

NAMES OF TEXTILES IN THIRTEENTH
CENTURY SPANISH

by

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To the memory
of
Antonio G. Solalinde
my husband and my teacher

INTRODUCTION

The textile industry and trade constituted one of the main sources of wealth in Europe from the XIIIth through the XVth century. Few other activities were so vastly and¹ thoroughly organized. A glance at Espinas and Pirenne is enough to convince one of the severity of the clothiers' laws and of the complexity of the regulations for the trade in cloth. The textile industry reached amazing proportions and as an economic factor became so important that the entire population of vast regions like Flanders and northern France lived almost exclusively from it. To a great extent it also caused the rise of towns. Florence owed much of her power to the arte della lana, the guild of manufacturers of cloth, and to the Calimala, the guild of finishers and traders in Flemish and French cloth. Moreover, since Spain and the British Isles were the store-houses of all the wool for European markets, they, too, owed part of their economic prosperity to the cloth industry.

By the XIIIth century silk weaving also had become a European enterprise. Italy and central Europe no longer had to depend on oriental and Spanish-Mohammedan markets for their supplies of damasks, brocades, and other luxurious silks which in previous centuries had constituted one of the most important items of trade between the East and the West.²

1. Espinas-Flandre, Espinas-Pirenne, Espinas-Valanciennes
2. Sabbe.

This textile trade contributed much to other types of progress in Europe. It brought together neighboring people as well as those living far apart. It played the same role in the temporal life of the Middle Ages as pilgrimages did in the spiritual and cultural life. Centuries before Christ, superb silks had reached the Occident by mysterious routes from the far East. Silks provided a link between the far Orient and the Occident, when Europe still knew little of China besides her legendary name, Seres. Centuries later travellers such as Edrisi, Marco Polo, Piano Carpini, Clavijo, and others praised oriental textiles. Kings and great lords interchanged gifts⁽¹⁾ of rich and exquisite woollen⁽²⁾ and silken cloths of the East and the West. Poets never forgot to clothe their heroes in the most precious of exotic stuffs.⁽³⁾

Although it is difficult to know exactly how much this trade and industry contributed to the universality of customs and dress in medieval Europe, we do know it must have exerted considerable influence. The similarity of the names for dozens of materials in all European languages proves this point. Consequently, the study of this phase of medieval

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1. Ahmed Zeki.
 2. "Primerament falcons grifals prims 5-Item, peçes de preset vermeyl, ço es, de Duay I.-Item, de Ippe peça I.-Item, peçes de Xaló, ço es, de Festrís I.-Item de blau clar peça I.-...Item peçes de teles de Rems 6." Embassy from James II of Aragon to the Sultan of Babylon, 1322. Capmany, 73. "E el pañorico que nos dio la reina de Inglaterra nuestra hermana que es para poner sobre el altar". Testament of Alphonse X of Castile, MHE, II, 125. Also cf. Fr-Michel.
 3. Many quotations from French poetry in the following pages will support this assertion.

civilization is important not only for medieval life in general, its economic, industrial, and legal aspects, but also for the field of linguistics. This tempted me to try to establish, through their names, the characteristics of the materials, the quality and weave, the color and origin of all the textiles mentioned in documents and literature of the XIIIth century.⁽¹⁾ Moreover, I have tried to determine the relationship between Castilian and other languages with which it came into contact through the textile commerce. When I outlined my work, I found that much of my etymological and archeological research could not be limited to Spain. Oftentimes fabrics like the cloths from countries beyond the Pyrenees, silks from the Orient, or materials of ancient times necessarily obliged me to center my work in regions far from Spain. From this research I concluded that at least ninety-five per cent of the textiles used in Spain during the XIIIth century and mentioned in documents and literary works were imported. I also was convinced that the original names were kept except for a few variants in spelling. Those names which appeared to be different merely

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1. In the accompanying bibliography a list of texts, documents, and literary works used for the glossary is included. I have also included the General Estoria by Alphonso X, the Wise, because of its mentioning Biblical textiles, and the Gran Conquista de Ultramar because of its references to fabrics. In the later work almost all of the names are taken from French. Even if the textiles were not in use in the XIIIth century I retained them because their philological significance for the language of the period is great.

were translations, such as marbrí, marbrée, marbi; mellé, mezclado; goté, gotado.

On account of the peculiar character of the names of textiles it is impossible to study only one or several of them. The ever changing names for textiles differ from the fixed names of minerals or plants. A pine tree has always been a pine tree and probably will remain a pine tree forever. Trees never trespass the boundaries set by nature, even though modified by intercrossings. But textiles, even if they group themselves in something like plant families, are the result of human labor. Therefore, their names and their characteristics change. Raw materials, dyeing ingredients, patterns, colors, methods of weaving mix, intercross, develop new divisions and subdivisions, and are subject to the fancy of the manufacturer or the vagary of fashion.¹ Unlike the pine tree, camel hair cloth has not always been made from camel's hair, although camelote received its name from the camel hair from which it was originally made. However, later it was woven from goat's hair or sheep's wool. Finally, it became a magnificent silk damask still retaining the old name of camelote. A material like burel was once so luxurious that it was prohibited in the rules of the Cluniac monks.² Later this very same word became the name

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1. To have an idea of the different groups of textiles and their intercrossings see "Liste des étoffes", tableau II, in Espinas-Flandre, vol. II.
 2. Petrus Venerabilis, Stat. Cluniac., c.18.

of a coarse fabric used for mourning.¹

When identifying textiles and their names, one has to consider several points. Some were called after the place of origin and kept that name even if they happened to be manufactured in other places: "Segoviano de Zamora",² "Valancina de Maburga".³ Chalón, baldaquino, bocarán were also examples of that practice. In other cases a material was named after a garment made from it⁴: "sayas de áspero sayal".⁵ Certain fabrics were known by the kind of weave: xamet, bifa. Still others were named after colors, as, blao, verde, roset, morete, or after a special process of their manufacture as escarlata, while many more took their names from the coloring matter of the dye, such as galabrun, fustán. Others received their names from some characteristic of their ornamentation: viado, barragán, ciclaton, "pannos scutulados".⁶ There were even cases of the survival of a name used successively for different fabrics which changed not only in weave but also in material and color,

1. JRuiz, v. 762 and 763.

2. Jerez, I, 66.

3. Sancho IV, XI, 47.

4. Goddard, 46-47; Bourquelot, I, 208.

5. Signos, 37.

6. Gral.Est., I, 568, b 19.

such as the camelote already mentioned. Bisso whose Biblical meaning was 'twisted linen' became in the Middle Ages the name of a rich silk that sometimes was called samit.¹

Purple which in ancient times designated a woollen or silk material dyed in the liquid of a mollusk, during medieval centuries became exclusively the name of a precious silk embroidered with gold and silver, and which might be dyed any one of several colors. These examples illustrate the necessity for connected studies. Textiles are closely interrelated, and complement one another. Each one is essential for the study of all or any one of them. However, I have limited my research to the XIIIth century because it offers to the scholar an overabundance of documents, grants, statutes, charts, inventories, in which references to textiles are found. In the XIIIth century the industry was at its high point in the centers of Flanders; the manufacture of silk had attained perfection in Italy; and the traffic in fabrics between the Low Countries and the Mediterranean region had reached its climax.² Besides, in the XIIIth century the speech of Castile matured as an independent language. While Latin was still the official language of Europe for serious purposes, Spain, unlike other European countries, did not hesitate to use the vernacular for didactic and

1. Gral. Est., I, 219, b 27.

2. Laurent.

legal works. Alphonso X had made Castilian the official language and had used it in his famous book of law, the Partidas, and in many scientific and historical works.

Notaries and clerks wrote documents, inventories, and accounts in Castilian. Thus any vocabulary of that period is of a great importance for the romance philologist. More than one hundred and fifty names of textiles are gathered in my glossary as they appeared in Castilian texts at the time when Castilian had already a word of its own for everything. To that number very few new ones were added in the following centuries.

Unfortunately historical data relating to textiles manufactured in Spain is very scarce. The mass of laws, regulations, and statutes pertaining to the textile industry, such as the one edited by French, Belgian, and English scholars, is not available for Spain.¹ An enormous wealth of documents of all

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1. Aside from the important works of Sempere y Guarinos, and Capmany, who in the XVIIIth century made investigations that were never continued in the succeeding century and half, we only find vague information and references to textiles. There are two works on costume, written in the XIXth century. One was written by the Conde de Clonard. The other was the work of José Puiggarí. In their generalizations, confused and disorganized form, they are characteristic of their time. They represent a great effort but are almost useless because of their lack of bibliographical data. Then there is in our times Pedro M. Artífano's Catalogue with its excellent introduction which is very helpful for the study of Spanish silks and is important as a complement to the works of VanFalke, and of Moriz Dreger. However, it is of no help in the identification of silks by names. Glossaries are found in a number of editions of Spanish medieval works, but the name of the textiles is always followed only by that exasperating definition 'kind of stuff' that explains nothing.

kind lies untouched in libraries and archives of Spain. Some investigations have been made in the last few decades and several editions have been published, but much remains to be done. Among those who realized the importance of this type of investigation, has been Américo Castro, who has made the most serious attempt in this direction in the glossary to his edition of certain Castilian tariff regulations.¹

Owing to these conditions, my bibliography is to a great extent composed of authors outside of Spain. French and Belgians² occupy the most prominent place in my list.

Such selection is far from arbitrary, for these scholars belong to the countries which during the Middle Ages were the leaders in the cloth industry, and, therefore, they have at their disposal a great wealth of documents. Moreover, the greater part of all the cloths imported into Spain came from

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1. Américo Castro's glossary to the Aranceles, is an important study of names in a Spanish document, but as it deals with custom duties, all the materials discussed are imported. Therefore, there is no information whatsoever about fabrics of Spanish manufacture.
 2. Fr.-Michel, and Gustave Rolin, made a great stride in the identification of some of the rich Spanish silks, but there are still no means of finding the etymologies of names and the characteristics of some silks which from the XIVth century on became famous, such as aceituní, anafaya, castafe, incarnadín, ricomás, zarzahan. The same case applies to silks manufactured in Andalusia from the first centuries of the Mohammedan domination, silks about which there is a great deal of confusion: alholla, almajar, almexia, attabi, dibadi, ispahani, djorjani, and many more. Eguilaz, and Dozy, are still great authorities on oriental textiles. For bibliographical data on the above mentioned authors, cf. Bibliography.

Flanders and northern France. The English follow the French and Belgians in my bibliography. Of course, for romance etymologies the Germans must be always consulted.

In addition to the Spanish literary texts and documents from the XIIIth century, I have consulted a number of English and French works from the same period. These works helped me to identify textiles as much as the Spanish texts. This emphasizes more than ever the surprising universality of life and costumes in medieval Europe. This uniformity which is of the greatest importance to the scholar, should never be forgotten in studying medieval life.

Some of the articles in the glossary may appear prolix; others will contain details that may be judged unnecessary since they can be found in other works. My intention has been to give as complete as possible a glossary of the XIIIth century textiles in Spain. I have included details that a reader, not versed in the subject, would have had to look up in pamphlets, reviews, and books in different languages. However, I have not repeated the etymological and descriptive details of those materials already successfully treated by Castro and to which I have not been able to make additions. For these I give only the name, some textual example, and the identification and the etymology as given by Castro.

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In the history of the textile industry and commerce of Europe, textiles can be divided into three large groups, wool, silk, cotton, and linen. In the XIth century, silk was introduced in Calabria and Apulia,¹ and by the XIIth century the industry was extended to central and northern Italy and possibly to France.² But in Spain under the Mohammedans probably from the VIIIth century silk had been cultivated and woven. From that time on the Mohammedans spread the industry all over their empire, from the Caucasus to Africa. Mulberry, the plant on which silk worms live, was cultivated intensely in Spain. In the Xth century silk, as a raw material, aside from the silk woven in rich stuffs, constituted one of the most important articles of Spanish-Arabic commerce.³ Up to the period when Italy, mainly Lucca,

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1. Edler-Lucca.
 2. Sabbe, 834-835, in a very authoritative manner dismisses, after studying the documents on which they were based, the theories maintained by Dopsch, Wilkens, and Lappenberg, that silk and gold were woven in England since the VIIIth century.
 3. Pariset, 225-226. This work, although quite old, as is Fr.-Michel's, (cited above), still is very important.

began to invade the occidental markets, silks had been imported into central Europe from Asia Minor, Greece, Egypt, and Spain.¹ As far back as the Merovingian period a regular trade existed between France and those regions.² When the Normans in the XIIth century took as prisoners the silk weavers of Corinth and established them in the palace of Roger II in Palermo,³ the silk industry and commerce in the occident became independent of the orient and began to flourish so that they even influenced the Arabic silk manufacture in Spain,⁴ but the imported silk industry never became a dangerous rival of the native wool manufacture except in Italy and Spain, because silk was the garb only of sovereigns, nobles, and princes of the Church, while wool was the dress of people of all states, from the emperor and the king clothed in the richest scarlet, to the penitent covered with a coarse burel. The silk worm only throve in southern lands while wool was⁴ native to all climates. England with its rich wools and its fine cloths supplied the Low Countries and France to a great extent. The Iberian peninsula also exported wool to foreign countries; Catalonia

1. E. Sabbe, 847-848, tells how in spite of the wars of Charlemagne and Louis the Pious against the Ommeyad emirs of Cordova, merchandise from Mohammedan Spain arrived at Arles, and Narbonne. About 864 merchants from Verdun were seen for the first time on the route to Spain.

2. Ibid., 811-817.

3. Migeon, II, 310.

4. Ibid., II, 313.

exported woollen cloths; and Portugal was famous for its excellent wools of Algarbe: "lana di Garbo", "panno di Garbo".¹ On a greater or smaller scale, all Europe produced wool.

Flax also was indigenous to most of the European countries, especially Germany. Champagne and Britany produced the finest quality of linens. In Spain the Arabs wove and dyed flax² and introduced cotton into southern Europe and gave their name for cotton to many of the European languages.

I should not deal any longer with these well known historical aspects which already have been thoroughly studied by competent authorities. I only mention them here to give the reader a sketchy picture of the period as a background before plunging into the study of the glossary.

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As I have already said, very little is known about names of silks in Spain. The names of the Arabic textiles that I shall deal with later tell us practically nothing about the characteristics of the fabrics. We have no way

1. Edler.

2. Ahmed Zeki, 464. The Conde de Clonard, 46, gives some details taken from documents of the IXth, Xth, and XIth centuries, to the cultivation of flax and its manufacture in Spain.

of telling whether the silks mentioned in Thesaurus Sede Apostolica and other Latin documents were made in Christian or Mohammedan Spain.¹ Judging by their type of ornamentation, undoubtedly these silks belonged to Christian regions, particularly Castile,² although the weavers might be Arabs. Artifiñano published this document,³ believing that the fabrics named were woven in the second of two different techniques of the Ommeyad period. One was wonderfully ornamented while the other was a simpler weave in tapestry stitch with larger decorative themes and often with human figures from Coptic and Christian tradition.

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1. Fr.-Michel, I, 292, comments on the references to the rich "pannus spanicum" of Anastase the Librarian. (Anast. Biblioth., De Vit. Roman. Pont. Rerum Ital. Script., III, 231, 243, 244, 245) In the history of the Pisans in Majorca (1114-15) the "hispanisque pallia" is mentioned. Laurenti Veronensis...Rerum in Majorica Pisanorum.... Muratori, Script. rer. Ital., vol. VI, 157. The name "tela yspanie", applied to linen (cf. glossary, s.v.), is used in telling of Bonuciohannis Lercarius, who carried ten pieces of "tela yspanie" to Bugie for William Mellonus. (Ap. Kruger, 60.)
 2. "Panni hispanici...ad bestias per lungum rubeos et albos, in quibus sunt leones et castella ad aurum.-Cum leonibus in campo albo et castellis in campo rubeo et aquillis nigris in campo deurato. -Cum rotis ad quart' in quibus 2 leones violacei et 2 castella et in campo aquile nigre.... ad scacheria alba et rubra in quibus leones ed castra ad aurum. -Purpura Hispana rubea cum operibus minutis de serico diversorum colorum ad quart' alba in quibus leones nigri et castra ialla." (Ap. Gay, s. v. drap, provenances: Espagne). Castles and lions figured in the Coat of Arms of Castile.
 3. Op. cit., 12.

In medieval French poetry silks from Spain are frequently mentioned and highly praised. A few quotations from the poetry illustrate:

Les biaux cevaus d'arabe e les murs de Surie
 Les siglatons de Espagne, le pales d'Aumarie
 (Li Roman d'Alixandre, Ap. Fr.-Michel, I, 233)

Couverture et entreseign
 Avoit cascuns de drap d'Espaigne
 (Atis et Prophlias, Ap. Fr.-Michel, Ibid.)

Several quotations refer directly to Castile:

La couverture de la sele
 Ert d'un brun paille de Castele
 Toute floree a flors d'orfroï.
 (Floire et Blanceflor, Ap. Gay, s. v. drap)

Ele ot gonele
 De drap de Castele
 Que restincele
 (Golin Musset, Ap. Ibid.)

Fu mout bien vestue d'un bliaut de Castele.
 (Folque de Candie, Ap. Goddard, s. v. bliaut)

Saragosse was also celebrated by French troubadours. The Roman de Troie praises the "draps sarragocois" which certainly were of Arabic manufacture:

Vols fu d'un drap sarragocois
 D'or et de soie trestos frois.
 (C'est de Troies)

Quant remes fu en l'auketon
 Qui fu d'un drap sarragocois
 Or est rompus et sans couleur.
 (Ibid.)

Hector fu vestus ricement
 D'un drap vermel sarragocois
 Ouvrer (sic) a lioncels d'orfrois
 (Ibid., Ap. Fr.-Michel, I, 294)

Another time Murcia y Almeria are mentioned side
by side in

Querent sendals et singlatons
Cers dras de Murce et d'Aumerie,
(Atis et Prophilius, Ap. Fr.-Michel,
I, 295)

Li rois de Mulce et d'Aumarie
Tous fu covers d'un drap de soie
(Ibid., Ibid., I, 295, note)

Oriental writers did not give as much attention to
the silk factories of Murcia as they gave to those of
Almeria. They probably neglected Murcia because Almeria
was the most important center in all the Moslem
kingdoms of Andalusia for the production of silk fabrics.¹
Edrisi, the Arabian traveller who wrote in the XIIth
century about Almeria,² named many of the silks for which
that city was famous. Al Makkari, another Arabian writer

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1. Dozy, 134, note, quotes Al-Makkari: "The towns of Almeria, Malaga, and Murcia were the only ones which had factories for manufacturing the material called waschj, i. e. interwoven with gold. The beauty of the manufacture of this cloth aroused the admiration of the Orientals who saw a sample of it. (Sabbe, 836, note 1, defines waschj as 'brocade').
 2. Edrisi, 240.

of a later century, repeated Edrisi's praises.¹ This writer and traveller mentions the factories in Almeria for the manufacturing of holla,² dibadj,³ siglaton,⁴ ispahani,⁵ djordjani,⁶ curtains ornamented with flowers⁷,

1. Al-Makkari quotes Ibn-al-Khattib: "But what placed this city above any other city of the world, were its various manufactures of silk and other textiles, such as dibadj which is a kind of silk cloth, superior, by its quality and durability, to any other cloth made in any other place. There were not less than eight hundred factories for the manufacturing of tiraz, that costly material in which the names of sultans and other personages were interwoven. For textile of an inferior quality such as the holol (striped silk) and the brocades, there were a thousand shops. The same number were occupied exclusively in the manufacture of the silk called isklaton. There also were a thousand weavers for the dresses called al-djordjani. (Edrisi includes this name with those of textiles. We must remember frequently the garment and the textiles interchanged names) For the stuff called ispahani there were one thousand looms, and as many more for the attabi. In the manufacture of damask for curtains and women's turbans of gay and brilliant colors there were still another thousand looms." Trad. Gayangos, vol. I, lib. I, c. II, 51 and 358.
2. See glossary, s. v. alholla.
3. Ibid., s. v. dibeth.
4. Ibid., s. v. ciclaton.
5. I have not been able to locate this name in any of the texts of the XIIIth century. For this reason I have not included it in the glossary. It is obvious that such a type of silk originated in Ispahan.
6. This name is not in the Spanish texts.
7. Could these be the curtains called acitaras? (cf. Castro, 1921)

and other fabrics called ¹attabi and ²mi'djar.

In French poetry Almeria is mentioned more frequently than any other place of the Iberian peninsula. Here are cited only a few of numerous examples:

Un mantel prinst de soie d'Aumarie;
(Anseis de Carthage, Ap. Fr.-Michel, I, 286)

Ele defuble son mantel d'Aumarie
Au messagier le done en baillie;
(Rauol de Cambrai, Ibid.)

Garde tost soit ceste ville joinchie
Et portendu de soie d'Aumarie;
(Ibid., Ibid.)

Parmi le cors li passe l'ensegne d'Aumarie;
(Li Romans d'Alixendre, Ibid.)

Il reviersa le pale de soie d'Aumarie;
(Ibid., Ibid., I, 285)

Moull i ont trove or et paille d'Aumarie
Argent et siglaton et sables de Roussie;
(Ch. d'Antioche, Ibid., I, 232)

Li envoiast de l'an, quinze muls de Surie....
Et vingt somiers cargies de pailes d'Aumarie;
(Ibid., I, 285)

E vos Audain la bele, l'eschevie;
Vestue fuit d'un paille d'Aumarie
A un fil d'or tressie par maistrie.
(Guiart de Vienne, Ibid., I, 285)

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1. This silk likewise does not appear in XIIIth century Spanish texts. Edrisi describes it as made of a mixture of cotton and silk in varied colors. It took its name from a suburb of Bagdad.
 2. In Castigos y Documentos, almajar (mi'djar) is mentioned as a mantle: "E con grand pasciencia lo tomo desde fue nascido e lo envolvió en su almajar". From the same text, (152) we can gather that it was a silk embroidered in gold: "Fermoso almajar de seda con oro es para la duena que esta en grand logar haber en si misericordia". It was customary among the Arabs to name the material after the garment, or the garment after the material. The Archpriest of Hita (also in the XIVth century), mentions almajares, (JRuiz, v. 915.)

Cendal, Purple from Almeria are specially named.

Lambert fist fere .j. lit par seignorie
La coute fu de cendal d'Aumarie;
(Aubri le Bourguignon, Ibid., I, 285-86)

..... bliaut de porpre d'Aumarie.
(Aye d'Avignon, Ap. Goddard, 50)

These quotations illustrate the renown of the silks of Almeria even though they are as sparing in details as the dry documents. Many of the poets who sang of the silks of Almeria had never seen their beauty, but by tradition their imaginations were stirred at the mere suggestion of such a famous name. Very few cities in the Islamic world were as well known as Almeria. Bagdad and Almeria are probably the two cities most sung of by troubadours who repeated their names without questioning. These poets were little versed in geography, for the author of Baudouin de Sebourg places Almeria in Africa, and Mathieu Paris says Ceuta was a town in Spain.

According to Al Makkari,¹ Almeria was especially famous for tiraz, a name given to textiles with inscriptions. The cloth was named after the shops in the Mohammedan palaces in which tiraz was first made, and where it was woven for the exclusive use of princes and great

1. Cf. note in previous page.

lords. The inscriptions usually contained an eulogy of caliphs, viziers, or other notables, but sometimes they consisted of praises of Allah or quotations from the Koran. These characters, interwoven in the textile with gold, silver, or threads of brilliant colors, formed borders and ornamental bands.¹

Berceo, the religious poet of the XIIIth century, spread his symbolic mysticism by imagining a stuff in which a panegyric of Christian saints was interwoven after the Moslem manner:

Vistia esta manjeba preciosa uestidura
 Maspreciosa que oro, mas que la seda pura;
 Era sobre sennada de buena escritura
 Non cubrio omne uiuo tan rica cobertura.
 Auia en ella nombres de omnes de gran uida
 Que siruieron a Christo con uoluntat conplida;
 Pero de los reclusos fue mayor la partida
 que domaron sus carnes a la mayor medida.

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1. Ibn-Khaldoun, 66; Migeon, II, 283, 301, 310. Levi Provençal, 52. Fr.-Michel, II, 108-122. Some of these silks did not always praise a specific person but contained such a phrase as: "victory to the possessor." See an illustration of a holosericum in Gay, I, 585. In the Musée du Louvre, Paris, there is a textile woven of silk and cotton with a Coptic inscription with the name of the Caid Negtekin of Khorassan, from c. Xth century. Notre Dame de Paris also treasures an Egyptian stuff with an inscription in praise of the Fatimite Caliph Al-Hakem (996-1021). Sabbe, 838-39. According to Fr.-Michel (II, 108 and ff.), textiles with inscriptions were not confined to the Moslems, but had been a very general style, independent of the Orient and this style had been revived by contact between the Crusaders and the Mohammedans. All this is uncertain since the fashion might have entered Europe from Moslem Spain centuries before the Crusades came with the Spanish-Arabic silks. Fr.-Michel, (II, 3-4) tried to identify the word tires, tirez that appear along with pailles and siglators in the French "chansons" and "romans". It never occurred to him that the word might be the Arabic tiraz, which undoubtedly it was.

Las letras de los justos de mayor sanctitat
 Pareçian mas leybles, de mayor claridat
 Los otros mas sorienda de menor claridat ¹
 Eran mas tenebrosas, de grant obscuridat.
 (Soria, 91 and ff).

These silks which were known in medieval Latin under the name of literattas², and which we could call "script silks", are also mentioned in Spanish documents of the Xth century. Sanchez Alborno³ translates from Leonese documents, manteles letratos as 'manteles rayados' (stripped), and sábanas literatas, as 'sábanas a listas' (with stripes). These are inaccurate translations. The correct interpretations are those given by Fr. Michel⁴ and the Mediaeval Latin Word List.⁵ It is possible that

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1. Medieval poets frequently indulged in the most elaborated descriptions of materials fantastically interwoven with symbolical ornaments. Some of them were as fictitious as the "robe d' Erec" (Roman d'Erec et d'Enide) on which four fairies had embroidered or woven figures representing Geometry, Arithmetic, Music, Astronomy, etc. Chretien de Troyes' imagination was still more daring than Berceo's.
 2. "Casululas, X. una vermicula in una tela duobos fatiebus... Quarta Albaz similitar amarella....C. mantilla paria X. ex literattos IIIII. Sábanas paria X ex his literattos", (Espana Sagrada, XXXIV, 455).
 3. Alborno³, Apendices, 202, 206, 207.
 4. II, 114.
 5. Medieval Latin Word-List gives the word literattus as 'with letters on it--embroidered with letters' years 1204, 1295.

the materials called "letratos" and "literatos" in the Leonese cartularies did not come from the tiraz of a caliph but simply were imitations made by Mudejars and Mozarabs. The rich silks from the royal Moslem looms were held in high esteem and presented as rare gifts to persons of prominence, who used them even for burials.¹ However they were probably copied, thus becoming very popular, for according to Al Makkari, there were eight hundred looms for the manufacture of tiraz in Almeria.² The panno tiraze³ that Albornoiz lists in his glossary was, undoubtedly, a cloth from the Mohammedan looms or an imitation of the work of the caliph's weavers.⁴ The

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1. The silk in which the body of the Infante Felipe, Alfonso X's brother, was wrapped, is a Moslem silk with inscriptions. This valuable piece of material from the XIIIth century is in the Museum of the Academia de la Historia, Madrid.
 2. Cf. note in previous page referring to Al Makkari's account of Almeria's silk industries.
 3. 9-10. Santa Rosa (Elucidario) did not know what these tiraz stuffs were, attributing Tyrian origin to them. Consequently, he thought the name meant purple and describes tiraze as a purple silk ornamented with clusters of flowers. He gave an example from the Xth century when this type of Arabic silks with inscriptions was at its height.
 4. It seems that in later times the word tiraz was used not only to designate the Caliph's shops and their products, but also to describe weavers of some indeterminate materials, most probably of silk, who worked especially for the Christian kings. A document of the Cathedral of Leon, (tumbo I, f. 154 modern, Ap. Moreno, 117) speaks of the Mozarabic weavers of King Alphonso V: "et muzaraves de rex tirazeros nominatis Vincente et Abiahia et Iohannes cui dedit rex villa de Paliarelios cum omnia adiacencias eorum".

document from which Albornoz takes this item does not describe the kind of letters woven in the tiraze. The copious Inventaire of Charles V of France¹ which describes one of the most splendid royal treasures of medieval Christian Europe gives a list of a great number of textiles ornamented with letters.² These tiraz silks probably were sent to the treasury of the French crown as gifts from some sultan or caliph, or were acquired by the French themselves in Syria, Sicily, or through the relationships between the kings of France and those of

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1. See Inv. Ch. V. in Bibliography.
 2. In a note to page 133, the editor of the Inventaire says: "L'origine orientale est souvent constatée par les mots 'd'outremer, et aussi par les caracteres arabes qu'on y trouve quelquefois'...." Farther on, on page 347, in another note, he is mistaken when he thinks that lictres, littes, and lettres, should be read as stripes. However, if the paragraphs in the inventory are carefully read, it is clear that lictres and littes are stripes (bands) and lettres, letters: "3371. Item, une autre piece de soudanin a cinque lictres (bands) larges du long, dont les troys (three of the five bands) sont lettres de Sarrazin sur champ azur, et les deux, sur menuz fueillage enlassez". The following item is also very clear: "3372. Item, une autre piece de soudanin d'icelle façon acinque littes, dont les trois sont a lettres et les deux sur sur champ blanc de menues ouvraiges, comme dessus." In the following items, it is obvious that the scribe made errors, having before his eyes so many littes and lettres he confused them: "3374. Item, ung autre soudanin a cinque lettres, comme dessus dont les troys dont a lettres de Sarrazin, et le deux eschicquetez de divers façons." The context makes the error obvious. The fact that they were called "soudanin" (The Castilian aceituní), later on satín, and the mention "lettres de Sarrazin" proves that they were Arabic silks. The fact is that tiraz was always ornamented with bands or toras, (Artiñano, 8-9), and that the inscription was interwoven inside of these bands.

the Spanish kingdoms. The Primera Crónica¹ illustrates this: "Alli dio estonces don Affonso (VII) emperador de las Espannas al rey Loys de Francia tantos de sus dones, mulas e cauallos, et piedras preciosas et aliofares, et pannos preciados obrados a lauores de maneras de tierras de moros..."

As I have said above, Fr.-Michel studied the Spanish silks very carefully, but his study lacks first hand information, and consequently he often reaches hasty conclusions. The French scholar correctly emphasizes the taste of the Arabs for textiles ornamented with stripes and bands of variegated colors.² In Artiñano's Catalogue, in Migeon, and especially in Dreger and in Von Falke's works, we can catch a glimpse of the extant remains of oriental silks³ which withstood the destruction of the centuries. A great variety of ornaments, that is, a complete panorama of decorative themes reveals the historical affiliations of the Spanish silks. Very notable are the Sassanian and Byzantine rings which enclosed pairs of animals and birds, stylized in the Egyptian

1. Page 658 a 3.

2. I, 367.

3. Sabbe, 838-840, gives a detailed account of oriental silks in existence since the Carolingian period. They are preserved in museums and cathedrals in France and Germany.

and Coptic manner. The exalted praises of the poets are justified by the beauty of these silks.

The XIIIth century, characterized by activity in all spheres, witnessed a reaction against exaggerated luxury in costumes. Sumptuous silks, if not actually limited in production, were restricted to the use of persons of high standing and to liturgical ceremonies. This period is marked by relative sobriety if compared with the Spain of the Hapsburgs as painted by El Greco. At that time the period of the pragmáticas, ordenanzas, and córtes began with its numerous prohibitions and regulations.¹ When silks were forbidden, the use of woollen cloth of the finest quality gained wide vogue which contributed to the prosperity of cloth production in the Low Countries, France, and England. Like the rest of Europe Spaniards dressed in fine Flemish, French, and English cloths, and the Spanish kingdoms became great importers of these woollens. The cloths from those European countries reached amazing perfection

1. "Item, statuimos quod nos nec aliquis subditus noster non portet vestes incisas, listatas, vel trepatas, nec portet in vestibus aurum vel argentum, nec aurifrigium, nec auripellum, nec sedam nec sembellinum." (Law of James I of Aragon, 1234. (Ap. Sempere y Guarinos). "Et manda el Rey que los sus eseriuanos nin ballesteros nin sus falconeros nin los porteros nin ninguno delos omnes de su casa nin dela Reyna que non trayan pennas blancas nin cedales....nin calças de escarlata, nin çapatos dorados nin sombrero con orpel nin con argent pel nin con seda, sinon los seruiciales maiores de cada un officio." (Valladolid, 55).

in quality and dyeing, so that the kings' prohibitions of luxuries were soon extended from rich silks to include woollen cloths of fine quality. Their use was forbidden to all who did not belong to the highest classes, and to the Jews¹, and Moors.² Certain colors were also limited to persons of quality.³ These limitations did not affect the trading activities of the peninsular kingdoms. Contrary to what would be expected, documents and tariffs of the XIIIth century show a flourishing international trade, encouraged by the kings. Sancho IV of Castile admired the ability and prosperity of the foreigners established in his kingdoms, especially the Italian merchants. In a document (1284) granting privileges to Catalonians residing in Seville, the king decreed: "E que puedan vender e

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1. "Que ningun judio non traya penna blanca nin çendal en ninguna guisa...nin calças bermeias nin panno tinto ninguno, sinon pres o bruneta prieta o ingles o enssay negro, fuera aquellos quello el Rey mandare." (*Ibid.*, 59).
 2. "Manda el Rey quelos moros que moran en las uillas que son pobladas de christianos que anden çerçenados aderredor o el cabello partido sin copete, e que.... nin trayen çendal nin penna blanca nin panno tinto, sinon como sobredicho es delos judios, nin çapatos blancos nin dorados e el quello fiziere que sea a merced del Rey." (*Ibid.*, 59).
 3. "Que ningun escudero non traya penna blanca nin calças descarlata, nin uista verde, nin bruneta, nin pres, nin morete, nin naranje, nin rrosada, nin sanguina, nin ningun panno tinto." (*Ibid.*, I, 59). All the above mentioned woollen cloths were imported into Spain mainly from Flanders. Cf. their names in the glossary.

comprar pannos en gros e a menudo, así como lo fazen los genoveses." It is not surprising that Sancho IV favored the Genoese because they were the leaders among the merchants of their time and for a long time they had been established in Spain, not only in Chirstian territory, but also in Mohammedan lands.¹

That Spanish merchants went to Arras in Flanders from the beginning of the XIIIth century is shown by the Cartulaire de Guiman.² However, I believe that they went to Flanders long before the XIIIth century. The Fuero Latino de Cuenca³ proves that the Spanish journeyed to Flanders as early as the XIIth century. In this fuero are listed the duties to be paid for Flemish and French stuffs, such as viatorum darraz, (rayé d'Arras)⁴; pannorum dipre (cloth from Ypres); ramcenorum, (toile de Reims). Although the tariff in the Fuero does not mention who the importers were, we can assume that the active commerce between those countries and Spain attracted Spanish traders in search of such merchandise. Merchants from Portugal, Castile, and Aragon, went individually to the

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1. In 1149 the Genoese were established on the coast of Valencia and in 1278 in Granada. Mohamet-Abd-Allah, King of the Beni-Nasir, and his son signed a commercial treaty with the Genoese ambassadors, Samuel Spínola and Boniface Embriaci. (Ap. Fr.-Michel, I, 298)
 2. Laurent, 106.
 3. Cf. FZorita.
 4. Cf. glossary s. v. viado.

