

**THE · BULLETIN · OF
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THE MOON AND HER CHILDREN A TAPESTRY FROM A SET OF THE PLANETS

By

Edith Appleton Standen

Our ancestors thousands of years ago became aware of seven heavenly bodies that did not make their daily circuit of the earth in fixed positions relative to the others, but, in the course of the year, wandered about the sky. Five of these we still call "planets," a name derived from the Greek word meaning "wanderer," but the two brightest, the sun and the moon, we now know to be very different from the rest. Each of the seven was thought to determine the fate of men and women, its "children," born when it rose; in the fifteenth and sixteenth centuries a number of prints were made in Germany and Italy of the planets and their children, the latter engaged in the occupations to which the hour of their birth had predisposed them. One of these was used by the designer of a sixteenth-century tapestry in the Metropolitan Museum (Plates I, II).

The planet rides in her chariot among the clouds in both woodcut and tapestry. She holds a crescent moon and a horn and represents Luna. The chariot has a single pair of wheels and on the visible one appears the sign of the zodiac associated with the moon, Cancer, shown as a crayfish. As there are twelve signs and only seven planets, every planet except the sun and the moon was thought to rule two signs each; these were known as their "houses." The moon's chariot is drawn by two girls;¹ as Luna was identified with Diana, these are presumably two of the nymphs of the goddess. That one turns her back and one is seen full-face may be a reference to the phases of the moon.

Each planet was also believed to be linked with one of the four elements and, because it causes the tides, the moon's element was water; in the second century A.D., Ptolemy wrote in his astrological treatise, the *Tetrabiblos*, that "the seas turn their own tides with her rising and setting" and Shakespeare has Falstaff speak of "being governed as the sea is, by our noble and chaste mistress the moon." A river landscape thus constitutes most of the principal scene in the print and the tapestry, for the children of the moon often have watery activities; they are here found fishing by different methods and traveling in boats. On the right is a water-mill with a laden mule approaching it. A more unusual activity is under way on the far bank of the river. Two men in the tapestry, three in the woodcut, stand by a round table; one is in swimming trunks and two

hold oars. On the table are a cup and some small round objects; a gesticulating man sits on the other side. The building behind him is an inn, with several platters hanging from a protruding pole. What is going on is a shell-game;² since the moon is continually changing shape, among her children are all vagrants and unreliable people, such as voyagers, conjurers and charlatans.³

The tapestry, with eight others, was bequeathed to the Metropolitan Museum in 1915 by Mrs. Robert McMaster Gillespie. It was published in the museum *Bulletin* of the same year as the *Month of June*, a title suggested by the sign of the zodiac for this month on the chariot wheel. Unfortunately, much of the lower border is a replacement, so that the central medallion now contains only a fragment of what was certainly once an inscription, "LVNA;" another tapestry from the same set sold at the Hôtel Drouot, Paris, December 15, 1913, no. 108, shows a scene of war and has "MARS" in its similarly-placed medallion. Its composition is derived from the *Mars* of the same set of woodcuts as the *Luna*. These are dated 1531 and are attributed to Bartel Beham (1502-1540).⁴ Tapestries of the children of Mercury and the Sun with compositions adapted from the Beham woodcuts were sold at the Galerie Georges Petit, Paris, December 10, 1926, nos. 139, 140, but their borders, though similar, are not the same as those of *Luna* and *Mars*, so they must belong to another set; one is dated 1547. A complete set of small tapestries, dated 1549, more closely copied from the prints, was in the Baronne B. sale at the Galerie Charpentier, Paris, December 2, 1958, no. 133; these have verses in German at the top of each piece and are not stylistically related to the *Luna* and *Mars*.

The style of the tapestry in the Metropolitan Museum is, in fact, puzzling. The German original has been much altered in its translation into wool. This is due in part to the change from an upright to a horizontal format, which may also be the reason for several added figures. The greater profusion of plants and flowers, even the meaningless parrot with its nest in the center, can be justified by the need for increased richness and variety in tapestry design; blank spaces quickly become mere expanses of cloth. But much more conspicuous is the replacement of the stocky, stolid and forceful German figures by the elongated, elegant and somewhat languid men and boys of the tapestry. The difference is particularly marked in the two clothed figures at either side, the boy wielding a pole with a net at the end and the boy fishing with a rod and line; in the woodcut they wear somewhat shapeless but quite possible peasant clothes, whereas in the tapestry their would-be gracefully draped garments flutter and fly out in a utterly unrealistic manner. The boy with the pole, his robe hitched

up over his hips and tied at each shoulder, looks like a crude effort to depict a classical nymph. The lackadaisical figure in the rowboat is also very far from his strenuous, muscular prototype.

The tapestry has no marks of origin. The border is typically Flemish, but the central scene is not; it is strikingly different from a Brussels version of the subject in the Bavarian National Museum, Munich (Plate III).⁵ Here, though an attempt has been made to give the women fashionably Manneristic proportions and flowing draperies, the figures on the whole are naturalistic and down to earth. A French origin has been suggested for the design and perhaps the manufacture of the Metropolitan Museum tapestry,⁶ but, if so, the artist and weavers must have been far indeed from Paris and Fontainebleau. The naive charm of the piece, its crude draughtsmanship and the rather coarse weave (5-6 warps per centimeter) suggest a provincial workshop, but whether in France or in Flanders cannot be stated with any certainty.

NOTES

1. The group is also found on a fifteenth-century Florentine print, the ceiling by Perugino and assistants of the Udienza del Cambio, Perugia, a sixteen-century enamel in the Jacquemart-André Museum, Paris, and elsewhere. It has been said to be derived from a classical gem (F. Saxl, "The literary sources of the 'Finiguerra Planets,'" *Journal of the Warburg Institute*, vol. 2, 1938-9, p. 73). But according to Guy de Tervarent the chariot drawn by nymphs is a Renaissance invention (*Attributs et Symboles dans l'Art Profane, 1450-1600*, Geneva, 1958, vol. 1, s.v. "Char trainé par deux femmes").
2. It is the foreground scene in the German fifteenth-century drawing in the Wolfegg *Housebook* that shows the children of the moon (L. Brand Philip, "The Peddler by Hieronymus Bosch," *Nederlands Kunsthistorisch Jaarboek*, vol. 9, 1958, fig. 18).
3. The fullest list of the occupations and characteristics of the children of the moon is given in Anna Boczkowska, "The Lunar symbolism of the Ship of Fools by Hieronymus Bosch," *Oud Holland*, vol. 86, 1971, pp. 47-69. See also Heinz Arthur Strauss, "Zur Sinndeutung der Planetenbilder," *Munchner Jahrbuch der bildenden Kunst*, n.s. vol. 2, 1925, p. 54.
4. A complete set is in the Museum of Fine Arts, Boston (Anna C. Hoyt, "The woodcuts of the Planets formerly attributed to Hans Sebald Beham," *Bulletin of the Museum of Fine Arts, Boston*, vol. 52, 1954, pp. 1-10).
5. The *Mercury* of this set of seven pieces was published in Roger A. D'Hulst, *Flemish Tapestries*, New York, 1967, pp. 245-250. Other Flemish sets are in the Château de Chaumont-sur-loire (*Mercury* exhibited in Paris, 1965-1966, *Le XVI^e Siècle Européen, Tapisseries*, catalogue no. 33) and the Victoria and Albert Museum, London (acc. no. T.169-1931). An early seventeenth-century tapestry of the moon as a single seated figure is in the Cincinnati Art Museum (Walter A. Siple, "A tapestry representing the Planet Luna," *Bulletin of the Cincinnati Art Museum*, vol. 5, no. 2, April 1934, pp. 46-58).
6. By Adolph S. Cavallo in a private communication.

