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CONTENTS

	PAGE
Romanian Embroidery: a dying folk-art	3
DOROTHY NORRIS HARKNESS	
A Spanish Velvet Weave	22
HAROLD B. BURNAM	
“Ye Volunteers so Brave and Stout”	37
ADOLPH S. CAVALLO	
Club Notes	46
List of Officers	48

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Pl. 1—An especially fine example of smocking at the neck and cuff of a blouse from Bukovina. The edge of the collar is in the true Romanian stitch. From the Dunham collection—a gift to Dr. Dunham from Dr. Georges Oprescu.

ROMANIAN EMBROIDERY
A Dying Folk-Art

by

DOROTHY NORRIS HARKNESS
Photographs by NORRIS W. HARKNESS

THE urge to decorate is as old as man, yet its expression is always controlled, or at least affected, by the circumstances under which the man — and especially the woman — must live. The kind of decoration man has created and even the basic materials of which he has made it have followed his economic and social evolution and have been altered by climate, his own mode of life, as well as that of his neighbors and their attitude toward him, and his national security.

The more nomadic his life, the less he has been able to gratify his desire for beauty of his own creation; the more sheltered and secure he became, the more ornate, elaborate, and permanent his decorations could be. In the same way, men living in areas subject to frequent wars and invasions tended to make their treasures more portable, and often turned to articles of fabric and/or clothing for the gratification of the desire for decoration.

Romania became a great center of embroidery because of a combination of these reasons, but to understand more clearly the subtle differences between Romanian embroidery and that of the neighboring states it is necessary to know some of the historical background. To realize only that Romania is a Latin country surrounded by Magyars and Slavs is not enough.

Historians theorize that all the peoples living in southeastern Europe are descended from the Thraco-Illyric race, despite the great linguistic differences that exist among them today. One branch of the race was called Masagetae or Dacian, the people so vividly described by John P. Haskins in his study, "Pazyrik, The Valley of the Frozen Tombs," in this Bulletin in 1956. They were well known by the Chinese as the "Ta Yueh-chih," meaning the greater Getae, who dominated the slopes of the Altai Mountains in Asia between 526 and 161 B.C.

The Dacians were first mentioned by Herodotus in 512 B.C., but there is historical evidence of their existence almost 1500 years earlier. They vanished as an independent race in 106 A.D. when they were conquered by the Romans under Trajan, the first Roman Emperor who was not Roman but Spanish. The conquerors occupied the country for 165 years and in that time the great majority of the Dacian men were either killed



Pl. 2—(Above) Map of Romania. (Below) A delicate black-on-white blouse from Transylvania with extensive use of satin stitch and the rather rare stylized flowers. From the Dunham collection.

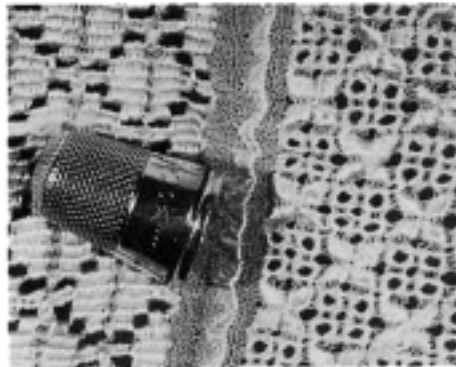
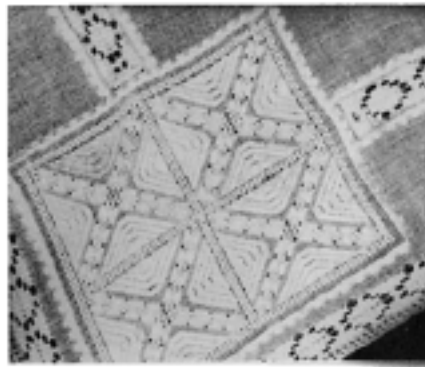
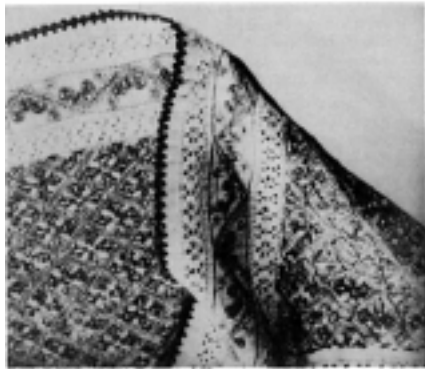
or sent back to Rome as laborers, while the Roman soldiers remained to give Romania its Roman background and language. The conquest of the little country, which had been paid tribute by Trajan's predecessors, is commemorated by "Trajan's Column," a tall pillar carved with many figures in Dacian costume, a form of dress that changed but little right up to the Russian occupation.

As a result of this long union, which continued until the Goths drove the Romans back across the Danube, "The Romanian people," says Miss Juliet Thompson in her book "Old Romania" (Charles Scribner's Sons — 1939), "though separated from Rome by force of circumstances felt and still feel themselves ardently Latin. . . . The isolation afforded by the mountains successfully protected the Carpatho-Danubian area from every trace of the Teutonic invasions, and the lack of a common religion also helped to preserve intact Rome's heritage. Unlike western Europe, no single Teutonic institution or word has survived in Romanian civilization."

This ancestry of Rome and Dacia has left the Romanian a heritage of certain almost pagan customs and beliefs which seem rather curious when we consider his deeply devout following of the Greek Orthodox Church. Even before the peasant learned to read and write, he studied the stars and was guided by them in the times for planting and harvesting, and for the picking, and even the use of, the various materials that were his sources of dyes.

To return for a moment to history, Wallachia and Moldavia, the two principalities that were united as Romania in 1859, furnished an easy passage through the gap between the Carpathian Mountains and the Black Sea, a passage that became a major invasion thoroughfare for Goth, Greek, Turk, Hungarian, Pole, Roman — every tribe, nation, or race that sought wealth by conquest (Plate 2, map). Because of this repeated invasion and occupation, the Romanians were the first to make "the scorched earth" a national policy intended to discourage any invader from remaining to enjoy their fertile plains.

These invasions continued well into the nineteenth century — and in a sense through the World Wars of the twentieth — and served to give the Romanians the reputation of nomads, when actually they were a home-loving, peaceful, agricultural folk, fleeing frequent enemies and carrying with them into mountain refuges all their little treasures and household possessions. Obviously rugs, embroideries, and other fabrics were the things that could be transported most easily and with the minimum of damage,



Pl. 3—(Above, left) Small table-cover with two shades of green silk on white *pansa* with pulled work, paillettes, and gold thread. (Above, right) White-on-white Wallachian blouse with silk embroidery on cotton *pansa*, with pulled work and smocking at the neck. The enlarged section of the shoulder band (below) with the thimble for scale shows the delicacy of the *pansa*. Courtesy of Dr. Dunham. (Below, left) White-on-white tea-cloth with geometric satin stitch and pulled work.

