

ARCHAEOLOGICAL TEXTILES NEWSLETTER

ATN, no. 15, November 1992

EDITORIAL

Perhaps because of muttering in the previous editorial of the *Archaeological Textiles Newsletter* the focus of attention in this issue has moved away from the eastern Mediterranean, towards Europe and Scandinavia! As a result we have a much more balanced issue. Many thanks to those who have sent in contributions; it is greatly appreciated. Nevertheless, how about some articles from subscribers in America, China, Japan and Korea in order to obtain a totally representative newsletter?

Various items of especial interest are included in this issue of the *Archaeological Textiles Newsletter*. In particular, M.L. Ryder has written a detailed summary of the current information about the Ice Man found in the glaciers of the Tyrol.

There has been an exciting find of parts of a warp-weighted loom, plus textiles at "The Farm under the Sands" in Greenland. J. Arneborg has written "A very preliminary report .." on these tantalising finds. We look forward to hearing more about them.

The Greenland report is followed by several notes by O. Shamir on recent finds in Israel, including one about the loomweights from Hurvat Nimra. These two articles lead to the question: is anyone interested in producing a typology of

loomweights so that we can use a consistent terminology? If so could they please contact one of the editors of the *Newsletter*? A similar terminology is also needed for spindle whorls, should anyone feel like taking on a challenge.

Experimental archaeology is represented in this issue by two notes. The first is on the growing of flax and some of the problems which have been encountered. The second item concerns ship's sails.

In the previous issue of the *Newsletter* there was a plea for information about the use of cloth for ship's sails. This has produced two notes about experiments using wool sails for replicas of ancient Scandinavian ships. Both of the notes derive from the Viking Ship Museum in Roskilde, Denmark. It would be interesting to hear about other experiments with sails.

Mention was made in the previous *Newsletter* of a *Stichting Textile Research Centre*, Leiden, which is currently being directed by one of the editors of the *ATN*. The parallel working of the these two enterprises, both in terms of personnel and areas of interest, has led the editorial board of the *ATN* to decide that the two institutions should be merged. This will have no obvious effect on the *ATN* - in fact it should make it more efficient!

NOTES TO CONTRIBUTORS

The *Archaeological Textiles Newsletter* aims to provide a source of information for those who are studying textiles primarily as archaeological objects. Contributions to the *Newsletter* are welcome, and should be in accordance with this concept.

1. Contributions can be in English, German or French. If necessary, items in Russian will be accepted, but these will be translated into English.

2. Contributions may include short (!) references to recently published books, journals, articles and to forthcoming exhibitions, seminars, conferences, special courses, lectures, etc., information concerning work in progress (see note 3), and any queries concerning the study of archaeological textiles.

3. Work in Progress: this is a general category which includes, for example, work on archaeological textiles from recent excavations or in museums. Items in this section should contain information (if available) about the following: where the textiles were found; the relevant dates; who excavated the site and when; the range of textiles found; who is responsible for the cataloguing of the textiles and where they are to be published. These notes should not exceed a maximum of 750 words per item. Maps showing the position of the relevant sites would be greatly appreciated.

4. Line drawings will be considered, but photographs cannot be accepted at present.

5. The editors reserve the right to suggest alterations in the wording of items sent for publication.

6. The deadline for contributions is the 1st April and the 1st October, for the May and November editions respectively.

The views expressed by the various authors are not necessarily those held by the editors.

COLOPHON

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Logo: The logo is taken from the famous depiction on a Hallstatt urn, found at Odenburg/Soporn, Hungary. The original illustration shows three women who are spinning and weaving.

A VERY PRELIMINARY REPORT ON THE FIND OF TEXTILES AND TEXTILE EQUIPMENT IN GREENLAND

Since 1991 The Greenland National Museum has been responsible for archaeological investigations of the ruins of a newly found Norse farm - The Farm under the Sands (GUS) - in the southern part of the medieval Norse Western Settlement, nowadays the area of Nuuk.

Because of sanding up and freezing conditions, preservation at the site is extremely good. Among the well preserved finds from the farm there is a large number of textile fragments and equipment used for textile production.

One room of the farm, room 1, is called the weaving room because of the discovery of two warp beams from a warp-weighted loom, several loom weights of soapstone, and textile fragments. It is likely that one of the warp beams was in use until the day when the farm was deserted. The warp-weighted loom must have been placed lengthwise in the narrow room resting against the back wall of the room. Close to the loom beam a large lump of woven textile and threads was found; considering the findspot it could be the last piece of cloth woven on the loom.

The two warp beams are 116 cm long (not intact) and 188 cm long respectively. The interval between the warp holes is 4-5.5 cm and 3.5-5.5 cm respectively.

The date of the find is *ca.* 1250-1350. The Norse Western Settlement was deserted in the middle of the 14th century.

The laboratory work on the archaeological finds from GUS is just beginning, and exciting information about details from both textiles and textile equipment is still ahead of us. Excavations at GUS will continue for the next two to three years.

Museum conservator Else Østergaard from The Danish National Museum is in charge of the textiles.