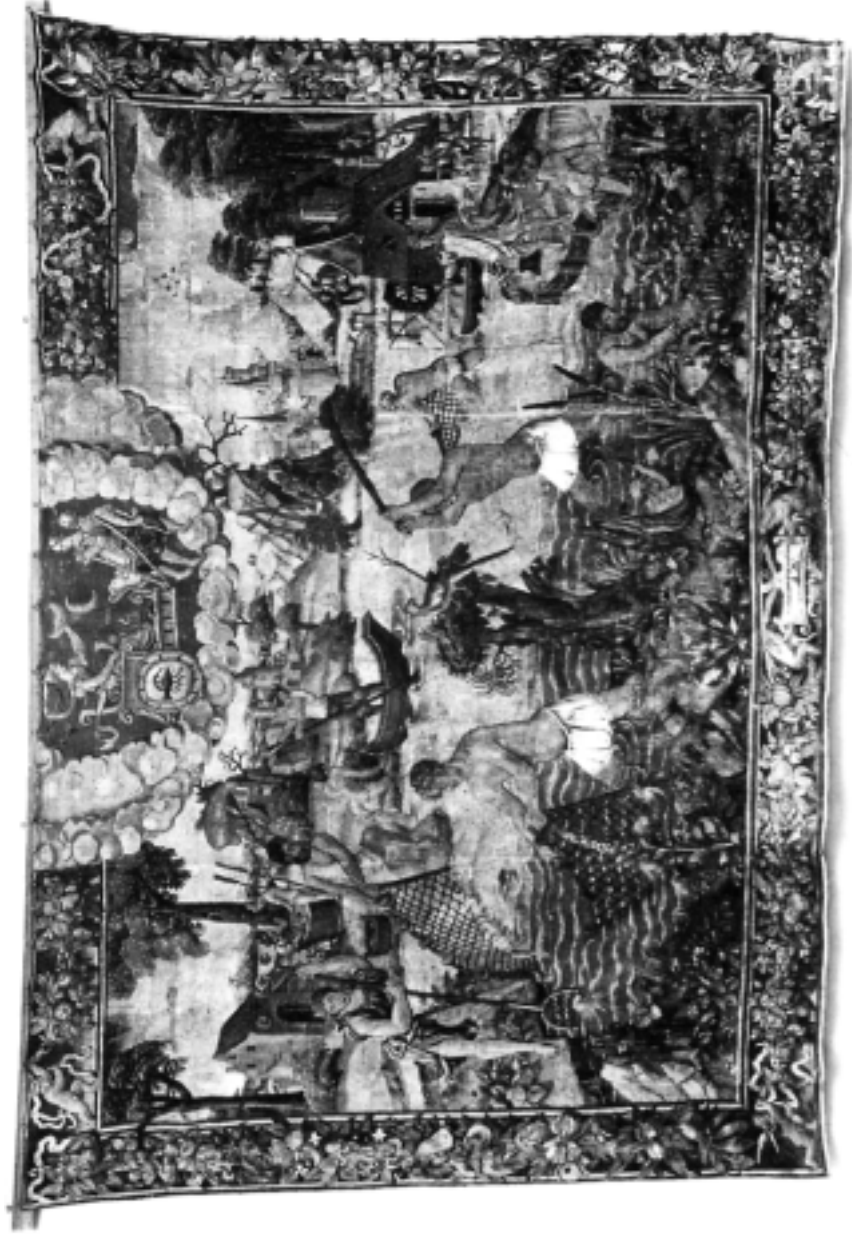


Plate I
The Moon and her Children. Tapestry, Flemish or French, second half of the XVI century. Bequest of Mrs. Robert McMaster Gillespie, 1915, The Metropolitan Museum of Art.



Plate II The Moon and her Children. Woodcut by Bartel Beham, 1531.
From a Facsimile.



Plate III The Moon and her Children. Tapestry, Flemish, mid XVI century. Bayerisches Nationalmuseum Munich.

THE TRIBAL ARTS OF NORTHERN THAILAND COSTUMES AND TEXTILES

By

Ian R. Lyons

The tribal arts of northern Thailand is an area of ethnological and aesthetic concern that is still very much unexplored. Six major tribes of the Lisu, Meo, Karen, Yao, Lahu, and Akha represent a population of over 200,000 located in these foothills of the Himalayas. Laos, Burma, Tibet and China are strong cross-cultural influences with the tribes and particularly in their art forms. Many factors have brought certainly one of the most profound reasons for the tribes coming from Laos, China and Vietnam to take refuge in this historically neutral country.

Today the tribes come into the markets of Chiangmai and Chiang Kong dressed in their remarkably colorful and sophisticated styles of clothing, still unable to speak to each other except by using the dialect of the northern Thai language that they are beginning to learn. They are as foreign to each other as they are to the Thais. The most striking awareness that the Thai people have of the tribes comes from the dress of the six major groups. These are of such diverse contrast and unique style that they attract enormous attention. Silver jewelry, seed embroidery, appliqué work, cross and chain stitching embroidery with animal and insect adornments makes the tribal costumes some of the most vivid and distinct fashion designing to be found in the world including the prestigious Paris and New York coutures.

Chiangmai is often titled the Shangri-La of South East Asia. It is a magical city of ancient moats, mountain orchids and the finest crafts to be found in Thailand. In the morning the markets have small gatherings of tribal people coming to buy their dyes, needles, thread, commercial clothes as well as food stuff. Opium is still the most valuable product from the tribes. They deal with traders back in the mountain villages trading opium for Thai currency and silver rupees from India that become their source of jewelry, both as coins and as silver.

The Yao and Meo are the richest of the tribes as well as "best-dressed," with these facts directly related to their being the major opium growers. The Akha, Lisu, and Lahu are second financially, with the Karen being the poorest and, at one time, slaves to the Meo. The striking appearance of the members of the various tribes and their notably aristocratic manner absorbed my interest, and my work at McKean brought me into their villages. I later became involved with the Tribal Research Center in Chiangmai and finally brought together a representative collection of men

and women's costumes of the six major tribes combined with silver work and ceremonial pieces including wedding and funeral garments. I presented my Master's thesis on this collection, and last January the Pontiac Creative Arts Center displayed the first known American exhibition on the tribal art of northern Thailand.

The Meo and Yao migrated into Thailand from southern China and are recorded in Chinese chronicals dating back to the Shang dynasty of about 1500 B.C. In their migration to Thailand, they brought opium, outstanding silversmiths, embroidery skills including the "mystery stitch" and their unwritten tonal language. Yunan, Hunan and Kwangsi are the Chinese provinces that the Meo and Yao have populated for the last 4,000 years. The white, black and red Meo are the three main divisions of the Meo tribe, denoting their distinction by wearing white, black and red markings on their dress.

Women are the principle investments and artisans of the tribes. Meo women wear most of the silver jewelry owned by their husbands. They work in the opium and rice fields and tend to the children while their men hunt and carry out the "heroic" aspects of tribal life.

The Meo woman's costume consists of a skirt, blouse, leggings, turban, apron and silver jewelry. Batik printing on black-dyed kapok woven fabric creates the extremely intricate skirt. Pleating is done on the skirt by sewing sections together in accordian pleats and steaming it over boiling water with the threads tightened. The skirt is then left to dry. The border of the skirt is a separate strip of the same kapok fabric with blocked patterns of cross-stitched embroidery with appliqué. Strong geometric designs compose these patterns.

Classifications are given to many of the designs based on botanical motifs having to do with stem-pod descriptions, flower representations and animistic concepts such as "Water Spirit" pattern, "Dead Child Jungle Spirit" pattern, "Tiger" spirit and numerous other types of nature designs. There is a collection of patterns classified by the Meo as "Ancient Ones" because of their Chinese heritage. The "Ancient Ones" are usually done only in white or gray colors and placed on the bottom sections of the apron and also on the bottom sections of the Yao women's pants. The Yao have taken many of the Meo patterns for their costumes, and the "Ancient Ones" are the most popular. Evergreen-like tree motifs make up the majority of these special designs done in various combinations using a cross-stitch. More than five yards of four-inch-wide black kapok go into the sash sections of the Meo apron. The ends are a combination of embroidered squares ending the ties with hanging red warp strands of kapok. The apron section

is quite often a grid-type batik pattern having appliqué work in the open spaces on this grid. Three or four borders of appliqué usually surround the grid. No embroidery is done on the apron section. The apron also serves as a baby carrier on the mother's back.

