PLATE II (FRONTISPIECE)

THE COPE OF ARCHBISHOP NILS ALLESON, DATING FROM 1295.

# MEDIEVAL TEXTILES
# IN THE CATHEDRAL OF UPPSALA, SWEDEN

*by*

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*The following article is essentially part of a lecture on Medieval Textiles in Sweden given to the Needle and Bobbin Club on February 18, 1954 by Dr. Agnes Geijer, who is the Curator of Textiles, Statens Historiska Museum in Stockholm, Sweden. Asked to write an article on that subject, the writer has preferred to concentrate her attention upon the Uppsala treasury. Apart from the fact that many of the individual textiles are particularly interesting in themselves, their presentation as a textile ensemble may also reveal valuable aspects of the art of liturgical ornaments.*

IT IS A FACT, though one that is probably not widely known, that Sweden possesses a quite remarkably large number of medieval textiles, even compared with the great European countries.[1] These comprise several hundred ecclesiastical ornaments or vestments, each one composed of different fabrics or embroideries, representing a period from about 1200 to 1525, the year of the Protestant Reformation. Until fairly recently these garments were preserved in churches, where indeed many of them are still to be found.

A considerable proportion of these extant garments are made of imported materials as a result of Sweden's commercial relations with the Hanseatic League during the XV century. Silks and brocades from Italian looms are numerous, but there is also a small quantity of Far Eastern products. The art of needlework is represented by some outstanding pieces dating from the XIII and XIV centuries, made in France, England, or Italy. From the XV and the early XVI centuries we have a large number of embroideries, for the most part of Flemish and German workmanship, as well as some very interesting Bohemian or East German "needle painted" panels and a few English vestments. In addition to these classes, we have also examples of Swedish productions meriting the interest of an international public.

These treasures were saved through a series of fortunate circumstances. One reason was, of course, that Sweden was never seriously

exposed to the ravages of war. But even more fortunate than this was another factor. During the Middle Ages, in Sweden as well as in other European countries, the churches and convents owned great quantities of vestments and other liturgical objects. At the time of the Protestant Reformation in 1525, most of the ecclesiastical property, including silver and golden vessels, was confiscated by the Crown; the textiles were left untouched. Moreover, the Swedish Protestant (Lutheran) church — being very indulgent towards the Catholic liturgy, in contrast to the Calvinistic churches in the other Scandinavian countries — retained the use of copes, chasubles and altar frontals, a practice that was explicitly recommended by the Liturgical Law of 1576.

After the Reformation the churches were poor and could only rarely afford to buy new vestments. The rich and splendid materials inherited from the old churches and often of great value, were now appreciated and cared for to a much greater extent than in the wealthy southern countries, where new fabrics were easily procured. We can indeed say that the poverty of the country saved many of our textile treasures.

Apart from the *Statens Historiska Museum* (the Museum of National Antiquities) in Stockholm the largest collection of medieval vestments in Sweden belongs to the Cathedral of Uppsala. During the Middle Ages this Archbishopric Church was no doubt very rich. Though brief and incomplete, its inventory lists from the XVII and XVIII centuries give us an idea of the contents of the medieval treasury. By 1652, one hundred and twenty-seven years after the Reformation, several of the medieval vestments may naturally be assumed to have disappeared. But the inventory from that year still mentions seventeen copes, twenty-six chasubles and forty-four dalmatics as well as forty-four "bands, stoles and maniples," all of which seem to have been of medieval origin. The present number of medieval textiles is only thirty-two: five copes, ten chasubles and seventeen miscellaneous items. Not a single dalmatic is left — apparently they had been used as mending or lining material (cf. fig. 1 and Plate XIII). We may be grateful that the great fire which ravaged the Cathedral in 1702 spared that much. Apart from the brilliant baroque vestments of the XVII century, the remaining medieval objects still constitute a representative and very interesting collection.[2] A survey of some outstanding pieces in the medieval collection of the Uppsala Cathedral follows here.

One of the copes is widely known and has been the object of much discussion (Plate I). Although similar to the *opus anglicanum* embroider-

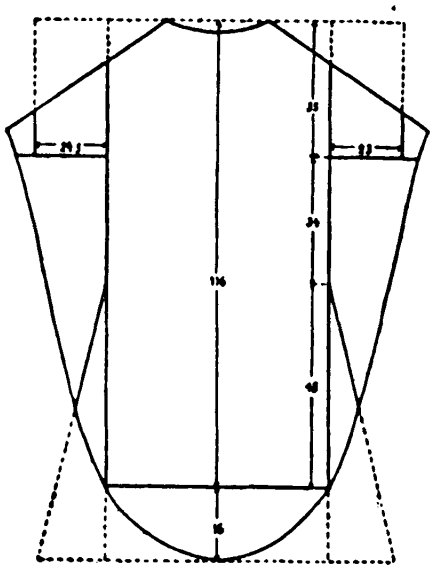

FIG. I

DIAGRAM SHOWING THE ORIGINAL SHAPE OF A XIV CENTURY *tunica* ADAPTED AS LINING OF A CHASUBLE.

ies, it must be a French work because of the style and iconography; some of the saints are exclusively French. It is supposed to have been brought to Sweden about 1270 when Uppsala Cathedral was founded and when cultural contacts with France were especially frequent.[3] Of the same date and origin is without any doubt a so-called maniple, an embroidered band which was worn by the bishop over his left hand. This piece is embroidered all over, showing bishops and a crowned saint who can be identified as the national saint, King Erik the Holy. It may be of interest to mention here that the style of the figures and their Gothic arcades resemble closely those in the stole of Judge Irwin Untermyer, New York.[4]

The cope shown on Plate II (Frontispiece) has received less attention but is not of less interest, indeed, from different points of view. It is directly connected with a special event. The Archbishop of Uppsala, Nils Alleson, went in 1295 to Rome and to Anagni, where as a symbol of his ordination he received the *pallium* from Pope Boniface VIII himself. The records tell us that on July 29th in that same year Archbishop Alleson celebrated mass in Uppsala Cathedral "wearing his superb papal garment." This is a fairly apt description of this once resplendent gold brocade

PLATE I

DETAIL OF AN EMBROIDERED COPE. FRENCH WORK, 1250-1275.

and the embroidered orphreys resembling richly coloured enamels (Plate III). A beautiful needlework border for a chasuble showing the same pseudo-Byzantine style probably belonged to the same set. Both embroideries resemble the vestments of Pope Benedict XI (1303-1304) in the Cathedral of Bologna.

