PIUS XII INSTITUTE

GRADUATE SCHOOL OF FINE ARTS

Villa Schifanoia

Florence, Italy

STUDY FOR A CATALOGUE OF FIFTEENTH-CENTURY ITALIAN SILK TEXTILES

WITH THE POMEGRANATE DESIGN IN THE CARRAND AND FRANCHETTI COLLECTIONS

AT THE MUSEO NAZIONALE (BARGELLO) OF FLORENCE, ITALY

A paper submitted to the faculty of the Pius XII Institute in candidacy for the degree of Master of Fine Arts granted by Rosary College, River Forest, Illinois,

by

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August 1964
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This thesis, which treats fifteenth-century Italian silk textiles with the pomegranate design in the Carrand and Franchetti collections of the Museo Nazionale (Bargello) of Florence, Italy, has four sections: (1) the text, (2) catalogue, (3) plates, (4) drawings. The catalogue is the principal part of the thesis. To add historical, technical, and visual information to the catalogue, a supplementary text and illustrative plates and drawings are included.

The text explains the origin and evolution of the three phases of the pomegranate design in fifteenth-century textile-making and treats the depiction of this design in textiles as seen in dated fifteenth-century European paintings. A new system of classification of the types of the pomegranate design is submitted in this thesis.

Entries in the catalogue, plates, and drawings are arranged chronologically in each of the three classifications of the pomegranate design:

I. the small ogive.
II. the horizontal palmette.
III. the large ogive.
The catalogue of textiles is organized so that the description of each example is as consistent as possible with the following arrangement. The entry number designated to each piece in this catalogue is followed by the original Car­ rand and Franchetti collection number. For entries with plates, the corresponding plate number is given. A description of the types of fabric, the classification of the design, the measure­ ments, and the colors follow. Finally, a dating of the textile is attempted. When pertinent, notes of special interest are included at the end of the entry.

To aid the reader to visualize the true proportions of the patterns on the textiles photographed, a graphic scale is added to each photographic plate. The photographs of the textiles are limited to black and white reproductions because the composition of the design is more clearly seen without the dis­ traction of color. Furthermore, since time changes the true colors of textiles, the present colors are not likely to be the original ones. Only the textiles with patterns representa­ tive of the evolution of the pomegranate design in the fif­ teenth century were chosen to be photographed; hence the cata­ logue contains more entries than there are plates.
The drawings, the last section of the thesis, simulate the patterns of pomegranate design textiles culled from dated fifteenth-century European paintings. A representative selection of these drawings, those which clearly demonstrate the evolution of the pomegranate design, is included. Not only was a graphic scale added to each drawing, but also a numerical ratio of the size of the pomegranate design to the size of the human figure in the painting. Again, these are aids to judge the true proportions of the patterns.

This study is only a preparatory work for a more definitive catalogue of fifteenth-century Italian silk textiles with the pomegranate design in the Carrand and Franchetti collections of the Museo Nazionale (Bargello) of Florence, Italy.
PART I

THE TEXT, A SUPPLEMENT TO THE CATALOGUE
I. THE IMPORTANCE OF THE TWO TEXTILE COLLECTIONS OF THE BARGELLO

Housed in the Museo Nazionale (Bargello) of Florence, Italy, are two rich and extensive textile collections: the Carrand collection, the bequest in 1888 of Louis Carrand, a life-long resident in Florence, and the Franchetti collection, the bequest in 1906 of Barone Giulio Franchetti.¹

All types of materials—cotton, wool, and silk, all types of weaves—cloth, twill, and satin, all types of fabrics—simple, compound, and pile (velvet) are included in these collections. Among the varieties of design represented in the textiles appear geometric, heraldic, and floral patterns, but by far the most recurrent design is the pomegranate design. The most significant examples of both textile-manufacturing and textile design in the Carrand and Franchetti collections come from fifteenth and sixteenth-century Renaissance Europe and the Middle East.

Despite their richness and extensiveness, the Carrand and Franchetti collections have not received the full attention which they merit.² These collections have remained practically unknown; indeed they have never been completely inventoried. The present,
haphazardly assembled inventories are of little value; neither the Carrand nor the Franchetti collection inventory has been thoroughly rechecked since the collections were added to the Bargello in 1888 and 1906 respectively. Moreover, the names of the original cataloguers are not mentioned anywhere; most likely the cataloguers were clerks, untrained in this specialized type of cataloguing. In the inventory entries there are many errors in methods of description and in measurements, large discrepancies in attributing the place of origin of the textiles and in datings. As far as can be ascertained, no specific methods of investigative study or inventory were employed. For instance, a pomegranate design is mistakenly described as a design of feathers and fans. Even more reprehensible is the imprecise method of dating. Some dates are obviously erroneous and others are too generalized, i.e., only the date of the century is given; there is no attempt at a more precise date.

It is obvious that the catalogues should be reworked. Since this thesis is a preliminary study for a projected, complete catalogue of the Carrand and Franchetti collections, the subject matter is limited to the best represented sections of the collections—the fifteenth-century Italian silk textiles with the pomegranate design.
II. HISTORY, TECHNIQUES, AND PATTERNS OF RENAISSANCE TEXTILES WITH THE POMEGRANATE DESIGN

The term, "pomegranate design," traditionally designates textile patterns having fruit-like forms similar to the pomegranate, such as the thistle, the pine cone, and the pineapple.

From about 1420 to 1500 the pomegranate design was the most popular of all motifs for textile design in Renaissance Italy. Despite the vast production of pomegranate design textiles in this eighty-year time span, little remains of the secular garments and wall-hangings made from these textiles, because they were worn and used continuously. The most precious liturgical vestments and antependia from that era, on the other hand, fashioned from textiles with the pomegranate design, are still in an excellent state of preservation due to their infrequent, ceremonial use, and the careful attention given to the preservation of these blessed objects in church treasuries.

In the fourteenth century, Lucca was the center in Italy of textile manufacturing, but the continuously troubled political situation and economic instability prompted the Lucchese weavers to move to Venice and Florence. It was through the efforts of the Lucchese weavers and their successors that Venice and Florence
came to the forefront as producers of fine textiles from the fifteenth to mid-seventeenth century.

Two factors, artistic and technical, profoundly influenced textile production in fifteenth-century Italy. The pomegranate design as a decorative motif in textiles was introduced from the Middle East through increased trade between Italy and the Turkish Empire. Italian weavers, however, gave this motif a more plastic, Renaissance form by employing new, improved techniques of velvet weaving. The Italian weavers discovered the technical means for weaving velvets in two or three heights of pile with intermingled metallic and silk threads to give luster to the fabric surface. The costliest velvets had the pomegranate design and these were permitted solely for liturgical or royal use.

Velvets prior to the fifteenth century were plain, without a pattern. Fifteenth-century Italian velvets were the earliest known velvets that have patterns. Since the Venetian guilds in 1421 divided the weavers of plain velvet from those of patterned velvets, it is most probable that Venetian craftsmen were the first to weave velvets with patterns.