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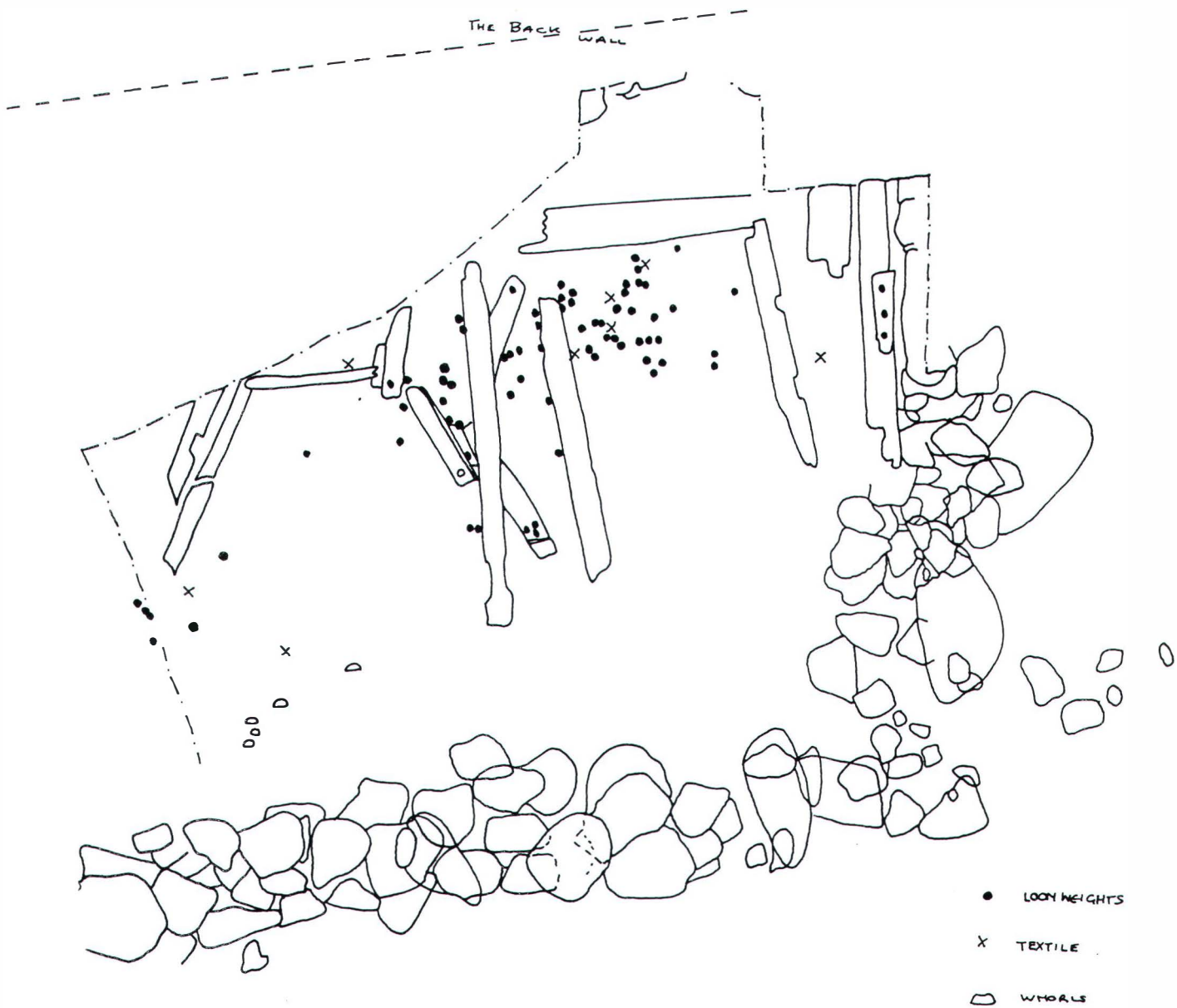


Fig. 1. Findspot of the two loom beams and related items. Only part of the weaving room has been excavated. The plan is preliminary and incomplete. Together with the loom weights in the middle of the excavated part of the room several pieces of wood were found. They may represent the rest of the warp weighted loom.

LOOMWEIGHTS FROM HURVAT NIMRA, HEBRON

In 1989 a salvage excavation was carried out at the Hurvat Nimra near Hebron by H. Hizmi from the Department of Antiquities Civil Administration.

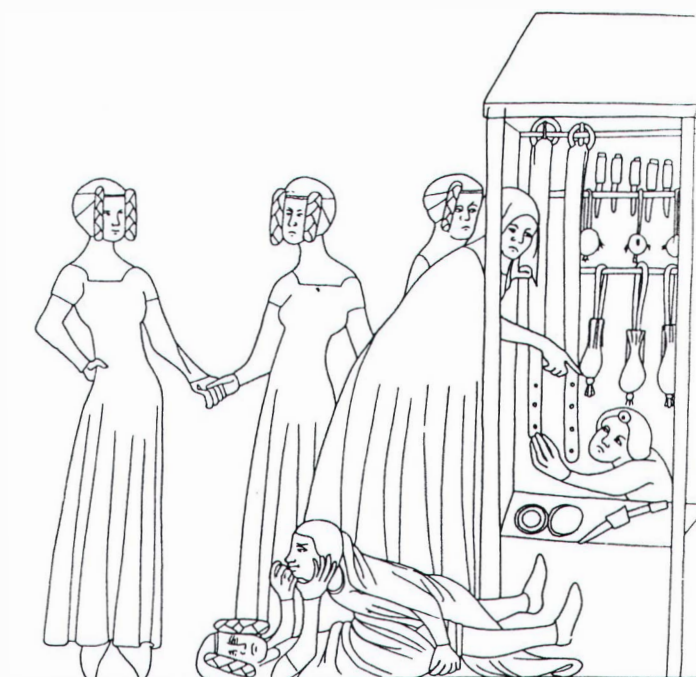
The site is attributed to the Persian period, fourth century BCE. Four unbaked loomweights were discovered. Their types and weights are given in the table below.