The blouse is of black shiny market cloth and was formerly made of silk. It is trimmed with embroidery and small silver bells around the collar strip. The sash from the apron ties the blouse closed. The back collar panel is similar to a sailor's collar. Special embroidery is done on the inside of this flap with silver bells and coins sewn onto the end. The turban completes the costume with "pin size" needle point and rosette tufts bordering this short band which is fastened in the back with silver buttons.

Men of the Meo tribe have a waist sash and short jacket that leaves the midriff bare accompanied by full pants gathered at the calf (a Muslim style). Market rubber sandals are worn by the men while the women usually go barefoot. These sandals allow for traction but do not absorb water which is destructive to the feet, and on muddy slopes during the Monsoon this is a very important fact. The sash ends meet in the front with their points creating a two-part triangular shape.

Embroidery is worked on these triangular-end sections with matching borders meeting and ending with an open area filled with "Ancient Ones" patterns. This triangle of embroidery placed against the black pants creates an impressive effect. The jacket is made of black shiny market cloth of the women's blouse that was once done in silk. Appliqué in a triple zigzag design of red and white kapok cloth borders the front of the jacket. Silver bell buttons close the jacket, crossing one end over the front with the buttons placed down the side in Chinese fashion.

Meo silver work mainly involves solid silver collars in graded sizes worn around the neck. Quite often the Meo trade jewelry with the Yao as well as designs. Distinguishing the types of silver jewelry from the tribes is very difficult. There are various special clothing articles for Meo children such as caps made in different styles of appliqué. The child's costume is much simpler than the adult costume, usually of a plain shirt with shorts or skirt and a small silver collar. The basic concern for all tribal children is to cover them and not adorn them.

The Yao are related to the Meo in origin and have the most dramatic costume of all the tribes. Full ungathered pants, a long overcoat, eight yards of sash and four yards of turban create this powerful image. The

pants consist of two matching panels of embroidery, a panel for each leg. The cuffs are usually of the Meo "Ancient Ones" designs with the rest of the panel in combinations of the unique Yao designs. There are over ninety Yao designs that form hundreds of combinations. Some of the titles are "Bird Walk," "Kittens Playing," "Tiger Paw," "Opium Flower," "Celestial Crown," "Flower Pod" and "Little Chicks." The cross-stitch makes up most of the embroidery. All of the cloth is kapok dyed black with market dyes. The embroidered threads are market materials since very little is now done in their own plant and vegetable dyes. Occasionally one comes across an old piece of embroidery in the natural dye colors which are usually shades of brown, black, maroon and yellow. The coat is made of the polished market cloth that the Meo also use. A thick red collar of strands of yarn is the major accent outlining this full length coat. The sash ending in embroidery closes the coat. A turban wrapped several times around the head creates a cross "v" pattern in the front with the embroidered ends often draping over the side as a finish to this outstanding headwear.

Yao silver work is most extraordinary. Chains, brooches, bracelets, necklaces, pipes, rings, and huge earrings make up some of the most beautiful designs imaginable. Repoussé work is done on much of this silver in animal, plant and geometric motifs. Cloisonné is done on a few of the neck pieces. Yao silversmiths are the most skilled of the tribes and they are especially renowned for their hand-woven silver chains. The silver comes from the Indian rupees mentioned before which are close to 85% pure silver. The Yao man's costume involves a simple hip length jacket with bell buttons attached on the side in Chinese fashion. Sometimes a square of embroidery is placed on the front with little silver caps or studs accenting the corners. Once again, the Yao man is not the person for adornment.

Thailand's Lisu are a Tibeto-Burman people. They migrated into Thailand from Burma and are an extension of the Hua Lisu or "Flowery Lisu." There are noticeable facial differences between the Lisu and the Yao and Meo. These represent virtually the characteristics of the Tibetans and Burmese as opposed to those of the Chinese. Costumes of the Lisu women emphasize multi-colored values creating "rainbow" designs. A full-length dress with the cross-over Chinese collar comprises most of this costume. The upper shoulder section of the dress is of appliqué work creating a circular bib with colors and design that are very similar to those used by the Seminole Indian of the southern United States. Red, black, yellow, green and turquoise in various widths are placed in graded parallel circles developing this bib with both sleeves and shoulder areas. The remaining sections of the dress are solid colors with the sleeves in black or red and the body of the dress usually in blue or turquoise.

A long belt of many separately sewn strands of kapok creates two rainbow clusters of cords ended with small tassels and joined by a red sash. The strands are particularly unique in that each one is a sewn cord with a filling in the middle. These sashes are quite valuable to the Lisu for they take over a year to make. Turbans are sometimes worn which once consisted of large cords of kapok fabric wrapped around the head. Today most of this fabric comes from Thai markets.

The Lisu women cover themselves with silver jewelry during the New Year's Festival, the Festival of the moon, and weddings and funerals. Long silver dress pieces in tiered sections attached by smaller chains are worn down the back of the dress. On the fringe-ends of these pieces are found bells, small tear-drop shapes and little manicure implements for picking the teeth, wax removers for ears, chin-hair tweezers, nail cleaners and little containers for special ointments. At their festivals they dance for days and this silver creates an enchanting, hypnotizing rhythm from the soft jingling of all the pieces.

Men of the Lisu wear a stunning black velvet jacket with the Chinese cross-over collar. On this velvet (purchased at the market) an intricate grid pattern of silver studs or caps develops a shoulder bib design similar to the women's dress. A mosaic of various geometric grids creates an outstanding effect with the silver glistening on the black velvet background. Black full pants gathered at the calf and a black cord turban complete the Lisu man's costume which is the most sophisticated of the men's costumes of the tribes.

Akha, like the Lisu, come from the Tibeto-Burman group. They came into Kweichow and Yunan provinces along with the Meo 4,000 years ago. Since then they have moved into northern Laos and during the last eighty years have relocated in Thailand. They are one of the poorest of the tribes and the most nomadic. The Akha are strictly animistic, as are all of the tribes, except for the Karen, attaching considerable importance to the souls of the dead. Their religious involvement in animism is based on the simple belief that benevolent and malicious spirits dwell in all things, causing sickness and curing sickness. Appeasement of these sporadically emotional deities is their main concern.

The Akha women wear a costume of black woven kapok consisting of a short blouse and a short pleated skirt. The blouse has seeds sewn to the collar and cuffs. As mentioned above, the Akhas do not harvest opium and consequently use seed instead of silver for their costume. Various kinds

of seeds, such as "Job's tears," a long tubular seed that is shallow making sewing much easier, are used as decoration for the blouse. The skirt is plain, accompanied by a small sash decorated with seeds and plastic buttons from the Thai markets.

An additional belt is given to married women with some trade shells, seeds and two gourds representing male sex organs, one worn on each side of the hip. A special hat is worn by married women constructed from bamboo flattened to create half of a cylinder which is then decorated with Burmese lead coins, seeds, bird feathers, fluorescent insects and gibbon fur. Unmarried women wear a skull cap having similar decoration but without the bamboo extension. Akha men wear a jacket that is similar to the women's blouse. Black pants bound at the calf are worn. The Akha men are the least involved with costumes in comparison to the men in the other five tribes.

The Lahu and the Karen are the last two tribes to be considered in this brief survey. The Lahu are of Tibeto-Burman extraction. There are definite similarities and relationships that the Lahu have with the Lisu and Akha, including their mutual origin, but they find themselves closest to the Karens, having, as they claim, been "brothers of the same clan" at one time. The Lahu are the newest of the six tribes to Thailand, having moved from Burma and Laos not more than fifty years ago. They originally migrated from Yunan, China, into Laos and Burma, undoubtedly using the same mountain paths as the Meo and Yao.

Once again, the women are the more interesting as to costume. Two styles of dress are seen in the various divisions of the Lahu (the Lahu Nyi, Lahu Na, Lahu Shehle, and Lahu Shi). One dress is similar to the full length Lisu design. It is of black dyed kapok with the shawl collar done in geometric grids of silver caps or studs very similar to the Lisu man's jacket. Quite often this pattern of silver studs continues down the side of the dress creating strong horizontal and vertical designs on the black background. The other style is very similar to the Thai dress involving a 3/4-length blouse worn over a "phasin" or a full length skirt that is wrapped around and held up with cords. The blouse is closed with large circular and rectangular silver buttons. The buttons are heavily designed with animal and plant motifs in repoussé.

