

## THE TEXTILES FROM LAS HUELGAS DE BURGOS

*A Review of the Original Publication with Some Additional Notes*<sup>1</sup>

by

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**A**N IMPORTANT CONTRIBUTION to our knowledge of the history of weaving has been made by the recent discovery of the almost incredible collection of textiles in the royal tombs at Las Huelgas, near Burgos, Spain. The results of these finds were published in 1946 by Don Manuel Gómez-Moreno.

The Cistercian convent of Santa Maria de las Huelgas at Burgos served as a mausoleum for the members of the royal family of Castile from the time of its foundation in 1187 by Alfonso VIII and his wife, Eleanor of England, until into the sixteenth century. The deceased were placed in wooden coffins, which in turn were contained in stone sarcophagi, and these were placed in the choir, the aisles, and porch of the church. In 1944, working with the authority of the government and the cooperation of the present religious community, Sr. Gómez-Moreno undertook a detailed and scientific examination of the contents of these sepulchres. The results of this study are contained in the volume under consideration.

Interesting, though saddening, is the account of the condition in which the tombs were found, and of the destruction and havoc resulting from repeated plundering of their contents. The most disastrous occasion occurred when the French troops were lodged there during the Napoleonic invasion; the soldiers amused themselves by opening the tombs, looting that which was of value, and throwing the remainder of their contents about the church. The subsequent attempt to restore order only added to the confusion, since much of the material which could not be properly identified was not returned to its original place. This general

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<sup>1</sup> Manuel Gómez-Moreno, *El Panteon Real de las Huelgas de Burgos*. Consejo Superior de Investigaciones Científicas. Instituto Diego Velásquez (Madrid, 1946). The additional notes are the result of the present writer's study of the material during several weeks spent at Las Huelgas in 1949 before the textiles were permanently installed in cases in the cloister museum.

account of the condition in which the tombs were found by Gómez-Moreno is followed by a meticulous description of each tomb at the time it was opened with careful documentation of each object found therein. Much of this material is well represented in the illustrations appended to the text.

The only tomb that had remained undisturbed, that of Fernando de la Cerda (great-grandson of Alfonso VIII), who died in 1275, gives an idea of the wealth that must have originally been contained in the other tombs. The coffin inside the sarcophagus was covered with a rich gold and silk fabric (Plate XIII) decorated with gold and silver ribbons and galloons, and fastened with silver nails; it was lined with other rich fabrics of Moorish origin. Placed under the head were four pillows with rich covers. The mummified body was dressed in three garments cut from the same rich fabric (Plate XIV) and two of them had fur linings. Underneath were breeches of linen held with a leather belt. An embroidered cap enriched with precious stones was still on the head. The right hand was placed on the hilt of a sword; silver-plated spurs of Moorish decoration and origin were also found. Of the women's tombs, the best preserved was that of Leonor, daughter of the founders, and wife of Jaime I of Aragon; she died in 1244. It presents the feminine counterpart of the riches already described in the tomb of Fernando de la Cerda.

More than half of the book is devoted to a description and an analysis, piece by piece, of some eighty-one examples of textiles, embroideries, and knitting found in the tombs, and it is here that the real contribution of the work lies. The main divisions are: the woven fabrics, broken down into a number of groups, the ribbons, orphreys, and galloons; and the embroideries, with which group have been included the tapestries. The reader is greatly handicapped in understanding the complicated and, at times, quite unclear technical terminology. The author prefaces his study of the textiles by saying that special attention will be given to the matter of technique which he considers to be more definitive than a study based on artistic considerations alone; however, one cannot but wish that he had adopted a more generally accepted system of classification and technical description or, at least, that his own method were more logically developed and clearly explained. The main problem is that he fails to make a distinction between the different functions of the warps and the wefts and as a result one is often left without a clear idea of the technique involved. There is no need to discuss further the author's system of classification; it is only important to define his terms according to others of more generally accepted usage. Accordingly, in the description of the

textiles to follow, I have used the terminology of Nancy Reath,<sup>2</sup> which, while admittedly not perfect, at least provides a common language understandable by all.

In treating the textiles individually, Sr. Gómez-Moreno first discusses those of *lienzo*, i.e., cloth weave. It is within this group that the main problem with respect to classification lies. Based on the length of the float of the weft he defines three different techniques: *tafetán corto* (short taffeta), *tafetán largo* (long taffeta), and *tafetán mixto* (mixed taffeta). The "short taffeta" which we may define as a Simple plain cloth weave provides no difficulty. The "long taffeta" Sr. Gómez-Moreno describes as a weave in which the weft passes over more than one warp at a time; however, since no distinction is made between primary and secondary warps and wefts the author has combined in this one class three different techniques: Plain compound cloth; Fancy cloth; and Fancy compound cloth. His "mixed taffeta" is also a Plain compound cloth but it differs from the one mentioned above. He has divided the cloth weaves into three groups on the basis of style: Classical Arab, Nos. 1-14;<sup>3</sup> Mudejar, Nos. 15-20; and Christian, Nos. 21-33.

The Classical Arab group are all Plain compound cloth weaves, but there are actually two different techniques and a number of variations involved. In the group represented by Nos. 1-8 there are two sets of warps and wefts; the main set combining to form a basic fabric in Simple cloth weave and the pattern is formed by the secondary, or pattern, wefts bound down by the secondary warps. This is Sr. Gómez-Moreno's "mixed taffeta" class. Nos. 9-14 are also Plain compound cloth weaves, but there is only one set of wefts which combine with the main warps for both the background and the design. A secondary set of warps functions only as interior warps to lengthen the float of the wefts and to strengthen the fabric. This is one of the groups included in Gómez-Moreno's "long taffeta" class. No. 5 (Plate I) actually combines the two techniques.

Within the first group, Nos. 1-8, although actually they are all basically the same weave, there is a great difference in the manner in which the technique is handled and in other considerations, such as colors, texture, and design. They represent works of different looms, or weaving

<sup>2</sup> Nancy Andrews Reath and Eleanor B. Sachs, *Persian Textiles* (New Haven, 1937); or Nancy Andrews Reath, *The Weaves of Hand-loom Fabrics—A Classification with Historical Notes* (The Pennsylvania Museum, Philadelphia, 1927).

<sup>3</sup> Throughout the following text the numbers by which the textiles are identified, e. g. No. 9, are the catalogue numbers assigned to them in Sr. Gómez-Moreno's book beginning with p. 46. Plates refer to illustrations in this BULLETIN.

