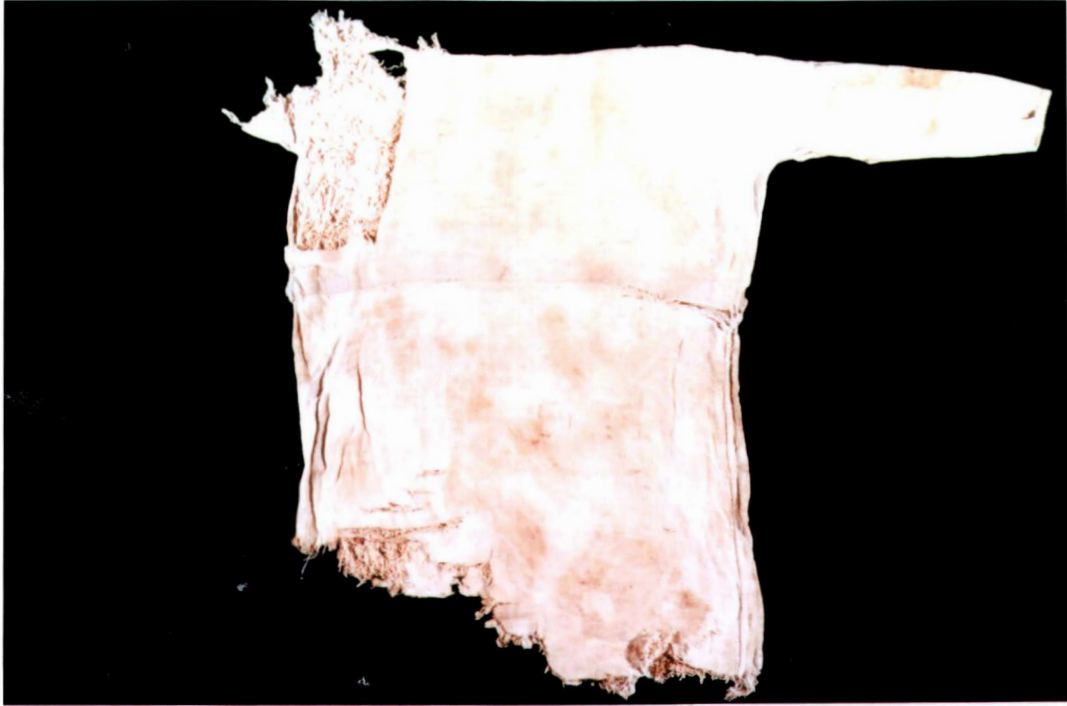
Fig.9 Tunique E 26107. (Photo: G. Poncet, musée du Louvre)



Fig.10 Détail d'un clavus en tapisserie et du bouclé sur l'endroit du tissage du fragment de tunique E 26140. (Photo: R. Cortopassi, musée du Louvre)



Figs. 11, 12 Détail de l'endroit et de l'envers d'un clavus du fragment de tunique AF 6256.
(Photo: R. Cortopassi, musée du Louvre)



Figs.13, 14 Vue générale et détail montrant le décor par trames lancées de la tunique AF 6040. (Photo: G. Poncet, musée du Louvre)

s'agir aussi de *clavi*, de médaillon et de bandes de manche en tapisserie tissées à part, en série, pour être ensuite appliqués sur une tunique. Ce procédé permettait sans doute une production plus rapide, donc moins coûteuse. Dans ce cas on utilise des fils de chaîne retors, plus gros et plus résistants.

Les tapisseries tissées à part que l'on trouve sur les tuniques bouclées présentent des caractéristiques particulières: d'une part les fils de chaîne sont pris par deux ou par trois, mais sans croisement à la fin de la tapisserie, d'autre part l'iconographie est toujours parfaitement cohérente avec celle de la tapisserie incluse, enfin les fils utilisés en trame sont les mêmes (torsion Z et couleur). Les médaillons et les carrés placés aux épaules et en bas de la tunique sont les seuls éléments tissés à part, tandis que les *clavi*, perpendiculaires à la chaîne, sont inclus.

On a l'impression que le tisserand n'avait pas de problèmes pour insérer une bande en tapisserie parallèle à la trame, mais qu'il évitait tout élément carré ou rond.

Ce type de problème semble être l'une des caractéristiques des tuniques bouclées en général, car on trouve des éléments appliqués associés à des éléments inclus

aussi sur les tuniques bouclées sur une seule face. Par exemple, la tunique AF 6256 du Louvre (Figs.11,12) dont les décors d'épaule étaient les célèbres médaillons au nilomètre (AF 5448), celle conservée au Städtischen Museum Simeonstift de Trèves (Nauerth 1989, n° VII.244), et encore la tunique du musée Labit de Toulouse (Lorquin 1998, n° 19) sur laquelle on avait appliqué des médaillons tissés avec un filé d'or, unique exemple conservé en France. Peut-être on ne voulait pas interrompre la production des boucles sur des portions de tissu relativement petites, production qui nécessitait deux tisserands, travaillant simultanément des deux côtés d'un métier vertical.

Les tuniques bouclées sont toutes d'une très bonne qualité de filage et de tissage. La technique de la tapisserie est parfaitement maîtrisée, la navette volante utilisée avec finesse ainsi que le battage des couleurs. Les motifs iconographiques sont complètement hellénistiques avec abondance d'éléments végétaux. Les analogies techniques et stylistiques de toutes ces pièces indiquent une origine commune. Une tradition textile propre et le savoir-faire d'un groupe de tisserands sont évidents, toutefois proposer d'y voir la production d'un seul atelier spécialisé serait imprudent.

	probabilité 68,2%	probabilité 95,4%
E 26107 (Fig. 9) KIA-18963, 1560 ± 25 BP bouclé recto et verso, tapisserie incluse et appliquée	430-540 ap. J.-C.	420-570 ap. J.-C.
E 26140, E 26141 (Fig. 10) KIA-18962, 1560 ± 35 BP bouclé recto et verso, tapisserie incluse et appliquée	430-540 ap. J.-C.	420-600 ap. J.-C.
AF 6256 (Figs 11 et 12) KIA-18773, 1510 ± 25 BP bouclé verso, tapisserie incluse et appliquée (AF 5448)	540-600 ap. J.-C.	430-640 ap. J.-C.
AF 6040 (Figs 13 et 14) KIA-18772, 1485 ± BP bouclé verso, trames lancées	540(0,09)-550 ap. J.-C. 560(0,91)-620 ap. J.-C.	530-640 ap. J.-C.

Tableau 1 Résultats de quelques analyses au ^{14}C de quatre tuniques bouclées au musée du Louvre

Naturellement la datation restait un problème majeur, comme pour tous les tissus 'coptes'. Il a donc paru intéressant de les inclure dans la campagne d'analyse au ^{14}C en cours à la Section copte du Louvre depuis quelques années, et coordonnée par Mme Dominique Bénazeth. Les prélèvements et les analyses ont été effectués par M. Mark Van Strydonck de l'Institut Royal du Patrimoine Artistique de Bruxelles. Nous en résumons les résultats dans le tableau (Tableau 1).

Même si la fourchette de datation reste large, ces résultats, assez homogènes, sont des nouveaux repères. Il serait intéressant de pouvoir les comparer avec ceux obtenus sur les tuniques bouclées conservées dans d'autres musées.

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Roberta Cortopassi
Musée du Louvre
34-36 Quai du Louvre
75058 Paris France

Bindings and Three Mats made of Human Hair

At the little Nubian settlement of Kulubnarti, located in the Middle Nile region about 150 kilometers south of the Egyptian-Sudanese border, two cemeteries have been excavated jointly by the University of Kentucky and the University of Colorado (for the final report on these two cemeteries see Adams *et al.* 1999). Situated above the flood plain, the cemeteries yielded physical remains and cloth wrappings which were extraordinarily well preserved. Both cemeteries are contemporaneous, and date to the early medieval period, roughly between AD 700 and 900.

Kulubnarti is located in the Batn el-Hajjar ('Belly of Stones') – the most inhospitable area of the Nile Valley. Black granite outcrops alternate with drifted sand; what little arable land is available is utilized to the fullest extent. The isolation and lack of resources in early medieval times must have made it a hard life for the Nubian population.