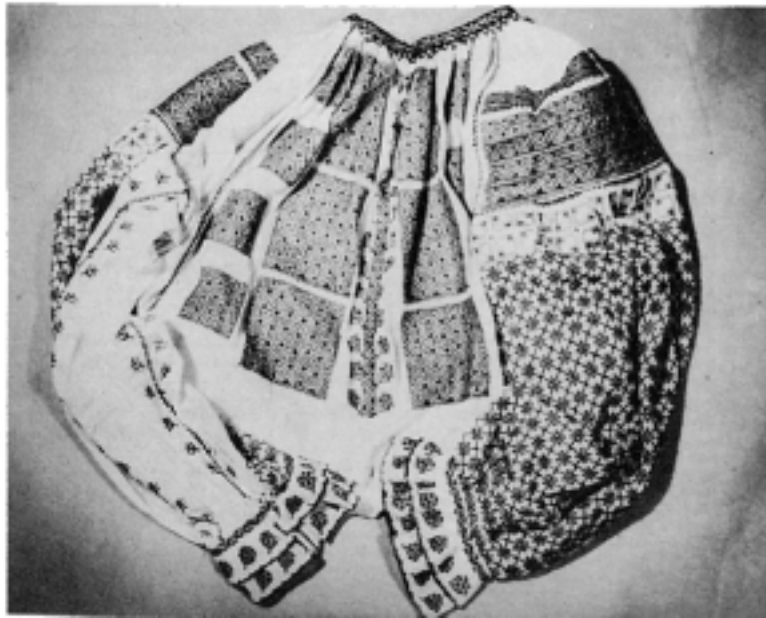
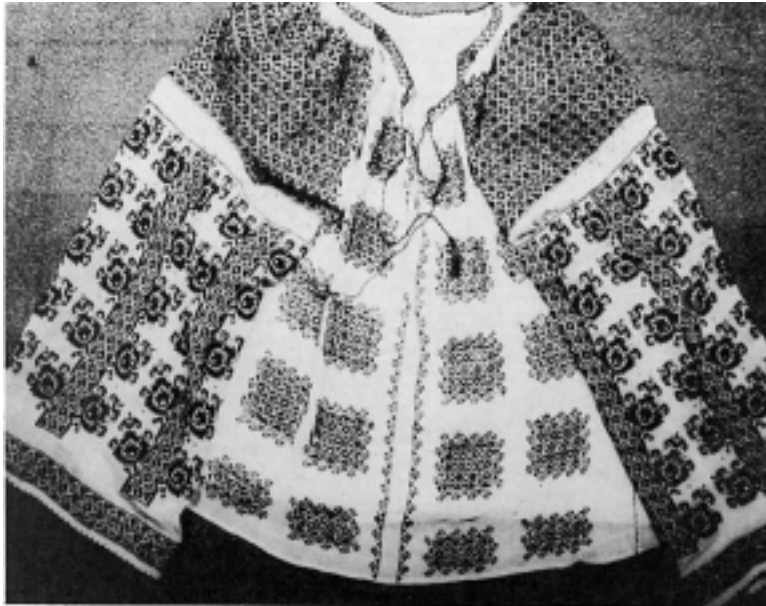
so it was this general type of decoration that became characteristically and nationally Romanian.

There was still another reason for the Romanian's special interest in embroidery; the women who had to share in earning the family living could spin the thread and do the needlework while tending the flocks and doing the innumerable jobs out of doors that required some attention, but in a large measure only presence and occasional activity. The dyeing and weaving were done at home, of course, but these demanded comparatively little of her time.

The Romanian home, then, was profusely decorated with large rugs and embroideries on the walls, and towels or scarves over windows, ikons, and even candlesticks and lamps. Table covers, (Plates 3 and 5 above) bed spreads, and doilies of every kind and size filled all the available spaces, and each was made at home by weaving in an intricate pattern or by embroidery. Most of the fabric used was white (Plate 3 below, right), but occasionally brown or black wool was used without dyeing and sometimes the thread was dyed before the weaving. Dyeing the whole piece was exceedingly rare if it was practised at all (Plate 5, lower left, lower right).

It is of special interest to note the great differences in materials, coloring, styles, and embroidery techniques to be found in a country which extends less than 325 miles from north to south and 450 from east to west, but ranges in climate from the almost semi-tropical to snow-swept plains and frigid mountain regions. At the same time, there is evidence that inter-marriage between Romanians and their immediate neighbors has had less effect than might have been expected, though in certain areas this influence has obviously extended in both directions. Some of this variety is probably caused by the fact that, though the embroidery patterns were traditional designs handed down with the techniques from generation to generation, each woman used her own interpretation and added her own individual touch. Despite the endless variations this brought about, the characteristics of each district, and indeed of each town, were so strong that it is frequently possible to identify not only the area but even the village from which the embroidery came.

It is simple to trace the invasion routes, which were naturally the trade routes as well. Following the passages around and through the mountains as did the armies, the peddlers brought their wares from Italy, Turkey, Russia, and even Egypt, and the use of different materials and ornaments points out the easier travel roads. The appearance of Venetian glass beads



Pl. 4—(Above) Richly embroidered blouse from Oltenia showing black and gold thread and paillettes on very fine *pansa*. From the Dunham collection. (Below) Red and gold blouse from Oltenia with double ruffled cuffs. The sleeve is turned to show the work on the seams and the under side. From the Dunham Collection.

(Plates 8, 10 above) shows the trade route from Italy, and sequins and small strips of silver and other metals folded into the designs of various localities trace the course of peddlers from Turkey and Egypt (Plates 6 above, 4 above, 9 below).

While all these factors had their effect on designs, colors, and materials, geography and climate were of even greater importance. In Wallachia, the rich, fertile area between the Danube and the Carpathian Mountains where the climate is mild, the workmanship is finer, the *pansa* (the hand-woven, crepe-like cotton or linen material on which practically all Romanian embroidery is done) is thinner (Plates 3 right and below, left, 6 above, left), and there is more evidence of the effect of imports and of Greek and Bulgarian influence. Here one finds much use of the flat metal bars folded into the design (Plates 1, 6 above, right), and more colors appear.

In Oltenia in southwestern Wallachia the stitching is more delicate and the fly stitch is often found (Plate 4 above). Here bright red is used more often as a basic design element while its chief purpose in Banat, to the northwest, is to emphasize metallic thread as part of the stronger color and bolder design of the Turkish and Hungarian influence.