The woven material of our cope is, however, perhaps even more interesting. But it has never received the attention which it deserves. The cope contains two fabrics (Plates IV and V) each quite different in design but both so similar in technique that they may have issued from the same loom or at least the same workshop.

Plate IV shows the brocade which forms the small bottom segment of the cope (cf. Plate II). It is carefully pieced together from eight similar portions of the same fabric, cut out of one loom-width and placed in the same weaving direction as the main stuff. Thus the gold threads laid parallel throughout the entire surface of the cope were an important feature to effect the uniform appearance of the garment. Though the height of the repeat is incomplete, there is no doubt that the design belongs to the well-known type built up from pairs of two different animals and a bulb-shaped palmette, with a slight variation repeated diagonally. Otto von Falke gives five examples of this kind, of which a *diasprum* in Aachen with peacocks and griffons provides the closest analogy.[5] Another silk in the Cleveland Museum with nearly identical parrots is of the same high standard.[6] To judge from the many varied designs still in existence, this scheme of design seems to have been very long-lived. The manner of drawing and the technical execution illustrate, however, very different degrees of stylistic degeneration or deviation from the primary composition. A careful study of the beautiful green silk in the Metropolitan Museum in New York reveals a unique and rather burlesque variation of the original design; for instance, the outermost "layer of the bulb" is converted into a row of small birds.[7]

Through a strange coincidence our Cathedral houses one more example of this type, also dated. Plate VI shows a portion of a cover preserved in the silver reliquary which enshrines the remains of St. Erik, the martyr king who in 1166 was killed near the site of the present church. The *Miraculi S. Erici Rege et Martyris*, written down in the XIII century, describes the pilgrimage made by Magnus Johanni Angelus to St. Erik's shrine in 1293. As a thank-offering for a miraculous cure, this magnate presented a precious shroud to the holy shrine: *unum baldakinum*, especially described as *pretiosum*.[8] There are several reasons for identifying

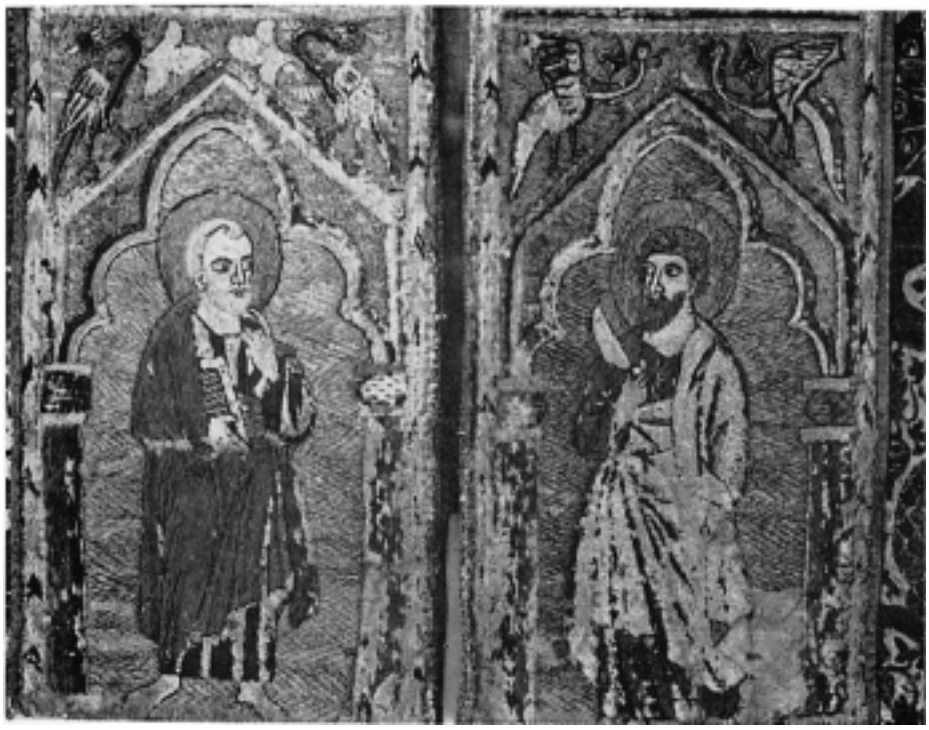

PLATE III

DETAIL OF PLATE II. ITALIAN EMBROIDERY.

PLATE IV

DETAIL OF PLATE II, LOWER EDGE; WHITE AND GOLD.