Some copper and aluminum (from cans) bracelets, usually poorly crafted, are worn. The Lahu and Karen are the only tribes that will use other metals than silver for jewelry. A black turban of thick cords of kapok cloth is sometimes worn. Lahu men are difficult to distinguish

from Thai village men in that their dress is basically a simple black jacket shirt with black 3/4-length pants. Since the tribe doesn't deal in opium, there is very little silver jewelry except for the buttons and silver caps or studs on the single style of women's costume.

The last of the six tribes is the Karen. They are the poorest of the tribes and the largest in population. Skaw, P'wo, B'ghwe, and Taungthu are the four divisions of this tribe. During the last hundred years, the Karen have steadily migrated into Thailand from Burma. Much of this migration was due to severe persecution by the Burmese for their having so intensely taken up the Christianity brought in by western missionaries. The Karen have been used as slaves by the Burmese and the Meo tribe. Thailand has served as a land of refuge for them, and unlike the other tribes which are slowly moving back into Laos and Burma after the Viet Nameese War, the Karen are staying.

Karen costume basically uses red, white and black. Karen women have two kinds of dress for their life. Until they are married, the girls wear a loose-fitting long white dress of undyed kapok with red trim with long red pendent strands of kapok yarns around the bust line. At marriage the women make for themselves a 3/4-length blouse that is virtually a square with a slit in the middle woven from black kapok. The lower half of this blouse has the same intricate geometric design around the entire piece. Colored yarns and seeds (Job's Tears) compose these outstanding designs often alternating seeds with yarn in a grid of four horizontal seeds followed by four horizontal lines of embroidered yarn.

Colors are usually red, white and orange for the yarn and the seeds are always natural in color--browns, reds, and ivories. Small lines of seeds are sometimes sewn to the ends of sleeves and around the collar slits. The Akha and Karen do this kind of work identically. The short blouse at marriage has a particular purpose in that it is designed to facilitate easier breast feeding denoting the status and main purpose of "Womanhood" for the Karens. A long "plain" style kapok skirt is worn with the woman's blouse sometimes with ikat work in horizontal rings going down the skirt and on the bottom border. This is also done by the Laotians and Thais. Designs are usually botanical in nature repeating the patterns around the skirt. Black kapok and red kapok make up the material.

Married women on occasion wear a turban that is a narrow back-strap-loom woven white strip with long red strands of yarn sewn on to it creating a flowing head piece with the strands draping over the shoulders. The P'ho Karen are particularly taken by the red strands, and their

unmarried women's dress is a forest of red over the white background that is said to be enormously seductive in movement.

Jewelry for the Karen is mainly made of seeds, copper and other inexpensive metals. The unmarried women wear various strings of seeds over their white dresses. Some of the seed necklaces are woven into one- and two-inch width strands very similar to the technique that the American Indian uses with glass beads. On occasion long thin chains are attached to the earrings and drape under the chin from the one earring to the other creating a stunning effect. Large tubular earrings pull the ear lobes to enormous sizes. Karen jewelry is not valuable as to silver content, but it certainly is ingenious and highly inovative in the use of natural materials.

Karen men wear a pull-over shirt that is in the same design as the married women's blouse. The color of the shirt is crimson red with long warp yarns of kapok hanging from the bottom or the sides under the arm. They are plain shirts with some patterning in the weaving. Like the blouse, the shirt is four strips woven on back-strap looms and sewn up three-fourths of the sides allowing slits for the arms and up three-fourths of the front and back leaving an opening for the neck. Karen men buy their black pants from the Thai markets and wear no jewelry.

Other kinds of interesting weavings are found in tribal "yams" or carrying bags. Each tribe has their own decoration on these bags. The Meo do batik resist on their black-dyed kapok. Yao bags have both embroidery and batiking on natural kapok. The Lisu do their rainbow appliqué with silver buttons and also weave the colors into the material. The Akha and the Lahu often trade for the Lisu and Meo bags which are of better quality than the simple black bags they make for themselves. The missionaries have been working with some of the Lahu in developing better "yams" and other items.

The Karen have crimson bags with long strands of warp yarn hanging from the sides. Small bags for children are often made duplicating the details of the large ones. The size of the bags varies from five-inch squares, to four-foot widths used for traveling. One or two large pieces are woven for the body of the bag, folded over, and one long narrow piece is attached to the sides of the main piece creating a shoulder strap which is sometimes also used on the forehead for heavy loads carried on the back.

Missionaries have been working with the tribes for the past fifteen years developing these arts of weaving, jewelry-making, embroidery and appliqué work. They send these items to Bangkok; from there they go to

luxury stores like Bonwit Teller's in New York. Unfortunately, the tribes are not passing on these skills to their children due to the modern influences coming from Thai contact.

The "Tribal Arts of Northern Thailand" are one of the most dramatic and intriguing areas of ethnic study in the world today. Little work has been done to date, and there is so much to be gained from these six exciting and important cultures.



1. Yao women:
Her facial characteristics display Chinese origin. There is pride and stature to this elegant lady.



2. Meo woman's costume:

Black and red are the primary colors for this dress. The skirt is most intricate from the elaborate appliqué and embroidery work on the border to the batik on black-dyed kapok. The apron is composed of red appliqué geometrical flowers within white and red borders. At the ends of the sash are strands of red-dyed kapok hanging from a band of embroidery. These skirts are particularly beautiful as they swing down village paths.



3. Yao women's costume:

This is an outstanding design with the most fabric and embroidery of all the tribes. Market cloth with market dyes and thread make up much of the costume today. The intricate embroidered symbols are not being taught to the children, and consequently the art form could very well be lost during the present generation.



4. Lisu woman's costume:

The Lisu women wear a most colorful costume with a rainbow shawl of colors very similar to the Seminole costume of the southern United States. It is a seductive style with the gown split on both sides. Market cloth and the village sewing machine make up most of the costume today.