Even so, conditions were not so desperate that burials could not be wrapped in some form of covering. A few, children mostly, were covered in sheepskins, but most burials were wrapped in woven cloth. Shrouds, fabrics made purposely for burial, comprised less than 10% of the total of woven specimens. All the rest were fabrics which were part of the everyday life of the people – mantles, loincloths, tunics and blankets. Many had been patched or mended in a number of places. Sometimes a wrapping was composed of several different cloths, roughly stitched or pinned together to form a piece large enough to encompass the body. Approximately 70% of the specimens were made of wool, most of which were locally woven. There were also wrappings of cotton and linen. These textiles are comparable in style and technique of manufacture to those from the early medieval levels from Qasr Ibrim, a site in Egyptian Nubia.

The burials were completely wrapped in cloth and then secured with bindings. Bindings occur in five types: multiple threads, strings, cords, braids, and tapes. Many were made of cotton, linen or wool, but a number of strings, cords, and braids



Fig. 15 Bindings made of human hair: left: cord, site 21-R-2, Grave 68, Cloth 135B; center: string, site 21-R-2, Grave 2, Cloth 228; right: braid, site 21-R-2, Grave 6, Cloth 237B. Note: one element of braid 237B is missing. It was made of cotton or flax and disintegrated. (Photo: Nettie K. Adams)



Fig. 16 Complete mat woven from human hair. Site 21-S-46, Grave 172, Cloth 1. (Photo: Christina A. Pappas)



Fig. 17 Mat woven from human hair, with darn. Site 21-R-2, Grave 70, Cloth 225C. (Photo: Christina A. Pappas)

were made of human hair (Fig.15)

In fact, the amount of human hair which occurred among the wrappings and bindings is the most unusual feature of this collection. In addition to the bindings, three mats were made entirely of human hair. They are not small, so they represent a lot of hair. For two of them we have complete dimensions: 106 x 69cm, and 135 x 77cm. For the third mat we have a complete width: 126cm, and an incomplete length of 86cm. The ratio of width to length of the two complete mats is roughly 6 to 10. If the same proportions were followed for the incomplete mat, its finished length would have been 2 meters.

Catalogue

Cemetery 21-S-46

Grave 172, Cloth no. 1. Complete mat made of dark brown human hair. Warp length: 106cm; width: 69cm. Hair yarn twisted in the S direction. Weave: plain, open and balanced. Count: warp 6 per cm, weft 7 per cm. Selvedges: reinforced, with 2 warp cords each. Starting Border: pairs of closed loops, 3cm long, are Z-plied together and tied in overhand knots at the edge of the weave. Ending Border: groups of 8 warps are Z-plied and knotted at the end forming a fringe 5cm long (Fig.16).

Cemetery 21-R-2

Grave 70, Cloth no. 225C. Mat made of dark brown human hair for which we have complete dimensions. Warp length: 135cm; width 77cm. Hair yarn twisted in the S direction. Weave: plain, half basket (paired wefts). Count: warp: 4 per cm, weft: 5 pairs per cm. Selvedges: one edge is reinforced with the weft taking an extra turn over two warp cords; the other is a plain selvedge over two warp cords. Both starting and ending edges are finished with cords, twisted in the S direction. There is a darn, 13 x 10cm. The yarn fiber has not been identified, but appears to be human or possibly goat. It is S twisted, but not plied, as goat usually is. The yarn of the darn is made with mixed light and dark fibers (Figs. 17, 18).

Grave 168, Cloth no. 190. Incomplete mat made of dark brown human hair. Incomplete

warp length: 86cm; complete weft: 126cm. Hair yarn twisted in the S direction. Weave: plain, weft predominant. Count: warp 4 per cm, weft: 10 per cm. Selvedges: plain, with two warp cords. The one extant border is finished with a fine knotted fringe, 4cm long. Very faint bands of somewhat lighter and slightly redder wefts occur irregularly (Fig.19).

Discussion

The presence of human hair that was used for bindings and for the three mats is unique in my experience. Elisabeth Crowfoot and I analyzed hundreds of textile fragments of the early medieval period from the town site of Qasr Ibrim, and we never saw human hair made into any sort of object. At the time of writing I have not found any comparative material. The obvious conclusion is that human hair was used only in a mortuary context. However, the darn in Cloth no. 225C calls that conclusion into question. The presence of the darn suggests that it was used in the household for a time and suffered damage, which was repaired with the darn before the mat was used in the burial.

It is not hard to imagine that human hair bindings could be readily and quickly made, given the expertise in spinning that nearly all people had. Perhaps family members made the bindings of their own hair as an act of mourning. But the three mats, which contain nothing but human hair, could not have been quickly made. The hair had to be twisted into yarn; some of that yarn had to be used for the warp which was set up on a loom, then there came the weaving of the mat, and the knotting of the fringe. One of the specimens has faint bands of very slightly lighter and redder hair alternating with slightly darker bands. This type of decorative weaving, if indeed it was deliberate, takes time and planning.

Several Nubian friends have discussed the hair mats with me, and two have been in Lexington to see them. None have been able to recount any historical or ethnographic meanings associated with the mats or provide symbolic meanings of human hair. Answers to queries on the internet have been lacking or irrelevant.

I would be grateful for any information



Fig.18 Close-up view of the darn on Cloth 225C. Note: color is somewhat lighter due to overexposure in order to highlight the darned area. (Photo: Christina A. Pappas)



Fig.19 Incomplete mat woven from human hair. Site 21-R-2, Grave 168, Cloth 190. (Photo: Christina A. Pappas)

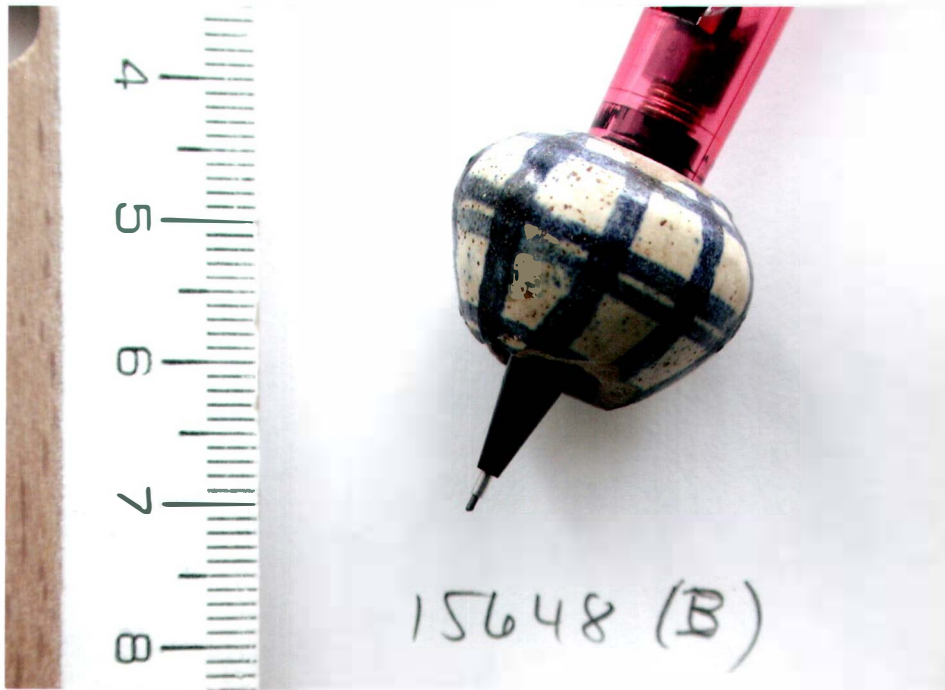


Abb.20 Kempten/D, Mühlbergensemble, Spinnwirtel aus Fayence. (Foto: A. Rast-Eicher)



Abb.21 Kempten/D, Mühlbergensemble, Leinengewebe in Körperbindung. (Foto: A. Rast-Eicher)

which has bearing on this matter from readers of the *Archaeological Textiles Newsletter*. Until more can be learned about the use of human hair in a mortuary setting, the examples from the Kulubnarti cemeteries will stand as a unique funerary practice.

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Nettie K. Adams
Webb Museum of Anthropology
University of Kentucky
Lexington, KY 40506-0024
<*wadams@uky.edu*>

Textilfunde aus dem 'Mühlbergensemble' in Kempten, Deutschland

1997 wurde in einem Umbauobjekt St.-Mang-Platz 8,10,12 in Kempten im Allgäu (D) eine grosse Anzahl Textilien in Wänden und Zwischenböden gefunden. Die Bergung war ein Glücksfall, da nur allzu häufig bei Renovationen Funde aus Häusern in der Mulde entsorgt werden.