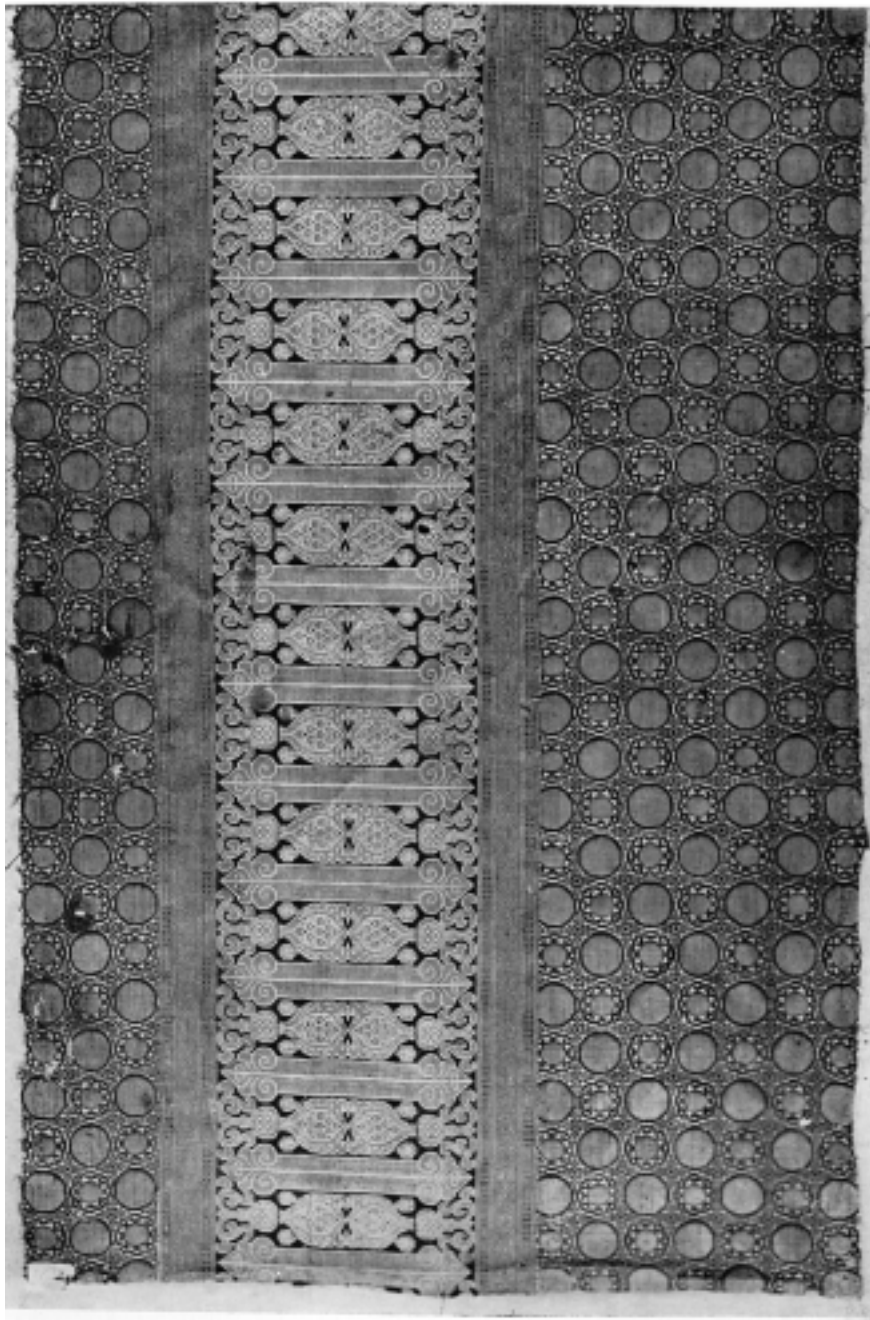


PLATE I

TWO TEXTILES JOINED, FROM THE TOMB OF SANCHE, SON OF ALFONSO XI (d. 1343), HISPANO-ISLAMIC,  
XIII CENTURY; PROBABLY DID NOT ORIGINALLY BELONG TO THIS TOMB. (NOS. 4 AND 5 JOINED.)

centers, and perhaps different dates too. The two textiles, Nos. 4 and 5 (Plate I), are among the most interesting in the group for in these two there can be seen a clear relationship in technique as well as colors with earlier Hispano-Islamic textiles, such as those from the tomb of St. Bernard Calvo at Vich.<sup>4</sup> The ground in all is the same ivory cloth formed of paired warps and single wefts with the design in extra wefts of red and/or green, and the gold brocading thread in all is tied down in the same "honeycomb" fashion.<sup>5</sup> In No. 5, of which only the border is visible in the photograph, the ground fabric being concealed in the seam which joins it to No. 4, there is the same change in the weave from the ground to the border that occurs in the "lion strangler" piece from Vich.<sup>6</sup> In the borders of both of these silks, the main and the secondary warps of the main fabric are rearranged, without regard to their previous function, to form main and *inner* warps and only one set of wefts is used to form both the background and the design. The borders then are the same technique as the second group, Nos. 9-14. No. 3 (Plate II) is very closely related to the above fabrics with the difference that here the main warp is single. The ground is the same ivory, the design red and the disks and rosettes filled with brocading in the same honeycomb fashion. The two silks, No. 1 (Plate III) and No. 6, are related in technique to the previous examples but there are differences that set them apart. There are a number of similar fabrics that have been found in Spain and all are characterized by Simple plain cloth grounds with the pattern in the same color as the ground and by the fact that the gold brocading wefts are tied down in the same manner as the other pattern wefts and not in the honeycomb fashion seen in the examples above. Clearly these two variations are the products of different, though probably contemporary, schools or workshops. No. 8 is different from all of the foregoing examples of this group in that the pattern wefts instead of being bound down by the secondary warps are bound down by the *main* warps, though only on the face, and they are left in loose floats on the reverse.

The technique of the second group, which Sr. Gómez-Moreno has included under the heading of Classical Arab, has been described above. This is actually the same technique as that which has long been known in the famous silks from the tomb of Don Felipe and his wife, found at

<sup>4</sup> Otto von Falke, *Kunstgeschichte der Seidenweberei* (Berlin, 1913), Figs. 187 and 189.

<sup>5</sup> Cf. my article, "The Hispano-Islamic Textiles in the Cooper Union Collection," *Chronicle of the Museum for the Arts of Decoration of the Cooper Union* (December, 1943), p. 367, in which I have discussed this unusual technique.

<sup>6</sup> Von Falke, *op. cit.*, Fig. 187.

