



A Pictorial Overview:  
Bead Embroidery  
in the Medieval Period,  
1000 to 1600 AD.

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Barony Flaming Gryphon, Midrealm

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ALTAR FRONTAL OF THE HIGH ALTAR OF HALBERSTADT CATHEDRAL  
Lower Saxony, second half of the 13th century, Halberstadt, Cathedral Museum. No. 203 Throne: about 58 cm high

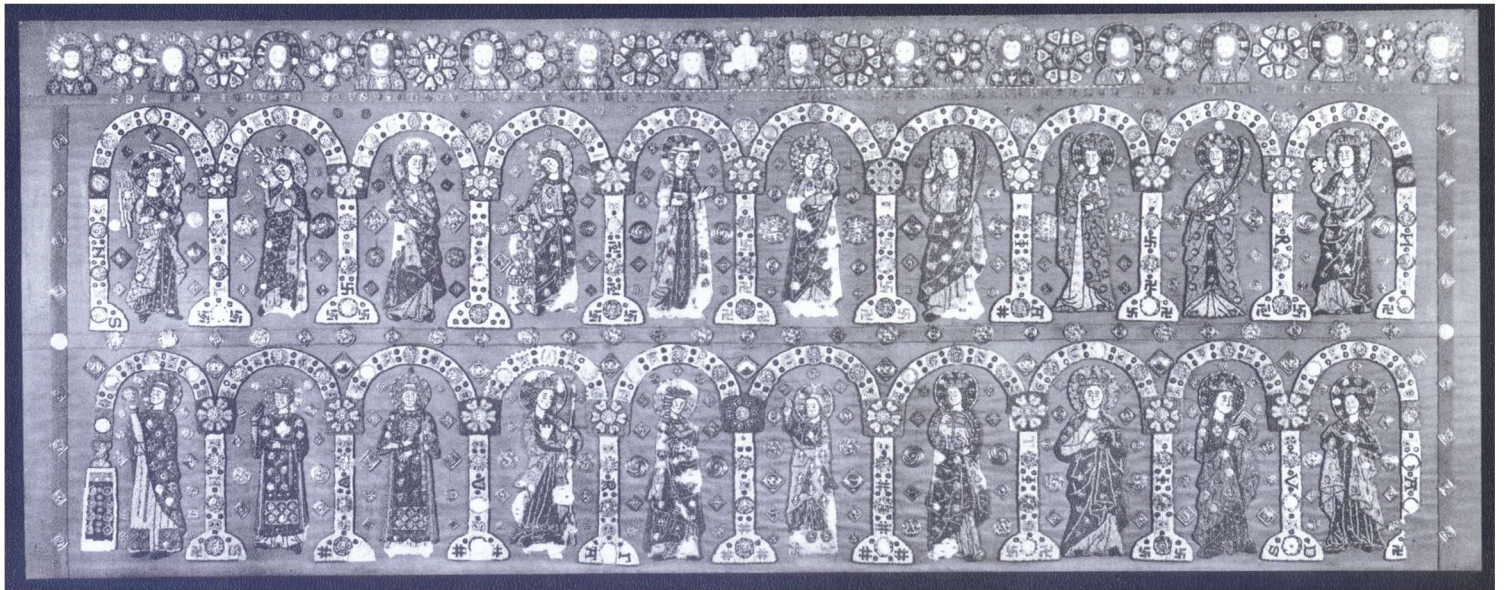
"Detail. Red satin faded to old rose. Bead embroidery on parchment and linen. Coral and glass beads of cylindrical and spherical form, opaque and transparent. Predominant colors: coral red, two shades of green, dark blue shading, tolight blue, turquoise, aubergine (i.e. eggplant purple), gold,black.

All the seed pearls and most of the violet glass beads andthe gilded plaques are now missing. The outer edge andinner fields of the throne had metal plaques with Romanesque foliage and palmettes (their imprints remain on the material). The effect of the whole is impaired by the white patches left where the seed pearls and gold plaques have disappeared."

Pictoral History of Embroidery, M. Schuette

(Library of Congress # 64-13379) Gestickte Bildteppiche des Mittelalters(in english: Medieval Embroidered Tapestries),Leipzig 1930.Frederick A. Praeger, Inc, Publisher, New York 1964





Antependium (altar hanging) of Cathedral/Chapel of Cheb\* Approx. 1300 AD.

\*also known as Eger, Germany In period.

Dimensions: 88cm x 228cm. Museum der stadt Cheb, Czechoslovakia.