Die St.-Mang-Kirche und die dazugehörigen Häuser kamen 1525 in den Besitz der Stadt Kempten. Anfang des 16. Jahrhunderts lebten in den Häusern am St.-Mang-Platz 8, 10, 12 Frauen in klosterähnlicher Gemeinschaft. Bis vor kurzem wurde Haus Nr. 8 noch als Mesnerhaus genutzt. Dass die Deponierung der Objekte mit dem Bildersturm von 1533 und einem anschliessenden Umbau der Häuser zu tun hat, kann bisher nur vermutet werden.

Der Boden (Fehlboden 4) war zu Isolationszwecken etwa 50 Zentimeter dick mit allerlei Resten dicht gefüllt worden. Es ist eine einmalige Einfüllschicht zwischen Dinkelspelzen. Dazu gehören nebst Textilien, Leder(schuhe), Werkzeuge, Keramik, Holzinstrumente, Münzen, Spielkarten, Brettfiguren, Strohhüte, Spinnwirtel (Abb.20) und Spindeln, Näh- und Stecknadeln und vieles mehr. Die Funde aus dem Fehlboden 4 können ins ausgehende 15./erstes Viertel des 16. Jahrhunderts datiert werden; die Funde aus den Wänden sind etwas jünger, ungefähr in die Mitte des

16. Jahrhunderts datiert.

Die wissenschaftliche Bearbeitung des Fundmaterials wurde in einem DfG-Projekt unter der Leitung von Prof. Dr. I. Ericson, Bamberg, Prof. Dr. H. Maurer, Konstanz, und Dr. G. Weber, Kempten, in den Jahren 2000 bis 2003 durchgeführt.

Knapp 4000 verschiedene Textilien wurden aus Wänden und aus dem Boden gefunden. Die Materialaufnahme besorgten zum grössten Teil die beiden Textilrestauratorinnen Christiane Ott und Theresia von Waldburg (Epfach/D). 2003 konnten dann die Daten von Klaus Tidow (Neumünster/D) und Antoinette Rast-Eicher (ArcheoTex, Ennenda/CH) ausgewertet werden. Aus zeitlichen Gründen wurden vorerst nur die Funde aus dem Boden (Fehlboden 4) detailliert bearbeitet, die rund 2/3 der Fundmenge ausmachen.

Nicht nur die grosse Anzahl, sondern auch die zeitliche Stellung und die geografische Lage von Kempten machen aus diesem Komplex der Frührenaissance einen wichtigen Meilenstein in der Textilforschung. Bisher waren aus dem süddeutschen Raum keine so grossen Komplexe aus dieser Zeit gefunden worden. Die Lage in einem Gebäude bedeutet zudem, dass sämtliche Fasern und auch Farben erhalten sind. Es gibt keine Ausfälle wegen saurem oder basischem Boden. Geografisch befinden wir uns in einem Gebiet, wo schon im 13. Jahrhundert Leinengewebe für den Export produziert wurden. Weiter ist in diesem Raum (Ulm-Augsburg-Nürnberg-Konstanz) von der 2. Hälfte des 14. Jahrhunderts an die Barchentproduktion (Mischgewebe Leinen/Baumwolle) historisch belegt (Abb.22). Bisher konnten aber die verschiedenen Qualitäten nicht gefasst werden. Ebenso waren bisher die verschiedenen Leinengewebetypen noch zu wenig bekannt, da sie in Nordeuropa erhaltungsbedingt nur in kleiner Anzahl vorhanden sind (Abb.21)

Zu den textilen Funden des 'Mühlbergensembles' gehören Lein-, Baumwoll-, Woll-, Seiden- und Mischgewebe, sowie Garne/Schnüre, Filze, Spitzen und Gestricke (Tabelle 2). Ausserdem sind Spinnwirteln, Nähnadeln und Stecknadeln belegt. Die Textilien sind fragmentiert, z.T. als grosse, meist aber als



Abb.22 Kempten/D, Mühlbergensemble, Miederfragment aus Barchent mit Leinenfutter.
(Foto: A. Rast-Eicher)

Gewebe	Leinenge- webe	Baumwoll- gewebe	Mischgewebe Lein/Baumw.	Mischgewebe Lein/Wolle	Mischgewebe Seide/Wolle	Woll- gewebe	Seiden- gewebe
L 1/1 od. T 1/1	1185	7		8		125	10
Panama						2	
Köper unbest.	5	1	13	1		7	
K2/1	52		8	1	1	8	
K2/2	1				1	10	
K2/2 Fischgrat		1					
K3/1			1				
K3/1 Kreuzköper			12				
K3/1 Spitzgratköper	2		4				
K3/1-K1/3	7						
K3/3	1						
K3/3 Spitzkaro	1						
A1/4						8	1
Damast							1
Samt							6
Lampas							1
Bänder	73	1					7

Tabelle 2 Kempten-'Mühlbergensemble', Frühneuzeitliche Gewebe aus dem Boden
(Fehlboden 4), ohne Wände

kleine Fragmente erhalten. Die meisten Textilien sind als Gewandteile zu interpretieren, als Hemd-, Obergewand- oder Hosenfragmente. Kostümgeschichtlich sind einige Elemente vorhanden, die schon im 15. Jahrhundert zu finden sind, so die Schlitze in den Obergewändern und die strumpfbartigen Hosen, eingesetzte Zwickel für Verbreiterungen und die farbigen Aussenstoffe mit ungefärbten Leinenfutter. Neu sind hingegen Klöppelspitzen und die feinen Randverzierungen wie Hohlsäume und Häkelborten - mit auffällender Nähe zu den Vergleichen auf italienischen Gemälden des

frühen 16. Jahrhunderts.

Aus textiltechnischer Sicht sind vor allem die einfachen Leinengewebe und die Mischgewebe aus Lein und Baumwolle von grösstem Interesse, da wir hier zum ersten Mal einen umfassenden Überblick über die damals gebräuchlichen Gewebearbeiten und -qualitäten bekommen haben. Die Woll- und Seidengewebe passen dagegen gut ins Bild, das uns die Textilfunde aus Stadtgrabungen (vor allem Nordeuropas) des Spätmittelalters und der Frühneuzeit vermitteln. Es fehlen Möbelstoffe und Teppiche, die aber nur in

wohlhabenderen Haushalten vorkamen und sicher nicht so schnell weggeworfen wurden. Die Resultate der textiltechnischen Daten bringen uns mehr Informationen über die Gewebeerstellung als die wenigen vorhandenen Bildquellen mit Webstuhldarstellungen aus dieser Zeit.

Die verschiedenen Geräte wie die Spinnwirtel, Nadeln und die Webereiabfälle (Reste von verknüpften Kettfäden und Litzen) deuten auf eine gewisse Hausproduktion von Geweben hin. Ob die Schnittreste von ungebrauchtem Stoff und die vielen abgeschnittenen Kanten von gebrauchten Gewändern auf eine Schneiderei, resp. Flickschneiderei oder ganz einfach auf eine gewisse Selbstversorgung deuten, bleibt noch offen.

Antoinette Rast-Eicher
ArcheoTex
Kirchweg 58
CH-8755 Ennenda
<archeotex@bluewin.ch>

Three Fragments of Medieval Silver-Brocaded Tabletweoven Bands in the Metropolitan Museum of Art

The majority of brocaded tabletwoven bands from the Middle Ages were brocaded with gold or gilt-silver threads, so it was with delight that I was recently asked to analyze three fragments of brocaded tablet weaving in the collection of the Metropolitan Museum of Art in New York City. These fragments were all brocaded with silver threads; even more important, each fragment utilized a different type of silver thread.