Domed loomweights have domed upper sections and oval or circular bases. The pyramid loomweights are divided into two groups according to weight (Table 1)

Location: Most of the loomweights were found in Room A and nearby Room N. Sixteen loomweights were discovered in Room A (3x4 m). Their weight is between 12.7-47.7 gr. and averages 27.3 +/-11.2 gr. Most are doughnut forms.

Twenty-four loomweights were discovered in Room N (3x6m). They weighed more than the previous weights: 103.6-244 gr, and averaged 196 +/-51.5. Their shape is domed or pyramidal.

A basin (2x3 m) was uncovered in this room and may have been used for soaking the wool or dyeing, as local Arabs continue to do in present times [1].



Stall with girdles, purses and a cased mirror (after British Library MS Egerton 1894 f.17)

References: Unbaked doughnut loomweights are typical of the Iron Age in Israel [2]. Their use continues into the Persian period. They are

Table 1
Loomweights from Hurvat Nimra, Hebron

<i>Shape</i>	<i>Number</i>	<i>Weight (gr)</i>	<i>Weight (mean, gr)</i>
domed	16	114.5-249	212.5 +/-35.5
pyramid	6	30.7-56.3	43.3 +/-9.6
	7	103.6-240.2	150.4 +/-59
doughnut	12	12.7-44.4	24.6 +/-10.1
biconical	2	22	22
amorphic	1	20.8	20.8

extremely rare in the Hellenistic and Roman periods. Pyramidal loomweights are widespread in the Hellenistic and Roman periods, and are baked except for loomweights from Masada. Until recently, unbaked loomweights with domed upper sections and oval or circular base were known in Israel only from Masada [3].

Conclusions: Up until the present, few loomweights from all periods were found at sites in the Judah and Hebron mountains [4]. Most of the loomweights in Israel were discovered in the Shephelah (Judacan lowlands) and the Beth Shean region.

There are two groups of loomweights at Hurvat Nimra. One group has a low weight ranging between 12.7 gr and 56.3 gr and averaging 27.6 +/-13.9 gr.

The second group consists of loomweights with weights ranging between 103.6 gr and 249 gr, and averaging 195.9 +/-51.5 gr.

Apparently the differences between finds in Room A and N indicate the difference in functions between the various types of loomweights.

Loomweights from Room A are low weight, doughnut shapes. At area N pyramidal loomweights or loomweights with domed upper sections and oval or circular bases of high weight (more than 100 gr) were found. It is possible that the inhabitants from Room A woven delicate textiles with fine threads which needed lighter loomweights. In Room N the opposite occurred. The loomweights found at Hurvat Nira are an example of the transition between typical Iron Age doughnut types to the widespread use of the pyramidal type of the Hellenistic and Roman periods.

The Hebron area apparently served as grazing lands for sheep and goats, as it serves the Arab population today.

O. Shamir,
The Hebrew University of Jerusalem,

[1] Vogel, T. "Village weaving in the southern Hebron hills", *Ariel*, 75, 1989:75-87.

[2] Sheffer, A., "The use of perforated clay balls on the warp-weighted loom", *Tel Aviv*, 8, 1981:81-83.

Shamir, O., "Loomweights and whorls from the City of David", *ATN*, 12, 1991:12.

Shamir, O., "Loomweights and textile production at Tel Mique-Eqron", *ATN*, 13, 1991:3-5.

[3] Shamir in preparation; Sheffer, A, "Masada loomweights", *ATN*, 12, 1991:12.

Acknowledgements

I would like to express my appreciation to Dr. I. Magen and H. Hizmi for their support, as well as their helpful comments in reading the material.



Neo-Elamite relief of a lady spinning, from Susa; early 1st millennium B.C.

Louvre: Sb 2834

*RE-EXAMINATION OF THE BLUE DYE
FROM THE QASILE TEMPLE*

While preparing an exhibition about dyes from the ancient world at the Eretz-Israel Museum (Tel Aviv), we decided to examine the blue and red dyes on the brick discovered at the Qasile temple. It was described by A. Sheffer [1] as dyes belonging to textiles. Many scholars such as E. Barber [2], D. Browing [3] and A. Sheffer herself [4] mentioned or made use of this information.

It seemed to me that it is only a textile impression on a blue and red brick.

Dr. N. Porat from the Geological Institute of Israel examined the material and identified it as a mineral from an Egyptian source which was used in wall paintings. The red colour was not identified. The results of her research will be given in the catalogue to the exhibition.

O. Shamir.

The Hebrew University of Jerusalem,

[1] Sheffer, A., "Dyed textile impressions from Temple 200", in" A. Mazar, *Excavations at Tell Qasila*, pt. 2, *Qedem* 20 1985:151.

[2] Barber, E.J.W., *Prehistoric Textiles*, Princeton, 1991:224.

[3] Browing, D.C., *The Textile Industry of Iron Age Timnah and its Regional and Socioeconomic Contexts Literary and Artifactual Analysis*, PhD Dissertation South Western Baptist Theological Seminary, 1988:174.