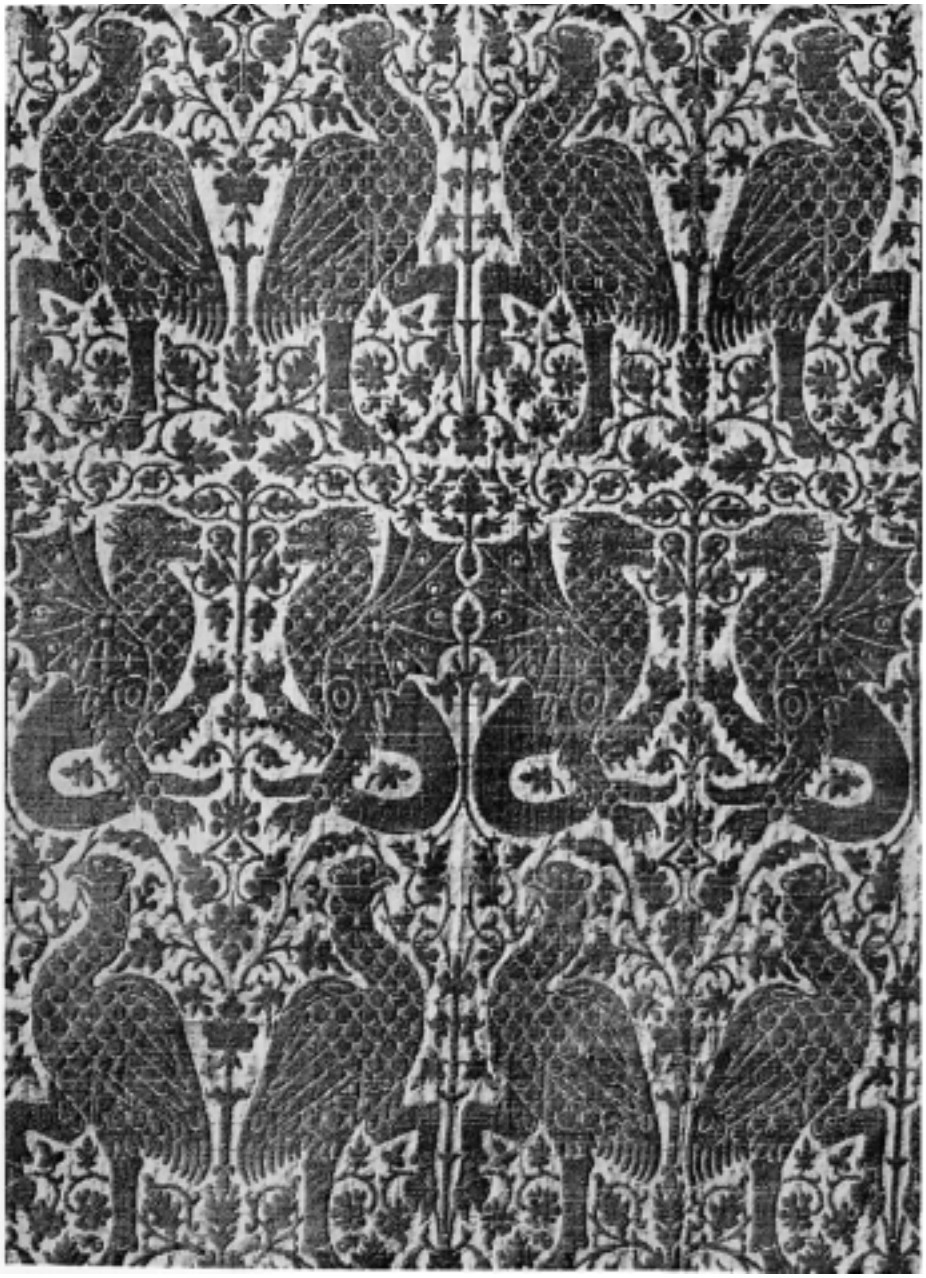

PLATE V

DETAIL OF PLATE II; WHITE AND GOLD.

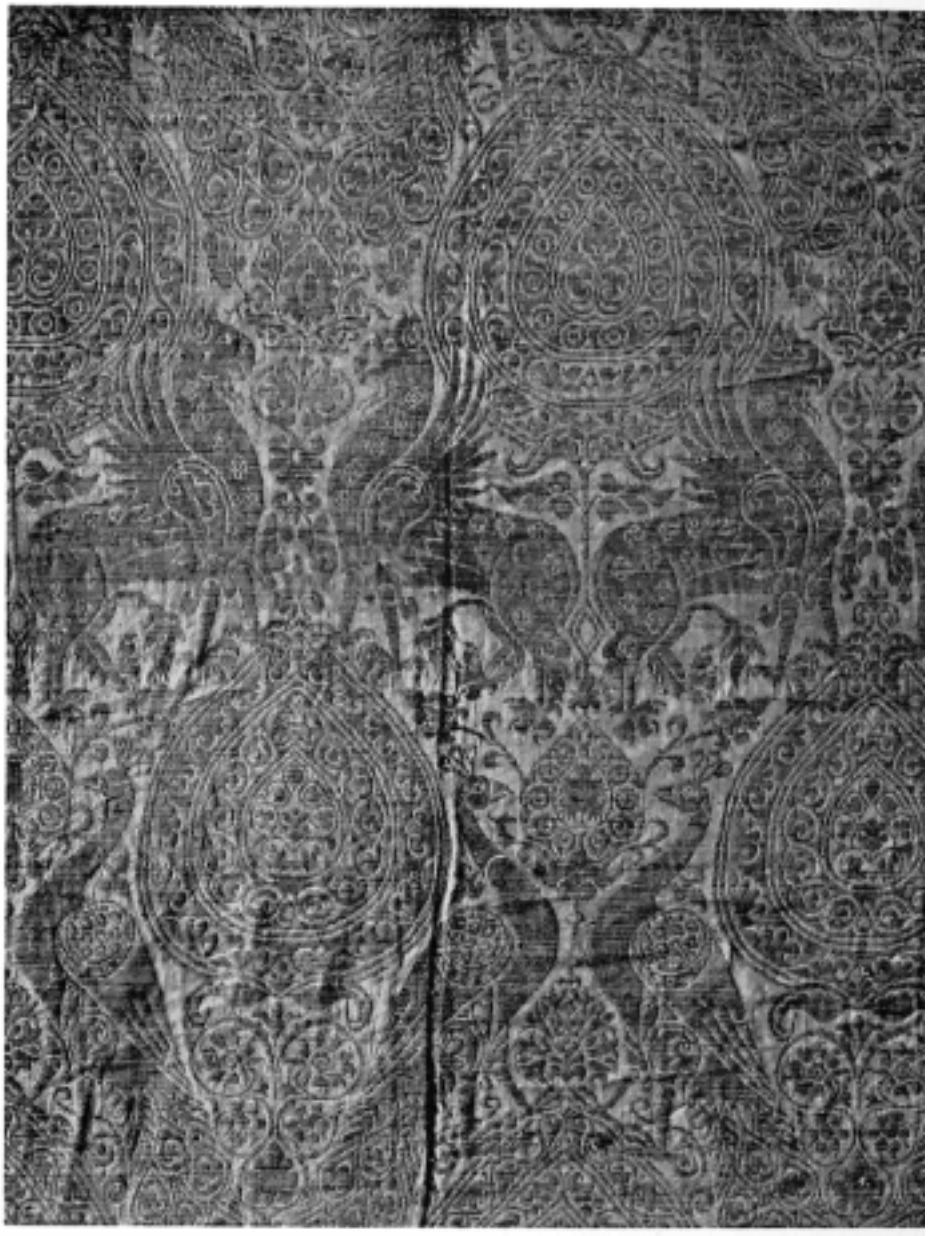

PLATE VI

DETAIL FROM THE SHROUD OF ST. ERIK; TAN AND SILVER.