5. Mao baby and mother



6. Mao woman batik:
The wax-resist method creates black fabric with white design.

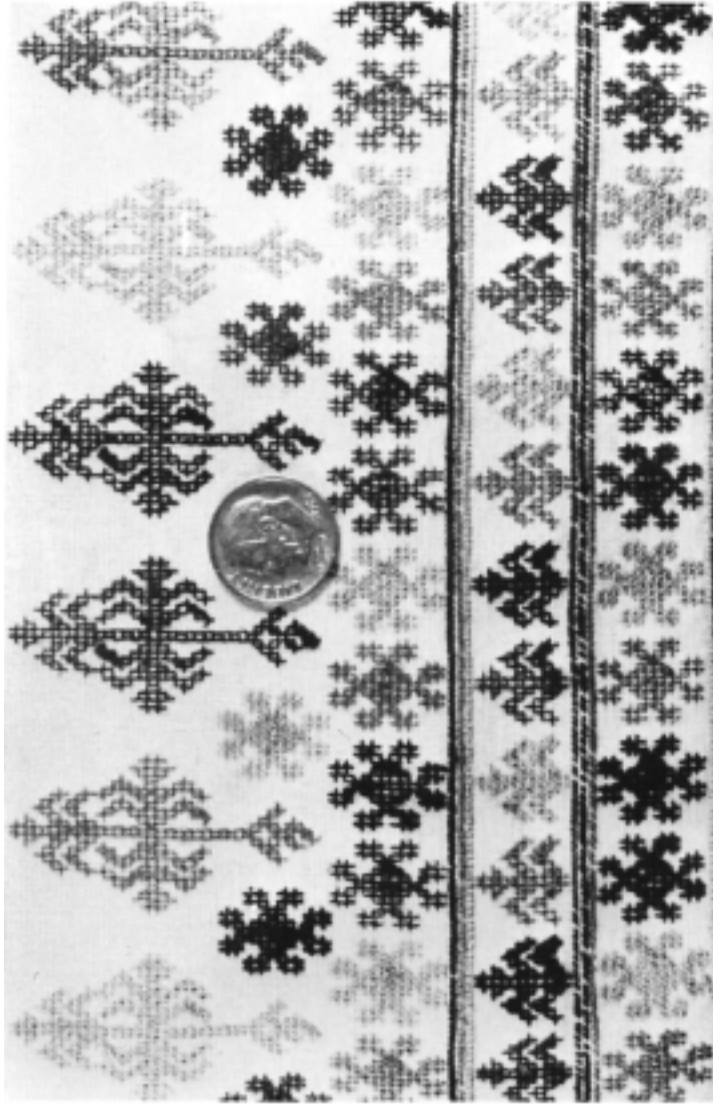


7. Unmarried Karen girl weaving:

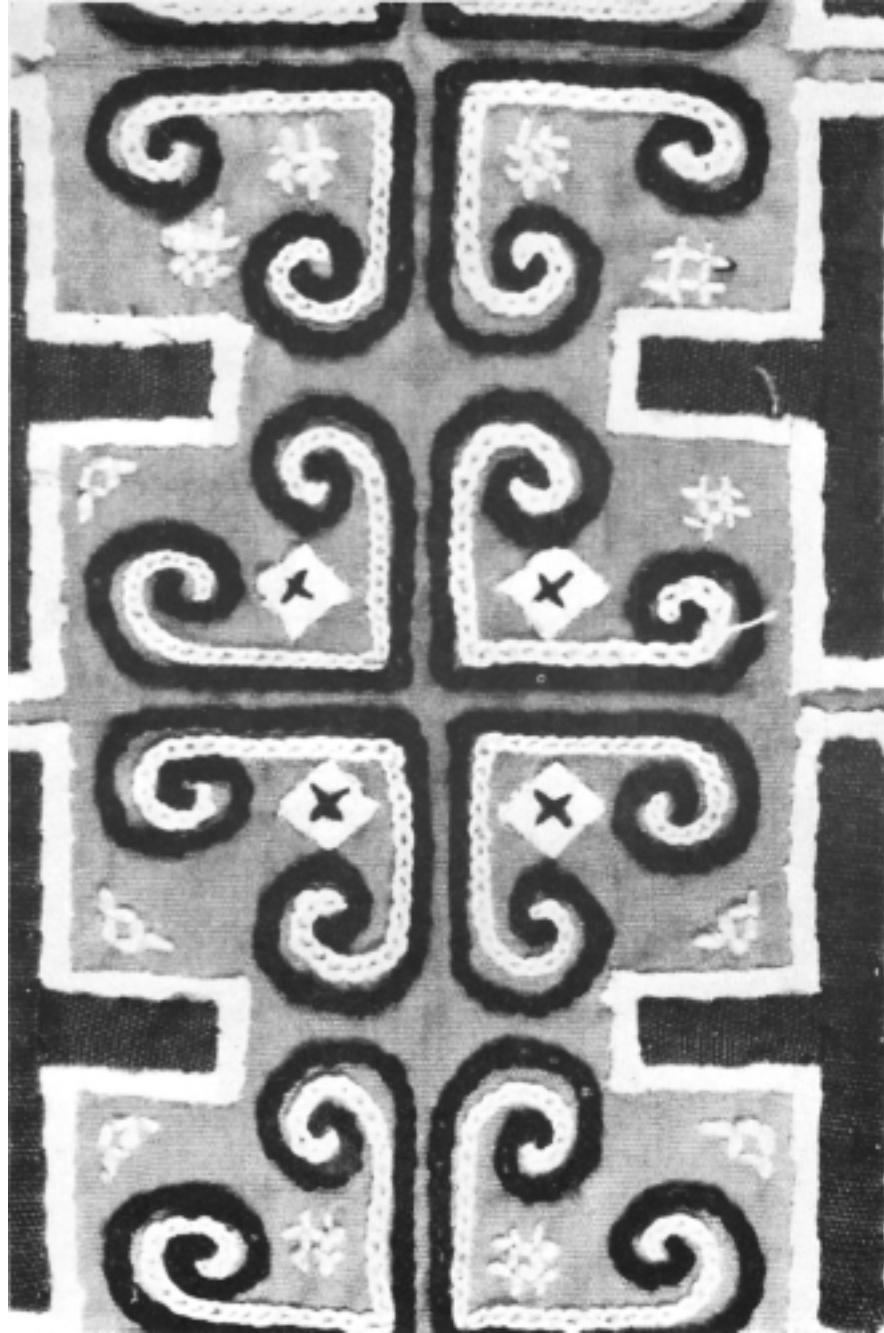
The back-strap loom is the principle apparatus used by the tribes for their weaving. The nomadic pattern of the hill tribes makes it difficult for them to set up complex standing looms.



8. Mao women embroidering:
Missionaries have given them eye glasses to prevent their loss of
vision from this intricate work.



9. Yao wedding shawl:
The bottom borders of the shawl are worked in chain and cross-stitch on natural woven kapok. The star motifs are titled "Kittens Playing" and the tree motifs are titled "Evergreen." The shawls are presented to the bride by family and friends. Many shawls are draped over her shoulders at once. The stitching is finished on both sides of the embroidery with the thread ends completely hidden.



10. Meo embroidery and appliqué in hand spun and hand-woven kapok.



11. Akha married woman:
Gibbon fur, Indian rupees, tin buttons, seeds and bamboo make up this elaborate hat. The silver neck piece she is wearing is designed with three silver buttons handmade by the Akha.

NOTES FROM ABROAD

Parham which celebrates its four hundredth birthday in 1977, is a gracious house in spacious parklands in southern England. It is justly renowned for its important collection of Elizabethan, Stuart and Georgian embroideries. Starting with an 18th century wax doll in a beautifully quilted crib, the visitor progresses from treasure to treasure. There are canvas embroideries galore on many antique chairs and polescreens. Enormous bargello wallhangings decorate two rooms and there is a fine tent stitch christening cushion cover dated 1644 and showing the story of the finding of Moses. There are in all over two dozen needlework pictures, some embroidered in blackwork, raised work or beadwork, many with Old Testament themes. The most famous of all the Parham pieces is a tall four-poster bed. The coverlet, back and canopy, thought by some to have been worked by Mary, Queen of Scots, have sumptuous silk embroidery in scrolled and floral designs. The full-length curtains, tester and valance were embroidered later, about 1615, on narrow strips of canvas with various bargello techniques. Parham Park is open Sundays, Wednesdays and Thursdays from Easter Sunday through to the first Sunday in October, 2-5:30 p.m. It is just over an hour from London (railroad station: Pulborough). Parham Park, Pulborough, Sussex.

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1977 is the Silver Jubilee of Queen Elizabeth's accession to the throne, and many special events are planned throughout England. One exhibition which will be of special interest to embroiderers is the Royal School of Needlework's July exhibition at the Royal College of Art. Details from the Director, the Royal School of Needlework, 25 Princes Gate, London SW7 1QE.

* * * * *

"The Overlord embroidery," a series of thirty-four 3-foot high panels in all totalling 272 feet in length were commissioned by Lord Dulverton in 1968 as a permanent memorial and record of Operation Overlord. They were designed by Sandra Lawrence and executed by embroiderers of the Royal School of Needlework in appliqué, laid and couched work, long and short stitch, satin stitch, straight stitch and french knots. Operation Overlord was the code name of the Allied invasion of Normandy in June 1944 against Hitler's domination of Europe. The Overlord embroidery is a really remarkable saga embroidery. At present it is touring the British Isles, and its whereabouts can be determined from the Royal School of Needlework (address above).

— Mary Gostelow

BOOK NOTES

Lady M. Alford, *Needlework as Art*, republished by E. P. Publishing Ltd., East Ardsley, Wakefield, Yorkshire, England and British Book Center Inc., New York, 1975.

It is hard to imagine for what audience this book was republished. Dedicated to the Queen in 1886, and described by the author as being perhaps "too shallow for the learned, too deep for the frivolous, too technical for the general public, and too diffuse for the specialist" and written apparently for her own pleasure, it is of limited value to today's embroiderer.