In Moldavia, to the east and along the Russian border, one finds many of the embroidered head-dresses and the leather jackets that are worn to some extent all over the country. Brightly colored wool is embroidered on the leather and there are occasional examples of inserted black borders and panels of leather strips. According to Dr. Donald Dunham in his "Romanian Profile," greater use is made of darker colors on blouses than is common in Wallachia, with dark red and black, bright red, or touches of yellow or olive green to brighten other colors. The materials are heavier, especially the *pansa*, and there is less delicacy and sophistication in the workmanship.

In Bukovina, in the extreme northern part of the country in the wind-swept area of the Russian plains, the blouses are much heavier and thicker thread is used than in Wallachia. In general the designs are more conservative, but there are occasional spectacular examples of the juxtaposition of dramatic colors (Plate 5, upper left).

Transylvania, almost separated from the rest of the country by the rugged Carpathian Mountains, is the most conservative district of all in its use of color. Black and white is extensively used with heavy wool embroidery on felt or on the leather side of coats worn with the fur inside. The embroidery on men's blouses is often so heavy that the background material can scarcely be seen at all (Plate 5, lower left; Plate 6 below).



Pl. 5—(Below, right) Small table-cover on black wool from Bukovina or Transylvania with buttonhole stitch over the rolled edge. (Above, right) Table-cover from Oltenia, using various colors of thread on the white *pansa* that is a major factor in the design. (Above, left) Man's heavy shirt from Transylvania with almost solid embroidery on sleeves and shirt front. The diagonal stitches are embroidered over the red. (Below, left) An apron of black wool from Muntenia. Courtesy of the Brooklyn Museum.

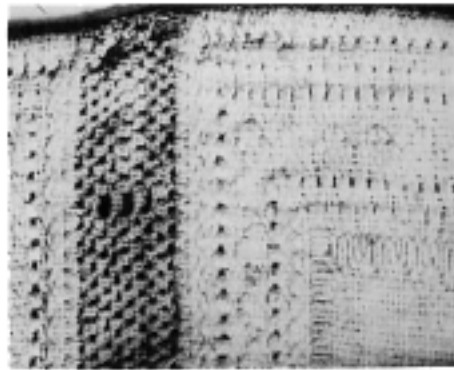
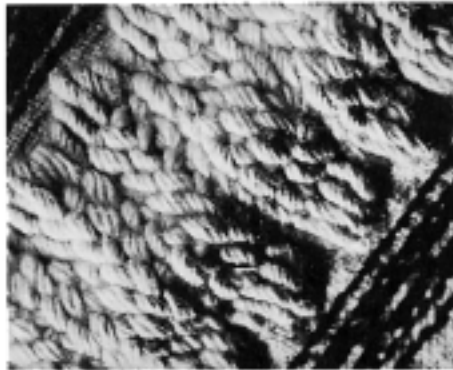
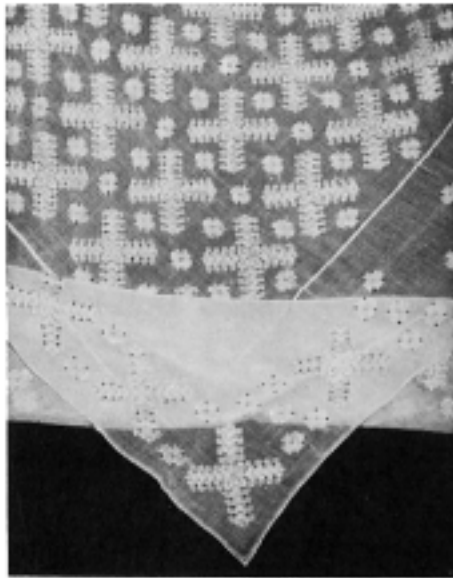
Obviously some of these color differences were caused by variations in climate, tradition, and local availability of the raw materials used in the dyeing, as well as by the influences mentioned above. Until about 1870 when aniline dyes were first introduced, the coloring depended upon the natural color of the raw material (as black wool from black sheep) and the vegetable dyes which each woman prepared for her own use.

Black dye was made from walnut husks or alder branches, with gallic acid added as a fixative; red from the bark of wild apple trees; orange by adding saffron to the red; yellow from young green wheat, apple peels, saffron, or the tops of pussy willow trees. Other familiar herbs, barks, and vegetables were used to produce other colors or to control the shade of the principal ones (Plate 7, above). It is most unfortunate that the making of the dyes, together with much of the processing, the traditional design, and the art of embroidery itself are rapidly falling into the category of lost arts.

All the material — with few exceptions — was made at home. Since the raising of sheep was one of the most important occupations in the early history of the country, wool was plentiful and, with flax and hemp, was the base for much of the work. Later, silkworms were raised and both cotton and silk were produced and imported. As before noted, the small metal strips, glass beads, paillettes, and gold and silver thread were brought in by peddlers from as far away as Egypt.

Throughout, the preparation of the embroidery materials involved the near-superstitions of the people. Women engaged in any stage of making or using dyes had to be happy, healthy, and unworried, and the work had to be done in the proper phase of the moon. St. Constantine's Day, May 21, was the day for shearing the finest early wool from the belly, neck and tail of the sheep, a time selected to avoid the coarser, heavier wool that came several weeks later. Since the final product was so important to their lives, Romanians treated each step in its production with due deference.

The wool was washed in soap and hot water, soaked to rinse in streams, and dried in the sun. It was then combed to separate the fibers and eliminate insects, and then spun into thread. Flax was handled in similar fashion after soaking and rotting the fiber out of the stalk. The fibers and occasionally a woven piece were bleached repeatedly in a strong solution made by boiling straw in water. The series of bleachings, each followed by drying in the sun, produced a strong thread of a warm white shade. The lighter thread was often given an extra twist in the spinning to add to the almost



Pl. 6—(Above, left) A splendid example of the fineness of *pansa* in a banquet-cloth embroidered with white and light yellow silk highlighted with gold paillettes. From the Dunham collection. (Above, right) Enlarged view of part of one of the stylized flowers on the lower chest of the blouse in Pl. 1, showing the metal strips, a great variety of stitches, and silk thread not twisted. (Below) Elaborate seams in men's shirts. The one on the right is from the shirt on Pl. 5.

frothy, crepe texture of the woven material, the *pansa* (pronounced pun-zuh). Woven on home looms, the *pansa* ranges in weight from the sheer delicacy of lawn or organdy to the strong heaviness of sailcloth, or even the heavy canvas used for men's shirts (Plates 5 upper left, 9 above, left) and household objects.