PLATE VII

DETAIL OF A COPE; TAN AND GOLD.

this treasure with the cover existing in our Cathedral which may formerly have been laid upon the rich medieval shrine destroyed at the Reformation. The shroud was made of a magnificent brocade in silver and red, framed with green silk and lined with a brilliant yellow silk, of the kind probably called *cendal, sindel,* etc., in medieval texts.[9]

Let us, however, return to the cope shown on Plate II. The material mainly used in this garment (Plate V) is indeed a remarkable creation. Though the relationship to the type of pattern alluded to above is not to be denied, this design is nevertheless outstanding from several points of view. These species of animals were never met with in any silk textile. Similar dragons, it is true, occur in the art of this period, but as far as I am able to judge, the ostrich is without any contemporary parallel. It is possible that the prototype belonged to a considerably earlier period. The accentuation of the horizontals and verticals gives the composition an archaistic character which is still further emphasized by the heraldic animals and the ornamental foliage. The pose with the lifted leg reminds us, it is true, of the gazelle on some of the above-mentioned silks, but the attitude of this giant bird expresses a solemnity which the other animals always lack. A detail of fine artistry may be noted, the repetition of the scale-shaped pattern (ornamental feathers?) on both the animals. As a whole, the design, even in its smallest details, is so well balanced and so perfectly drawn that it must be regarded as the creation of an outstanding artist. Was he a sculptor or a goldsmith? Does not this textile call to mind a plastic work? The translation of the artist's creation into textile material and technique shows a master's hand, for no line could be better drawn and there is no fault or unintended irregularity. This magnificent *baldacchino* must be considered as an artist's original creation. It is indeed one of the major achievements of the silk art, conceived in the spirit of the Byzantine school, while still undisturbed by the invasion of "wild" Eastern motifs.

In addition to the beauty of the precious weaves and the quality of the embroideries, one more feature should be noticed, the careful and perfect tailoring of the garment, which is rather unusual.[10] All this testifies to its origin from a first-class workshop — undoubtedly the actual papal "court-manufacture." No doubt the archbishop from "Ultima Thule" had to pay a good price for this superb vestment as well as for all the other marks of his high office. We know that in this period liturgical vestments still remained the personal property of the bishops.

The question of origin has not yet been discussed here. Otto von Falke was certainly right when, basing his opinion on the inventories of the Roman Curia in 1295 and other records often describing *diasprum* (mostly originating from Lucca), he identified this term with a specific group of silks (cf. above, page 7, footnote5). All these silks are self-patterned weaves, resembling damask (though technically made quite otherwise) with details brocaded in gold or silver thread. But von Falke's general attribution to Lucca of all the silks he calls "diasprum" is certainly too inclusive. The decline in style in the late specimens discussed above certainly indicates that this type of fabric also was woven elsewhere in Italy and continued during the XIV century. On the other hand, our three fabrics, Plates IV-VI, all dated accurately as before 1295, all entirely "brocades," not *diaspri* in the Falke meaning, may certainly be considered as Lucchesian because of their style and first-rank design.[11] Before 1300 Lucca is generally considered to have held the leading position in the Italian silk manufacture. The writer is anxious to emphasize at this point — we will return to it later on — that both kinds of weaves are technically identical (the Von Falke *diasprum* and the *brocade* gold-woven throughout). It is quite natural that both kinds were woven at the same place and in the same type of loom.

The Far East is also represented in our treasury. As the specimens in question have recently been published by the present writer, they only need a brief mention here.[12] They include a beautiful brocade with an asymmetrical design of flame-shaped palmettes woven with flat strings of gilded leather on a dark blue satin ground. Less ostentatious but not less interesting are two other Chinese brocades with respectively a blue and a red (now faded to tan) twill ground, originally made up into a *tunica* or dalmatic, fortunately preserved as the lining of a XV-century chasuble (cf. fig. 1).

The greater part of our material, however, issued from North Italian looms. The characteristic asymmetrical style of the *trecento* is beautifully exemplified by three complete vestments in their original condition: two copes and one chasuble. The rich and intricate design of Plate VII represents this style at its most brilliant. The enigmatic ornament of pseudo-Cufic letters and the Chinese dog provide an effective contrast to the elegant flying crane. The pattern is almost identical with a large piece belonging to the Museum of Art in Cleveland.[13]

This silk, like virtually every silk weave of this kind, has lost its original brilliance of colour and material: the membrane-gold (gilded

membrane wound round a linen thread) has tarnished and the red silk has faded to that toneless brownish shade called "tan," which may be taken as a certain testimony of an original red colour. The cope has a small triangular hood in silver and blue (originally contrasting with the ground colour of the cope itself) and a woven orphrey of Cologne make.

The material of the cope on Plates VIII-IX is of a rare type, revealing a trend of fresh naturalism. It consists of a single motif, a silver bird on its branch and a white crescent, all standing out against a deep blue ground. What a charming poem in silk! The orphrey was made of the transverse border of a brocade with pseudo-Cufic letters, etc., originally gold on a red ground. This hood was also blue, with a symmetrical pattern.

The chasuble on Plate X has the medieval bell-shaped form, unaltered. The material was primarily red and gold with no other trimming than the blue linen visible around the edges, the classical lining material all through the Middle Ages. The fantastic and rather unskilful mixture of heterogeneous motifs indicates a decline in style: a *hortus conclusus* with a recumbent deer and a hunting dog are western motives, while the crowned crane and the radiant cloud motif are of oriental inspiration. This fabric may not have left the loom much before 1400, and perhaps later.

An interesting fabric was saved when adapted as the lining of a chasuble. This silk shown on Plate XI is decorated with membrane gold and multicoloured silk — green, violet, and tan (originally red) — standing out on a white ground. The writer is not able to show any presumable prototype for the dragon-shaped bird or the bear-like dog with its fluttering mantle; but they seem to be most at home in Persian art, even if the palmette foliage and the whole composition directly suggest a Chinese influence. This piece may belong to the early XIV century.