MMA 19.191.2

Measuring 0.8cm (5/16") in width and ca. 7.2cm (1-7/8") in length, this band was woven with 25 tablets (Fig.23). Each tablet was threaded in all four holes (100 warp ends), and the tablets in the pack were all oriented alternating S and Z. The warp and ground weft are a slightly-spun, 2-ply-S now-tan/pale salmon silk with some sections redder in color, indicating that the original thread color was probably red. The brocade wefts are a flat, gilt-silver membrane strip and a slightly-spun green silk. The flat membrane strip is used singly while three

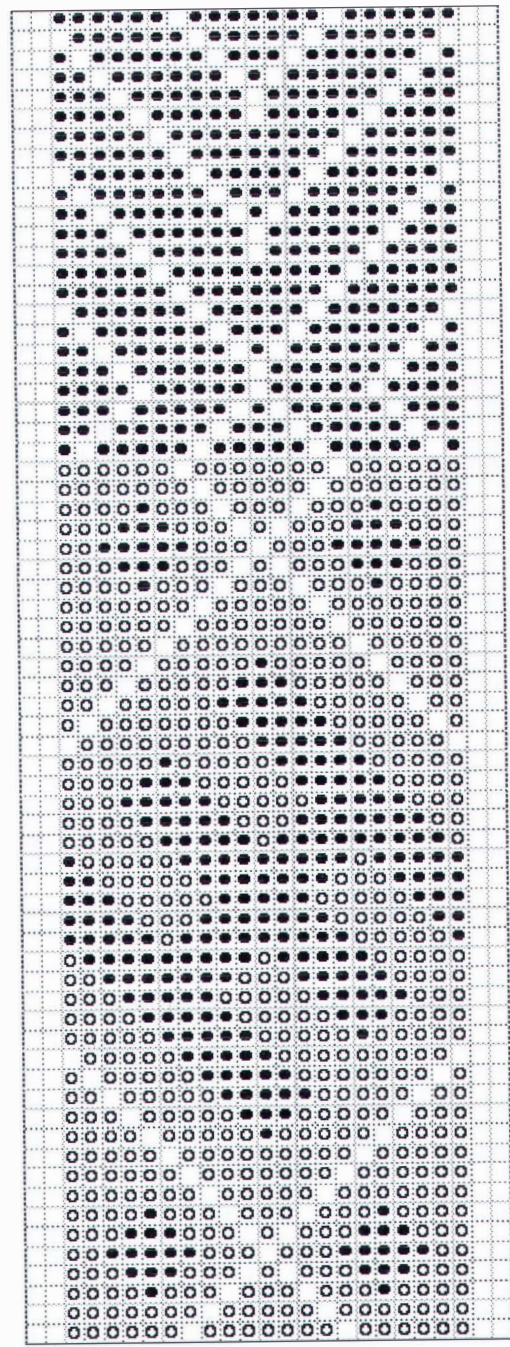


Fig.23 Scheme of band MMA 19.191.2 (circles denote green silk, filled circles flat, silver-gilt membrane)

unspun strands of the green silk are used together; the brocading wefts turn on the back between the second and third tablet on each side of the band. The brocading threads appear on both the front and back of the band: while one thread is on the top, the other floats on the back. Tie-downs are under 1 warp thread. There are 20 wefts per cm; there are no borders.

This is only the fourth example that I am aware of that uses flat metallicized membrane strips as a brocade weft. The other three date from the 13th-15th century and are credibly provenanced to Germany and Spain (or another Islamic country) (Spies 2000, 60).

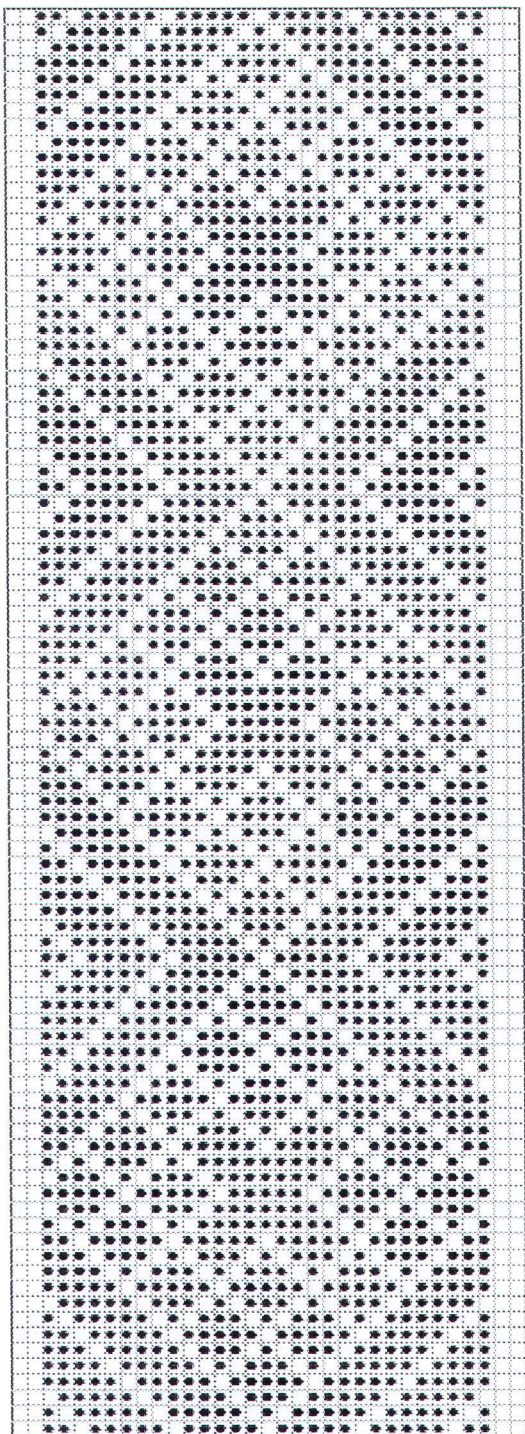


Fig.24 Scheme of band MMA 46.156.34

MMA 46.156.34

This band, 1.1cm (7/16") wide, is currently in four separate fragments: 16.2cm (6-3/8"), 11.0cm (4-5/16"), 10.6cm (4-3/16"), and 6.7cm (2-5/8"). It was woven using 33 tablets with the tablets threaded in all four holes (132 warp ends) and the tablets in the pack oriented alternating S and Z (Fig.24). The warp and ground weft are a slightly-spun, 2-ply-S, now-tannish pink silk (?originally red). The brocade weft is a untarnished strip of silver S-spun around a core of natural-colored silk. It is used singly with tie downs under 1 warp thread; the brocade weft turns on the back between the second and third tablet at each edge. There are 25 wefts per cm. The brocade pattern is geometric - small diamonds and a cross inside a larger diamond - that repeats along the band. The brocading tie-downs are under 1 warp thread, and the pattern appears only on the top of the band. There are no borders.

'Spun-silver' threads, where a strip of silver is twisted around a core of silk thread, were first used on bands in Scandinavia (including Ireland) between the 8th and 12th centuries, were next found on 12th-century brocaded tabletwoven bands from Sicily, and thereafter were found sparingly throughout Europe up to the 15th century (Spies 2000, 61).

MMA 1999.371

Measuring 0.7cm (5/16") in width and ca. 15.0cm (6") in length, this band was woven with 15 tablets (Fig.25). Each tablet was threaded in all four holes (60 warp ends) with the tablets in the pack all oriented alternating S and Z. The warp is a slightly-spun, 2-ply-S, now-cream silk (?originally red). The ground wefts are the same now-cream silk and a slightly-spun, 2-ply-S lime-green silk that starts halfway along the band. The brocade weft is a gilt-silver membrane strip S-spun around a core of 2-ply-S silk; it is used singly with tie-downs under 2 warp threads. There are 20 wefts per cm. The brocade pattern is composed of two geometric motifs that alternate along the band. Brocading is visible on the top of the band only, and there are no borders. This band is currently sewn to a much later fabric.

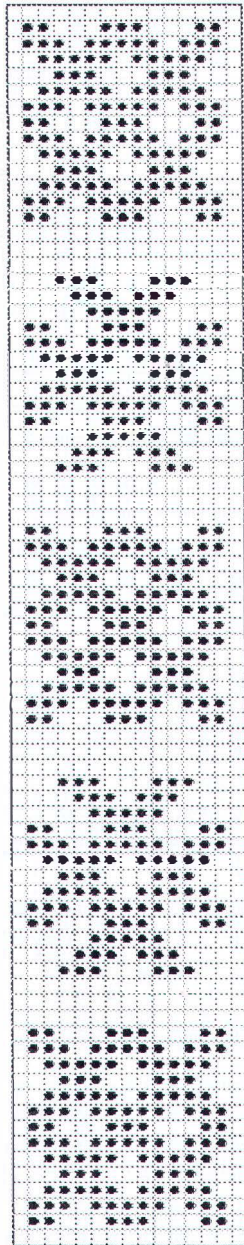


Fig.25 Scheme of band MMA 1999.371

Gilt-silver threads first appeared in the 9th century on European textiles, and 'spun-gilt silver membrane' threads can be traced to that same time. They were, however, used very sparingly in tablet weaving, mainly in northern Europe between the 12th and 15th centuries (Spies 2000, 61).