[4] Sheffer, A., "Comparative analysis of a "Negev Ware" textile impression from Tel Masos", *Tel Aviv*, 3, 1976:85.
Sheffer, A. and A. Tidhar, "Textiles and basketry at Kuntillat 'Ajrud", *Atikot*, 20, 1991:23.
Sheffer, A., "The textiles from the 'En-Boqeq excavation in Israel", *Textile History*, 22, 1991:14.

Acknowledgements

Many thanks are due to Dr. N. Porat from the Geological Institute, to E. Ayalon and H. Sorek from the Eretz-Israel Museum.

THE TRIALS OF FLAX

Fabric remains are only one source of information on prehistoric textile production. The tools and equipment traditionally associated with fibre preparation, spinning and weaving comprise another, substantial body of evidence. Yet the specific uses of many of these artifacts and their positions in the production sequence, are not known.

By way of attempting to rectify this problem, to increase our understanding of the *possible* functions, I planted, tended and harvested a small plot of flax at the Anglo Saxon Village and Country Park at West Stow, Suffolk, in 1991. The yield was disappointing, owing to my inexperience, poor weather, and flocks of birds. Still I was able to harvest several bundles each of two varieties of *Linum usitatissimum*, one developed for oilseed, the other form for linen fibres. Some of this has been rippled and retted, the rest allowed to dry as pulled. As I continue processing the crop (and some nettles for comparative purposes): suggestions on method, either from personal experience or ethnohistorical references, would be most helpful. Contextual association has prompted the speculation that specially modified flint flakes were used in flax processing at a Late Bronze Age site in the Thames Valley (see J. Moore and D. Jennings, forthcoming, *Reading Business Park: a Bronze Age Landscape*). Is there any other evidence for this?

In reconstructing the possible textile production sequences my goals are to test the efficiency and ease with which various implements are used and also to produce wear traces characteristic of the different functions for comparison with wear traces on prehistoric tools. News of any other current research on this topic would be very welcome.

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WOOLLEN SAILS ON THE FAROE ISLANDS

Among the Scandinavian boats in the Viking Ship Museum's boat collection are two *seksåringar* from the Faroe Islands. These boats are 30 feet long and are propelled by 12 rowers each. They are highly developed sea boats designed to survive in their home water with its high and sudden winds, huge waves, and strong currents. In addition to the oars, sails can be used in a following wind. Larger boats carried two sails. The main sail was a dipping lug and the smaller mizen was a sprit sail. Cotton or flax was used for the canvas.

Before about the mid-19th century, the Faroese used wool for the sail canvas, as was the case in many other areas of Scandinavia. Although no sail or even the remnants of one have been found in the Faroe Islands, there is a written description of them. Sysselmand Jens Chr. Svabo (1781-82), in his report for the government in Copenhagen, states that the sail:

"is only one and a squaresail. It is very narrow aloft, but disproportionately broad at the bottom; is made of *enskaftet* white vadmal (wool). The leech around the canvas is ordinary rope of horse hair. The yard is but a narrow and short stick".

From this and other information we can suggest some provisional dimensions for a 20 square metres sail for the "seksaering". To date, a pilot sail of flax with a hand laid hempen leech rope has been tested, with good results.

Regarding the wool sail contact was made via various Faroese museums with specialists in wool. Tita Vinther from Thorshavn is a weaver by profession. She has been working on woollen sails for some years now and is concentrating on the weaving of the fabric. To begin with she worked with 120 kilos of raw wool *rusket* (plucked). In the Faroe Islands raw wool is considered 1/3 dirt, 1/3 waste, and 1/3 regular wool. Next some of the raw wool was washed in a mixture of soap flakes and a small amount of ammonia water. But this was not satisfactory so the wool was washed again, this time "the old way" in 28 litres of hot water with 4.5 litres of acidulated (sour) urine and soap flakes. This wash was followed by another, this time without the urine. The wool was allowed to

cool down very slowly, "in order that it shall not die" as they say locally, and then finally dried. The wool was then graded: first the long kemp, to be used for the warp. The length of the kemp was about 18-20 cms. To obtain a uniform pattern with regard to thickness and length the kemps were blended very carefully.

The hairs were then combed with specially prepared wool combs which acted as a sort of card. To make the combing a little easier the wool was warmed up.

To save time the wool was spun on a foot powered spinning wheel. On the Faroe Islands distaffs and a *skotrok* (an early type of spinning wheel) were in use in the old days. After spinning the finished balls of wool were packed up in wet blankets and left to dry in a warm place so that the wool would "quieten down" and the individual yarns prevented from pressing too much upon each other.

The canvas will be woven on a *fladæv* or flat loom using a tabby weave (*einskaft*; a special method of weaving canvas for sails on The Faroe Islands and Iceland). The weaving density will be 9 threads per cm. The length of cloth will be about 57 cms. which is the old Faroese *stikke* and similar to the old Hamburg ell which was also used in Jutland, Denmark.

The warp has a very hard twist and immediately after it has been placed on the web it will be dressed time and again with a "glue", a decoction of sheep brains and marrow.

The weft consists of bottom wool and *mellemdaekhar* ("middle cover hair") and is not as twisted as much as the warp.

A local sailmaker will stitch the woollen sail and finally provide it with a leech rope made of hand laid horsehair cord. Then the sail will be sent to Denmark to become the subject of a number of interesting trial runs with the *seksårings*.