Champagne fairs, from 1228 on, and in groups after 1259.¹
 Spanish merchants are found at Arras in 1222.² The
 peninsular traders also went to the Lille fairs.³
 Spanish merchants likewise gathered at Bruges,⁴ Ypres,
 Saint-Omer. No Spanish documents, edited so far, indicate
 better the active commerce between the Spanish kingdoms
 and France and the Low Countries in the XIIIth century
 than those already mentioned. Few materials are listed
 in the copious documents from Flanders and northern
 France that are not also found in the Spanish documents.⁵

The most important route for this commercial traffic
 was the maritime route to Barcelona which provided a
 convenient stopping place for the Eastern Mediterranean
 traders from Genoa and Pisa, and for those from Aragon
 and Catalonia. From Barcelona merchandise was taken
 through the Ebro valley to the interior to Castile and

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1. Finot.
 2. Cf. Verlinden, 5, note 5.
 3. The document from which Laurent, 107, takes this information gives this curious list: "Marchans de Castele, d'Espaigne, de Portugal, de Arragona, de Navare, de Gascoigne, et de Catheloigne". Verlinden, 6, (note 6), believes Espaigne was the south of the peninsula as in other documents of the XIIth century.
 4. Cf. Gilliodts van Severen, and Verlinden, 5 and ff.
 5. Literary texts also offer numerous mentions of these cloths. Often in praise of them some times in a satirical manner as when criticizing the cheating ways of the merchants, as, for instance, in the Rimado de Palacio, written from c. 1378 on:

Fazen escuras sus tiendas e poca lumbre les dan
 por Brujas muestran Ypre e por Mellinas moan
 los paños violeta bermejós parecerán:
 al contar los dineros las finiestras abriran.
 (ed. Kuersteiner)

then possibly to Portugal. Another route started from Montpellier, Narbonne, Perpignan, important trading centers in Rousillon and Aragon.¹ The northern Spanish ports of Santander, Castro Urdiales, Laredo, and San Vicente de la Barquera² were also very important in the trade between Spain, and France, and the Low Countries.

The Córtes de Jerez de 1268, constitute one of the most important documents, along with the Aranceles (Custom tariff) published by A. Castro. The former not only gives as full a list of Flemish and French cloths as the latter, but also shows that two prices were given to the cloths according to the part of the kingdom of Castile to which they were destined. There was one price, the higher, for Andalusia and another for Castile proper. This difference existed because the Flemish and French cloths, imported through northern ports or Catalonia, had to be carried in a long and difficult trip over land to Andalusia.³ There are mentions of the recuas (merchants caravans) in documents of the period.⁴ These tariff prices were by piece or by troxiello.⁵

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1. Laurent, 107-111.
 2. Cf. Aranceles.
 3. Cf. Verlinden, 16.
 4. Cf. FCuenca, II, 109.
 5. Troxiello was a kind of bale. A determined number of pieces of cloth made one troxiello. Cf. FAlarcon, FSepúlveda, etc. Also Adler s. v. torsello.

The extent of production and export of cloth in the Spanish kingdoms themselves is much more difficult to determine than the amount of importing. I have already mentioned the scarcity of information available because the documents relating to Spanish industries have been so little investigated. From the documents I have been able to consult for this glossary I can gather that in the XIIIth century Spain manufactured a good number of woollen cloths of the same quality, or at least known under the same names, as the Flemish and French cloths. Among them are frisa, burel, viado (rayé), blanqueta. In the Franco-Flemish group cloths with these names were of ordinary quality. Other Spanish cloths such as márfaga, sayal, and cárdeno, also were of an ordinary grade. Segovia was well known for its "segoviano".¹ Ávila, in Castile, and Navarre manufactured blanquetas and paños tintos.² These paños appear sometimes among fabrics of superior quality, and as we have seen above they were included in the list of cloths forbidden by the laws against luxury.

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1. I have not found descriptions of segoviano, (cf. glossary) the segoviano de Segovia as well as the "one que fasen en Zamora", as they appear in Jerez, I, 66.
 2. For the description of paños tintos and the other cloths here enumerated, see the glossary.

However, at the same time they appear among cloths of ordinary quality.¹

The production of cloth was not abundant, especially in materials greatly in demand among the lower classes. The intensive importation of these materials for the common people corroborates this assumption.² This same inadequacy of the production of textiles of high quality is proved by the large importation of expensive cloths from northern France and the Low Countries.

However, we know that cloths of a good quality were finished in Spain since the XIVth century at least. This applies especially to cloths whose reputation was

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1. Under tinto in the glossary is evidence that it was given to servants of mean condition to whom other kinds of cloths were forbidden, as is shown in CSancho IV.
 2. In this same account of the house of this king of Castile, are numerous examples of importation of cloths for the dress of humble people.

dependent upon the finishing process, such as escarlata.¹

As Capmany shows in his well-documented work, Catalonia very early became the leader in the cloth manufacture of the Iberian peninsula. From the XIIIth century Catalonia exported its products to Naples, Corsica, Sicily, Alexandria, Cairo, the Greek islands, Rumania, Syria, etc.² During the XIIIth century the woollen

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1. In Córtes, II, 75-76, 80, 98, 106, 118, the regulations for salaries of craftsmen are given for several cities, such as Toledo, Cuenca, Seville, Códova, Cadiz, Leon, Oviedo and Astorga; in all these Ordenamientos the same thing is said with few variants: "Et a los tondidores denles por tondir los pannos enesta manera: por la por la vara dela escarlata, ssilla adobare dos vezes, ssiete dineros; et ssila adobare una vez, quatro dineros. Et por cada vara de los pannos de ssuerte et de Malines et de villa fforda et de los otros pannos delgados desta ssisa, con los pannos de Bruges et bia dos de Gante..." These documents are of the year 1351 and it is difficult to know if already in the XIIIth century, this process was in use in Spain. Capmany says (I, 3^a, 103) that "púrpuras y escarlatinas" are found especified in several chapters of the Cortes of the middle of the XIIIth century. In CSancho IV, blancos (cf. glossary) are mentioned. Blancos were undyed woollen cloth which was sent from the place where they were woven to be dyed in another place. According to documents of James I of Aragon, (cf. blancos) Montpellier became famous for this aspect of the textile industry. Its dyeing in grain had a great reputation (cf. grana). Even blancos from England were taken there to be dyed. The grana (kermés) was cultivated and used as a dye in Spain from ancient times (cf. grana), but after the first voyages made by the Catalonians to Egypt and Syria, other coloring matters were imported directly to Catalonia from the Orient. Cf. Capmany I, 3^a, 85.
 2. The most important factories were in Barcelona, Tarrasa, Sabadell, Olesa, Esparraguera, Igualada, Olot, Roda, Vich, Lérida, Gerona, Vallas, Bañols, La Bisbal, Tortosa, and San Daniel. By 1130 Manresa, Sallent, Navarclés, Moyá and Castelltersol became well known for their exports of cloths and estameñas. (cf. estanforte)

industry was represented at the famous Council of the Hundred. In 1237 the guilds of clothiers, "pelayres", were formed and the weavers and dyers at the same time independently organized their guilds.¹ By 1279 Barcelona, Terrassa, and Sabadell began to dominate all the other cloth manufacturing centers. The Levant and some Mediterranean countries absorbed much of the Catalanian trade. Consequently, Catalonia had consuls, and its merchants, quarters in Alexandria, Palermo and Constantinople.² But all these activities belong to the field of industrial and mercantile history which is outside of my plan. Moreover, they would require a separate study.

I have not found Catalanian cloths with names different from those already mentioned. The manufacture of fustans also prospered and was strictly and specially regulated in Catalonia by the middle of the XIIIth century.

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- "prohombre" 1. The presidency and direction of a guild was in charge of a "maestro" called cónsul. After the president came the veedores or examiners, next the clavarios (treasurers, keepers of the keys), then the oidores de cuentas, and finally the síndicos or syndics in charge of the payments.
2. The development of Barcelona and other cities can be studied in the Libros del Consulado del Mar, that marvelous work of codification of maritime laws, and in other documents kept in the archives of the Corona de Aragon in Barcelona.

I wish to express my deep gratitude to Professor Américo Castro who read and corrected this work and who with his great scholarly knowledge and experience solved many of my problems. I also am indebted to the members of the Research Committee of the University of Wisconsin in the year 1937-38, who helped me to carry on my work, especially to the Dean of the Graduate School of the University of Wisconsin, E. B. Fred, and Professor W. F. Twaddell. I also wish to give my heartfelt thanks to Professor Joaquin Ortega for his encouraging and helpful support, and to Professor Robert L. Reynolds for his valuable advice and suggestions.

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ABOXUILA, (cloth of Abbeville), cf. Castro, 1921, 13, s. v. Aboyuilla, "La vara del mejor panno de Aboxuila dies sueldos de dineros alfonsis", (Jerez, I, 65). "En regard des produits des grands centres industriels du Nord, ceux d'Abbeville et de Montreuil-sur-mer, representes a partir de 1191 par de nombreuses expeditions vers Rome et la Sicile".

ABOYUILLA, (Abbeville), cf. Castro, 1921, 13. Cf. Aboxuila.

AFFEYTADO, 'shorn cloth'. "El uestido que era polido, e esto es aplanado, nol uistien estonces si non los omnes onrrados, nin los uestidos otrossi que fuessen de panno cardeno nin affeytado", (Gral. Est., 368a40). From Lat. affectare.

Broadcloth of a very smooth and fine surface was highly valued during the Middle Ages. In general ordinary cloths were left with a more or less unfinished nap, giving them a shaggy appearance. The process of shearing required great skill and much time. Shearers, who formed a group apart from weavers and dyers, were paid salaries specified by laws and regulations. Scarlet was the finest of all the shorn cloths, hence the high esteem in which it was held in the Middle Ages. (Cf. escarlata).

1. Cf. Mosterol.

2. Cf. Laurent, 60.

3. The most common word in Castilian for shearing is tundir. "Et a los tondidores dellas por tondir....la vara de la escarlata ssy la adobaren dos vezes ssiete dineros, et por tondirla ssy la adobaren una bez, quatro dineros". (Valladolid, 1351, II, 183).

ALBADEN, 'arabic silk'. "El albaden reforzado e porpolado, cinco mrs; el otro albaden çensillo, dos mrs. e medio", (Jerez, I, 68). According to Eguilaz albaden was 'cierta especie de piel o cuero'. Although I have not found any other example in texts to help in identification, I am convinced that this is not a leather but a textile. It appears in a large group of materials in the Córtes while the leathers and furs are classified separately.¹ Another detail aiding identification is the description "reforzado e çensillo" applied to cendal in the same paragraph. Another important detail is "blanco e porpolado". It is not known whether purple was ever used to dye anything but textiles. Eguilaz acknowledges Dozy's statement that some Arabian authors use the word albaden to designate a thin material for dress linings.² Cendal also was used for the same purpose.³ Rolin includes albaden among the oriental silks, but this assertion is a little rash, as the other materials in the same paragraph are valued higher. Albaden occurs in the list⁴ after viado, a woollen material of ordinary quality. Because of the place occupied by albaden among the other materials, I believe that it was made of cotton or of linen.

1. Jerez, 71, par. 15

2. Cf. s. v.

3. Remarque 70

4. Cf. s. v.

After it comes tela de Rems and tela de Trías,¹ linen materials. Albaden might be one of those linen stuffs² which the Andalusian Arabs dyed so skillfully.

ALBORNOZ, 'a cloth in a ribbed weave made from twisted worsted'. This definition is given by Dic. Hist. "De peça de albornoz, I dinero", (F Zorita, 408). "De pesa de Albornoz, (FSepúlveda, 93). From the Ar. The cloth received its name from the garment made from it, a hooded cape very much in use among the Arabs. Dozy³ studies albornoz as a garment. This garment was made in a great variety of materials and colors. This makes it difficult to give an exact description of the albornoz of the Castilian Fueros.

ALCOTONIA, 'cotton material', cf. Castro, 1921, 15. "Nin acitaras, nin alcotonias nin cafrin", (Aranceles, 11). Cotton was probably cultivated among the Arabs from very early times. I have not found exact information about its production in Spain. According to Capmany,⁴ cotton was woven in Barcelona since the XIIIth century: "Estos artífices preparaban e hilaban el algodón para texido de varias estofas usadas en aquellos tiempos"; in Italy cotton was cultivated

1. Cf. s. v.

2. "Ses habitants sont particulièrement habiles dans la teinture de fin tissus de lin". (Ahmed Zeki, 464).

3. 75-8

4. I, 3^a parte, 25.

from the XIIth century; in France ordinary stuffs of cotton were already manufactured in the XIIIth century. They were used to cover and interlined auquetons.

ALHOLLA, 'an arabic kind of material or a mantle made of it, probably of purple color and embroidered in gold'.¹

"Et la sangre en que te verás bañado, es que te enviará el rey de Cadaron unos paños muy ricos que son llamados alholla, que relucen en tiniebla", (Calila, 364). The allusion to blood in the text very clearly indicates the color. Moreover, it shone in the dark because it was embroidered or interwoven with gold. This fact is confirmed by Prim. Crón.: "E de muy nobles alhollas de oro".

As the Arabs also embroidered with gold their linen materials which they dyed in colors,² it is difficult to ascertain if the substance of the alholla was silk or linen. Edrisi³ when speaking of the silks woven in Almería mentions holla with dibadj, siglaton, espaham and djordjani.

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1. Mr. Selim Ezbam called to my attention that alholla designates mantle, and at the same time expresses the action of wrapping one's self in it. This explains the meaning of the passage in Prim. Crón., 620b45: "Et sobraço el manto de vna alfolla que tenie uestida, con quel fiziera cauallero esse día el Cid..."
 2. Cf. escarín.
 3. 240

ALQUICE, QUEÇA, 'arabic stuff or a mantle'. "E el uestido de tres pannos, el uno dellos de cuero, el otro de sirgo e el tercero de alquice uermeio", (Picatrix, 9ra); "una mujer fermosa...uestida con un alquice tinto lauado", (Ibid., 9rb); "De pieca dalquice, I dinero", (FZorita, 408); "Tantol valdrie loriga quanto queca delagada", (Alexandre, p. 64lc). These are the only examples in which this name is used to indicate a material; in other cases the name is applied to an oblong piece of goods used as a mantle or seat cover.¹ Morel-Fatio defines queca as 'etoffe de Laine'.² Dozy discusses alquice with the meaning of 'mantle' or 'cover'.³ Puggari publishes a will of 1298 in which alquice is listed: "mando para casulla el alcabtea cardeno de cendal".⁴ Puggari explains: "Alcabita, del arab e al-quebtia, en sentido recto, sabana blanca, y figuradamente abrigo o manto". Eguilaz gives the definition of alcabtea as 'tela fina de lino fabricada en Egipto'. According to the example from Puggari, the alcabtea was made of cendal, a silk material. Eguilaz says it was a fine linen stuff. This happened because the name of the stuff had been given to a mantle which later was made of different kinds of material, but which kept the original name.

1. Cf. Covarrubias and Eguilaz.

2. Dict. des Vetements, 383.

3. The illuminations of the Lapidario illustrate two different ways of wearing the alquice, mentioned in the text: in fol. 95v. as a mantle; and in fols. 97r. and 97v. tied around the hips.

4. 56.

Alcabtea, alquice and queça probably were the same stuff made in varying qualities and thicknesses. The line quoted above from Alexander, by implication describes queça. This upholds Eguilaz's definition, 'a fine material'. It is used in the same manner by the French poets, to express the power of a weapon, "that the armor did not protect the warrior more than a cendal".¹² Dozy did not make any reference to the thinness of alquice: 'Mantas de lana por batanear, algo más delgadas...' says Morel-Fatio. The thickness of wools varied. There are mentions of alquices used as blankets. Queças are described as so fine that they were used as a poetic image. Alquices in the above examples could be compared to some kinds of chalones,³ which are not materials sold by ells or yards, but which are oblong pieces of material as they come from the loom. In this sense I include it in this glossary, just as Dozy included it in his dictionary because of its other meaning, 'vêtement'.

ANBRAY, Cambrai, "Pannos tintos de Anbray la vara del mejor veynte sueldos de dineros alfonsís", (Jerez, 66). For panno tinto see tinto. For Cambrai cloths see Cambray. Anbray is perhaps a graphic error; there is no other instance of this form, and in the same document there are other references to "panno tinto de Cambray".

1. Fr.-Michel, I, 202-3

2. 384.

3. See s. v.

ANGLATERA, Inglaterra, (England). "Estanfortes d'Anglatera, tintos o por tenir", (Aranceles, 10). See estanfort.

ARANGUE, 'cloth manufactured in Flanders and Brabant, known by the manner in which the color was arranged in a cobweb design'. "Et mas un arangue de Longamarca, por CCCL mrs." (CSancho IV, V, 30). I have hesitated in this identification because of the possibility that arangue might simply be a variant of ¹naranje, and ²aranje. However, I am inclined to believe that arangue is the same as the French ³yraigne. Laurent describes this material as a cloth belonging to the group of the melés, on which the color was applied, forming a design suggesting ⁴cobwebs, thus justifying the name. I believe that the name was not changed to araña in Spanish, for the same reasons that ⁵other imported materials kept their original names, that is, Spaniards took the name as it was used by the foreign importers without trying to understand its meaning.

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1. See s. v. naranje.
 2. This form used as the adjective aranjada, is found in Inv. Arag., III, 91.
 3. Fr.-Michel, (II, 207), did not know exactly what iraigne was and suggested a thin material that because of its fineness was compared to a cobweb. Also cf. Enlart, 6, who correctly identifies this cloth. Gay had a similar idea.
 4. "Les 'yraignes' ne sont pas de draps d'un couleur dont la signification reste obscure (comme l'a cru Espinas), mais tres probablement de draps melés ou le mode d'application de la couleur était indiqué par un dessin en forme de toiles d'araignée (on trouve souvent la forme araigne, ou harene). Ces spécialités semblent avoir été beaucoup plus répandues dans l'industrie brabançonne que dans celle de la Flandre. Outre les textes cités par Espinas, on trouve bien la mention d'yraignes d'Ypre. Mais celles de Bruxelles, de Malines et meme de Lierre, son beaucoup plus nombreuses."
 5. See blaos.

AUILA, Avila, Spain, "La uara de la mejor blanqueta de Auila quatro sueldos de dineros Alfonsís", (Jerez, I, 66). See Blanqueta.

B

BALANQUIN, (Baudekin), 'brocaded silk, ornamented with large rings enclosing animals, birds, or human figures'. "Balanquines e purpuras, xamit e escarlata". (Signos, 21c). From It. ¹Baldacco, 'Bagdad'. REW3, 881. I think baldaquin was used along with balanquin. It was originally manufactured at Bagdad and was known in the Orient by the IXth or Xth century. In the XIIIth century it still appears as a Saracen silk from oultramer, made in the shops of Bagdad, Chipre, and Palermo. In the XIVth century it is mentioned among the products of the silk factories of Italy, France, and England. After 1315 the material from which the textile was woven began to be changed, and baudekin in semi-silk appeared. From 1423 it was imitated in England with a linen weft. In 1487 it was made of wool and wool-silk mixture. At its zenith baudekin was the foremost of all the luxurious silks of the period, even equaling ciclatoun.

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Baudekin was a rich brocaded silk with complicated patterns, formed in the weave by a mixture of satin, serge, and taffeta

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1. In the Inv. Arag., II, 549, 550, the form baldaquif is listed in 1330. Borao: 'tela preciosa o brocado de Bagdad'. In Cong. Ultr., is the form baldoque. (Cf. s. v.).
 2. For the description of baudekin, cf. Heyd, II, 697, Migeon, II, 298, Dreger, 24, 84, 103, 107 and his illustrations, and von Falke, 17, 18. Also Gay, s. v. baudequin.

with gold and silver. These designs represented human figures, animals, foliage, checkers with figures inside of each block,¹ or other decorative motives. One of the most characteristic ornaments of this silk was the one of Sassanidae origin which consisted of circles or round shields containing figures.² This fashion called by von Falke, the "Persian style", was³ typical of the Mediterranean region. My belief is that

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1. Gay, s. v. baudequin, quotes the Inventory of St. Paul of London, 1295: "Capa facta de baudekino ad modum templi cum multibus equitantibus infra cum avibus super manus quam dedit Henricus de Sandwyco eps. It. baudekinus rubeus cum ymagine S. Petri, de funerere Domini Henrici de Alemannia. It. Baudekinus cum regibus et reginis et aliis ymaginibus contententibus in brachiis parvulum unum vel plures, pro anima P. de Monteforti". "Capa magistri Thomae Essevery de rubeo baudekino cum equis armatis". (Id, 315); "duo dorsalia quorum unus est de baldechino viridi et rubeo ad undas velut ad spinam piscis, ad diversas imagines figuras et animalia, et est circumdatum de xamito viridi; aliud ad schachinum de argento filato et serico rubeo in quibus schachis sunt leones, (Theß. sed. Apost., f. 89v. Gay offers many more examples.) In Spain, I find the form "scaquiado", referring to checkered materials. Inv. Arag., III, 91, year 1362. I have not found that form in Castilian texts.
 2. "Capa de rubeo baudekino cum rotellis et leopardis infra rotas." Inv. St. Paul, London, 315, "Capa de baudekino indici coloris cum rotellis auratis continentibus leopardos", Ibid., 316. (Ap. Gay).
 3. Von Falke, referring to Selujkian and Mesopotamian silks, gives the name baldachinus and baudekinus as generic, applied to all the brocaded silks of Bagdad. He publishes as a typical pattern of baudekin the medallion with an equestrian figure of a falconier. The Gral. Est., I, 212b16, describes a stuff that is in every respect like the "Persian style": "Et vistieron le pannos de seda jalde, labrados con oro e con plata a sennales de ruedas uermelas por sos logares otrossi con oro; et dentro daquellas ruedas auie unas figuras de aueziellas pequennas de color uerde". The source for this part in the Alphonsine work is Arabic.

baudekin should be classified with the pallia circumrotata, rotata and the paile roées of the French "chansons" and "romans", among which ciclatoun¹ should also be included.

Baudekin was used a great deal for all kinds of garments, like bliauts, gonelles, auquetons, houppelands, and especially for religious ornaments, as chasubles, copes, altar hangings, and palls.² Baudekin was also used for interior decoration, for wall coverings, bedspreads, canopies, cushions, and book-coverings.

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1. According to Colin (Rom., LVI, 178-186), this style of circles which he identifies with sigillatus is the one that gave its name to ciclatoun. (See s. v. where I discuss more extensively Colin's opinion).
 2. It is not rash to identify Fr. paile, Sp. pallio, Eng. pall with baldachinus, (baudekin), and ciclatoun since it was almost customary to make the palls for religious ceremonies from rich silks, especially from the former. In Spanish the name pallio is given to the canopies carried in processions, even if its etymology is from the Lat. pallium, (Old Fr. paile REW3, 6168). The name is used for a canopy of rich silk, because all those luxurious silks were called in France paile. "Pallas pretiosas quas baldekinos vocant", (Math. Paris, ap. Du Cange); this explains why modern pallio, dosel, and baldequino are synonyms in modern Spanish. The canopy for the church is called pallio; the canopy of the royal throne dosel; and any canopy for secular or religious use is called baldequino. (Also cf. Yule, I, note 4, 65-66). It is strange that the form pallio is not found in medieval Spanish, since it is so frequent in French. There is only one example in which it has an ambiguous meaning of panno of pallio when it is applied to a canopy, in Alexandre, 2241:

"El pay de la tienda era rico a sobeiano
era de tela fina, de un examjn bermello."

Let us not forget that Alexander contains many Aragonese words. We do not know if the word was actually used in Castile. In Aragonese the form pali was used: "Las gentes son assaz domesticas et son grandes mercaderos et han grant quantitat de pali muyt fino et muchos bocarranis sotiles et muchos çurambres", (Marco Polo, ed. Knust, 97-8).

BALDOQUE, (Baudekin), 'a brocaded silk similar to haudekin'.
 "E sobre aquel envolvieronlo en un baldoque," (Cong. Ultr. 268a). See Balanquin. I include this name, although it is difficult to ascertain if it was used in the XIIIth century because I have no other example from that period. This word might be a later form of balanquin¹ which was inserted into the copy of the Cong. Ult. The example closest to the XIIIth century that I have found is "Vestida va la ynfanta de un baldoquepreciado" (Rodrigo, 289, 19).² For the etymology and description, cf. balanquin.

³
 BARAGAN, 'striped material that was first made of wool and later also of silk', cf. Castro, "Baraganes de Roan e de Beluas e de Loherens a de Provins e donde quier que sean, deuen dar de peiae XVIII dineros la pieça", (Aranceles, 10). From Ar. barakan (REW3, 941 and Wartburg, I, 261). Possibly barakan in Arabic is a Hispanism. The material was striped⁴ and perhaps took its name from barras⁵ (stripes). In French

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1. Signos, 21c.
 2. The form baldoque must have been generalized in a later period during which the meanings of balanquin and baldaquin were limited to palio and dosel. (See balanquin, notes).
 3. Cf. Fr.-Michel, II, 37, barragan; Bourquelot, I, 267, barracan; Enlart, 8, barracane; Gay s. v. barracan, barragan.
 4. "Ce terme comporte suivant le temps et les lieux, des aceptations si diverses, que le seul rapport a établir entre elles consiste non dans la nature, mais dans la disposition du tissu. J'en conclus que presque toujours on an entendu par barracane une étoffe barrée ou rayée à deux ou plusiers tons." (Gay, s. v. barracan).
 5. Castro, s. v. quotes: "Otro manto para Santa María, barrado por fuerça, la vna vía de taf viado, ella otra de vn pano labrado con oro", (Inv. Cat. Tol., siglos XIV and XV. This shows that in Spain the names barras and vias were given to

¹
barres also meant stripes. REW3 barakan as: "Stoff aus Kamelhaar". The material may have been of camel hair in its early history, but in later periods it underwent many changes. Fr-Michel is not quite certain whether or not barragan was a rich material from the IXth to XIIth century.² However, from that time on the quality of barragan improved constantly until it became a luxurious silk by the XVth century, remaining thus until the XVIIth century. By then it had become in Spain a woollen material in different colors which was sold at very low prices. Barragan was made in many places, especially in France. Lorraine, Rouen, and Provins were famous for their barracanes, but it seems that Beauvais³ (Beluas in the Spanish example) was the section that had the most active export business. In general striped materials were very much in vogue during the Middle Ages and were subjected to several regulations. During some periods they were prohibited to Church men,

stripes at the same time.

1. Wartburg, I, 259.
2. The well known quotation from Peter Venerabilis gives us the idea that barracane was a luxurious material: "Statutum est ut nullus scarlatas aut barracanos vel pretiosos burellos (Stat. Cluniac. c. 18). Burel also underwent changes, becoming a common coarse stuff.
3. "Cloth of Beauvais, called barracanes (in It.) was sold in a few instances for the very low price..." (Reynolds, 838).

although they were permitted for Church ornaments.¹ In Spain, France, England, and other countries prostitutes² were obliged to dress in striped materials. According to a charter of Alphonso III of Aragón, granted in 1331, some types of blankets were manufactured in Barcelona under the name barragan.

BARRADETE, 'probably a striped material'. "Et cuatro barradetes d'Ipre de los chicos, a CLXV mrs". (CSancho IV, 22). I have not found any description of this material. Its name probably was derived from barra (stripe). Its stripe possibly differed from those of viado and barragan,³ which also were striped materials. The diminutive ete, possibly from a catalan, barradet, seems to indicate that the stripes were smaller than the average, as in the case⁴ of viadiellos.

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1. Fr.-Michel, I, 365.
 2. The fact that striped materials were designated by laws and regulations as the dress for prostitutes has led to the surmise that the word "barragana" (concubine) came from the material barragan. Diez suggested that it might have been derived from it. I have not found a single instance in which the regulations imposed barragan while there are several in which the stuff prescribed is viado (cf. s. v.); "Qualquier barragana....que vistiese panno de color que lo vista de viado de Ipre o de tiritanna viada", (Jerez, I, 66); "...Que ordenase e mandase que las barraganas.. trayan pannos viados de Ipre..." (Valladolid, 1351). The etymology of the word "barragan", meaning a 'bold young man', 'bachelor', has been discussed by several scholars, among them L. Sainéan, (ZRP., 1906, 568-9, 1907, 10, 101-2), but no definite conclusion has been reached.
 3. See s. v.
 4. See s. v.

BARRANDETE, "Et VI barrandetes d'Ipre a CLX mrs.",
(CSancho IV, IV, 25). See s. v. barradetes.

BELUAS, Beauvais, cf. Castro, 1921, 24. "¹Baraganes de Beluas", (Aranceles, 11). Castro's identification is confirmed by: "Cloth de Beauvais, called barracanes (in Italian), was sold in a few instances for the very low price...."²

BIFA, (biffe), cf. Castro, 1921, 23) 'light woollen material like a fluffy flannel with blotted-out stripes formed by the weaving'. Littré derives biffe from biffer. REW3, believes, on the contrary, that biffer is from biffe,³ 'gestreifter stoff'. John of Garland used the name and described the material: "Lacernis, sic dicuntur quia lacerna est pallium tam tenue et leve, quod hominis possunt⁴ videre permedium, et dicitur Gallice bife". Espinas⁵ classifies biffe among the "legiere draperie"; Gay describes it: "drap léger, presque toujours rayé ou biffé en travers,

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1. Cf. Baragan.
 2. Reynolds, 838.
 3. The detail of the stripes is confirmed by: "1285 - De quamelins raiez et de biffes camelins raiés...", (Reg. des Mét., 394); 1296 - "Biffes rayées de Provins", (Tarif de Paris, 219, Gay, s. v.), and in CSancho IV, VIII, 5: "Bifas de San Denis suptilas, planas". The specifying that the bifas were planas (plain) implies that there also were striped biffes.
 4. Flandre, II, 290, and he says: "le tiasu n' était peut-être pas tres-serré".
 5. S. v. biffé.

mais jamais quadrillé, c'est-à-dire, a chaîne monochrome en laine écrue ou teinte, et sans mélange de couleurs...en usage de XIII^e au XIV^e siècles...beaucoup moins dense que le drap faite en laine peignée de choix, d'une qualité spéciale, exempt de bourre et déchets, d'un tissu peu couvert mais chaud, foulé et tondue comme le draps". The Biffes were manufactured in different colors. They were imported from Flanders to Spain.

BIFALAT, "Et un bifalat por CCC mrs." (CSancho IV, VI, I). See piffalarte.

BIFFALARTE, "Et tres biffalartes de bruga, preciados a CCLXXX mrs.", (CSancho IV, III, 33). See piffalarte.

BISSO, (byssum), 'a twisted linen in antiquity, silk cloth in the Middle Ages'. "Ess ora tomo la sortija de su mano et diogela, e uistiol de bisso, que es un panno preciado e es el que dizen xamet, (Id., 219b27). "La tienda sera fecha desta

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1. "Draps et biffes blancs", "Biffes teintes en buillon", Espinas-Valenciennes, 182, 183. He enumerates verdes, vermeilles and gausnes.
 2. Finot, 35, says that Barcelona imported among other cloths from Flanders, England, and France, the biffes of Lannoy and the cloths of Chalons-sur-Marne. He takes this information from Capmany, (II, 5), but he identifies Lannoy with Lagny with interrogation. This identification is not possible because they are two different places. In Espinas-Flandre Geographic Index, II, 969, appears: "Lannoy-Ch. 1. Cant. Dép. Nord, arr. Lille". Lagny was a place famous for its fairs. (Cf. Bourquelot, I, 114 and 193).
 3. Cf. s. v.

guisa: fazer me as .X. cortinas de bisso bien retorçido"¹,
 (Gral. Est., I, 439b43); "bisso bien torçido, I, 443a44; "unas²
 tiendas o cortinas de bisso bien torcido et muy blando",
 (Id., 448b40); "...e bisso otrossi, que es panno de una natura³
 de lino que se faze en Egipto e es blando e blanco e al panno
 deste lino llamanle ellos bisso e dezimosle nos rançan"⁴,
 (Id., 431b46); "e del lino del bisso de Egipto, que es muy

1. "Partout dans le livre de la Loi, dit Maïmonide, Halach, kele ham-mikdasch c. viii, 13, (cité dans J. Braun, Vestitus sacerdotum Hebraeorum, Leyde, 1680, 25) šēs ou bad signifie lin (pistim) et c'est le byssus (būs)". Mais les auteurs ne s'entendent pas pour déterminer quelle différence existe entre ces deux espèces de lin. D'après les uns, le bad serait le lin ordinaire, et le šēs le fin lin, très blanc. D'après d'autres à la suite de Maïmonide et Abarbanel, la différence viendrait non de la matière, mais du tissage; le bad (cf. bad "seule") serait le tissage d'un fil simple; le šēs (cf. šēs "six") de six fils tordus ensemble; ce serait pour cela qu'on ajoute souvent mōszār, de lin retors." (Dict. de la Bible, s. v. lin). This explains "bisso bien torçido" which is so frequently mentioned in Gral. Est.
2. Isidoro, Etym. XIX, 24, 4, says: "byssum genus est quoddam lini nimium candidi et molissimi, quod Graeci papaten vocant". "...Byssus. Les auteurs entendent très diversement quelle étoffe est désignée par ce mot, que le grec rend βύσσω et le latin par byssus. Les uns y voient le coton, d'autres le lin, d'autres l'un et l'autre....Le βύσσω de Hérodote, II, 86, bandelettes dont on enveloppait les momies d'Égypte, était bien du lin....Mais les anciens ne paraissent pas avoir nettement distingué dans leurs appellations les tissus de lin de ceux de coton." E. Levesque, Dict. Bib. Also cf. Forcellini and Godefroy, s. v. byssus. Plinio, N. H. confirms the description of the Gral. Est. since he calls linum byssinum a special kind of linen.
3. "...pour d'autres el šēs est le lin d'Égypte (Ezechiel, xxviii, 7) bad; e lin de Palestine et de Syrie, appelé après la captivité būs....On sait que le lin d'Égypte était particulièrement estimé, (Hérodote, II, 105 ; Silius Italicus, III, 25, 375; Trebellius, Vita Gallica, 6. Cf. E. Levesque, Dict. Bib. s. v. lin). This coincides with the Alphonsine explanation of the last example.
4. Cf. rançan.

blando e muy blanco, segund dizen maestre Pedro e otros", (Id., 451b51); "e diz otrossi del cuerpo della que auie la estambre de bisso, que es aquel lino muy noble de Egipto..." (Id., 454b27). From Lat. byssus. All the examples from the Gral. Est. except the first in which bisso is compared with xamet¹ show that the writers of the Alphonsine work had an exact idea of the nature of the ancient textile, as had the translators of the Navare-Aragonese Bible who translated byssum for escarin.² In the passage quoted above from Gral. Est., (219b27), the word bisso is not used in the Latin sense, but in the medieval way, referring to a luxurious silk.³ If byssus in the Middle Ages was the same material as xamet (samyt), it must have been a heavy satin of great luster and resistance.⁴ The use of the word byssus

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1. This example belongs to the translation of Genesis. All the other examples come from Exodus. The erroneous definition of the Gral. Est., is not an isolated case; in the Latin medieval glossaries, many confusions such as these are found: "Byssus generis est femenini in terra affricana crescit in arbustis, lana alba sicut nix (undoubtedly cotton) syricum tortum vel byssinum sirico torto", (CGL, VI). "Bissus- 'genus sirici grossioris pariter et fortis.' - Bissum - 'siricum tortum.'" (Glos. Silos).
 2. See Mz. Pidal, Cid, s. v. escarin. This translation and the explanation of the Gral. Est., (431b46): "llamanle ellos bisso e dezimosle nos rançan", shows that they knew well the characteristics of ancient byssus. However, in the rest of Europe bocarán, (Cf. s. v.) was substituted for byssus. Bocarán, (buckram) as well as rançan and escarin, were of a fine linen material. The ancient byssus is translated in the Middle Ages in Spain by these three names to represent the most exquisite kind of linen cloth.
 3. 'Tela de seda lujosa' defines Santa Rosa, (Elucidario), according to what he read in medieval texts.
 4. Cf. xamet.

for the name of a silk can be explained partly by ignorance of the etymology and partly by confusion with the name byssus given to the filaments secreted by the mollusks of the genera "Mytilus" and "Pinna"¹. These filaments were hardened by immersion in water, and from them textiles of a silky appearance were woven in some places along the Mediterranean.² Probably not all the silk materials called byssus in the Middle Ages were made from the mollusk threads, but probably they were named after them rather than after the Biblical byssus.

