

AN ENCYCLOPÆDIA  
OF  
TEXTILES



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# AN ENCYCLOPÆDIA OF TEXTILES



AN ENCYCLOPÆDIA  
OF  
TEXTILES

FROM THE EARLIEST TIMES  
TO THE BEGINNING  
OF THE 19TH CENTURY

WITH AN INTRODUCTION  
BY ERNST FLEMMING

ERNST WASMUTH LTD. BERLIN





## PREFACE

The development of ornamental weaving from the oldest times to the invention of the Jacquard loom at the end of the 18th century was both extremely varied and complicated, and for this reason not easily traced. The employment of a distinctive type of pattern is rarely limited to a particular nation or country. The multifarious relations between peoples, whether maintained by commerce and trade, or even brought about by wars, nearly always lead to an exchange and adoption of patterns or single motifs. Owing to the difficulties and time required to set a loom, new patterns were only slowly evolved. They even remained unchanged for many years till structural alternations in the loom became necessary owing to parts being worn out or to requirements called for by special orders. The rapid succession of new patterns which modern needs demand was formerly impossible. Work produced by mechanical means, such as the loom, always results in absolute regularity and symmetry, and consequently is lacking in individual traits. Now the work of the handicraftsman is always personal in character, and hence has its special charms.

The vast field covered by textile manufacture, in as far as ornamental patterns are concerned, includes woven, knitted and hosiery fabrics, lace, embroidery, and printed stuffs.

Woven fabrics are all those which are produced by interlacing at right angles two or more series of flexible materials.

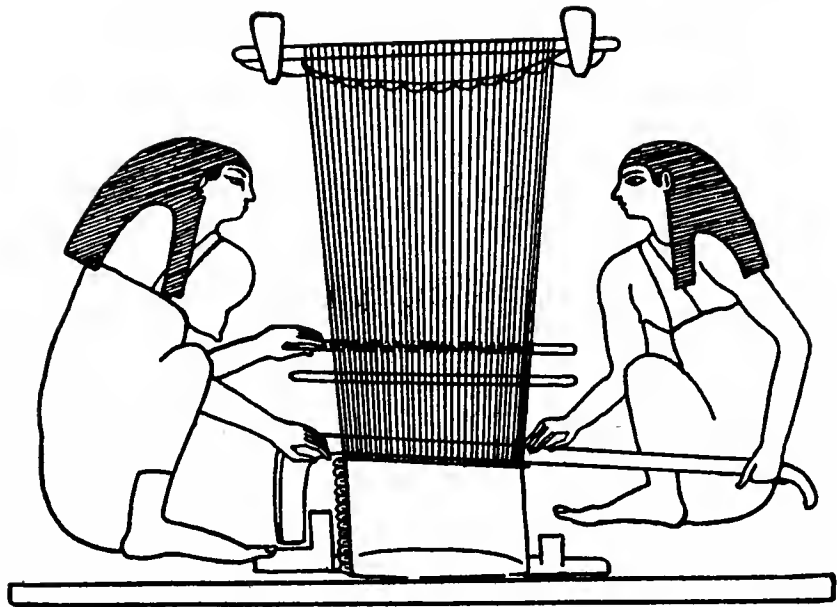
Knitted and hosiery fabrics, whether made from one or many threads, are held together by intersecting a series of loops.

A special method of pattern weaving is that which is produced by weaving coloured threads onto warp threads extending only to the limit of the required patterns instead of being carried from side to side by means of shuttles. This technique, called tapestry weaving, will only be considered to the extent that it forms a base of pattern weaving. Tapestry weaving, as practised for instance in the Gobelins factory, followed a course of its own.

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# INTRODUCTION



Early Egyptian Loom from Chuam-hotap

## Ancient Egypt

Art had reached to a high degree of achievement in the earliest period of ancient Egyptian history. As early as 4000 B. C. great quantities of textile fabrics were produced. We have obtained considerable information about the methods of weaving from pictures, wall-paintings and reliefs depicting the cultivation and preparation of flax, the spinning of the fibres into threads, as well as the weaving of the threads into stuffs by men or women on looms with either high or low warps.

Egyptian garments were made of linen; the finer sorts of byssus fibres, and were white without patterns of any description. When patterned garments are depicted they are only worn by tributary peoples. On the other hand great value was attached to fineness of texture and a multiplicity of folds. Only the cushions and covers of furniture for sitting and couches, as well as tent hangings have coloured patterns.

The brightly coloured decorations on walls and ceilings in the oldest of the tombs seem to be reproductions of patterned textures. We may presume that these sumptuous patterns were painted on the fabric, or were either embroidered or tapestry woven in those cases where the patterns repeated in ordered sequence. But the only means of producing such woven patterns was by the method known as tapestry weaving in which coloured threads were darned into the material.

Examples of such tapestry fabrics are a number of linen cloths with multi-coloured patterns in the Museum at Cairo. They were found in the tomb of Thoutmôsis IV., and date from 1400 B. C. A large cloth is patterned with lotus flowers and papyrus blossoms, and is edged with a border of alternating lotus flowers and buds. It bears the name of King Amenhotep II.

The large cloths ornamented with coloured figures and patterned bands, usually spread over the mummy case during the transport on Nile boats, are according to G. Maspero in his «History of Egyptian Art» partly embellished with leather appliqué work.

## Babylonia and Assyria

There are no remains of the textiles of the Babylonians and Assyrians who were both famed for their weaving craft during the whole period of antiquity. But the alabaster slabs that covered the walls of the palaces of Nineveh (destroyed 606 B. C.) were embellished with coloured bas-reliefs depicting scenes from the life of the kings and their courts on various ceremonial occasions. The figures are clothed in long straight, tightly-fitting robes, partly patterned, and more or less profusely decorated with fringes and bands according to the rank of the wearer. Some of the figures have sleeves with wide bands of

incised patterns: kings and priests sacrificing, bulls, lions, birds, fabulous beings such as winged horses, cherubims, as well as the sacred tree, palmettes and pomegranates. The patterns on the costumes are in high-relief and represent rosettes semé over the surface. Judging by the excellent reproduction of all details on the reliefs, we may presume that the incised patterns on the bands actually represent woven patterns, and the rosettes embroidery.

Babylonian carpets, which are mentioned by Pliny as being enormously expensive, were apparently large cloths or hangings patterned with war and hunting scenes, rows of fabulous animals, and similar figures to those of the above-mentioned reliefs.

## Greece

Formerly our knowledge of weaving in ancient Greece was derived from the garments draping figures on Greek vases, as well as from the very detailed descriptions of the sumptuous patterned fabrics to be found in the works of the early Greek writers. It was only in the fifties of the last century that numerous well-preserved textiles were discovered in the Greek tombs of the Crimean Peninsula near the Yenikale Strait. These tombs dated from the 5th to the 1st century B.C., and the textile remnants found therein bore witness to the weaving technique of the period. Slight traces of coloured print are still distinguishable on an unpatterned piece of linen fabric; another is ornamented with a coloured tapestry-woven fret border, as well as the wave scroll and bead pattern. Other pieces are embellished with naturalistic ivy and vine leaves, acanthus scrolls, rows of tapestry-woven ducks' and stags' heads. Some large cloths made by joining narrow strips are decorated with scenes from the lives of Hercules and Oedipus. The material is brown or red, and the figures are painted on it in black. Democritus of Ephesus describes very vividly the variety of colours of Greek garments in his introduction to a book on the temple of Ephesus. He mentions violet-blue, purple, and saffron coloured under-garments patterned and trimmed with borders. The other garments, he says, were apple-green, purple, and white; sometimes dark violet, light violet, or hyacinth colour; also fire-red and sea-green. He also describes shawls, the so-called actae, of which the Persian were said to be the most valuable. They consisted of a closely woven texture semé with gold tinsel.

The surface pattern is usually based on the square motif, sometimes grouped so as to present trellis-work. Each square contains rosettes, little circles or spots. Very often narrow or wide horizontal bands placed at regular intervals embellish the garments. These bands are ornamented with chariots and steeds, winged horses, dolphins, birds, and other animal designs, and betray unmistakably their Asiatic origin.



1) Simsonstoff. Alexandrien, 6. bis 7. Jahrh. — 2) Rankenstoff. Alexandrien, 6. bis 7. Jahrh. — 3) Hahnenstoff. Persien um 600 — 4) Sassanidischer Jagdstoff. Persien, 6. bis 7. Jahrh. — 5. Elefantentstoff. Persien, 8. bis 9. Jahrh.

1) Red silk, patterned with figures of Samson and the lion. Alexandria, 6th—7th Cent. — 2) Silk fabric. Alexandria, 6th—7th Cent. — 3) Fabric with cock pattern. Persia, ca. 600. — 4) Sassanian fabric. Persia, 6th—7th Cent. — 5) Fabric with elephant pattern. Persia, 8th—9th Cent.

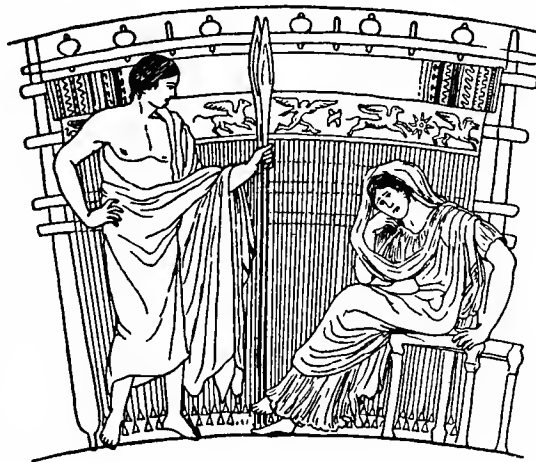




Costume undergoes a change in the 5th century. Coloured garments are now only woven by Asiatic peoples. Such costumes as are depicted on Greek vases have lozenges and checks, or zigzag patterns which are particularly conspicuous on the long trouserlike garment worn by the Persians and Trojans.

## Rome

Ancient Rome borrowed both costume and pattern to a great extent from Greece, and this applies, indeed, to the totality of her culture. The garments worn before the period of the empire were usually made of wool. The best came from Apulia and Miletus, and were dyed blue, or red, etc. During the last centuries before the Christian era the extravagance of Roman garments was such that the import of coloured fabrics was repeatedly prohibited. But it was not till during the period of the empire that luxury in dress reached its culminating point when silk was introduced. It was partly imported to Rome as raw silk, partly as finished fabrics (so-called Seric garments), and was worth its weight in gold.



## Late Antique Fabrics from Egypt

The larger remnants of fabrics which have been preserved in considerable quantities seldom date earlier than 400 A. D. Such pieces were discovered as early as the beginning of the 19th century in Upper Egypt, and although they were placed in the British Museum and in the Louvre, little attention was paid to them.

Numerous examples have been found in the necropolis of Sakkara to the west of Memphis, and in that of Akhmim, which marks the site of ancient Panopolis, as well as in the ruins of Hadrian's city of Antinoe (founded 122 A. D.), in Fayum, and among the ruins of Bâvit. The textiles which were discovered supply us with exact information as to the shape and ornamentation of late antique garments. They consist of tunics with long or short sleeves, large cloak-like garments known as togas, shawls and wraps. According to the season they were either of fine linen or a sort of rough linen plush. Among the fabrics were also large covers and curtains patterned with figure designs. The shirt-like garments are only patterned with bands (*angusti clavi*) which come down over the shoulders and breast, and with narrow borders at the edge of the sleeves. The more ornate examples have roundels or bands (*clavi*) either tapestry woven or appliqué work on the shoulders and level with the knees, while the surface above the waist is *semé* with coloured leaves or ornamented with broad patterned bands (*tabulae*). The lower hem of the garment is edged with a band or rectangular pattern (*gammadion*). Judging by remarks in the papyri collection at the Berlin Museum pattern-books supplied the craftsmen with designs.

The figure motifs on the *clavi* and *tabulae* may be chiefly traced to the influence of Graeco-Roman traditions; in some cases to ancient Egyptian sources. Sometimes they represent either mythological or Biblical scenes, and bear Coptic or Greek inscriptions. These garments were formerly ascribed to Coptic weavers, a Christian sect who were supposed to have sprung from the ancient Egyptians. Hence these fabrics are termed Coptic. They may be conveniently divided into two groups. The more ancient specimens (known as Hellenistic) show distinct traces of Greek tradition with their clear-cut patterning in dark blue and violet wool and a few small coloured designs. The more modern specimens, dating from the end of the 7th century (known as Coptic), are distinguished by the variety of their bright colours and very primitive figures depicting Biblical characters.

### Late Antique Woollen Fabrics

Besides the fabrics with tapestry patterns mentioned above there are examples of such with shuttle-woven patterns. They consist solely of wool. The patterns are repeated octagons filled with birds, animals, or hunting scenes of the period. Between the patterns formed by the octagons are bands formed by the unpatterned

ground. This leads one to presume that these fabrics were employed as cushion covers and for upholstery purposes.

## Late Antique Silks

Till the birth of Christ silk was almost unknown in the Mediterranean countries. The Chinese, who date the commencement of their sericulture as far back as 2689 B. C., were successful in keeping the secret of this art. Silk and silk fabrics did not reach Syria and Egypt via Persia till the last centuries before Christ. A silk-weaving industry was established in the first century after Christ in many places in Asia Minor, Egypt and Greece, all of which were within the confines of the Roman Empire where Greek culture prevailed. Silk-weaving was introduced into Constantinople in the 4th century B. C., at which period it is also found in Italy.

Although there are small pieces of silk fabrics among the remains of the textiles from the tombs of Antinoe, yet they appear to have distinctive patterns of their own. Some were employed as wraps for reliquiae, and as such found their way to the cathedrals of Sens and Aix-la-Chapelle. The patterns are *semé*, or they consist of grouped lozenges containing squares and rectangles, of circles with stars, crosses, hearts, crescents, palmettes and rosettes, as well as clover and vine leaves. Gradually the scroll motif interspersed with symmetrically placed animals, or human heads (with strange headgear) seen either *en profile* or *en face* begins to prevail. The chief animal figures are: lions, panthers, peacocks, dolphins, ducks, and horses, zebras, ibis and ostriches alternating with palm-leaves. In the 7th century A. D. the introduction of patterns with winged horses and ibexes points to Persian influence.

A small group of textiles with figure designs dates from the 5th century A. D. They depict scenes from the lives of Joseph and Orpheus which are explained by Greek inscriptions. Other pieces show Daniel in the Lions' Den, or sea-nymphs riding on dolphins surrounded by acanthus scrolls.

## Coptic Silks from Akhmîm

Beyond the silk fabrics found at Antinoe, large quantities were discovered in Panopolis. Both their colours and patterns indicate a common place of origin. These fabrics were woven into definite shapes such as *clavi* and other insertions for enrichment of robes and vestments. The names Zachariah and Joseph woven in Greek characters are said to be those of the Coptic weavers.

## Silks from Alexandria

Alexandria was also renowned for its textile industries and supplied considerable quantities of the silks listed in the *Liber Pontificalis* even after the

Arab occupation of the 8th and 9th centuries. These textiles are not only similar as to their patterns, but also in their rich and vivid colours. The white, yellow, brown, green, red, light or dark blue patterns, sometimes set in black contours, are on a cherry-coloured ground. The most valuable and best preserved piece is the fabric removed from the Lateran Capella Sancta Sanctorum to the Vatican Museum. Its patterning consists of roundels framed in bands decorated with floral designs and containing scenes from the Annunciation and the Birth of Christ.

The floral design on the bands and in the intervals between the roundels is found with but few modifications on all the Alexandrian silks of this period. Some patterns consist of symmetrically placed riders or Amazons in antique costume either hunting or fighting, or quadrigae with charioteers, as well as men on foot fighting with animals. The fabrics with interwoven patterns of horsemen in the South Kensington Museum and in Maestricht, the fabrics with Amazons in Säkkingen, the Dioscuri fabrics in Maestricht, the Samson fabrics in London, as well as the quadrigae fabrics in the Brussels Museum are remarkably fine examples of weaving craft. The roundel pattern was first woven in Alexandria, and it was much later that it recurs in a simpler form in Persian textiles. From Persia it spread to East Asia.

### Sassanian Fabrics

During the rule of the Sassanians, who reigned in the neo-Persian empire from 250—650 A.D., and who were distinguished for their love of luxury, the arts, especially that of weaving, attained to a high degree of achievement, particularly in Ctesiphon, the capital. Sapor II. brought weavers from Mesopotamia to Susa and other cities as early as the 4th century. When, under Justinian II. silk weaving became a monopoly, and was limited to the imperial gynaecia, many weavers were forced to migrate from Tyre, Berytus and other cities to Persia. Thus the older Sassanian patterns, which were based on early Persian and Assyrian types, were enriched by Graeco-Roman motifs. A favourite pattern is that of princely hunters surrounded by wild animals. Griffins and other monsters are placed symmetrically on either side of the sacred tree in large roundels, squares, or between bands. It was possible to ascertain the origin of these textiles by the fact that they bore the same patterns as did the garments reproduced on the rock-tombs of the Sassanian princes in Tak-i-bostan.

According to Lessing, the so-called Yezdigerd fabric from St. Ursula in Cologne (named after Yezdigerd II., a grandson of Chosroes II.), which is patterned with kings riding on winged griffins surrounded by lions and ibexes, is certainly of Sassanian origin. Another hunting scene is framed in circles which again contain smaller ones with single animal designs. The large roundels are



Seidenstoffe aus Byzanz. 1) 10. bis 11. Jahrh. — 2) 12. Jahrh. — 3) 10. Jahrh.  
4) 8. Jahrh. — 5) 10. Jahrh. — 6) 12. Jahrh.

Silk fabrics from Byzantium. 1) 10th—11th Cent. — 2) 12th Cent. — 3) 10th Cent.  
4) 8th Cent. — 5) 10th Cent. — 6) 12th Cent.



each linked up by small circles, of which those at the sides contain horsemen, and those at the top and bottom eagles and deer. Other fabrics are patterned with groups of animals: lions or ostriches under trees, either side by side or one above the other. Several extant pieces of weaving prove that Perso-Sassanian fabrics must have found their way to China from where Persia imported her raw silk. A later fabric (11th century) with sitting griffins and a frame composed of eight pairs of birds is certainly based on a Persian pattern, but contains so many Chinese elements in its details that it was probably woven in China. Another piece of weaving is undoubtedly based on Sassanian motifs, though it was woven in China in the 7th or 8th century, namely the fabric used as a banner by the Mikado Shomu representing Choroos II. hunting. He is recognizable by his peculiar headgear. The figures are set in a roundel composed of small circles. The Chinese origin is proven by the Chinese symbols on the flanks of the horses denoting «mountain» and «luck». This influencing of the Orient by the Occident may be traced till the beginning of the 14th century, when a contrary movement sets in and Chinese motifs are introduced into the west where, however, they are considerably modified.

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## Medieval Silk Fabrics from the VIII to the XIII Centuries

The Arabian conquests of Persia, Syria, Egypt, North-West Africa, the Island of Cyprus, Rhodes and Sicily began towards the end of the 7th century. Carthage was taken in 629, and by 730 the greater part of Spain was in the hands of the Moors.

As nomads the Arabs were not possessed of an art of their own. They introduced but few ornamental motifs. Wherever they went they assimilated the ornament of the countries they conquered, and gradually modified it to suit their own conceptions, thus creating a uniform style throughout their empire. During the whole of the 10th and 11th centuries Islamic decorative patterns were completely under the influence of those of Persia, Egypt and Byzantium. Bagdad and Mosul were the main seats of weaving in Asia; Alexandria and Cairo in Egypt; Cordova in Spain, and Palermo in Sicily.

Medieval silk textures may be grouped under the heading of eastern and western Saracenic fabrics, of which the first include the west Persian and east Iranian fabrics of the 7th to 10th centuries. Western Persian textiles still retained their roundel motifs. The piece of silk in Berlin containing a decorative treatment of the elephant belongs to this group, as well as a piece with the same framing and ogival panels containing the lion-strangler from the Victor sudarium in Sens. Other fabrics contain animals confronting one another in symmetrical arrangement as on the silk patterned with lions in Le Mans, or they are repeated vertically or horizontally, as for instance the duck pattern on a piece of silk at Wolfenbüttel.

East Iranian fabrics retain a more rigid division of pattern by the employment of roundels containing symmetrically placed animals confronting one another or placed back to back. The coloured piece of weaving with lion patterning in Nancy is considered to be the finest example of this group of fabrics. The fabric with lion patterns on the Columba sudarium in Sens is a coarse imitation of the Nancy design. Griffins are also favoured at this period, for instance on a large patterned fabric, which, in spite of its foliage scrolls treated in the Chinese manner, was woven in Persia about 1000 A. D. The remnant of a magnificent black and white fabric dating from the 12th century from Tabriz, the capital of the Persian province of Azerbaijan, is interwoven with a lengthy inscription. The encircling frame containing two eagles consists of three rings of which the central one is composed of ondoyant scrolls with conventional flowers. The eagle patterning on the silk fabric found in the grave of Henry VI. (1190—1197) in Palermo represents a similar conventionalized motif.



The most conspicuous Irakian and Seljukian fabrics of the 13th century are those patterned with two-headed eagles in roundels. They can be dated by the fact that the eagles are the same as those on the coat of arms of the Ortskid dynasty as represented on silver-plated bronze vessels from Mosul. The two-headed eagle pattern spread from there throughout the East. But a piece of Seljukian brocade in the Lyons Museum dating from the first half of the 13th century has two lions in a roundel. This valuable piece of weaving worked into a chasuble was woven in Iconium (Seljukian Empire), and bears an inscription on its lower edge which mentions the name of the celebrated Sultan Kay Kubäd of Konieh. The silk fabrics from Bagdad were renowned throughout the West where they were known as baldachins and baudekins. In Mosul fabrics were woven of silk and gold and were called Mosul muslins. Tabriz, Ispahan, Nishapur and Susa were also important weaving centres.

After Egypt was conquered by the Arabs the art of weaving was at first considerably neglected, and it was only in the 11th century that it again revived and assumed distinctive features of its own. The transition from late antique patterning to the Mohammedan arabesque style is best demonstrated by some pieces of fabric in Crefeld and Berlin dating from the 8th century, and having a woven pattern composed of a circle of ornamental scrolls within which is a representation of Eros on a winged-horse. The regularity of the geometrical patterning in the spaces between the circles betrays Arabic influence.

Other remarkable fabrics are the surplice of St. Maximus, patterned with chained leopards, in the Church of St. Etienne in Chinon, and the eagle-patterned fabric with an Arabic inscription: «Enduring Strength, Patience and Power», and symmetrically placed animals without framing in the Brussels Museum. Byzantine influence is traceable on some fabrics with roundels or bands containing peacocks spreading their tails.

## Spain

Spain was already known as an exporter of fabrics during the period of the Roman rule. In the 9th century, under the Caliphs of Cordova, the silks and brocades were considered as most precious. They were exported in great quantities till well into the 12th century. The chief centres of the Spanish weaving industry of this period were Cordova, Almeria, Seville, Murcia and Grenada.

At first the Moors favoured the Arabic geometrical ornament: the «Moresque». But in the 11th and 12th centuries many of their fabrics are patterned with roundels and animals of the Byzantine type. Later on the roundels disappeared altogether, the animal figures were reduced in size and, indeed, were no longer favoured after the 14th century. But purely ornamental circles held their own, as well as rosettes and ogives containing intersecting bands similar to the motifs

occurring in the ornamentations of the Alhambra. Favourite patterns on the bands were small checks, triangles and geometrical interlacements; as well as Moorish inscriptions and Kufic letters.

Despite the downthrow of Moorish rule, and the conquest of Grenada (1492) silk weaving still continued to be influenced by Moorish art, although Spanish motifs such as coats of arms, etc. were introduced; the patterned fabrics of the Upper Italian looms also exercised a certain amount of influence.

### Sicily from the XI—XIII Centuries

When the Normans conquered Sicily (1061—1072) that country was possessed of a culture which was pronouncedly Oriental, and also retained it under the Normans. Instead of destroying this culture the Normans adopted it themselves. Weaving in Sicily was considerably encouraged, especially under Roger II. (died 1174) who brought skilled Greek weavers from Corinth and Thebes to Palermo in 1146. The place reserved for these weavers was the Palace Workshop known as the Hôtel de Tiraz where they worked together with their Saracenic fellow-craftsmen. Close relations were established between Sicily and central Europe by the marriage (1186) of the German Emperor Henry VI. to Constance, the heiress to the Norman crown. In the vestries of the North German churches there are large numbers of silk fabrics that were woven in the Palace Workshop. The imperial robes of the Emperors of the Holy Roman Empire, which were worn by the German emperors till 1794, and are still in Vienna, were originally made in Palermo (1113—1118) as coronation robes for the Norman kings, and came into the possession of the Hohenstaufens through Henry VI. They are completely ornamented with Latin and Arabic inscriptions.

In the 12th century the design consists of symmetrically placed animals in circles and other geometrical frames. It was only towards the end of the century that the framing disappeared. On the other hand bands filled with animals and Arabic inscriptions continued to be favoured. At about this period velvet was woven in considerable quantities. It was very heavy and dense in texture, and partly interwoven with gold thread.

There are some sumptuous examples of silk fabrics which were doubtlessly woven in Palermo: a fragment of a beautiful red silk and gold damask from the grave of Henry VI. (died 1197) patterned with gazelles, now in the British Museum; the magnificent fabric in Siegburg with two-headed eagles, and, the most beautiful and magnificent of all: the fabrics of the «Chape de roi Robert» in Toulouse ornamented with striding peacocks spreading their tails under which is a panel bearing the inscription «Perfect Beatitudo» in Kufic letters. A fabric of another style is a woven piece patterned with birds in the Episcopal Museum in Utrecht, and the great silk cloth from the tomb of Charlemagne at Aix-la-



1) Seidenstoff. Italien, 14. Jahrh. — 2) Seidenbrokat. Italien, 14. Jahrh.  
Seidenstoff. Spanien, 14. bis 15. Jahrh.

1) Silk fabric. Italy, 14th Cent. — 2) Silk brocade. Italy, 14th Cent.  
3) Silk fabric. Spain, 14th — 15th Cent.



Chapelle. Probably it was presented by Frederick II. as a wrapping for the remains on the completion of the tomb. The so-called «witch» fabric dating from the second half of the 12th century from Vique cathedral representing fabulous monsters in black and white with yellow outlines on a red ground reflects the Byzantine style. The roundel is no longer found on this fabric.

In the second half of the 13th century silk weaving lost its importance in Sicily.

## Byzantine Woven Silk Fabrics of the VIII—XIII Centuries

From the 7th century patterns on Byzantine woven fabrics were much influenced by Persian art, because Byzantium was the emporium for Eastern fabrics. Hence weaving, which had declined in the 6th and 7th centuries, received a new impetus, and the perfection of the fabrics produced was never perhaps equalled again. During this prolific and important period of Byzantine weaving (9th—12th centuries), the animal motif was supreme. One of the few fabrics patterned with human figures and hunting scenes (two horsemen hunting lions) is the so-called «Imperial Fabric» from Mozac.

With but few exceptions the roundel was at first favoured. A fabric patterned with symmetrically placed winged horses and scrolled foliage almost completely encircling the figures is *sui generis*. The symmetrically placed animals of the Byzantine pattern are either standing, recumbent or striding. When there is only one animal in the roundel, as on the silk wrapping with the elephant pattern from the tomb of Charlemagne, the adjoining one contains its counterpart. Similar magnificent examples of woven fabrics are the purple silks with eagle designs in Brixen, Berlin, Vique and other spots; the textiles with birds in Hildesheim, Aix-la-Chapelle, Wurzburg and Dresden; and the fabric with hippocamps in Brussels. Beyond the above examples materials for garments patterned with Biblical scenes and the Legends of Mary were also produced. Celebrated fabrics differing considerably in their pattern from the preceding ones with their roundels are, *inter alia*, the stuffs found in the tomb of Hanno at Siegburg, as well as the remnants of the great lion patterned fabric in Berlin, Düsseldorf and Crefeld. Both these fabrics are ornamented with huge striding lions without framing, and, as their inscriptions show, date from the 10th century. They probably served as wall hangings. Some of the pieces of woven silks without circular framing, or with only incomplete circles, are those known as the «Imperial Fabrics» of the 11th and 12th centuries. They are ornamented with single or two-headed eagles, as on the chasubles in Brixen, in the Arts and Crafts Museum, Berlin, and in St. Peter's, Salzburg.

A special class of fabrics are those where the patterning is formed by flowing ogival bands enclosing symmetrical floral forms. Such textiles, known as «incised»

satins (in which the ornament is in outline only), are the robe of Otho the Great in Merseburg Cathedral, the chasuble of St. Willigis, Archbishop of Mayence (died 1011), and the chasuble of St. Bernard (died 1157) in Xanten. Some fabrics are patterned with small geometrical designs, roundels filled with floral ornament; squares, stars, sextagonals and conventional flowers.

These sumptuous stuffs were introduced via Amalfi and Venice into Northern Italy, and found their way from there over the Brenner to Northern Europe. After Constantinople had been taken by the Crusaders in 1204 Byzantine weaving declined.

### Italian Silk Weaving in the XIII Century

A silk fabric from the sarcophagus of St. Paulinus (died 358), whose body was taken to Treves before 400, proves that silk weaving was carried on in Italy at a very early date. The fine unicoloured fabric, the only patterns of which are little crosses and rectangles, bears an incomplete inscription sewn onto the material: . . . orentia of . . . . ., which probably may be interpreted as Florentia officina. Greek silk weavers are said to have settled in Rome during the 8th century. Silk weaving is also reported to have been carried on in Lucca in the 9th and 10th centuries.

The patterning of fabrics in the 12th and 13th centuries in Italy was greatly influenced by Byzantine examples, though it shows many characteristic features of Saracenic weaving borrowed from Sicilian and Hispano-Moorish designs. The traditional Saracenic pattern consists of a geometrical design representing a frame of stars and crosses containing a pair of animals. Gradually the framing disappears, the animals are distributed symmetrically over the fabric, and the intervals are filled with ornament, floral forms and interlaced rosettes.

The diapers mentioned in early church inventories no longer have framed patterns. A bold radiating ogival flower or pomegranate springing from a stalk with branching floral forms is surrounded by boldly sketched eagles, peacocks and parrots, as well as dragons, griffins, gazelles, lions and other quadrupeds placed at the foot of the tree. This design continually recurs till the opening years of the 15th century. There can be no doubt that these fabrics were woven in Lucca. Later on the animal figures are smaller, and the graceful floral designs less severe. The ogival framing merges into open ornamental patterns, and in the second half of the 14th century the diapers are *semé* with symmetrically placed small animals and enriched by floral ornament. Whilst the traditional Byzantine and Saracenic patterns were still retained, a new phase of design was entered upon by the introduction of Romanesque forms in the 13th century. Rosettes, stars, heraldic lilies and castles are placed either in square or leaf panels; the single or two-headed eagle is inserted in roundels, squares or octagonal frames.

Fabrics with vertical bands containing figures of kings on horseback with falcons date from this period. The brocade fabric in Brunswick is patterned with alternating bands, the one containing parrots and lions in roundels, the other elephants and castles, eagles, etc.

## Romanesque Silk Fabrics from Regensburg

In many places there are a number of remarkable fabrics the patterns of which are based on Byzantine motifs, but differing considerably, in as far as technique is concerned, from Italian, Greek and Saracenic stuffs. The fine silken or linen warp threads are replaced by strong double linen ones which form the pattern and vest the fabric with a certain element of coarseness and rigidity; the binding thread is a fine silken or linen one. Many gold weft threads are employed for the figures. The provenance of these textiles is proved by a remarkable example of an altar-cloth in Regensburg Cathedral on which the Crucifixion with Mary and John, the patrons of the Church: Peter and Paul, and Bishop Henry are depicted. This altar-cloth is a magnificent example of weaving craft. Regensburg was the seat of woollen weaving at a very early period, and Wolfram von Eschenbach praises the costly cendal fabrics (i. e. silk). There are also some fine specimens of small loom weaving in Regensburg Cathedral which are said to have been woven on the spot. In the Wartburg, near Eisenach, there is a woven fabric in the same technique which depicts the Birth of Christ. Another piece from Regensburg is a large striped stuff in Braunfels with ostriches under palms.

Similar as to their technique are some silk textiles mixed with other threads. They are not patterned with complete scenes, but with symmetrically placed motifs akin to those on Graeco-Saracenic fabrics, but differing from these in so far as they bear the conventional occidental floral forms met with in German Romanesque art. The patterning consists of square panels or roundels composed of bands. The panels contain symmetrically placed pairs of animals or horsemen and princes. In many cases there is no framing. On some fabrics two-headed eagles, leopards, birds, etc., are placed in small roundels, in which case the intervening spaces are filled with floral forms or geometrical designs. There are remarkable examples of these stuffs in the museums of Berlin and Brunswick, the churches of Halberstadt, Siegburg and Rostock. Complete sets of ecclesiastical vestments woven in a similar manner are in the church of Ambazac, St. Rambert-sur-Loire, Lüne Monastery near Lüneburg, and elsewhere. It is to be presumed that these fabrics did not all come from Regensburg, but in cases of doubtful provenance they are classed as Regensburg stuffs owing to the general similarity of technique.

A strip of Regensburg stuff, remarkable for its patterning, is only 165 millimetres wide and 405 long. It has unornamented coloured and gold bands of

various widths, also a broad band with two symmetrical pairs of quadrupeds, and a row of six pigeons next to a miniature tree. Several bands contain meander-like patterns, and one of them four Romanesque rosettes. These ornamental bands and rosettes correspond exactly with embroidered bands and designs on some ecclesiastical vestments and on an antependium in Goess nunnery.







Spanien, 15. Jahrh. — Seidenstoffe maurischen Stils aus Granada  
 Spain, 15th Cent. — Silk fabrics. Moorsque style, from Granada.



## Silk Weaving in the Late Middle Ages

The patterns on Medieval silk stuffs in the 13th, 14th and 15th centuries are distinguished by their naturalistic forms. The symmetrical and rigid arrangement of the designs disappears altogether. The movement of the animal figures is free, and they are represented running, fleeing, or resting in wooded landscapes, and are sometimes placed near or in castles, on rocks or even in ships. The birds are on the wing, or sitting on trees with gnarled branches. Fish and ducks are swimming in the water or the latter float on crested waves. Intermingled with these motifs are rolled and fluttering ribbons inscribed with sham Arabic inscriptions which formerly led students to class these fabrics as Saracenic, particularly as Sicilian of the 12th and 13th centuries.

From the end of the 13th century great quantities of Chinese stuffs came to Europe. The arrangement of Chinese patterning may be classed under two heads. One group has symmetrical designs: the distinctive feature is a large radiating lotus flower, or palmette; the ogival framing is formed by an arrangement of richly embellished spray ornament; in the other group the symmetry of the pattern is eliminated. The large palmette designs are shifted to the left or right and spring obliquely from floral scrolls. Much favoured motifs are the imperial dragon, the heraldic emblem of the emperor; and further the Fonghoang (a peacock-like bird), the heraldic emblem of the empress, and finally the Khilin (a fabulous hart with horse's hoofs and bull's horns). Additional animal designs are small wild animals, birds and fish. It is easy to date these stuffs owing to the fact that similar pieces, together with Islamic copies, have been found in Saracenic tombs in Egypt. Their inscriptions bear the name of the Mameluke Sultan Mohammed Nazir, who reigned from 1293—1304.

A special class of silks are brocades woven in China for export to Islamic countries. They are all patterned with coloured vertical bands divided into panels and bearing Arabic inscriptions, Chinese ornament and animals, as well as being interwoven with the characteristic narrow gilded leather strips. A black and gold fabric without the coloured stripes is embellished with birds bearing Arabic inscriptions on the wings which read: «Honour our Lord the Sultan, the King, the Righteous, the Wise Nazir Eddin» (he lived 1283—1304).

Now it is evident that these Chinese fabrics with their sumptuous colouring exercised considerable influence, and hence Persian stuffs of the 14th and 15th centuries are pronouncedly influenced by Chinese examples. The large central motif in ogival floral framing is still partly retained, but in addition to this obliquely placed ondoyant floral sprays were favoured. They were interspersed with rows of animals. Another favourite design consists of playing fountains

surrounded by birds, griffins and other animals. Persia also adopted the striped patterns from the Chinese.

Examples of Egyptian 14th century fabrics have been found in the tombs of El Azam and Dronka near Sioot, and are now in the museums of London, Berlin, Crefeld and Düsseldorf. Beyond western Islamic designs there are others based on Chinese patterns, and Arabic inscriptions with Mameluke titles such as «The Sultan, the Victorious Monarch», and «The Wise and Just».

After the re-conquest of the Spanish peninsula by the Christian kings the Moorish occupation was limited to Grenada. By the 13th century heraldic patterns begin to be introduced in Spanish silk fabrics, especially the lion of Leon and the castle of Castile, and other charges. Moorish fabrics of the same period are distinguished by the brightness of their colours, as well as by the geometrical band pattern based on the Alhambra style. The pattern chosen for large pieces of stuff was usually the checker or the triangle.

### Italy in the XIV Century

Chinese influence was widely felt in Italian silk weaving. Imitation went so far as to simply copy Chinese designs, though not always so successfully as to fully express the peculiar character of Chinese figures. Hence Chinese animals are often replaced by those peculiar to Europe. But they are rendered in a freer manner than is the case with the more conventional Chinese animal designs. Distinctive features are the ondoyant sprays from which the large palmettes spring, as well as the floral ogival panels enclosing a bold radiating flower flanked by animals. The banded fabric is also imitated.

Sprays gradually develop into growing trees, often placed on rocks, or enclosed by a fence. Arabic inscriptions are used as ornament on scrolled ribbons or inserted in cartouche-like panels. Though at the beginning of the Late Gothic period foreign influence had dwindled, nevertheless it greatly enriched Italian weaving and gave it an impetus.

Between 1300 and 1450 silk weaving and sericulture spread throughout Italy. The chief centres were Lucca, and later on Venice and Genoa. Beyond these centres Messina, Reggio, Cantanzaro, Milan, Florence and other spots established productive loom industries.

The Lucchese fabrics favour castles with towers and gates in their patterning. This was chiefly due to the influence of chivalry. Other motifs are baldaquins, tents, ships with bellied sails, as well as mottoed ribbons bearing sham Arabic inscriptions.

The arrangement of the patterns is usually symmetrical, and the leading motif recurs rhythmically.

In the second half of the 14th century patterns become more elaborate and



Samtstoffe. Italien, 15. und 16. Jahrh.

Velvet fabrics. Italy, 15th and 16th Cent.



sumptuous. Symmetry of pattern no longer prevails. The imagination of the artist has full scope in combining the most varied motifs. The predominant note is expressed by the multiplicity of figures and floral designs: stags, harts, and lions sitting or standing on rocks; birds on trees or soaring in and over Chinese clouds through which the sun bursts forth; lions, hounds, leopards and griffins are encircled by inscribed bands, or joined by initials; herons thrust their bills through bellied sails. Once in a while, amongst all the other designs, there are human heads with flowing hair, with or without trunks.

The pattern is often enclosed in horizontal bands. On ecclesiastical vestments and other fabrics whole human figures are depicted, especially representations of the Annunciation, or soaring angels bearing sacred vessels.

Venetian patterns of the 14th century are remarkable for the fact that they replace Chinese animals by European ones. Venice as provenance is established by the reproduction of these patterns in the pictures of Venetian masters, as well as some peculiarities which are specifically Venetian in character, such as a peculiar type of rowlock used on the gondola.

The foliage consists of plain or notched leaves, typical palmette forms, and clusters of leaves, apples, mistletoe and poppy heads. The sprays develop into thick branches with palmette-like leafage and bunches of fruit. At first the narrow Chinese pattern with the leaves and flowers all bent in one direction is retained. But towards the middle of the 15th century the same motifs are placed symmetrically.

The first positive proof that textile patterns were designed by eminent artists is supplied by Venetian fabrics. Among the drawings and sketch-books of Antonio Pisano in the Louvre there are many designs for woven fabric patterns. Jacobo Bellini's sketch-book, which is also in the Louvre, likewise contains designs that seem to have been meant for Venetian fabric patterns.

The coats of arms, charges and crests of the nobility also supplied a great number of pattern motifs.

## The Fifteenth Century Pomegranate Pattern

In the beginning of the 15th century, the Late Gothic period, a type of pattern was evolved in Italy which still lingered on till well into the 18th century, namely the pomegranate pattern. And though Saracenic fabrics of the 14th century bear similar patterns which may be considered as its precursors, the highly developed form originated in the West. Among the wealthy nobles and citizens velvet became the most popular material. Although velvet or velvet-like fabrics are said to have been woven in antiquity, yet there are no extant examples of an earlier date than the 12th century. In 1247 the velvet weavers of Venice established a guild of their own. Patterned velvets were already woven in the 14th century, but it was only at the beginning of the

15th century that coloured velvets were produced in Venice. Velvet is a material that requires reticent and formal designs. Later on they were transferred to lighter fabrics such as brocade silk, damasks, etc. Beautiful examples of velvet brocades, both as to technique and design, were woven and have never been equalled since. Three remarkable changes are noticeable in the development of the pattern. The pattern planned on ogival lines was retained, but the central palmette was replaced by the pomegranate motif which, however, either resembles a thistle, a pine-cone, or a pineapple with leaves rather than a pomegranate proper. In the latter case it is represented as burst open and showing the seeds. The sprays forming the ogival frame are enriched by small leaves, blossoms and fruit. The ogivals are generally linked up by floral ornament which gradually displaces the central motif and develops into a large cinquefoil rose, and later into a leaf form with seven or nine points similar in outline to the Gothic ogee arch. The central design consists of the apple, cone, or thistle motif surrounded by numerous leaves, usually revolute, and small conventional blossoms. The same floral and foliage arrangement is repeated round the leaf form. What were once narrow sprays become thick broad stems over which again thin leafage and blossom sprays trail. Towards the middle of the 15th century the large rose and leaf forms are grouped close together. The velvets are unicoloured, black, blue, red, or green. The pattern details are raised in the velvet.

Another group of patterns retains the oblique and undulating leafy bars which were popular in the Trecento and were of Chinese origin. The large leaf motif occurring at given intervals is placed obliquely over the thick undulating stems from which again small branches and large formal leaves protrude. In the Venetian velvets of the first half of the 15th century the treatment of the roses, leaves and branches is more formal. By breaking up the continuous construction of the pattern it is now frequently arranged as a *semé* of floral forms. On the other hand on the large examples of Late Gothic velvet brocades and gold fabrics of the second half of the 15th century the single pattern extends over the whole width of the stuff. These sumptuous examples of the weaver's art are still extant in great quantities. The great painters of the period represent them in their pictures not only as hangings, but as material used for costumes of both men and women. Probably these velvet fabrics were produced on Venetian looms. The best examples extant are in the Bern Museum, and were taken by the Swiss from Charles the Bold of Burgundy.

In contradistinction to the pomegranate pattern based on Chinese examples with the foliage and floral decoration all on one side of the stem, a more symmetrical pattern is evolved in which the large rose motif is placed in the middle of the fabric. A small group of velvets contains patterns based on the rosette motif, and can hardly be regarded as belonging to any particular style.



The modifications of the pomegranate motif did not occur in sequence, but at one and the same time.

### Florentine Early Renaissance in the XV Century

From the middle of the 15th century the Early Renaissance style becomes conspicuous for the patterns of woven fabrics. A type is evolved which borrows its motifs from the plastic arts and favours the ogival pattern embellished with symmetrically placed floral forms. The production of these fabrics is mostly limited to Florence. They are usually cloth of gold, patterned with Renaissance foliage, acanthus leaves, palmettes and fleur-de-lis, the contours of which are coloured.

There is also a class of Early Renaissance brocades patterned with panels or vertical bands containing Biblical scenes: the Annunciation, the Nativity, the Resurrection, and the Ascension; also single figures of saints, and the initials of Christ set in a halo. These fabrics were usually cut into strips and used as trimmings for church vestments.

Some unique examples of silk are those patterned with non-repeating scenes ascribed to designs by Antonio Pollajuolo. The most important piece is the antependium in St. Francesco in Assisi presented by the Pope Sixtus IV. in 1475. A much smaller fabric is another antependium in Toledo Cathedral patterned with the cardinal heraldic charges of the archbishop Petro Gonzales de Mendoza (died 1495). A third, the date of which is known by its original owner (King Mathias Corvinus of Hungary, 1458—1490), is a cloth of gold with the king's arms. This fabric is also ascribed to Antonio Pollajuolo. An antependium woven for Ludovico Sforza and patterned with the combined coats of arms of this duke and his duchess was woven on the same loom.

As the above-mentioned fabrics are dated, it was possible to class a small group of patterns with thick heavy branches, pomegranates and the usual accompanying conventional foliage as belonging to Florentine Early Renaissance fabrics.

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# Woven Fabrics of the XVI, XVII, and XVIII Centuries

## Italy in the XVI Century

With the pomegranate patterned fabrics of the second half of the 15th century, and with the great pieces of brocade velvets weaving had reached its highest degree of excellence.

At the beginning of the 16th century the pomegranate motif still dominated in silk textiles. It is an established fact that stuffs were exported to the East, where they were copied, for instance at Brussa. And, vice versa, Persian and Far Eastern feeling is apparent in Venetian velvets.

Gradually the pomegranate pattern adapts itself to the requirements of the Renaissance style. In the arrangement of the pattern the ogival panel is much favoured. The pomegranate is followed by vase motifs together with branches of acanthus, blossoms and small apples. Other stuffs have a well-distributed pattern of delicately curved or broken sprays in which the rhythmical arrangement of the different motifs is retained. Animal designs are completely eliminated towards the middle of the 15th century.

Though the patterning of fabrics during the Renaissance period retained its distinctive features, the large velvets and silks employed for hangings are patterned with motifs borrowed from architecture, such as trophies, fruit and flower festoons, vases, groups of musical instruments, grotesques and masks.

After the middle of the 16th century further changes took place in the patterned fabrics owing to the introduction of the Spanish type of dress for which large patterns were not adapted. Hence a distinctive line is now drawn between the patterning of hangings, furniture coverings, and costume. With the latter it was usually small. The panel arrangement is discarded, and the pattern is a *semé* of floral forms.

## Italy in the XVII and XVIII Centuries

Among large patterned fabrics the velvets are the most sumptuous at the end of the 16th and during the 17th century. They are called Genoese velvets or *Velour de Gênes*, but they were also woven in Venice, Florence, and other towns. With these stuffs the symmetrical arrangement predominates and the repeat of the patterns covers the whole width of the material. Multicoloured patterns are much favoured on velvets. The leafage and floral designs gradually assume a more natural form, but in the case of coloured silks the appearance of the floral design is flat rather than plastic.



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1) Seidenstoff. Italien oder Spanien, Ende 15. Jahrh. — 2) Seidenbrokat. Italien, 16. Jahrh.  
 3) Florentiner Seidenstoff. Mitte 16. Jahrh. — 4) Seidenstoff. Italien, 16. Jahrh.



4



2



3

1) Silk fabric. Italy or Spain, end of 15th Cent. — 2) Silk brocade. Italy, 16th Cent. — 3) Florentine silk fabric. Middle of 16th Cent. — 4) Silk fabric. Italy, 16th Cent.



In the 18th century the Baroque character of patterning becomes very pronounced, together with an increasingly naturalistic treatment of the ornament. Italy had to renounce her supremacy in the production of silken fabrics in favour of France, who henceforth exercised great influence on Italian woven stuffs.

## Spain

By the conquest of Grenada in 1495 Castile obtained possession of the last of the Arab footholds in Spain. Spain attained to the zenith of her power under Charles V. (1519–1556). The flourishing Spanish industries not only supplied their own country and the colonies with fine woven fabrics, but also sent goods abroad. Gradually the Arab patterns were discarded in favour of the pomegranate motif; but the Moorish distribution of pattern was retained, as well as some distinctive features. This type of pattern may be dated by Bruncino's portrait of Princess Eleonore of Toledo, the wife of Cosimo I. de Medici. The picture (now in the Uffizi) represents her dressed in a sumptuous robe of state, and was painted soon after 1550. In those provinces which had been Spanish before the final reconquest of the country from the Moors the prevailing pattern in silk fabrics was the pomegranate. During the further course of the 16th century a well-distributed ogival framing was formed either by sprays, or knotted ribbons, etc. The Moorish style lingers on till the 17th century.

After a short period of splendid activity in weaving during the 16th century this industry declined under Philip II. and his successors owing to religious intolerance which drove some of the best craftsmen out of the country.

In the 17th century Spanish weaving lost its importance in the markets of the world. The domestic looms only produced a poor class of material.

## French Silk Fabrics

It was not till the middle of the 15th century that silk weaving in Avignon, where it had been carried on as far back as the mid-thirteenth century, received a new impetus when looms were set up by Louis XI. in Lyons and Tours (1470). The first weavers were Italians who naturally favoured Italian patterns. This Italian influence predominated during the whole of the 16th century, and also continued during the first half of the 17th century in the reign of Louis XIII. (1610–1640).

Amongst the various patterns on French velvets, beyond the time-honoured cornucopia, vases, palm and other leaves, the royal crown and heraldic lilies were popular patterns. After the middle of the 17th century French predominance in silk weaving was firmly established under Louis XIV. Lyons became the chief centre. At this period the difference between textiles employed for men's and women's costumes became very pronounced. Whereas small patterns were

employed for the former, large and rich ones were required for the hooped skirts and long trains of the women.

It is almost impossible to trace a definite development of pattern during the period in which fashions were so capricious. The high state of perfection to which the lace industry attained was due to Colbert's support; and it was owing to the influence exercised by this branch of textile industry that lace-like patterns were adopted in silk weaving in the second half of the 17th century. At first the planning of the lace-like details was purely symmetrical, but afterwards this type of pattern was treated more freely, though this was not the case with patterned velvets. The floral designs, which in the earlier fabrics were severely conventional and later on became more graceful and capricious in outline, were both filled with and surrounded by lace-like details. These floral designs are connected by lace stripes or framed by them.

Another group of brocades and coloured silk fabrics is patterned with thin, flat or shaded floral sprays placed between Baroque ornamental designs. Daniel Marot was practically the only great Baroque master who designed textile patterns.

The Régence period (1715—1723) which followed the decease of Louis XIV. did not develop a special type of textile patterning. But under Louis XV. various styles were evolved. Three women were influential in determining the patterns of the period: Queen Mary Leszczyńska, Madame de Pompadour and Madame Dubarry. Queen Mary Leszczyńska, a Polish princess, favoured fur-like designs, usually vertical undulating fur stripes with graceful floral patterns; Madame de Pompadour, as chief shareholder in the Compagnie des Indes favoured Indian and Chinese stuffs, the patterns of which were consequently imitated by the French craftsmen. This led to the development of the so-called Chinoiserie with its fantastic architectural features, genre scenes, as well as groups of flowers all in the Chinese style. Madame Dubarry introduced the delicate and graceful flower pattern interwoven with numerous gold and silver threads. Small patterns were preferred for men's garments which were elaborated by embroidery on the edges, cuffs, pocket-flaps and collars.

The damasks employed for hangings and coverings for furniture were of a very ornate character. Their patterns are a later development of the lace design. The central motif becomes smaller and smaller and is sometimes omitted altogether, whereas the side motifs are both large and elaborate.

Another type of fabrics, the designs of which are ascribed to Jean Revel (the Younger) of Lyons, include in their patterns landscape and architectural motifs. In many cases consoles, balustrades, bowls and baskets are combined with floral and fruit designs. Jean Pillemant (circa 1770) favoured Chinese motifs, grotesque interpretations of Oriental scenes which are certainly more like caricatures than naturalistic representations.







The floral patterns of Rococo fabrics with vivid naturalistic colouring and shades are modelled in such a manner as to produce the effect of light and shade which often led to an exaggeration of the broché technique.

Philipp de la Salle (1723—1803) produced the most sumptuous multicoloured hangings the patterns of which are both free and ornate. Besides nosegays he employs groups of musical instruments, the implements of the gardener's and shepherd's callings, as well as other rustic tools; crumpled silk ribbons, trellised arcades, fur-trimmed draperies, baldaquins, as well as animals and allegorical figures. His chief work was done in the last years of Louis the Fifteenth's reign and under Louis XVI.

The period of transition from Rococo to the style of Louis XVI. was the most flourishing epoch of French weaving both from the artistic as well as from the point of view of technique. Beyond the production of particularly magnificent textiles where price was no object, from 1760 on attempts were made to produce both lighter and cheaper materials. This was effected by employing a series of various coloured warp threads and thus producing coloured stripes which led to the introduction of striped patterns in the period of Louis Seize.

Under Louis XVI. classical elements enter the pattern scheme, silk fabrics used as hangings are decorated with symmetrical patterning suggesting pilasters upon which refined classical motifs such as medallions containing landscapes, cupids or genre pieces framed by laurel and ivy sprays are represented. Other motifs are festoons of flowers and fruit, vases, urns, pairs of turtle doves and other amorous fancies, gardener's implements and similar motifs of this order.

The favourite pattern on dress material fabrics, whether silk or coloured velvet employed for men's garments, is a semé of floral flowers and sprays or feathers arranged symmetrically in rows, etc.

The Revolution put an end to these playful patterns, and motifs were solely drawn from classical art.

The textile industry was practically brought to a stand-still during a number of years. It was not till Napoleon became Consul that there was a revival. His measures succeeded in giving a new impetus to silk weaving. The repeating pattern was re-introduced, and the classical ornament became an insignificant feature. Besides the acanthus motif, palmettes, stars, and meanders additional patterns were introduced such as arms, eagles, as well as the imperial initial «N», usually surrounded by a laurel wreath.

The hangings were patterned with sham folds. At the time, when there was a perceptible poverty of invention in textile patterning and a simplification of the technique of weaving, Charles Maria Jacquard invented his loom in Lyons (1805). From thence forward mass production set in and the consequence was an enormous cut in prices.

## Woven Fabrics in Germany, the Netherlands, Switzerland, Poland and Russia

It was not till very late that silk was woven in Germany. On the other hand flax and wool weaving were practised at a very early date. Already in the early Middle Ages textile industries had developed in Suabia, on the Lower Rhine, and in Julich and Cleve. And linen and cloth fabrics from Augsburg, Ulm, Cologne, Aix-la-Chapelle, and other weaving centres were largely exported to Italy, England, Spain and Russia. When France almost ruined her textile industry by expelling the Huguenots in 1648, England, Spain and Italy depended almost exclusively on Saxon and Silesian linen looms. Huguenot immigrants introduced the craft of weaving in Berlin, Göttingen, Eisenach and Cassel.

Whereas remnants of wool fabrics dating from early times are very scarce, linen fabrics have proved to be more durable. The chief examples that have been handed down are strips of linen covers and towels such as were woven in Germany and Italy (Perugia) between the 14th and 18th centuries. The patterns on the older damask table-cloths and napkins betray the character of the 17th and 18th centuries. Favourite motifs were scenes from the Christian legends, as well as historical ones such as those depicted on the so-called «peace» fabrics in connection with the peace treaties of Breslau (1742), of Dresden (1745) and of Hubertusburg 1763).

Towards the middle of the 18th century a pronounced naturalistic treatment of the floral, fruit garland and basket patterns in linen weaving become evident.

The 15th century Cologne bands were renowned beyond the frontiers of Germany. Their provenance is proved by the documents and coats of arms of those who gave orders for these fabrics. The earlier examples were narrow; later on they became broader, especially when they were employed for chasuble crosses, the ground of which was either cloth of gold or heavy silk. Heraldic charges, inscriptions, and later on figures are inserted between severely formal ornament: Gothic foliage, scrolls, roses and blossoming trees.

A special type of German textiles is represented by the coloured curtains used to close sleeping alcoves in Lower Germany and in the ancient duchies of Schleswig and Holstein. They are called reversible fabrics and were made of linen or wool. The patterns are partly geometrical, partly figures, in the latter case they represent mythological or Biblical scenes. The fleurs semées pattern is borrowed from 17th century damasks. Presumably these patterns chiefly originated in the 18th century.

It is not possible to state exactly how far back silk weaving dates in Germany. But the weaving of tapestries and silk stuffs was carried on in Regensburg and elsewhere (partly in religious houses) as early as the 12th and 13th centuries.

In the 14th century silk weavers also settled in Augsburg and Ulm. Documents prove that Italian silk dyers came to Nuremberg in 1537. Cologne is also mentioned as an important silk dyeing centre; and pieces of silk woven there, or in the neighbourhood, in the first half of the 16th century have been preserved.

In the Netherlands silk weaving is said to have been introduced as early as the 13th century, especially in Flanders: Mechlin, Ghent, Ypres and Bruges. It received a great impetus from Venetian and Florentine weavers who settled there in the 15th century. A high degree of perfection was attained to in the weaving of velvets, gold brocades and satin during the reign of Charles V. After the Thirty Years' War French refugees exercised considerable influence upon weaving in Amsterdam, Utrecht, Harlem and Naarden whose fabrics attained to considerable renown. But with the general decline of Dutch industries in the first quarter of the 18th century silk weaving lost its importance and was soon surpassed by the growing competition of France, England and the Lower Rhine.

The beginnings of silk weaving in Switzerland may also be traced back to the middle of the 13th century. After a short period of prosperity during the 14th century the industry suffered considerably during the Swiss wars of independence in the 15th century. And it was only in the second half of the 16th century that silk weaving revived.

After the Thirty Years' War weaving in Germany was only carried on by the weavers and their families in their homes. The sumptuous fabrics of the German courts were naturally woven in France. But a silk weaving industry was established in some places by means of imported raw material. Satin and taffeta weaving flourished in Hamburg in the 17th and beginning of the 18th century where it had been introduced by Dutch Protestants at the end of the 16th century. Their method was that employed by the Antwerp craftsmen.

In Prussia sericulture and silk weaving were fostered by Frederick the Great who did everything in his power to promote this industry. Under his successor sericulture was neglected, and finally ceased altogether in the seventies of the last century. But silk weaving and dyeing were still carried on. In Crefeld in the Rhineland silk weaving was re-established in the middle of the 17th century by the family of the von der Leyens.

Under the French Republic the Crefeld silk industry flourished considerably and after the War of Liberation gradually attained to the predominant position in the German silk weaving industry that it still enjoys. Elberfeld and Barmen also became important centres of silk industry, especially for ribbons and trimmings.

As in other countries the patterning of German silk fabrics was influenced by French models, though, however, they lacked the vitality of conception of

the latter. Nevertheless, some good material was produced, as for instance the hangings in the castles of Charlottenburg, Potsdam, Berlin and Rheinsberg.

## Poland and Russia

Weaving in Poland was introduced from Persia and Turkey, hence these countries first exercised considerable influence on the patterning. Reliable data are first obtained in the 17th century, according to which a silk manufactory was established in Sluck at the end of the 17th century where silk belts, sashes and brocade stuffs were woven. There were also weaving establishments in Warsaw and Cracow. The sash was one of the most important items of the Polish national costume. It was richly patterned with longitudinal stripes and transverse bands sumptuously embellished with gold and silver thread.

Some fabrics of the 18th century patterned in the Régence style have a more refined type of ornamentation.

Russia played a certain rôle in silk textile weaving in the Middle Ages when Kiev and Novgorod were trading centres for Byzantine and Oriental silk stuffs. In the 13th century, during the struggle between Genoa and Venice, Russia's position as an agent between the East and the West was of great importance. The victories of Venice on the one hand, and the Mongolian raids on the other caused Russia to lose her profitable position as go-between.

Peter the Great and his successors Catherine and Paul endeavoured to further the silk industry by planting mulberry trees and introducing silk-worm breeding, but their efforts were doomed to failure owing to the indifference of the Russian peasant. However, silk and brocade weaving gradually began to flourish in Jaroslavl, Vladimir, Moscow and a few other cities where French weavers had settled.

It is not possible to make definite statements about the patterning of the earlier Russian woven fabrics as examples have not been preserved. In the 10th century, with the introduction of Christianity, Byzantine art forms reached Russia. They were at first combined with the prevailing Oriental motifs, and afterwards with those of western Europe. Examples of patterning were also borrowed from the Italian Renaissance. At the present time the Russian silk weaving industry, which is chiefly confined to the production of sashes and shawls, produces nothing of artistic importance.

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1) Seidenbrokat. Brussa, Anfang des 16. Jahrh. — 2) Samtbrokat. Persien, 16. Jahrh.



1) Silk brocade. Brussa, beginning of 16th Cent. — 2) Velvet brocade. Persia, 16th Cent.



## Oriental Fabrics since 1500

Oriental textile fabrics begin to show national characteristics again after 1500, although at first they clung closely to Venetian patterns which were afterwards modified to suit Oriental taste. In the 16th and 17th centuries a completely independent style was developed in Persia. It was based on ancient Iranian art, and excellent work was produced in carpet, silken brocade and velvet weaving. Under the Osmons the Ottoman empire was formed by the inclusion of Asia Minor, Syria, Egypt and North Africa with Constantinople as the capital where architecture, ceramics and weaving developed along peculiar lines of their own. As the Ottoman empire rose to the apex of its power textile fabrics became increasingly sumptuous. The preference for cut velvets was very marked at this period.

At first the dominating pattern was based on ogival panels enclosed by curved sprays or broad smooth bands embellished at the edges with little leaves. The central motif contains either arabesques or rich floral arrangements, and sometimes cloud motifs and stars, etc. In the 16th century hyazinths and roses are introduced. Some of the most important examples of 17th century fabrics were the so-called Scutari stuffs.

In the 17th century Persian fabrics again reached a high degree of excellence, especially in the production of vividly coloured sumptuous velvet brocades. The patterns were similar to those on the carpets of the period, the ogival bands were replaced by ondoyant sprays, and later on developed into a *semé* of floral forms in which the sprays were broken up. Besides purely floral patterns, examples of velvet brocades and silk fabrics with rich figure patterns are extant from the 17th century. Many of these patterns represent pictorial scenes from the Iranian legends and literature; richly clad beautiful figures of men and women, as well as long-tailed Chinese birds and dragons are introduced into the decorative landscape. The weaving centres were Kashan, Ispahan and Yezd. Silk fabrics also contain similar patterns, which, however, are often very minute in design. The period of remarkable achievement in the production of splendid textiles declined with the Safidian period, and silk weaving as an art gradually perished.

### Far Eastern Fabrics

It is but natural that the craft of weaving should attain to a high degree of excellence both as to technique and design in those countries which in ancient times possessed unlimited quantities of the most precious weaving material, namely silk. Mention has been made of the mutual influence existing between China, Persia and other countries by way of India, both as to tradition of designs and craftsmanship. Whereas China retained the severely conventional

pattern till the present, and has maintained her traditions in the design of ornament, flowers and animals; Japan already inclined at an early period towards a more naturalistic treatment of motifs, which, however, are never lacking in a certain conventional element, and are always linear. The technique employed by the Chinese and Japanese in the production of coloured silk stuffs is that known as broché. On the other hand velvet weaving is unknown in China, and is also rarely met with in Japan where, indeed, it has only recently been introduced.

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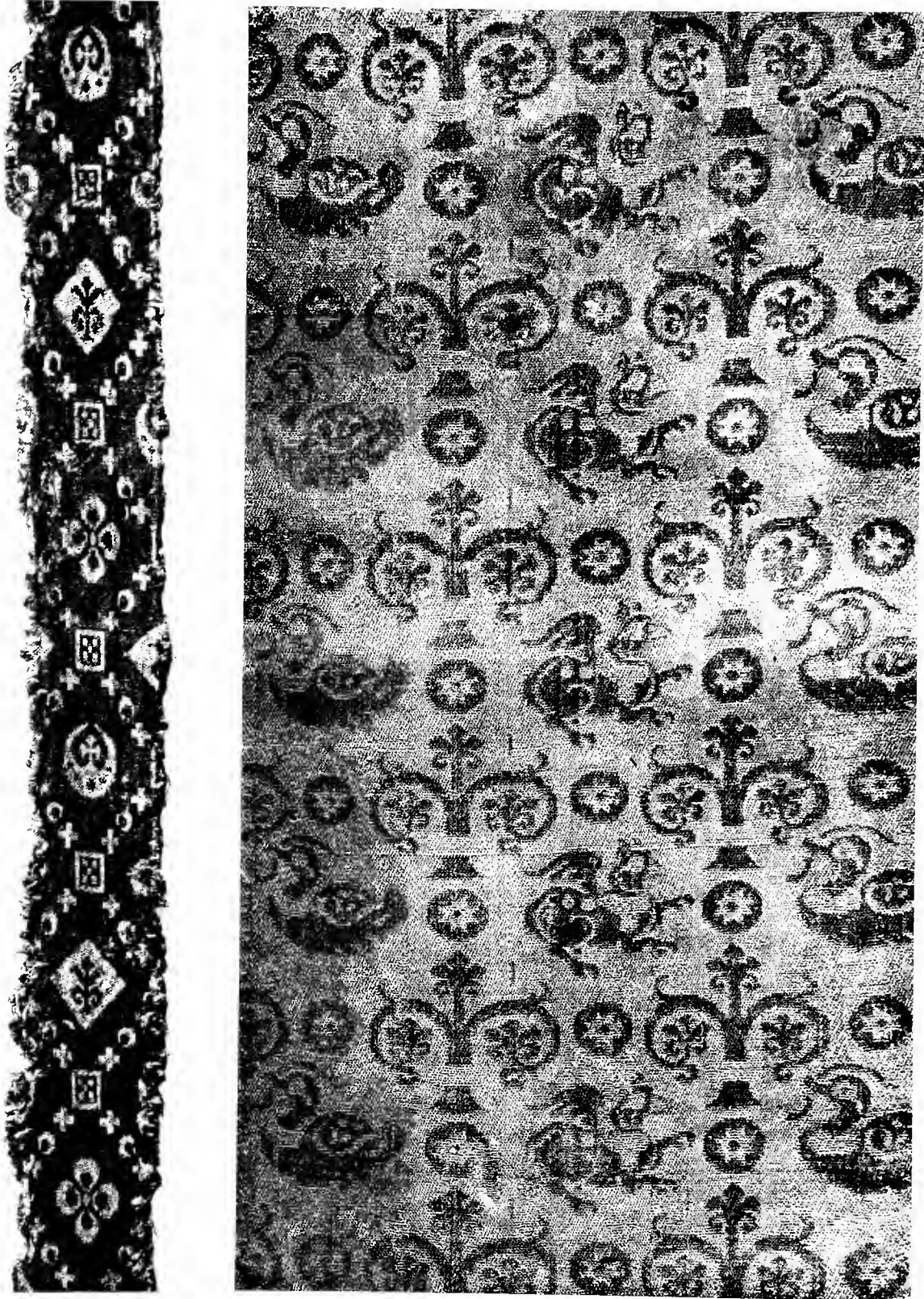
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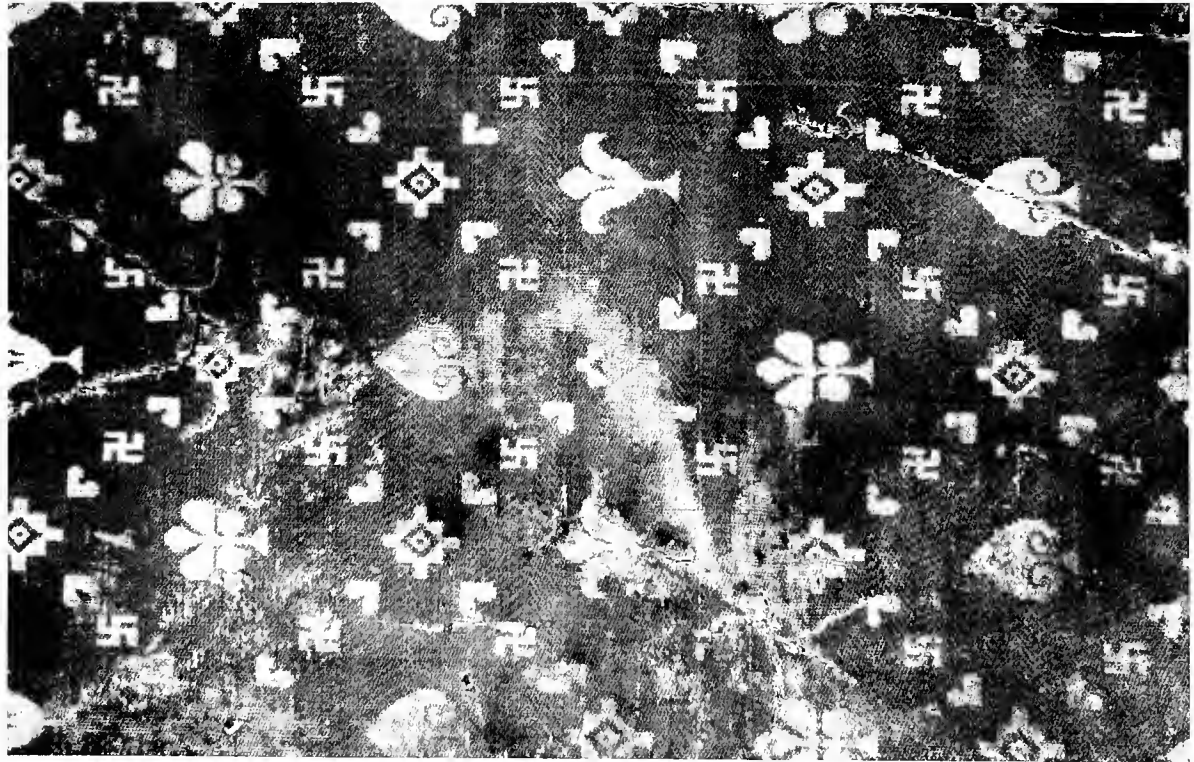


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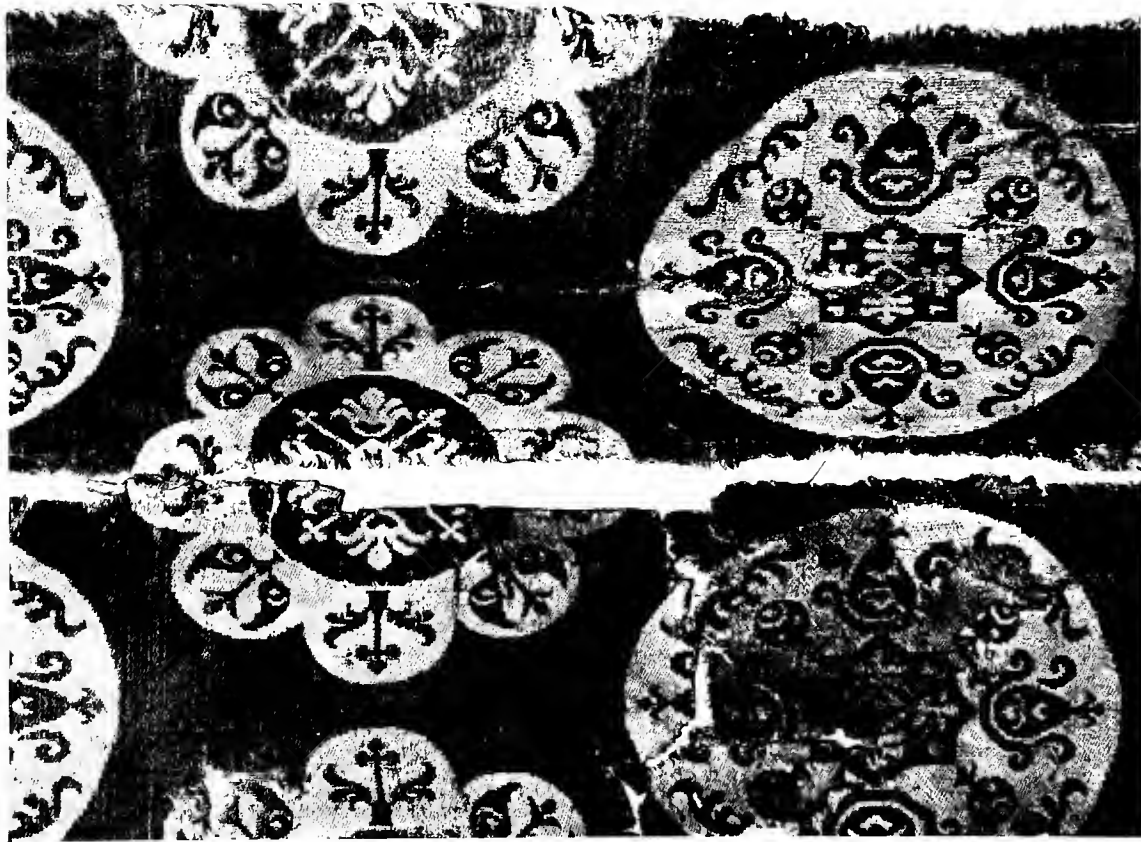
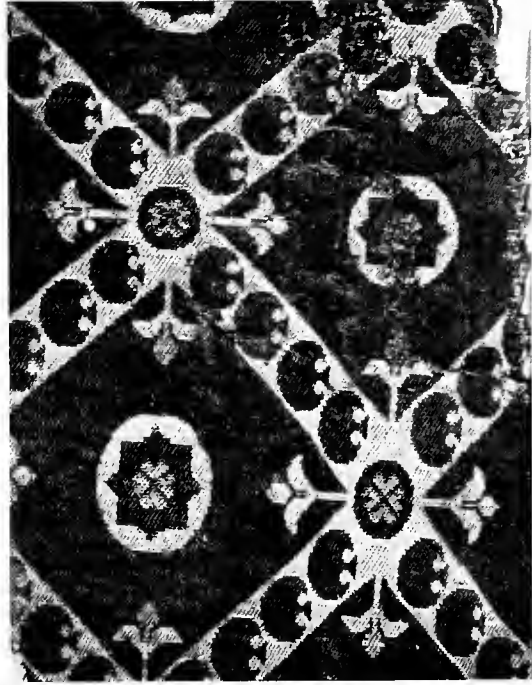




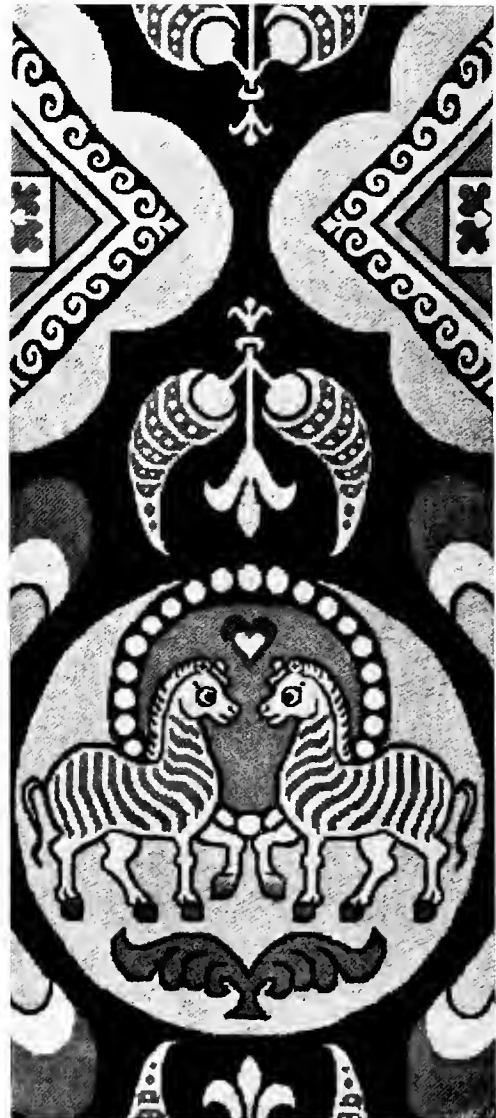
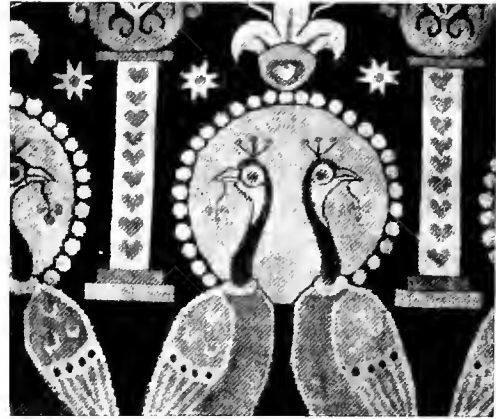
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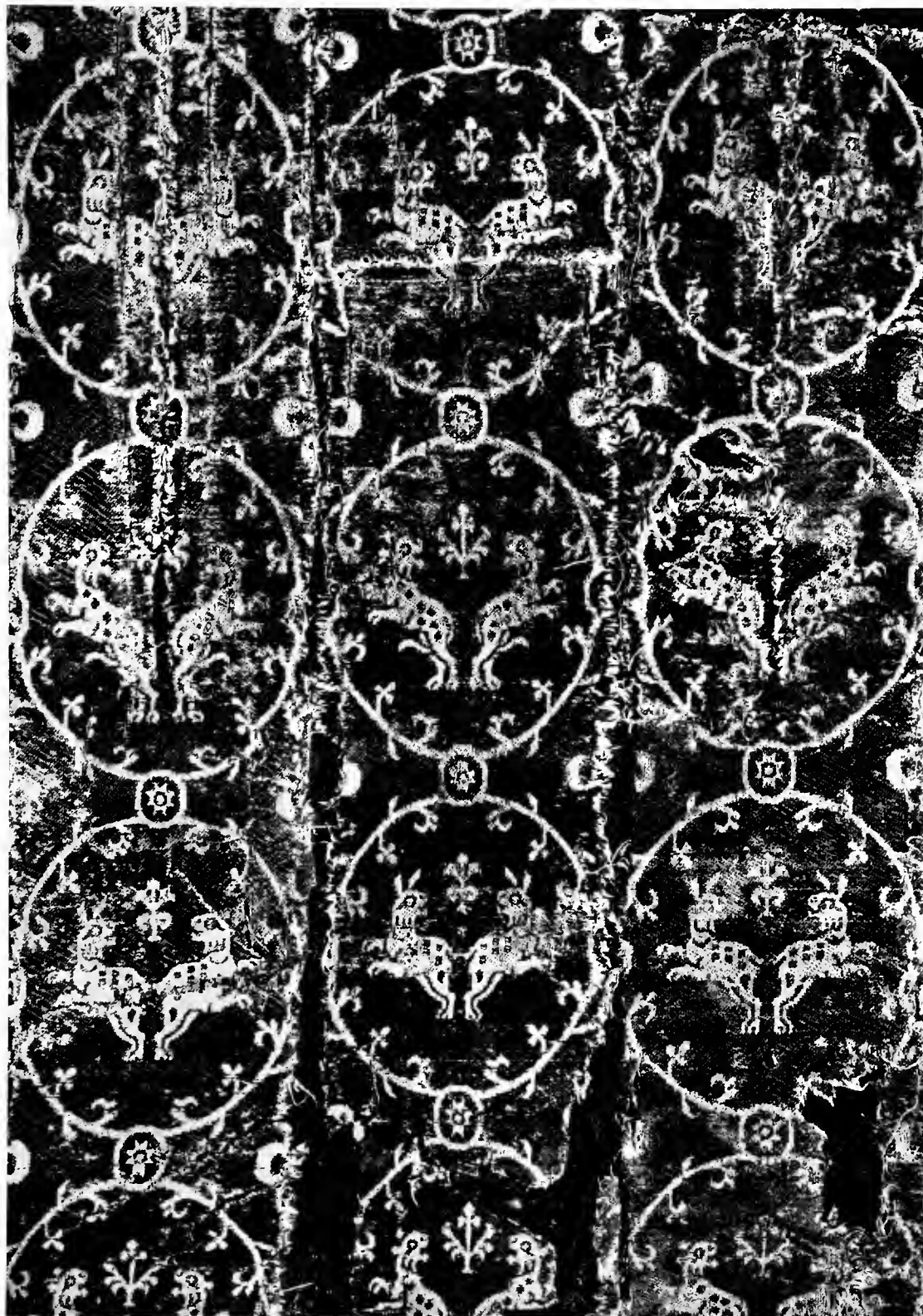
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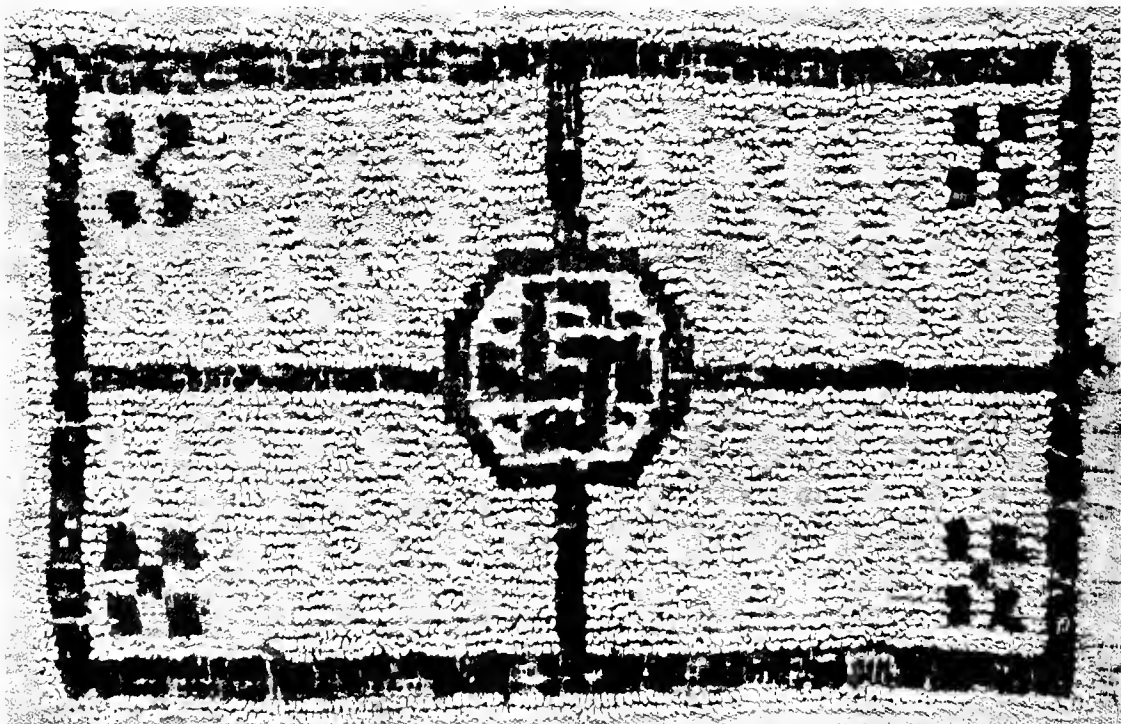
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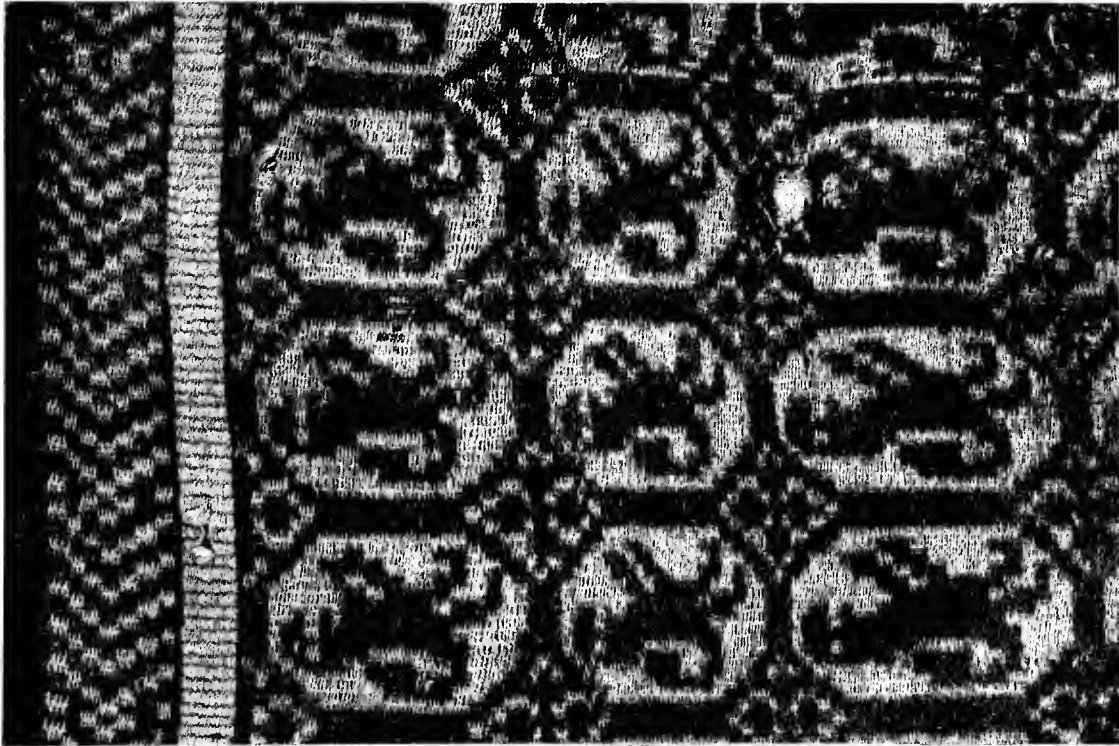
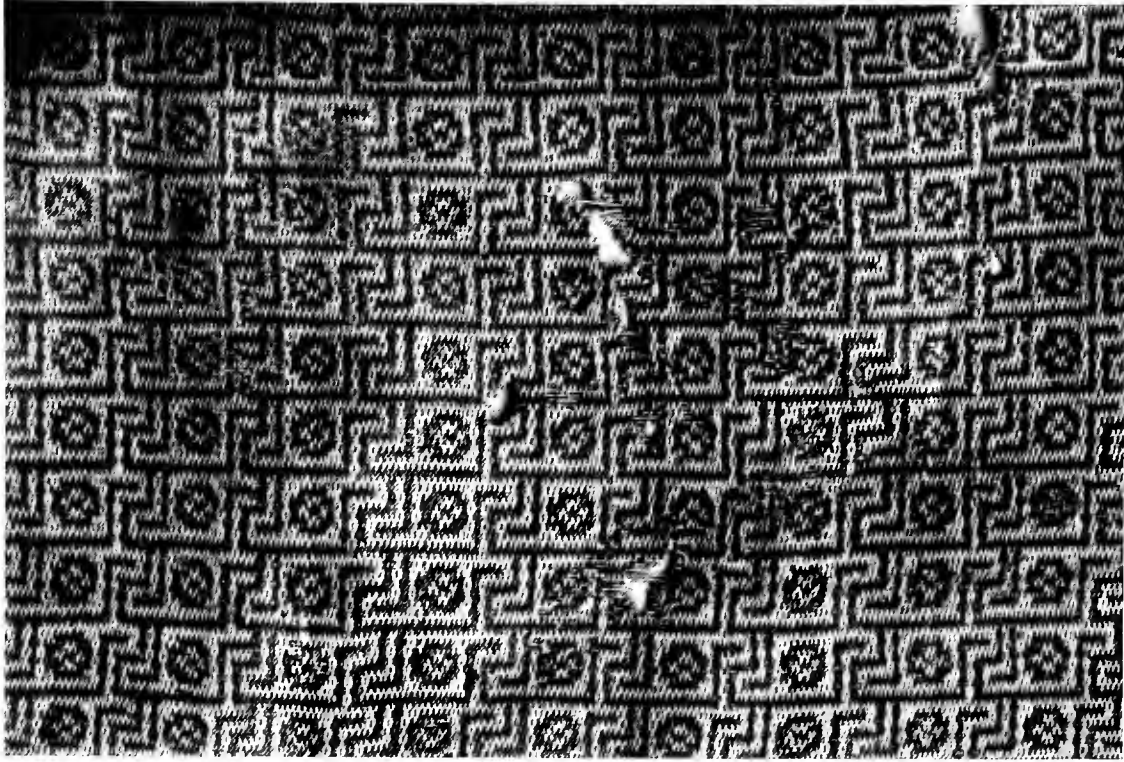


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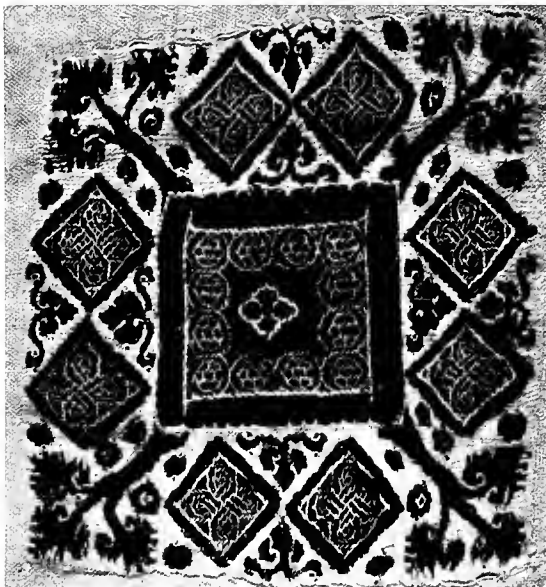


Spätantike Wollstoffe – 5. bis 6. Jahrhundert





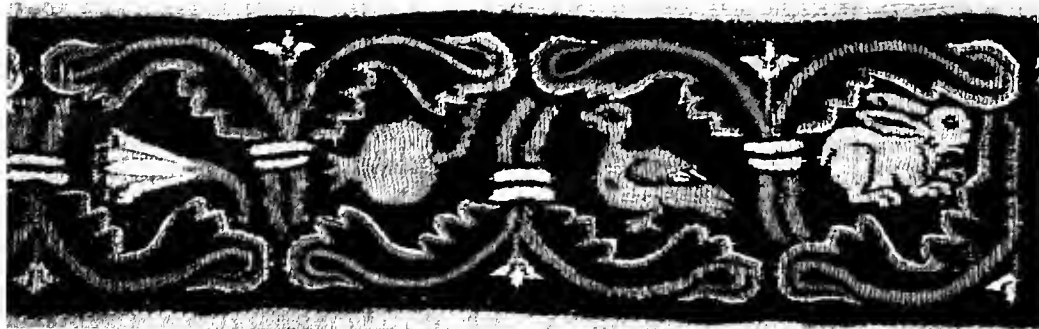
Spätantike Wollengewebe — 6. bis 7. Jahrhundert



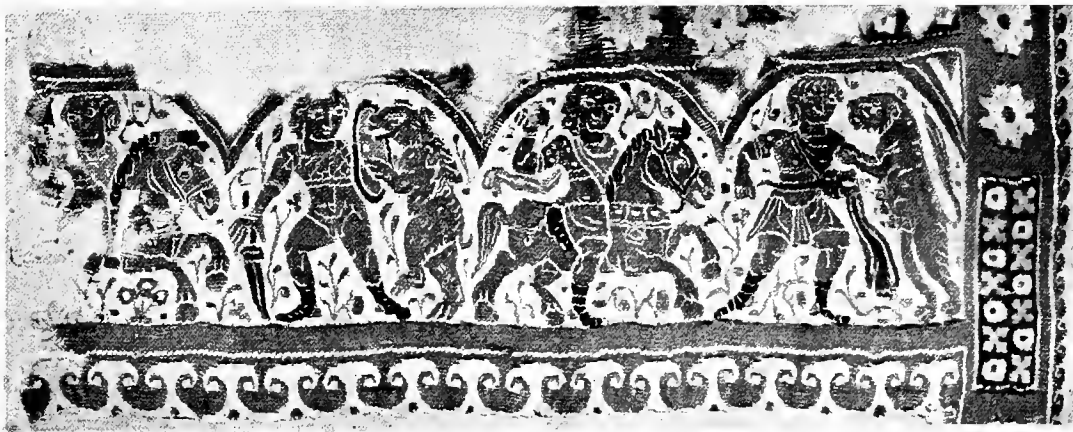
Agypten, 5. bis 7. Jahrhundert — Hellenistische Wirkereien



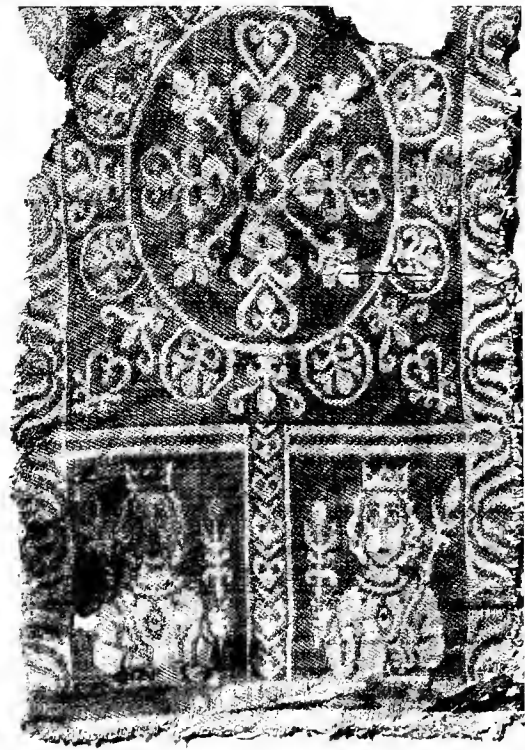
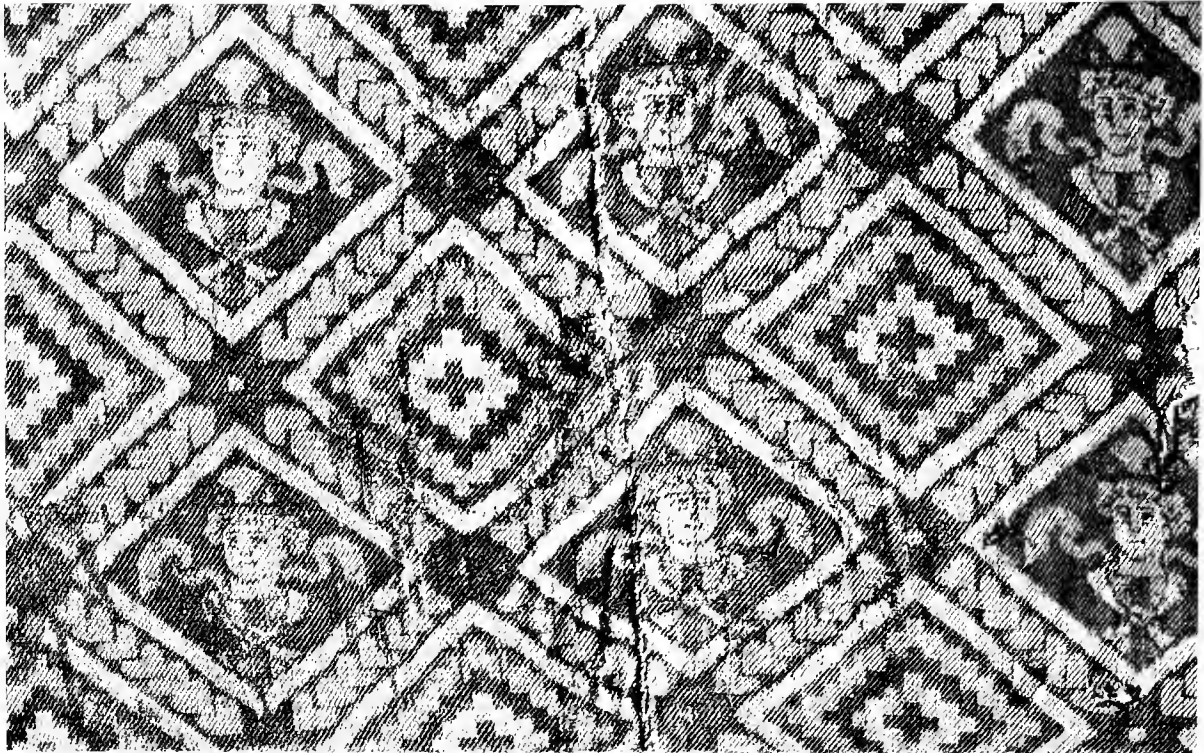
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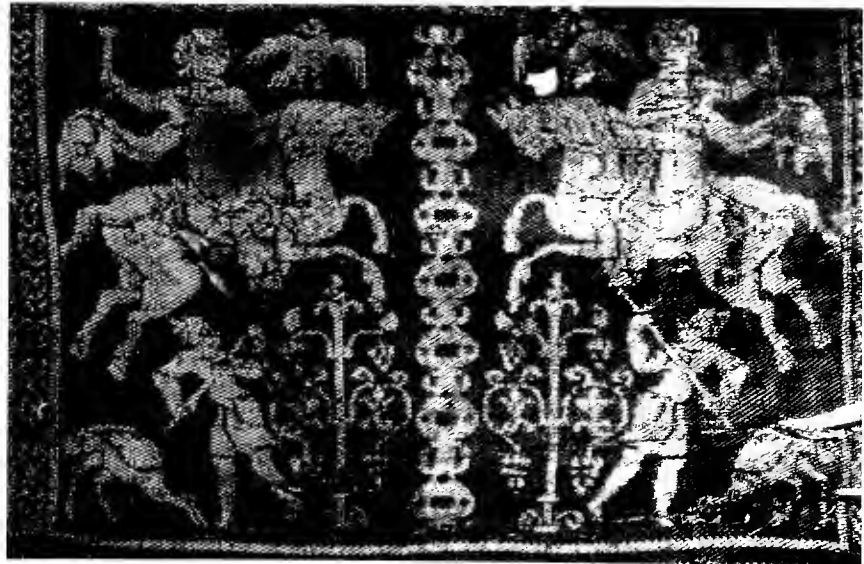
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Agypten, 6. bis 7. Jahrhundert – Späthellenistische Wirkereien



Koptische Seidenstoffe — 6. bis 7. Jahrhundert

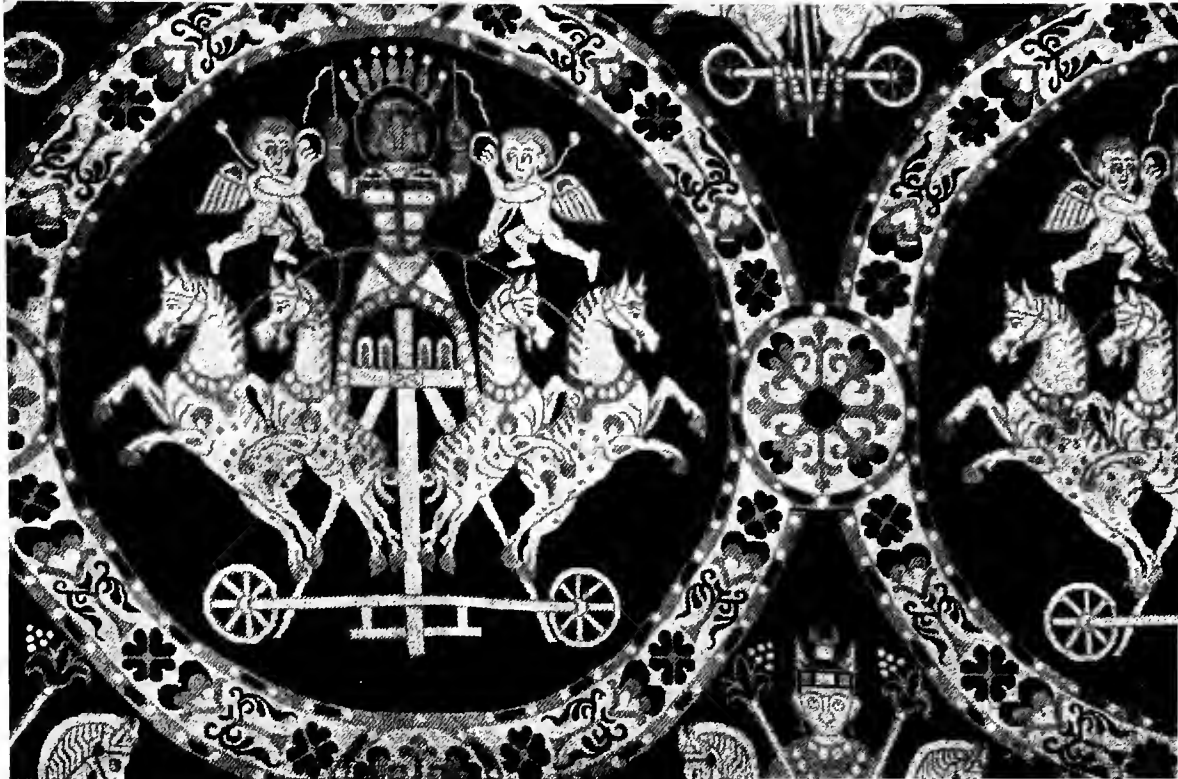


Koptische Seidenstoffe aus Achmim — 6. bis 7. Jahrhundert

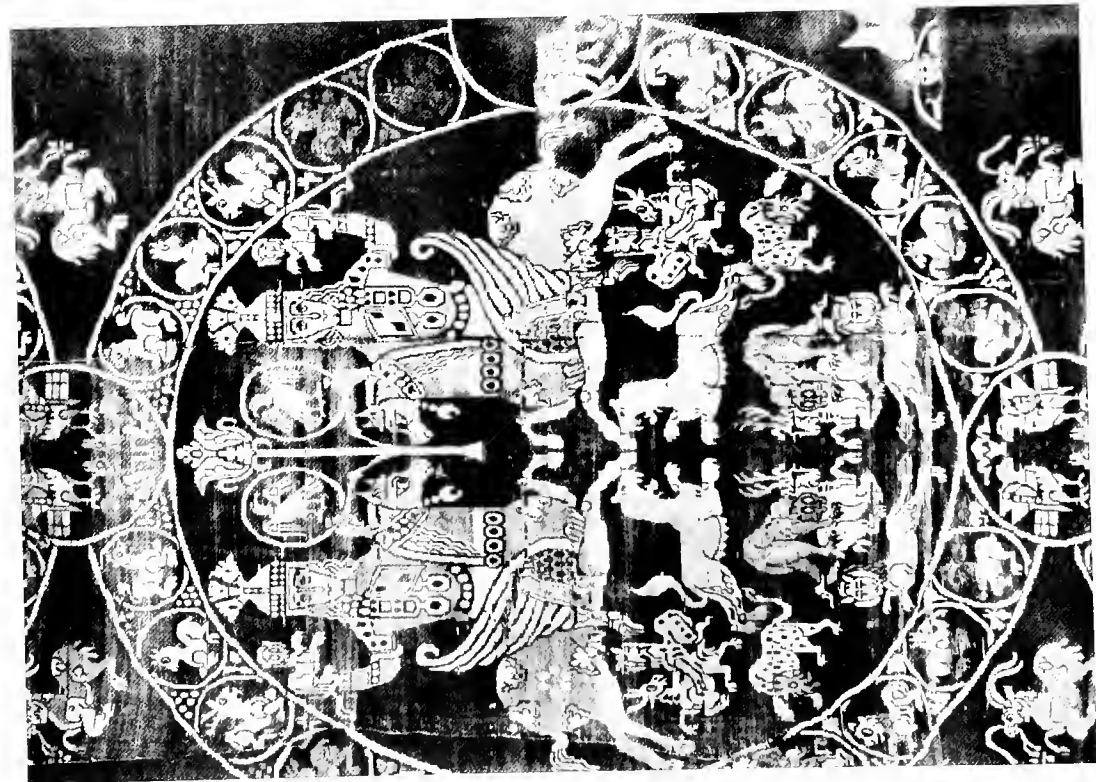
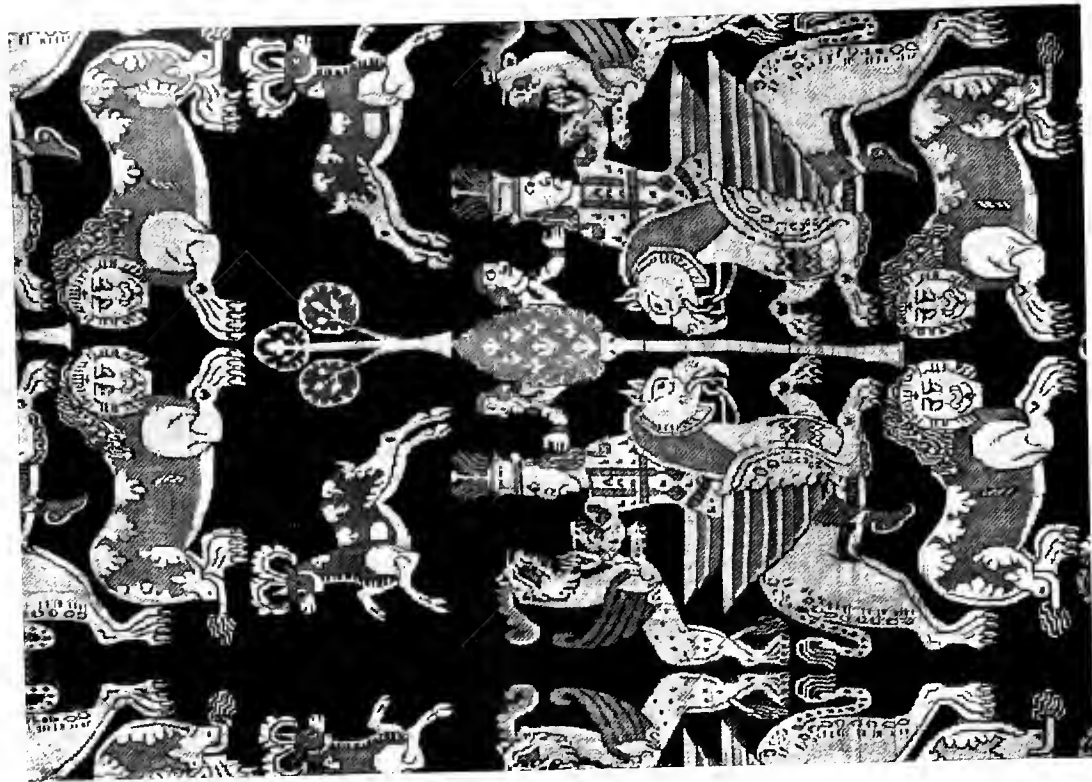


Alexandria, erste Hälfte des 6. Jahrhunderts – Seidenstoff mit der Verkündigung  
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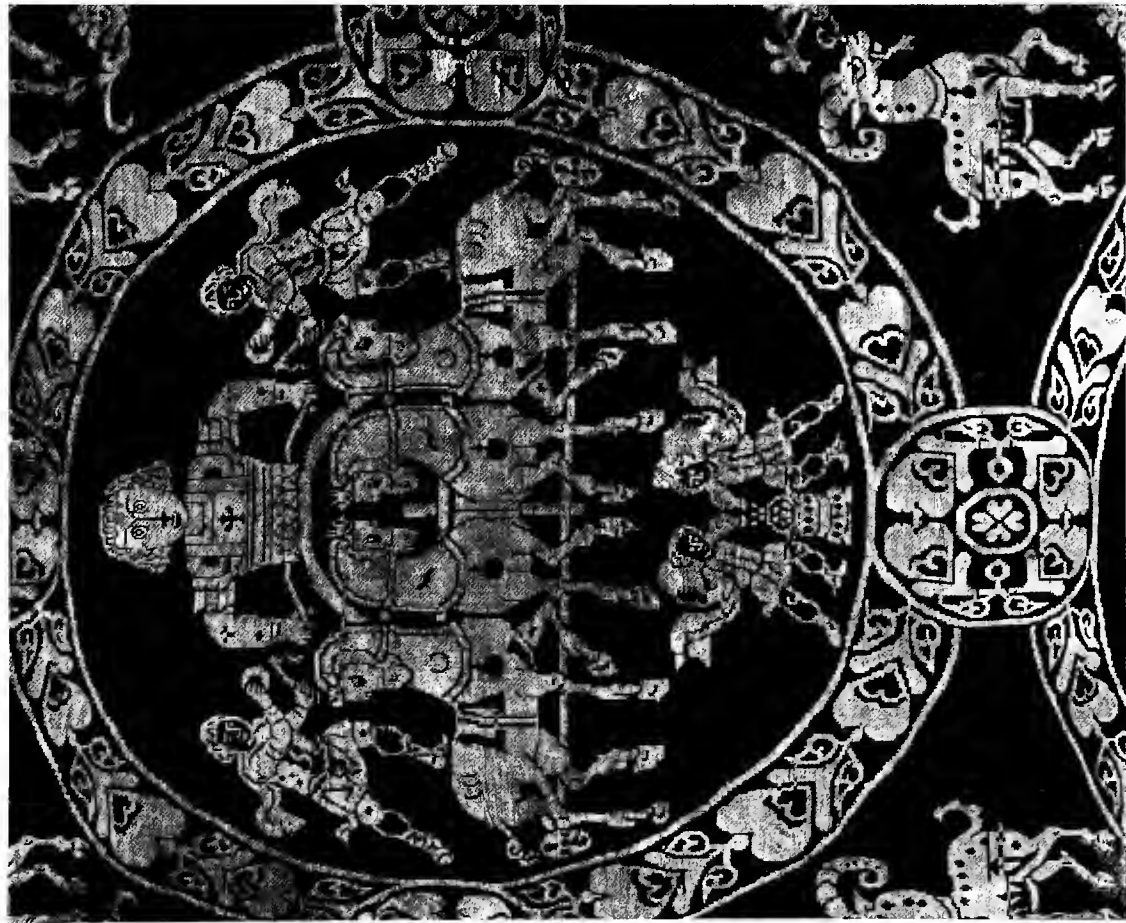




Alexandria, 6. bis 7. Jahrhundert – Seidenstoffe in Brüssel, Maastricht und Säckingen



Persien, 6. bis 7. Jahrhundert — Mehrfarbige Seidengewebe. Schloßmuseum, Berlin



1



2

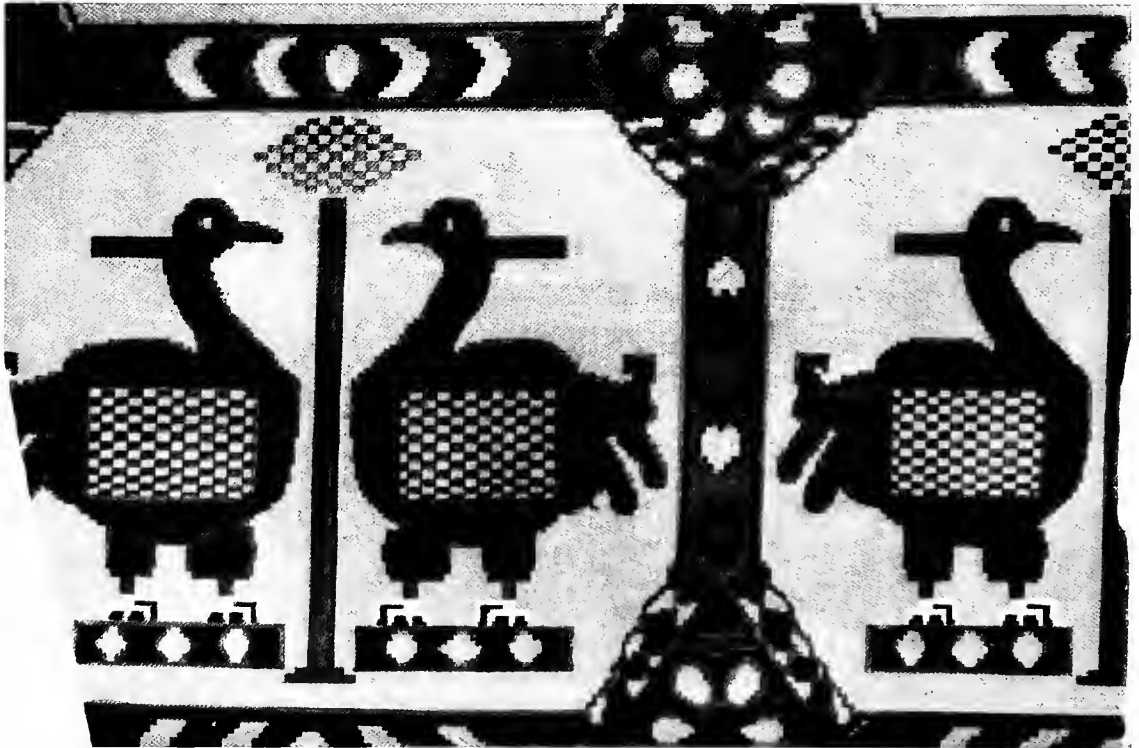
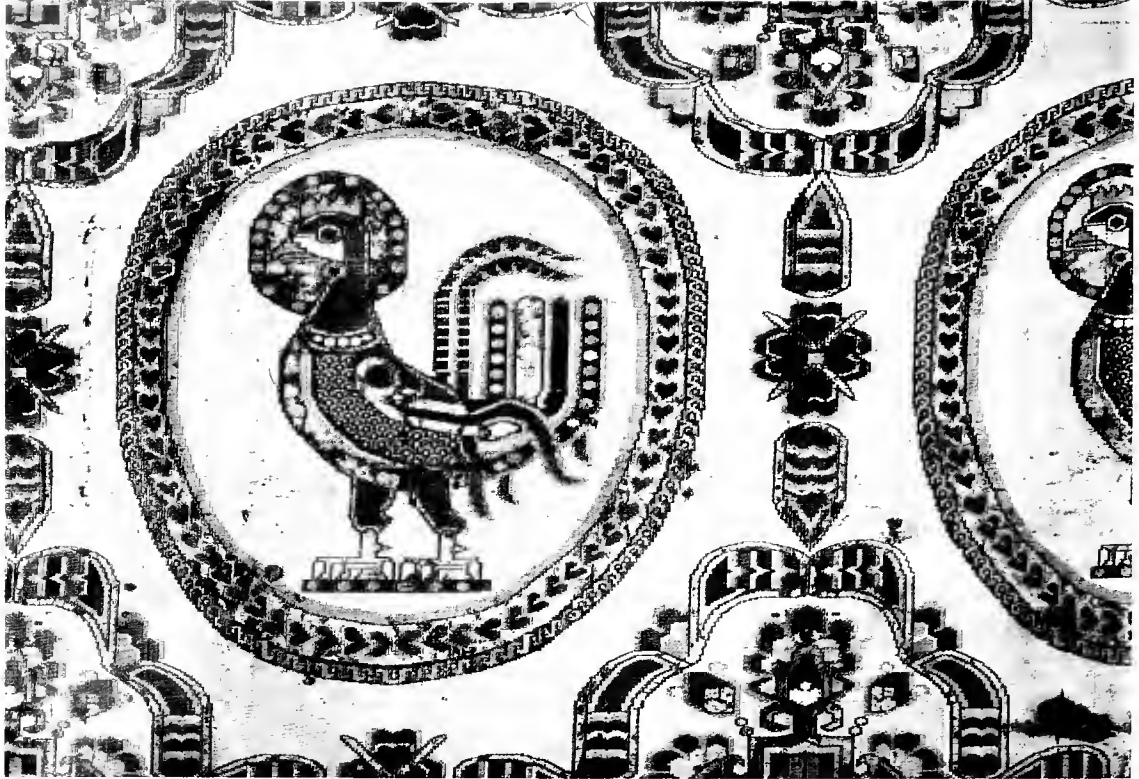
Seidenstoffe. 1) Aus Byzanz, Mitte 6. Jahrhundert. 2) Nach persischem Vorbild. Syrien oder Byzanz um 600. Mailand