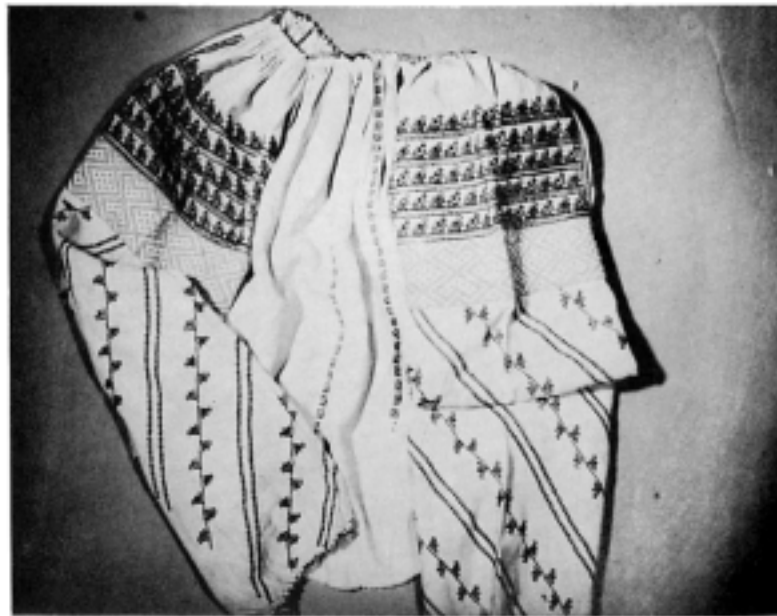
In his already mentioned "Romanian Profile," Dr. Dunham says, "The profusion of color, the intricacy of design, the differences in each pattern, the quiet harmony of wild tonal relationships, the easy juxtaposition of geometric designs and those taken from nature, all with a quality of finish, in the writer's opinion, make Romanian embroideries the most vitally beautiful in the world" (Plate 7).

We have noted some of the influences that have brought about this interesting perfection of highly skilled hand-work created by a people whose educational standards were extremely low until the early part of this century, and whose history is more marked by strife than by what we might expect to lead to high artistic achievement. Much of this perfection undoubtedly springs from their Roman blood and the traditions of art and ability in many fields.

A curious reminiscence of a Roman design can be seen in the spirals that encircle some Romanian sleeves of blouses and shirts; they recall the spiral decoration of Trajan's Column in Rome. It will be remembered that it was this emperor who conquered Dacia, and it has even been suggested that the extraordinary idea of placing sculpture on a column in this way was derived from the embroideries brought back from his new province (Plate 7, below).

In studying the embroidery designs, the striking elements, as commented upon by Dr. Dunham and others, are the sensitivity and refinement of both color and pattern. Even when highly unlikely color combinations are used, the innate good taste of the Romanian peasant is always noticeable. A great many symbolical signs were used in the patterns — the snail-like circles of "life and death," the wall of Troy, the plain circle for the sun, the swastika, and many varieties of crosses are only a few of them. On rare occasions there may be stylized flowers and birds (Plates 1, 6 above, right, 7 below, 2 below)—each the choice of the individual woman expressing the combination of her inherited pagan superstitions and her devout Christianity.

An outstanding characteristic of Romanian embroidery design is its reliance on the background's showing through the worked pattern to form



Pl. 7—(Above) Unusual blouse with brilliant coloring reminiscent of stained glass windows and more pattern in the white-on-white separating band than is usually found. (Below) One of the rare blouses using stylized ducks and a diagonal striped pattern on the sleeves. Made in Oltenia. From the Brooklyn Museum.

a distinct design in itself. It creates somewhat the effect of a cameo, with the nearby almost solid embroidery often seeming to be a background for a main design in white (Plate 10, upper left). Color masses are broken or softened by using white or cream silk on the light *pansa* (Plates 4 above, 8, 7 above, 2 below), and shading with white or lighter shades of the principal color is common.

Even remembering that the basic patterns and designs have been handed down from generation to generation, and although each part of the country has imprinted its own identification on the finished product, the symphony of color and the refinement of the pattern are the result of the individual woman's imagination. No pattern is ever exactly repeated and no design is ever transferred to the *pansa*. For the most part it is a matter of the precise counting of threads to make the various elements fit the pattern in the geometrically accurate way which is proverbially Romanian.

These embroidery techniques are to be found in all the many useful and decorative articles in homes everywhere in the country, but the clothing of both men and women received major attention. Simple in their cut and style (almost unchanged throughout the nearly two thousand years of which we have definite knowledge), only the profuse, colorful embroidery lifted them from the drab and the ordinary.

Outstanding as examples of the use of striking color and ingenuity of design are the *ii*a or blouses for women and shirts for men. Shoulders and sleeves naturally received most emphasis with horizontal bands at the shoulder seam of squares, medallions, or emblems influenced greatly by the area in which the maker lived. There is almost always a separating break of white between the shoulder and the mid-arm patterns, often of the type called "embossed" by Dr. Georges Oprescu in his book, "Peasant Art in Romania." The term indicates a method of stitchery by which the material is raised, or puckered, not an embroidery design in relief (Plate 9 above, right). The band, whether "embossed" or not, may be from half an inch to several inches in width and serves to soften the design contrast between the two areas, while acting as a transition from one to the other. Dr. Oprescu says, "The design of the upper area runs at right angles to that of the lower . . . and the embossing is usually in silk—either white like the *pansa* or faintly grayish or yellow (Plate 10). The silk is generally used alone or—especially in Bukovina—sometimes combined with other colors or with glass beads."