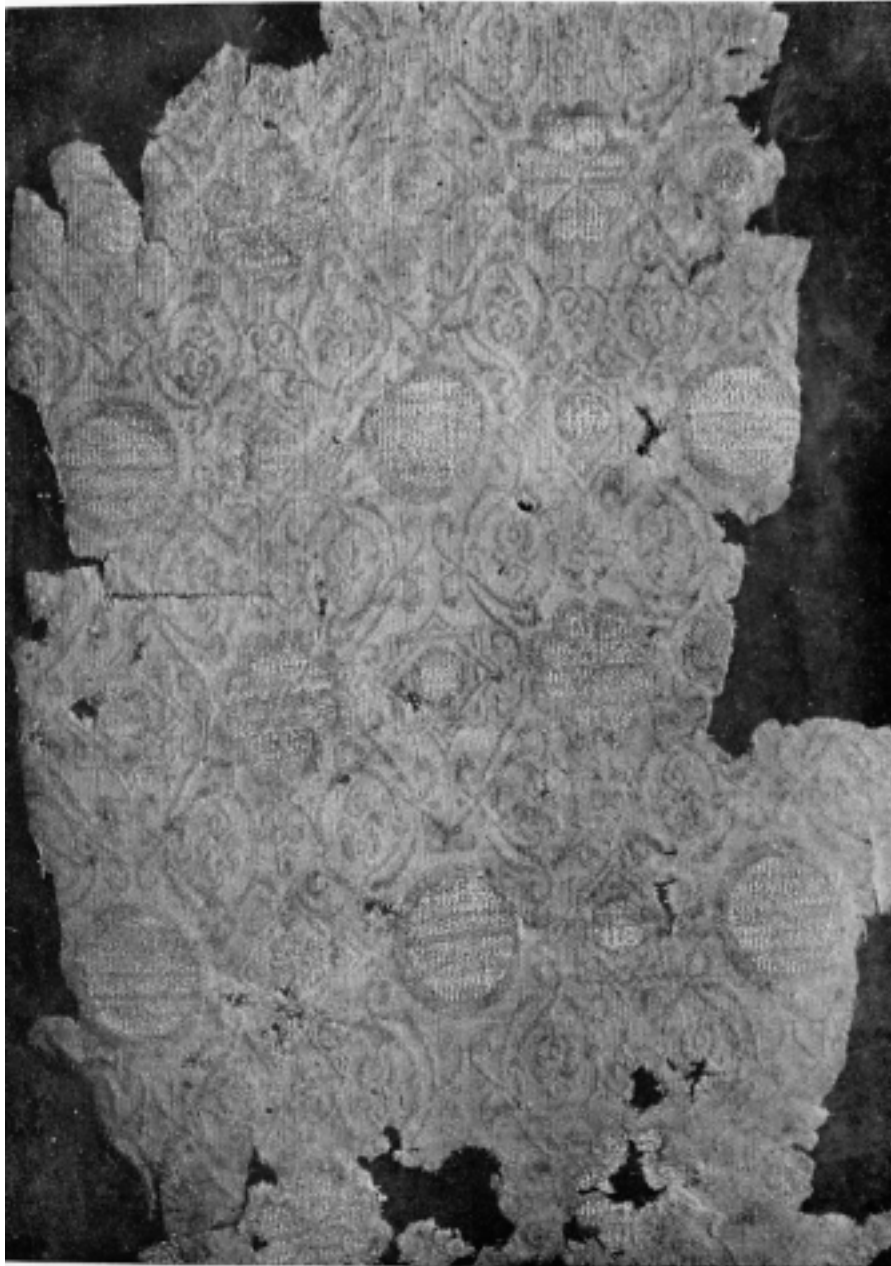


PLATE II  
FRAGMENT, FROM AN ANONYMOUS TOMB OF THE THIRTEENTH CENTURY,  
HISPANO-ISLAMIC, XIII CENTURY. (NO. 3.)

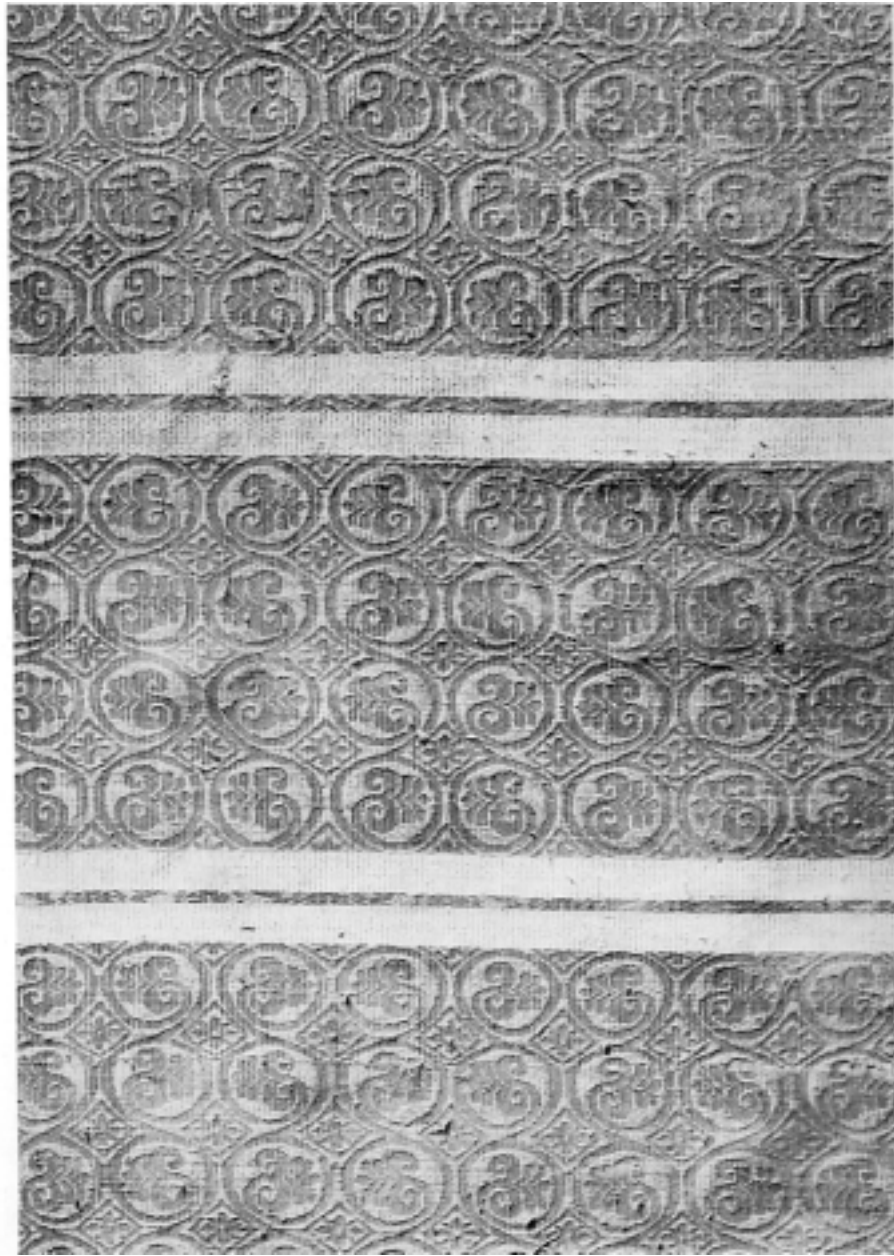


PLATE III

DETAIL OF A TEXTILE, FOUND IN THE TOMB OF SANCHE, SON OF THE FOUNDERS  
(d. 1181), HISPANO-ISLAMIC, XII-XIII CENTURY. (NO. 1.)