BLANCO, (white), 'undyed woollen cloth'. "Blancos de Inglaterra de los cortos", (CSancho IV, XVII, 10); "Pannos blancos de Parelingas, e Lila e de Mosterol planos, (Aranceles, 10).^{3 4 5 6} From Germ. blank, (REW3, 1152). The name blancs was given in the Low Countries and France to some kinds of cloths completely finished except for the dyeing, which were sold

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1. Belongs to the group of the lamellibranchiata.
 2. "Il bisso dele Pinna e cosi abbondante e fine, que puo essere tessuto in una stoffa morbidissima, sericea, d'un colore bruno dorato, con riflessi verdati. Un tempo gli abitanti delle coste siciliane, calabresi, tarentini a di Malta, ne facevano guanti, cravatte e altri oggetti de abbigliamento. Tale industria fioriva ancora nell seculo XVIII", (Italiana, s. v. bisso). The textile called in medieval France poil de poisson from which "coiffes" were made should be identified with byssus. (cf. Enlart, 196-97).
 3. Cf. s. v.
 4. Cf. s. v.
 5. Cf. s. v.
 6. Cf. s. v.

¹ this way. As weaving and dyeing were processes performed by different guilds, woollens, to be finished, were sent from one guild to another and often from one town to another, or even to foreign countries. ² Montpellier was one of the most important dyeing centers, especially for dyeing in grain. ³ These "blancos de Inglaterra" of CSancho IV, must be the "drap blanc de Nicole", ⁴ (Lincoln). There was also an "escarlata de Yncola o Nicola". ⁵ The Fr. nicole > Sp. nicola implies a popular etymology; yncola shows a false separation of the prefix: el lincola > el incola. The "blanc de Saint-Quentin" was a woollen fabric for shirts, sometimes lined with fur. ⁶ The stanforts from Arras were also sold in white, as were some of the materials often sent to Montpellier to be dyed. The term "tout court" that ⁷ Laurent applies to "blanc de Bruxelles" helps one understand the "blancos de Inglaterra de los cortos" in the example from CSancho IV. I have not found any information as to

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1. Bormans s. v. Laurent, 210, says: "Les draps dits "blancs c'est-a-dire ceux qui étaient passé par le filage, le tissage et l'apprêt sans jamais recevoir aucune teinture, parvenaient en masse dans le Midi de la France et en Italie vers le milieu du XIII^e siècle.....". These cloths should not be confused with the unfinished cloths called in Fr. écrues, Sp. escrosas, which were woollen materials simply fulled, or that had undergone a simple shearing and preparation; they had to be subjected to further processes, especially for dyeing.
 2. Weckerlin, 73-74.
 3. Laurent, 210. Cf. coco bistinto and grana.
 4. Gay, s. v. drap, under provenance.
 5. Jerez, I, 65 and 67. Cf. s. v. Yncola.
 6. Enlart, 73.
 7. 211.

the exact meaning of "court". It possibly meant some difference in size in the pieces of blancs.

BLANQUETA, (ME. blanchet,¹ blanket), common woollen cloth made in several qualities. "Blanqueta dicamua", (CSancho IV, V, 15); "Et tres blanquetas dicamua", (Ibid, V, 23); "Blanquetas tintas de Narbona", (Ibid, XI, 12); "blanquetas gordas para sarpilleras", (Ibid, V, 7); "...de Ipre", (Jerez, I, 65); ".....de Camuna", (Ibid, 65); "...de Auila", (Ibid, 66); "...de Nauarra", (Ibid, 66); "De troxiello de blanqueta, I maravedi", (Falarcon, 401). From Fr. blanchet. DAE defines 'tejido basto de lana', but there were several qualities. The many uses to which blanqueta was applied in CSancho IV² proves its diversity: hosiery for the king, religious habits, clothes for the "trompeteers", and "gordas para sarpilleras" (sack-cloth, ME. sarpeler). Blanket is mentioned in Spain from the XIIth century: "De troxello blanchetorum unum aureum", (FZorita, 205).³ This material was imported from Ypres, Dixmude, Narbonne, and Navarre. It was manufactured also in Avila, Castille. The cloth imported from Narbonne, although it kept the name of

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1. Godefroy, s. v. blanchet: 'éttoffe de laine blanche ou flannelle, drap blanc léger, qui servait à faire de camisoles, de chemises, des chausses, etc., et ces vêtements eux-mêmes.
 2. "Blao, camelin e viado e blanqueta que es a un precio", (CSancho IV, CVII, 11). This proves that there was a moderately priced material that was compared to the other three materials used by "gentes del rey", squires, falconniers, muleteers, and servants in general.
 3. Cf. Dicamua.

¹
blanqueta, was dyed in colors: "blanqueta tinta de Narbonna".
 There was an article of dress called in Fr. blanchet that took
 its name from this material.²

BLAO, 'blue woollen cloth'. "Blaos de Ipre", (CSancho IV, XV, 20); "...de Longamarca", (Ibid., XV, 21); "Para un tabardo VI varas de blao", (Ibid., LXXVII, 25). There are about forty-eight mentions of blao in CSancho IV. "Et la vara del mejor camelin de Gante y de Lilia e de blaos e de blanqueta de Ypre..... a vn mr. e medio", (Jerez, I, 65).

Blao is old Fr. blau; but in Spanish blao designates only a cloth and not the color in general (in Sp. celeste, azul).³ Compare this case with bruneta, another Gallicism

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1. "L'exemple cite d'un blanchet de brunette prouve que cette piece du costume se distinguait non seulement par sa couleur, mais encore par sa forme", (Gay, s. v. blanchet).
 2. "Sur la chemise prit place une blouse courte ou très-long camisole, appelée futaine, blanchet et douplet, parce qu'elle était de toile de coton ou de drap blanc mis en double", (Quicherat, 182). "Le drap de laine blanche qui portait ce nom l'a donné a une vêtement avec manche et collet, sorte de blouse ou camisole quelque foi fourré..." (Gay, s. v.).
 3. I have not found examples from the XIIIth century of instances of azul as the name of a material, although I have found them as a color in painting, especially in reference to the mineral color. In this case it is used as a noun. (Cf. glossary to Fusagre, s. v. azul). "E quando ella fino, leuaron la otrossi alla, e pusieron la en un lecho de oro, so alcoba de plata, pintada con azul, e las planetas figuradas y", (Gral. Est., I, 754b24); "E eran ahí pintadas...e esto todo era bien fecho a gran maravilla con letras de oro e con azul", (Conq. de Ultr., 43a35); "Et dotros mineros muchos: azul, almagra, greda", (Prim. Cron. 311b21). In the first and second examples

that does not imply the existence of bruno as the name of a color. These names that were not related by the hearer to any specific color were simply used to designate the material, and the people did not feel compelled to translate them. Therefore, the derivation of blao from Old Fr. blau, the name of a fabric, is more logical than from Cat. Prov. blau, name of a color. Blao possibly designated a cloth in a light shade of blue, (cf. Ital. Blavo, 'ceruleo turchino chiaro', Petrochio). The woad blue was a soft greyish
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 shade. French literary texts do not abound in examples of

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- these azules are used as the names of paint, and in the third, is used in reference to mineral products of Spain. The Lapidario gives examples of azul as a color: "Et esta piedra es negra en su color pero tira un poco a uermeia, et ay algunas en que paresce color cardena como de azul", (Lapidario, f. lv. b); "Esta es de color cardena que semeia azul", (Ibid., f. 3r. a). On the other hand, there are two examples in Picatrix in which celestes appears as the color of a material: "Sobre un panno celesti", (f. 34r. a); "Quando quisieres veer el espirito de Mercurio uiste pannos de muchas colores, o uiados e pornas en la cabeza toca celesti, o uerde". Falarcon, 401, says: "De troxiello de celestre, I marauedi".
1. Du Cange s. v. Blavus, blaveus, blavius, bloius. 'Color caerulus; ex. Germanico blaw. Mattheus Silvaticus: Isati...est herba que tingitur blavetum, et dicitur blavum. Alibi: Sanderax, est herba de qua tingitur Blavus color'. "La teinture en blue a l'aide de la cuve dit de fermentation et dans laquelle il entrait outre le pastel (guède ou vouède), du son, de la chaux et des cendres était tres repandu, c'était exclusivement de cette façon qu'on produisait le blue sur le drap de laine. L'indigo, quoiqu'on ait dit, jusqu'a present, n'était pas employé pour la teinture de la laine au Moyen Age. Nous ne le rencontrons pas dans la teinture de la laine avant le commencement du XVI^e siecle...En outre, l'indigo était employé comme couleur dans la peinture", (Weckerlin, 58). Woad was used dry in the beginning. It is not known when it first was made in cakes, pastel. (The word pastellum is found in a document of the king of France in

bleu as a substantive, referring to a material of blue color. On the other hand, mentions of pers, vert, brunette, and other fabrics known by their colors are very frequent. However, there were materials called bleu: "bleu de Saint Omer: bleu azur, bleu cler, melle de graine".¹ Besides the great fabrication of blaus in Flanders there is mention of the rich broadcloth of Chalons-sur-Marne.² The English blues were also famous, among them, "Beverly blue".³ Puiggari identifies blao with the French pers.⁴ However, Persian blue which gave origin to pers,⁵ was a dark blue. The name blao to designate a fabric was current at least until the

1317, (Weckerlin, 59, note 2). The Arabs knew about the preparation of pastel before the industrial countries of central Europe. It is probable that these countries learned about it from the Arabs of Spain. Ibn-al-Awam, XIIIth century, in his Book of Agriculture, (trad. Clement Mullet, II, 126, Paris, 1864), gives details of this process in referring to another Arabian writer, Abu-al-Khair. (Ap. Weckerlin, 60). For other details about the preparation of "waide", "guède", or "pastel", see Espinas, II, 90 and ss.

1. Espinas-Flandre, tableau II, vol. II. "Melle de graine" was as "pers vermeil", a shade of blue mixed with red. (Cf. s. v. pres.).
2. Espinas-Pirene, 467, doc. No. 144, year 1294, (Municipal Archives of Bruges) on the manufacture of blue cloths.
3. Bourquelot, I, 245, and Capmany, III, 184 and his Col. Diplo, vol. IV, no. 3264. (Cf. s. v. Chalons).
4. "....And during the Thirteenth Century the wares of Beverly achieved a widespread fame, the Beverly blue....and 'pann de Scarleta'...., (Heaton, 4).
5. "Un vecino de Palencia...en testamento del año 1220 lega...: 'un par de pannos de blao', pers los llamaban en Francia...", (43).
6. Cf. s. v. pres.

XVth century.¹ I cannot describe blao in more detail. All I know is that it was a blue woollen cloth, probably of a greyish shade, and that it was manufactured in Flanders and in Champagne. Some blaos² were striped.

BLAUINAS, 'adjective applied to a blue cloth from Valanciennes'. "Valancinas reforzadas blauinas", (CSancho IV, XIV, 26). From It. blavo (see Valancina).

BOCARAN, cf. uocaran, (buckram), 'a very fine linen or cotton material, originally made in Bokhara, hence its name'. "Dos uocaranes", (CSancho IV, X, 48). Aside from this example, the first ones I have found after the XIIIth century are: "Otros dos traveseros ('bolsters of a bed') de bocaran viado", (1331, Inv. Arag., II, 551); "Un travessero cardeno de bocarán", (1362, Ibid., III, 224); "Et fazen muchos bocaranes sotiles et bellos", (Marco Polo, ed. Knust, 95); "La grant Erminia es una provincia et comiença en una noble ciudad qui ha nombre Argegan alla do se fazen los bellos bocarranis", (Ibid., 113). From

1. The political Castilian satire in verse of the XVth century. Coplas de Mingo Revulgo mentions blao:

Ah, Mingo Revulgo, Mingo
Ah, Mingo Revulgo, ahao
Ques de tu sayo de blao?
Non lo vistes en domingo?
Ques de tu jubon bermejo?

2. "E 8 blavi listati e 2 tanati listati como i sudetti", (Florentine doc. of 1396. Ap. Adler, s. v. lista).

Bokhara, Buchara. Meyer-Lübke (REW3, 1366) is incorrect in believing that the French form bougran is modern, for it already appears in 1330.¹ Bocarán² originated in Bokhara, but by the time of Marco Polo it was made especially at Arzinga.³ Pegolotti indicates that it was also manufactured in Chipre.⁴ It was a very fine, transparent material like batiste. Originally it was woven from linen and later on in the XIVth century was made from cotton. In general it was of one plain color, but it was sometimes painted or blocked.⁵ According to Gay, this fabric during the Middle Ages replaced bysso⁶ of ancient times. This supposition seems probable because bocaran was a fine linen material belonging to the same group as escarín, rançal, cambray, tela de Reims, etc. All of them were identified with the ancient byssus⁷ in the medieval translations of the Bible. Among linens bocaran was one of the most costly and

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1. "Et ceux de la rue de la Sauleh y vinrent....et 22 demoiselle en robes de bougran", (Chron. de Valenciennes, 620, Ap. Gay, s. v. bougran).
 2. After studying the form of this word in other languages, one cannot accept the etymology bucherare given by the Vocab. della Crusca. The Med. Lat. Word-List gives: bokeranda, 1225; bokerum, 1430; bokerammum, c. 1400.
 3. See above the examples from Marco Polo.
 4. Pegolotti, "Bucherami d'Arzinga, bucherami di Cipri...", (19, 36)
 5. Gay, loc. cit.
 6. Cf. Gay, loc. cit.
 7. Cf. s. v. escarín.

praised fabrics.¹ In the XIVth century it began to degenerate,² becoming an ordinary cotton cloth. Later on it was a material made of coarse hemp, glued, pressed,³ and dyed in different colors. It is used even today to make hat frames, etc. In English it is still known under the name of buckram; in Spanish, under the French name of linon. These changes in the quality of bocaran have caused confusion about its characteristics. Bocaran was used in the Middle Ages, the same as escarín,⁴ for coifs and fine underwear. There was also a very coarse kind of bocaran⁵ which was used for interlining garments.

BOUILLA, Abbeville. "Del mejor panno de Bouilla, la vara ocho sueldos e medio de dineros alfonsís", (Jerez, I, 67). See Aboxuila.

BRUIAS, See Brujas.

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1. "si l'envoslespe an .i. chier boquerant"
(Li romans de Raoul de Cambrai, Ap. Fr. Michel, II, 29).
"Un frain li misent a or arabiant,
Et se l'covrirent d'un rice bogerant;"
(Le Chev. Ogier de Danamarche, Ap. Ibid.).
 2. Enlart, (12), says: "Au XIV^e siècle le bougran fût grossièrement imité en Occident, et devient une cotonnade qui n'a avec le bougram véritable rien de commun que le nom". Quicherat, (58 and 568) refers to same imitations.
 3. Cf. Gay, s. v. bougran.
 4. Cf. s. v.
 5. Yule (Marco Polo, I, c. III, 45) in a long note shows his confusion at finding several mentions of bocarén as interlining of pourpoints, auquetons, etc.

BRUJAS, Bruges. There were many different kinds of fabrics produced at this important manufacturing center of the Low Lands. Viados, bifalartes, and estanfortes¹ from Brujas are mentioned in the Aranceles, CSancho IV, Jerez,² and many other documents. Laurent rejects the thesis of Davidsohn that panni de Borges, named in some Italian medieval documents,³ are cloths of Burgos, Spain and gives proof that they are from Bruges. In Falarcon,⁴ there is the form Gurges: "De troxiello de burges, I marauedi". There is no way of ascertaining if this "burgess" is Burgos or Bruges since in the same list of goods on which duty must be paid are included cloths of Ypres and of Arras, along with "segouianos", cloths made in Segovia, Spain. We can assume that "burgess" was brought from Bruges because the duty levied on it is the same as that for the cloths from Ypres, Arras, and other places in Flanders.

BRUNETTA, 'woollen cloth of different qualities, dyed a very dark shade, almost black, manufactured mainly in the Low Countries', cf. Castro, 1921, 28. "Et para Pero

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1. Cf. s. v.
 2. Cf. Castro, 1921, 27.
 3. Draps de Burgos, de Bruges ou de Bourges a Florence au XIVE siecle? Mélanges d'histoire offerts a Nicolas Jorga..., Paris, 1933, 507-512.
 4. 401.

Martinez, su clerigo, dos varas de Bruneta, prieta", (CSencho IV, LXXIX, 3); "A la Reyna diz que dio una pieza de verde et otra de bruneta preta en que habia LXVIII varas", (Ibid., 21). From Germ. brün > Fr. Prov. brun > Sp. bruno, (REW3, 1340). Fr. brunette > Sp. bruneta. This is one of several cloths originally dyed with gall-nut. In the XIIIth century this dye was used only for textiles of an inferior quality. Those of a higher grade among brunetas, galabrunes, and isembrunes were dyed in madder and brazil with a mordant of alum.¹ Brunetas later were again dyed a dark shade, almost black, by mixing woad² and madder. With this mixture a great variety of shades were obtained, from violeta to sanguina.³ The repeated mention of bruneta prieta in Castillian texts indicates the existence of some other bruneta of a different color. This assumption seems to be confirmed by Jerez, 65: "Sacando bruneta prieta e naranje que vala la vara del mejor dos mrs. e medio". Bruneta and naranje are mentioned separately in Valladolid, 59, among other cloths known by their colors. This seems to indicate two different

1. Weckerlin, 65. Cf. s. v. galabrun.

2. Espinas-Flandre, II, 149.

3. Cf. s. v. blao, morete, sanguina.

materials, one bruneta, and the other naranje.¹ Bruneta is always defined as 'casi negra', and this casi (almost) denotes a degree in shade, just as there were differences² in quality. Bruneta was one of the most popular of all the medieval cloths. In Spain it was known at least as early as the XIIIth century.³

BUREL, BURIEL, (burell), 'thick, coarse woollen material in the natural color of the fleece, dark brown or grey'. "La vara del mejor burel de Auila, siete sueldos de dineros alfonsís", (Jerez, 66); "De peça de buriello, I dinero", (Falcazar, 408); Calças de burel IIII dineros",

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1. Under naranje I explain the possibility that the word applied to bruneta as an adjective might also be used separately as a substantive.
 2. The existence of brunetas of different qualities can be explained by the different kinds of dyeing ingredients: Castro believes that the bruneta called prieta was the inferior, but we have the example cited above: "A la Reyna diz que dio....et otra de bruneta prieta". It is possible that this cloth would have been given to the queen, not for her personal use, but for some of her vassals. Godefroy, s. v. brunete, says: "...et que les conciles ont souvent interdit aux moines". This shows that it was considered a luxurious material. In some other examples bruneta is one of the few cloths permitted to the Jews. (Valladolid, 59).
 3. FZorita, 405. The use of bruneta was so general that sometimes it was substituted for the noun pañó. García Soriano, (Vocabulario del Dialecto Murciano), includes in his glossary the archaic form from 1276 of brunetería, 'tienda de telas' (cloth shop).

(FUsagre, 143)¹. From Old Fr. burel, REW3,1398. Burel was woven all over Europe. It was even woven in homes for domestic wear. This domestic burel was probably undyed.² The extensive manufacture of such a common material caused, as in similar cases,³ the enforcement of laws and regulations. In Spain burel was manufactured as in all the other European countries. The burel of Avila⁴ was fabricated in large quantities to create an active trade.⁵ Burel was dyed in black for mourning, though

1. The glossary of FUsagre, s. v. burel, defines it as 'un paño de poco valor' that must have been characterized by a reddish shade between black and a tawny color. This same description is given by DAE. because of the etymology of birrus given by DuCange on which all later etymologies have been based.
2. "On le tissait un peut par tout, meme dans les dependences des habitations privées, mais surtout dans la Frise", (Gay, s. v. bureau). It was also woven for trade: "The mysterious class of burellers, who apparently made burel cloth, are definitely known to have kept weavers in their employment; and the drapers whose primary function was the sale of cloth which they bought at Blackwell Hall or at fairs, or imported from abroad, sometimes assumed responsibility for the finishing processes and gave work to shearmen and dyers." (Lipson, 40).
3. "No citizen shall cause burells or chalons to be made without the walls on pain of forfeiture of the article made or its value.." "Every great loom for making burells pays five shillings per annum..." "The telers of burells ought to take eighteen pence for working of cloth from All Saints to..." (Abstract of an Ancient Consuetudinary of the City of Winchester, Davies, 126).
4. "La vara del mejor burel de Auila siete sueldos de dineros alfonsis", (Jerez, 66).
5. Que provecho vos tién vestir este negro paño?
andar avergonzada e con mucho sosaño?
Señora dejad duelo e facet el cabo de año;
Nunca la golondrina mejor consejó ogaño.
Jergas por mal señor, burel por mal marido
A caballeros y a dueñas es provechoso vestido;
(JRuiz, 762, 763).

often it was left in its natural grey color,¹ or dyed in pers.²
 In quality burel is generally understood to be one of the most
 common and coarsest woollen materials, but it was not always an
 ordinary cloth since Peter Venerabilis in his often quoted
 statute of the Cluniac monks classified burel among the fabrics³
 of quality, at least the kind of burel made in Ratisbon. In
 France about 1140, the dress of Count Guillaume d'Orange was
 made of burel.⁴ At the same time burel was known as a coarse
 and common fabric.⁵ It was used for habits in the mendicant
 orders.⁶ Chaucer calls the friars, "burel folk".⁷ The cloth was
 also used for poor people and lepers' garments.⁸ (Also cf.
buriello).⁹

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1. "Vestu se fut d'un burel gris
 Cote et surcot et chape ensemble.
 (Fabliau de Boivin de Provins, ap. Gay).
 2. Cf. s. v. pres.
 3. "Statutum est ut nullus scarlatas aut barracanos vel pretiosos
burellos qui Ratisponi....fiunt habeat..." (Stat. Cluniac, c.18)
 4. Goddard, 134.
 5. "In the Roman de Renart, a gone or gonele is worn by animals
 typifying the lower class of society. In the latter case it
 is probably a loose dress of cheap material as burel",
 (Goddard, 135).
 6. Gay, s. v. bureau.
 7. And moore we seen of Cristes secree thynges,
 Than burel folk, although they weren kynges
 We lyve in poverte and in abstinence
 And burell folk in riches and despence.
 (Chaucer, The Summoner's Tale, 1871).
 8. Bourquelot, I, 811: "On appelait bureau une étoffe grossiere
 de laine, dont se servait les pauvres gens, et que l'auteur
 du Roman de la Rose oppose ainsi a la brunette:
 Car aussine bien sunt amorettes
 Sous buriaus comme sous brunetes."
 "Pro un burello dato pauperibus Asneriarum", (Comptes de la
Maison de St. Louis, 1259).
 9. Goddard, 104.

BURGES, Bruges, "De troxiello de burges, I, marauedi",
(FAlarcón, 401). See Brujas.

BURIEL, (burell). "De la carga de buriel", (FSepúlveda, 92).
See burel.

BURIELLO, 'a lighter kind of burel,' (cf. s. v.). "De peça
de huriello, I dinero", (FAlcazar, 408). Old Fr. burel,
(REW3, 1398); huriello was formed from burel as if this word
had a Spanish suffix -el < ellu; comp. Montiel, montiello, etc.
For other details about this cloth, see burel.

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CABECOAS, see cabicoas.

CABICOAS, unidentified material. "Cabicoas", (CSancho IV, IV).
 "Cabecoas d'Ipre", (Ibid., XVI).

CAM, Caen, see Castro, 1921, 327. "Estanfortes de Cam".
 (Aranceles, 10).

CAMALUZ, (Camlet), 'originally an Oriental stuff of camel hair, later of goat's hair and other wools, from the XIVth century, of silk'¹. "VI camaloz por CCC mrs.", (CSancho IV, X, 15).
 The form camaloz is derived from Cat. Xamalotz.² Cf. Gamillscheg, s. v. camelot. Very likely, as in the case of camelin, the name is derived not from camel but from Ar. khaml, khamlat, a shaggy, plush surface.³ Covarrubias describes chamellote:⁴ "Comunmente dicho chamellote, es de lana del camello; despide el agua que no la cala, y uno se llama chamelote raso, y otro de aguas". But camlets included more than this coarse, waterproof material of Covarrubias' time. Long before they had been the finest of

1. Cf. Bourquelot, 262; Gay, s. v. camelot; Enlart, 5.
2. "E fan si xamalotz asatz qui son de pell de camels e son molt bells a fins", (Ms. 2048, Bibl. Ric. Florence, f. 12v.).
3. Cf. camelin, and Evans, gloss., to Pegolotti, also Baist, (ZRP., 1881, 556).
4. In Aragonese the form chamellot appears in: "Et fazen si chamellots assaz de pelo de camell bellos et finos", (Marco Polo, ed. Knust 18, 14).

all the Oriental woollen fabrics. In the XIVth century the Venetians in Armenia wove a cloth called ciambellotti, and the French in Cyprus made camlets of goat's hair and sheep wool. The cost of importation of materials from the Orient made camelotes as expensive as silks. In the XIVth century the manufacture of camlets began at Amiens and Reims. They were made of cashmere mixed with silk and also from European wools, as occurred later in the Low Lands. In 1375 camlets are mentioned in Aragón among other silk stuffs. Norris says that camlet was imported to Europe toward the end of the XIIIth century, that is, about the time Marco Polo wrote about camlets, but already in 1234 it was mentioned in an account of King Louis IX of France. Camlets were originally left in

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1. This point is illustrated in the Biblia de Alba, (glossary to Exodus, 176, I, 248): "E la segunda cobertura del tauernaculo significa el cielo noueno e es de lienços de chamelote, que es de mejor facion quel primero, e de mas cosa onrrada que non los lienços de syrgo; e avn en tierra de Syria se fazen estos panos de los cabellos menudos de las cabras que les nasçen entre los cabellos grandes, e dello visten los reyes e los enperadores; e avn se demuestra la nobleza de agueste noueno cielo...mandose fazer de cosa que salle de cosa animal, e non de metal nin yeruas".
 2. Gay, s. v. camelot.
 3. Bourquelot, I, 262.
 4. Enlart, 5.
 5. "Perco com los draps d'or e d'argent, e de seda, axi brocats d'or et d'argent como d'altres, e velluts, xamellots, tafetans, e sendats se usan molt de vestir en lo dit Principat, e alguna generalitat me dret no y sia posat, mas solament VI diners per liura per la entrada", (Cortes de Monzon, 1375).
 6. "Pro duobus camelotis rubeis LXXV s." All texts quoted by Gay date from 1309.

the natural color of camel hair, but later they were made in white and dyed in several colors, sometimes with a small design¹ in the same weave. The brilliant period in the history of camlets² was in the XVth century when the Venetians, who loved all that was luxurious, changed them into a precious silk brocaded in gold, divorcing them completely from the austere camlet from Asia Minor, Tartaria, Thibet, and China. It is difficult to know from the brief mention of camaloz in CSancho IV if this cloth, imported into Castile, was made of wool or silk. Its price was higher than other materials in the same account, perhaps because it was imported from the Orient, or because it³ always was considered a cloth of quality without attention to the textile matter or the place of origin.

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1. Inv. Ch. V., reads: "No. 3273 "Huit camelotz vermeils, entiers"; No. 3274 "Item, quatre autres cameloz, sur couleur verdoyant changeant"; No. 3275 "Item deux autres cameloz, de couleur de tanné brun"; No. 3277 "Item, cinq autres cameloz ouvre, sur couleur cendre"; No. 3500 "Item,...d'un camelot azure, dont les euvres sont de menuz ouvraiges en façon de nappes..."
 2. The old Castilian romancero when describing the death of D. Alvaro de Luna says how he pulled down the collar of his perpoint of fine blue silk camlet:
 Luego abajó el collar
 De un jubon de seda fina,
 De chamelote azul
 Una ropa que vestía,
 (Romancero General, Bib. Aut. Esp., XI, 233, 1).
 3. "Je le vi aucune foiz en esté que pour deliveer sa gent, il venoit en jardin de Paris, une cote de chamelot vestu, un surcot de tyre taine sanz menches, un mantel de cendal noir entour son col, moult bien paigne et sanz coife, et un chapel de paon blanc sur sa teste", Joinville, (Hist. de Saint Louis).

CAMELIN, 'cloth originating in the East, made of camel or goat's hair', cf. Castro, 1921, 328. Camel has been suggested as the etymology of camelin. Today some scholars believe that the name was derived from Ar. khaml¹, meaning 'shaggy'. The word was used for a shaggy cloth of wool, silk, or any other textile material. In the Levant any plushy stuff was called khaml, khamlat. Camelin, according to Rodier had a long soft nap,² but this was probably in early times when camelin was manufactured in the Orient. Enlart describes camelin;³ 'un étoffe légère, fine et tres souple'. This material became one of the most popular in Europe, especially in France during the reign of Louis IX, who liked to dress in this stuff to show his humility. This does not necessarily mean that camelin was an ordinary cloth for sometimes it was a rich material,⁴ and other times a common fabric for monks' habits.⁵ According to Godefroy, it was made from goat's hair, mixed with wool and silk,⁶ but this was doubtless an imitation of the real camelin.

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1. Cf. Rodier, 65. See camaloz.
 2. Cloths in the time of Charlemagne had a long nap. Camelin was of that sort but was not as rough to the touch as frieze, (Frisian cloth, cf. s. v. and Rodier, 65).
 3. 5.
 4. The well-known anecdote told by Joinville about maitre Sorbon wearing a richer kind of camelin than the king, Saint Louis, illustrates this point. (Hist. de Saint-Louis, cf. Castro, 1921, 328, s. v.).
 5. "Camellin.....para sayas et hábitos aguaderos, (CSancho IV, I, CVII, 18).
 6. Cf. s. v. camelin.

Camelin was a material made in different shades of the natural wool, varying from white to tan and brown.¹ In the better kinds it was dyed even in green. In the XIIIth century it was manufactured at Bruxelles, Douai, Chalons, Louviers, Metz, Paris, Pontoise, Saint Quentin, and Amiens, but the best was from Cambray.

CAMBRAI, Cambray, 'woollen cloth, possibly green, also a fine linen cloth, both manufactured in Cambray, Champagne', cf. Castro, 1921, 327. To Castro's examples can be added:

Que me faz a mort, ond'ei gran pauor,
et o mal me ten tod'en redor,
que me faz mais verde a mia coor
que d'un cambrai.

(Cant. Sta. Maria, 279, 3.3)

Although this example is in Galician, I include it to help in the identification of the cloth of Cambray, and because, as it is from a work composed at the court of Alphonse X, it adds important data about materials used in Castile. The "paños² planos de Cambrai" in Aranceles, the "paños tintos de Cambray" in Jerez, 67, and this one from the Cantiga, are the only examples I have from the XIIIth century that refer to the woollen cloth. There was also a fine linen manufactured in Cambray. This was thicker than batiste and of a delicate weave, but at the same time crisp so that it was highly esteemed

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1. The regulations given to the dyers of Chalons in 1244 specified that the yarn of camelin must be dyed before it was woven. Cf. Rodier, 65. For more details about camelin, see Espinas-Flandre, II, 289.
 2. See plano.

for wimples. I believe that the pañó tinto and the paños planos cited above, were also green and that this was the common color for Cambray cloth,¹ because of the implication in the context of the Cantiga and because I have never found any other instances from that time or from later periods in which Cambray cloth is of any other color.

CAMISALIUM, (ME., Chainsil), 'fine linen fabric'. "XXV XII^a camisaliu, fazen I troxello", (FAlarcon, 401). In a few instances this "fuero" in which are translated the Latin forms used in former compilations retains the Latinized form, camisaliu. This is the only example I have found. In Med. Lat. Word-list, appears cainsilium, 'chainsil, linen material', 1130 and chansia, 'shirt, shift', 1204.² It was a fine linen material for chemises like the French cainsil, chainsil.³ In English

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1. Fuiggarí, 37, quotes from Aragonese documents: "mantel y cote de verde Cambray"; "Granalla y guardacuerpo de Cambray verde, 2 canas".
 2. This supports the suggestion made by Miss Goddard, 75: "A closer investigation of the Middle Latin texts would be necessary to ascertain if the form with the suffix -il did designate the garment itself, as well as the material of which the garment might be made. In any case, the differentiation between chainse for a garment, and chainsil for material is clear in our period". This is different from the case of "blanchette", (cf. blanqueta), and "bliaut", (cf. Goddard, s. v. bliaut). In these instances the name was used for the garment as well as for the material. The Spanish example of camisaliu is based on the Latinized text of the XIIth century, a period in which the distinction was clear, according to Miss Goddard.
 3. "Le cainsil ou chainsil (camisilis), est la toile de lin dont faisait les draps de lit, les fonds de bains et les robes linges, chemises, chainses, braies, colettes. Elle n'a guere jamais changé de nature et d'emploi". (Enlart, 2)

chainsil and cainsil were Norman words, meaning 'fine
¹linen'. For sheets and lining a thicker chainsil was
 used. It was generally white, but later it was dyed in
²colors. In later times a heavier kind was made for
 hangings and wall covers. Rennes in Brittany was
 especially famous for the manufacture of chainsil which
 cloth was known as "toile de Rennes".

CAMUA, Dixmude. "Pannos de camua", (Aranceles, 10).

See Dicamua.

CAMUNA, Dixmude. "Blanqueta de camuna a dies sueldos la
 vara de dineros alfonsis", (Jerez, I, 67). Also cf.

blanqueta. See Dicamua.

CARCASONA, Carcassone. "Panno tinto de Carcasona",
 (CSencho IV, XI). "Panno prieto de Carcasona", (Ibid., XII).

CARDENO, 'woollen cloth or silk material of a bluish violet'.

"De XII^a de pannos cardenos", (Falarcon, 409). Cárdeno
 as a color is identified in the Castilian translations of
 the Bible as hyacinth: "La otra quarta cobertura de
 jacinto, que era color cardeno", (Gral. Est. I, 488a2);

"El panno de la seda tinto de la yerua jacinto, que era de

1. Norris, II, 64.

2. See s. v. lino, bocaran, escarin.

color cardeno, diz que mostraba el elemento dell aer porque deste color paresce el aer suso contral cielo, quando claro esta e puro", (Idib., I, 488¹_{a32}). From Lat. cardinus.

REW3, 1682, gives the definition 'distilfarbig', (thistle colored). From the Inv. Arag. we can gather that cárdeno was a shade of violet in which blue was sometimes dominant:

"54. Un manto cardeno color d'azur"; "57. Una cotardia cardena color azur"². It is similar to "pers (blue) bermejo"³. At any rate it seems that cárdeno has more blue than red in its composition, enough to distinguish it from violet: "Una saya meytada d'homme, cardena e morada"⁴.

Today we confuse these two shades very easily, but what was the difference in the Middle Ages? Cárdeno is followed by the adjective "light" or "dark" indicating two shades: "53. Unas calças cardenas claras"⁵. I can only affirm that the examples from FAlarcon refer to a woollen cloth in any one of these shades of violet.

1. Gral. Est. translates: "fazer mas .x. cortinas de bisso bien retorcido, e de porpola e coco dos uezes tinto", (I, 439_b43). The Bib. Med. nom., translate: "Et el tabernaculo faras de diez lienços: lino torcido, e cardeno, e porpora e tynto bermejo", 105,1. The Bible of Ferrara and the Bible of Alba, consistently translate it as cárdeno.
2. Inv. Arag., III, 91, 92. The following examples confirm the belief that cárdeno was a shade in which blue was dominant: "Et esta piedra es negra en su color pero tira un poco a uermeio, et ay algunas en que paresce color cardena como de azul", (Lapidario, F. lv. b); "Et esta piedra es cardena en su color assi que semeia al safir en la cardenor..." (Ibid., f. 2v., a). "Esta es de color cardeno que semeia azul", (Ibid., f. 3r., a).
3. See pres.
4. Inv. Arag., III, 91.
5. Ibid.