For quite other reasons the silk shown on Plate XII is hardly likely to be much older, even though its type of design suggests the XIII century. The awkwardness in drawing the animals may, however, assign this very interesting fabric to a more or less provincial manufacture.

The following observations on the subject of technique may now be appropriately made. (Cf. also the additional plate text on page 27.) Based on the weaving technique (the binding system of the warp and the weft), all fabrics here described are to be termed *diasprum weaves*, i.e., a weave composed of two different warps and two different wefts. All except the last one are brocades (in the illogical sense which this word now has in

PLATE VIII

DETAIL OF A COPE; BLUE AND SILVER.

most languages), i.e., silks with a pattern weft of so-called Cyprian gold or silver, consisting of a strip of membrane or fine leather gilded or silvered, wound around a linen core. The S-twist seems to have been the rule for silk as well as linen. The loom-width is always large, being about 115-125 cm. The weave is even, and the repeats are generally quite regular. The selvages always consist of two or three very coarse linen cords. As plain silk from this period is of rare occurrence, it may be of interest in this connection to note that such a material is used as the lining of the St. Erik cover; it has the same sort of selvage, and the loom-width is as much as 145 cm.

Only one of the brocades, Plate X, is woven together throughout; all the others have a "pocket" under the background weave, which is either in 2-heddle or 3-heddle "binding," the latter always with a close warp and more or less resembling a satin. The three dated XIII-century fabrics on Plates IV-VI have the 2-heddle system — tabby or rep — while the weaves of Plates VII, IX and XI have the 3-heddle warp twill.

For the present, the author prefers not to discuss the local attributions, for instance, to Lucca and Venice. She believes that definite criteria for such a discussion are still lacking. There is no doubt, however, that we are dealing here with some of the very best products of the North Italian silk manufacture. The slight variations within the groups may testify to different workshops, while the transition from two heddles to three may be a matter of age and indicate a technical evolution. The large loom-widths indicate that two persons generally worked side by side at the loom, as was no doubt the case in the contemporary wool manufacture. The regular width of the repeat in all these silks compared with many of the older silks [14] may be explained by the introduction of some new implement in the loom, perhaps a better reed.

During the last century of the Middle Ages in all European countries, in Sweden until about 1525, there was a great importation of Italian silks. The dominating motif was the so-called pomegranate, which appeared in different stylizations and designs adapted to the typical *quattrocento* techniques: damask, velvet and metallic brocade with velvet pattern. Our treasury contains several vestments made of such material, still resplendent in their original colours and golden brilliance but displaying hardly anything extraordinary in their design. In this period instead we have to pay more attention to the art of needlework.

The term "needle-painting," *acu pingere,* expresses the character of

PLATE IX

HOOD AND BORDER OF COPE, PLATE VIII.

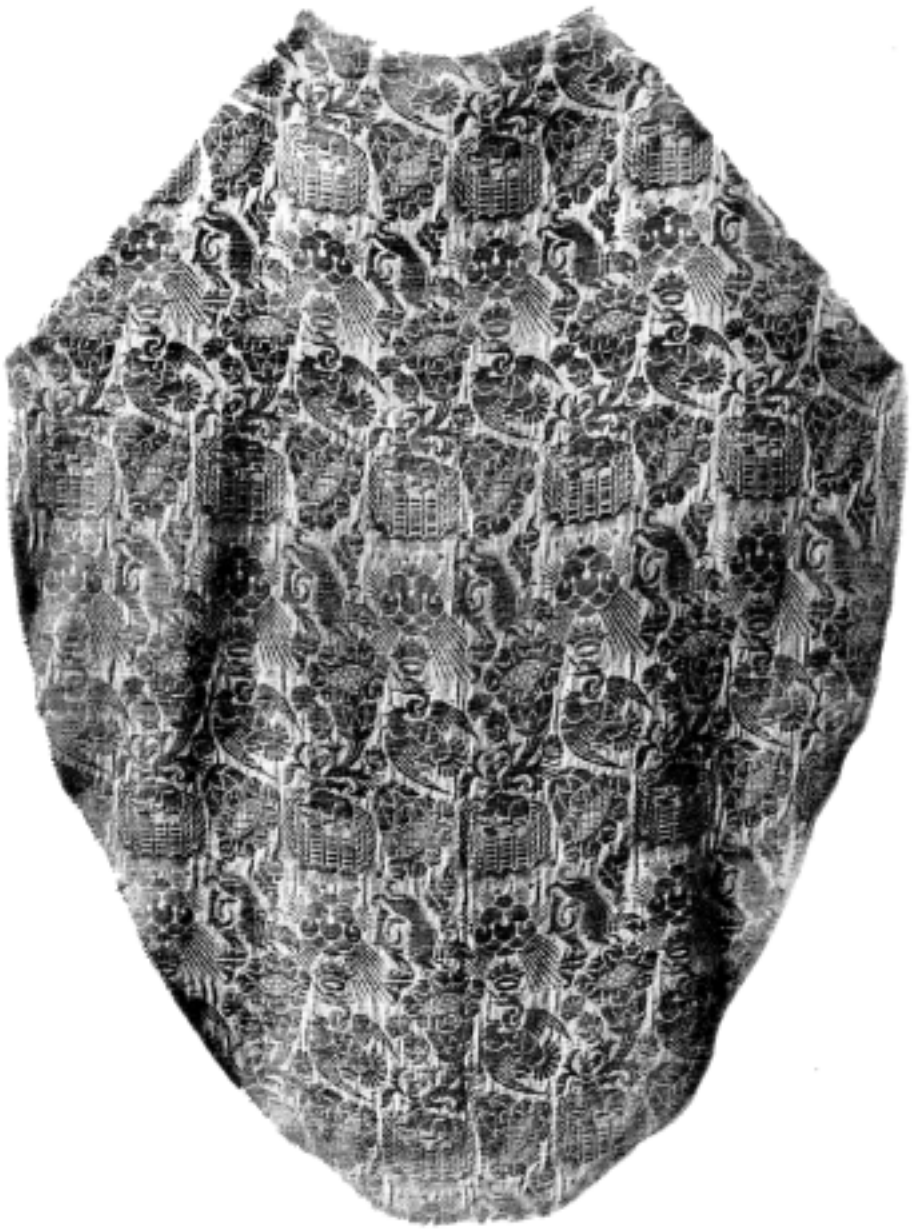

PLATE X

CHASUBLE IN TAN AND GOLD.