The pile on pile technique of velvet weaving, in which the loops of the pile are of two or more sizes, producing patterns
in two or more heights of pile, was unique in Europe. This technique was never used in Asia Minor, Persia, or China. According to records, pile on pile velvet was sold in Bruges by Lucchese merchants in 1416, so probably this type was the earliest form of Italian patterned velvet.

To further enhance these pile on pile velvets, the weavers introduced metallic threads and brocading. Metallic threads in earlier weaving were made of a linen core covered with strips of silver gilt; in later weaving, the core was always silk. These threads were twisted into loops to stand up from the fabric. The loops were either scattered through the pile, *velluti alluciolati*, or woven all together in a single block. For example, the central section of a pomegranate motif might be formed by this cluster of metallic loops. (Pl. XI). Both in Italy and Persia, during the fifteenth and sixteenth centuries, brocading on velvet was done in metallic thread only; brocading with multicolored silk threads was a later innovation.

Voided velvets, those in which the foundation fabric was also visible, were most popular during the Renaissance from mid-fifteenth century to the end of the sixteenth century. At the same time, a number of solid velvets, those in which the entire
foundation fabric was covered with patterns in pile on pile, were still being made.

An important change in the style of design occurred about the middle of the fifteenth century. The use of bright colors and of two or three velvet warps was replaced by designs in pile of a single color on a ground of the same tone, or yellow, grey, or ivory tints. Brocading with metallic thread frequently enhanced these later designs. From that time, plasticity of form of the design and texture became more important than a variety of colors.

This change in the style of design in textiles from the beginning to the end of the fifteenth century reflected the changing taste in all art: a movement from Gothic closeness to Renaissance openness. Patterns in textiles, however, changed more slowly since the weavers were less willing to accept innovations once a pattern had been mastered and had become part of the repertoire.

The evolution of the pomegranate design in the fifteenth century clearly demonstrates the changes in style of design in textiles of that epoch.

In tracing this evolution of the pomegranate design in textiles of the fifteenth century, authorities on textiles offer
several systems of classification; however, no similarity is apparent among these systems. In 1899, Cole stated that there were three classes of the pomegranate design, "related because of the employment of reverse curve lines in shaping the conventional leaf forms and upon the recurrence of cone or pomegranate devices variously treated." Falke, in 1913, said that the majority of patterns of the pomegranate design were of the one-branch, diagonal scheme — a system derived from a Chinese source, totally alien to Late Gothic feeling; he also claimed that the pointed, oval type was already out of date in the first half of the fifteenth century. Cox (1900) and Migeon (1910) suggested a system which compared the two forms of the design to two architectural forms: le meneau, or mullion, which divided the design into compartments and le fleuron, the lobate rose, which occupied the empty spaces in the network. "En tous cas, jusqu'au XVIe siècle les deux parties restent distinctes, et parfois même le meneau apparaît seul." In her study, Podreider (1928) divided the evolution of the pomegranate design into three periods: "Dalla palmetta orientale al ricco motivo a melograna di creazione quattrocentesca; veiluti controtagliati a 'inferriata'; motivo a melograna su tronco ondulato."
lemming, one of the more recent critics, also notices three changes in composition of the design during the fifteenth century, but the three classifications differ from those of Podreider: (1) oval placement with central palmette transformed into a pomegranate; (2) large Gothic lobate roses predominate in a symmetrical, horizontal placement; (3) obliquely rising, undulating branches. Volawkova (1949) presents another scheme of three: oval elongated into points; pomegranate; vine patterns. Reichelt (1956) proposes five categories of the pomegranate design, but his two additional categories are actually repetitions of the oval with palmette and the undulating branch patterns only magnified in size. When speaking of late fifteenth-century textiles, Schmidt (1958) attributes the diagonal form of the design to Venetian weaving and the symmetrical form to Florentine.

Each of the above mentioned classifications has its merits, but each tends to separate rather than to correlate the various types of the pomegranate design. A new system is proposed in this thesis which attempts to clarify and to simplify the relationship between the various compositional structures of the pomegranate design. The idea submitted here is that there are three composi-
tional types of the pomegranate design and that all three are

based upon the ogival form:

I. The symmetrical diaper of pointed ogives.

II. The horizontally aligned palmettes with bifurcating stems.

III. The diagonal transversals of palmettes and leaves.

All three forms are composed essentially of continuous lines of reverse curves, which form ogives. (Pl. I).

The first class of the pomegranate design is a repeated diaper pattern of pointed ogives each of which encloses a large pomegranate or thistle in the center and has Gothic lobate palmettes or small fruit at the four tangential points. The second is the horizontal ordering of large palmettes connected to the next row by bifurcating stems or branches. The third is the diagonally composed, serpentine branches with pomegranates, fruits, and buds in foliage. Chronologically, the first and third classes of design were coexistent, whereas the second derived from the first. All three are basically ogival structures.

At various points in the fifteenth century, now one and then another of the types of pomegranate design seemed to be in favor.
The pointed ogive was already a popular motif in the fourteenth century. The Lucchese had borrowed and assimilated from the Middle East the motif of the pointed ogive with animals as the primary element, flowers as the secondary element. During the first quarter of the fifteenth century the animals gradually disappear from the design, giving place to the floral element. Whether it is the stylized lotus of Chinese imagination or the pomegranate fruit of Persian, the central motif was enclosed in a decidedly described pointed ogive. Contemporaneous examples of similar pomegranate designs in textiles found in the paintings of Jorge Inglès in Spain and in those of Rogier Van Der Weyden in the North clearly demonstrate the international diffusion of this Pattern.

(Pls. 15, 16).

This gradual change from the isolation of each single particular in the enclosing ogival framework with its symmetrical ordering to the opening of the frames, shows a new interest in fluidity of design. The pointed ogives no longer separate the central motifs from one another but form leafy garlands which connect one central fruit motif to another as in a lacy network. (Pls. XVII, XVIII, XXVI, XXVII).

Another form which evolved from the pointed ogive achieved
widespread popularity towards the midcentury: the four small palmettes at the points of juncture in the ogive were enlarged and dominated the principal space in the pattern; the remaining bifurcating lines were turned into branches and stems. The central fruit motif now became the subsidiary element between the five- or seven-lobed Gothic styled palmettes. (Figs. 17–20; Pls. XV, XVI).

A by-product of this transformation into a horizontal ordering of palmettes was the introduction of the so-called *ad inferriata* designs, the creation of Venetian weavers.\(^6\) Resembling the wrought iron grillwork of the Middle East, the designs in these high piled velvets were formed by finely incised lines, voided velvets, to procure the effects of airy, intricate arabesques. The Venetians found a method of making a pattern plastic on these single colored velvets by leaving visible a fine line of base fabric to delineate the pattern in pile or, conversely, by raising up a fine line of pile to delineate the pattern in the base fabric. (Figs. 23, 24; Pls. XXI–XXIV). In *ad inferriata* velvets, weavers discovered a suitable design to express the plastic effects analogous to those of Renaissance art, as effective as the use of color.
Continuing the ogive form, but in a diverse compositional placement, is the diagonally composed, undulating serpentine trunk which derived from Chinese textile design. Most authorities on textiles consider the third type of pomegranate pattern a separate entity. The writer of this paper, after extensive research and study, is firmly convinced that the third type of pomegranate pattern is only a diagonal placement of the ogival scheme. (Figs. 3, 5, 6, 11). One side of the ogive is formed by a stronger, primary branch with the palmette, while the other side of the ogive is formed by a weaker, secondary branch with a curved leaf. The diagonal placement of an ogival design is illustrated in Fig. 3.