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PRACTICAL TRIALS WITH WOOLLEN SAILS

With "Roar Ege", a full-scale replica of the Skuldelev 3 merchant ship, the Viking Ship Museum of Roskilde has been experimenting with a woollen sail. The canvas is a 2/1 twill woven in lengths of 63 cm (1 old Danish ell) with 12 yarns spun clockwise (z-spin) per cm in the warp and 9 yarns spun anticlockwise (s-spun) per cm in the weft. The warp thread was very hard spun with kemp and 20% bottom wool. The weft thread had up to about 40% bottom wool. The calculated weight of the fabric was 700-750 gm/square m, but in reality it was about 500 gm/square m, so the final cloth was obviously a bit slacker in the weaving than originally intended, because too little bottom wool was used for the warp. Finally, the canvas was washed with natural soap (lightly fullered).

Before the sail was taken into use it had to be tanned with fat made from horse manes, birch bark and tar diluted with sea water according to a very old Norwegian recipe. This lukewarm mixture was put on with brushes with the purpose of sealing up the sail for water and wind (the fat) and to prevent rot and mildew (the birch bark).

The finished wool sail was much lighter than the hitherto used flax sail (30 kg against 50). It was also very soft and more comfortable to handle for the crew. On the other hand, however, the woollen sail was not very wind-tight, but slipped a lot of air through so that its pulling power was much inferior to the flaxen sail. The reason was partly that the canvas was woven too slack and partly that the rope along the border of the sail (leech rope) stretched more than the canvas, so that also the canvas itself had to stretch and open up. A remedy could very well be to apply horse hair rope for the leech, because this would work better with the wool.

An optimal woollen sail with horse hair ropes would probably feature the following advantages in comparison with flax, hemp or cotton:

- 1) wool is elastic and takes up a naturally good aerodynamic shape
- 2) wool is lighter than any of the others
- 3) a wool sail is easier to handle
- 4) wool is comparatively stronger

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WHAT DOES THE FROZEN MAN TELL US ABOUT TEXTILES?

In the last issue of *ATN* (13, 1991:12) there was a note about the discovery of a frozen man in the Oetze glacier on the Tyrolean border between Austria and Italy. It has since been confirmed that the man, nicknamed Oetze, was in fact found on Italian territory, but the body is now being studied by teams in Austria and Germany. The body wore skin clothing: I here use the term "skin" in place of the reported "leather" clothing, since leather implies tanning [1] and I am not aware that tanning of the clothing has been confirmed. More recently the clothing has been described as carefully sewn, fur skins of wild animals. The man had an axe with an apparently bronze blade from which Prof. Spindler of Innsbruck University dated the man as early Bronze Age, i.e. about 2000 BC.

My interest at this stage was limited by the lack of wool clothing, but I did note that this accorded with my findings from textile remains that fleeces did not appear until the Bronze Age [2]. I became excited by the report that the skin clothing was stuffed with dried grass to provide insulation since I thought that this might throw light on the origin of padded (quilted) clothing (a subject that has long interested me), but later reports stated that the dried grass was restricted to the footwear. I am indebted to Dee De Roche for drawing my attention to the book on primitive shoes by M. Hald [3] in which not only did she record that the bronze age Skrydstrup body had shoes stuffed with grass, but that in recent times the Lapps stuffed their shoes with grass, which was prepared for this purpose by special "shoe-hay" combs. This provides yet another possible use for combs found on archaeological sites.

The first indication that the body was older than initially thought came from an analysis of the metal of the axe blade, which turned out to be 99% copper rather than bronze [4]. This placed

the man in the Copper Age, a short period between the Neolithic and the Bronze Age, which appears to have been particularly important in the Alpine region, but about which one hears little today. Then carbon-14 dating tests carried out in Paris and Uppsala on tissue from the body gave a date between 4600 and 4800 old [5]. Later, carbon-14 tests carried out in the archaeological research laboratory, Oxford, on skin and bone from the man gave a date between 5000 and 5500 years old, which places him firmly within the Neolithic period. This accords with findings from Zurich, and the latest consensus on the date is 5300 years old - 3309 BC to be more precise, but I have not yet seen any margins of error.

But if the man lacked wool clothing he did not lack textiles. He wore a woven grass cape, and had an object that was possibly a net made from strings of twisted, knotted grasses. The use of plant fibres and not wool confirms findings from the excavations of the Swiss, Neolithic Lake Dwellings carried out in the early years of this century. Fifty years later people were still debating whether plant fibres had survived better in the waterlogged conditions of the lakes [6]. It now seems that at any rate in this location plant fibres were spun first. Felt, which I have regarded as possibly the first use of wool [7], may have always been an Asiatic speciality.

Of all the reports on the frozen man in Britain, the most detailed appeared in the science programme, *Horizon*, on Channel 2 of BBC television. In this the specialists from various European laboratories discussed their analytical findings and English archaeologists debated what the man was doing. There was no discussion of the clothing and its textile significance discussed above. The man was apparently found between two Neolithic cultures: to the north was the Alpine, Lake Dwelling culture already mentioned, in which the people used copper, grow grain, but also relied greatly on hunting. To the south, in northern Italy, was a more pastoral culture typified by a site, rich in flint, being excavated at Castel Javel only 15 miles from the point at which the man was found.

The man had grain with him and also much hunting equipment. It is thought probable that during the Atlantic climate of that period it was easier than today to cross the Alps. If the man

was not just a hunter from the northern culture he could well have travelled south to trade, possibly for flint, since he carried a flint knife. The presence of a sloe berry (*Prunus spinosa*) among the man's possessions is thought to indicate death in September when this fruit ripens. He may well have been caught in an early snow storm while returning north.