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Nancy Spies, Arelate Studio
<snspies@aol.com>

Reports

Middle Byzantine Textiles from Amorium, Anatolia

Once again the excavations at Amorium, Central Anatolia, directed by Dr Chris Lightfoot, Metropolitan Museum of Art, New York, have yielded some rare examples of Byzantine textiles *in situ*. Moreover, since they were found in sealed contexts, they can be provided with a date. (For the finds of 1993 and 1996 see: *ATN* 32, 17-18; Linscheid 2003.)

During the 2002 excavation season eight tombs were discovered in the narthex of the Lower City Church. The contents of two tombs, tombs no. 4 and no. 6, showed particularly good organic preservation. The organic material was recovered and partly consolidated by Lisa Usman, a conservator at the AHRB Centre for the Evolutionary Analysis of Cultural Behaviour, Institute of Archaeology, University College London (Usman 2003). Tomb no. 6 contained four successive burials, whereas tomb no. 4 had only two occupants, laid side by side. All of the burials can be dated to the second half of the 10th and the 11th century.

Most of the textiles retrieved from tomb no. 6 belonged to a male aged 30 to 40. A string consisting of a tubular braid in oblique interlacing ran twice around his body (Fig.26). It was tied together with two overhand knots at approximately knee level, where the thread ends form a tassel. The fibre material used has not yet been determined. The string secured a textile, which probably served as a shroud. The fabric consisted of extremely fine threads, probably of silk, used in pairs. The weave is a balanced open tabby. In one thread system the fine double threads alternate with thicker single threads of unspun fibres. The shroud was decorated with small rosettes placed in a net-like arrangement presumably all over the cloth. These rosettes are made from the thicker single threads of the ground weave and from additional threads of the same material, but the technique employed is not yet fully understood. The shroud was also decorated in some areas by floats of the thicker threads.

Fourteen textile roundels, produced in a similar technique as the rosettes but at a

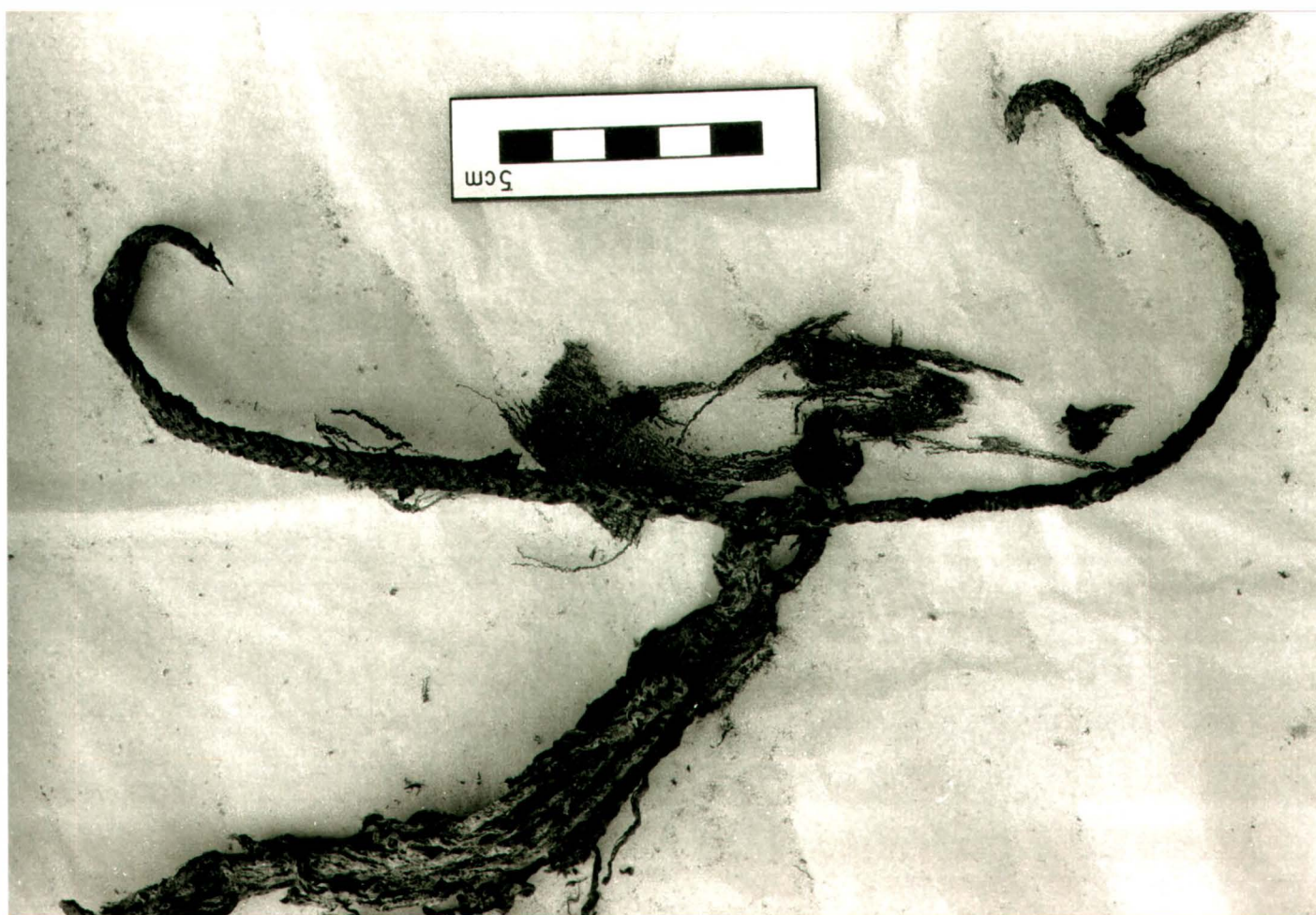


Fig.26 String from tomb 6 and small fragments of the shroud. (Photo: Tugrul Cakar)

larger scale, might have belonged to the shroud as well. Since only minute traces of the ground weave surrounding the roundels survived, further investigation is needed. The roundels were arranged on the cloth in a vertical line down the length of the body and a horizontal line at knee height. At least some of the roundels were observed to show a figure, so far unidentified. Presumably the figure was originally visible in different colours, but these have all turned into a dark brown.

As the deceased male was wearing shoes, he was presumably dressed in other garments as well. Fragments of a faced tabby decorated with brocading and of a balanced tabby that were also found in tomb no. 6 may have belonged to items of his clothing.

Most of the textiles found in tomb no. 4 are in a very deteriorated state, so not much information can be given about them as yet. The legs of the deceased were covered with a light textile in open tabby weave. Further

textiles survived from the chest area, from behind the head, and from the hand; they consist of at least two different fabrics in tabby weave.

In a better state of preservation are some small fragments of textile decorated with metal thread, apparently gold thread, also retrieved from tomb no. 4. The largest fragment measures 8cm x 1.5cm and is patterned with a dark-coloured scroll against a golden background, each scroll enclosing an arrow-shaped leaf. The gold thread consists of a flat gold ribbon wound as a spiral around a fibre core. The gold threads were applied to the dense tabby-woven ground fabric by sewing, using a very fine sewing thread. The scroll and leaves, however, were embroidered with a dark thread. The gold thread runs continuously and turns back at the areas of embroidery. The fragment consists of two pieces whose undecorated reverse sides were sewn back to back while the front sides show the same pattern but turned upside

down. Only one selvedge is preserved along one long side of one of the two joined pieces, all the other edges are torn out. It is, therefore, difficult to deduce what the original position of this gold decoration might have been on an object, and what might have been the function of the object itself. The two-faced decoration with the upside down direction of the pattern on the two sides of the fabric suggests folding back as, for example, on a lapel or collar. The crude stitches joining the two pieces also provoke the question whether the gold decorated parts of a textile were re-used here.