Villasirga.<sup>7</sup> Like the Don Felipe fabrics, they are characterized by all-over designs of geometric interlacery cut through by wide horizontal inscription bands. The colors most used are red, green, yellow, blue, white and gold. The gold weft is not brocaded but functions just like the other wefts. No. 7 (Plate IV) rightfully belongs with this group as it is basically the same weave, though the alternate, white, diamonds are woven in double cloth. It is exactly the same technique as that in the vestments from the Cathedral of Lerida,<sup>8</sup> now in the Barcelona Museum, in which certain limited areas are woven in double cloth. No. 10, nailed in the form of a cross on the top of a coffin, is only a piece cut from a large silk; one can still see the pencil stripes that are part of a border, such as those on the other silks of the group. The colors are very close to those of the Lerida silks. No. 11 (Plate V) was used for two complete garments and the similarity between this silk and those from Villasirga is especially marked. The form of the inscription band is almost identical and the colors of very similar tonality. No. 12 (Plate VI) is especially interesting because in it the gold weft has been omitted and here we see a link between these rich gold and silk fabrics and another later group in which there is no longer the use of gold. Grouped together with this series is No. 14 which has no counterpart among the Hispano-Islamic group. It is surely considerably later than the rest of the group and belongs to a different center; it is probably Mudejar work as the design of eagles and castles suggests.

The next two groups, Nos. 15-20, and Nos. 21-33, the Mudejar and the Christian, were separated by Sr. Gómez-Moreno on the basis of style. Those which, according to him, show an affinity with Islamic design he has classified as Mudejar, and those which reveal no characteristic Islamic motifs he regards as Christian productions. Unfortunately, I must disagree completely with his attributions. On the contrary, I assign his first group (the Mudejar) to Arab weavers, and his second group (the Christian) to Mudejar weavers, who of course, as the term implies, were working for Christians and no longer producing thoroughly Islamic designs. In the main these two stylistic groups correspond to two different techniques. The first are Simple fancy cloth weaves, some of which are cut through by horizontal bands with inscriptions or geometric motifs in extra wefts. These last are identical in design and technique, though with

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<sup>7</sup> Florence Lewis May, "The Hispano-Moresque Brocades from Villasirga," In *Notes Hispanic*, New York, The Hispanic Society of America, Vol. 3, 1943, pp. 119-134.

<sup>8</sup> Pedro M. de Artiñano, *Catálogo de la Exposición de Tejidos españoles* (Madrid, 1917), No. 51, Laminas VIII-X.





PLATE IV  
PART OF A GARMENT, FROM THE TOMB OF FERNANDO, SON OF ALFONSO X,  
HISPANO-ISLAMIC, XIII CENTURY. (NO. 7.)



PLATE V  
DETAIL OF A GARMENT, FOUND IN THE TOMB OF LEONOR, QUEEN OF ARAGON.  
(d. 1244), HISPANO-ISLAMIC, XIII CENTURY. (NO. 11.)

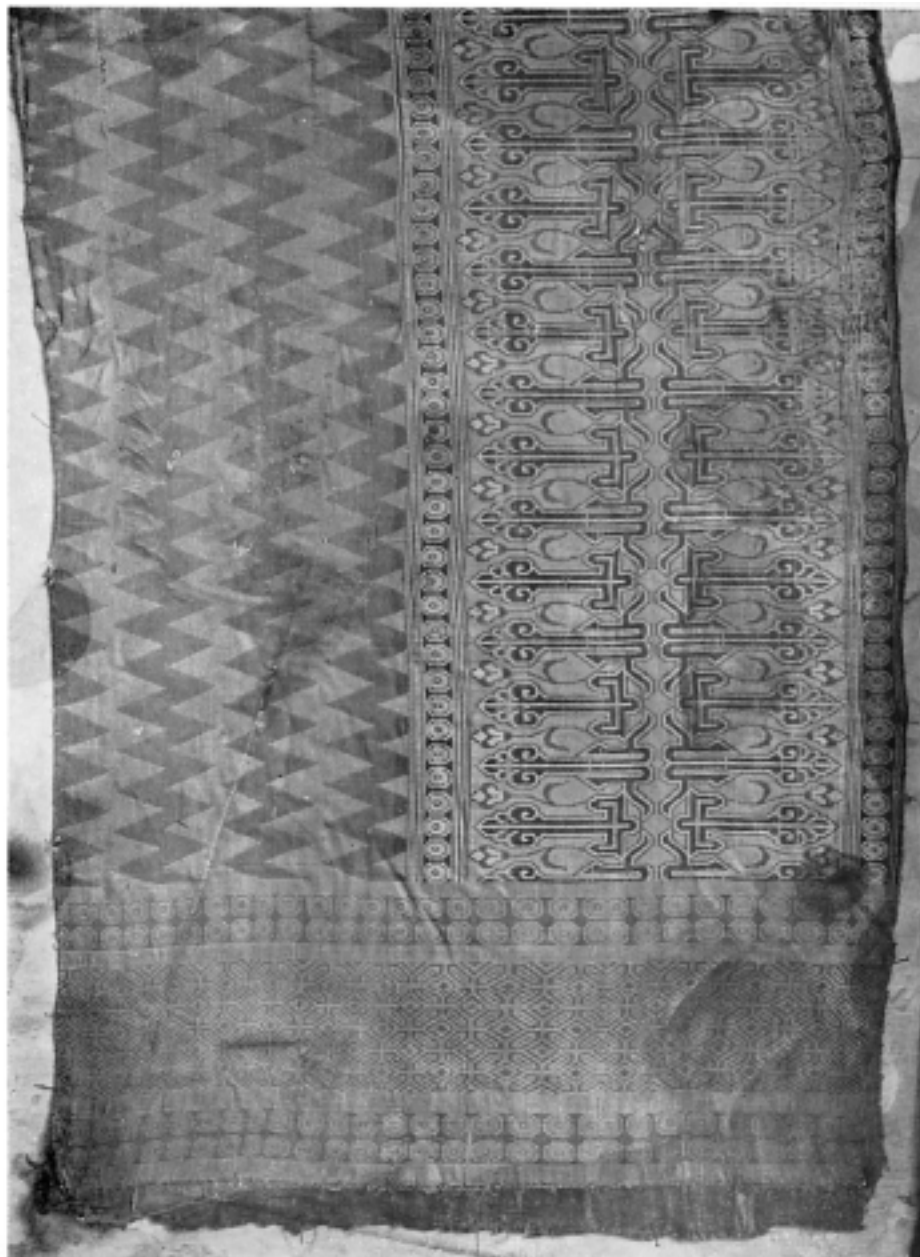


PLATE VI  
DETAIL OF TEXTILE FORMING CUSHION, FROM THE TOMB OF LEONOR, QUEEN OF  
ARAGON, HISPANO-ISLAMIC, XIII CENTURY. (NO. 12.)