Ostrom, 6. bis 7. Jahrhundert — Seidenstoff im Vatikan



Syrien oder Byzanz um 600 — Seidenstoff. Dom in Köln

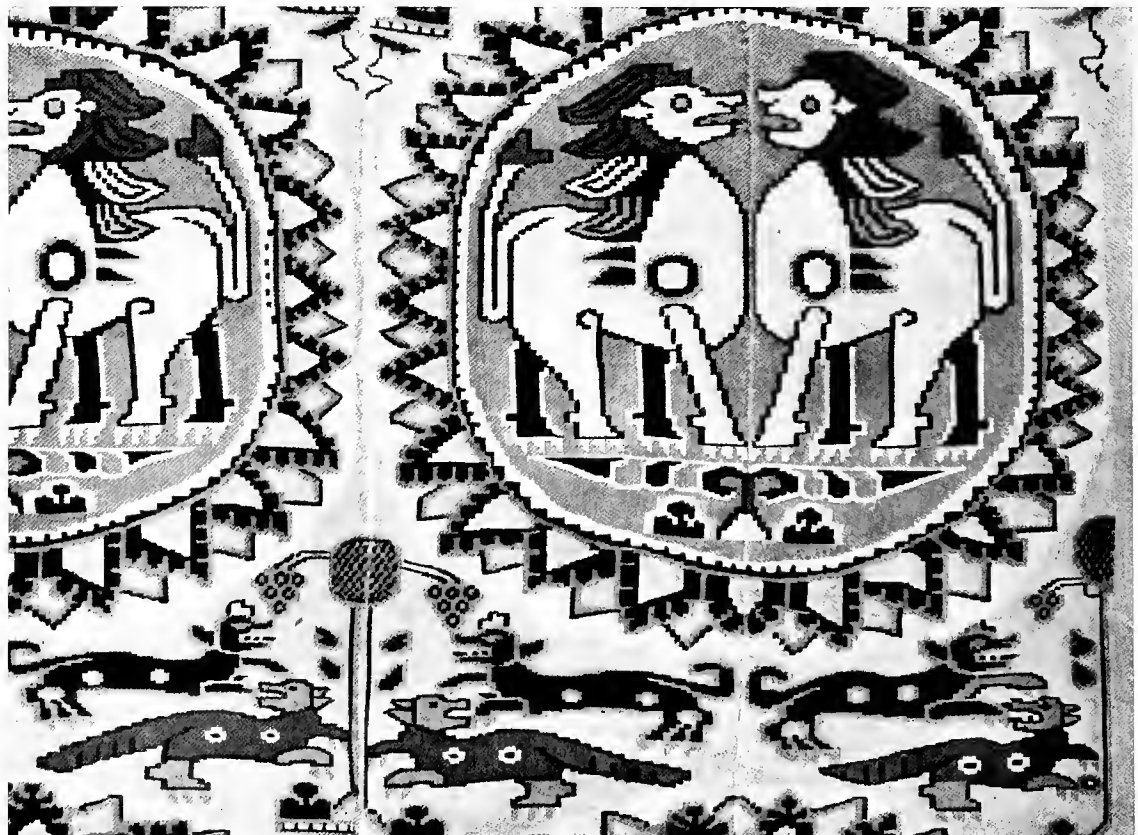
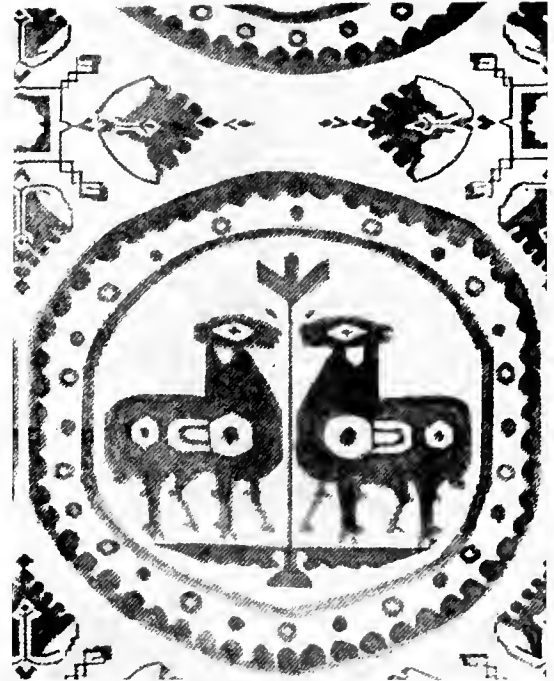
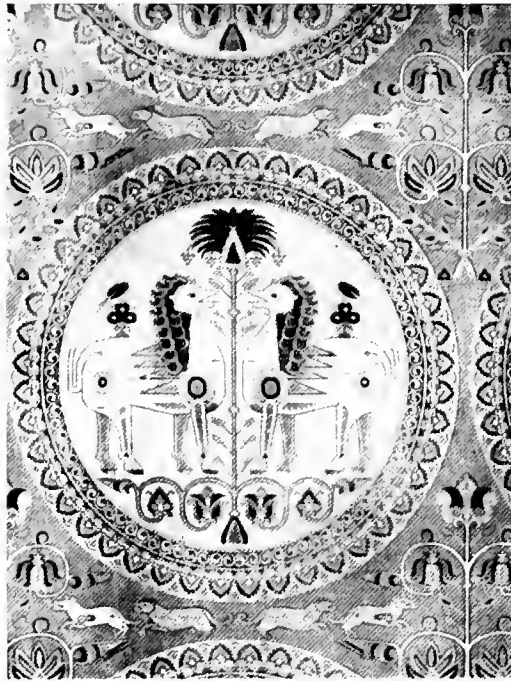


2

Persien — Seidenstoffe. 1) Um 600, Vatikan. 2) 9. bis 10. Jahrhundert.  
Bibliothek in Wolfenbüttel

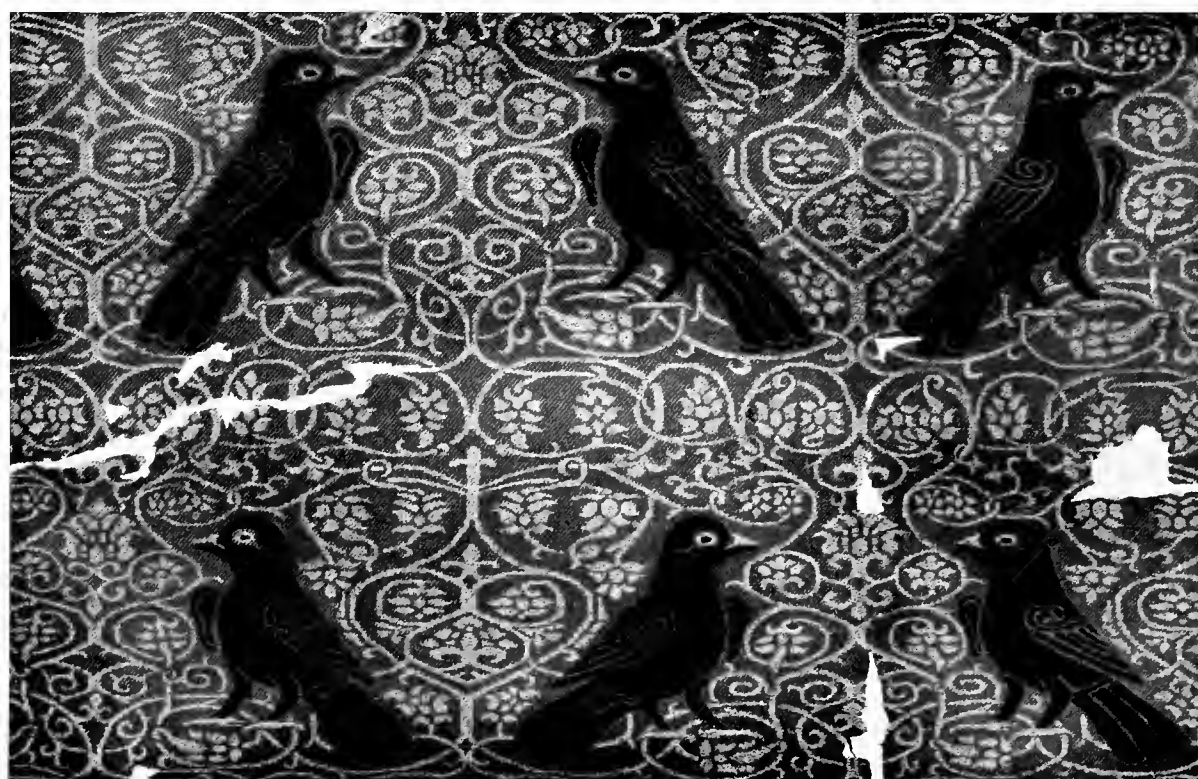
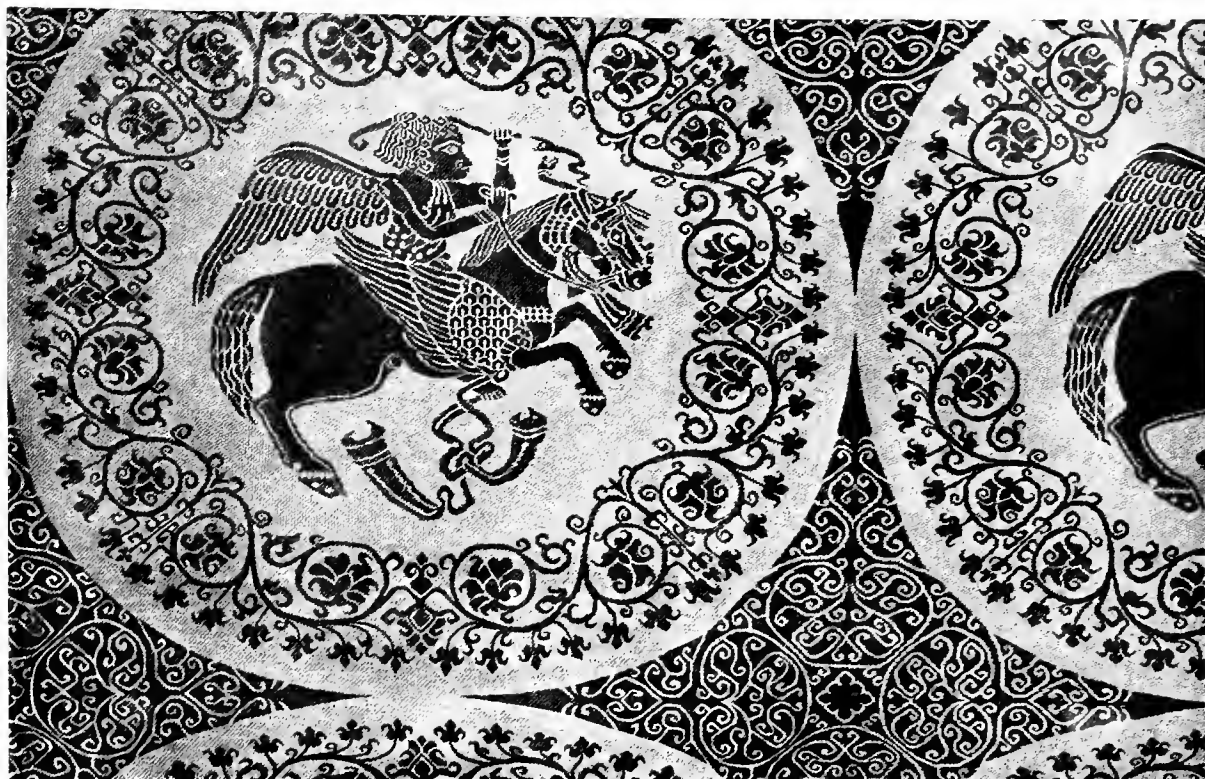


Persischer farbiger Seidenstoff, 8. bis 9. Jahrhundert. Münster in Aachen

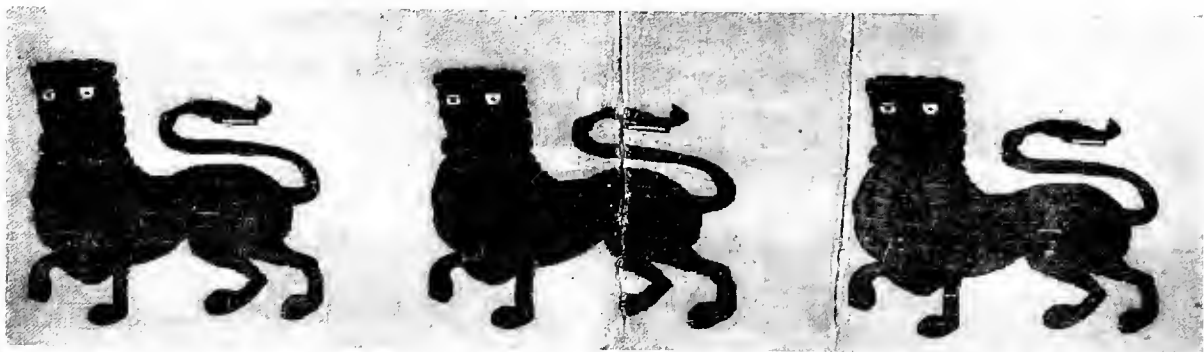
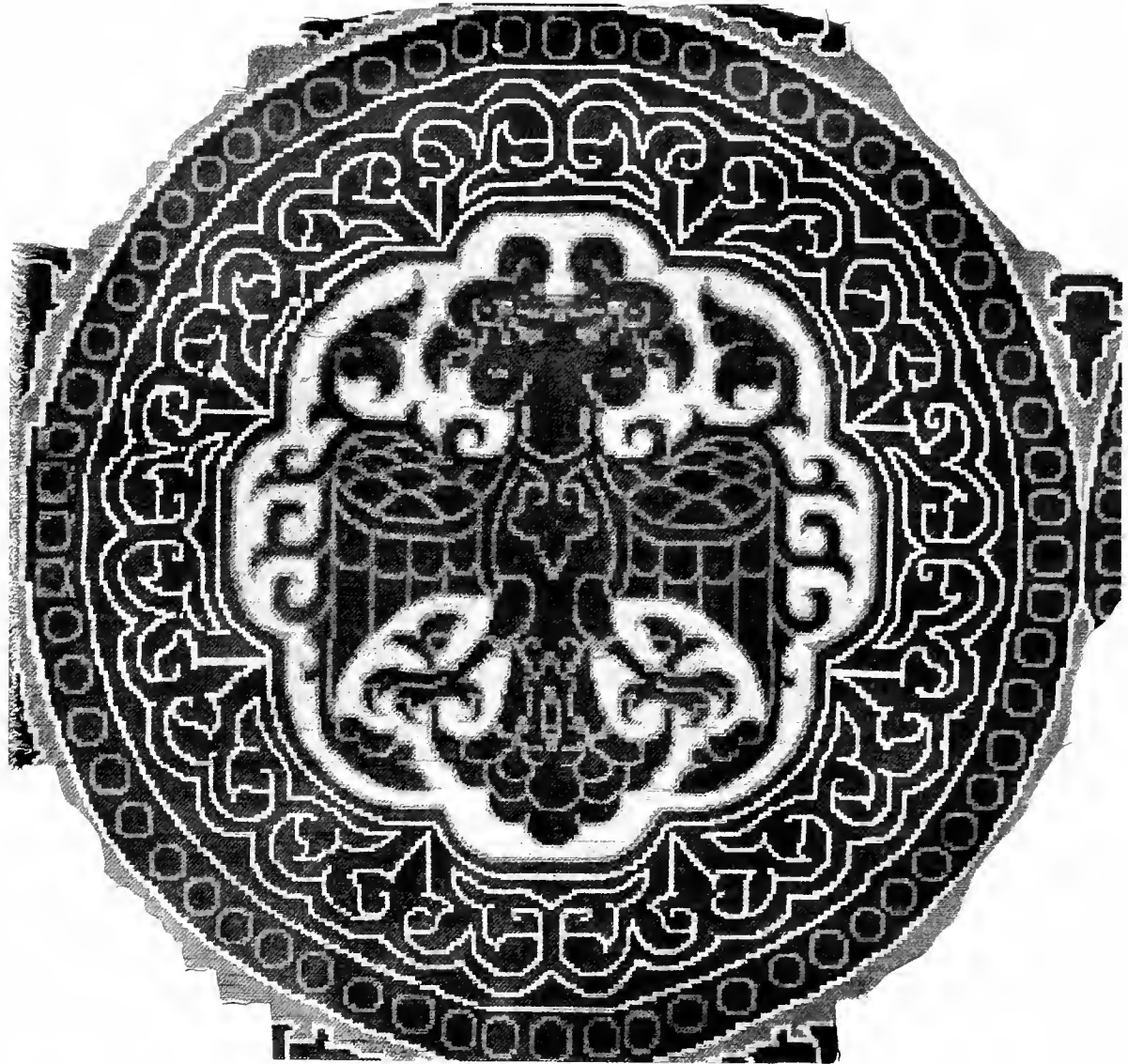


Ostiran, 8. bis 9. Jahrhundert – Seidengewebe in Nancy, Huy und Sens





Ägypten oder Syrien. 1) Seidendamast – 8. Jahrhundert. 2) Seidenstoff – 12. Jahrhundert



Orient, Anfang des 13. Jahrhunderts — 1) Schloßmuseum, Berlin. 2) Löwenstoff in Passau



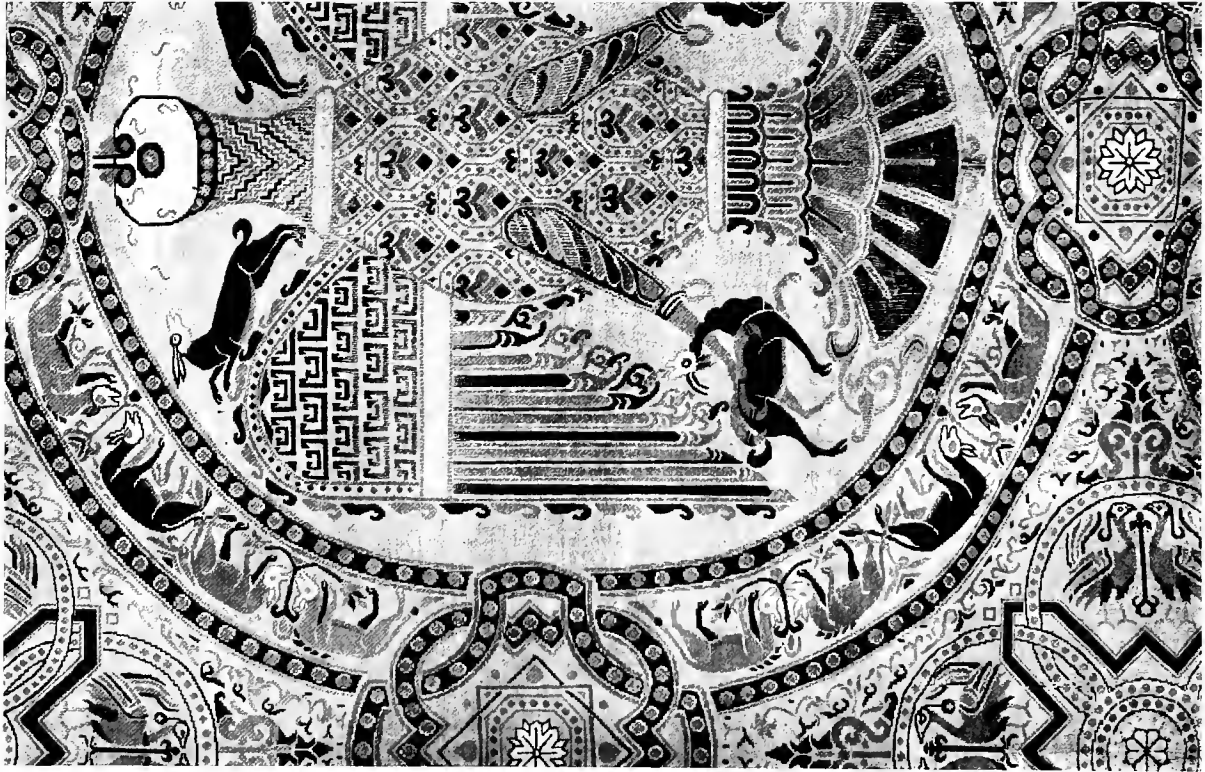
Bagdad um 1220 – Doppeladlerstoff in Siegburg



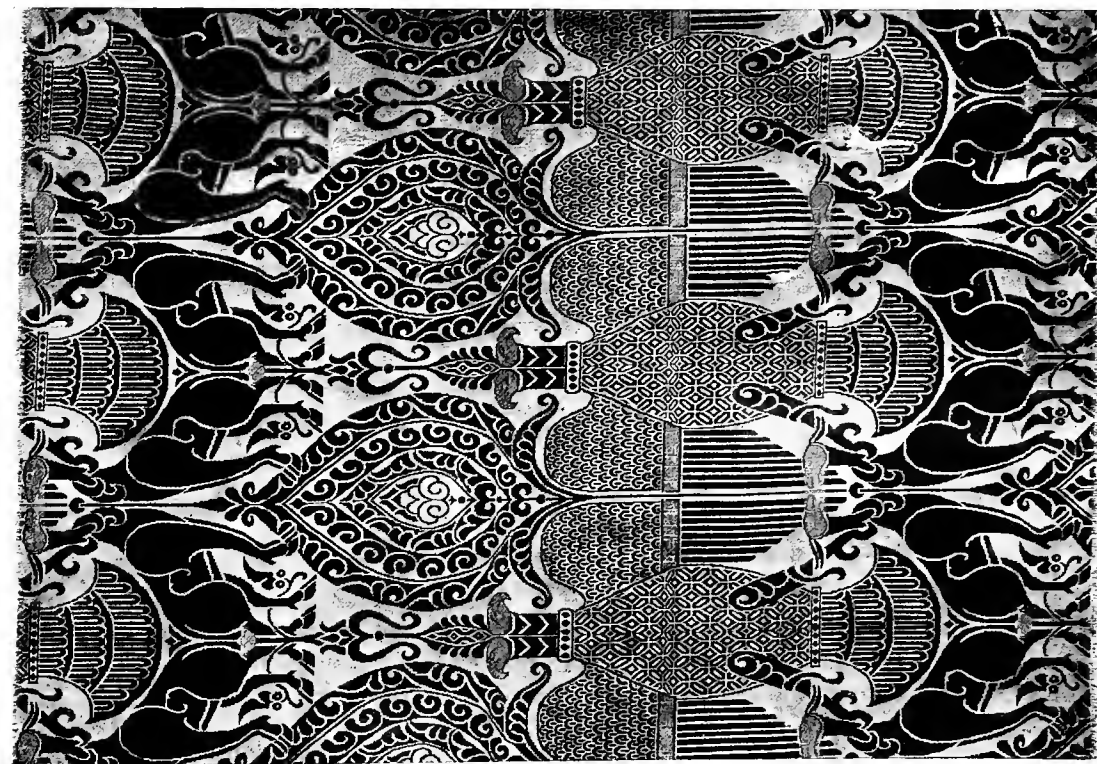
Westislam, 11. Jahrhundert — Vogelstoff mit arabischer Schrift. Museum, Brüssel



Sizilien um 1200 – Gewebemuster der byzantinischen Richtung. Sens



Andalusien, 11. bis 12. Jahrhundert – Seidengewebe. Schloßmuseum, Berlin

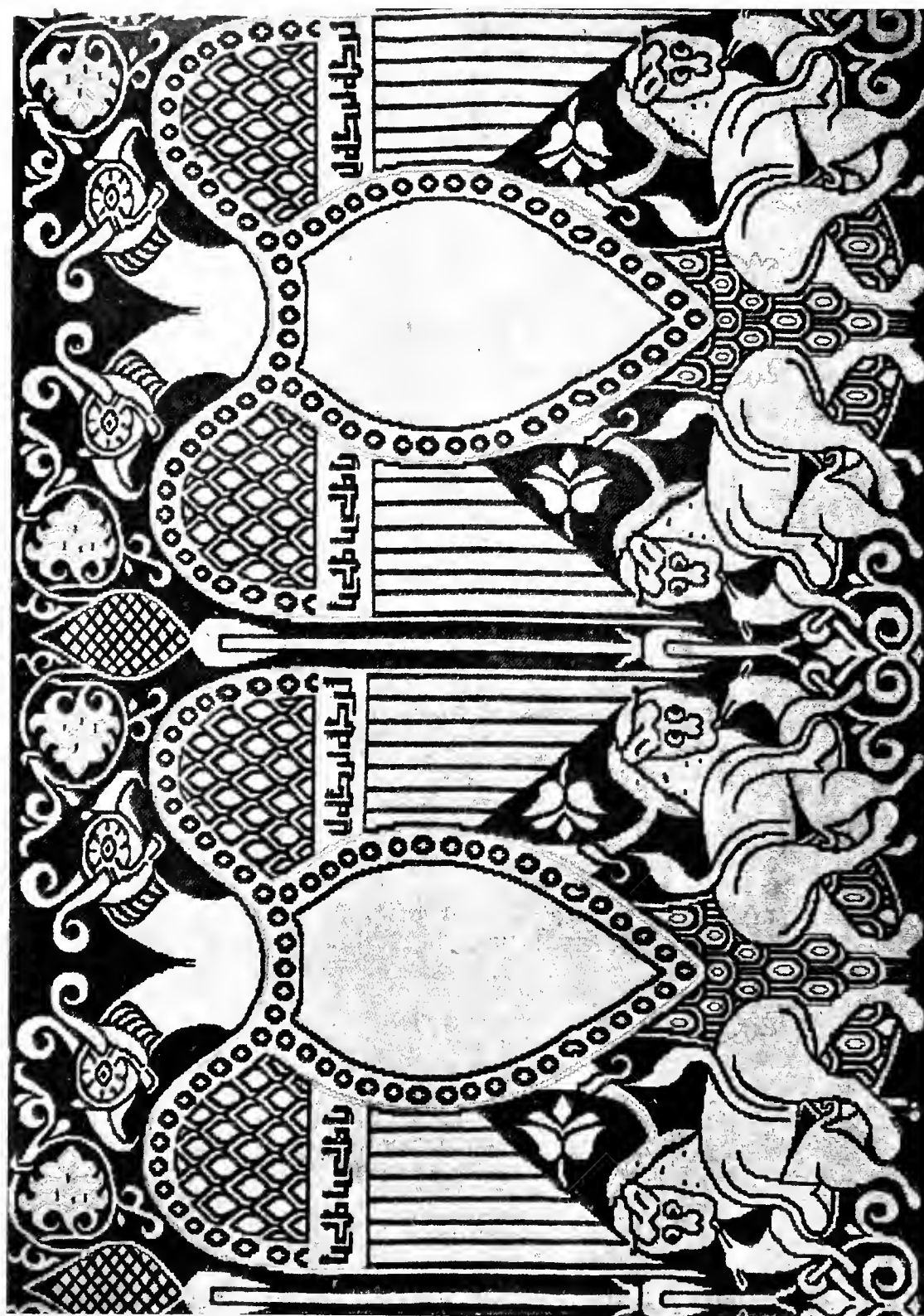


1



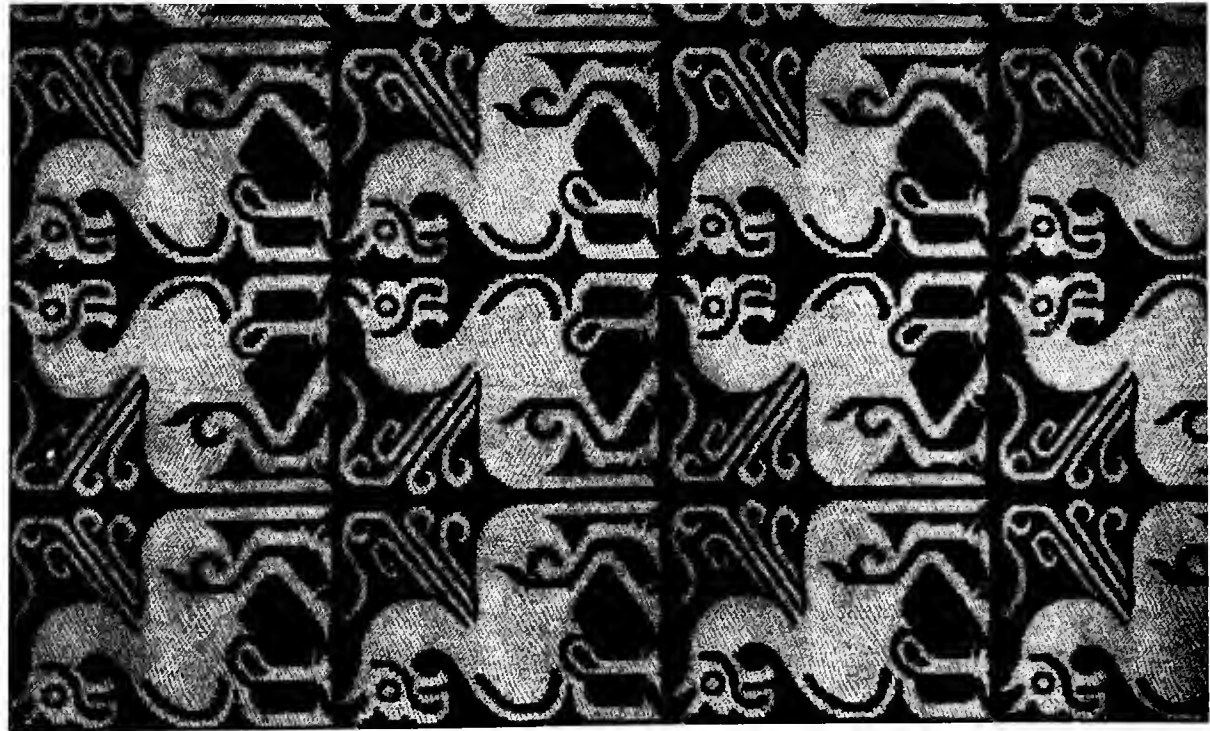
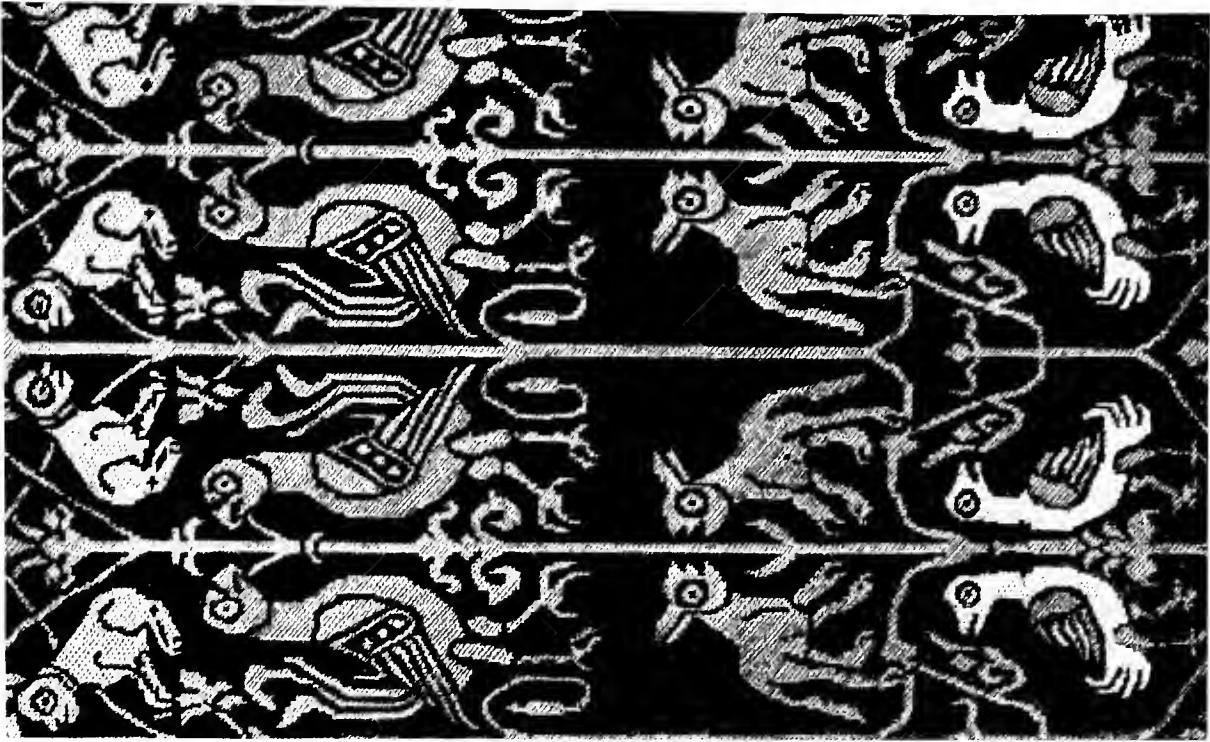
2

- 1) Zweifarbiger Seidenstoff, Sizilien, 12. Jahrhundert.
- 2) Buntfarbige Seidendecke im Reliquienschein Karls des Großen. Sizilien um 1200



Sizilien, 12. Jahrhundert — Doppeladlerstoff. Schlossmuseum, Berlin

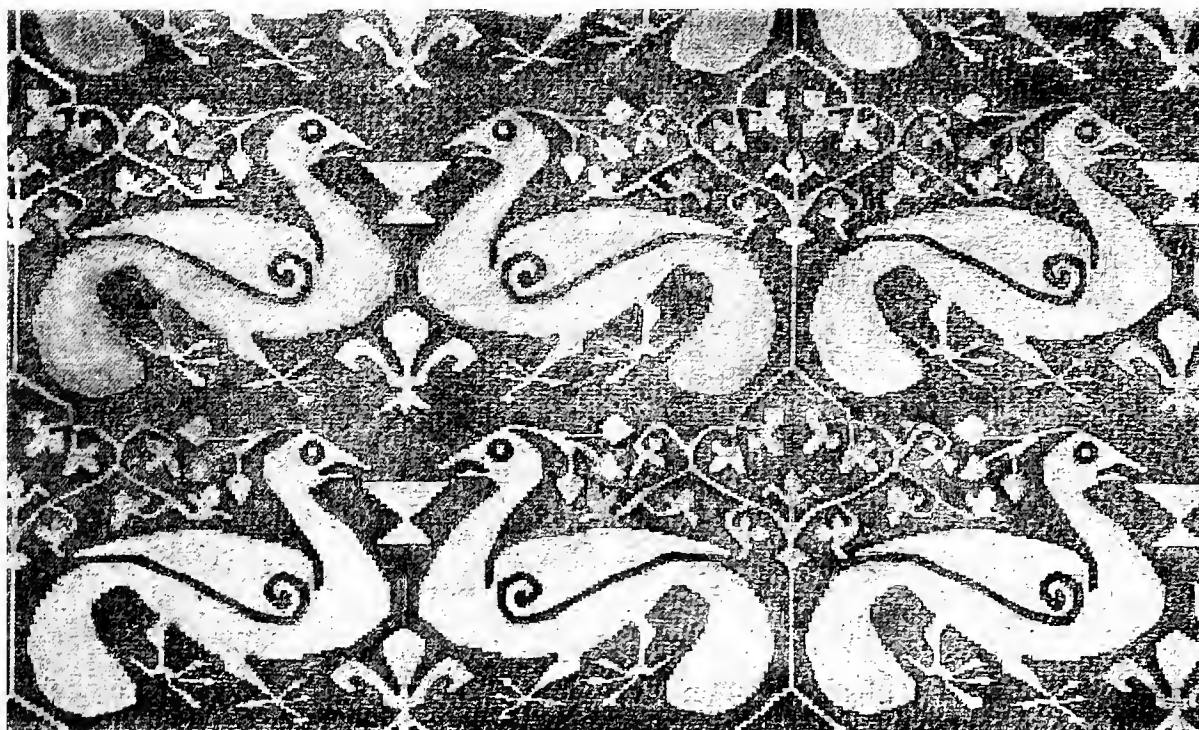
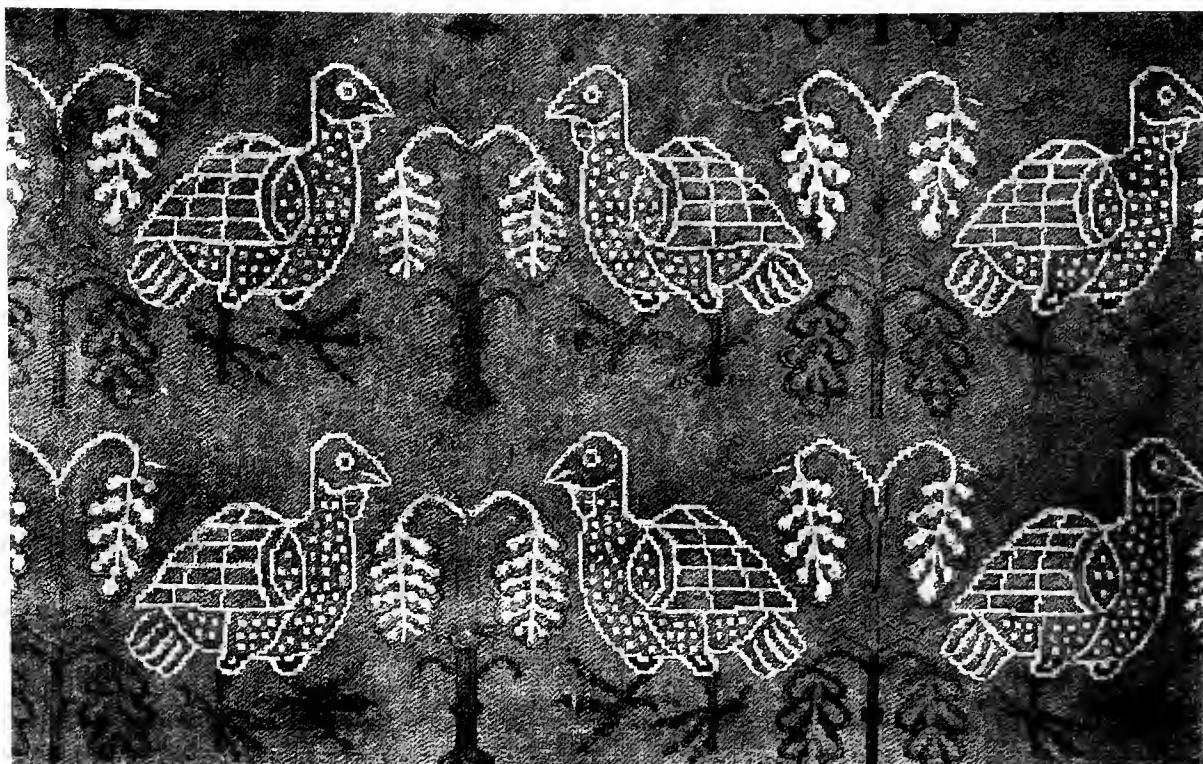




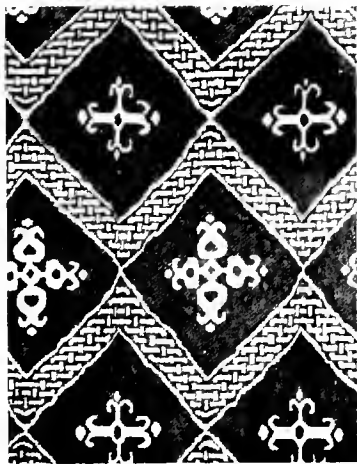
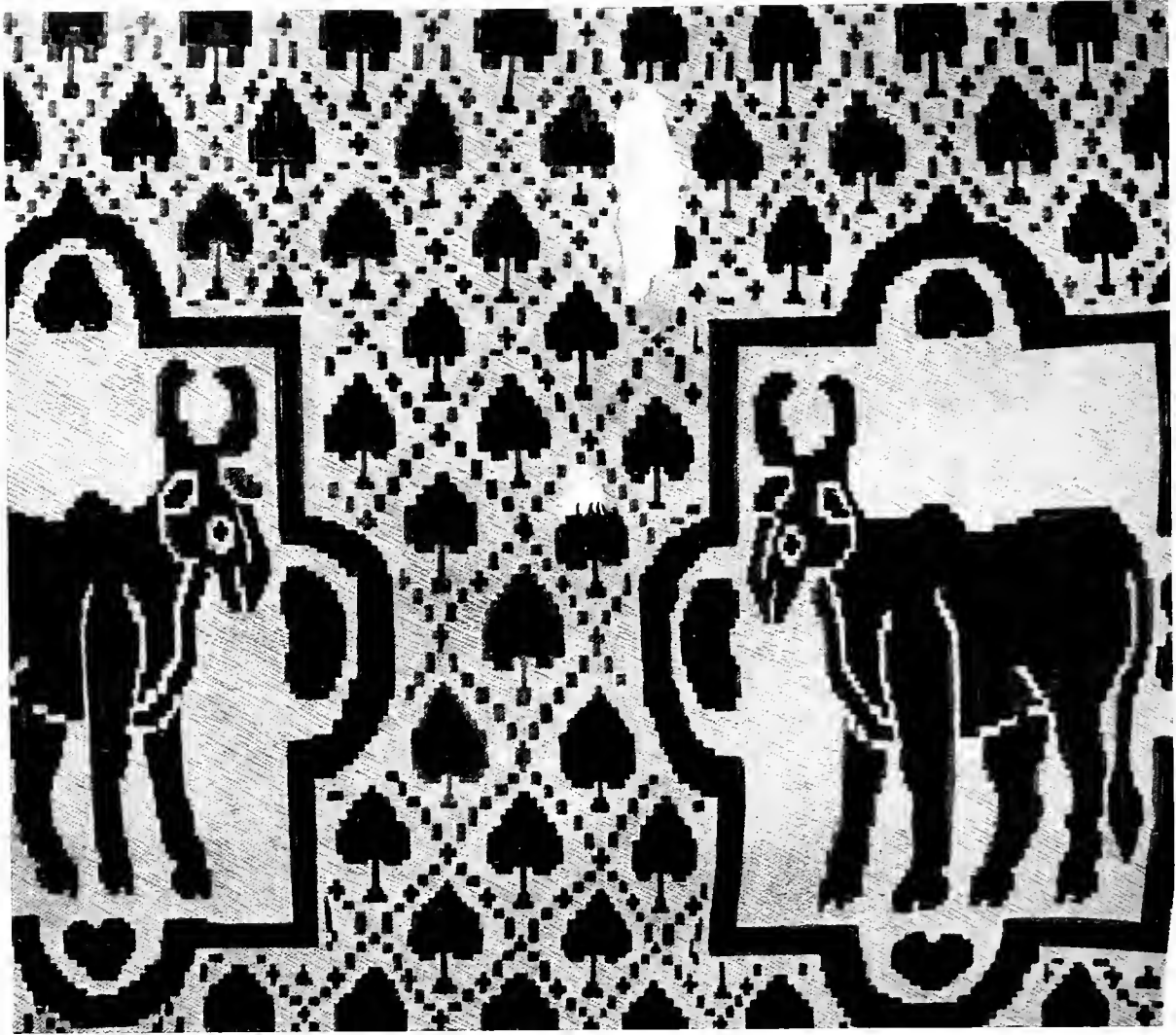
Sizilien, 12. Jahrhundert — Seidenstoffe. Schloßmuseum, Berlin



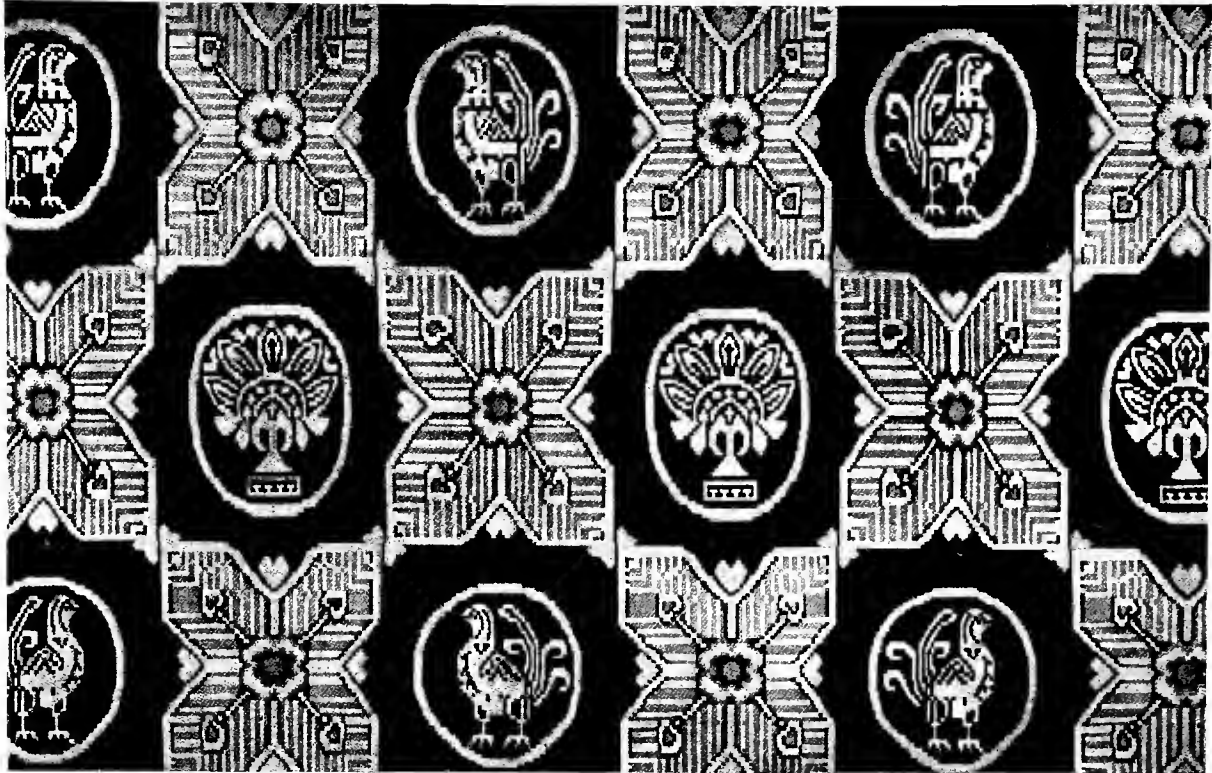
Sizilien, zweite Hälfte des 12. Jahrh. — Seidengewebe byzantinischer Richtung in Sens



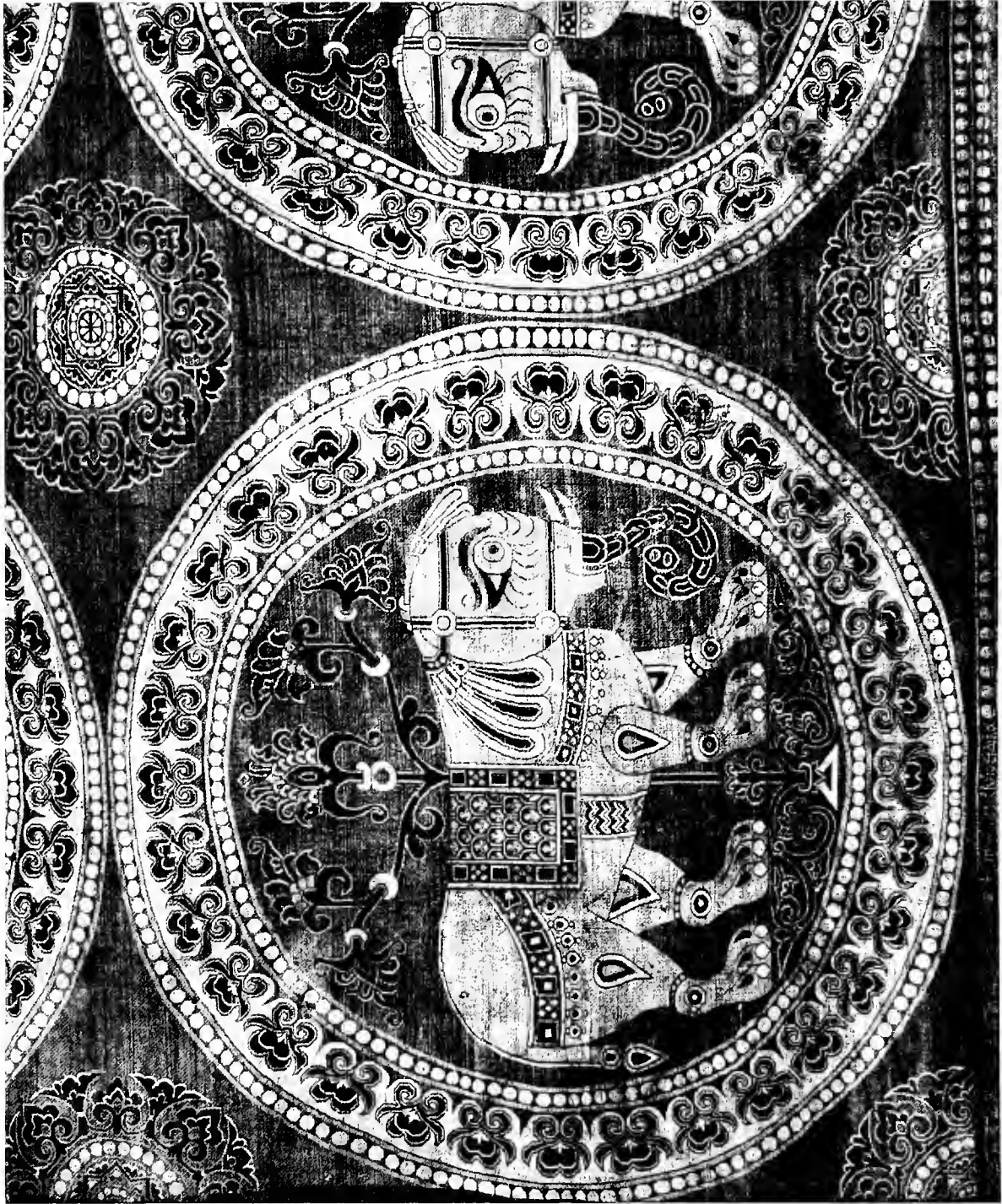
Sizilien, 12. bis 13. Jahrhundert – Seidenstoffe



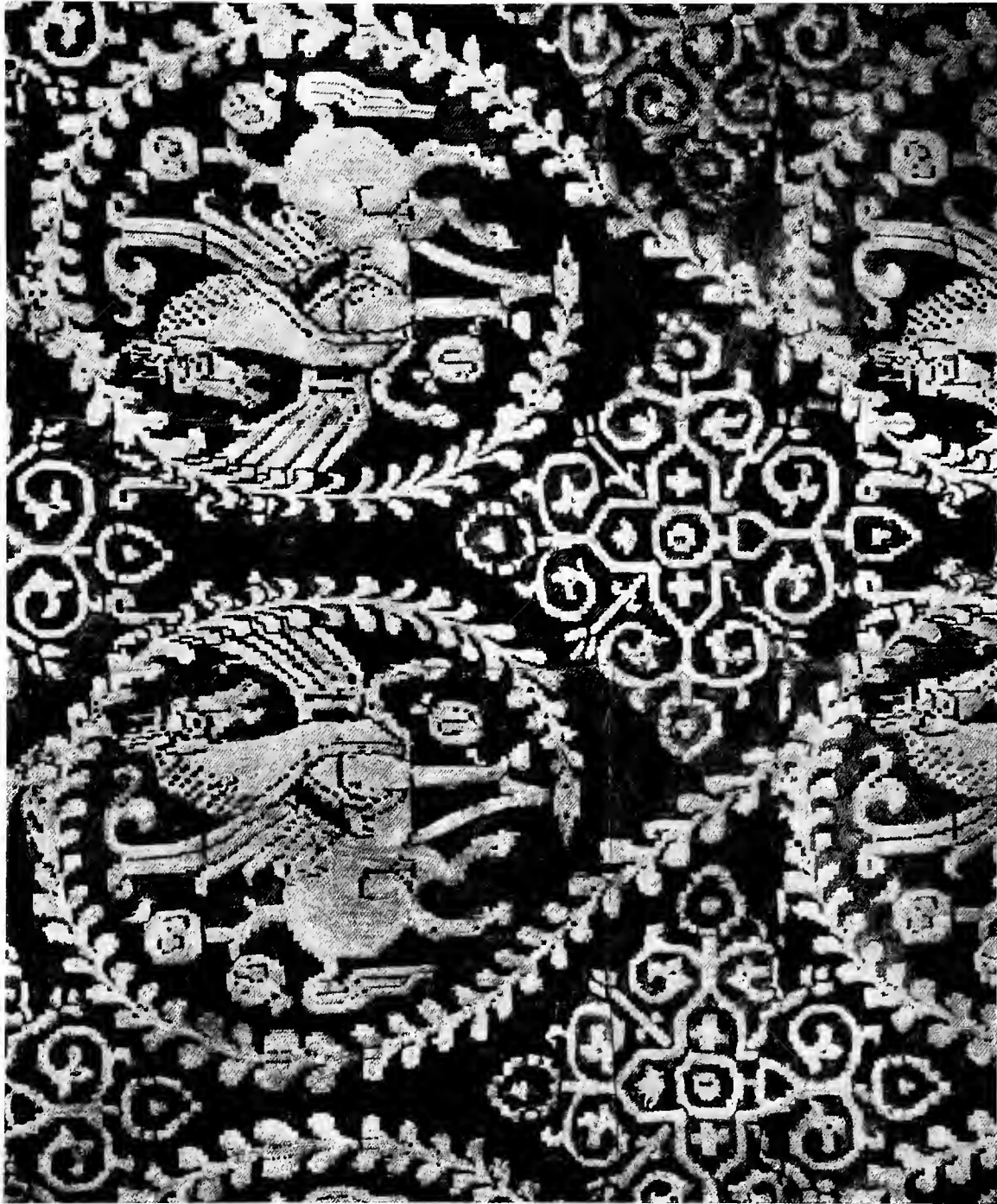
Byzanz, 7. bis 10. Jahrhundert – Seidenstoffe



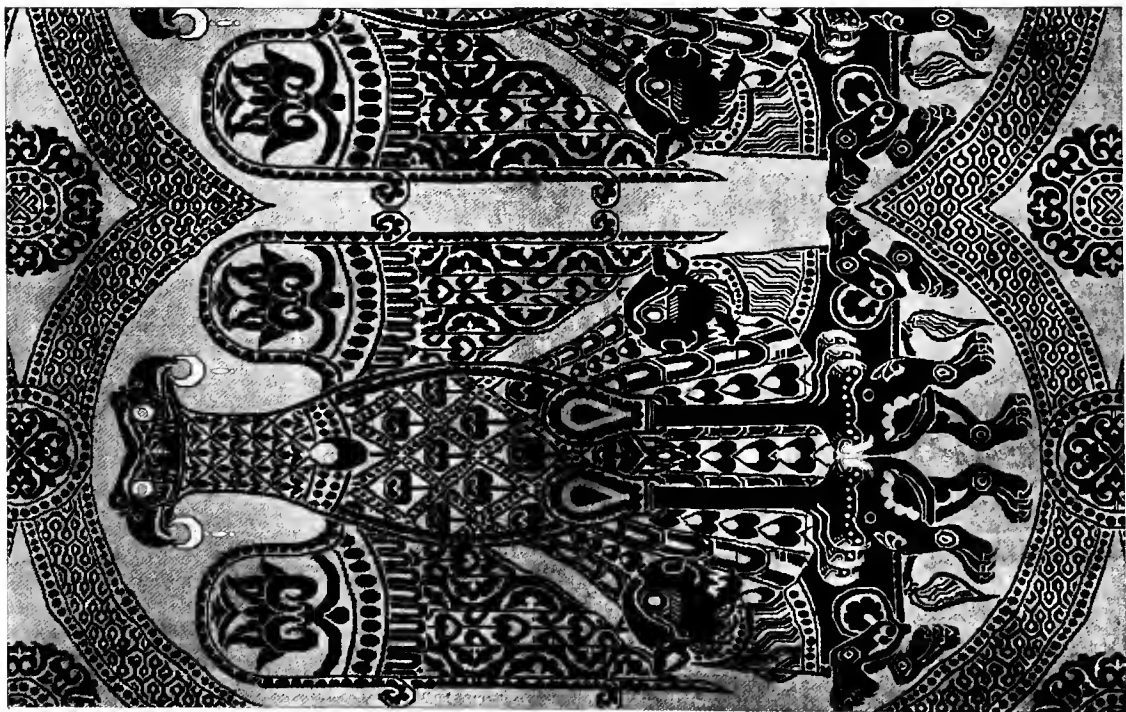
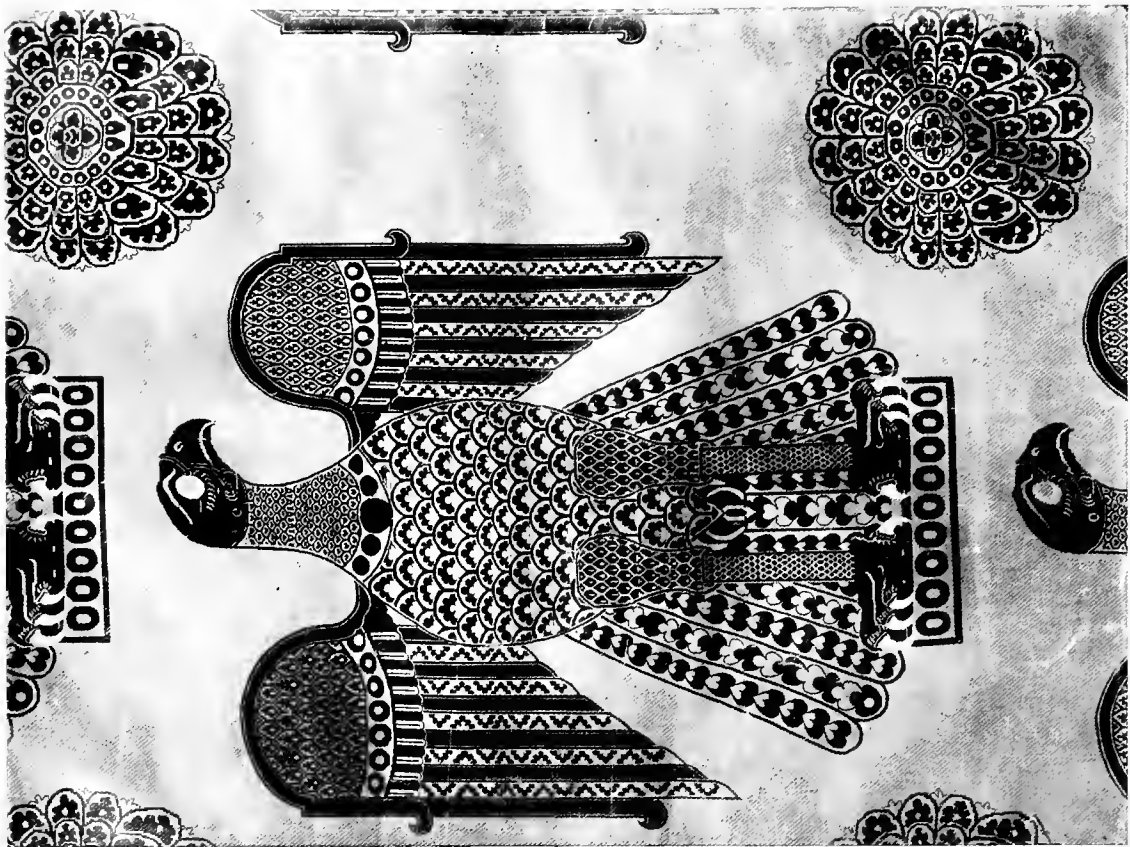
Byzanz, 8. Jahrhundert — Seidenstoffe



Byzanz, 10. bis 11. Jahrhundert — Seidenstoff im Schrein Karls des Großen. Münster in Aachen

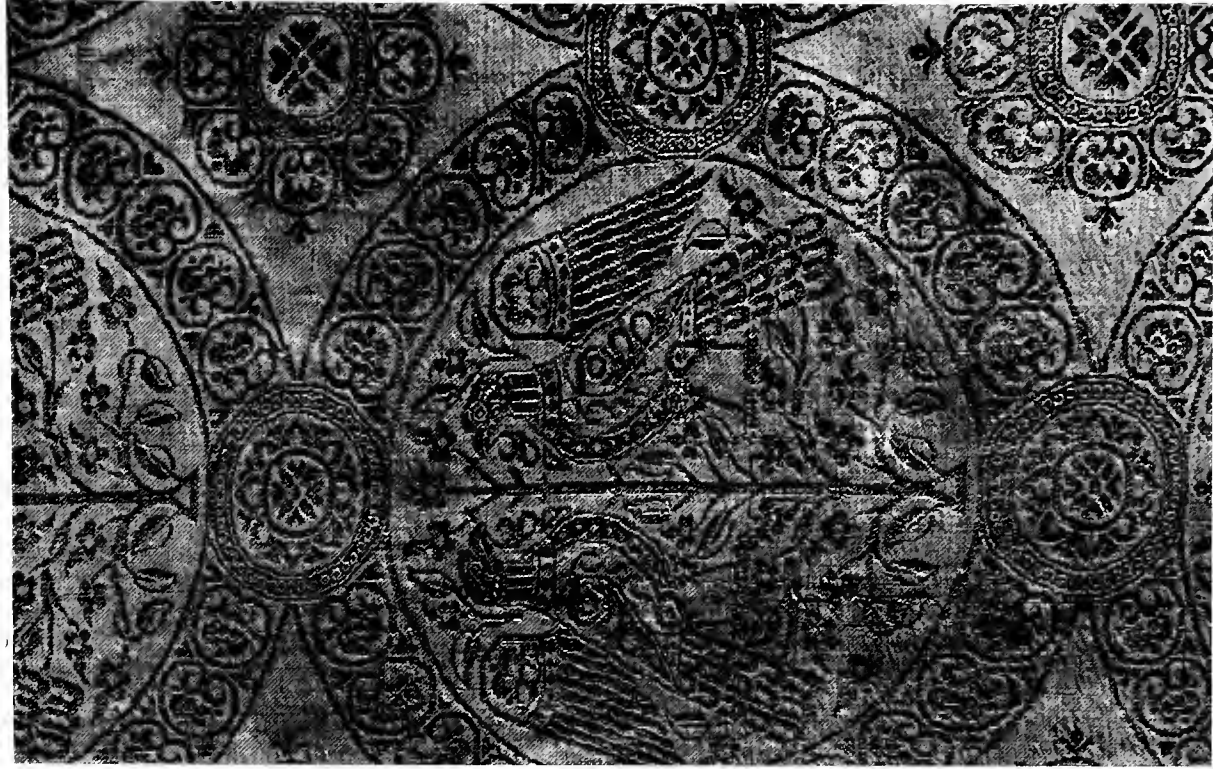


Byzanz, 8. bis 10. Jahrhundert – Zweifarbiges Seidengewebe

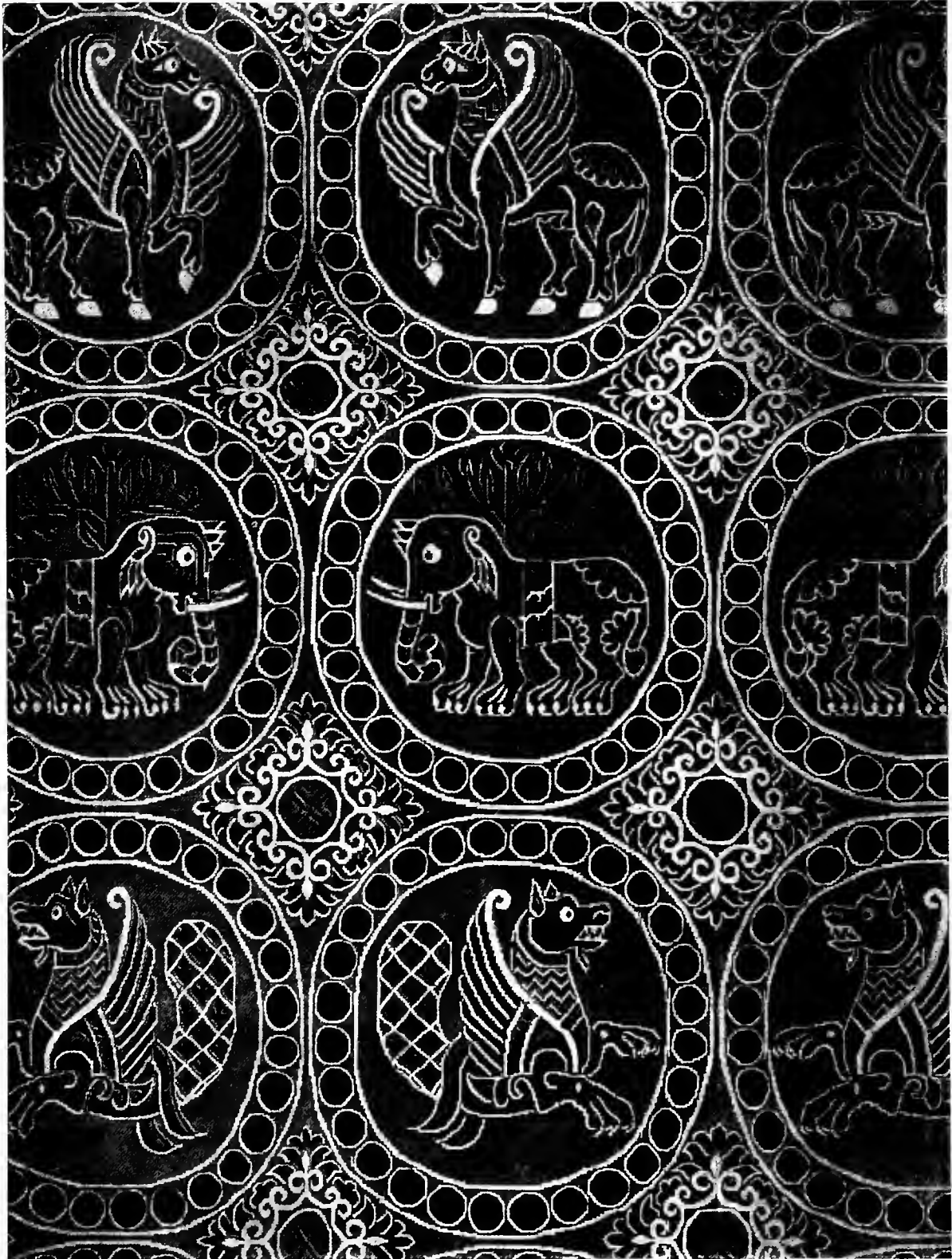


Byzanz, 11. bis 12. Jahrhundert — Imperialstoffe mit Adlern

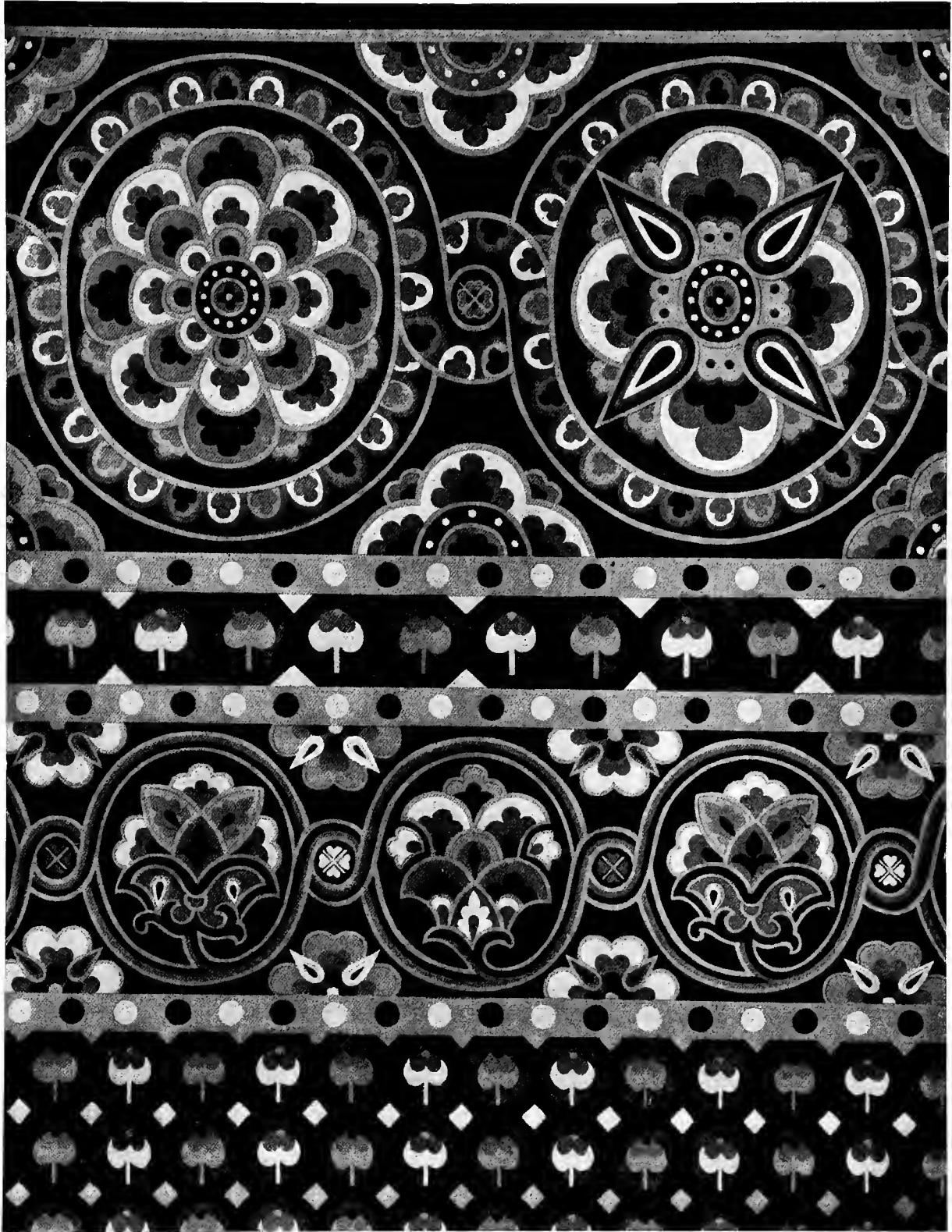




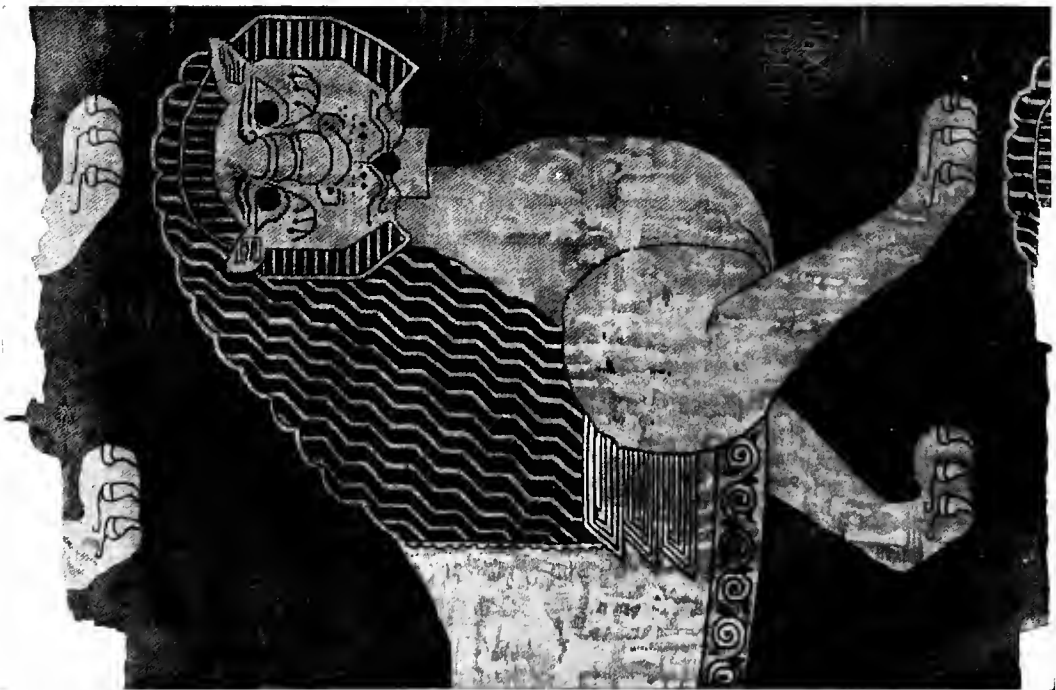
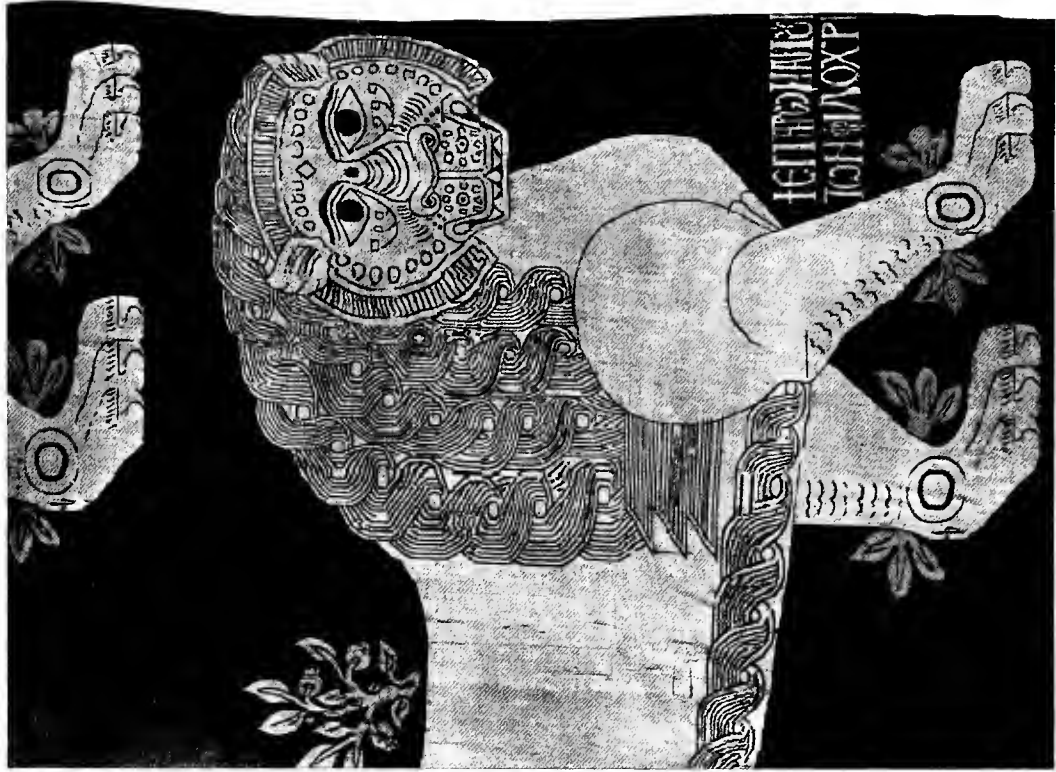
1) Byzanz, Seidenstoff — 12. Jahrhundert. 2) Sizilien, Seidenbrokat — 13. Jahrhundert



Byzanz, 11. Jahrhundert – Seidenstoff der persischen Richtung. Schloßmuseum, Berlin



Byzanz, 12. Jahrhundert – Buntfarbiger Seidenstoff in Gobelintechnik



Byzanz, 10. bis 11. Jahrhundert — Teile des Löwenstoffes in Siegburg und Berlin



Byzanz, 12. Jahrhundert – Seidenstoff nach sasanidischem Vorbild



Italien (Lucca), 12. Jahrhundert – Zweifarbiger Seidenstoff in Marburg



Spanien, maurische Arbeit des 12. Jahrhunderts – Mehrfarbiges Seidengewebe.  
Victoria and Albert Museum, London

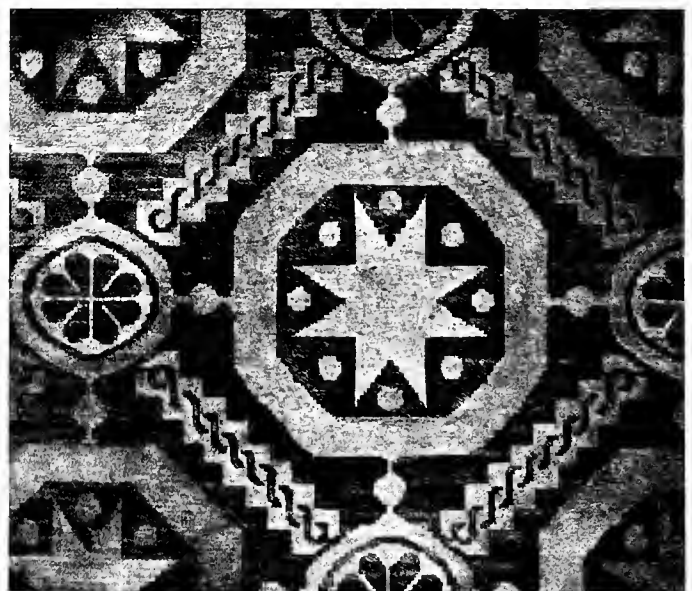
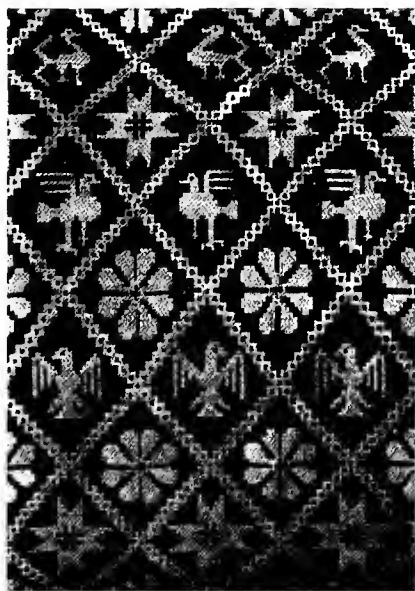
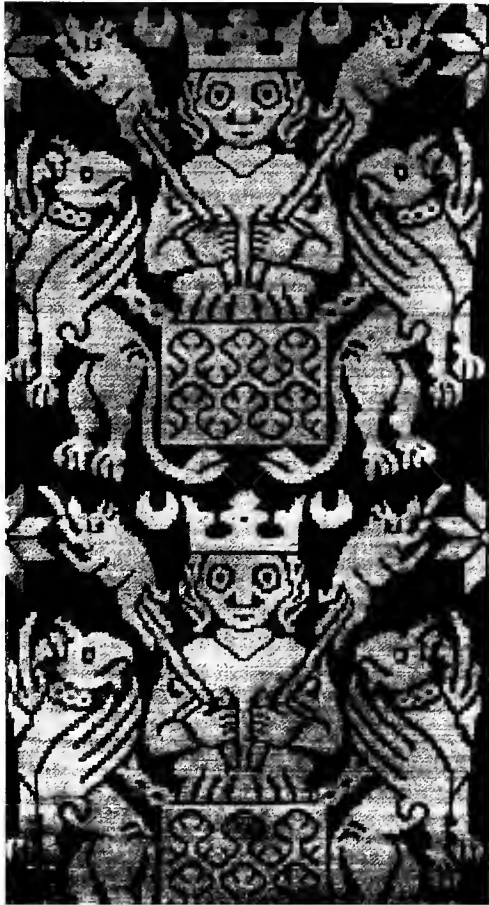


Deutschland (Regensburg), 13. Jahrhundert — Halbseidenbrokat. Schloßmuseum, Berlin

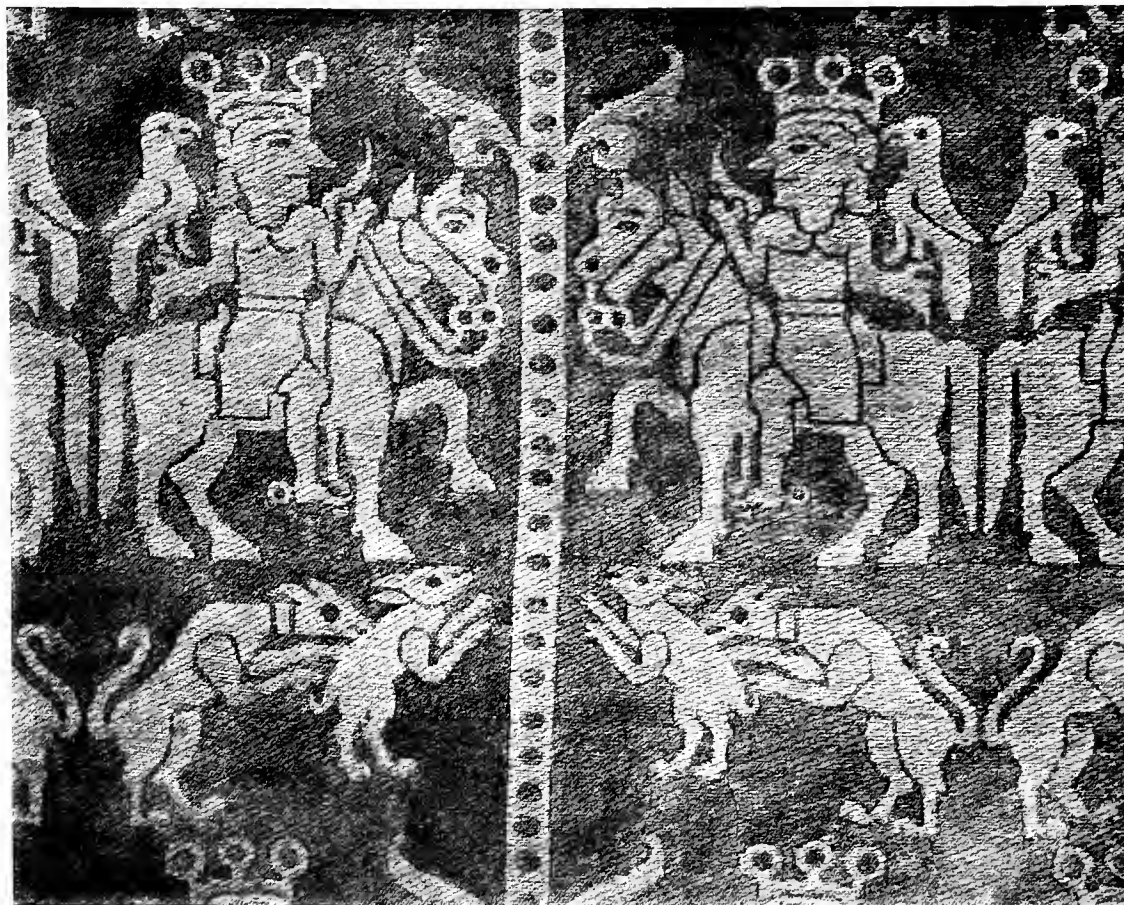




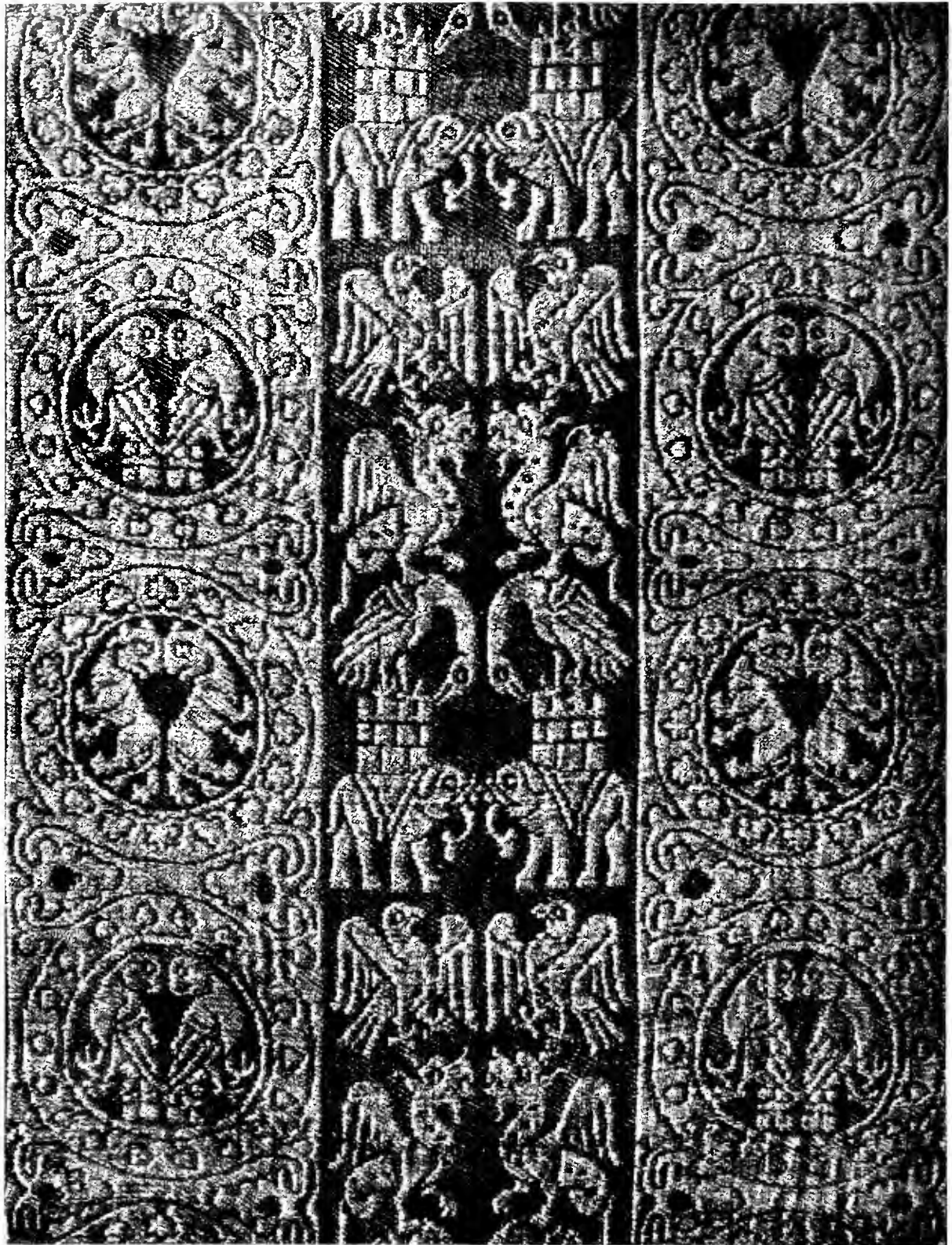
Deutschland (Regensburg), 15. Jahrhundert — Romanischer Halbseidenstoff



Deutschland (Regensburg), 13. Jahrhundert – Halbseidenbrokate und -stoffe



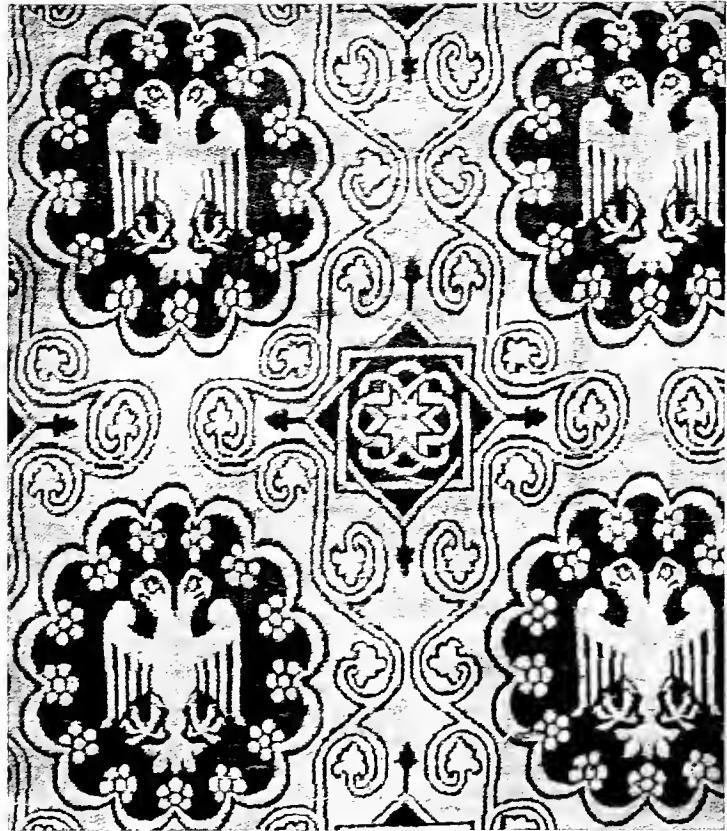
Italien, 13. Jahrhundert – Gewebemuster unter sarazenischem Einfluß



Italien, 13. Jahrhundert – Goldbrokat. Museum in Braunschweig



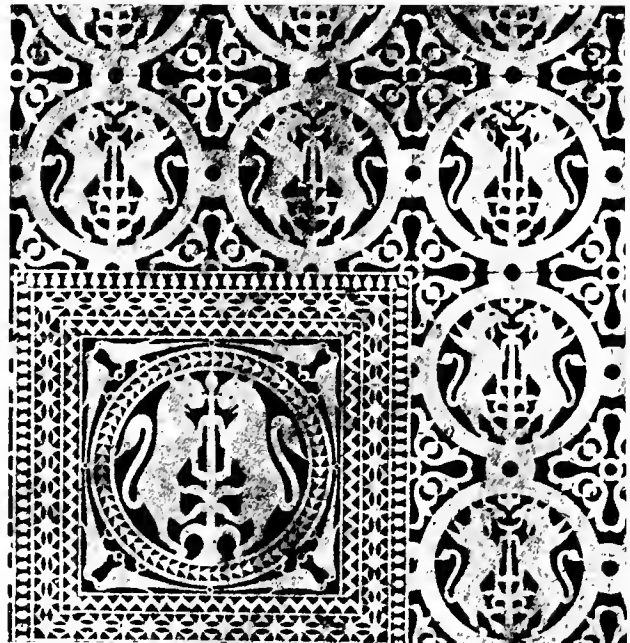
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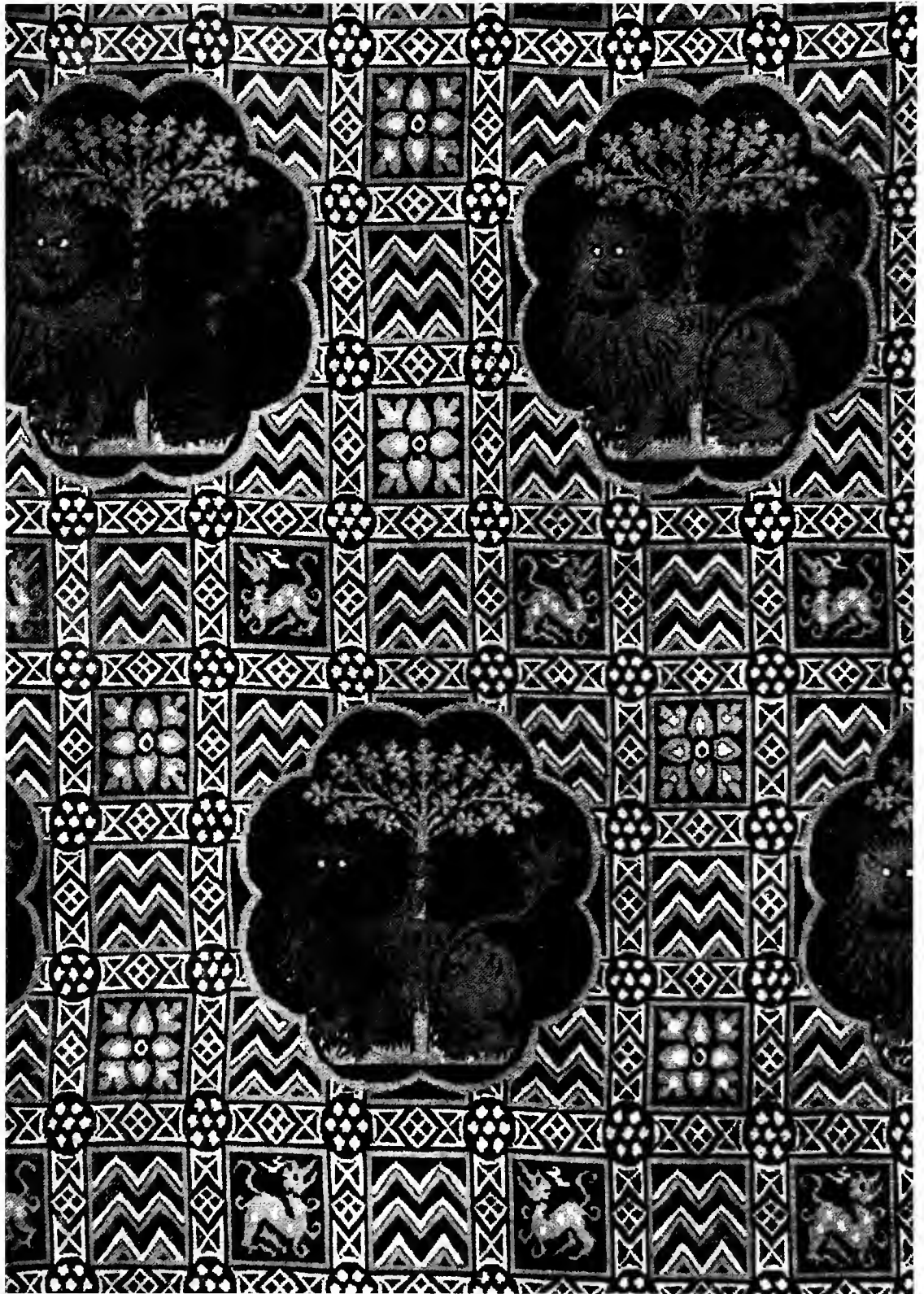


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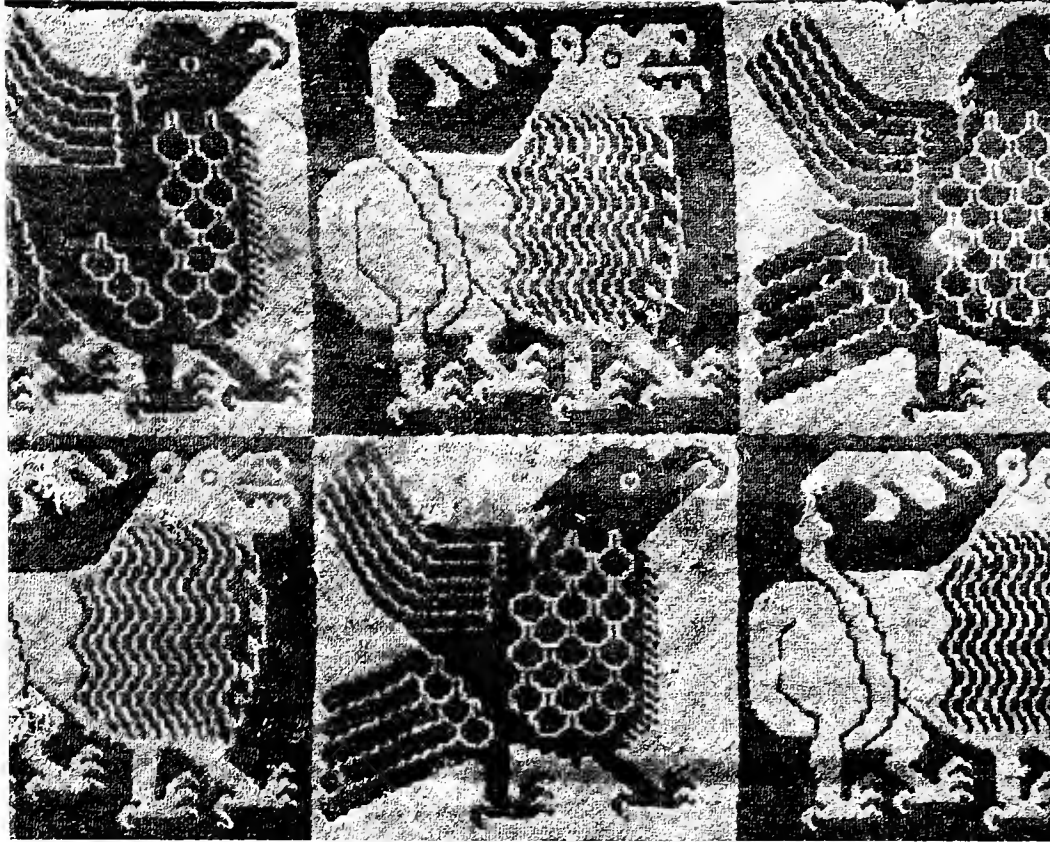


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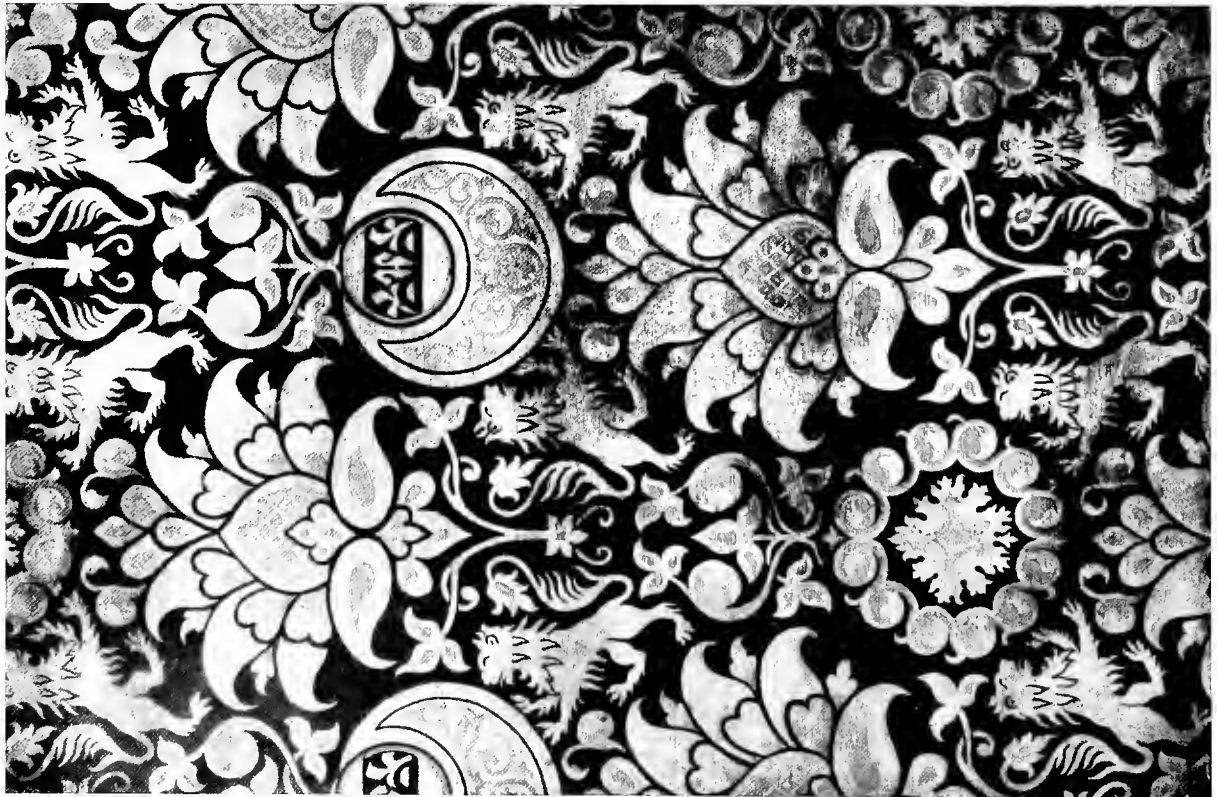
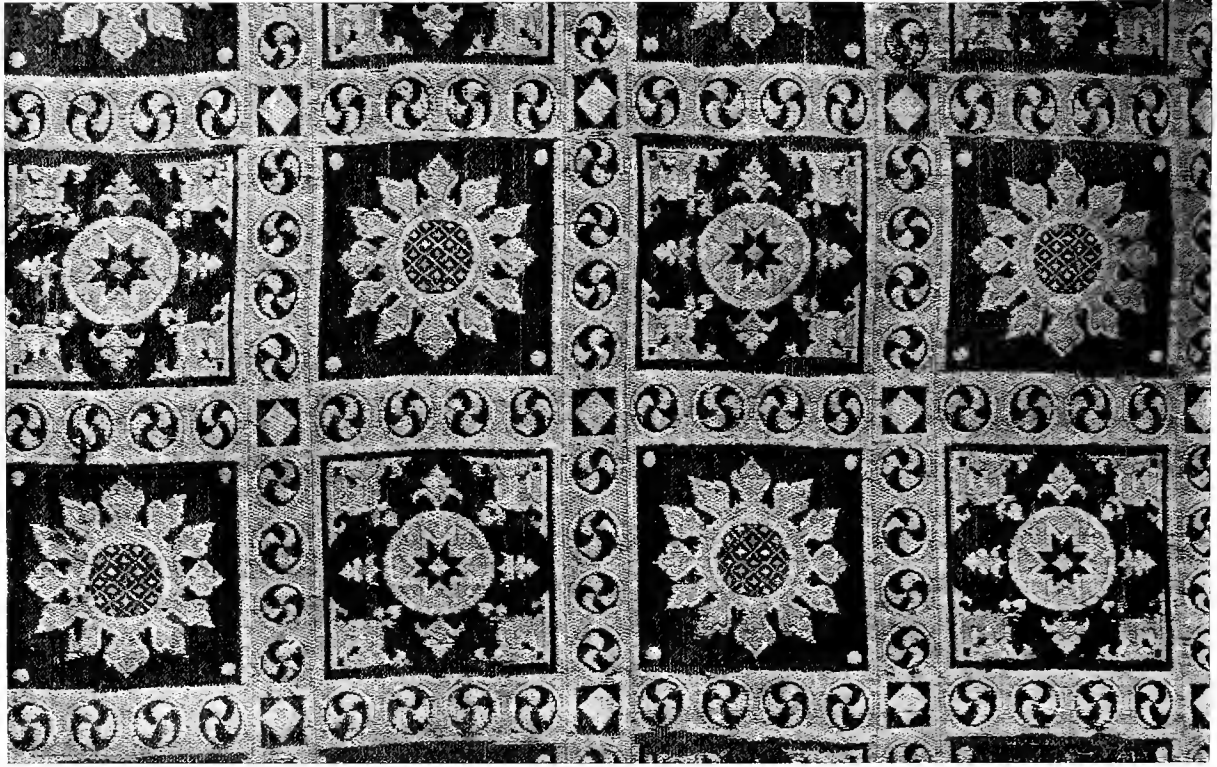
Italien, 13. Jahrhundert — 1 u. 2) Romanische Goldbrokate. 3 u. 4) Gewebemuster unter sarazenischem und byzantinischem Einfluß



Spanien, 14. bis 15. Jahrhundert — Seidenstoff. Museum in Brüssel

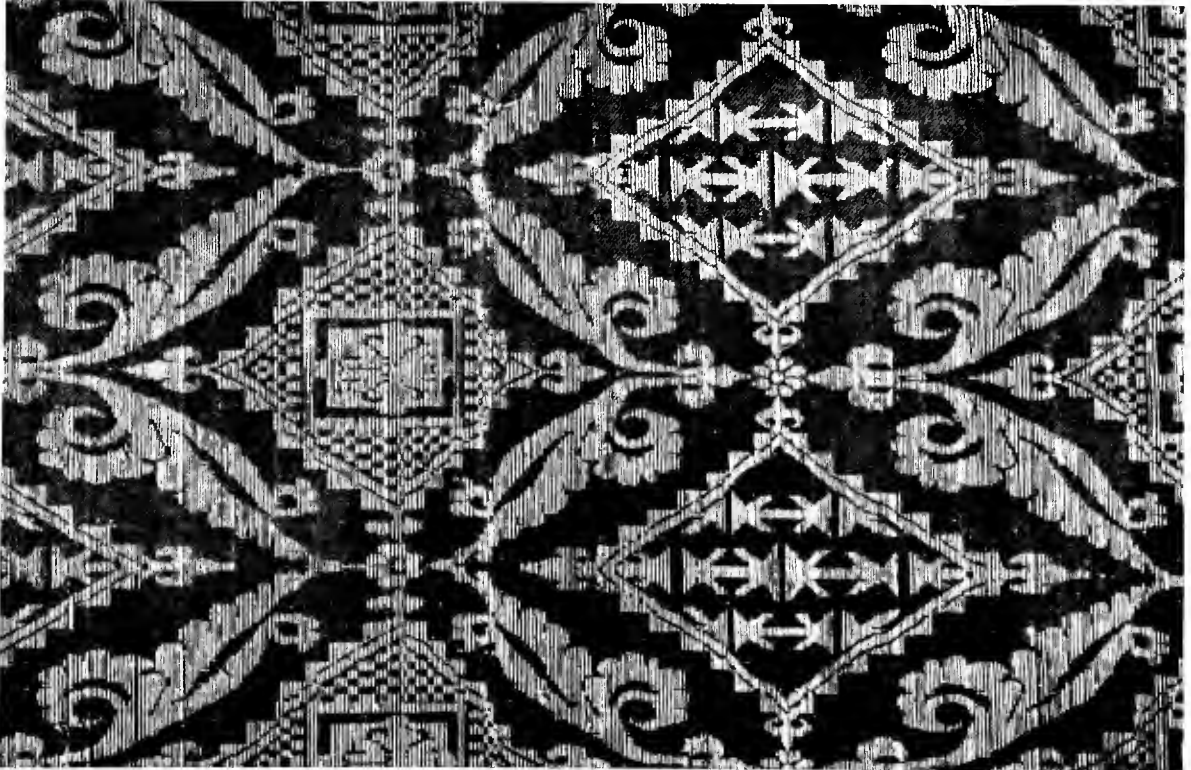
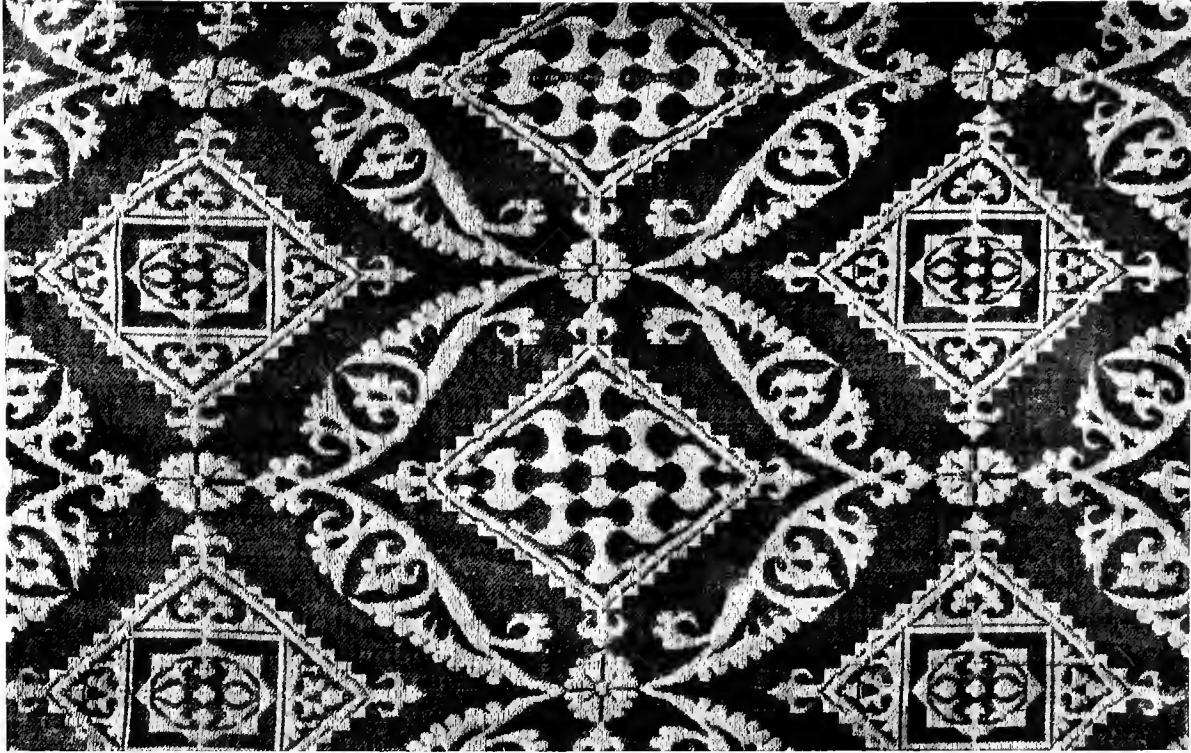


Skandinavien um 1500 – Sesselpolster aus Wollstoff

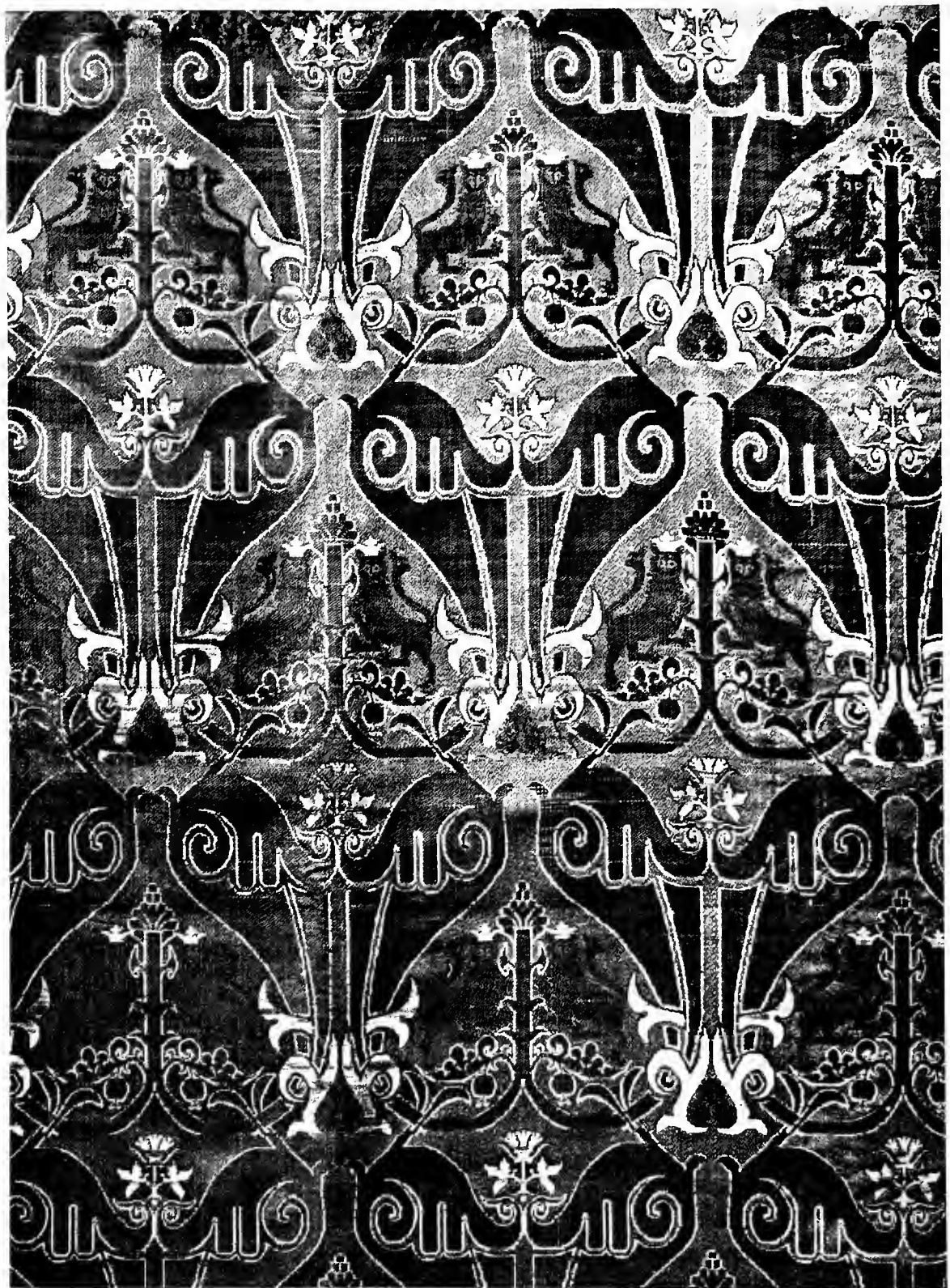


Spanien, 14. Jahrhundert – Seidenbrokat und Seidenstoff – Andalusien, 15. Jahrhundert





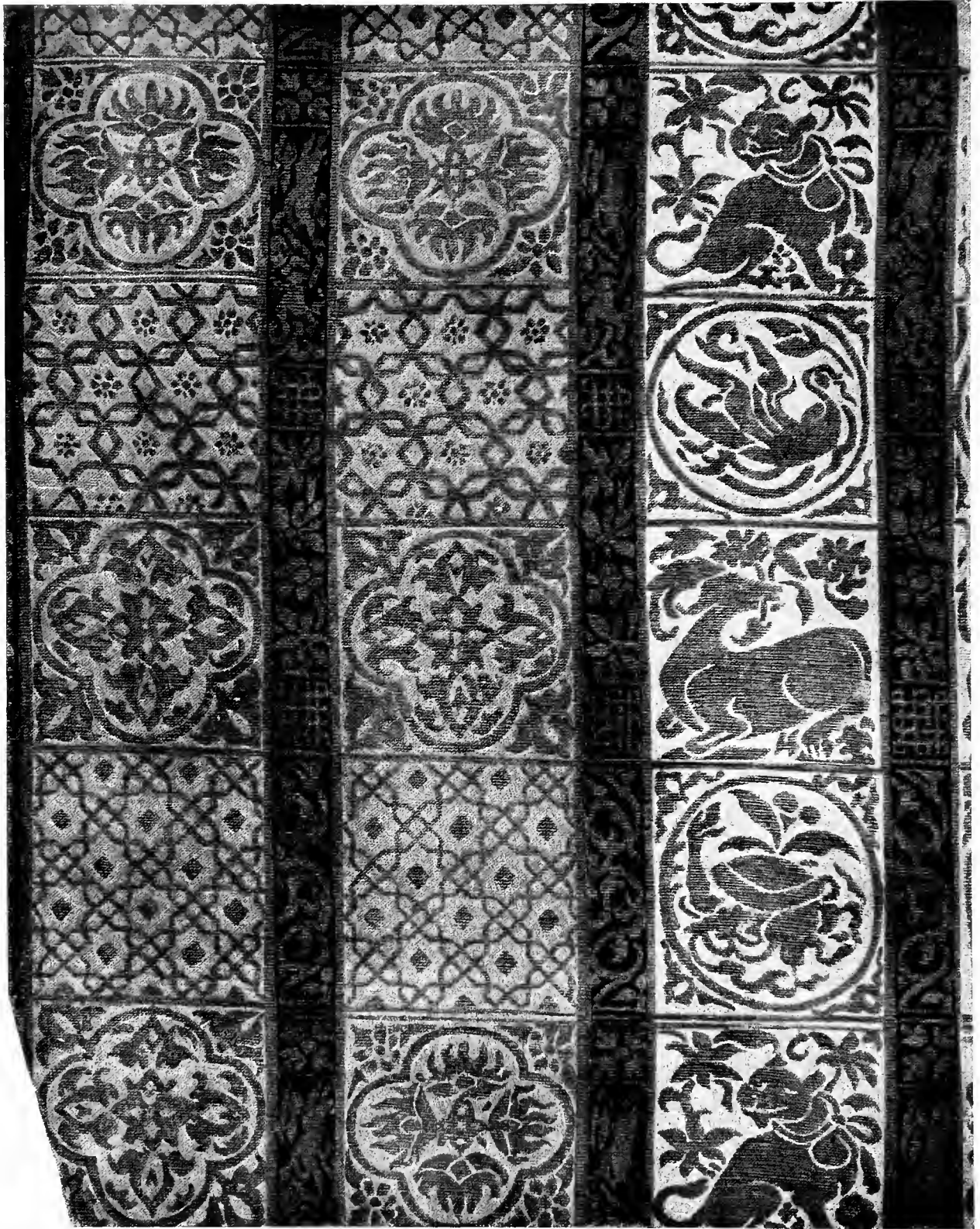
Spanien, 14. Jahrhundert — Seidenstoffe maurischen Stils. Marienkirche, Danzig



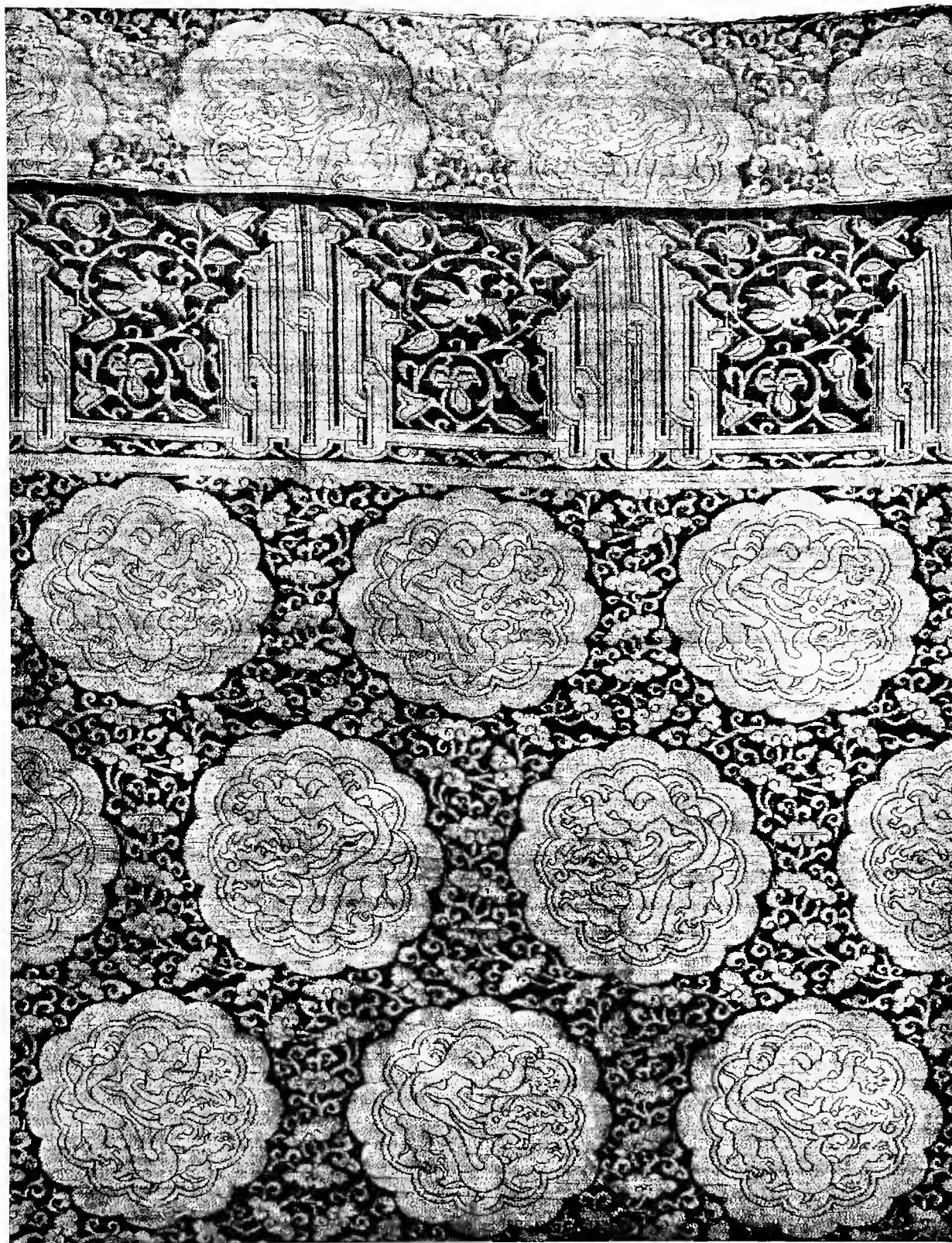
Spanien um 1500 — Seidenstoff maurischen Stils aus Granada