Five other minute fragments with gold thread appliqué might well originate from the same object as the fragment depicting the scroll. Since they reveal traces of a different pattern, however, the scroll pattern might have belonged to a larger context of gold appliqué decoration.

Since the material comprises a large number of fragments that are in a largely decomposed state, the information gathered so far is incomplete and preliminary, but more exhaustive study will be carried out during the 2004 season. Emphasis will be put on the analysis of fibre materials, which was neglected this year. In addition to research on site, some laboratory analysis, namely metal analysis of the gold thread and dye analysis of the roundels and rosettes, is envisaged.

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Petra Linscheid
<plinscheid@ttnet.net.tr>

Quseir-al-Qadim 2003: The Textiles

The 2003 season at Quseir-al-Qadim was a very good one. A total of 2113 textiles was recorded: out of these 401 were recorded in detail, whilst the remainder were more swiftly recorded.

Roman Textiles

624 Roman textiles were recorded, 74 in detail. Probably the most important Roman textile finds this year are the remains of two sails. These are identified by being long pieces of bast webbing sewn to coarse cotton fabric. Both examples are especially interesting because the cotton fabric is constructed from 'z' spun thread, which suggests an Indian, rather than Egyptian provenance. On one example, QAQ03T27, which is 132cm in length, the webbing runs along the length of a seam joining two different pieces of cotton sail together. QAQ03T331 is a smaller piece and has a fragment of brailing ring attached (Fig.27), conclusively confirming that this is indeed a sail. The distance between the holes of the brailing ring of this example correspond to fragments of rope left in the fabric of QAQ03T27, suggesting this piece also had brailing rings attached. However, another example, QAQ03T392, is the edge of a piece of textile with webbing running perpendicular to the finished edge. The textile itself is a coarse (thread count 11/8) 's' cotton in a basket-weave, which would seem unsuitable for a sail, and there is no evidence for brailing rings being attached. Perhaps this is a tent or awning of some kind.

Two examples of taqueté (a patterned compound tabby) were found, the first elaborate examples at Myos Hormos. One example is in green and yellow wool (QAQ03T334) (Fig.28) and one in red, yellow and green (QAQ03T351) (Fig.29). Another textile which is unusual at Myos Hormos is a cushion 'cover' in a dark brown wool, with patterns in pile in the same dark brown, red, yellow and green wools (QAQ03T04, 13, 14). The whole piece seems to have been originally square, decorated with a central circle made up of different coloured wools, with some other small motifs, including an 'L' shaped band.

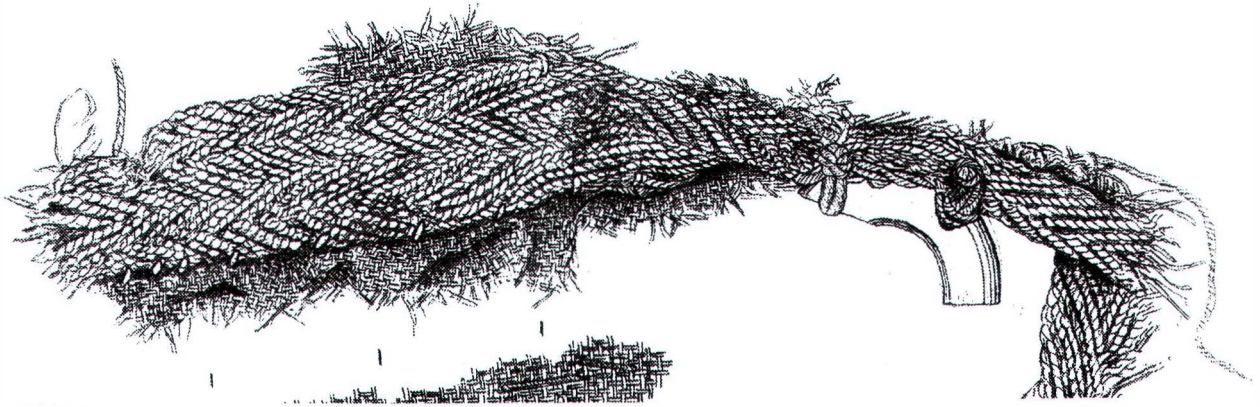


Fig.27 Fragment of sail (QAQ03T331) with webbing and brailing ring attached. (Drawing: J. Whitewright)

Islamic Textiles

1484 Islamic textiles were recorded this year, 323 in detail. Trench 13 was an excellent source of organic material, and the textiles were no exception. One of the most interesting assemblages of textiles found at Quseir came from here. During the course of sorting the textiles I was struck by the numbers of cut fragments of cloth from this trench, as they are generally fairly infrequent. These examples were also distinctive through being cut from pristine cloth, rather than from worn fabrics, which suggests tailoring rather than the reuse of old clothes. This was supported by other evidence that showed that whoever was cutting up the cloth was using long lengths of fabric that were complete enough to provide information on how they were woven. These included numerous warp selvages clearly showing the warp continuing for over 10cm after the weave ends; some of these were still looped where they were presumably slipped off a rod, others were cut. Several other fragments consisted of approximately 1cm widths of weaving, with what appear to be warp fringes on both warp edges. These are probably examples of the spacing weft placed between the rod and the warp selvage of the 'true' fabric. These are in plain weave and serve to distribute the threads of the warp evenly and to distribute tension equally across the warp before the weaving of the 'true' fabric commences. Perhaps the most interesting examples relating to weaving are several examples that have been cut from the true fabric of the

cloth at both warp edges. Starting from one edge, there is some tightly woven fabric, which is what most of the bolt of cloth would be like, followed by approximately 12cm stretch of exposed warp that has never been woven, then a few lines of spacer weft, then a return to the 'true' fabric. This suggests that the weaver stopped weaving, rolled the front beam forward 12cm, did a spacer weft to reorganise the warps which may have wandered after such a long gap, and then recommenced weaving. The two pieces of true fabric weave were then cut off, leaving this fragment. What could this be? The most obvious answer is that this gap in the weft marks a certain point on the fabric, most probably a certain length. Our tailor then has bought two lengths of the fabric and thus has kept this central section which marks the division between the two.

Apart from the evidence of fabric being used straight from the loom, and the cut fragments of new cloth, there are also seam trimmings from the cutting down of run and fell seams to make them smaller, and many pieces of cotton sewing thread. To complete this scenario of a tailor's workshop, a metal needle was found in this trench, the only one of the excavation.

As well as the evidence for the tailoring of clothes, there was as usual, plenty of evidence for clothing itself. In particular, this year produced a range of necklines and collars which give a good indication of the fashions of the time. If the general style of dress was a long galabayah-style shift, then



Fig.28 Taqueté in green and yellow wool (QAQ03T334)



Fig.29 Detail of taqueté in red, yellow and green wool (QAQ03T351)

these collars were the most decorative part of the tailored outfit, with 'false' necklines suggesting another garment underneath, and small sharply pointed collars being just two of the variations. Also of interest this year was a small child's shirt, QAQ03T208. The construction of this suggests that it could have been re-tailored as the child grew with the insertion of new panels. The greatest interest of this piece, however, is that it was found with its 'skirt' gathered into two balls tied with scraps of cloth. Both contained a black powder, and one also contained a written amulet. There was also a tie around the left arm of the garment, though this did not contain anything.

There were also seven little bags found in Trench 13 (QAQ03T70, 71, 87, 95, 125, 243, 275). All were rectangular in shape and approximately 7 x 12–20cm in size, with the mouth of the bag along one of the shorter sides with the exception of QAQ03T95. This was a larger, square shape, with a looped attachment at one corner which gives the impression that it was used as a lightweight saddlebag. It would not be substantial enough to hold anything of any weight, and is rather large to be an attachable pocket, but is similar in design to small bags attached to modern camel saddles.

Ten examples of resist-dyed textiles were recorded, mostly from Trench 13. Several of them were examples that have been found in previous years in other trenches. Also found was a printed textile, red on a natural cotton ground (QAQ03T66). Given the similarity of the design it is likely that this is of Indian origin as well. Another example of a piece of Indian fabric was a fragment of muslin (QAQ03T276), now a yellowish colour, but in a fine open-weave cotton, with an appliquéd border pattern of triangles.