"Altar hanging embroidered with multi-colored glass beads and with red coral beads. In two rows, one upon the other of ten semicircular arches around the figures of the Virgin Maria, Christ, saints. In the top part it consists of a border which has overlapping or applied heads, painted and more recent, of saints and a strip with an inscription mutilated by later restorations. The figures and the arches have been embroidered on parchment, embroidered over years and applied or sewn on red silk fabric. Probably was made by the nuns of the convent of Saint Klara of Cheb for chapel of the castle of Cheb. Approx. 1300 AD. Dimensions 88cm x 228cm. City Museum of Cheb, (Czechoslovakia.)

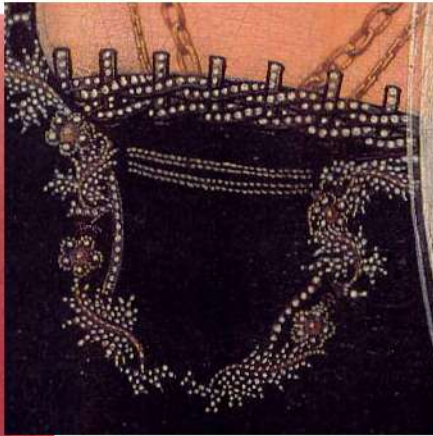
SOURCE: Spanish Lanuage book - "La Riqueza del Bordado Eclesiastico en Checoslovaquia", by Zorozlava Drobna (includes "El Nino Jesus De Praga" by Bohumir Lifka), 1949  
(two titles for two-books-in-one <plates 8, 9, 10>

Note: This book is available as a French Lanuage book- "Les Tresors De La Broderie Religieuse En Tschecoslovaquie" by Zoro-slava Drobna (includes "L'Enfant - Jesus de Prague" by Bohumir Lifka), 1950



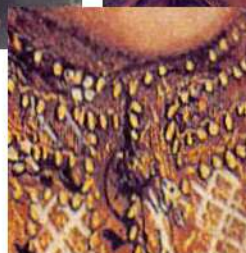


Color picture of Antependium (altar hanging) of Cathedral/Chapel of Cheb\* Approx. 1300 AD.



UNKNOWN (know more info? let me know) from the "Medieval European Jewelry" by Ronald Bowen. Victoria & Albert Museum, London

1588 England. (know more info? let me know) from the "Art of Dress" by Jane Ashelford. also described in the "Book of Costume" by Davenport.



A Prince of Saxony by Cranach, Washington National Gallery of Art. 1518.



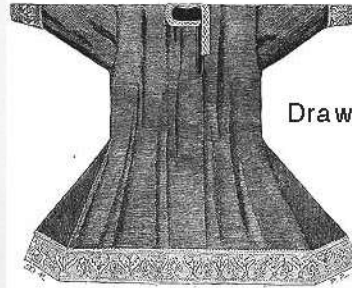
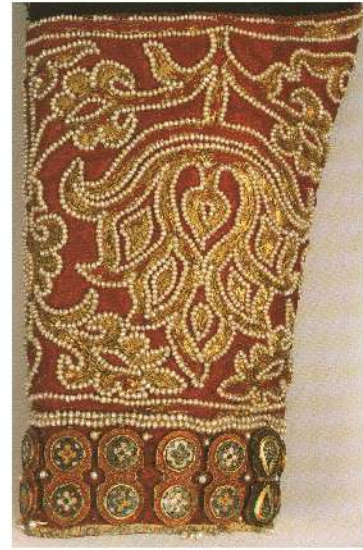
Portrait of a Woman wearing the Order of the Swan Anonymous master active at the court of Ansbach (?) c 1490, Thyssen-Bornemisza Collection Source: the book Early German Painting 1350-1550

UNKNOWN (know more info? let me know) from the "Medieval European Jewelry" by Ronald Bowen. Victoria & Albert Museum, London



The Adoration of the Magi, circa 1460. Master of the Vision of Saint John, German, active, 1450-1460. In residence at the Toledo Museum of Art.





Drawing of garment.

*Bluse de Trévis conservée de Vienne.  
(Bibl. des Écoles de la ville de Vienne.)*

Cuff detail of the deep purple silk dalmatic of 1130-40 from the insignia of the Holy Roman Empire. It is a product of the royal workshops of Roger II in Palermo. Minute golden tubes fill the pearl motifs whilst the sumptuous effect is increased by the use of large coloured enamel motifs, and gold filigree.



Palermo, Royal workshop, between 1130 and 1154  
purple silk with trimmings in red silk,  
embroidered in gold, gold filigree, enamel, and pearls;  
H overall 141 cm



Panels from clerical stole, on parchment, German, late twelfth century. Coral, blue, amber glasseed beads. In residence at Victoria and Albert Museum, England.