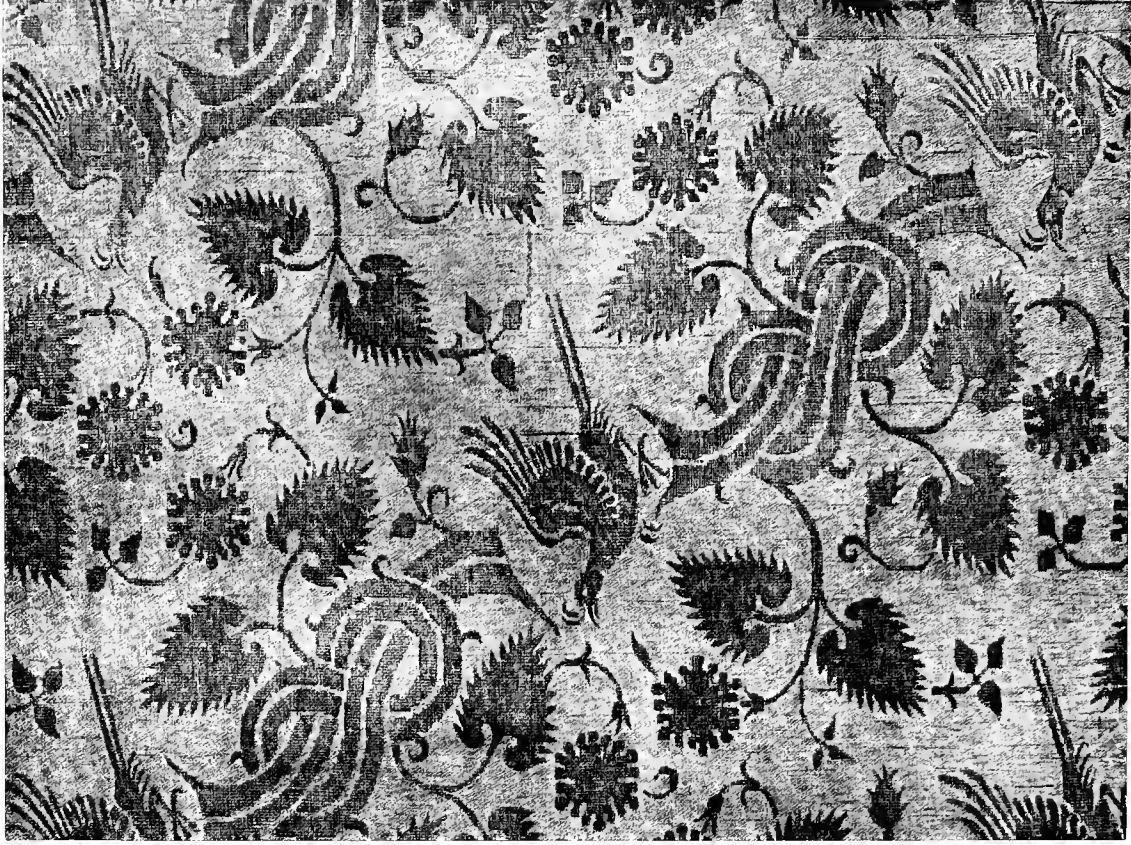
Italien, 14. Jahrhundert – Brokatstoffe



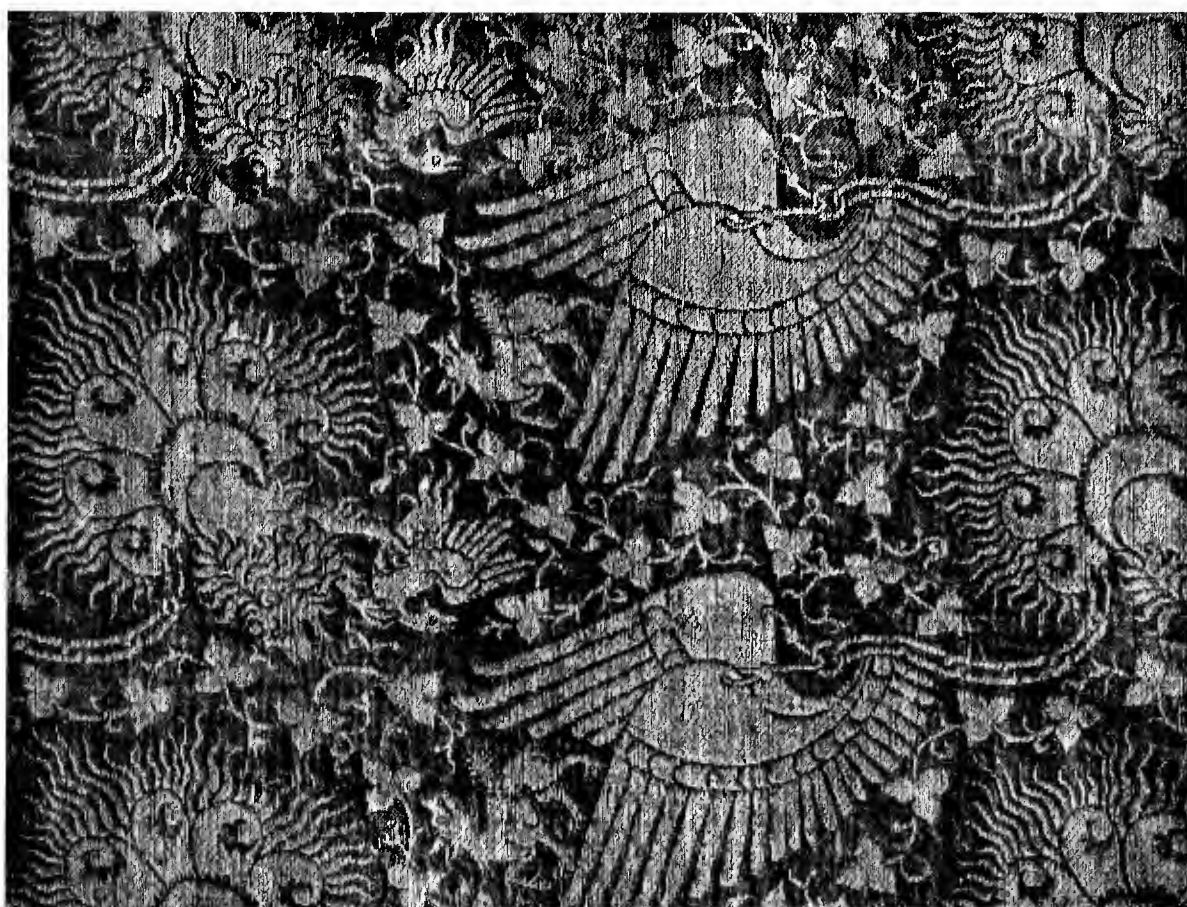
China, 14. Jahrhundert – Brokatstoff von einem Meßgewand in Regensburg



China oder Persien unter chinesischem Einfluß, 14. Jahrh.—Seidenbrokat. Schloßmus., Berlin



Italien, 14. Jahrhundert (unter chinesischem Einfluß) — Seidendamaste.  
Gewebesammlung, Crefeld, und Schloßmuseum, Berlin

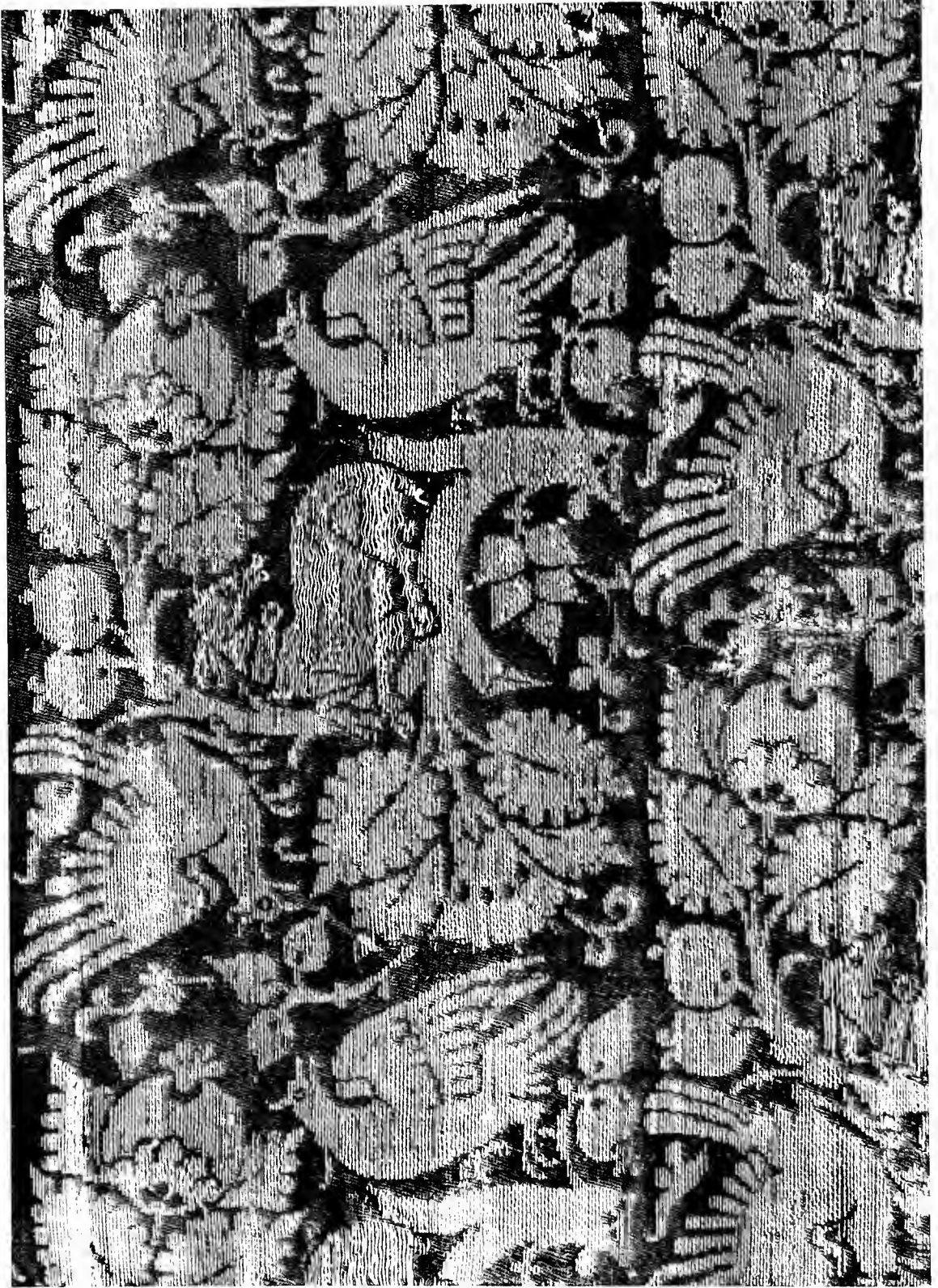


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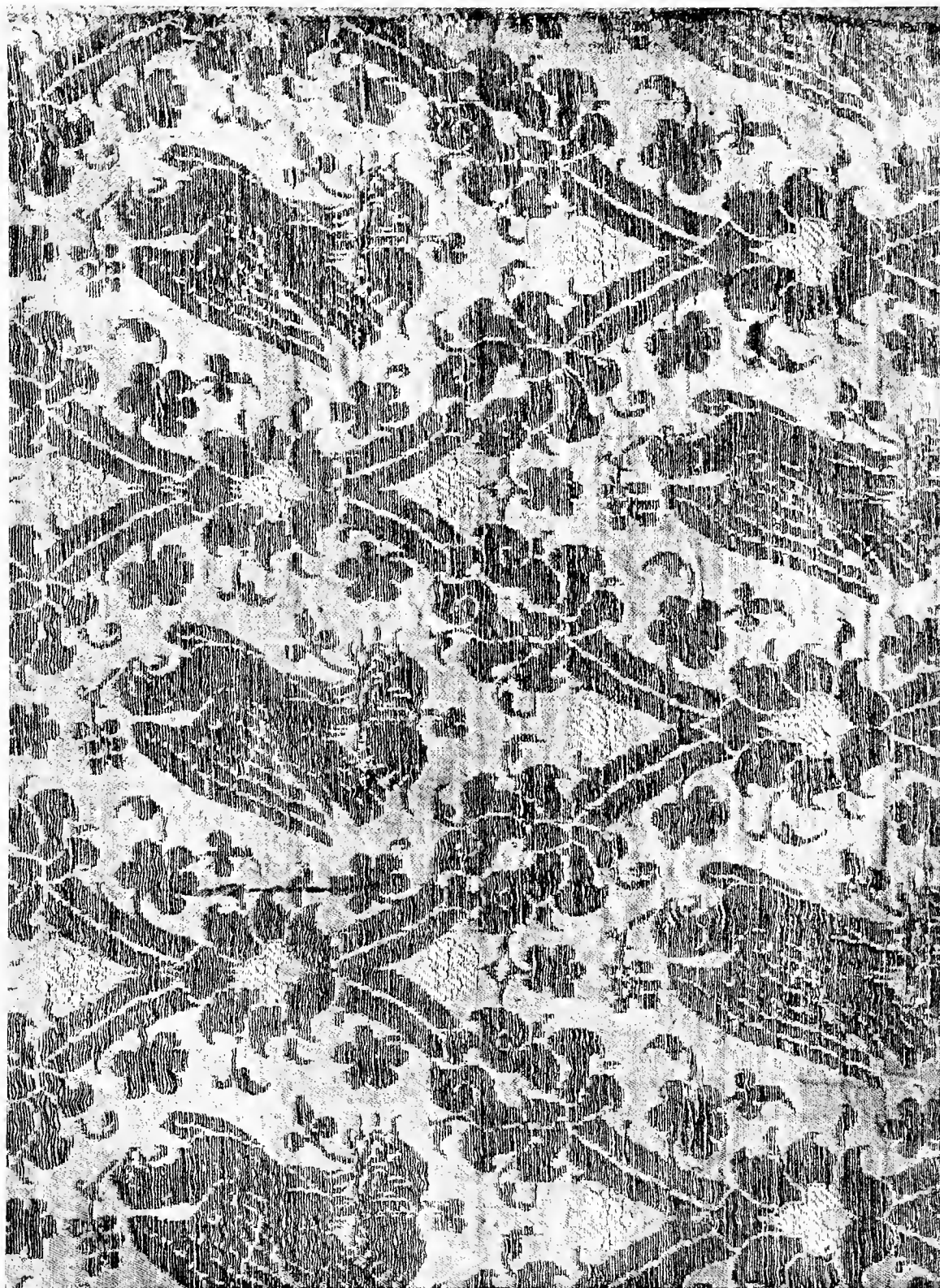
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Italien, 14. bis 15. Jahrhundert — 1) Brokatkaseel in Danzig. 2) Seidenbrokat. Gewebesammlung, Crefeld

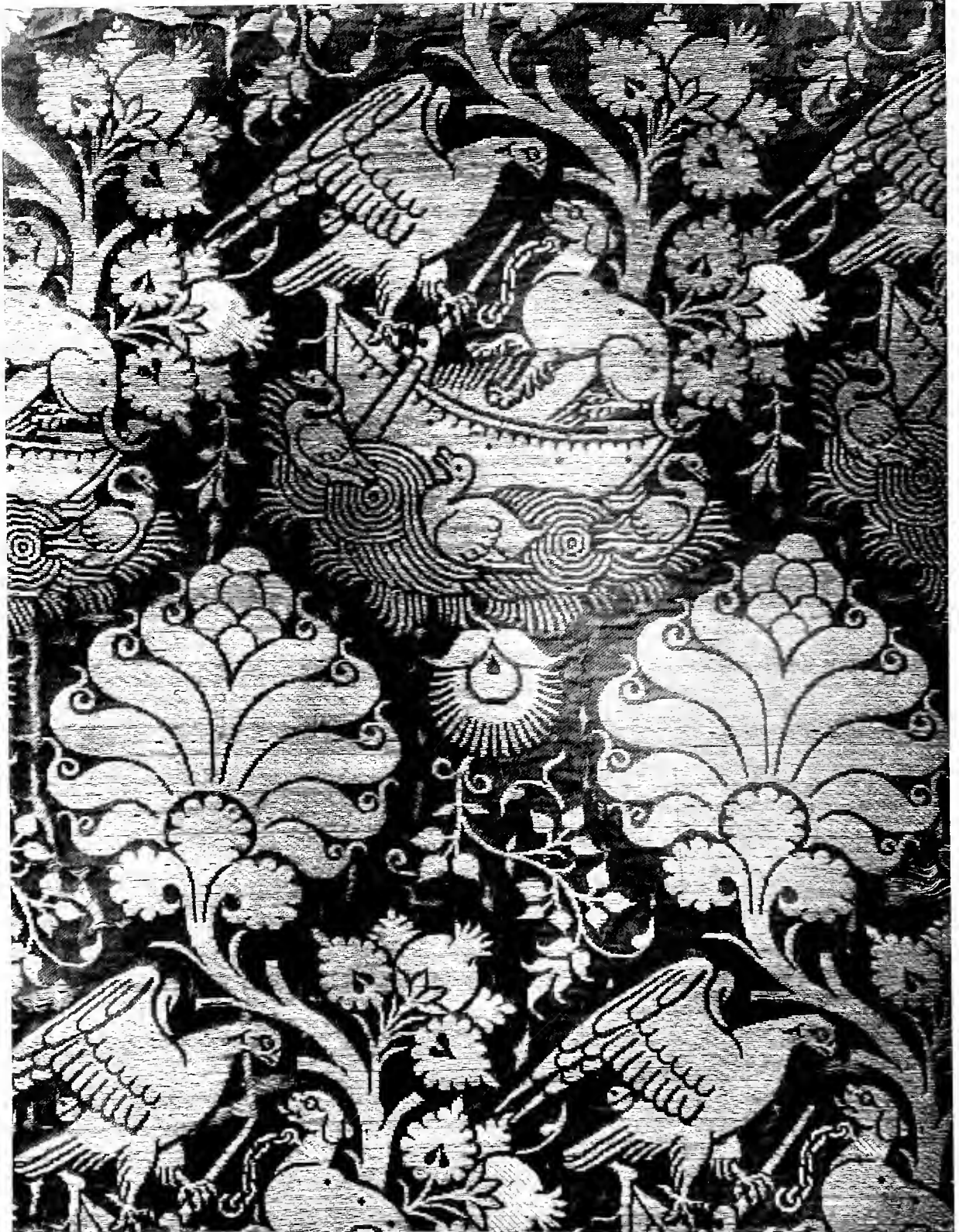


Venedig, erste Hälfte des 14. Jahrhunderts — Seidenstoff. Victoria and Albert Museum, London





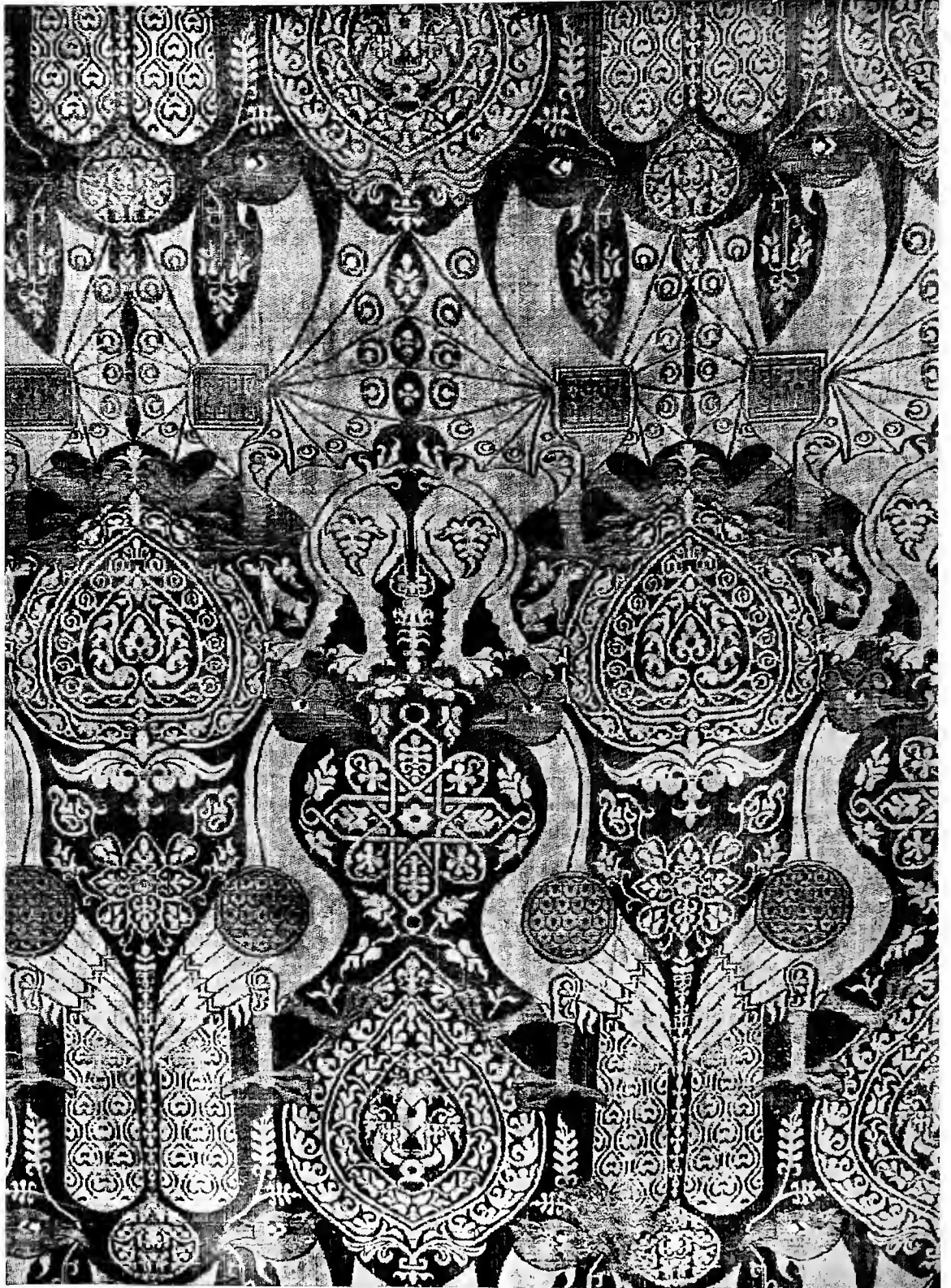
Venedig, 14. Jahrhundert (unter persischem Einfluß) — Brokatstoff. Schloßmuseum, Berlin



Venedig, erste Hälfte des 14. Jahrhunderts – Goldbrokat auf schwarzem Grund.  
Schloßmuseum, Berlin



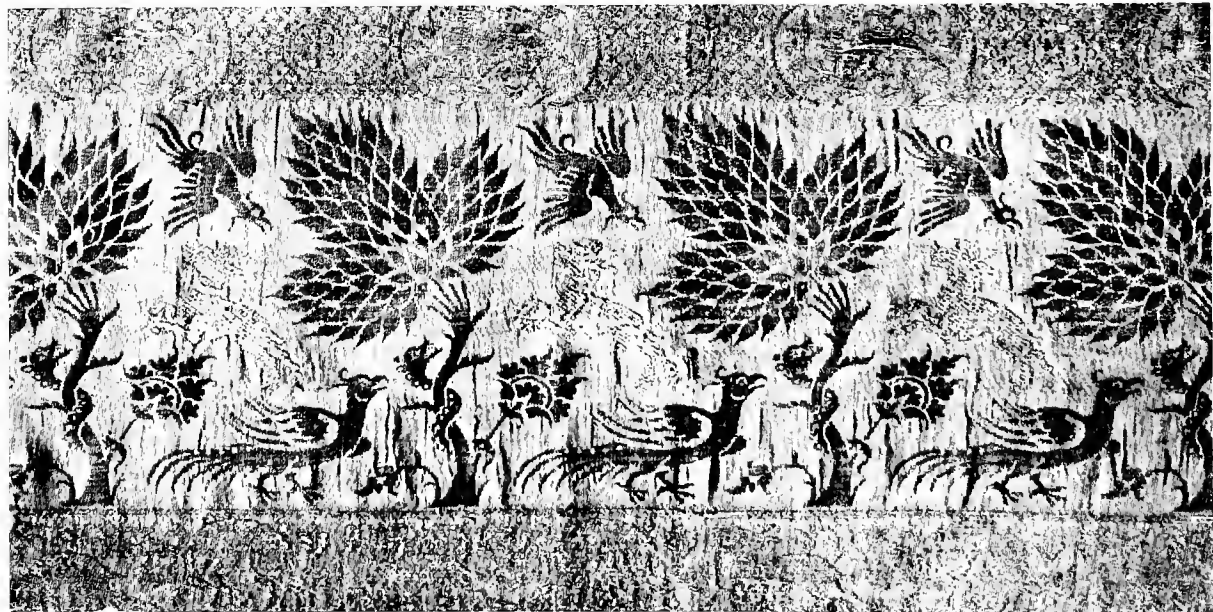
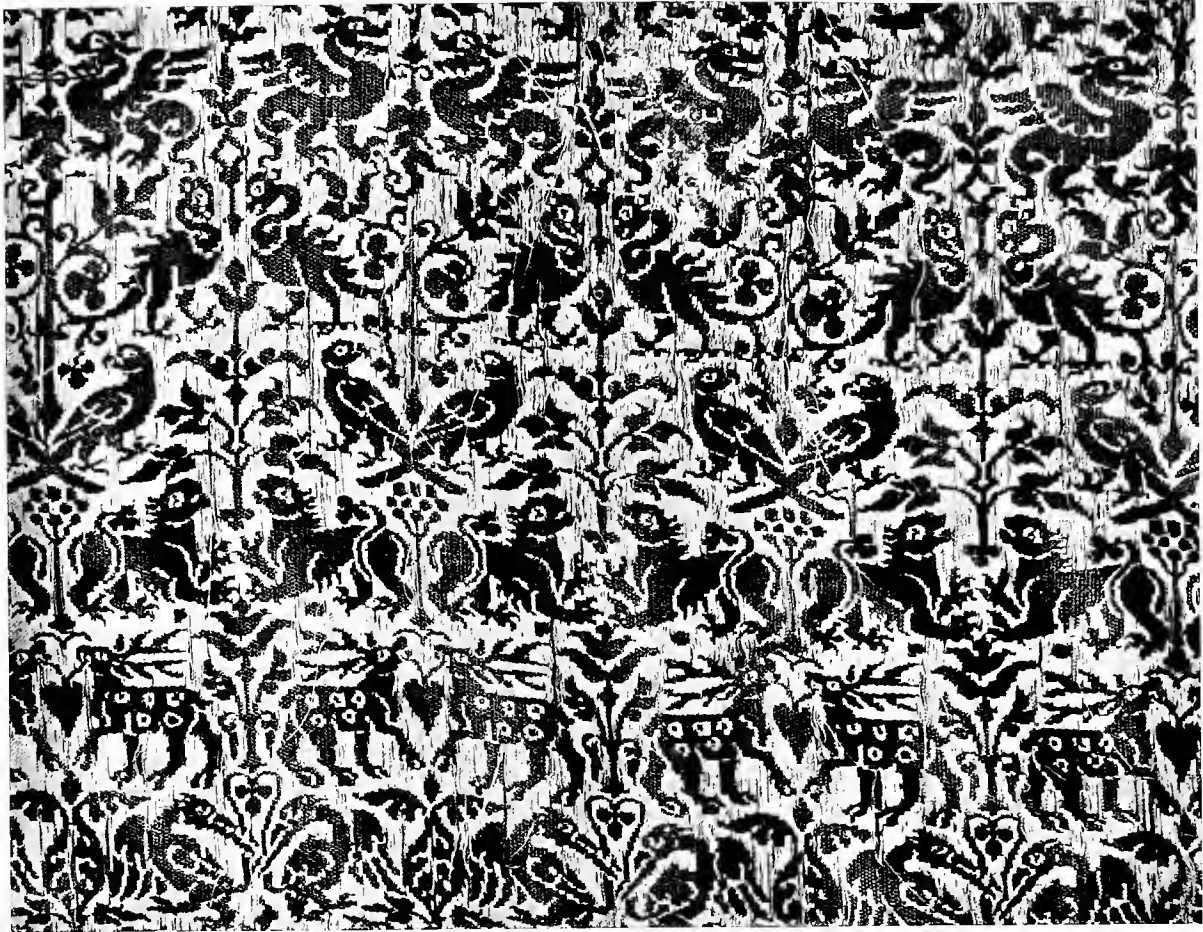
Lucca, 14. Jahrhundert – Brokatstoff. Germanisches Museum, Nürnberg



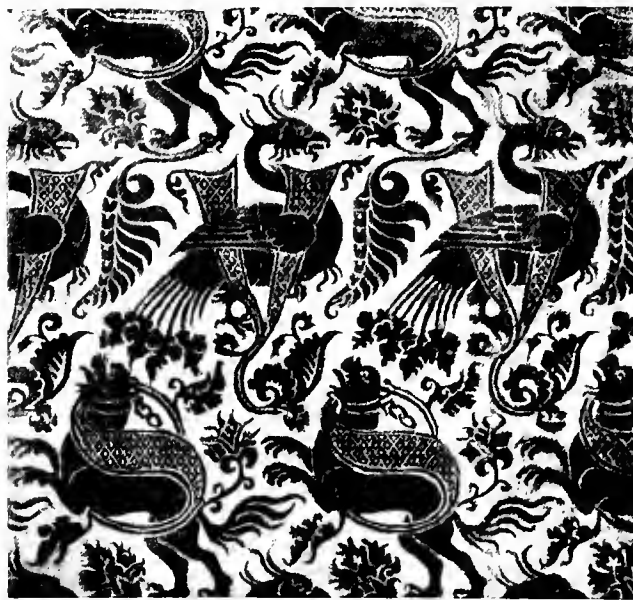
Lucca, erste Hälfte des 14. Jahrhunderts — Diaspergewebe mit Pfauen und Greifen.  
Aachen, Münster



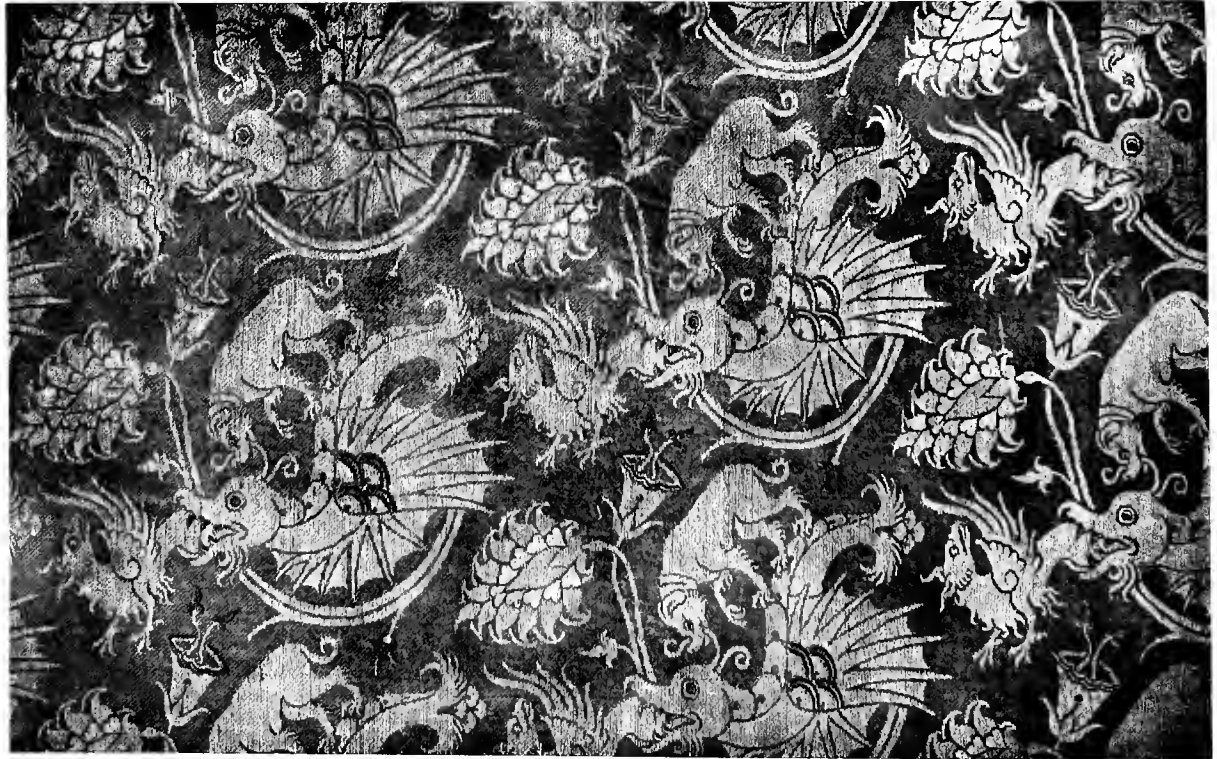
Lucca, 14. Jahrhundert — Seidenbrokat. Stralsund, Museum



Lucca, zweite Hälfte des 14. Jahrhunderts – 1) Kasel aus Brienon in Sens.  
2) Seidenstoff mit Tiermustern. Schloßmuseum, Berlin

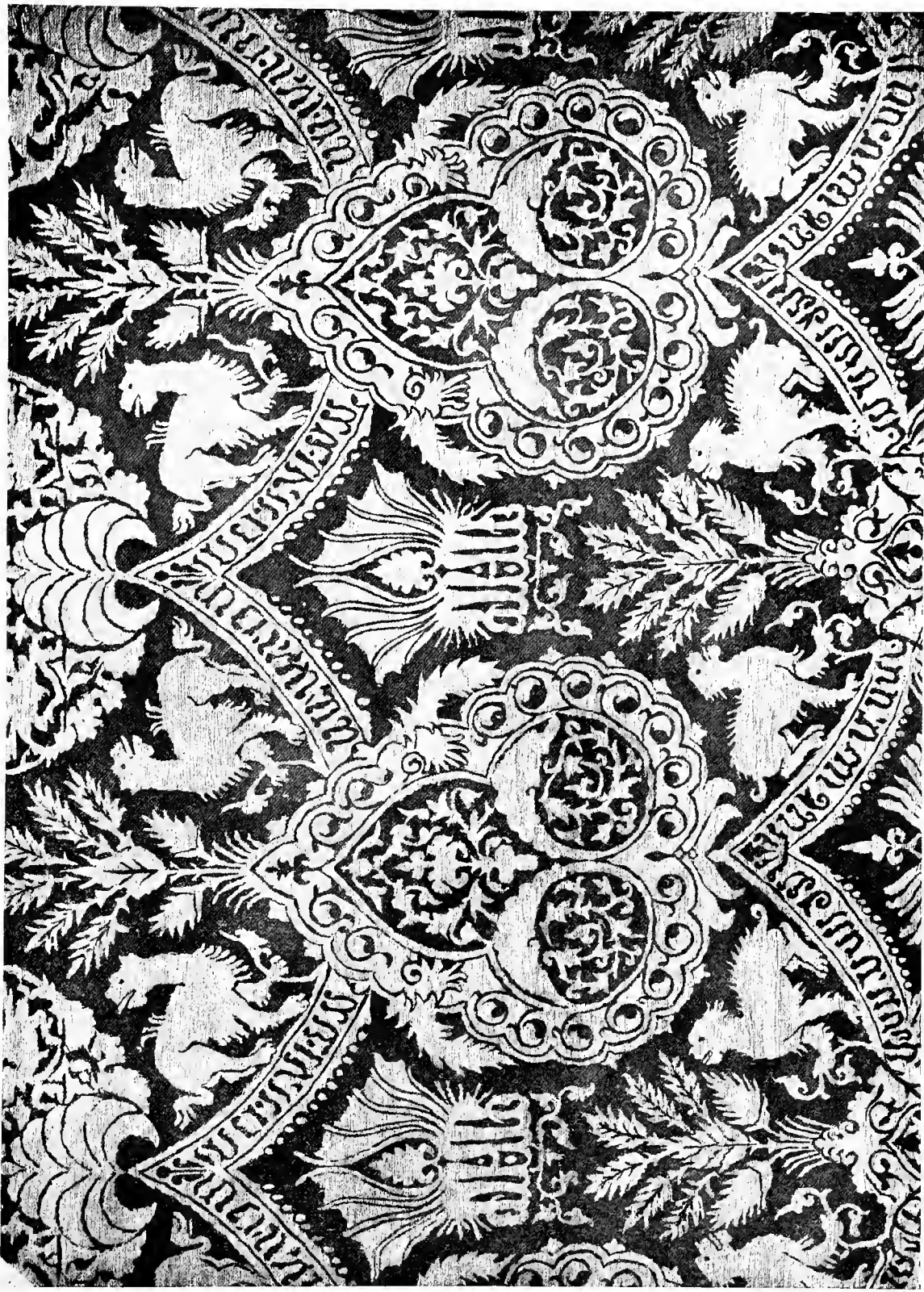


Lucca, zweite Hälfte des 14. Jahrhunderts — 1 u. 2) Brokat und Damast. Gewebesammlung, Düsseldorf. 3) Brokat. Schloßmuseum, Berlin. 4 u. 5) Brokate. Marienkirche, Danzig



Lucca, zweite Hälfte des 14. Jahrhunderts — Brokatstoffe. Marienkirche, Danzig





Lucca, zweite Hälfte des 14. Jahrhunderts — Brokatstoff. Marienkirche, Danzig



Lucca, 14. Jahrhundert — 1) Damast. Gewebesammlung, Crefeld. 2, 3 u. 4) Brokate in Danzig und Halberstadt



1



3

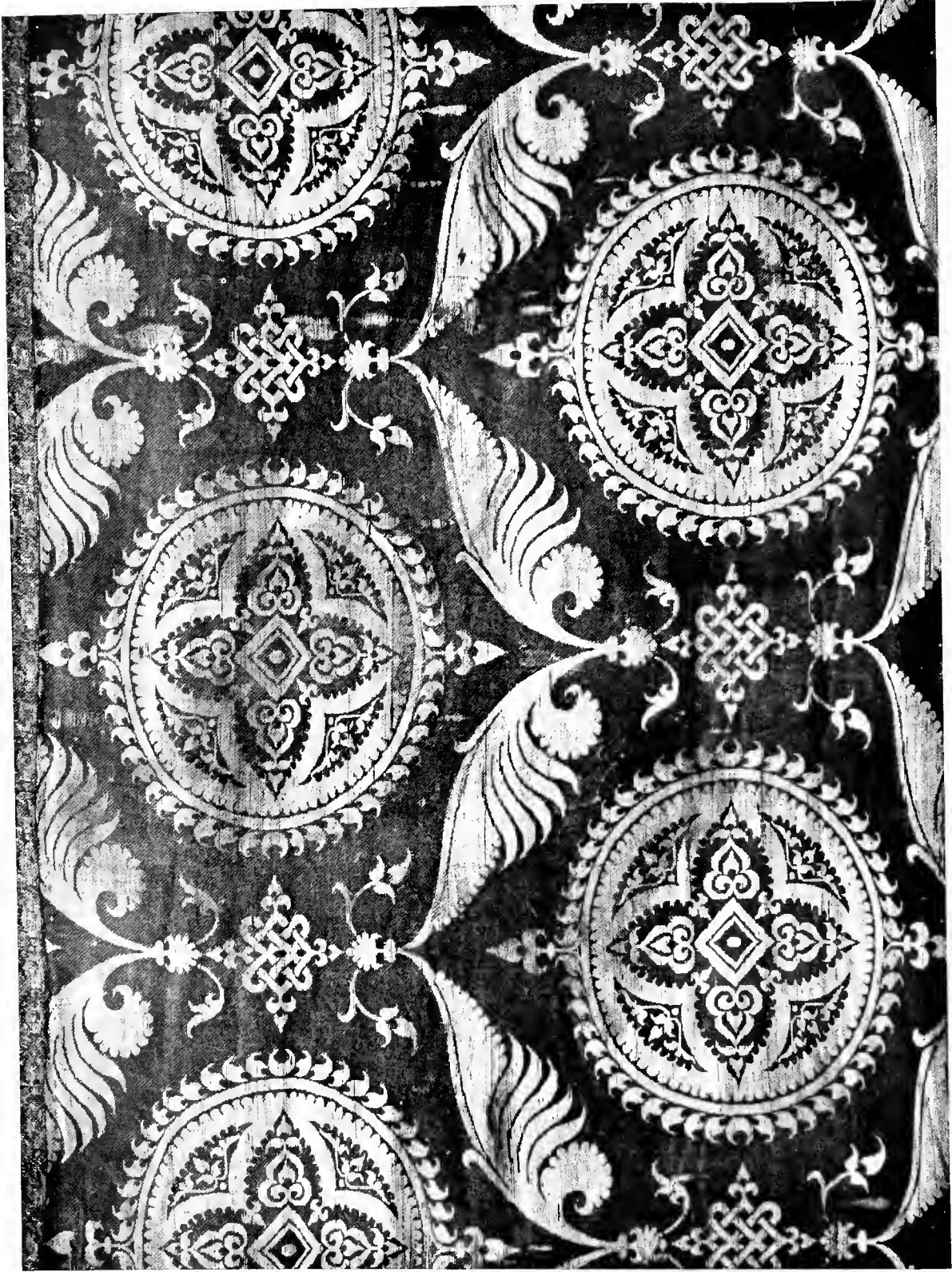


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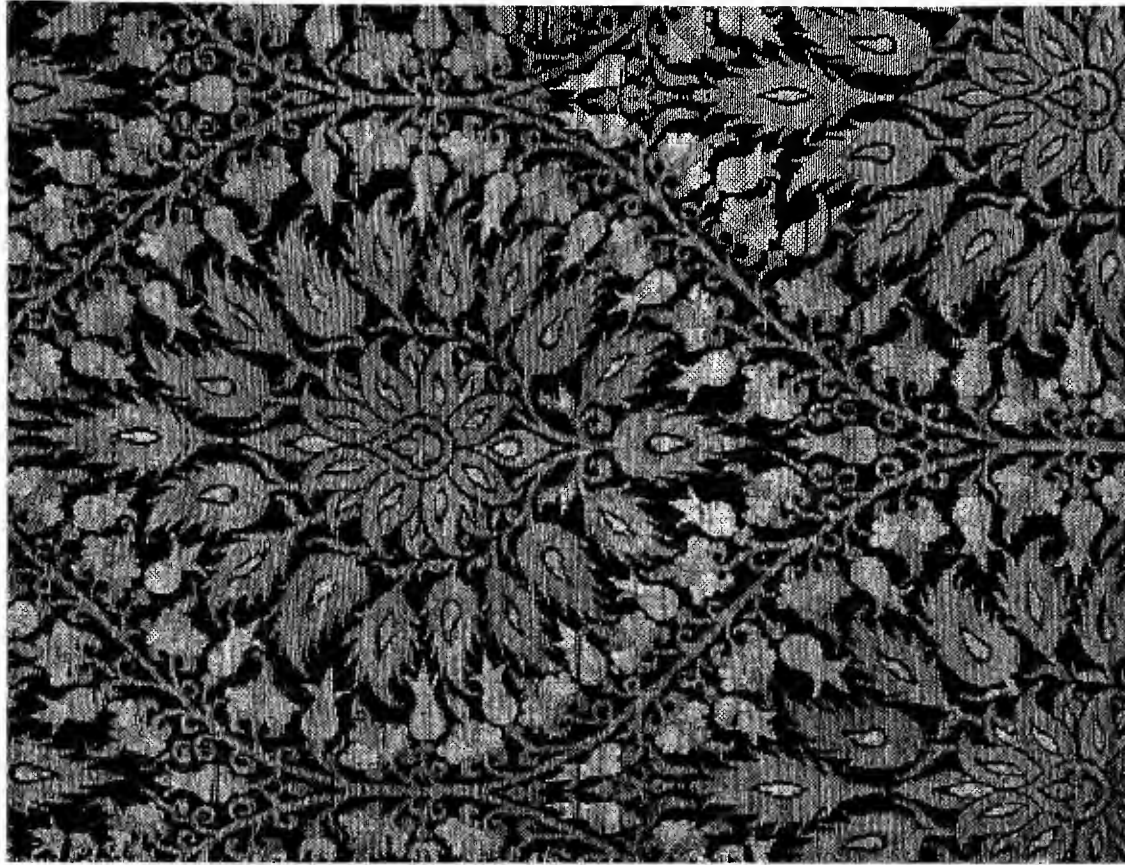


4

Lucca, 14. Jahrhundert — 1, 3 u. 4) Brokate in Danzig und Düsseldorf. 2) Damast in Stralsund

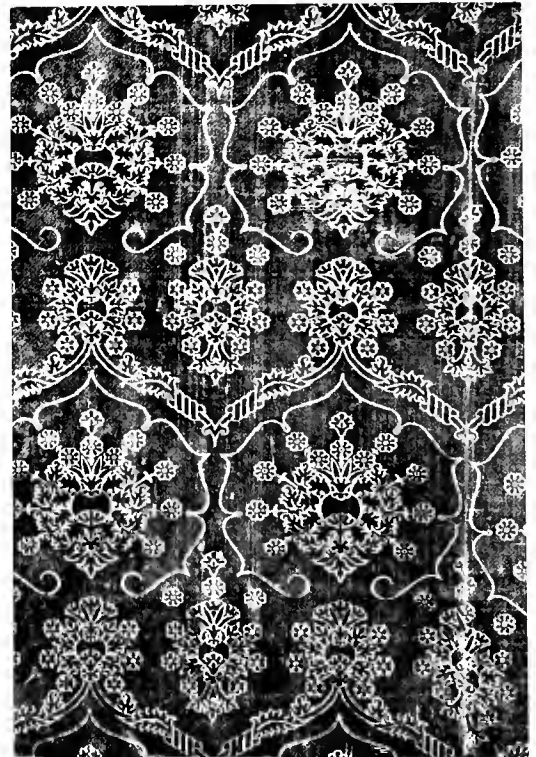
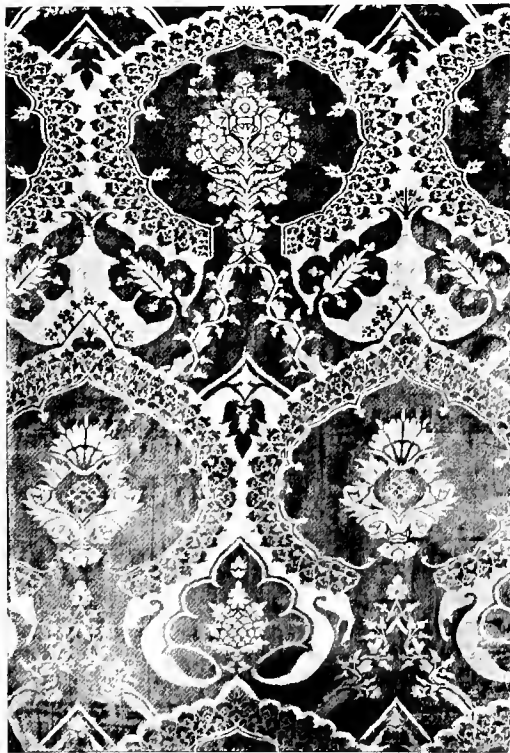
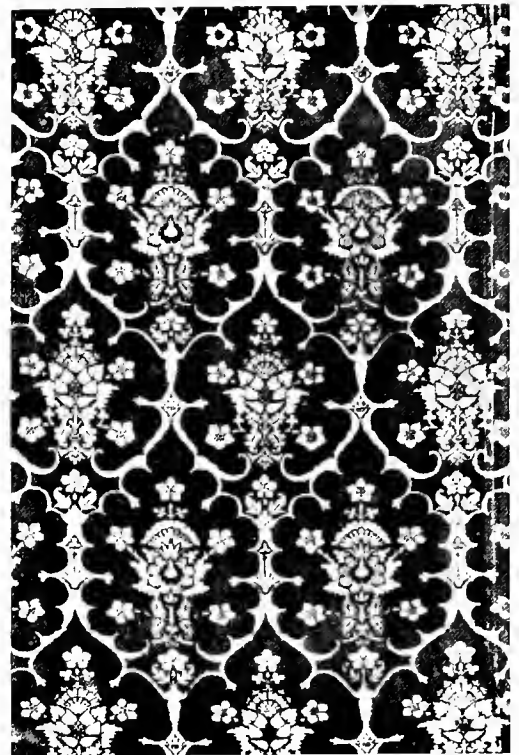


Italien (Venedig?), 14. bis 15. Jahrhundert — Zweifarbigter Seidenstoff nach spanischem Vorbild

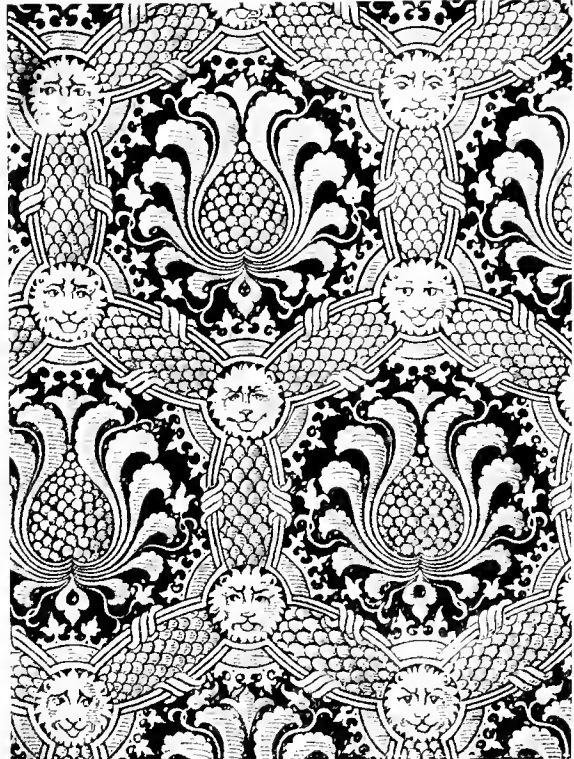


2

1) Venedig, Mitte des 15. Jahrhunderts — Seidenstoff. 2) Italien, erste Hälfte des 15. Jahrhunderts — Seidenbrokat



Spanien oder Italien, 15. Jahrhundert — Spätgotische Granatapfelmuster

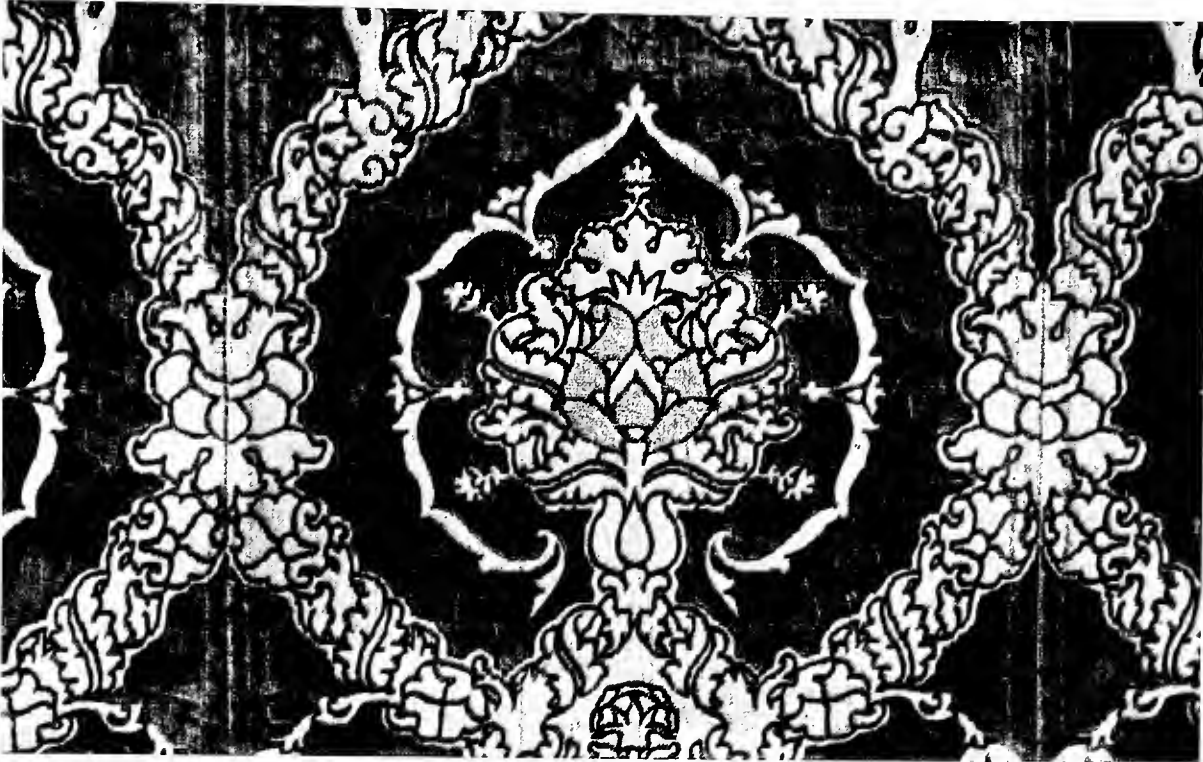


Venedig, erste Hälfte des 15. Jahrh. — Seidenstoffe nach Entwürfen von Jacob Bellini



Venedig, zweites Viertel des 15. Jahrhunderts – Goldbrokat. Museum, Lyon





1

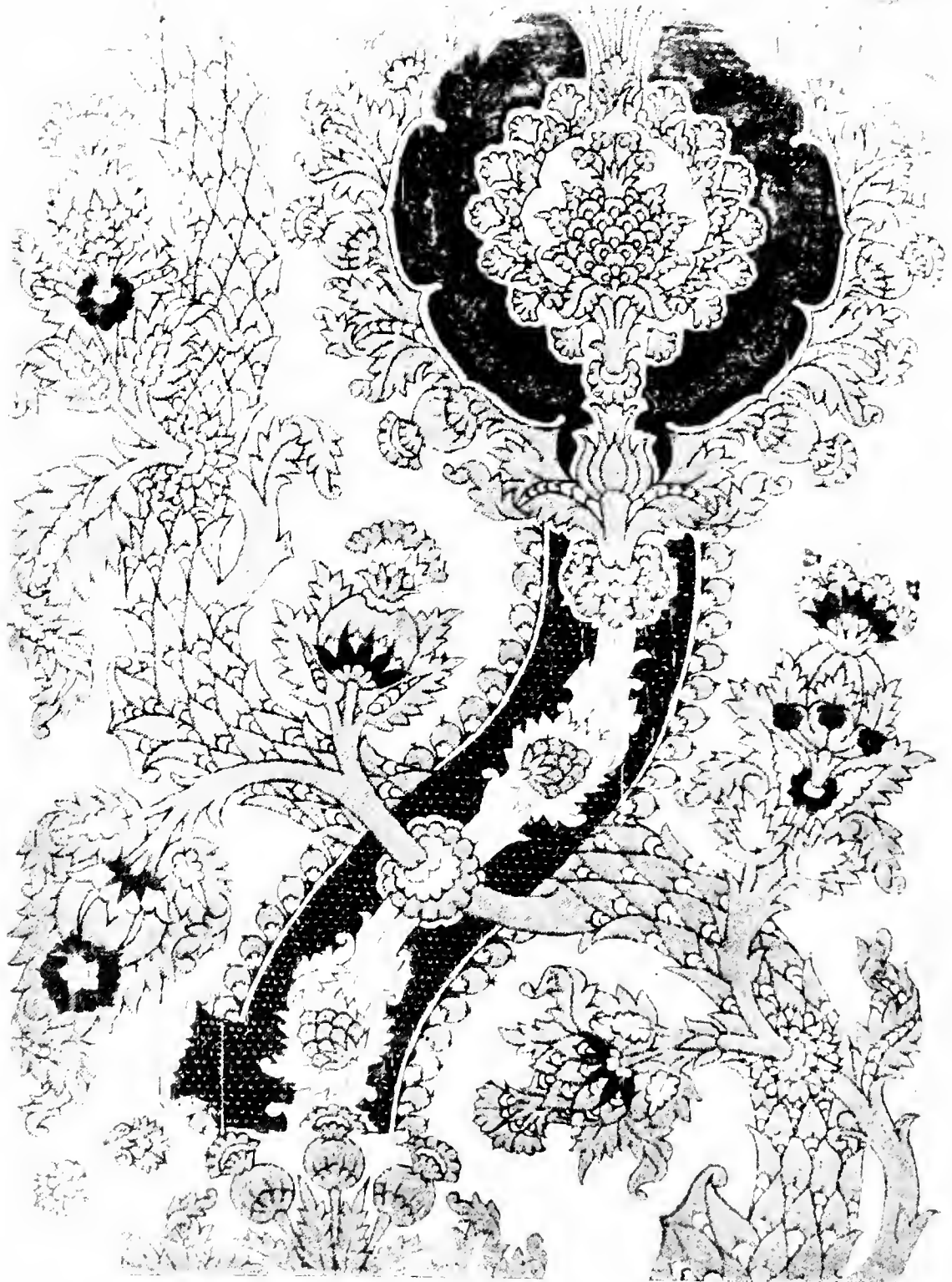


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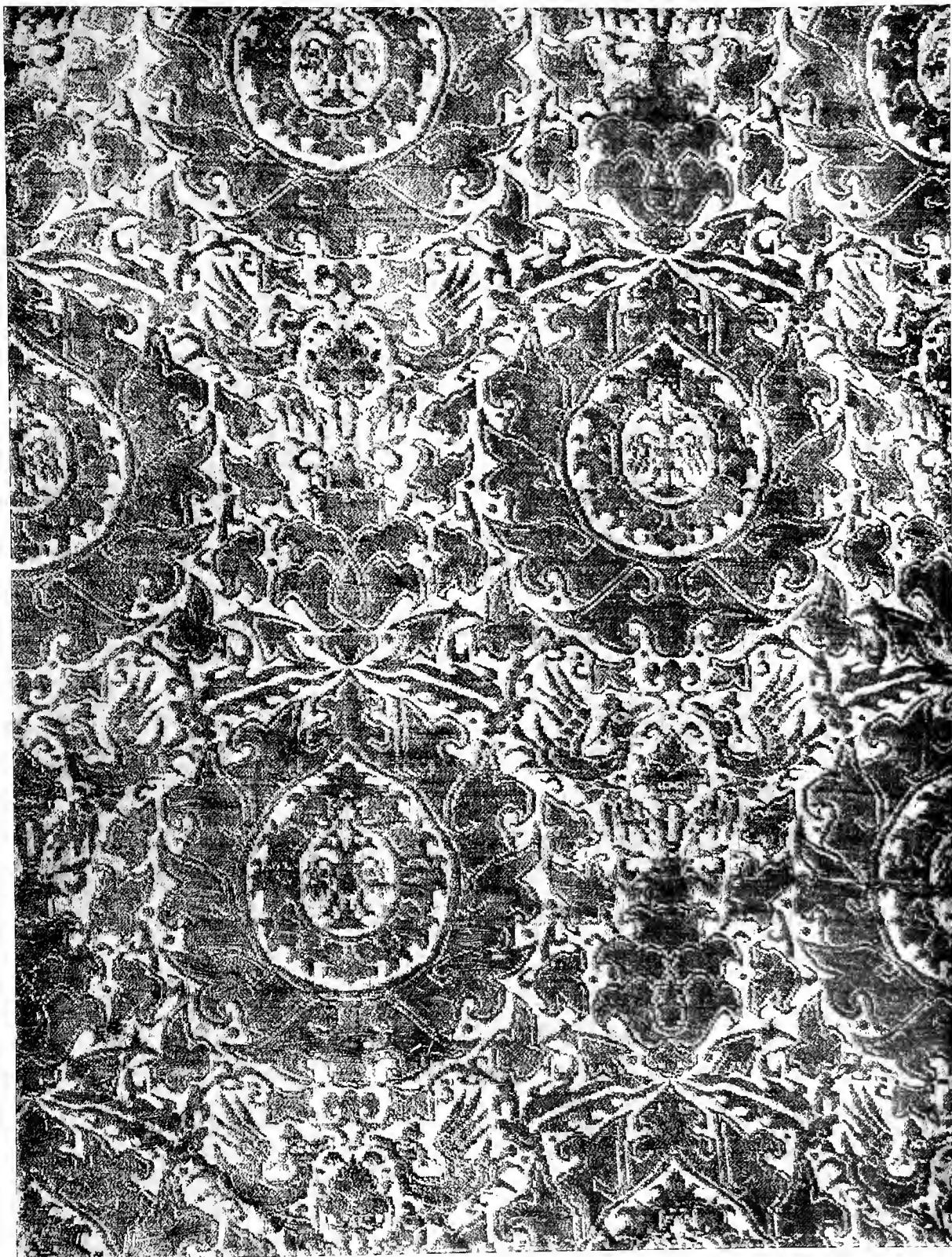


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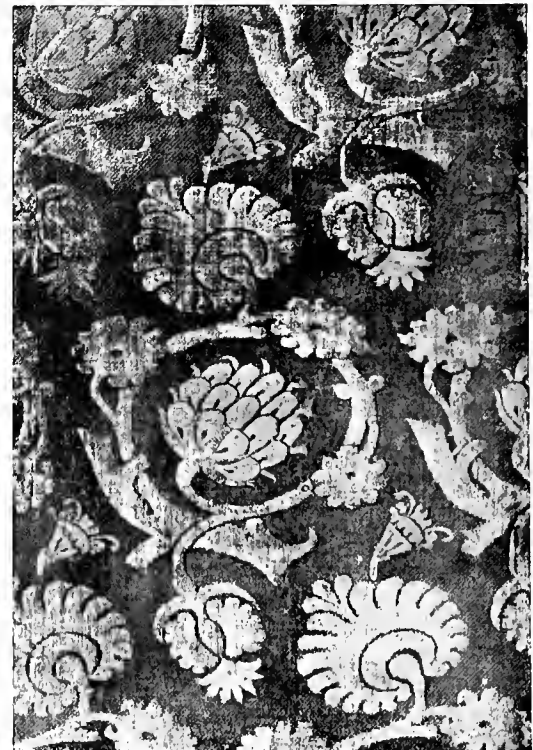
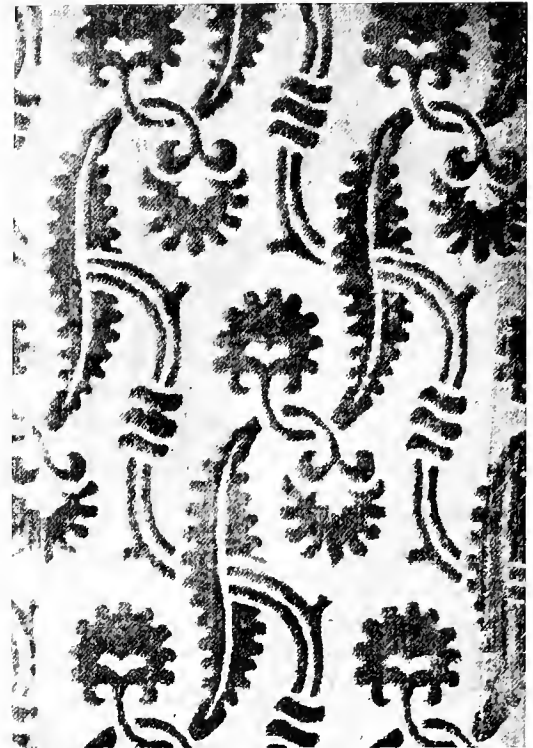
Venedig, 1) Samtbrotkat, Ende des 15. Jahrhunderts. 2 und 3) Brokatstoffe, Mitte des 15. Jahrhunderts. Museum in Düsseldorf



Italien, Ende des 15. Jahrhunderts – Samtbrotkat. Museo Poldi, Milano



Spanien, 15. Jahrhundert — Seidenbrokat von einer Kassel im Dom zu Brandenburg



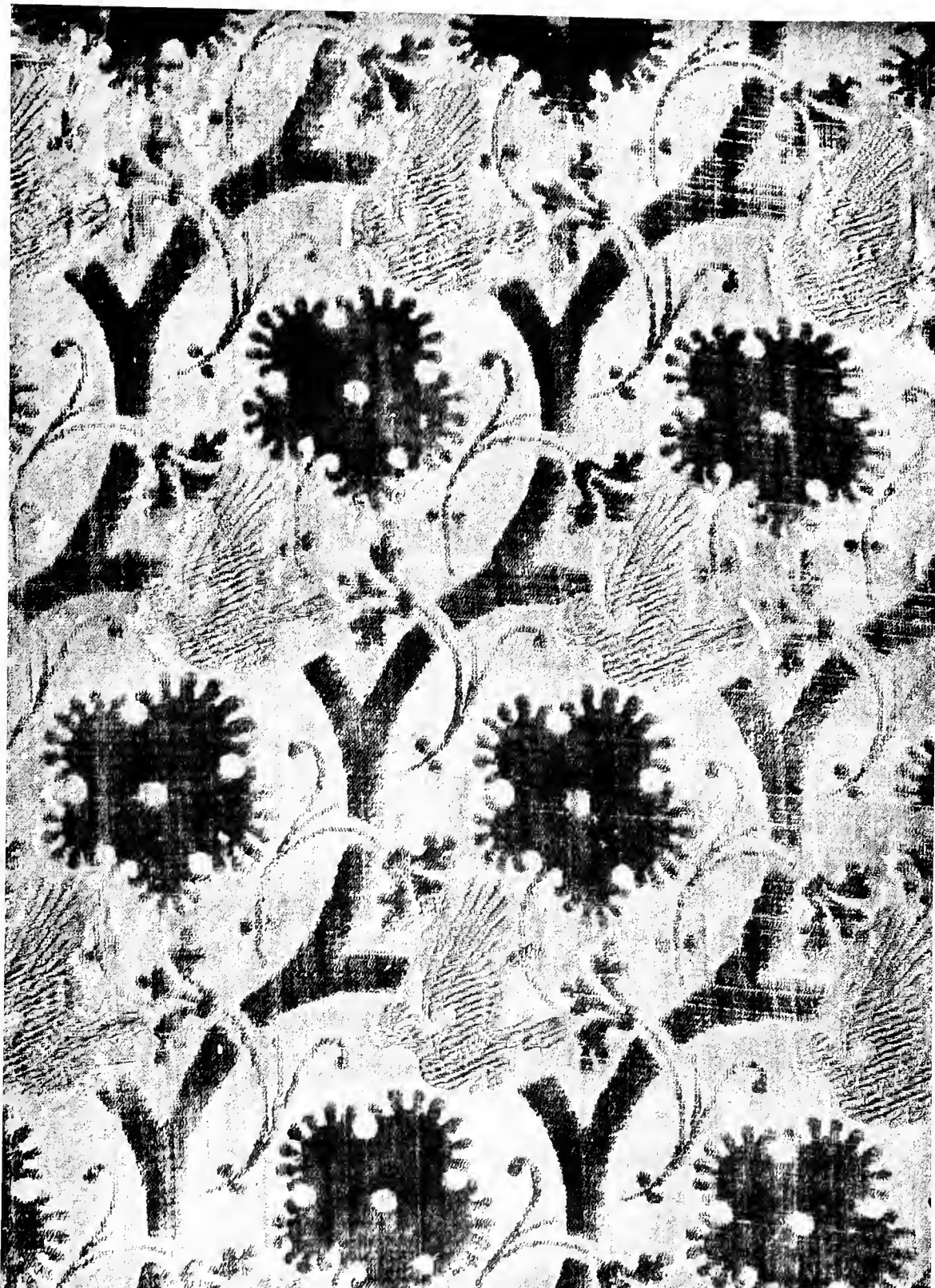
Venedig, 15. Jahrhundert — Samtstoffe. Schloßmuseum, Berlin



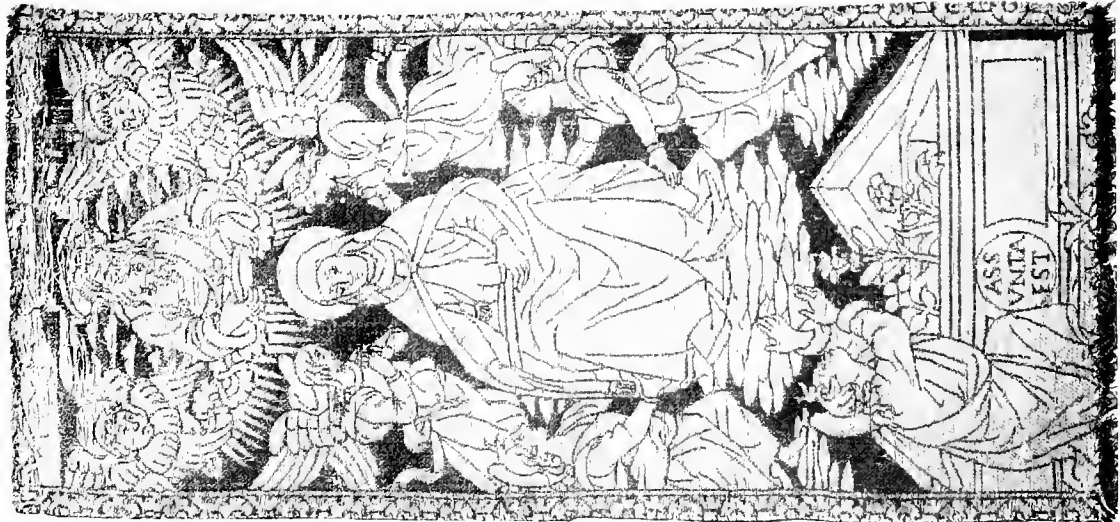
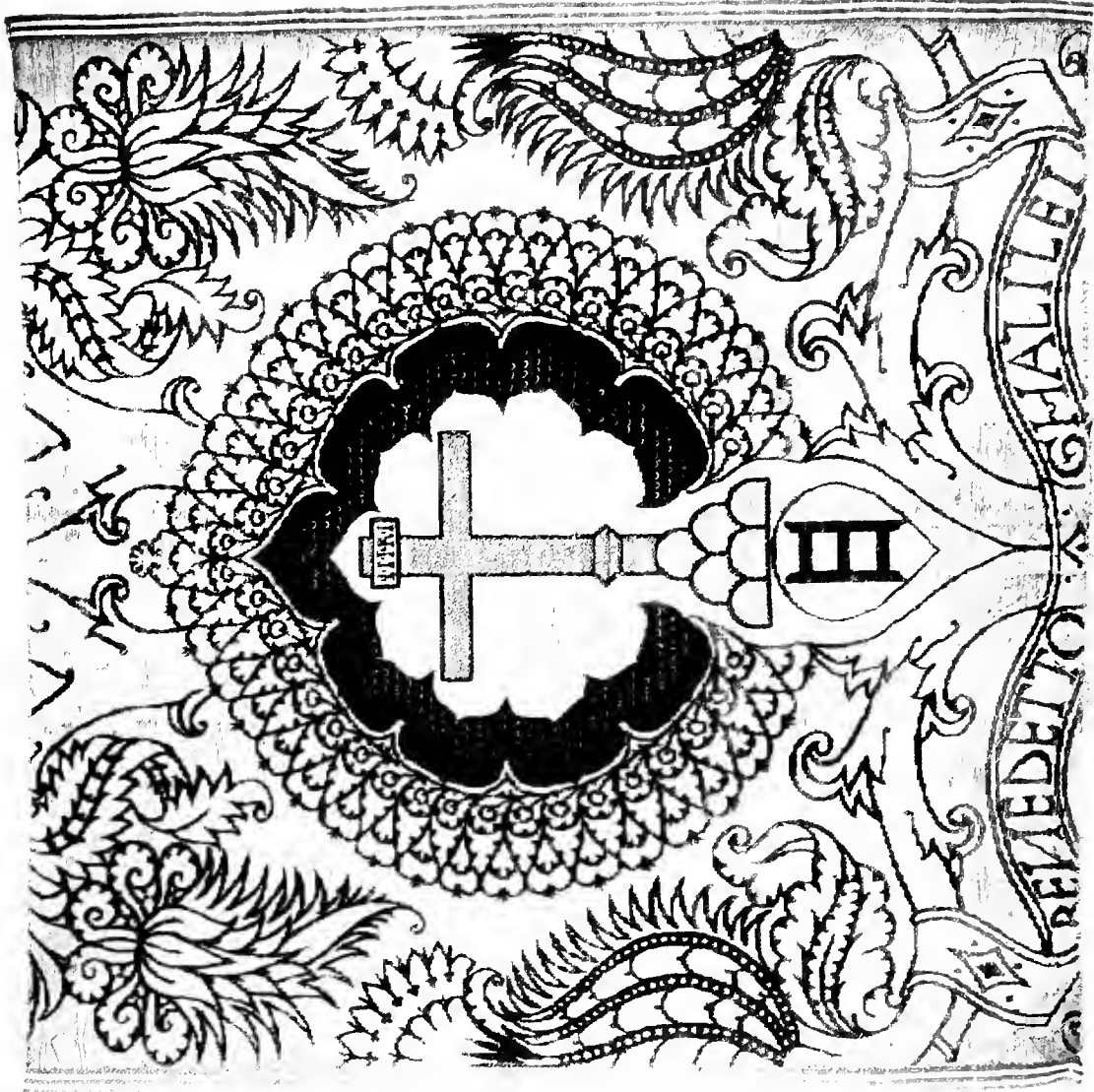
Venedig, 15. Jahrhundert – Samtstoff, Kassel im Dom zu Brandenburg



Venedig, 15. Jahrhundert — Samtstoff. Schloßmuseum, Berlin

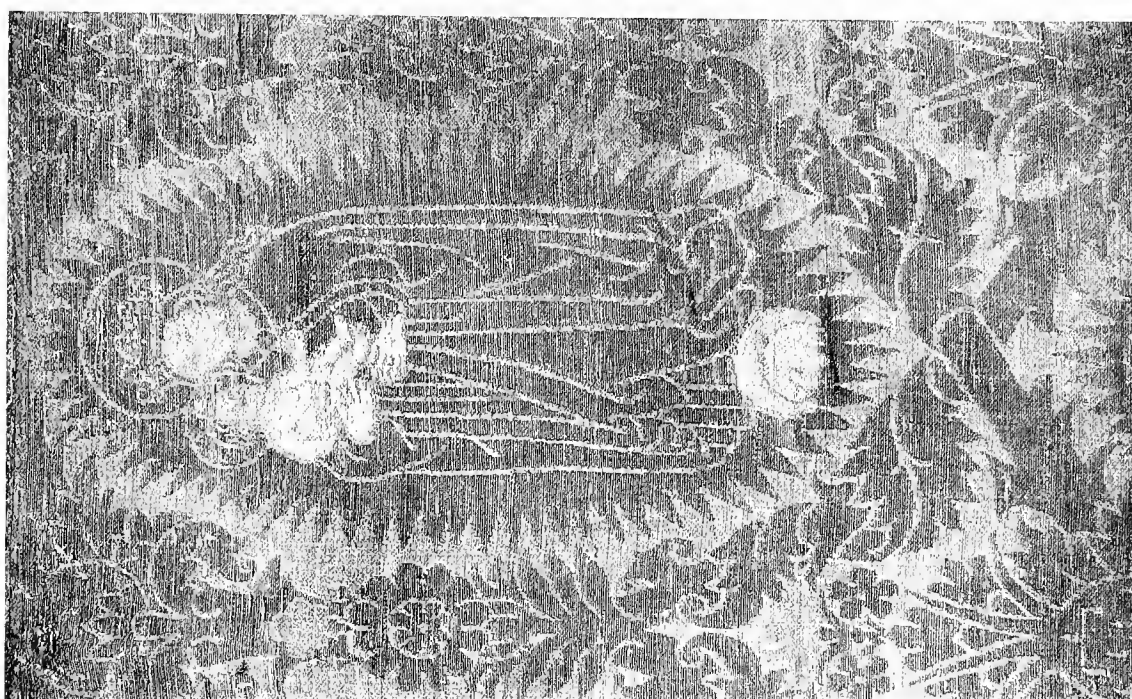


Venedig, 15. Jahrhundert — Samtstoff. Collection Besselièvre, Paris

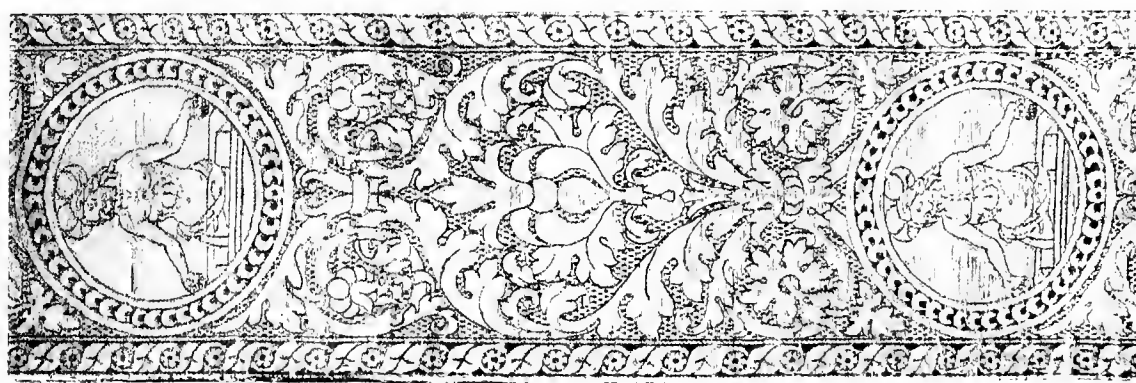


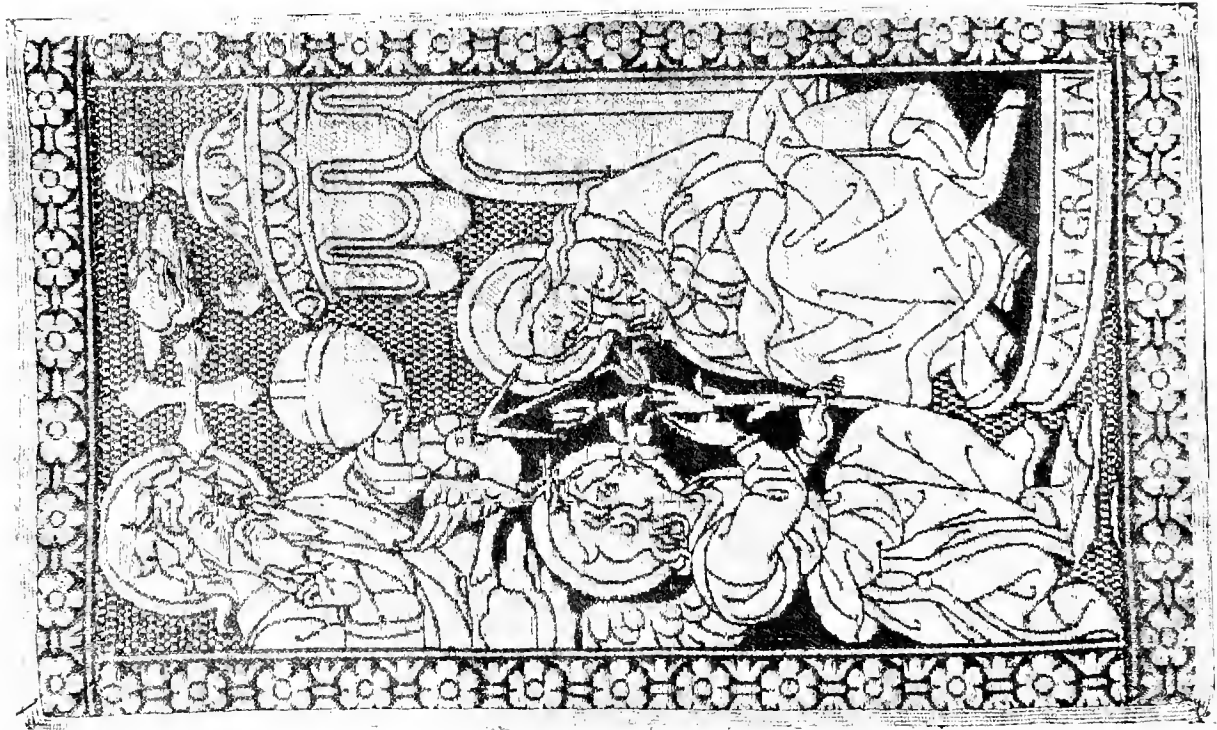
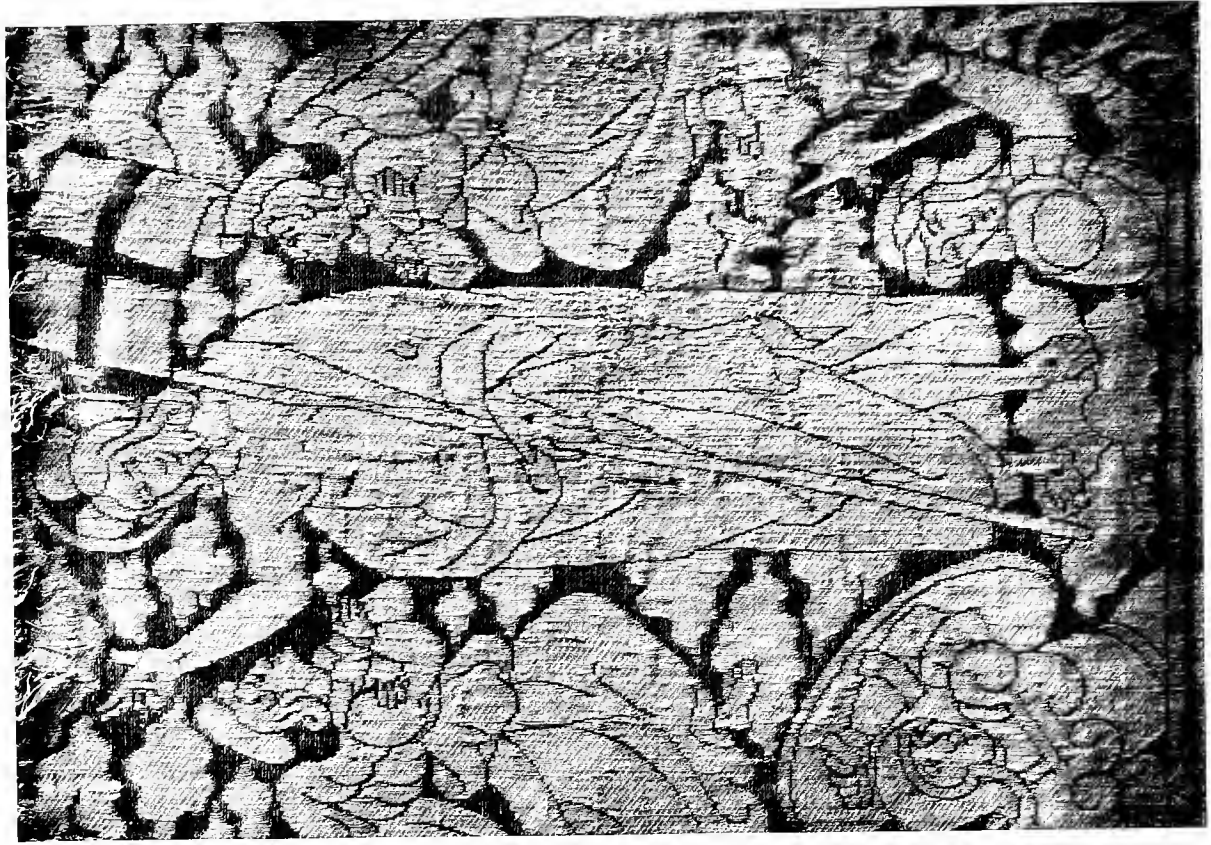
Florenz, 15. Jahrhundert — 1) Seidenstoff; 2) Samtbrotkat



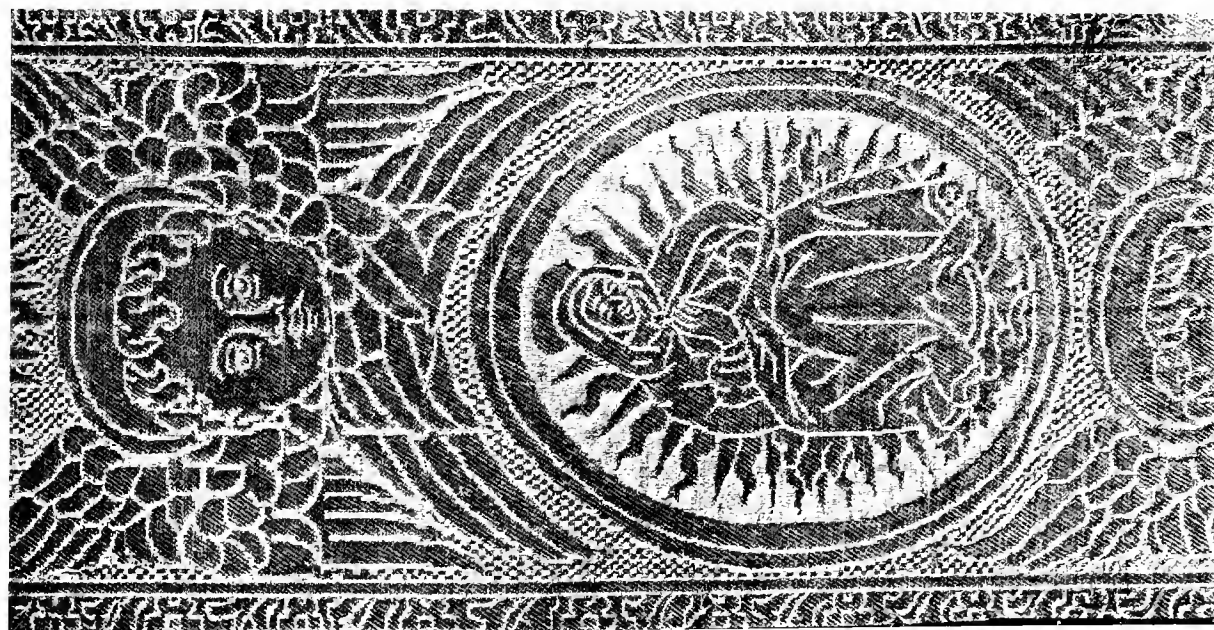
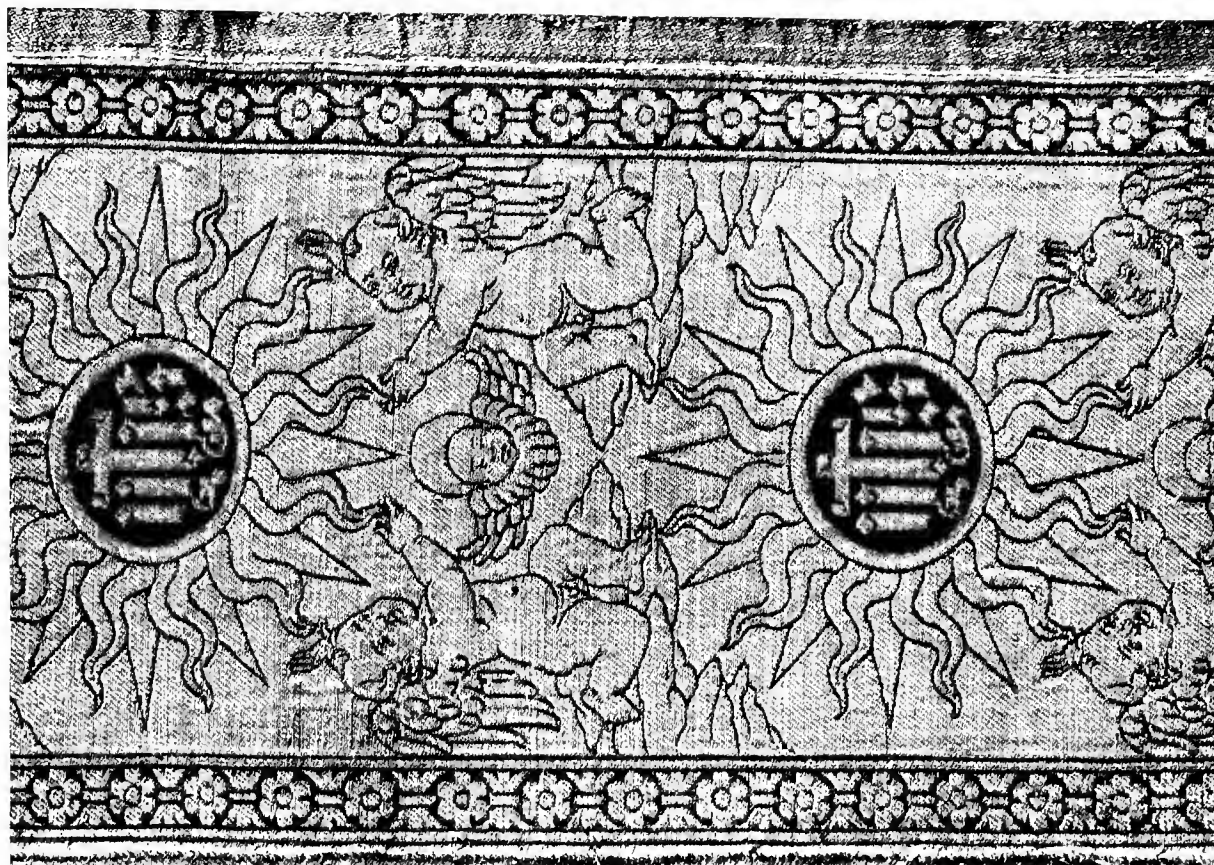


Italien, 15. bis 16. Jahrhundert — Seidenbrokate

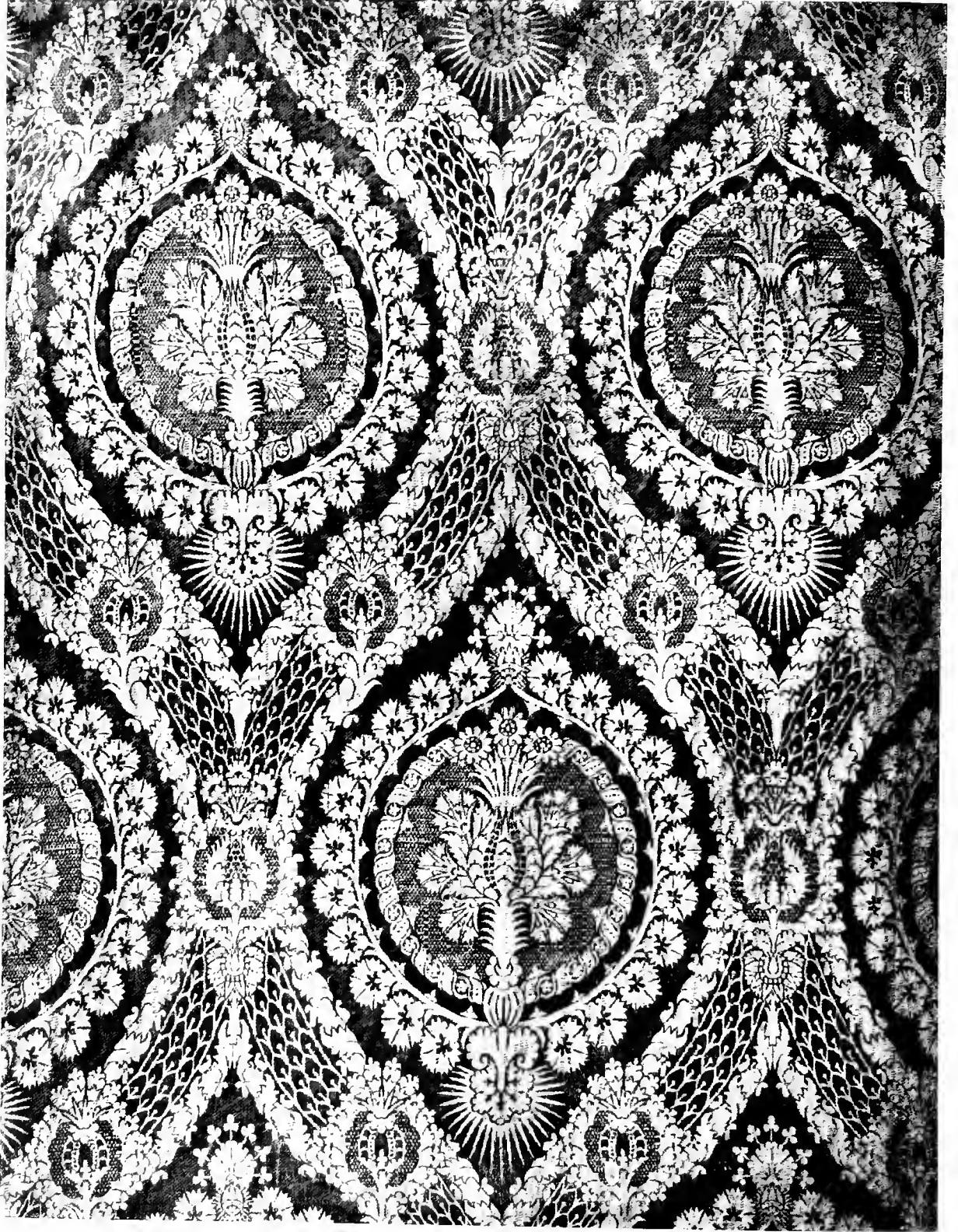




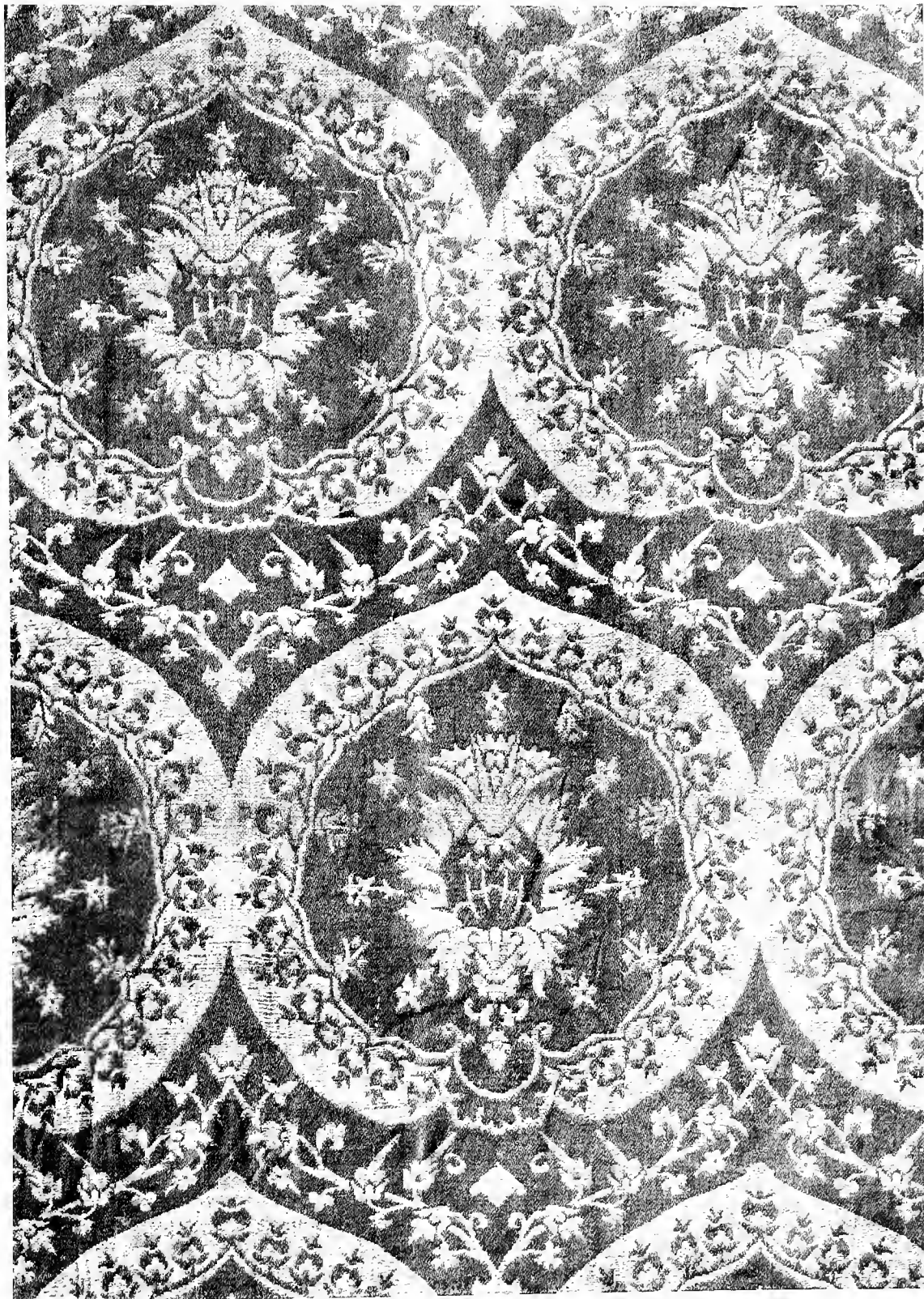
Florenz, 15. bis 16. Jahrhundert — Borten für kirchliche Zwecke



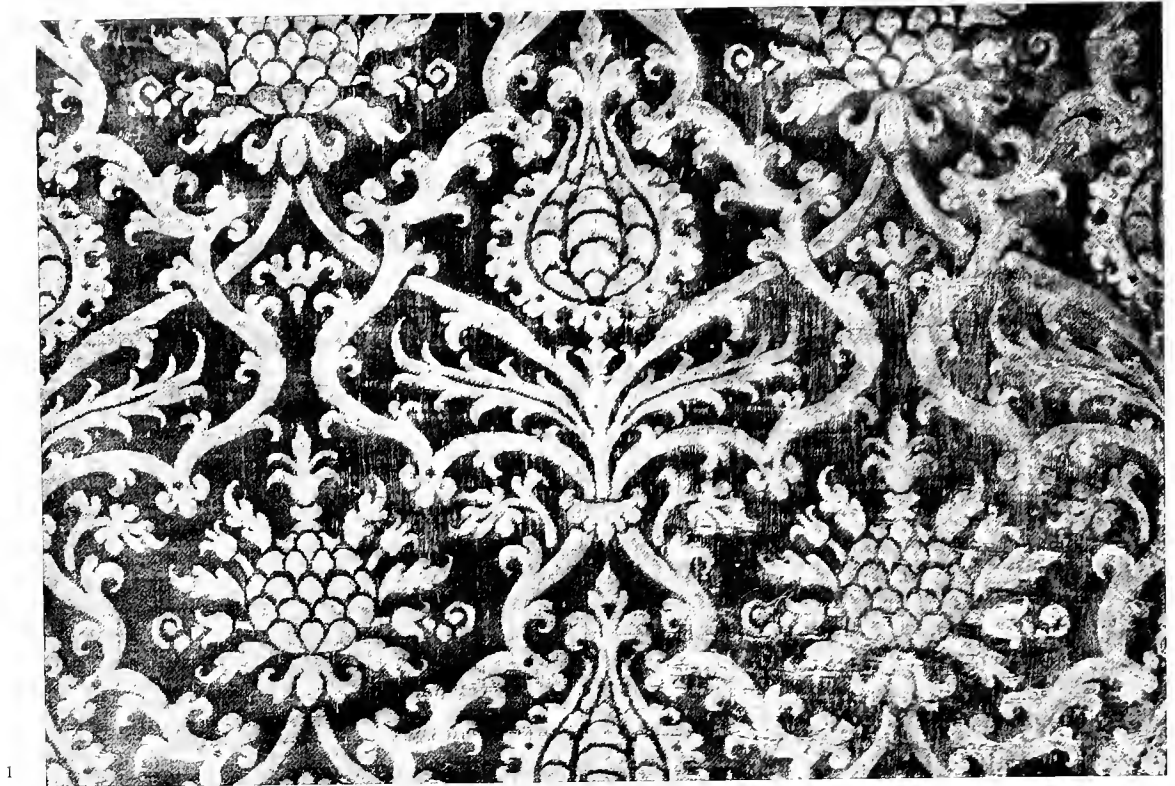
Florenz, 16. Jahrhundert — Borten für kirchliche Zwecke



Italien um 1500 — Seidenstoff von einem Levitenrock in der St. Marienkirche zu Danzig



Italien oder Spanien, Anfang des 16. Jahrh. — Seidenstoff. Schloßmuseum, Berlin



Spanien, Seidendamaste – 1) Anfang; 2) Ende des 16. Jahrh. Kunstgewerbemus., Dresden



Spanien, 16. Jahrhundert — Seidendamast. Kunstgewerbemuseum, Dresden

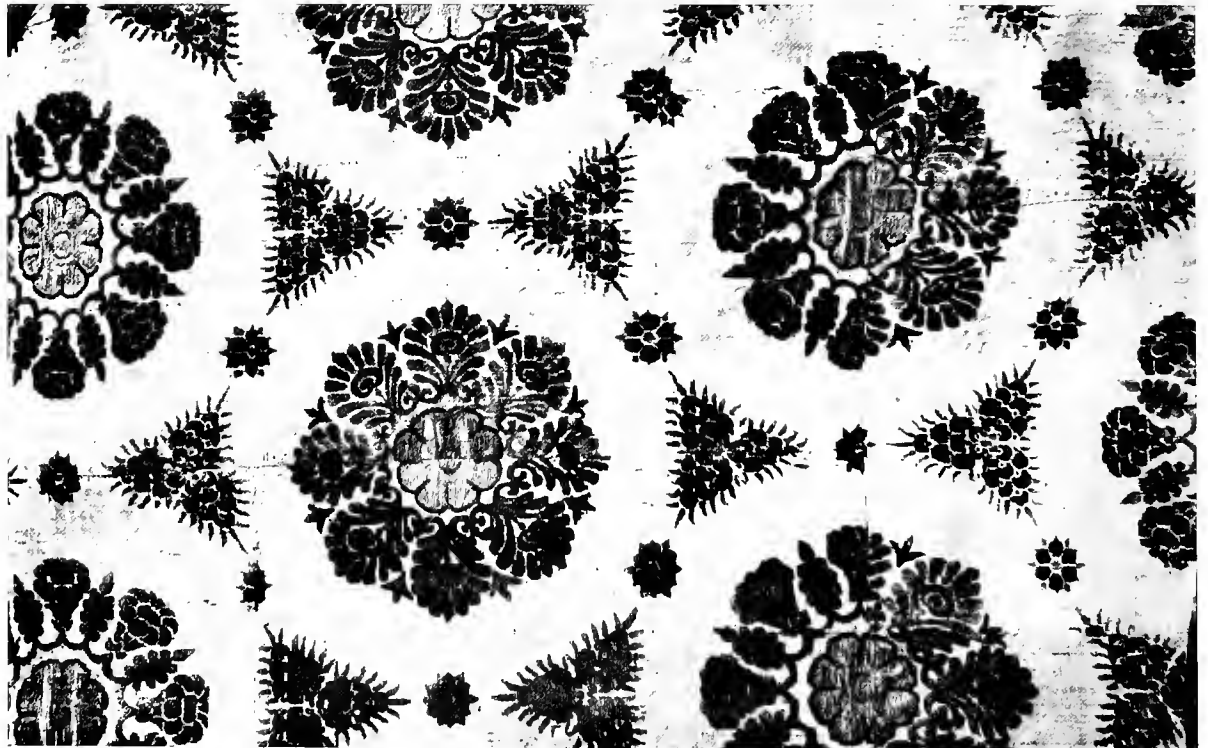
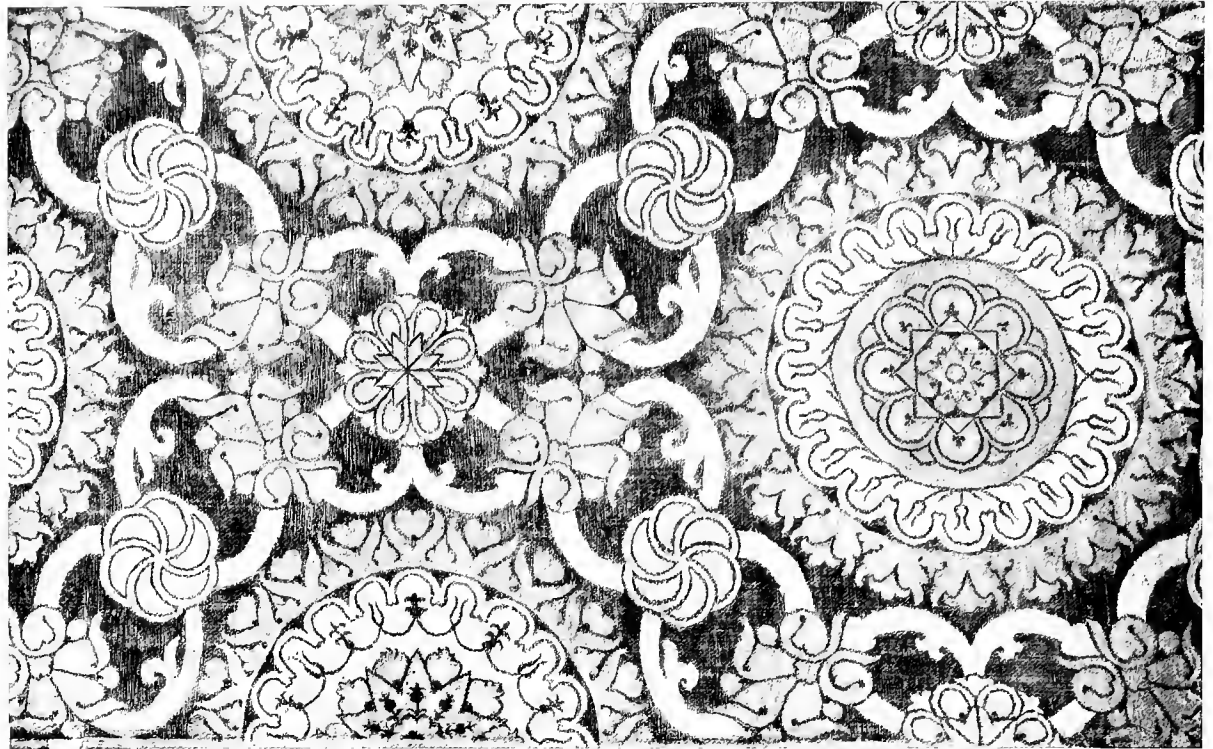


Italien, Anfang des 16. Jahrhunderts – Samtbrokat. Kunstgewerbemuseum, Dresden

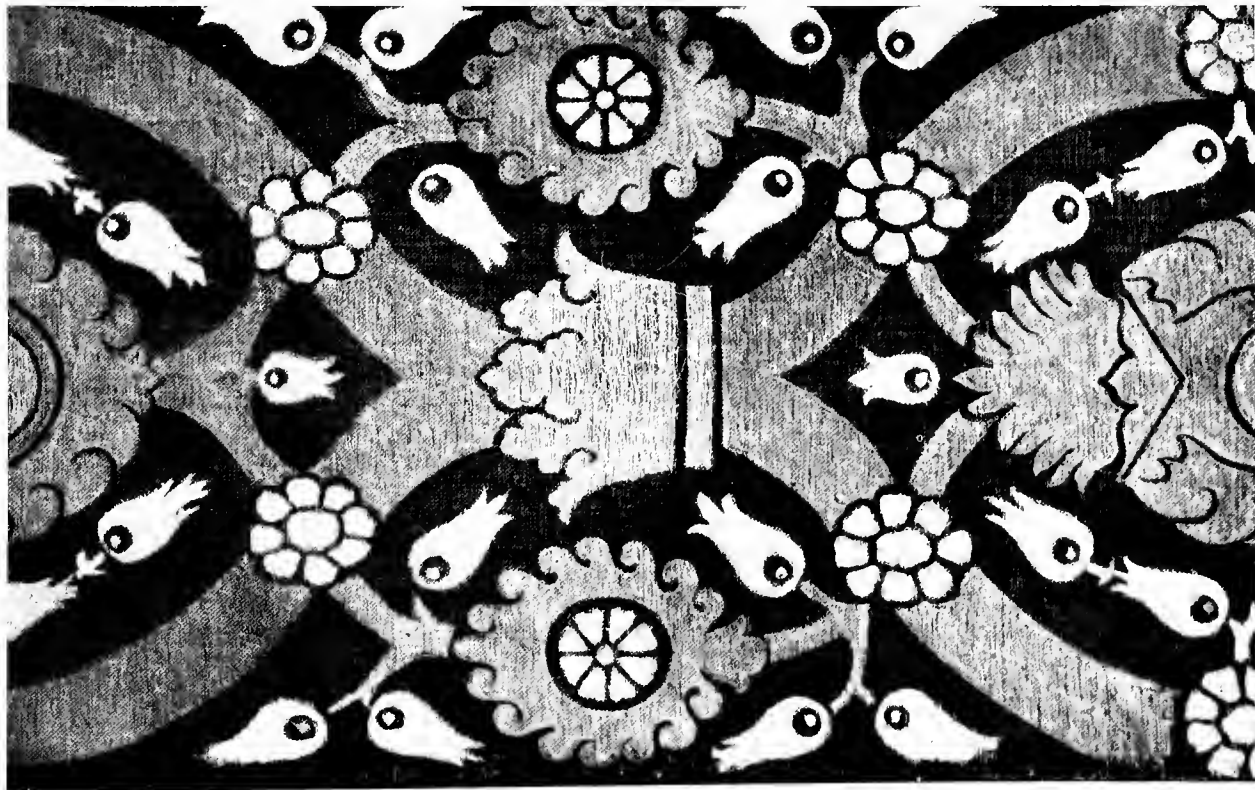
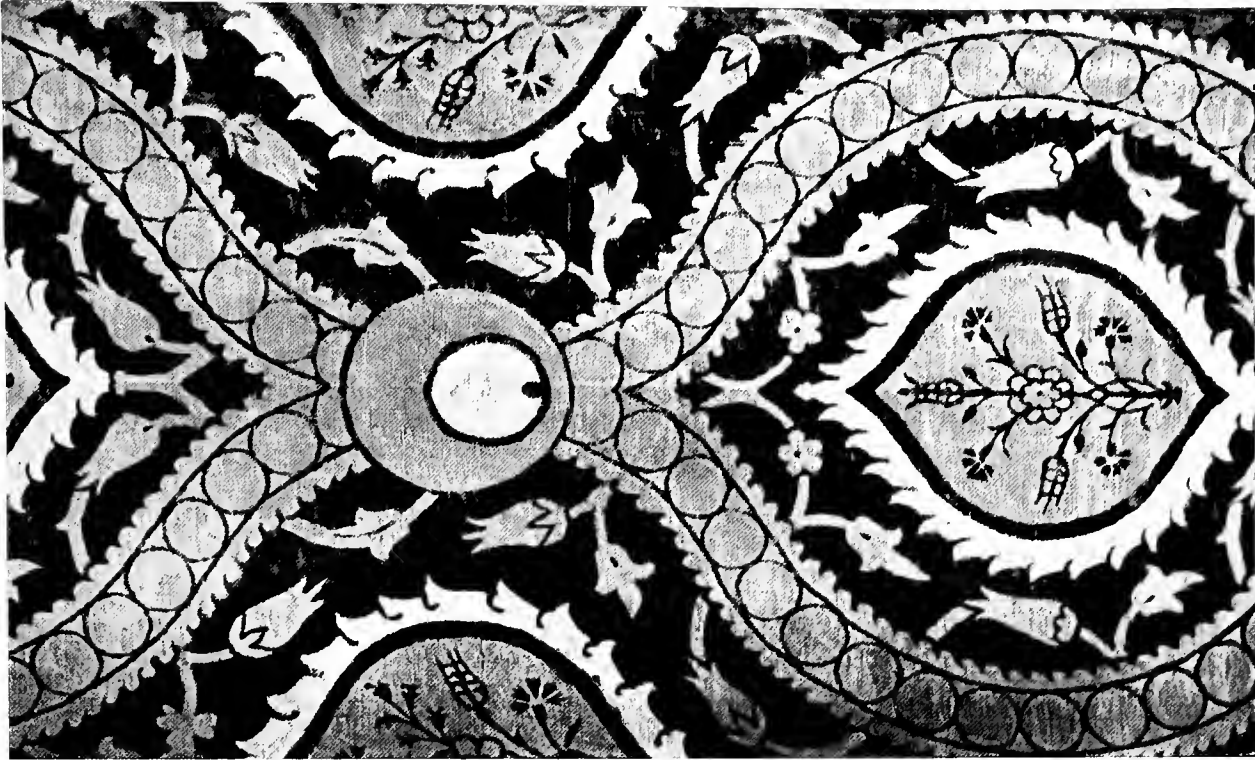




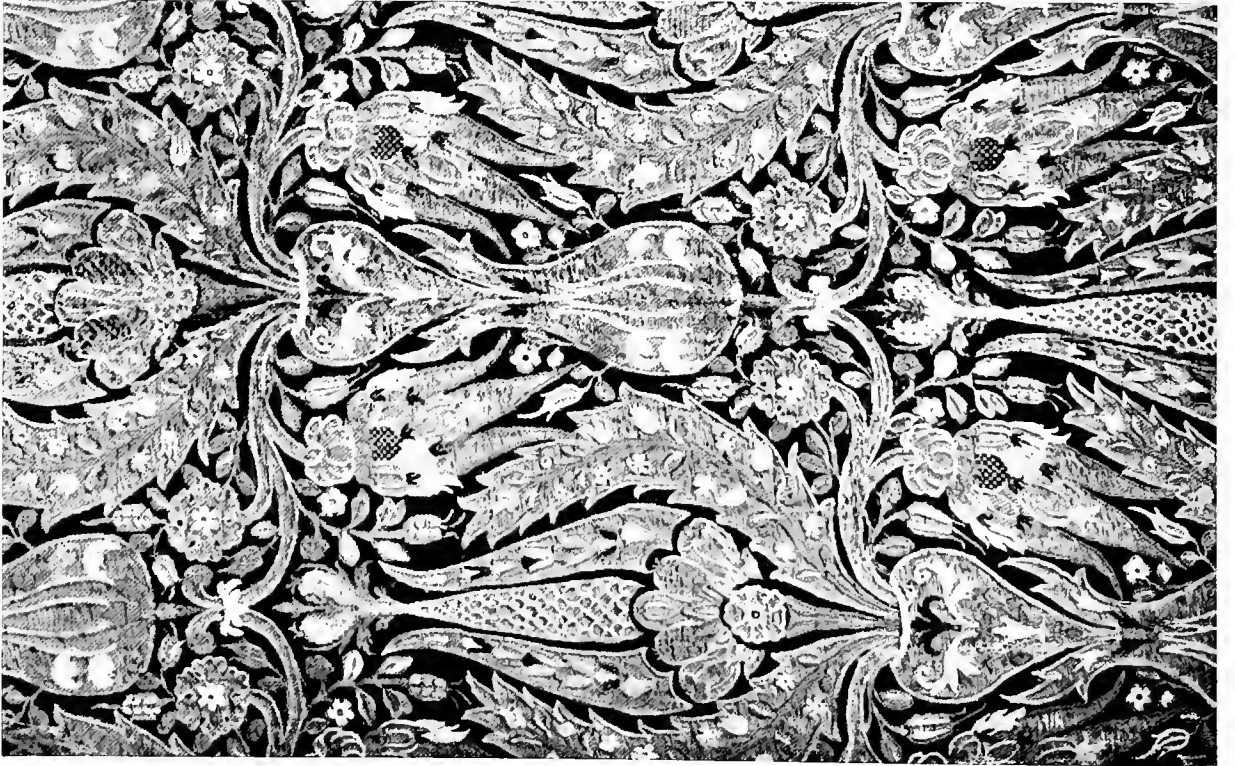
Spanien um 1550 – Sambrokat. Schloßmuseum, Berlin