Beginning as a slender vine with naturalistic or abstract flowers and fruits, the design developed into a heavy trunk often counterpointed by a second, less heavy, scaley rope. (Pl. XII). Where simplification of the design elements was the rule with ad inferriata patterns, overabundant decoration marked the later stages of this serpentine motif. An organic jungle of vines and crawling vegetation occupies the entire surface area of these later textiles dating from about 1480. (Figs. 12-14; Pl. XIV). Another change in the late design which further
points out the inclination towards profuse naturalism in taste is the intrusion of the central pomegranate upon the encircling palmette enframement. The turning from the earlier (ca. 1450) five-, seven-, or nine-lobed Gothic palmette with an enclosed, highly-stylized central thistle, to the later, more rounded leaf with either a naturalistically or intricately abstract central pomegranate which bursts forth from the upper confines of the palmette, indicates a change in taste occurring over a period of thirty years. (Figs. 7 and 13; 8 and 14).

The later form of palmette resembled huge-sized pomegranate fruit, especially in outline. Added to this was a lacey border of leaves, sprigs, and buds. Although the intricacy and fullness of decoration was intended to give sinuous movement to the design, quite the contrary occurred in actuality: movement was hindered and the design became static, almost suffocatingly vegetative. Often, pieces of material having this later serpentine type design were sewn together in such a fashion as to form a more static, decorative pattern to be then transformed into wall-hangings or antependia. (Fig. 19; Pl. XIX). Despite a highly organic, overly florid appearance, the late serpentine designs were in reality composed according to a module, a scheme having mathematically precise
relationships between its various component parts. This desire for logical, recognizable order beneath even the most seemingly chaotic form, was a further demonstration of Renaissance taste. (Fig. 13; Pl. XIII).

At this same time there also appears a return to the static, symmetrical, ogival form which is a reversion to the earlier system of placement. (Figs. 19, 20; Pls. XVII-XX). This ogival effect is obtained either by fabrics woven in this manner or by joining together two halves of a serpentine design to form the ogive, a mirrored image. This conscious effort to achieve a symmetrical structure emphasizes that the Renaissance taste for order, rationality and sculptural clarity imposed its mark even upon textile design. Of these three types, the pattern of distinctly enclosed central motifs, separated from one another by the pointed ogival frames, continues for the longest duration; in fact, it lasts even through sixteenth-century design. (Fig. 26; Pls. XXVI-XXX).

Although these three types of patterns are found in almost every kind of fifteenth-century royal or ecclesiastical apparel and decoration, some designs adapted more easily than others to specific uses. For instance, as has already been mentioned, the
late mirrored-ogive was most suitable for stationary displays such as antependia, throne coverings, and wall-hangings. The serpentine design set off the flowing lines of liturgical vestments and of majestic robes for state occasions. Frequently, a whole set of religious vestments was made from the same cloth. A set of chasuble, cope, stole, and maniple of Pope Nicholas V was fashioned from that same piece of material with the serpentine pomegranate design. (Pl. VIII).

More appropriate for cloaks and gowns were the ad inferriata design velvets which left wide expanses of ciselè velvet to shimmer in light and dark folds. (Figs. 23-25). However, the most versatile of all were fabrics with the pointed ogive design which served for cloaks, mantles, as well as for liturgical vestments and wall-hangings.

Above all other fifteenth-century fabrics, those with the pomegranate design were the most highly prized. Appreciative of the fine works necessary to make these rich fabrics, many noble families carefully preserved these possessions and handed them down as heirlooms. Considered as valuable objects, the ecclesiastical vestments of pomegranate design fabrics were treated with reverence and stored in church treasuries. Novelty of design in
these rich fabrics was appreciated; each newly created variation of the pomegranate design gained immediate popularity.

For ecclesiastical use, pomegranate design fabrics were greatly valued, not only because of their costliness, but also because of the symbolic significance of the pomegranate motif. As the symbol of immortality and fertility in the eastern religions, the pomegranate was assimilated into Christian iconography. The use of simulated pomegranate design fabrics is notable in Renaissance commemorative monuments for high ecclesiastics, noblemen, and other men of high renown; the pomegranate motif furnished an appropriate allusion to immortality. (Figs. 1, 2).

III. THE DATING OF RENAISSANCE TEXTILES THROUGH TEXTILE PATTERNS AS FOUND IN FIFTEENTH-CENTURY EUROPEAN PAINTING

Some Renaissance painters were also textile designers; Jacopo Bellini, Antonio Pollaiuolo, Sandro Botticelli, and Pisanello were among the more well known. Unfortunately, almost none of their sketches of textile designs is extant.23

Many other fifteenth-century artists, although not actual textile designers, depicted fabrics in their paintings. Whenever textiles were portrayed in paintings of that epoch, the pomegranate
design was most prevalent. Artistic styles differed from country to country even in the way textiles were treated in painting. For instance, the Northern painters, such as Jan Van Eyck, Rogier Van Der Weyden, and Hans Memling, engrossed with reality in the individual and the particular, copied from actual textiles with careful attention to duplicating the design. Some Italian painters, such as Sano di Pietro and Domenico Veneziano, were creators of imaginary designs; others, such as Carlo Crivelli and Fra Angelico, were accurate copiers of the actual textile designs. Furthermore, contemporary Flemish, German, Spanish, and Italian artists all seemed to employ the same basic repertoire of pomegranate designs; the pomegranate design was not limited to one place but was internationally known.

**HOW THE TEXTILES WERE DATED**

The most important innovation in this catalogue is the method used to date the textiles. Drawings were made of the many, diverse patterns of pomegranate design textiles appearing in dated fifteenth-century European paintings. These drawings, in turn, were juxtaposed with actual textiles from the Carrand and Franchetti collections of the Bargello. Some textiles had essentially similar
patterns. Through reference to these drawings, the datings of the fabrics were narrowed to periods of twenty-five years. Other studies of textiles have dated similar pomegranate design textiles only within periods of one hundred or fifty years. The proposed, new method of dating, through the comparison of depicted and actual textiles, was arrived at after extensive study and careful research.

The selection of patterns of pomegranate design textiles was determined by technical factors. Since each drawing had to be detailed enough to justly present the complete scheme of the pattern, it was only possible to take examples from direct observation of original paintings or from book plates that were large and clear enough to formulate the design. Hence there is a possibility that the data may be distorted; to mitigate this condition, the datings were assigned in periods of no less than twenty-five years, unless special evidence could be demonstrated to prove a more precise dating. Of the numerous drawings prepared as background for the study, only a few were chosen to be included as illustrative material. Those which were selected either exemplify the three classifications of the pomegranate design or demonstrate that a
particular pattern of the pomegranate design existed contemporaneously in different geographic locations.