CHRIST IN GLORY, detail of the Altar Frontal from Marienwerder Lower Saxony, 14th C. Hanover, Kestnerrmuseum (W.M. XXII, 5) 102 x 180 cm. Detail: Mandorala, 38 cm high

Source: Schuette, Marie and Sigrd Muller-Christensen: Pictorial History of Embroidery ; NY: Frederick Praeger, 1964.

Chinese red silk damask, 14th century; seed pearls, coral beads, semi-precious stones in metal settings, stamped parcel-gilt silver plaques, stars and rosettes. Black, turquoise coloured and gold glass beads. Applied work and bead embroidery. The figures are worked on parchment. The silver plaques on the outer border of the altar frontal (not shown here) bear the arms of the Hamersen family.





Susannah Fetching Water  
(detail from Susannah at  
Her Bath) Albrecht Altdorfer,  
German, 1526

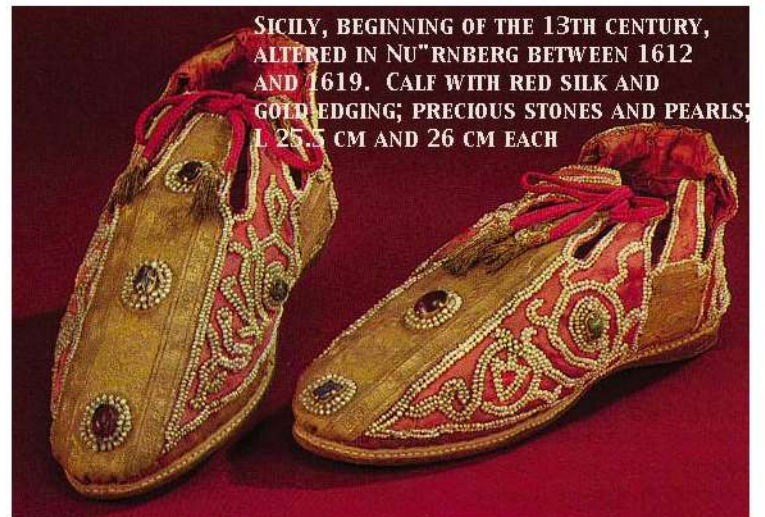


St. Dorothy  
Master of the Rottal Epitaph, c. 1500.  
Old Gallery of the Landesmuseum  
Joanneum, Graz.



DALMATIC:  
Angels, Holy Virgins,  
Holy Women and  
Widows.

SEE:  
TEXT A The Annunciation worked on a mitre  
from Minden of c.1400 in silk, pearls,  
and silver-gilt motifs; the scene on the  
reverse is the Virgin Enthroned.



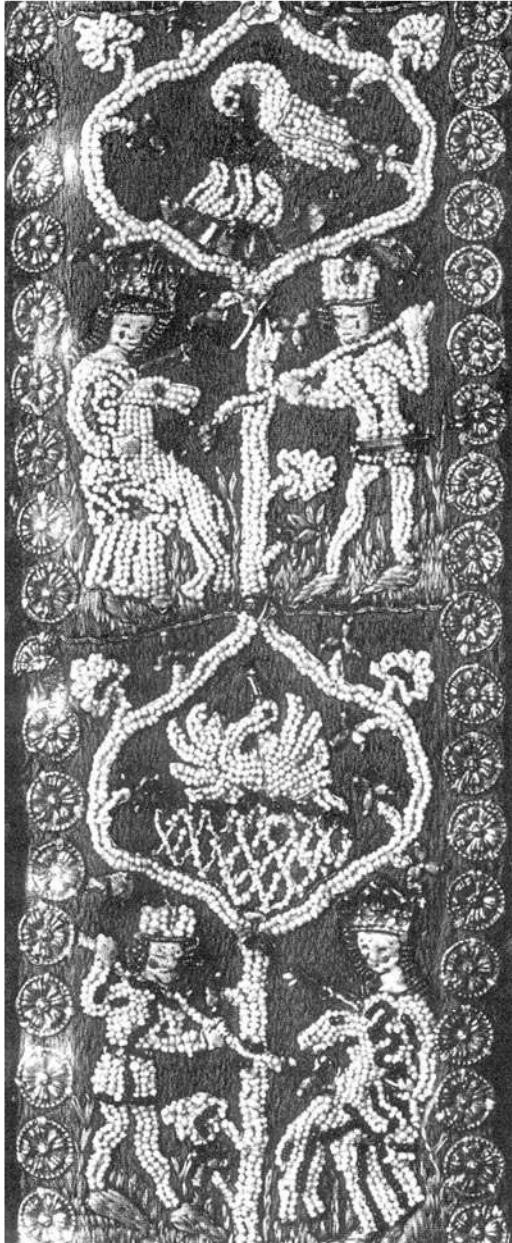
SICILY, BEGINNING OF THE 13TH CENTURY,  
ALTERED IN NURNBERG BETWEEN 1612  
AND 1619. CALF WITH RED SILK AND  
GOLD EDGING; PRECIOUS STONES AND PEARLS;  
L 25.5 CM AND 26 CM EACH



Bag with plaques and pearls.