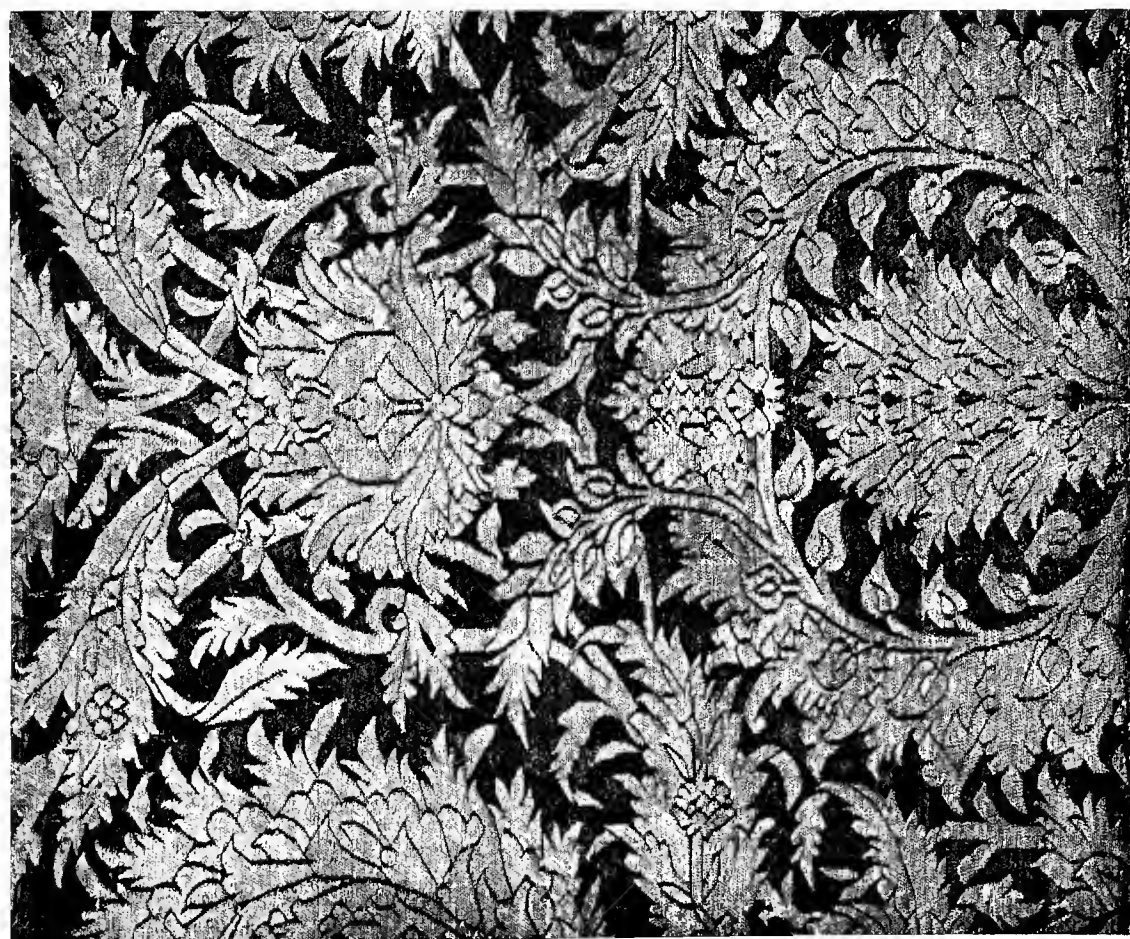
Italien, Anfang des 16. Jahrhunderts — Samtstoffe



Venedig, 16. Jahrhundert — Samttapetenstoffe. Kunstgewerbemuseum, Dresden



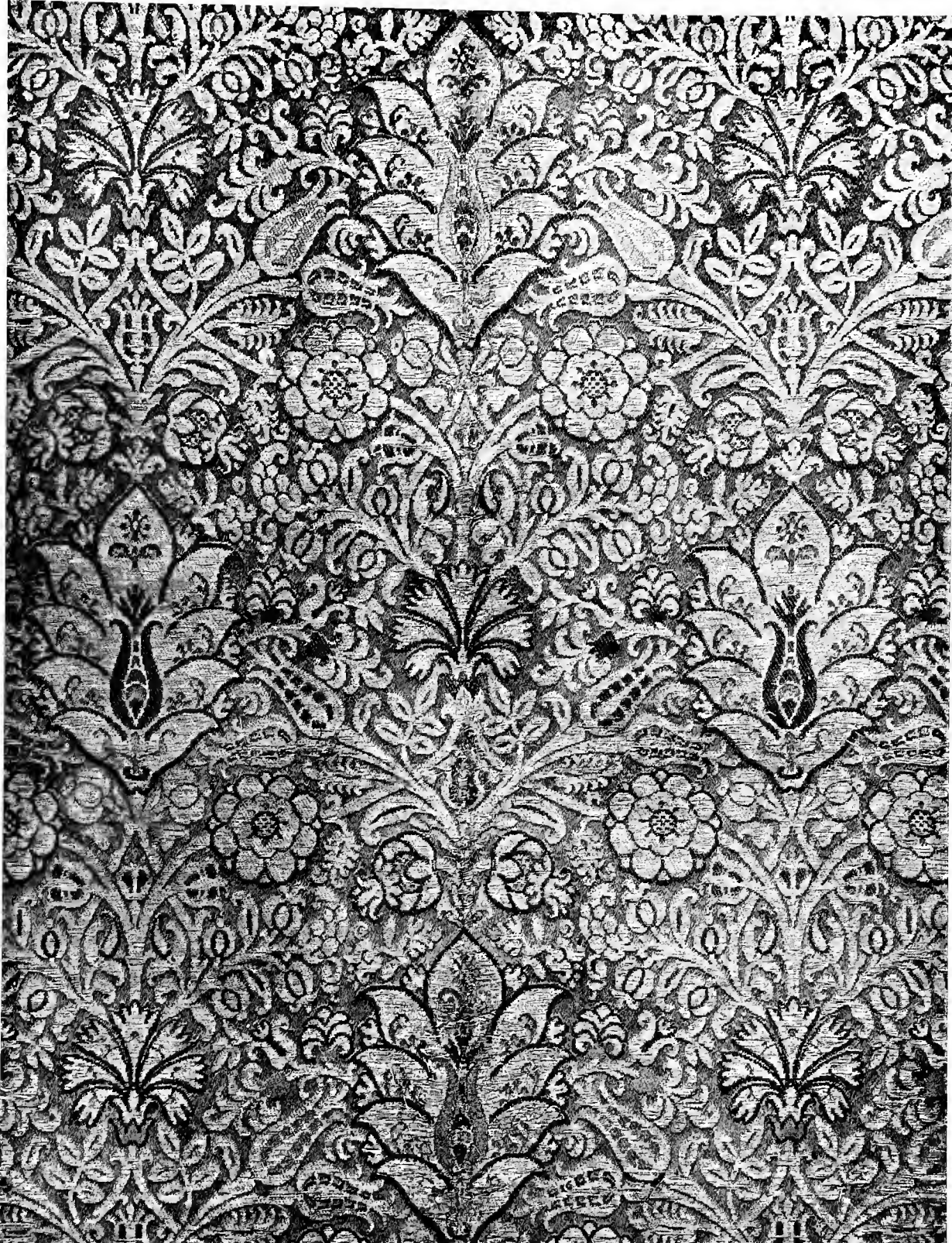
Italien, Anfang des 16. Jahrh. — Seidenstoffe (Nachahmung orientalischer Stoffe). Kunstgewerbemuseum, Dresden



Italien, 16. Jahrhundert — Damast u nd Seidenstoff (Nachbildungen und Umarbeitungen  
orientalischer Stoffe). Kunstgewerbemuseum, Dresden



Spanien, Anfang des 16. Jahrhunderts — Seidenbrokat. Privatbesitz



Italien, 16. Jahrhundert – Silberbrokat (Nachbildung eines orientalischen Musters).  
Kunstgewerbemuseum, Dresden

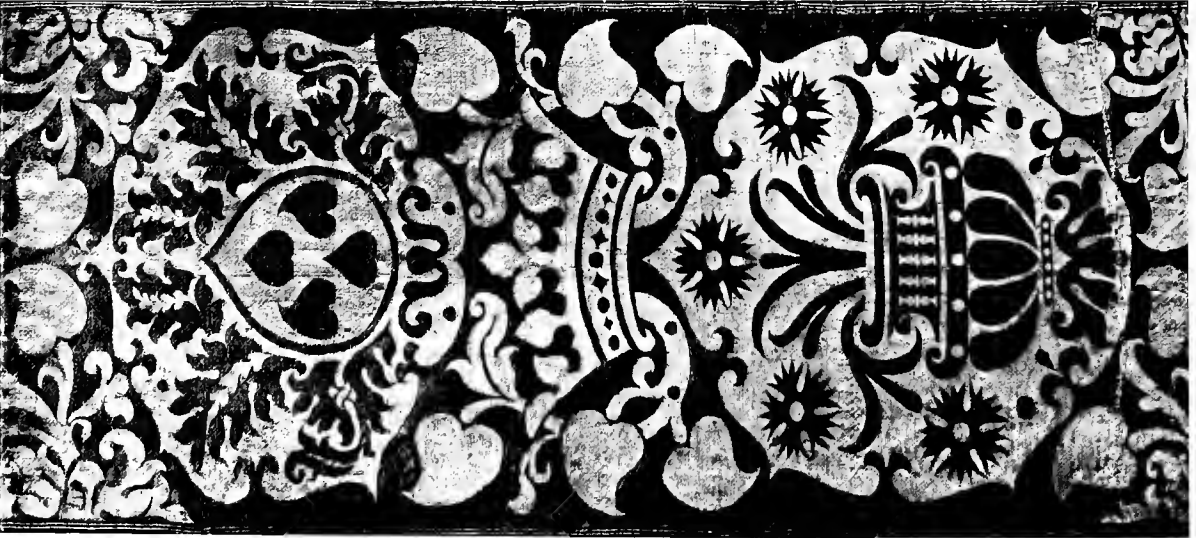


Italien, 16. Jahrhundert – Goldstoff (Nachbildung eines orientalischen Musters). Kunstgewerbemuseum, Dresden

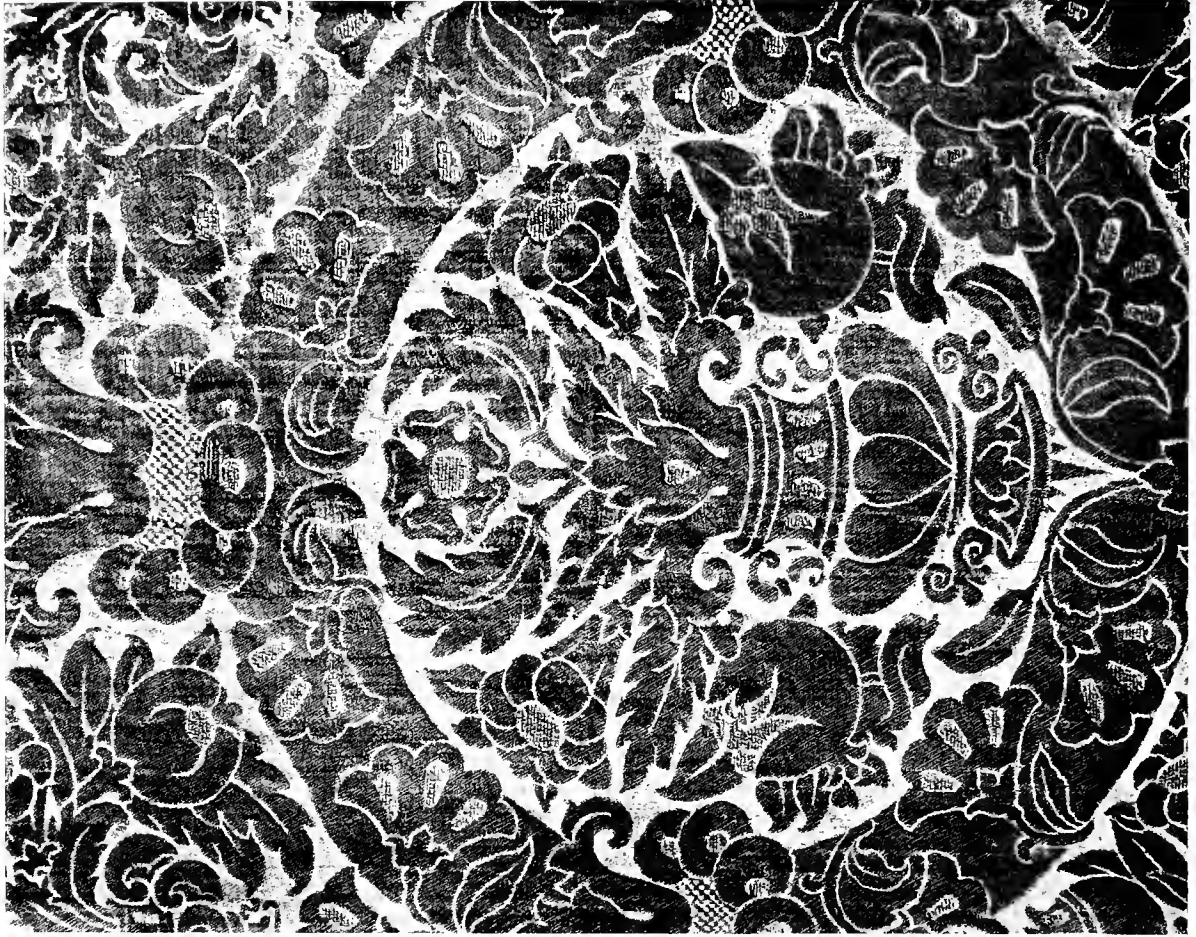




Italien, 16. Jahrhundert — Seidenstoff. Höhere Textilschule, Berlin

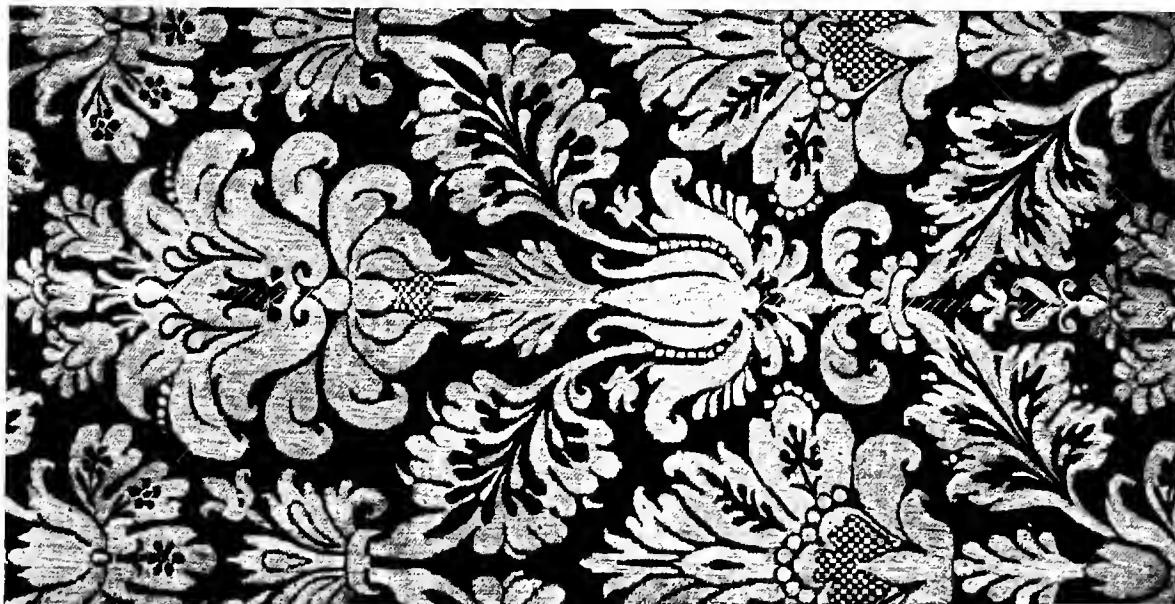
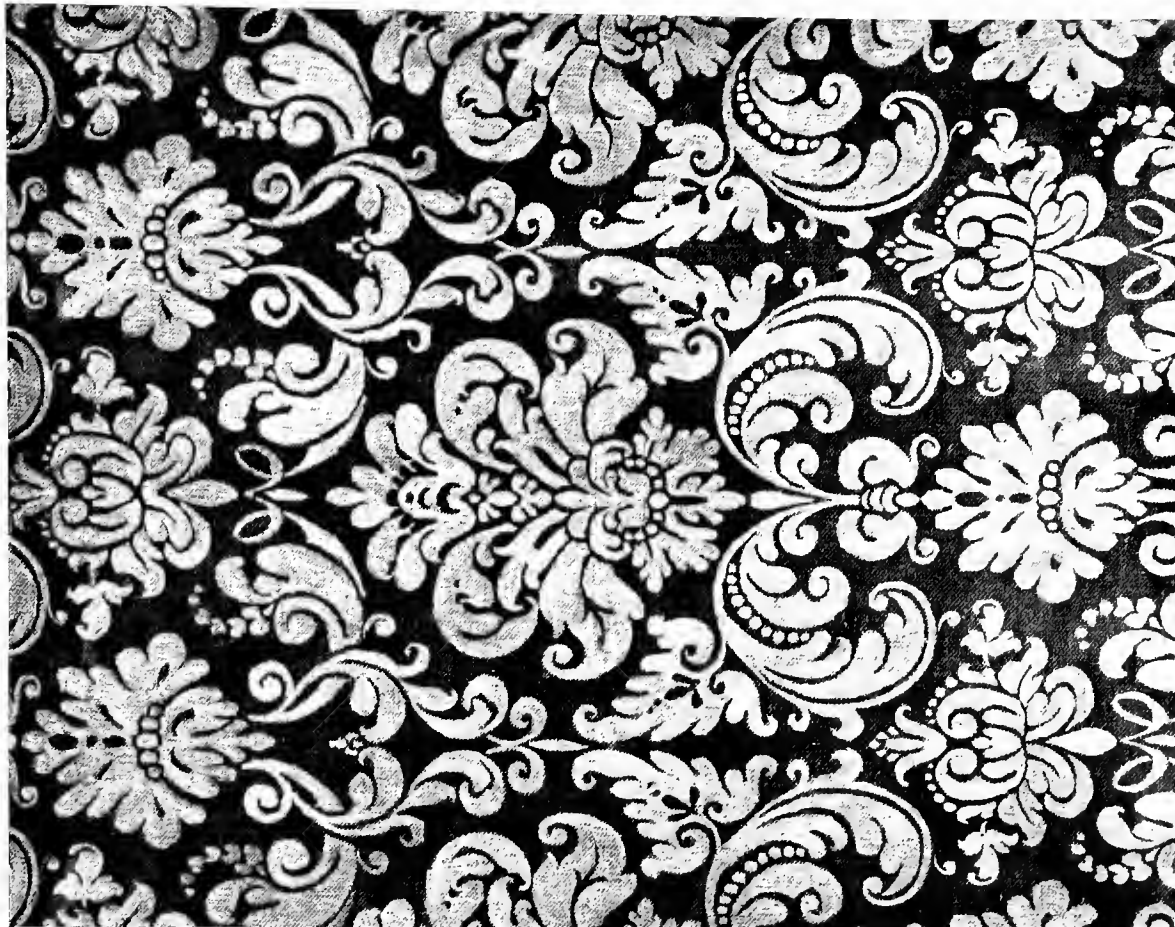


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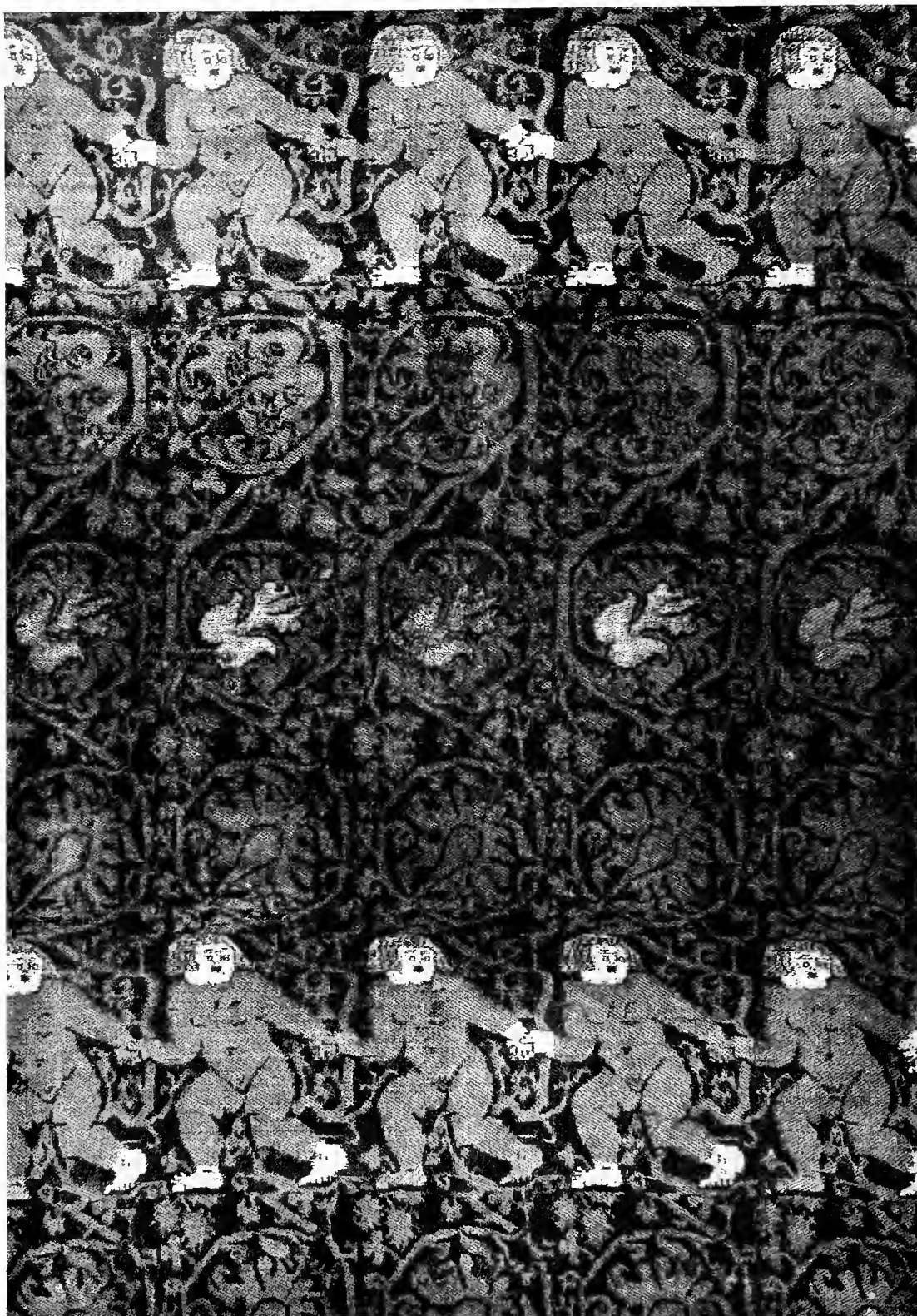


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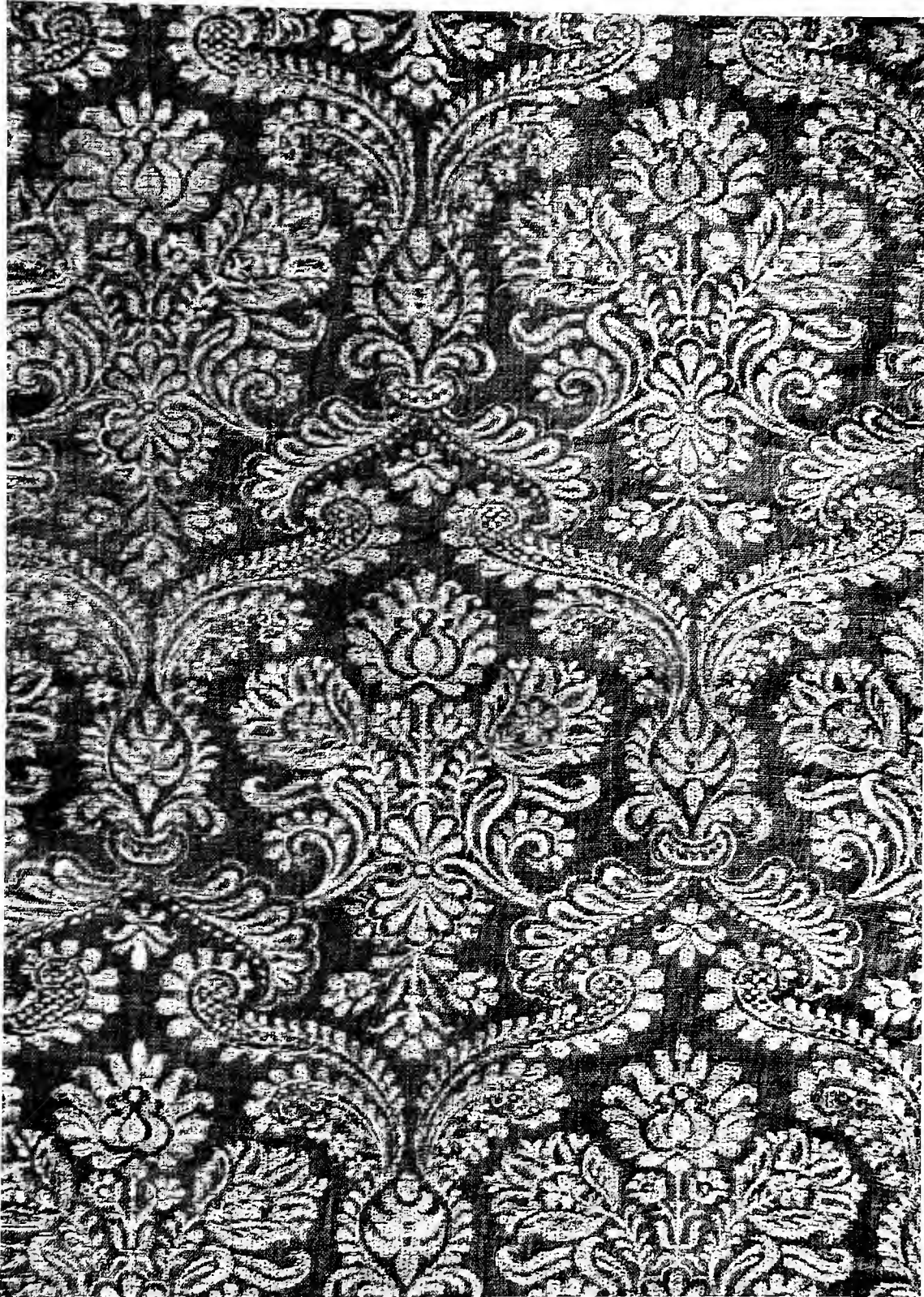
- 1) Italien, erste Hälfte des 16. Jahrhunderts — Seidendamast;
- 2) Mitte des 16. Jahrhunderts — Brokatstoff. Kunstgewerbemuseum, Dresden



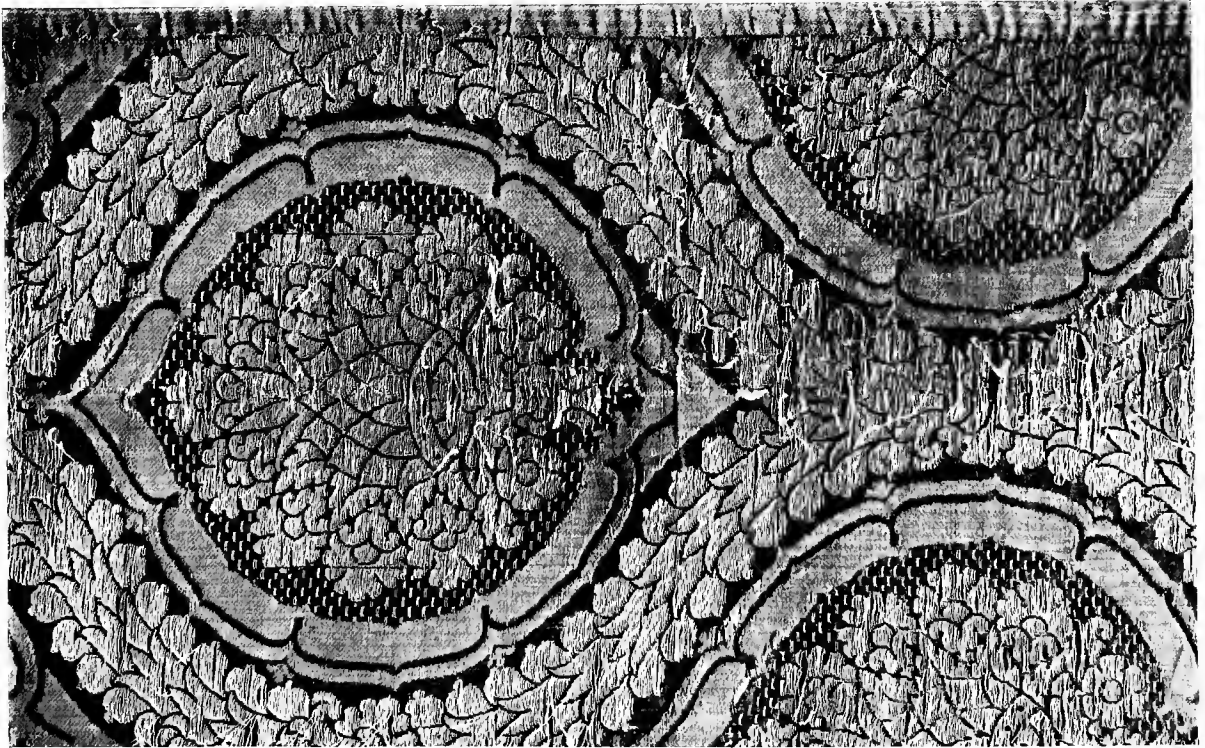
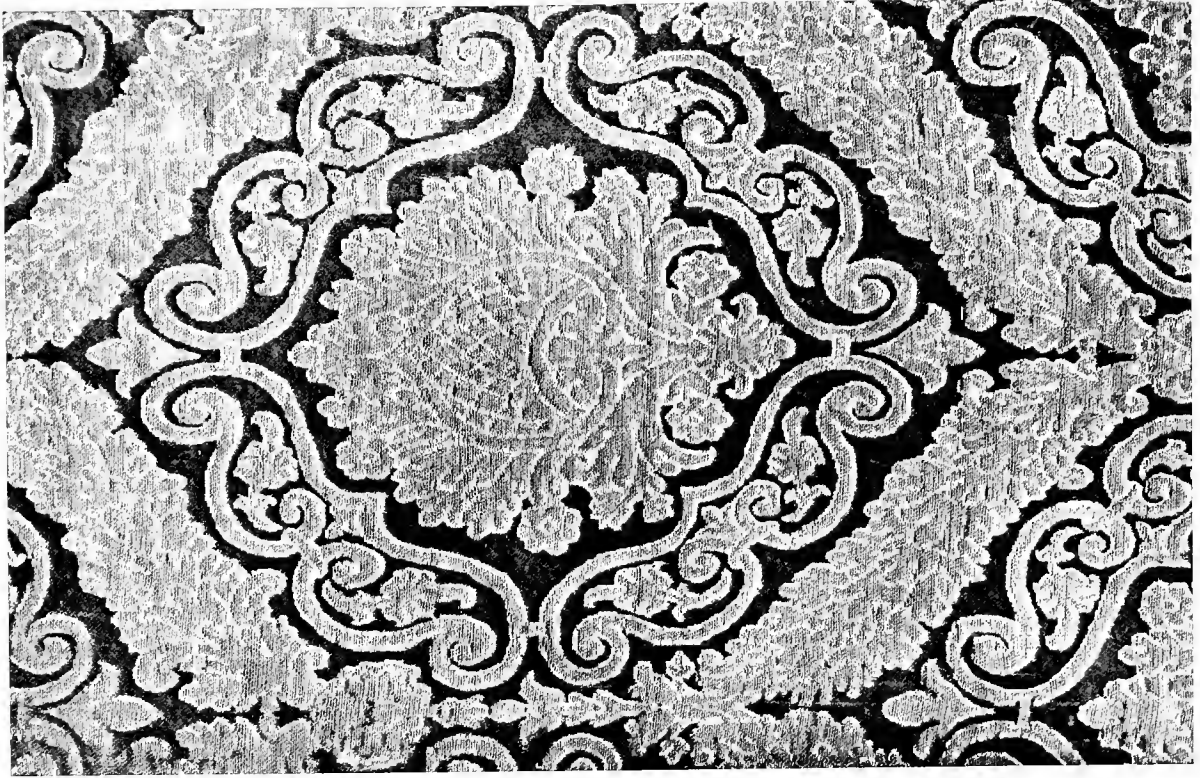
Italien, Ende des 16. Jahrhunderts — Seidendamaste



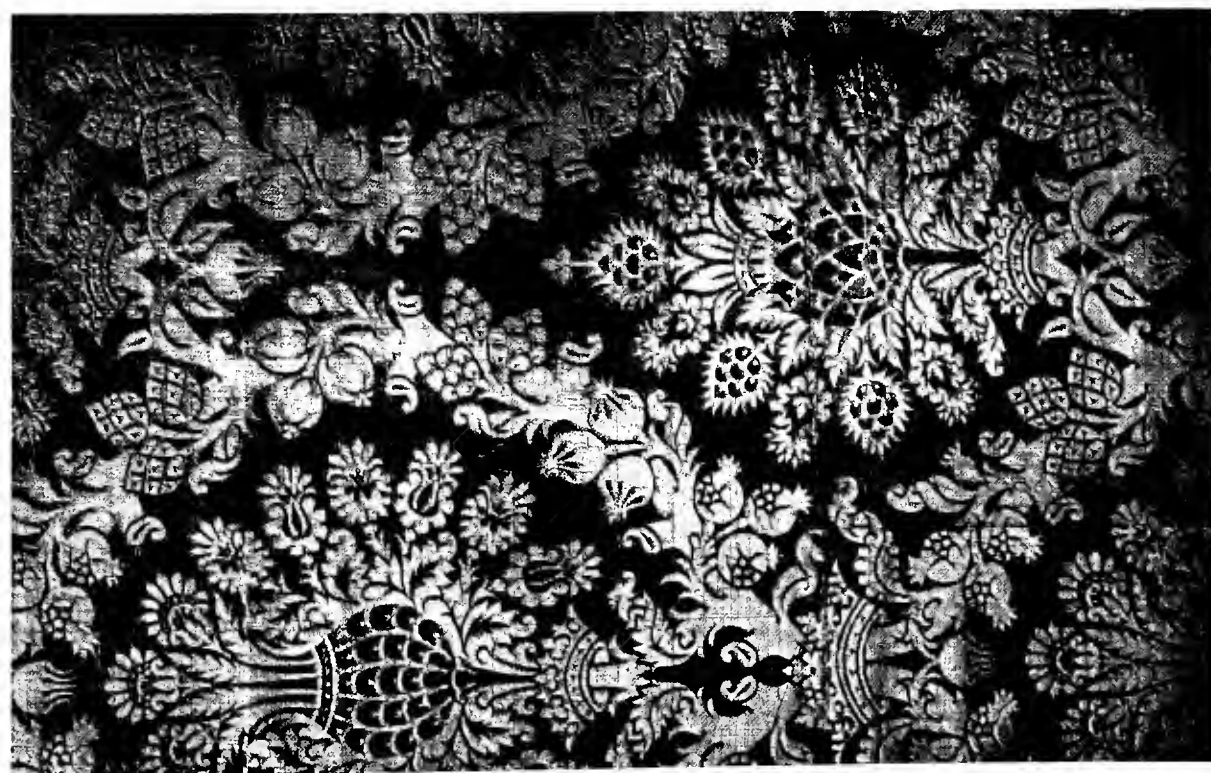
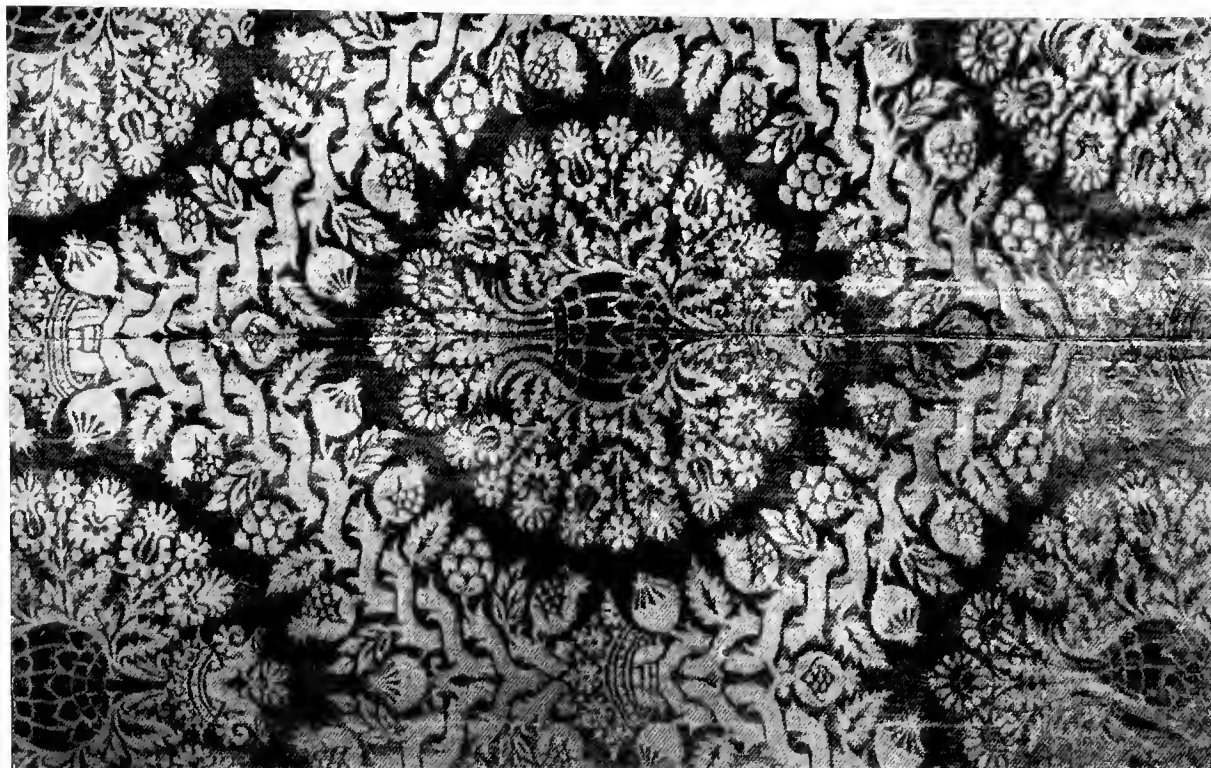
Schweiz, 16. Jahrh. — Vorhang, Wollenes Gewebe, teilweise mit Gold broschiert.  
Schloßmuseum, Berlin



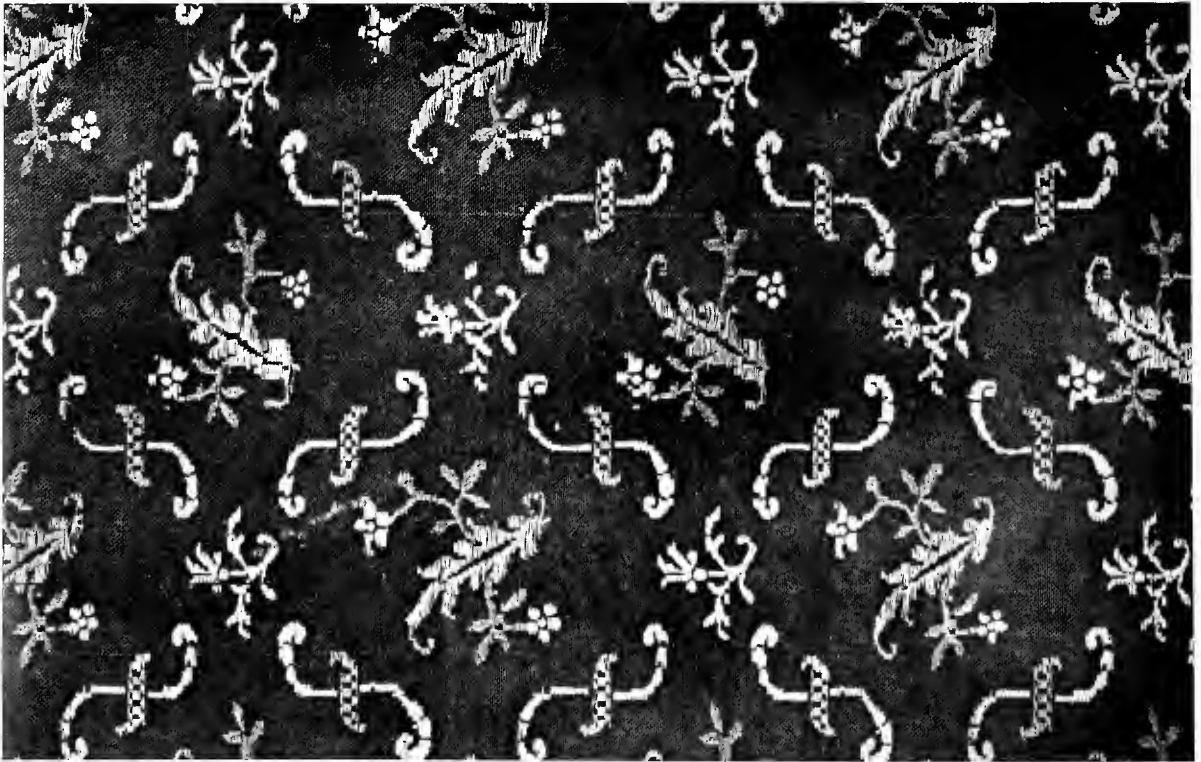
Niederlande, Ende des 16. Jahrh. — Leinenstoff. Kunstgewerbemuseum, Dresden



Italien, Mitte des 16. Jahrhunderts — Seidenbrokate. Schloßmuseum, Berlin

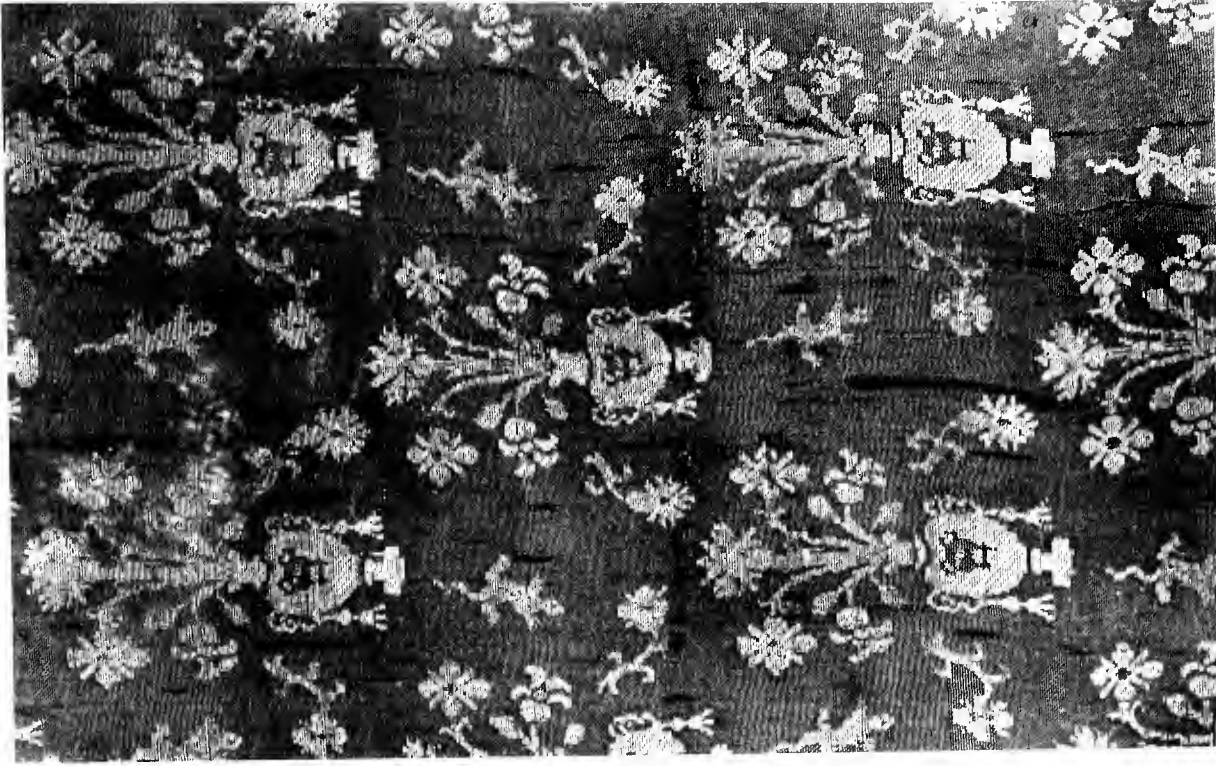
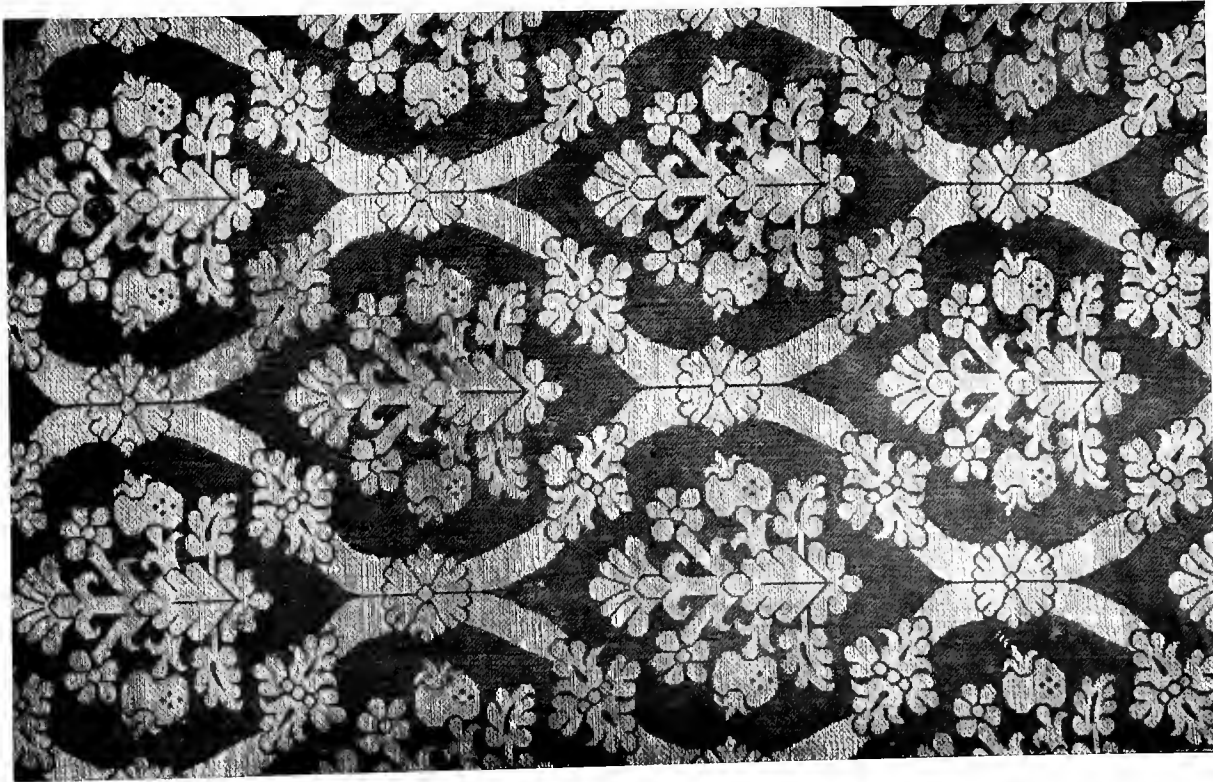


Italien, Ende des 16. Jahrhunderts — Seidendamaste

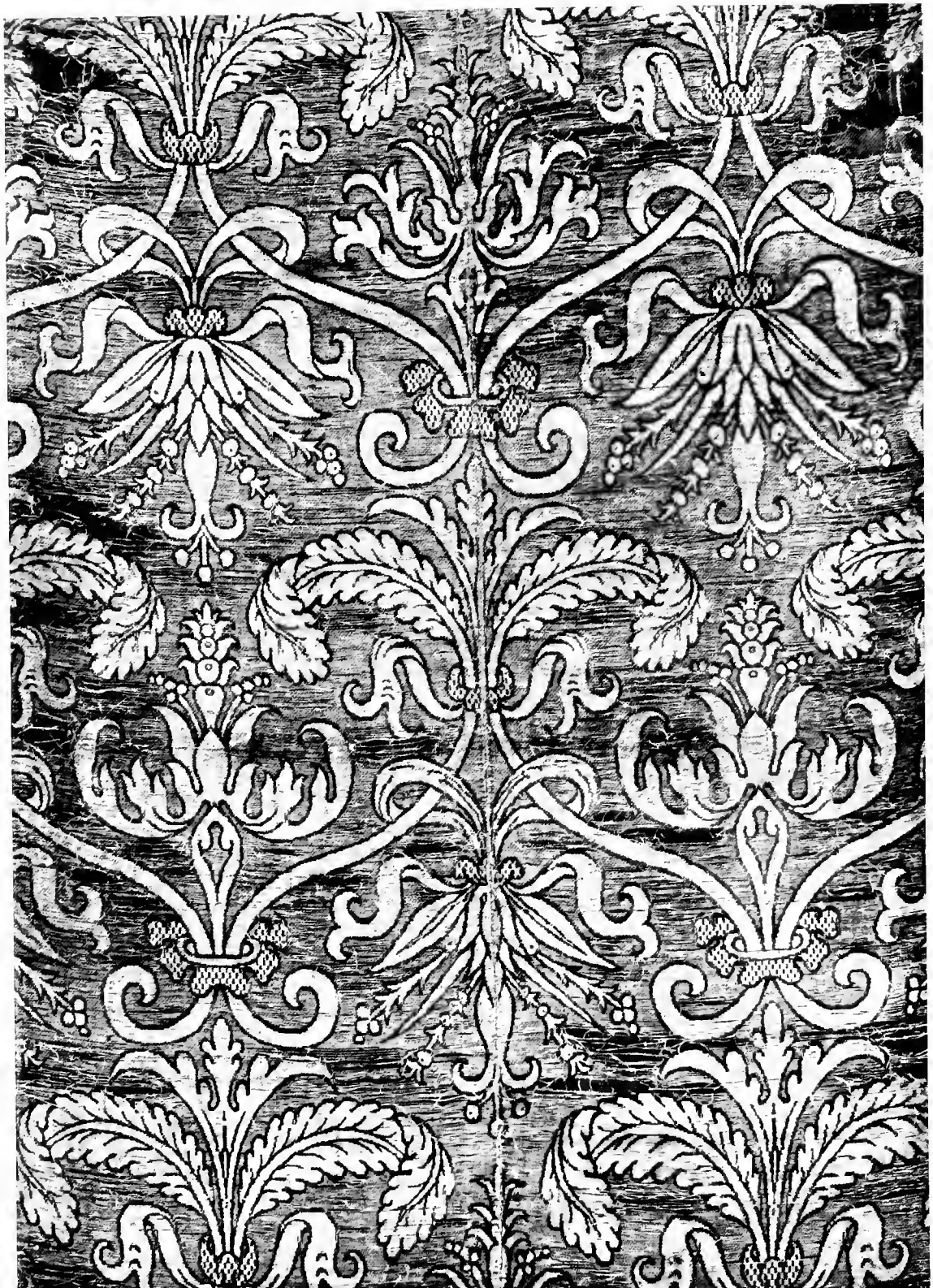


Spanien um 1600 — Seidenbrokat und Seidenstoff. Schloßmuseum, Berlin

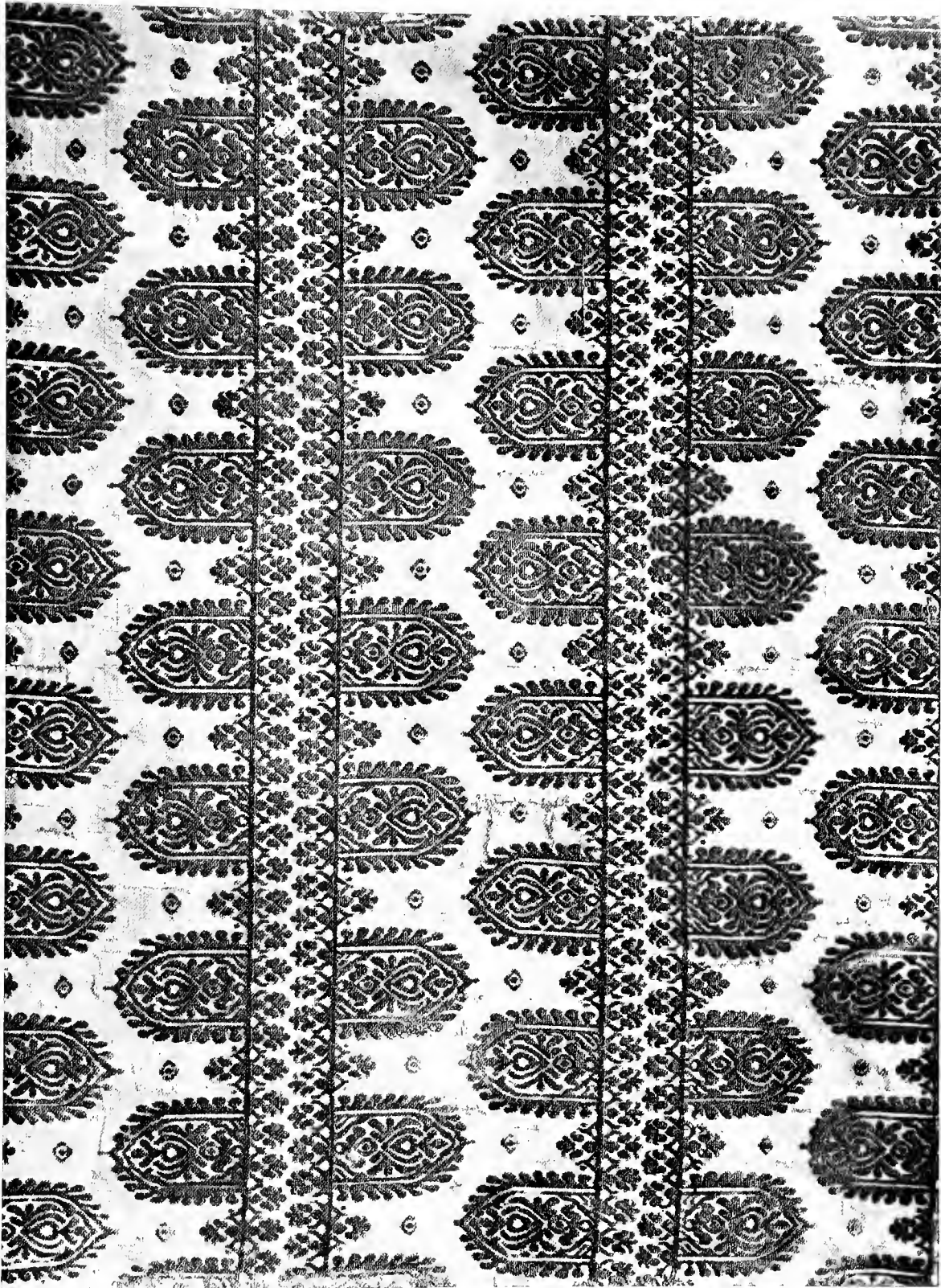




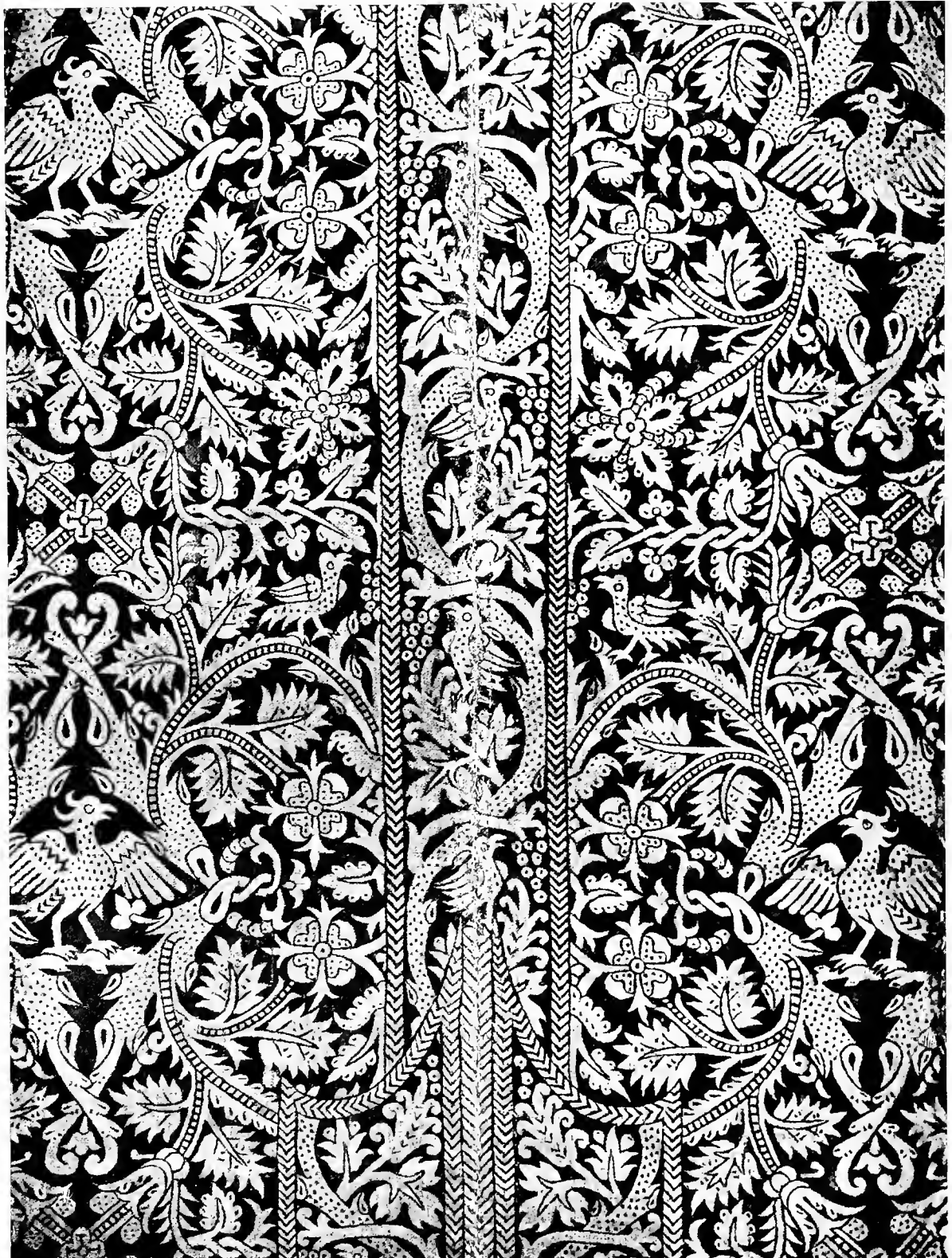
1) Seidenstoff, Italien, Ende des 16. Jahrhunderts; 2) Seidenbrokat, Spanien um 1600



Spanien, 16. Jahrhundert – Seidenbrokat. Schloßmuseum, Berlin



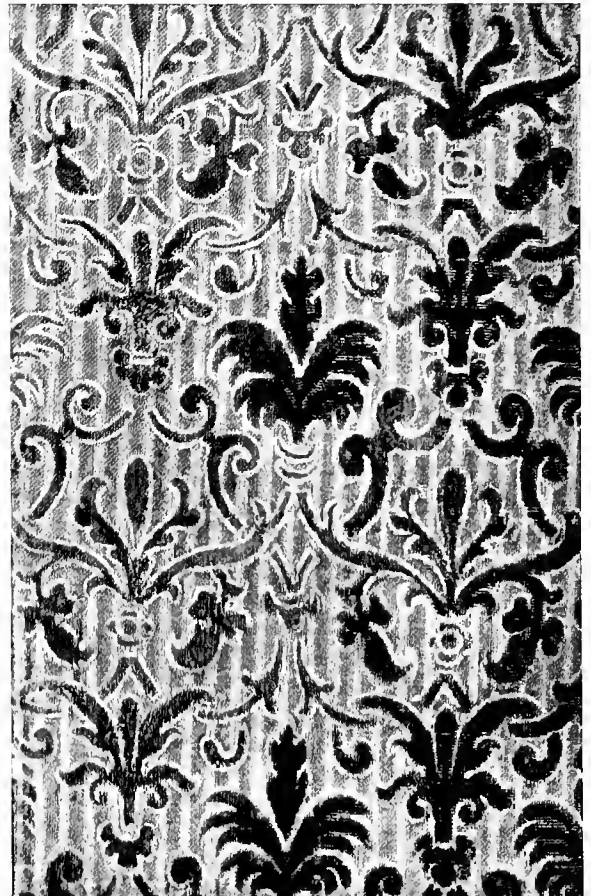
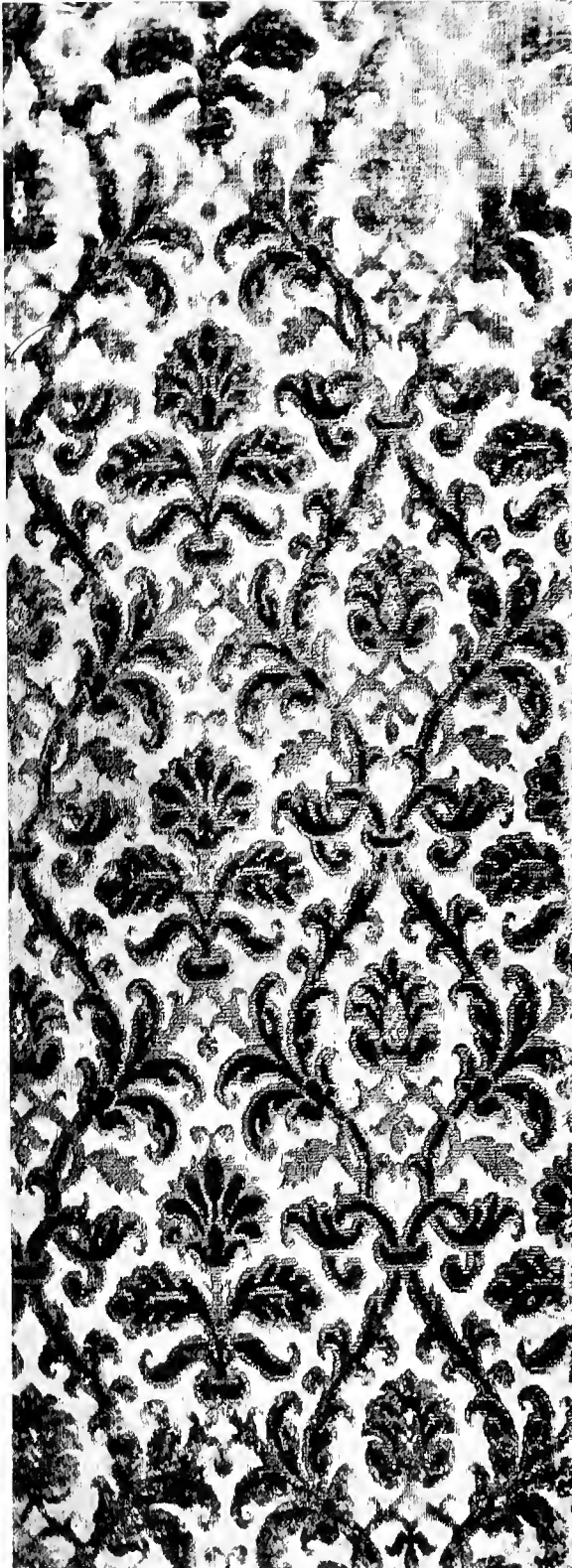
Spanien, Ende des 16. Jahrhunderts — Seidensamt. Schloßmuseum, Berlin



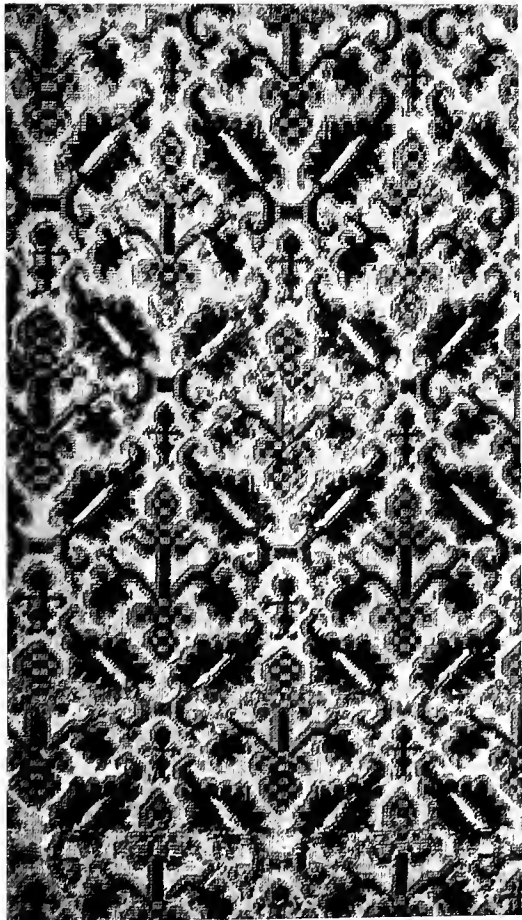
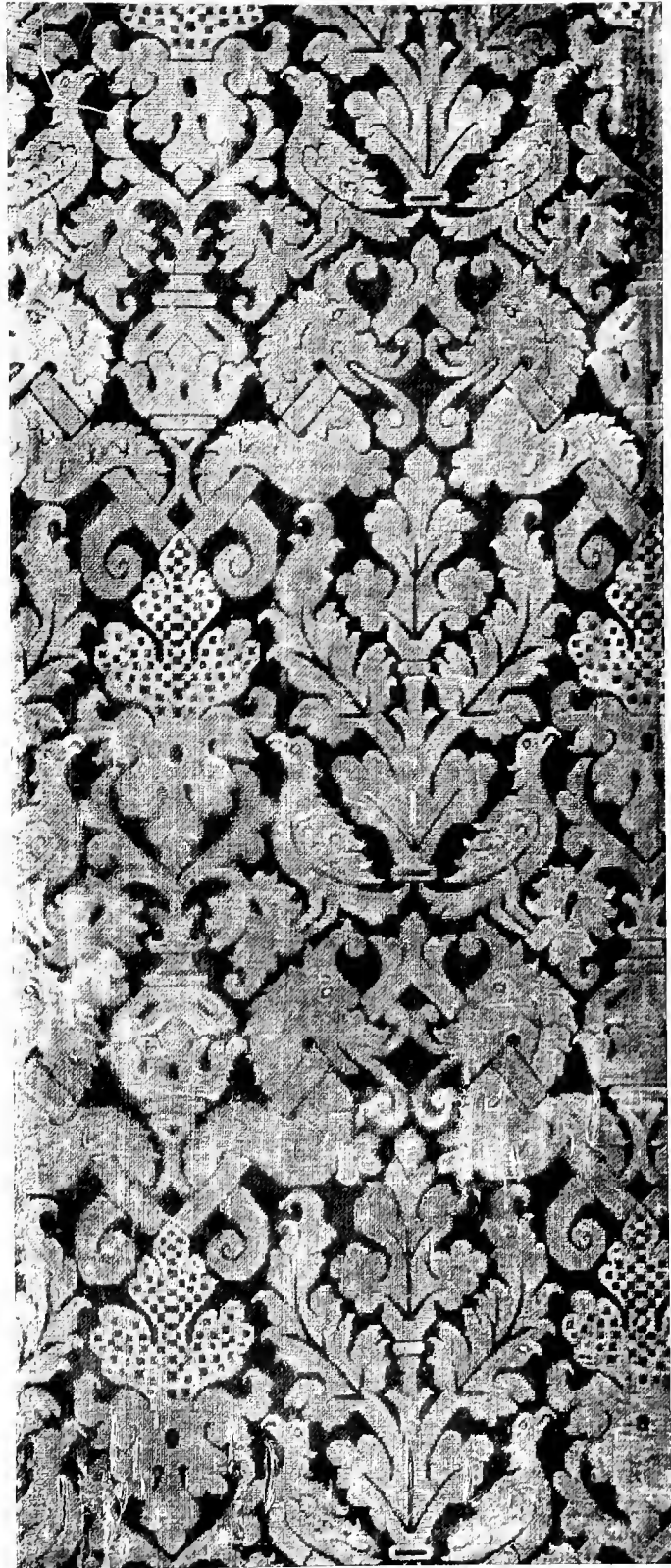
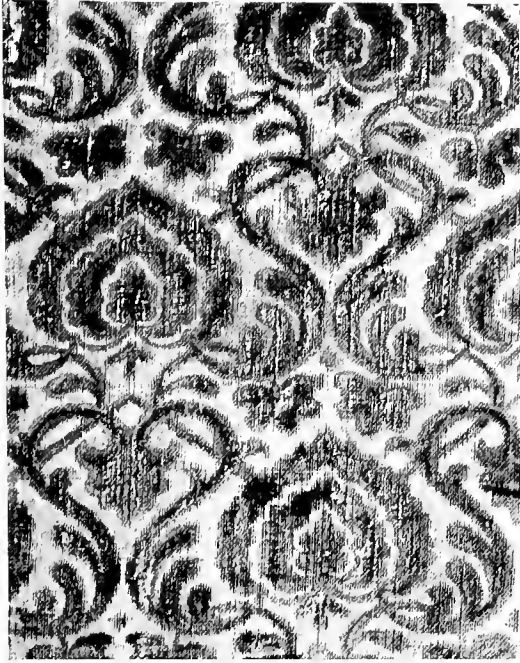
Genua, Ende des 16. Jahrhunderts – Seidenstoff. Kunstgewerbemuseum, Dresden



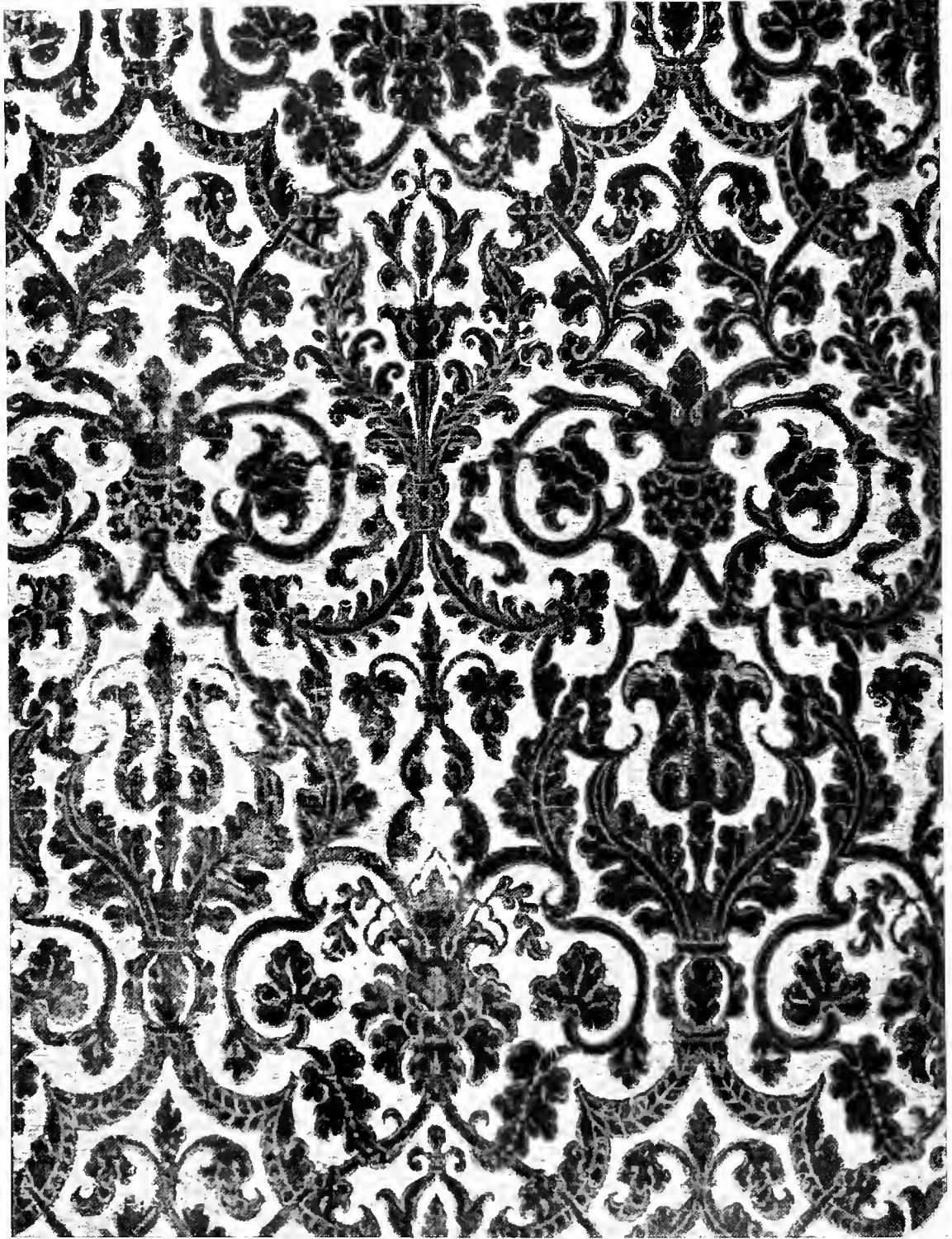
Genua, Ende des 16. Jahrhunderts – Samtborten. Kunstgewerbemuseum, Dresden



Italien, Ende des 16. Jahrhunderts — Samtstoffe. Kunstgewerbemuseum, Dresden



Italien, Ende des 16. Jahrhunderts – Samtstoffe. Kunstgewerbemuseum, Dresden

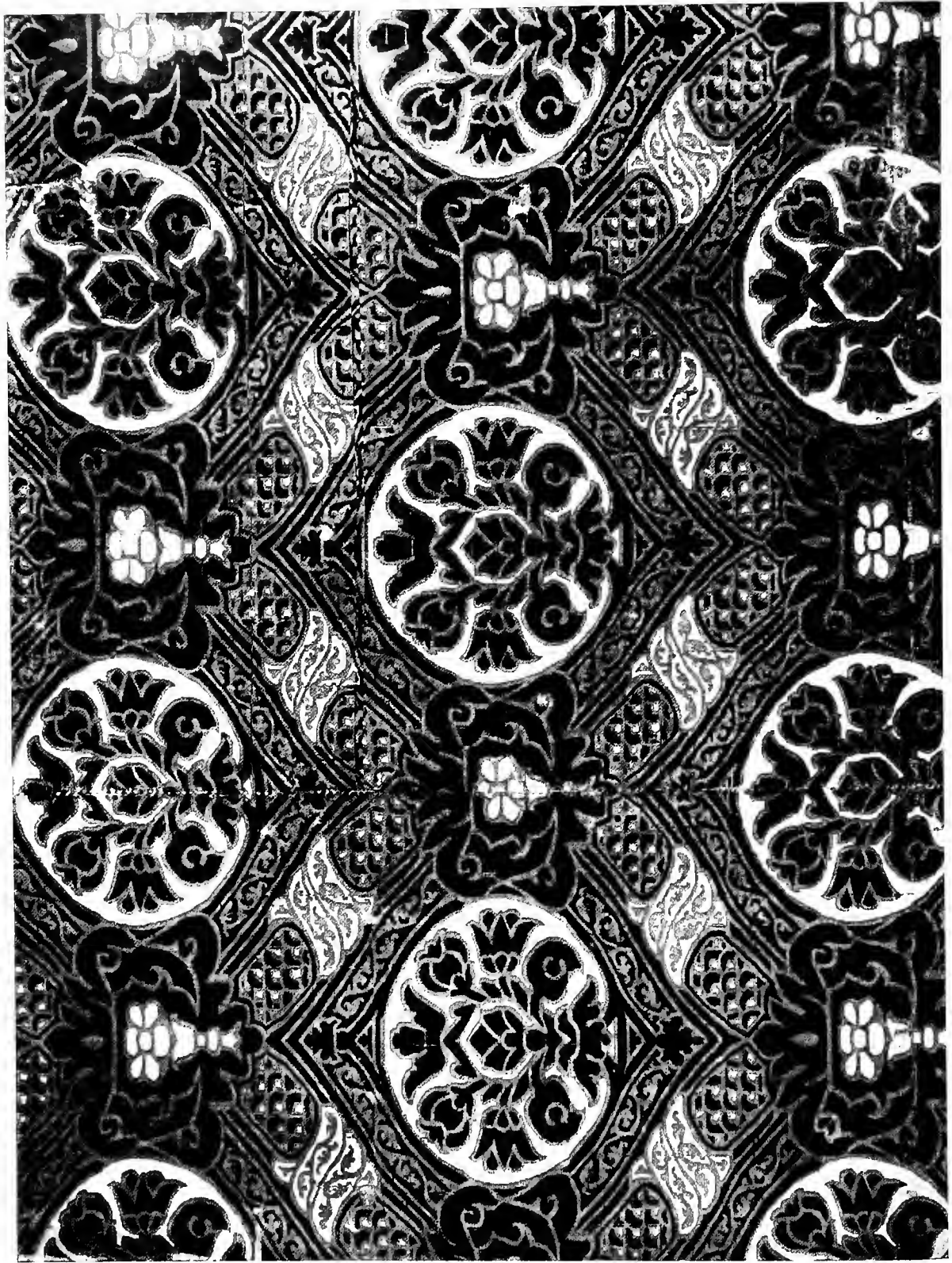


Italien, Ende des 16. Jahrhunderts — Seidenstoff. Kunstgewerbemuseum, Dresden





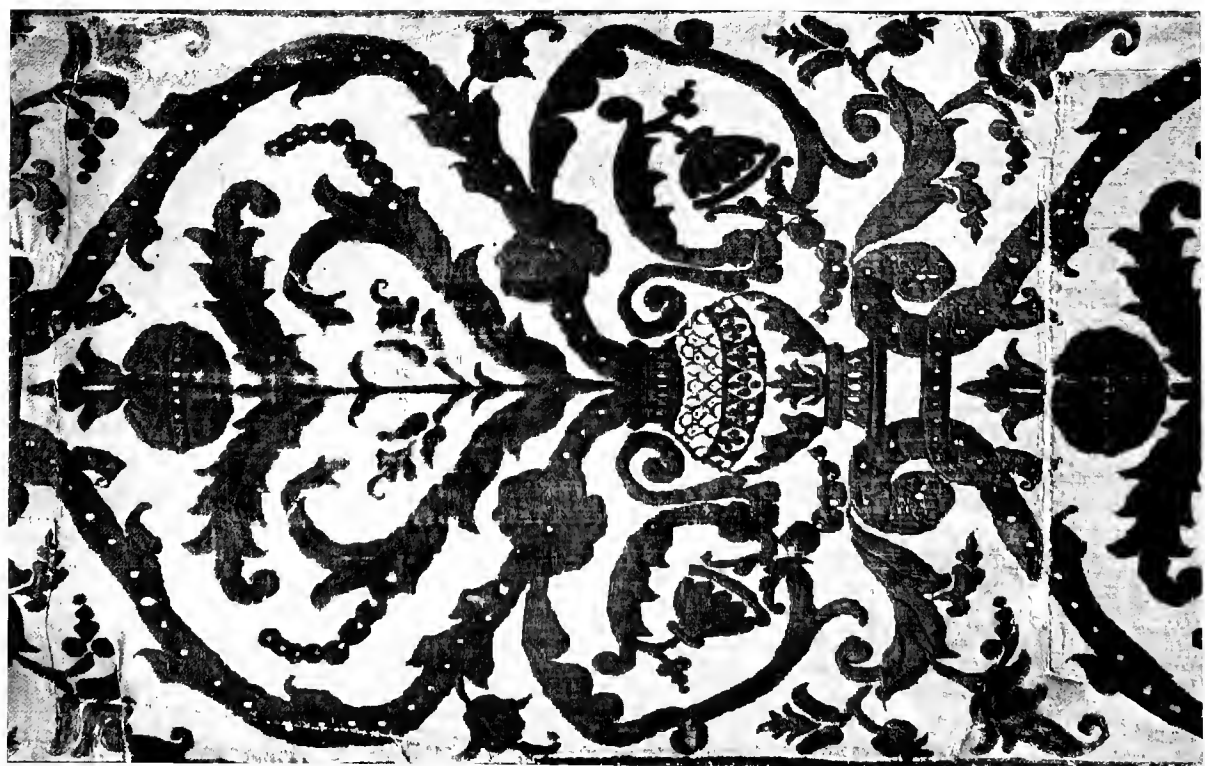
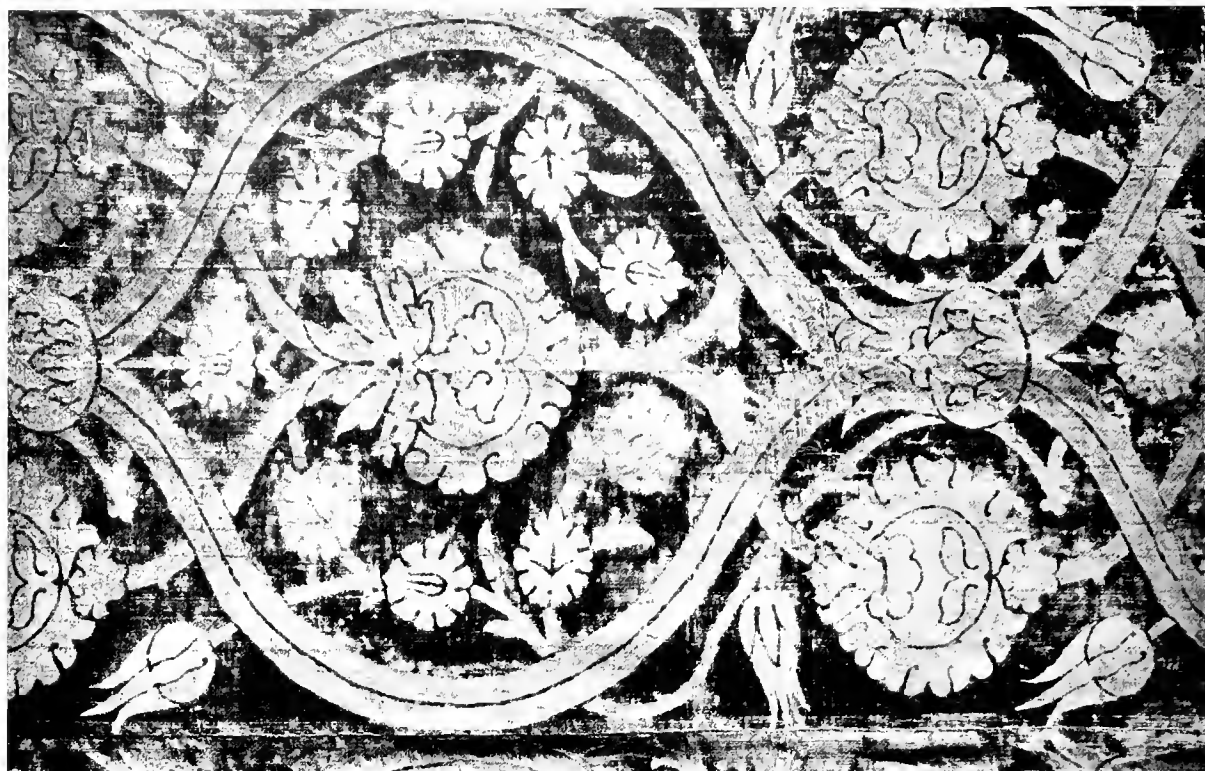
Spanien, Ende des 16. Jahrhunderts — Samtstoff. Kunstgewerbemuseum, Dresden



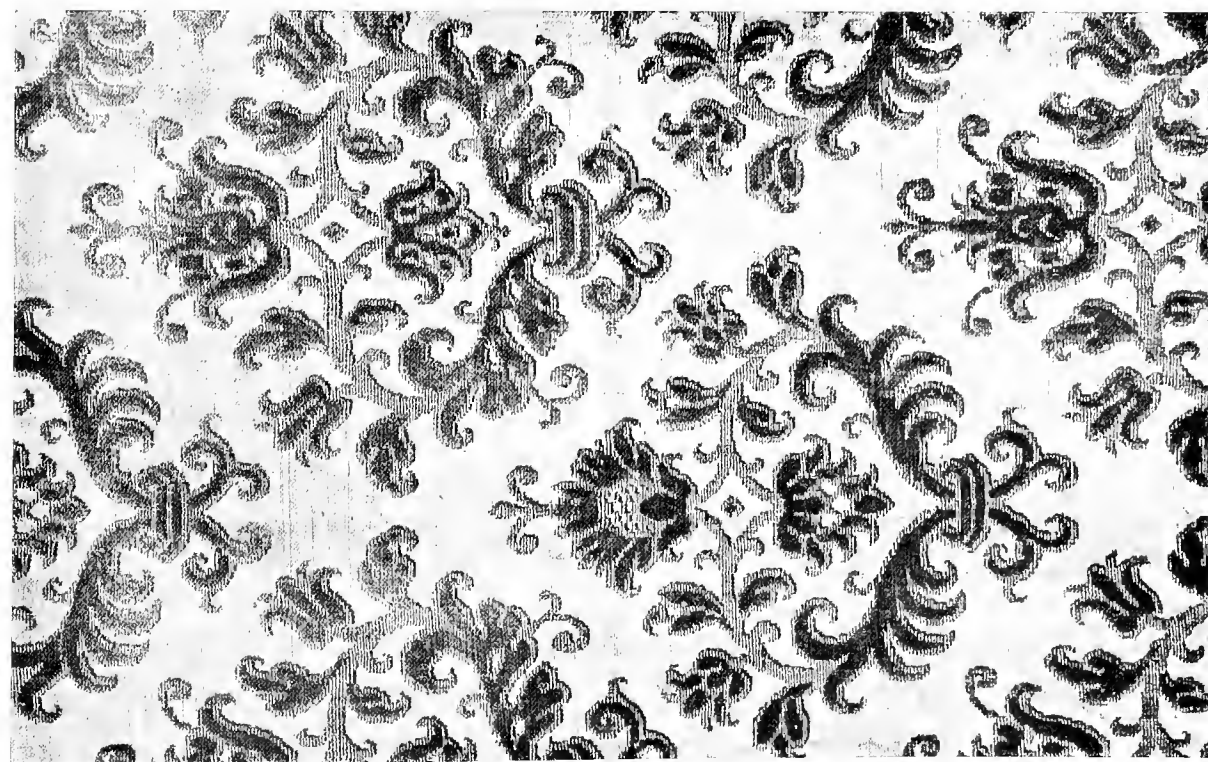
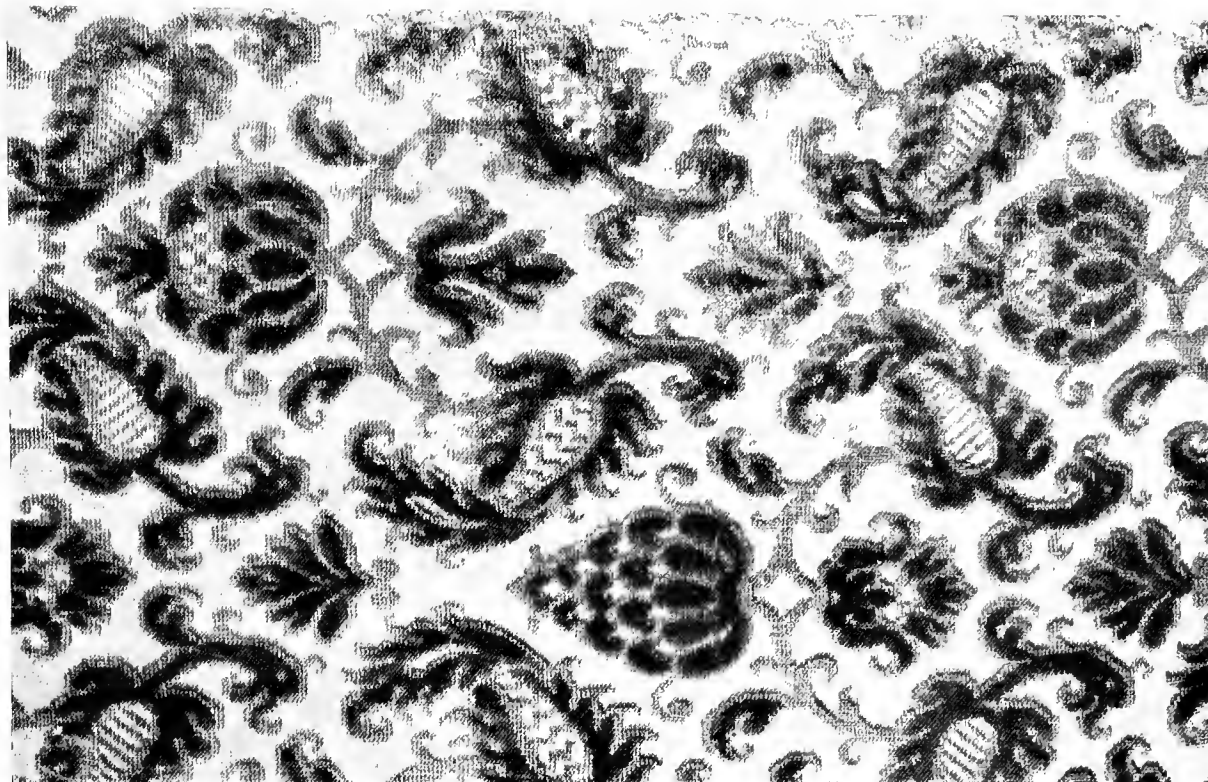
Italien, 16. Jahrhundert — Samtstoff. Museo Nazionale, Florenz



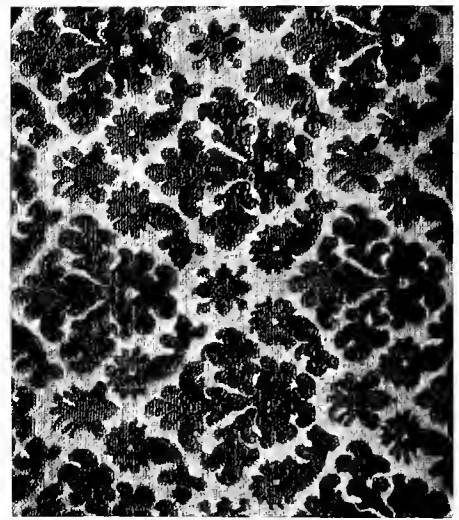
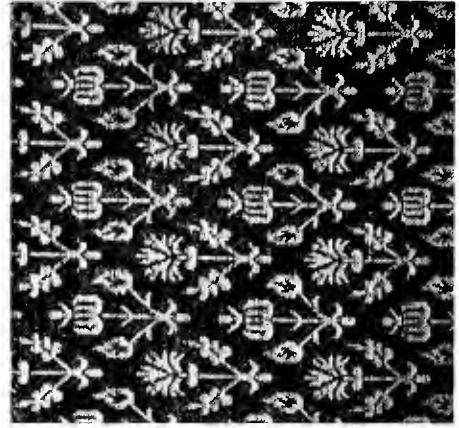
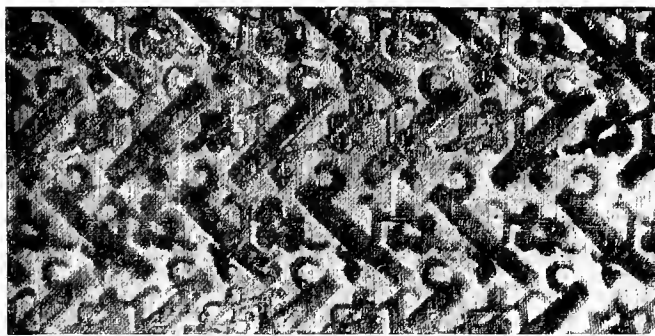
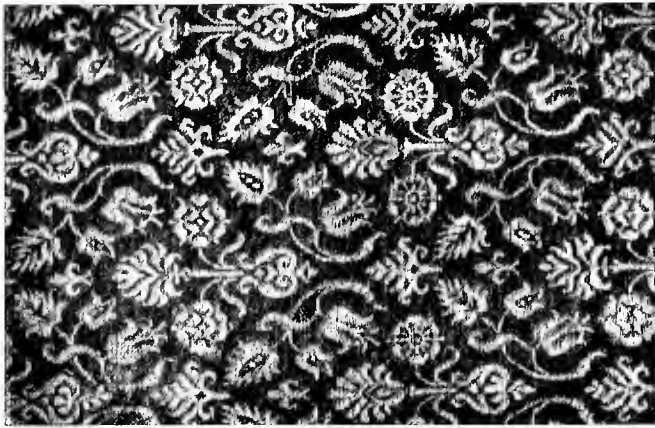
Genua, Ende des 16. Jahrhunderts — Samtbordüren. Kunstgewerbemuseum, Dresden



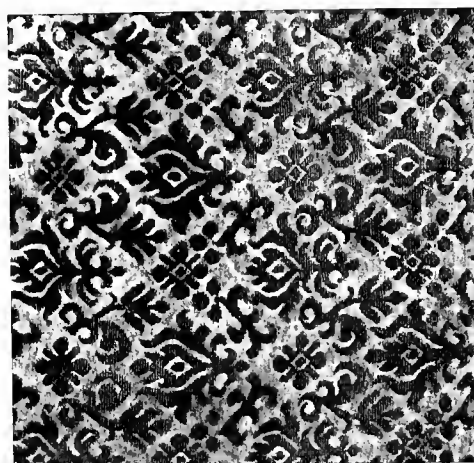
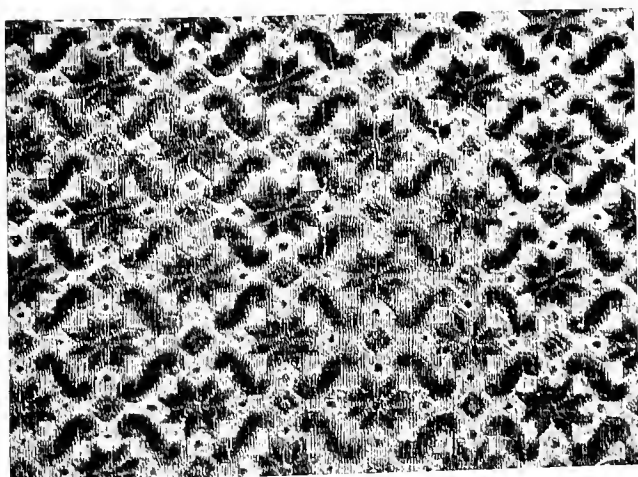
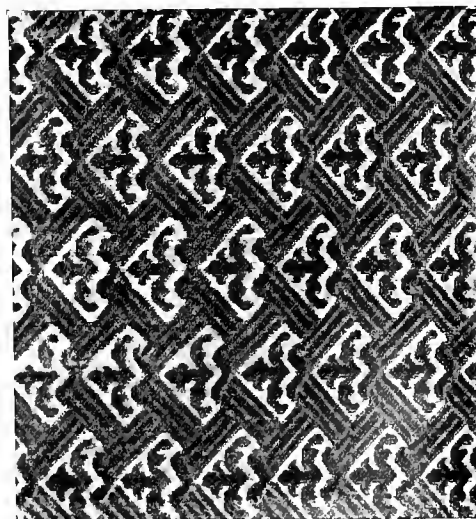
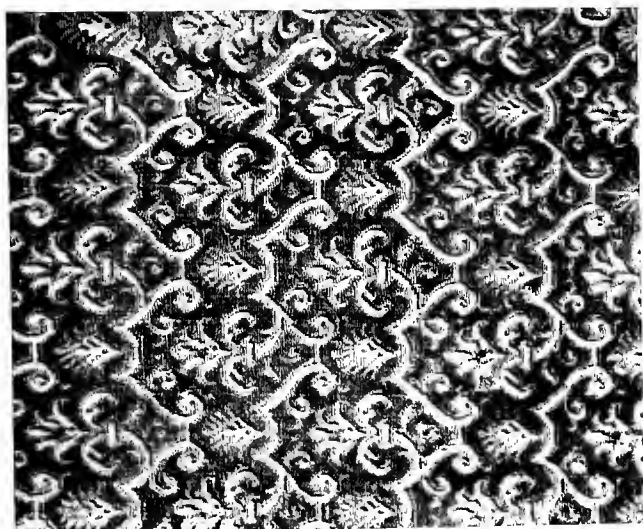
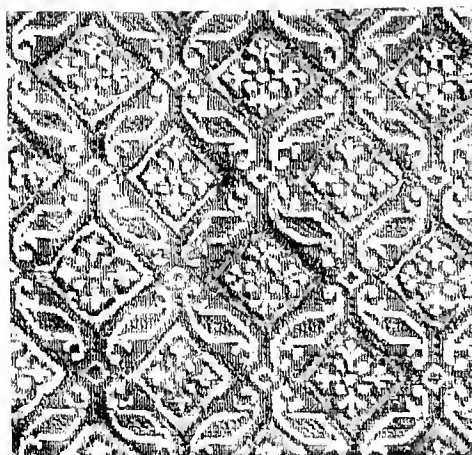
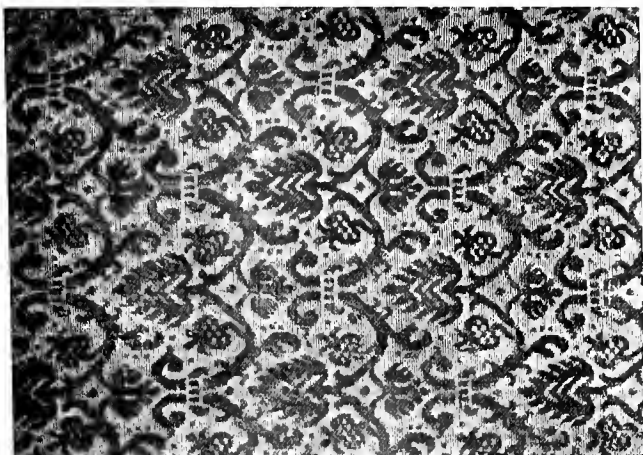
Italien, 16. Jahrhundert — Samtstoffe. Schloßmuseum, Berlin



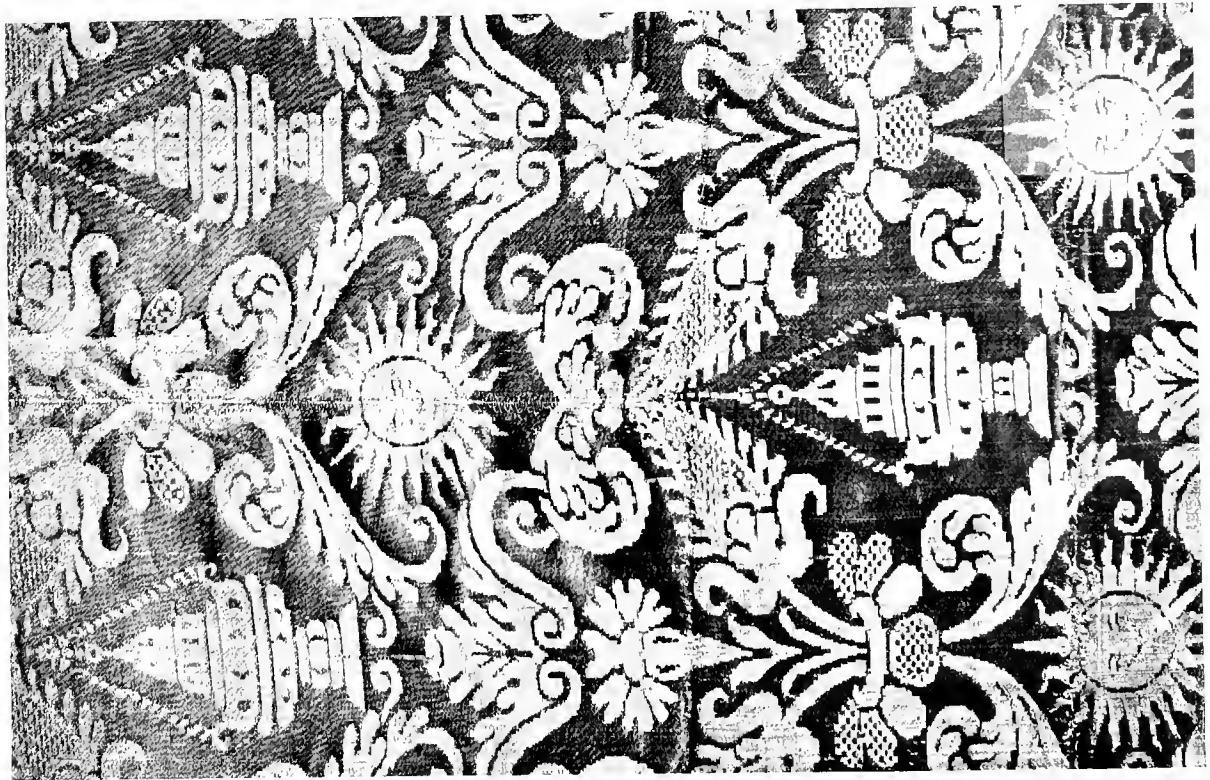
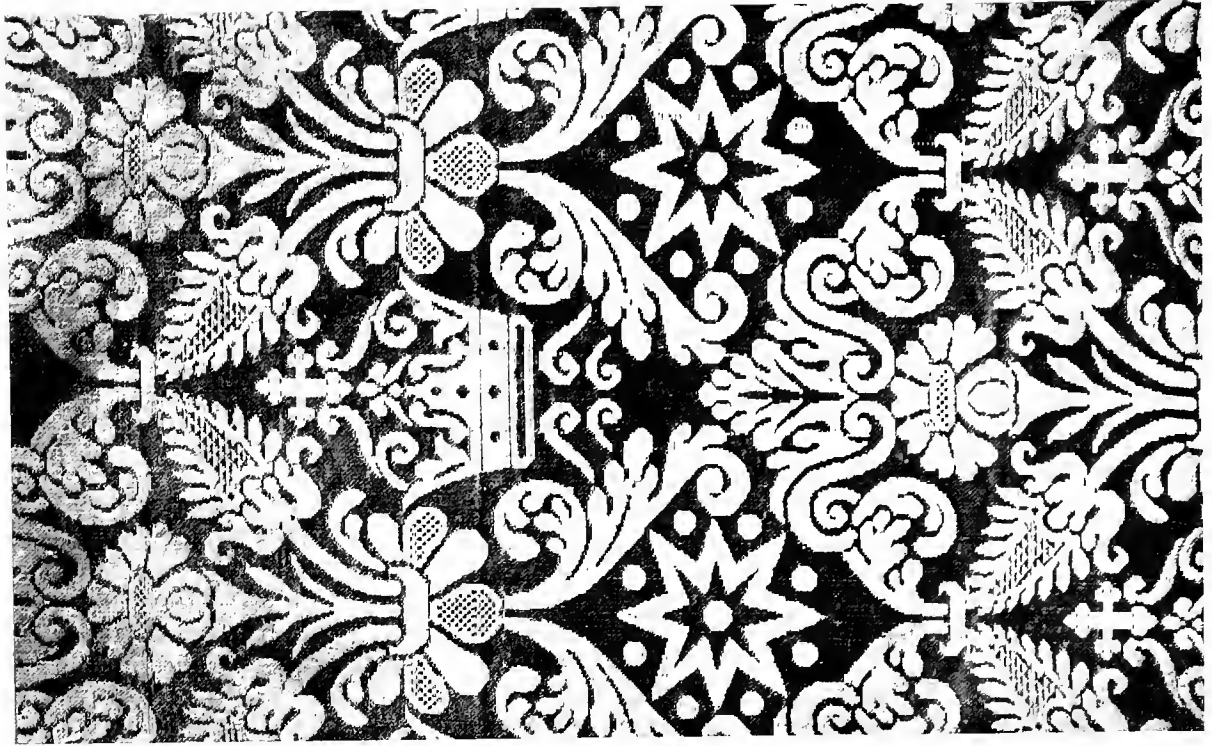
Italien, Ende des 16. Jahrhunderts — Samtstoffe



Italien, zweite Hälfte des 16. Jahrhunderts — Samte und Hohlstoffe. Kunstgewerbemuseum, Dresden

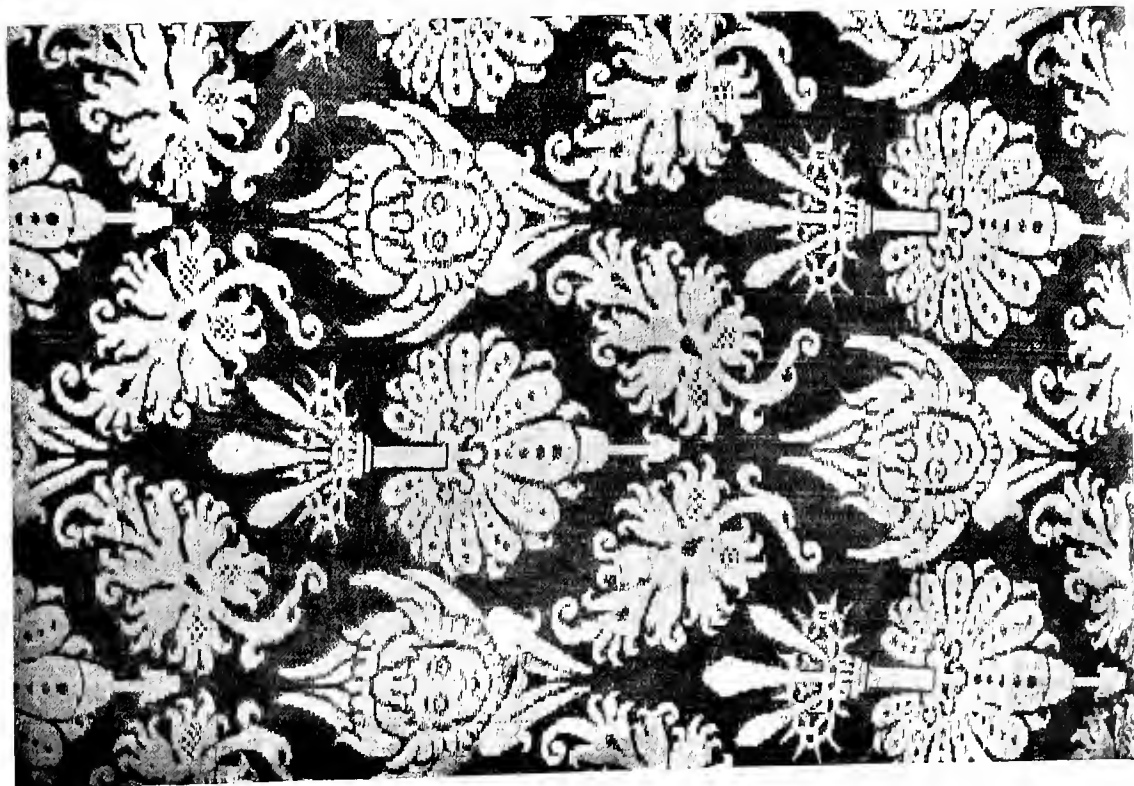
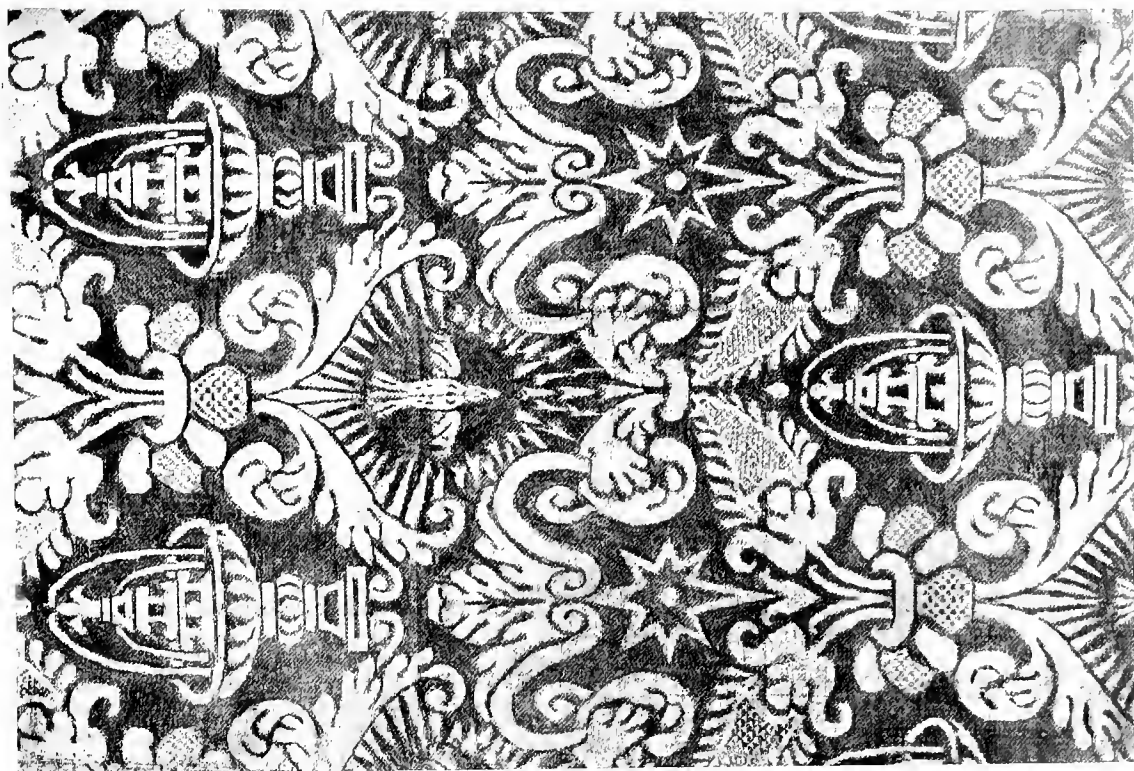


Italien, Ende des 16. Jahrhunderts — Samstoffe. Kunstgewerbemuseum, Dresden

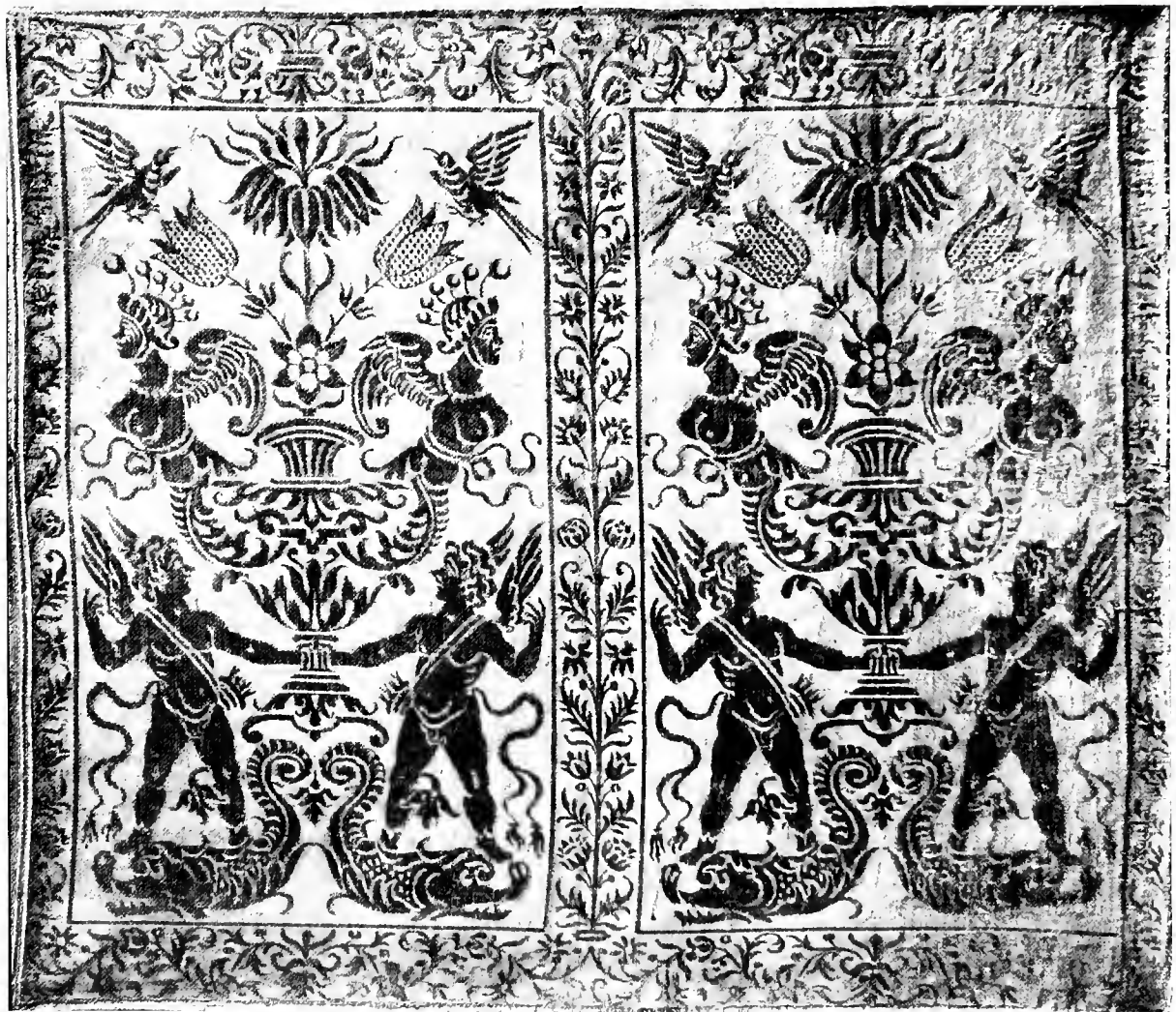


Italien, Ende des 16. Jahrhunderts — Seidendamaste. Museo Nazionale, Florenz

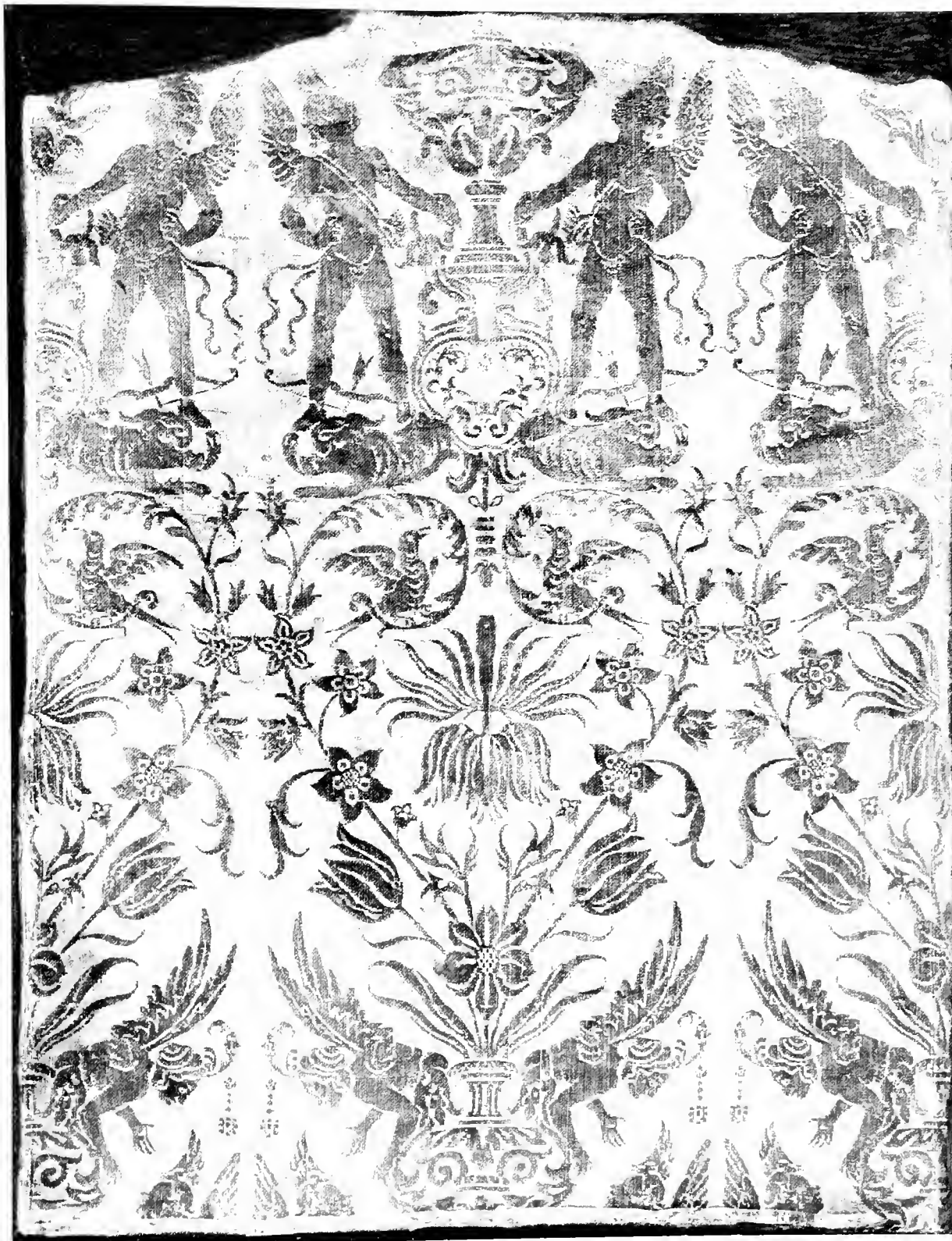




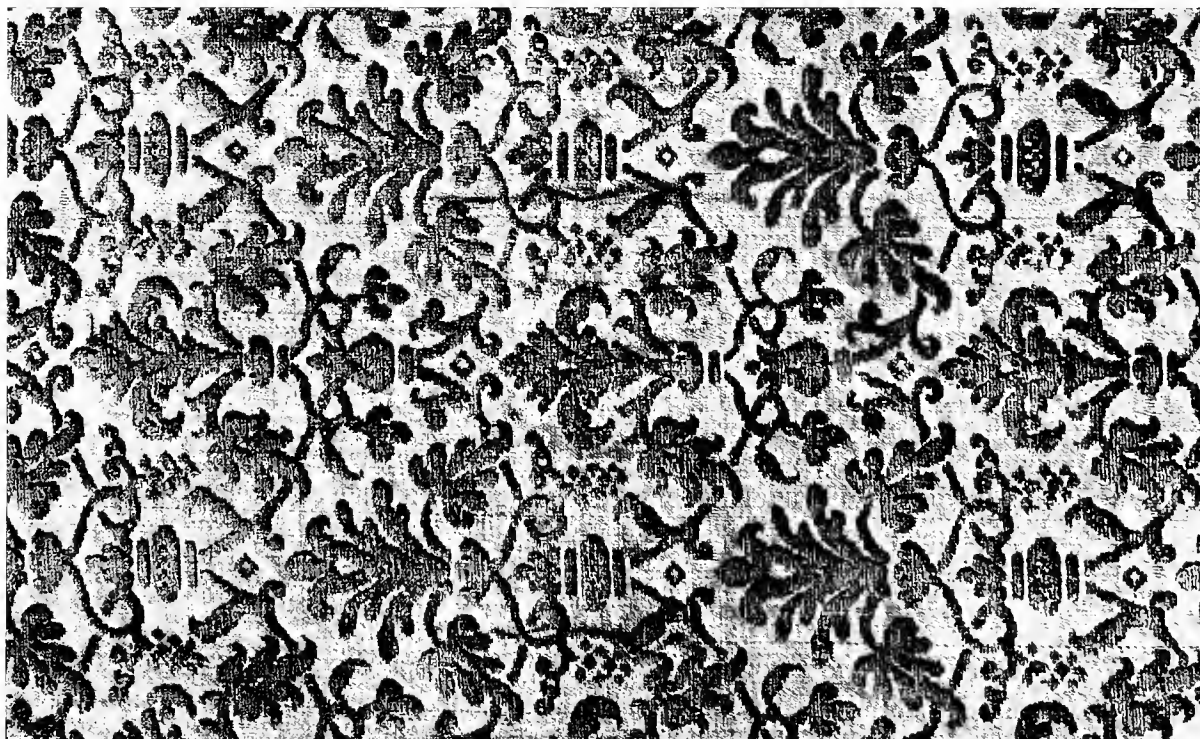
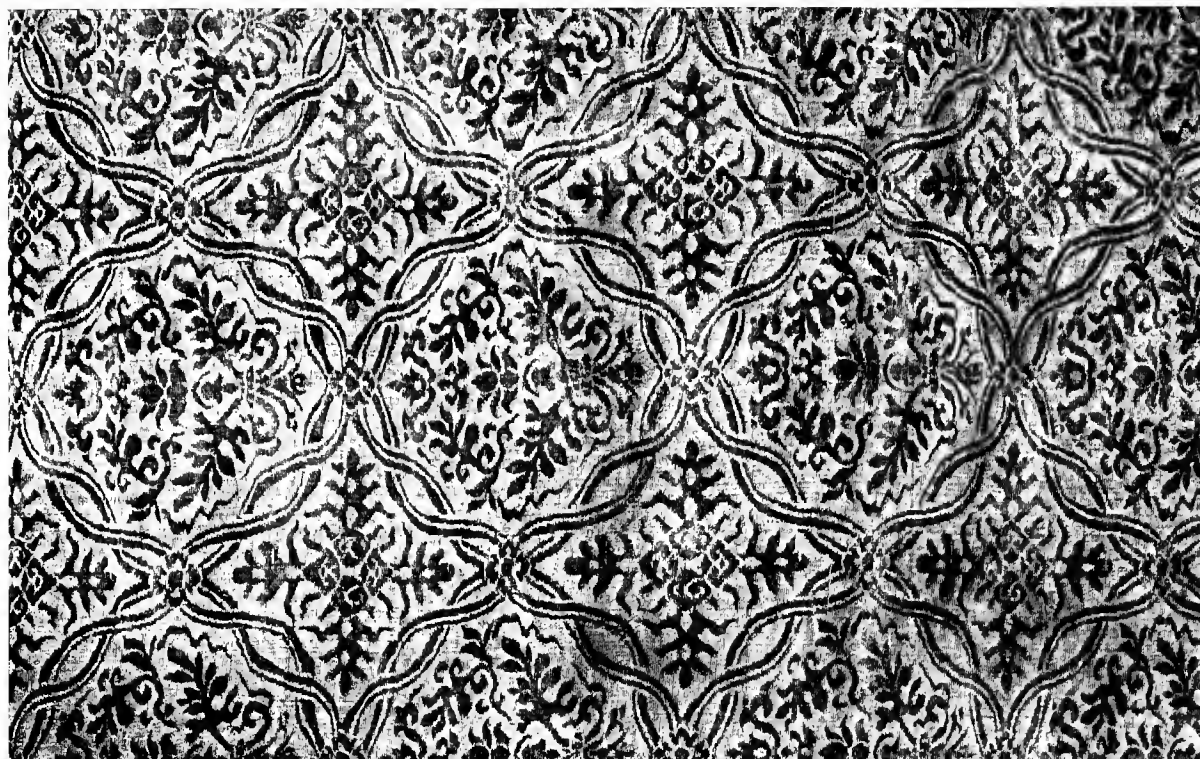
Italien, Ende des 16. Jahrhunderts — Seidendamaste. Museo Nazionale, Florenz