variations in color, to the well-known blue and gold striped inscription silk from the tomb of Don Felipe;<sup>9</sup> they clearly must have been produced in the same workshop. That No. 20 (Plate VII) is almost exactly the same as the Don Felipe silk, not only in the main body of the fabric but also in the wide and very complex ornamental border, can be seen by comparing it to the large piece of the latter fabric in the Brussels Museum.<sup>10</sup> That these silks must be Hispano-Islamic and not Mudejar is proven, I believe, by the rich tapestry panel in No. 17 (Plate VIII). Sr. Gómez-Moreno has treated this as a separate fabric (No. 61); apparently he failed to see that, though the warps are badly broken at the point of juncture between the two different techniques, enough unbroken warps are preserved to show it is actually one continuous fabric with the main ground interrupted by the tapestry panel. Furthermore, a careful examination of the similar tapestry squares on one of the Lerida dalmatics<sup>11</sup> shows a fragment of this same kind of Fancy cloth weave with bands of inscriptions still joined to it; the same warps serving for both tapestry and Fancy cloth areas. No one, I believe, would ever doubt that these tapestry panels were the work of Arab weavers. That No. 19 may also be from the same group is not precluded by the form of the inscription which is written in a summary and decorative fashion and in reverse. We have already seen in No. 5 (Plate I) that Arabic inscriptions imperfectly written may well be found on Hispano-Islamic textiles.

The technique of the second group, Nos. 21-33, differs from that of the first by the addition of an extra weft in the ground fabric. It may be described as a Fancy compound cloth weave. The textiles in this technique from Las Huelgas are only a few from a very large series of the same type which are scattered throughout other collections in Spain as well as the rest of Europe. They are all characterized by an all-over pattern of tiny diamonds (or variants of it) and superimposed patterns, most commonly of eagles, lions, castles, and fleurs-de-lis. These designs show the same admixture of Christian and Islamic motifs that we find in other Mudejar decorative arts, and I believe they must be regarded as products of Mudejar workmen rather than Christians as Gómez-Moreno proposes. At least we can say that the style is definitely Mudejar. The most interesting of the group are: No. 27 (Plate IX) with castles brocaded in gold on shields; No. 31 (Plate X) with an unusual motif of cauldrons cer-

<sup>9</sup> May, *op. cit.*, Fig. 6.

<sup>10</sup> Isabelle Errera, *Catalogue d'Ettoffes Anciennes et Modernes* (Brussels, 1927), No. 17.

<sup>11</sup> Barcelona Museum, No. 5202.



PLATE VII  
DETAIL OF TEXTILE USED FOR LINING OF THE COFFIN OF FERNANDO DE LA CERDA,  
GREAT-GRANDSON OF THE FOUNDERS (d. 1275), HISPANO-ISLAMIC, XIII CENTURY.  
(NO. 20.)



PLATE VIII

DETAIL OF TEXTILE FORMING A CUSHION IN THE TOMB OF QUEEN ELEANOR  
(d. 1214), HISPANO-ISLAMIC, XIII CENTURY. (NO. 17.)

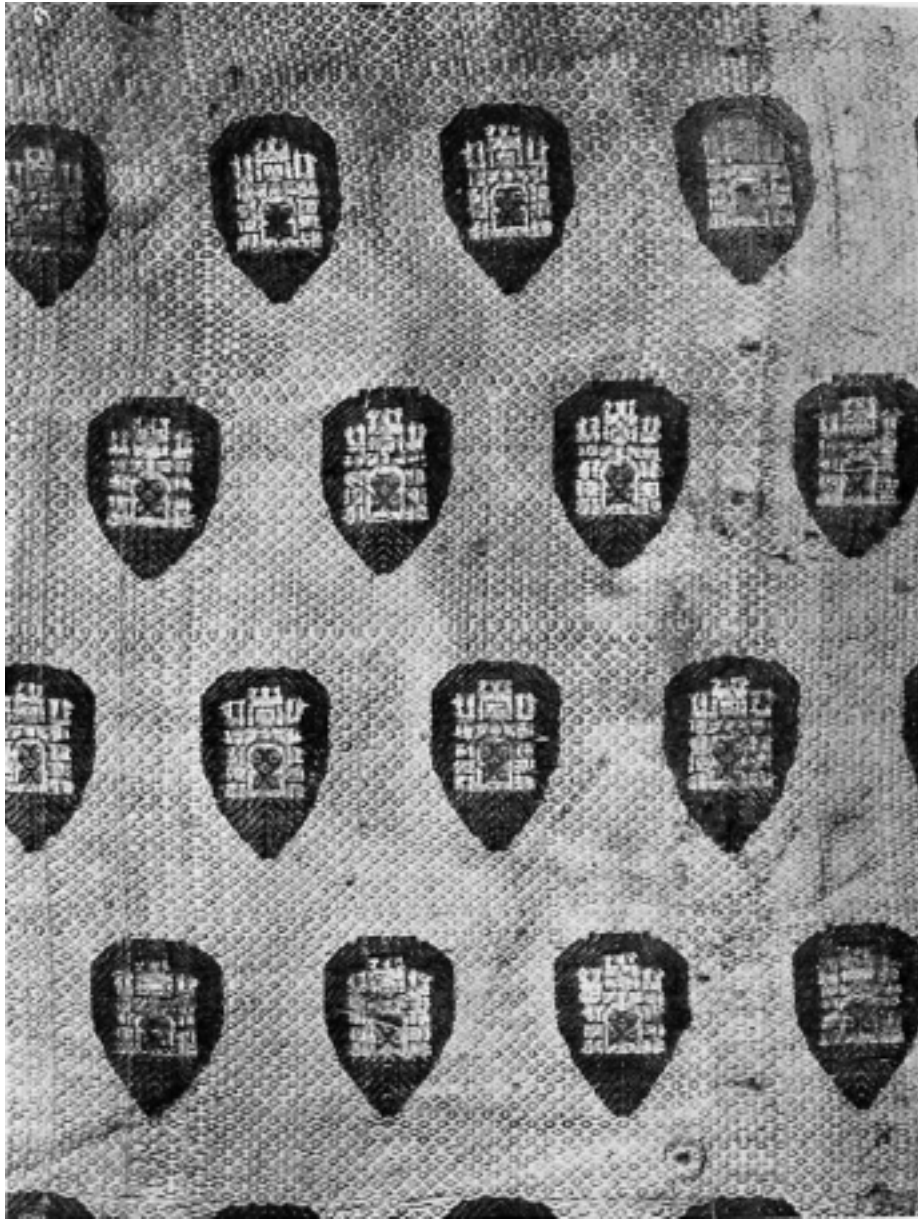


PLATE IX  
DETAIL OF A TEXTILE FROM THE TOMB OF ALFONSO VIII (d. 1214),  
MUDEJAR, XIII CENTURY. (NO. 27.)