It has a fine collection of illustrations, many not appearing elsewhere. Some of the historical information is outdated, while the stitch distinctions as *opus pulvinarium*, *opus plumarium*, are concluded to be meaningless today. Her opinion of the Bayeux Tapestry is bigoted and harsh; other types of English embroidery are really superior.

It is hardly worth reading more than 400 pages to discover that Botticelli was the first to use appliqué on religious banners because rain would ruin paint, that bread-crumbs (home-made, no doubt) will remove tarnish from silver thread, or that Louis Quatorze wore a collar of point lace of fine white hair at his coronation.

What would make the book truly useful to the researcher is missing. There is no bibliography and much of the information is not annotated, being set down as the author's opinion or conclusion. Rarely has a book on embroidery contained so many fiats.

— Frieda F. Halpern

* * * * *

Andrews, Mügül and Peter, *Türkmen Needlework: Dressmaking and Embroidery among the Türkmén of Iran*. Central Asian Research Centre, 1-B Parkfield Street, London N1 OPR, Great Britain, \$7 including seaimail postage.

Peter Andrews, an architect, and his Turkish wife, Mügül, who trained in embroidery in Ankara, have for many years been studying the needlework of the Yomut and Teke women in the north-east of Iran. These two groups belong to the Türkmén, a great number of whom now live across the border in Soviet Türkmenistan. Although the Andrews' fieldwork, made possible

through the help of the Imperial Government of Iran, the British Institute of Persian Studies and the Central Asian Research Centre, was compiled with knowledge only of Iranian groups, the result offers a valuable insight into needlework of the Türkmén generally.

Türkmén embroidery, worked with real or artificial silk or cotton thread on a ground of silk or cotton, is used for decorating costume items such as women's shifts, trousers and coats, men's shirts and skullcaps and children's bonnets, for tent furnishings, gun cases and other accessories and horse and camel trappings. The most popular stitches are back stitch, buttonhole stitch, chain stitch, cross stitch, couching and Türkmén lacing stitch, often worked in repeating geometric designs with delightful names such as 'chickens' feet' and 'the flower opened'.

The documentation in this most readable work is excellent and there are detailed footnotes. The illustrations, in the form of black and white photographs and line drawings of Türkmén embroidery devices, are not ideally suited to practical transportation, but they act as illuminating explanation of a fascinating study of one type of embroidery and its place in ethnographic history.

— Mary Gostelow

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Dr. Rotrud Bauer. *Barocke Tapisserien aus dem Besitz des Kunsthistorischen Museums, Wien*. Exhibition catalogue, Schloss Halbturn, Austria, 1975.

Dr. Rotrud Bauer. *Historische Schlachten auf Tapisserien aus dem Besitz des Kunsthistorischen Museums, Wien*. Exhibition catalogue, Schloss Halbturn, Austria, 1976

The two greatest tapestry collections in the world are those in Madrid and in Vienna, but, whereas a castle near Madrid, La Granja, is used to exhibit several great sets, very few pieces of the Austrian inheritance are shown in the Kunsthistorisches Museum and the Hofburg. It is all the more gratifying therefore that Dr. Rotrud Bauer has not only been able to mount two splendid summer exhibitions at Schloss Halbturn, but to produce excellent catalogues of them. She has wisely chosen to display a few complete sets, or a substantial number of their components, rather than a scattering of pieces from many series; this has enabled her to write full, scholarly accounts of each set and to include much comparative material, such as the Jordaens sketches and paintings for the *Scenes of Country Life*

and the *Riding Lessons*, as well as the paintings related to the *Twelve Months* after Jan van den Hoecke; this is the well-known series with the paired months as great winged figures, enormously impressive.

The thought of an exhibition of battle scenes might suggest a certain monotony, but in fact this was more varied than the baroque show. It consisted of the *Conquest of Tunis* (five out of ten pieces shown), which, though a late weaving and with borders in 18th-century style, reproduces the originals by Jan Vermeyen, who accompanied the conquering army in 1535; four pieces of the *Victories of Charles V of Lorraine*, examples from the short-lived 18th century manufactories of Nancy and La Malgrange; and eight of the eleven Gobelins *Life of Alexander the Great* after Charles Le Brun. Each catalogue has many black and white illustrations and a few, not very successful color plates; those of the second catalogue are better.

One can only wish Dr. Bauer many more such exhibitions and catalogues.

— Edith Appleton Standen

* * * * *

Margaret B. Freeman, *The Unicorn Tapestries*, New York, Metropolitan Museum of Art, 1976.

Probably the best-loved works of art owned by the Metropolitan Museum are its Unicorn tapestries, and only the Unicorn tapestries in the Cluny Museum in Paris, with which they are often confused by non-specialists, and the Apocalypse set at Angers might surpass them as the most famous tapestries in the world. (Readers of this periodical do not have to be reminded that the "Bayeux Tapestry" is an embroidery). It is only fitting therefore that they have at last been suitably published in the best book ever devoted to this most noble craft.

There is a wealth of color plates by Malcolm Varon, of which the detail photographs are especially successful, and the design of the book by Peter Oldenburg deserves the highest praise, but it is Miss Freeman's text and the comparative materials that she has gathered that make it truly outstanding. First comes an account of the animal itself, from the earliest description about 400 B.C. to the end of the Middle Ages, with illustrations from many countries in many media; then a chapter on the other beasts and the birds of the tapestries and one on the progress of the hunt. Here each tapestry is taken in order and discussed in detail. The chapter called "The Groves of Trees, the Flowery Fields, and the Gardens"

will be to many people the most rewarding in the whole book, as the vivid depiction of many different kinds of flowers in the tapestries is one of their principal charms. Miss Freeman then considers the much debated questions of the designer, the weaver, and the original owner; she comes to no startling conclusions and supports her arguments with many reproductions of comparable works of art. The date, close to 1500, is generally accepted. The *petits patrons* and the full-size cartoons, she thinks, "were executed by French artists or by artists working in France who may have been influenced to some extent by north Netherlandish paintings or miniatures." A recent suggestion that the *Cluny Unicorns* are by the same designer or designers is gently dismissed with the phrase that there is "scant reason" so to think; after seeing both series in adjacent galleries in the great exhibition of 1973-74, I should put this conclusion much more strongly. The place of origin is left doubtful, though Brussels is considered to be the most probable. The large and clear initials and the tiny and indistinct coats-of-arms on the tapestries have led Miss Freeman to support, tentatively, the name of Count François I de La Rochefoucauld as that of the original owner; she suggests that he may have had a bed and bed-room entirely hung with unicorn tapestries, not all of which have survived. Her final chapter tells the known history of the set, from its appearance in a La Rochefoucauld inventory of 1680 (her discovery) to Mr. John D. Rockefeller's joy at seeing his gift in its present setting at the Cloisters.

Scholars and specialists will be studying this book for years, but it is hard to imagine anyone with a love of nature or art not finding it completely fascinating -- If you like tapestries, or flowers, or birds, or unicorns, or the Middle Ages, here for you is God's plenty.

— Edith Appleton Standen

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Hannah Frew, *Three-Dimensional Embroidery*, Van Nostrand Reinhold Company, 1975.

"Three dimensional embroidery" - is it embroidery? is it textile manipulation? is it sculpture in fabric? or is it painting with thread?

Hannah Frew's industrial career covered applied art in advertising, fashion, photography and needlework. After studying embroidery and weaving at the Glasgow School of Art and spending a post-diploma year in machine and dress embroidery she returned to the Glasgow School of Art as a lecturer in embroidery. Her qualifications are impeccable. The work shown in this book is both her own and that of students in the school.

To the embroiderer trained in the tradition of a two-dimensional art which decorates a woven textile, the concept of "three-dimensional embroidery" seeking height and using perspective is puzzling. Sculpture is three dimensional, perspective in painting was discovered by Giotto. What have they to do with embroidery?