The emphasis in this study has been to date the various patterns of pomegranate design textiles through reference to datable paintings in which these textile patterns appear.\textsuperscript{27} This text gives the supplementary information necessary to understand the following catalogue. It is hoped that this introduction puts into perspective both the catalogue as a whole and the individual entries.
FOOTNOTES

1 Little background information about these collections can be found in the archives of the Bargello. An interesting subject for further exploration would be the origin of these collections, the manner in which they were compiled, and some data about the collectors themselves.

2 Unfortunately the Carrand and Franchetti collections are not visible to the public because there are not sufficient guards to keep the treasures under surveillance. In addition, not enough safeguards have been taken to insure the careful preservation of these important historical, as well as artistic, documents. Rare fragments of fabrics are to be found pasted or stitched to leaves of cardboard which have been stacked one upon another and left out on tables or on shelves. Copes and chasubles have been left hanging in the closets of the Bargello sacristy. The moth balls and camphor with which they are protected have had a pejorative effect upon both the fibers and the colors of the fabrics.

3 Catalogue No. 8.

4 The initial date of 1420 was selected, since at that time patterned velvets first came into existence. See N. A. Beath, The Weaves of Hand-Loom Fabrics (Philadelphia, 1927), p. 44. The terminal date of 1500 was selected because the most marked developments in the pomegranate design had occurred by this time.

5 See for example W. Mannowski, Der Danziger Paramenten- schatz (Berlin, 1931-38), Vols. I and II. During the Reformation, liturgical vestments were largely destroyed or utilized for secular purposes; some vestments were saved from destruction by being hidden away. In the cathedral of Danzig, the vestments were stored away and forgotten until they were rediscovered once again in the late nineteenth century. These pieces were still in excellent condition.


15 Volavkova, *op. cit.* pp. xxi-xxv.


20 Notice the proportions of the module in these examples, the relationship between the palmette to the stem and then to the width of the pattern with reference to the graphic scale.

21 It was rare to find a complete set of liturgical vestments cut from the same cloth because of the costliness of the materials for pomegranate design textiles. Only on very special occasions did popes, high ecclesiastics, and wealthy noblemen give a set of vestments all fashioned from the same cloth. For instance, Pope Pius II Piccolomini gave such a set of vestments in 1462 to the church of Pienza, his native town which he rebuilt; Pope Nicholas V, the promoter of the canonization of San Bernardino of Siena, gave a set of vestments to the church of Fivizzano in 1450 upon the canonization of the saint. On occasions, such as a victory, wedding, christening, or death of members of noble families, magnificent, costly vestments cut from the same cloth were presented to the Church.

22 In the museum of the Medici-Riccardi Palace are preserved lists of wearing apparel belonging to the various
members of the Medici family in the fifteenth century. Each inventory entry has the price paid for the fabric, a brief description of the colors and design, and the place where the fabric was made. See Mobili e robe esistenti alla morte del Magnifico Lorenzo nelle sale terrene del Palazzo oggi sede del Museo Mediceo (Firenze, n.d.), pp. 1-15.

23 See O. Von Falke, "Ein luccheser Musterzeichner," Pantheon, XI (1933), p. 146. Also, A. Santangelo, Tessuti d'Arte Italiani (Milan, 1959), Fig. xv: Pisanello, drawing for a velvet (Louvre, Paris) and Fig. xvi: Jacopo Bellini, drawing for a brocade (Louvre, Paris).

24 Many scholars have attempted to designate particular patterns to specific localities because of certain peculiarities in the design. For example, they have argued that Venetian textiles possess a Middle Eastern quality because of the proximity and the trade between Venice and the Levant, that Florentine textiles possess a symmetrical and naturalistic composition because of the Renaissance spirit of this city. Both points theoretically are superficially verifiable, but in fact are untrue. For instance, the cataloguers of the Bargello textile collections give the location where a fabric was made without any reliable documentation. To make such assumptions one must fully know about both the history of textile design and the methods of manufacturing in the regions discussed. For this reason, no attempt to pinpoint textiles geographically has been made in this catalogue when there is no certain proof.

25 Textiles, after being dated, can be used as verifiable data for a study to date undated paintings with similarly designed textiles depicted in the composition. Employing this method, a study to clarify the chronological sequence of a painter's works could very well be done.

26 The following is an example of a specious argument for the dating of a pomegranate design textile in a painting. Speaking of a type II pomegranate design, Agnes Branting and
Andreas Lindblom claim that the dating and the place of origin of the pattern are not difficult to determine. "Such patterns are found" in robes in paintings of Benozzo Gozzoli from 1459-1460 in Palazzo Medici (Riccardi), Florence, ... and as these robes happen to be the wearing apparel of attendants only; it follows that such stuffs were modern about 1450, that they were not of the costliest, and in all probability they were manufactured in the same city." Medieval Embroideries and Textiles in Sweden (Uppsala, Stockholm, 1932), Vol. I, p.141.

A related subject fruitful for further investigation is that of fifteenth-century European sculpture in which textiles with the pomegranate design are depicted. For while painting demonstrates the effective use of line and color in the textile designs portrayed, sculpture demonstrates the plastic modelling of surface textures of the textile designs. To mention just a few works in Florence to see the richness of data available from sculpture; the tomb of Leonardo Bruni (Santa Croce) by Bernardo Rossellino in 1444-1446; the Tomb of Carlo Marsuppini (Santa Croce) by Desiderio da Settignano some time after 1455; and the tomb of the Cardinal of Portugal (San Miniato al Monte) by Antonio Rossellino in 1461-1466. There is a greater probability of verifying the date of a textile design on a funeral monument than there is in a painting because death records can be more accurately ascertained. For example, the Coscia tomb (Baptistery, Florence) by Donatello and Michelezzo in 1425-1428 presents two patterns of pomegranate design textiles. This monument verifies the point that design types II and III coexisted at this particular time and that in this era these designs were more stylized and abstractly patterned instead of being organic or naturalistic as in later design. (Figs. 1 and 2).
PART II

CATALOGUE OF FIFTEENTH-CENTURY ITALIAN SILK TEXTILES WITH THE
POMEGRANATE DESIGN IN THE CARRAND AND FRANCHETTI COLLECTIONS
AT THE MUSEO NAZIONALE (BARGELLO) OF FLORENCE, ITALY
To simplify the use of the descriptive catalogue, an example of how each entry is set up is shown here:

1) Number in this catalogue.
2) Carrand or Franchetti number.
3) Plate Number.
4) Physical condition of example.
5) Type of fabric.
6) Classification of design.
7) Description of materials, colors, and design.
8) Measurements.
9) Referable dated paintings which include textiles of similar design.
10) Dating of textile within a period of twenty-five years.
11) Notes, such as annotations of other works on textiles with plates or information about similar type designs.
CATALOGUE OF FIFTEENTH-CENTURY ITALIAN SILK TEXTILES WITH
THE POMEGRANATE DESIGN IN THE CARRAND AND FRANCHETTI COLLECTIONS
AT THE MUSEO NAZIONALE (BARGELLO) OF FLORENCE, ITALY

1. CARRAND 2314

Two pieces sewn together in almost rectangular shape; damask; III.