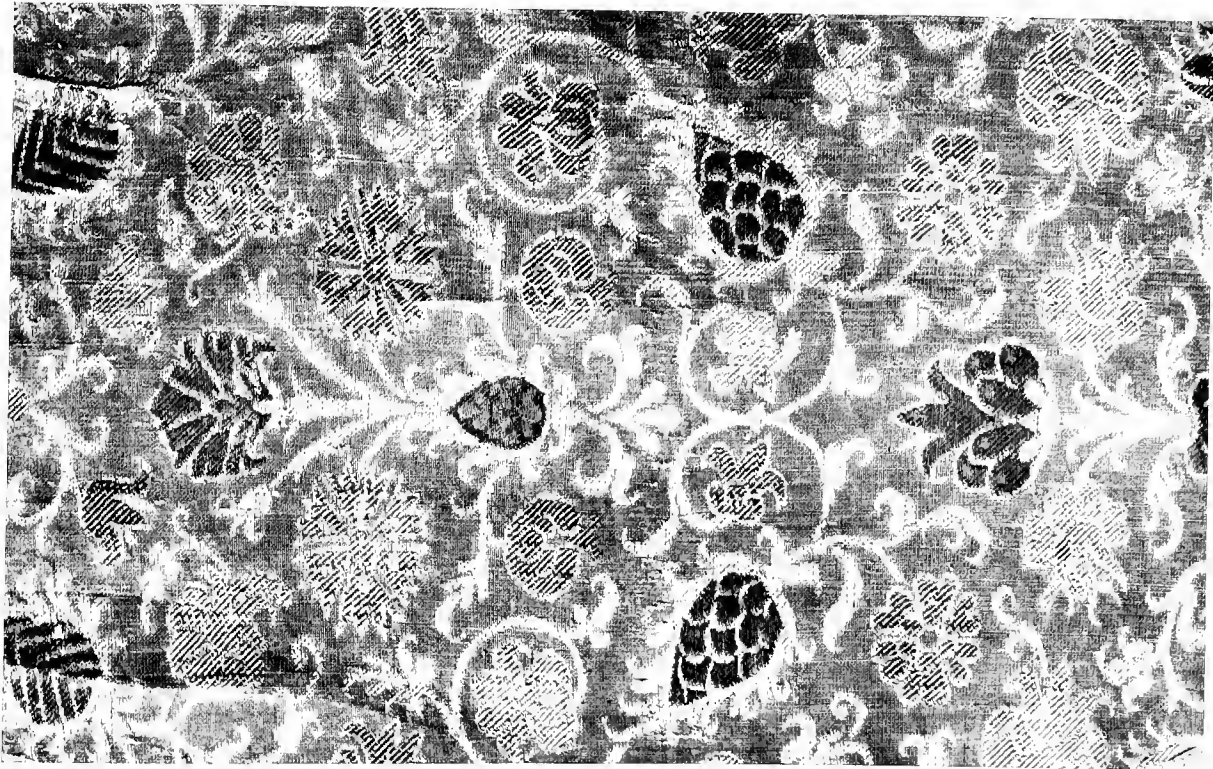
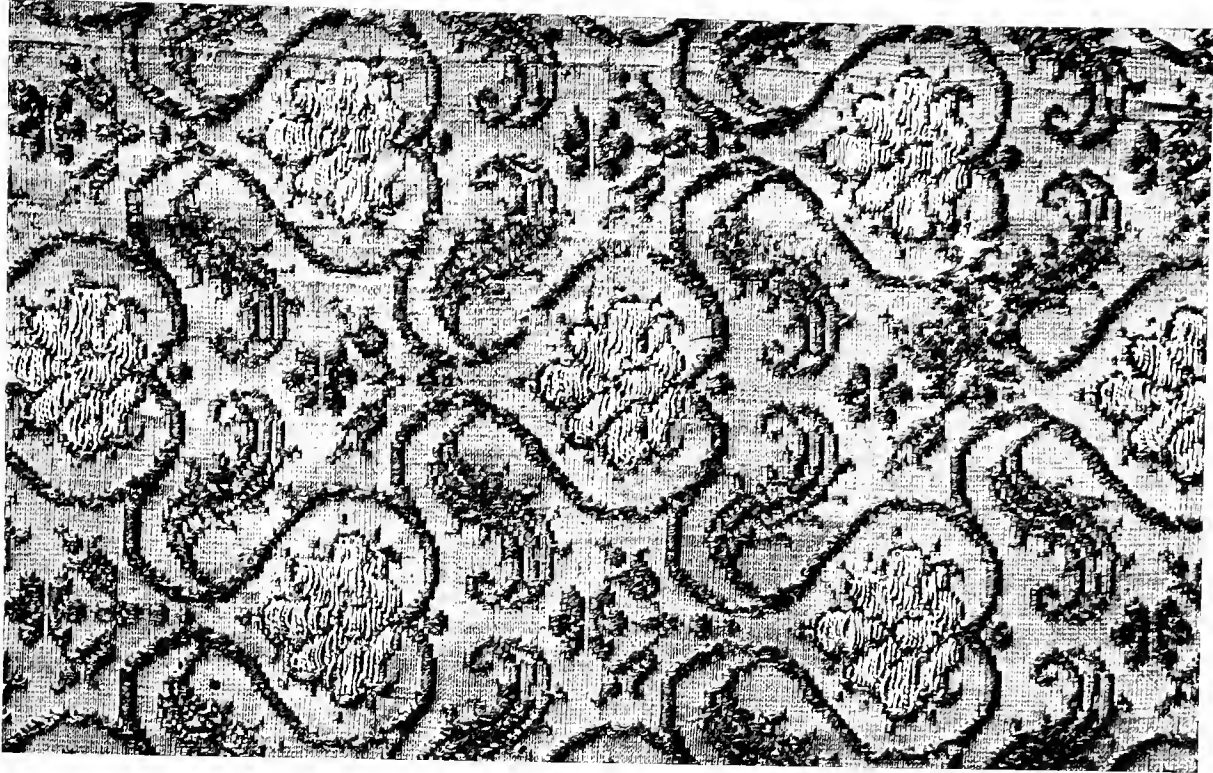
1) Sambordüre, Italien, Ende des 16. Jahrhunderts; 2) Seidenstoff, Italien, Anfang des 17. Jahrhunderts



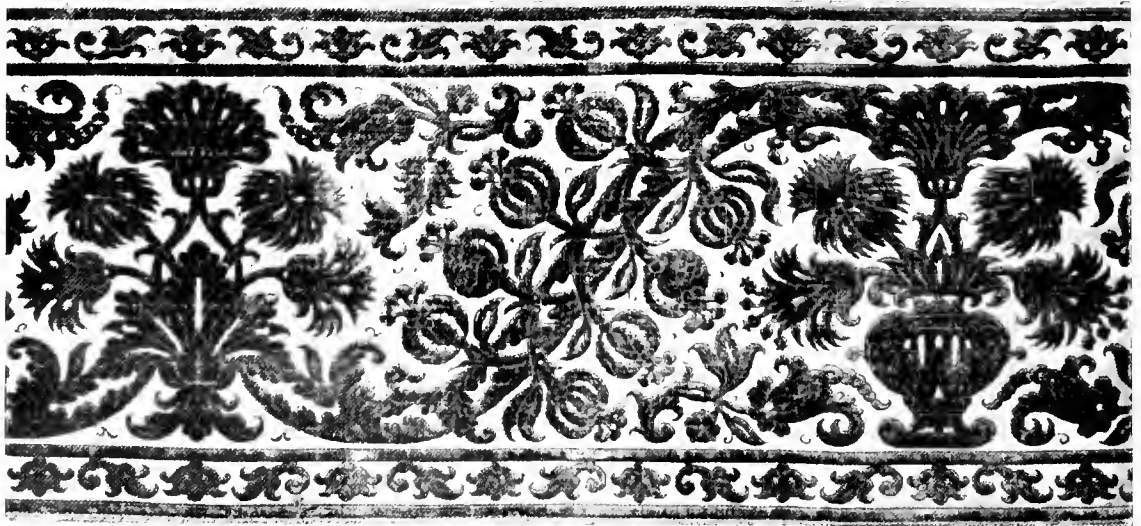
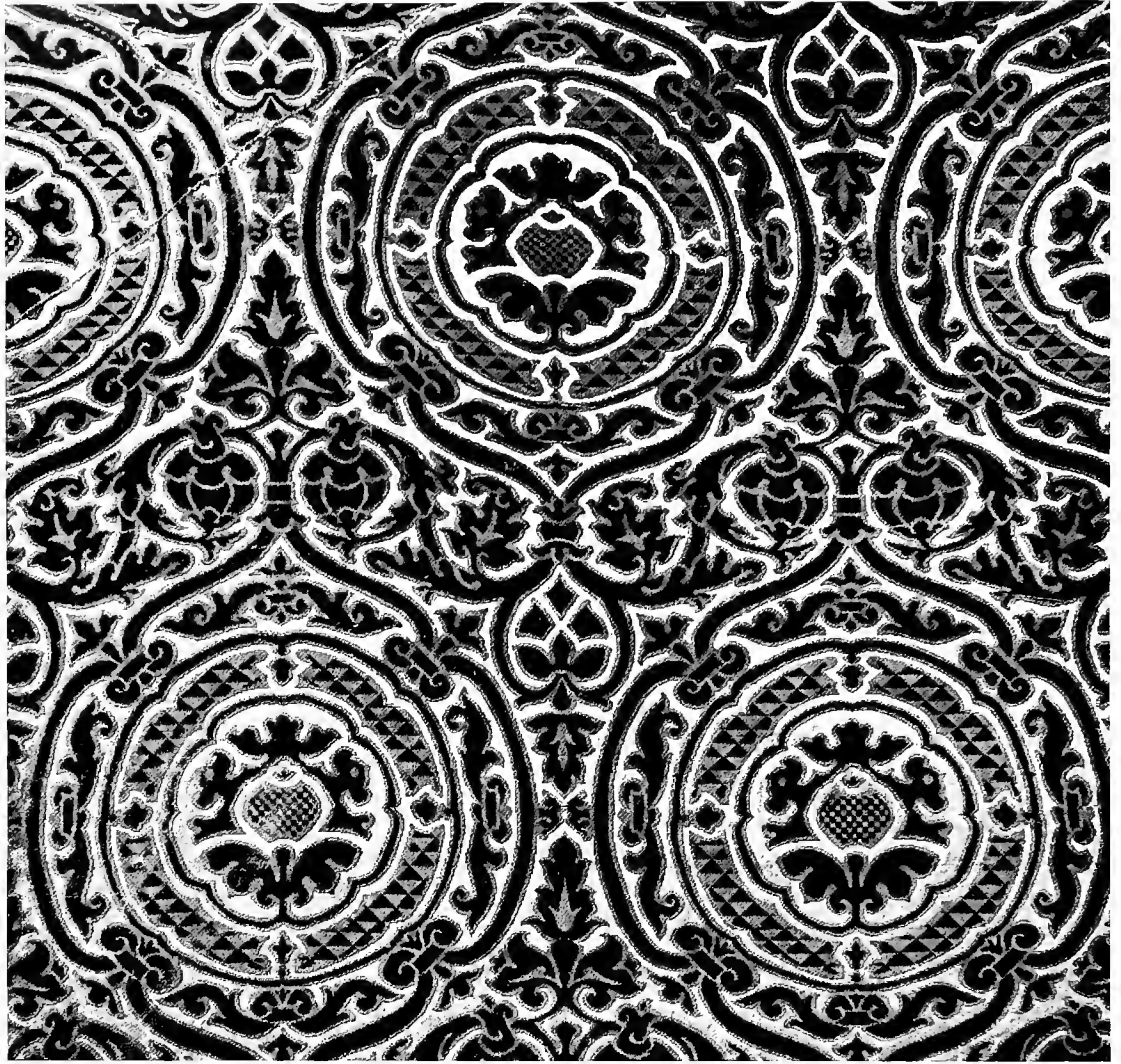
Florenz, Mitte des 17. Jahrhunderts – Seidendamasttapete



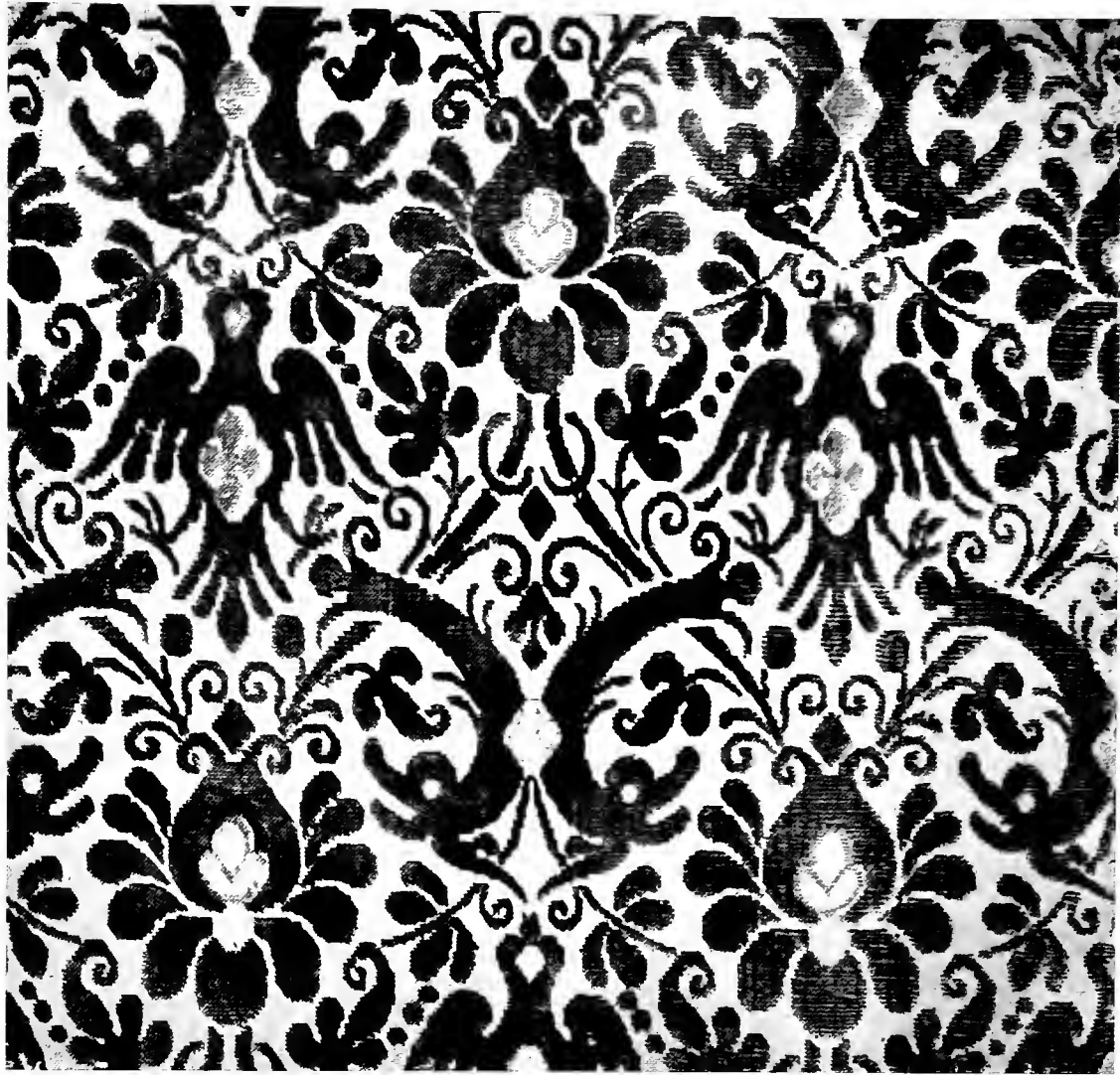
Italien, 17. Jahrhundert — Samtstoff und Seidendamast



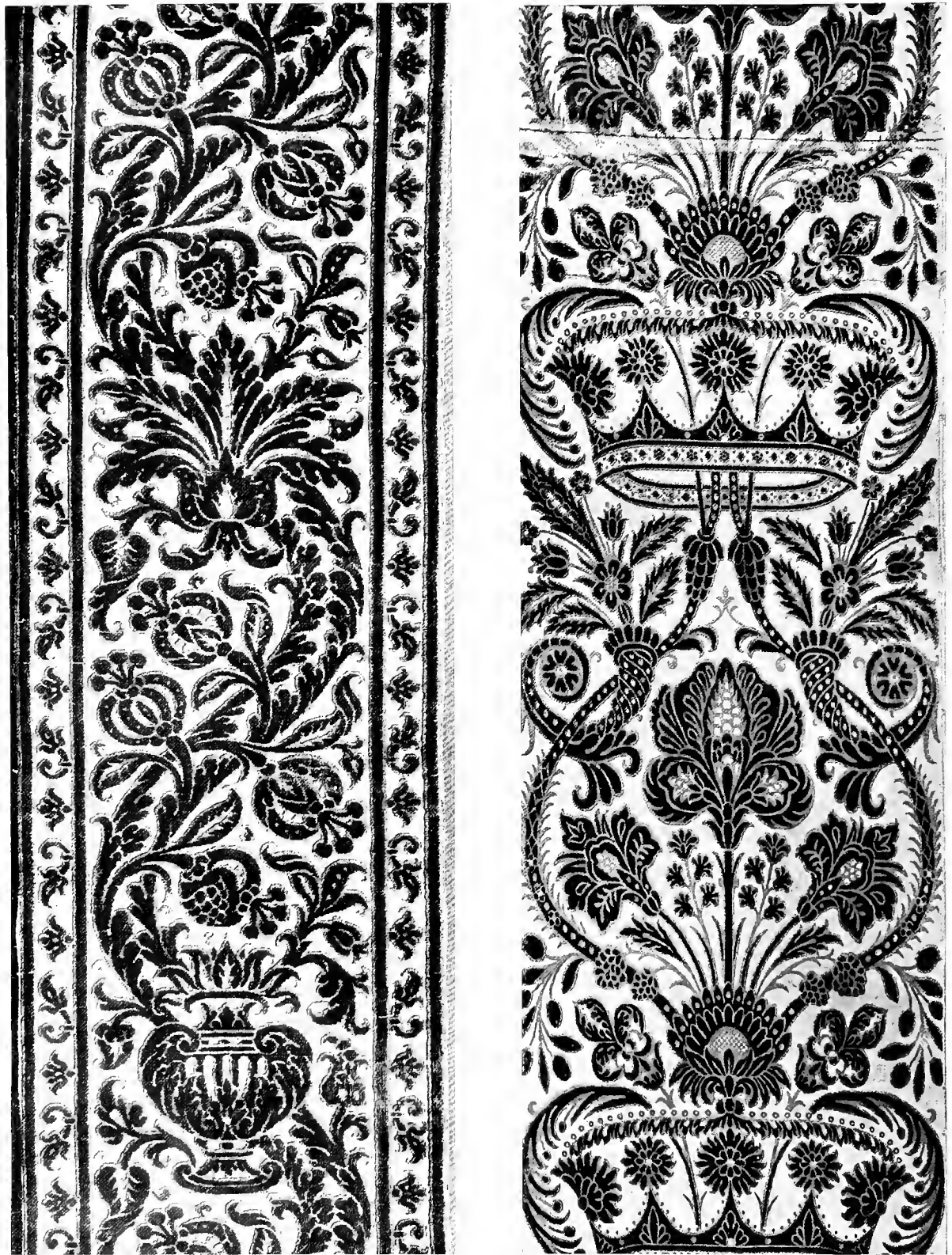
Italien, 17. Jahrhundert — Seidenstoff und Seidenbrokat



Italien, 16. Jahrhundert – Samtstoff und Samtborte. Schloßmuseum, Berlin

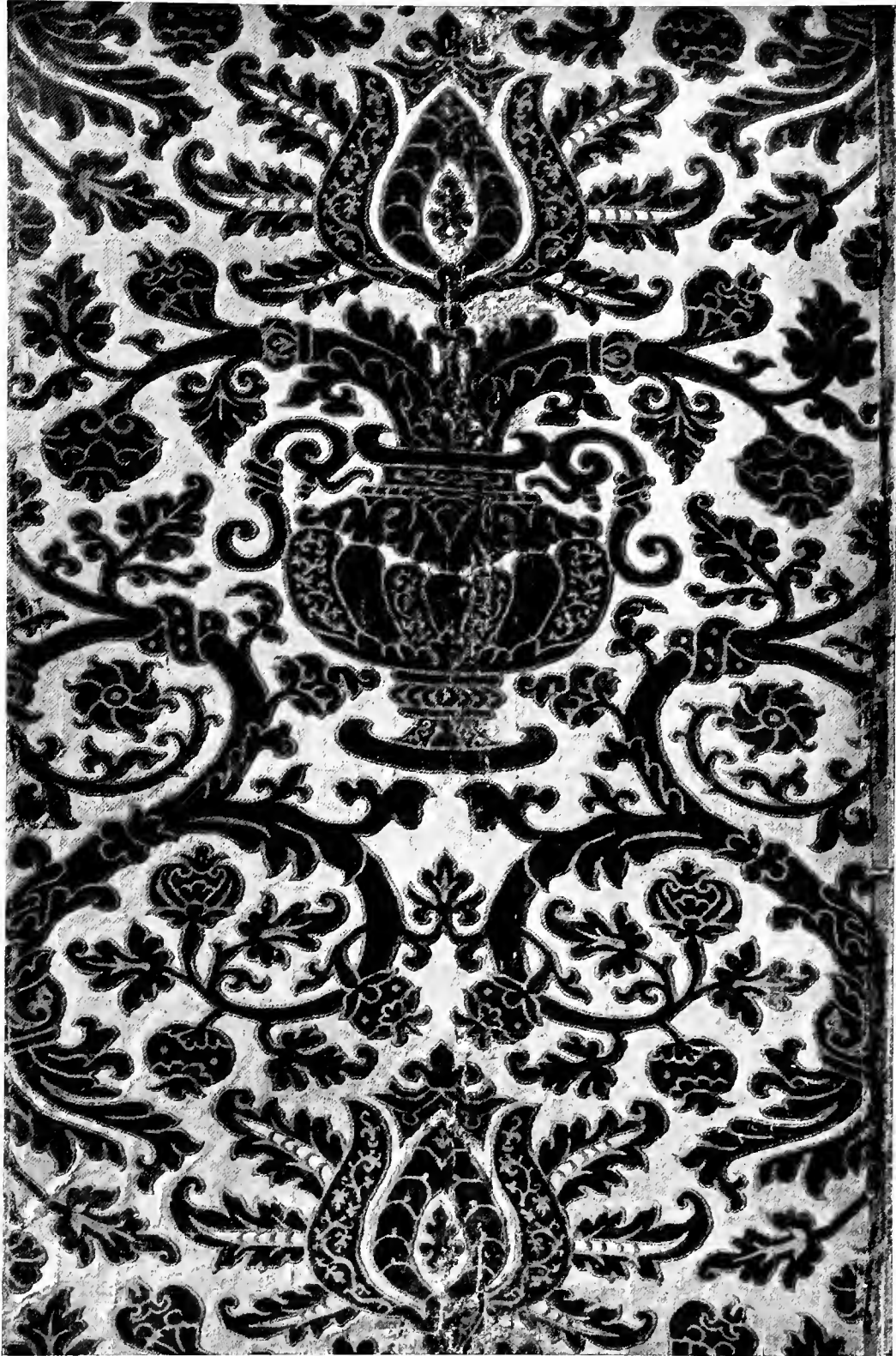


Italien, Anfang des 17. Jahrh. — Samtstoff und Samtborte. Museo Nazionale, Florenz

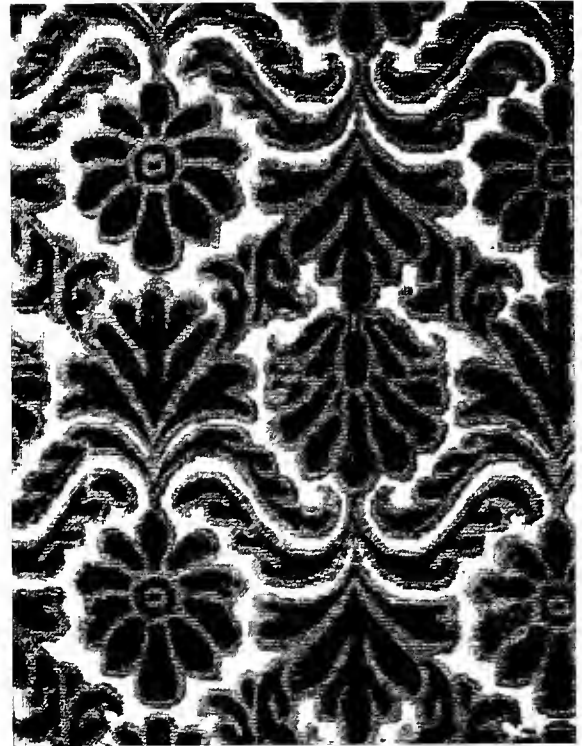


1) Italien, 17. Jahrhundert – Samt. Collection Besselièvre, Paris,  
 2) Venedig, 17. Jahrhundert – Samtbrokattapete. Schloßmuseum, Berlin

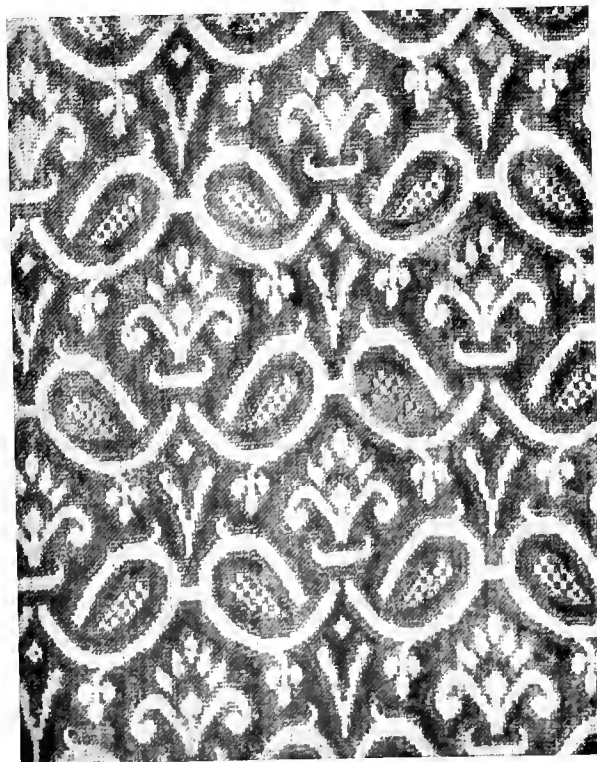
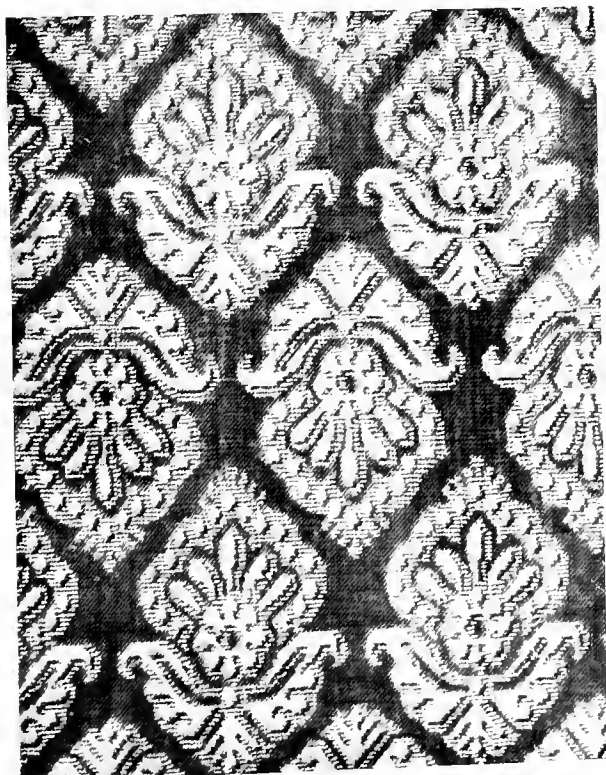
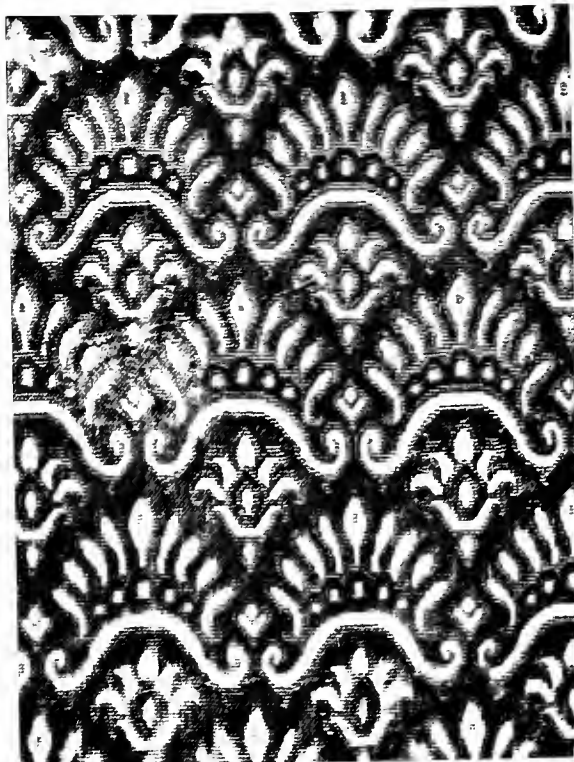
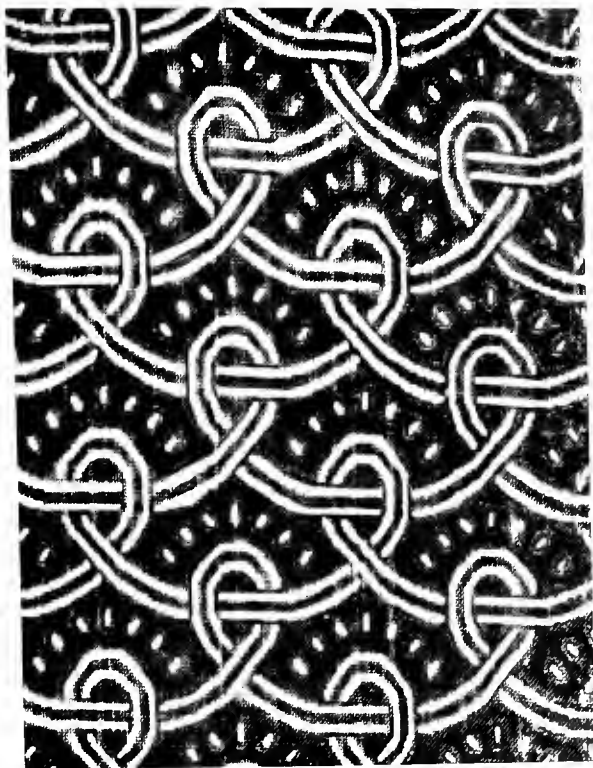




Italien (Genua), 17. Jahrhundert — Samttapete. Museum, Hamburg



Italien, 17. Jahrhundert – Samtstoffe. Schloßmuseum, Berlin



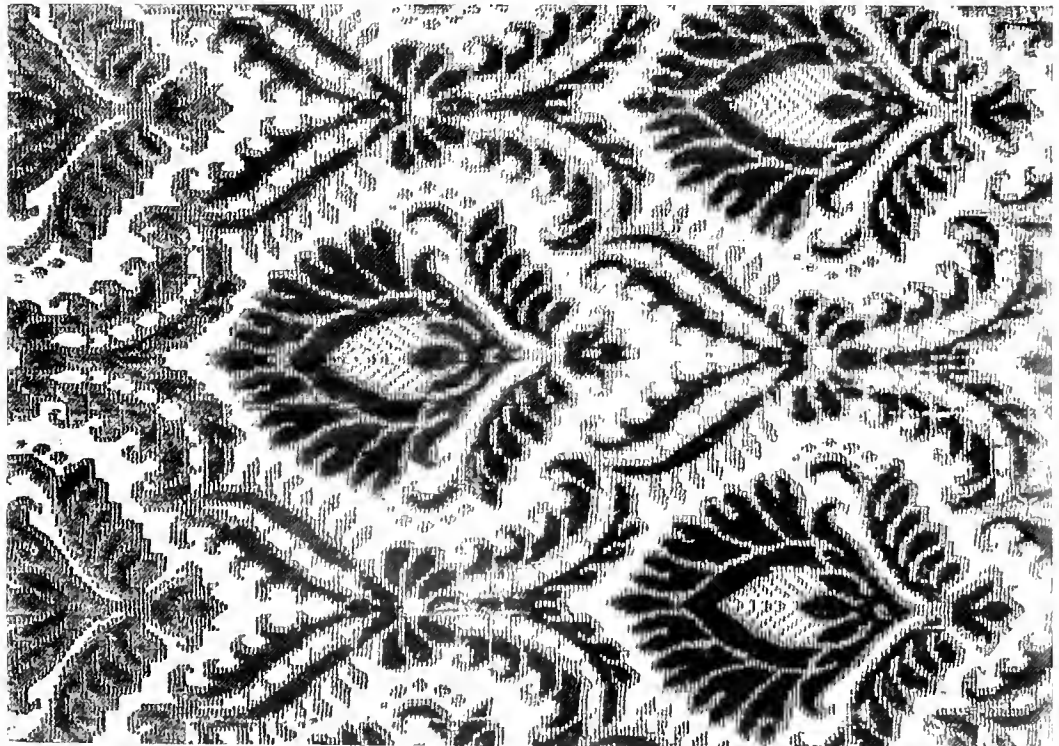
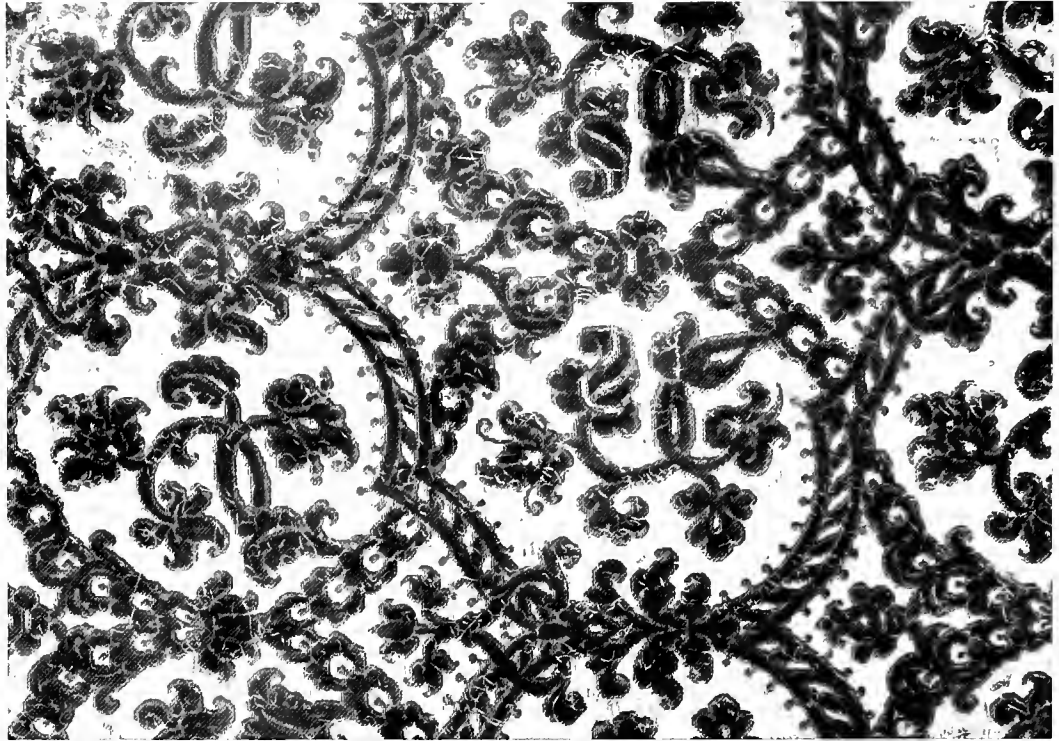
Italien, 17. Jahrhundert – Samtstoffe. Schloßmuseum, Berlin



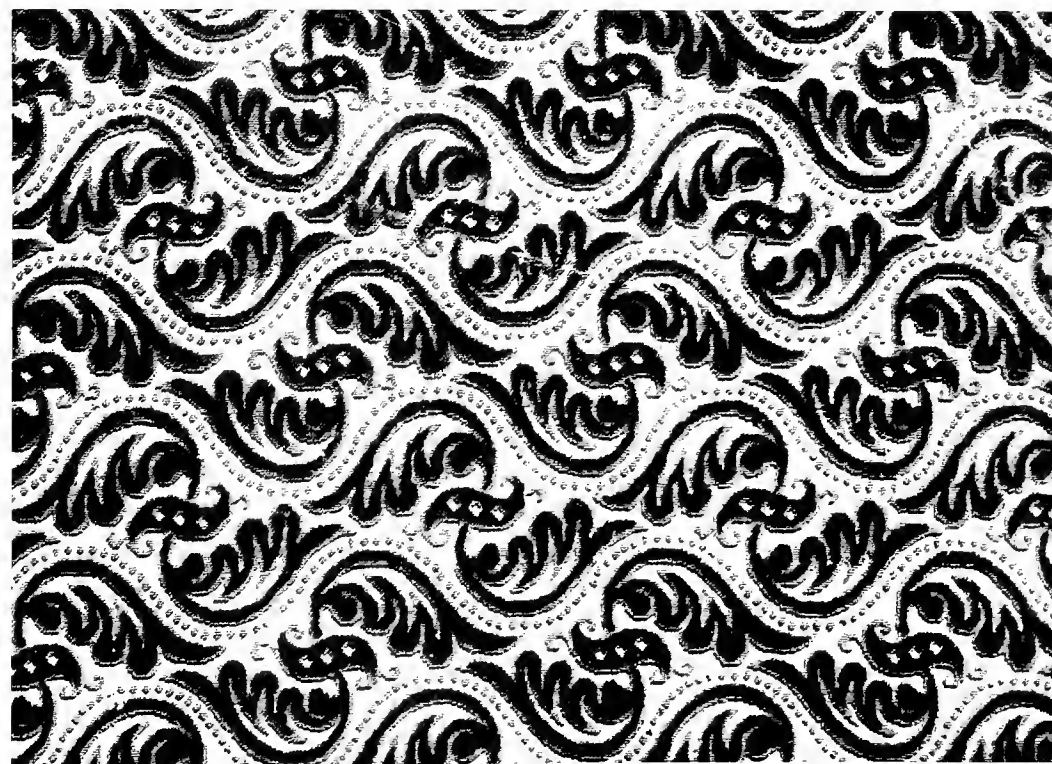
Italien, 17. Jahrhundert – Seidensamt. Schloßmuseum, Berlin



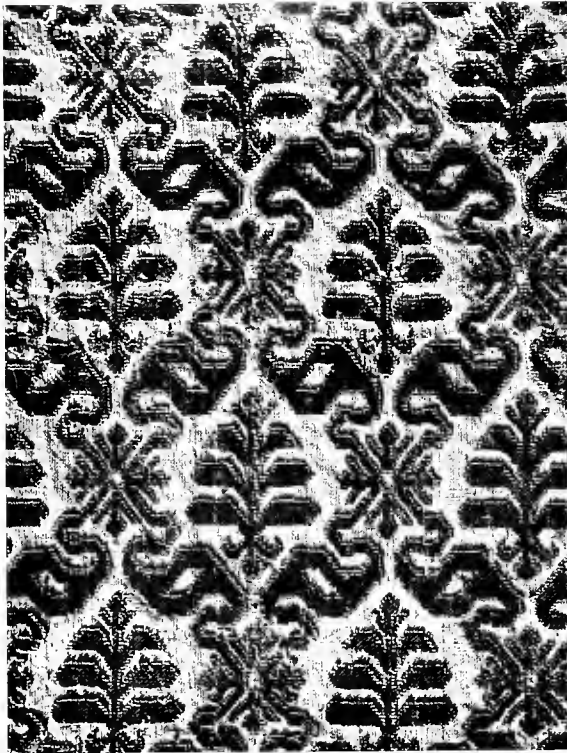
Italien, 17. Jahrhundert – Seidensamt. Schloßmuseum, Berlin



Italien, 17. Jahrhundert — Samtstoffe. Schloßmuseum, Berlin

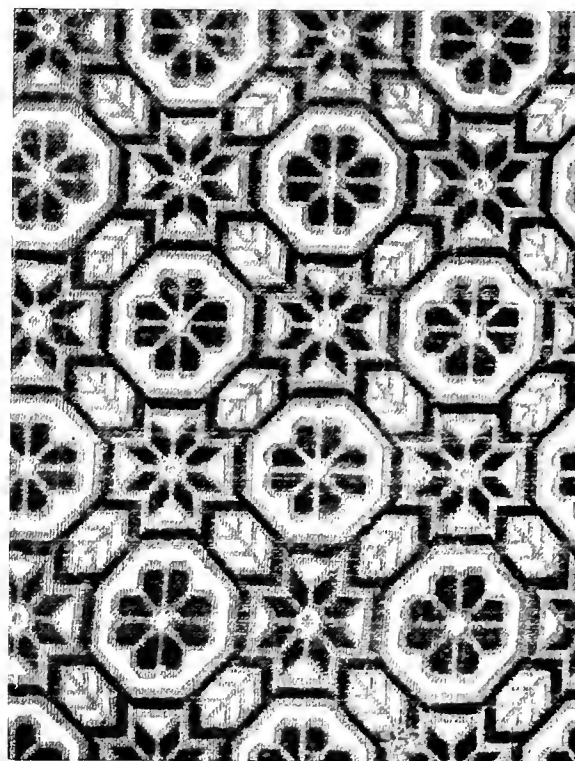
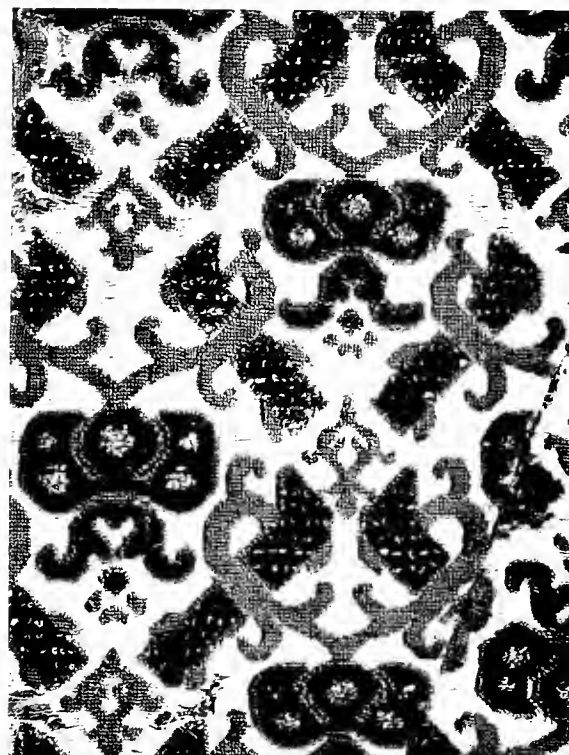
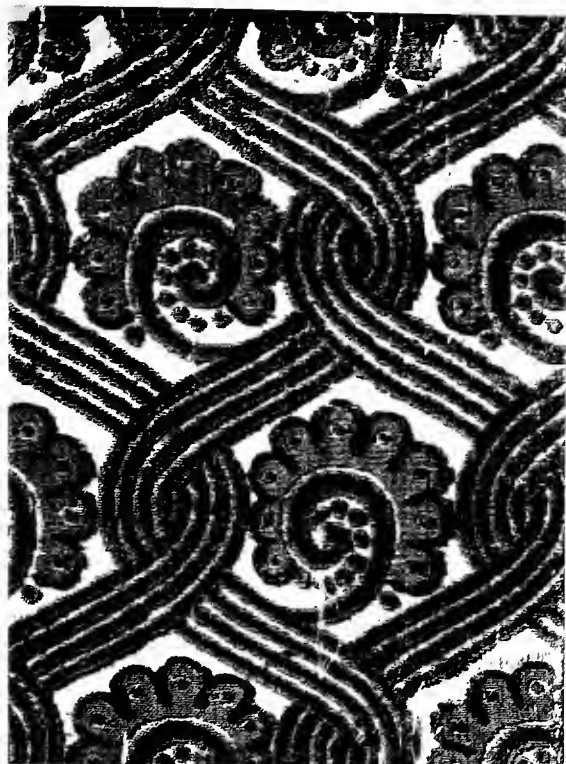


Italien, 17. Jahrhundert — Samtstoffe. Museo Nazionale, Florenz



Italien, 17. Jahrhundert — Samtstoffe. Museo Nazionale, Florenz

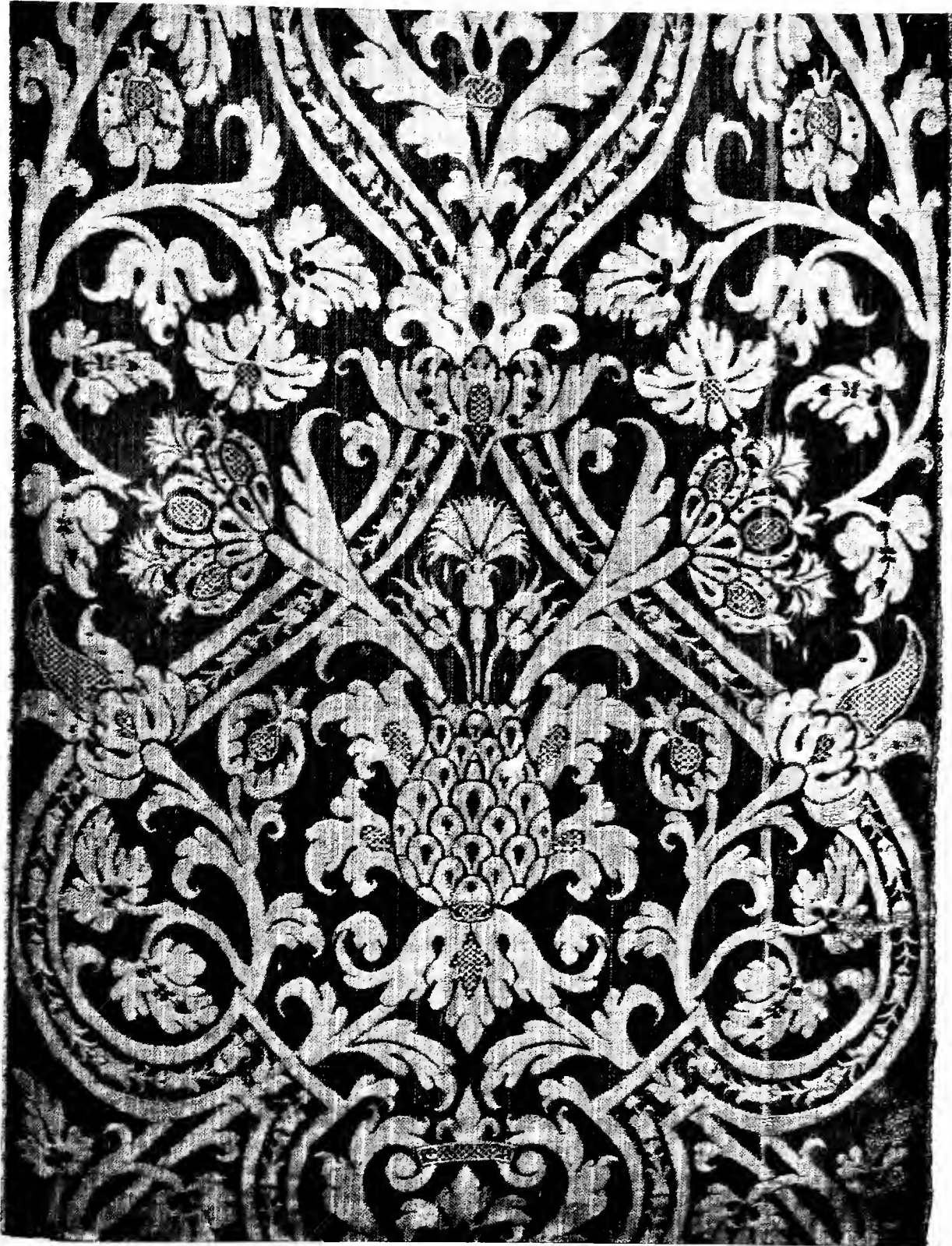




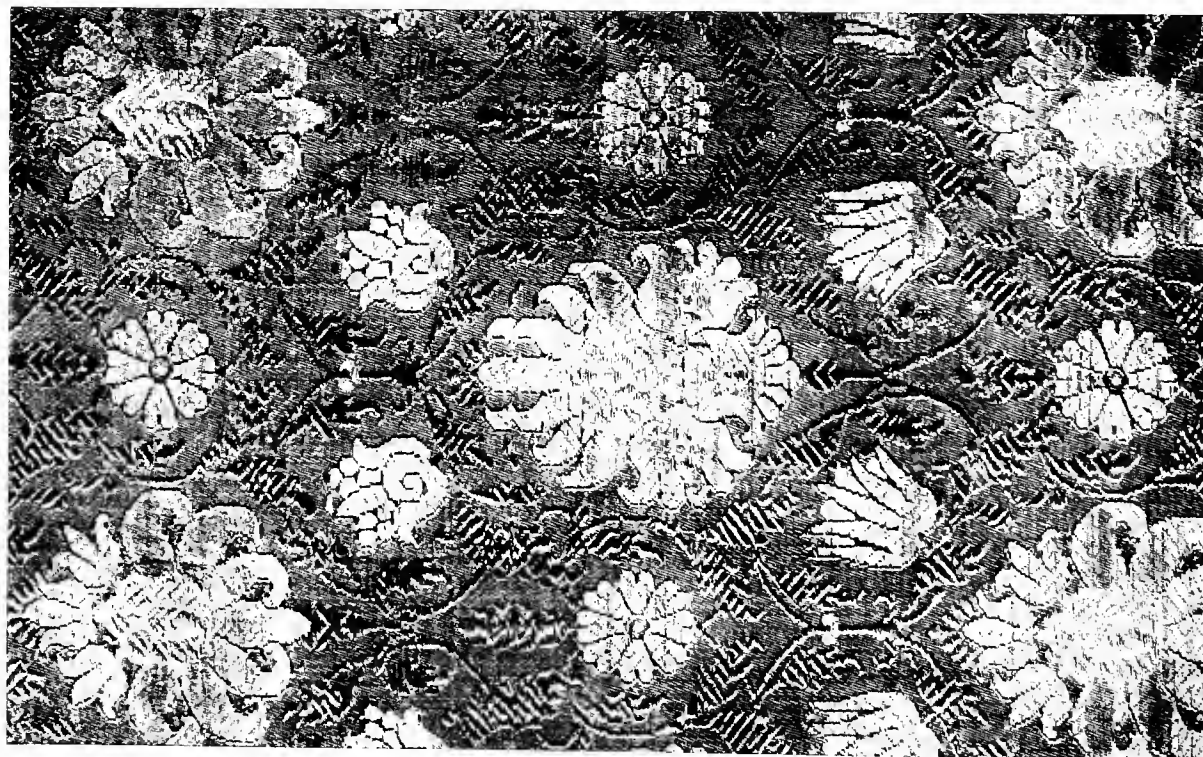
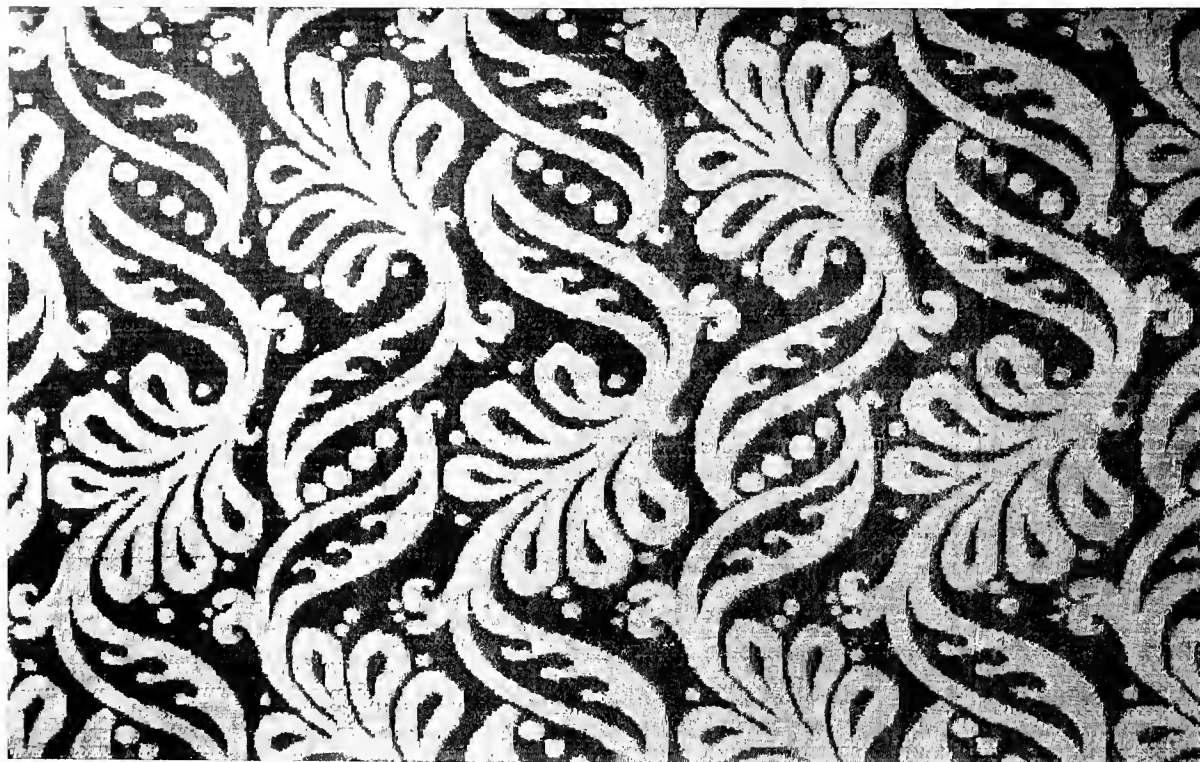
Italien, 17. Jahrhundert – Samtstoffe. Museo Nazionale, Florenz



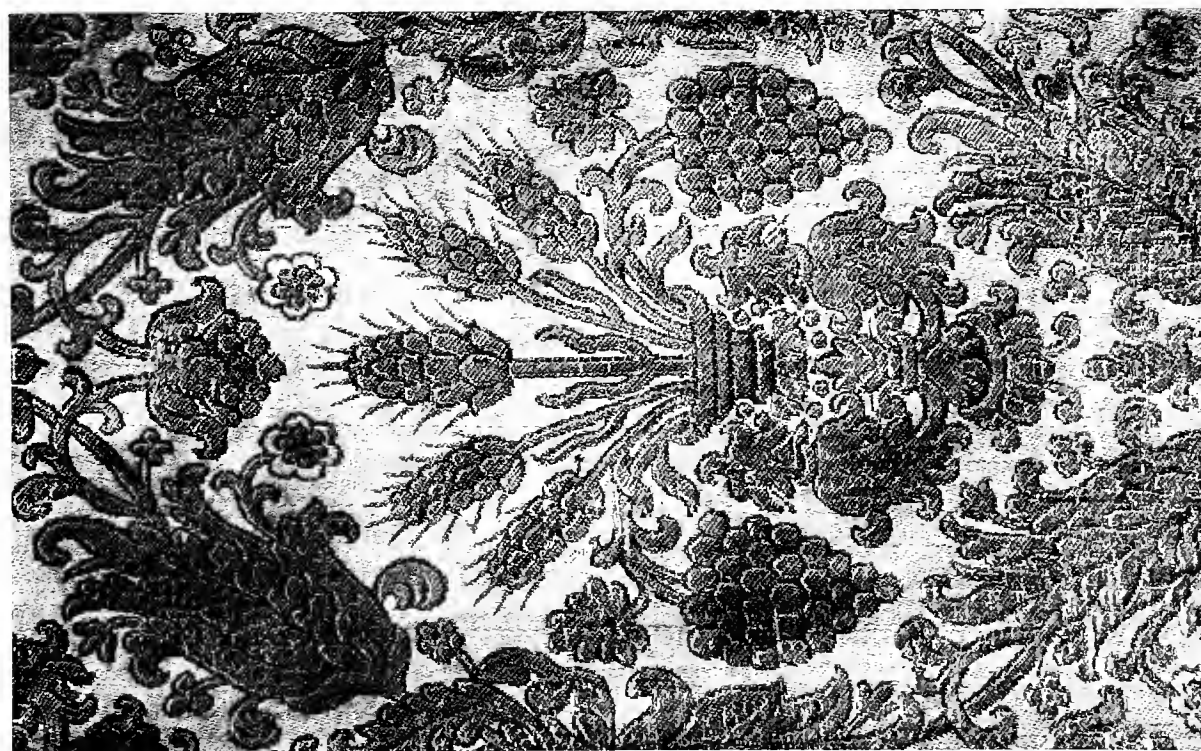
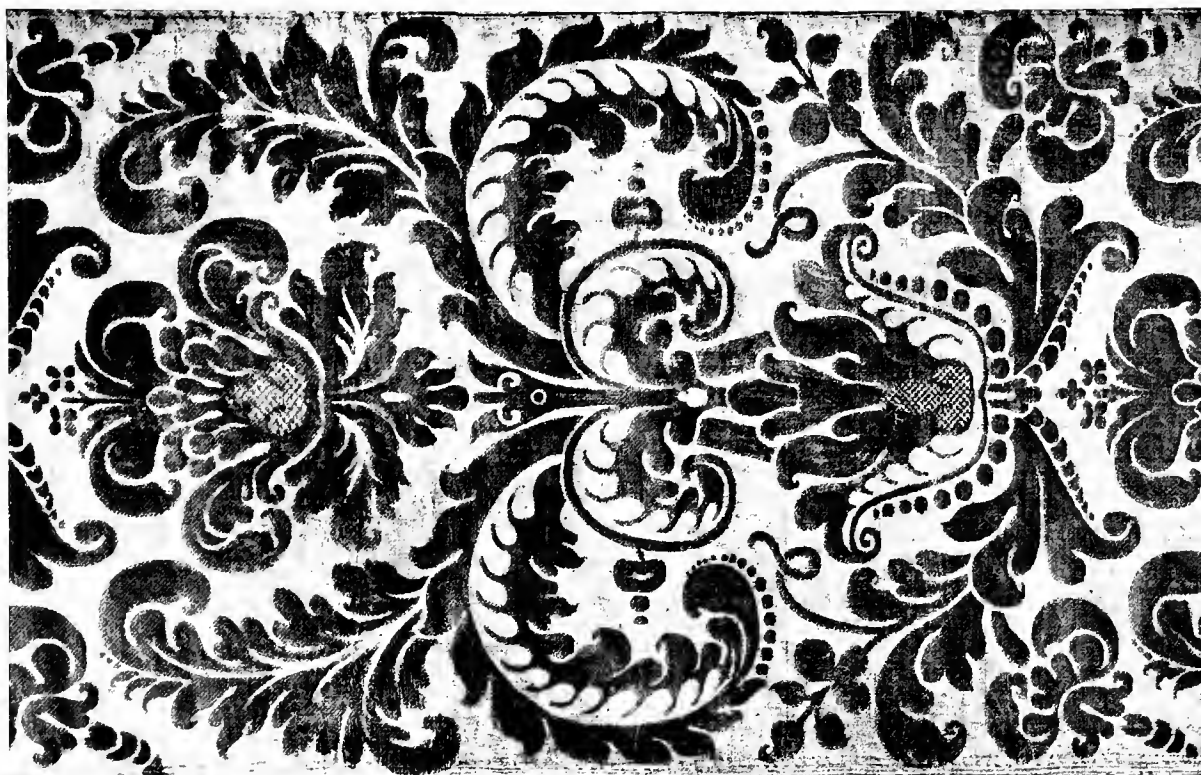
Italien, Mitte des 17. Jahrhunderts – Samtstoff. Kunstgewerbemuseum, Dresden



Italien, 17. Jahrhundert — Seidentapete. Kunstgewerbemuseum, Düsseldorf



Italien, 17. Jahrhundert — Seidenstoffe



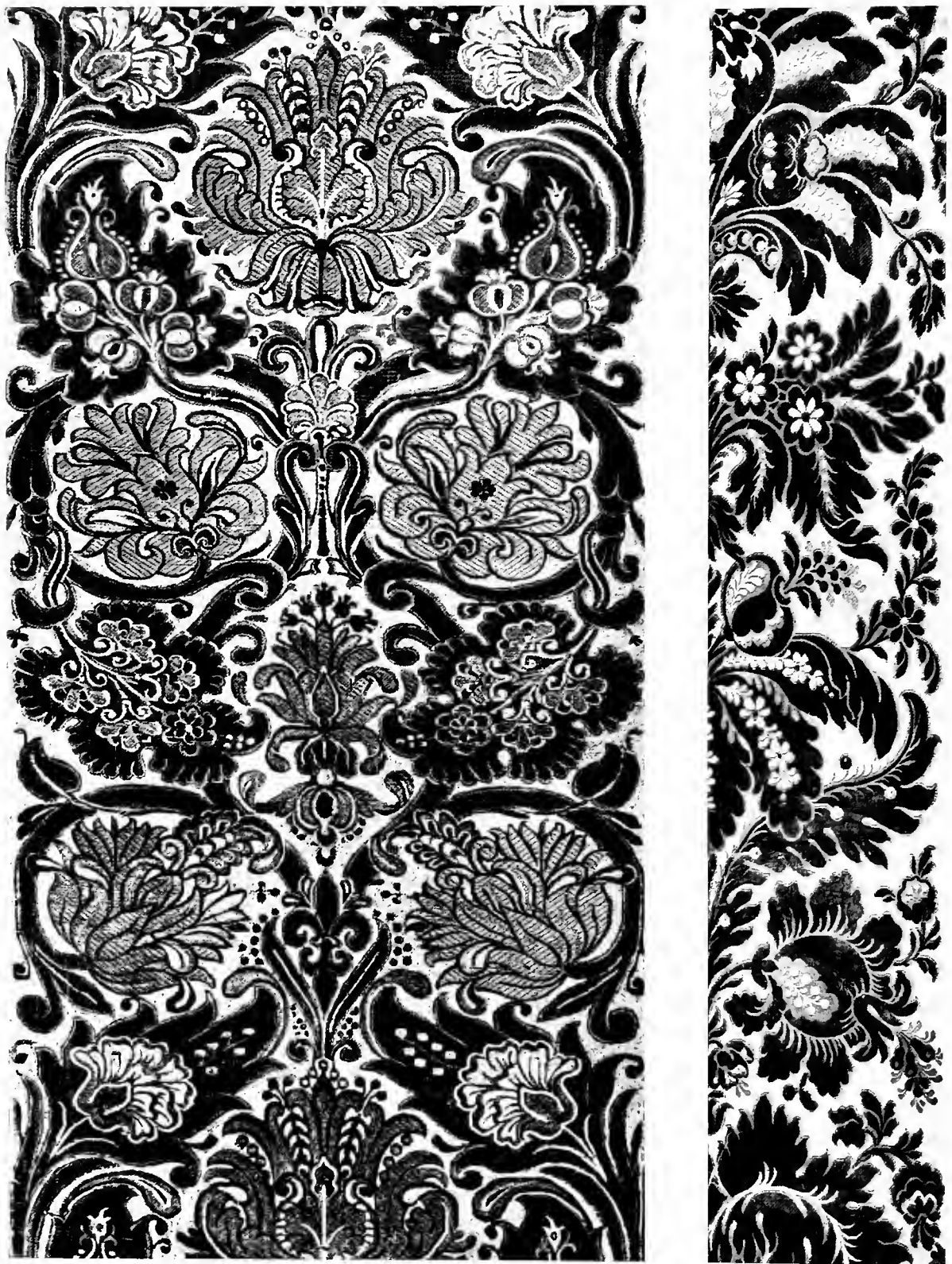
Italien, 17. Jahrhundert — Seidenstoff und Seidendamast



Genua, 2. Hälfte des 17. Jahrhunderts — Samtstoff. Schloßmuseum, Berlin

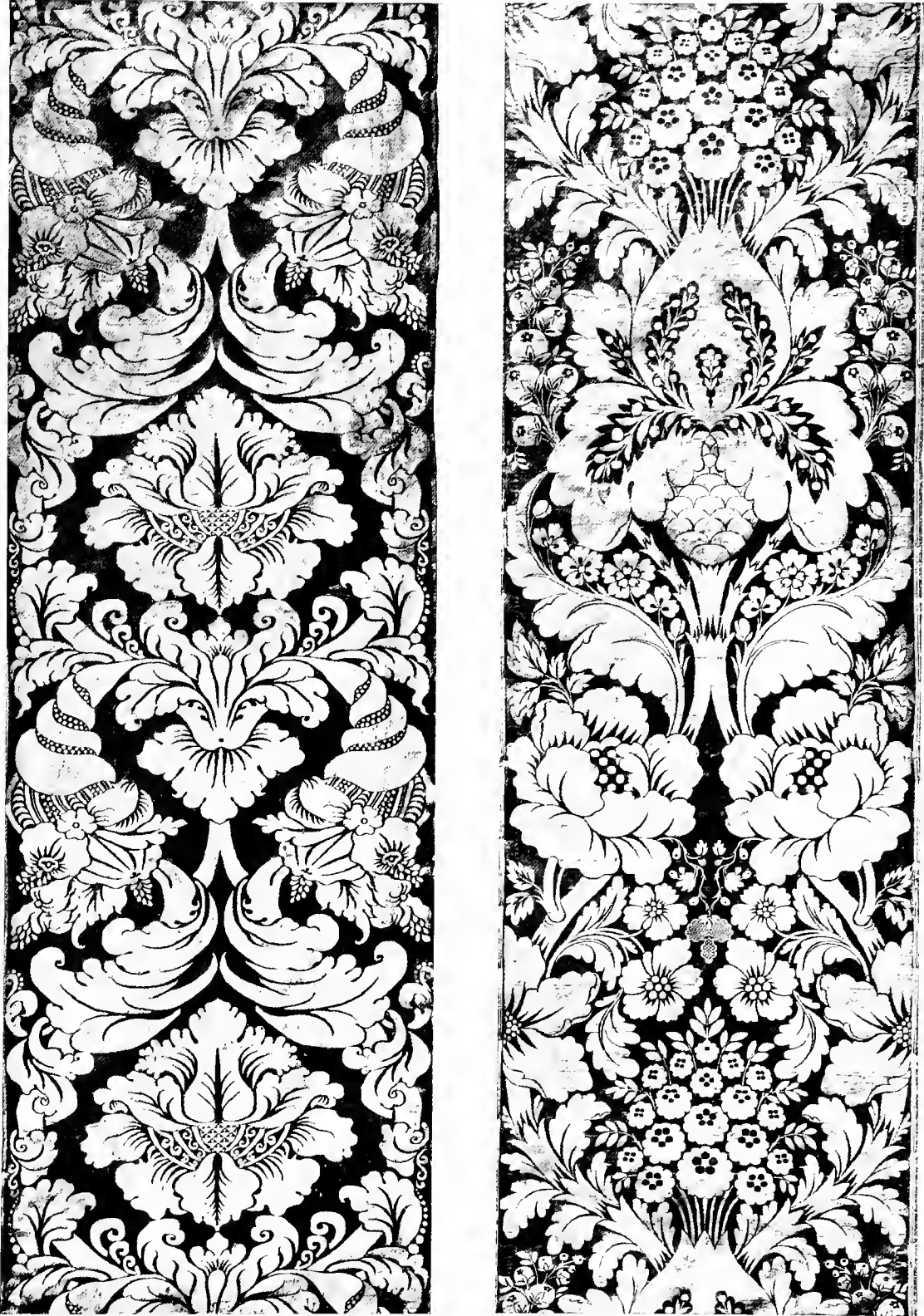


Italien (?), 17. Jahrhundert – Samtbrotat. Gewebesammlung, Crefeld

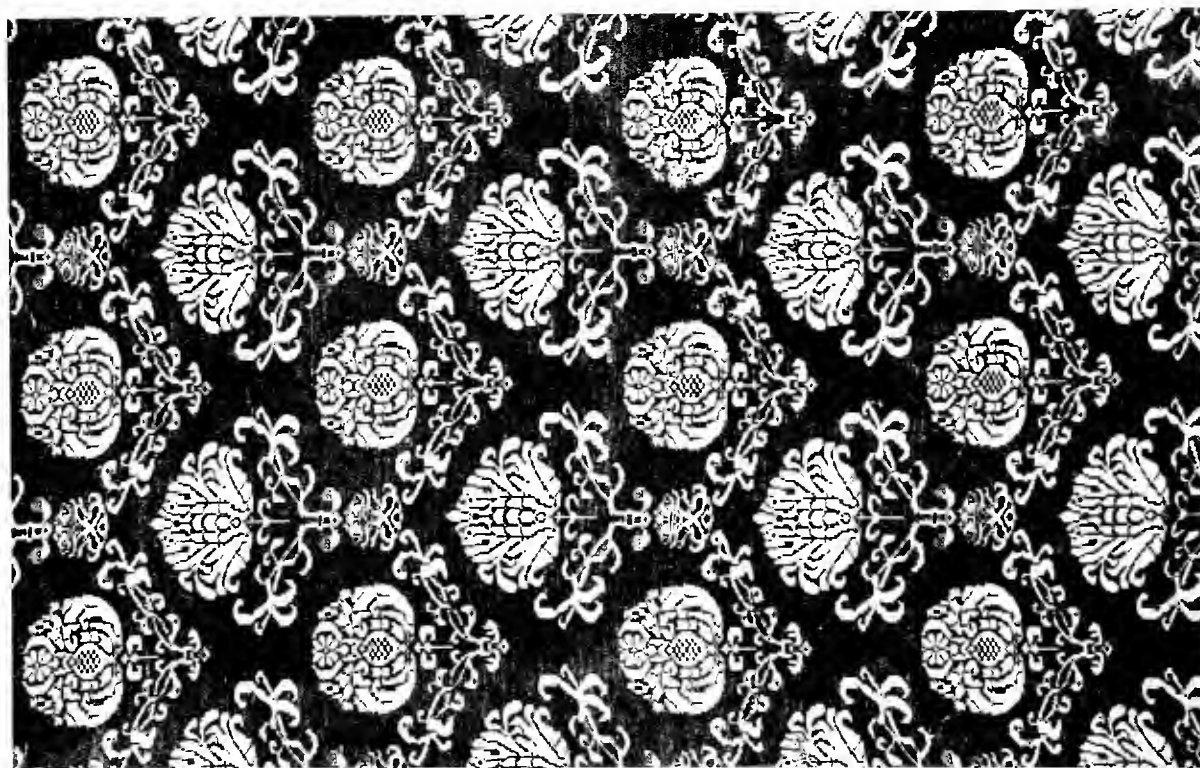
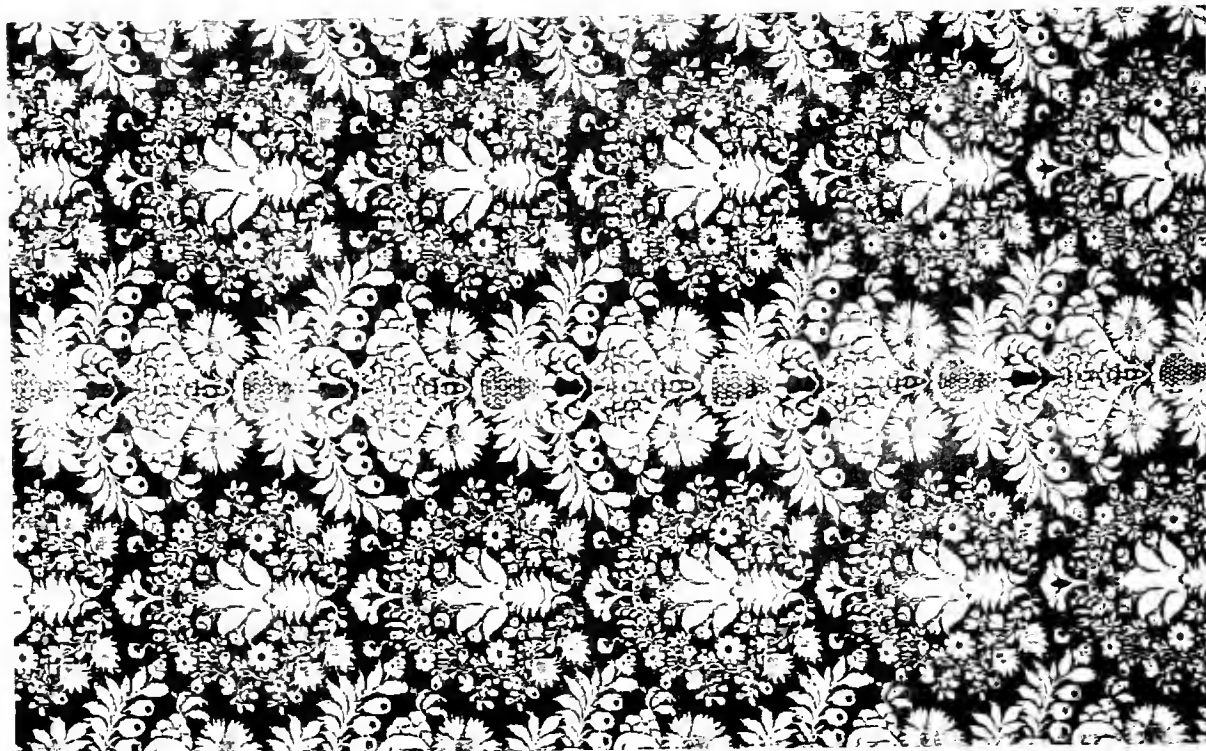


Frankreich, Ende des 17. Jahrhunderts — Farbiger Seidenstoff und Seidensamt.  
Kunstgewerbemuseum, Dresden

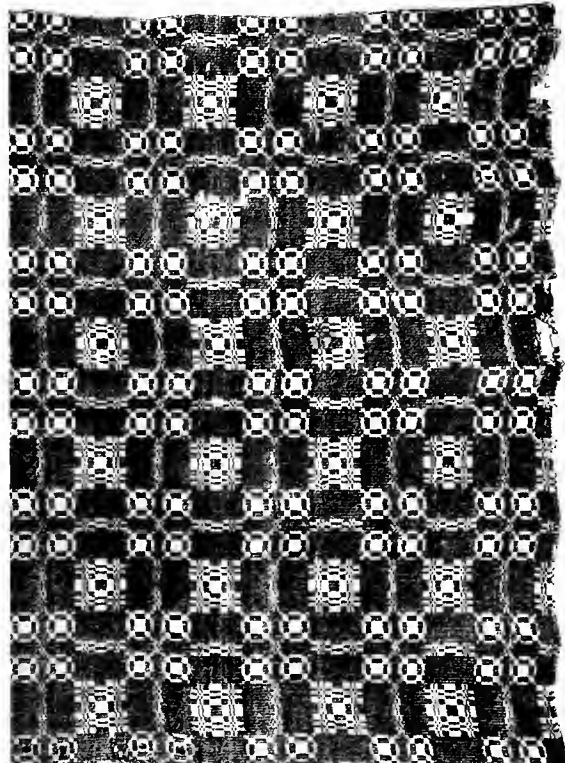
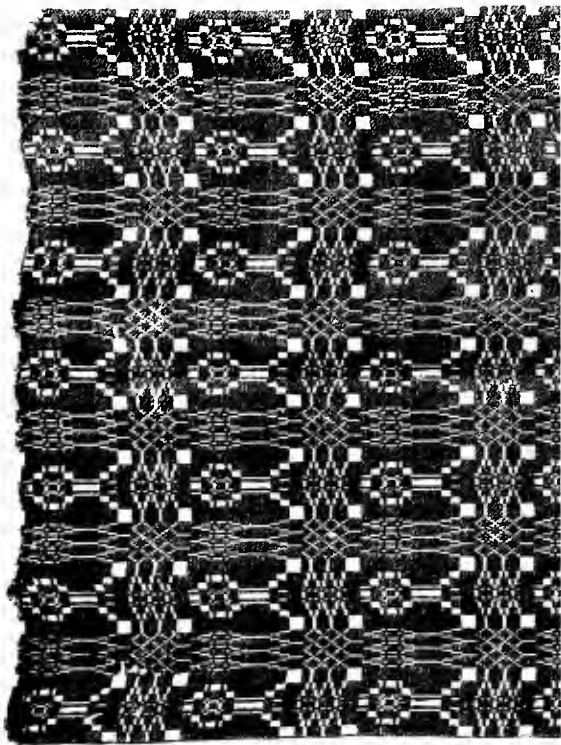
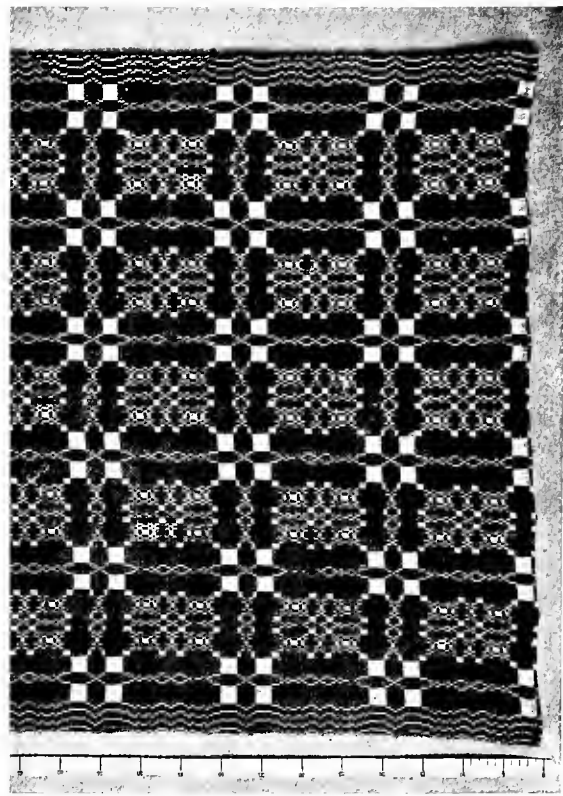
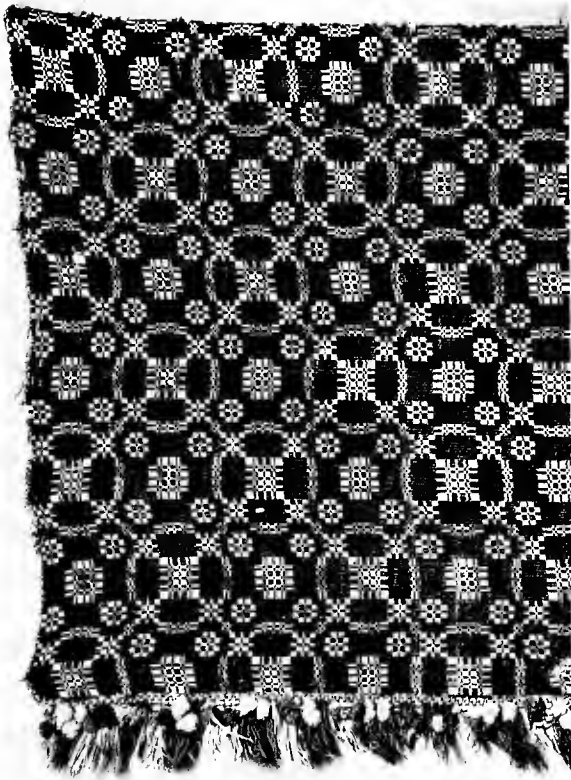




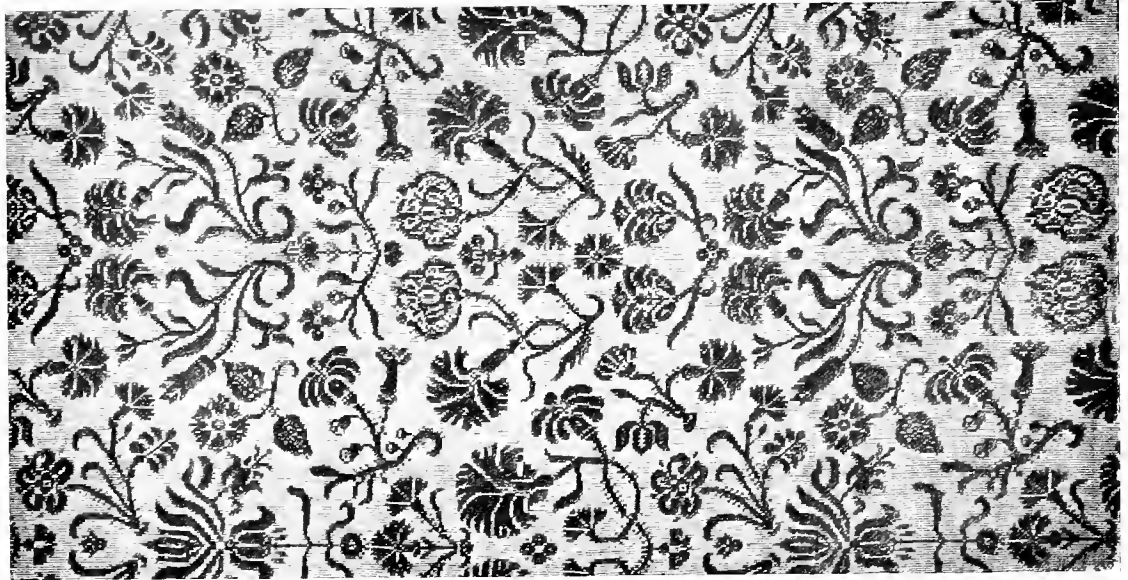
Wandtapeten von Seidendamast—17. Jahrhundert



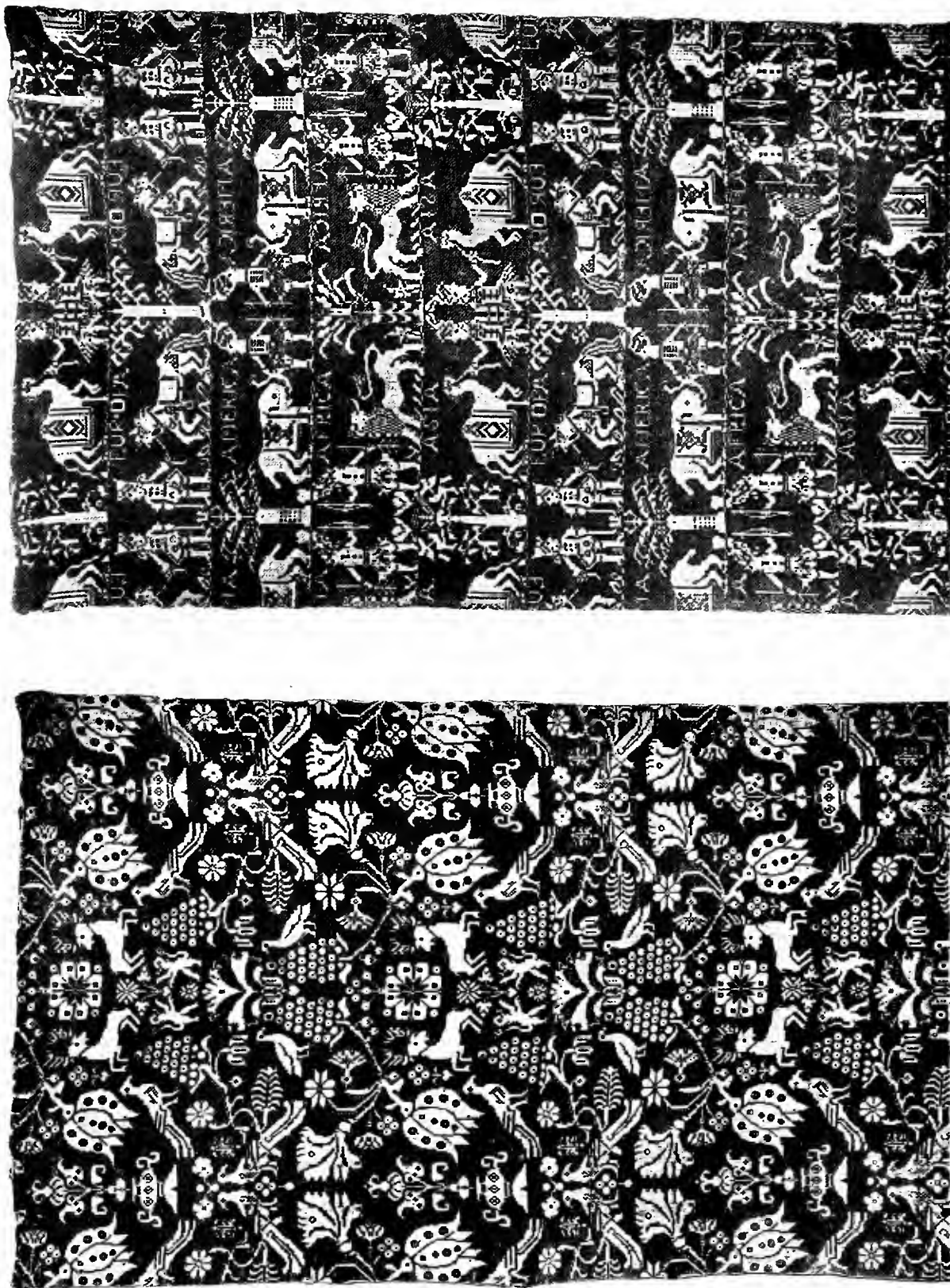
Deutschland, Anfang des 18. Jahrhunderts — Behangstoffe — Beiderwandgewebe (aus Schleswig-Holstein)



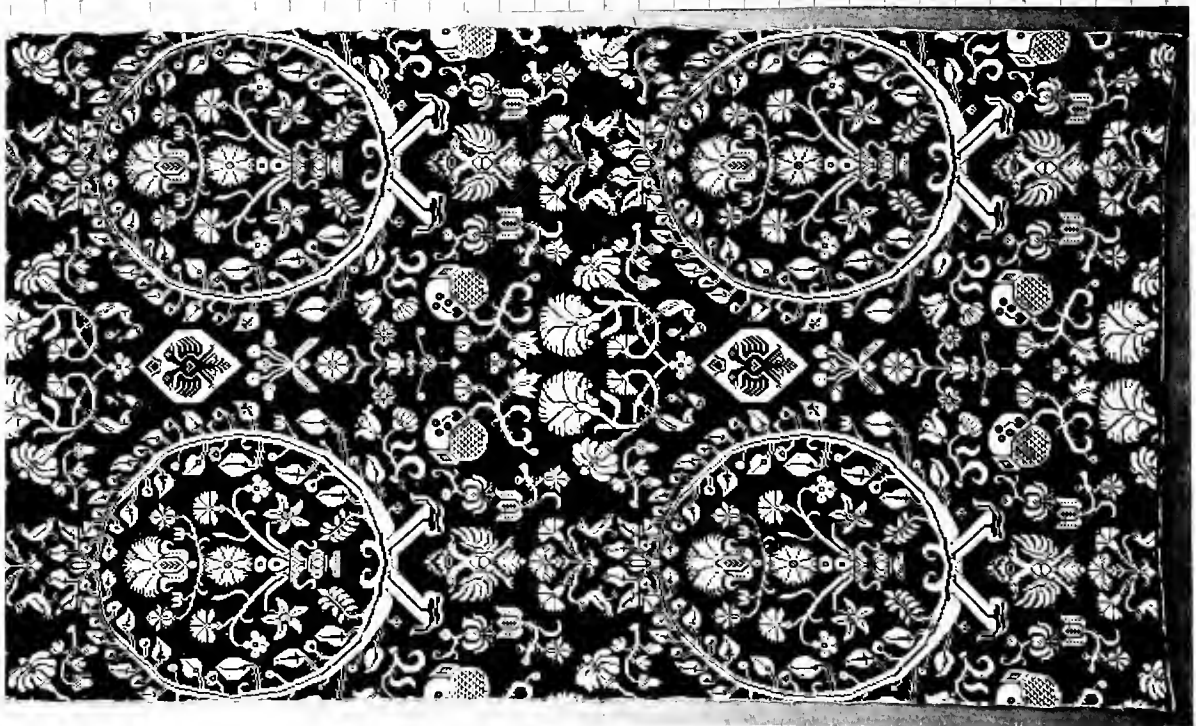
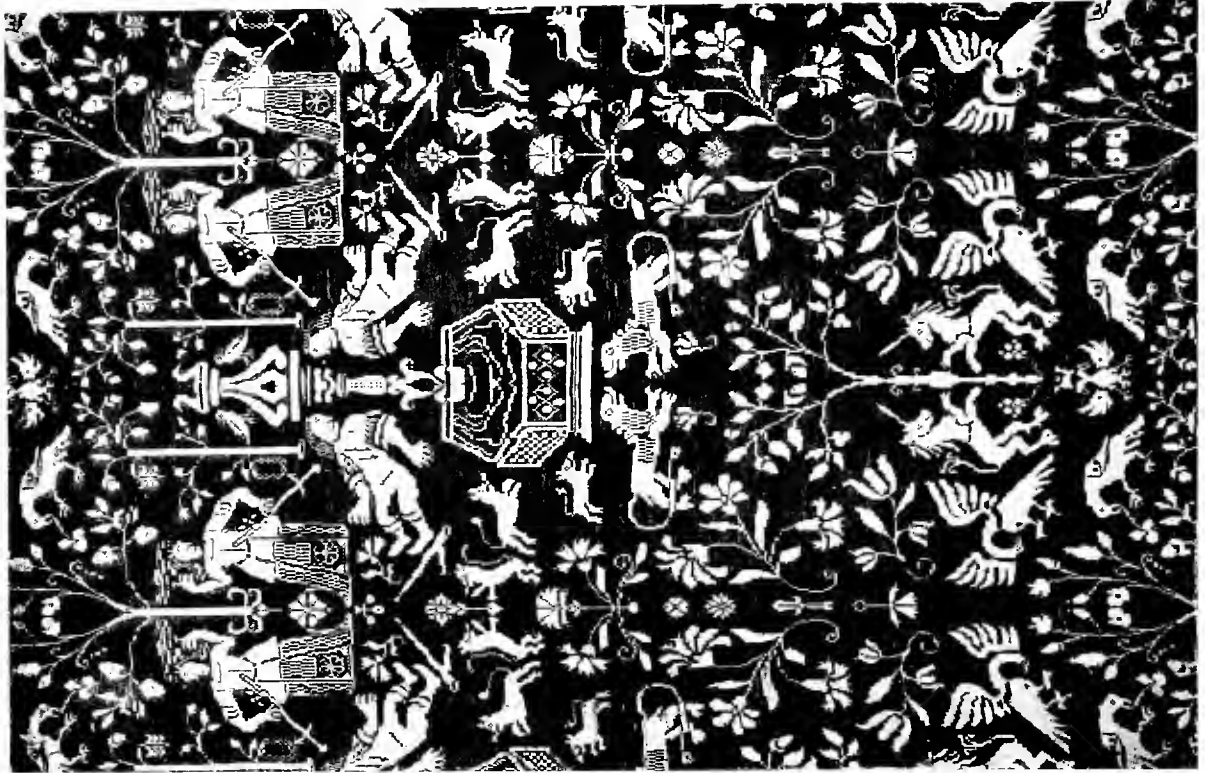
Deutschland, 17. bis 18. Jahrhundert — Behangstoffe (Beiderwandgewebe) aus Schleswig-Holstein



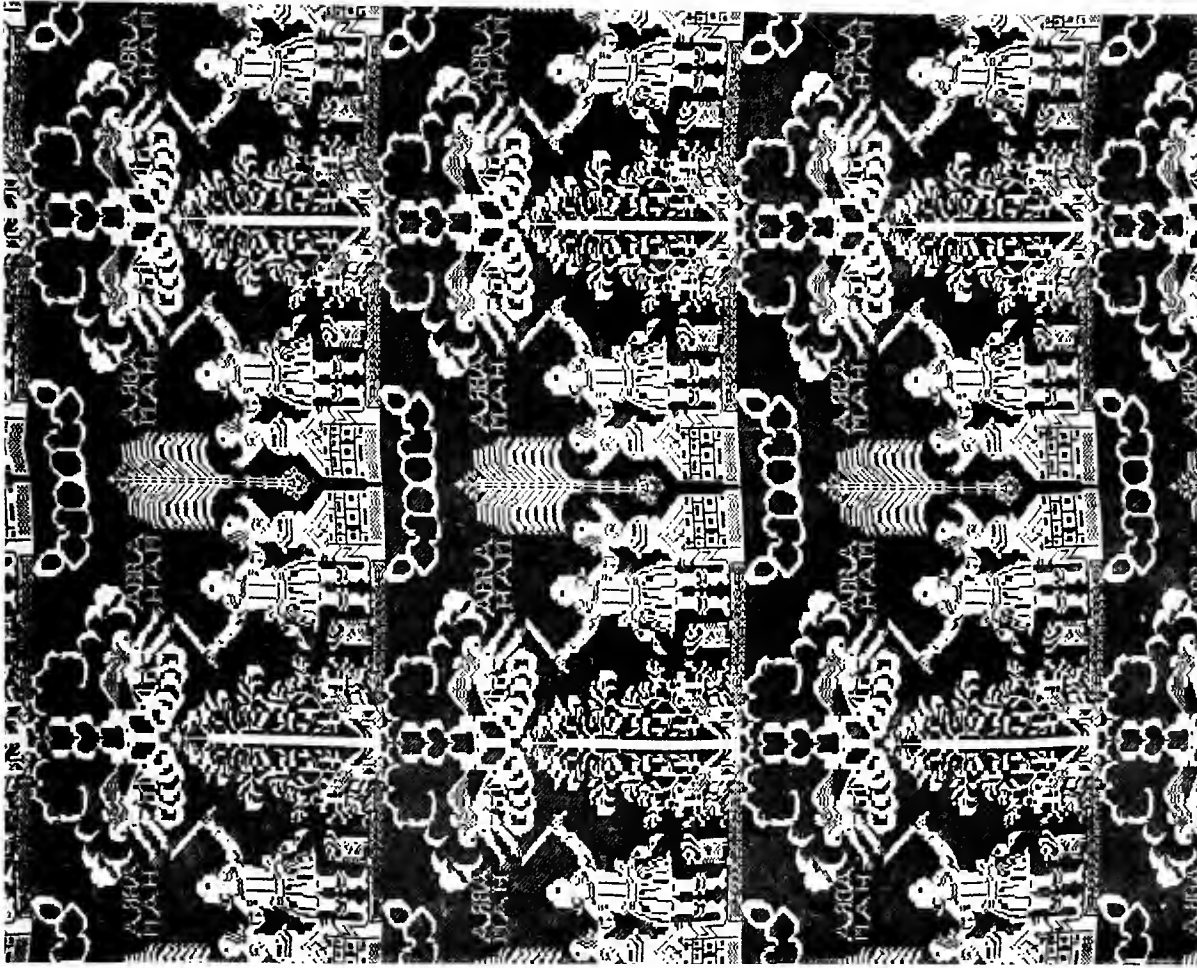
Deutschland um 1660 — Behangstoffe (Beiderwandgewebe) aus Leinen und Wolle



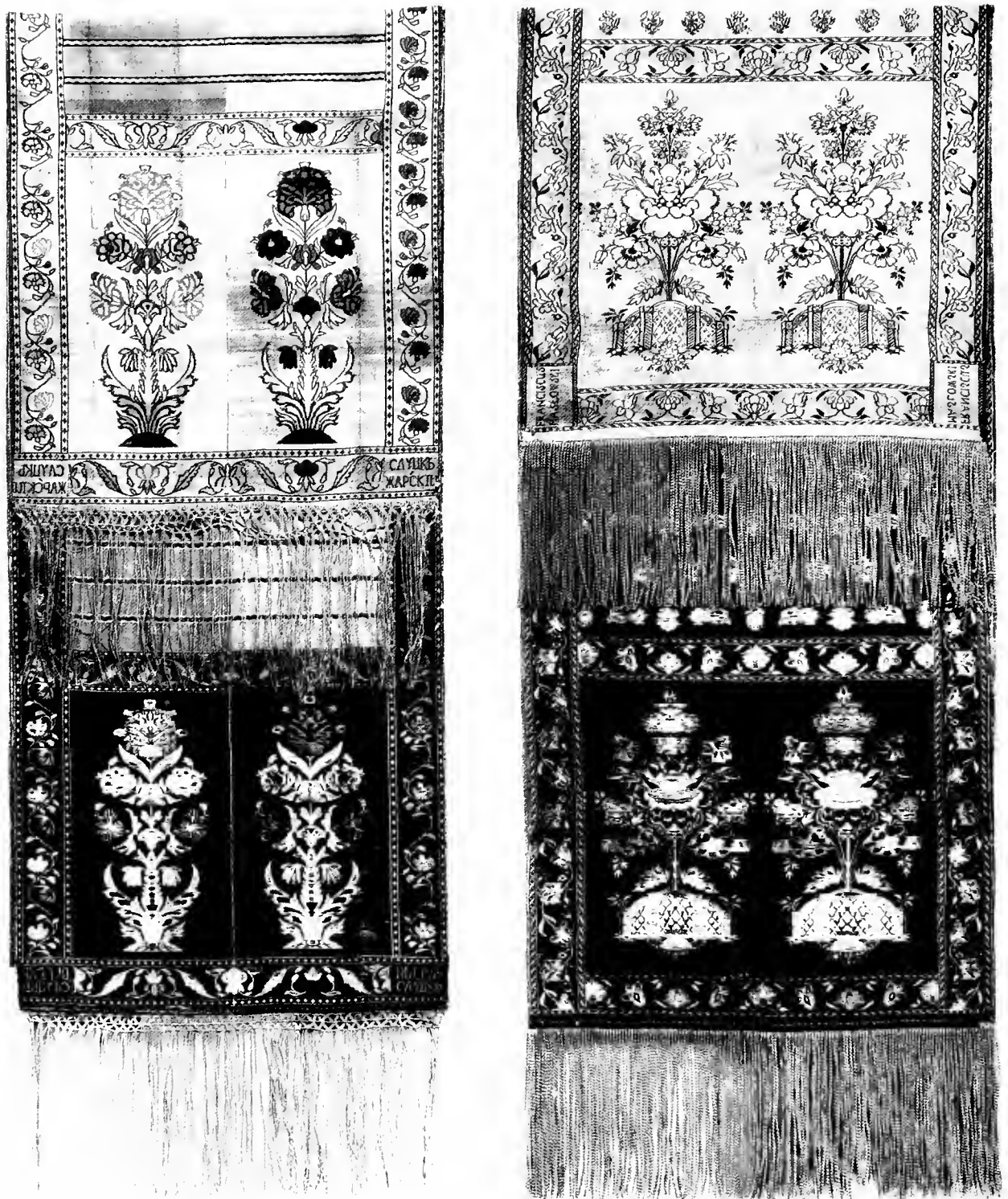
Deutschland, 17. bis 18. Jahrhundert — Behangstoffe (Beiderwandgewebe) aus Schleswig-Holstein



Deutschland, 17. bis 18. Jahrhundert — Behangstoffe (Beiderwandgewebe) aus Schleswig-Holstein

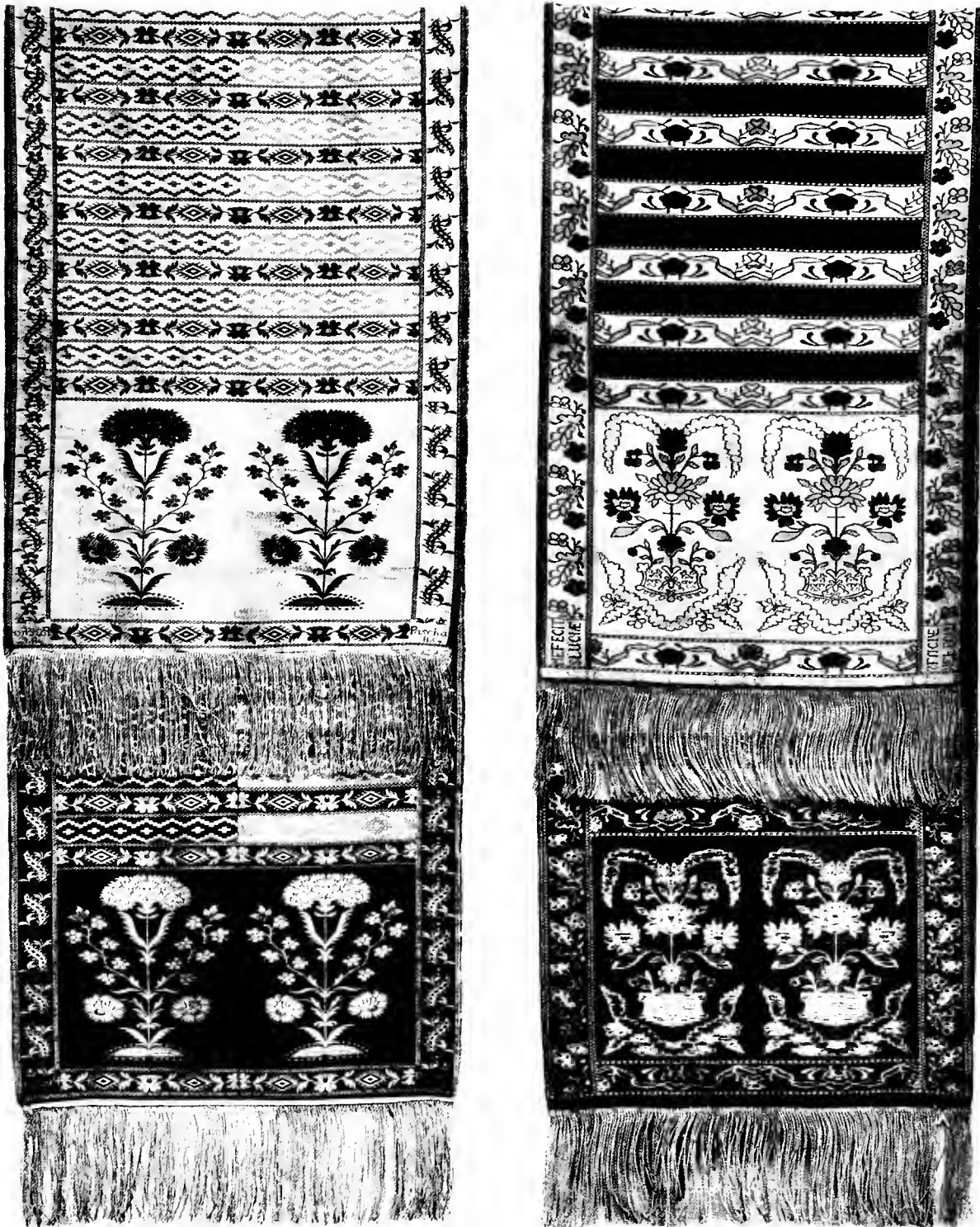


Deutschland, 17. bis 18. Jahrhundert — Behangstoffe (Beiderwandgewebe) aus Schleswig-Holstein

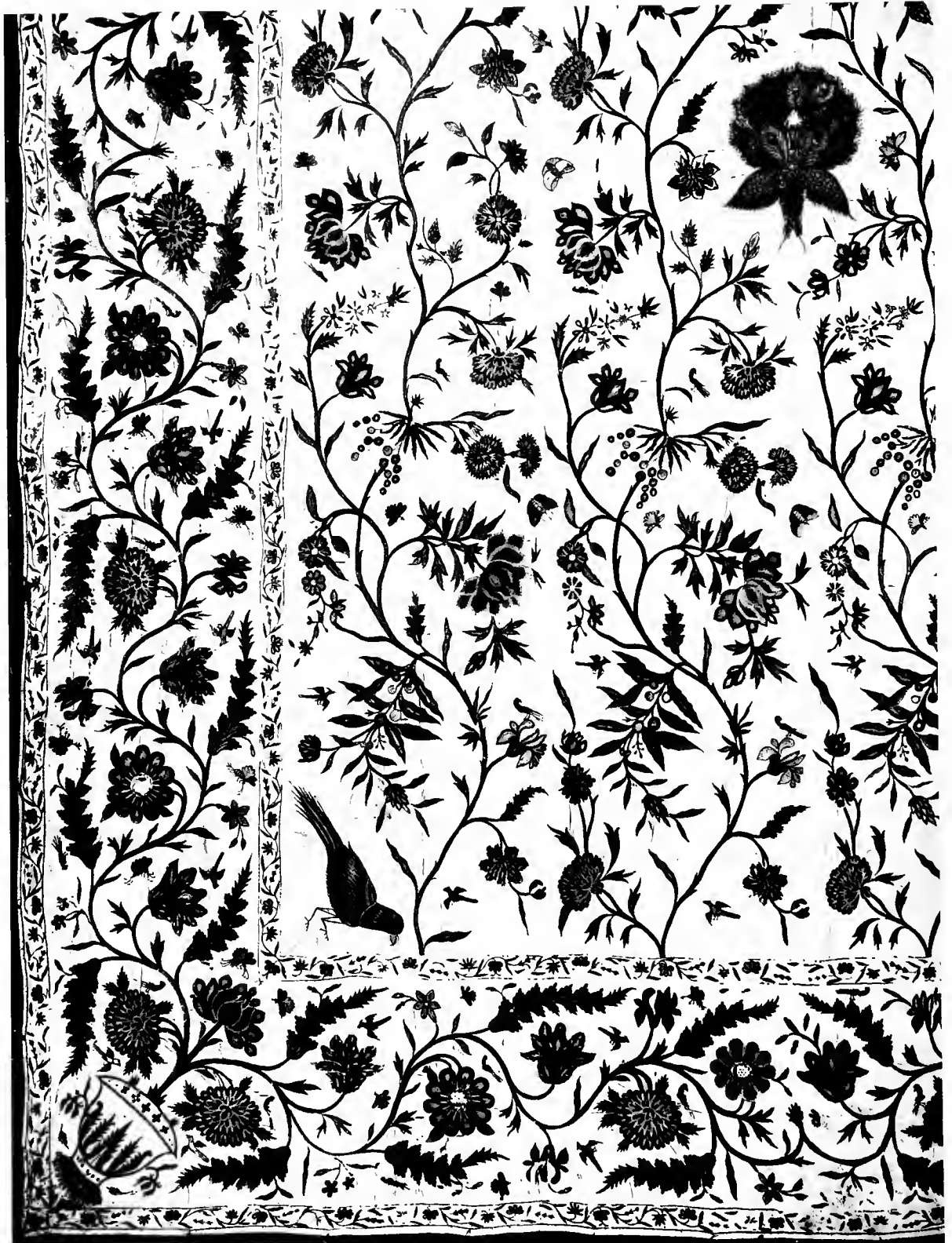


Polen, Anfang des 18. Jahrhunderts – Schärpen aus Seide. Museum, Krakau





Polen, Anfang des 18. Jahrhunderts — Schärpen aus Seide. Museum, Krakau



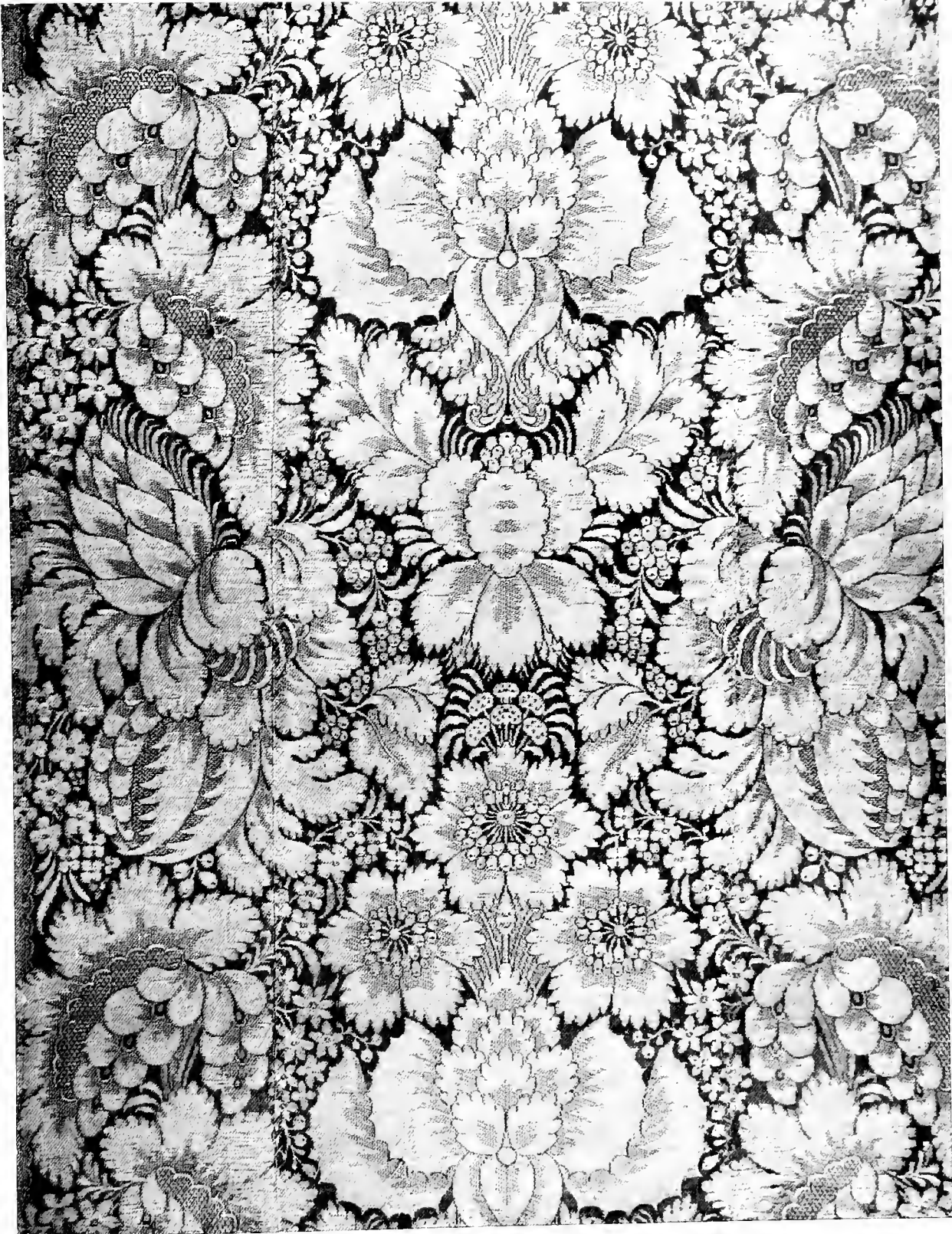
Spanien (?), Anfang des 18. Jahrhunderts — Bettüberdecke (für Indien bestimmte Arbeit).  
Victoria and Albert Museum, London



England, Anfang des 18. Jahrhunderts – Leinendecke mit Wollstickerei.  
Collection Besselièvre, Paris



Frankreich, Ende des 17. Jahrh. — Seiden- und Halbseidenstoff. Kunstgewerbemus., Dresden