The author takes pains to outline the historical roots for this concept of three dimensional embroidery - Italian and English quilting, trapunto and that fascinating extravaganza known as stumpwork. If one is concerned with and studies textiles, the play of light on its threads, the problems of form and space then why not build on these historical variations of embroidery and move forward to raised forms, the interplay of surface and shadow, and consequently, the use of perspective?

If such techniques of expression lend themselves to the designer's emotional response to architectural or natural forms they are legitimate. But why should they be called "embroidery" when stitches play the role of accessory? Why the necessity of legitimatizing "soft art" by calling up 4000 years of a different approach and tradition?

These works are acceptable as "fabric art;" those engaged in such forms of expression call themselves "textile artists." Their primary concern is not design for stitches but the textile. They have their own criteria of and for judgement. A separation of such a handling of textiles and thread from "embroidery" would quickly dissipate the confusion of these two different modes of expression, help create some clarity in the eyes of the beholder, and each mode of expression could go its own way. Let fabric art stand on its own base, the multiplicity of technological changes made available by chemistry to the textile manufacturer.

Embroidery and embroidery design could disappear under the deluge of technological advance wherein coal turns into nylon, petrochemicals into polyurethane, and chemicals into food. But then again, it can re-emerge as we seek to escape from technological complications based on the test-tube and the computer and search for the simpler forms of serenity and unneurotic certainty.

— Frieda F. Halpern

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Constance Howard, *Embroidery and Color*, B.T. Batsford Ltd., London 1976; Van Nostrand Reinhold Company, 1976.

Constance Howard was Senior Lecturer in charge of Embroidery for the Diploma of Art and Design at Goldsmith's College of the University of London for many years.

This, her third book, grows out of endless experience and constant searching to widen the scope of embroidery. Her first concern in all three books is design - not just the lines and shapes on paper, but concern with the thread, its size, shape and color, and with the background material, its color, texture and feel.

In her first book, design was taken from traditional English sources, in the second from the world around us - machines, science and buildings. This one explores color and embroidery from a new point of view through stitch, line and form. The natural world is not excluded but its portrayal through embroidery emphasizing texture and color is of our time, and very different from the taste and treatments of the past.

The excellent illustrations and color photography of embroidery, both English and American, make it clear that concepts are changing and the look is new, though the workmanship and execution equal that of the old.

Constance Howard is one of a very small number. We recognize her excellence. And so did her fellow citizens when she was made Member of the British Empire in 1975.

— Frieda Halpern

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Mary Eirwen Jones, *English Crewel Designs*, Macdonald Co. Publishers Ltd., London, 1974.

This well presented book for beginners or advanced students of crewel introduces them to the idea that inspirations for their own work can come from looking at examples of the past. The illustrations of English crewel are in black and white and color each with its drawing showing motifs, stitches and color. This is fully explained in the chapters on stitches and how to use the designs. There is also a concise history. It makes one want to do more research on the subject.

— Deirdre Chapin

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Dr. Tamara T. Korshounova, *Russian Tapestry: Petersbourg Tapestry Factory*, Leningrad, 1975.

The bulk of this book is taken up with 187 color plates of tapestries made at the St. Petersburg manufactory between 1717 and 1859. The colors are not agreeable and the reds are overstressed, but as a documentation of a minor manufactory the book is a remarkable achievement. The title and the captions to the plates are in English, French, and German as well as Russian, but the twenty-five pages of the Russian introduction are supplemented by less than three pages each of summaries in the other languages. Only tapestries now in Russia are included. Some of the earlier examples, frequently copied from French originals, such as the Gobelins *Nouvelles Indes*, are quite attractive, but the manufactory suffered from a lack of artists accustomed to designing tapestries and was often reduced to working from paintings by such masters as Rembrandt and Van Dyck; the results can only be described as travesties. The author, Dr. Tamara T. Korshounova, is to be congratulated nevertheless on a very impressive publication.

— Edith Appleton Standen

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Sherlee Lantz, *A Pageant of Pattern for Needlepoint Canvas*, with diagrams by Maggie Lane, Grosset and Dunlop, New York, 1973.

Sherlee Lantz, *Trianglepoint*, The Viking Press, New York, 1976.

Embroiderers have long known that many of the beauties of design are connected with the hidden relationships of mathematics - a telling appreciation of this understanding is expressed in these two books which are now part of our treasury of design based on the square and hexagon.

Sherlee Lantz, in *A Pageant of Pattern* came to canvas because it is a fabric structure of square framework that she, out of her study and fascination with mathematical figures and geometry, could study its limitations, use it as a jumping-off place for experiments in varying its appearance and apparent rigidity, and impose on it with thread and needle endless varieties of the square and its multiples.

The stitches and patterns, carefully diagrammed by Maggie Lane after being so lovingly researched by the author, offer us continuous and developing changes on each stitch and stitch design presented. And we soon discover that only these stitches for canvaswork are demonstrated that are based on the use of the square. Having studied and accepted the

limitations of this form, the author is never at a loss for the next stitch evolution. So her canvases flow, and the multiplicity of effects reminds this reader of the stained-glass windows in the Sainte Chapelle where every section is of the same colors, and only the placement varies, overwhelming the viewer with a richness of color and pattern all contained within a framework of order and unity.

In *A Pageant of Pattern* there is a hint of vexation that canvas stitches based on the square do not solve the problem of transcribing another mathematical form, the hexagon, into design material. Our author is not one to be stopped by such a difficulty, and so *Trianglepoint*, the second of her books, has now appeared for our admiration and application.

Western, that is, European embroidery has bequeathed to us an extensive and variegated legacy derived from Islamic and Persian patterns which became known after the Crusades and the voyaging explorer and trader. This is the legacy and the source which Mrs. Lantz explores. With striking ingenuity, through the placement of a series of flat stitches on canvas, she opens before us the method for creating on canvas the endless and beautiful Persian and Arabic hexagonal designs. (Of course, these could always be done in tent stitch, but Mrs. Lantz's method is both closer to the spirit of the original and contemporary in feeling.) The research is impeccable; the writing, descriptive, historical or philosophic, is lucid and dramatic; the photography wonderfully informing.

Her whole exploration, whether of the square, or hexagon or both, rewards our study and urges us to apply and extend her findings with thread and needle for the beauty that will result.

— Frieda Halpern

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Michel Pomarat, *Les Tapisseries de l' Abbatiale Saint-Robert de la Chaise-Dieu*, Société Academique du Puy et de la Haute-Loire, Brionde, 1975.

Few American tourists visit the little town of La Chaise-Dieu, high in the mountains of Auvergne, but those who do, find hung round the choir of the great austere abbey church eleven early sixteenth-century tapestries, totalling some seventy yards in length, that make up one of the most extraordinary sets still in existence. The tapestries tell the New Testament story from the Annunciation to the Last Judgement, with each scene flanked by Old Testament parallels; most of these have been taken from the

Biblia Pauperum, but a few are derived from the *Speculum Humanae Salvationis*. Coats-of-arms enable the set to be dated between 1501 and 1518; it was, in fact, hung in the choir for the first time on April 17, 1518.

The Chaise-Dieu tapestries have long been famous and well deserve a thorough, scholarly monograph. Unfortunately, this publication does not fill the bill. There is a minimum of explanatory text. Each tapestry is reproduced in rather muddy color, frequently too green or too yellow; there are many details, also in color, which in general are more satisfactory. The black-letter inscriptions are transcribed and translated into French and the biblical stories recounted. For no obvious reason, a number of the inaccurate and now useless nineteenth-century drawings of the tapestries are reproduced.

It is a thousand pities that the learned society sponsoring the publication of this expensive book did not enlist the help of a specialist in medieval tapestries. At the very least, the appropriate illustrations from the *Biblia Pauperum* and the *Speculum* could have been reproduced. As things stand, the society has provided a valuable pictorial record of the tapestries in their entirety; the author modestly hopes that it will permit "savants specialistes" to study them in detail and, some day, to establish the name of the designer and the center of their manufacture.

— Edith Appleton Standen

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Tapisseries Bruxelloises de la pré-Renaissance. Exhibition catalogue, Musées Royaux d'Art et d'Histoire, Brussels, 1976.