Red satin base decorated with a twill design in green, white, and blue, brocaded with silver. Serpentine composition of Gothic lobate palmettes and long curving leaves with interspersed peacocks, eagles, and dogs.

The silver is on goldbeater's skin wound about a silk core.

Height: m. 1.10; Width: m. 0.48; Pattern: m. 0.38 wide.

Paintings:

Date: Fourteenth-century.

2. FRANCHETTI 118

Piece of velvet; III.

Two-tone green satin base decorated with a medium-sized design of Gothic lobate palmettes on serpentine stems. Central motif of small thistle and pomegranate done in crimson, white, and dark green velvet.

Height: m. 0.66; Width: m. 0.36.

Paintings: Fra Angelico, Fig.

Fra Angelico, Madonna Enthroned- St. Bonaventure Church.
" " , Bosco ai Prati, Mugello- (San Marco, Florence).
" " , Madonna Enthroned (San Marco, Florence), 1438.
Stephan Lochner, Adoration of the Magi (Cathedral, Cologne), 1435ca.
Donatello, Fig. 1.
Date: 1430 ca.

Note: cf. Errera No. 157.

3. CARRAND 2335

Originally a chasuble which was taken apart because of its bad condition; the material was reconstructed into this piece; velvet; III.

Two-tone green stain base decorated with medium-sized design of Gothic lobate palmettes on serpentine stems. Central motif of small thistle and pomegranate done in red and blue velvet.

Height: m. 0.87; Width: m. 0.64.

Paintings: Same as No. 2.

Date: 1430 ca.

Note: cf. Errera No. 157.

4. CARRAND 2336

Three pieces sewn together; velvet; III.

Two-tone green twill base decorated with a medium-sized design of Gothic lobate palmettes on serpentine stems. Central motif of small thistle and pomegranate done in red and white velvet.

Height: m. 0.61; Width: m. 0.36.

Date: 1420 ca.

Note: same style as No. 3 (PL. IV).

5. CARRAND 2333

Eight pieces sewn in an almost rectangular shape; velvet; III.
Green satin base decorated with a medium-sized design of Gothic lobate palmettes on serpentine stems. Central motif done in red velvet.

Height: m. 0.42; Width: m. 0.63. Pattern: m. 0.60 wide.

Date: 1420 ca.

Note: same style as No. 3 (PL. IV).

6. CARRAND 2333 bis

Two pieces sewn together; velvet; III.

Green satin base decorated with a large-sized design of Gothic lobate palmettes on serpentine stems. Central motif done in green and red velvet.

Height: m. 0.66; Width: m. 0.22.

Date: 1420 ca.

Note: same style as No. 3 (PL. IV).

7. FRANCHETTI 119

Four pieces sewn together; velvet; III.

Marine blue stain base decorated with a medium-sized design of Gothic lobate notch-edged palmettes on serpentine stems in marine blue velvet. Central motif of flowerlet and exterior motif of pomegranate buds done in gilt brocade.

Height: m. 0.95; Width: m. 0.48.

Paintings: Same as No. 2.

Date: 1420 ca.

Note: cf. Errera No. 153.
8. FRANCHETTI 614

Several pieces sewn together in almost rectangular form; velvet; III.

Height: m. 0.55; Width: m. 0.27.

Date: 1420 ca.

Note: In Franchetti inventory incorrectly listed as a design of plumes and fans. Same style as No. 7 (PL. V).

9. CARRAND 2340

Cope composed of six pieces sewn together in a semicircle; velvet; III.

Red satin base with a medium-sized design of Gothic lobate notched-edged palmettes on serpentine stems in red velvet. Central motif of flowerlet and exterior motif of pomegranate buds done in gilt brocade.

Height: m. 1.34; Width: m. 2.28.

Paintings: Same as No. 2. Paolo Uccello, Fig. 12 - 1460 ca.

Date: 1420 ca.

10. FRANCHETTI 88

Dalmatic; velvet; III.

Red satin base decorated with large-sized design of Gothic lobate palmettes on serpentine stems in olive green velvet. Central motif of simplified pomegranate fruit surrounded by a garland of ivy leaves is on a stylized serpentine branch having an elongated pineapple-shaped leaf.

Provenance: Collection Demidoff of San Donato, No. 930.
Paintings: Same as No. 9.
Stephan Lochner, Annunciation (Cathedral, Cologne, 1435.
Sano di Pietro, Coronation of the Virgin (Palazzo Pubblico, Siena), 1446.
" " , Madonna Enthroned with Saints (Pinacoteca, Siena), 1449.
" " , Madonna appears to Callistus III (Accademia, Siena), 1456.
" " , Madonna Enthroned with Saints (Chiesa dell'Ospedale), 1458.

Date: 1450 ca.

11. CARRAND 2341

Piece of velvet, III.
Red satin base with large sized design of Gothic lobate palmettes of red velvet with gilt thread brocade.
Height: m. 0.470; Width: m. 0.340.

Paintings: Same as No. 10.

Date: 1450 ca.

12. CARRAND 2353

Two pieces of brocaded velvet; III.
Cloth of gold base with large sized red velvet design brocaded with gilt loops of Gothic lobate palmettes on serpentine stems.
Common width: m. 0.24; Length: I. m. 0.90, II. m. 0.64.

Paintings: Same as No. 10.

Date: 1450 ca.
13. **CARRAND 2353 bis**

Piece of brocaded velvet; III.

Red velvet base with pomegranate design in cloth of gold with scattered gilt brocaded loops.

Height: m. 0.15; Width: m. 0.085.

Paintings: Same as No. 10.

Date: 1450 ca.

14. **FRANCHETTI 438**

Irregularly formed fragment of velvet composed of several pieces; III.

Crimson pile on pile velvet brocaded with gilt thread and loops interspersed.

Provenance: Collection Basilevski.

Height: m. 0.55; Width: m. 0.60.

Date: 1450 ca.


15. **VARIE 83**

Antependium from the church of Fivizzano. Part of the sacred vestments executed for the canonization of San Bernardino of Siena promoted by Pope Nicholas V.

This piece is composed of six fragments of the same velvet; later it was taken apart to restore other vestments in the group; hence, addition of extraneous pieces (note mid-section of extreme right). III.
Base of yellow silk with Gothic lobate palmette of deep red pile on pile velvet. Gilt brocade loops throughout the velvet as well as outlining the entwining pomegranate fruit. Centers of the leaves embroidered with the vocation of St. Peter. Rather naturalistic depiction of foliate trunks which curve with graceful movement. Trunks enclosed in geometric, simple linear border.

I. M. 0.32 X 0.34. II. M. 1.26 X 0.60. III. M. 11.00 X 0.34. IV. M. 0.505 X 0.305. V. M. 0.30 X 0.45. VI. M. 0.57 X 0.44.

Date and place of origin: 1450-1475, Florence.

16. VARIE 72-69

Cope, chasuble, casseocks, maniples, stoles, veil, and chalice cover all of the same group as No. 15.