PLATE XI

MULTICOLOURED SILK USED AS LINING.

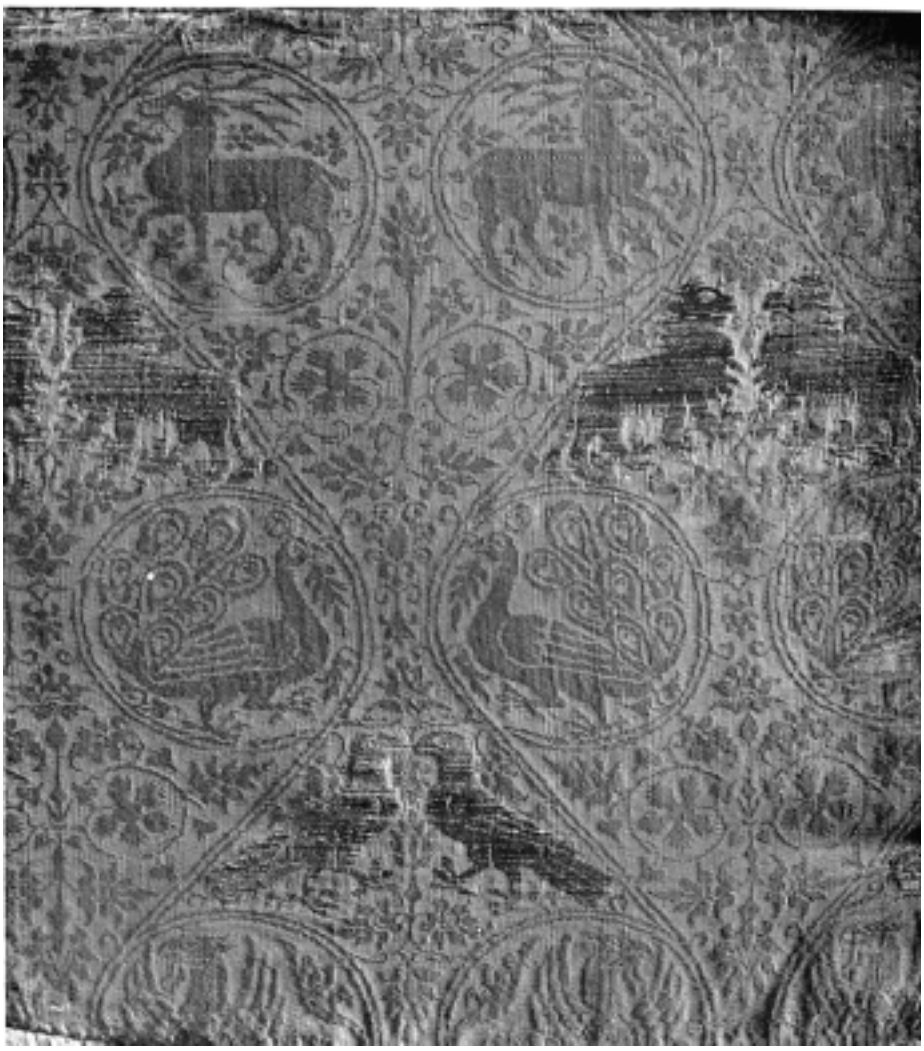

PLATE XII

YELLOW-ROSE SILK WITH BROCADED ANIMALS; FRAGMENT.

the skilled translation of real paintings into textile form which took place during this period in numerous workshops in Flanders and the Rhinelands. A fine cross-shaped panel representing the Holy Family and the orphrey and hood of a cope portraying the history of the Virgin exemplify these geographical areas. Andreas Lindblom ascribes them to Albert Bouts or his school and to the Meister der heiligen Sippe.[15] A beautiful crucifix embroidery represents the relatively rare Danzig or East German production, which seems to have been of great importance to Swedish art. Some vestments issued from a Stockholm workshop are noteworthy, *inter alia* because this production is unusually well documented.[16] During the last quarter of the XV century the Stockholm city records tell us about an artist-craftsman named Albert, variously referred to as a painter and a pearl-stitcher. During the Middle Ages this was the professional term for an embroiderer and denoted the most precious material used. This Albert was the famous master of the mural decorations of some twenty churches which were occasionally signed by his Latinized name *Albertus Pictor*, "Albert the Painter." We can also point to a large number of embroideries — nearly 30 pieces — which probably issued from his workshop. In the murals he shows himself as a brilliant painter with an exuberant and expressive style, and many of the embroidered figures show a strong resemblance to the painted ones. In addition, the mode of drawing and the compositions display a feeling for long-distance effects which is quite rare in needlework but is precisely what one might expect from a monumental artist such as a church painter. The five Albert chasubles belonging to Uppsala Cathedral differ in their technical standard, being more or less richly worked. Outstanding is the chasuble portraying the history of the Virgin; Plate XIII. This is embroidered over the entire surface in elaborate raised work with a lavish use of real pearls and vies in richness with the famous vestments of the Golden Fleece. The resemblance to the figure style of the anonymous German artist, Master E.S., tells us that Albert, for his textile compositions, drew inspiration from graphic prints, as we know he did for his church paintings. Another chasuble, Plate XIV, originating from the Albert workshop was made of a magnificent golden-green Italian velvet; the orphrey shows the portrait of the donor, Archbishop Jacob Ulfsson, known to be the founder of the University of Uppsala in 1477.

Last but not least, there is one other textile that merits mention here: the golden robe of Queen Margaret.[17] Margaret, Waldemar's daughter,

PLATE XIII

CHASUBLE, ALL-OVER EMBROIDERY IN SILK, GOLD AND PEARLS. STOCKHOLM, ABOUT 1485-95.

PLATE XIV

CHASUBLE, ITALIAN VELVET AND STOCKHOLM EMBROIDERY, DATED 1482.

who was born in 1353 and died in 1412, was the famous Queen of the United Kingdoms of Denmark, Norway and Sweden. Her magnificent costume, in accordance with contemporary custom, once was exhibited near her tomb in the Cathedral of Roskilde in Denmark; thence it was taken as booty in the Swedish-Danish war of 1659 and brought to Uppsala. This precious garment is, however, another story in itself. With such a magnificent piece there are many problems, and of such number and import that it would not be expedient to deal with them here.