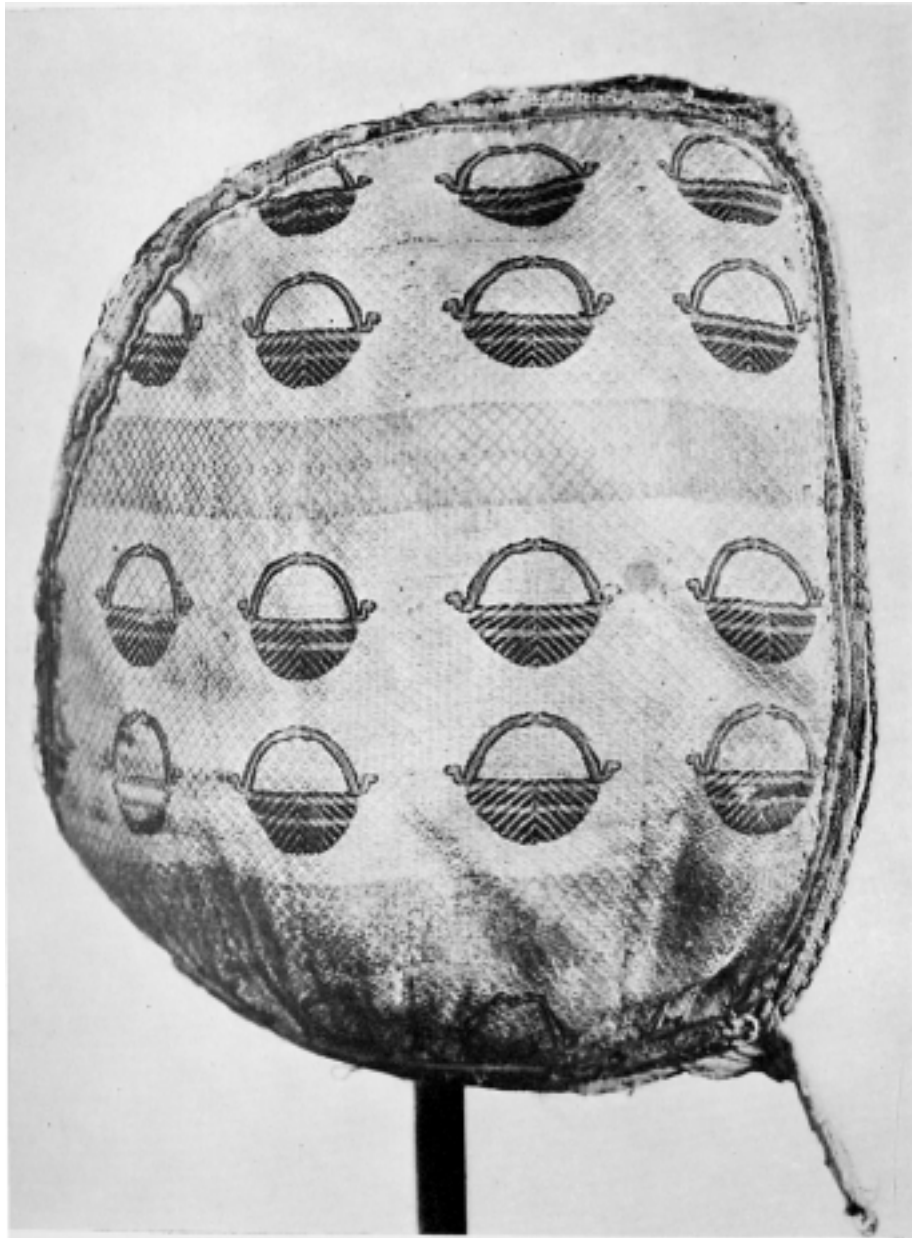


PLATE X

BONNET, FROM THE TOMB OF ENRIQUE I, MUDEJAR, XIII CENTURY;  
PROBABLY DID NOT ORIGINALLY BELONG TO THAT TOMB. (NO. 31.)



tainly taken from the armorial of the Guzman family. Fleurs-de-lis and birds are found on others; and finally No. 33 has a design of interlaced stars and circles and a horizontal band in characteristic Islamic style, especially in the narrow band with groups of two and four disks exactly like those on the silk of Don Felipe and the related group.

All of the twill weaves which Sr. Gómez-Moreno describes are Plain compound weft twills and conform to the well-known type in which groups of inner warps occur between each main warp and in which the main warp passes over one weft and under two while the weft passes under one and over two main warps and three groups of inner warps. Perhaps the most interesting single textile in the entire collection is the large cloth, No. 34 (Plate XI), which lined the coffin of Maria de Almenar. Its pattern is composed of large roundels (66 cm. in diameter) enclosing pairs of addorsed regardant lions and the medallions in turn are enclosed within a rectangular frame and there is an inscription border at the top. The fabric preserves almost the complete loom piece with both selvages and the beginning of the piece at the top. It is a Plain compound weft twill with triple inner warps. The main ground is deep red; the ground within the medallions alternates, being medium blue or chartreuse; the lions, the roundel frames and the enclosing rectangular frame combine yellow, red, black and white. The heads of the lions are brocaded in gold and the large Cufic inscription at the top has gold letters on a dark blue ground. Sr. Gómez-Moreno has pointed out the relationship between the inscription in the roundel frames and that of another Hispano-Islamic silk with gazelles in Berlin.<sup>12</sup> Though completely different in technique and scale, there is an obvious relationship that shows the continuity of Hispano-Islamic design even among textiles differing widely in technique.

All of the group Nos. 37-43, to which must be added No. 35, are characterized by the use of coarse linen warps and linen for the core of the gold thread. All, except No. 38, are identical in technique and similar in design to a large number of textiles preserved in European collections, which von Falke and others following him have called "half-silks" and assigned to workshops in Regensburg. Of the Burgos pieces, five have been preserved in rather large fragments, in fact No. 41 is a complete loom piece, and in each of these there is a horizontal band with a pseudo-Cufic inscription which cuts arbitrarily through the main all-over design. Sr. Gómez-Moreno notes their similarity to the piece of the cope of Abbot

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<sup>12</sup> Von Falke, *op. cit.*, Fig. 191.