17. VARIE 62

Antependium; velvet; three pieces sewn together; III.

Cloth of gold base with pomegranate design composed of gilt loops brocaded in crimson velvet Gothic lobate palmettes enclosed in simple floral and vegetative festoons. Trunks bordered by beaded design.

Height: m. 0.62; Width: m. 1.75.

Paintings: Quirizio da Murano, Fig. 9 - 1462. Girolamo di Giovanni da Camerino, Fig. 10 - mid-decades of 15th c. Piero della Francesca, Fig. 13 - 1452-59. Petrus Christus, Legend of St. Eligius (Lehman Coll., NY), 1449.

Date: 1450 ca.

Notes: Same style as Errera No. 139; Girard Bequest.

18. CARRAND 2355

Velvet; chasuble; II.
Red velvet with gilt brocade having Gothic lobate pallettes; (in bad condition). Decorated with two strips of polychrome embroidery.

Height: m. 1.150; Width: m. 0.730.

Date: 1450 ca.

Note: Same style as No. 17.

19. CARRAND 2355 PLATE X

Velvet; II.

Cloth of gold base decorated with large-sized crimson velvet pile on pile Gothic lobate pallettes enfaming gilt loop brocaded centers of pomegranate and foliage. Simple ornamentation of flower and leaf chain circumscribes pallette. Secondary element of crimson velvet trunk is bordered by bead design.

Height: m. 0.710; Width: m. 0.600.

Paintings: same as No. 17.

Date: 1450 ca.

Note: Same style as Errera No. 140.

20. CARRAND 2351 PLATE XI

Four pieces of velvet sewn together to form a single piece; II.

Cloth of gold base decorated with large-sized crimson velvet pile on pile Gothic lobate pallettes enfaming gilt loop brocaded centers of pine cones. Simplified floral and vegetative chains circumscribe lobate leaves. Secondary elements of thistles and trunk both in crimson velvet with gilt thread brocaded central motifs.

Height: m. 1.92; Width: m. 0.180.
Paintings: same as No. 17.

Date: 1450 ca.

Notes: same style as Errera No. 136.

21. CARRAND 2282 PLATE XII

Cope composed of thirteen pieces sewn together in a semicircle; velvet; III.

Cloth of gold base decorated with large sized garnet red velvet design of thistle with radiating efflorescence bursting forth from the encircling Gothic lobate palmette frame with garland of carnations. Silhouette resembles pomegranate fruit; trunk bordered by a scaley edge.

Height: m. 2.85; Width: m. 1.40.

Paintings: Hans Memling, Fig. 14; 1479. Hans Memling, Maddonna with St. Anthony (Ottawa, Nat. Gal.). 

" "; Padonna Enthroned (Florence, Uffizi).

Master of the Tibertine Sibyl, The Marriage of Mary (Phil., Johnson Col.); active 1460-95.

Date: 1480 ca.

22. CARRAND 2356 PLATE XIII

Piece of velvet; III.

Cloth of gold base decorated with large sized pomegranate motif in crimson velvet, having radiating efflorescence bursting forth from the encircling Gothic lobate palmette frame; surrounded by highly abstract fruit-like and vegetative lacey festoons. Silhouette resembles pomegranate fruit. Secondary trunk counterpoints spiral movement of principal motif.

Height: m. 1.690; Width: m. 0.600.

Paintings: same as No. 21.
Composed of two pieces; velvet; III.

Cloth of gold base decorated with large sized crimson pile on pile velvet design of thistles with radiating efflorescence bursting forth from the encircling Gothic lobate palmette frame; surrounded by highly abstract fruit-like and vegetative lacy festoons. Silhouette resembles pomegranate fruit. Major part of design executed in thin line velvet tracery.

Height: m. 1.37; Width: m. 0.61.

Paintings: same as No. 21.

Four pieces of velvet; III.

Cloth of gold base with large sized design of dark red velvet with gilt loops brocaded in the pomegranate design.

The two larger pieces: Height: m. 1.250; Width: m. 0.250.
The two smaller pieces: Height: m. 0.250; Width: m. 0.210.

Date: 1480 ca.

Note: same style as No. 23 (Pl. XIV).

Three pieces of velvet material: one stole and two fragments of a chasuble; III.

Yellow twill base with large sized design of garnet red velvet with gilt loops brocaded in the pomegranate design.

The larger fragment: Height: m. 1.290; Width: m. 0.280.
The smaller fragment: Height: m. 0.500; Width: m. 0.190.
The stole: Height: m. 2.300; Width: m. 0.190.
Date: 1480 ca.

Note: same style as No. 23 (Pl. XIV).

26. FRANCHETTI 116

Three pieces sewn together; velvet; II.

White satin base decorated with large-sized design of green, red, and white velvet. Alternate rows of central thistles and fleur-de-lys in Gothic lobate palmettes set on bifurcating stems; central pomegranate buds and pineapples are interspersed in the alternating row of leaves.

Height: M. 1.02; Width: M. 1.00; Pattern: M. 0.625 wide.

Provenance: Dupont-Aubervilliers Collection; published in Ornement des Tissus, Pl. VIII, n. 2.

Paintings: Donatello, Fig. 2; 1425-28.
Fra Angelico, Fig. 18; 1447-50.
Andrea Del Castagno, Fig. 21; 1443-48.
Konrad Witz, Fig. 23; ca. 1435.
Master of Flemalle, Madonna enthroned (Kress Coll., NY).

Date: 1430 ca.

27. CARRAND 2337

Composed of sixteen pieces sewn together on a background of yellow silk; II.

Two-tone green satin base decorated with large design of red velvet forming pointed ogives of bifurcating branches with Gothic lobate palmettes, having pomegranate buds in foliate center, at each of the four contingent points.

Height: m. 0.960; Width: m. 0.670.

Paintings: same as No. 26.

Date: 1430 ca.
Antependium composed of four pieces of velvet placed in a rectangular form; II.

Garnet red velvet base with interspersed gilt brocade loops has large sized design of pomegranate bud with foliage; the silhouette of the Gothic five-lobed palmettes and the enclosing garland of twining branches and leaves, and buds are cloth of gold with gilt looped brocade in various heights.

Height: m. 0.920; Width: m. 2.320.

Paintings:
- Benozzo Gozzoli, Orante (San Gimignano, Chiesa di S. Agostino), 1466.
- Giovanni Antonio Merli, Madonna Enthroned (Farruzzaro, S. Marcello); 1488.
- Vincenzo Foppa, Madonna Enthroned (Savona, Oratorio), 1490.

Date: 1480 ca.

Note: same style as Nos. 720 and 730, Mayer Van Der Bergh Museum, Antwerp (German Institute photos).

Fragment of a chasuble; velvet; II.

Composed of two pieces of velvet; II.

Crimson pile on pile velvet base with interspersed gilt brocade loops has large sized design of pomegranate bud with foliage; the silhouette of the Gothic five-lobed palmettes and the enclosing garland of twining branches and leaves; and buds are cloth of gold with gilt looped brocade in various heights.

Height: m. 1.60; Width: m. 0.29.

Date: 1480 ca.