I discuss these points in detail to oppose another suggestion, made by Ross [8]: that he was herding sheep and goats down to the southern culture from summer mountain grazing. Not only did the man not have a single piece of shepherding equipment among all the objects he carried, but the height of 3200 m appears too high for grazing, even in the Atlantic period [9]. Therefore, negative findings can be informative and as the analysis becomes more precise no doubt much more information will be gained.

M. L. Ryder

[1] Ryder, M.L., "Remains derived from skin", in: D.R. Brothwell and E.S. Higgs (eds), *Science in Archaeology*, London, 1970:539-554.

[2] M.L. Ryder, "Fleece breakthroughs in 1990", *ATN*, 12, 1991:13-15.

[3] Hald, M., *Primitive Shoes*, Copenhagen, 1972.

[4] Coghlan, A., "Oetze: the man who came in from the cold", *New Scientist*, 133 (1803), 1992:17-18.

[5] *id.*

[6] Ryder, M.L., "The origin of spinning", *Textile History*, 1, 1968:73-82.

[7] Ryder, M.L., "Fleece breakthroughs in 1990", *ATN*, 12, 1991:13-15.

[8] Ross, P.E., "Eloquent remains", *Scientific American*, 266 (5), 1992:72-81.

[9] Ryder, M.L. *Sheep and Man*, London, 1983.

*MORE DETAILS ABOUT THE STICHTING
TEXTILE RESEARCH CENTRE, LEIDEN*

As noted in the Editorial, the *Archaeological Textiles Newsletter* and the *Stichting Textile Research Centre* are merging. This will mean that reports and information about archaeological textiles produced by the Centre will be published in the *Newsletter*. The basic aims of the *Newsletter*, namely, to provide information about current events in the world of archaeology which are relevant to textiles, will not be altered. In future, letters for to the *ATN* should be sent to G. M. Vogelsang-Eastwood, Stichting Textile Research Centre, c/o The National Museum of Ethnology, Steenstraat 1, PO Box 212, 2300 AE Leiden, The Netherlands.

The basic aim of the Centre is to provide support for the academic study of archaeological and anthropological textiles. This support comes in the form of a library, a documentation centre, the loan of equipment such as looms, and eventually, laboratory facilities for fibre identification, dye analysis, etc.

Donations are vitally important as the Centre is a private foundation which is not financially supported by the University of Leiden. If anyone, therefore, would like to donate money or has books, articles or items of textile equipment (looms, handspindles, lace bobbins, etc), which they would like to give to the *Centre*, then we would be very glad to hear.

G. M. Vogelsang-Eastwood.

EMBROIDERED MESSAGES

3rd March 1993, Textile Research Centre

The Textile Research Centre (TRC) is organising a one-day seminar entitled *Embroidered Messages*, on the 3rd March 1993. It will be held at the Volkenkunde Museum, Leiden. Speakers include, Prof. A. Morrell (what is embroidery?); P. Meredith (some uses of Japanese embroidery) and G. M. Vogelsang-Eastwood (*tiraz*).

Anybody interested in attending the seminar should contact G. M. Vogelsang-Eastwood at the address given above. The cost of the day (including lunch) is Dutch Guilders fl. 25.

*"SPINNEN UND WEBEN" - EINE
AUSSTELLUNG IM MUSÉE SCHWAB IN BIEL
(SCHWEIZ) - 18.9.92-7.3.93*

Das Musée Schwab in Biel zeigt bis am 7. März 1993 eine Ausstellung über das Spinnen und Weben.

Das Ziel der Ausstellung ist es, die Resultate eines bestimmten archäologischen Forschungsgebietes zu zeigen. Dieses Thema liegt einerseits jedem von uns besonders nahe, gebrauchen wir doch täglich zahlreiche Stoffe nur um uns anzukleiden oder uns vor der Unbill des Wetters zu schützen. Andererseits sind die Verfahrensweisen, die Rohstoffe und vor allem die Entwicklungsgeschichte der manchmal uralten Methoden wenig bekannt.

Die Grundlage bilden die zahlreichen Funde aus neolithischen bis römischen Schichten, seien es verschiedene Werkzeuge zur Faserverarbeitung oder zum Weben, oder seien es Stoffe aus den verschiedenen Epochen.

Wichtiger ist es aber, über alle gezeigten Objekte hinaus, die Techniken wieder zu entdecken. Spinnen und Weben, zwei miteinander eng verwandte Themen, zeigen auf ideale Weise die Entwicklung einer Technologie seit der Erfindung der Spindel und der Nadel bis zur Pseudointustrialisierung der Römerzeit. Um die Art der verschiedenen Techniken verständlich zu machen, greift diese Ausstellung auf Vorführungen, Rekonstruktionen und ethnologische Vergleichsbeispiele zurück.

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MEDIEVAL TEXTILES IN THE MEUSE-RHINE REGION 12.5.-15.5.92

Charlemagne's imperial capital, Aachen [Aix-la-Chapelle], was an appropriate venue for the third international conference on medieval textiles in the Meuse-Rhine triangle (the first two were held in 1989 and 1991 at the castle of Alden Biesen, Belgium). Far from drying up, three days were scarcely enough to accommodate all the papers on offer - and that without losing sight of the Euregional focus.