CARNOTENSE, 'probably a cloth originated in Chartres, France'. "XXV galabrunes et ysembrunes o carnotenses o burgueses fazen I troxiello"¹, (Falarcon, 401). I assume it was not a cloth of high quality, but rather an inferior one as it paid as duty only "medio maravedi", as segoviano² which was not an imported cloth, while all the other cloths in the same list were taxed "un maravedi".

CARNOTENSIVM, "De troxiello de carnotensivm, medio maravedi", (Falarcon, 402). See carnotense. The Latin forms of this fuero are explained by the fact that it was based on another fuero in Latin.

CARTANEL, unidentified material. "...e quatro piezas de Cartaneles, et dos porporpas a LXXX mrs. la pieza", (CSancho IV, VIII, 6); "Et un par de Cartaneles a LXXX la pieza", (Ibid., X, 47). Because of its price we can guess that it was as valuable as purple³ with which it occurs in the list. At that time purple was a rich silk material. In the second example cartanel is in a group of other silks and sundry articles from Venice and Lucca, the two Italian centers famous for their silk brocades, damasks, etc.

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1. Cf. galabrun, ysembrun, and burgues.
 2. Cf. s. v.
 3. Cf. s. v. porpora.

CASTELDUM. See Chastel Dun.

CASTELDUN, Chateaudun. "Frisas de Casteldun la vara de la mejor tres sueldos de dineros alfonsís", (Jerez, 66). See Chastel Dun.

ÇEÇIR, unidentified silk. "El mejor çeçir", (Jerez, 68). I have not been able to find any description of this material; it probably was a silk because it appears along with cendal, purple, and "suria". Rolin classifies the three as oriental silks.

CELESTRE, probably a cloth of a light blue color! "Del celestre", (FSepúlveda, 97). "De troxiello de celestre", (FAlarcón, 401).

CELICIO. See silicio.

CENDAL, (ME. sendal), 'silk of various weights, similar to taffeta', cf. Castro, 1921, 334 y Mz. Pidal, Cid, s. v.

1. Cf. these three in the glossary.

2. Remarque 70.

3. Although sendal was very similar to taffeta, it should not be confused with it as has been frequently done. A definite distinction between the two silk materials existed: "Com los draps d'or, e d'argent, e de seda, axí brocats d'or et....tafetans e sendats se usan molt...." (Córtés de Monzón, of 1375, ap. Capmany, I, parte 2, 248, note). Chaucer also makes the same distinction:

"Lyned with taffata and with sendal"

(Cant. Tales, Fragn. I, v. 440).

"Mando posar la cathedra en vn alto poyal ¹
 en vn lugar cercano, so un rico cendal"
 (Alexandre, v. 2503).

"E el panno era forrado e enuestido de cendal doblado de color verde", (Gral. Est., I, 212b23); "Creyendo Midas que orejas quie de asno, fizo grandes cofias e sus coronas de cendales e de purpuras, con que las cubrieses", (Ibid., Ms. Esc. O. I. 11, f. 132); "Panno de cendal uermeio", Picatrix, f. 27va5; "Et una pieza de cendaleset otra de senciello....et una tinta mezclada d'oro de Luca", (CSancho IV, XI, 5); "E que non úistan cendal sinon perssona o calonigo enfforadura, e que non sea bermeio nin amariello", (Valadolid, 55); "Que ninguno non vista cendal nin seda, (Ibid., 57); "El mejor cendal doble de Luca, dies e seys mrs.; e el mejor cendal rreforcado, dose mrs.; e el mejor censillo, ocho", (Jerez, 1268, 68). Nothing has been definitely settled about the etymology of cendal sindale, (see Castro). There was a great variety of sendals: doble or doblado, reforzado and sencillo. Reinforced sendals were called tiercelins in French. Enlart defines it 'cendal ²reinforce' ³. Their name in Spanish, at least in the XVth

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1. In another place of Alexandre (2506), cendal also occurs. It is registered even in Keller's vocabulary of Alexandre. This cendal is a bed reading for tendal, as Mz. Pidal, already noted in Cid, s. v.
 2. "Quatre pieces de cendal tiercelin vermill, (Inv. Ch.V, 343).
 3. ll.

century, was tercenales¹. "Tiercielins" were woven² from a mixture of silk, lisle, and wool. The colors of sendals were as varied as its qualities. Red was the favorite,³ then green and blue. There also were striped sendals with two or three colors combined, and others embroidered or interwoven with gold; some were very ornate. Thin sendal was used for⁴ oriflammes, gonfalons, standards, and banners.⁵ "Tiercielins", because they were thicker and more resistant, were suited for tents, furniture, and book covers. Many garments such as "purpoints" were made of cendal, and it was frequently used for liturgical

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1. "E el bastimento...es...de panos de seda setunias e camocanes e cendales e tafetanes e tercenales, que se facen alli en Samarcante muchos", (Claviyo, Vida del Gran Tamorlan, 190). I have not found examples before Claviyo. DAE: tercianela It. "tarzanella". "La vara de tercianela negra a catorce reales", (Pragm. de Tasas, a. o. 1620 f. 6). Dic. Aut., s. v. tercianela defines: 'tela de seda semejante al tafetan; pero doble y lustrosa'. Lat. "tela serica crassior pellucida".
 2. Fr. Michel, I, 217.
 3. "Deux autres draps ouvré de cendal jaune, de quoy l'un est paint à chasteaulx, à rivières et a gens par manière de mappemon et l'autre a bestes et a oiseaulx", (Inv. de Ch. V., 3391).
 4. "Pour ne point alourdir une lance, et pour que le pennon put flotter au vent et montrât les armoiries de son maître fut il faillit que l'étoffe sur laquelle elle étaient représentées, fut léger: ce que nous savons d'ailleurs. Les poètes du temps, signalant un grand coup, ne croient pouvoir mieux le faire comprendre qu'en disant que la cuirasse ne lui résista pas plus qu'un cendal bleu ou rouge", (Fr. Michel, I, 202-3).
 5. Fr. Michel, I, 201, regretted not having been able to see the banner of the old kings of Leon which the historian Ambrosio de Morales (1513-1591) describes as made of cendal.

ornaments and religious vestments from the Carolingian¹ times on. Sendal was much in use for horse trappings.² As is the case with all the other medieval silks, it was originally imported from the Orient and some of the Aegean and Mediterranean islands.³ Toward the end of the XIth century the manufacture of silk was introduced into Lucca. As sendal was one of the most popular silks,⁴ it is probable that from that date on it was made there. In Venice sendals were also manufactured in 1248, as is shown by a decree of the Republic.⁵ I have not found sendal mentioned among the silks from Almeria; possibly

1. Quicherat, 122.
2. "A stede of Spayne, Y understonde,
Every lorde ledd in hys hande...
Al was covyrde with redd sendell
(Le bone Florence of Rome, Ancient
English Metrical Romances, ap. Fr.
Michel, I, 204).
3. One of the places of origin of sendal that has been most discussed is "Adria or Andria", mentioned in Cid. Mz. Pidal corrected Adria as A lexan dria because this city had been a great silk market and was often mentioned in French poetry. In his last edition (Clas. Castellanos, Madrid, 1929) he accepts the correction suggested by Schultz-Gorra (ZRPh., XXVI, 718) and by Bertoni (Cantare del Cid, II, 21 and 167) that Adria is a poor translation of the "chansons" for Andre. Crescini (Cendales d'Adria, Att. del R. Inst. Veneto, LXXVI) also suggests the island Andros (Cicladés) famous for its sendals and samits.
4. "Por cada pieza de cendal doble de Luca, XII dineros de corretaje del comprador y otros XII del vendedor". (Ord. de Barcelona, 1277. Ap. Capmany, II, 72).
5. Fr. Michel, I, 87.

it was known under a different Arabic name. It may have been one of the many "soie, paille d'Aumarie" of the French "chansons"¹.

CHALONS, (ME. chalons). Chalons-sur-Marne, 'woollen material or woollen blankets', cf. Tilander, 122. "Et Chalons CXX mrs.", (CSancho IV, X). In the XIIIth century the woollen materials from Chalons were very popular, but I have not found other instances in Castilian except the one in CSancho IV. Its identification is difficult, as it appears in a group of varied merchandise, including spicery, for in these same accounts cloths are listed in special groups. The example probably refers to chalons meaning bed-covers, chalons having this meaning in other countries.² I have

1. For mentions of "silks d'Aumarie", cf. Langlois, s. v. Aumarie. One cannot doubt that sendal was also manufactured in Spain: "Pupura o cendal de Oriente o de Espana", (Ord. de Barcelona, 1271, ap. Capmany); "Que pueda vestir cendalles de Toledo, et xurias, et tornasoles....", (Cortes de Alcala de Henares, de 1348, in Cortes, I, 623).
2. "Of the small looms for making chalons, each turs loom pays to the city..."; "...chalons 4 ells long must be 2 yards wide before the tapener; chalons 3½ yards long must be 1 yards wide....", (Davies, 126).
 "And in his owene chamber hem made a bed with sheetes and with chalons faire yspred."
 (Chaucer, The Reeve's Tale, v. 4140).

not found the word with the denotation of blanket in any other Spanish text. In ¹F Arag. in ²Córtes de Toro, 1369, and in a document of Jaime II, referring to equipment for a ship sailing for Alexandrid, and in an Ordenanza de Barcelona, 1271, chalons are always mentioned as a cloth. The city of Chalons seems to have specialized in the weaving of cloths in blue and green ⁴, although they made cloths in other colors, such as dark brown, and striped wools ⁶ (rayés) ⁷.

CHASTEL DUN, CASTELDUM, CASTELDUN, Chateaudun, cf. Castro, 1921, 335. "Et frisa de Chastel Dun deue dar de peale la pieça XV dineros", (Aranceles, 10). Cf. frisa.

CICATRON, "diol un par de nobles pannos de cicatrón, de aquellos que traya taiados de moros.....", (Crónica de

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1. 172: "Et bruxillas, de mellinas, de mostreuiller, de doay, de luna, chalon ho florentin o semblantes pannys de aquestos."
 2. Córtes, II, 172: "La vara de los chalones a ochenta mrs."
 3. "Et duas pecias presseti rubei alteram de Duay et alteram de Ipre; Item duas pecias panni de Xalones optimi alteram coloris lividi vlari et alteram coloris viridi....", Capmany, III, 327. "Por cada pieza de paño de Chalons, de Provins, de Saint-Omer, de Valenciennes y de Bruydas,...", Capmany, I, 74).
 4. "Primerament, Falchons grifals blancs 3.--Item Peces de presset vermeyl 2--Item Peces de draps verts de Xaló (Chalons) 2--Item Peces de draps blaus de Xaló 2.--Letter of Credentials of two ambassadors of Jaime I of Aragon to the Sultan of Egypt, 1341", (Cf. Capmany, Col. Dip. IV, No.32, 64).
 5. "Draps de Chalons teint en vert et en brunette", (Cartulaire de Michel Caillot. Ap. Bourquelot, I, 245).
 6. "Blue et rayé de Chalons", (Ibid., Ibid).
 7. Cf. viado.

1344, ap. Mz. Pidal, *Cid*, s. v.). See ciclaton.

CICLATON, CICATRON, CISCLATON, ESCLATON, SICLATON,
 (ciclatoun), 'heavy silk brocaded in gold, manufactured¹
 in Antioch, Bagdad, and Almeria'. To the texts quoted
 by Mz. Pidal, *Cid*, s. v., and Castro 1921, 335, I
 offer these interesting examples: "Almadraques de
cicatron, (*Hist. Troy.*, 5020); "Unam colcham de
ciclatone", (*Inv. de la Condesa Teresa*, XIIIth century,
 ap. Eguilaz s. v. alifafe); "Siclaton, (colcha de)",
 (Palencia, 297 and 298). For the etymology of this
 name, Colin² accumulates many arguments in favor of
sigillatus. Cf. REW3, 7951, additions. Mz. Pidal³
 and Heyd,⁴ maintain cyclas. I think it is the correct
 etymology, but I do believe that neither the circular
 form of the garment nor the possibility of the origin
 of ciclaton in the *Ciclades* is a sound base for it;
 (although there could be a combination of coincident

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1. Heyd (II, 700), after his definition of ciclaton adds:
 "A la fin du Moyen Age, elle était d'ordinaire brochée
 d'or, mais c'était une innovation". However, this was
 done long previously as two lines of the *Cid* show:

Sobrelle un brial primo de ciclaton
obrado es con oro, parece por o son.

(3090).

2. See bibliography.
 3. *Cid*, gloss. s. v. ciclaton.
 4. II, 700.

circumstances in words so much alike). My belief is that the name was taken from the ornamentation of circles interwoven in the silk, which is the definition of Hugucio of Pisa: "K. cyclas dis. que dicta genus pallu circumtextum et continens multos cyclos intertextos".

(After this he deals with the Ciclades islands but not in connection with the material). In the presence of this decisive example ciclaton should be classified among the pallia rotata and its etymology should be

1. Derivationes, f. 30 d.

2. G. Moreno, n. 6, indicates that ciclatone must have been Byzantine and that they were pallia rotata. All the Sassanian silks and all those influenced by the Sassanian style (Syrian, Byzantine - of the continent as well as of the islands-, Egyptian and Coptic) were distinguished by their circular ornaments, rings, or round shields, enclosing birds, animals, or human figures, generally in pairs. This is especially characteristic of the baudekin, (cf. balanguin and also Artiñano, Von Falke, and the illustrations to Drager's work). During the XIIIth century the same style, with circles bordered by Arabic inscriptions continued in Spain, (Von Falke, 20). Colin (loc. cit.) gives the name of sceaux to the circles ornamenting these silks, because of their resemblance to seals. Hence he believes that sigillatus was used to designate the pallium rotatum, pallia circum rotata. Colin, (179, n. 1), to prove this point, refers to Ovid (Mét., VI, 86). However, what Ovid emphasizes is that the figures adorning Arachne's cloth were notable on account of their minute size:

"Clara colore suo, brevibus distinta sigillis", but the circles of the paille roee, which so often are mentioned in the French "chansons", were of great size. The ornamental circles were sometimes as large as 66 or 99 centimeters in diameter in the Byzantine silks, (Von Falke, 10). The definitions of the word sigillatus always described small figures. Contrary to Colin's

cyclos, cyclas. Alfonso X refers to the circles of the pallia rotata, paile roee of the French poetry: "Francia fallo otrossi otra manera dunos pannos aque dizen scutulados, (cf. s. v.), porque auien en si unas pinturas redondas a manera de adaragas"¹. There could have been two completely different silks, one named sigillata whose ornaments, although we do not have information, could be like "seals"; and another, known as ciclaton, and which should be identified with rotata. It is true that the Arabs do not give any description of ciclaton²; and in French poetry, where this silk is

opinion these figures were not necessarily inside of circles similar to seals, although the figures might be in the same manner as the little ones in the seals. Artinano (11), notes that the circles in the Spanish-Arabic silks began to be reduced in their size toward the period of the Almoravid conquest (1086-1093). Even if a revival of the small pattern occurred, it is not likely that the Arabs would adopt the remote and forgotten classical name. We must remember that in Latin, sigillatus rarely appears at the period of the great vogue of the Byzantine silks. Although Du Cange gives examples from the IXth century of the word used as an adjective, he maintains the form pallium rotatum, pallia circumrotata. To reach a conclusion it would be necessary to know the date of the Ar. sigillat.

1. Gral Est., I, 568b18. The source which Alphonso X amplifies with his knowledge of France is Pliny, (H. N. 8, 48, 196): "scutulis dividere Gallia".
2. The difficulty rests mainly on the lack of descriptions of ciclaton. Colin himself says (179): "Les auteurs arabes ne nous ont pas, se semble-t-il, laissé d'indications permettant de connaître la nature exacte de ces sceaux qui constituaient le décor caractéristique du sigillatus."

constantly praised, nothing is said of its ornaments.¹
 This raises the question that if it had a pattern of
 circles,² why is there no mention of a siglatón roé,
 as there is reference to polpr'enrodida in Flamenca
 and are descriptions of baudekins in documents in Latin?³

1. The only description I have found in French poetry of siglaton does not refer to circles: "D'un vermeil siglaton ovré a esthequier - Fu covers li chevax", (Conq. de Jerusalem, v. 6558). At the same time this establishes a relation between baudekin and ciclaton since the former was also ornamented with schachis (checks). Cf. balanquin. Both silks were manufactured in Bagdad from which baudekin derived its name. Colin (181) says: "La fabrication (of ciclaton) evait ete l'une des especialitis de Tabiz et de Bagdad".

2. The mention in Partenopeus de Blois:

Bien fu vestu melior

De siglaton a cercle d'or.

(II,195)

possibly alludes to gold circles. Colin doubts that cercle in the singular refers to cyclas (the circular garment ornamented in its border with a gold band, and which has always been considered the etymology of ciclaton). But, could not the lack of an s in the plural of cercle change the meaning of the line? Still more expressive is:

Li cercles d'or i out poc de foison,

Anssi les tranchent com pany de siglaton.

(Gerard de Vienne, ap., Fr. Michel, I, 203).

3. "Item baudekynes purpureus cum magnis rotellis et griffonibus"; Item baudekynus purpureus, cum magnis rotellis et piscibus infra rotellas..."; Item... cum magna lista rotellis, et leopardis et nodis extra"; (Inv. Cath. Saint Paul, ap., Fr. Michel, I, 252). "Duo dorsalia, est balda daquino.... aliud ad schachinum de argento filato et serico rubeo in quibus schachis sunt leones". (Thes. sed. Apost., ap., Gay, s. v. baudequin).

On the other hand, because the ornaments are not described, can we assume that they necessarily were like those of sigillatus? We know that Oriental ¹ciclatones were originally blue until a later period when they were also dyed red. Those made in Almeria ²generally were dyed in grana (kermes). Ciclaton was

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1. Colin partially bases his argument on the Persian dictionary Burhan-i-gati, in which the word sigillatus, with some alteration, is used with the meaning of 'tissue bleu'. He adds that sigillat - sigillat always meant 'blue stuff' to the Arabs. See Eguilaz, s. v. ciclaton where he quotes Vullers, as Colin does. Even if the silk was ornamented with circles or with seals. The Arabs would hardly associate them with the Greek kyklas or the Latin sigillatus. Possibly they identified the name with the blue color that probably was the outstanding feature of ciclatoun when they first became acquainted with it. Colin gives the same etymology for escarlata (scarlet): he believes that sigillat, that meant blue, was identified with kermes in which the ciclatones were later dyed, then escarlata sagallat sigillat sigillatus. (For the discussion of the new problem see escarlata).
 2. Colin publishes in an addition to his article (Rom., 418) from Le livre de la geographie, unedited ms. of Bib. Nat., the following: "C'est dans cette ville (Antioch) que fut inventee brocart, splendidement travaille, dont la fase est rouge et l'envers (litteralement: l'interieur) est blanc". In other Spanish texts of the XIIIth century, examples are found of ciclatones of other colors: "Cinco pannos preciados e un ciclatones verde", (Conq. Ult., 33). White ciclatones seemed to be abundant:
"Con almaticas blancas de finos ciclatones", (SDom., 232).
"Todos vestidos eran de blancos ciclatones", (SOria., 145).

This is not an obstacle to Colin's conjecture as ciclatones of a different color could have been made in a later period using the same name.

tongues there were several names to designate the red color obtained from the insect coccus illici living on the oak "quercus coccifera". Of these names three had a Latin etymology, and one came from Arabic. These were Sp. coco < Lat. coccum; Fr. vermeil, Sp. bermejo < Lat. vermiculus; ME greyn, Fr. graine, Sp. grana < Lat. granum; med. Lat. carmesinum, Eng. crimson, Fr. carmine, Sp. carmin < Ar. kermes, qirmiz. Therefore, the medieval translations of the ancient texts vary much and have created confusion. The examples of bistinto in the Gral. Est. are direct translations from Latin and define themselves. But the Alphonsine

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1. Isidorus, (Etym. XIX, 28, 2), translates vermiculus for and uses the Lat. form cocco, (XIX, 21, 11). The Vulgate calls it vermiculus using it instead of cocco bistinctus. The Bib. Med. Rom. translates coco bis tinctus, tinto bermejo. We must not forget that the ancient red was different in shade from the crimson of the Middle Ages, when kermes began to be treated with alum. It was a shade of crimson in which violet was predominant. It was a less brilliant color but more solid than the one from cochineal (coccus cacti) from which the modern crimson is obtained. The old versions translate several passages of Exodus, as redouble, double carmine, (Ex. 6. H., Dict. de la Bible). The only ancient author who speaks of this dye is Pliny, (N. H., IX, 140-41) who mentions coccum as superimposed on purple. He adds that wool twice dyed, first in purple and then in coccum, was sold for twice its weight in silver: "diphaba tunc dicebatur quae bis tincta esset", (II, 39, 63; xxi, 8, 22). Isidorus does not mention the double dye.

writers are careful to give a clear explanation: "dos
 uezes tinto", and "que son pannos de xamet color cardeno
 a uermeio".¹ This last one was twice dyed in grain.² The
 Hebrew Bible also designates these materials by the name
 of the color: tola and sani, or simply one or the other.
 The Alphonsine collaborators thought that coco was a
 kind of grass:³ "E jacinto e coco bis tinto, que
 dizeles la Biblis estos nombres destes dos yeruas .ja.
 e.co., por el çumo dellas en que tinnen la seda de
 quelos fazen", (Gral. Est., I, 431b48); "Tomo una soga
 uermeia tinta de la yerua a que dize el latin de la
 Biblia coco bistincto et es coco bistinto de color uermeio
 muy fremoso....", (Ibid., II, 11b).

1. Cf. cardeno and hyacinth.

2. Cf. grana.

3. This confusion in attributing a vegetable origin to coccus is similar to the one of Du Cange: "L'explication de Du Cange est fausse. La coccum était un insecte, le coccum illicis, et non pas une écorce d'arbre comme il le pretend", (E. Sabbe, 832). "Le coccum était d'ailleurs déjà confondu dans l'antiquité avec la baie du quercus coccifera sur lequel il vit", (Ibid., 832, n. 4). The writers of the Gral. Est. were victims of the same confusion in thinking that jacinto (hyacinth), the color, was a vegetable dye, when in reality it was from murex trunculus, (cf. hyacinth and porpola). For further details about materials dyed red with purple and coccum and the cloths called vermiculatas, see Sabbe, 831-33.

CONTRAFECHO, (counterfeit), 'woollen cloth, an imitation of the one made in Saint-Omer'. "VIII Contrafechos de Santomer", (CSancho IV, V, 7); "Santomeres contrafechos", (Ibid., XIII, 11)¹. "E todas escarlatas e todos preses e todos uerdes e todos camelinas a todas brunetas, si non fueren estanfortes de Sanctomer o contrafechos dotro lugar por de Santomer", (Aranceles, 10)²³. Contrafecho is simply a translation of the Fr. contrefait,⁴ 'falsification'. Many cloths that had achieved a great reputation were imitated in other places but were not called contrafechos.⁵ Only the cloths from Saint-Omer were openly recognized as an imitation. Was this a declaration in good faith to give them a

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1. There are twenty-three additional mentions of contrafechos in CSancho IV.
 2. Cf. Santomer.
 3. In the Lapidario is a clear example of the meaning, (imitation), of the word contrafecho: "et estremar la contrafecha de la natural".
 4. In the XIIIth century this word had the same meaning that it has today in French: "e unas piedras y a que tiran a color cardeno e otras de amariello, pero la mejor dellas es la que semeia el uidrio, e algunos omnes fazen de uidrio contrafechos dellas, et el que quisiere provar qual es la uerdadera, meta las aras en el fuego....", (Lapidario, f. 11d).
 5. "Valancina de Maubege", "valancina paresina", 'cloth made in Maubege or Paris in the style of Valanciennes', (cf. s. v. paresina, valancina). "Segouiano de Zamora", 'cloth made in Zamora in the style of Segovia', (cf. segouiano).

"legal status"? I do not think that contrafecho always had the meaning of "illegal imitation" that the word "contre fait" has today. I believe the word merely had the denotation of "imitation". Probably the regulations of Saint-Omer's cloth manufacture required this declaration for a cloth possibly inferior in quality to the real fabric of Saint-Omer,¹ because the industry might be damaged by these imitations. The term contrafecho was so generally employed that it became a noun. Saint-Omer was one of the most important cloth centers in Flanders. Because it was surrounded by "villes" inside of its "baillage, banlieu et chate lleine", all of them engaged in the same industry, it appears more involved in quarrels and legal fights than any other cloth manufacturing center.² The documents relating to these conflicts between the urban center and the so-called "villes champestres"³ began in 1325. Therefore, it is

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1. There is no satisfactory solution even after consulting Espinas-Pirenne.
 2. Espinas-Pirenne, I, 59.
 3. Mahaut Countess of Artois ordered that the rural industry be stopped, as it was threatening to ruin Saint-Omer not only by their competition but also by selling as cloth of Saint-Omer the "champestres" products. See Espinas-Pirenne, doc. No. 22.

difficult to know if in the XIIIth century similar conflicts already occurred there. It is also impossible to know if the names contrafechos or contrafechos de Santomer, as they appear in CSancho IV, were imposed by Saint-Omer itself for the protection of its legitimate products or simply an explanatory clause written by the king's accountant after these cloths had crossed the Castilian frontier. This name might be required because of inferior quality or low price.¹ Another hypothesis is that the "villes champestres" sold their imitations of santomer under the name of contrafechos until the XIVth century when

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1. A comparison between the prices of santomeres and santomeres contrafechos in CSancho IV does not make this point clear. It is curious that there is only one price of 150 maravedis applied without exception to groups that vary in their number of pieces from two to thirty. In fifteen groups of pieces there are only two exceptions (one in santomeres and another one in contrafechos) where the price is 140 maravedis. I have compared the prices in the same pages or contiguous pages (3, 4, 5, 9, 10, 12) in CSancho IV to make certain that the date did not have any influence upon the alteration of the prices. This is difficult to explain unless the groups contained pieces of different lengths which would total to the same number of aulnes, but it is strange that they should count by pieces of such different lengths and not by the totality. Perhaps the quality of santomeres varied to such a degree that two pieces of one kind would be worth as much as thirty of another. But it is peculiar that different qualities were sold only in groups that had the same price. Comparison with other cloths such as valancina, also in CSancho IV, does not help, as of the 18 groups of valancinas, only two coincide in quantity and price. The

the trade was stopped.¹

COTONIA, see Alcotonía.

CUERDA, de, (cord, corded), 'a name for a special technical feature of the weaving of valancinas'.

"Valancina de cuerda", (CSancho IV, IV, 13). See Valanciennes where cuerda is discussed.

price seems to be very arbitrary as it does not show any proportionality.

1. "Toutefois ce drap contrefait doit être brûlé", (Espinass-Pirene, I, 7214); "La ville fait ardoir un drap tissu en la ville d'Anques pour ce qu'il était contrefait au seign et marque et a la fachen de draps de la ville de Sanit-Omer", (Ibid., 7818).

D

DESTANPAS, ESTAMPAS, "Frisas de Destanpas",
(Jerez, 67). See Estampas.

DEVARADO, unidentified material. "XXV de ensayez, y
de estanforo y devarado y de raz", (FSepúlveda, 94).
It possibly can be identified with the word Dovarada,
(see s. v.).

DIBETH, 'Arabic silk of many colors, embroidered in
gold'. "E fizo por ellos pannos de seda de color
jalde e dotros colores muchos, a labrados con oro
duna lauor que dizen en arauigo dibeth, así como
departe la Estoria de Egipto, et colgo aderredor
acitaras de aquel panno", (Gral. Est., I, 212a49).
Undoubtedly, this was the silk called dibad¹j which
Edrisi and Al-Makkari name among those manufactured

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1. Dozy, (Dict. des Vet., 113, n. 9), when describing
a stuff called molham, says that it designated a
kind of material in which the weft was not silk:
"C'est ce qui la distingue de l'étoffe appelé
dibad¹j, dont la trame est de soie, comme la chaîne".
This proves that dibad¹j was of pure silk. The fine
and delicate ornamentation of dibad¹j made Fr. Michel
think that this word might have been the origin of
the Spanish dibujo.

in Almería,¹ and which according to Artiñano,² was a silk in many colors. There must have been some relationship between dibeth and djobbah, djibbah, and djibbeh,³ an article of dress among several Saracen peoples. This garment was made of wool and in winter, lined with fur. For summer it was made of silk.

DICAMUA, Dixmude, cf. Castro, 1921, 329.⁴ "Blanqueta dicamua", (CSancho IV, V, 15); "Et tres blanquetas dicamua", (Ibid., Ibid., 26); "...de Camuna", (Jerez, 65); "Pannos de Camua", (Aranceles, 10).

The reading given by Burriel which Gaibrois follows, and the reading by Castro (who gives an example from CSancho IV) are incorrect. In eight instances this word consistently appears as dicamua, and not di camua,

1. Cf. Introduction. Al-Makkari quotes Ben-Al Kattib: "As dibadij is a kind of silk cloth, it is preferable for its quality and durability to any other made in other places". This explains why it was used for acitaras (curtains). Cf. example above.
2. 12.
3. According to Dozy, (117), from the name of this Arabic garment is derived the Sp. aljuba, chupa, jupa, jubon; Port. aljuba, It. guippa and guippone, and the Fr. jupe and jupon.
4. The following example shows that "paños de Camua" in Aranceles were far from being a rich cloth as Castro says. The text: "Los que visten oro e visten camuna...non se excusan de rresçibir la muerte", (Cancionero de Baena, 392), seems to indicate the contrary if it is understood: "[tanto] los que visten oro [como los que] visten camuna....."

as it has been transcribed. This point is important for my conclusions. Castro accepts as a probable identification the one given by Rolin¹ Camua, Camuna 'Comines'. This identification has not a solid base. The documents relating to the cloth industry in Comines are dated from 1359.² Even if Comines had had a small domestic and rural industry in the XIIth and XIIIth centuries, it would have been impossible for it to export on the scale shown by the entries of Jerez, CSancho IV and the Aranceles. To this quantity one must add what Italy received, according to the Genoese documents of 1192 in which "drapos de dicamuda" and "panni di canmuda" are mentioned along with other cloths from Flanders. Reynolds identifies this fabric with the cloths of Dixmude.³ The Genoese notaries in the XIIIth century seem to have been more accurate in their spellings than Pegolotti⁴ who wrote much later. They say "de Dicamuda" which comes nearer to Dixmude than to Comines.⁵ It would not

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1. 50, remarque 18. Verlinden (13) accepts this erroneous identification.
 2. Espinas-Pirenne, I, 618.
 3. Reynolds, 837-840, notes.
 4. Pegolotti (280) says: "Panni di Canmua in Fiandra.."
 5. Laurent, (109) in his list of the products imported into Spain by Perpignan from Flanders, gives: "Les blanquets de Dixmude". He believes that "lecanusa" should be read "Dikamuda". We must also remember the interpretation given by Rolin (43), to "Les draps de Iqueunie" (listed in the Tarif de Paris) as draps de Diquemue, Discamuda, Dixmude. I have not been able to locate where Rolin found the two forms which precede Dixmude. Camua is found only twice, once in CSancho IV, and once in the Aranceles, must simply be an omission of the dash representing n. The other examples are camina (Port. Monum. Hist., I, 193); camuna (year 1389, ap. Sevilla en el siglo XIII, CCCXXII; Cancionero de Baena.)

be rash to suppose that the form "dicamua", so much repeated in CSancho IV, came to Spain from Italy. This change might be accounted for by the contact between the Catalonians and the Genoese, for the Catalonians transported Genoese cargo from Flanders and France¹ to Italy. One might explain the different forms of dicamua in the following manner: in Italy di (of Dixmude) was believed to be a preposition. However, eventually it was noticed that di was part of the word. Consequently, a preposition was added, thus giving the form "de Dicomuda".

DOAY, Douai, "El mejor panno de Ipre e de Doay a dos mrs". (Jerez, 66) "Tiritanna llana de Doay", (Ibid., ibid.) 1921, 346.

DOVARADA, unidentified name. "Et III camelines de Dovarada a CCC mrs.", (CSancho IV, I, XV, 21). This name refers to a place from which camelines were imported into Spain. It occurs among a large group of cloths from Lille, Ypres, Longhamarck, Ghent, Dixmude, Saint-Omer, Rouen. Cf. devarado.

1. Capmany, I, 76.

E

ESCANBIE, "Tiritanna vyada de Escanbie", (Jerez, 66). Rolin¹ thinks it is derived from Corbie, or from Escambia < Escanvia < Escandinavia. Although this etymology is not satisfactory, I mention it here as I cannot find more information.

ESCARIN, 'Very fine and highly esteemed linen material', cf. Mz.Pidal, Cid, s. v. Escarin was the ancient byssus² as Mz.Pidal shows in referring to the translation of the Navarre-Aragonese Bible. At the same time this establishes escarin as a 'very fine linen'. Nothing is known about the etymology. Escarin was of the same quality as rançal,³ another name given to this textile by the juggler of the Cid. FAlarcon⁴ translates "De cuerda de escarí IIII dineros", the "de corda ramcenorum" of the fuero in Latin, (c.1191) on which the Castilian text was based. This proves that escarín and rançal were the same material.⁵ In the

1. (Remarque 37).

2. Cf. s. v.

3. Cf. rançal.

4. 401.

5. The text in Latin (410) says: "De corda ascari". The FAlarcón (408) translates: "De cuerda descari". Farther on the Latin (413): "De corda ranzanorum" and the Castilian (410): "De cuerda de rançal".

Middle Ages the ancient name of byssus was used especially to designate a luxurious silk, while on the other hand the fine linen fabric was known under several names. In Spain these names were escarin, rancan, bocarán. It would be necessary to make a special study of dates and localities to determine the use of these names as applied to these three fabrics that were in reality the same material.¹ Nothing has yet been found about the etymology of escarin. Several scholars have identified this material with a rich silk² because

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1. Aside from the example of "Dos uocaranes" (CSancho IV, X, 48), that is from the year 1283, I have not found any but Aragonese examples from the XIVth century, in Marco Polo and the Inv. Arag., (Cf. s. v. Bocaran). This suggests that bocaran entered Spain later than escarin and rancal.
 2. Fr.-Michel (I, 246-247) and D. Hinard (Poème, 301), believed escarin was the Castilian form for the Fr, escariman, that is so frequently mentioned in medieval French literature. In French this name was applied to a paille 'rich silk material', and not to a linen fabric. The etymology suggested by Fr.-Michel for escariman < "scaramagnum" 'a Byzantine mantle' cannot be applied to escarin. REW3 points to the Greek scaramancum, that meant 'a wide garment for warmth'; possibly this is the mantle referred to by Fr.-Michel. All this is very remote from the fine white stuff of the coif of the Cid. Hinard was also mistaken in identifying escarin with 'scarlet silk'. Clonard (87) believed that escari took its name from the Ar. askar, because: "en Jerusalem y en Egypto se usaba un tejido color de escarlata que se llamaba askari" (For all the false etymologies of scarlet, cf. escarlata.) Just because escarin was a linen material, there is no reason it could not be dyed in colors. It is known that the Arabs were very skillful in dyeing linen. Cf. Ahmed Zeki, 464, and lienzo, lino, and rancal.

of the lines in the poem of Cid:

Una cofia sobre los pelos d'un escarin de pro,
con oro es obrada, fecha por razón,
(3094)

these same scholars assumed that escarin was a silk since it was embroidered in gold. It is generally accepted that only silks were embroidered in gold and silver. Very highly esteemed linen textiles were also embroidered in gold, especially among the Arabs.