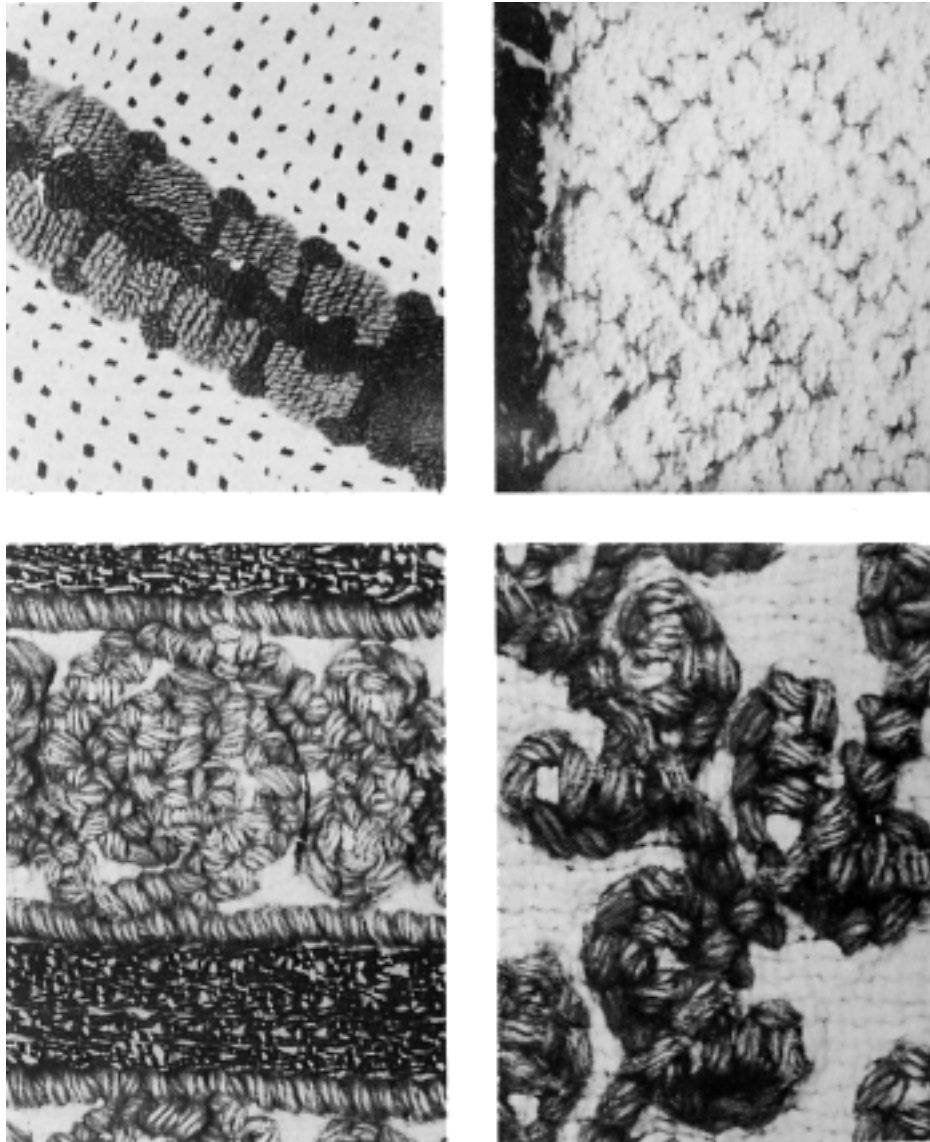
Pl. 8—(Above) A blouse from Muntenia with unusual blending of colors in a striking design accented by glass beads. (Below) Detail of the shoulder patterns with lower horizontal section separated from the higher shoulder patch by a narrow strip of drawn work. Courtesy of the Brooklyn Museum.

Down to the cuff, perpendicular or diagonal lines repeat, though never exactly, the color and pattern of the shoulder design. The opening down the front of the blouse, and sometimes the back as well, was decorated with medallions or other bits reminiscent of the shoulder pattern, and the seams, rather than being hidden, were featured by open work in one or more of the colors of the main design. The herringbone, or a fancy derivative of it, was frequently used for the purpose (Plate 6).

Although Mme. Enachescu-Cantemir, in her book "Popular Romanian Dress," says that a great variety of stitches were used, from what I have been able to determine, only a very few were arranged and rearranged to obtain many different results and effects. Including all those used in cut work and drawn work, as well as the types most characteristically Romanian, not more than twenty different stitches can be identified and more than half of this number are rarely used.

Those most frequently seen are the cross stitch, the Romanian, the fly, the Holbein, the line, the straight — either single or double — the chain, the satin, and the Dodecanese, while the buttonhole is sometimes used to finish off an edge. They are worked in many combinations with some even done from the reverse side. Many instances are found of the use of double or triple threads, while a single strand produces a spidery, lighter effect. Often the fullness of the material is gathered into a band at the neck or cuff by smocking, which may be done in the European or English style from the front of the work (the honeycomb) (Plate 1, 3, 2 below) or in the typically Romanian fashion with extremely long stitches from the wrong side of the material.

In recent years, Romanian embroidery, with all its loveliness, all its beauty and strength, and all its value as one of the world's great folk-arts, is fast becoming a lost art. The generation of women who are now in their middle age, the women who learned embroidery from their mothers and grandmothers and who proudly practised what had become a truly national art form, can no longer pass on their skills and their traditions to their daughters. They are engaged in doing men's work in the salt mines and the railroad yards, or other forms of heavy labor that leave little time or strength for more delicate hand-work. Few hands are attuned to the gentleness of spinning and weaving and needlework. Only in the rarest instances has the present younger generation learned any of the art of embroidery — and who knows whether the next will have more than heard of it!



Pl.9—(Above, left) The shoulder band from a very old blouse from Hateg, Transylvania. The extremely heavy wool is olive green and khaki, and the entire sleeve is pulled work. (Above, right) Detail from a separating band of heavy wool embroidery on the sleeve of a blouse. The material is raised throughout by the stitches, a type of work called “embossing” by Dr. Oprescu. (Below, left) A section of a small part of the shoulder strips from a Bukovinian blouse, with silver and gold threads in alternate bands and heavy red floss thread in the Dodecanese stitch in the others. (Below, right) An enlargement of the stitches in the red bands. From the Dunham collection.

Epitaph

Let me quote once more — this time from a new book, “Folk Art in the Romanian People’s Republic,” published by the USSR State Publishing House for Literature and the Arts, page 27:

“The rich colors of the decorative designs are made with dyes extracted from various roots, stems, and flowers from the fields and woods of our country. Today, however, this practice has almost disappeared. Chemical dyes have replaced vegetal dyes, adding new hues to the range of colors. Dyeing is generally done nowadays in towns, in dye-shops.”

And once more — “We should also mention the more and more frequent use of the sewing machine, even for embroidery.”



Pl. 10—(Above) Striking *iia* (Blouse) from Moldavia, with a corn-colored separating band in geometric satin stitch, highlighted with glass beads both white and colored. (Below) Strong, heavy blue combined with gold thread on delicate white *pansa* and the repeated shoulder bands make this blouse unusual and striking. The needle in the enlargement at the right indicates the size of the thread. From the collection of Mrs. Frederik Rutgers.

A SPANISH VELVET WEAVE

by

HAROLD B. BURNHAM

THE search for clues to establish the provenance of a work of art is as fascinating as any detective story, and this paper is a preliminary report on a search that is still continuing. It started some years ago when The Royal Ontario Museum, Toronto, acquired a large embroidered velvet panel made from material for a Ming Dragon Robe of the early seventeenth century. There was no question regarding its provenance (it is one of the earliest Chinese velvets known), but the weave of the ground was unusual, being unlike any Far Eastern material yet examined.¹ An examination of European material showed that the same ground also occurred occasionally there in material dating from the end of the fifteenth century on. The next step was to endeavour to establish whether these pieces had been woven in Italy or Spain, the two major velvet-weaving countries, as this knowledge could have a bearing on the introduction of the craft into China. The construction of the weave which gave rise to the search is derived from 3/1 twill and is shown in Figure 1; a variation which is much less common is shown in Figure 2.