## FOOTNOTES

1. Agnes Branting and Andreas Lindblom, *Medieval Embroideries and Textiles in Sweden*. Two volumes text and plates. Uppsala and Stockholm, 1932. (Swedish edition 1928 and 1929.)
2. A. Geyer, Catalogue; cf. p. 27.
3. A. G. F. Christie, *England Medieval Embroidery*, Oxford, 1938, Plates XXXII-XXXV. Branting-Lindblom, *op. cit.* pp. 89-95.
4. Arts of the Middle Ages. A Loan Exhibition. Museum of Fine Arts. Boston, 1940, No. 99.
5. Otto von Falke. *Kunstgeschichte der Seidenweberei*, Berlin, 1913, Abb. 275-279.
6. Adèle Coulin Weibel. *Two Thousand Years of Textiles*, New York, 1952, Pl. 170.
7. Weibel, *op. cit.* Pl. 171.
8. The word "baldachin" here probably means a certain kind of precious material. The original meaning was "from Bagdad," the famous Syrian town, in Italian language called *Baldacco*. But this word soon acquired a wider sense; a precious fabric made even elsewhere. The actual signification, in many languages, of the word "baldachin" —synonym for "canopy"—is much later.
9. Cf. Francisque-Michel. *Recherches sur le commerce, la fabrication et l'usage des étoffes de soie d'or et d'argent*, I-II (Paris, 1852). K. F. Söderwall, *Ordbok öfver svenska medeltids-språket*, 1884-1918. The St. Erik relics have been extensively published in a recent teamwork, edited by B. Thordeman: *Erik den Helige*, Historia, Kult. Reliker, Stockholm, 1954. With a German summary.
10. Compare, for instance, with the vestments belonging to the great Danzig collection. W. Mannowsky, *Der Danziger Paramenten-Schatz*, 1931-1938.
11. This writer is quite conscious that some English-writing scholars object to the substantive "brocade" used in a sense not according with the verb "to brocade," which has a very precise technical meaning (synonymous with the French *brocher*). Needing a word for a fabric woven throughout with gold and silver threads, without paying any regard to the technique of the weave, I allow myself to use the word "brocade" in that

sense which is the general sense in most other European languages, for instance the French *brocart* and the German *Brokate*, both derived from the Italian *broccato*. It may be mentioned here that the origin of this is the late Latin "*brocca*" (spike or pointed instrument) giving the French term *brocha*, i.e., the instrument used when brocading. By brocading is meant the introduction by means of a pointed bobbin or *broche* at intervals during the weaving of the fabric, of additional weft threads which are only used where needed and do not run straight from selvage to selvage. Cf. Nancy Andrews Reath. *The Weaves of Hand-Loom Fabrics*, The Pennsylvania Museum, 1927.

12. Branting-Lindblom, *op. cit.*, p. 146. Agnes Geijer, *Oriental Textiles in Sweden*, Copenhagen, 1951, Nos. 4-5 and 7, Pl. 1-3.
13. Weibel, *op. cit.*, Pl. 195.
14. For instance: Falke, *op. cit.*, Abb. 139, 213, 249, 253 or Weibel, *op. cit.* 59, 60, 102.
15. Branting-Lindblom, *op. cit.* Pl. 150 and 189, resp. p. 106 f. and 129 f.
16. Branting-Lindblom, *op. cit.* p. 65 f., and A. Geijer, *Albertus Pictor, målare och pärlstickare*, Stockholm 1949.
17. Agnes Branting, *Das Goldene Gewand der Königin Margareta in der Domkirche zu Uppsala*, Stockholm 1911.

# NOTES ON PLATES

The numbers between brackets refer to the Catalogue of the Uppsala treasury. *(Katalog över Uppsala domkyrkas skrudkammare,* by A. Geijer, 1st ed. 1932.)

Pl. I (No. 25) Crimson silk, thin 4-heddled twill, strengthened with linen. Embroidered with gold (gilded silver strips, wound round a silk core) and multicoloured silk, mostly in split-stick. All over the surface cherubs and medallions with figures. The detail reproduced shows the martyrdom of Saint John the Baptist and Saint Barnabas.

Pl. II, III, IV, V. (No. 26) Cope brought from Italy to Uppsala in 1295 by Archbishop Nils Alleson. The careful and precise tailoring of the whole vestment is noticeable. Under the small original hood, representing Jesus Christ, was placed on a later occasion another hood, of coarse embroidery dating from the early 16th century. Edge portion, Pl. IV. Design of bulb-shaped palmettes and parrots, in gold on white ground. Diasprum-weave: in the pattern areas the weave is solidly woven together ("compound"), whereas in the intermediate areas there is a "pocket" under the visible tabby-weave of paired S-twisted warp and untwisted weft; the golden pattern-weft (gilded membrane wound round a linen core) is tied by a sparse red warp. Width of repeat 21.5 cm. The ostrich and dragon brocade, Pl. V. Technique and material as above. Width of repeat 17.5 cm. Loom-width c. 124 cm. The warp cords which have supported the selvage have been taken away – in order to make the seams as supple as possible – leaving the weft-threads forming a fringe of loops.

Pl. VI. Detail from the shroud still enclosed in the shrine of Saint Erik. Silver on tan, originally red. Diasprum-weave: ground weave rep, paired warp, very close. Width of repeat c. 20 cm. Selvage of three linen cords. The whole cover (size 96 x 136 cm.; the brocade panel 73 x 105 cm.) is lined with a thin yellow silk.

Pl. VII. (No. 28) Cope. Brocade in gold and tan, originally red. Diasprum-weave: between the ornaments 3-heddled twill ground, made of a close paired warp and an untwisted weft, forming "pocket"; pattern-weft of membrane-gold tied with an uncoloured silk warp. Width of repeat 15 cm. Loom-width 114 cm.

Pl. VIII, IX. (No. 27) Cope. Membrane-silver on blue ground. Technique similar to the above, only single ground warp and closer weft. Partially an extra pattern weft of white silk. Width of repeat 13 cm. Loom-width 117 cm. Hood and border of tan (faded red) silk with pattern in gold.