ESCARLATA, (scarlet), 'the richest of all the woollen broadcloths, its quality obtained by using selected wools, 'and through successive processess of shearing; it was dyed in many different colors, but most frequently in red', cf. Castro, 1923, 348. He gives a multitude of examples, and of the many more I have selected some that have a special significance, beside the other twenty-one in CSancho IV, where escarlata appears bought for almazas, tabardos, stockings for the King and garments for the courtiers. "Escarlata vermeia, estrecha de Inglaterra", (CSancho IV, XI, 7); "Vestido descarlata sobre pannos de lino" (Alexandre, 2613c):

"e por caualleria,
gana mulas e cauallos
e otros aueres tantos
oro e plata e escarlata
de que soy preciada",
(Elena y Maria, v. 398a402)

1. See s. v. alholia.

"Et quel uistiessen de buenos pannos, et pusiessen en un cauallo uestido de una capapiel de escarlata", (Prim. Cron., 375a30): "La vara de la escarlata mejor de Monpesler", (Jerez, 67). The word has its origin in the Flemish scaerlaken, scarlaken 'shorn cloth' or 'cloth to be shorn'. J. B. Weckerlin¹ was the first one to study this etymology that was suggested to him by Henry Pirenne; his investigations are conclusive although Meyer Lübke² and Colin³ still maintain the

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1. Weckerlin defines: 'drap à tondre', and, says: "...Le nom écarlate lors qu'il a passé dans la langue française (comme du reste dans beaucoup d'autres langues), a servait à designer non pas une seule qualité de drap mais toute une catégorie de draps fins, qui ne devenaient des écarlates qu'après avoir subi toute une série d'opérations d'apprêt dont la tondre souvent répétée formait la base." A Spanish document confirms Weckerlin's opinion that scarlet was a cloth in which the important characteristic was the shearing. It is only in regard to escarlata that such a phase of the manufacture is mentioned in a document of this kind: "A los tondidores delles por tondir....la vara de la escarllata ssy la adobaren dos vezes ssiete dineros, et por tondirla ssy la adobaren una bez, quatro dineros," (Valladolid, 1351), II, 183. The same clause appears four times in these Córtes. It is repeated also in Córtes de Toro, 1369, II, 176.
 2. REW3, 7661.
 3. Colin (Romania, LVI, 181), gives to escarlata the same Arabic origin as to ciclaton: squallat < sagirlat < lat. sigillatus. There is no proof that scarlets were manufactured in Mohammedan countries which would justify the insistence on the Arabic etymology. On the other hand all kinds of documents from England, the Low Countries, and France show the intensity of the production of scarlets which were sent all over Europe and to the Orient. Colin himself says (186) that the Persian lexicographers indicate 'certain tissue de laine fabriquée dans le pays des chrétiens'. Perhaps the Arabs combined two similar words, the European scarlat and the squallat < sagirlat,

Arabic etymology sauallat. Espinas does not believe that the color characterized scarlet.¹ Scarlet was the richest woollen cloth, and the red of the grain

the name of one of their stuffs. It would be necessary to know exactly the qualities and characteristics of color and designs of the materials known under these names by the Arabs, and especially the dates of those names, and those of Christian scarlet. Rodier gives with great confidence a Persian origin to scarlet < sagalat, sagarlat, but in his book, written for popular consumption, he never gives his sources. He says scarlet was imported by the Crusaders. If that was the case, it must have been the earliest Crusaders since scarlet was already manufactured in Flanders in the XIIIth century. Because of this lack of sources, I do not use Rodier's work to document any other point. Steiger does not include escarlata, probably because he thinks it is not an Arabic work, although Meyer-Lübke (REtW3, 7681) does not give the Flemish etymology he does not believe that sakirlat is the origin of the romance names, and therefore leaves the etymology as unknown. In his additions, 7951, he accepts ciclaton < sigillatus (cf. ciclaton in my glossary). Colin gives the etymology sigillatus for both scarlet and ciclatoun. I do not know why Meyer-Lübke accepted it for one name and not for the other. Webster Dict. that had adopted sigillatus for scarlet has dismissed it in its edition of 1935 and reestablished kyklas which also is supposed to be the origin of ciclatoun. Evans, in his glossary to Pegolotti, still hesitates in accepting scarlaken for escarlatinas.

1. "Les mentions d'écrlates blanches aussi bien que teintes confirment avec toute la netteté désirable que cette catégorie de produits se trouvait caractérisée par la qualité de sa composition et nullement par l'apparence de sa couleur". (Espinas-Flandre, II, 294).

was the most expensive dye.¹ From an indefinite time on, scarlet began to be identified with the grain,² in which it was usually dyed. Then Scarlet became the name of the vivid red from the coccum³ or vermiculus (kermes) which had been called grain or vermeil in the Middle Ages before scarlet became identified with it. Previous to Weckerlin's research the plenitude of examples in medieval texts had already convinced scholars of the

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1. Red was the favorite color in ancient and medieval times: "Le goût du moyen âge étant aux couleurs vives, éclatantes, il est naturel qu'on appliqua de préférence sur les draps de haut pris comme les écarlates, la teinture la plus vive, et la plus solide... Le rouge du kermés ou à la graine répondait entièrement à ces exigences ... rien de surprenant qu'on rencontre les écarlates vermeilles, (see following note), sanguines plus souvent que les autres nuances". Weckerlin, 22) Kermés or grain was the most costly dye; kermés produced a coloring matter much smaller in amount than that later obtained from the Mexican and central American cochineal. Montpellier was one of the most important centers for kermés dyeing and cloths from other cities were taken there to be dyed, (Cf. s. v. blancos.) especially from England, also famous for scarlets; "Escarlata de Yncola" (Lincoln), (Jerez, 65). "Pann de Scarleta" de Beverly, Heaton, 4.
 2. It is very difficult to find the date at which this change occurred. In the XIIIth and XIVth centuries I have found only uermeio, bermello, vermello in Spanish to designate red as a color. Even as late as 1403: "Un cot bermello de escarlata..."; "Otros punyetes de escarlata, bermellos.." (Inv. Arag., II, 219), Weckerlin, (75), found the first mention of escarlata as a cloth in a document of Henry III of Germany (XIth century). Murray, English Dict., s. v. scarlet gives the following dates: Med.rr. escarlata, prov. escarlat, XIIIth century; Sp. and Port. escarlata-ata. Other forms from Med. Lat. date from the end of the XIth century. Med. Lat. Word-List, contains examples of: escarlata 1187-1188 - eta, etum, c. 1192, 1436, scarlata 1190, 1144, scarlata XIIth century, 1532, scarelum, 1207.
 3. Cf. coco bistinto, and grana.

existence of scarlet in different colors.¹ Therefore, they acknowledged that the name scarlet did not necessarily indicate the color. Certain examples make one question the original meaning of this word:

"Todas llenas de grana pora fer escarlata"
(Fn. Gz., 150)

In the XIIIth century escarlata possibly was identified with the color of the grain; but the sense of this line might be: "para tenir la escarlata". Weckerlin recognizes the existence of contemporary examples in which scarlet is sometimes a color and sometimes a cloth. All these doubts and hesitations have been caused by persisting in giving an Arabic origin to escarlata, thus giving it the same origin as ciclaton, sometimes kyklas, and sometimes sigillatus. However, scarlet was a fine plain woollen broadcloth made in England and the Low Countries,²

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1. "Ecarlate pourpre", (Hist. de Charles VII, J. Chartier) "Blanche", (Rom. des Avent. de Fregus Inv. de la Reina Clemencia de Hungria; Froissart); "vermeille", (Rom. du Chev. aus ii espees, Chev. au Lion, Lai de Graelent, Froissart, Comp. de l'Argenterie, Inv. de Ch. V); "sanguine", (Mort de Garin, Inv. de Ch. V); (cf. sanguine); "rosee, moree, violette, brune", (Id.); "paonnace (Id. Rom. del c. breton); "gris", (Cron. des Ducs de Normandie, Benoit de St. More); "Verde", (Gesta Pontif, ap. Fr-Michel, II, 20-23). "Escarlate noir come meure", (Guillaume de Dole, Roman de la Rose), "Scarlet in grayn", (Canterbury Tales). There also were escarlatas ornamented with dots, "goutes de vermoil" (Espinas, II, 157). Cf. gotado.
 2. Escarlatas came into Spain from Gante, Ghent (Jerez, 65); from Doay, Douay, from Iple, Ypres, Melinas, Malines (Cortes, II, 173); and from Brujas, Bruges (Rimado de Palacio, 300).

while ciclatoun was a silk brocade manufactured in Tabriz, Bagdad, the Greek islands, and Almeria in Spain. Consequently as the relation between the two fabrics as textiles is very remote, the relationship has been explained by their color.¹ As it is impossible to reach an agreement on this point, ciclatoun and scarlet should be separated definitely. My belief is that we must decide between cyclas and sigillatus as the etymology of ciclatoun and accept the etymology proposed by Pirenne and Weckerlin for scarlet.

ESCLATON, "esclaton", SDom.232 var. H., ap. Mz.Pidal, Cid, s. v. See ciclaton.

ESCLOA, (Crude) 'An unfinished and undyed woollen cloth'.

"Et tres sargas escloas a C mrs" (CSancho IV, XV, 25).

Cf. s. v. sarga. Escloa is the same as the French escroes: "Les escroes d'icelle ville, IX d."; ".....

Et les escroes de Rouen a la value". Thèse escrus, écru, as Douet d'Arcq² defined them, were a part of a

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1. Colin looks for that link in the meaning of 'blue' given by the Persians to saguallat sigillatus, and explains that siglaton, originally dyed blue, was later dyed in kermes which was called scarlet by the association with the name of the blue stuff. Eguilaz gives the same meaning to the word saguallat.
 2. Tarif de Paris, 219.

whole series of woollen textiles at one stage of the process of fabrication. Because they were not completely finished, they were called "crudes".¹ The word crude, Fr. ecru, is used generally in Spain in our time to designate unbleached silk and linen. It seems that ecrues woollen materials were sent to market to be sold, partially finished. However, in 1316, there were some prohibitions concerning their importation into foreign countries.² The date of this prohibition explains that at the period of Sancho IV, escloas were imported into Spain.

ENSAY, 'Woollen material manufactured in Bruges, Ypres, Ghent, Tournai', cf. Castro, 1921, 347. I do not have any information about its quality, color, or other details of its manufacture. It probably can be classified among the sayas, Fr. sales. See sayal.

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1. Cf. Bormans, s. v. cru drap y echrou. Espinas-Flandre (II, 177), says: "Le tissu écriu était donc bien en soi celui qui venait d'être tissé, le tissu brut, et il s'opposait au futur tissu uni paré; on allait maintenant le "mettre en oeuvre" en vu de le faire arriver a ce troisième et dernier état." The terms escru, escroe were not only used in French to indicate an unfinished fabric, but also to designate color with the additional meaning of "crudo" as used in Spanish: "Qui vent ou achète toiles quelles que elles soient, soit de lin ou chanvre ou d'estoupes, verde, inde, noir, rouge, jaune ou blanche ou escrue..." (Reg. des Mét.) Ap. Gay, s. v. toiles).
 2. "Philippe le Long remit en vigueur la defense de exporter toutes les matières premières servant au tissage et a la teinture des draps: il decida en même temps que les draps écru, dits toiles de laine devraient être teints et achevés avant d'être portés a l'étranger." (Bourquelot, I, 214).

ENSAYEZ, 'woollen material manufactured in Bruges, Ypres, Ghent, Tournai'. "XXV de ensayez, y de estanforo y de raz" (FSepulveda, 94). See ensay and sayal.

ESEMBRUN, "Del trojiello de esembrunes" (FSepulveda, 94). See ysebrun.

ESTAMENNA, 'Woollen material woven with the longest yarns in the weft and in the warp'. "Et sobresta cobertura echo luego otrossi las cortinas dela estamenna" (Gral. Est., I, 482a51); "Otras cortinas delas estamennas", (Ibid., ibid., 484b26). The etymology is Lat. stamen, stamineus, (REW3, 8220, 8221). Although it was a very popular fabric in the Middle Ages, I have not found other mentions of it in the XIIIth century, except those of the Gral. Est. which are translations from the Bible. This makes me believe that estanfort had been substituted for this name. The double etymology of estanfort¹, woven from worsted wool (estambre)², might account for this substitution. It is also possible that estamenna

1. See estanfort.

2. Gral. Est., I, 454b28, says: "Que auie la estambre de bisso, que es aquel lino muy noble de Egipto. The Alphonsine collaborators, probably use "estambre" here with the meaning of yarn, not limiting it to woollen yarn.

disappeared from the medieval Castilian vocabulary because it was identified with burel, sayal, and gerga¹, coarse, ordinary cloths², used for the same purposes. However, there were at some previous period estamenas of better quality³, even painted in colors⁴.

ESTAMPAS, (Estampes) Cf. Castro, 1921, 352. "La pieça de frisa dEstampas deue dar de peaie 11. ff. e medio" (Aranceles, 10).

ESTANFORO, 'woollen cloth'. "XXV de ensayez, y de estanforo y devarado y de raz". (FSepulveda, 94).

See Estanfort.

ESTANFORT, 'cloth of worsted, woollen'. Cf. Castro, 1921, 352. To Castro's example I only can add the

1. Cf. s. v.

2. "Labrada es de oro, non viste estamena", JRuiz, v. 1242d. "Con sayas de estamena comedes vos mesquinas", Ibid., v.1394b. The estamenna of the Gral. Est. must have been of a very coarse quality, as it was used to protect Moses' tent against the weather. This tent was also covered with sheep fleece, and all the curtains were firmly tied with cords passing through holes. (Gral. Est., I, 484b8).

3. Enlart, 6.

4. "Sive picta quolibet modo stamina habeat" (Stat. Clun., c.)

following: "De troxiello destanfort", (Falarcon, 401)

De troxello stamfort" (Text in Latin, Id., 405):

"Tulame de picote, una saya de estanforte y dos pares de zapatos", (Espana Sagrada, XVI, 245). Scholars have never reached a definite conclusion as to the origin of this name because a simple case of a double etymology has been studied as two opposing etymologies.

One of the etymologies is the name of one of the earliest places in which this cloth was manufactured, Stamford, Lincolnshire¹, and the other the name of the wool from which the cloth was made: Lat. stamen fortis, Fr. estain fort, stainfors Sp. Estanfort, 'reinforced

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1. John of Garland Latinized the name stamfordios in his list of cloths. "The cloths of Stamford found a market in Venice as early as 1265, and then even gained a European reputation, since it was considered worth while to imitate them at Milan. Other varieties, exported to Spain and elsewhere, were those of York, Beverly, Lincoln, Coggeshall, Colchester, Maldon, and Sadbury". (E. Lipson, 9). "..... the Beverly pieces seem to have stood alongside those of Lincoln, and Stamford which were the best produced in England at the time", (H. Heaton, 4). "The cloths of York were of no mean quality, and took their places alongside the high-class pieces produced at Lincoln, Stamford and elsewhere, goods for which there was a big demand abroad", (Ibid., 7). Stamford fairs were famous in 1197. Roger of Hoveden, (Roll's series, IV, 33) writes about them. Ap. Ashley p. Castro suggested Stenaforda, possibly the Steenvoorde (in Flanders), which Espinas identifies with the "petit centre", (II, -. 839), called Stamford. More recently Evans, in his glossary to his ed. of Pegolotti, suggests the same Stenvoorde. But this village does not appear in the cloth industry until 1345 when the cloths of Stamford, England had already been for more than a century in the European markets.

worsted'. The belief that stamen fortis is the only possible etymology, has been caused by ignorance of the manufacture of cloth in medieval England.¹ Espinas clearly explains the undeniable fact that estanforts from Stamford, as those from any other place, were made of worsted wool. Espinas clearly explains: "Certain draps dits estanforts etaient evidemment confectionnes en estain fort renforce."² Bormans defines stain: 'Etain, laine cardée, la partie la plus fine de la laine cardée, et aussi fil de chaîne contre-tordu, plus fort que celui de la trame.' The Spanish examples, using estanfort, like many in other Romance languages, may refer to 'reinforced worsted', or to these same wools

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1. Capmany, (III, 151) comments: "Juan de Uzzano.... says that there was a great demand for English cloths, which the Florentines brought over on Genoese ships. Up to that time there is no mention of these stuffs from England which were unknown in the XIV (!!); as England only exported her natural wools for the manufacturing places in Levant". It is very strange that Capmany makes this assertion, when he himself publishes the Ordenanzas de Barcelona of 1271 (I, 75): "...y por cada pano de Inglaterra, iv dineros de corretaje del comprador y otros iv del vendedor".
 2. Flandre, II, 163. In 273, he says: "Le premier point ne paraît être traité qu'une unique fois, au sujet des tissus d'estanfort: ce term indique certainement à priori un tissu en stain plus fort que l'estain ordinaire, mais sans qu'il soit possible de préciser le mode effective de ce renforcement"; Espinas is backed by Bourquelot, (I, 227-31). In Espinas-Valenciennes, 187, there is an interesting regulation in regard to the manufacture of estainfors.

woven in Stamford, or other places. The fact remains that England was and still is famous for her worsted fabrics.¹ Estanfort was a white woollen cloth, usually dyed different colors, often blue, and still more frequently red (grain) which was ^a favorite color for English cloths.² A regulation of Jaime I given to the dyers of Montpellier in 1265, mentions the "stain forti d'Anglia" which was taken to be dyed to Montpellier along with many other cloths from the continent.³ Estanforts were also sent to Castille, dyed and undyed: "Estanfortes d'Anglaters, tintos o por tenir," (Aranceles)o. There also were striped estanforts.⁴ As Lipson says, cloths of Stamford not only were exported but also were imitated in many other places⁵ and were widely spread all over Europe. The documents published by Espinas-Pirenne show how intense the

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1. For English worsted, cf. Heaton, Lipson, and Ashley.
 2. "12. Un tавardo e hopa de hombre, de panyo de Londres vermellyo. 13. Una saya de hombre, del dito panyo." (Inv. Arag. 2, 556.) "Yngles de grana la vara del mejor, tres mrs." (Jerez, 65,66,67). Also cf. Espinas, II, tables.
 3. Germain, Hist. de la Comm. de Montpellier, II, 254. If this document would read: "Stain forti de Stamford", instead of "d'Anglia", the confusion that has lasted so many centuries would have been cleared long ago.
 4. "....0 todos los estanfortes planos o uiados, donde quier que sean, deuen dar de pealie medio mr. la pieça." (Aranceles, 10).
 5. 9.

fabrication of estanforts was in Flanders.¹ The estanforts of Arras were known in Italy² by the end of the XIIth century. In Spain in the XIIIth century estanforts were imported from many French and Flemish cities.³

ESTOPA, 'hemp or cotton material of ordinary quality'.
 "Los alfayates, como cosan....camisa e bragas destopa"
 (FUsagre, ley 408). REW3, 8332. Lat. "stuppa". The first meaning of the word in Sp. is 'tow'. The second one indicates 'a hemp material'. The form estopilla is still applied to lawn or to a material made from the finest parts of the hemp that is also called estopilla. Estopa was especially used for shirts and other pieces of underwear. It was considered as cheap and ordinary in contrast to fine linen.⁴

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1. Espinas-Flandre, (II, 309) indicates that estanforts from Arras were known over the whole mediterranean region before the XIVth century.
 2. Reynolds, 838 and 940. In 1197, stanfortes de razo (Arras) began to appear. At the beginning of the XIIIth century are mentioned in Genoa estanfortes albi de Ypres. (Id., 345).
 3. E todos los estanfortes de Raz e de Santomer e de Valanchinas e de Bruias, chicos e grandes.....et estanfortes de Cam o estanfortes de Roan o Chartres o Partenes o Monsterols; o todos los estanfortes planos o uiados...."(Aranceles,10).
 4. A Castilian romance offers an expressive example of this:

Villanos, matente Alfonso,

 Copas traigan aguaderas,
 Non de Contray, nin frisado;
 Con camisones de estopa,
 Non de holanda, ni labrados;
 (Alphonso VI and the Cid,
Bib. Aut. Esp., vol X, 524b).

FRISA, (Frise, friege) 'woollen material manufactured in the Low Countries, or a blanket with long nap', cf. Steiger (RFE, 1920, 381), and his Vocdel Corbacho, s. v., and Castro 1921, 335, s. v. Chasteldun and 1921, 352, s. v. Estampas. The etymology given by Dicc. de Aut. from Fr. "frise", curly, is correct. "Frise" is defined by Gay: étoffe velue et frisée d'un coté. Quelques auteurs pensent qu'elle a reçu ce nom du pays où elle était fabriquée originairement'.¹ In the Middle Ages this name was applied at least to three different kinds of textiles. One was erroneously identified with a silk embroidered in gold² and was called cloth of Frisia, Frise³ (from auriphrigium, or froi, or frise). Another of the cloths wrongly identified were the "panni frisonum" that the Monk of Saint Gall says Charlemagne sent to the king of Persia. Among these were white, "vermiculatus", and sapphire blue cloths.⁵ These cloths, manufactured in Flanders,

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1. In English there is the same name: Frieze, Fr. "frise". prob. Fr. "friser", to frieze, to curl... "A kind of coarse woollen cloth or stuff, with shaggy or tufted (friezed) nap on one side..." Webster. The same dic. adds: "Frisado, frizado, Sp. frisado 'silk plush, fine frieze."
 2. See orfresado.
 3. "Frise, cloth of gold, was considered very precious. Mention is made of it from the Twelfth century onwards. It is a corruption of the name "phrigia". No manufactures of cloth of gold existed in Friesland, a province of the Low Lands, at this date. (Norris, I, 217).
 4. For a careful analysis of the story of the Monk of Saint Gall, cf. Sabbe, 817-819.
 5. Sabbe, 832-833.

were sold by Frisian merchants, hence the name "panni frisonum",¹ a term which might also be applied to some of the cloth of gold that these same merchants probably imported from the Orient. This gold cloth may have been originated in Phrighia. We might identify it with orfresado, (orfroi) which Alphonse X derives from Phrighia.² All this caused confusion about the name. The "saga fresonica" and "panni frisonum" are probably the kinds referred to by Berceo,³ although possibly in speaking of "frisa" he follows a literary tradition, as there is no proof that these cloths had the same vogue in the XIIIth century as in Carolingian times. The third kind of frisa was the ordinary⁴ stuff with curly, shaggy nap. Steiger defines it 'lana burda', and describes it under the name of frisa as the 'manta larga y fuerte de las maragatas'..The same name is given

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1. Laurent, 27; Pirenne-Frise.
 2. "Venie esa reyna Niobe otrosi muy onrrada e cercada toda de duennas vestidas de sus pannos muy nobles et muy preciados et de aqui tomaron los pannos del orofres este nombre et compusieronlo los sabios destos dos nombres de oro e de frigijs frighia frigium que es por el cual quier cosa de tierra de Frighia et aqui es dicho por panno onde ayuntando estas dos palauras or e Frighia dixeron orofres...." (Gral.Est., II, c. 207, ms. N. f. 25v). Cf. orfresado.
 3. "Todas uenian uestidas de vna blanca frisa nunca tan blanca uido nin toca njn camisa," (Soria, 118)
 4. "En 1393 fue promulgado un edicto municipal sobre la naturaleza del tinte que se debia dar a las frisas y otros panos burdos de fabricacion barcelonesa", (Capmany, I, 3^a parte, 27).

to blankets in some of the Spanish speaking countries.¹

FUSTAN, (fustian), 'cotton and linen mixture woven with a short looped surface which was sheared and formed a close pile'.² "C menos IIII telas de fustanes fazen I troxiello", (FAlarcon, 401). I have

found no additional examples in the XIIIth century except for one in FUsagre, which refers to a garment.³

The generally accepted etymology is from Fustat, a suburb

1. A. Castro and A. Steiger, RFE, 1920, 371, under "frasada, frezada" discuss these words that signify a blanket of shaggy wool for a bed. They indicate that its etymology is from Provençal, different from that of frisa. The coincidence of giving the name frisas to blankets, substantiates the suggestion that frezada was the same word as frisa frisada (curly), and that it was like the Provençal word since in this language it was also formed flasada, fle - frisada frisa friser, because these blankets had a long nap, of friezed hair, later the name was used to designate blankets in general. Castro and Steiger give the Mexican variant "frezada". This form is still used in the Dominican republic, along with frazada and frisa for bed blankets.
2. Norris, II, 64: "Dr. Bock thinks that this manufacture may have suggested to the Italians the idea of weaving silk in the same manner, and so producing velvet". This suggestion is well substantiated in modern English weaving, the textiles, classified under the name of fustian, are velveteen, corduroy, and moleskin, all three of a velvet texture. (Cf. Webster and Enc. Brit., s. v. weaving)
3. In medieval France was a garment called futaine: "Sur la chemise prit place une blouse courte ou tres-longue camisole, appelé futaine, blanchet, (cf. blanqueta) et doublet parce qu'elle était de toile de coton ou drap blanc mis en double" (Quicherat, 182).

of Cairo, but it does not seem correct.¹ The correct etymology, given by REW3, 3618, is from Lat. fustis. Fustian was a material dyed with fustic (*rhus cotinus*), sumac.² This explains the different med. Lat. terms formed by intercrossing Fustis (designating the coloring matter); tinctus and coctus, (the dyeing processes); fuscus (the color obtained). The combination of these terms gave: fuscotinctorum (FCuenca), and fustotinctus, (h. 1100) fustotincus, (h. 1133), fuscocotus (XIIIth c.), (Med. Lat. Word-List.). Fustians were manufactured in Spain³ and in Italy more than any other countries of Europe⁴,

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1. Possibly an Arabic origin was attributed to fustian, because of the great use made in Africa of this fabric: "Fustians, because of their great strength and durability were in great demand among the Moslem men and women. Fustians sent to Africa (from Genoa) amounted to about 285 lire eight bales were undyed, and three were described as colored while eight bales were without further description. Most of these fustians were brought to Genoa by Lombard merchants from the famous cloth centers of Milan and Pavia..." (Kruger, 57) For further details in reference to Italian fustians, cf. Motta. Since fustian was an European product, the etymology of fustis against Fustat is well supported. If the Moslems of Africa imported this fabric in large quantities, it does not seem probable that they manufactured fustians even though cotton was raised in abundance in their lands.
 2. Cf. Castro, 1921, 346, s. v. gumac, and Renaud, s. v. summaq.
 3. Este arte estaba sin duda muy corriente y extendido ya a mediados del siglo XIII, pues a los tintoreros y batidores de los fustanes o llamense cotonias, se les senalo por el juez real en 1255, sitio demarcado en un extremo de la ciudad para la quietud y comodidad de los vecinos", (Capmany, I, 3^a parte, 85).
 4. "Le travail du coton, dont on peut dire que l'Orient avait eu jusqu'alors le monopole, se naturalisa en Italie; peut-être même fût-il transporté déjà dans quelques unes de nos villes", (Quicherat, 153).

probably because cotton was cultivated in these two meridional lands. In Spain Catalonia was the place where fustanes were manufactured. This is explained by proximity of Provence and Languedoc where fustel, as fustis was called in those regions¹, was cultivated. It also explains the form of the Spanish name of the plant fustet, fustete. According to Gascon phonetics fustel became fustet, which entered into Catalonia and from there into Castile.

GALABRUN, (gall brown), 'woollen material dyed in gall-nut'. "De troxiello de galabrun, I maravedi", (Falarcon, 401): "XXV galabrunes et ysembrunes o carnotenses o burgeses fazen I troxiello", (Ibid, ibid.); "De peça de galabrun de grana VIII, dineros" (Ibid, 409). From French "galebrun".² The "noix de galle",³ gall-nut

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1. Godefroy s. v. fustel: "arbrisseau qui croit en Provence et en Languedoc, et dont la racine et l'écorce était employée à teindre en couleur de feuille morte et de café."
 2. Galabrunas, Du Cange. Cf. DAE.
 3. Renaud, s. v. 'Afs': "afs a an arabe, le sens d' "astringent", c'est le nom donné à la noix de galle de Diosc. (I, 123) galla de Pline (XVI, 9 et XXIV, 5) considérée comme le fruit d'une espèce de chêne par les anciennes arabes, et dont.....On sait que l'on distingue, dans la droguerie, la noix de galle, en blanche et noir (appelé aussi vert ou bleue). L'une et l'autre sont produits par la piqure d'un insecte hyménoptère du le Quercus lusitanica...ou chêne à galles....Le Q. lusitanica, existe au Maroc, mais les galles vendues par les épiciers marocains sont importées de Syrie, pour la plus part."

gave an almost black-brown in which a great many cloths¹ were dyed until the XIIIth century when the dyers' regulations limited the dyeing in gall-nut to ordinary low priced materials.² Cloths of higher quality were dyed in madder and brazil³ with a mordant of alum. This explains whyⁱⁿ the first example galabrun was taxed for duty only "I maravedí" for "troxiello", while in the second example the piece of galabrun de grana was taxed "ocho dineros", undoubtedly because it was dyed in brazil red or grain. Although the cloth was later dyed in coloring matters different from the one it was named, it kept the name galabrun.

GALANBRAM, "De la pieza de galanbram", (FSepulveda, 97).

See galabrun.

GANTE, (Ghent) cf. Castro, 1922, 269, "Panno tinto de.... Gante" (Jerez, 65, 67), Cf. tinto.

1. See bruneta and ysembrun. The fact that these materials were of a brown color does not indicate the etymology of brun, from brou de noix, suggested by Weckerlin.
2. "Les Gallebruns se teignaient sur draps de qualité tres ordinaire" (Weckerlin, 66, note). The following quotation shows that galabrunes were so inferior that they were not considered as cloths: "Dictum fuit quod nihil actum erat contra constitutionem predictam, quia galebruna non sunt panni" (Doc. de Philippe III; ap. Weckerlin, 66).
3. Weckerlin, (65-66). Clonard, (85) quotes documents of 1125 in which galabruno and guisembruno are mentioned and describes galabruno as of an ashy grey color and guisembruno as a golden red. This last color was probably obtained by the use of madder and brazil, added to the iron salt (cf. s. v. ysembrun), which explains "galabrun de grana", (Falarcon, 409).

GERGA, SARGA, XERGA, (Serge), 'a material known by its minute diagonal weave, first made of silk and later also made of wool. "Sarga tinta", (CSancho IV, VIII, 37); "Sargas escloas", (Ibid., XV, 25); "Ocho varas de Gerga para sacos al cebadero" (Ibid., CIII, 42); "por CL varas de Xerga para levar sacos para levar cera de Brihuega a Molina," (Ibid., CV, 31). REW3, 7848, Lat. serica, *sarica, *sirica. DAE has only jerga. Serge must have been originally of silk because of its etymology serica¹ and in later times it was also made of wool but kept the original name because the weave was the same as that of the silk serge. Both are still made and called serge in the present time. Quicherat² classifies serge among the "petits lainages": les étamines, tiritaines ou droguets". Medieval documents and texts show that sargas and jergas greatly varied in quality, weave, and color,³ and that they

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1. the so-called "serica remensia" sent to Bayaceta as ransom for the French knights held prisoners at Nicopolis, (1395) was not of silk but of wool serge. (Fr.-Michel, I, 97)
 2. 154.
 3. The Tarif de Paris includes among other items: "Serge eschequetée retorse de Rains". (CSancho IV, XV, 25), mentions the sargas escloas (cf. escloa). There were serges in all colors: "une petite chambre de sarge verveille"; "quinze pieces de sarges blanches brodées comme la dicte chambre...." Nos. 3582, and 3590. Inv. Ch. V. "Pour sept aunes de sarges noire d'Illande, pour chauses pour les dits seigneurs" (Ap. Gay).

were made in many different places. The ones from Quein, (Caen) and of Bonneval were considered the best among the French serges; still the most famous were those of Rheims. Navarre supplied France with some of the raw material from which serges were woven.¹ Black serge was used for mourning, as were burel² and márfaga. When these three cloths were used for mourning they were a kind of coarse black material.

GOTADO, (adj), 'Any material with dots, or woven, stained, or embroidered in spots'. "Obra o panno gotado fascas fecho a gotas". (Gral.Est., I, 452a50)

1. Gay quotes, s. v. serge: "Du royaume de Navarre vient filache dont on fait sarges."

2. "Que provecho vos tién vestir este negro paño?
.....
Jergas por mal señor, burel por mal marido.
(JRuiz, 162a and 163a.)

Cote, sele, destrier et targe
Out covert d'une noire sarge,
Son vis out covert d'un noir voil
(Beroul, Tristan, v. 4001)

Chaucer presents the contrast between serge and cloth of gold:

By ordinance, throughout the citee large
Hanged with cloth of gold, and nat with sarge.
(Chaucer, The Knight's Tale, 2567)

in medieval French poetry¹ and documents there are abundant examples of the adjective gotée, goté, goutée.² In Spanish this expression was not limited only to textiles: "E son las pennas de aquellas bestias muy fermosas e de muy fermoso color, gotado a gotas indias e jalde." (Hist. Troyana, 142⁴.)

GRANA, (ME. Greyn, Eng. Kermes), 'Scale insect living on certain types of oak, especially the quercus coccifera, indigenous to the Mediterranean region, it contained a color matter like carmine', cf. Castro, 1922, 270. To Castro's examples I add these as typical of the XIIIth century: "Yngles de grana", (Jerez, 65); "De troxiello de pannos de grana, I, maravedí", (FAlarcon, 401).
REW3, 3846. In the Middle Ages the Gr. blatta, Lat.

1. "D'une porpre inde a or gotée
Richement faite et bien ovrée,
(Roman de Troie, v. 1231)

"Brun samit menuement goté d'or"
(Robert le Diable, v. 1416)

2. "Une chambre de camocas vermeil ouvree a oiseaulx, tout d'un soye goutée d'or.."; (Inv. Ch. V.No. 3557)
"Camocas vert goté d'or" (Ibid., No. 3607). "Pour deux draps, l'un vermeil de varence, et l'autre noir gouté de vermeil..." (Espinas-Pirenne, 130) Espinas, Flandre, (II, 157). "On peut citer également les drap avec "goutes": on avait des escarlates blanches ou de draps noirs, les unes et les autres "goutés ce vermoil"; on se représente assez aisément de que pouvait être la teinture de ces étoffes, qui comprenait bien entendre un fond blanc ou coloré, sur lequel étaient éparses des parcelles d'une autre teinte".

coccum,¹ Ar. qirmiz, were called: Sp. grana, Fr. graine, Eng. greyn, since the Latins already had called it granum, on account of the granum-like shape of the insect. The whole Spanish peninsula produced kermes in abundance², especially the southern region.³

1. Cf. coco bistinto.

2. "A y syerra e valles e mucha de buena mata,
Todas llenas de grrana pora fer escarlata."
(Fn. Gz., 150)

3. "...Coccum Galatie rubens granum, ut decimus in terrestribus aut circa Emeritam Lusitanie in maxima laude est, verum, ut simul peragantur nobilia pigmenta, aumiculum grano languidus sucus..." (Plinio, H. N., IX sl4).

Him nedeth not his colour for to dyen
With brasile, ne with greyn of Portyngale.
(Portugal)
(Chaucer, Fragm. VII, 3459)

"The best grain was that of Andalusia. The regions in which great quantities were found were Seville, Niebla, Archidona, and Valencia". From Andalusia it was exported to remote lands." (Al-Makkari, Analectas, I, 90) For more details on the grain dye and the materials dyed in grain, cf. blancos, coco, bistinto, escarlata, and estanfort.

I

INGLES, YNGLES, (English) 'cloth manufactured in England', "Lo que dió en panno es esto: Escarlata, Viado, Camellin, blao, Blanqueta e Ingles" (CSancho IV, LXXVI, 45); "Et que dió por mandado dela Reyna a Johan Gil, su repostero, para la Abadesa de San Calvador de Palacios, doce varas de Ingles, (Ibid., LXXVIII, 2): "yngles prieto la vara del mejor dies sueldos de dineros alfonsio; yngles de grana la vara del mejor tres mrs.", "et del mejor ingles pardo seys sueldos de dinerso alfonsis", (Jerez, 65). I have not found descriptions of any particular English cloth but there was a great variety of cloths imported from England into Spain. "Et pareillment les Anglais amenant plusieurs draps d'Angleterre tant draps larges, de coulleurs, croiszez, blanchets, lartillés de couleur qui se vendent la plus part aux Espagneuls."¹ Spanish texts mention besides inglés, estanforts, blancos, escarlatas, paños de Yncola (Lincoln).² Woollen materials from York, Beverly, Coggeshall, Colchester, and Sadbury³ were also imported into Spain. The four cloths above were known by the Spanish names for the

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1. Requete des fermiers du dernier pour livre. (XVth century) (Verger, Arch.cur.de Nantes, t. III, col.43, ap. Gay, s. v. drap, 570)
 2. Cf. s. v.
 3. Lipson, 9.

materials. It is difficult to determine from which of the mentioned English towns came the cloth called inglés. From the examples we can see that the colors of the material were grana (kermes), a favorite for English cloths, and pardo¹ and prieto.² Bourquelot³ when writing on prices of cloth says that those of England and Friesland were the cheapest. This probably is true for the English cloths because production was less expensive in England since the raw materials were at hand. The English wools were the best during the Middle Ages and supplied all the European markets. The Low Lands, France, and Italy had to import wools from England for their manufacturing centers. The same happened in Friesland as in England because of all the European regions it was one of the most self-sufficient in the production of wool.