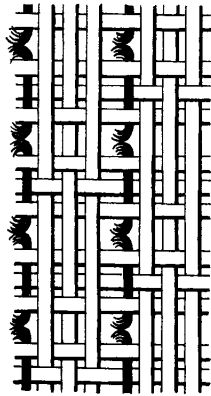


FIGURE 1

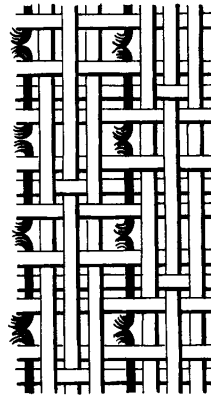


FIGURE 2

Velvet weaves derived from 3/1 twill.

Velvet is one of the high achievements of the weaver's art, requiring specialized equipment and highly skilled artisans. In principal, a secondary warp is used to produce a pile above a ground fabric. This warp is first raised so that a small rod may be inserted, and then lowered to hold the rod in place. The pile warp may then be left to float on the back of the fabric until another rod is inserted producing a loose-pile velvet, or may, as in the weaves considered here, be interwoven with the ground to produce a fast-pile velvet. Once the rod is securely held in position, it may be either pulled out, or cut out: the first method producing an uncut pile, the second a cut pile. To weave simple velvets, a loom must be fitted with an extra beam to hold the pile warp, and an extra harness to control it. In weaving figured velvets, a figure harness is employed to control the pile ends as required by the pattern, and, as the take-up of these ends is uneven, the extra beam must be replaced by a bobbin-rack with each spool separately tensioned, and each carrying the end or ends for one warp *découpure* of the pattern. In the study of ancient figured fabrics, one technical point of the utmost importance is generally overlooked. This is the number of pulley cords in the drawloom required to produce the transversal repeat of the pattern. We know from Italian records that the classic number of pulley cords used there for velvet was 800 and its divisions, although 900 were occasionally employed.² We have no similar knowledge of the capacity of Spanish drawlooms and one of the aims of the present investigation is to determine if there was a difference between them and those used in Italy.

This is a technical digression and it is time to return to our search. The construction was found in a few figured velvets which, on stylistic grounds, might well be assigned to either Spain or Italy, but it was also found as the ground for a number of sixteenth century embroideries, mainly ecclesiastical, which are always accepted as Spanish. On the basis of these findings it seemed worthwhile to concentrate on material of definite Spanish provenance, while still examining Italian material to see if the weave was found there. At this point it must be pointed out that it has yet to be found on any specifically Italian material before the eighteenth, or possibly the end of the seventeenth, century.

Furniture of undoubtedly Spanish origin seemed a natural place to look and the weave (Figure 1) was found in the crimson velvet covering two chests bound and decorated with wrought iron. The locks and other details of both of them show the scallop shells of St. James the Great, whose shrine at Santiago de Compostella was one of the great places of pilgrimage. One of these chests, illustrated in Plate 1, is in The Royal



Pl. 1—(Above) Velvet-covered chest on stand, with wrought iron decoration. Early sixteenth century. Royal Ontario Museum, Toronto. (Below) Panel of embroidered crimson velvet. Sixteenth century. Courtesy of the Metropolitan Museum of Art, New York. (Rogers Fund, 1906).

Ontario Museum, Toronto, and the other, which is very similar, is in the collections of The Hispanic Society of America, New York.³ Both are undoubtedly of Spanish manufacture and date from the end of the fifteenth or the early sixteenth century.

Equally Spanish is the special type of sixteenth-century writing desk known as the *vargueño*, the name of which comes from Barga, a small town near Toledo, where they are supposed first to have been made. The fronts of these desks are hinged at the bottom and open down to reveal banks of drawers decorated with fine inlay. The outer faces of the front and of the sides are decorated with wrought iron lozenges mounted over crimson velvet and in practically all examples the construction is that shown in Figure 1. The Hispanic Society of America has a fine collection of these writing desks on display in their galleries.⁴

Although the presence of this weave on these two types of furniture strongly supported the view that it was Spanish, further proof was required and it was necessary to look again in more detail at the sixteenth-century embroideries, mentioned above, which are ascribed to Spain. To date a large number of these, somewhat over two hundred, have been examined and with a few exceptions the ground weave of the velvet is that shown in Figure 1. The exceptions are of slight consequence as they are basically the same weave showing only a variation in the position of the velvet rods, as shown in Figure 2. All the embroideries have certain characteristics in common. The motifs are in coloured silks, often satin, backed with coarse paper and are appliquéd on coarse linen. These are sewn to the velvet ground with outlines and details worked in couched silk cordonnet and gold or silver *filés* with occasional touches of satin stitch. Typical examples of this work can be seen in the orphrey of the chasuble in Plate 2, the panel in Plate 1, and the apparels of the dalmatics in Plates 4 and 5. Most of the designs of these embroideries with their stylized leaf scrolls and formal vases are drawn from the standard decorative repertoire of the period.

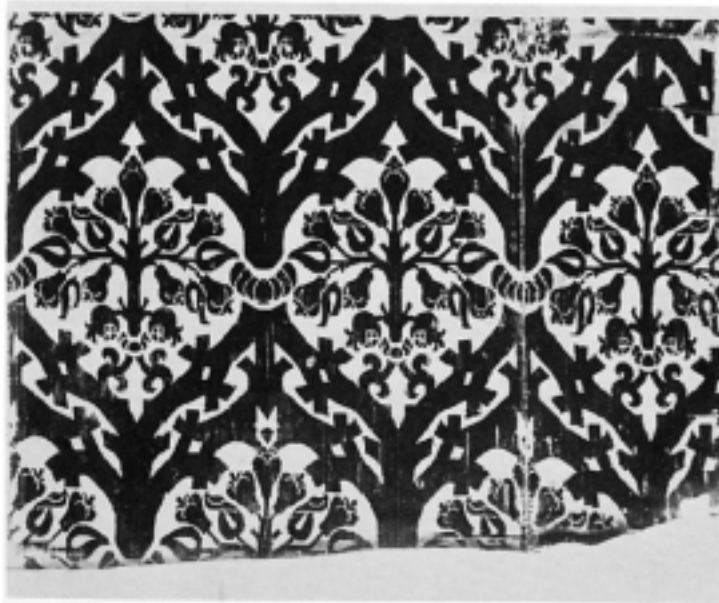
The crimson velvet chasuble (Plate 2) with blue orphreys may possibly have been for use at Passiontide. Although probably made towards the end of the seventeenth century, all the material used is considerably older. The weave of the material in the vestment is the one shown in Figure 1, while the weave of the blue velvet of the orphrey is that shown in Figure 2. The *I.H.S.* monogram and the *Agnus Dei* are both worked in couched gold *filé* and the other motives are in appliquéd coloured satins outlined with the same metal thread. The crimson velvet panel (Plate 1) is of even