The discovery this year of a large piece of stiff-fibred goat hair fabric (QAQ03T18) has shed light on similar fabrics found in previous years. This, unlike previous finds, was a large fragment 19 x 19cm, and was in good condition, with a plaid pattern in natural goat-hair colours, a slightly yellowish white, and a dark purplish black. What is striking about this textile is that there is a clear indication that this was held in a frame of some kind and exposed to light, because following the line of an edge

of a circle, the outer colours are very bright, whilst inside this they are faded. There could be several explanations for this. It could be a pot cover, though we know that coiled mats were also used for this, and it would not explain the plaid decoration or the extreme fading, or it could be a kind of screen for a window. The latter seems more likely, as it would be decorative, would let light and breezes through, and perhaps significantly given the Islamic concerns with the control of public and private space, would not be easy to see through.

*Fiona J.L. Handley,
Institute of Archaeology,
London WC1H 0PY UK*

Obituary

Gertrud Grenander Nyberg

Gertrud Grenander Nyberg died recently, 91 years young in mind, although stricken with illness in her last year. Her closest kin are three daughters with families and a sister.

Gertrud was one of the principal historical and archaeological textile researchers in Sweden. Her main interest was the material culture of the peasantry, but she was also one of the first to be devoted to industrial society and contemporary ethnology. She has rightly been called 'the grandmother of ethnology'.

Gertrud left school in 1931. A family girl should not study and get a profession, it was thought, but Gertrud's father understood that this was important to her, and she studied to become a teacher in handloom weaving. When she applied for a job in 1933, times were difficult in Sweden and neither she nor her fellow students got employment. Gertrud then started her academic studies in ethnology, archaeology and the history of art and this led to an increase both in her interest in textile work and her admiration of women's skills.

The *skein winder*, the first standardized tool in Sweden, became Gertrud's principal focus of interest throughout life. She had already written about it in 1935. The skein winder consists of a wooden cross with a shaft and a built-in counter with standardized measurement. With the help of



Fig.30 Gertrude Grenander Nyberg (foreground). (Photo: Anita Malmius)

this tool the women could easily calculate the amount of yarn they spun both for the textile factories, where only men worked, but also their own needs for warp yarn for different weaves. When Gertrud wanted to study this tool at the library at Uppsala University, she was snootily asked: 'To which science does the skein winder belong?'. This led to her decision to prove that this study *was* science.

Her research led further to the handloom, on which she wrote in 1974. *Lanthemmens vävstolar* (Looms in country homes), her thesis, was called Gertrud's 'big red book'. This is a solid survey of all older types of loom in Sweden, their history and the weaves produced on them. It contains a description of women's relationship to their looms almost as if they were living

creatures. The loom was the most complicated of all tools in early peasant society and to be able to weave it was necessary to know mathematics and have technical knowledge. Gertrud investigated all the complicated components of the loom and their technical development to show that women really controlled technique. She also pointed out that it was the men that manufactured the looms, but it was the women who told them how the looms should be constructed.

Gertrud did not make an academic career, although research was the motive in her life. In her generation most women had to choose between career and family, and Gertrud chose the latter. When, a couple of years after her thesis, she applied for a grant for further research or a senior

lectureship, it was denied, partly because she was married, which was suspect at that time, and partly because she was too old! Her husband's work took them abroad for long periods, but she never gave up her own research. Everywhere in the world she studied the textile scene, studies that she later published.

Few people have been interested in so many different materials as Gertrud and she had already produced many works before her thesis. Amongst these was a sociological investigation of a sausage factory in Stockholm in the 1950s. She wrote it after her stay in Chicago where she had studied industrial sociology. It was the first book that closely described the transition from handicraft to industry. But, although Gertrud signed it with a false name, it took thirty years before the institution dared to publish it. Since then it has been the most widely sold and appreciated of her books. Other articles were about the clothing industry and textile tools. These were often just signed G. Grenander, since she felt that if she had written her whole name no one would have taken any notice.

After the thesis, when she was 62 years old, Gertrud produced several books, hundreds of articles, reviews of seminars, exhibitions, textile artists, archaeological finds of textile tools, household utensils and textiles, and not least reviews of new books. In the National Encyclopaedia Gertrud wrote on some 300 textile terms – altogether thousands of pages about tools, handicrafts, ethnic art and not least weaving. Her last book was published 2001, when she once again went back to the skein winder and the production of the finest linen in Sweden, which came from Ångermanland in northern Sweden. In this book *Linnelärft från Ångermanland* (Linen from Ångermanland) Gertrud also describes how flax and linen handicraft was both a spiritual and material inheritance from her mother and grandmother.

Gertrud had her breakthrough at the beginning of the 1970s and on her 80th birthday received a miscellany volume *Föremål som Vittnesbörd* (Objects as evidence), which confirmed her status as the leading researcher of female material culture. She was later also rewarded with two medals for her incredible work.

In the 1940s Gertrud joined the excavations at Valsgårde, near Old Uppsala; but it was the material from the Viking Age village of Elisenhof that really put the archaeological material into focus for her. With her deep knowledge of the material culture and its richly varied forms she could find the right use of the many fragmentary wooden objects, for example tools of different sorts. In the material from Hedeby she found the oldest known Nordic loom pulley. At the Archaeological Research Laboratory at Stockholm University she was very much appreciated for her deep knowledge, which she gladly shared with others both as a teacher and a listener at seminars. She was full of curiosity and was strongly engaged, not only with her own research but also with that of others. Sometimes, however, at the seminars it looked as if she fell asleep, but immediately after the lecturer had finished, she would straighten her back and was the first to ask exactly the right questions, since she had the ability both to synthesize what had been said and to find the weakness and strength in it. She was very quick-witted and often thought in new directions. But it was necessary to listen closely, since Gertrud often jumped over sentences and could sometimes be somewhat incoherent. But behind this there was an extremely bright intellect which could be seen in her publications where the text is crystal clear. It is always a pleasure to read what Gertrud has written, which in spite of the richness of facts and remarks is very easy to read.

A thread running through Gertrud's work has been her strong wish to emphasize the value of women's work and to increase the status of textiles, a wish that had its roots in the obstinate female researcher with husband and children in an academic world dominated by men and unmarried female researchers. But Gertrud was also anxious that women got their rights in society all over the world: to be able to study, to decide for themselves. She worked for many years as voluntary lay adviser to help young girls in trouble.

I got to know Gertrud in the mid 1980s and since then have had the privilege of sharing a lot of time with this remarkable woman, who was always curious, forward-looking, reading and writing from early morning to late evening, that is, when she was not

seeing her beloved family who meant so much to her, or friends, or going to exhibitions, to church, seminars or arranging fantastic dinners. The only thing I know that she did *not* like was to go to her country house, look after the fruits and berries and go for walks, since this took time from important work.

Her mottoes were 'God created no hurry, but a constant movement' and 'One can manage anything, if one just gets it as one wants'. When she thought of something she wanted to say or ask about, she would phone at any time of day, not saying who she was, just talking about the matter. But it was not possible to mistake who it was when Gertrud's voice and rippling laughter were heard. No detail of any sort escaped her. At a dinner she looked at me and said 'So we are eating from the cat's plates today?' She had noticed that I had given the cat in the kitchen a meal on a plate of the same sort. Gertrud had also an extraordinary memory and she remembered everything from when she was a child to what she had just read. She was a model and inspiration to all of us, a source whence we could derive strength and encouragement. She was also with all her knowledge very humble. If someone asked her something or wanted her opinion, she always took her time and did not become irritated. Instead she was grateful to be asked and more than willing to share her knowledge with others.

To be with Gertrud was never dull: there were lively discussions, funny stories and laughter. It was easy to be very fond of Gertrud. She had hundreds of friends of all ages all over the world, who admired her scholarly work, her personality and her enthusiasm for life. We who had a chance to know Gertrud are really privileged.

Anita Malmius
Archaeological Research Laboratory,
Stockholm University,
Greens Villa,
S-10691 Stockholm, Sweden

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Dissertation

In letzter Zeit hat Fr Dr Helena Brezinova aus der Universität Prag mit der Dissertation *Textilní výroba v českých zemích v období 13.–15. století. Poznaní textilní produkce na základe archeologických nálezů* (Textilgewerbe in den tschechischen Ländern im 13.–15. Jahrhundert. Erkenntnis der Textilproduktion auf Grund der archäologischen Funden), Teil 1 und 2, Prag, 2003, promoviert.