The cult of relics and their precious wrappings - varying from tiny fragments of silk to some gruesome skull 'enhancements' at Herkenrode Abbey - were the central issue, not just for the textile art historians and conservators, but for legal and clerical minds as well.

Out of a packed, varied and stimulating programme one might pick (invidiously) for analytical archaeologists the papers on the techniques of weft-float patterning in linen (liseré-linens) reviewed by Daniel De Jonghe in his opening address on the Papal gloves of St. Germanus of Paris (now in Aachen) and again by Chris Lammens in relation to linens associated with Queen Bathilde at Chelles. The dating of three such textiles by Mark van Strydonck to the ninth to thirteenth centuries by the C¹⁴ method rocked no boat.

The ghost of Canon 'Scissors' Bock, though suitably invoked and acknowledged, stayed aloof. The organising team (Maria Diederichs, Monica Paredis-Vroon and Georg and Mechthild Minkenberg) now only have the publication to worry about ... the first part of their task was brilliantly accomplished.

J.P.Wild.

THE EARLY TEXTILES STUDY GROUP MEETING

The Early Textiles Study Group Conference at Langdale Hall, Manchester (11-13th Sept. 1992) was, as always, a very well co-ordinated meeting with the lecturers complementing each other and the participants to a quite amazing degree.

The opening lecture on Florentine Workshops in the 15th century by Rosalia Bonito-Fanelli, sparked off a discussion on whether journey men embroiderers from the North would have influenced Florentine designs or whether - as craftsmen - they were trained to apply their skills on representing designs as laid down?

The Saturday morning lecturers included Rosalind Janssen on Embroidery in Ancient Egypt; Linda Woolley on Coptic and Islamic Embroidery; George Taylor on Charles Stothard and the Bayeux Tapestry; Monique King on the Absalam (?) Embroidery related to the Bayeux Tapestry; Hero Granger-Taylor on the earliest Embroidery in England and Frederique Lachaud on embroidery in the household of Edward I.

In the afternoon Jennifer Harris and Anne Tullo had prepared for us a visit to the Whitworth Art Gallery, Manchester, pulling out works related to the programme.

After dinner Inger Estham described her research into the Brigittine nun's embroidery in Sweden - with marvellous slides of details. Sunday morning Donald King gave us an overview of the development of Opus Anglicanum followed by Leone van Wilokens who described two embroidered stoles, one at Canterbury and the other in Cologne. Santine Levey outlined the origins of laces, Lise Monnas had prepared an analysis of the orphreys of the Whalley Abbey vestments and Kay Staniland completed the meeting with her description of the horsetrappings of Edward III.

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FORBES 'STUDIES IN ANCIENT TECHNOLOGY' IV (1956)

E.J. Brill, academic publisher of Leiden, issued the first volume of the late Professor R.J. Forbes' classic *Studies in Ancient Technology* in 1955. Volume IV on textiles and basketry appeared the following year. Forbes compiled the series virtually single-handed: it was a magnificent achievement. But away from his central interests in mineralogy the volumes read in places like a shuffled card-index, the author himself once admitted to me.

Volume IV is still heavily quoted, but it is showing distinct signs of age. Brill are now considering a new edition of the whole series, and although no general editor has yet been appointed, I have agreed to revise Volume IV. The problem is: what form should the revision take? No doubt a general editor will develop a policy in due course; but the views of *ATN* readers about the content and function of a new Volume IV would be welcome! At present it is largely a compendium of references in the ancient languages to textiles and textile production, and revising that will overlap helpfully with a monograph I am already writing for Brill on *The Textile Industries of the Roman World*. But how much archaeology should be included in the new 'Forbes'? and what should 'ancient' mean geographically and chronologically?

J.P. Wild.

STUDIES IN TEXTILE AND COSTUME HISTORY

Brill, Leiden

In a past issue of the *Archaeological Textiles Newsletter* reference was made to a new series about textiles and costume which was planned by the academic publishers Brill of Leiden, The Netherlands. The first book in this series is now available. It is entitled *Ecclesiastical Dress in the Medieval Near East*, by K. C. Innemée (for further details see below).

The second book in the series will be available in January 1993, and is by G. M. Vogelsang-Eastwood. It is entitled *Pharaonic Egyptian Clothing*. It is designed to be a guide to the identification of Pharaonic clothing both in collections and on archaeological excavations.

As noted above, J.P. Wild has 'volunteered' to write a book on *The Textile Industries of the Roman World*. If anyone else has an academic manuscript that they think will be suitable for the series could they please contact G.M. Vogelsang-Eastwood at either of the addresses given below. Although Brill has a natural inclination towards the Near and Far East with regards the range of books it produces, manuscripts about textiles or clothing from other regions of the world will be seriously considered!

The Textile Research Centre,
c/o The National Museum of Ethnology,
Steenstraat 1, Postbox 212, 2300 EA Leiden,
The Netherlands.



Bells worn as dress accessories (after a Rhenish tapestry c. 1385. Germanisches Nationalmuseum, Nuremberg)

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The Stichting Textile Research Centre, Leiden, now has two booklets available. These are: *Patterns for Ancient Egyptian Clothing* and *Production of Linen in Ancient Egypt*. Both volumes are by G. M. Vogelsang-Eastwood. They cost Dutch guilders fl. 20 per book. Copies can be obtained from the Textile Research Centre, National Museum of Ethnology, Leiden.

Ecclesiastical Dress in the Medieval Near East

K. Innemée

As noted above, E. J. Brill have a new series of academic books entitled, *Studies in Textile and Costume History*. As the name suggests, the series is intended for academic works on any aspect of textile or costume history.