IPRE, (Ypres). There are seventeen occurrences of this form in CSancho IV. Cf. Blanqueta, Ensay, Ymbres, Ypres.

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1. Cf. s. v.
 2. Cf. s. v.
 3. I, 257.

J

JACINTO, (hyacinth) 'Biblical material of blue-violet color', "Desi contol las cosas de quelas deuien tomar, e fueron estas: oro, plata, arambre e jacinto e coco bistinto, que son pannos de xamet de color cárdeno e vermeio; e dizeles la Biblia estos nombres destas dos yeruas .ja. e .co., por el gumo dellas en que tinnen la seda quelos fazen" (Gral.Est.I, 43lb46); "Destos quatro colores muy preciados: de color de jacinto, e de porpola, e de coco bistinto e de bisso bien torcido..." (Ibid., I, 449b44); "E dixo que la labrassen de oro, e de seda tinta de jacinto, e de seda, e de coco bistinto e de panno de bisso..." (Ibid., I, 451b24); "E la texedura della e tod el demudamiento de los colores de obra que fuesse de oro, e de jacinto, que es color cárdeno, e de porpola que es uermeio, e de coco bistinto, que es de dos colores en uno que semeia a estos otros dos.... "que fiziese unas margomaduras como de milgranadas obras de jacinto e de porpola, e de coco bistinto et de bisso torcida" (Ibid., I, 457a44); "el panno de la seda tinto de la yerua jacinto, que era del color cárdeno, diz que mostraba el elemento dell aer, porque deste color paresce ell aer suso contral cielo, quando claro esta e puro;" (Ibid., I, 488a32). From Gr. *ῥάκνθος*.

In thirteen different places in the translation of Exodus in the Gral. Est., jacinto is named with bisso, coco bistinto and porpola¹. The last three are mentioned as textiles, known by their color. These three were used in making the curtains for the tabernacle, and for the girdle, pectoral, and the pomegranates in the robe of the High Priest. According to the Talmud, tekelét was the hyacinth or purple blue-violet extract from the hilzon,² the mollusk of purple.³ The Phoenicians took the hyacinth color from the murex trunculus which gave a dark blue color, almost violet, very similar to the color of ^{the} hyacinth flower.⁴ In the last example from the Gral. Est. the material dyed in hyacinth was a silk. This was a mistake on the part of writers of the Alphonsine work, who confused it with the medieval purple that was a rich silk. This belief led them to identify hyacinth with xamet⁵ (samit). They were also mistaken when they said that the dye for hyacinth was a vegetable color.⁶

1. Cf. s. v.

2. Renaud, (459) calls it halazum and sang in Arabic.

3. Cf. s. v. porpola.

4. Dict. de la Bible, s. v. pourpre, 'Hyacinth, couleur d'

5. Cf. s. v.

6. Cf. cocco bistinto.

JASPE, (diasper) 'Rich silk cloth in different colors, especially in white, ornamented with gold.' "Cubierto de un jaspe blanco, obrado a aguilas e a leones de oro muy ricamente", (Conq.Ult., 95b). From Fr. diaspre. In the same Conq.Ult. (268a) is said: "...a que llamaban diaspre", "...a que decían en su lenguaje diaspre".¹ There is nothing definitive in regard to the etymology of diasper. Fr.-Michel² believes that the etymology was from the Greek *δις* *απ* *ρ* *ο* *υ* (twice white) because of the white color of this fabric.³ It is true that in poems, and documents, diaspre is almost always described as white,⁴ although there are also many examples of this material in other colors. Du Cange, in his definition, suggests a material interwoven in several colors, making it

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1. It must be remembered that Conq.Ult. is a translation of French texts. With the exception of the quoted example of jaspe it always spells diaspre.
 2. I, 240. He also supported this with the quotation:
 "S'ot cote d'un diaspre noble
 qui fu fais en Constantinoble"
 (Erec et Enide, Chretien de Troyes)
 3. Cf. Dreger, 117. One of the hypothetical etymologies is the name of the city of Yxres. But there is not ground for such origin. Ypres was only known for its woollen cloths, and diasper was a luxurious silk, brocaded with gold, and made in the Orient. J. W. Thompson (Economic and Social History of the Middle Ages, New York, 1928, 505) accepts this erroneous identification.
 4. "Visitieronle un paño muypreciado a que decían en su lenguaje diaspre e era blanco de color...e echaronlo en una cama cubierto de un diaspre blanco a muy noble". (Conq. Ult., 268a).

look like jasper¹. In Sp. there is the term: "tela jaspeada", a kind of a heather. Gay² describes diaspre as a luxurious silk brocade from Damascus or in Damascene style. It was made in several colors with large patterns of foliage, animals, checks, often interwoven or embroidered in gold, especially in the XIVth century when it was manufactured in Lucca. I believe that the fabric was named after some characteristic of the weave because the form diapré (diasperato)³, so often used in medieval documents, suggests an adjective describing the material. Diasper should be classified among baudekin, ciclatoun, samyt, and cendal since it was used for the same kinds of garments. White diasper was preferred for funeral ceremonies. It is so used both in Conq.Ult. and in Chanson d'Antioche.⁴

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1. "Italis diaspro, est jaspis; variegatus, diversicolor instar jaspidis."
 2. S. v. diapré, diaspinel, diaspre.
 3. Diasperato, (adj.) was used in medieval Latin, applied to other materials: "Sandalia cum caligis de rubeo sameto diasperato, breudata cum imaginibus Regum in rotellis simplicibus. (Monastic.Anglic., vol.3, 314. Du Cange, s. v. diasperatus.) "Item. casula de quodam panno Tarsico, cum rubeo panno diasperato auro...." (Inv. of St. Paul of London, ap. Fr.-Michel, II, 164, note 1).
 4. D'un riche blanc diapre le font estroit lier;
En une haute biere le fissent puis couchier,
(Ch.d'Antioche, ap.Fr.-Michel,I,238)

In Arabic Spain during the reign of the Omneyad Caliphs, mourning dress was white. (Dozy, 6,7) Queens always dressed in white when mourning their husbands. (Fr.-Michel, II, 68, note.)

L

LETIA, 'Leccia in Syria, where silks were made and exported'. Evans in his glossary to Pegolotti, identifies Leccia with Laodicea, now Ladykiye, (Syria). Castro (1925, 136) rectifies his own correction of Letia to Leti[c]ia, returning to the form Letia which appears in Aranceles, because he later found the name lecia in a tosa of Toledo of 1207. I believe Evans' identification should be adopted for the Spanish Lecia.¹

LESTE, 'Larest, Arest o Alest, town on the Syrian coast, possibly St. Jean d'Arce', cf. Castro, 1923. "La mejor porpola de leste ocho mrs" (Jerez, 68). This name has been identified with East. I cannot find any proof that in the Middle Ages the Orient was called the East, at least in the texts consulted up to the XIIIth century. In general it was called

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1. An argument supporting the oriental origin of the fabric mentioned in the Aranceles is that it appears with cendales, porpolas, xamet, ciclaton, acitaras, alcotonias, all of them imported from the Orient. The historian Mármol describes a kind of mantle used in Egypt, "similar to lizares" and which is called there licia. (Dozy, 25 and ff.) As a mere suggestion, I give this name and the Italian leza: "Ego Adalaxa Bacema accepi in acomendatione a te Jacobo Pelle lib. tertio unius balle de leza et in telis Campagne..." (Early XIIIth century Genoese cartulary Lanfranco studied by Reynolds)

ultramar in Spanish and oultramer or outremer in French.¹ It is difficult to explain the relationship of the different forms of this name. About these silk cloths Enlart² says: "Les draps de Larest, Arest ou Ache, (peut-etre d'Accon ou Saint Jean d'Acre) sont au meme époque (XIII^e au XIV^e siecle) mentionnés parmi les drap de soie". In Córtes porpola de leste it appears with cendal of Lucca and suria (silk of Syria)³. Puiggari⁴ in referring to tariffs, tolls, or lezdas says: "El de Perpignan más detallado y su Reua de 1284, calendan los géneros siguientes:

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1. There are many French examples: "3318. Deux pieces de fin satanin azurée d'oultramer.."; "3319...de draps de soye tres fine d'oultramer", (Inv.de Ch. V.)
 2. 1.
 3. "Les draps d'Arest ou d'Ache son placés, dans les écrits du Moyen Age, parmi les étoffes de soie, a coté des samits, de cendaux, de baudequins, des draps de Tartarie, etc. Dans le tarif des droits payés sur les marchandises qui se vendaient a Paris, a la fin du XIII siecle le drap de Larest est mentionné avec les draps de Venice et Lucques, des pieces de pourpre, de samit, etc. " Gay, s. v. Arest. In the Inv.of St. Paul of London, 1295, some of these silks are described: "unus pannus cujus campus purpureus cum 14 listis in longitudine...cum multis parvis leonibus." Gay, s. v. diapré, gives one example that shows that not all the silks of Arest or Larest were purple: "It. tunica at dalmatica de serico albo diaperato de Arest... quodam panno diasperato de Larest cum radiis in auratis." Other examples: "le drap d'or de Venise 6 den. It. Le drap de l'arrest 2 den. Tarif de Paris, 224; 1297. "Alios VII pannos de Larest. It. alios pannos de Larest....." (Inv. Cath. Angers, ap. Gay, s. v. Arest)
 4. 68.

cendales reforzados o lisos, púrpura de Alest y de Montpellier,¹ paños de oro de Venecia y Luca, bagadeles de Ultramar, boqueranes, chamelotes, etc". One notes the similarity of this group in the kinds of materials enumerated to the one of the Córtes.²

LIENZO, 'linen, hemp, or cotton material or canvass' "Saco Sancho Martinez lienzo que montó el diezmo III mrs.", (CSancho IV, XXII, 26); "Por XXXVI varas de lienzo para cubierta para los caballos...", (Ibid., CXXII, 4.). From Lat. Linteum, REW3, 5072. A great variety of fabrics, known as lienzos, existed. This noun has the same meaning as linge in French, and it was used without modification unlike tela³ which was always tela de Remens, tela de Rançan, etc. In the XIIIth century there are some instances of colored lienzo.⁴

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1. Puiggari. errs in believing that the red stuffs from Montpellier were purple. At Montpellier scarlets were dyed in kermés. (Cf. s. v. escarlata.)
 2. "El mejor cendal doble de Luca dies e seys mrs...la mejor porpola de leste ocho mrs." (Jerez, 68)
 3. See lino.
 4. "E trayan todas las meretrices en las cabeças sobre todas las tocas, e los velos e las coberturas en que se tocan, un prendedero de lienço que sea bermeio, de anchura de tres dedos, en guisa que se paresca, porque sean conocidas entre las otras....", (Valladolid, 1351, 24)

LILA, LILIA, (Lille), cf. Castro, 1921, 352, "E dos camelines de Lila", (CSancho IV, V,20) "Camelin de Gante e de Lilia..." (Jerez, 65).

LILIA, "Camelin de Gante e de Lilia...." (Jerez, 65) See Lila.

LINO, (linen) "E era otrossi muy sabia e muy maestra en el triuio e en quadriuio... e en margonar e en toda lauor de aguia sobre lino, e seda e sobre otro panno....", (Gral.Est., I, 71b6); "...uistio Moysen otrossi a los fijos de Aaron de las quatro uestimentas de lino", (Ibid., 535b13); "Destas uestimentas menores de lino", (Ibid., 541b54) "Lino", Picatrix, 114a24; "Et todos los panos de lana, quier de lino que sean de medir por vara" (Jerez, 67); "De trojiello de los pannos de lino" (FSepulveda, 92); "II mil uaras de panno de lino grueso fazen troxiello (FAlarcon, 401)¹ From Lat. linum, linen textiles were highly esteemed from very remote times; and in the earliest period linen robes were consecrated by Liturgy for ceremonial

1. See the names of several linen materials, bisso, cambray, escarin, lienzo, rançan, remens.

rituals.¹ Linen materials were dyed in a great variety of colors during the Middle Ages. In this craft the Andalusian Arabs distinguished themselves.² The finest linen textiles were made in Germany and northern France, and certain ones like bocaran from Armenia³ became prized importations. Some of the best European linens were woven in underground shops where humidity of the rooms permitted the weavers to stretch the threads without breaking them.⁴ In the IXth century linen napkins or towels with woven patterns like those of today in a damask-like style were made in some parts of Europe.⁵

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1. The article on Lin in Dict. de la Bible is very important for details on these aspects. As an example I give this excerpt from the decree III of the Council of Cayanza (León, Spain) in 1050: "El altar sea cobierto honestamente: desuso pano de lino blanco e entrego". (Cortes, I, 26)
 2. Ahmed Zeki, 464. Gay, s. v. toiles: "Qui vent ou achete toiles, queles que elles soient, soit de lin ou d'estoupes, verde, inde, noir, rouge, jaune ou blanche ou escrue..." (Reg. des mét.). In 1310, Mahaut d'Artois bought "toile rouge", and in 1338 in the accounts of the Bonis Brothers "toile vermeille" and "vert" appear with one of an orange-yellow color, called "auriola" (Enlart, 2,3). This cloth might be the one called rancia, rancianum (See rançan) that the Med. Lat. Word-List defines as 'orange-colored cloth'.
 3. Cf. Uocaran.
 4. Enlart, 3, writes of these underground shops which are still in existence in some parts of Cambresis. Cambray was one of the most famous manufacturing centers for fine linen. (cf. Cambray).
 5. Cf. Fr.-Michel, I, 73. The French erudite quoted an excerpt of De conflictu ovis et lini to prove his assertion: (Linen speaks)

LLANA, 'a plain material'. "Tiritanna llana de Doay",
(Jerez, I, 66). See plano and tiritanna.

LOHERENS, (Lorraine), cf. Castro, 1922, 276.

LONGAMARCA, (Langhmarck, manufacturing town, north
of Ypres). "Arangue de Longamarca", (CSancho IV, V,
30); "Blaos de Longamarca", (Ibid., XV, 21).

LUCA, Lucca, Toscana, Italy. "El mejor cendal de ¹
Luca..", (Jerez, 68). This city was famous from the
end of the XIth century for its silk products. The
most sumptuous textiles of the middle ages were made
in Lucca. The city had its own styles of ornamentation
in its brocades and damasks, thus achieving splendid
adaptations and modifications of oriental decorative
motives. ² Its sendals were especially esteemed all
over Europe. ³

Floribus intextis, aliis subtilia signis,
Tergendis manibus lintea porrigimus.
Alba superpositis mundi mensalia donis
Sunt epulis regnum cultus et auxilium.
(1.227)

1. Cf. Cendal.
2. Cf. Von Falke.
3. Cf. Eidler, Lucca.

M

MABUGA, MABURA, MABURGA, MALBRUJA, Maubege, (Dept. du Nord), France. "XXVIII Valancinas de Mabuga", (CSancho IV, VIII, 37). (There are six examples more of this form in the same account); "Una valancina de Mabura", (Ibid., XVI, 3); "Et III Valancinas de Maburga", (Ibid., XI, 47); "La vara de la mejor valancina reforçada de malbruja", (Jerez, 65). All allusions to Maubege refer to valancina. This indicates that the valancina imported into Spain came almost exclusively from that French town and not from Valenciennes.¹ There is a very interesting document about the selling of Maubege cloths in the environs of Valenciennes: " Encore est-il dit par jugement que nus ne peut vendre ne faire vendre devens le banlieu de valenchiennes nul drap entire ne par pieches, ki soit fais a Mabeuge ne a 6 liues pries de ceste ville, se che ne sunt saies, camelins u tains en laine u tiretainnes".²

MABURA. See Mabuga.

MABURGA. See Mabuga.

MALBRUJA. See Mabuga.

MALINAS, MELLINAS, Malines, Belgium. "Malinas", (CSancho IV XIV, 45). There are no descriptions of this cloth, but from

1. Cf. valancina.

2. Espinas- Valenciennes, 113.

the Archpriest of Hita's verses we can infer that it was a highly esteemed cloth:

Con la mala vianda, con las saladas sardinas,
Con sayas de estamennas comedes vos mesquinas
Dejades dek amigo las truchas, las gallinas,
Las camisas froncidas, los paños de Mellinas.
(JRuiz, 1394)

MARBI, (Marble like) 'woollen cloth on which the effect of marble was obtained by applying the color in the form of veins'.
"Et como ella (the queen) para Pero Martinez, Clérigo de Don Alfon, su hermano, XIX varas e media de Marbi". (CSancho IV, LXXVIII, 40); "Una pieza de Marbi que auie XXXV varas para levar a la Reyna de Aragón", (Ibid., ibid., 43; "A Estevan Pérez Froyán, para un tabardo de Marbi", (Ibid., CVI, 31).
Marbi is Old Fr. marbrí 'de marbre' (Godefroy); see marbrí¹ a dialectic form from Berry (REW3, 5368), and Port. marvil, same as our marbi. All these forms imply dissimilation of Old Fr. marbrí, a dialectism that probably entered with the first merchant bringing the stuff to Spain.² Marbrée cloths were so similar to melés,³ that the marbrées were classified among the

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1. "O meu çorame d'amorete, e o meu çorame de marvil a Fernando, conlaço de D. Durdia". (Doc. de Pendorada, 1294, ap. Elucidario.)
 2. We must remember that CSancho IV is the account of expenses of the court of that king. In it all the cloths mentioned are imports. Probably the merchants were responsible for the name given to the goods they imported. In CSancho IV figure many names of merchants from foreign lands.
 3. Quicherat, 180; Espinas-Flandre, II, 155, 157, 158; Weckerlin, 33.

¹
melés. The "marbrés violet de graine" were a special product of Louvain; they had violet veins on a red background. Malines² manufactured marbrées in pers color; Bruxelles, in brun, pink and vermeillets. There were also verdelets, and others, de³ graine, de garance, and the girofles.

MARFAGA, 'coarse woollen material used for mourning', see Castro, 1923, 114.

MELLINAS, Malinas, see Malinas.

MEZCLADO, (mixture), 'woollen material, distinguished by the mixture of differently colored yarns'. "Mezclado d'Ipre", (CSancho IV, IV, 32); in French mélées, mellés.⁴ These materials were manufactured in Flanders.⁵ I have not found any more references to mezclado in Spanish texts or in documents. The mélées were very much like the marbrées.⁶

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1. "....Dans les 'melés marbrés', ou, plus précisément ... les 'melés marbrés de graine', le mélange de composition se complétait sans doute du mode d'application de la couleur indiqué par la 'marbrure' que désignait évidemment une coloration en forme de veines: c'étaient des étoffes mélées quant au fond et dont le mélange se réalisait en une apparence de veinée, qui dans la seconde étoffe pouvait être rouge vif". (Espinass-Flandre, II, 155).
 2. Cf. pres.
 3. Laurent, 213.
 4. Quicherat, 180; Bourquelot, 238.
 5. Espinass-Pirenne, 128-29.
 6. See marbi.

The best information about these fabrics is found in Espinas.¹

MOLFAN, "De la tela de molfan, l ojencal", (FSepulveda, 87). I have not been able to identify this material. I believe it was of cotton or of linen because it was called "tela". (Cf. s. v. tela) It probably was some cotton material of Arabic origin.

MONPESLER, Montpellier, "La mejor escarlata de Monpesler", (Jerez, 65). Cf. escarlata.

MORET, (subst.)² MORETADO, (adj.) 'woollen cloth, known by its color, probably black or brown with a violet cast'. Manufactured at Ypres. In the XIVth century Bruxelles became famous for its "escartes morees". "Nin trayan calças fueras negras o de pres

1. "...ils seraient composes, soit fils de diversement colores, mais dans lesquels domineraient une des couleurs precedentes, soit de fils d' une seule de ces couleurs au fond, mais se presentant avec des nuances diverses".... "melles de graine" tiraient sans doute sur le rouge vif, mais ceux "melles sans graine" sont d' une explication plus difficile, a moins d'admettre qu'ils etaient simplement des etoffes ou domine le rouge mais teints sans l'emploi de la graine ou n'etant pas d'un rouge accentue". (Espinas-Flandre, 154)
2. The form amorete is in Eguilaz. He defines it simply as 'una tela'. The form also is in Du Cange, s. v. amorete and in Elucidaris, s. v. marvil: "...Meu corame d' amorete", (Doc. of 1294).

o de moret escore....", (Jerez, 55); "Nin uista es-
 carlata, nin uista verde, nin bruneta, nin pres, nin
morete nin narange, nin rrosada, nin sanguina nin
 ningun panno tinto" (Ibid., 59). There is an instance
 in which this word is used as an adjective: "Un pedaço
 de santomer moretado¹. It is difficult to know with
 certainty whether moret was a color like Mod. Sp.
morado (violet) or whether it was a color in which
 brown (bruno or moreno) was mixed. These doubts arise
 from the definition given by Gay: more 'brun noir'
 and the "violet" mentioned by Laurent.² Ott who³
 studied both colors adds: "Nous voyons qu'avec maurus
 et ses derives, le roman a adopte comme designation de
 la couleur "brun fonce comme un Maure". The etymology
 in both cases, must be maurus, REW3, 5438, through
 French and Provençal. We have as evidence the form moret,
 not given by Meyer Lubke, but recorded by Godefroy,

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1. Inv. Cat. de Toledo, f. 1273. (Ap. Castro, s. v. santomer). Gay gives the following examples s. v. more as an adjective equivalent to the Sp. moretado: "1316 - Deux aunes d'escarlata mouree", (Cpts. de Geoffroy de Fleury); "1347 - Un surcot de escallata mouree", (Inv. de J. de Presles.)
 2. 215.
 3. 29-31.

and defined: 'sorte d'encre'.¹ Godefroy's definitions of more, moree² seem to be the most exact of all. They corroborate the result of a study of colors by Espinas.³ In the instances in which moret is used as a substantive, it must have been a cloth of the highest quality for it is prohibited to some persons. Laurent and Gay mention, as is quoted above, the "escarlates morees", "mourees" and the "mores aux reflets de moire."⁴ I believe this last more can be exactly

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1. Enlart, (6) gives encres and pers encre among other colors of cloth.
 2. S. v. more 'noir violace', drap de couleur foncee, s. v. moree, gives the same definition.
 3. "Les teintes elles-memes se presentent en nombre assez considerable mais si on les examine d'une facon brute, en quelque sorte, on doit les classer en deux series: les couleurs unies, ne comprenant qu'une teinte unique, qu'elle soit elementaire ou non, et les couleurs composites, nuancees, formees par l'union de deux teintes precedentes. On enonce par exemple le drap blanc et le drap gris, et le drap blanc gris; le drap brun et le drap brun vert. Le meilleur exemple, en ce sens, parait etre donne par un 'esqualate paonace qui se traie aussi comme sur morey, c'est-a-dire qu'elle ait couleur de droite violette', c'est litteralement un drap ecarlate, donc une etoffe tres fine, de couleur de bleu violet se tirant comme ci elle etait de couleur noir violace, allant sur cette couleur en d'autres termes, si bien que c'etait une couleur violette." (Espinas-Flandre, II, 158).
 4. Laurent, 214-215, classifies the mores in the list of cloths of "nuance bleue" and adds: "Les draps mores aux reflets de moire, qu'Ipres fabriquait encore au milieu du XIV^e siecle sont devenues une specialite de Bruxelles a la fin de la meme periode ("escarlates morees")".

described as a cloth of changing shades. From this word have been derived the modern French "moire" and "moiree" that designat a fabric, usually a silk, pressed in a manner that makes it change hues under light, thus forming a design like waves.¹ There were also scarlet "mores " and santomeres² (a more ordinary cloth manufactured at Saint-Omer) which had the violet shade characteristic of moret. For this reason they were called moretados.³

MORETE, see moret.

MOSTEROL, Montreuil s. mer., 'Cloth of Montreuil', see Castro, 1923, 115. He gives important examples for identifying this name. At the end of the XIIth century, this city exported its products to far lands, especially to Italy where the forms musterols, munsterolum, monastarolum, and monastarolo⁴ were in use. Montreuil manufactured carpets and rugs, bed covers, etc.⁵

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1. REW3, 5635 gives as the etymology of "moire," En. "mohair" 'Wollstoff'. It might have a double etymology. We must remember that "mohair" is 'camel hair cloth' (Angora), while modern moire is 'a silk known by its design obtained by a special pressing process.'
 2. Cf. example above.
 3. Cf. contrafechos.
 4. Cf. Reynolds. 842. The suggestion of Pandiani, 51, that mosterile might be a synonym for monachino (prov. mostier-monasterio) cloth for monastic habits, should be discarded.
 5. Laurent, 60.

N

NARANJE, 'One of the pannos ¹tintos, dyed cloths, known for their colors'. "Que ningun escudero non traya....nin uista escarlata nin uista verde nin bruneta nin naranje nin rrosada...nin ningun panno tinto." (Valladolid, 59); "Et las judias puedan vestir... et non uistan escarlata nin naranje", (Jerez, 68); "Bruneta prieta e naranje que vala a tres maravedis la vara", (Ibid., 65).. Outside of the Cortes I have found only references to aranjada (adj.) in an Aragonese document of 1362, and naranjado (also adj.), in the Bible of Alba, (XVth century).² In the first and second examples I give above, naranje is noun, in the third one it is an adjective applied to bruneta.³ Bruneta in its usual shade, almost black brown, is named separately in the paragraph taken from Valladolid. I have not been able to determine the color or the etymology of this cloth. It would be easy to define the color as 'orange', and then, find its etymology in Sp. naranja Ar. naranj Pers. narang. However, there are some difficulties in reaching this conclusion. With only

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1. Cf. s. v. tinto.
 2. "Una spada con vayna aranjada", "Una scufala aranjada", Inv. Arag., III, 91). "E cardeno e naranjado", Biblia de Alba, I, 196, Exodo, f. 77
 3. See s. v. bruneta, the different shades in which this material was dyed. Possibly one of those shades was the color of the cloth called naranje.

these examples it is not possible to ascertain whether naranje is a correct transcription or is some graphic mistake. There was another material imported to Spain from Flanders: "Arangue de Longamarca".¹ Could naranje be only a variant of arangue, or could arangue be a variant of naranje? I am inclined to identify arangue with the French iraigne, araigne, and I think it was a material different from naranje whose origin could be found in Persian-Cuman narangi. In the Codex Cumanicus², narangi is included in a list of colors; the narangi in the same form is used for Cuman and Persian, and is translated into Latin as aranginus. It is likely that this color along with its name was imported into Europe and adopted for the name of the same shade of color in a Flemish cloth, from which the Spanish form naranje came. At any rate it

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1. See arangue.
 2. F. 47r.

must have been a well determined shade of orange¹ or yellowish red as different from pure yellow because Espinas² and Laurant³ maintain that cloths were never dyed yellow in the Low Lands.

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1. It is difficult to determine the shade of "orange" known in the XIIIth century. The orange known at the time was the bitter orange (Seville or bigarade), of a greenish gold or greenish copper. The bright golden sweet orange (citrus sinensis) from China did not reach Europe until the XVth century. The Biblia de Alba (cf. note above), gives an important reference: "E faras el tauernaculo de diez lienços de lino torcido e cardeno e naranjado (verde) e tinto bermejo". The gloss does not explain any of this, but the translator of the Bible, after writing naranjado, feels that he should describe the color, verde, (green) in parenthesis. I suggest that naranje might be the greenish-yellow characteristic of the bitter orange. This would help to understand why it modified bruneta. From brown it was easy to obtain copper or greenish yellow shades. Espinas-Flandre, (II, 158) classifies the colors as single and compound. The first included only one dye, elemental or not, the second ones were obtained by mixing two of the former dyes; for instance, there is mention of white cloth and grey cloth, and white-grey cloth; the brown cloth and the green cloth, and the brown-green cloth.
 2. "Le jaune, non seulement est rarement indique, mais ne comporte pas varietes", (Espinas-Flandre, II, 157)
 3. "La teinture de l'industrie drapière de Pays-Bas, n'avait jamais préparé de draps de couleur jaune", (216) Yellow is named in old texts always in reference to silks. Jalde (yellow) is often found in Spanish texts in reference to silks. Several shades of yellow were obtained from saffron by the Mohammedans. See cafrin. The Roman de la Rose, (v. 21928) uses jaune as a color in a group of silks following another group of Flemish cloths known for their colors:

De biaux dras de soie ou de laine
D'escarlata ou tiritaine,
De vert, de pers ou brunette...
Cum li sied bien de robe de soie,
Cendaus, molesquins, arrabis,
Indes, vermaus, jaunes et bis
Samis, diaspre, camelos.

NICOLA, see Yncola.

ORFRESADO, see orofres.

OROFRES, ORFRESADO, (Orfreys) 'rich cloth interwoven with gold or embroidered in gold'. "venie esa reyna Niobe otrosi muy onrrada e cercada toda de duennas vestidas de sus pannos muy nobles et muy preçiadados et de aqui tomaron los pannos del orofres este nombre et compusieronlo los sabios destos dos nombre de oro e de frigijs frigijs frigijs que es por qual quier cosa de tierra de Frigia et aqui es dicho por panno onde ayuntando estas dos palauras or e Frigia dixeran orofres..." (Gral. Est., II, c.207, ms. N. f. 254v). "E trayan todos los escudos e las armas de azul e de oro, pintados los pendones e eran de orofres". (Hist. Troyana, 21). The example of the Gral. Est. shows that the etymology, auriphrigium¹, that is still accepted in our day was already recognized and explained in the XIIIth century. Orofres or orfres was a silk ribbon or braid of different widths, interwoven or embroidered in gold.² At the same time

1. See frisa.

2. Cf. Castro, 1933, 166. The Gral. Est. (Ms. N. f. 228r), translates Ovid, Heroida, IX, 127: "et vestida, segunt que me cuentan, a grand maravilla, el orofres muy ancho de todas partes". Ovid says: "ingreditur late lato spectabilis auro".

there was a sumptuous silk material, also interwoven or embroidered in gold (orfresada). This is the one mentioned by Alphonse X and in Hist. Troyana. Not all of the examples of orfresado refer to the cloth, for the word sometimes was used as an adjective with "pannos" or "vestidos" which were ornamented with orofres.¹ Likewise, in French no distinction was made between orfro and or frise.² Therefore, all the definitions in the glossaries are uncertain.

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1. "Orphreys. Gold embroidered work-cloth of gold. The golden bands fastened to or embroidered on chasubles or copes". Glazier, 112.
 S'ot auqueton et riche et frois
 Ki tous estoit bendes d'orfrois.
 (Roman de la Violette, ap. Fr.-Michel, 326, note)

Fr.-Michel (I, 325) was mistaken when he identified with "drap d'or frise" the "frisado" of the Castilian romance:

Villanos matente, Alfonso

.....

Capas traigan aguaderas,

Non de contray, nin frisado;

(Alfonso VI and the Cid, Bib. Aut. Esp., vol. X, 524)

This frisado is not a cloth of gold, but the material known as frisa (cf. s. v.) identical to the French frise: 'éttoffe velue et frisee d'un coté', Gay. s. v. In some instances "frisa" was a valuable cloth. It has this meaning in the romance.

2. Gay, (op.cit. s. v. or frise) defines the word: "éttoffe garnie d'orfrois et de galons, et encore drap brodé, broché, recamé d'or, comme brocards et brocatelles".

P

PANNO, (cloth) "El panno de la tienda era rico sobeio - era de seda fina de un xamet uermeio" (Alex., ms. O¹ v. 2377); "Et todos los pannos de lana quier de lino que sean de medir por vara," (Jerez, 67); "De pannos de grana", (FAlarcon, 401); "Pannos cardenos", (Ibid., 409); "Panno de sirgo o de suria" (Ibid., 409); "...Et el escanno (del Cid) estaua cubierto con muy ricos pannos de seda labrados en oro", (Prim. Cron., 616 a 26); "Panno cardeno nin affeytado" (Gral. Est., I, 568 a 43); "Panno de rançan", Id., I, 432 a 3; "E la casulla e el almatika, que son de panno hestoriado labrado muy ricamente" (Test. de Alf. X, MHE, II, 125); "Siete varas e media de panno tinto para tabardo" (CSancho, IV, LXXIV, 14"; "Los caballeros cobiertos de coberturas, cada uno con sus senales e de otros panos de seda muy ricos", (Conq. Ult., 107b); "Las calles encortinadas de muy ricos panos de seda" (Ibid., 109 b). From Lat. Pannus, "Panno" in the singular had the same sense as "tela" in modern times. It designated all kinds of textiles, no matter of what they were made: panno de sirgo, 'silk cloth'; panno de rançan, 'a fine linen material'. When some characteristic of the weaving, the technique, the origin,

or the color, etc., was designated by a noun, the word panno was omitted: viado, estanfort, valancina, tornaes, bruneta. All these were woollen cloths while xamet, ciclaton, baldaquin, cendal, were pannos de seda sirgo. In short, panno had the same meaning as cloth in English. Linen, hemp, cotton, were almost always called tela. There is not a single example in which tela refers to silk or wool.¹ In later times a radical change occurred in Castilian; tela became the generic name to designate all kinds of textiles. At present pano has been limited to wool broadcloth, and lana to all the other kinds of woollen materials. Pano was then as today any piece of cloth, usually square, used for various purposes.² I cannot determine the date at which this change occurred.

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1. An example of this distinction appears in one statute of the Fraternity of Silversmiths: "E toalhas, e cortinas, e toalhons de ceda o de polpra o de tela....." (Commune de Montpellier, III, 485, ap. Fz-Michel, II, 18).
 2. Generally the instances in which panno designated a linen material, applied to linen made up in some article, never to a piece to be sold by the aulnes. Panno was also used for a piece of material which could be variously used, like panno de altar, or to cover furniture: "Et el panno rico que nos dio la reina de Inglaterra, nuestra hermana, que es para poner sobre el altar", (Testament of Alphonso X, MHE, II, 125.)

These distinctions were made in France between drap¹ and toile, although the French also had paile² to designate silk cloths. However, there is one curious exception: "Les draps ecrus dit toiles de laine".³ In Italy cloth and wool were used in the same manner,⁴ although the distinction was not observed as strictly as in Spain and France.⁵ The telarolo was the merchant of linen⁶ and cotton materials while the drappiere was the dealer in panni lani et lini. Drapo was woollen cloth,⁷ a limitation that did not exist in

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1. One should notice that the "draps de fil et de coton" cited by Gay, s. v. drap, refer to "drap de lit", "draps baignoire", towels, etc. As in Spain These pieces were made for some specific purpose. However, in general use drap was applied to cloths of all kinds, as did the Spaniards: "En printemps doit on estre viestu de reubes ki ne soient trop caudes ne trop froides sicom les tiretaines, les dras de coton...en ete se doit....sicom de dras de lin....et de dras de soie sicom de cendal de samit, d'estamines", (Alebrans, Traite de Phisique, 1260); "L'en apèle drap nays a Paris de drap de que la chaene et la tissure est tout s'un". (Reg. des Met., 119, 1317); "Draps de Lucques sur champ azure ouvre a fleur de lis d'or", (Cpts. du roy de Geoffroi de Fleuri, ap. Gay, s. v. toile)
 2. For the use of pali (paile) in Aragon cf. s. v. balanquin.
 3. Bourquelot, I, 214. Perhaps woollen cloths were called toiles when they were of a natural color for the same reason that linen, hemp, or undyed wool were given the name ecrue? (Cf. escroas)
 4. In Pegolotti there are numerous instances for the study of the distinctions between drappi and panni, and tele. The first ones are drappi di seta, drappi a oro, the second panni lani, the third tele line.
 5. "Et siano le tele de baldachini rifessi u tutte ugnole o tutte doppie et di pura seta et cotta," (Ap. Edler, s. v.)
 6. Ibid., s. v.
 7. Pegolotti says: "Drapperie di lana e tele", e pellicaerie".