Pl. 2—Crimson velvet chasuble with embroidered blue velvet orphreys. Seventeenth century. The materials are sixteenth century. Royal Ontario Museum, Toronto.

greater interest, as it is one of the few pieces found with heraldic motifs. The weave of the velvet itself is again that shown in Figure 1, but, as the technique of the embroidery is typical of the whole group, it would be wise to describe it in detail. The designs are appliquéd, and beneath an arcade in yellow satin outlined in couched green and white cordonnet are formal vases alternating with a coat-of-arms. The vases are also in yellow satin but outlined in white and blue cordonnet. The tulips in the vases are in white linen, an effective but unusual departure, with leaves in green satin. Above the arcade is a border of yellow and blue satin. These motifs, like the others, are outlined in couched cordonnet. One of the most interesting features of this panel is the Spanish coat-of-arms, probably those of an ecclesiastic. The arms are carried on an *ovolado cuartulado*, a typically Spanish field, within a gold bordure. In the first quarter are the arms of Castille: gules, a castle with three towers, or; and in the third those of Leon: argent, a lion rampant azur, langued gules. The charge of the second quarter is vert, a fleur-de-lys between four stars, or; of the fourth, or, a tree proper. Unfortunately it has not been possible to identify either of these charges, but that in the second quarter bears a resemblance to heraldic devices on grave furnishings found in the royal tombs at Burgos de las Huelgas.⁵ The charge of the fourth quarter has been ascribed to the Sobrarbe family of Aragon, but it has not been possible to verify this attribution. All the devices on the arms are embroidered in the usual manner with appliquéd satin of the appropriate color outlined with couched gold *filé*. Certain details, such as the castle, the fleur-de-lys and the trunk of the tree are worked entirely in gold *filé* in brick-work couching, while the leaves and branches of the tree are in french knots in blue and green silks. Only one other example with heraldic decoration has been found and it too shows Spanish arms. They are found on the orphrey of a cope in The Cleveland Museum of Art and, although the details of the charges cannot be determined with certainty, the castle of Castille, the lion of Leon, and the baskets of the de Guzman family can still be distinguished.⁶

Another embroidery of undoubted Spanish workmanship but in a different style is the orphrey, morse, and hood of the vestment known as "The Cope of the Catholic Kings," now in the Musée Historique des Tissus, Lyon. According to tradition, this was presented to the first Archbishop of Granada by Isabella the Catholic shortly after 1492, when the city was finally captured from the Moors. The morse shows the Virgin and Child; the hood, the Ascension; and the orphrey, God the Father with three



Pl. 3—(Above) Stamped crimson velvet. Late sixteenth century. Cooper Union Museum for the Arts of Decoration, New York. Reproduced by permission. (Below) Chartreuse green cut voided velvet. Late fifteenth century. Musée Historique des Tissus, Lyon. Reproduced by permission.

Apostles on each side. The embroidery is extremely heavy and is worked in very high relief over a padded foundation. Small flat metal rings are sewn to the padded forms in coloured silks, the closeness of the stitches and the colors used providing the necessary shading. Faces, hands and some other details are worked in fine split stitch. At some point these figures have been remounted on new crimson velvet, but enough of the original remains to establish that it too was the weave shown in figure 1.⁷

Mention has already been made that somewhat over two hundred of these ecclesiastical embroideries in various collections have been examined. These include orphreys and apparels still forming parts of vestments of Spanish style, as well as many others which are now detached. These separate pieces include a number of apparels from amices and from dalmatics. A number of the complete vestments are of plain crimson velvet similar to the chasuble shown in Plate 2, and in every case the weave of the velvet has been that shown in Figure 1 or, more rarely, that shown in Figure 2.

Four other examples of embroidery require mention in which the same constructions are found. These are not, strictly speaking, ecclesiastical, but are confraternity banners carried in processions. These are of crimson velvet: two in The Hispanic Society of America date from the end of the sixteenth century (one is dated 1599)⁸ and the other, probably from the seventeenth century, is in The Royal Ontario Museum. All are lavishly embroidered and bear inscriptions in Spanish or in Latin. Regardless of which language they are in, these inscriptions prove their Spanish origin. This is also true of the fourth banner which is dated 1596 and is a recent acquisition of The Metropolitan Museum of Art. It is unlike the others in that the ground is damask, but is decorated with the arms of the Mercedarian order on crimson velvet of the weave shown in Figure 1.

Before moving on to the related material which comprises patterned and figured velvets, it would be wise to summarize the findings to date. In the mass of material examined, no velvet of this construction has been found on material of Italian origin, but it occurs frequently, almost constantly, in Spanish work of the late fifteenth and the sixteenth centuries. Some of this work, such as the furniture, is of undoubted Spanish origin, and a provenance other than Spanish is unlikely for the ecclesiastical embroideries mentioned above, or for the confraternity banners. Granted it is possible that all this velvet was imported from Italy, but this is highly improbable. Without question, Spain was a major velvet-producing country



Pl. 4—Green *ferronerie* velvet dalmatic with embroidered green velvet apparels. First half sixteenth century. Courtesy of the Metropolitan Museum of Art, New York. (Gift of Mrs. Valentine A. Blaque, 1933, in memory of Valentine A. Blaque).

and there would have been no need for such commerce. It seems safe to assume that velvets of this construction that can be dated earlier than 1600 are definitely of Spanish origin. After this date the question is less simple, as we know that in the early seventeenth century the weave was being used in China, and some of this material probably reached Europe. This does not present a major problem as a close examination reveals a difference between Chinese and European warp threads both in character and in twist. The difference in character can be distinguished by the trained eye: the difference in twist is an easier matter, as Far Eastern organzine of the period has a Z-twist and European an S-twist. In examining threads for this distinction, it must be borne in mind that a Z-twist poil was occasionally used in Europe. In addition to this distinction, the yarns in the ground fabric are often undyed in Spanish examples, while in the Chinese the yarns are invariably dyed, often the same color as the pile.