News in Brief

Muschelseide: Goldene Fäden vom Meeresgrund

Bisso Marino: Fili d'oro dal fondo del mare, Naturhistorisches Museum Basel, 19.3 – 27.6.2004

An exhibition on sea-silk (Muschelseide) is taking place at the Basel Natural History Museum, Augustinergasse 2, Basel, from 19th March – 27th June 2004, under the auspices of the Natural History Museum and the Museum of Culture, Basel. This is the culmination of the Project Sea-silk, directed by Felicitas Maeder and described in *ATN* 35, 9–11. It is hoped that a report will appear in the next number of *ATN*, but there is still time to visit this unusual and outstanding exhibition first!

Early Textile Study Group 10th Biennial Conference: Manchester, 10–12.9.2004

The 10th Biennial Conference will take place at Ashburne Hall, Manchester, over the weekend of 10th–12th September, 2004. Papers to be given are based on recent work by members and others, and include papers on the following topics: the C14 dating of buried clothing; clothing in Egypt, 6th–8th centuries AD; late English medieval ecclesiastical vestments; reconstructing Anglo-Saxon clothing from graves at Mucking, Essex; the medieval worsted cloth industry; animal hair woven mats from Egypt; ancient pre-dynastic textiles from Mostagedda, Egypt; early Anglo-Saxon embroidery; late medieval purses; collecting, caring and curating archaeological leather; making replica artefacts.

For a booking form and details of cost please contact:

Naomi Tarrant
Flat 3
1 Boroughloch
Edinburgh
EH8 9NL UK
<naomi.tarrant@virgin.net>

**European Association of Archaeologists: 10th Annual Meeting, Lyons, 8–11.9.2004
The Archaeology of Textiles and Clothing**

In its first decade the EAA, despite its size and the broad range of topics covered in its conference sessions, has had no exposure to textile archaeology. To open a new window, Dominique Cardon, Antoinette Rast-Eicher and Lise Bender Jørgensen are proposing a session on 'The Archaeology of Textiles and Clothing' and inviting speakers from across Europe to contribute to it. They note that textile studies are still seen as marginal in archaeology and hope to use this session to present the potential of textiles and clothing to a wider archaeological audience. Both the theme of the session and the papers on offer to it are currently being submitted to the Scientific Committee of the EAA for approval. For more information contact Lise Bender Jørgensen:

<lise.bender@vm.ntnu.no>
or visit the conference website:
<<http://www.eaa-lyon-2004.org>>

Musée National du Moyen Âge – Thermes de Cluny, Paris

The new textile room at the Cluny Museum opened in late March 2004, marked by the publication of a comprehensive catalogue by Sophie Desrosiers (see under Recent Publications above). There are fewer than one hundred pieces on exhibition (mainly silks), almost a third of the collection. Amongst them are many archaeological textiles from Iran (Rayy), Egypt, Spain and French ecclesiastical burials found in Paris (église Saint-Germain-des-Prés and Saint-Marcel), Périgeux and Bayonne.

Textile Research in Slovakia

Tereza Belanová of the Archaeological Institute, Slovak Academy of Sciences, is currently working on a corpus of archaeological textile finds from Slovakia. She will report on progress on *ATN* 39.

<belanova@freeside.sk>

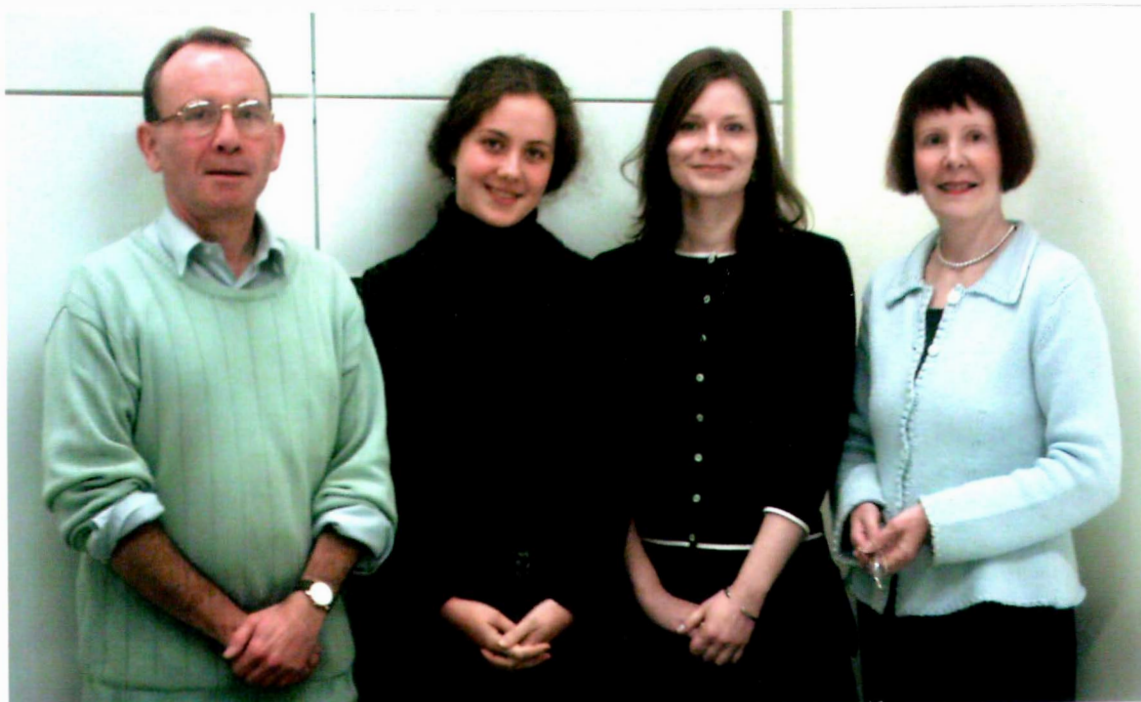


Fig.31 The Stein textile project (left to right): Colin Maitland, Sonia Solicari, Helen Persson, Verity Wilson.

The Stein Textile Project

In October 2003, the Victoria & Albert Museum embarked on a co-operative project to create an international resource of materials recovered from Central Asia. These ancient and medieval artefacts from Silk Road sites are distributed widely throughout institutions in a number of countries.

The Victoria & Albert Museum is the custodian of over 700 important textile fragments of various origins which were brought back from this famous trade route region by Sir Marc Aurel Stein (1862-1943) in the early years of the twentieth century. It is these rare textiles which are the subject of a photographic and cataloguing programme. The project is funded by the Andrew W. Mellon Foundation of New York, which is also providing finance for similar work at the British Library and the British Museum.

The textiles will be made available on the International Dunhuang Project website and on the Museum's own Access to Images over the next eight months.

Members of the V&A team are: photographer Colin Maitland, cataloguing curator Sonia Solicari, handling curator Helen Persson and project director Verity Wilson.

For further information on the work, please contact the team by e-mail: [<s.solicari@vam.ac.uk>](mailto:s.solicari@vam.ac.uk) or telephone: 020 7942 2256.

*Helen Persson,
Victoria & Albert Museum,
London SW7 2RL UK*

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Guidelines for Authors

The *Archaeological Textiles Newsletter* aims to provide a source of information relating to all aspects of archaeological textiles. Archaeological textiles from both prehistoric and historic periods and from all parts of the world are covered in the *ATN's* range of interests.

1. Contributions can be in English, German or French.

2. Contributions may include announcements and reviews of exhibitions, seminars, conferences, special courses and lectures, information relating to current projects and any queries concerning the study of archaeological textiles. Bibliographical information on new books and articles is particularly welcome.

3. Accounts of work in progress. This general category includes research/activities related to archaeological textiles from recent excavations or in museums/galleries. Projects may encompass technology and analysis, experimental archaeology, documentation, exhibition, conservation and storage. These contributions can be in the form of notes or longer feature articles.

4. Please send submissions in hard-copy, typed, form (lines not justified). (An accompanying disk in Word would be welcomed.) References should be in the Harvard system (eg Smith 1990), with bibliography at the end.

5. Line drawings and photographs are welcomed, but must be originals of good contrast for reproduction.. Artwork should not be mounted or incorporated into text. Captions, please !

6. The Editorial Board reserves the right to suggest alterations in the wording of manuscripts sent for publication.

Submissions should be addressed to:

John Peter Wild
30 Prince's Road
Heaton Moor
Stockport SK4 3NQ
United Kingdom

(tel: (+44) (0)161 432 2460)

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