Pl. X. (No. 35) Chasuble in gold and tan (faded red). Diasprum-weave: throughout solid weave (forming no pocket); the ground weave has an irregular (4-heddled) texture, which was hard to determine. Width of repeat 19 cm. Loom-width c. 116 cm. The selvage consists of three coarse linen cords, the outermost very thick.

Pl. XI. (No. 37) Multicoloured silk with dragon-birds and bears (used as lining). Diasprum-weave: the white ground weave in 3-heddled warp-twill (paired twisted warp and untwisted weft), forming pocket: the pattern-weft of green, violet and tan (once red) silk and membrane-gold thread. Width of repeat 13.5 cm. Loom-width incomplete, probably 110 cm. Selvage of two linen cords. Above checkered beginning border.

Pl. XII. Fragment (No. 87). Yellow-rose silk with brocaded animals. A kind of diasprum-weave: the warp and weft effects reversible, both following the tabby-weave system: warps of paired twisted yellow silk, wefts yellow and reddish tan, untwisted. Gilded membrane on a linen core. The pattern repeat width varies between 19-20 cm.

Pl. XIII. (No. 41) Chasuble. All-over embroidery in silk, gold and pearls, partly raised work and appliqué, representing the Virgin surrounded by seven scenes from the history of Saint Mary. Like the orphrey below from the workshop of Albertus Pictor in Stockholm. About 1485-1495. At a more recent time the cope was re-lined with a *tunica* of Chinese silk (cf. p. 5, Fig. 1).

Pl. XIV. (No. 39) Chasuble of rich Italian velvet in green and gold, pile on pile and *or bouclé*. The orphrey – portraying St. Anne, St. Henrik, St. Bridget, St. Martin, St. Eskil and the Donor, Archbishop Jacob Ulfsson, with his coat of arms and the year 1482.

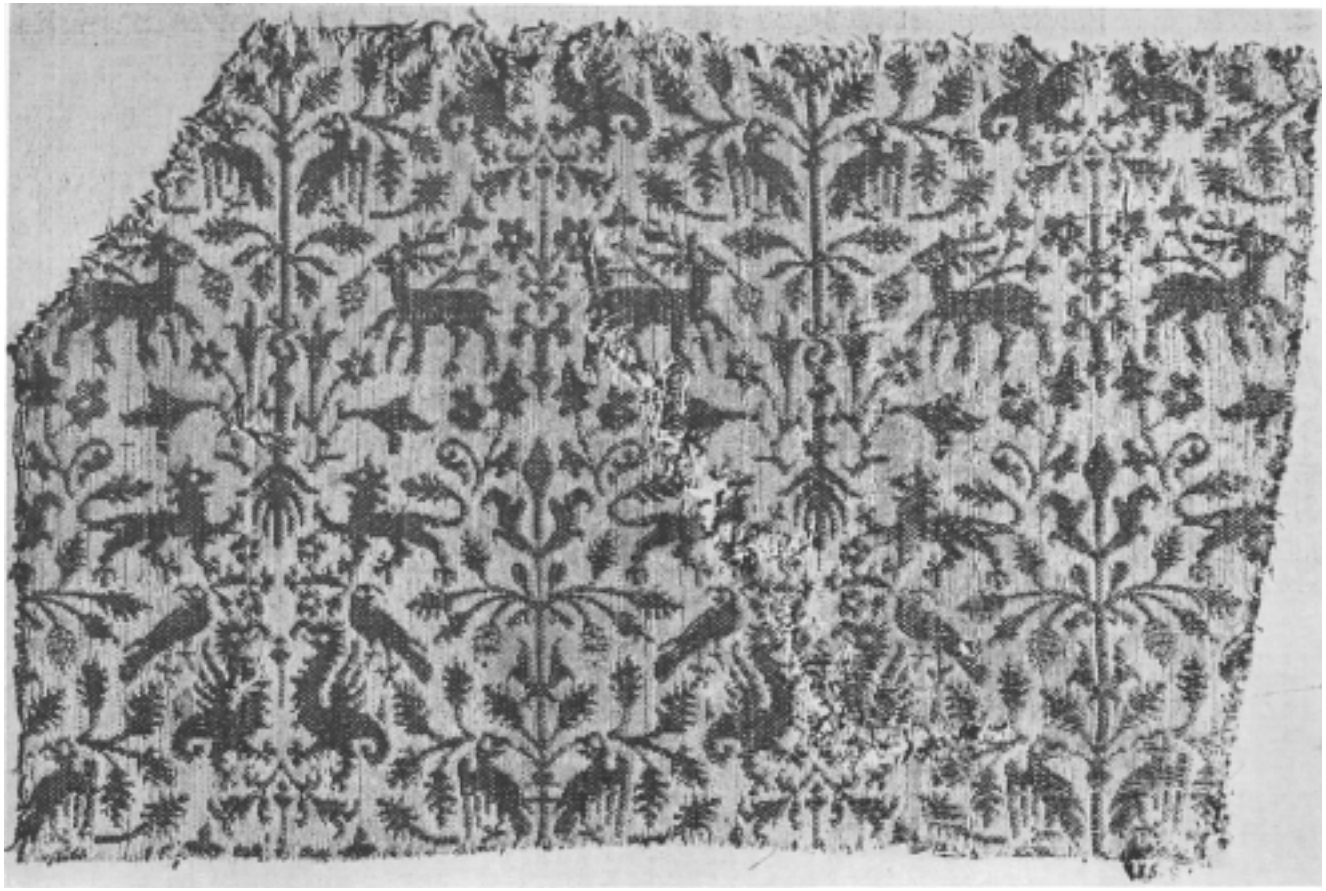

PLATE I

PLAIN COMPOUND SILK CLOTH WITH THICK GLOSSY FIGURE WEFTS. THE STATIC QUALITY OF DESIGN IS REDUCED BY VARIETY IN THE PAIRING OF BIRDS AND ANIMALS AND BY INFREQUENCY OF THE REPEATS. LUCCA, FIRST HALF (?), XIV CENTURY. MUSEUM OF FINE ARTS, BOSTON.