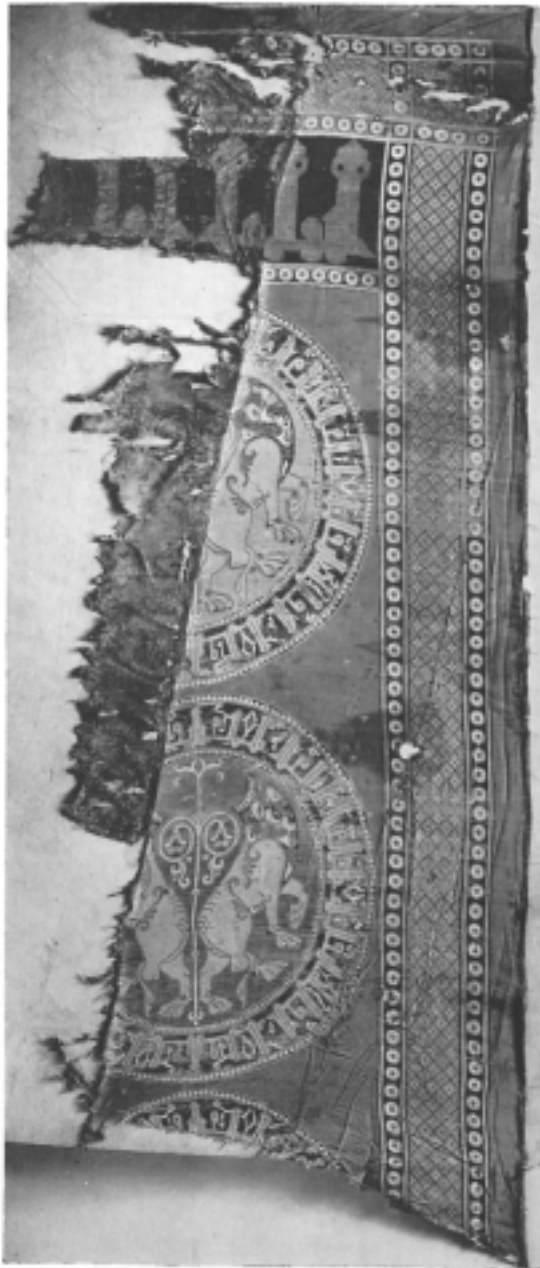


PLATE XI

DETAIL OF TEXTILE USED AS LINING OF THE  
COFFIN OF MARIA DE ALMENAR, HISPANO-  
ISLAMIC, XIII CENTURY. (NO. 34.)

Biure which has a similar pseudo-inscription band.<sup>13</sup> He believes that the presence of these inscriptions on the textiles is an absolute guarantee of Spanish origin, and he notes the similarity in the general arrangement of all-over designs cut through by horizontal inscription bands to authentic Hispano-Islamic textiles found together with them in the tombs at Burgos. He believes that these silks must be the products of a Christian workshop in Spain. He, at the same time, accepts the presence of a "Nordic" workshop (presumably Regensburg) which was working in the same technique. I agree with Sr. Gómez-Moreno that these "half-silks" are the products of a workshop in Spain, but I believe that it must be a Mudejar, and not a Christian workshop, and I do not accept the fact that there was another shop in the North working in the same technique. The similarity in technique, design, and colors between the various examples of this group are too great to make it possible to separate one from the other; furthermore, there is absolutely no evidence pointing to Regensburg as the center where these "half-silks" might have been woven. Von Falke himself points out that, aside from the thirteenth century reference of Wolfram von Eschenbach to precious *zendel* fabrics of Ratisbon, "nothing of importance is contained in literary documents about this question."<sup>14</sup> He goes on to speak of large quantities of half-silk fabrics, which must be attributed to Regensburg because, as he says: "A woven altarpiece in Ratisbon serves as a base to fix their provenience."<sup>15</sup> However, unfortunately for his theory, the fact is that the Bishop Heinrich altarpiece<sup>16</sup> on which he based his theory is not a half-silk. Therefore, whether this silk was made in Regensburg or not is of no consequence in considering the provenance of the half-silks. On the other hand, all of the evidence points toward a Spanish provenance. If the presence of pseudo-Arabic inscriptions and the similarity of the general design to Hispano-Islamic textiles found side by side with the Burgos half-silks is not enough to assure Spanish origin, there is further evidence, which to me is conclusive, to be seen right in Las Huelgas. The ceiling of the cloister of San Fernando is decorated with carved stucco panels done by Mudejar workmen between 1230 and 1260 A.D.<sup>17</sup> In these stucco panels are to be found motif by motif all of the elements of

<sup>13</sup> Dorothy G. Shepherd, "A Thirteenth-Century Textile," *The Bulletin of The Cleveland Museum of Art* (June, 1948), pp. 111-112.

<sup>14</sup> Von Falke, *Decorative Silks* (New York, 1921), p. 28. Cf. Fig. 249.

<sup>15</sup> *ibid.*

<sup>16</sup> Sigrid Flamand Christensen, "Ein Frühwerk Deutscher Textilkunst," *Das Münster* (1950) Heft 1 & 2, pp. 77-83.

<sup>17</sup> Leopoldo Torres Balbas, *Arte Almohade, Arte Nazari, Arte Mudejar in Ars Hispaniae* (Madrid, 1949), p. 370.

the designs of the textiles, peacocks, eagles, griffons, leafy scrolls, geometric interlacery, castles, stars and inscriptions, in fact the whole repertoire of Mudejar ornament. On Plate XII is reproduced a detail from one of these panels to be compared with a detail of textile No. 41 (Plate XIII). This is only one of innumerable such comparisons that could be made. Furthermore, No. 35 (Plate XIV), which for some reason Sr. Gómez-Moreno failed to note was a half-silk like the others, is identical in technique to them, and in it we have an unquestioned Spanish motif in the lions and castles on shields, which was the armorial of the kings of Castile. This silk comes from the tomb of Fernando de la Cerda, one of the princes of the house of Castile, who died in 1275, fifteen years after the stucco ceilings were completed. As for the large number of half-silks in European collections, which von Falke ascribes to Regensburg, in my own recent study I found that many of these actually have pseudo-inscriptions like those on the textiles found in Spain, as for example the dalmatic at Ambazac.<sup>18</sup>

The twill weaves (Nos. 44-46) come from the fourteenth-century tombs and all were imported from the Far East. They belong to a group of Chinese textiles well represented in other European treasures, notably that of Danzig.

After the first two major groups of textiles, the cloth weaves and the twills, there follows in Chapters VI, VII, and VIII a discussion of three separate groups of textiles which, though technically belonging with the cloth weaves, the author has set aside, apparently because of their lack of pattern. He treats them separately as striped fabrics, plain fabrics, and cendals. Especially interesting is this last group of fine, loose, plain linen cloth, woven in narrow strips and pleated. That these were used for feminine head-dresses can clearly be seen by comparing them to head-dresses in contemporary sculptures, especially in the thirteenth-century cloister of the Cathedral of Burgos.<sup>19</sup>

The tapestry weaves, which curiously are included within the general classification of embroideries, are well represented among the Burgos material. Except for the Gothic tapestry, No. 66, an import from the North, all others are purely Hispano-Islamic in character, woven in polychrome silks and gold. One large panel (No. 61) from a cushion in the

<sup>18</sup> Von Falke, *Kunstgeschichte der Seidenweberei* (Berlin, 1913), Fig. 309.