The Centre de la Tapisserie Bruxelloise was established in 1974, thanks to the tireless efforts of Madame Sophie Schneebalg-Perelman; its first project was an exhibition of tapestries made in Brussels between 1510 and 1525. This included the ten pieces of the *David and Bathsheba* set from the Cluny Museum in Paris, recently shown at the Metropolitan Museum and now, one hopes, in their permanent home, the Renaissance Museum at Ecoen. Most of the others were well-known treasures of Brussels museums, but there were also the little-known *John the Baptist* from Saint-Quentin, all four *Notre-Dame du Sablon* scenes and the four *Triumphs of the Virtues* and *Christ before Pilate* acquired by the Cinquantenaire Museum in 1964 and 1962 and so not in Marthe Crick-Kuntziger's catalogue of 1956. The textual entries have mostly been brought up to date, but it is disconcerting to read (no. 16) of a *Crucifixion* known only from its appearance in the Duke of Alba's sale in 1877 when it has been in the Metropolitan Museum since 1941!

Only thirty tapestries were shown, with a few contemporary works of art in other media, so the catalogue would have been a short one if it had not been enlarged by nearly a hundred pages of important "Etudes." Mme. Schneebalg writes thirty pages on Brussels tapestries from the fourteenth century to the "pre-Renaissance;" Dr. Jan Karel Steppe contributes a most valuable article on the much-debated question of inscriptions on Brussels tapestries of the late fifteenth and early sixteenth centuries; Dr. Elisabeth Dhanens deals with the certain works of the equally controversial Jean van Roome; there is a technical analysis of the *Herkenbald* tapestry and Dr. Guy Delmarcel discusses its iconography.

The catalogue is a permanently useful addition to the literature on Flemish tapestries. One hopes that there will be many more such exhibitions and catalogues.

— Edith Appleton Standen

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Textile Collections of the World: Volume I, United States and Canada, An Illustrated Guide to Textile Collections in United States and Canadian Museums, Edited by Cecil Lubell, Van Nostrand Reinhold Company, 1976.

In a projected series of guides to textile collections of the world, this first volume deals with the collections of the United States and Canada. Cecil Lubell, its editor, with his background in the textile industry both as a stylist and as editor of *American Fabrics Magazine*, here has channeled a wealth of resource information to the designer. Illustrations have been chosen for their visual impact in inspiring adaptable graphic ideas. His purpose is to whet the appetites of designers in exploring these vast collections in their search for ideas. With a revival of interest in weaving, macramé, lace and other textile arts and crafts, hopefully standards can be raised by the high quality of the designs of the past. His aim is to inspire creativity rather than reliance on direct copying.

The first section is an extensive directory of museums, historical societies, galleries and schools with major textile collections. In depth descriptions list available facilities, the scope of the collections and rough calculations of the number of pieces. Also included are lists of publications, available exhibition space, and the native arts represented. The work involved in gathering this detailed information from the U.S. and Canada was extensive and deserves special credit. Illustrations of the buildings, their exhibition galleries, and sample pictures from the various collections are useful additions. After this listing is a series of color

plates with 53 different textiles representative of the Americas and other parts of the world.

Three illustrated essays follow, covering aspects of the tradition of North American Textile design. A very concise summary of the United States textile tradition has been written by Robert Riley, Director of the Design Laboratory of the Fashion Institute of Technology in New York. Canadian textile tradition and its four basic sources has been covered authoritatively by Dorothy K. Burnham, Associate Curator of the Textile Department of the Royal Ontario Museum in Toronto. A fascinating and detailed essay on the fabrics of the North American Indians has been presented by Professor Andrew Hunter Whiteford, the former director of the Logan Museum of Anthropology in Beloit, Wisconsin. This essay deals with a range of techniques including such subjects as porcupine quillwork, hair embroidery, and the various types of weaving, looms and basic patterns of the different tribes.

Perhaps the most valuable feature of this book for the designer is the large section of photographs arranged by country of origin. As Mr. Lubell explains, these textiles were chosen for their patterns and as representative pieces. They are based on his personal taste and his hope is to please and excite the reader to go beyond these examples to the collections themselves. It is unfortunate that a few pieces are duplicated and several are upside-down.

This is an extremely useful book. As a guide to collections in the U.S. and Canada, a visitor will want to use this survey as an introduction. He may thus save both time and effort. Historians and students alike will appreciate the essays on American, Canadian, and North American Indian textile traditions. Designers will use it for its reference material, as a source of inspiration, and as a guide to further exploration. Textile designers, especially, will look forward enthusiastically to the next fifteen volumes in the series.

— Barbara Teague

NOTES ON AUTHORS

Says *Mr. Lyons*, now executive director of the Pontiac Creative Arts Center in Michigan: "First let me briefly explain how I came to study tribes. After graduating from college, I received my draft notice and decided to join the Peace Corps and fulfill my service in a more personal humanitarian perspective. I wanted South East Asia and wished to work in public health. I received an assignment in Leprosy Control in the Thai Ministry of Public Health. The McKean Leprosy Institute in Chiang-mai eventually became my final work site."

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Edith Appleton Standen is writing a catalogue of the tapestries in the Metropolitan Museum. She has been a valuable friend to the Needle and Bobbin Club for many years.

CLUB NOTES

Mrs. Rudolph von Fluegge was again our hostess for our January tea and lecture on Wednesday, the fifteenth. We enjoyed her splendid apartment, cups of hot tea laced with rum, and her always generous hospitality. Miss Ann Coleman, Curator of Textiles at the Brooklyn Museum, gave a spirited lecture on quilts, illustrated by slides.

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Through the hospitality of Mrs. Edith M. Achilles, Mrs. John Hammond, Mrs. Douglas Moffat and Mrs. William F. Lamb, members enjoyed a delightful lecture by Mr. Marvin Schwartz of the Metropolitan Museum in the Executive Dining Room of the Museum. Mr. Schwartz's subject was "Early American Interiors," and was illustrated with many slides. The delicious tea following was enjoyed by all.

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Our Annual Meeting, on April twenty-first, Wednesday, was held in conjunction with the Spring Safari, at the Indian Harbor Yacht Club. After an excellent luncheon, we proceeded to the Bruce Museum very near by and spent the afternoon browsing through this charming place, seeing their collection of Indian artifacts under the guidance of the director Dr. Ray Owen, a well-known specialist in Indian material.

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On Wednesday, May twelfth, we had the wonderful opportunity of going by private cars to the Yale University Art Gallery in New Haven and were able to lunch at the Faculty Club beforehand. The subject of the special exhibition was "American Art 1750-1800, Towards Independence," and it was a very comprehensive and splendid show. Those coming from New York regretted the shortage of time left for viewing, but we were back in New York by five p.m. after a very satisfying day.

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Thursday, October fourteenth, saw a smallish group of members and friends gathering in the waiting room of the Governors Island Ferry. Although it was a blustery cold day, we did enjoy the experience of a ten minute water crossing to an enchanted country-style island. Lunch was taken in the Officers' Mess, although not with them, and afterwards most of us managed to tour the whole island by the public bus service. This is now the home of the U.S. Coast Guard Rescue Service.

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The highlight of November was an historical luncheon place and walking tour of downtown Manhattan on Tuesday, the ninth. Sixteen ladies were taken by chartered bus to Fraunce's Tavern. After a splendid lunch we were invited "upstairs" to the Sons of the Revolution Museum which contains some beautiful period furniture, dishes, medals and books and documents. From there we went through Federal Hall, St. Paul's Chapel and Trinity Church. In spite of very heavy traffic that day, our driver managed to get us back to the Colony Club by four o'clock.

— Joan Guth

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The generous tradition of a glorious Christmas cocktail and tea party established by our past president, Mrs. Harkness, is being most hospitably continued by Mr. and Mrs. Guth. On Friday afternoon, December seventeenth, they offered a festive collation to members and their husbands and escorts in their charming apartment overlooking Central Park.

— Editor

IN MEMORIAM

The Needle and Bobbin Club cherishes the memory of members who have died during the past year.

Mrs. Raymond T. von Palmenberg

Mrs. William D. Waldron

MEMBERS PLEASE NOTE

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