IN ENGLISH (translated via internet): Bags for a Kreuzreliquie, front, embroidery with beads, gilded Appliken and spiral knots. Trier, Nm 993. Nuernberg, Germanic national museum (kg of 562) Also still from the late 10. century originates the Alexanderflug in peppering castle, gestickte with multicolored silk in chains -, handle and transferred flat pass on linen, which was connected for a long time with the large painted be- being those Kiliansfahne there.

Probably from the outset for Hildesheim the determined, probably however still in Trier around 993 bags worked for a Kreuzreliquie in Germanic national museum, Nuernberg, is from red, unger- mustertem Samit. Its front the sewing on work with bead rings affects around gilded Appliken in cross and heart form, partly with let in glass rivers, red colored amber or calm Almandinen as well as with four gold spiral knots such as gold forging work, while on the back gold threads are finished in sunk putting on technology.



Cope of Merienwerder Germany, 13th century.



Bag for a cross relic, front, embroidery with pearls, gilded Appliken and Spir- alknoten. Trier, nm 993rd Nuremberg, germanic national museum (KG 562) Also yet out of the late 10. century the Alexanderflug embroidered with colorful silk in chains, handle and staggered flat sting on lines in Würzburg, that comes painted been is there long with the large silk Kiliansfahne connected.

That probably from the beginning for Hildesheim determined, probably however yet in Trier around 993 worked bags for a cross relic in germanic national museums, Nürn the Aufnäharbeit with pearl wreaths influences gilded around Appliken in Kreuz- and heart form, partial with admitted glass rivers, red colored amber or calm Almandinen as well as with four Goldspiralknoten as well as gold smith work, during the back gold threads in sunk designed technology processed are.

Border on mantel for Roger II. 1130. Die Textilen Kunst, Leonie Wilckens, pg 75.





Beaded Chalice or reliquary (?) 13th Century.  
 In German: Ziborium mit perlstickerei  
 Niedersachsen, 2. Hälfte 13. JH



above: Plate 106 Girdle (girdle of the Infante Fernando de la Cerda). Cloth of gold, silver-gilt, enamel, sapphires, pearls. Length 194cm, width 3.4cm. English (?), c.1270. Monasterio de Las Huelgas, Burgos, Spain

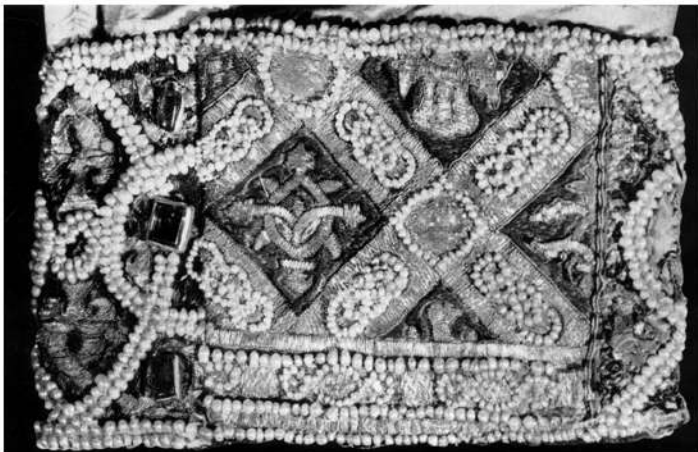
Girdle/belt belonging to Ferdinand de la Cerda, died aged 20, 1211 or 1275, Spanish



Cap belonging to Ferdinand de la Cerda, died aged 20, 1211 or 1275, Spanish. "It is worked in blue glass beads, seed pearls and coral beads on a linen material stretched over a framework of wood and bound around the edges with gold foil"



Pascal Lamb  
 German, 13th c.



**GLOVES OF THE EMPEROR FREDERICK II.**  
 PART OF THE INSIGNIA OF THE HOLY ROMAN EMPIRE  
 Sicily, early 13th century, before 1220 Vienna, Weltliche  
 Schatzkammer  
 Circumference of the wrist opening: 24 (25) cm Length  
 from the wrist to the point of the middle finger: 25.5 (27) cm

Red silk. Gold embroidery in couched work. The back of the hand is richly embroidered with pearls, rubies, sapphires and enamelled plaques (four of the latter have been lost and replaced by others). On the inner side, a single-headed nimbled eagle. The gloves were made for the Emperor Frederick II and were worn by him at his coronation in 1220.