Spain. From Gay's multiple examples we can gather that with the mention of toile de soie in 1450 the meaning of toile had already begun to change in France. I cannot determine the date for Spain.

Pannos used in the plural always designated clothes or dress.¹ "Pannos menores" or "pannos de line" referred to under-garments.²

PAPELINGAS, Poperinghe, "La vara del mejor panno de Papelingas cinco sueldo de dineros Alfonsis", (Jerez, 66). See Parelingas.

1. "Dysol luego la duenna: pensat vos despojar
Auer vos ha el conde los pannos de guardar
(Fn. Gz., v. 646a)

"Metiose en Grunniego, visito pannos punientes"
(Milg., 217d)

- "Pannos muy asosegados", (JManuel-Lucanor), Ex.XX, 77. "Panyos honrados", (Apolonio, v. 157a).
2. "Gonzalo Gonzalez desnuyose estonces los pannos et parose en pannos de lino, et tomo su a^o en mano e fuel bannar". (Prim.Cron., 433a38); "Delo que not dezimos agora en el lenguaje de Castiella pannos menores", (Gral. Est., I, 456a55). In Elena y Maria los panos menores are named under the diminutive panicos:
 "el manto, el tabardo
 e el bestido e el calçado;
 finca en auol guissa
 en panicos e en camisa."
 (v. 138a141)

PARDILLO, 'woollen fabric, lighter than pardo, of dark grey color'. For etymology cf. pardo. "E traia vestido celicio muy aspero cabe las carnes, e encima panos negros o pardillos, (Conq.Ult., 87b). According to Capmany¹, it was a kind of wool stuff that sometimes was dyed black. I have not been able to find a description of this stuff. I think it was a lighter kind of pardo.²

PARDO, (dark grey colored) 'cloth of ordinary quality'. "Por LXXXVII varas de pardo, para cubiertas para quatro caballos e quatro mulas del Rey, a VII sueldos la vara", (CSancho IV, CXXII, 2); "Por una funda de pardo para la mesa del Rey, X mrs." (Ibid., CXXV, 42) From Gr. 'pardalus Sp. pardo', brown, grey, REW3, 6232!

There are many more examples in these same accounts of pardo used as an adjective for camelin and raz.³

Covarrubias says pardo was the cloth used by people of humble condition. A lighter quality of pardo was called pardillo.⁴ The pardo of CSancho IV was undoubtedly of a very coarse quality since it was used as table covers, and as blankets for horses and mules.

1. "A menos que fuese lana tenida o mezclilla o cadines o pardillos", Capmany, (I, 3^a parte, 93) and farther on "que los panos mezclilla y pardillos tenidos de negro, debian tener por lo menos seis ligaduras" (95).

2. Cf. s. v.

3. Cf. s. v.

4. Cf. s. v.

There is no evidence either showing the origin of these pardos or indicating the material from which they were woven, but they probably were made of some ordinary kind of wool, as sayal or burel.¹

PARELINGAS, Poperinghe, Flemish town known for its manufacture of undyed cloths), see Castro, 1923, 118. Cf. blancos.

PARESSINA, 'one of the cloths made in the style of Valenciennes cloth', "Et una valancina paressina de cuerda", (CSancho IV, V, 42). Was it a "valancina" made in Paris? For the term "de cuerda" also cf. valancina.

PARTENES, possibly Parthenay, Poitu, see Castro, 1923, 118. "Estanfortes de Roan Chartres Partenes Mosterols", (Aranceles, 10).

PETABINO, probably a cloth from Poitiers, poitevin. "De piezas de panno petabinos en esta guisa face i trojiello" (FSepulveda, 94)

PICOTE, 'material of an inferior and rough quality', cf. Castro, 1923, 120. "Del trojiello de los Picotes",

1. Cf. s. v.

(FSepulveda, 92); "De piez de picot, un dinero", (FAlcazar, 408). A document of the Cathedral of Astorga also mentions "una saya y calzas de picote".¹ En the Ordenanzas de Castilla of 1436: "Item que todo pano de oro y seda y de lana y de lienzo y de picote y sayal, y de xerga...sea tenido de lo vender sobre una tabla.." ² From this we can assume that since picote was not of silk, wool, flax, or hemp, it was really of goat's hair as Covarrubias asserts.³ But he is contradicted in his own century by one Pragmatica de Tasas of 1680 in which it is said: "Cada vara de picote de Mallorca de toda seda, a diez y ocho reales".⁴

PIFFALARTE, PIFFART, BIFFALARTE, BIFALAT, woollen material. "Et tres biffalarte de bruga, preciados a CCLXXX mrs.", (CSancho IV, III, 33); "Et dos piffalartes a CCC mrs." (Ibid., XIII, 5); "Et un piffart por CCLXXX mrs." (Ibid., IV, 6); "Et un

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1. Espana Sagrada, XVI, 245.
 2. Códigos Espanoles, (lib. V, tit. VII, 1, 2). Madrid, 1847.
 3. Cf. s. f.
 4. Ap. Fr.-Michel, II, 303, note 3.

bifalat por CCC mrs.", (Ibid., VI, 1).¹ Godefroy says pifart originated in Bruges. The only information that I have found which would place this fabric among the Flemish wool textiles is: "Nous trouvons des indications pour le nombre de fils de chaîne, qualité de laines, dure du foulage pour les Estanfors, Afforchies, Derdelines, Dickedinn, Pifelars, Karsayes, etc." All these terms were names for materials distinguished by some technical peculiarity of the weave.

PIMPARELES, unidentified woollen material, "X peças de pimpareles de panno de ymbres fazen .I. troxiello... XX segouianos fazen .I. troxiello", (Falarcon, 401). Because it is mentioned with "panno de ymbres"² and segouiano, both woollen cloths, we might assume that it was a woollen fabric. It must have been a heavier material than segouiano³ because the troxiello of

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1. Outside of CSancho IV, I have found only in the Inv. Arag., as late as 1406, one mention of a name that resembles the above: "10. Un basalart guarnido en negiocen"; however, it might be some garment as it says "guarnido" (trimmed). The reading basalart might be a mistake similar to Burriel's incorrect reading of biffalarte, etc. in Sancho IV where he read s as f.
 2. Cf. s. v.
 3. Cf. s. v.

pimpareles had only half the number of pieces contained in the troxiello of segouianos.

PITARUN, unidentified cloth. "Del trojiello de pitarunes", (FSepulveda, 94). I believe it was a fabric because it is in a list of cloths and was packed in a troxiello.

PLANO, see Castro, 1923, 121. "Pannos planos de Provins e de Cambray", (Aranceles, 10). Plain cloths of a solid color without any design were known as planos. These cloths undoubtedly were draps omples, a technical term designating cloths of a solid color¹. This name differentiated the plain cloths from those of several colors, like "mellés", (mixtures), viados, "rayés" (striped), and marbi, "marbrées".²

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1. "ce n'étaient autres certainement, avec une dénomination devenue plus technique, que les draps omples; ceux ci, non seulement par leur appellation meme, mais par l'opposition expresse que les textes font entre eux et les mellés ou royés, de couleur composite, étaient évidemment des étoffes simples, unies, fref, d'une couleur unique". (Espinas-Flandre, II, 153)
Laurent, (211) says that this term "semble n'avoir été employé qu'en Flandre wallonne, puis que nous n'avons pas trouvé de trace dans les régions d'exportation a grande distance". Our Spanish example refers to cloth "de Provins e de Cambray". But plano is the equivalent of amples.
 2. Cf. s. v.

PLUMAS, 'woollen cloth', cf. Castro, 1923, 121

"Et meteron-a mais morta ca uiua
na egregia, uestida d'un prumaz."
(Cant. Sta. Maria, 105, e. 12)

".....de certo sey
que me dara a Madre do bon Rey
mia filla uiua; se non de prumaz
tragerei doo....."
(Ibid., 122, e. 10.)

The examples published by Castro confirm the belief that it was a woollen material manufactured in Amiens, Rouen, Chartres, etc. Probably plumas and prumaz were the same material. It should be identified with the French "plomés".¹ Undoubtedly, the two "cántigas" mentioned above, refer to a fabric of an ordinary coarse quality, used for mourning or penitence.

POLIMITA, 'any material interwoven in variegated colors'. "En Alexandria fallaron primero una manera dun uestido quel dizen polimita, e este uestido se texie de filos de muchas naturas de colores e de muchas fechuras", Gral. Est., 568bl3. Polimita is Lat. polymitus, < Gr. , 'tejido de muchos colores'. It was used as an adjective with different kinds of fabrics. Sometimes it was

1. Les plommés, plombés, plummati, aux reflets de plomb, courant dans la Flandre française, ont été imités par la draperie bruxelloise au début du XIV^e siècle, et semblent avoir été négligés par la mode ensuite, car on n'en trouve plus de traces dans les abondantes séries de sources postérieures à 1350". (Laurent, 218.)

changed into polimatus: "plumatios olosiricos poli-
matos".¹ It also occurred in the correct Romance
derivation, polendo: "Manteles polendos"² The
Alphonsine text quoted above is a translation of
Pliny, (N. H. VIII, 196).

PORPOLA, PORPORA, (Purple), cf. Castro, 1923, 121.
I add the following examples to those given by Castro:
"E fallaron este Assur, fiijo Sem, e los suyos en su
tierra, por su agudeza, la natura e la manera delas
porpolas e los preciados unguentos..." (Gral. Est., I,
75a29); "E que ssaco allí la natura e la manera dela
porpola" (Ibid., 89b55); "E porpola otrossi todos
saben que es panno de seda" Ibid., I, 43lb53); "E
a este nombre dun marisco en cuya sangre la tinnen a
que dizen otrossí porpola" (Ibid., I, 43lb54); "La por-
pola ell (elemento) del agus, por que era aquel panno
dela porpola tinto en la sangre daquellos mariscos
dela mar que an nombre porpolas segund diz Plinio
e por esta razon dizen porpola a este panno, porque
se tinne en la sangre daquellas porpolas que por
natura son de conchas" (Ibid., I, 488a25); "El rey
Oeta...seye muy noble mente vestido de pannos de porpora
et su ceptro del sennorio del reyno en la mano" (Ibid.,

1. Albornoz, 202.

2. Ibid., ibid.

II, ms. N. f. 238r); "Riase ella e yaga alta en las porpolas de tirose", (Ibid., II, c. 239); "Et V pares de porporas de Venecia a CXXX mrs. el par et dos pannos dorados.." (CSancho IV, X, 41).

tolljeron le las porporas, ujstieron le sayales de dios sean confondidos tales serujciales.
(Alex., 1694.)

"Calzaronle calzas bermejas e paños de porpola bermeja" (Conq. Ult. 445a48). From Lat. purpura. REW3, 6862. In all the examples I have gathered purple is used as a noun except in "albadén reforçado e porpolado"¹, (Jerez, 68). The example of (Gral. Est., I, 488a25), contributes a detailed and exact description of porpola², taken from Pliny. Here Gral. Est. does not err as it does in its description of jacinto and cocco bistinto.³ I have no further contribution to the knowledge about the ancient red purple. In the Middle Ages "purple"

1. Cf. albadén.

2. There is little to add to the description of the Biblical purple in Gral. Est., except that it refers to the mollusk ("marisco") called murex brandaris, "Tyrian purple", which was different from the murex trunculus in that its shade of red was brighter, produced from one radical color, the Tyrian oxide, while the trunculus produced two radical colors. Trunculus gave one substance like indigo and another, a bright red. When both were combined, they gave hyacinth (Cf. s. v. jacinto) or "amethyst purple". (Dict. de la Bible, s. v. pourpre.) For the different shades of the dyeing matter known as purple (purpura) cf. Blümmer, I, 233.

3. Cf. jacinto and cocco bistinto.

was not the name of a color but of a silk material in different colors. Many examples of this are found in French literature.¹ Ancient purple was made only of wool.² I do not know the cause of this shift in meaning of the name that later recovered

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1. "Purpre bis", Lai de Lanval, "Poupre inde", Li Sieges de thebes, Roman d'Athis et Prophlias, "vermeille", Roman d'Eneas; "sanguine", Chanson de Saxons; Le Lieuvre du roy Charlemagne; "roée", Guillaume d'Orange, Anséis de Carthage, Chevalier au Cigne, "dorée", Godefroi de Buillon; "vert pourpre", and "vert a or battu" Roman de Parceval, "vert mantel porprine", Gautier d'Aupais. "vert porpre croisillée", Erec et Enid; "pourpre noir", Chevalier aus quatre espées; (ap. Fr.-Michel, II, 10, 12-13) In the Middle Ages the two ancient names byssus and purpura came to signify a luxurious silk, sometimes embroidered in gold (Roman de Parceval) The Biblical byssus was a material of fine twisted linen, (cf. s. v. bisso.) but in Gral. Est. it is described as samit (cf. s. v. xamet). The French examples of pourpre also show the same change, although I cannot fix the date at which this change happened. The early medieval texts fail to indicate whether byssus and purple they mention were made of silk, cotton, or wool. Sabbe, (813) assumes that they were made of silk. The change of purple from designating a red color to naming a material in any color probably occurred very early. Plutarch in his Life of Alexander already mentioned "white purple". I have not found "white" in the medieval authors except in Piano Carpini, 755, who describes the courtiers at Karakorum as clad in white purple. (Yule, ed. Marco Polo, I, 63) Was the white purple an Asiatic product only? Does that explain why Plutarch mentions it in Alexander's Life (Ch. LXX) because of the Macedon's contact with Asia? Later does Piano Carpini refer to it on account of his trip to the East? At the same time in the Middle Ages, purple meant a color which some medieval lexicographers defined correctly: "Purpura tyria-pretiosa murice", (Glos. Silos, s. v.). Some

its original meaning of purple - 'color of'.

Whether of wool or silk, purple was always considered a very luxurious material and an imperial symbol so that it became a general custom to apply the adjective "imperial" to purple. In the Middle Ages purple was very much in vogue among noblemen and knights. It was embroidered in gold and silver on a background of any of the colors mentioned in medieval French literature. One of the favorite ornaments for purple among the Greeks and especially among the Romans was that of stars.¹ This preference

others were mistaken in their definition: "Purpura-cocco rubeo" (Ibid., s. v.) The cocco was an insect, the coccum illicis, that has nothing to do with the mollusk murex from which purple was made. The mistake originated because coccum was employed as an ingredient, mixed with purple. It was also used separately as a dyeing matter for imitations of purple. (Cf. Sabbe, 832 and notes).

2. Pliny, (N. H., IX, 36, 61) mentions wool only when writing of purple. He accounts for the high price of purple in that a great quantity of mollusks were required for the dye. The weight of those needed was twice the weight of the wool to be dyed. In Rome, wool dyed in purple was sold for its weight in silver, and the wool dyed twice (Cf. cocco bistinto), was worth ten times more. (Id. II, 39, 63, XXI, 8, 22) I cannot find the date in which the change from wool to silk occurred. The Mapa Mundi (ms. Escorial. f. 148v), says: "E segun que fallamos escrito, en estas yslas son vnas ovejas que han lana mucho alua e muy preciosa a maravylla e esta lana es muy preciada que fazen purpura muy preciada della."
1. Fr.-Michel, II, 15.

survived until the Middle Ages.¹ During this period purple was manufactured in the Orient, the Greek islands, Italy, and Spain.²

PORPORA, (Purple), see Porpola.

PRES, (ME Pers), 'woollen cloth in dark blue, sometimes with a reddish hue'. Castro, 1923, 122, studies the etymology of this name, 'persa, azul oscuro'. The Aragonese form persete is derived from Fr. pers and

1. Chrétien de Troyes, (Parceval, 2990) mentions black purple with golden stars, and the Provençal roman, Flamenca, says:

A ma hosta na Bella-Pila...
 Darai una polpr'enrodida
 Ab bellas esteletas d'aur.

 Et ac una polpra vestide
 Ab esteletas d'aur florida...
 (ap. Fr.-Michel, II, 13-14)

"Un chappelle cothidiane de drap d'or azurée a petites estoilles d'or"; (Inv. Ch.V, num.1110)
 In Spanish we have: "desy cobrieronlo con vn panno branco labrado a estrellas de oro muy menudas", Hist. Troyana, (50²⁹).

2. CSancho IV, mentions "púrpuras de Venecia"; "Porpola de Leste" (Larest, in Syria; cf. s. v.) (Jerez, 68) "Porpre d'Aumarie", (Almería, appears in Aye d'Avignon, 915)

becomes presete by metathesis, as undoubtedly did the Prov. and the Cat. form presset. The Castilian pres¹ comes from this. Espinas describes a whole series of Flemish cloths whose basic color was blue and some in whose composition the red of grain and of madder entered. This method of dyeing was still in use in the XVth century: "Pour son saie furent levees dix et huit cents aulnes de velours blue tinct en grain".³ It is difficult to think of a blue-red that would not be a violet.⁴ This must have been the color of the pers bermejo of the Spanish documents, perhaps known as bermejo because of the predominance of red in its mixture. This explains

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1. Contrary to what has been suggested, I believe that Spanish pres was related to the Fr. "pers" but was not a "pressed" material. The word "pres" is found in French, (besides in all the Provencal and Catalan "pressets"). "Pres" occurs in Gay under "burel". He uses "pres" as the name of a color: "Sa couleur, a quelques exceptions pres,...".
 2. "Ensuite, des "draps clers bloi" ou "encre pers", "melles de graine", devaient etre l'un e l'autre des produits dans lesquels la couleur fondamentale du blue, plus ou moins claire ou fonce, se melangeait avec du rouge, dans proportions qu'on ne saurait d'ailleurs determiner", (Flandre, II, 155). "De meme, "la couleur azuree etait taint en waide". Les pers egalement, qui tiraient sur le bleu par principe, plus specialment, "clers" ou "bruns", estoient tous tains de waide sans autre chose", (Ibid., 149).
 3. Rabelais, Gargantua, Ch. VIII.
 4. Gamillscheg defines: 'violettblau'.

why in French every pers is defined as 'blue fonce' which was the fundamental color, frequently altered with the grain. By mixture with other colors it sometimes became almost green or black.¹ In Falarcon,² pres appears as an adaptation of presseti rubei in the Latin text.³ Castro believed pres was an ordinary cloth because in Jerez,⁴ it is permitted to the Jews. The prohibitions and regulations in regard to the use of some materials are not always an indication of their quality, since there were several qualities under the same name. Moreover, quality changed with the times. Probably there were different qualities of pres.⁵ One of them was the

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1. Du Cange, s. v. persus: "une de chaues de pers noir".
 2. 401.
 3. Puiggari published some accounts of the king of Aragon, Jaime I (1258 to 1285), in which there are included: "una gramalla de persete verde". The name of the color could be used as a noun for the cloth dyed in pres or pers. The name was retained even when the cloth, as in the case of scarlet, was dyed another color. This happened frequently in the Middle Ages. Red was a favorite color in which to dye a cloth of high quality. Thus in the same account is mentioned: "Palmo y medio de persete rojo", "Capa y cota de persete rojo". Puiggarri transcribes rojo or colorado, but in the Aragonese mss. it must be "vermell".
 4. I, 70.
 5. Chaucer, (c. 1386) mentions pres as a cloth of high quality:

"In sangwin and in pers he clad was al,
Lyned with taffata and with sendal;"
(Cant. Tales, Fragn. I, v. 439).

burel, dyed in pres, mentioned by Gay. Although it might have been known under the name of pres, it must have been an ordinary stuff as were all the burels from the XIIIth century on. The pres given to the queen, recorded in CSancho IV, must have been¹ of fine quality. Norris says: "Pers or Perse, a cloth of excellent quality of a rich blue color, manufactured in Provence, which became famous for its production. Much used by the nobility for their garments". In the Aragonese accounts of King Jaime I,² published by Puiggari, all the persetes named are for kings and princes.

PRETA, 'black cloth'. "Metio Duran Doxa XLIIII pretas a LXX mrs. et VI pretas d'Anglaterra que fueron preciadas a LXX mrs. et VI pretas a CCL mrs.", (CSancho IV, XVI, 20). In the same accounts, there are other instances of preta,³ used as an adjective and applied to bruneta and to furs. I think that it should be identified with the black woollen cloths⁴ known in France as noirs.

1. II, 124.

2. See note 3 above.

3. Cf. s. v.

4. "Noirs de Rouen, Montevilliers, Londres", (Enlart, 6); "Noir de Douai d'Ypies, de Gand et de Molines....de Bruxelles", (Laurent, 218), cf. prieto.

PRIETO, (adj.), 'a very dark color, almost black'.

"Panno de Carcasona prietos", (CSancho IV, XII, 5).

I cannot describe this cloth, but I think that it should not be confused with preta¹ (a substantive), which also was a black material. Both appear in CSancho IV. The use of one as a substantive and the other as an adjective indicates that the two were differentiated. Their origins also were different. Pretas were imported from Narbonne and England. It is possible that prieto as an adjective had the meaning of dark, as I have pointed out in the discussion of cafrin.²

PROVINS, one of the most important manufacturing centers in France, cf. Castro, 1923, 124.

PURPAREL, unidentified material. "De la pieza de purparel", (FSepulveda, 97).

1. Cf. s. v.

2. See s. v.

Q

QUEÇA, 'a light material of Saracen origin'. "Tantol
valdrie loriga quanto queca delgada", (Alexandre, P,
641c). Cf. alquice.

R

RANÇAL, see Rançan.

RANÇAN, RANÇAL, 'a very fine linen material, perhaps sometimes dyed orange', cf. Castro, 1923, 125 and Mz. Pidal, Cid, s. v. "Panno de rançan", (Gral. Est., I, 432a5, 457b3); "E los griegos le dijeron logion e nos los latinos panno rançan", (Ibid., 45b3); "De cuerda de rançal III dineros", (FAlarcon, 410). The generally accepted etymology for this name is Rheims¹, but it has also been much debated.² Another possible etymology could be one on which Med. Lat. "rancia", (1208), "rancianum", (1221) were based. These words are

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1. REW3, 7185a.
 2. The difficulties presented by Levy (cf. Castro, 1923, 125) to Rheims as the etymology of rançan are not so important as the change from e to a which also occurred in Spanish after r: "rafaziado" instead of "refaziado", (Gral. Est., ms. K). A tariff law of Barcelona of 1271 gives: "Por cada pieza de lienzo de Rainz...", Capmany, II, 72). Bourquelot, (II, 282), accepts this citation as Rheims and supports it with several examples. To these can be added: "L'archeveque de Rans", Prise de Pampelune, 5290; Rains is also found in Gaydon, 4, 95; twenty-one times in Ogier; Rainz in Raoul de Cambrai, 786, (Langlois). In Tarif of Paris (XIIIth c.), 225: "La sarge de Rains de IIII aulnes". Pegolotti, Rensa for Reims, (124, 209, 228).

defined by the Med. Lat. Word-List as 'orange-coloured cloth'. This definition probably is based on the It. arancia. This would give Sp. rançan, Med. Lat. "rancia", "rancianum". Sp. rançan would give the Latinized form in Spain of ramcenorum, ranzanorum in FGuenca, translated rançal in FAlarcon. It is very difficult to know if there existed specific difference among the several medieval linens: bocarán, escarín, rançal, tela de Reims, de Rennes, de Cambray, and camisalium (chainsil)¹. All these linen fabrics were substituted for the ancient byssus². Some of them appear in the place of byssus in Spanish medieval translations of the Bible.³ The Gral Est. makes this very clear: "E el panno deste lino llamanle ellos bisso e dezimos le nos rançan".⁴

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1. Cf. all these words in the glossary.
 2. Cf. escarín, bocarán.
 3. Cf. escarín.
 4. Gral. Est., 432a3. The commentary of Gral Est.: "E sobre el supernumeral, en los pechos, el panno que los ebreos dizen essin, segund cuenta Josepho en ell viij capitulo del tercero libro, e los griegos le dixieron logion, e nos los latinos panno rançan". This could lead to confusions as essin or logion is the breastplate, ornamented with precious stones and placed on a piece of linen, byssus, or rançan. Cf. Dictionnaire de la Bible, s. v. pectoral.

RAS, Arras, see Raz.

RAZ, RAS, Arras, (French Flanders), 'woollen materials and tapestries from Arras', cf. Castro, 1923. "La vara del mejor ras cinco sueldos de dineros alfonsis", (Jerez, 66); "Et un raz pardo por CCXL mrs.", (CSancho IV, V, 2). The same transformation of the name occurred in Italy where cloth from Arras was known as Araza, Arazo, Razo in the ablative and Razi¹ in the genitive. Arras was a great manufacturing center for all kinds of woollen textiles and especially for tapestry.² Among the former a great variety of the grand draps³ were included. Ordinary materials were

1. Reynolds, 836, note.

2. "De la tapiceria, que son panos franceses de verduras, i ras, i de tornai ante puertas y cogines...", (Nueva Recopilacion, ley II, tit. XXII, lib. LX. Ap. Eguilaz, s. v. Alhambra). "Y tot aqueste pati entorn era empaliat de molts ricosos draps de ras... Lo pati qui es apres del damunt dit, era tot cubert de draps de lana blaus y blanchs y empaliat de draps de ras molt bells, hon havia taules molt belles fetes a sis tires. Lo palau gran de la chiminea que esta dins ladita Aljaferia, era tot marbres era ornat y empaliat de draps de ras molt fort bells y fort ricosos". (Chapter de la Coronacio del rey En Marti e reyna Maria muller sua, 1389. Chroniques de Espanya, ed. Barcelona, 1517. Ap. Fr. Michel, II, 470, Add. et Correct). "Le chevalier respondit a ce et dit que l'Amorath prenoit grand plaisance a voir draps de hautes lices ouvres a Arras en Picardie, mais qu'ils fussent de bonnes histoires anciennes....", (Froissart, liv. IV, ch. liii, III, 273, col. 2).

3. "Item, de tous grans draps d'Arras et saies endrappes d'Arras", (Espinas-Pirenne, I, 388); "biffes, camelines, estanforts, escarlates, sanguines", (Ibid., I, 127 and Espinas-Flandre, II, tab. II).

also fabricated at Arras: "razes gordos para sarpilleras",¹
 (CSancho IV, XV, 17). Since Arras produced such a large
 variety of materials, it is difficult to identify an
 article, only designated by the place of origin. Of the
 twenty-five examples of CSancho IV, twenty read: razes,
 three "razes pardos", one "raz Pardo", and another one
 "razes gordos...". We could assume that the twenty were
 tapestry, although it is not probable because they are
 listed with materials of common use, such as santomeres,
valancinas, etc.

RECAMBORT, unidentified cloth, "Panno de Recambort por
 CC mrs.", (CSancho IV, V, 43).

REFORZADO, 'reinforced'. See Cendal and Valancina.

REMENS, Rheims, see Rems.

REMES, Rheims, see Rems.

REMS, REMENS, RREMES, Rheims, one of the most important
 manufacturing centers of Northern France. Cf. Castro,
 1923, 125 s. v. rancal. "Tela de Remens", (CSancho IV,
 X, 57);² "Tela de Rems", (Jerez, 68). Rheims exported
 wool cloths, linen materials, tapestry, "etamines",

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1. In Espinas-Flandre, (tab. II), "serpilliere" appears
 as a special fabric.
 2. The same form: "Tela de Rems" is found in a Genoese
 contract of 1197, cf. Reynolds, 843.

1
and serges. These Spanish examples undoubtedly refer to the linen materials because, as I have discussed s. v. panno, the distinction between drap and toile made in France, was made in Spain between pano and tela. The linens from Rheims were among the best of the middles ages.² In fineness of quality they were unexcelled by any in Europe, for they were treasured among cloths and objects of great value and were sent as presents to oriental magnates, as shown in Froissart's chronicle.³ In Catalan and in Italian the same expression, "tela de Reims",⁴ was used to refer to linens from that city. This supports my assumption that CSancho IV, and Jerez refer to the same linen materials.

ROAN, Rouen, cf. Castro, 1923, 127, "viados de Roan", (CSancho IV, XV, 25). "Panno tinto de....", (Jerez, 67). "Panno prieto de....", (Ibid.). Cf. tinto.

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1. See Gerga, for other details in reference to this product of Rheims.
 2. See rancal where its proposed etymology from Rheims is discussed.
 3. "....Il pensoit que fines blanches toiles de Rheims seroient de l'Amorath et de ses gents recueillees a grand gre, et fins escarlates; car de draps d'or et de soie, en Turquie, les rois et les seigneurs avoient assez et largement", (Froissart, Liv. IV, c. liii, III, 273, col. 2).
 4. "Un parell de lancols de tela de Rems prima, e es de quatre teles cascu, brodat en les tres cares de cascu de lehons e diverses ocells e ramatges", (Inv. del rey Marti, herencia de su sobrina la Condesa de Foix, ed. Rubiu en Doc. per l'Hist. de la Cult. Catal. Mig-Eval).

ROSADA, 'woollen cloth dyed some shade of light red or pink'. "Et que non uistan bermeio, nin ierde, nin uistan rosada, nin trayan calças fuera negras o de pres o de moret escuro", (Valladolid, 55); "que ningun escudero non uista escarlata, nin uerde, nin bruneta, nin pres, nin morete, nin naranje, nin rrosada, nin sanguina, nin ningun panno tinto", (Ibid., 59). From old Fr. rosé. This is another of the cloths from the Low Lands and France, known by its color. It was classified among the "pannos tintos"¹ (dyed cloths). The most important shades of red were the rosés, sanguines, and vermeils.² The rosés of Ypres were mentioned at Lucca in 1246.³ Laurent believes that the successors to the rosés were the escarlates rosés and the marbres rosés from Bruxelles.⁴ I think that the roset and rosset of CSancho IV, also should be identified with these rosés and not with the Eng. russet.

1. Cf. tinto.

2. Weckerlin (69) discusses several dyes and the curious names given to shades obtained by Flemish dyers: "Appelblosseme, perkersbloesseme, and rozeyd laken", (rosés).

3. Laurent, 215.

4. Cf. roset.

S

SANCTOMER, Saint Omer, cf. s. v. Santomer.

"Estanfortes de Sanctomer o contrafechos dotro logar por de Santomer", (Aranceles, 10). Also cf. contrafechos.

SANGUINA, (Sanguin), 'woollen cloth from Flanders known by its color'. "Et a Johan e a Pedro e a Monio et a Bernalt Catalán, tromperos, VI varas cada uno dellos de Sanguina", (CSancho IV, LXXIX, 20). From Old Fr. sanguine < Lat. sanguineus.

REW3, 7572, 'blutferbig'. It is difficult to determine its color. According to Espinas it was:¹
 "Au contraire le 'violet cler' ou' brun', ce dernier²
 évidemment foncé, ou le sanguine s'obtainaient par un mélange de pastel, puis de garance". This mixture of dyes produced sanguines of different shades.

They were made in Flanders of the following colors:
bonne, claire, rose, vermeille, graine.³ It was not

1. Espinas-Flandre, II, 149.

2. Cf. moret.

3. Cf. Espinas-Flandre, tableau II, (suite).

4. "Item une autre robe d'une escarlate sanguine, de six garnemens et fourré comme dessus", (Inv. Ch. V. No. 3468). Chaucer also mentions "sangwin" when enumerating rich clothes:

In sangwyn and in pers he clad was al;
 Lyned with taffata and with sendal;
 (Cant. Tales, Fragm., I, v. 439)

SANT O MER, Saint Omer, see Santomer.

SANT OMER, Saint-Omer, see Santomer.

SANTOMER, SANT O MER, SANT OMER, Saint-Omer, Pas-de-Calais, 'woollen cloth of ordinary quality'. Cf. Castro, 1923, 128. This is another example of the name of a town, given to one of its products. There are sixty-two examples of the three forms in CSancho IV. The first one is used mostly in the plural santomeres. There are also in the same document twenty-five mentions of santomeres¹ contrafechos, contrafechos de Santomer. Santomer seems to have been a material of ordinary quality. According to uses to which Santomer was put which required a strong fabric, the cloth must have been² very coarse.

1. See Contrafecho.

2. "A Johan Fernández, Armero, para fundas a las armas e a las siellas de Don Enrique...XIII varas de Santomer, (CSancho IV, LXXVIII, 26)"; "...Para tres Redondeles, nueve varas a cada uno de santomer, et para tres cubiertas, ocho varas a cada una, para las azemilas que trahen los pannos e las armas antel Rey...", (Ibid., LXXVIII, 29).

SARGA, (Serge), cf. gerga.

SAYAL, 'coarse woollen serge, generally made from goat's hair', cf. Castro, 1923, 127. I add these examples: "Pannos de sayales fechos de cabellos de cabras", (Gral. Est., I, 440a31); "E departe maestre Pedro que a estos sayales del silicio que los llamauan en latin alas uezes velos uela, fascas que dizien enel language por coberturas, et alas uezes capillacia en el latin....", (Ibid., 440a40); "E esto serie ell un sayal", (Ibid., 440b39).

Beseides these examples are those of Berceo quoted below in the note. Sayal, as the name of a woollen material, should not be confused with saya₁, a, the name of a kind of gown, in Latin sagum. The French used the word saie for the garment as well as for the material. Enlart states that the Merovingian dress of men of quality included the saie (saga) of Gaul.² The saie was also in use during the

1. Berceo establishes clearly the distinction made in Spain between sayal and saya: "Darlis an sendas saias de un áspero sayal", (Sign. 37); "Devien dár cada casa un cobdo de sayal", (SMill. 469); "Quitaronli la saya maguer que li pesaua", (Milg. 471); "Las mangas de la saya, que al cuerpo vistie", (SMill. 240). Berceo mentions saya and sayal many more times, but these are enough to illustrate out point.

2. 14.

¹
 Carolingian period. In France in the XIIth century
²
 the name sayon was given to the same garment that
 was called saya in Spain. Hondschoot, Cassel,
 Saint-Omer, and Arras were the great producing
³
 centers of saietteries. Espinas gives all the
 technical details of the weaving of saie which was a
 kind of serge. In Saint-Omer saies were manufactured
 in white, ecrue, or dyed in colors. At Cassel, the
⁴
 "drap nommes blanc saies" were made. In Valenciennes,
saies were dyed in "noir de caudiere" and in other
⁵
 colors. In Hondschoote "saies rases" and "a poil"
 were manufactured. Saies from Ireland were also well
⁶
 known, and they were made of bright colors. The most
 common quality was the coarse one used by shepherds,
⁷
 monks, and other humble people.

SCUTULADO, 'ornamented with shields'. "Francia fallo

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1. Enlart, 17.
 2. Ibid., 29. Godefroy does not include sayon or saie with the meaning of saya. He includes saie, 'etoffe de laine'.
 3. Espinas-Flandre, II, 290-93.
 4. Ibid., 291-292.
 5. Espinas-Valenciennes.
 6. "Trois garnemens de say d'Illande vermeille", (Inv. de Raoul de Clermont, Gay, s. v. saie). In Inv. Arag., 517, a "sayal vermello" is listed.
 7. This supports the definition by Levy. Cf. Castro, 1923, 127.

otrossi otra manera dunos pannos aque dizen scutulades,¹
 porque auien en si unas pinturas redondas a manera de
 adaragas", (Gral. Est., I, 568b18). It is a very
 expressive description of the pallia circumrotata.²
 The source of Alphonso X for that chapter is Pliny,³
 but Alphonso amplifies it with his knowledge of the
 medieval French "paille roe".⁴ All the oriental silks
 under Sassanidae or Byzantine influence were
 characterized by their ornamentation of circles
 enclosing animals or human figures.