<sup>19</sup> Ruth Matilda Anderson, *Pleated Headdresses of Castilla and Leon (12th and 13th Centuries)*. In *Notes Hispanic*. New York, The Hispanic Society of America, Vol. II (1942), pp. 51-79.



PLATE XII

DETAIL OF A STUCCO PANEL FROM THE CEILING OF THE CLOISTER OF SAN FERNANDO, IN THE CONVENT OF SANTA MARIA DE LAS HUELGAS, 1230-1260 A.D.  
(*Photo. Moreno*)



PLATE XIII  
DETAIL OF A TEXTILE COVERING THE COFFIN OF FERNANDO DE LA CERDA  
(d. 1275), MUDEJAR, XIII CENTURY. (NO. 41.)

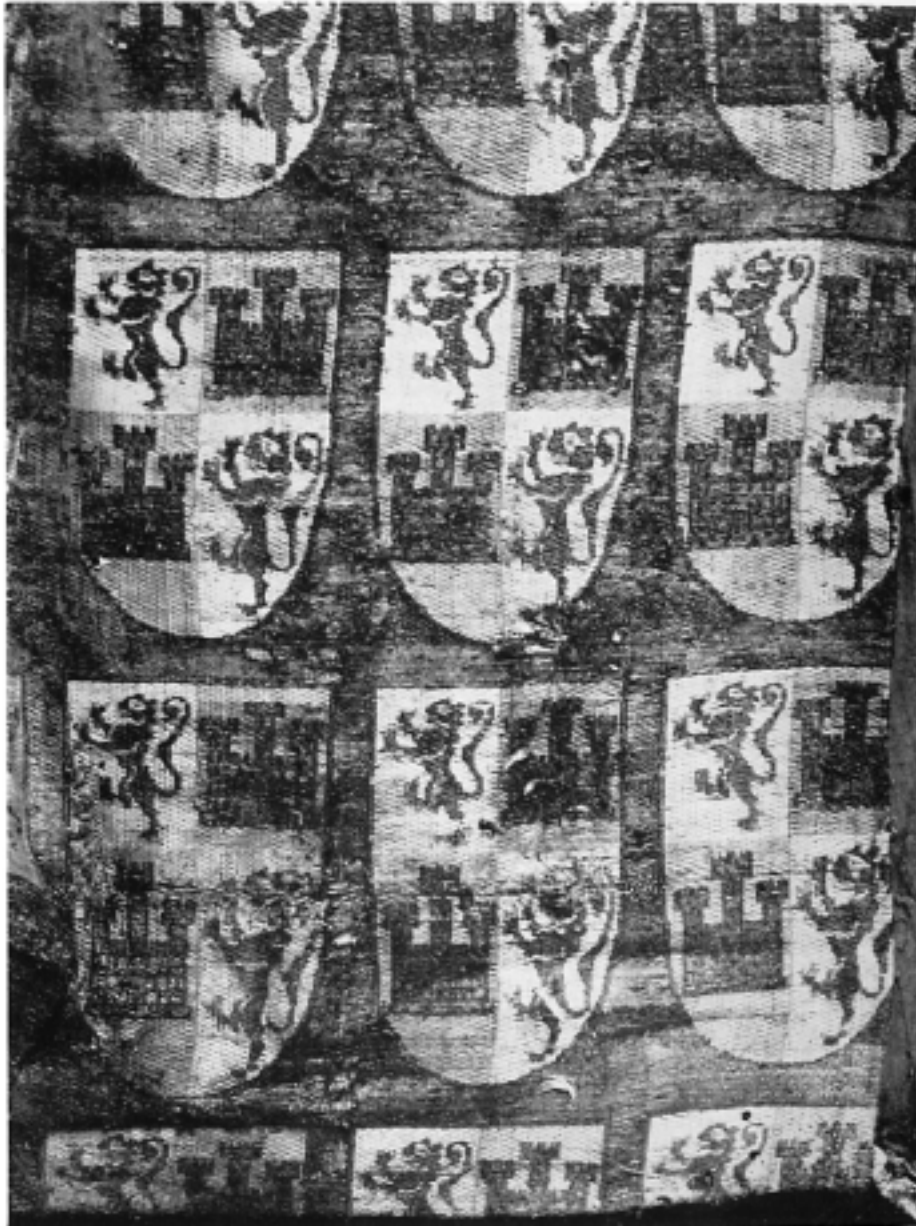


PLATE XIV  
DETAIL OF THE FABRIC USED FOR THE GARMENTS OF FERNANDO DE LA CERDA  
(d. 1275), MUDEJAR, XIII CENTURY. (NO. 35.)

tomb of Queen Leonor, has been dealt with above under the discussion of No. 17 (Plate VIII). The most important example among the tapestries is the large cushion cover from the tomb of Queen Berenguela, d. 1246, No. 62, (Frontispiece). Woven into a plain red taffeta ground are two horizontal tapestry bands with Arabic inscriptions and a large central medallion around which are placed four interlaced stars. The central roundel has a border containing an Arabic inscription and within it are a pair of female figures either side of a tree of life. They recall other Spanish examples of this motif and are of themselves perhaps the most beautiful and best preserved examples known. Sr. Gómez-Moreno points out the resemblance of this textile to the well-known tapestry with pairs of drinking ladies in the Cooper Union Museum<sup>20</sup> in New York and several other fragments, apparently originally a single textile, from the thirteenth-century tomb of Bishop Gurb in the Cathedral of Barcelona, and now divided between the Campmany collection in that city and the Cooper Union Museum.<sup>21</sup> The drinking ladies are also to be compared with the same subject on a woven silk of Granada type<sup>22</sup> and the border of the great silk in the Hispanic Society of New York.<sup>23</sup>

The importance of these discoveries at Las Huelgas can scarcely be over-emphasized. They not only provide us with extensive documentation on the thirteenth-century textile industry in Spain, but provide also the links which connect this period with both the earlier and later phases. These new finds, together with other recent discoveries in Spain, should make it possible to write for the first time a history of Hispano-Islamic textiles reaching back at least until the beginning of the twelfth century. For earlier periods similar documentation is still lacking, though this yet may be provided by further discoveries such as those at Las Huelgas.

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<sup>20</sup> Dorothy G. Shepherd, "The Hispano-Islamic Textiles in the Cooper Union Collection," *The Chronicle of the Museum for the Arts of Decoration of the Cooper Union*. (December, 1943), Fig. 16.

<sup>21</sup> Inventory No. 1902-1-218.

<sup>22</sup> Joseph Breck, "A Hispano-Moresque Textile Fragment," *The Metropolitan Museum of Art Bulletin* (1929), XXIV, No. 10, pp. 253-4.

<sup>23</sup> No. H909. Cf. Florence L. May, "Textiles," in *Hispanic Society of America Handbook of Library and Collections* (New York, 1938), p. 275.