Note: same style as No. 28 (Pl. XVII).
Red velvet base with large sized design of pomegranates in red satin with volutes and foliage having gilt looped brocade.

Height: m. 0.690; Width: m. 0.610.

Date: 1480 ca.

Note: same style as No. 28 (Pl. XVII).

31. FRANCHETTI 92

Piece of velvet; II.

Cloth of gold base decorated with large sized crimson velvet pile on pile design of thistles having radiating efflorescences escaping from the surrounding garland of asters scattered with gilt brocaded loops. Encircling Gothic lobate palmette frame is framed by highly abstract fruit and vegetative lacy festoons. Silhouette resembles pomegranate fruit. Major part of design executed in thin line velvet tracery.

Height: m. 1.03; Width: m. 0.57.

Paintings: same as No. 21 (Pl. XII); also Pls. XIII and XIV.

Date: 1480 ca.

Note: provenance from Dupont-Auberville Collection; previous to that, from Fortuny Collection. Reproduced in Dupont-Auberville, Ornements des Tissus, Pl. 24.

33. FRANCHETTI 93

Completely identical with No. 31 (Pl. XVIII).

33. CARRAND 2362

Composed of four pieces sewn together; velvet; II.

Yellow silk twill base with large sized pomegranate design in red velvet.

Height: m. 0.800; Width: m. 0.290.
Date: 1480 ca.

Note: same style as No. 31 (Pl. XVIII).

34. FRANCHETTI 64 PLATE XIX

Antependium; composed of sixteen pieces; velvet; II.

Cloth of gold base with large sized design in crimson pile on pile velvet brocaded with gilt loops and having Gothic lobate palmettes that enframe large thistles from which branch out large stalks that form ogival compartments.

Height: m. 2.94; Width: m. 1.07; Pattern: m. 0.565 wide.

Paintings: Master of the St. Lucy Legend, Fig. 19; ca. 1489. Defendente da'Ferrari, St. Urcula (Avigliano, S. Giovanni) worked ca. 1510-35.

Date: ca. 1500.

Note: same style as Errera No. 149; similar stuff reproduced in Santangelo, Pl. 50.

35. CARRAND 2357

Four pieces sewn together; velvet; II.

Cloth of gold base decorated with large sized crimson velvet Gothic lobate palmettes scattered with gilt brocaded loops and having gilt loop brocaded centers of thistles with radiating efflorescences escaping from the frame of the palmettes. Silhouette resembles pomegranate fruit bordered by highly abstract fruit and vegetative lacy festoons. The heavier trunks form pointed ogives placed with two large palmettes at upper and lower points of contact and two smaller at lateral intersections. Secondary motif of ropey vines with smaller thistles occupy the remaining space.

Height: m. 1.740; Width: m. 0.750.

Date: 1500 ca.

Note: same style as No. 34 (Pl. XIX).
36. FRANCHETTI 442

Rectangular piece of velvet; II.
Cloth of gold base with medium sized crimson velvet design of thistles in ogive compartments.
Height: m. 0.49; Width: m. 0.36.
Date: 1500 ca.
Note: same style as No. 34 (Pl. XIX).

37. FRANCHETTI 59

Dalmatic (back section); velvet; II.
Cloth of gold base decorated with large-sized crimson velvet pile on pile scattered with gilt brocaded loops. Oval shaped palmettes enclose gilt looped thistles. Thinly traced velvet lines with pomegranate buds form bifurcating branches of pointed ogives between the four palmettes of pattern.
Height: m. 1.05; Width: m. 1.00; Pattern: p. 0.57 wide.
Paintings: same as No. 34.
Date: 1500 ca.
Note: same style as Errera No. 151. Exhibited at The Hague (1956).

38. FRANCHETTI 59

Composed of six pieces sewn together; velvet; II.
Ultramarine velvet decorated with ad inferriata design of yellow satin base having large sized motifs of stylized pomegranates in Gothic lobate palmettes and stylized thistles in the alternating rows of pointed leaves.
Height: m. 2.94; Width: m. 0.545.
Paintings: Benozzo Gozzoli, Fig. 17; 1459.
Neri di Bicci, Madonna Enthroned (Florence, S. Trinità).
Carlo Crivelli, Figs. 24 and 25; 1473.

Date: 1480 ca.

Note: same style as Errera No. 163.

39. FRANCHETTI 381 PLATE XXII

Piece of velvet; II.

Ultramarine velvet decorated with ad inferriata design of ultramarine satin base having a medium-sized motif of thistles encircled by flowerlets and leaves within a Gothic lobate palmette. Horizontal composition emphasized by branch running along the upper rim of the palmettes.

Height: m. 0.78; Width: m. 0.24.

Paintings: Same as No. 38.

Date: 1480 ca.

Note: same style as Errera No. 172.

40. FRANCHETTI 383

Composed of three pieces sewn together; velvet; II.

Green velvet decorated with ad inferriata design of green satin base having large-sized motifs of stylized pomegranates in Gothic lobate palmettes and stylized thistles in the alternating rows of pointed leaves.

Height: m. 0.52; Width: m. 0.48.

Date: 1480 ca.

Note: Same style as No. 39 (Pl. XXII); cf. Errera No. 163.
41. **FRANCHETTI 91**

**PLATE XXIII**

Chasuble, back half; velvet; II.

Crimson velvet decorated with *ad inferriata* design of crimson satin base having thistles and leaves enframed in alternating rows of Gothic lobate palmettes and pointed leaves.

Paintings: Same as No. 38.

Date: 1480 ca.

Note: analogous to No. 38; cf. Errera No. 163.

42. **FRANCHETTI 94**

**PLATE XXIV**

Chasuble, back half; velvet; II.

Crimson velvet decorated with large-sized *ad inferriata* design of crimson satin base having thistles and encircling flowerlets and leaves within a Gothic lobate palmette pattern.

Horizontal composition emphasized by branch running along the upper rim of the palmettes.

Height: m. 1.05; Width: m. 0.66.

Paintings: Same as No. 38.

Date: 1480 ca.

Note: cf. Errera No. 177.

43. **CARRAND 2349**

**PLATE XXV**

Small rectangular cover composed of six pieces sewn together; velvet; II.

Garnet red velvet decorated with *ad inferriata* design of garnet red satin base having thistles and encircling leaves and asters enframed by Gothic lobate palmettes.

Horizontal composition emphasized by branch running along the upper rim of the palmettes.
Height: m. 0.950; Width: m. 1.630.

Paintings: same as No. 38.

Date: 1480 ca.

Note: cf. Errera No. 177.

**44. CARRAND 2349 bis**

Piece of velvet; II.

Identical with No. 43 (Pl. XXV).

Height: m. 0.590; Width: m. 0.240.

**45. FRANCHETTI 180**

Piece of damask; II.

Green damask with *ad inferrriata* style design of thistles and encircling asters and leaves held by a crown and enframed in Gothic lobate palmettes.

Horizontal composition emphasized by a twisted garland running along upper rim of palmettes.

Height: m. 0.50; Width: m. 0.62; Pattern is repeated twice in width of fabric; m. 0.62.