SEDA, (silk). "Enuelue las en panno de seda uermeia
 morada", (Picatrix, 19v); "Enuelue las en un panno
 de seda blanca", (Ibid., 19r); "Con filo de seda
 uermeia que non pueda uolar", (Ibid., 3lv); "Los
 que fueran criados en pannos de seda", (Prim. Cron.,

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1. Clonard, (13), mentions among the products of Lusitania, "panos escudados", using as the source some ancient writers whom he quotes so vaguely that I cannot locate them.
 2. Cf. Ciclaton and balanquin.
 3. N. H. 8, 48, s 196.
 4. The paille roe and the pallia circumrotata, were made in the Orient and in Spain by the Moslems. At the time of Alphonso these rich silks, ornamented in this manner, were made at Lucca and other places in Italy. Probably, Alphonso X heard much of them from France where they had received the name "pailles roees". He must have had the idea that they were also made in France because he identified them with the textiles from Gaul about which Pliny wrote.

312b39); "E labraron pannos de seda con oro e plata mas sotil mientre que los dante dellos", (Gral. Est., 68a2); "E pannos de seda", (Ibid., 111b20); "E uistieron le pannos de seda jalde labrados con oro e con plata", (Ibid., 212b17); "Fizo tender por ellos pannos de seda de color jalde e dotros colores muchos", (Ibid., 212a53). In Conq. Ult., there are hundreds of references to silk materials. From REW3, 7848. The Mapa Mundi, (Ms. Escorial f. 132v) gives this explanation: "De la tierra de Serica que ay mucha seda. E ay luego en esta partida de oriente es vn castillo que ha nombre Serez (Seres) e del nombre deste castillo dizen a toda la tyerra enderredor Serica e a los pueblos Seria. E de alli viene la mucha seda, donde es que ha la seda nombre en latyn serica".

SEGOUIANO, 'woollen cloth of a common quality, made in Segovia, Spain'. "El mejor segouiano de Segouia",¹ (Jerez, 66); "El segouiano cardeno viado que fassen en Camora", (Ibid., ibid.); "De troxiello de segouianos...", (Falarcon, 401). In the introduction I have noted the scarcity of information about Spanish textiles. These brief references are the only data we

1. Bormans includes in his glossary the word "cigoffe" and suggests it might be Segovia. He gives the example: "un chapeau de laine de cigoffe".

have. From them we can gather that the cloths manufactured at Segovia achieved a certain fame as did others in the same style, made in other places but which kept the original name: "El segouiano... que fasen en Camora", (Jerez, 66). Some of these cloths were in cardeno¹, a color discussed elsewhere in this glossary and in viados² (striped). It is impossible without more information to determine the type of stripes in the "segouiano viado", whether they were formed by the weave or by a different color.

SICLATON, "siclaton, (colcha de)", (Palencia, 297-298), see ciclaton.

SILICIO, CELICIO, (cilice, hair cloth), 'a very coarse woollen material used for penitence'. From Lat. Cilicium, REW3, 1912. "La segunda cobertura fue dunos pannos de sayales fechos de cabellos de cabras que son asperos, e fueron silicio, e dizien les les silicio por ell aspereza que auie en ellos, onde assi dezimos agora silicio al panno de lana que aspero es; e dieron le los sabios este nombre de silex,

1. See Cardeno.

2. See Viado.

que dizen en latin por piedra aguda e aspera, e que assi faz aquel panno que agudo es de los comiencoa delos pelos e aspero delo llano;", (Gral. Est., I, 440a30). I have copied the whole paragraph because the etymology and definition is one of the most extensive and curious in all the Alphonsine work. Another example is "Retraia uestido celicio muy aspero cabe las carnes, e encima panos negros e pardillos", (Conq. Ult., 87b).

SIMITEL, unidentified material. "Et dos Porporas et dos ssimjteles, LXXX mrs. la pieca", (CSancho IV, VIII, 6). Burriel, who in the XVIIIth century made the first copy of these accounts, transcribed "sunintele¹s" for ssimjteles. It is possible that simitel was a silk, as it is mentioned with "porpora" which at that time was a silk.

SIRGO, (silk). "E el uestido de tres pannos el uno dellos de cuero el otro de sirgo e el tercero de alquice uermeio", (Picatrix, 9r.^a); "Panno blanco de sirgo", "...de sirgo uerde", "Amariello de sirgo",

1. Señora Gaibrois de Ballesteros, who published the accounts of CSancho IV, in her history of the reign of this king (cf. bibliography), reproduced the mistake.

"de sirgo uermeio", "cardeno de sirgo", "negro de sirgo", (Ibid., 35v.^a). "Los moros de la hueste todos uestidos de sirgo et de los pannos de color que ganaran...", (Prim. Cron., 312a45). Sirgo in these examples is equivalent to "tela de seda", (silk stuff). "De libra de sirgo, II dineros", (FZorita, 408, note). For the etymology of serica cf. REW3, 7848.

¹
SUERT, SUERTE, 'dyed woollen cloth'. "Panno tinto de Suert que diz que dio por mandado de la Reyna", (CSancho IV, LXVIII, 36); "Panno de Suerte, CXXV, varas a XXX mrs. la vara", (Ibid., LXXX, 2); "Panno de Suerte e de Doay, a XXX mrs. las varas e las XX varas a XXV mrs.", (Ibid., CVI, 30). I do not know the meaning or the etymology of this name. It was a cloth, distinguished by a definite characteristic of its manufacture that we are unable to find.

²
Espinas says about the cloth technique in Flanders: "Le term sorte avait sans doute la signification de tissu dans un sens plutot commercial". According to the "Ordenamientos" of Valladolid, 1351, it probably

1. Cf. s. v. tinto, rosada, sanguina, verde, bruneta, moret.

2. Espinas-Flandre, II, 187.

must have been a fine broadcloth. These are five "ordenanzas", in which with few variants is said: "...Et por cada vara de los otros pannos de suerte et de Malines et de Bruselles et de Villafforda et de los otros panos delgados desta sissa". I do not know what the colors of these broadcloths were; possibly there were several since Pegolotti mentions¹ "white".

SUERTE, see suert.

SURIA, Syria, 'silk from Syria'. "E fallaron este asur....e los suyos...por su agudeza la natura e la manera de las porpolas....assi como diz maestre Pedro ...e los pannos a que agora dezimos surias a en todo esto yua Assiria enriquesciendo mucho", (Gral. Est., I, 75a29); "la mejor suria dies e seys mrs.", (Jerez, 68). REW3, 8501, Syria Prov. Suria. "Surie" and² "Sulie" are the Med. Fr. forms for Syria, as in Med.³ Eng. it is "Surrye". Aside from the examples of Suria

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1. Pegolotti: "Sorte bianche al detto modo sono alle... panno, e taccasi a marchi", 280. "Bianchi d'Ipro di sorta si pensano e non s'allano, e sono di bianchi alle...il panno cosi", 285.
 2. "Paile de Sulie", Chretien de Troyes, Cliges, v. 289; "Paile de Surie", Aliscans, v. 88; "Drap de Surie", Doon de Maience, v. 29, and many more.
 3. In Surrye whilon dwelte a compaignie
Of chapmen riche, and therto saddle and trewe,
That wyde-where senten hir spicerye,
Clothes of gold and satyns riche of hewe,
(Chaucer, The Man of Law's Tale, 135)

in Conq. Ult., that could be attributed to French¹ influence, I have found only one in Prim. Cron., and another in the XIVth century in which Suria is used as the geographic name. In the quotations from the Gral. Est., and from the Cortes, which refer to a silk material, Suria is used as a noun. As to the quality and appearance of suria, I can only classify it, as in the Cortes, among the rich oriental silks. In Cortes de Alcala,³ it is listed among cendales, purpuras, castafes, etc., without any further description. We know that suria was a silk amterial because the name suria became a synonym for silk; "panno de sirgo o de suria".⁴

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1. 165bl7. Here Prim. Crón. translates Syria from Paulus the Deacon, Historia Romana, (cf. ed. Droysen, Berlin, 1879, IX, 3).
 2. "Sale desta Chipre vna punta que dizen la punta de Santander e dende fasta Alixandreta vna cibdat de la Suria son treynta e seys millas e parti de Chipre e fuy Alixandreta e den Antiocha vna noble cibdat e rica la qual ganaron los franceses quando conquistaron la Suria....", (Libro del Conoscimiento, c. 1350, ed. ,arcos Jimenez de la Espada, Madrid, 1877).
 3. Year 1348, Cortes, 623.
 4. FAlarcón, p. 409.

T

TARAR, unidentified cloth. "De trojiello de tarares", (FSepulveda, 94). I think it was a cloth because it was packed in troxiello, and is mentioned in a list of cloths.

TELA, 'any cloth of linen, cotton, or hemp'. From Lat. tela. For the use of tela as differentiated from pano, cf. s. v. panno, and also s. v. bisso, escarin, lienzo, lino, rancal, Remens, uocaran, all of them linen materials.

TERLIZ, 'silk material'; the modern meaning of the word is 'tick, ticking; tent-cloth'. From Lat.¹ trilix, - ice, 'dreifadiger stoff', REW3, 8903. I believe the medieval Spanish form is derived from French, tresliz, "Sirgos terlices", (Conq. Ult., In these examples terliz seemed to be used as an adjective, indicating a kind or style of silk. Undoubtedly it refers to the manner in which the threads were arranged, (lizos in Spanish), causing a special design in the weave. The editor of Conq. Ult.

1. The Conq. Ult. also mentions: "loriga blanca terliz". It translates Fr. treillis, tresllis: 'tissue a mailles, recouvrant le haubert (Sp. loriga) et servant aussi de garniture aux robes', according to Gay's definition.

2. 1200. Les maistres rues de samis
De dras de soie evre, treslis.
(Roman de l'Escoufle, v. 544).

defines terliz in the glossary: 'tela labrada de tres rayas o listas'.

TINTO, 'dyed woollen cloth'. I have not been able to identify its color. "Panno tinto de Gante", (Jerez, 65, 67); "...de Ipres", (Ibid., 65); "...de Doay", (Ibid., 65); "...de Cambray", (Ibid., 65); "...de Anbray", (Ibid., 66); "...de Roan", (Ibid., 67). "Panno tinto de Ipres", (CSancho IV, IV, 8); "...de Carcasona", (Ibid., XI, 9); "...de Suert", (Ibid., LXXVIII, 36). There are fifty-four mentions more of panno tinto in CSancho IV without any indication of its origin. It is very difficult to determine what color this cloth was. In Valladolid, 59, the colors of several cloths, called tintos, are given: "Acuerdan e tienen por bien que ningun escudero non traya penna blanca nin calcas descarlata, nin uista escarlata nin uista verde, nin bruneta, nin pres, nin morete, nin narange, nin rrosada, nin sanguina nin ningun panno tinto". This series of cloths was undoubtedly of a quality superior to that which is so frequently named under panno tinto and which was given in large quantities to people of very low social standing from "escuderos" down to muleteers and cross-bowmen, to whom the use of all the other cloths mentioned above was

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 forbidden. The same accounts of King Sancho indicate that there was a panno tinto which was of a better quality, as it was used by persons of average or high station.
 2
 Although this cloth could possibly be of the same kind as those Valladolid, it probably is not one of them, since it is called only tinto in CSancho IV where are also listed bruneta, verde verdescur, escarlata, sanguina, roset, pres, etc., that were also pannos tintos tenidos (dyed). Could it be a dark red such as the color of the red wine known as tinto?

TIRITANNA, 'kind of droquet, woollen cloth coarsely woven, with a linen or cotton warp'. Cf. Castro, 1923, 129, "Tiritanna vyada de Escanbie", (Jerez, 66). "E tiritaynas...de Tornay...", (Aranceles,). "C'est

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1. "A diez omes de bestias", (CSancho IV, LXXIII, 16); "A omes de pie", (Ibid., Ibid., 23); "A omes que andan con el rey en la camara", (Ibid., Ibid., 34); "A un cabadero de bestias", (Ibid., Ibid., 37); "Al ballesterero mayor", (Ibid., LXXIV, 12); "Al moro saltador", (Ibid., Ibid., 18); "Al mensajero de caballo", (Ibid., Ibid., 37 and 39); "A escuderos", (Ibid., Ibid., 42); "Al alguasil de los rapsases", (Ibid., Ibid., 47); "Al especiers", (Ibid., LXXV, 6); "Al repostero", (Ibid., Ibid., 9); "A Fate trompero e a su mujer", (Ibid., LXXIX, 38); "A Don Gag el Maestro", (Ibid., Ibid., 48).
 2. "A Don Alfon, hermano de la Reina", (CSancho IV, LXXIX, 1); "A Don Bartholome once varas de panno tinto, et una vara de escarlata et dos pennas blancas", (Ibid., LXXIV, 13).

assavoir ke les tiretaines aient deux anes de largece en
ros et se facent faire l'estrain de lin et de canene
(hemp) et le traime facent faire de laine", (Roquefort,
Suppl. v. canane, ap. Gay. s. v. tiretaine).

TIRITAYNA, see Tiritanna. "E tiritaynas, e bifas
et estanfortes de Tornay...", (Aranceles, 10).

TORNAE, Tournai, see Tornay.

TORNAY, Tournai, cf. Castro, 1923, 131. "Et XXX
piezas de Tornay a CCXX mrs.", (CSancho IV, XIV, 40);
"Et XVIII Tornaes a CC mrs.", (Ibid., III, 31);
"Tornayes", (Ibid.,); "Tornes", (Ibid., LXXXI, 47).
Tournai was one of the most important towns in
production of woollen cloths in all the Hainaut.

TORRNAYRE, possibly Tonnerre as Rolin suggests, cf.
Castro, 1923, 130. "La vara del mejor ensay e de
Tornay e de Torrnayre seys sueldos de dineros alfonsis",
(Jerez, 67). It is clear from this example that Tornay
and Torrnayre were two different cities and not the
same one, as has been previously believed. Cf. Tornay.

TRIAS, 'linen cloth'. "Tela de Rems la vara cinco
sueldos de dineros alfonsis; tela de Trias tres sueldos

de dineros alfonsis", (Jerez, 68). I have not found any information about this material. I can only gather that it was a linen fabric because it is called "tela" and because it is named along with "tela de Reims" (Rheims). Judging by the difference in the prices, it must have been somewhat inferior in quality to the linen of Reims. Some scholars have¹ thought this name was that of a city.

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1. A. Merino, Boletin de la Sociedad Geografica, (Madrid, LXIII, 169). Rolin identifies trias with Troyes; this seems difficult especially because there are no additional examples in which this fabric is named.

U

UALANCHINAS, Valanciennes. "Et todos los estanfortes
de Raz et de Santomer et de Ualanchinas...",
(Aranceles, 10). Ualanchinas is a Picard form.
See Castro, 1923, 132.

UOCARAN, see Bocaran.

V

VALANCINA, 'woollen cloth, originating in Valenciennes, but manufactured under that name in other towns',¹ cf. Castro, 1923, 132, s. v.

Ualanchinas. In CSancho IV there are about thirty references to "valancina de cuerda" and eighty-two to "valancina reforzada". In Jerez three of the former and other three of the latter are mentioned. The spelling in CSancho IV differs from the Picard form ualanchina of the Aranceles identified by Castro, which is the same as that of Jerez. Castro's examples show valancina was used for mourning, but it was also used when the mourning period was over. I have not discovered any specific example in which valancina was other than black, as in: "pannos de duelo de valancina prieta", but I have found evidence

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1. Cf. Mabuga. Maubege was one of the best known towns for making valancina. It seems that valancina was a material, highly esteemed by the Spaniards, not only because it frequently appears in Spanish documents, but also because other references, as in the history of Froissart, tell of it. After describing the naval battle between English and Spanish, he relates how the vanquishers went to tell the queen, who had spent the day praying at an Abbey. They appeared at two o'clock in the morning with jugglers dressed in the "fine cloth of Valenciennes taken from the Spaniards".

that it sometimes was considered a "gay and festive color"¹. The details about the characteristics of the weave are not very clear. It is difficult to find an exact definition of the expressions "de cuerda" and "reforzada" that are so often repeated in CSancho IV in regard to valancina. I think the best definitions are those of Rolin and Pandiani.² Espinas³

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1. Elucidaris, s. v. Almaffega: "Nao so os parentes, e amigos del finado vestiam d'elle (de almaffega) por todo o tempo que durava o lucto; mas ainda outros quasquer que o querian vestir por honra do defunto, o poadian fazer. Acabado o tempo da tristeza os testamentarios lhes recompensavan a fineza com um vestido de valencina ou outro panno alegre e festival: Mando n'aquello que por mim poseren almaffega, que lhelo tolham com sete (alnas) de Valencina ou viado", (Test. de Goncalo de Peixoto, 1369. Doc. de pendorada).
 2. "De cuerda ne peut être pris que dans le sens de: grosse laine qui fait la chaîne, le montant et la filure du drap. Ce drap a la corde bien fin, a la corde bien grosse. Le sens ne laisse rien a desirer; il s'agit d'un tissu a chaîne simple, partant plus mince, moins durable, par opposition a renforcie, a chaînes, et, peut être a trames multiples, et par consequence, plus fort, plus durable, sans être inferieur quant a la qualité", Rolin, Remarques, 27, 55. Pandiani, glos. s. v. cordelato: Fanfani: Accordelato: Panno tessuto a righe. Crederi piuttosto forse un tessuto in cui i fili del ripieno sporgessero in righe piu o meno fitte sull'ordito". He gives several examples from texts of the XVth century. It might also be a word to designate (like It. "cordellina") "the selvage of a material that was made in some cloths with a twisted yarn, like a cord, constituting the only edge of the cloth; in some instances it was not exactly at the edge, but a little inside, between the cloth itself and the selvage". Edler, 88, s. v. Cordellina.
 3. Espinas-Valenciennes, 184-185.

publishes the regulations about the "drap de corde" and confirms by references to the technique, the belief that "corde" was the weave as described by Rolin. As was the case with cendal¹, the adjective "reforzada" was applied to several kinds of materials, thicker and heavier than usual. Another variety of valancina was: "Valancinas reforzadas blauinas", (CSancho IV, XIV, 26). I think blavina was blue valancina. This name was derived from blao² and blavo³ and was an Italianism.

VELUZ, 'a kind of velvet, also refers to wall⁴ hangings and covers made of velvet'. "Dos veluz por CCCL mrs.", (CSancho IV, VIII, 7). From Fr. veluz, from Lat. villutus. Fr. Michel believed in

1. Rolin, Remarque 28, 55.

2. Cf. blao.

3. In Italian "blavo", "blavi" appears in documents of 1186, (Reynolds, 844). It is possible that the name blavina came into Spain from Italy, although the materials were imported from Flanders and northern France. The Italian "blavi" were imported from Ypres. We must always remember the active trading relations between Catalonia and Italy which made possible this transmission of names.

4. The form veluz in CSancho IV is the same as the one in Inv. Ch. V: "3724. ...Ung tappiz velu, tenant de long quatre aulnes..."; "3781. Item Troys tappiz veluz, dont les deux sont bien long et estrois en facon de bancquiers", (381).

the existence of ¹velvet (²velours) before the XIIIth century. Quicherat, when describing the materials of the XIIIth century, notes that at that date velours appeared under the names of velluse, velloux, veluel.³ Enlart confirms the belief that velours, made of silk, came into use in the XIIIth century. This is supported by Von Falke who says that plain velvet⁴ was known in Italy long before 1400. In Venice the weavers of velvet organized their guild in 1347 because their industry had become so important as to warrant their legal grouping. We can assume that if their trade already had existed about half a century, it must have begun at the end of the XIIIth century.

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1. "Pour le mot, on le trouve déjà à cette époque; mais jusque dans le siècle suivant il ne paraît pas qu'il ait signifié autre chose qu'une étoffe de laine ou de lin, velue, et une couverture de lit, encore appelée aujourd'hui berlue dans l'argot du bas peuple". In Infantes de Lara, Mz. Pidal, (Infantes, 332), "coberturas villutadas" are mentioned. This part of the Infantes belongs to the variants to the Tercera Cronica written in the XIVth century. They possibly were of the kind described by Fr. Michel, (I, 166-167).
 2. "Ces formes diverses d'un mot foncièrement français avaient désigné jusqu'alors une peluche de fil, dont on faisait des serviettes et quelquefois des pardessus d'habillement. Les chevaliers du Temple eurent à l'origine des manteaux de cette étoffe. Dans leur superbe, ils s'autoriseront plus tard de l'équivoque pour en porter de velours", (Quicherat, 180).
 3. Index alphabétique, s. v. veluiau o velours.
 4. 39.

It is difficult to determine if the veluz of the Spanish document was the silk velvet invented in the XIIIth century or the inferior quality that, according to Quicherat, was previously made. An important datum is that veluz is enumerated along with purples and other valuable materials. Its¹ price was comparatively high.

VERDE, (green), 'green woollen cloth'. "De troxiello de uerde I marauedi", (FAlarcon, 401). "De pieca de uerde VIII dineros", (Ibid., 409). "Que ningun escudero non traya penna blanca, ni calcas de escarlata, nin uiste escarlata, nin uiste verde, nin bruneta", (Valladolid, 59). "A la Reyna diz que dio una pieza de verde et otra de bruneta preta", (CSancho IV, LXXIX, 21). "Verd. (viridis) 'drap de laine; ceux de Douai et de Rouen etaient specialement² renommes". After scarlet, green was one of the cloths of fine quality most in demand. As is shown in the example above, it was one of those dyed cloths that were forbidden in the limitations on luxuries in the

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1. Pegolotti (79) mentions velluti among other costly materials. "A pezza tale com'ell 'e a bisanti si vende velluti e camucca di seta, drappi a'oro e maramanti, nachi e tutti altri drappi di seta e d'oro salvo zendadi o sciamiti di seta". In several other places Pegolotti mentions velluti with gold cloth.
 2. Enlart, (table alphabetique).

XIIIth century. Very meager information is available for determining the shade of green of this cloth known as verde¹. There were also some cloths known as verdescur² (dark green).

VIADIELLO, 'striped material, probably inferior to viado'³. "Viadiellos d'Ipre", (CSancho IV, V,1).

From Lat. via. Cf. Castro, 1923, 135, s. v. viado, and this same word, below. Like viado it was imported from Flanders.

VIADO, (striped), adj. and subs., 'material with stripes formed by the weft which was of a different color from the warp, also any material with stripes', cf. Castro, 1923, 133 and Tilander, 1935, 152. To their examples these interesting ones should be added:

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1. "Les verts clers, moyens ou bruns étaient successivement waidies (dyed in woad, blue) puis waudes (dyed in weld, yellow) avec de proportions différentes de chaque ingrédient bien entendu, mais qui ne sont pas mieux spécifiées encore: on peut seulement admettre que la quantité de waude augmentait quand on voulait foncer la couleur", (Espinas-Flandre, II, 149). In Espinas-Valenciennes, (159) is a regulation on the dyeing of green cloths poorly boiled, "Teinture des draps vert mal bouillis".
 2. Cf. verdescur. In France it was used by the nobles: "Et donoit robes aus chevaliers et aux nobles homes de vert ou d'autre drap de ceste maniere", (Vie de St. Louis, par le confesseur de la Reine Marguerite).
 3. Cf. viado.

"E quelos sayales fueron texidos todos de colores sennalados e departidos que semeiauan como los pannos viados que son duna tela, o que assi touieran cinquanta (assas?)", (Gral. Est., I, 440^b13); "Quando quisieras veer el espiritu de Mercurio uiste pannos de muchas colores o uiados, e pornas en la cabeca toca celeste o uerde", (Picatrix, F. 6); "De troxiello de uiados de raz, I maravedi", (Falarcon, 401)¹. There are also forty-two occurrences of viado in SCancho IV. "Escudo e porpunte e coberturas traia de sus senales a bandas menudas en vias de oro e de azul", (Conq. Ult., 172^b). Castro's definition is conclusive: 'rayado, listado, derivado de via, raya, lista'². Two groups should be established: the one in which, viado, a, is an adjective, applied to any material characterized

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1. The text in Latin in which this Fuero is based is viatorum darraz.
 2. In Italy "lista" was used only in reference to cloths: "I colori vogliono essere questi 18 pezze di verdi colle liste larghe tanto quanto il campo, 12 vermiglie listate per lo simile tanto la lista quanto il campo e 8 blavi listati e 2 tanati listati come i sudetti....", Florentini in Valencia, 1396: Arch. Dat. Cart. Florencia, 85. Edler, s. v. lista. In Italian the name vergati was given to striped materials that should be identified with the French rayes and the Spanish viados. "Vergati di Guanto (Ghent)", "Vergati di Poponlugno", (Pegolotti, 37).

by its stripes, such as "tiritanna vyada de Escanbie",
 (Jerez, 66). "Stanforte uiadu de Ipri", 1253, (Port.
Monum. Hist., I, 193); "escarlata plana y escarlata
uiada", 1338, (Fueros Arag., 20); and the other group
 in which viado is used as a substantive to designate a
 special woollen fabric imported from Flanders and
 France. I believe this viado should be identified
 with the "rayes, royas". Espinas gives a detailed²
 description of these Flemish cloths and confirms the
 description previously given by Weckerlin of "rayes"³
 as a material in which the weft was of a different
 color from the warp which gave an effect of more or
 less marked stripes. Sometimes these stripes were
 bolder when the threads of the warp were in regular

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1. Quicherat, 154, when referring to "tissus rayes" includes the striped materials that belong in the first group, classified as viado, a, adj. For this reason his description is so different from that of Espinas (cf. notes below). Quicherat says: "Fideles a la tradition de Gaulois, leurs ancetres. Le Francais continuaient a faire de tissus rayés auxquels toute l'Europe rendait hommage. Les rayures au goût du temps étaient horizontales, de plusieurs couleurs a la fois et assemblées en bandeaux qui ne se répétaient qu'a de larges intervalles. Telle était parfois la distance entre les bands rayées que l'étoffe façonné en bllaud, pouvait n'en procurer qu'une au milieu du corsage et une autre sur la jupe".
 2. Flandre, II, 156-157.
 3. 33.

numbers in a different color.¹ This arrangement of the weave also produced lengthwise stripes, typical of the Flemish cloths called "roie", "roye".²

Bourquelot includes among the "rayes" the "biffe de Provins" whose stripes were marked only by the weave and not by threads of a different color.

VIOLET, 'cloth of some kind of a violet color'.

"Pannos de violet", (Ajedrez, 95v, b) Laurent³ includes "violet" in the list of cloths of "nuance bleue",⁴ to which belonged the "violet raye de Gend", "violet de Bruxelles", and other varieties of materials that depended on the quality of the color:

1. Espinas-Flandre, II, 156.
2. "Une categorie de tissus extremement repandu etait celle de "royes", "rayes" a raies.... La rayure étant sans doute longi tudinale, devait en principe comprendre les fils de la chaîne en nombre regulier, déterminé, de couleur évidemment différente de celle du "champ".... On peut mentionner ensuite de "roies a faire serpillières...une variété de qualité inferieur.... On avait successivement de "roies violets, de pers" or "a un champ blanc"...et encore de draps de "brun pers a 2 gaunes roies" sur "fond brun pers a double raie jaune: peut-être etaient ces roies a deux raies tres rapprochées et comme associées "accollées" reellement, qu'on appelait spécialement des "accolies", etc.", (Espinas, Flandre, II, 156-157). Cf. also tableaux in same work.
3. 214-215.
4. Cf. moret.

"ecarlate violette", or on the pattern: "violet
raye ou marbree"¹, or on the shade: "violet brun"
or "clair". I am unable to identify with certainty
which one of these was the violet of Ajedrez.

1. Cf. marbi.

X

XAMET, (Samit), 'heavy, glossy silk satin', cf. Mz. Pidal, Cid, s. v. xamed where he gives the Greek etymology: (hexamitos). Other interesting examples are:

"Lavole e vystiol dun xamete muypreciado
Echol en vn escanno sotyl mientre labrado",
(Fn. FZ., 374b and c).

"Brial de xamyt se vestie",
(Sta. Ma. Egip., 240).

"El emperante vestido de vn xamit bermeio",
(Alex., 941, 0 xamete).

"En aquella tienda tendieron a Corvalan una colcha de xamet", (Conq. Ult., 305b); "E era vestido de un jamete blanco", (Conq. Ult., 40a4); "Uistiol de bisso, que es un pannopreciado, e es al que dizen xamet", (Gral. Est., 219b27): "E jacinto e coco bistinto que son pannos de xamet de color cardeno e uermeio", (Ibid., 431b49); "E coco bistinto que es xamet¹ uermeio", (Ibid., 479b40). Samit is one of the most

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1. In Gral. Est. xamet is identified with coco bistinto, probably because samit, when red, was dyed in grain like all the other medieval red materials. (Cf. grana). The most valued samit in England was "samit in grain". In 1352 its price was twenty crowns, double that of cendal.

famous of all the medieval silks. In a very remote time it originated as many other rich silk materials in Greece on the island of Andros.¹ The only reference to its fabrication in Spain is the allusion to "samit de panpelune" in a French chanson.² First it was a silk amterial woven in the manner of satin.³ As it is shown in the description of Alexandre, the material was very glossy.

"El panno de la tienda era rico e sobeio
era de seda fina de un xamet uermeio
como era tecido ygal mente pareio
quando el sol rayaua luzia como espeio",
(Ms. O. 2377).

In later times samits were made with patterns like

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1. Heyd, II, 699.
 2. Fr. Michel believed this panpelune was a kind of fur called in England "pampelyon". Langois, Table de noms propres, gives it under pampelune.
 "Et la reine fille de Thierri...
 Girbert envoie un molt riche samit
 De panpelune et d'or estoit repris
 Quatre mars d'or costa li sebelins",
 (La Mort de Garin le Loherain, v. 395).
 3. Gay, s. v. samit, gives important details: "Le samit est un etoffe dont la trame en soie grosse est presque entierement cachee par la chaine fine et brillante. Le demi-satin ou samit, d'origine oriental, est fabrique de meme: c'est la meme chaine de soie, mais elle est soutenue par une trame de fil tres peu apparente a l'endroit, tres visible par contre a l'envers et qui lui donne une solidite superieur a celle du satin". This same article contains a great number of examples.

brocades and were embroidered in gold and silver,¹
 especially with stars. Samit was also made in red,
 green, white, and black. As is the case with all
 the other rich silks, the red color was highly
 esteemed,² but green samit was valued as much.

There also was a samit of a lighter weight, called
 in France "samit d'estive",³ used for summer dresses.

White samit like white diasper was used for
 ceremonies, coronations of kings, and funerals.⁴

It was also used for tents, bed covers, furniture,⁵
 book covers, and shoes. As in similar instances, one
 occasionally finds a poet who, carried away by his
 imagination, makes a statement that raises doubts
 in the scholar,⁶ or we find a scholar who creates

1. "...blanc samit...a flour d'or estele d'argent",
 (Perceval); "vermeil...mainte fleur tissue", (Ibid.);
 "...a oysiaus. Qui ere tout a or battus", (Roman de
 la Rose); "...vers...tour semenchies d'aigles dore",
 "Vermeil noble et chier...Seme de lupardiaus d'or fin",
 (Chatelain de Coucy, v. 1864, 1883 and 1894); "...autre
 piece de samyt vermeil seme de pometes d'or a lettres
 de Sarrazin", (Inv. Ch. V).

2. In German literature the color of green samit is
 compared to that of grass:

"Ein samit, greune alsam ein gras",
 (Wigalois der Ritter, ap. Fr. Michel, I,
 193).

In English and French are the same comparisons.

3. "3383. Item une autre piece de samyt d'estive vermeil
 ...seme de paons d'or en brodure qui fon la roe",
 (Inv. de Ch. V).
4. Fn. Gz. 37b and c.
5. Cf. Alex., above.
6. "Et un grant dromedaire cargie de dras d'argent
samit sont apele en cest nostre romant",
 (Chanson d'Antioche, III, 76).

confusion in the reader's mind, such as Capmany¹
 who speaks of samit as though it were a velvet.

Pegolotti places together, but as different, velluti²
 and sciamito.

XERGA, (serge), see Gerga.

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1. I, 2^a parte, 249. Fr. Michel also had his doubts about the exact nature of samit, for he says that the Germans used sammet with the meaning of velvet. They always translate samite in their old poems as velvet. Russians, Poles, and Bohemians made the same identification. (I, 167).
 2. 109, 139. For other details on velvet, cf. s. v. veluz.

Y

YMBRES, Ypres, 'cloth from Ypres'. "X piecas de pinpareles o de panno de ymbres fazen troxiello", (FAlarcon, 401). The identification of Ymbres with Ypres is obvious. As it has been explained, this Castilian Fuero is founded on an older Fuero in Latin, which reads: "Decem pece pimparellorum et pannorum dipre faciunt troxiellum", (405). It is one of the many variants of the name of this famous town of Flanders from which cloths were imported in large quantities to Spain.¹

YNCOLA, NICOLA, 'Lincoln, England'. "La mejor escarlata de Yncola cinco mrs. la vara", (Jerez, 65); "la vara de la mejor escarlata de Nicola quatro mrs. e dos sueldos de dineros alfonsis". Fr. nicole Sp. nicola implies a popular etymology; Sp. yncola shows a false separation of the prefix: el lincola el incola

YPRE, (Ypres). "E de blanqueta de Ypre", (Jerez, 65);

1. Cf. Castro, 1922, 272.

"La vara del mejor ensay de Ypre", (Ibid., Ibid),
cf. Ymbres, Ypres, Ensay, Blanqueta.

YSEMBROSUM. "De troxiello de ysembrosum, I maravedi",
(Falarcon, 401). It is frequent in Falarcon to find
Latin forms like this. It can be explained in that
the Falarcon is based on another fuero in Latin.

YSEMBRUN, YSEMBROSUM, 'woollen cloth of brown color,
dyed in iron salt'. "De troxiello de ysembrosum, I
maravedi", (Falarcon, 401). "XXV galabrunes
ysembrunes, carnotenses o burgeses fazen I troxiello",
(Ibid., Ibid.). From Ger. "eisenbraun". I do not
know whether this cloth was directly imported from
Germany, where it was made, according to Gay,¹ or from
other places where it might have been manufactured in
imitation of the German fabric. It was a cloth of
high quality, made of fine wool, woven from wool dyed
brown or black. It was also well known in France where²
it was called isembrun.

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1. Cf. Gay. s. v.
 2. (1260) "Nus freprier ne peut ne doit drap refouler...
ne faire chaues de galebrun ne d'isembrun, ne nul
garnement de feutre vendre ne acheter", (Reg. Les
Met., 196).

§

CAFRIN, 'silk of saffron color',¹ cf. Castro, 1921, 326. "Mando que uendan mios pannos: mi manto de cafri prieto", (doc. de 1256, Arch. Cath. Toledo).²

Castro thinks that the influence of saffron in this name is felt. The coloring matter in which this material was dyed supports this conjecture of the coloring ingredients much used by the Saracens.³

I do not believe as Castro suggests that cafrin was 'a material with yellow ornaments', but that it was a silk, specially saffron-colored. The example of "cafrin prieto" does not contradict the hypothesis. There are many examples of fabrics that received the name of the color in which they were

1. I do not hesitate in supposing that cafrin was a silk, as it is enumerated along with other silks of high quality in the Aranceles 11: "Cendales nin porpolas nin xamet nin ciclaton nin acitaras nin alcotonias nin cafrin nin letias nin ningun pano de seda non de peafe". It is strange that alcotonias (cotton fabrics) are mentioned among silks.
2. Ap. Castro.
3. "Most important of the many dye-stuffs sent to African ports (from Genoa) was saffron, usually called safronum or safranum in the catularies, and in all but one instance crocus, the more scientific term. The saffron pigment gave a deep-yellow and orange coloring, and saffron-yellow was a color of royalty among the Moslems and Hindus", (Krueger, 57).

usually dyed, and they kept the name even when the material, generally of a special color, was dyed in other colors. It is still doubtful if prieto always designated 'black' or 'almost black', for it may be that the adjective 'dark' was applied to all colors in their deepest shade. If that were the case, our example means 'of a dark saffron color'.

ÇAMORA, Zamora, city in the old kingdom of Leon.

"El segouiano cardenos viados que fasen en Çamora", (Jerez, 66). See segouiano.

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