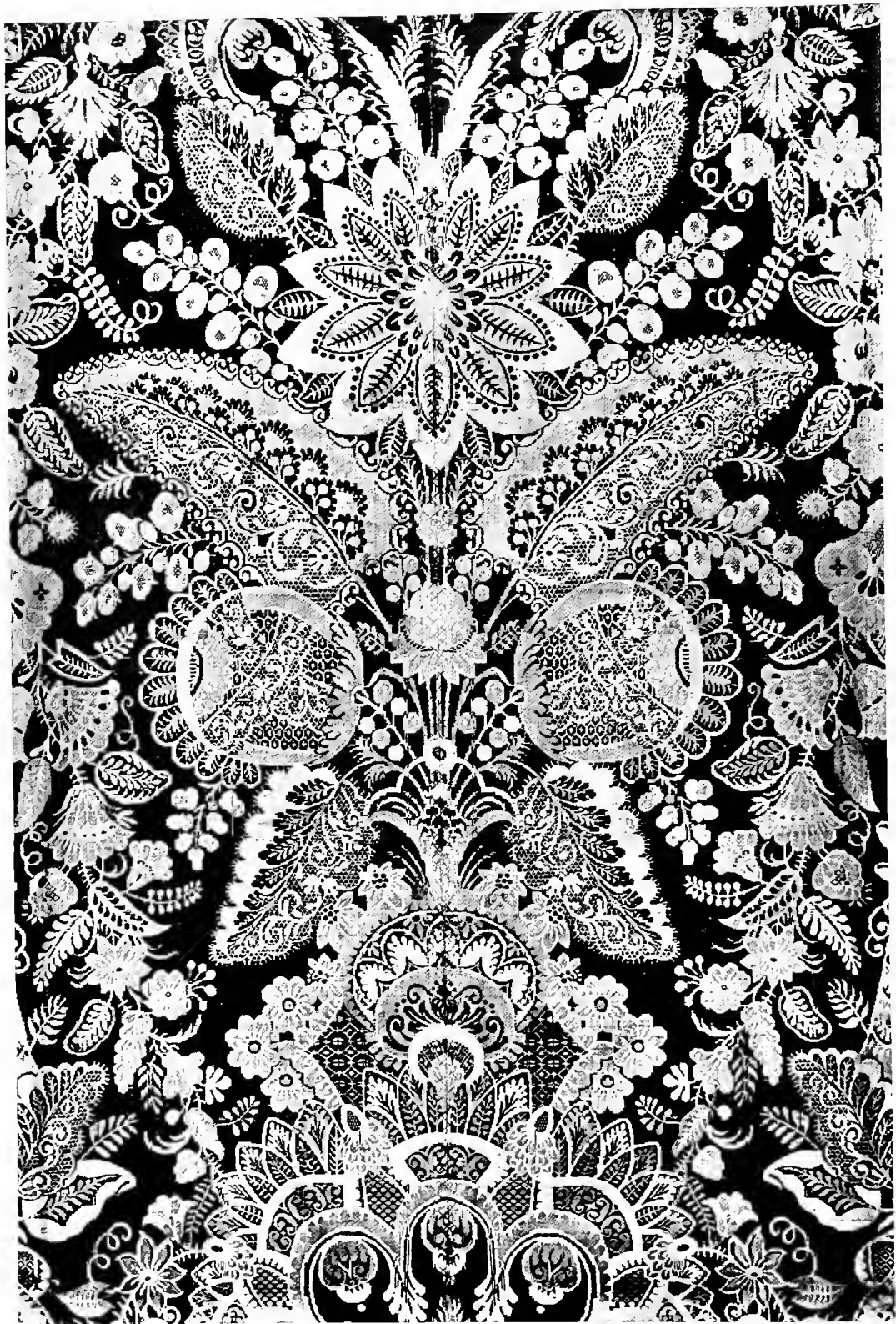
Frankreich um 1700 – Silberbrokat. Kunstgewerbemuseum, Dresden



Lyon um 1700 – Seidendamast (Spitzenmuster). Kunstgewerbemuseum, Dresden



Lyon um 1700 – Silberbrokat. Kunstgewerbemuseum, Dresden

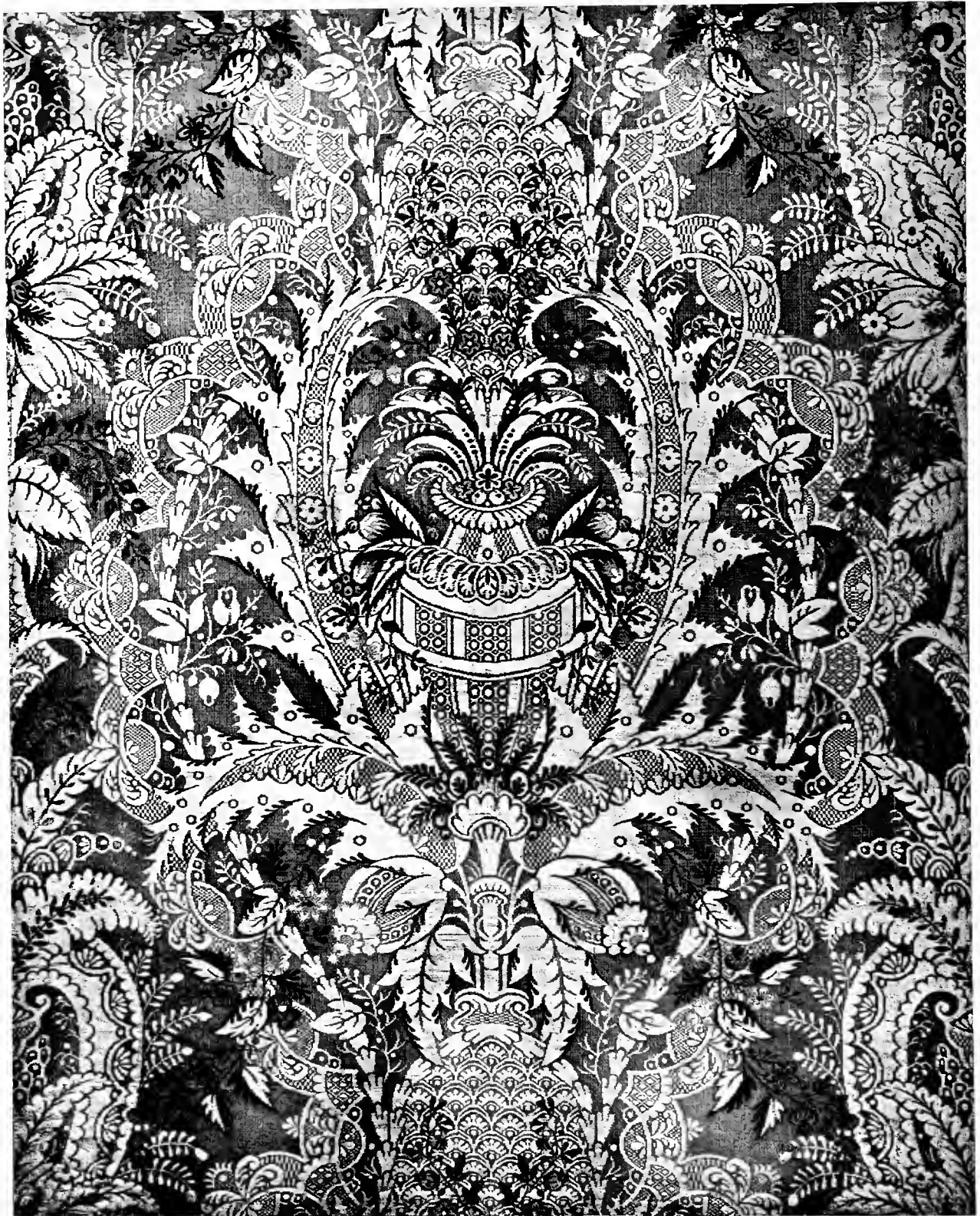


Lyon um 1700—Seidendamast (Spitzenmuster). Kunstgewerbemuseum, Dresden





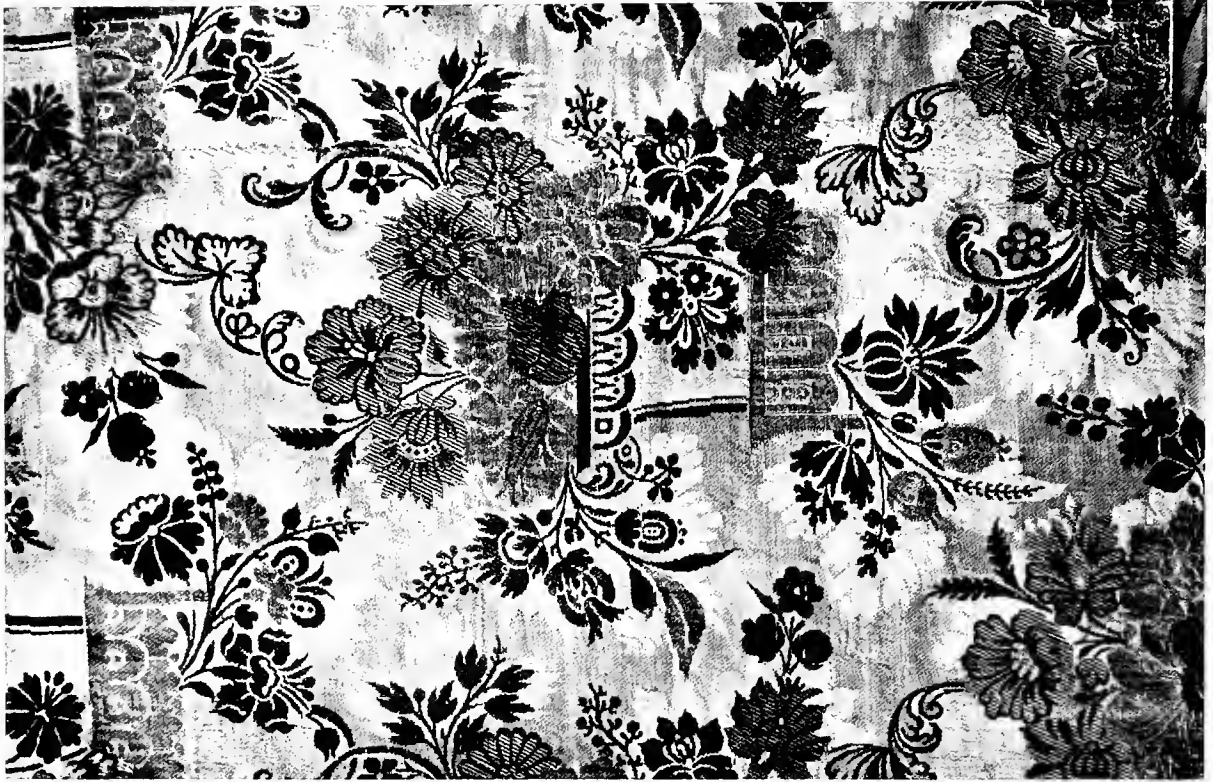
Lyon um 1700 – Seidendamast. Kunstgewerbemuseum, Dresden



Lyon um 1700 — Halbdamast (Spitzenmuster). Kunstgewerbemuseum. Dresden



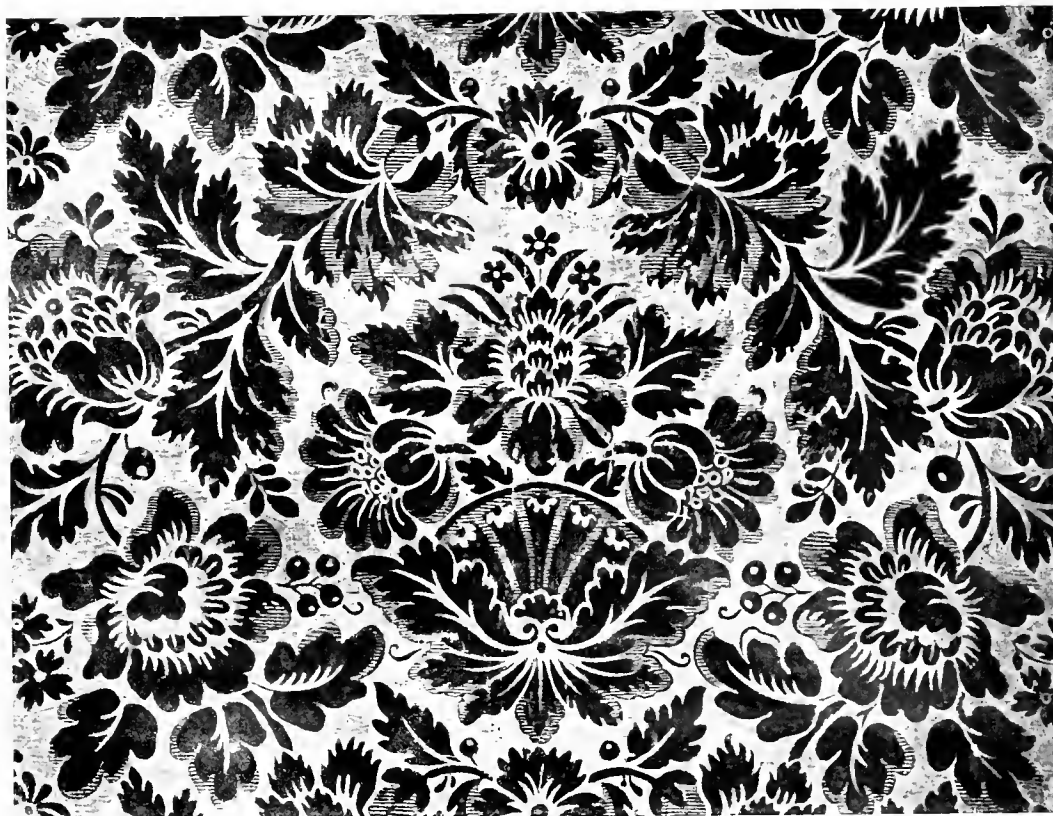
Frankreich, nach 1700 – Seidenstoff (Spitzenmuster). Gewebesammlung, Crefeld



Halbdamast und Seidendamast, erste Hälfte des 18. Jahrhunderts. Kunstgewerbemuseum, Dresden



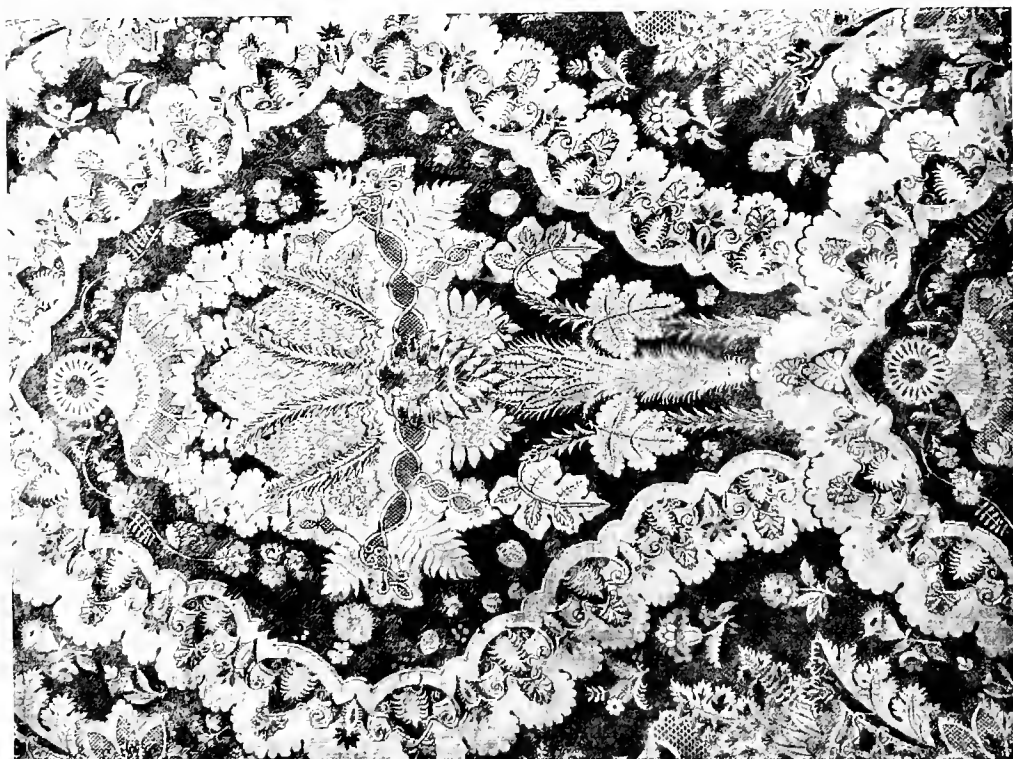
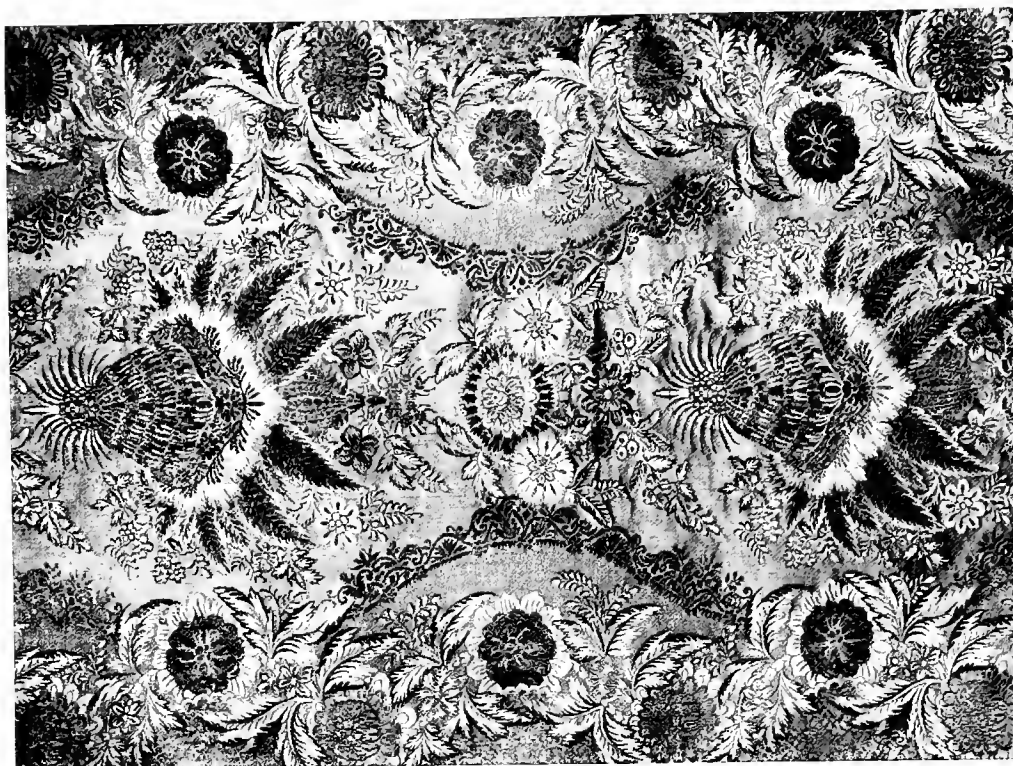
Damastoffe (rechts mit Broschierung), erste Hälfte des 18. Jahrhunderts aus Frankreich und Italien.  
Kunstgewerbemuseum, Dresden



Frankreich, Anfang des 18. Jahrhunderts – Samtstoffe, vielfarbig.  
Kunstgewerbemuseum, Dresden

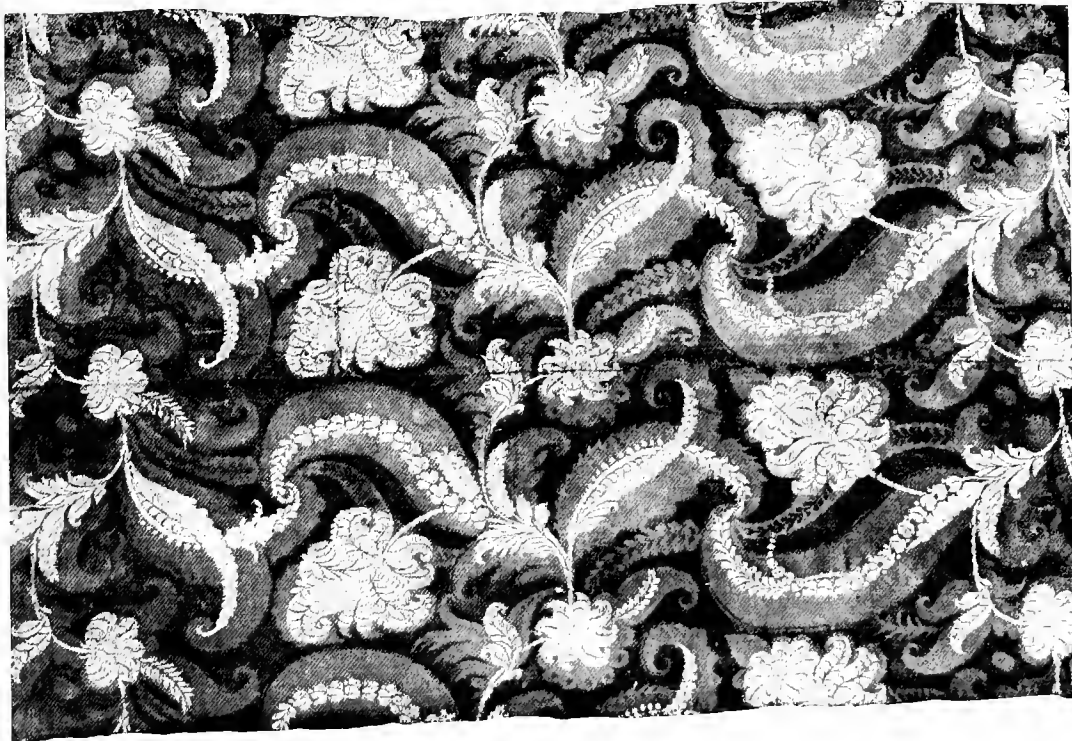
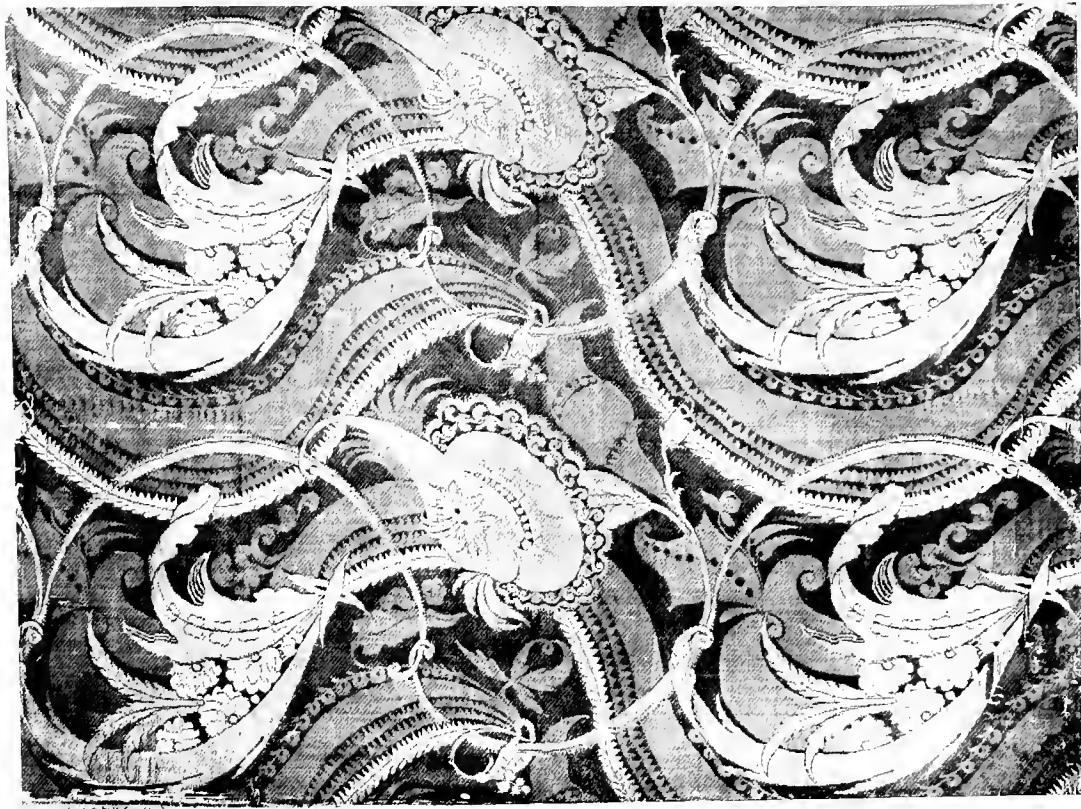


Frankreich, Anfang des 18. Jahrhunderts – Seidenstoff. Museo Nazionale, Florenz



Frankreich, Anfang des 18. Jahrhunderts — Seidenbrokatstoffe (Spitzenmuster)

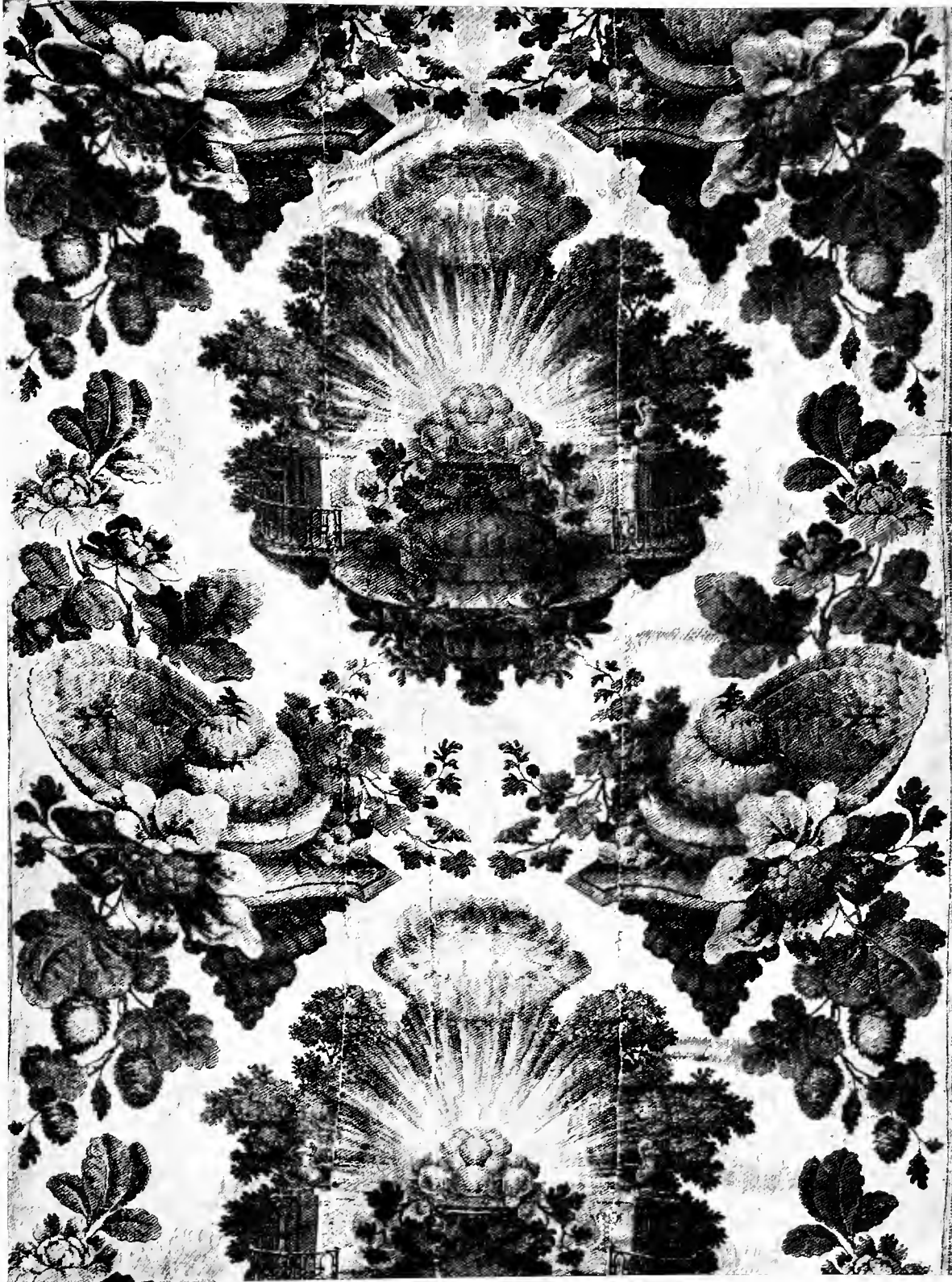




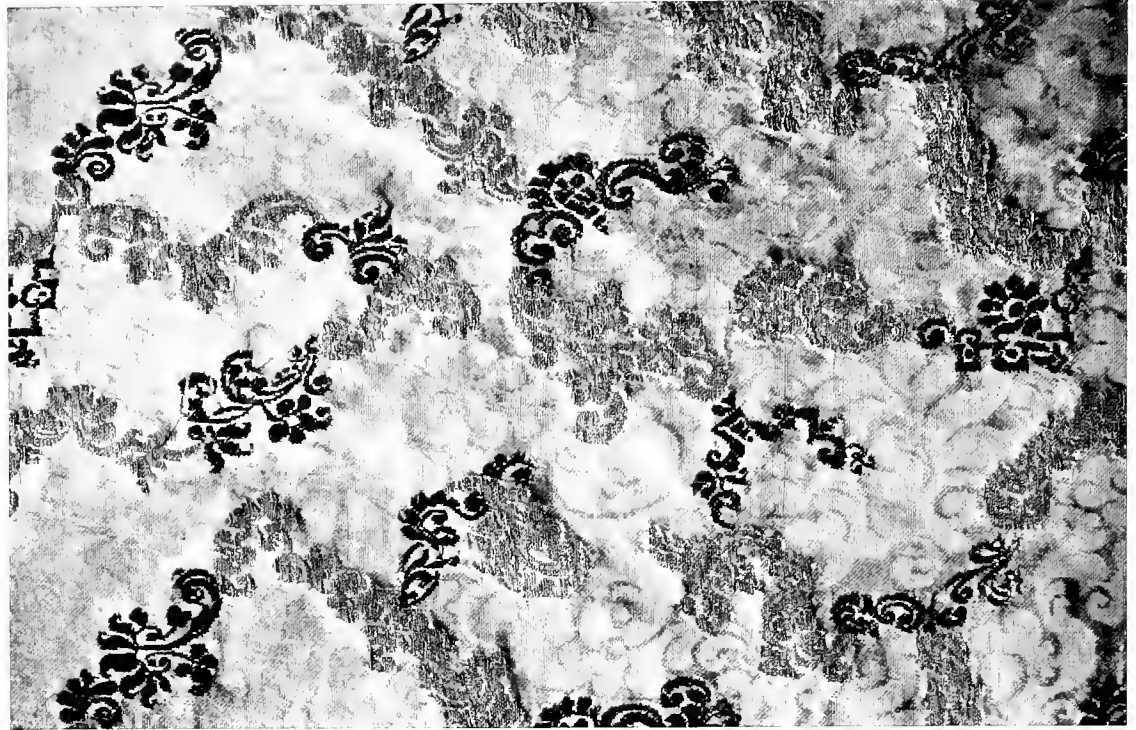
Spanien (?), Anfang des 18. Jahrhunderts — Seidenbrokatstoffe. Schloßmuseum, Berlin



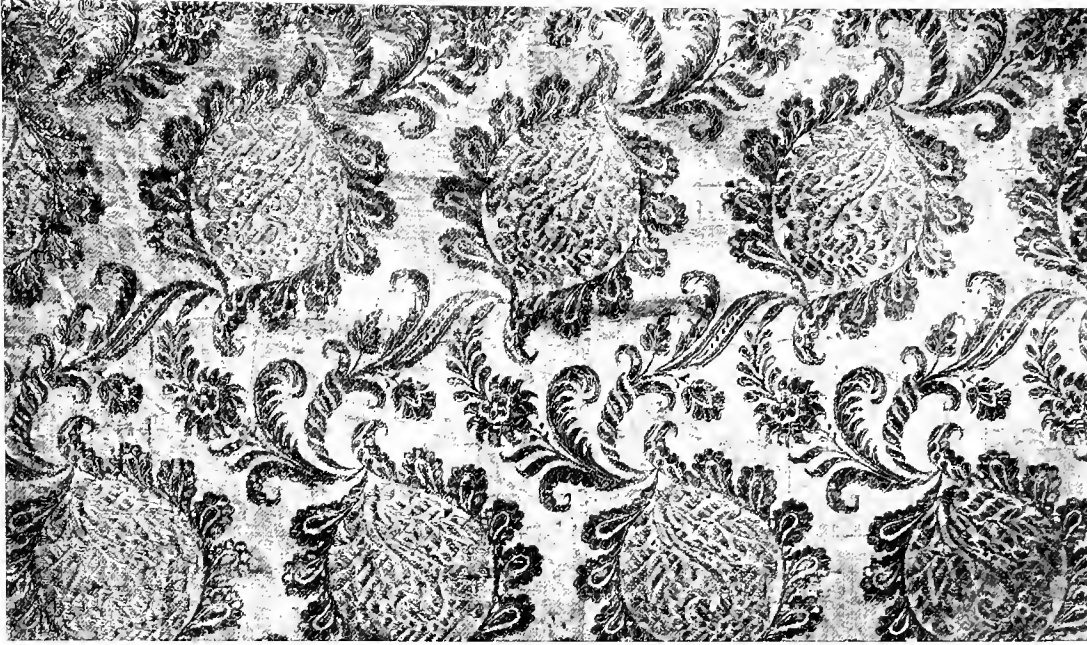
Italien um 1720 – Seidenbrokat aus Parma. Schloßmuseum, Berlin



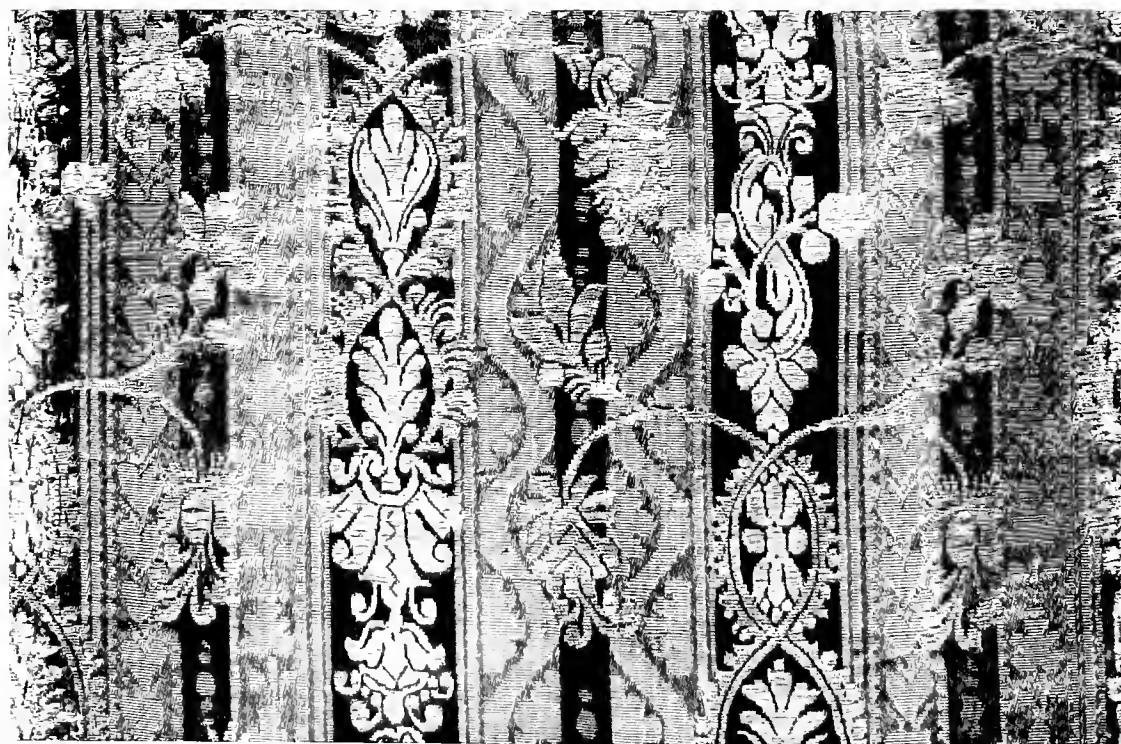
Italien, Mitte des 18. Jahrhunderts — Seidenstoff. Collection Besselièvre, Paris



Frankreich, Anfang des 18. Jahrhunderts — Seidenbrokatstoffe. Schloßmuseum, Berlin



Seidenstoffe, erste Hälfte des 18. Jahrhunderts aus Frankreich und Italien



Frankreich, erste Hälfte des 18. Jahrh. — Seidenbrokate. Museo Nazionale, Florenz

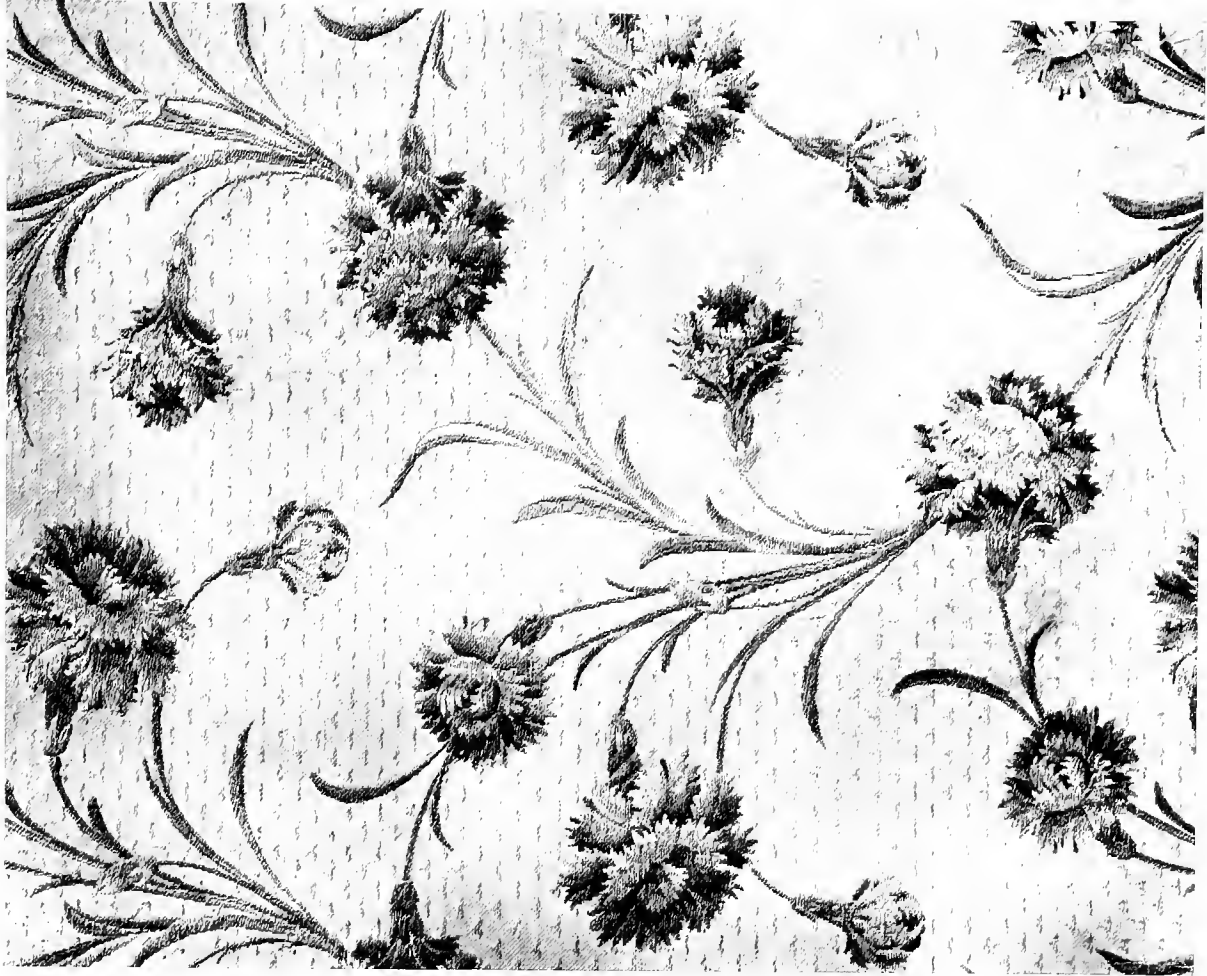


Italien, Anfang des 18. Jahrhunderts — Goldbrokat. Schloßmuseum, Berlin

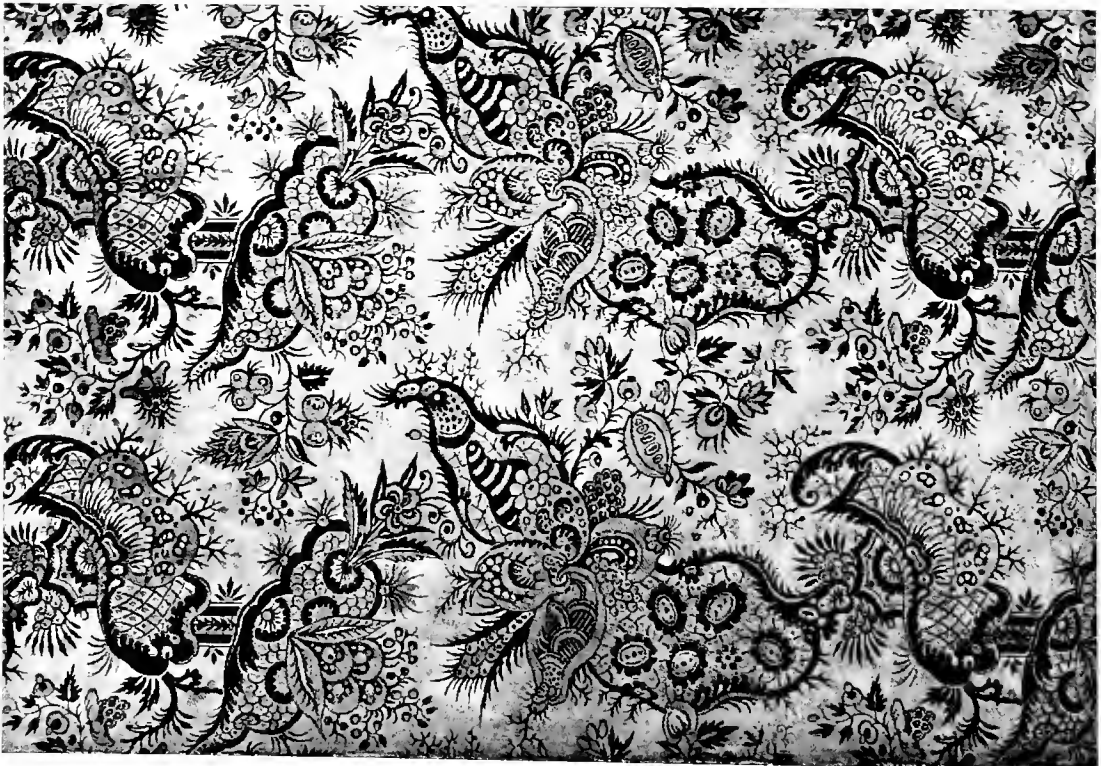


Frankreich, erste Hälfte des 18. Jahrhunderts — Seidenbrokat, farbig

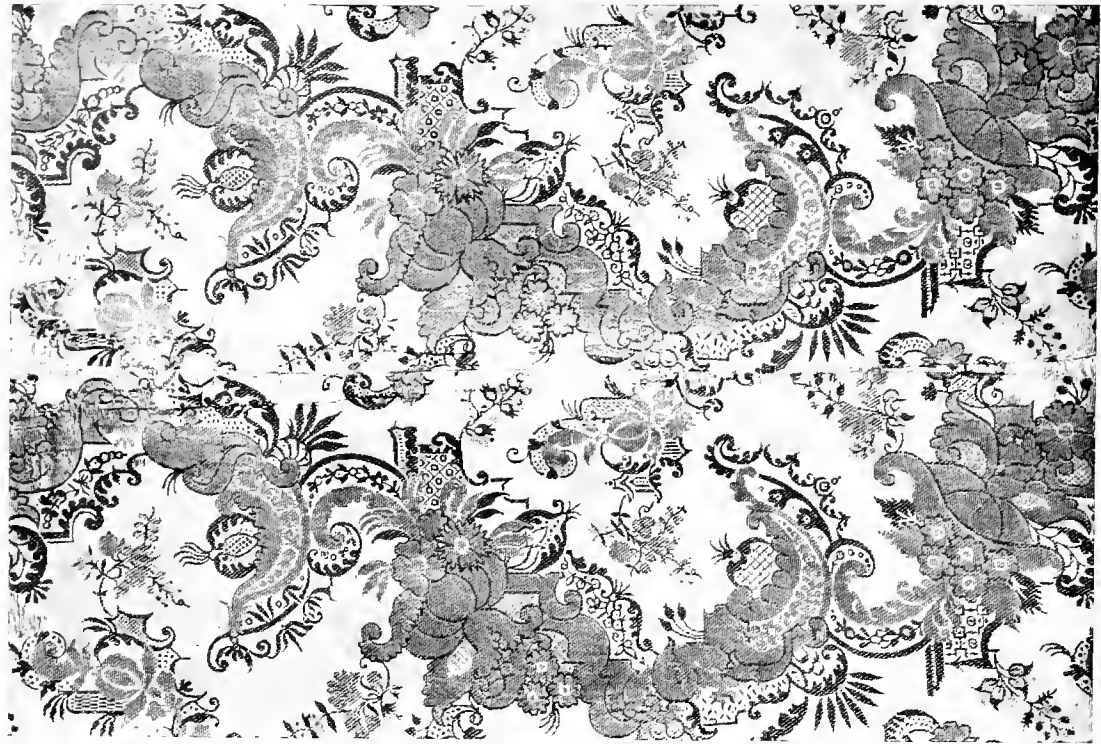




Frankreich, Mitte des 18. Jahrhunderts — Seidenstoffe, buntfarbig. Schloßmuseum, Berlin

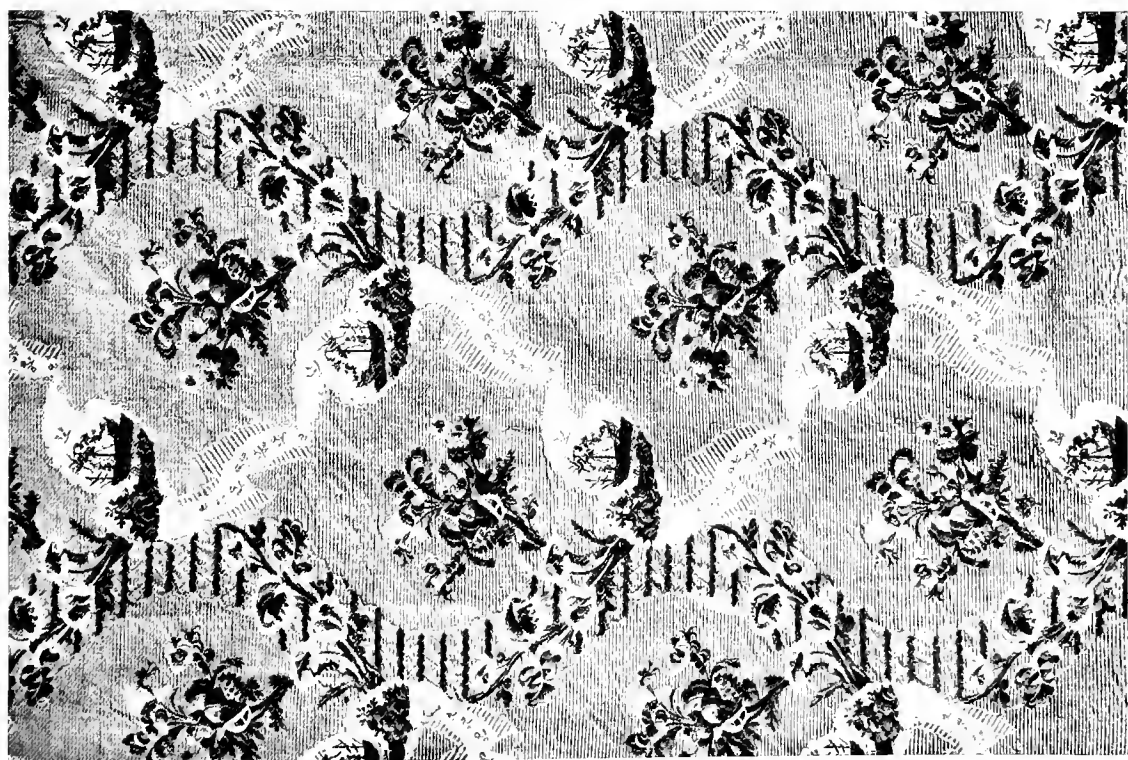
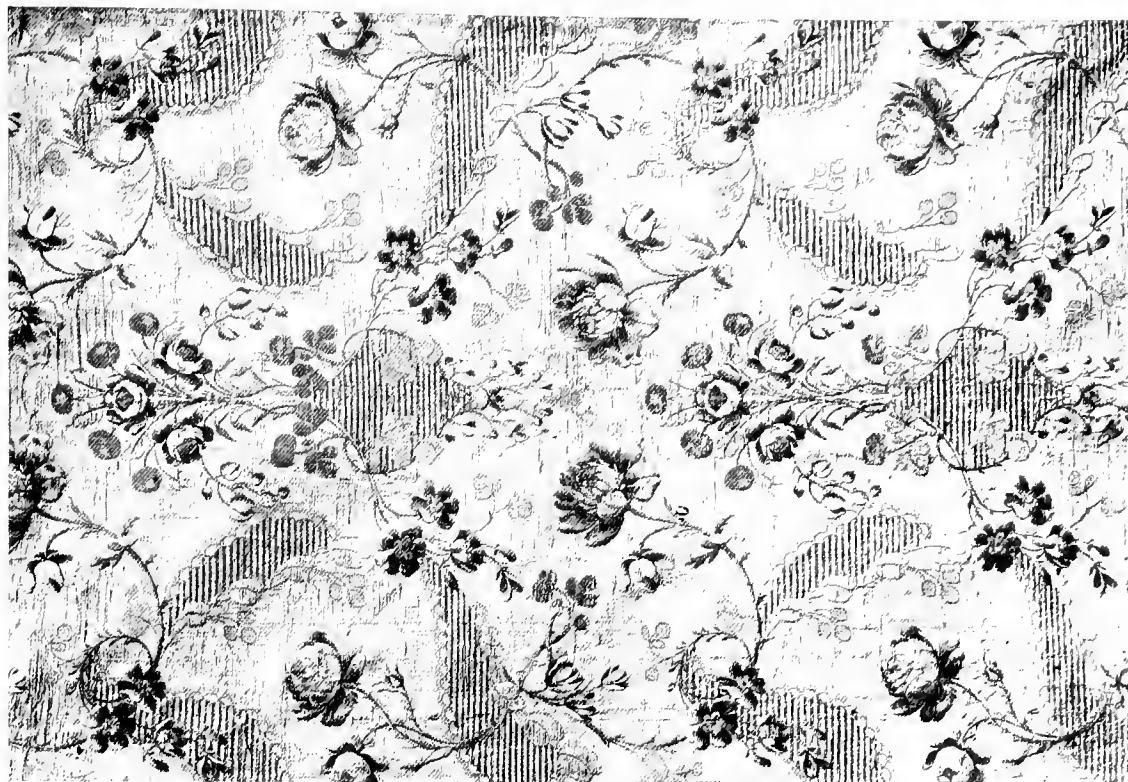


1



2

Frankreich, Seidenstoffe: 1) erstes Drittel des 18. Jahrhunderts; 2) um 1750



Seidenstoffe, Frankreich, Mitte des 18. Jahrhunderts. Collection Besselièvre, Paris



Deutschland, Mitte des 18. Jahrhunderts – Seidenstoff, buntfarbig.  
Kunstgewerbemuseum, Dresden



Deutschland, Mitte des 18. Jahrhunderts – Seidenstoff, buntfarbig.  
Kunstgewerbemuseum, Dresden



Italien, Mitte des 18. Jahrhunderts — Seidenstoff. Museo Nazionale, Florenz



Italien, Mitte des 18. Jahrhunderts – Seidenstoff. Museo Nazionale, Florenz



Deutschland, Mitte des 18. Jahrh. — Seidendamast. Kunstgewerbemuseum, Dresden





Deutschland, Mitte des 18. Jahrh. — Seidendamast. Kunstgewerbemuseum, Dresden



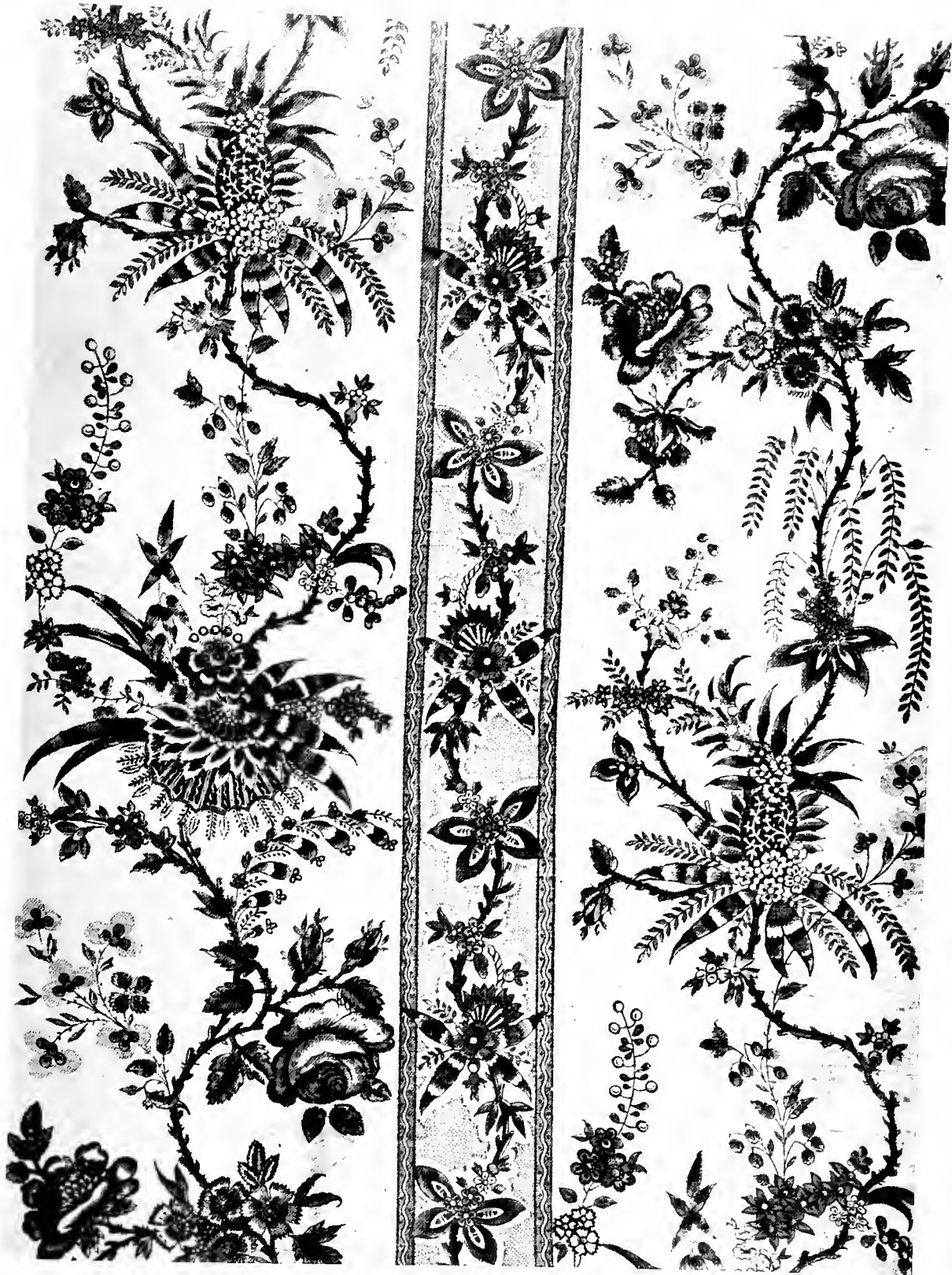
Frankreich, um 1750 – Seidenstoff, buntfarbig. Kunstgewerbemuseum, Dresden



Frankreich um 1750 – Seidenstoff



Frankreich, Mitte des 18. Jahrh. — Seidenstoff, buntfarbig. Kunstgewerbemuseum, Dresden



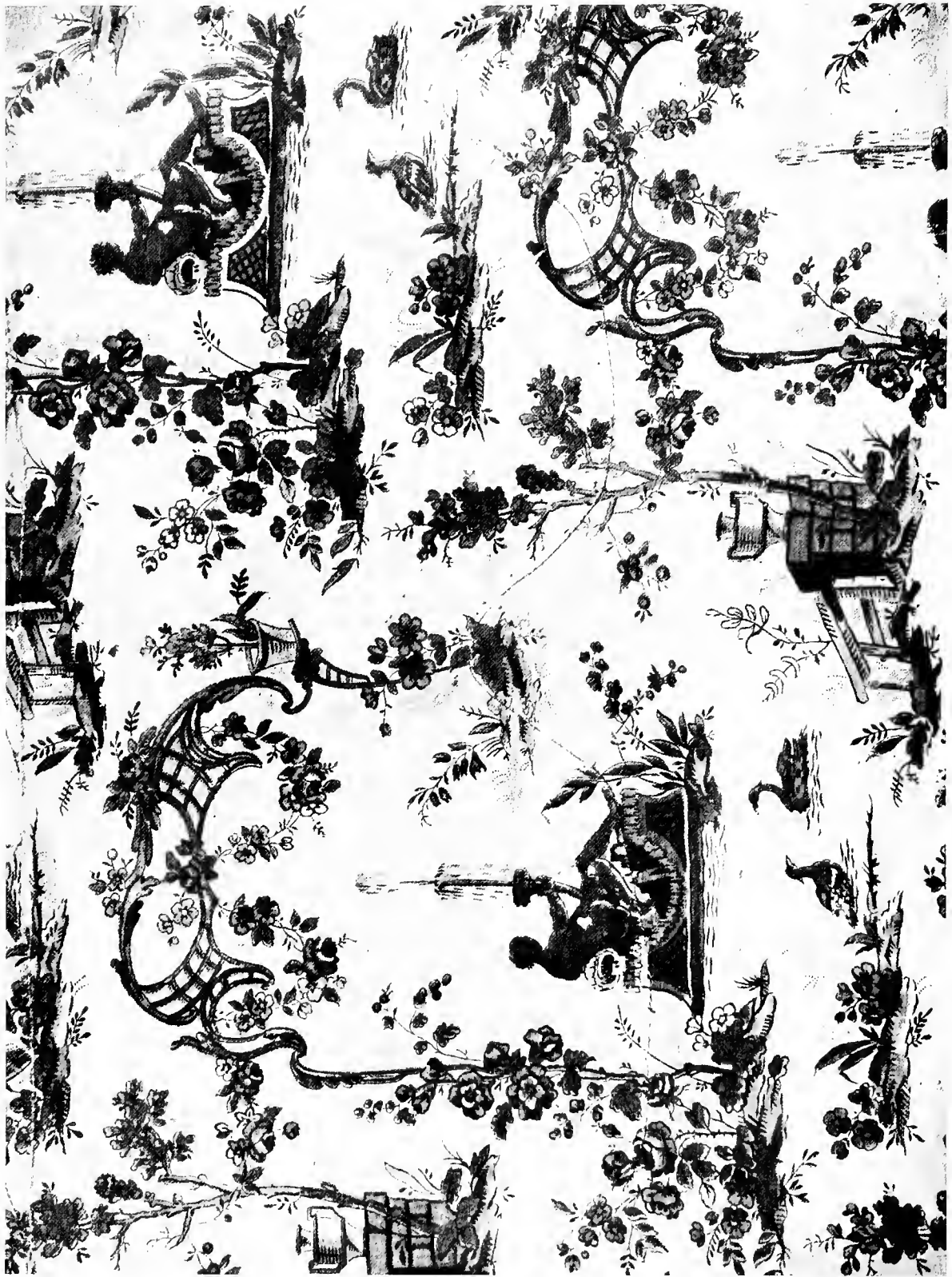
Frankreich um 1750 – Seidenstoff



Frankreich um 1750 – Seidenstoff, buntfarbig

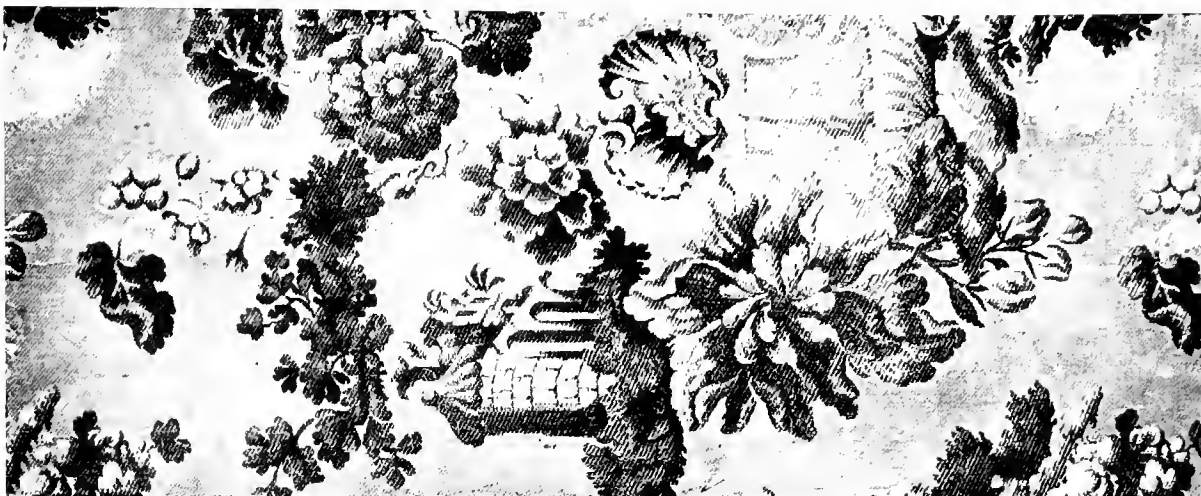


Frankreich um 1750 – Seidenstoff, buntfarbig

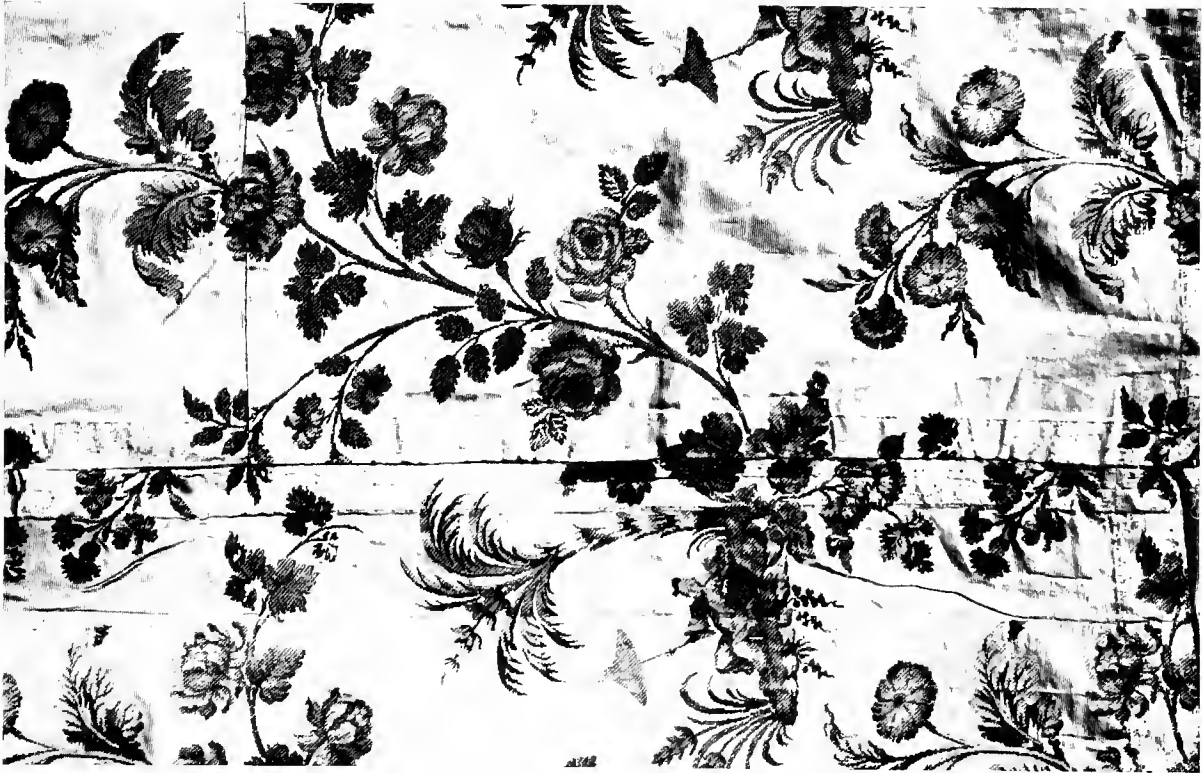


Frankreich, Mitte des 18. Jahrhunderts — Seidenstoff

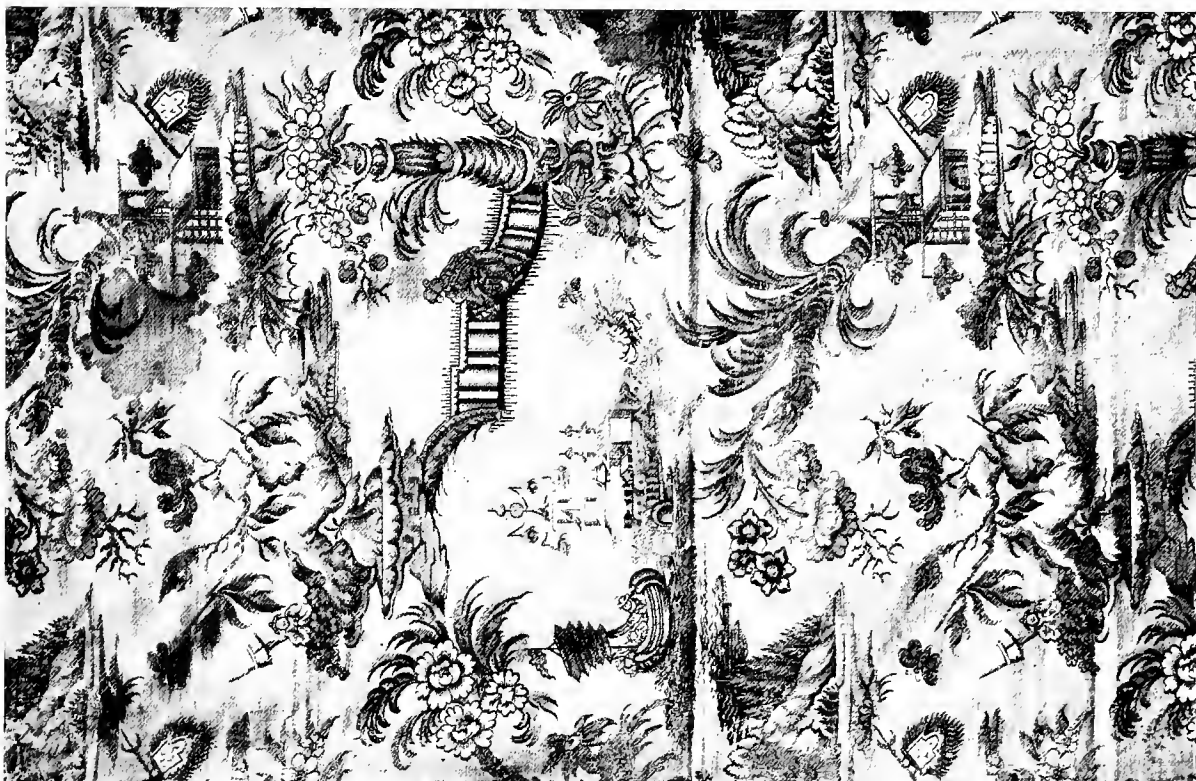




Frankreich, Mitte des 18. Jahrhunderts — Seidenstoffe



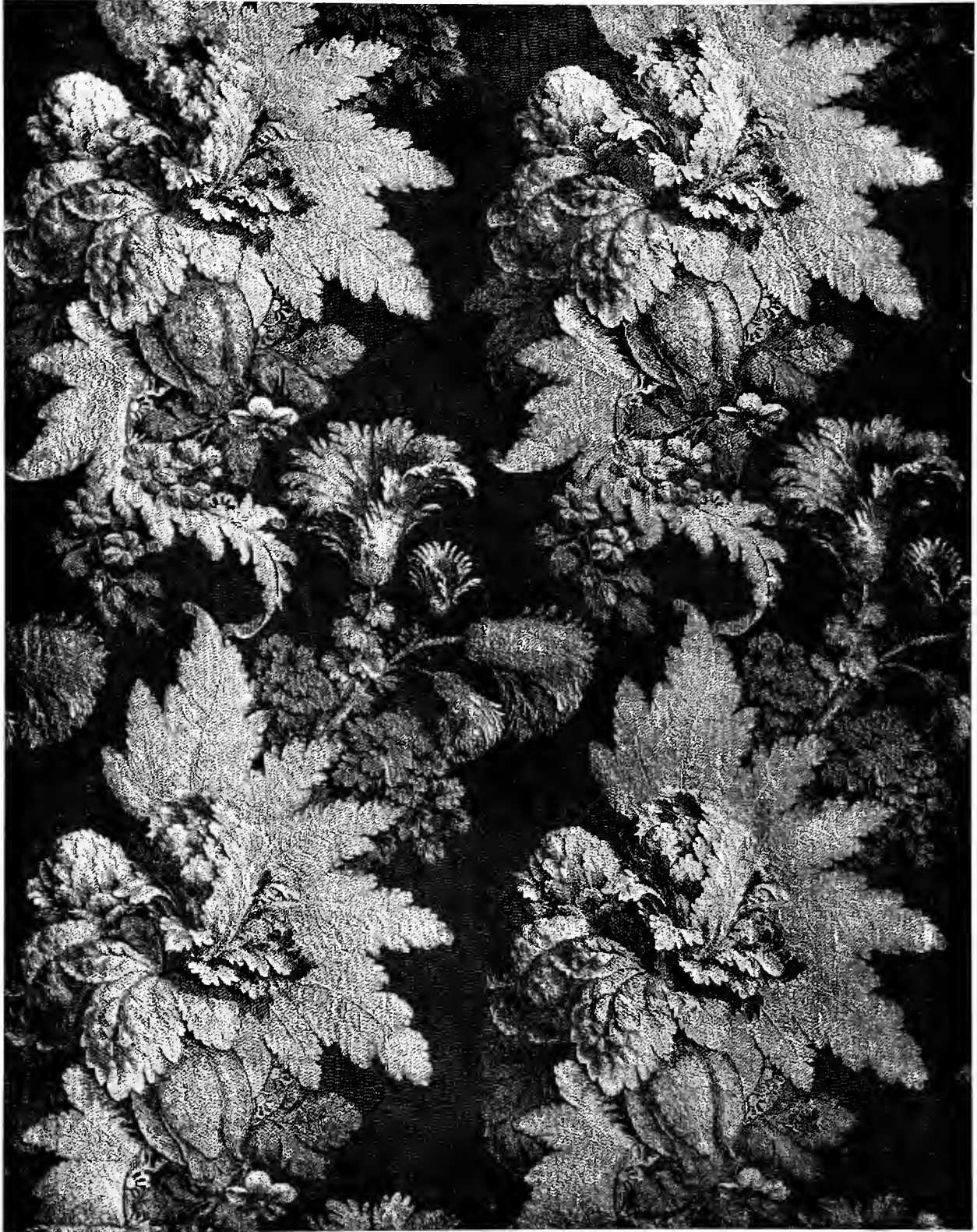
Frankreich, Seidenstoffe im Stil Louis XV., Collection Besselièvre, Paris



Frankreich, Seidenstoffe im Stil Louis XV. Collection Besselièvre, Paris, und Kunstgewerbemuseum, Dresden



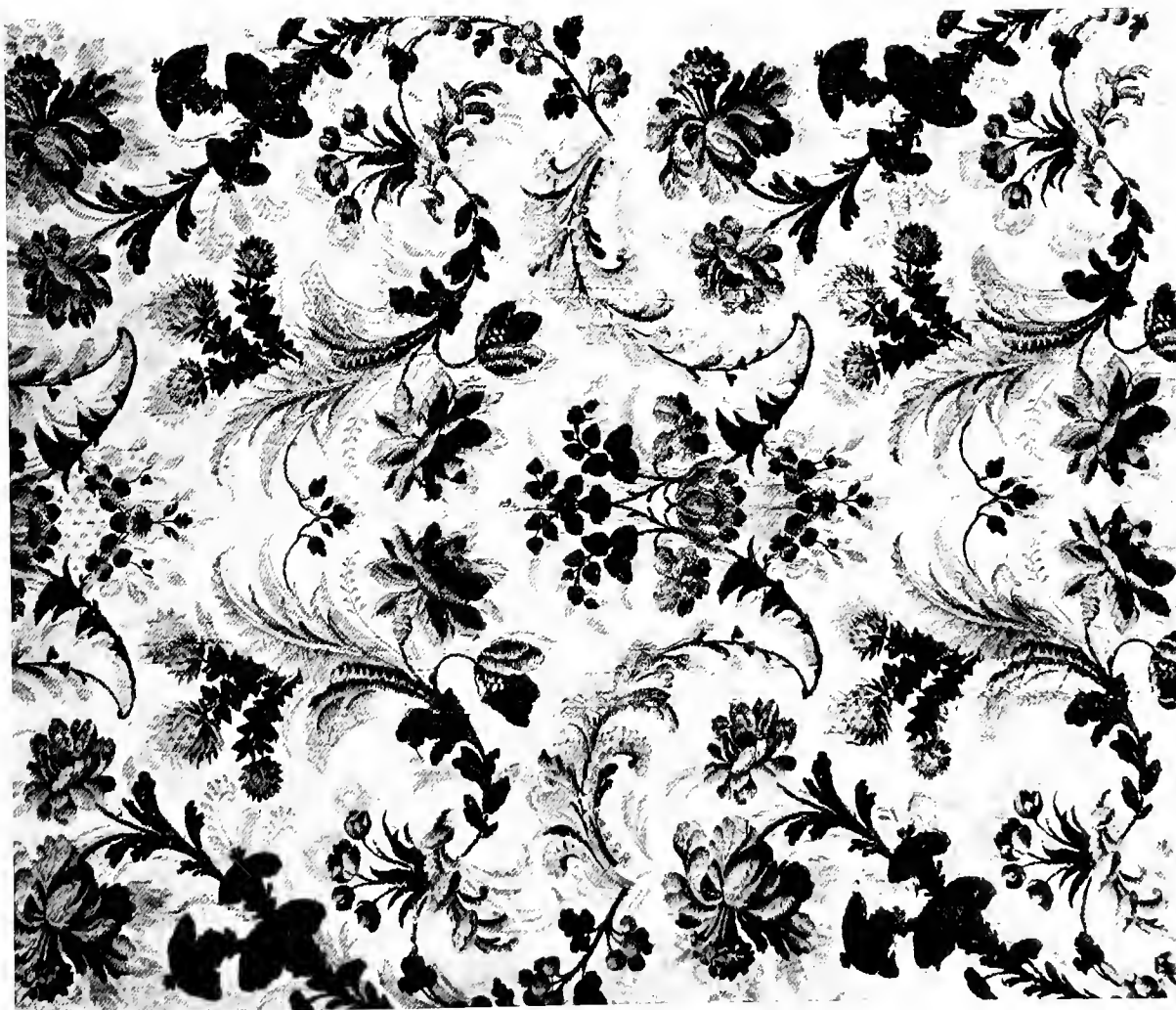
Frankreich um 1750 – Seidenstoff, buntfarbig. Kunstgewerbemuseum, Dresden



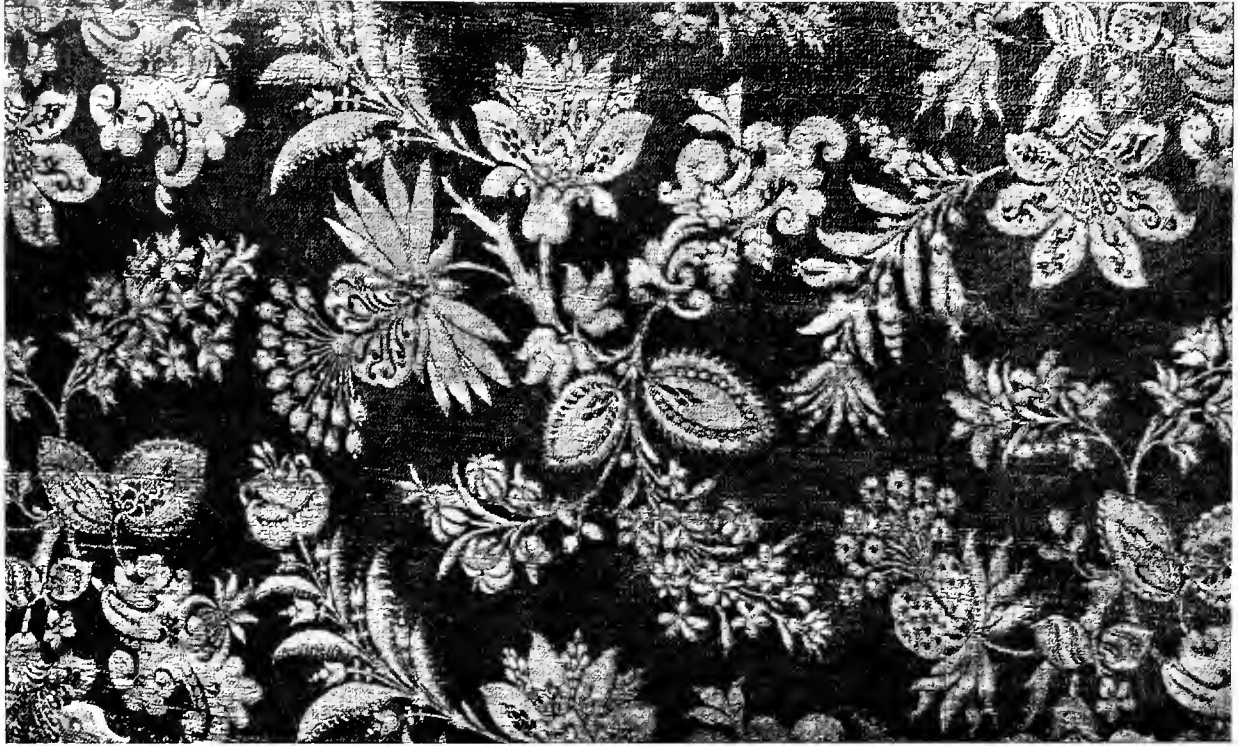
Frankreich um 1750 – Seidenstoff, buntfarbig. Kunstgewerbemuseum, Dresden



Frankreich, Mitte des 18. Jahrhunderts — Seidenstoffe. Schloßmuseum, Berlin



Frankreich, Mitte des 18. Jahrhunderts — Seidenstoffe. Kunstgewerbemuseum, Dresden



Frankreich um 1750 — Seidendamast und Seidenstoff. Kunstgewerbemuseum, Dresden





Frankreich um 1750 — Halbdamast und Seidendamast. Kunstgewerbemuseum, Dresden



Frankreich, Mitte des 18. Jahrhunderts — Seidenstoff



Frankreich um 1750 – Seidenstoff, vielfarbig. Kunstgew. Mus., Dresden



Frankreich, Mitte des 18. Jahrhunderts – Seidenstoff



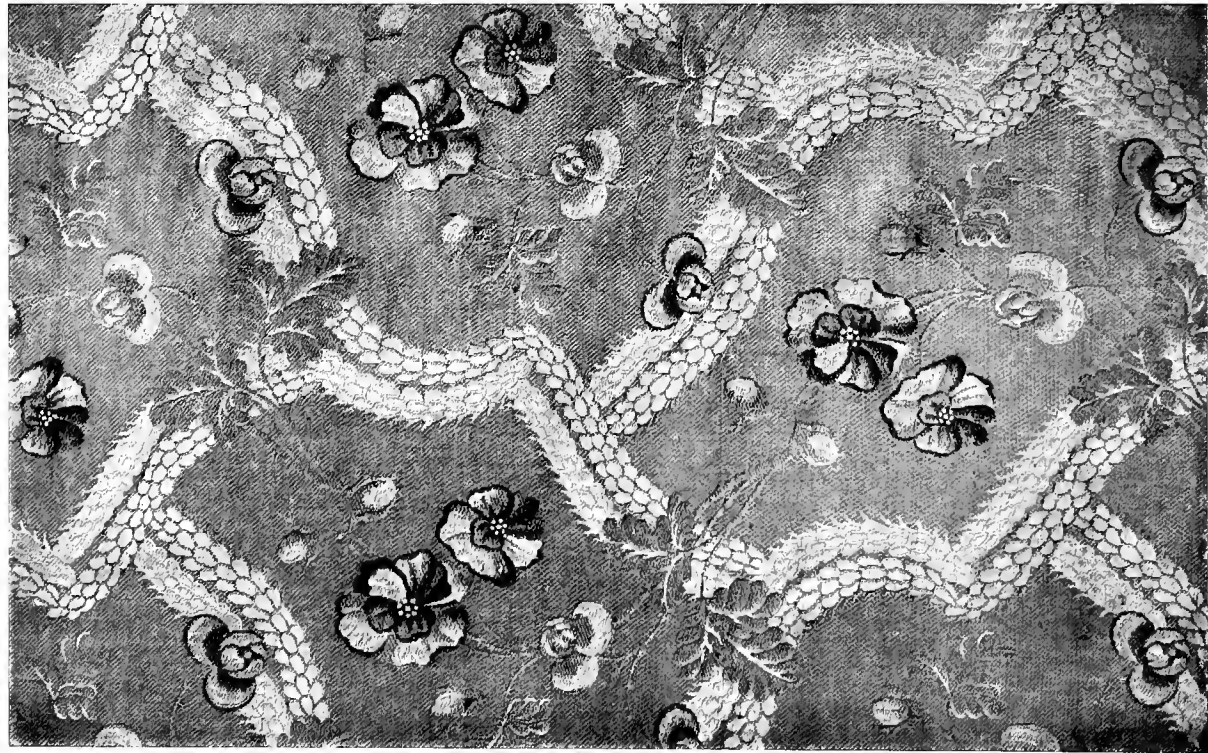
Frankreich um 1750 – Seidenstoff, vielfarbig. Kunstgewerbemuseum, Dresden



Frankreich, Mitte des 18. Jahrhunderts – Seidenbrokat. Kunstgewerbemuseum, Köln



Frankreich um 1760 — Farbiger Seidenrips. Kunstgewerbemuseum, Köln



Frankreich um 1770 — Seidenstoffe. Kunstgewerbemuseum, Dresden





Frankreich um 1780 — Seidenstoffe. Kunstgewerbemuseum, Dresden



Frankreich um 1770—Farbiger Seidenstoff nach Pillement. Kunstgewerbemuseum, Dresden



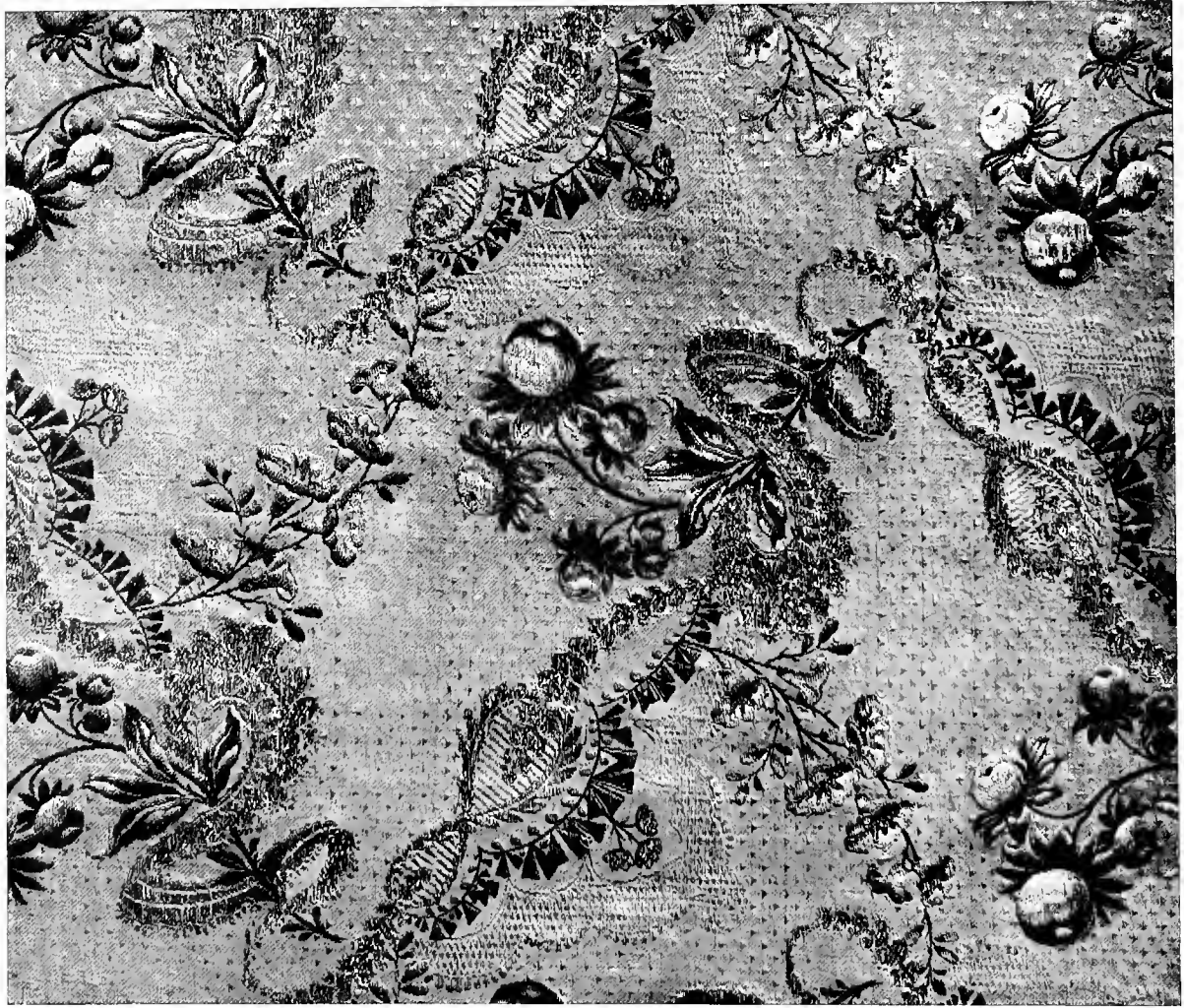
Frankreich um 1770—Farbiger Seidenstoff nach Pillement. Kunstgewerbemuseum, Dresden



Frankreich um 1770 — Farbige Seidenstoffe nach Pillement. Kunstgewerbemus., Dresden



Frankreich, zweite Hälfte des 18. Jahrh. — Farbige Seidenstoffe. Kunstgewerbemus., Dresden



Frankreich um 1770 — Farbige Seidenstoffe nach Pillement. Kunstgewerbemuseum, Dresden

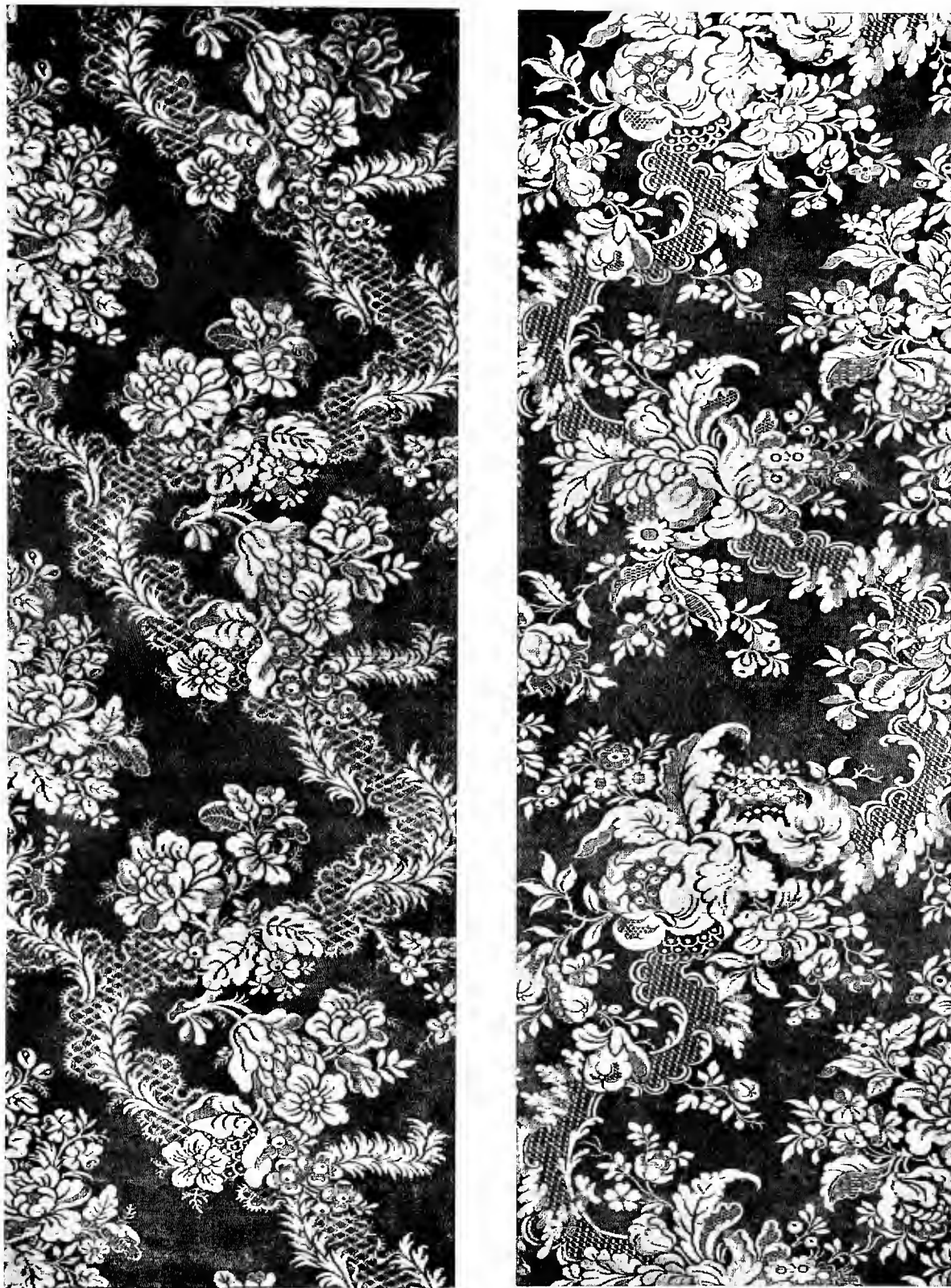


Frankreich um 1770 — Farbige Seidenstoffe. Kunstgewerbemuseum, Dresden

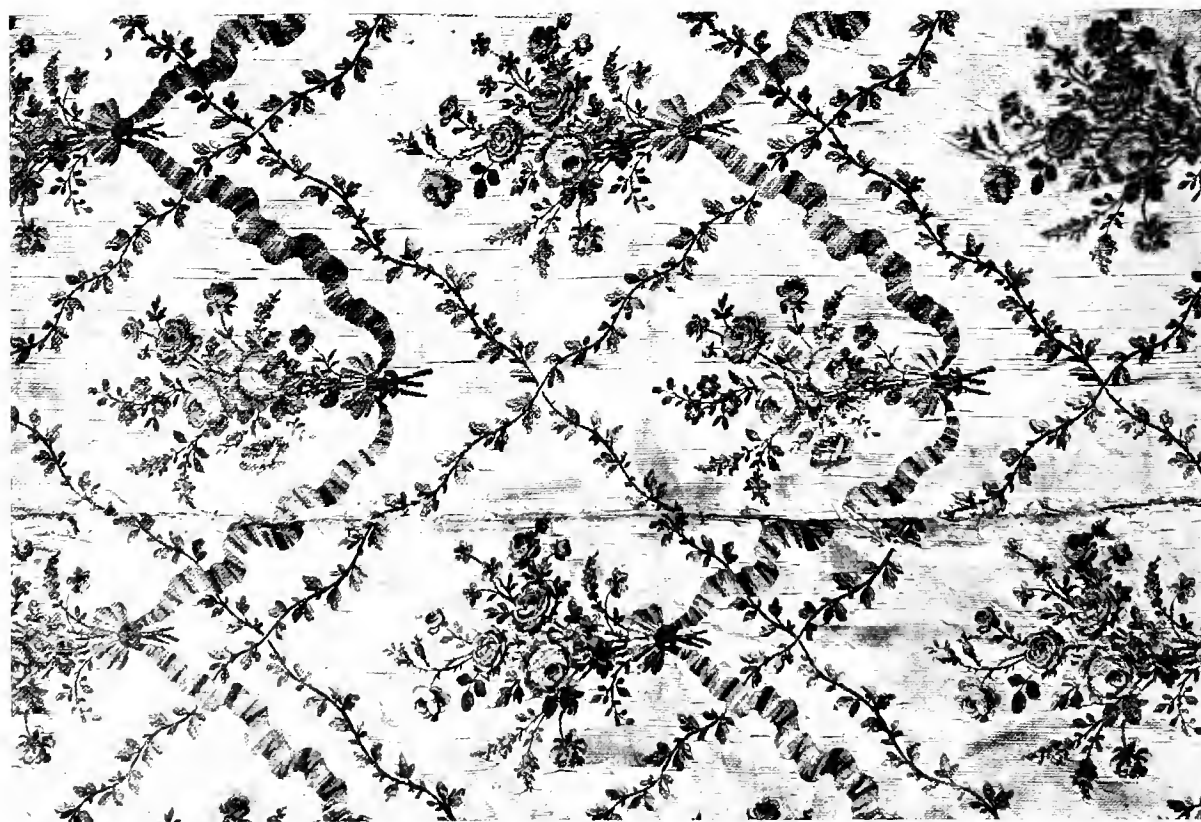


Frankreich, zweite Hälfte des 18. Jahrh. — Seidendamast. Kunstgewerbemus., Dresden





Seidendamaste, Frankreich, zweite Hälfte des 18. Jahrh.—Kunstgewerbemus., Dresden



Frankreich, zweite Hälfte des 18. Jahrhunderts — Farbige Seidenstoffe im Stil Louis XVI. Collection Besselièvre, Paris



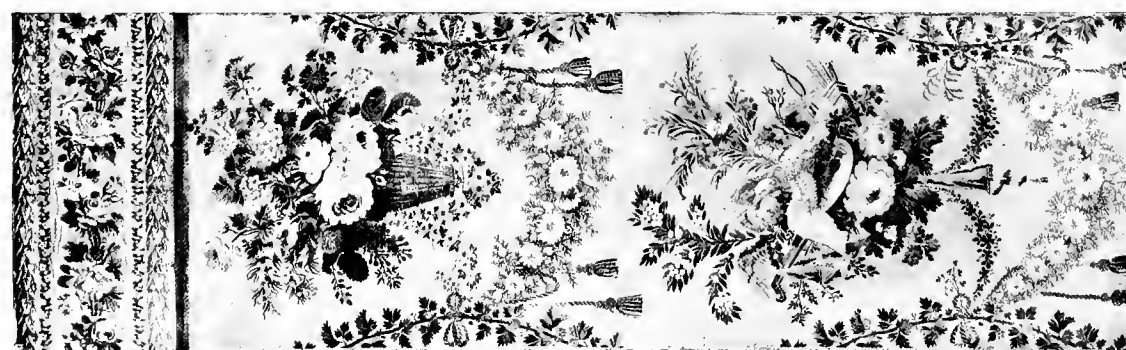
Frankreich, zweite Hälfte des 18. Jahrhunderts — Farbige Seidenstoffe



Lyon, 1760–1770 — Seidenstoff von Ph. de la Salle. Musée historique de Tissus, Lyon



Frankreich, 1760—1770—Seidenstoff von Ph. de la Salle. Musée historique de Tissus, Lyon



Lyon, 1760—1770 — Bunte Seidentapeten von Ph. de la Salle. Musée historique de Tissus, Lyon



Frankreich, 1760 — 1770 — Farbige Seidentapete von Ph. de la Salle. Musée historique de Tissue, Lyon



Lyon, zweite Hälfte des 18. Jahrhunderts — Bunte Seidentapeten von Ph. de la Salle.  
Musée historique de Tissus, Lyon





Lyon, zweite Hälfte des 18. Jahrhunderts — Bunte Seidentapeten von Ph. de la Salle.  
Musée historique de Tissus, Lyon



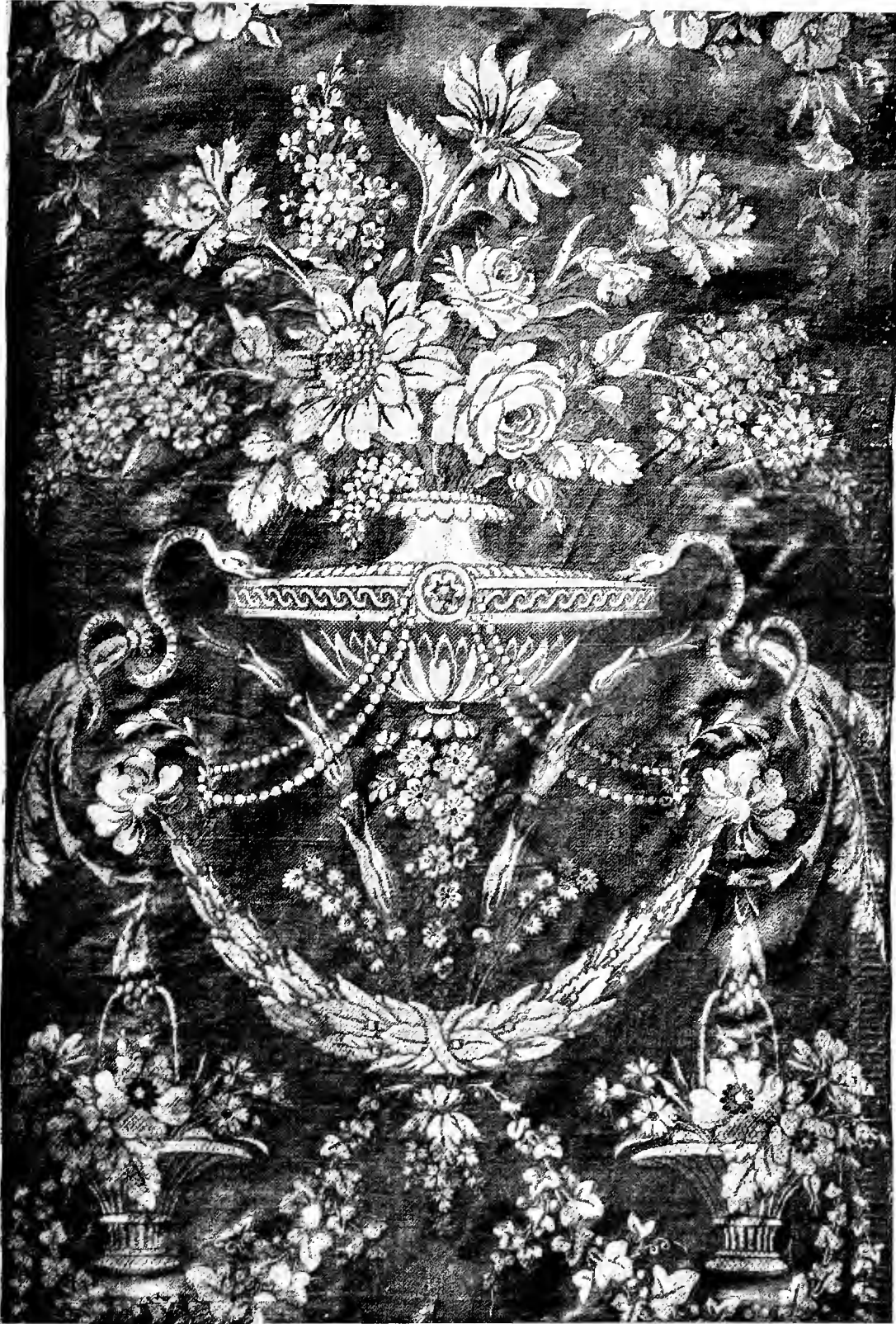
Lyon, 1760–1770—Bunte Seidentapeten von Ph. de la Salle. Musée historique de Tissus, Lyon



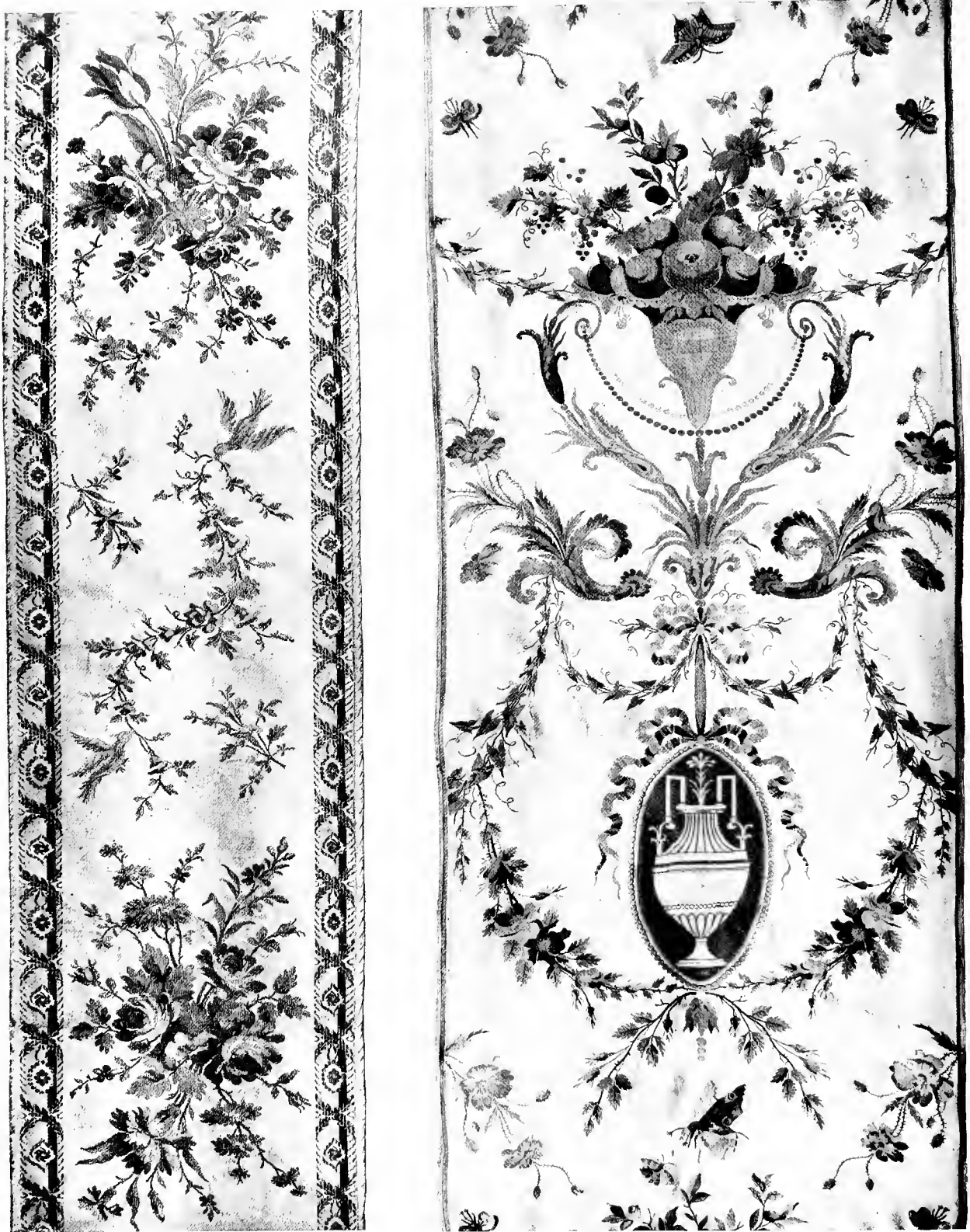
Frankreich, um 1780 – Bunte Seidentapete von Ph. de la Salle, Lyon



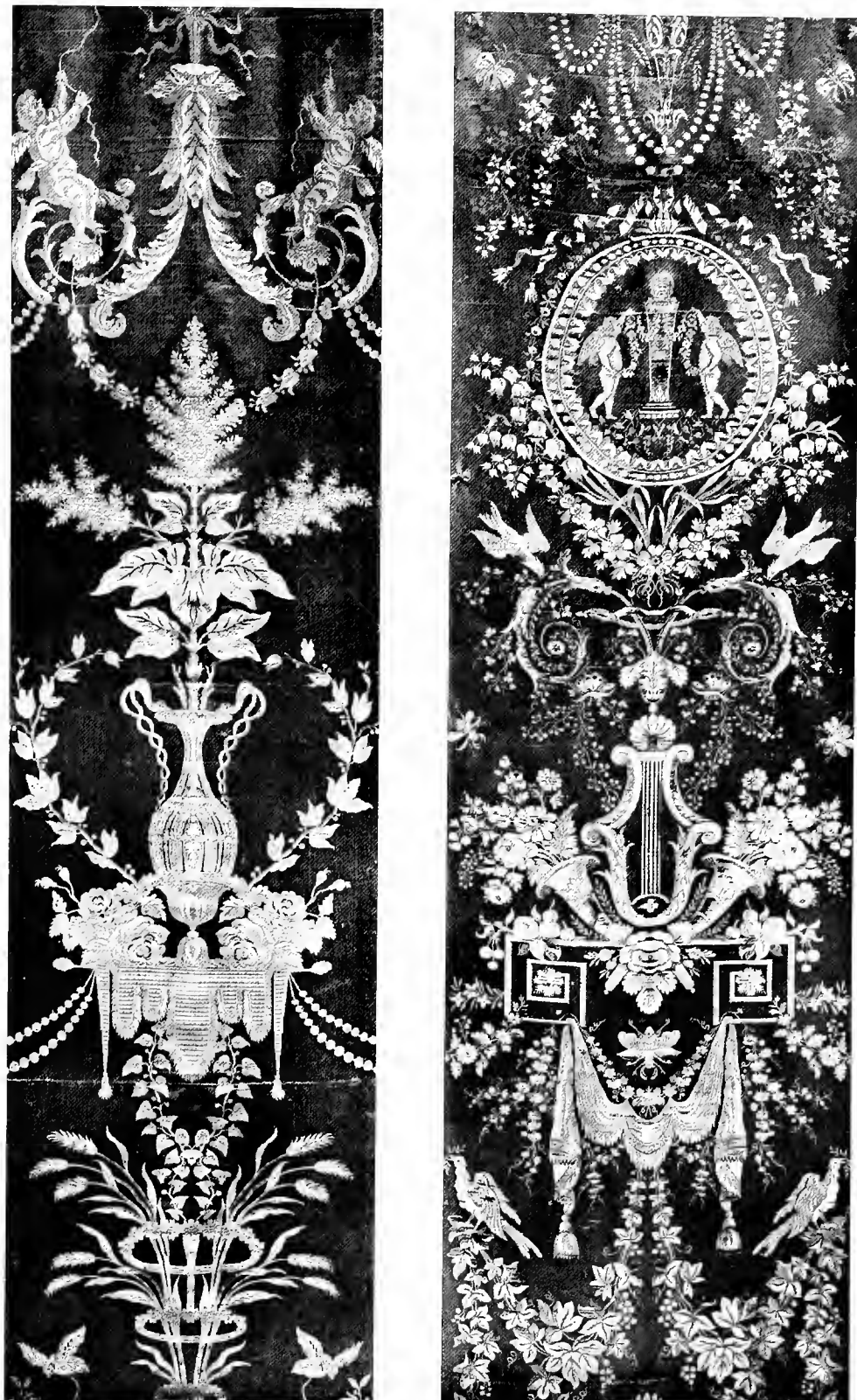
Frankreich, zweite Hälfte des 18. Jahrhunderts — Bunte Seidentapete von Ph. de la Salle.  
Musée historique de Tissus, Lyon



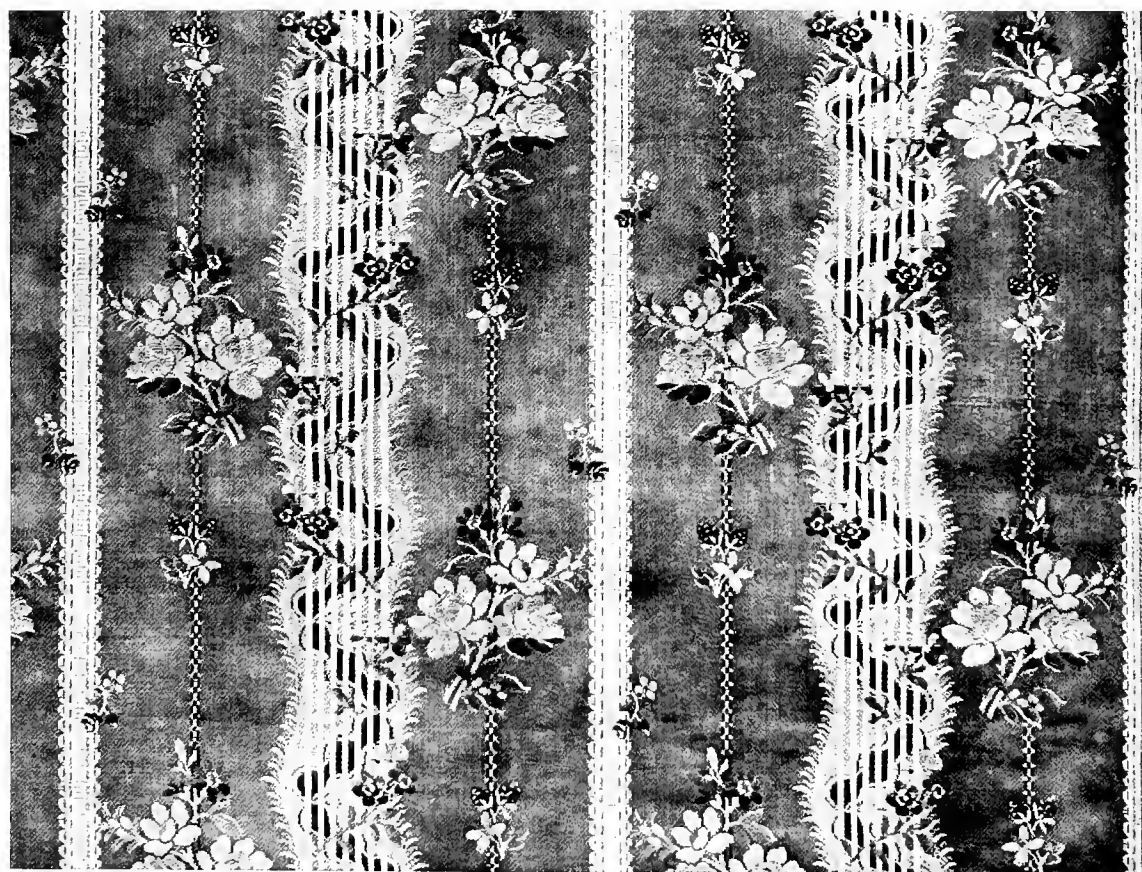
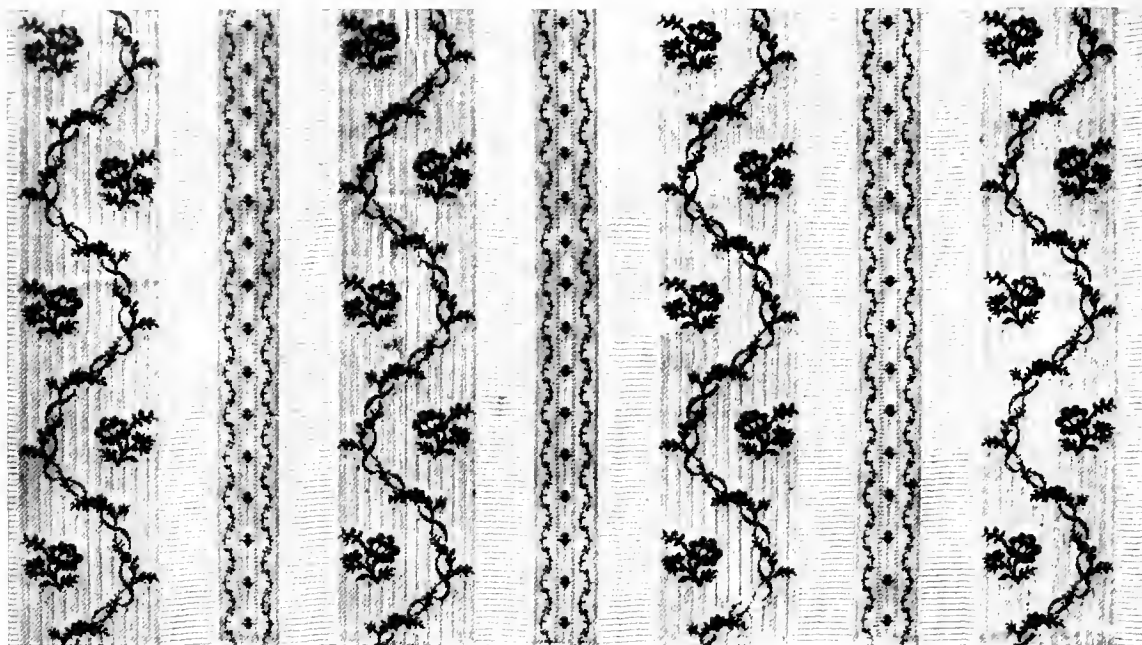
Frankreich, zweite Hälfte des 18. Jahrhunderts — Seidenstoff



Seidenborte und Seidentapete aus der zweiten Hälfte des 18. Jahrh. Schloßmuseum, Berlin

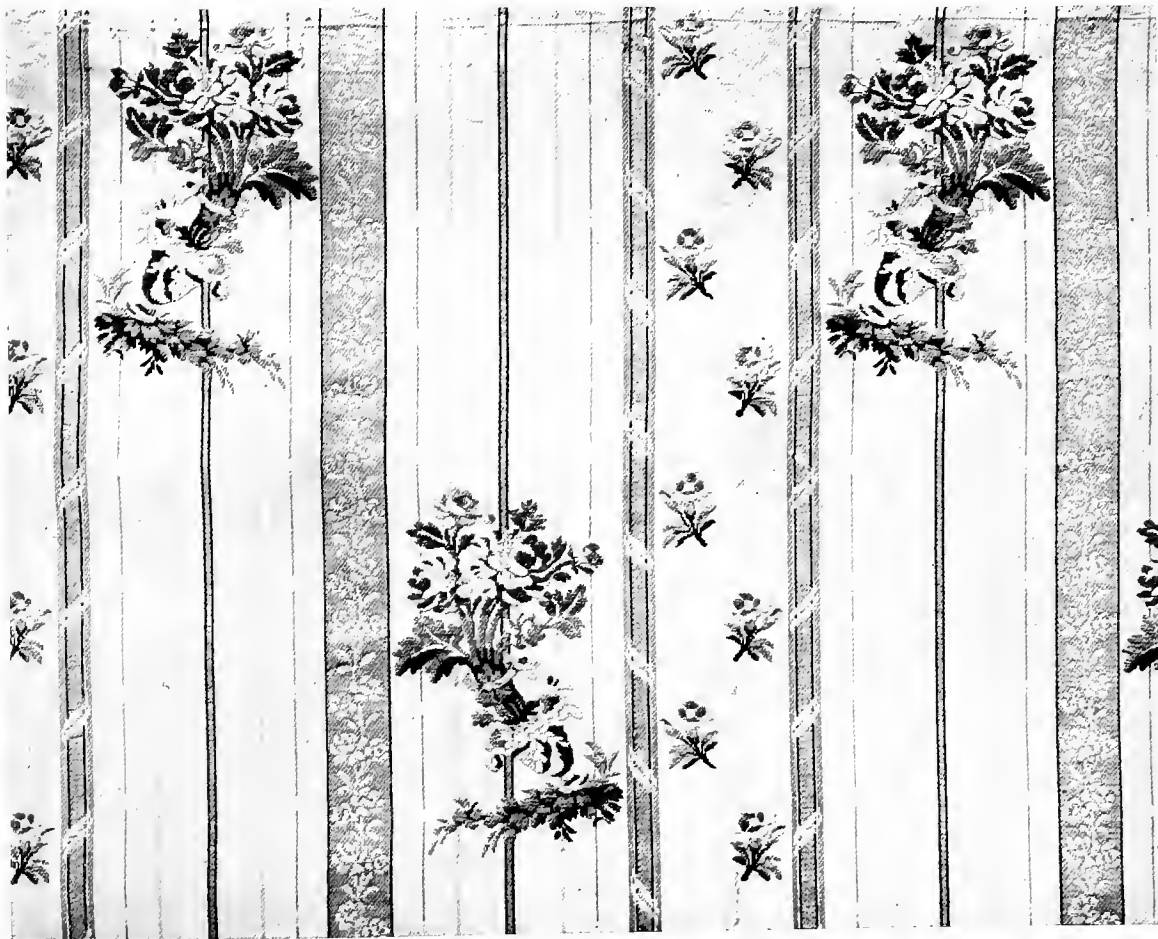
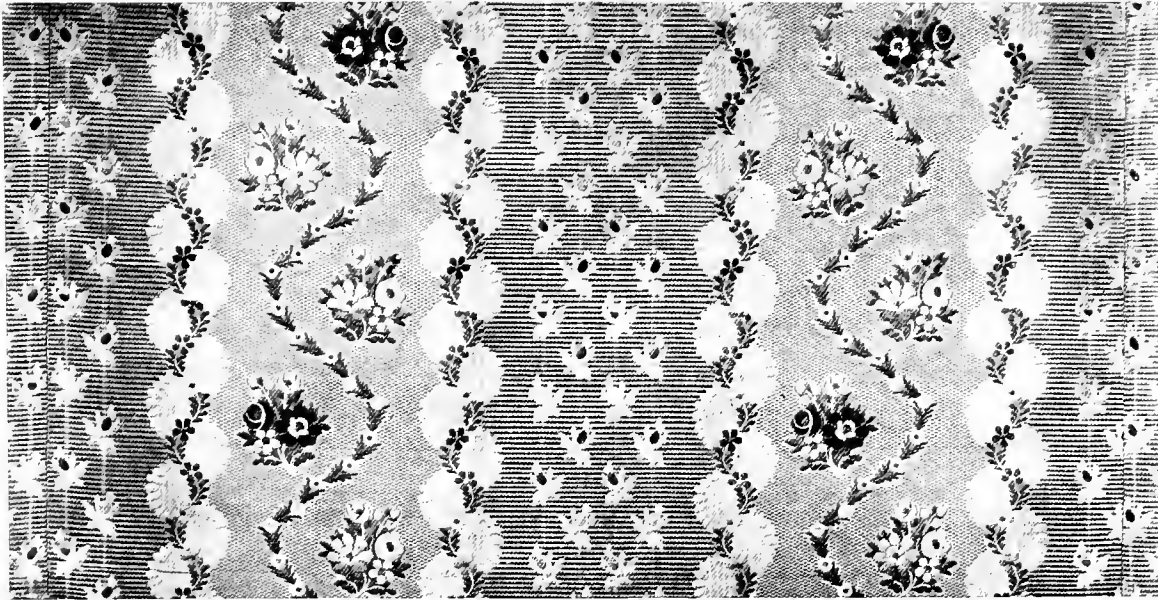