The first book in this series is by K. Innemée and is called, *Ecclesiastical Dress in the Medieval Near East*. The study is based on K. Innemée's Ph.D. thesis *Ecclesiastical Vestments in Nubia and the Christian Near-East* (University of Leiden, 1990).

The book is a study of ecclesiastical vestments in Nubia based on the wall-paintings excavated at the Nubian site of Faras and in particular the paintings from Faras cathedral. The study is divided into five main sections: (a) the history of the research with a review of the origins of liturgical vestments in general and Nubian vestments in particular; (b) a study of liturgical vestments in eastern churches other than that in Nubia. In this section Innemée describes amongst others, Armenian, Coptic and Syrian garments; (c) there then follows a description of the vestments worn by monastic orders in these churches. The final two sections of the book are devoted to the Nubian vestments based on iconographical representations from Nubia and a comparison of garments worn by Nubian clergy and those in other regions of the Near East. There then follows an appendix which lists the Nubian mural paintings.

Although there are numerous works on the vestments worn by the clergy of the Western churches, there are few studies about the

ecclesiastical garments of the Eastern churches. Indeed, the most widely available English study is that by A. J. Butler, *The Ancient Coptic Churches*, originally written in 1884. The study by Innemée is, therefore, a welcome tool to anyone working on medieval textiles, especially archaeological textiles from the Near East, who may come in contact with garments of an ecclesiastical nature.

I have found the book helpful for two reasons: firstly, it actually explains what the various vestments are and gives various synonyms for them, rather than presuming a previous knowledge of ecclesiastical garments. Secondly, there are numerous illustrations clearly identifying the garments in association with other items of clothing. This makes it not only much easier to follow Innemée's text, but it will also help in the identification of garments found in Christian contexts at various archaeological sites, for example, Gebel Adda and Qasr Ibrim.

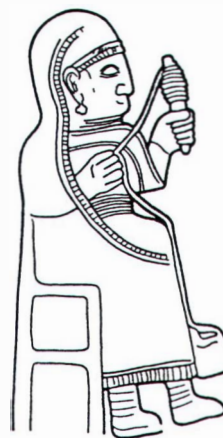
Pages: 300

64 b/w plates, plus line drawings

ISBN 90-04-09548-9

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Neo-Hittite relief from Maraş

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- The Library, The National Museum of Scotland, Chambers Street, Edinburgh, EH1 1JF, Scotland.
- The Library of the Royal Academy of Letters, History and Antiquities, BOX 5405, 1-11484, Stockholm, Sweden.
- The Library, The Royal Ontario Museum, 100 Queen's Park, Toronto, Canada, M5S 2C6.
- The Library Service, Canadian Conservation Institute, 1030 Innes Road, Ottawa Ont., Canada K1A 008.
- The Thomas J. Watson Library, The Metropolitan Museum of Art, 5th Avenue at 82nd Street, New York, NY 10028, USA.
- Nationalmuseet, Bibliotekstjenesten, NY-Vestergade 10, DK-1471 Copenhagen, Denmark.
- Niedersächsisches Institut für Marschen- und Würtenforschungen, Victoria Str. 26/29, 2940 Wilhelmshaven, Germany.
- Oxford Archaeological Unit, 46 Hythe Bridge Street, Oxford, OX1 2EP, England
- Research Archives, The University of Chicago, The Oriental Institute, 1155 East 58th Street, Chicago, Illinois 60637, USA.
- Rijksdienst voor het Oudheidkundig Bodemonderzoek, Kerkstraat 1, NL-3811 CV Amersfoort, The Netherlands.
- Riksantikvarie mbetet, Box 5405, S-114 84 Stockholm, Sweden.
- Ist. Centrale Restauro Biblioteca, P.zza S.Francesco di Paola 9, 00184 Rome, Italy.
- Somerset County Museum Service, Weir Lodge, 83, Staplegrove Road, Taunton, TA1 1DN, UK.
- Textielmuseum, Goirkestraat 96, NL-5046 GN Tilburg, The Netherlands.

-Textile Conservation Centre, Apartment 22, Hampton Court Palace, East Molesey, Surrey, KT8 9AU, UK.

-Textile Conservation Laboratory, Bevaringssektionen, Nationalmuseet, Brede, DK-2820 Lyngby, Denmark.

-Textile Conservation Studios, Apt. 11a, Fountain Court, Hampton Court Palace, East Molesey, Surrey, KT8 9AU, UK.

-The Textile Conservation Workshop, Main Street, South Salem, NY 10590, USA.

-Textilforum, Postfach 5944, 3000 Hannover 1, Germany.

-The Textile Museum, 2320 'S' Street, NW Washington, DC 20008, USA.

-Textilmuseum Krefeld, Andreasmarkt, D-4150 Krefeld, Germany.

-The Library, Thueringsches Landesamt für Archæologische Denkmalpflege, Humboldstr. 11, Postf. 458, D-53000 Weimar, Germany.

-The Librarian, Western Australian Museum, Francis Street, Perth WA Australia 6000.

-Victoria and Albert Museum, South Kensington, London, SW7 2RC, UK.

-Vlaamse Vereniging voor Oud en Hedendaags Textiel, Grensstraat 5, 3200 Kessel-lo, Belgium.

-The Librarian, Western Australian Museum, Francis Street, Perth WA Australia