Date: 1500 ca.

Note: same style as No. 43 (Pl. XXV). Cf. Errera No. 183.

**46. FRANCHETTI 399**

Chasuble, back half; damask; II.

Identical with No. 45.
47. FRANCHETTI 631

Chasuble, back half; composed of two pieces; velvet; I.

White satin base decorated with large sized design of red and green velvet thistles with surrounding buds and sprigs placed in pointed ogive garlands of leaves, pine cones, and small pomegranates. A full, vegetative pattern occupying the entire textile surface.

Height: m. 0.73. Width: m. 0.53.

Paintings: Piero della Francesca, Perugia Polyptych; 1469. Cosimo Rosselli, St. Barbara (Florence, Accademia). Luca Signorelli, Madonna and Holy Trinity (Florence, Uffizi) 1500-05. Hugo Van Der Goes, Portinari Altarpiece (Florence, Uffizi) 1479.

Matthias Grunewald, Fig. 26; 1524-25.

Date: 1500 ca.

48. FRANCHETTI 111

Piece of velvet formed as if part of a chasuble; composed of ten pieces sewn together; I.

Green satin base with large sized design of red velvet and brocaded with gilt thread, looped in some parts. Groups of pomegranate fruit and roses encircled by crowns in ogival compartments formed of leafy branches.

Height: m. 1.18; Width: m. 0.86.

Paintings: Same as No. 47.

Date: 1500 ca.

49. FRANCHETTI 210

Composed of two pieces sewn together; damask; I.
Crimson damask decorated with large size thistle design and crowns surrounded by buds, flowerlets, and sprigs placed in pointed ogive garlands of branches with pomegranates and pine cones. A full, vegetative pattern occupies the entire surface of the design.

Height: m. 0.68; Width: m. 0.52; Pattern is repeated twice in width of fabric: m. 0.64.

Paintings: same as No. 47.

Date: 1500 ca.

Note: design analogous to No. 47.

50. FRANCHETTI 208

Composed of several pieces sewn together; damask; I.

Yellow damask with purple satin design of central thistle surrounded by asters in a crown and contained in pointed ogive compartments of pomegranate branches with small buds and ribbons.

Height: m. 0.52; Width: m. 0.56; Pattern is repeated twice in width of fabric: m. 0.61.

Paintings: same as No. 47.

Date: 1500 ca.

Note: design analogous to No. 49.

51. FRANCHETTI 489

Composed of six pieces sewn together; velvet; II.

Pile on pile crimson velvet decorated with medium-sized design of rosettes and bifurcating stems with interspaced leaves.

Height: m. 0.80; Width: m. 0.30.
Paintings:

Date: 1500 ca.

Note: same style as Errera No. 221.

52. FRANCHETTI 112

PLATE XXIX

Piece of velvet composed of three pieces, I.

Green satin base with large sized design of clustered pomegranates and roses within pointed ogival compartments worked in crimson velvet with gilt brocaded loops.

Height: m. 0.90; Width: m. 1.96; Pattern is repeated twice in width of fabric: m. 0.58.

Date: 1500 ca.

Note: same as Errera No. 132.

53. CABRAND 2399

PLATE XXX

Piece of velvet composed of four pieces sewn together; I.

Cream colored base shot with silver thread with large sized design of pomegranates in red velvet partially with gilt loops set in a serpentine reticulation of ogival compartments.

Height: m. 1.200; Width: m. 0.770.

Paintings:

Date: 1500 ca.

Note: cf. Errera No. 279.

54. CABRAND 2359

PLATE XXXI

Piece of velvet; I.
Cream colored satin base shot with silver thread with large sized design in garnet red velvet of Gothic lobate notched-edged palmettes enframed in ogival branches. Double ogives interlaced in pattern is an orientalizing element.

Height: \( m \cdot 1.370 \); Width: \( m \cdot 0.630 \).

Paintings: Defendente de' Ferrari, St. Ursula (Avigliano, San Giovanni), worked 1510-35.

Date: 1500 ca.

Note: interlaced design similar to Errera No. 119.

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Cream colored satin base shot with silver thread with large sized design worked in gilt and silver loops on crimson velvet. The central thistle motifs are fitted in closely knit ogival compartments which resemble Middle Eastern arabesques.

Height: \( m \cdot 1.73 \); Width: \( m \cdot 0.059 \); Pattern: \( m \cdot 0.50 \) wide.

Paintings: Bronzino, Eleonora da Toledo (Florence, Uffizi), 1547.

Date: 1520 ca.

Note: cf. Errera No. 225.
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BIBLIOGRAPHY


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PART III

THE PLATES
THE THREE CLASSES OF POMEGRANATE DESIGN
PART IV

THE DRAWINGS
Fig. 1- DONATELLO. The Coscia Tomb. Baptistery, Florence. 1425-1428.

Fig. 2- DONATELLO. The Coscia Tomb. Baptistery, Florence. 1425-1428.

Fig. 3- ROYGER VAN DER WREYDEN. The Holy Family. Capilla Real, Granada. 1435-1438.

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Fig. 5—MASACCIO. Madonna and Child with St. Ann. Uffizi, Florence. Some years before 1426.

Fig. 6—FRA ANGELICO. Madonna enthroned with eight saints. San Marco, Florence. 1438.

Fig. 7—JAN VAN EYCK. The Madonna of Canon van der Paele. Musée Communal, Bruges. 1436.

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Fig. 10- GIROLAMO DI GIOVANNI DA CAMERINO. Madonna enthroned with Angels. Brera, Milan. Middle decades of 15th. century. III.

Fig. 11- MASTER OF THE LIFE OF THE VIRGIN. Annunciation. Alte Pinakothek, Munich. Active ca. 1463-1480. III.
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Battle of San Romano.
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Fig. 15—ROGIER VAN DER WEYDEN. Descend from the cross. Prado, Madrid. Ca. 1438.

Fig. 16—JORGE INGLES. Retaile of the Hospital of Baitrage. Coll. of Duke del Infantado, Madrid. 1455.

I.

Fig. 17—GOZZOLI. The Journey of the Magi. Medici-Riccardi Palace Chapel, Florence. 1459.

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Fig. 18—FRA ANGELICO. Chapel of Pope Nicholas V, Vatican, Rome. 1447-1450.

II.
Fig. 19- MASTER OF THE LEGEND OF St. Lucy. Madonna with Magdalen and virgins. Musées Royaux, Brussels. Ca. 1489.

Fig. 20- BARTOLOMEO VIVARINI. Madonna with saints. Museo Nazionale, Naples. 1465.

Fig. 21- ANDREA DEL CASTAGNO. Pazzi Madonna (fresco). Contini-Bonacossi Coll., Florence. 1443-1448.

Fig. 22- DOMENICO VENEZIANO. Madonna and Child. Berenson Coll. Settignano.
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Fig. 24 - CARLO CRIVELLI. Altarpiece, Duomo, Ascoli Piceno. 1473.

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Fig. 26 - GRUNEWALD. Disputation of Sts. Erasmus and Maurice. Alte Pinakothek, Munich. ca. 1524-25.