Frankreich, 1780–1790 – Seidentapeten. Schloßmuseum, Berlin

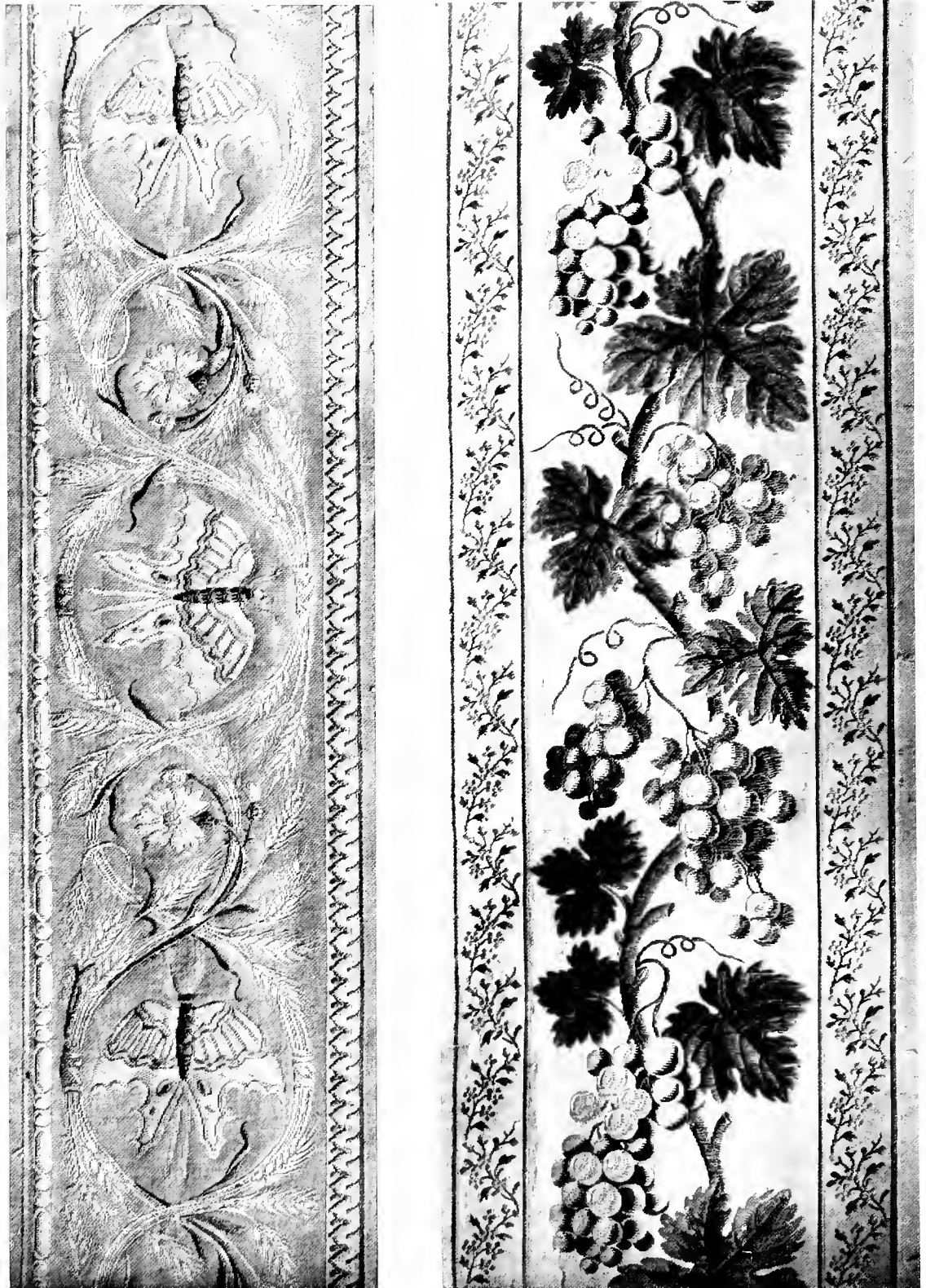


Gestreifte Seidenstoffe im Stil Louis XVI. Kunstgewerbemuseum der Stadt Köln

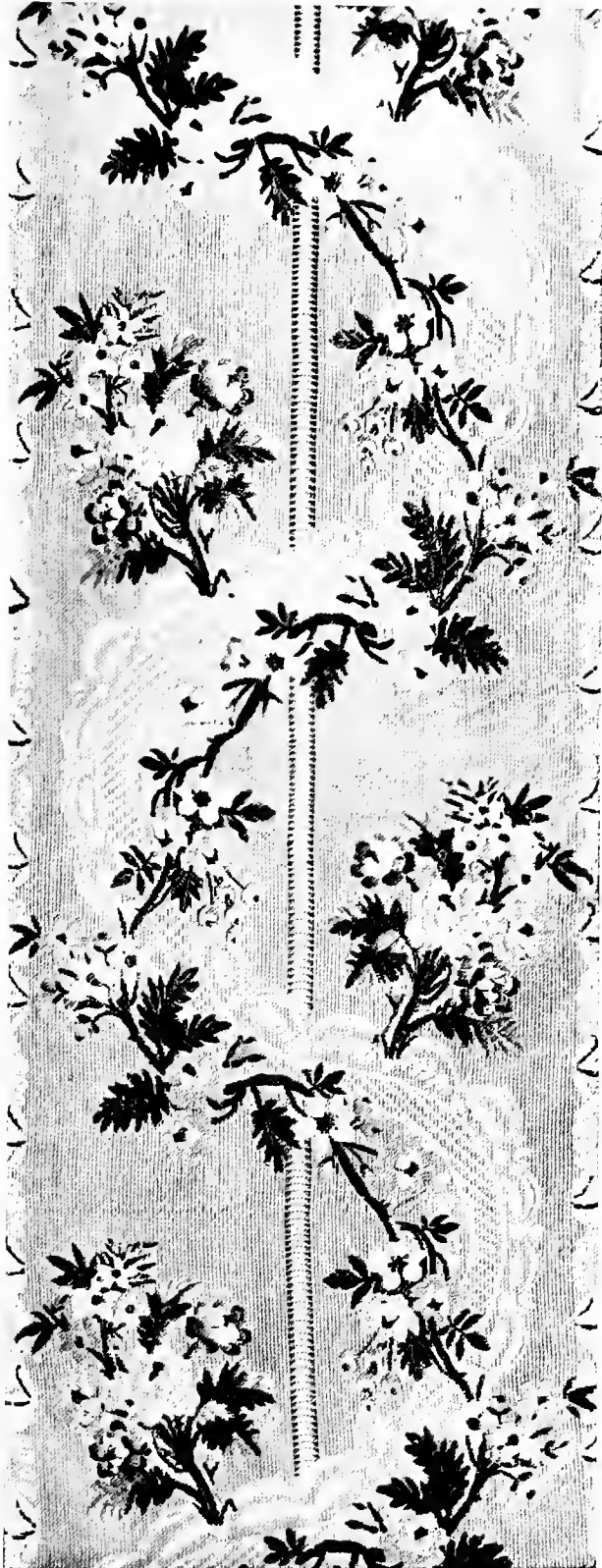




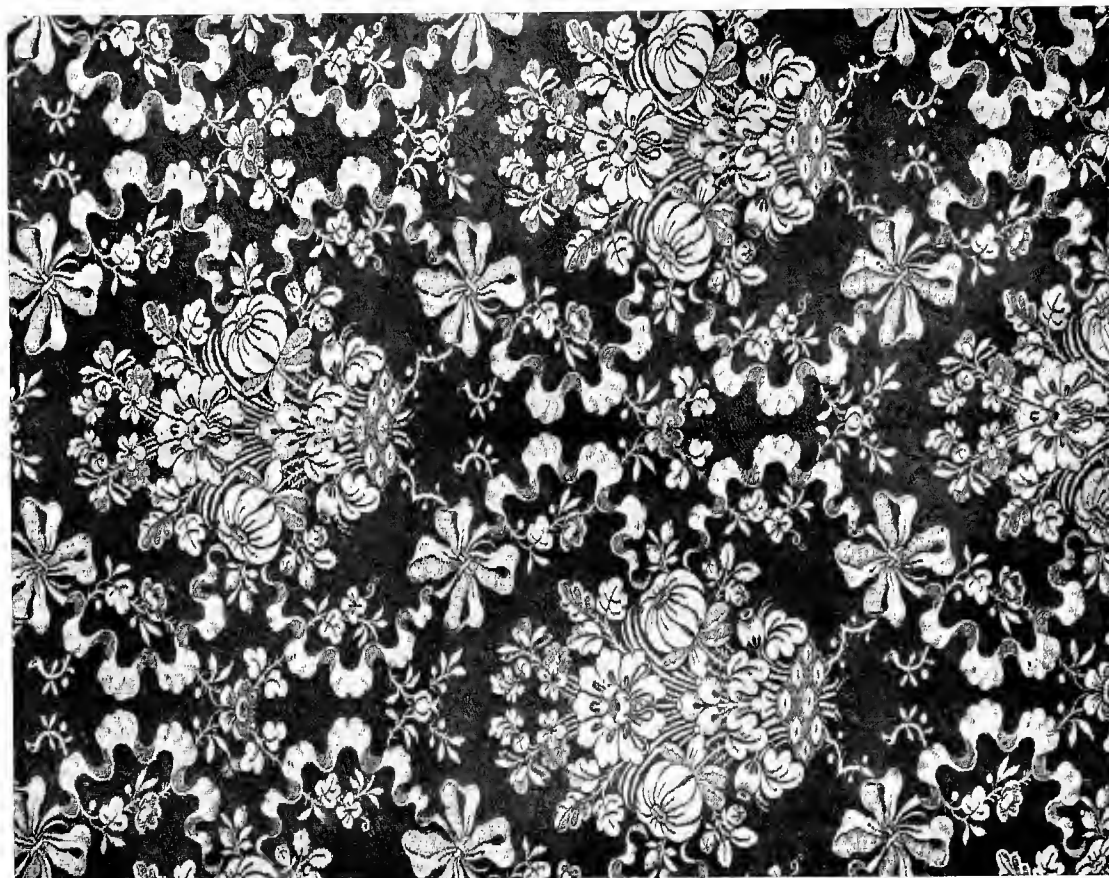
Frankreich, zweite Hälfte des 18. Jahrh. — Seidenstoffe. Kunstgewerbemuseum, Köln



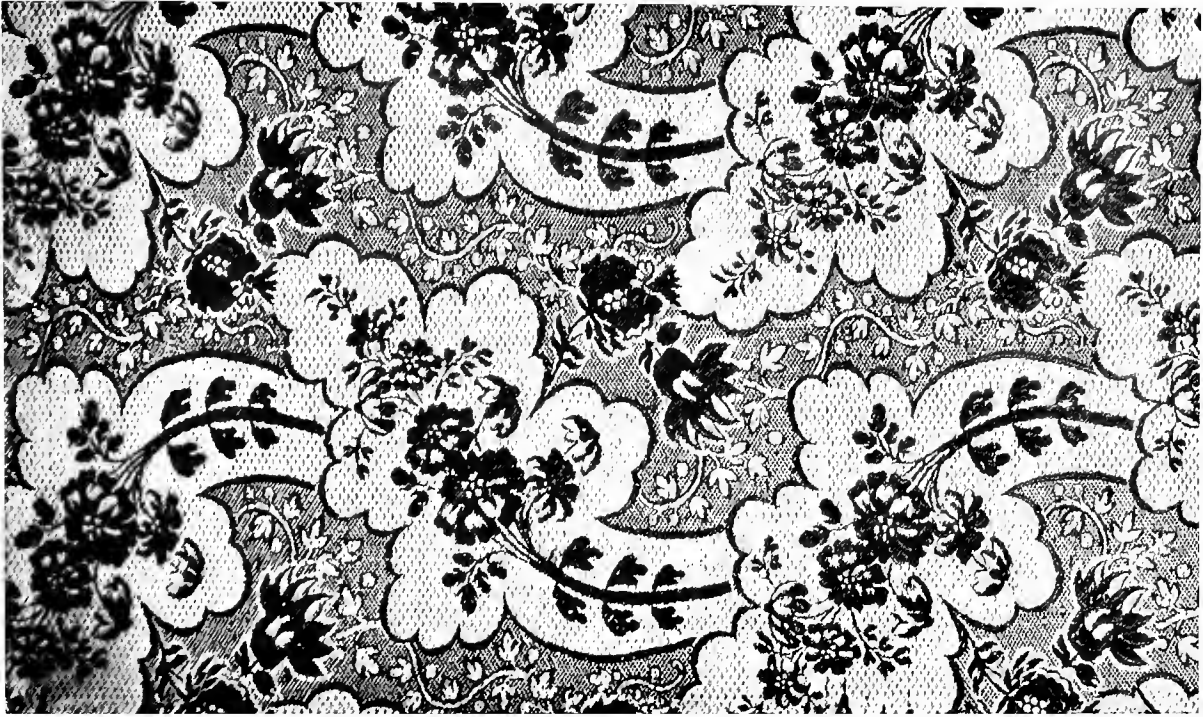
Frankreich, Ende des 18. Jahrhunderts — Seidenborten. Gewebesammlung, Crefeld



Frankreich, Ende des 18. Jahrhunderts — Seidenstoffe. Kunstgewerbemuseum, Dresden



Frankreich, zweite Hälfte des 18. Jahrhunderts — Seidendamastgewebe. Kunstgewerbemuseum, Dresden



Frankreich, Ende des 18. Jahrhunderts — Seidenstoffe



Frankreich, Ende des 18. Jahrh. — Farbige Seidenstoffe. Kunstgewerbemuseum, Dresden



Frankreich, Ende des 18. Jahrh. — Seidenstoffe mit Samt. Kunstgewerbemus., Dresden

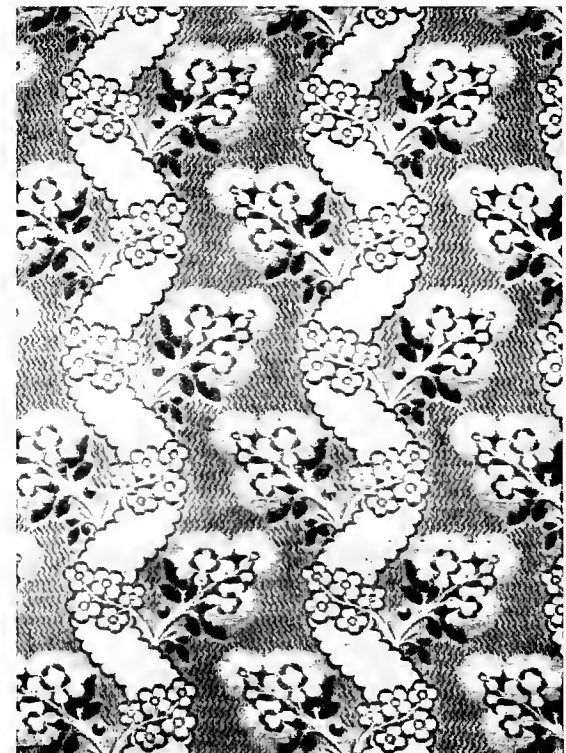
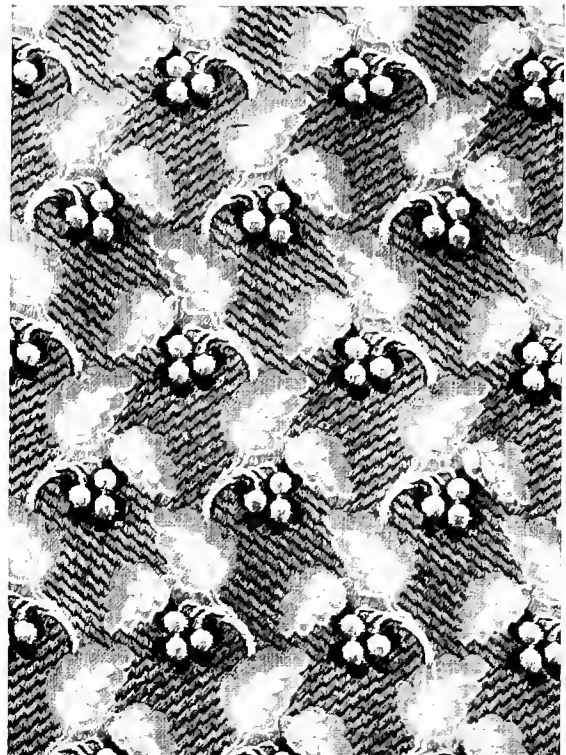


Deutschland, zweite Hälfte des 18. Jahrh. — Seidendamast. Kunstgewerbemus., Dresden

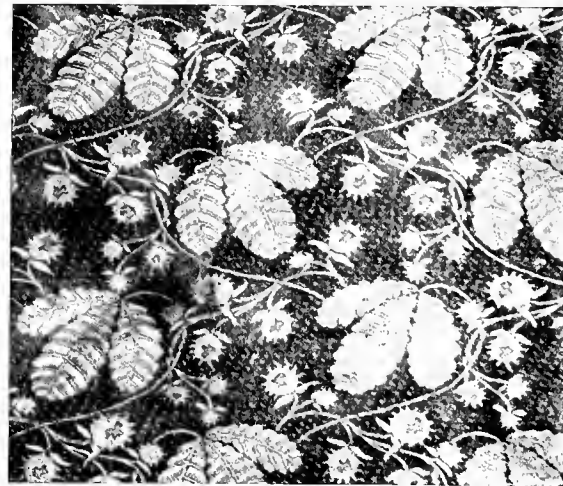
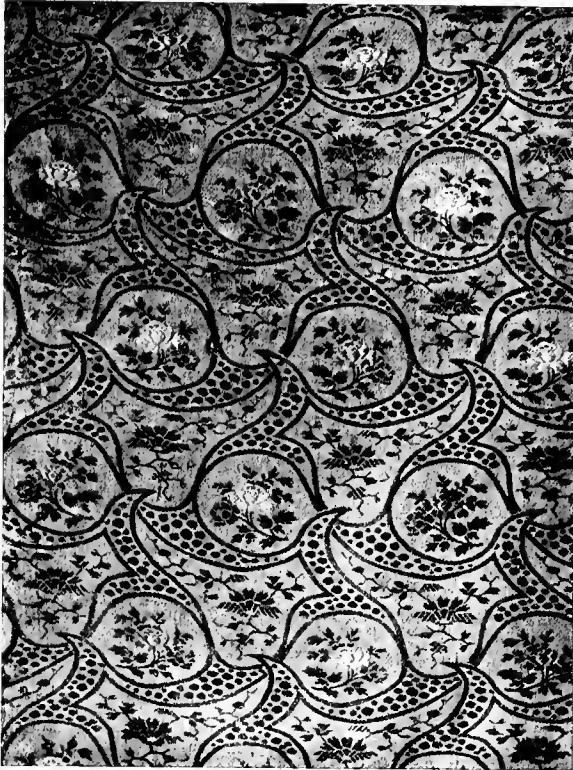




Deutschland, zweite Hälfte des 18. Jahrh. — Seidendamast. Kunstgewerbemus., Dresden



Samt- und Seidenstoffe, zweite Hälfte des 18. Jahrhunderts. Schloßmuseum, Berlin



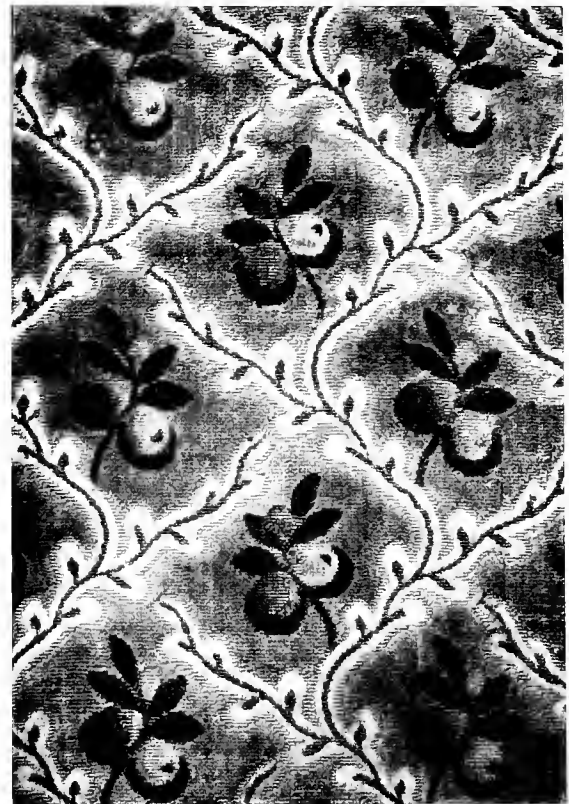
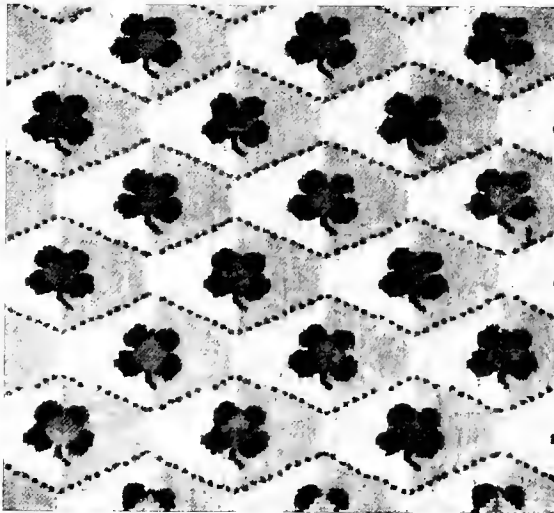
Stoffmuster vom Ende des 18. und Anfang des 19. Jahrh. Kunstgewerbemuseum, Dresden



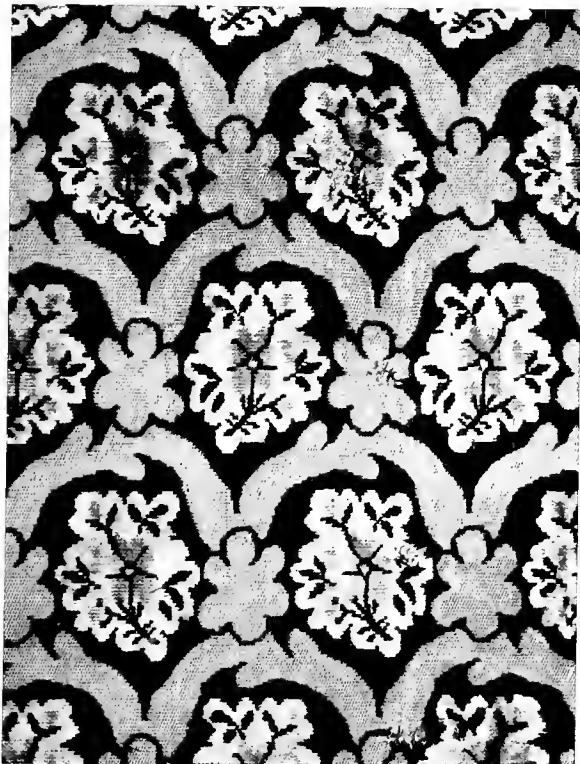
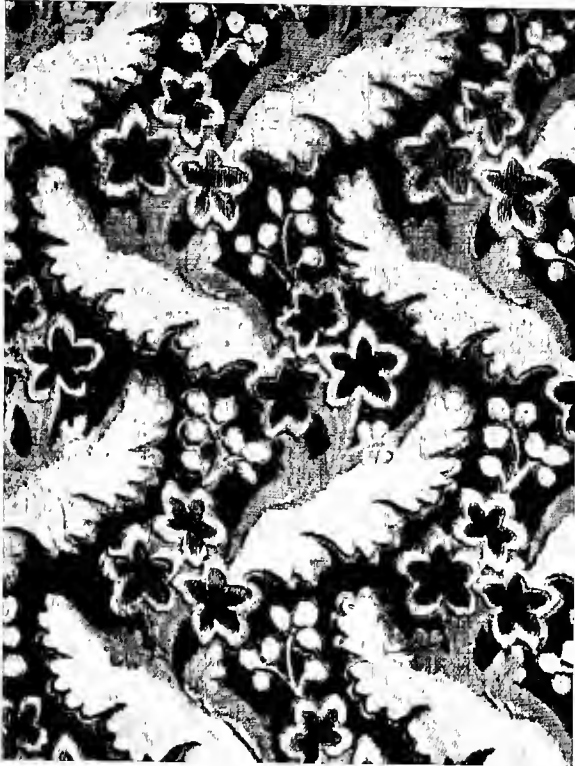
Niederlande, 2. Hälfte des 18. Jahrh. — Seidendamast. Kunstgewerbemuseum, Dresden



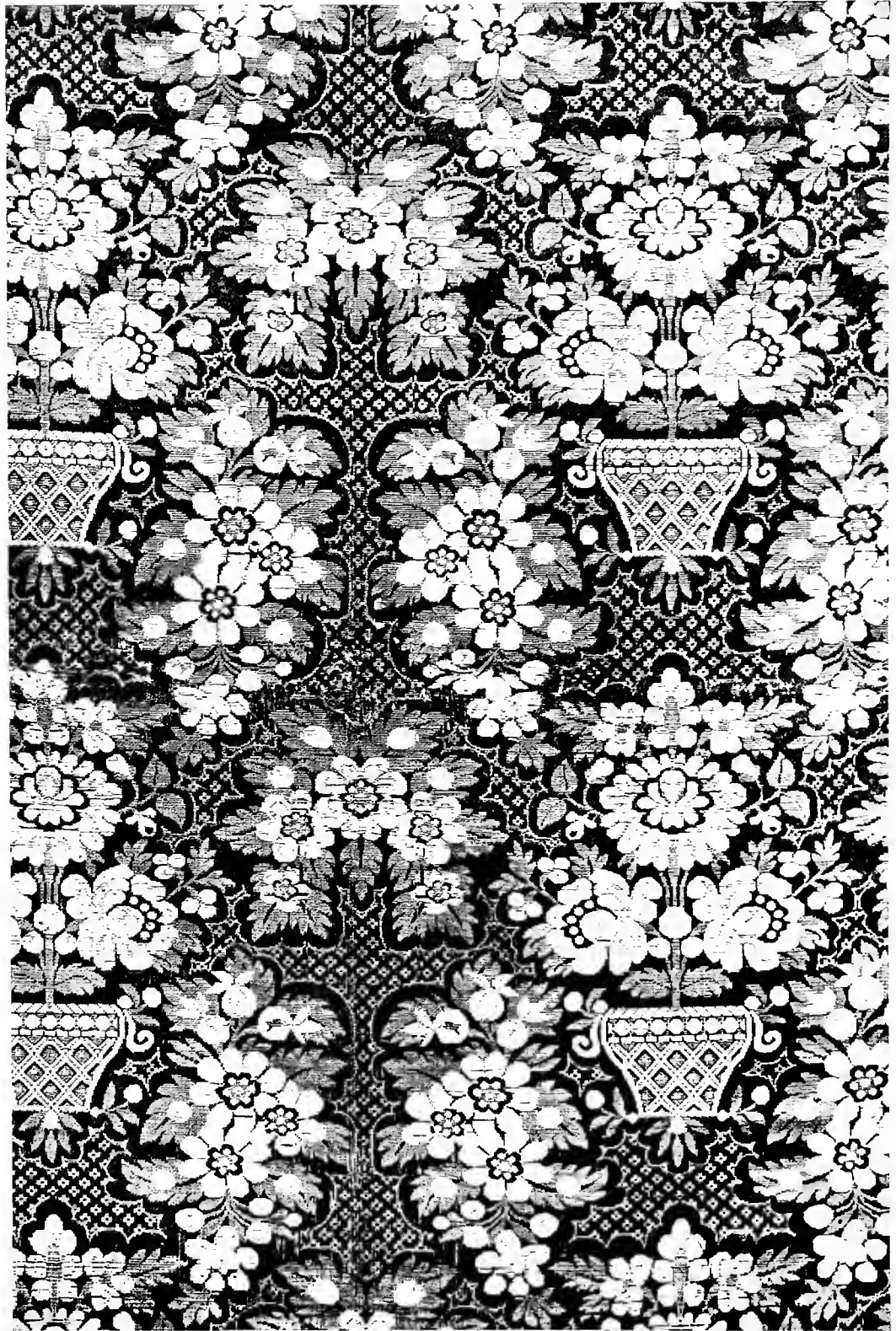
Niederlande, zweite Hälfte des 18. Jahrh. — Seidenstoff. Kunstgewerbemus., Dresden



Italien, zweite Hälfte des 18. Jahrhunderts – Seidensamtstoffe. Schloßmuseum, Berlin

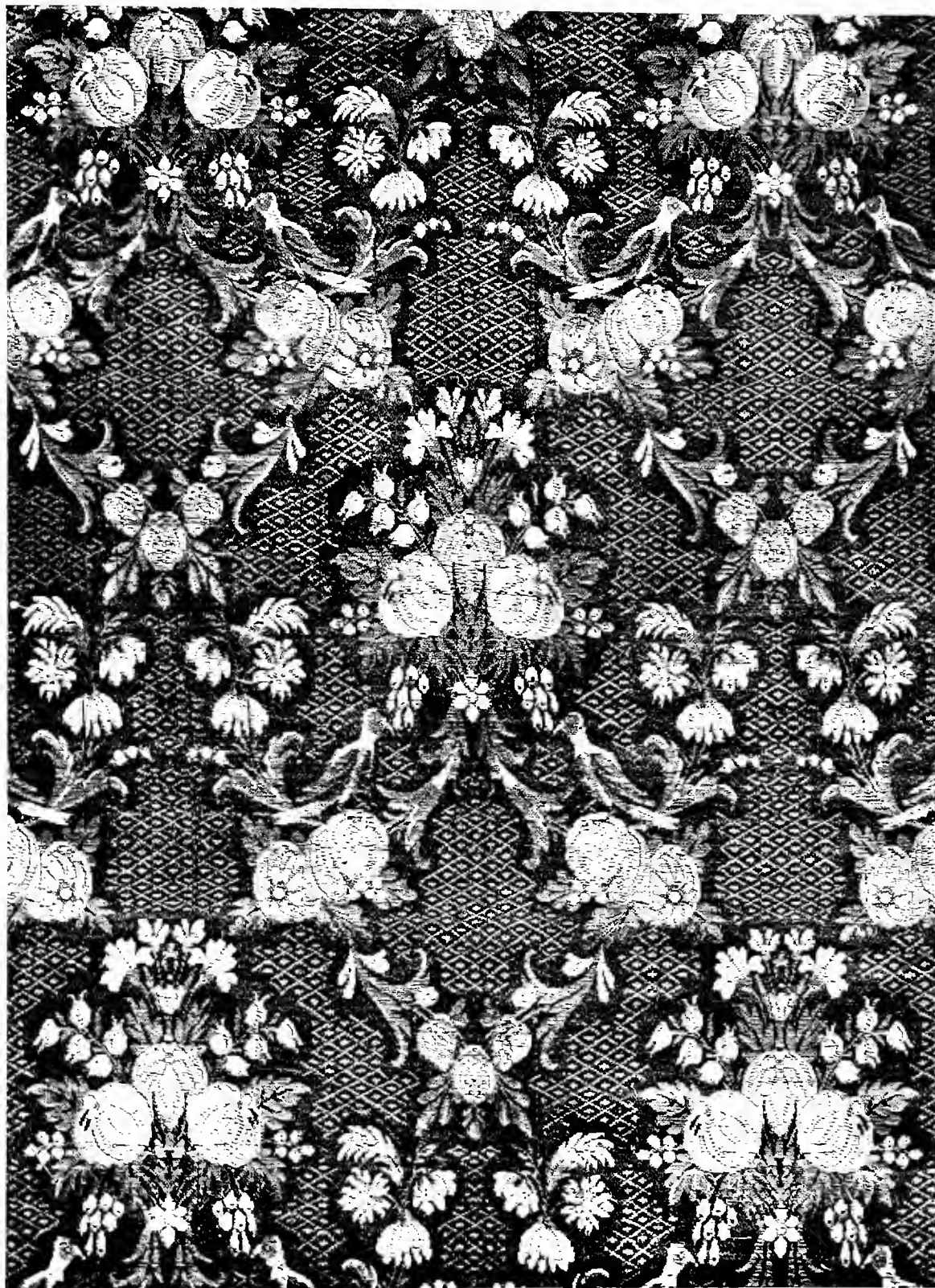


Italien, zweite Hälfte des 18. Jahrhunderts – Samtstoffe. Schloßmuseum, Berlin

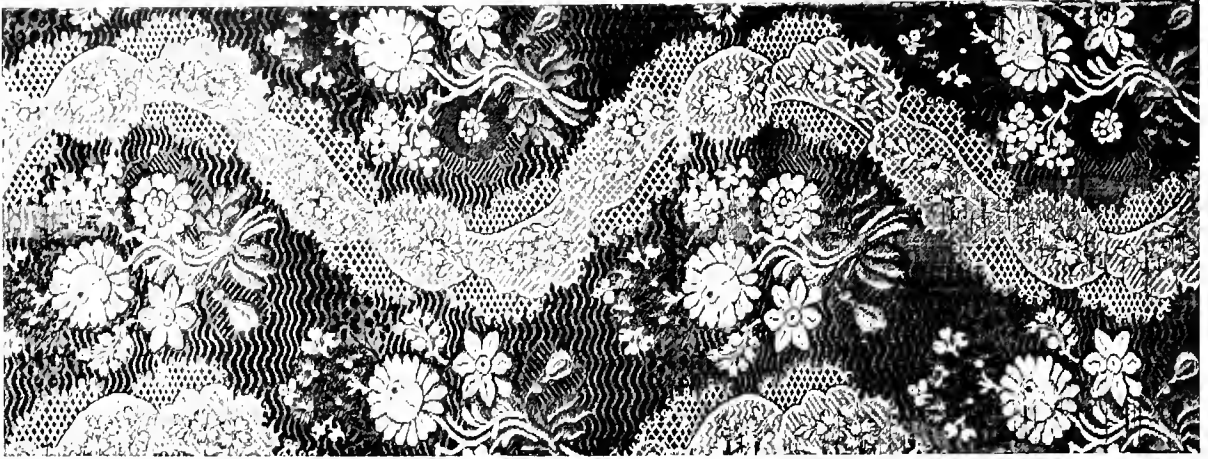


Deutschland, Ende des 18. Jahrh. — Seidenstoff. Kunstgewerbemus., Dresden

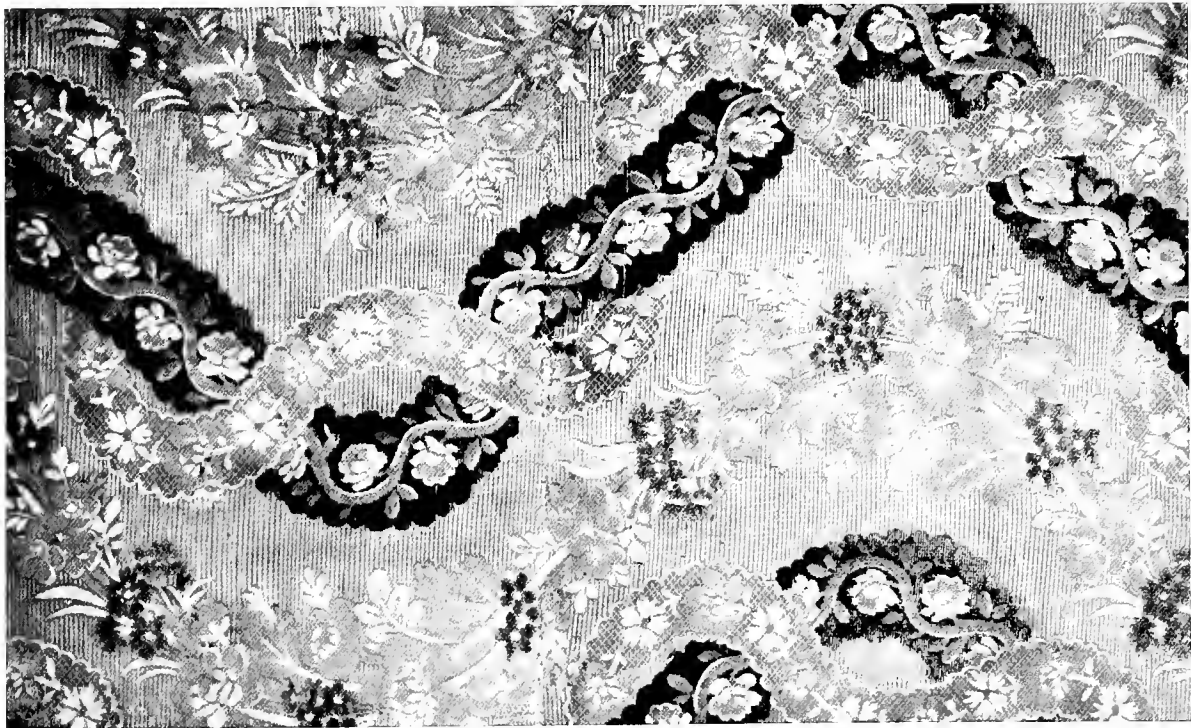




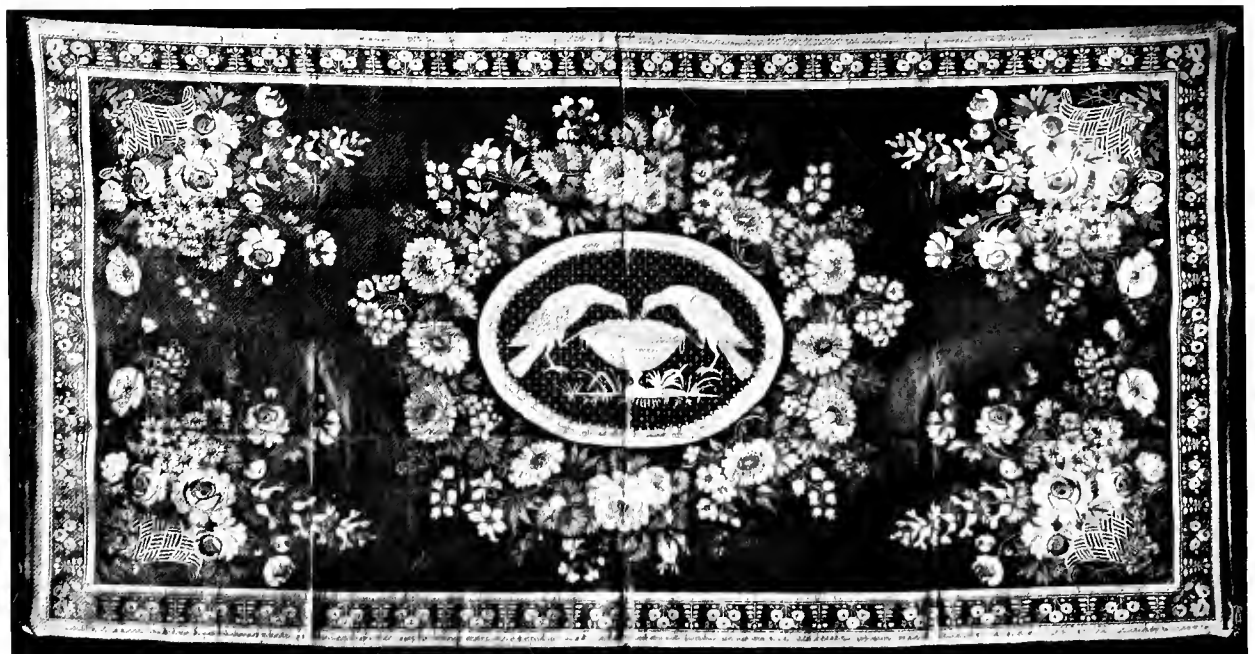
Deutschland, Ende des 18. Jahrh. — Seidenstoff. Kunstgewerbemuseum, Dresden



Frankreich, Ende des 18. Jahrhunderts — Farbige Seidenstoffe. Kunstgewerbemuseum, Dresden



Frankreich, Ende des 18. Jahrhunderts — Seidenstoffe mit Samt. Kunstgewerbemuseum, Dresden



Frankreich, Ende des 18. Jahrhunderts – Stoffmuster im Directoire-Stil



Frankreich, Ende des 18. Jahrhunderts – Stoffmuster im Directoire-Stil



Frankreich, Ende des 18. Jahrhunderts — Seidenstoffe im Directoire-Stil

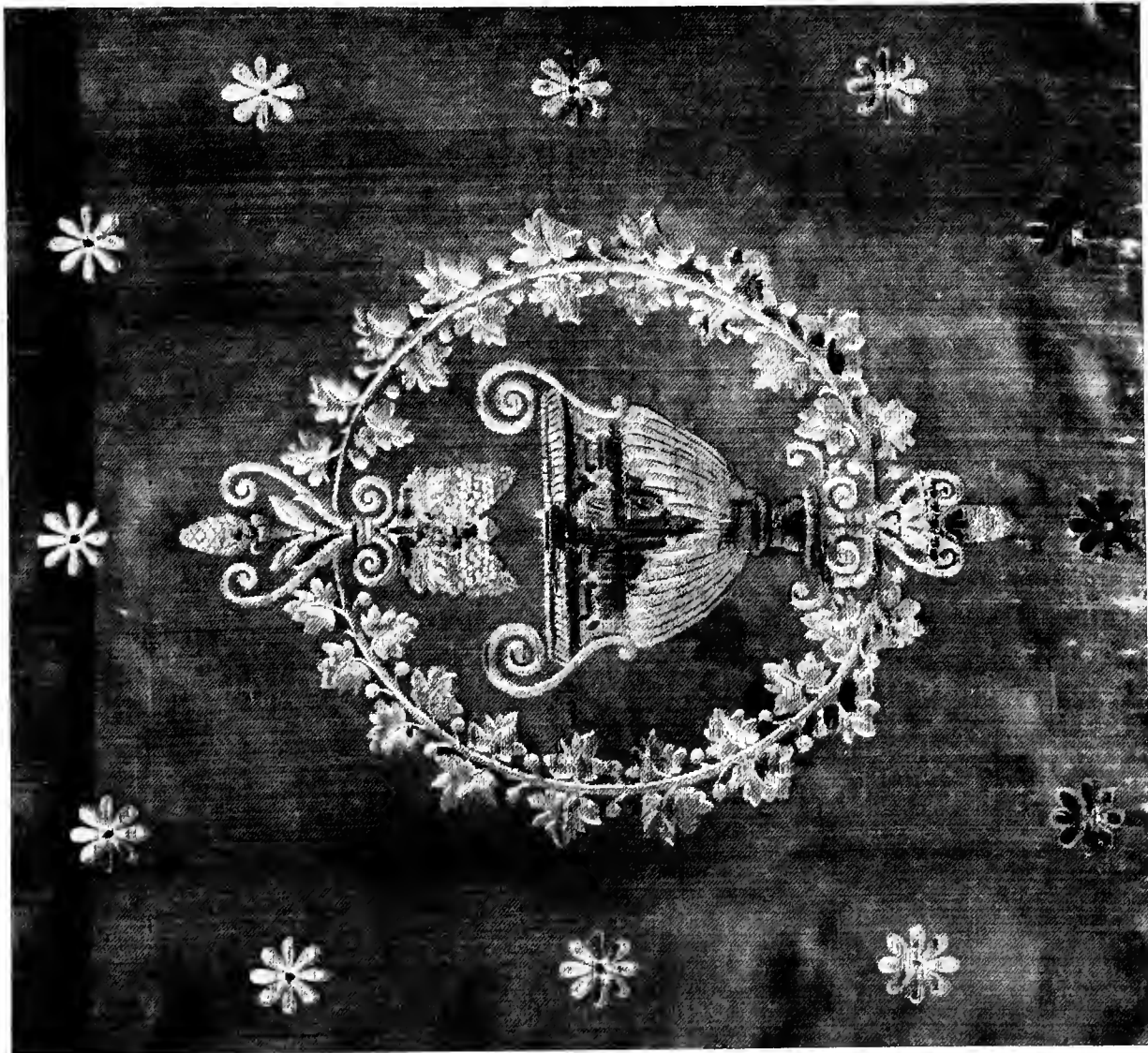
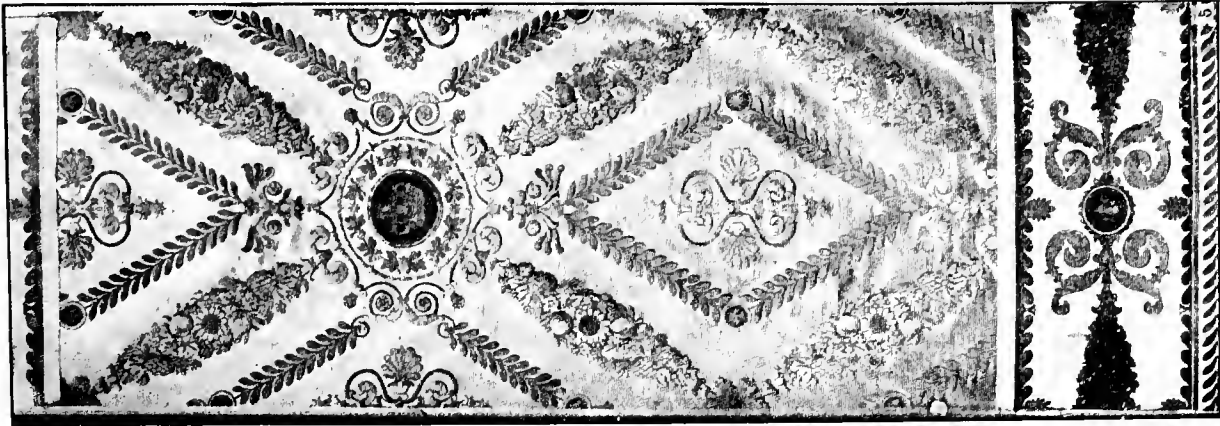


Frankreich, Ende des 18. Jahrhunderts – Seidenstoffe im Directoire-Stil.  
Collection Besselièvre, Paris

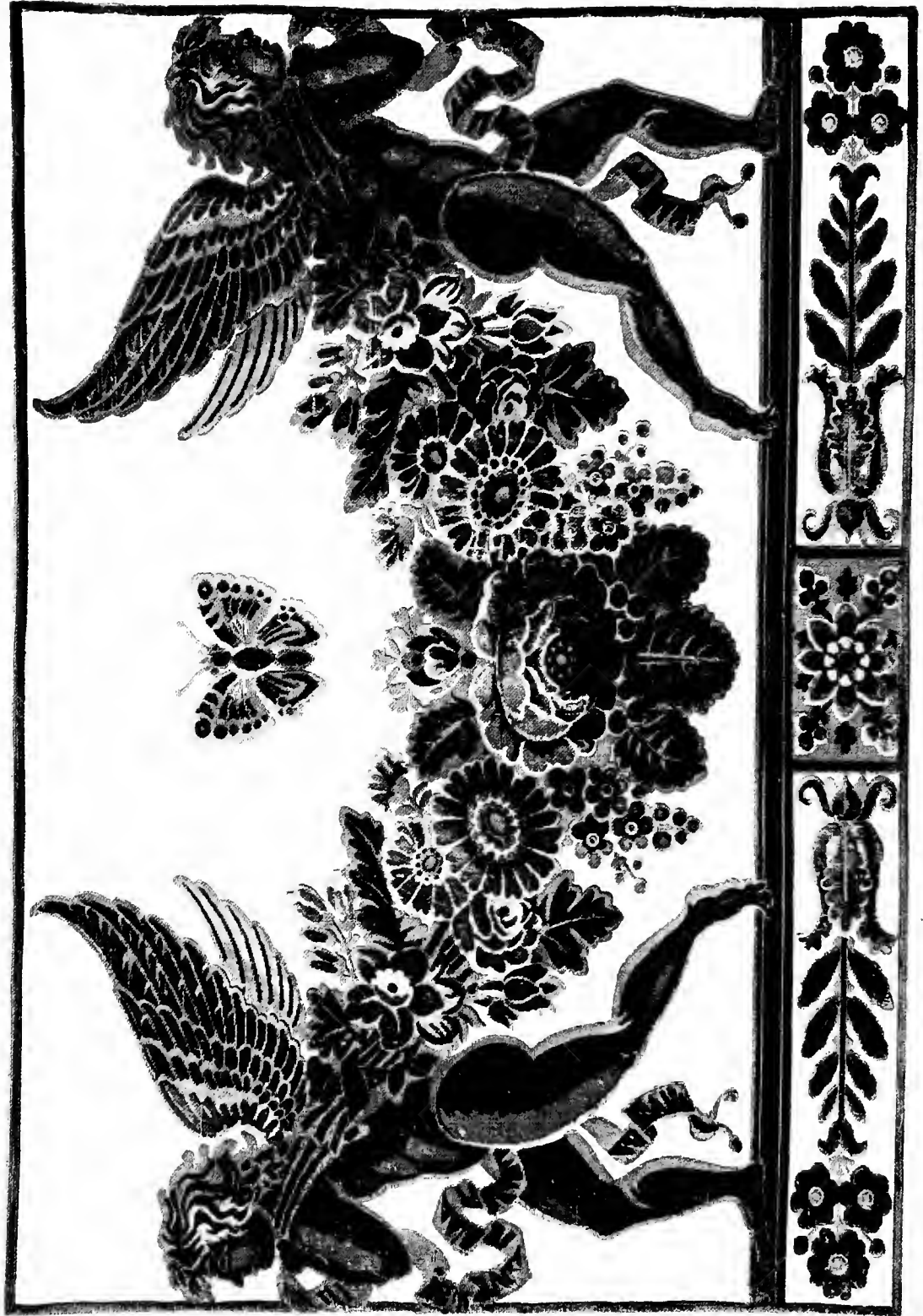


Deutschland, 1) Seidendamast um 1800; 2) Seidenstofftapete um 1770—1780. Schloßmuseum, Berlin

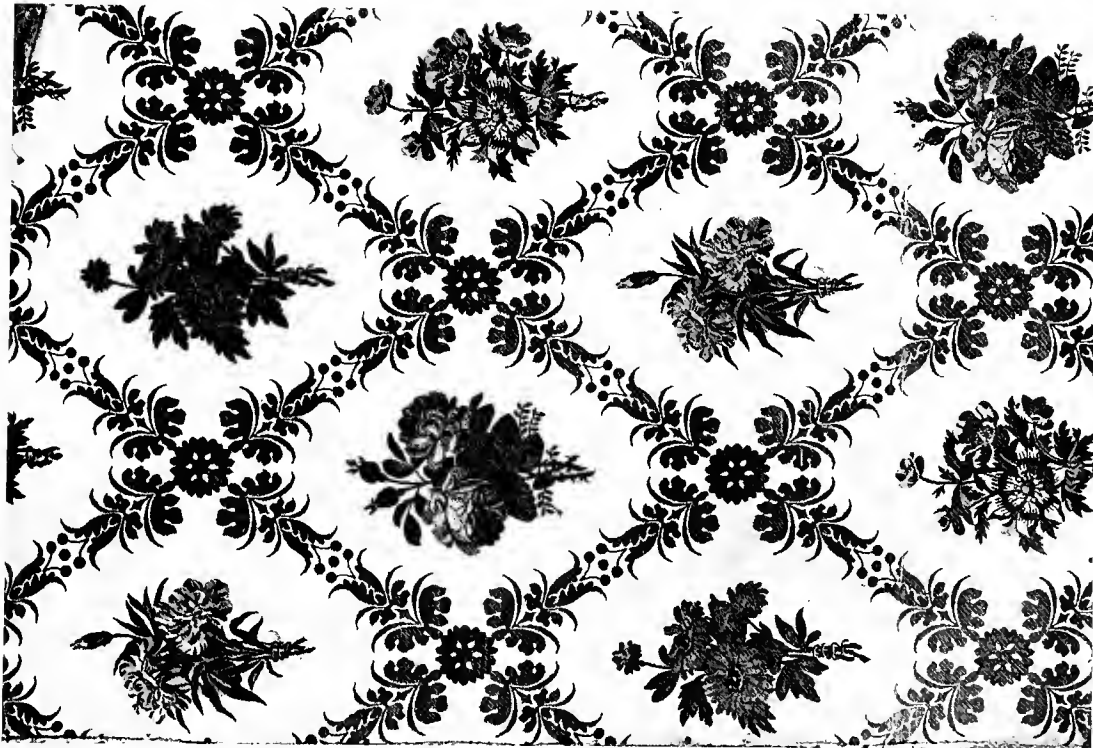




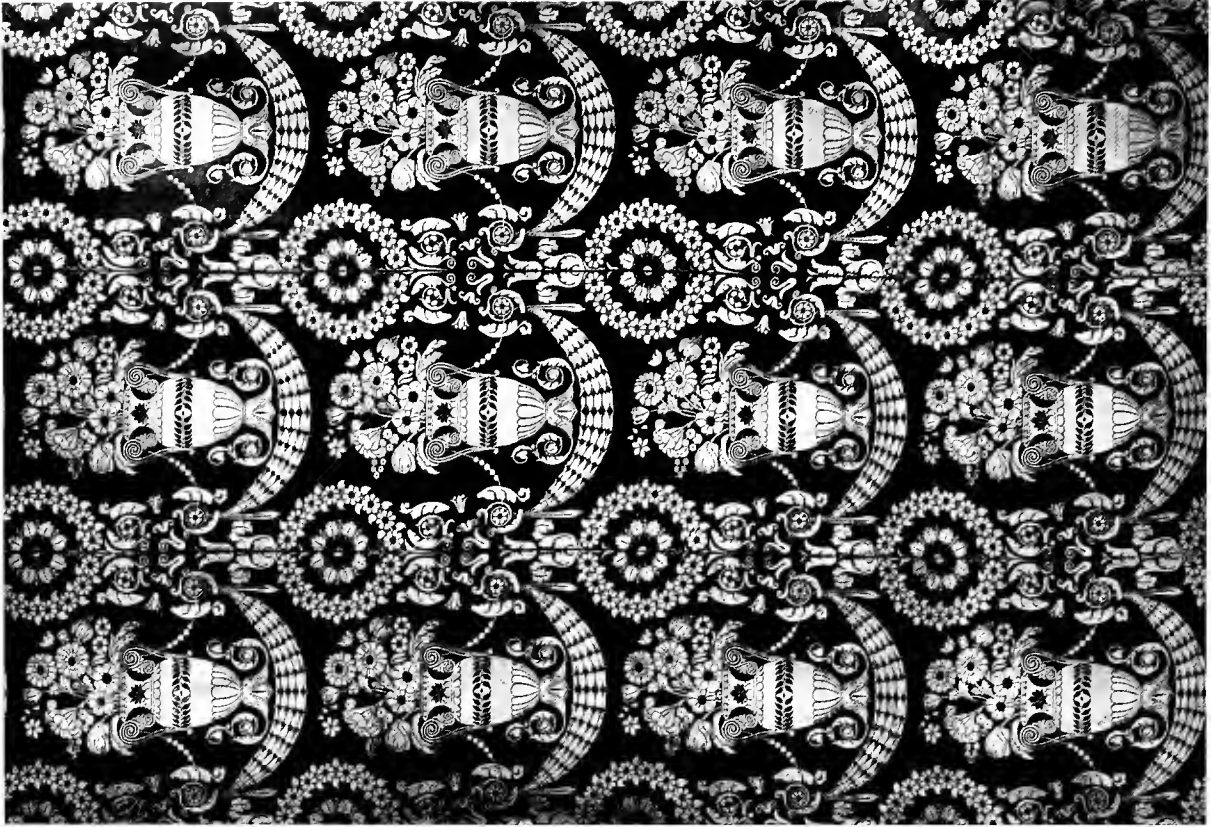
Frankreich, Anfang des 19. Jahrhunderts — Tapetenstoffe im Empirestil



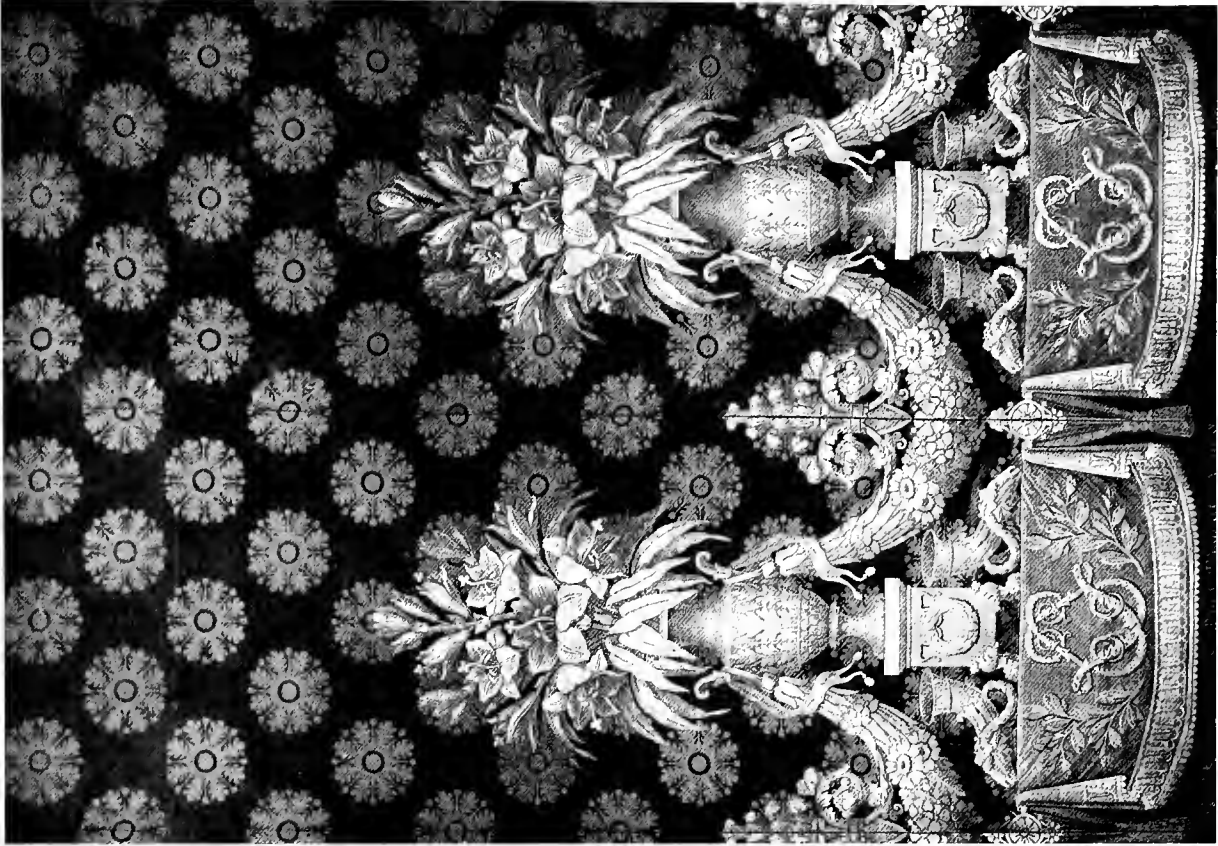
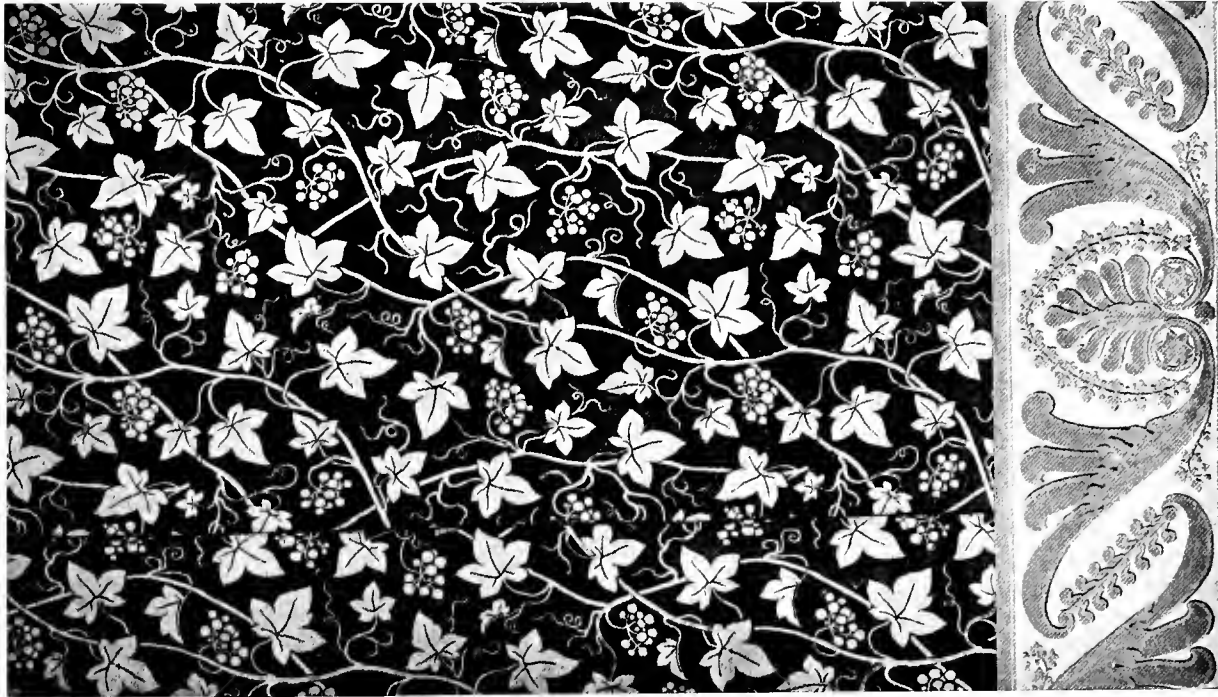
Frankreich, Anfang des 19. Jahrhunderts — Samtstoff im Empirestil



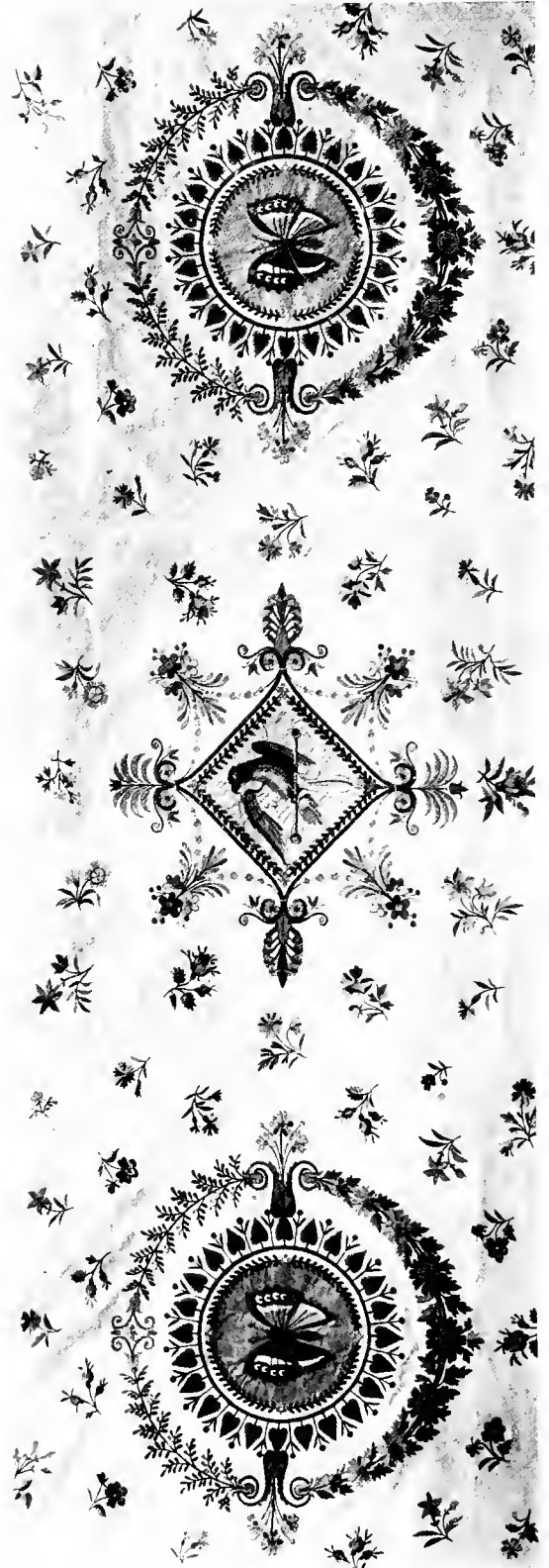
Frankreich, Anfang des 19. Jahrh. — Tapetenstoffe im Empirestil von Lemire, Père et Fils, Lyon (nach Dumonthier)

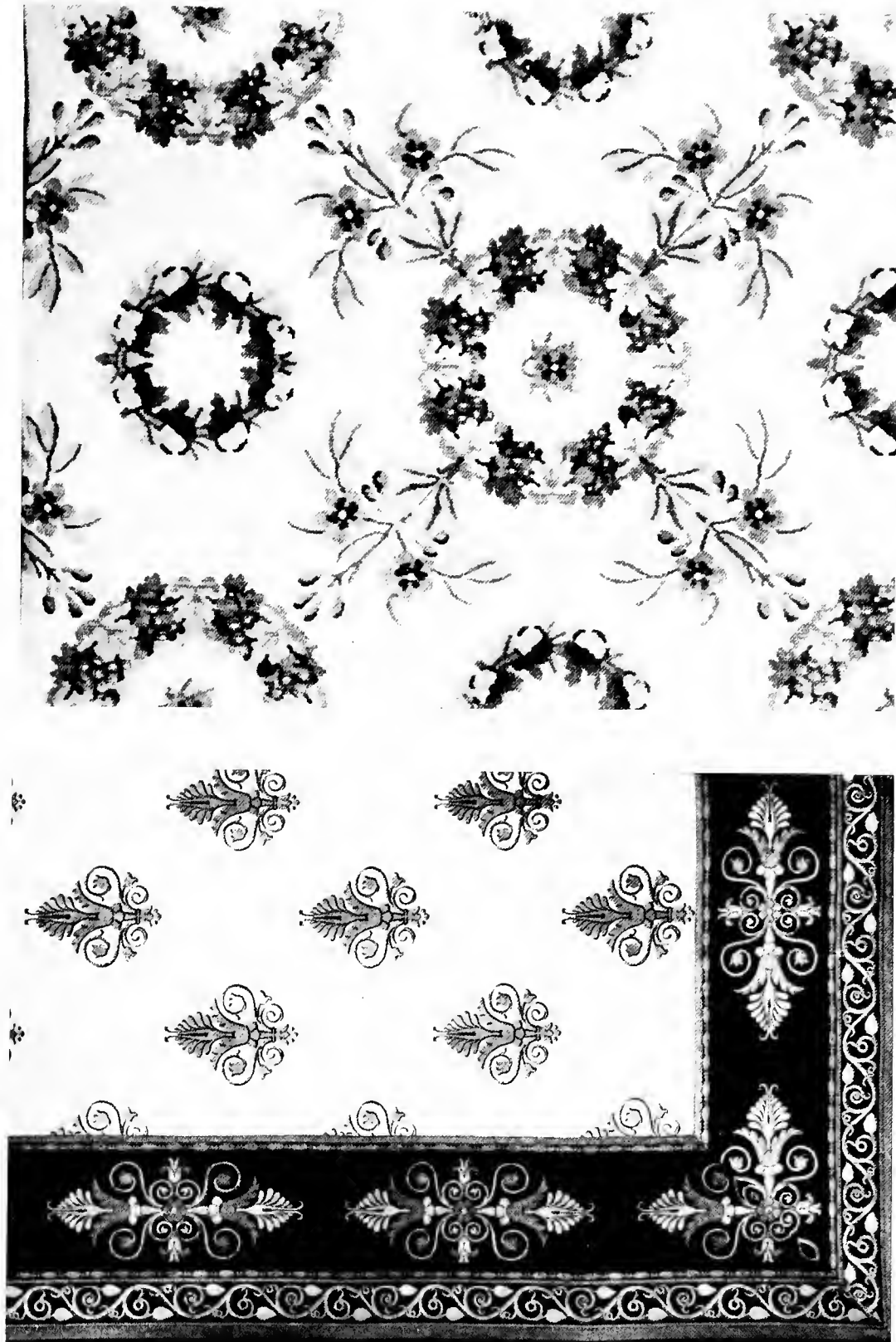


Frankreich, Anfang des 19. Jahrhunderts — Gewebemuster (Tapetenstoffe), Empirestil

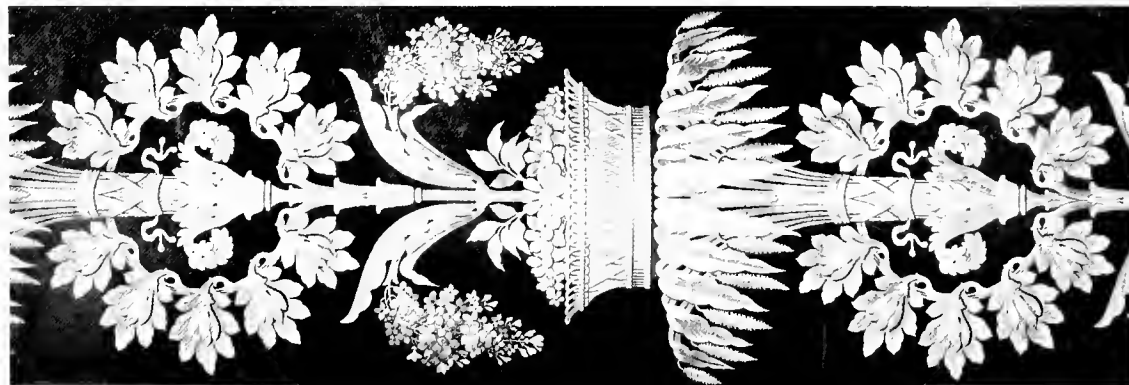
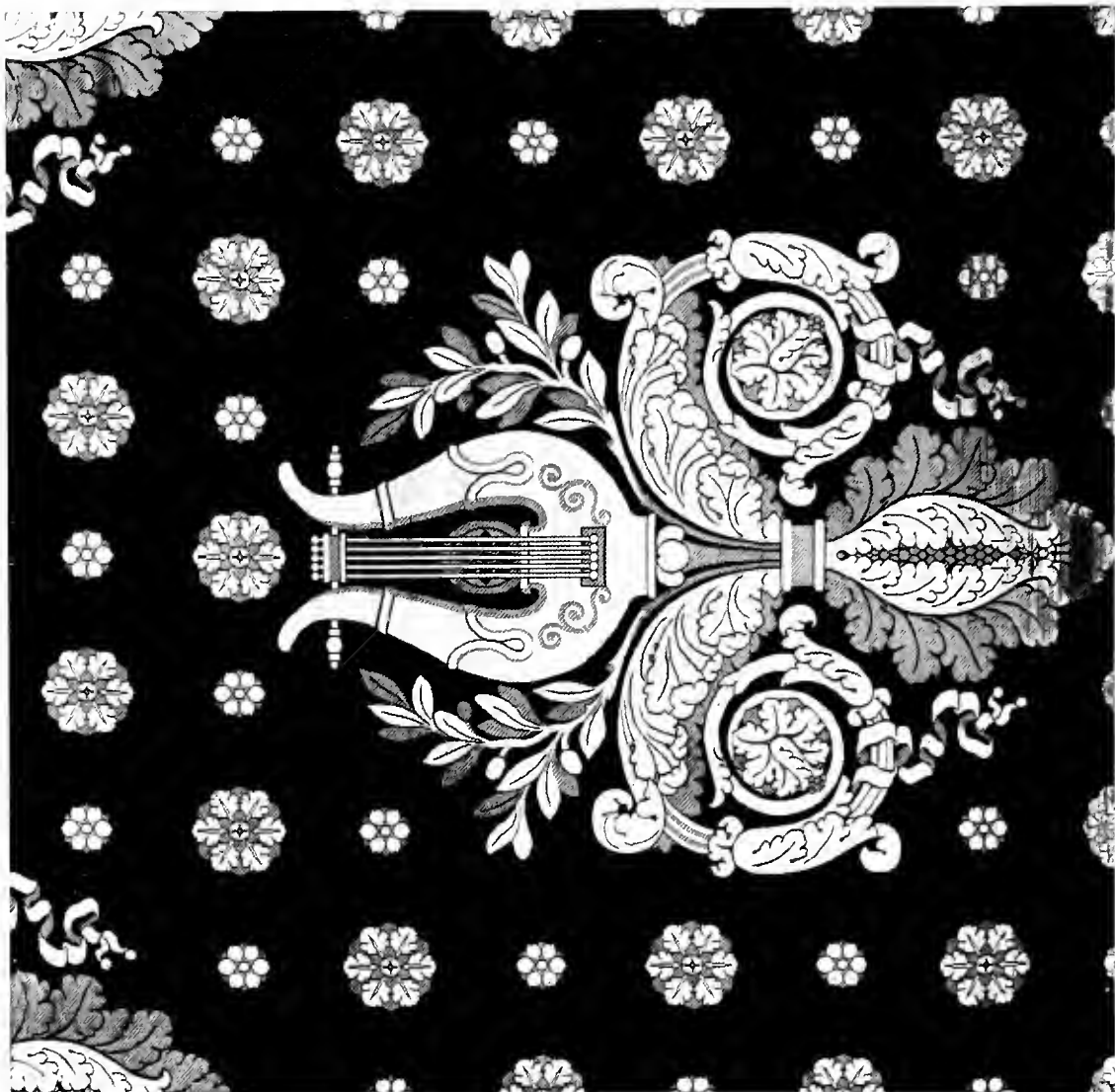


Frankreich, Anfang des 19. Jahrh.— Seidentapeten von C. Pernon, Lyon, und Churd et Cie., Lyon (nach Dumonthier)



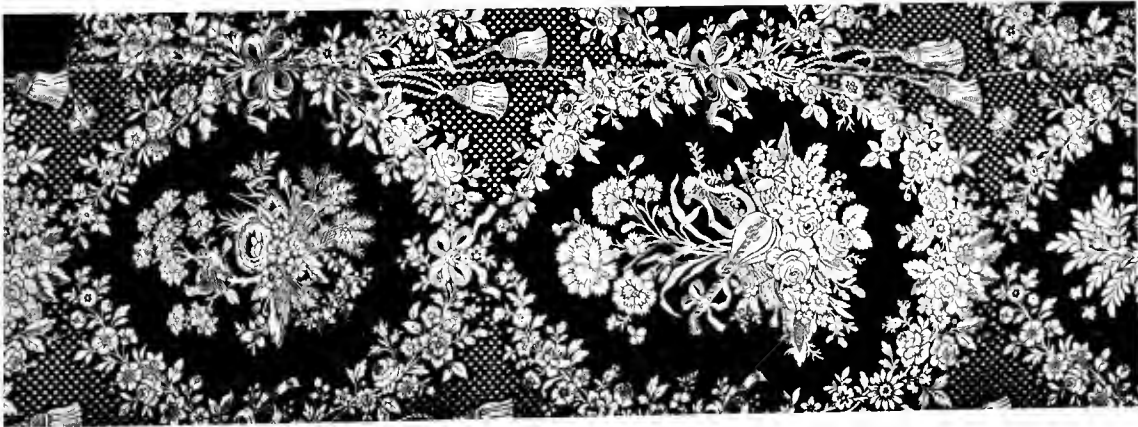
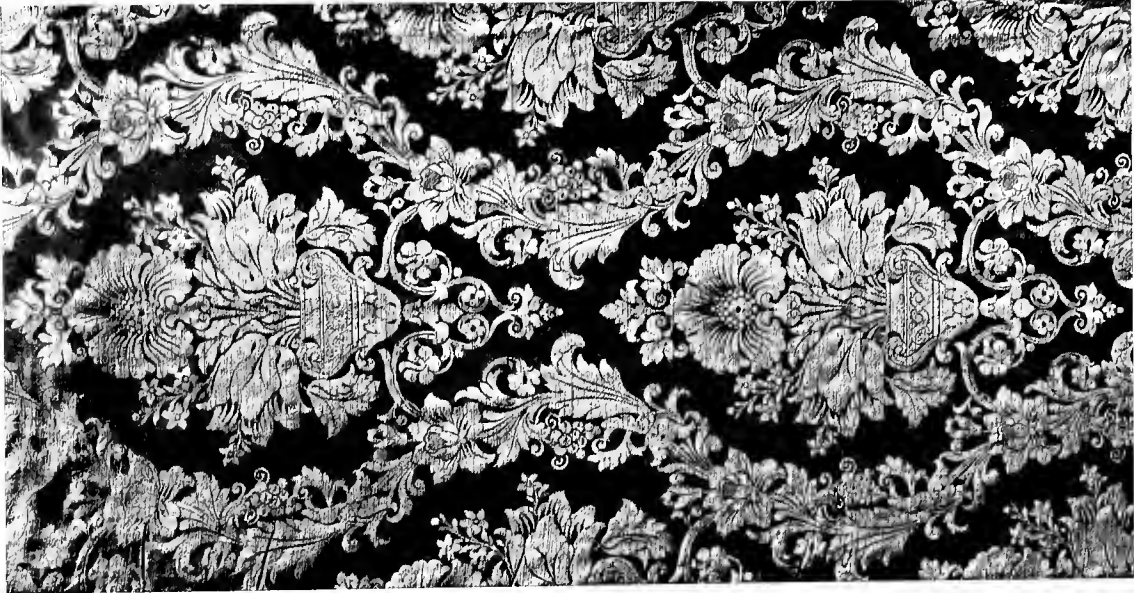
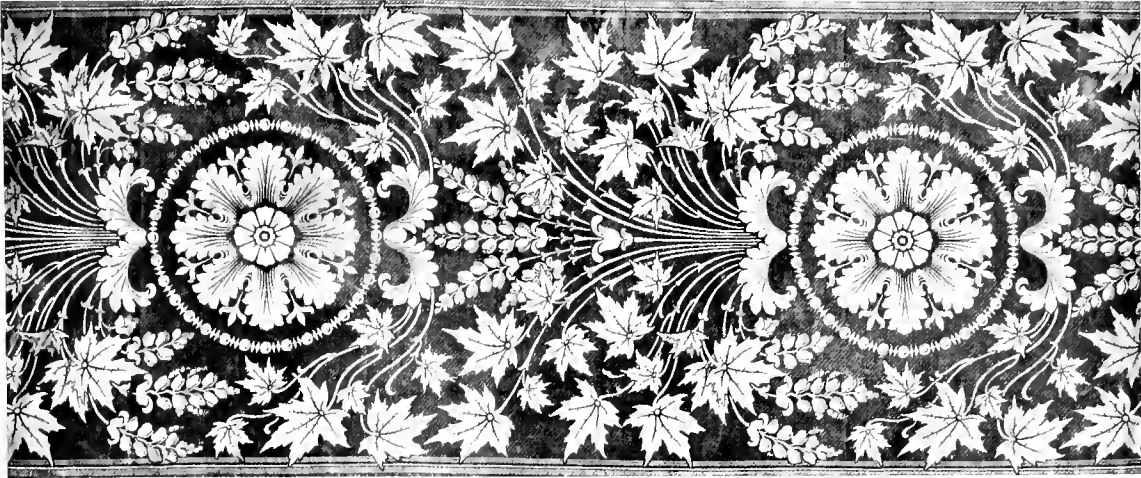


Frankreich, Anfang des 19. Jahrhunderts — Seidentapeten im Empirestil von Grand Frères, Lyon (nach Dumonthier)

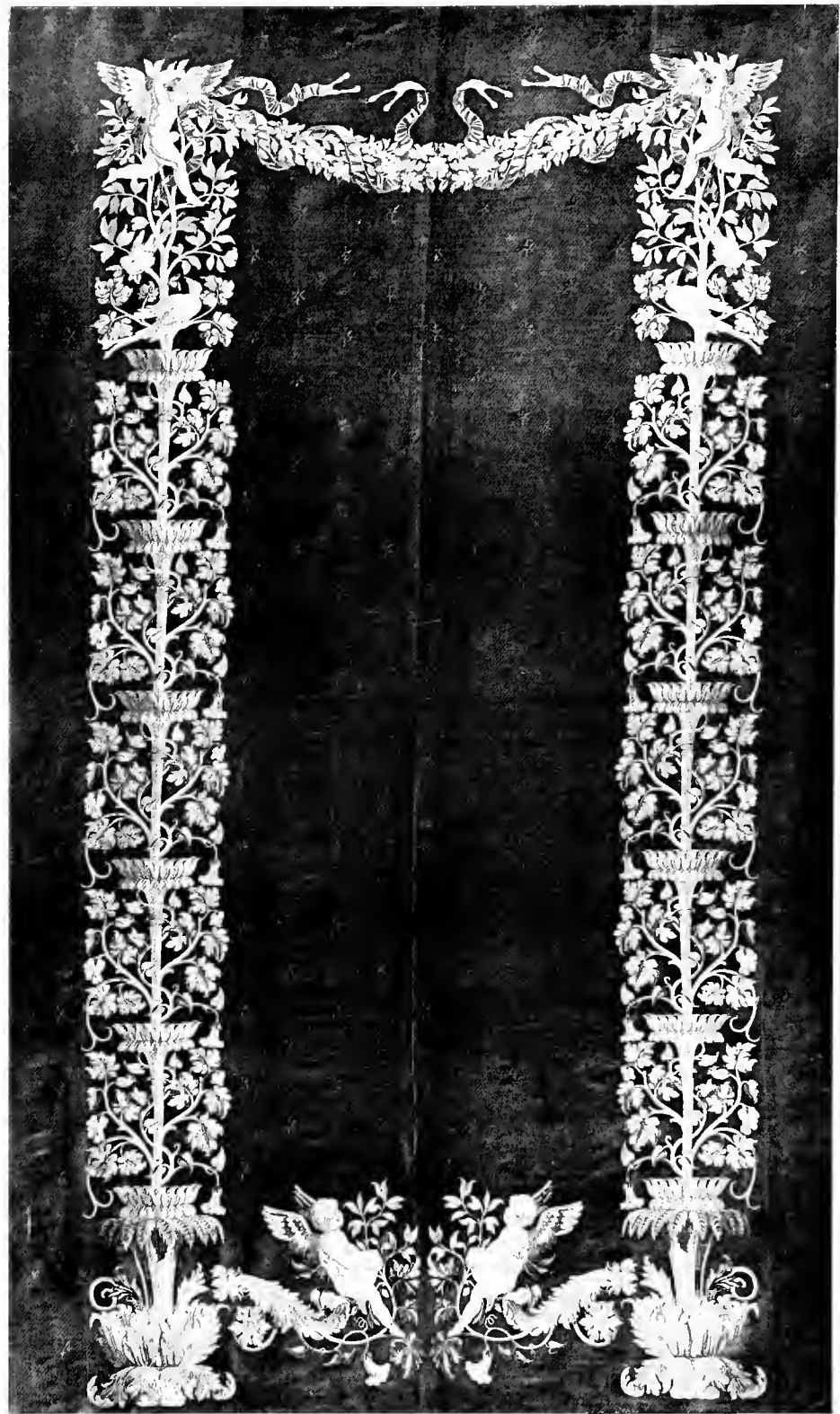


Deutschland, Anfang des 19. Jahrhunderts — Seidentapeten im Empirestil



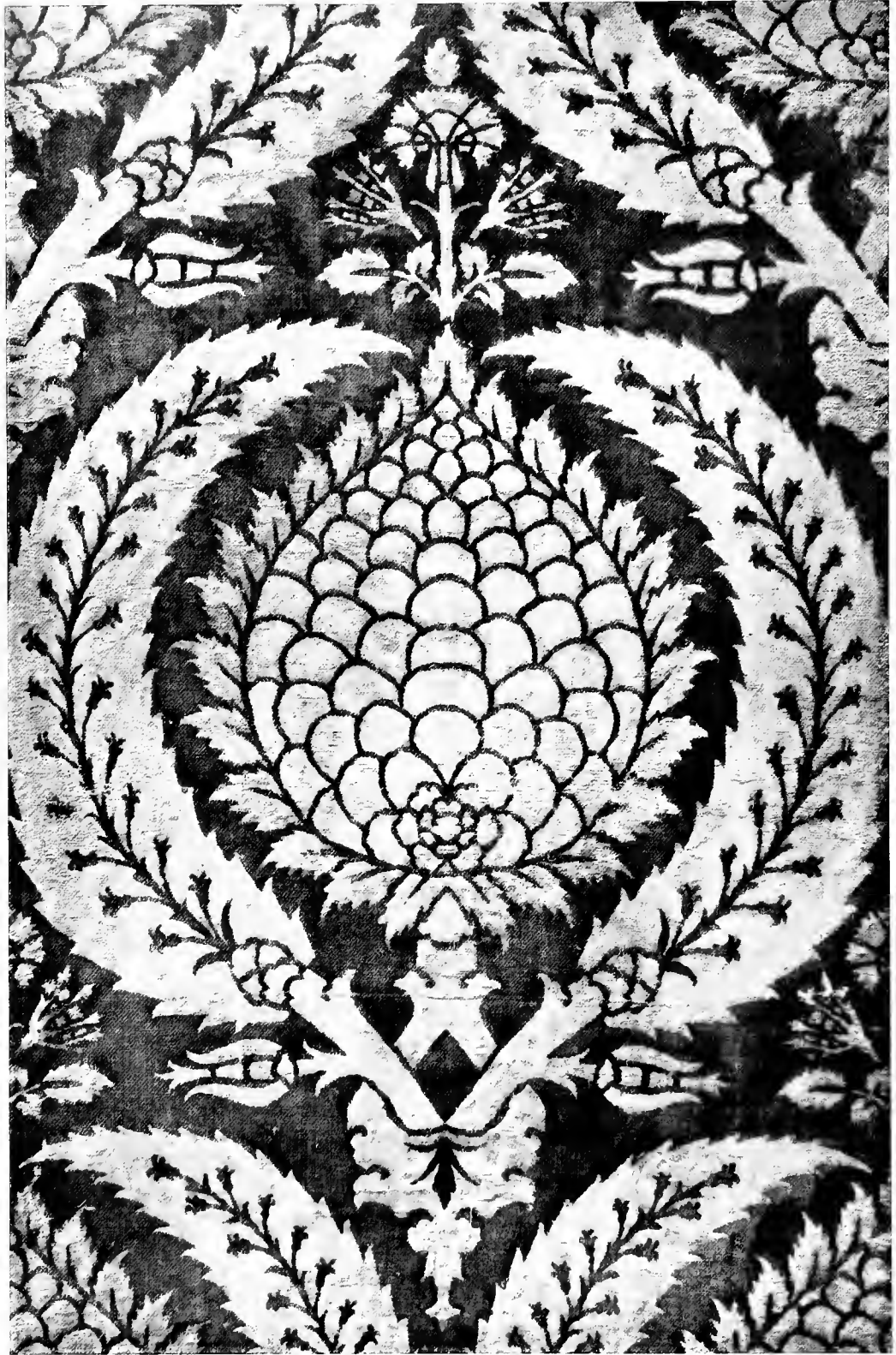


Berlin, Anfang des 19. Jahrhunderts — Seidentapeten. Schloßmuseum, Berlin



Berlin, erste Hälfte des 19. Jahrhunderts — Seidentapete broschiert  
(Vorhang). Schloßmuseum, Berlin

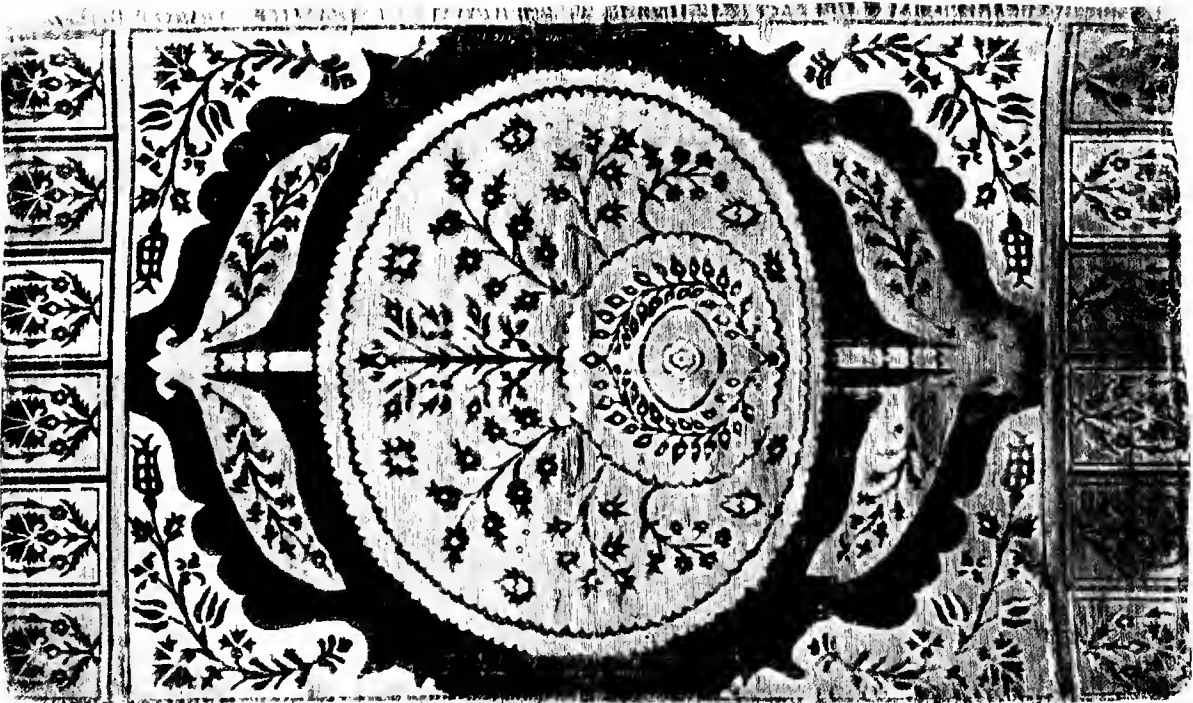
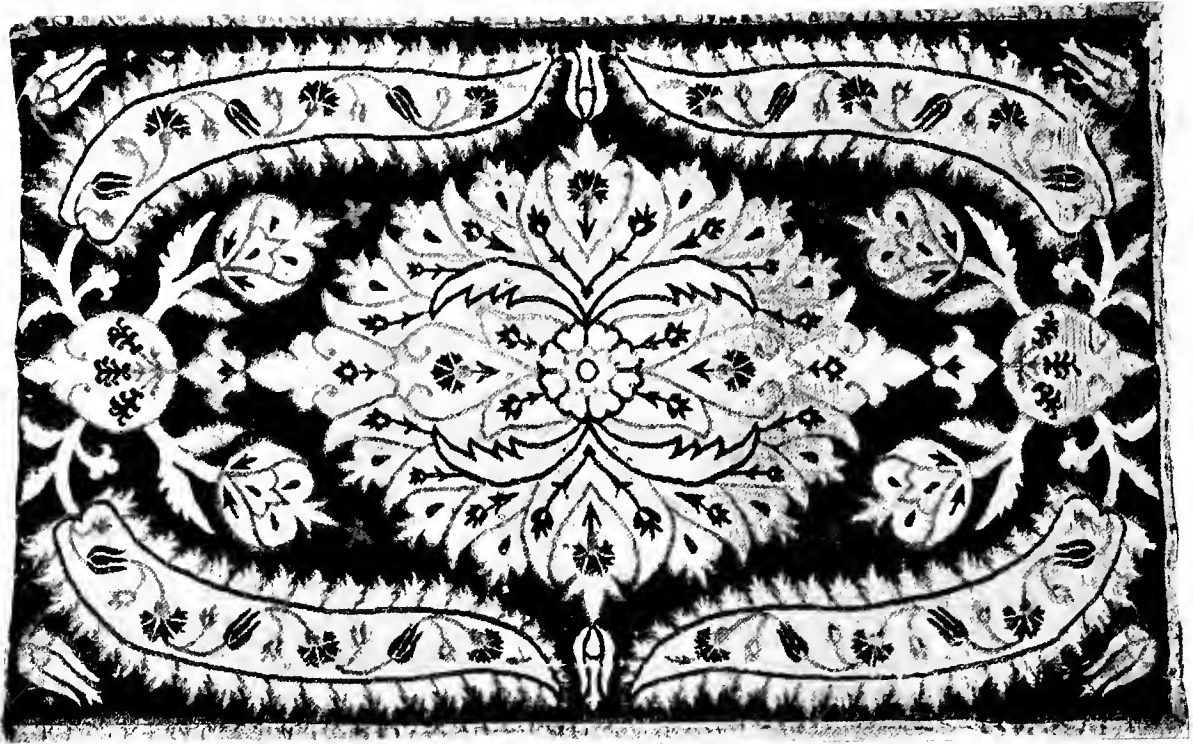
DER ORIENT  
SEIT DEM JAHRE 1500



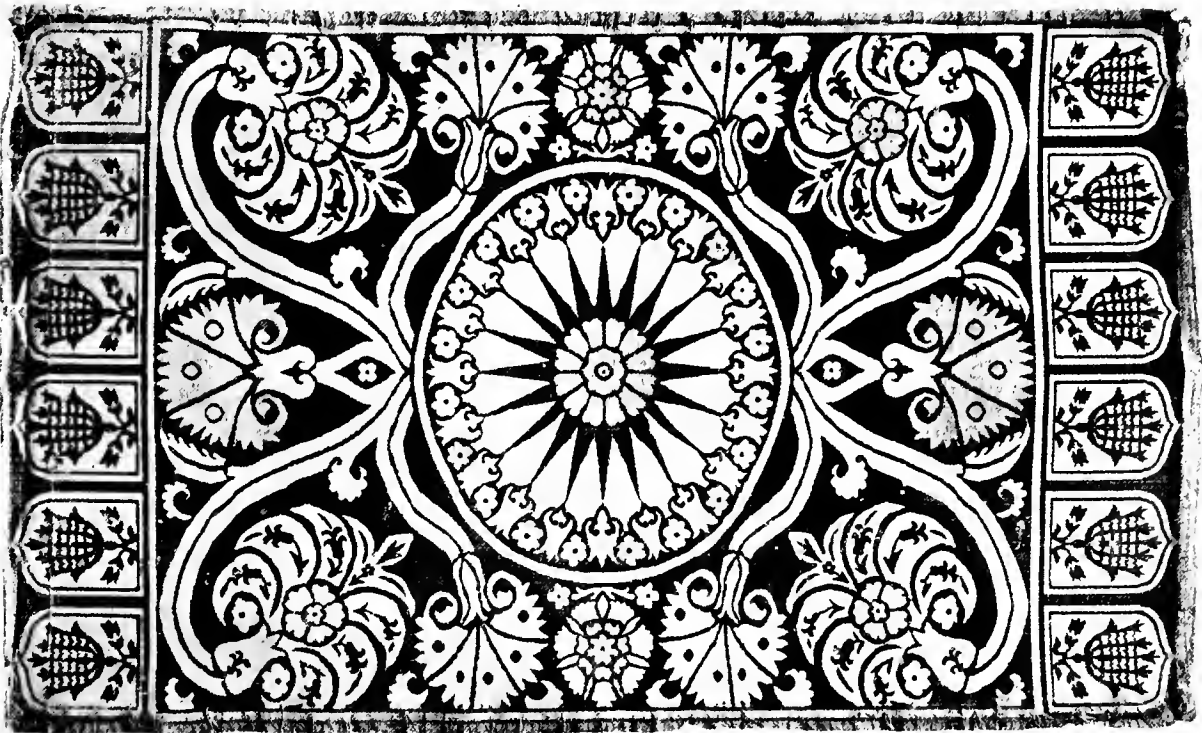
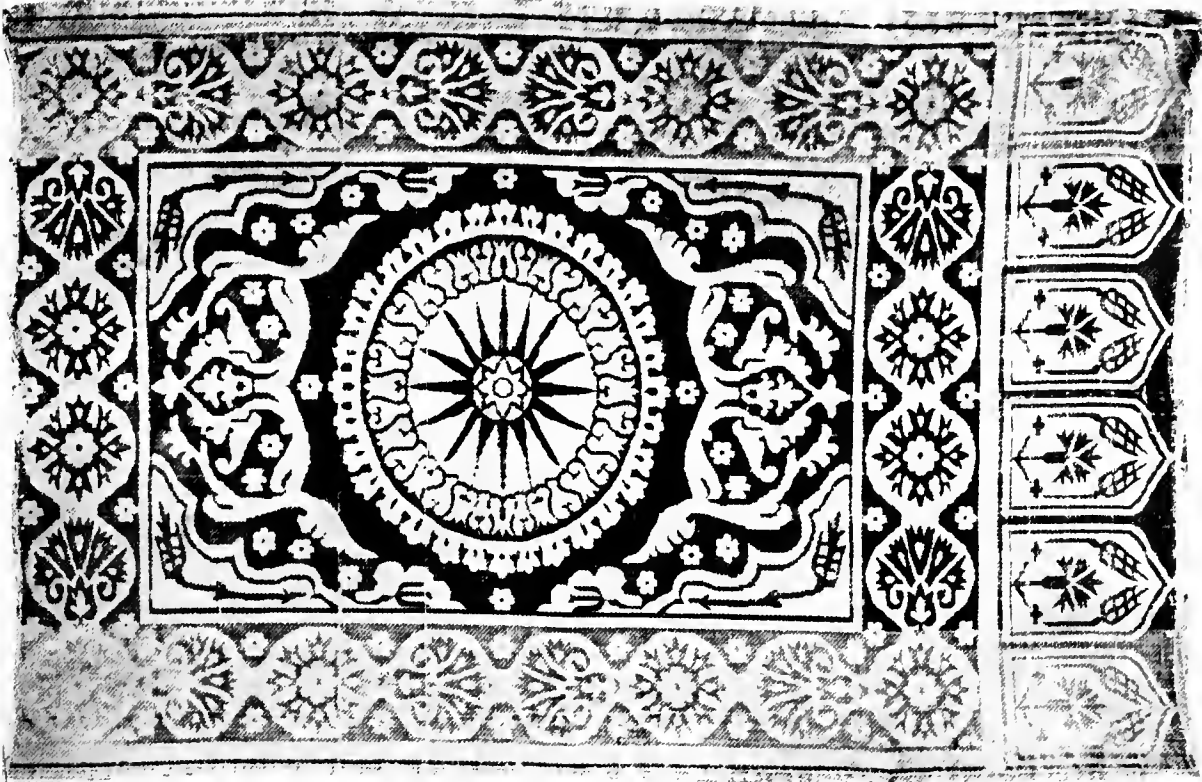
Türkei, Anfang des 16. Jahrhunderts — Samttapete. Schloßmuseum, Berlin



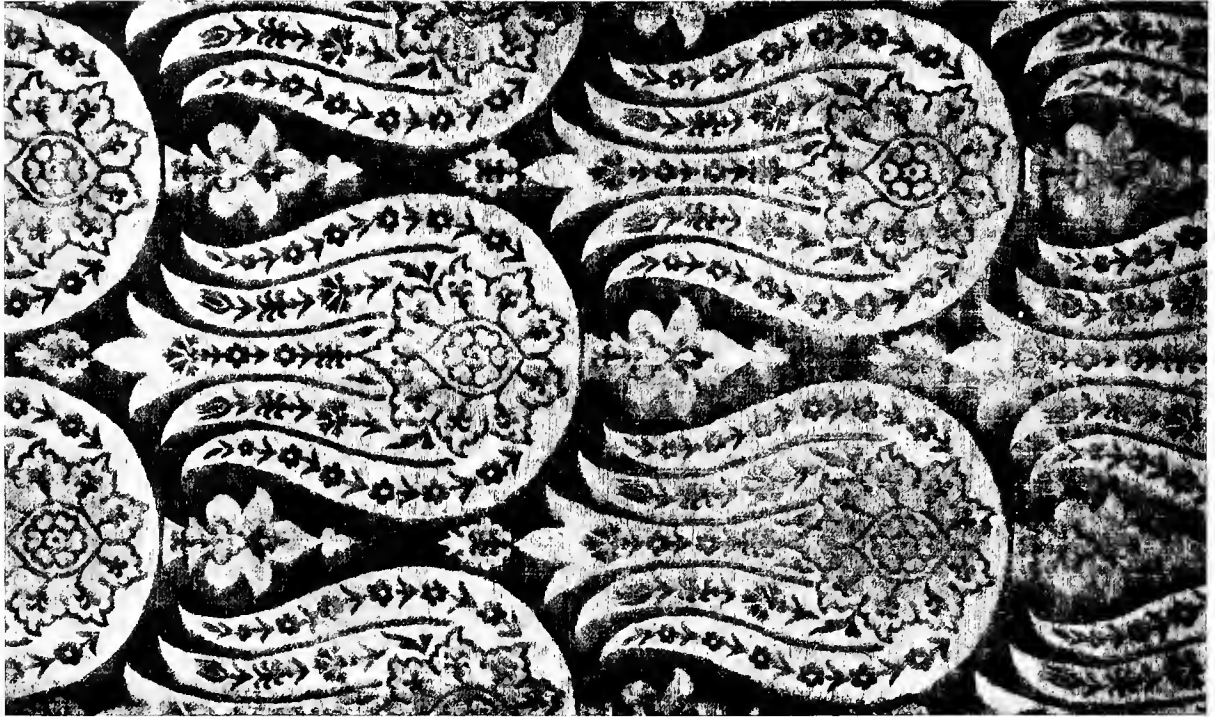
Türkei (Brussa), 16. Jahrh. — Samtbrotat. Privatbesitz, Frankfurt a. M.



Türkei, 16. Jahrhundert — Seidensamt (Skutaridecken). Collection Kelekian, Paris

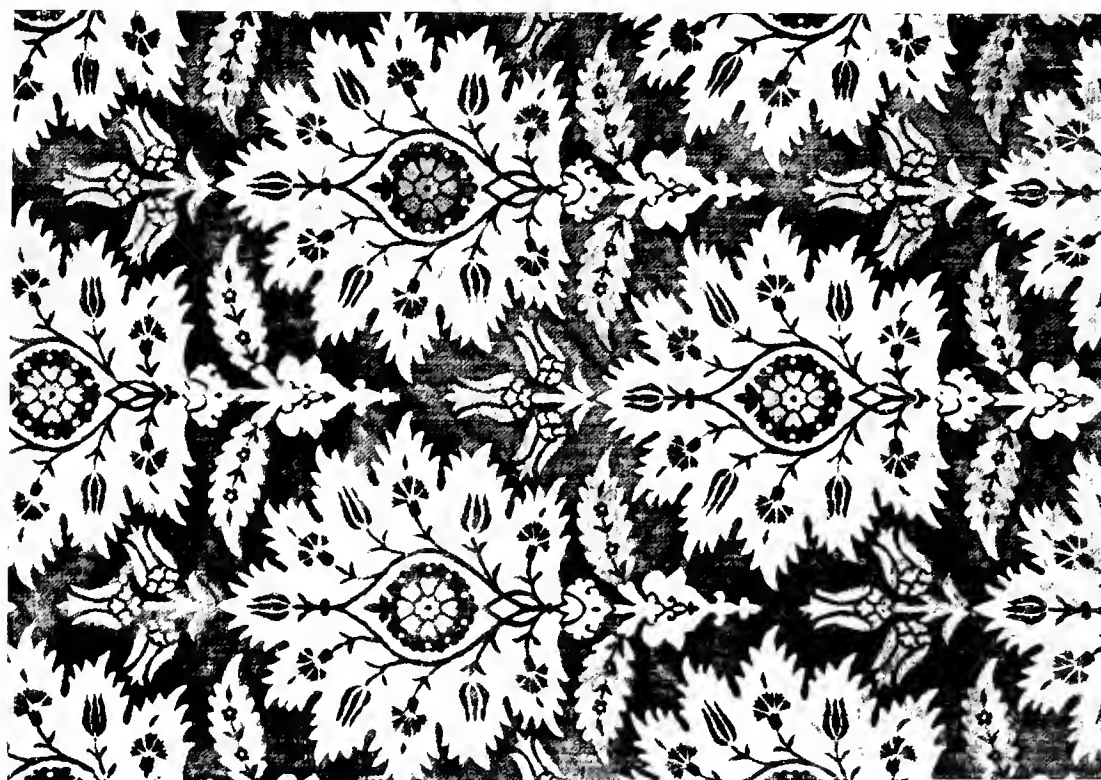
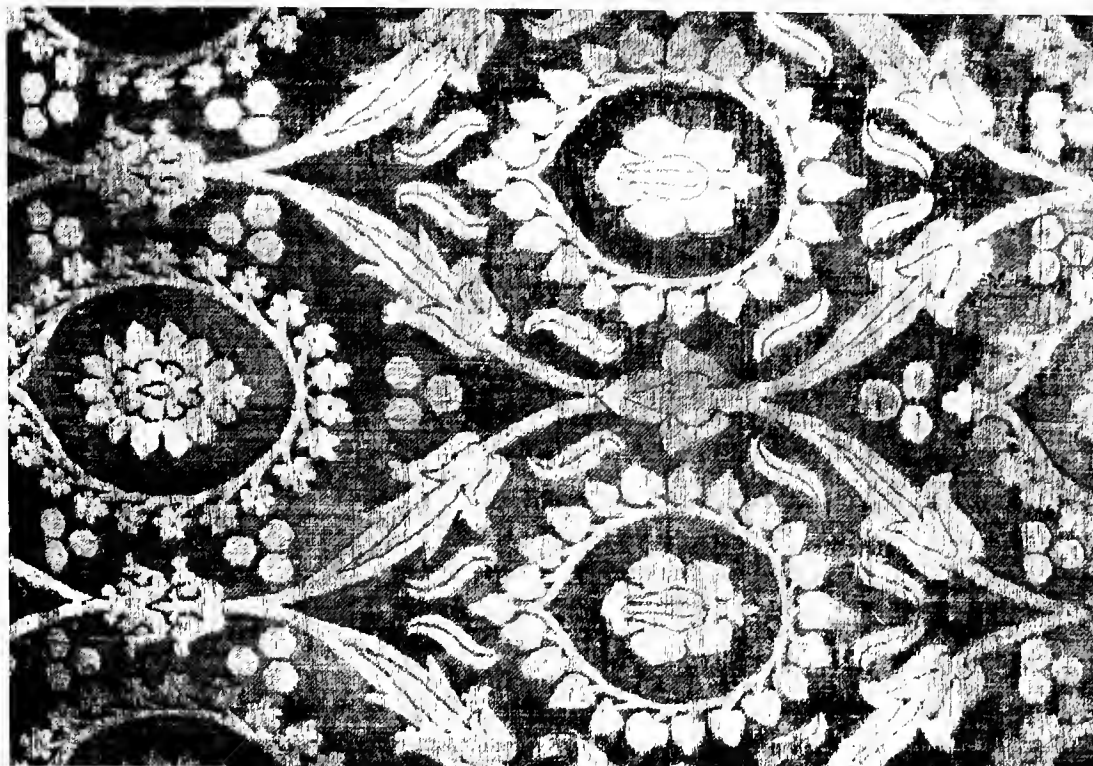


Türkei, 16. Jahrhundert — Seidensamt (Skutaridecken). Collection Kelekian, Paris

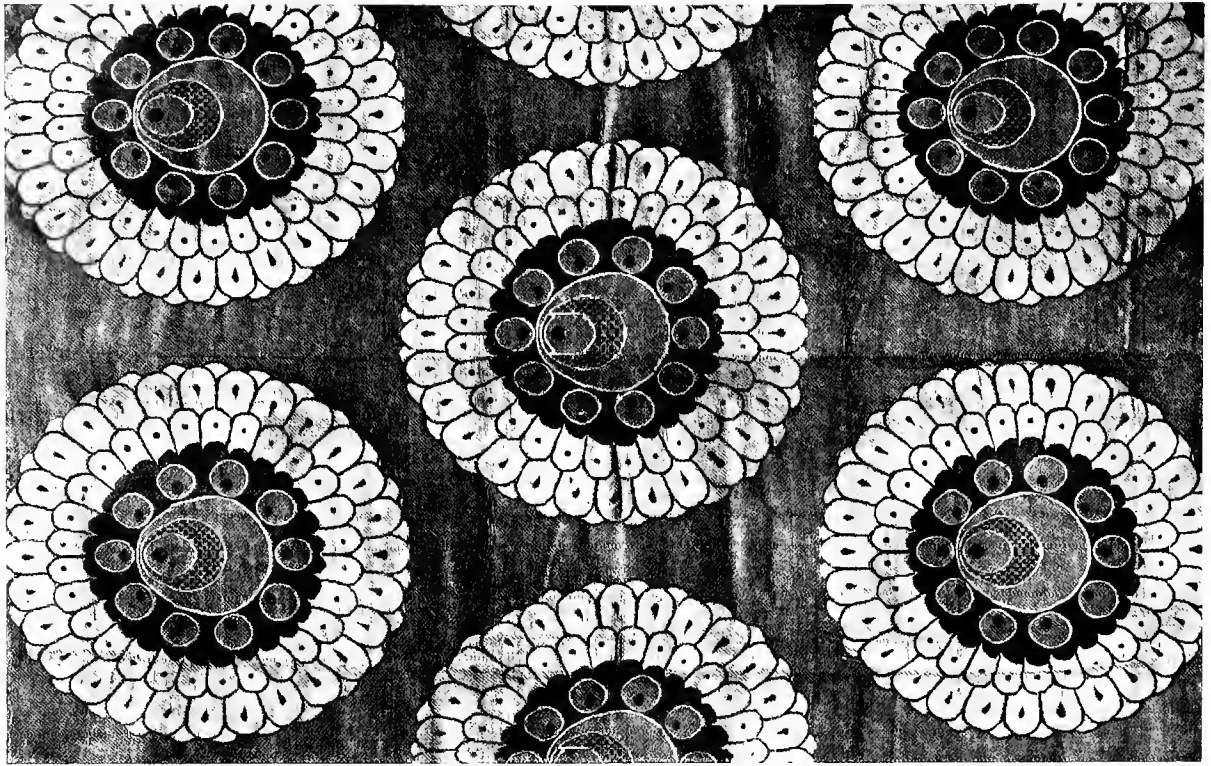


Türkei, 16. Jahrhundert — Samtstoffe. Collection Besselièvre, Paris

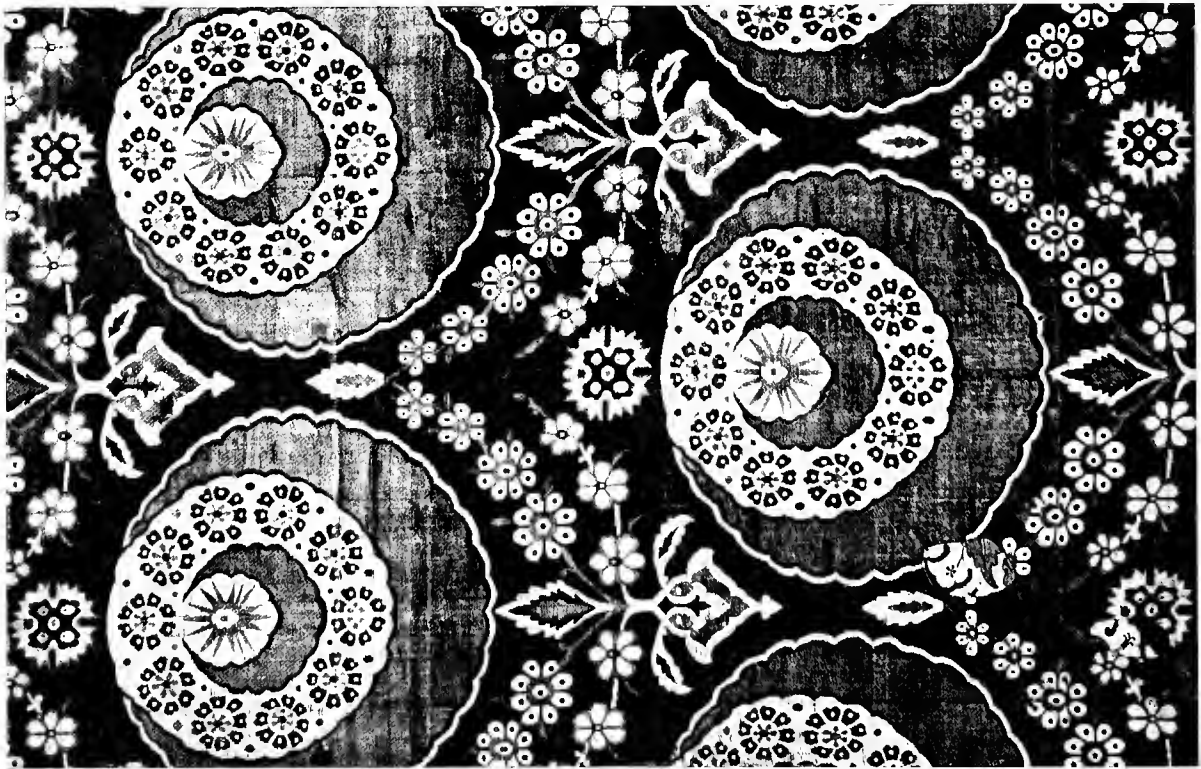




Türkei, 16. und 17. Jahrhundert — Samtstoffe. Schloßmuseum, Berlin

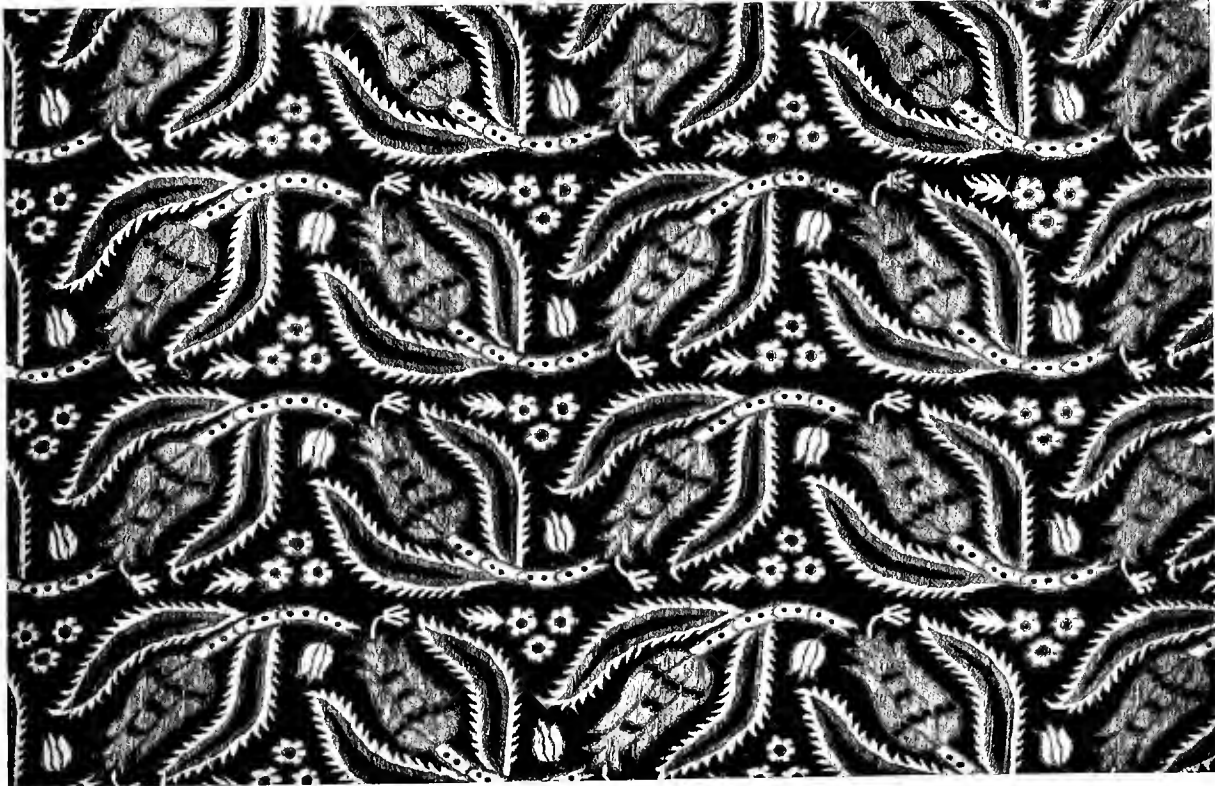
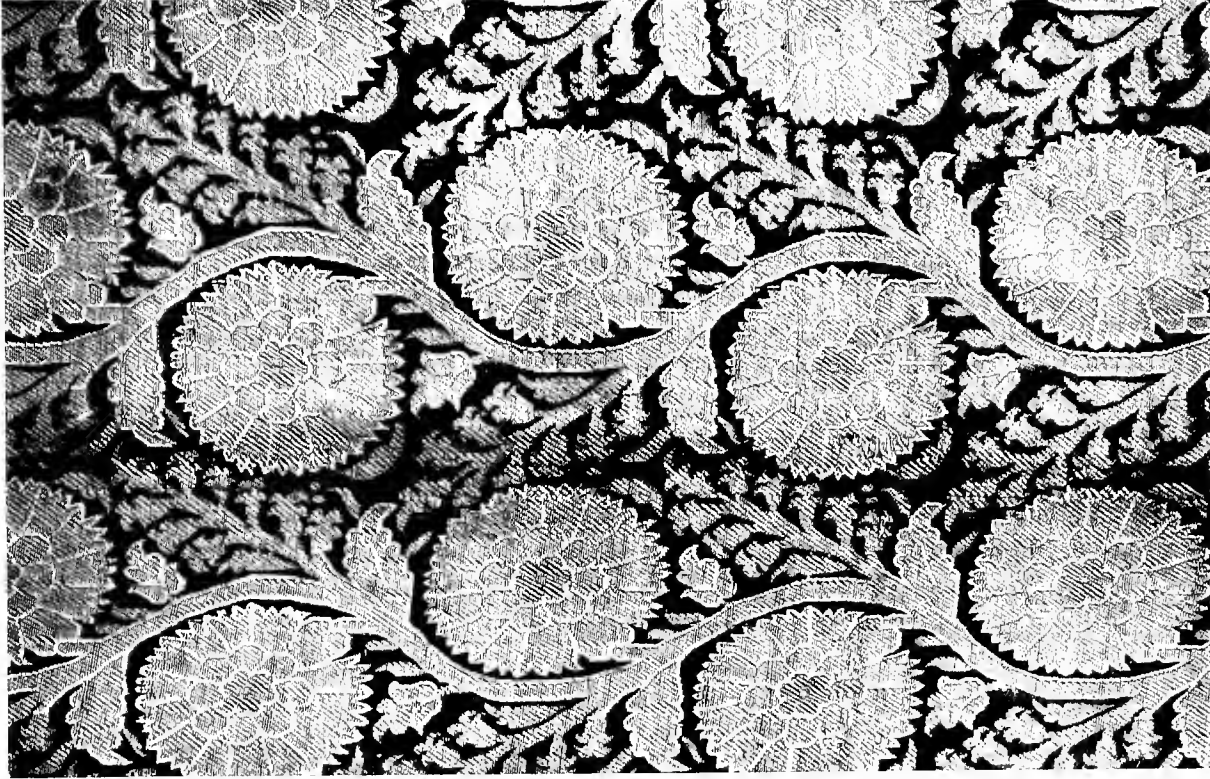


2

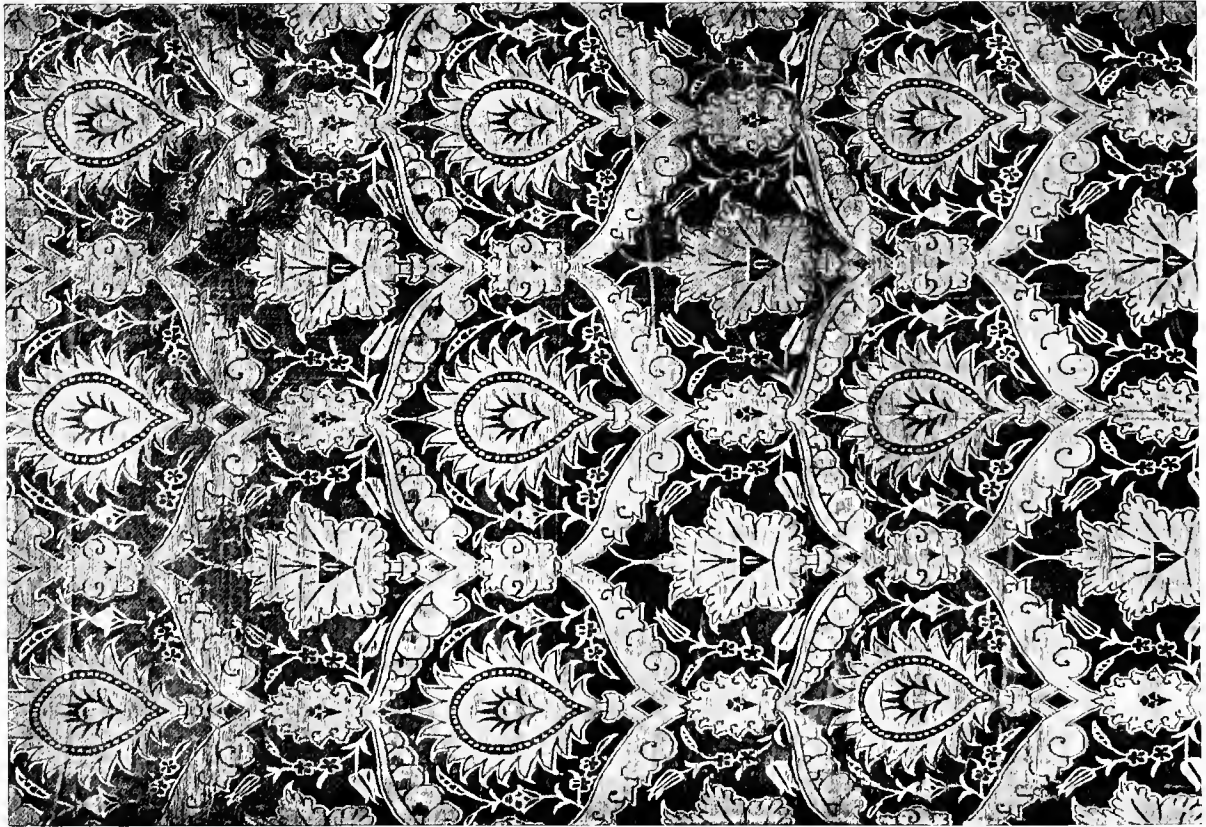
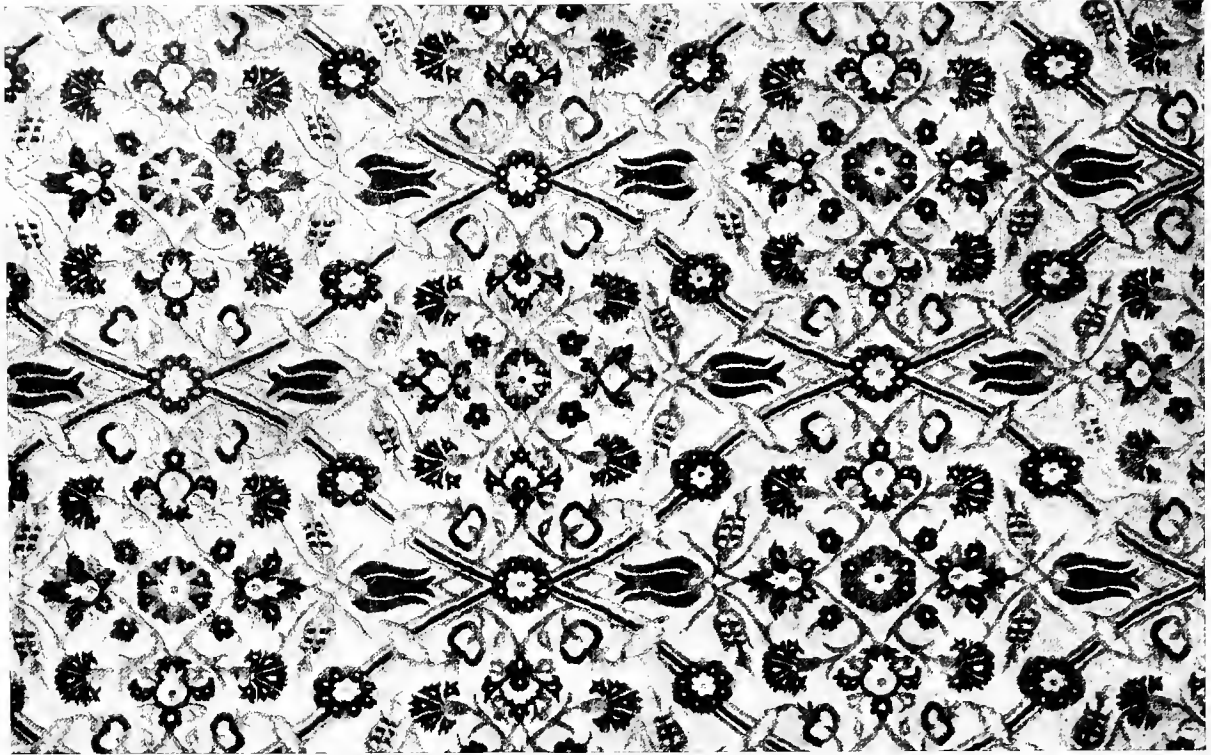


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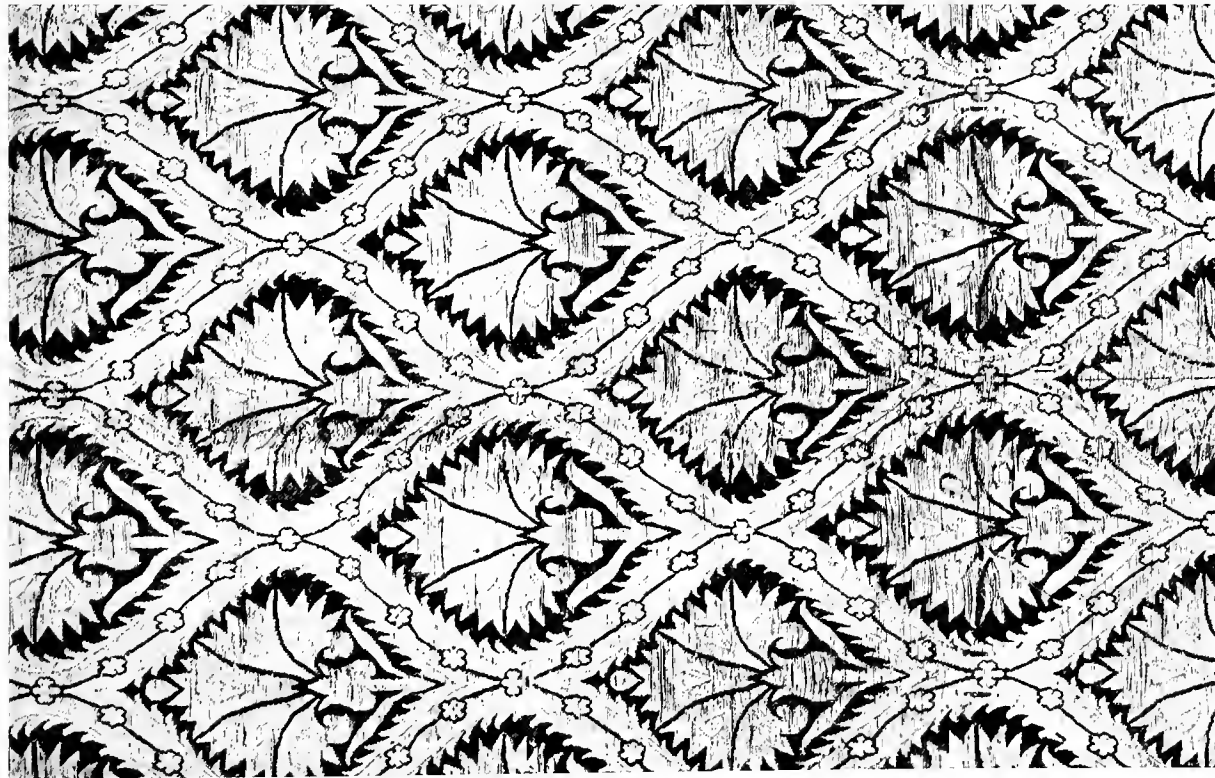
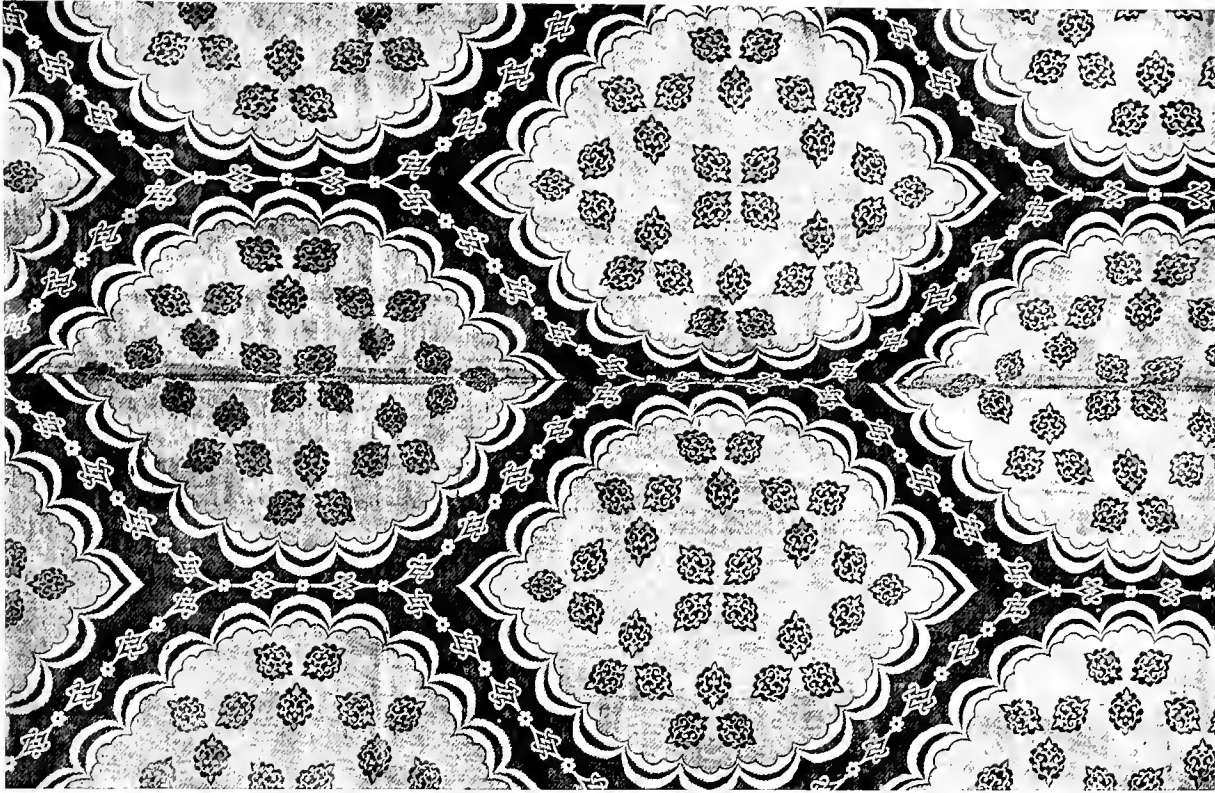
Türkei (Brussa), 16. Jahrhundert — 1) Seidenstoff; 2) Brokat. Collection Besselièvre, Paris



Kleinasien, 16. Jahrhundert — Seidenstoffe. Collection Kelekian, Paris



Türkei, 16. Jahrhundert — 1) Seidenstoff; 2) Samtstoff. Collection Kelekian, Paris



Türkei, 16. Jahrhundert — Seidenstoffe. Collection Kelekian, Paris



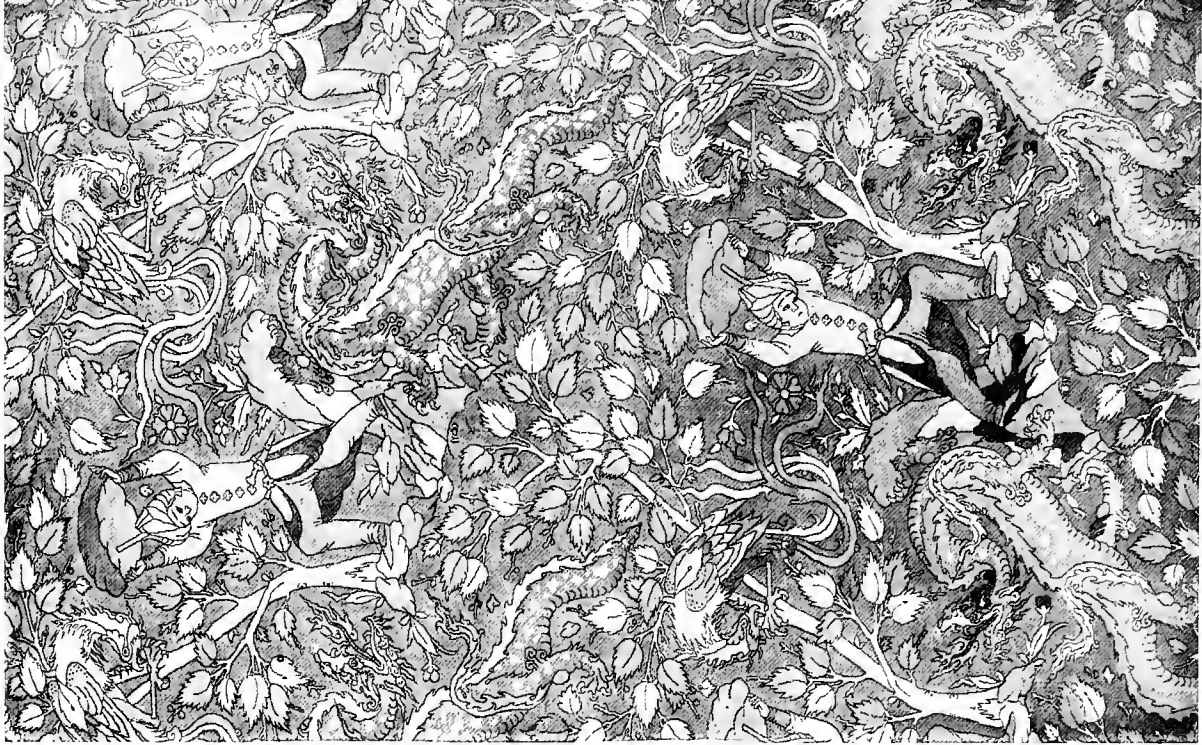
Türkei, 16. bis 17. Jahrhundert — Männerrock von Brokatstoff. Wien, Privatbesitz



Persien, 17. Jahrhundert — Seidenstoff. Museo Nazionale, Florenz



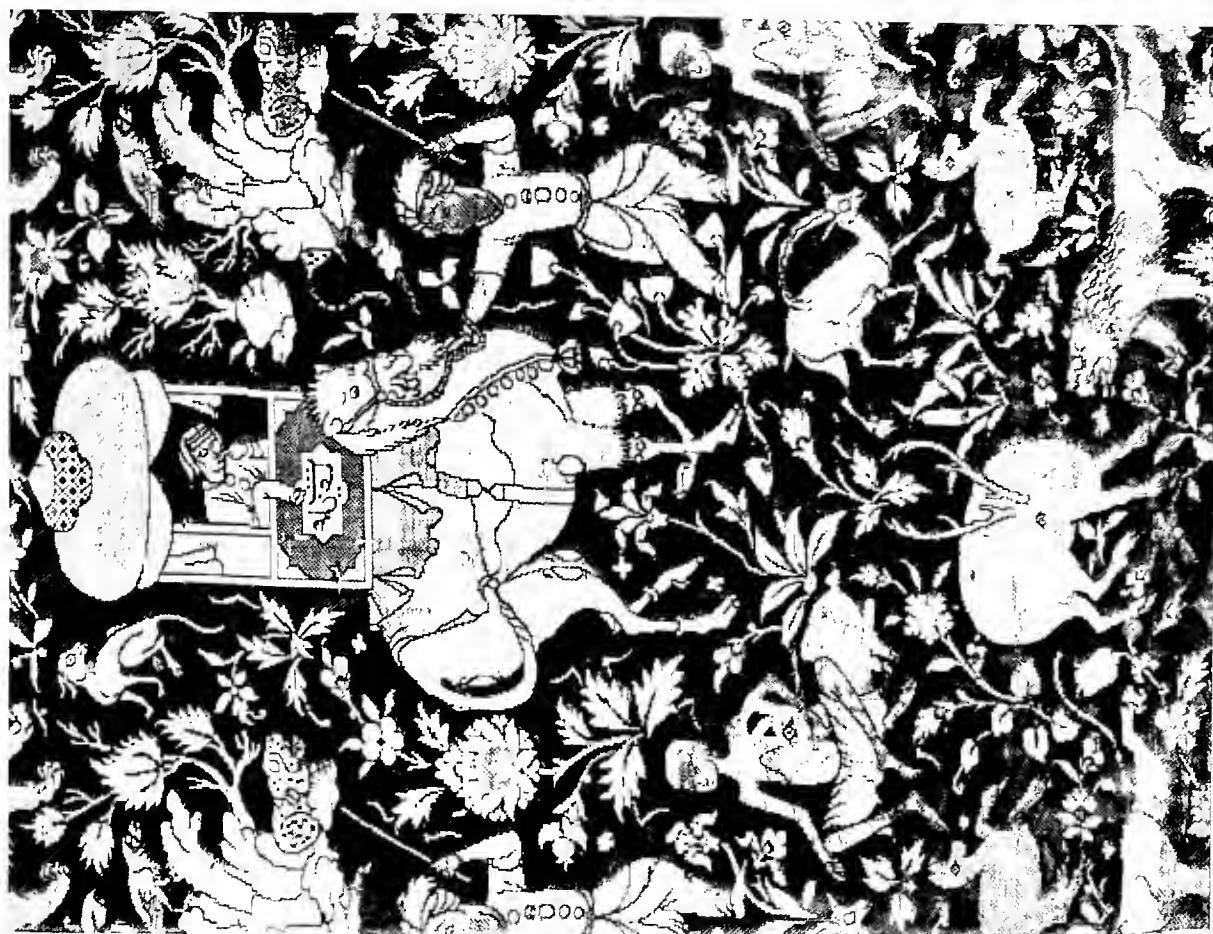
1



2

1) Persien, 16. Jahrh. — Seidenstoff. Collection Kelekian, Paris; 2) Persien um 1600 — Brokat. Museum, Moskau





Persien, 17. Jahrhundert — Seidenstoffe. Museo Nazionale, Florenz



Persien, Mitte des 16. Jahrhunderts — Samtbrokate. Sammlung Figdor, Wien, und Collection Bacri Frères, Paris



Persien, 16. bis 17. Jahrhundert — Samtbrotat. Schloßmuseum, Berlin



Persien, Anfang des 17. Jahrhunderts – Samtbrokat. Museum in Karlsruhe

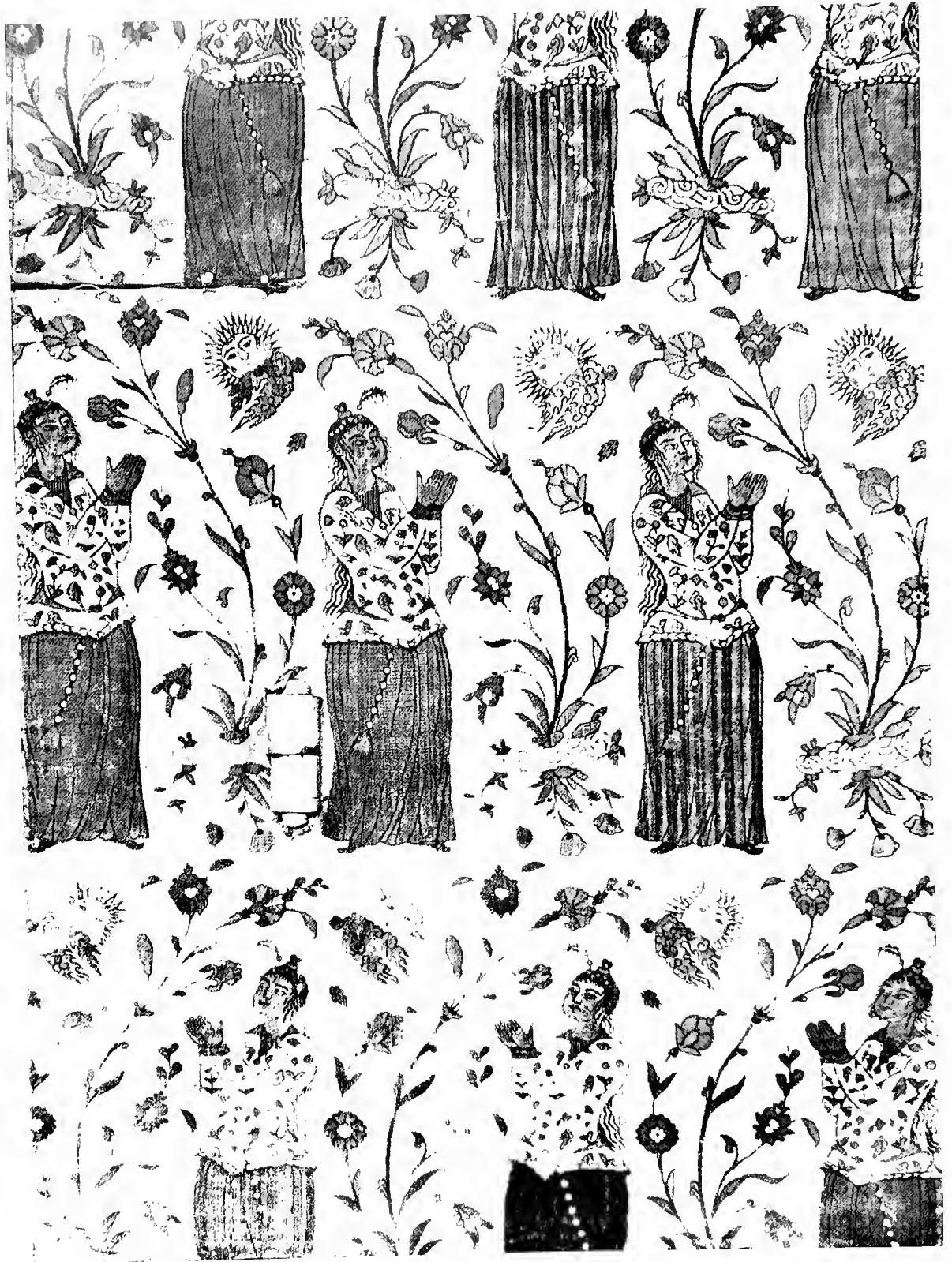


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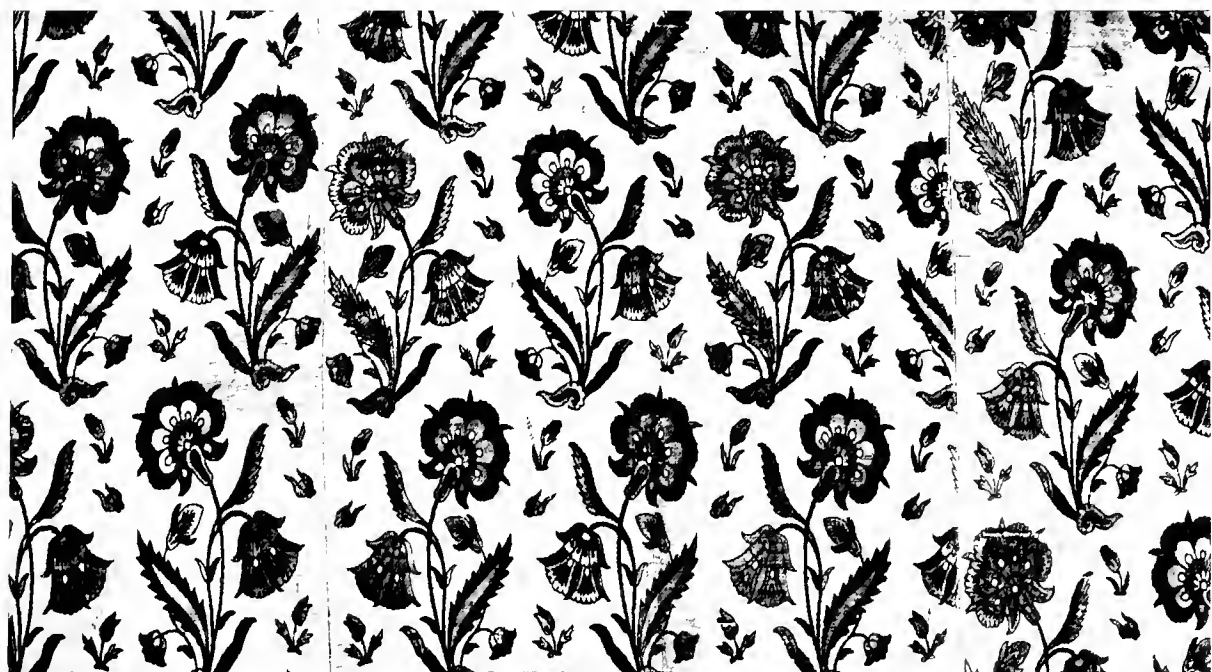
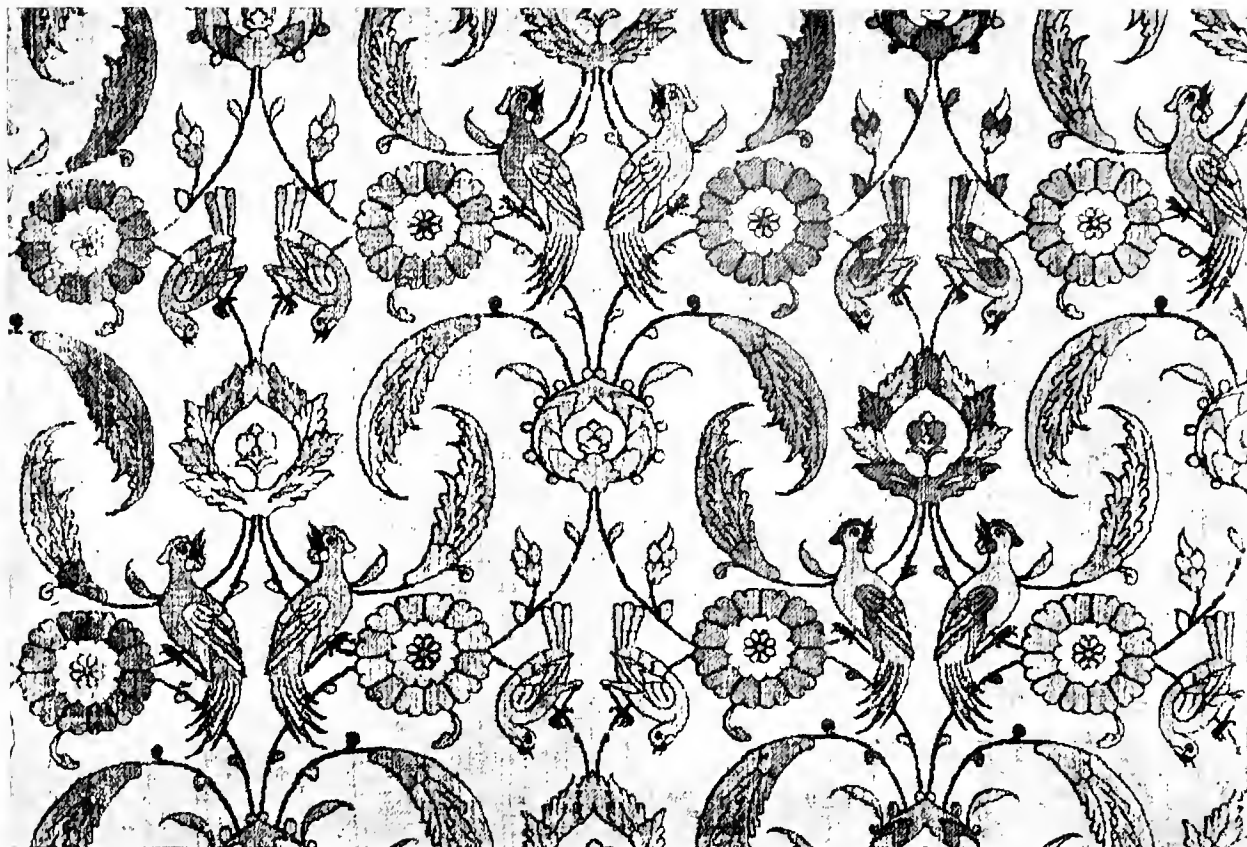


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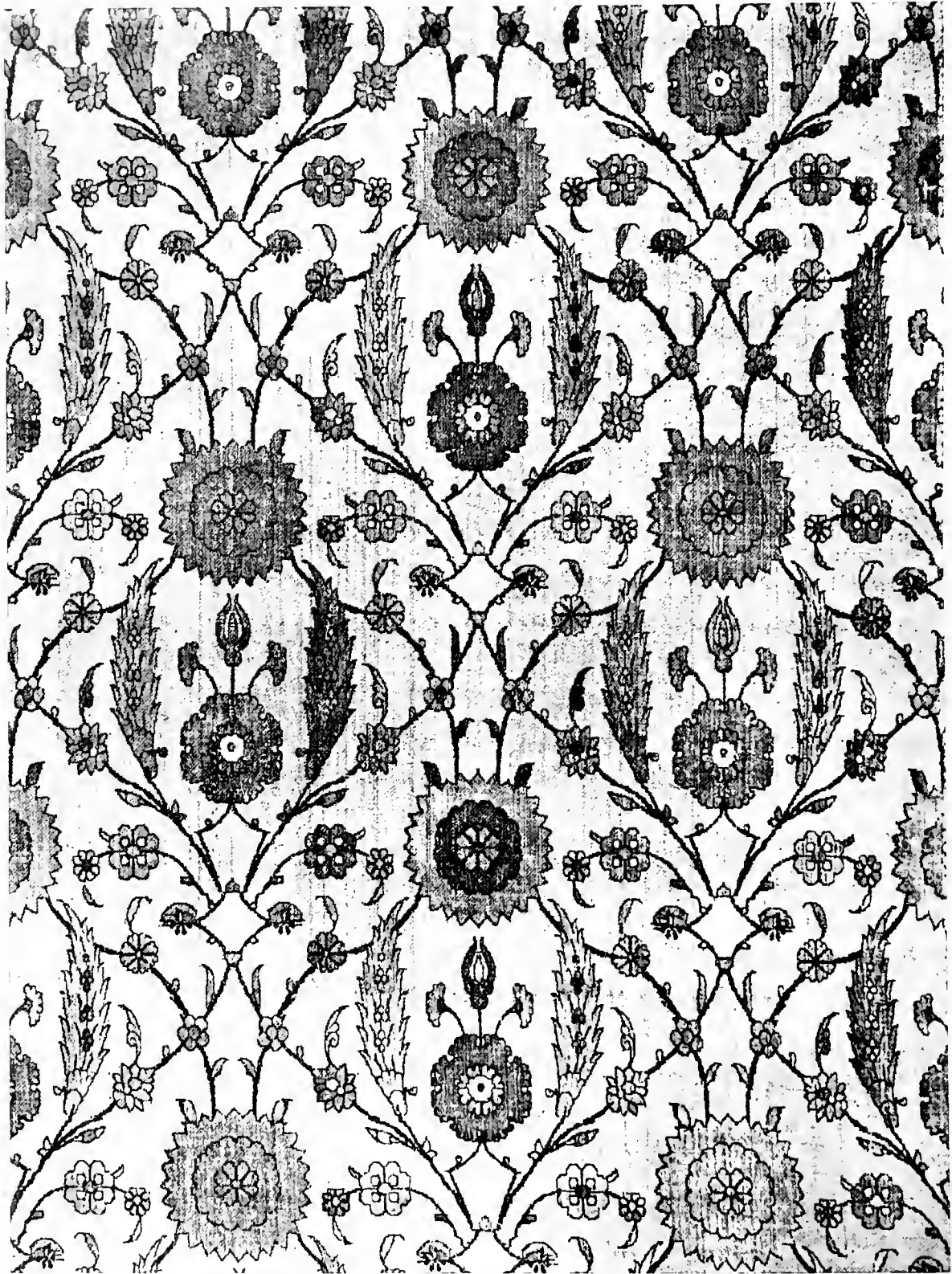
Persien, erste Hälfte des 17. Jahrhunderts— 1) Samtbrokat. Museum in Krakau.  
2) Samtbrokat. Schloß Rosenberg



Persien, 17. Jahrhundert – Samtbrotkat. Schloß Rosenborg bei Kopenhagen



Persien, 17. Jahrhundert — 1) Samtbrotat aus Schloß Rosenberg; 2) Samtbrotat.  
Privatbesitz, Frankfurt a. M.

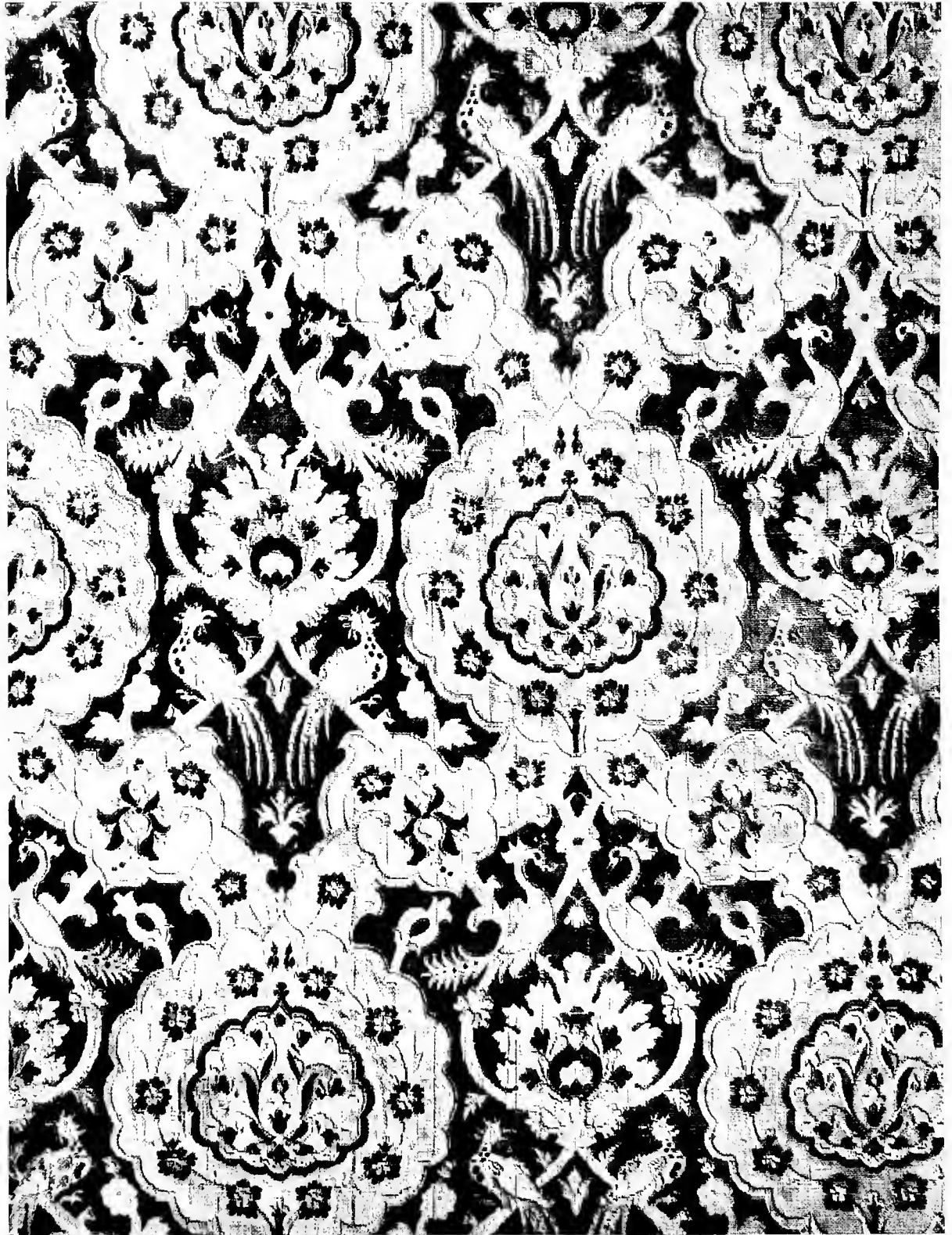


Persien, erste Hälfte des 17. Jahrhunderts — Samt. Schloß Rosenberg bei Kopenhagen

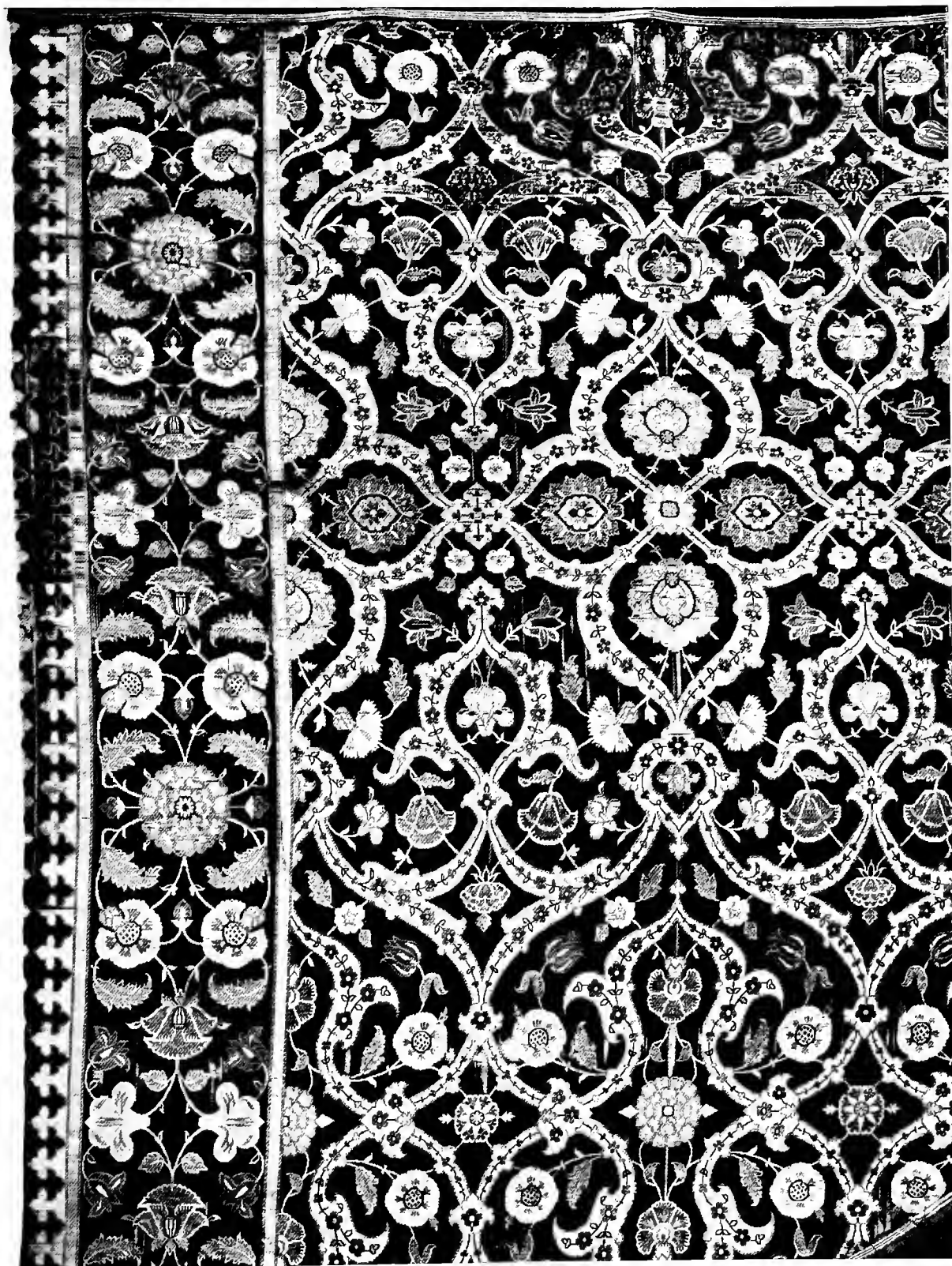




Persien, 16. Jahrhundert — Samt. Collection Besselièvre, Paris



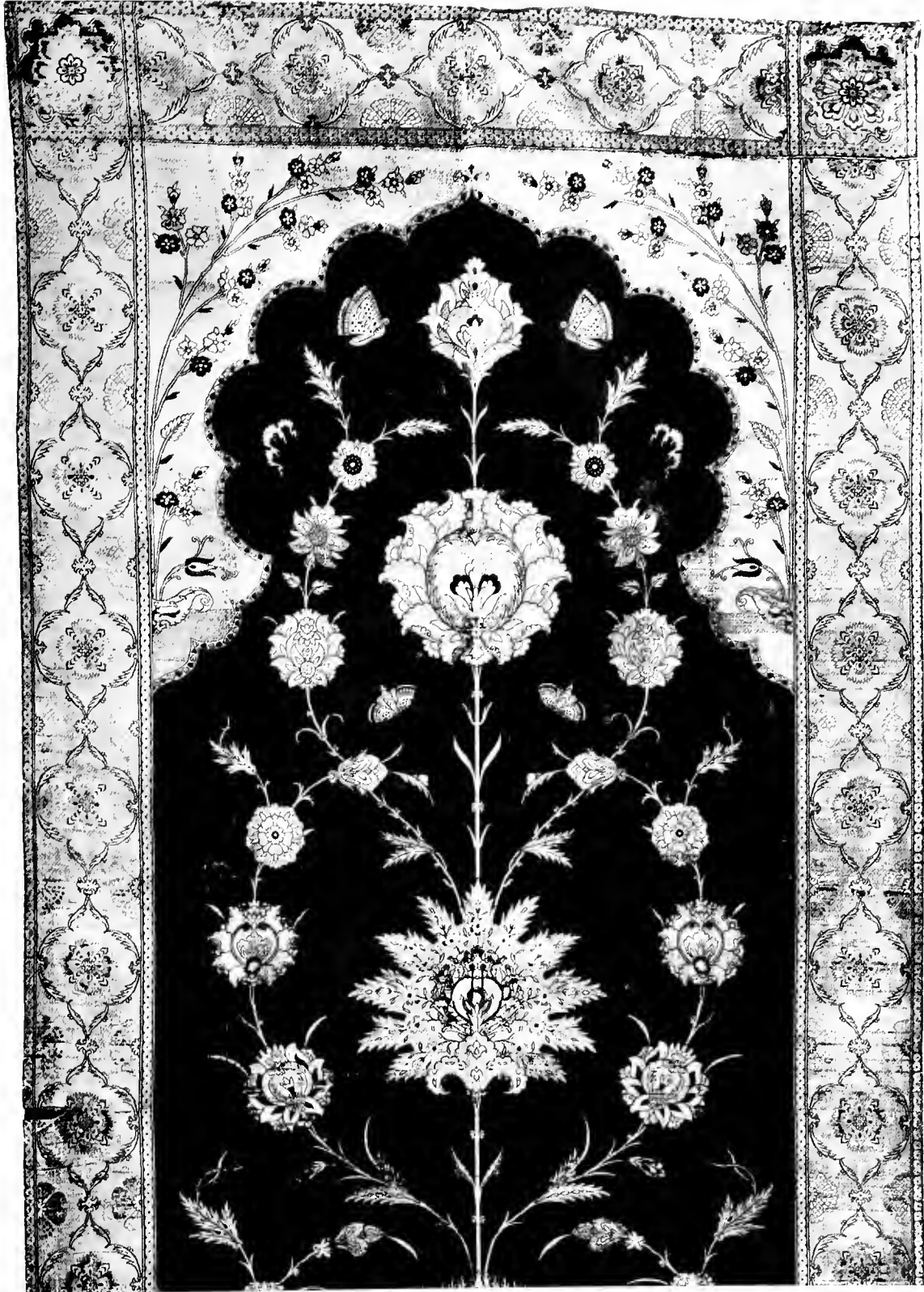
Persien, 16. Jahrhundert — Samtstoff. Collection Besselièvre, Paris



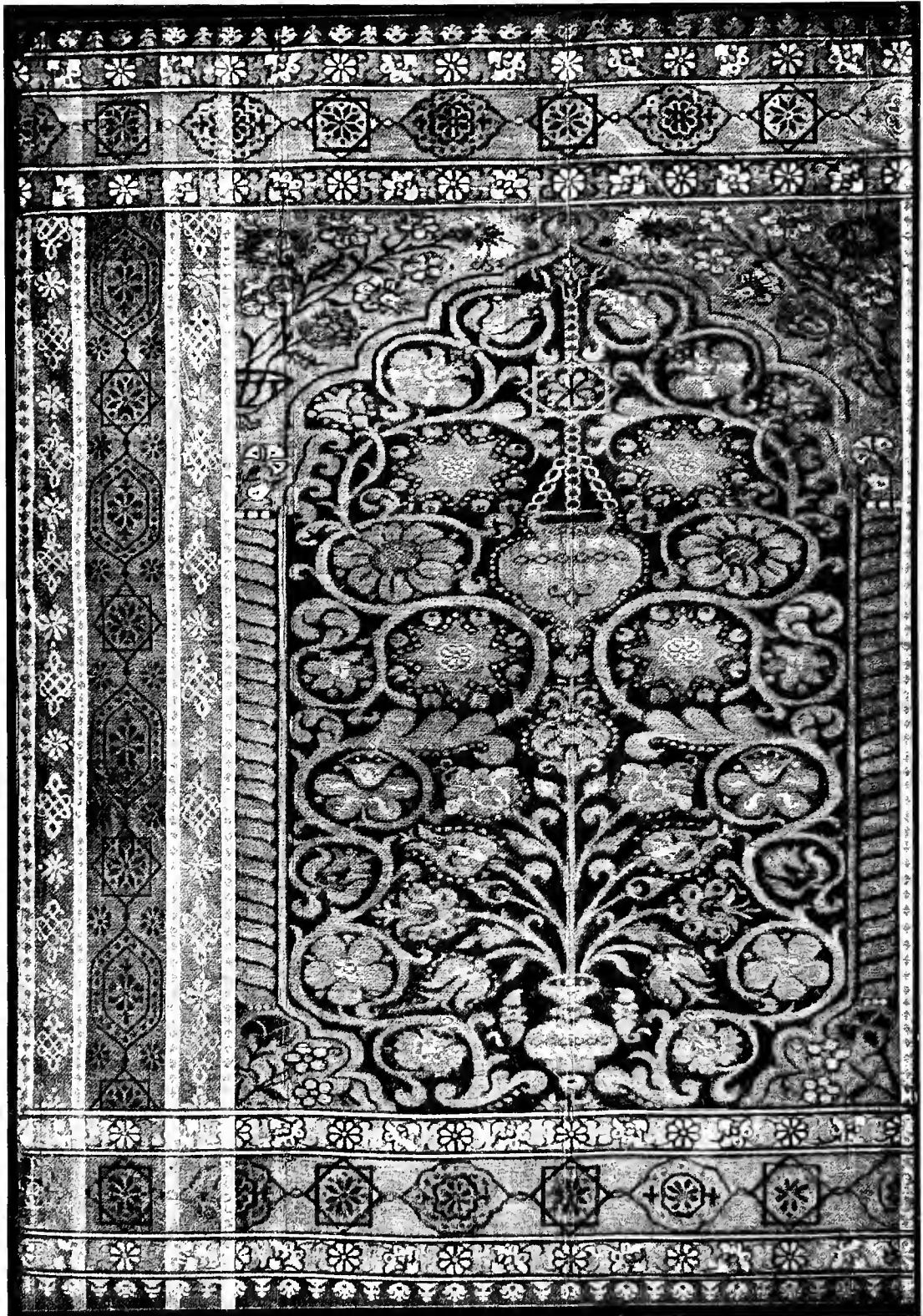
Persien um 1600 – Brokatstoff. Museum für Kunst und Gewerbe, Wien



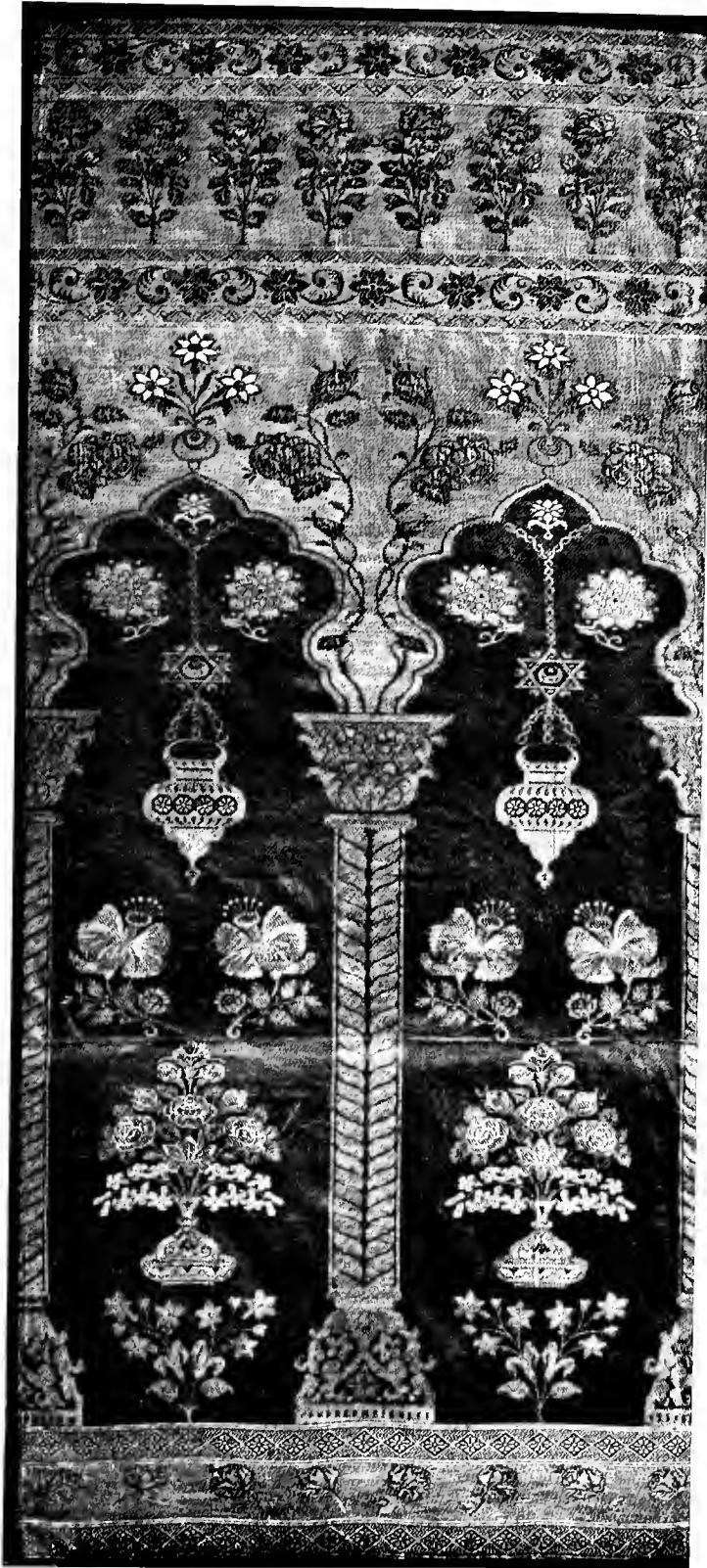
Persien, 17. Jahrh. — Gewebter Seidenteppich. Schloßmuseum, Dresden



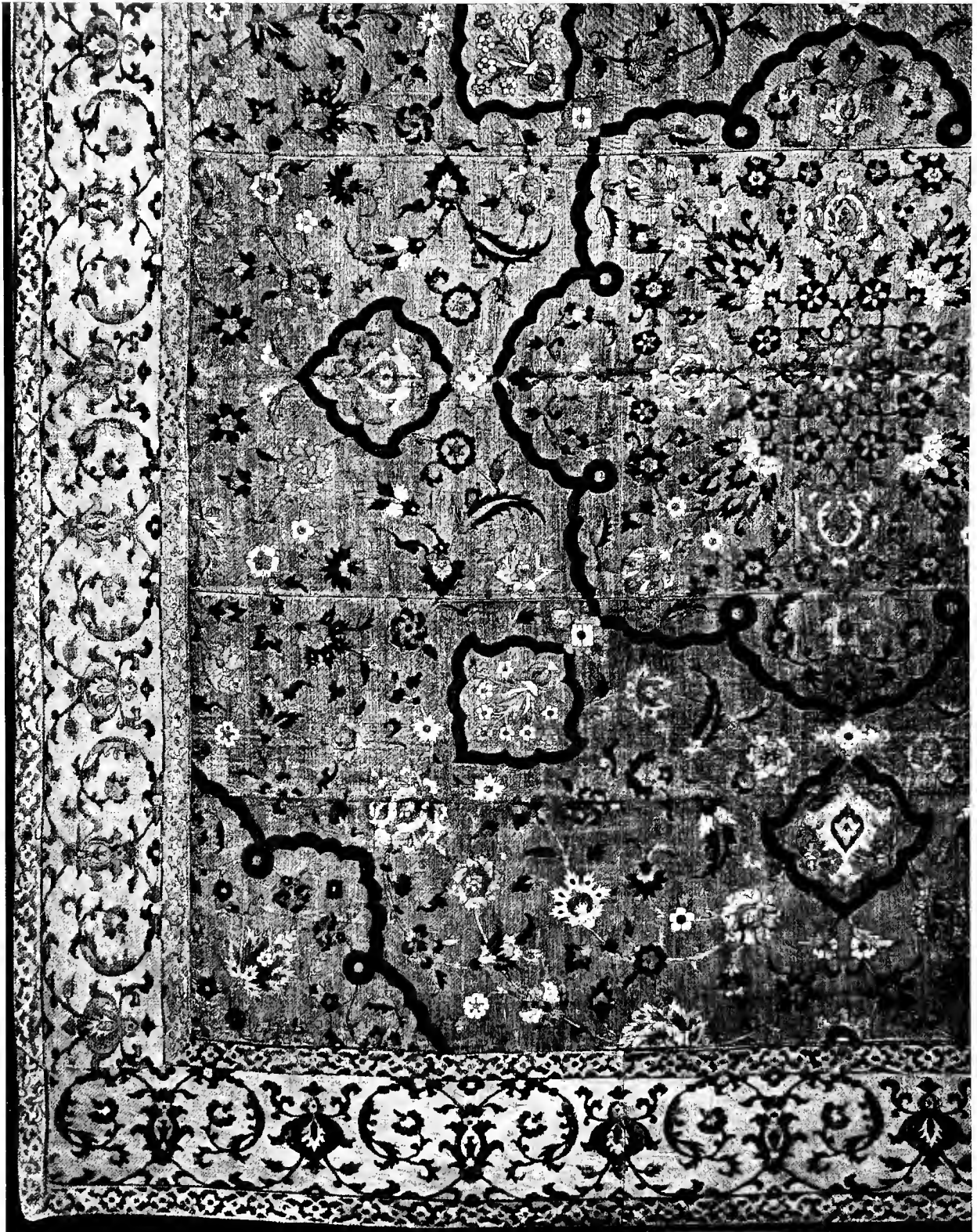
Persien, 17. Jahrhundert – Brokatbehang in Art eines Gebetteppichs.  
Privatbesitz, Konstantinopel



Persien, 17. Jahrhundert – Wandbehang aus Seide. Schloßmuseum, Dresden



Persien, 17. Jahrhundert — Seidene Wandbehänge. Schloßmuseum, Dresden

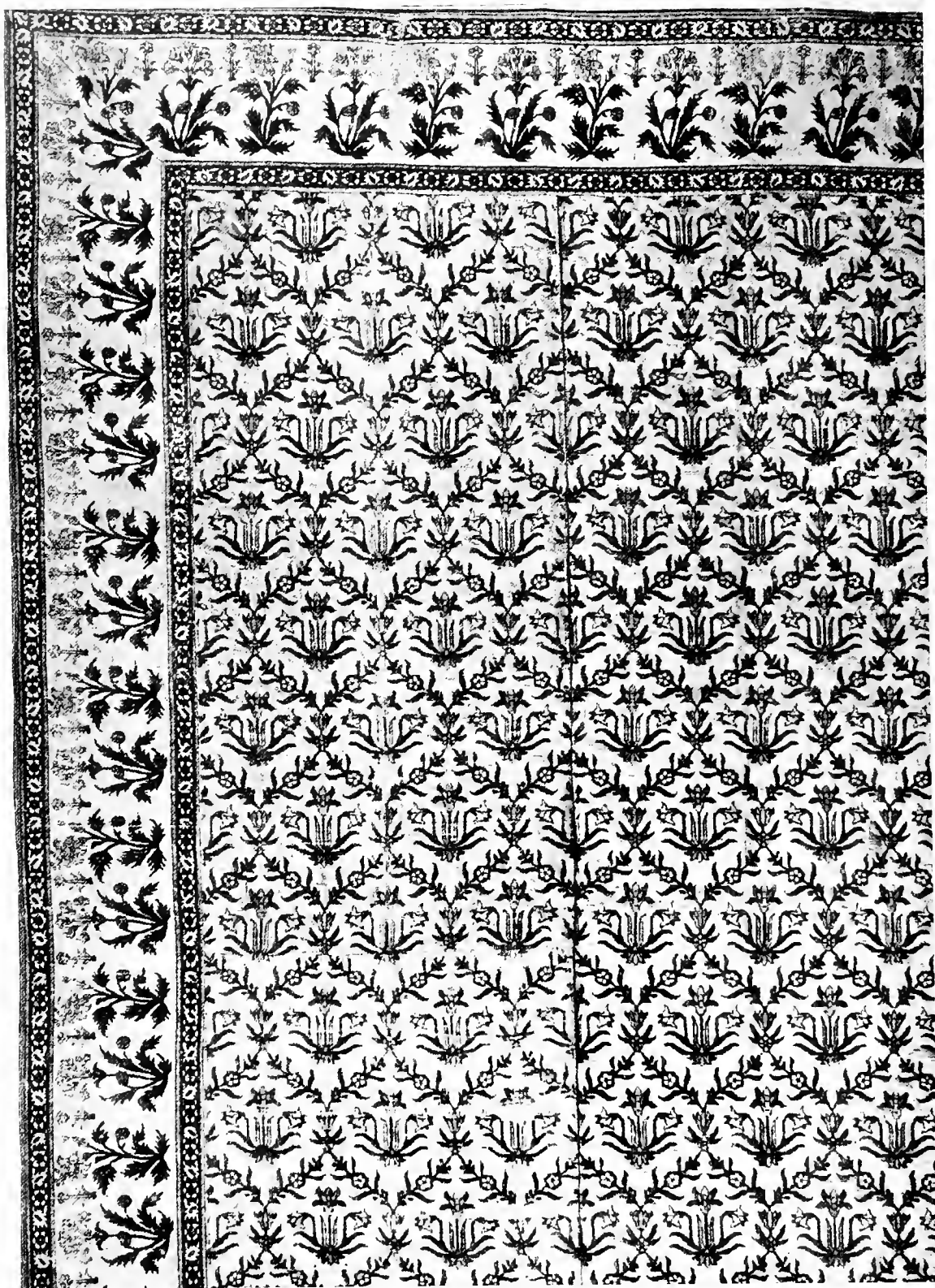


Persien, 17. Jahrhundert – Gewebter Seidenteppich. Schloßmuseum, Dresden





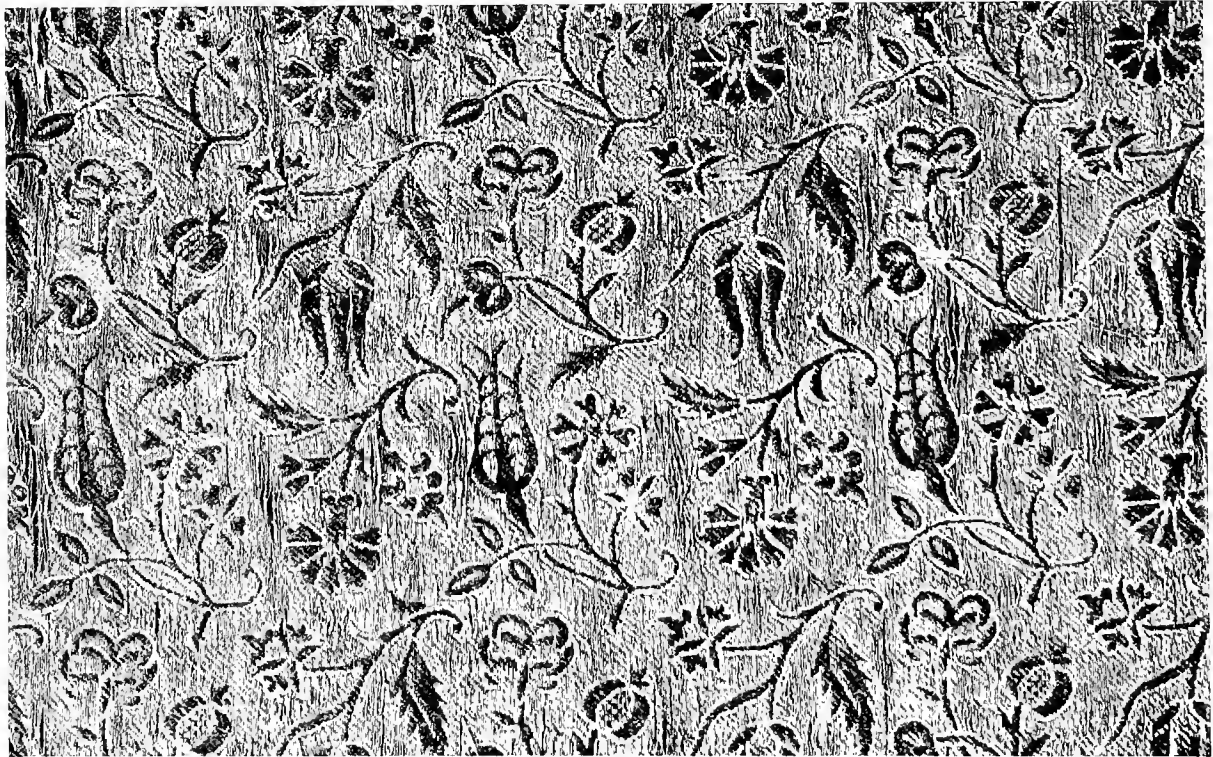
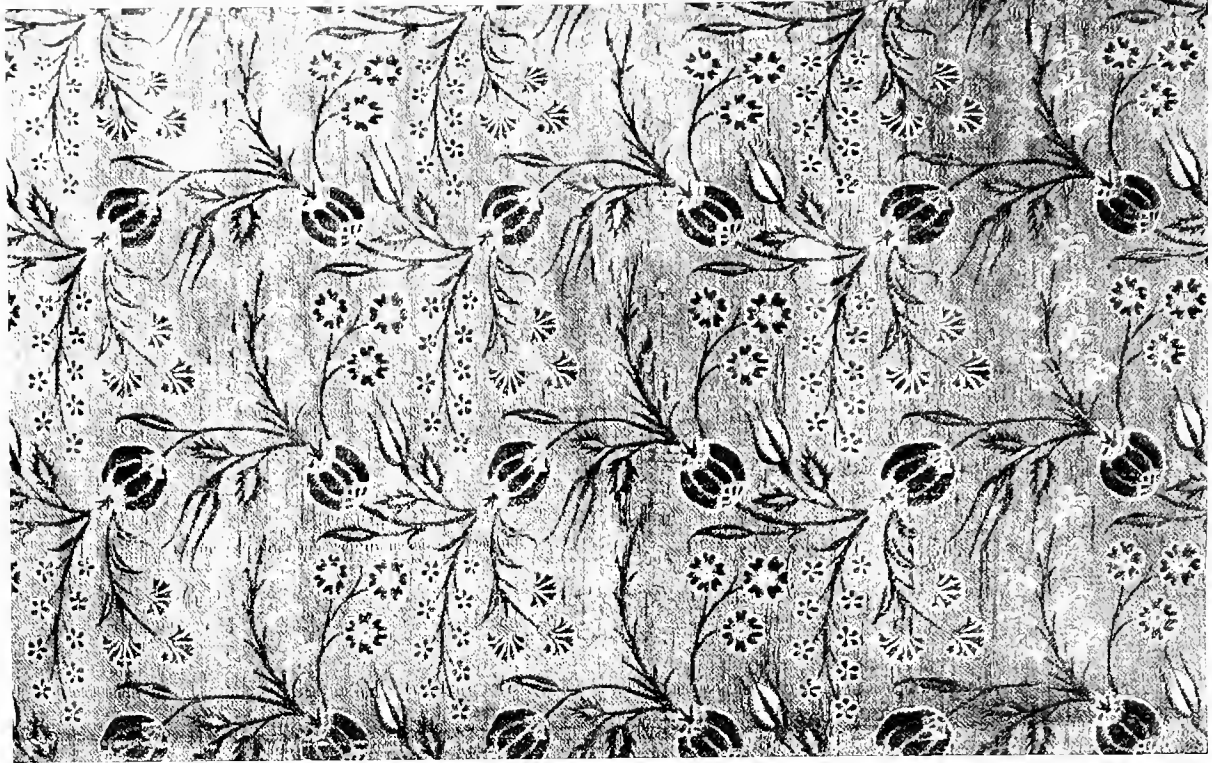
Persien, 17. Jahrhundert—Gewebter Seident Teppich. Schloßmuseum, Dresden



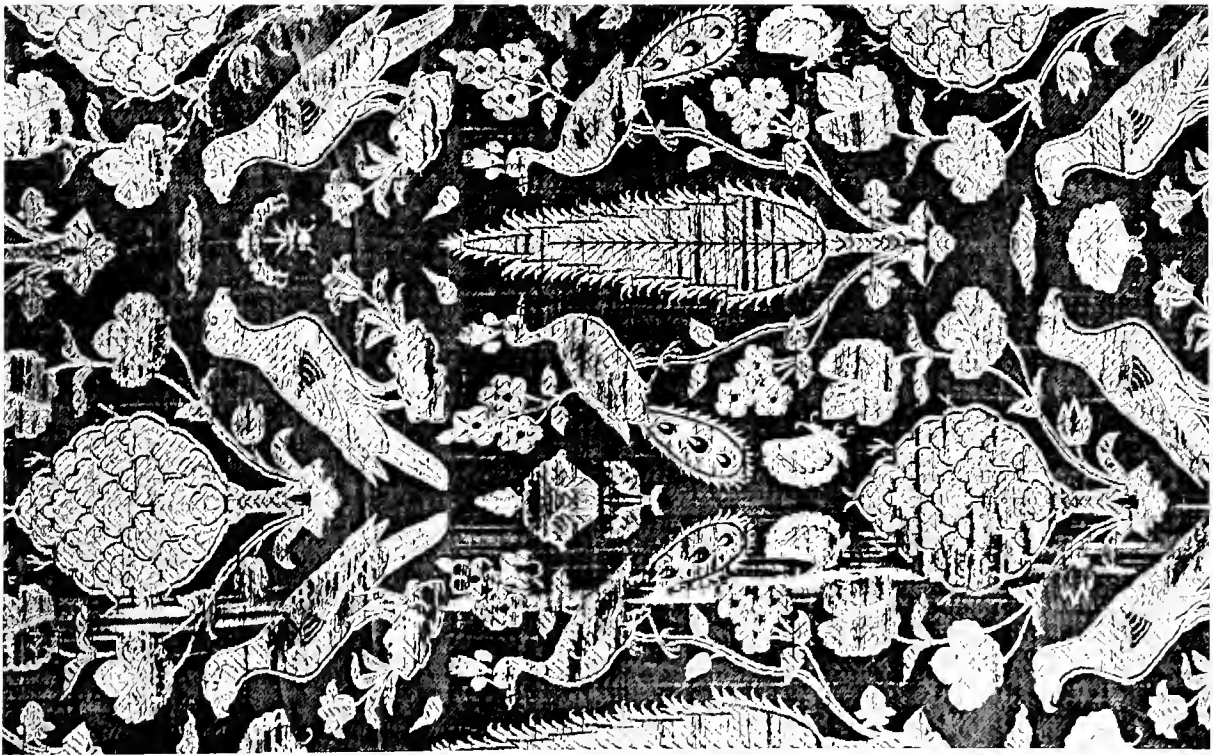
Persien, Ende des 16. Jahrhunderts — Seidensamt. Collection Kelekian, Paris



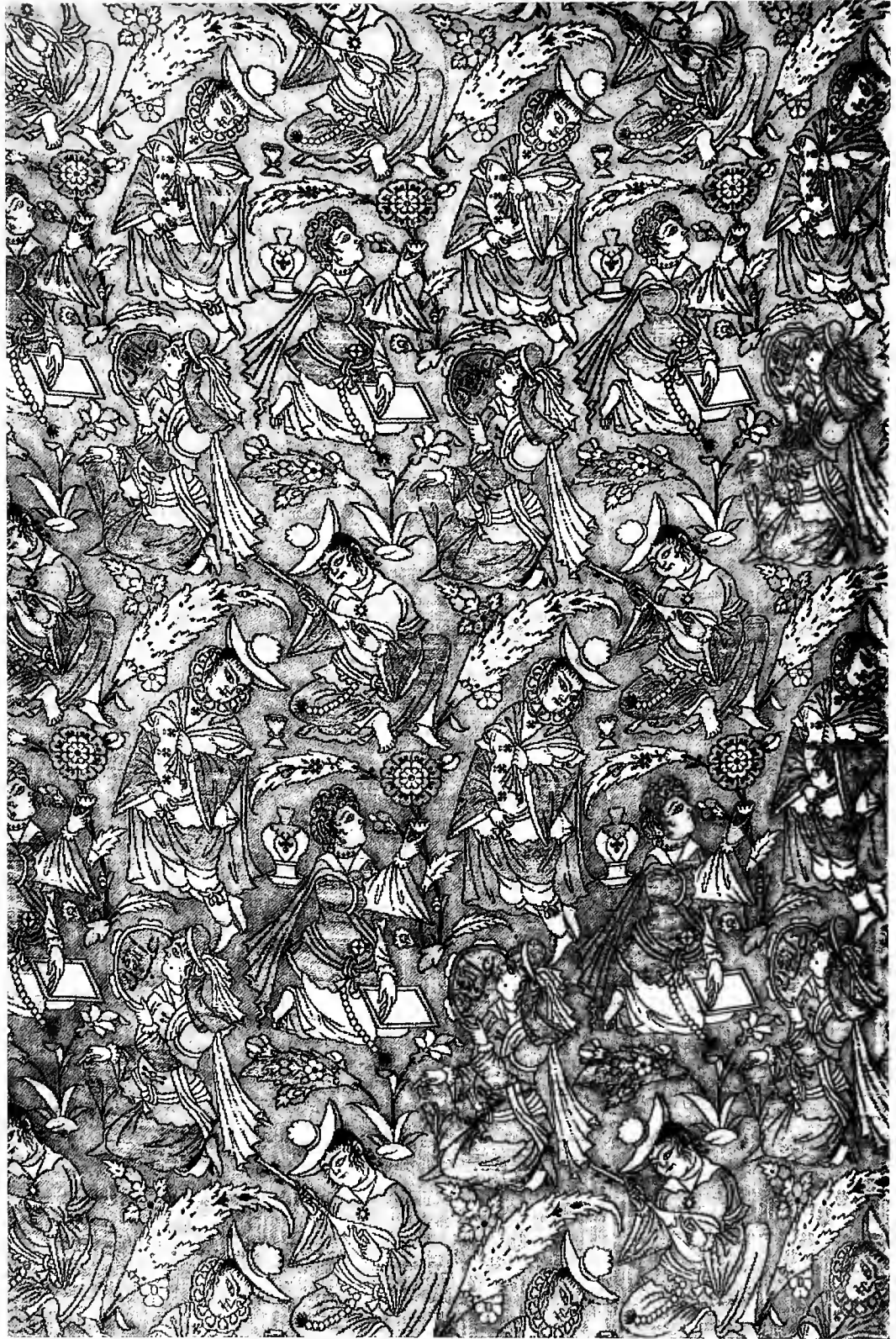
Persien, um 1600 – Teil einer Brokatdecke. Museum, Moskau



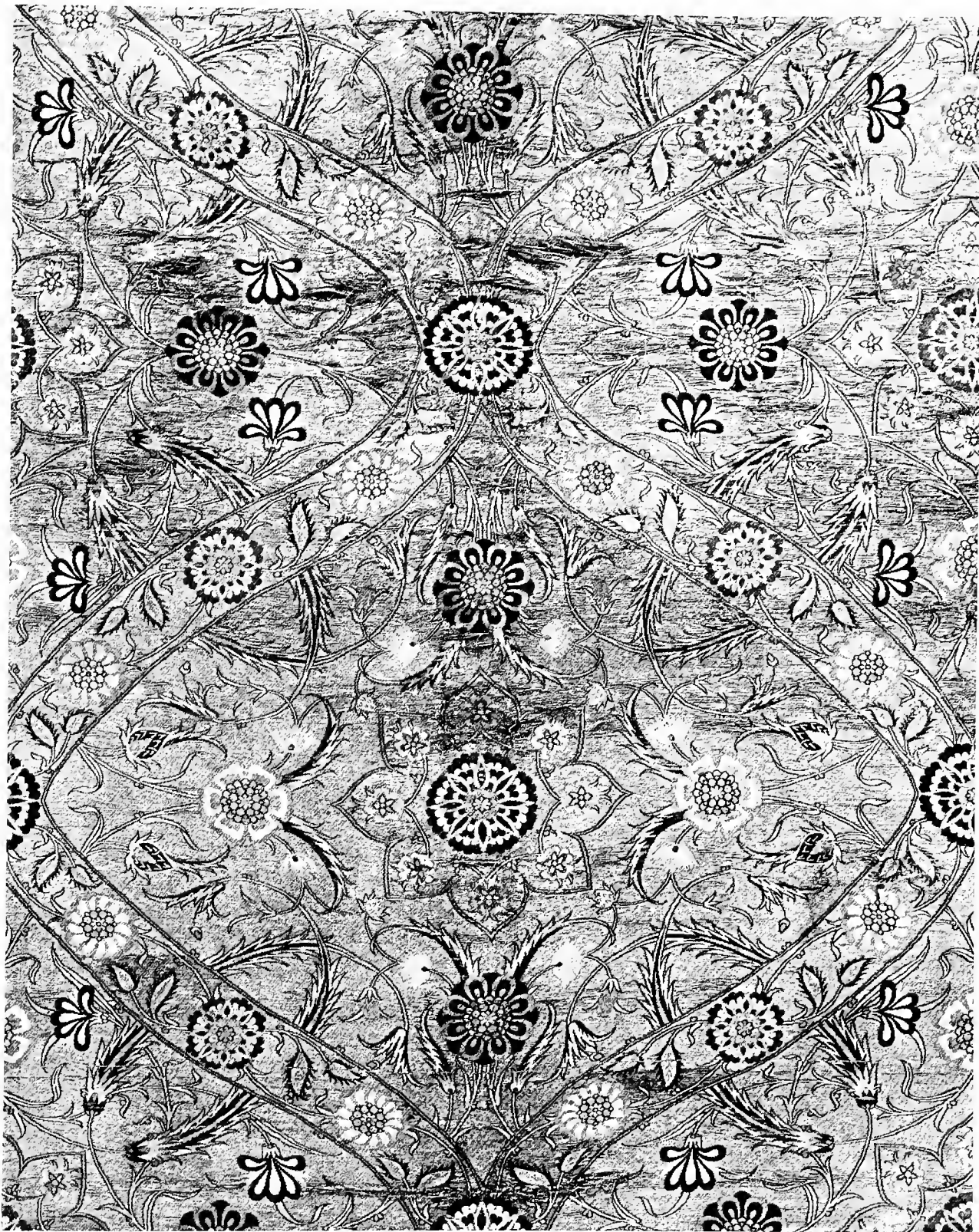
Persien, 16. Jahrhundert — Seidenstoffe. Collection Kelekian, Paris



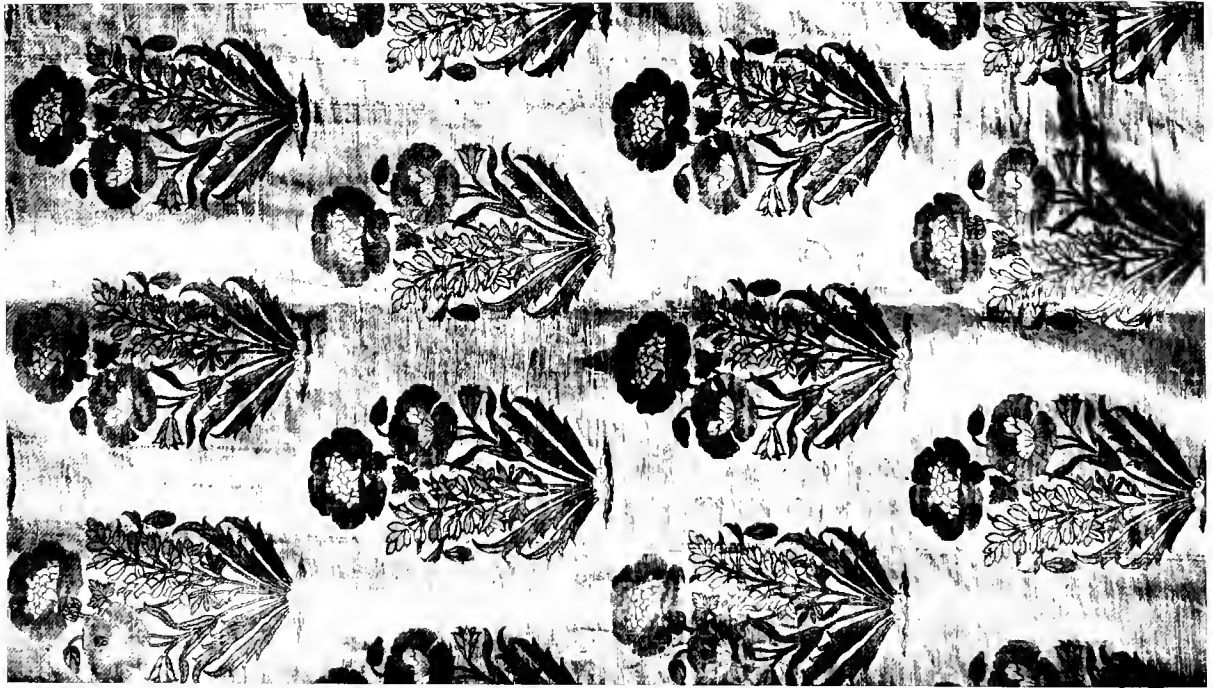
Persien, 17. Jahrhundert — Seidenstoffe. Collection Kelekian, Paris



Persien, unter europäischem Einfluß, 17. Jahrhundert – Brokat.  
Collection Kelekian, Paris

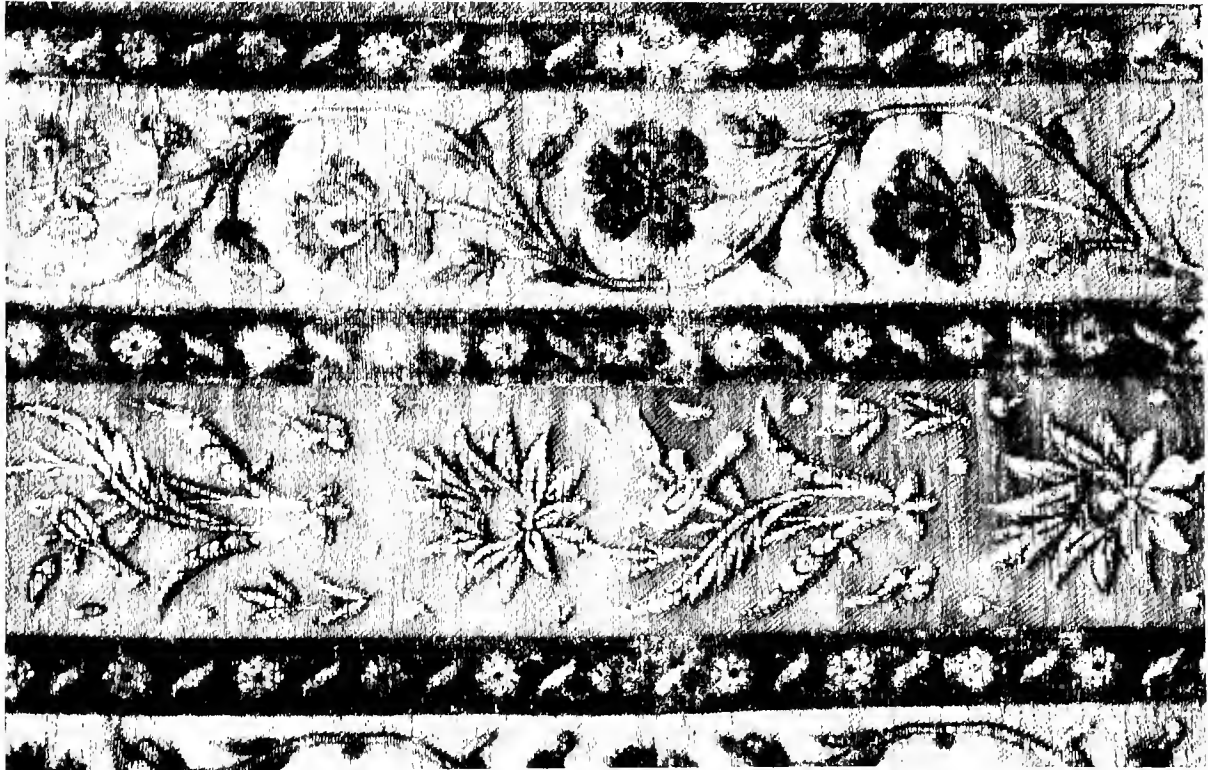


Persien, 17. Jahrhundert – Seidenbrokat. Schloßmuseum, Berlin

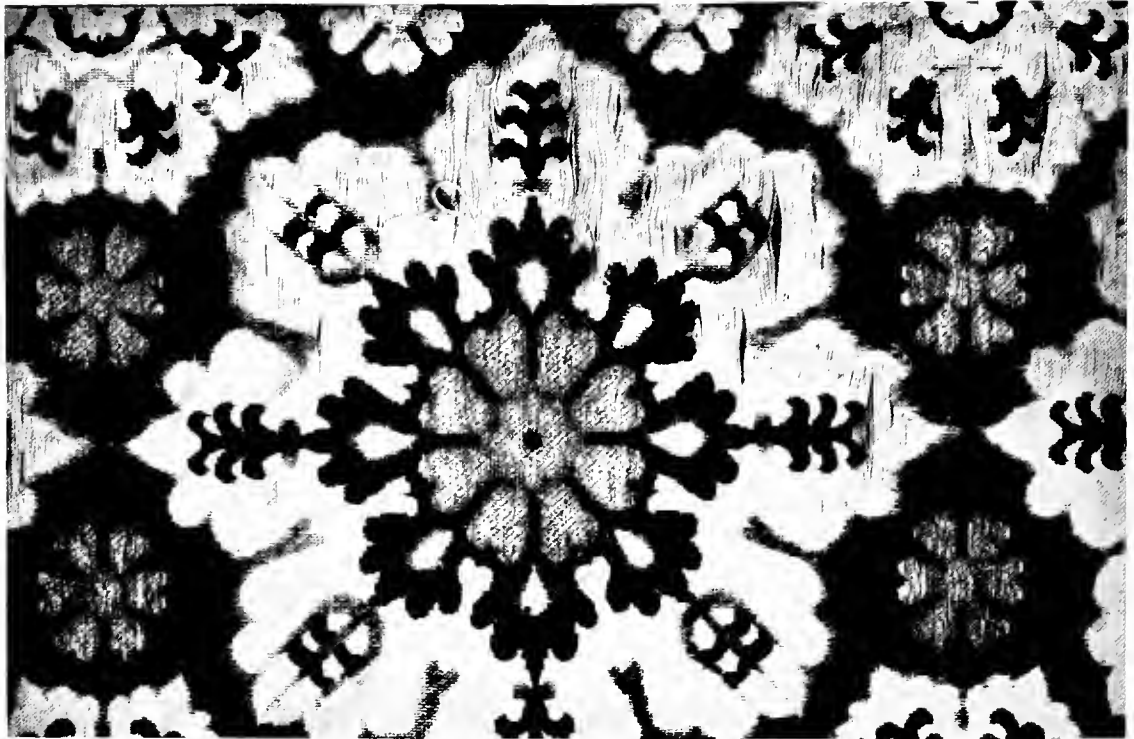


Persien, 17. Jahrhundert — Brokatstoffe. Schloßmuseum, Berlin

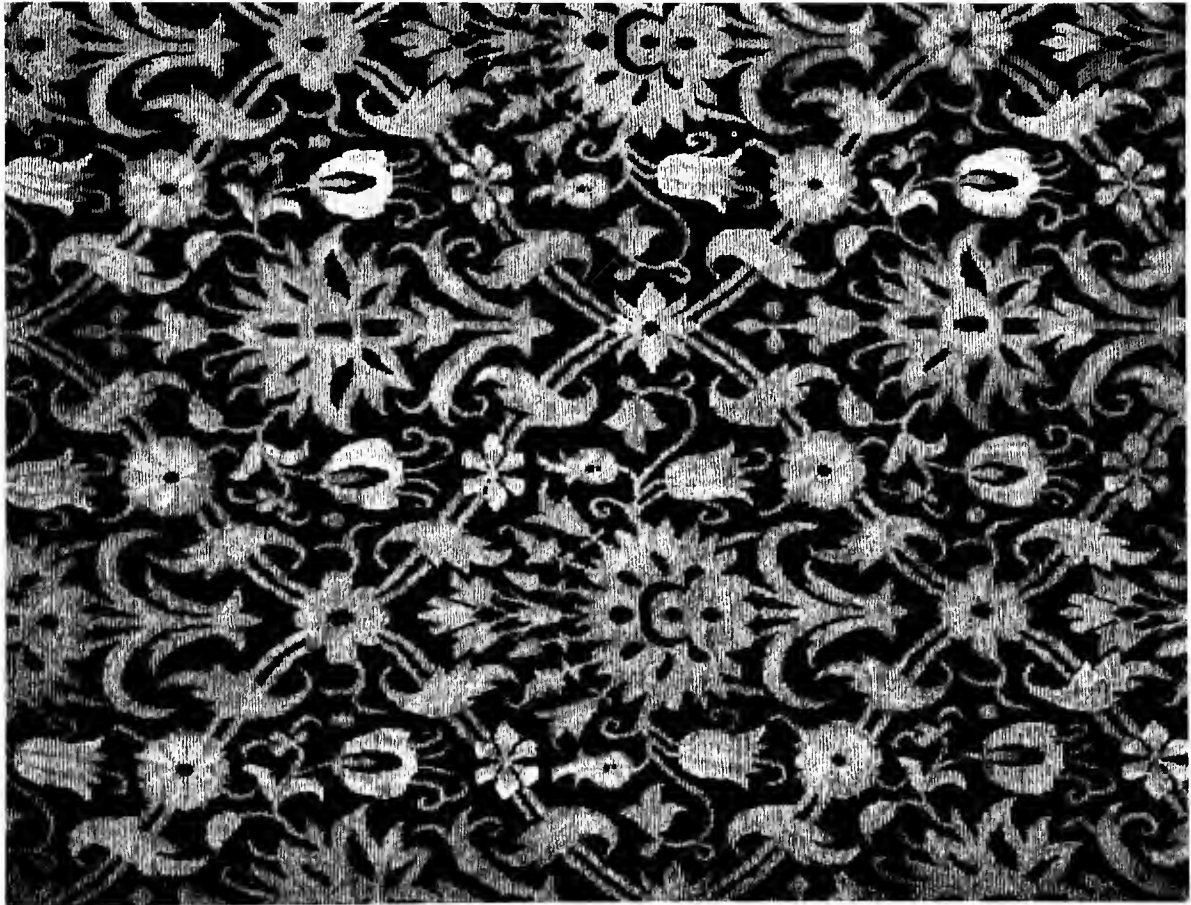




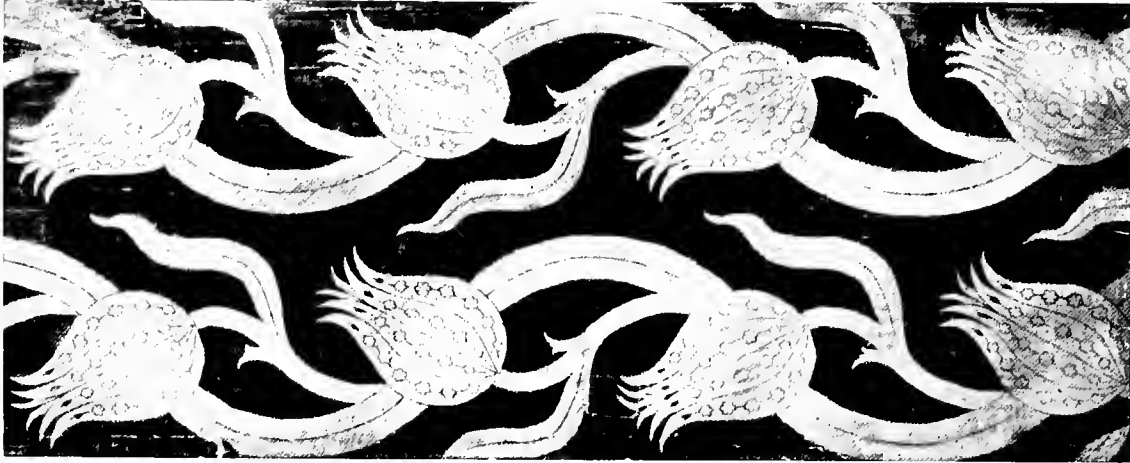
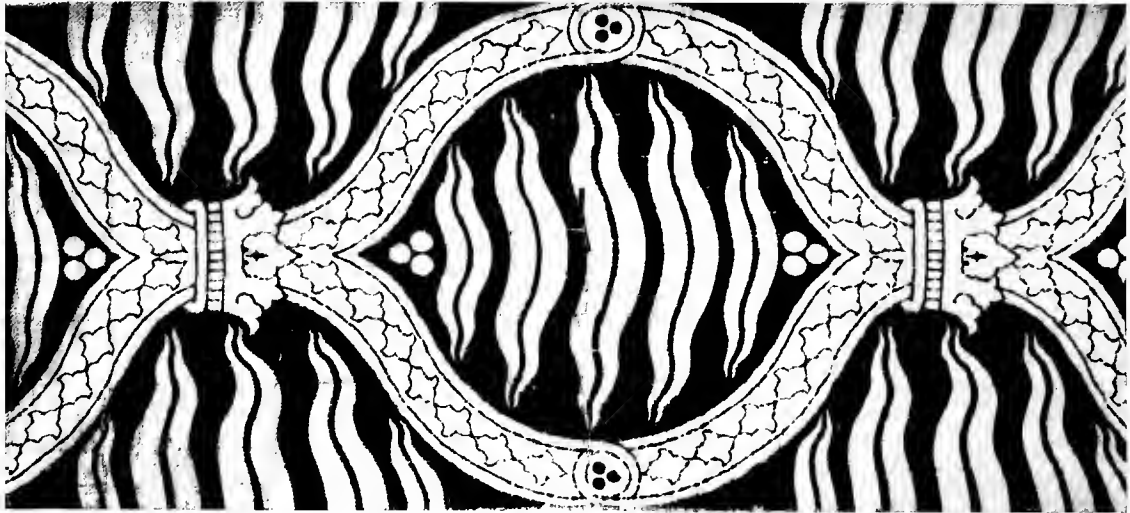
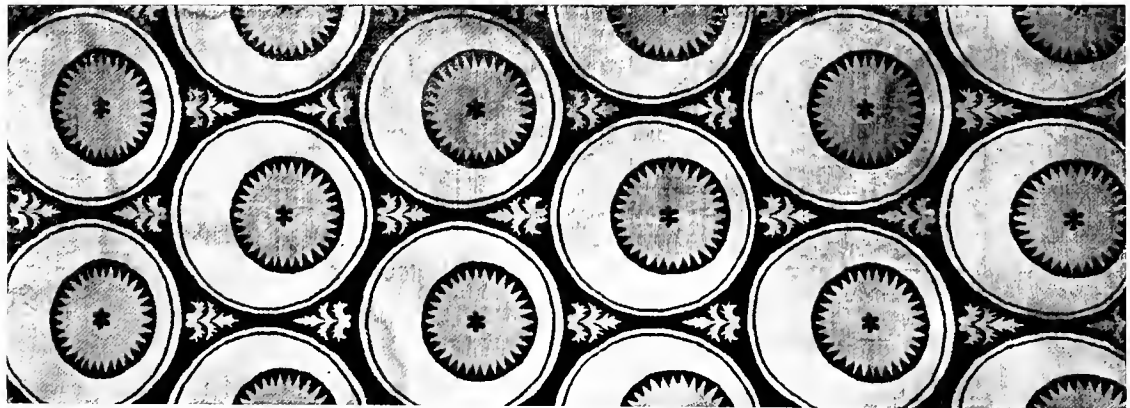
Persien, 17. Jahrhundert, Samtstoffe, Collection Besselièvre, Paris



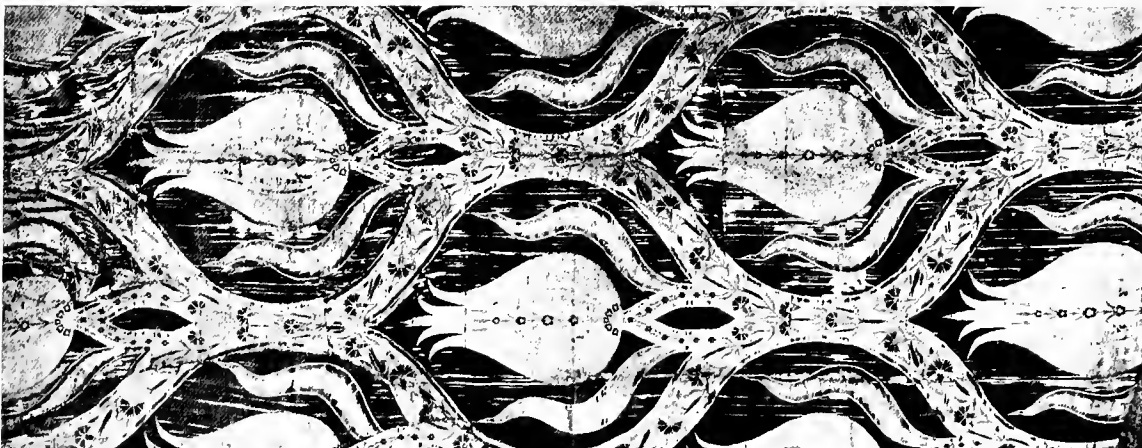
Persien, 16. Jahrhundert, — Samtbrokate. Collection Besselièvre, Paris



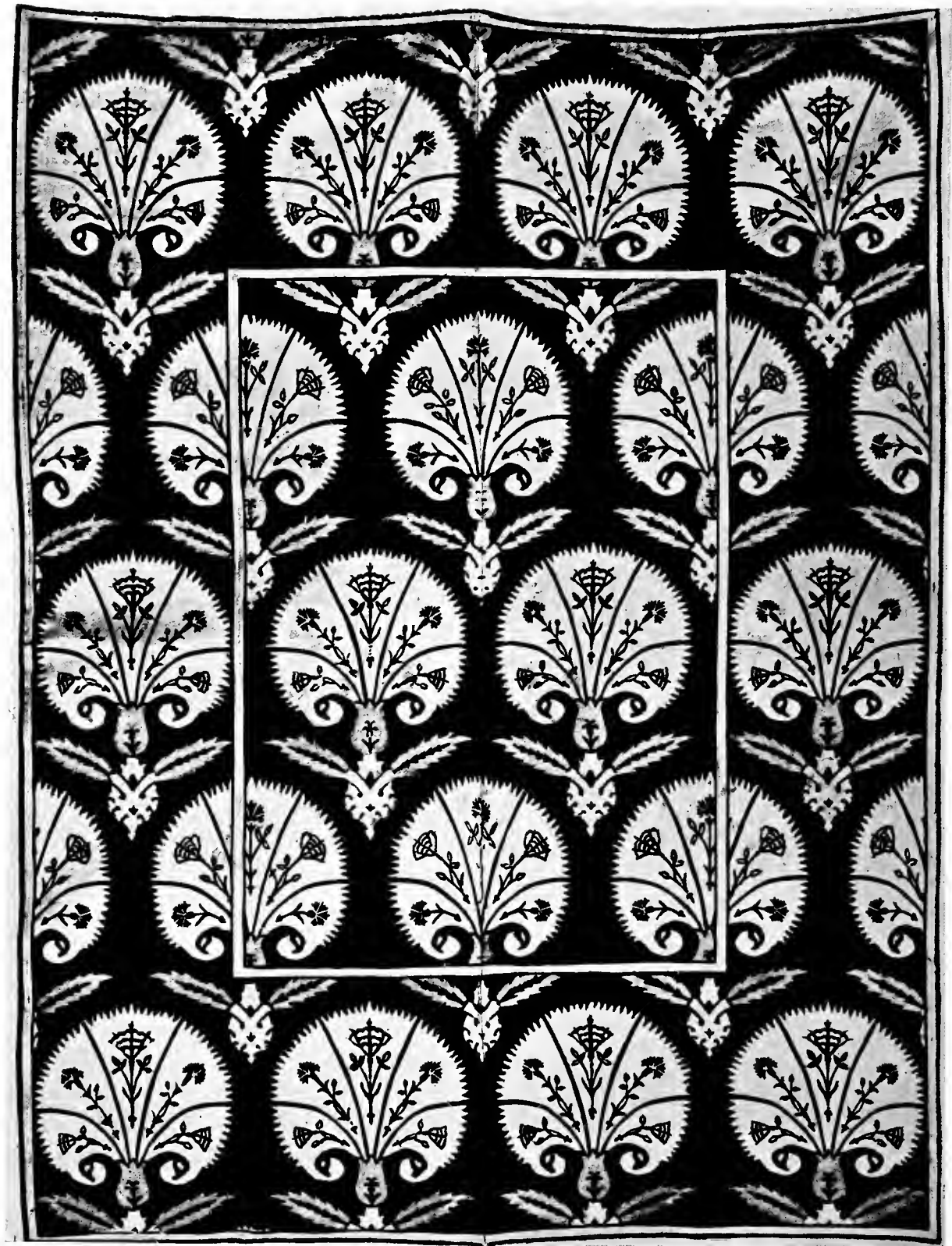
Persien, 16. bis 17. Jahrhundert — Samtstoffe. Schloßmuseum, Berlin



Türkei, 1) und 2) Seidensamt, 16. Jahrhundert; 3) Samtbrotat, 17. Jahrhundert



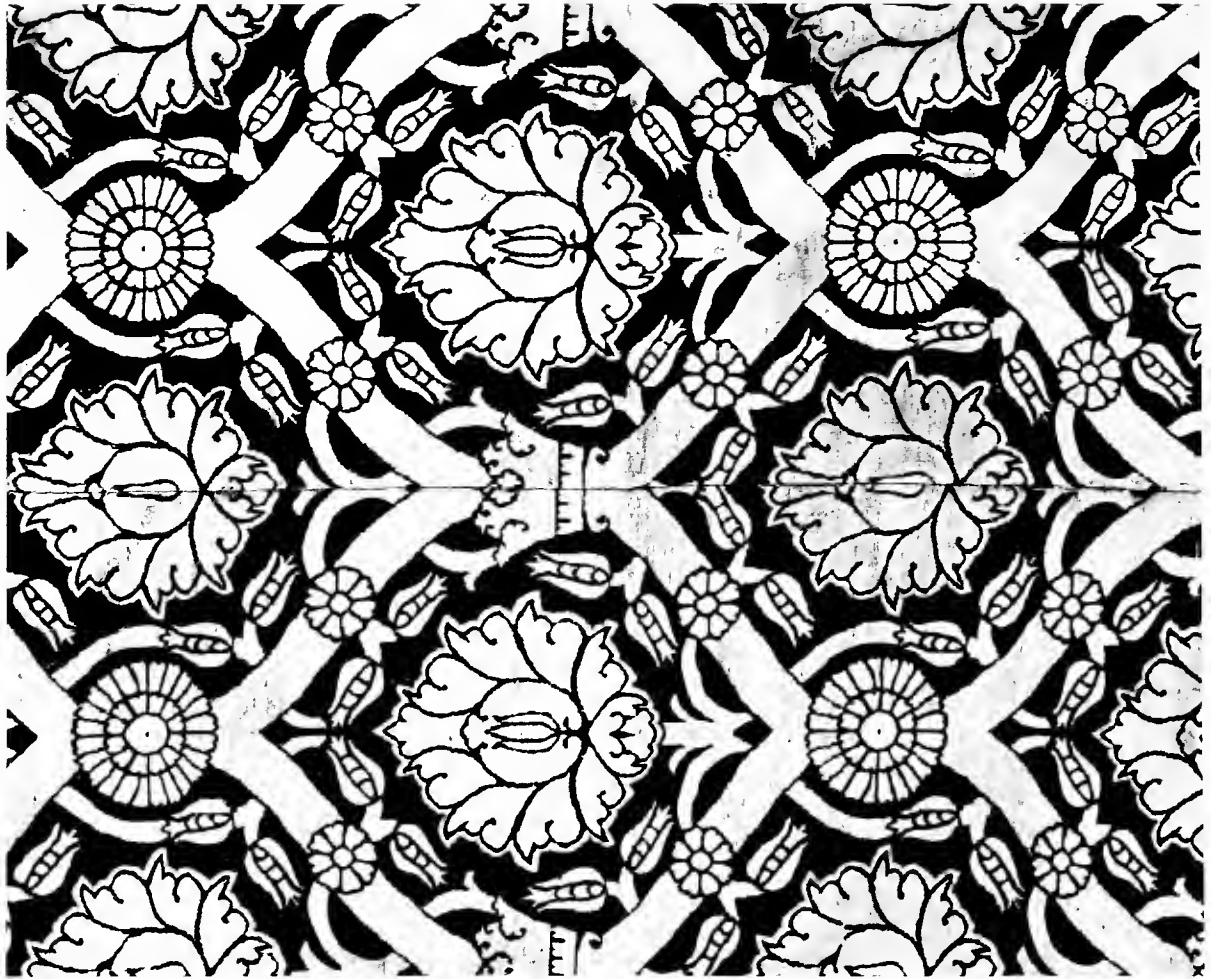
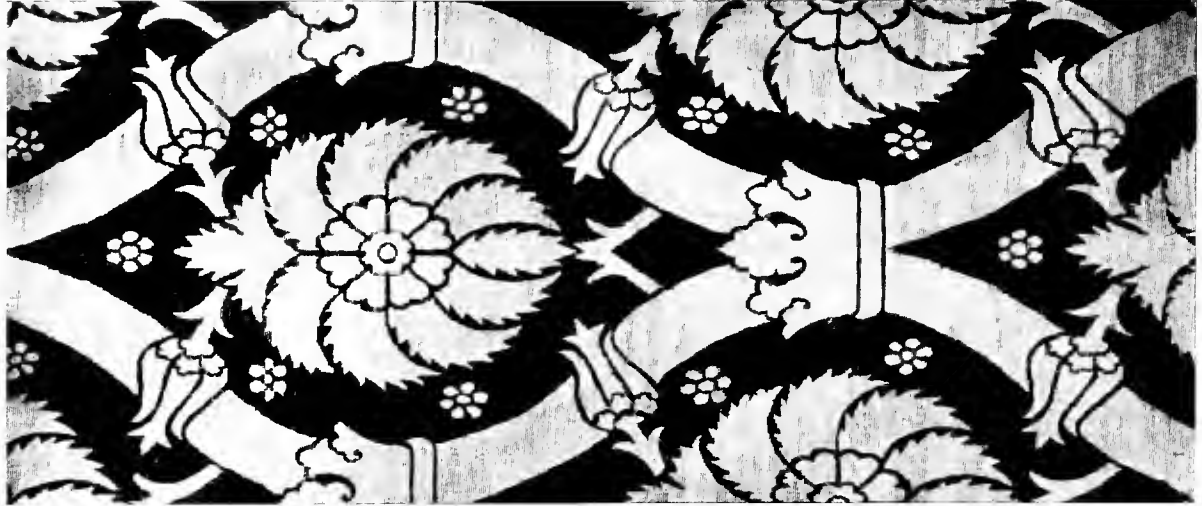
Seidenstoffe, Persien, 16. und 17. Jahrhundert. Collection Besselièvre, Paris



Türkei, 16. bis 17. Jahrhundert—Decke aus Samtbrokat

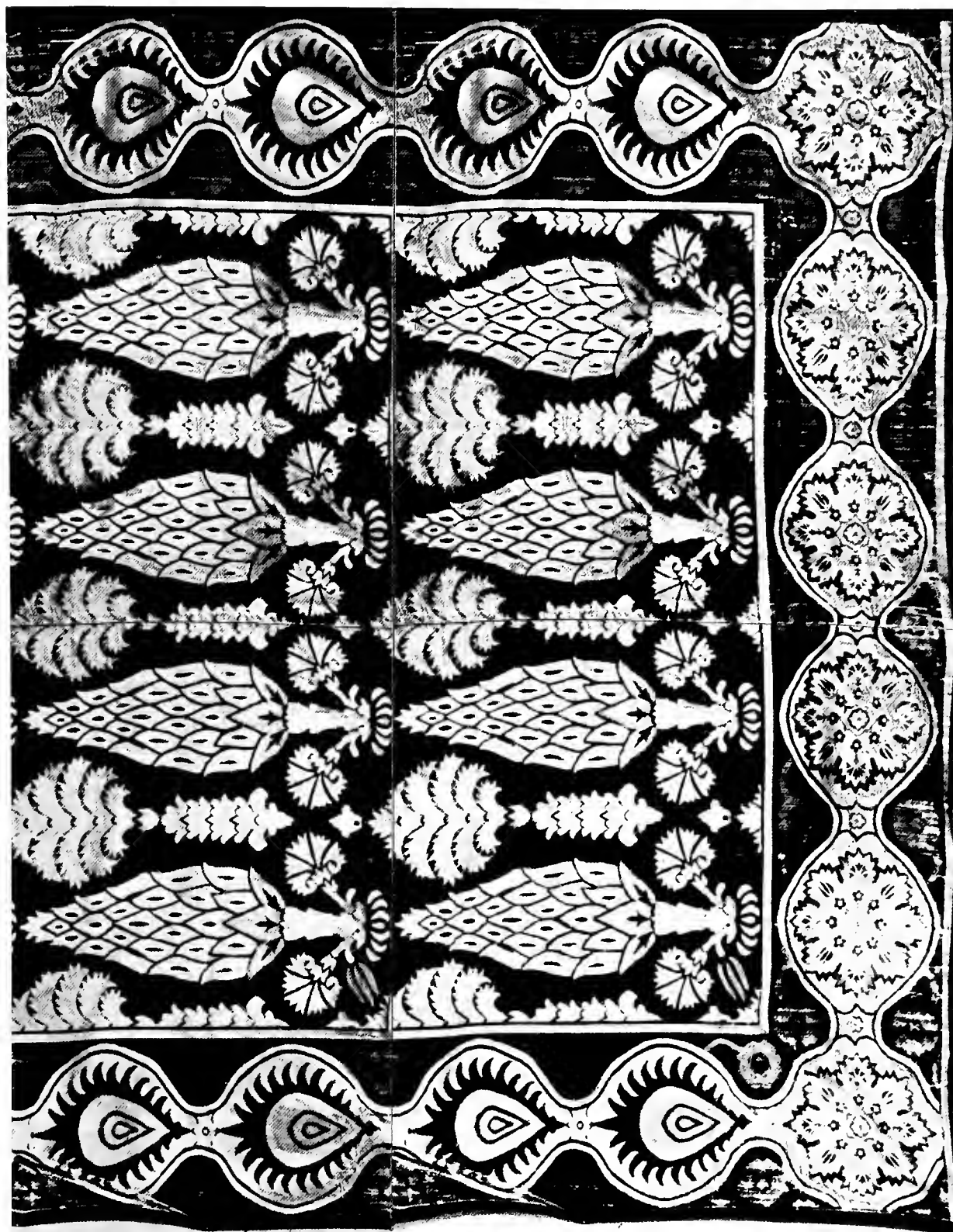


Türkei, 17. Jahrhundert — Samtteppich (Skutaridecke)

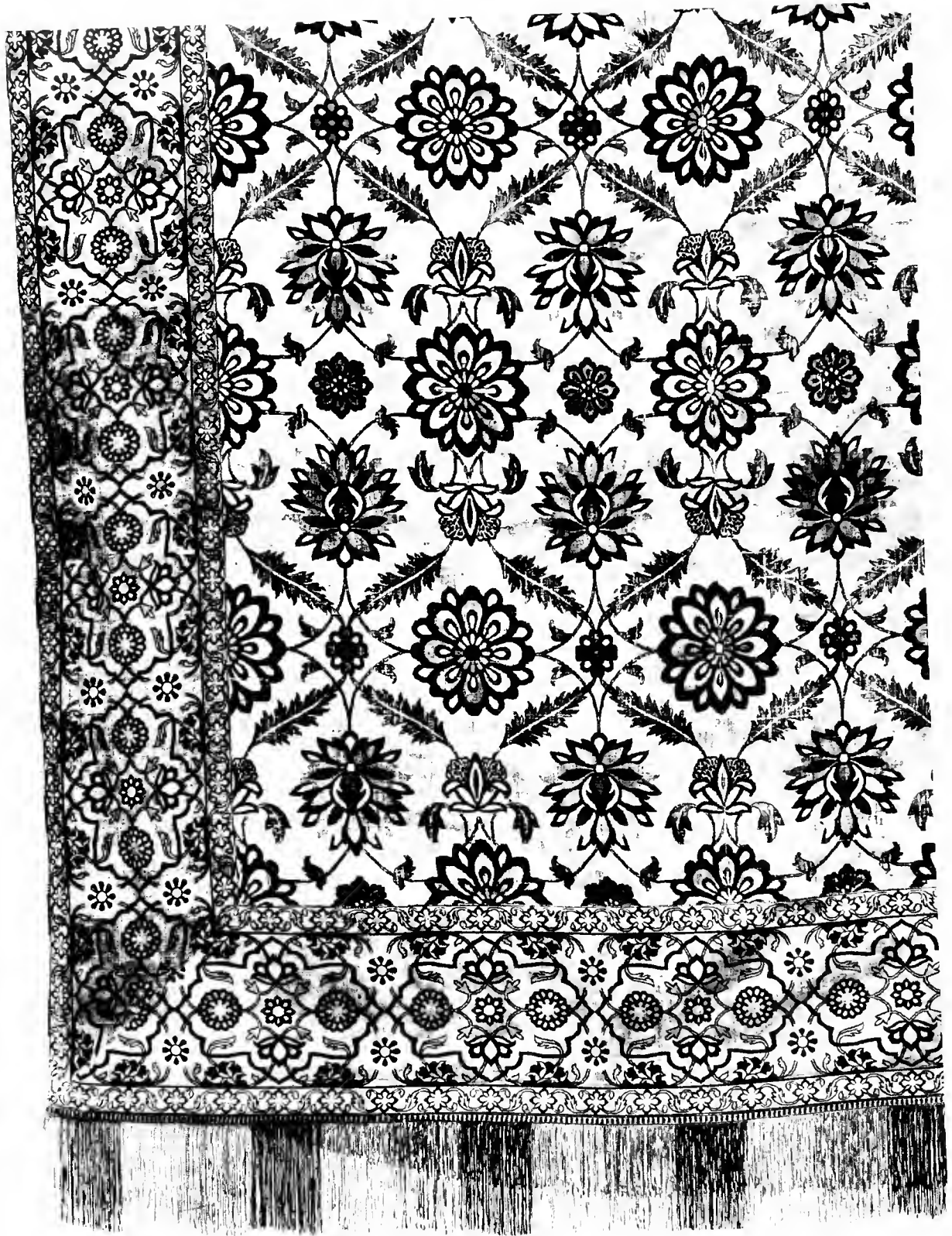


Türkei, 17. Jahrhundert – Samtbrotat und Samstoff





Türkei, 17. Jahrhundert — Samtbrokat (Skutaridecke)



Persien, 18. Jahrhundert — Teppich aus Samt gewebt. Privatbesitz, Paris





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DORA W. ERWAY