The patterned and figured velvets are of much greater interest than the examples described above, as it is here that the greatest uncertainty exists regarding attribution. Lacking a better term, "patterned" is used here to cover the large mass of stamped velvets of the late sixteenth century, which are represented in almost every textile collection. The patterns are all on a small scale and the crimson velvet in Plate 3 from The Cooper Union Museum, New York, is typical of the whole group. This example is particularly interesting as one of the motifs is the crowned double-headed eagle of Hapsburg, the royal house to which Philip II of Spain belonged. The patterns employed for these velvets vary in quality but are related stylistically to one another. It seems likely they were produced in the same country. Over two hundred have been examined and all, whether green, red, crimson, or maroon, show the weave (Figure 1) which appears to be Spanish. It seems safe for this reason to assign them to that country.

The figured velvets are more interesting and more controversial, and it is in this field that research is still being carried on. As the evidence is not yet complete, it is not yet possible to cover the field in detail, but only to point out the possible scope of the ultimate results. Three examples with technical similarities are shown here. One is a cut voided length of chartreuse green in the Musée Historique des Tissus, Lyon (Plate 3); the other two are dalmatics, one a green *ferronerie* in The Metropolitan Museum of Art, New York (Plate 4), the other a solid cut crimson pile-on-pile in The Royal Ontario Museum, Toronto (Plate 5). It will be noticed that the apparels of both dalmatics are typical of Spanish embroidery of the sixteenth century, and in both cases the ground is green velvet of the usual



Pl. 5—Crimson pile-on-pile velvet dalmatic with embroidered green velvet apparels. First half sixteenth century. Royal Ontario Museum, Toronto.

construction (Figure 1). More important for this investigation, the ground of all three figured velvets is the same weave.

The length of chartreuse green velvet shown in Plate 3 has a pattern that resembles few of the pieces of the late fifteenth century. One other example with a pattern in similar style was acquired by The Museum of Fine Arts, Boston, in 1948, but it has not yet been possible to examine it in detail to determine its construction. The strong double arched compartments formed by heavy branches are unlike Italian design of the period, although the device of a fruited branch with figs and pomegranates might have been used in either country. The segmented circlet surrounding the branches is a device that occurs again in the pile-on-pile dalmatic described below. Besides the ground weave, the most interesting feature of this piece from a technical point of view is that the design is based on four comber units, two reversed, of 210 pulley cords.

A design based on the same number of cords is found in the green *ferronerie* velvet of the dalmatic in Plate 4, and its pattern is of a type that is of more frequent occurrence. Although it shows the flattened lobed medallion often considered typical of Spanish design, this characteristic has not been found in all the examples of *ferronerie* velvets studied, where the design is based on 210 pulley cords. The more common feature in all examples is the fine, almost incised, lines of the figures as opposed to the bolder patterns of unquestionably Italian velvets with their broad voided outlines.

The crimson pile-on-pile dalmatic in Plate 5 shows compartments formed by bracteated branches, a feature of many designs of the period, surrounded where they meet by a segmented circlet. It has as well the fruited branches bearing figs and pomegranates, though the central compartments show sprays of what are probably chestnuts. It is a pattern that was apparently very popular during the sixteenth century. It exists in a number of variations of differing quality and is also found on stamped wool velvets. A number of these latter pieces show the arms of Castille stamped near the base of the central spray. The pattern has been ascribed by various writers both to Italy and to Spain on stylistic grounds, and versions do exist which are probably Italian. This is not surprising, as a successful and popular pattern in one country might easily be copied and adapted to use in the other. Like the other figured velvets shown, the ground of this is the weave derived from 3/1 twill, but the more interesting technical point is that the figure is based on two comber units, one reversed, of 420 pulley cords.

It must be borne in mind that the construction of the figure harness of a drawloom is a highly complex undertaking and once built is not likely to be changed. It is only on the rarest occasions that a monture might be rebuilt to fulfill the requirements of an important special order. The other important point in this connection is that all designs must be based on the capacity of the loom. Weavers and designers would be trained to work to an established number of pulley cords and once established it is likely that the number would remain static over a long period. Simple arithmetic will show that all three of the figured velvets shown here were woven on a drawloom in which the number of pulley cords employed were divisions of 840. It has already been mentioned that we know from Italian records that the looms in that country employed 800 and occasionally 900 cords and their divisions. There is no mention in any of these reports of 840 cords and its divisions being used there. It is on the basis of this, combined with the fact that the velvets woven on a loom with this capacity employ a ground weave of Spanish origin, that the claim is put forward that the drawloom used in Spain for velvet weaving had a capacity of 840 pulley cords.

Textile research based on such technical points is still in its infancy, and the present research is one of the first attempts based on such information to establish the provenance of material. The research, of which the first steps are presented here, has been intensified, and a thorough study is presently being made of material in a number of major collections. It is hoped that at some future date it will be possible to present a body of evidence, both technical and stylistic, which will substantiate the claim put forward here.

NOTES

¹Mrs. K. B. Brett, "A Ming Dragon Robe," *Bulletin of the Division of Art and Archaeology*, Royal Ontario Museum, Toronto, No. 27 (June, 1958). Harold B. Burnham, "Un velours impérial chinois d'époque Ming—Dossier de Recensement," *Bulletin de Liaison du Centre International d'Étude des Textils Anciens*, No. 9 (January, 1959), pp. 53-60. Harold B. Burnham, *Chinese Velvets* (Toronto: 1959), pp. 31-34.

²Tito Broggi, *Storia del Setificio Comasco, II, La Tecnica* (Como: 1958) p. 109.

³Hispanic Society of America, *Handbook* (New York: 1938), pp. 243-5.

⁴*Ibid.*, Frontispiece and pp. 252-254.

⁵Manuel Gómez-Moreno, *El Panteon Real de las Huelgas de Burgos* (Madrid: 1946), Plates CXIX, CXLII, CXLIII.

⁶Cleveland Museum of Art, *Bulletin* (June, 1949).

⁷The chasuble and two dalmatics from the same suit of vestments, which are still in the Treasury of Granada Cathedral, are illustrated in Florence Lewis May, *Silk Textiles of Spain* (New York: 1957), p. 245. The orphreys and apparels are of the same style as the orphrey described here.

⁸Hispanic Society, op. cit., p. 289.

TECHNICAL RESUMÉ

A short analytical description of the pieces illustrated has been saved for the end. A number of them still have at least one selvage preserved and, in every case where this is true, the weave of the selvage is the same as the ground weave of the velvet. This is also the case for the selvages still intact on many of the other pieces examined, and all have been composed of S-twist organzine used either double or triple. The most frequent number of ends is 66, but 60 and 72 have occasionally been found. For the ground weave that is common to all pieces, the main warp was entered in a harness of six shafts with the first and third, and the fourth and sixth shafts working together. The pile warp was controlled by a special harness of two shafts and, when required, by a figure harness.

The details of the length in the Musée Historique des Tissus, Lyon, are from the *dossier de recensement* prepared by Monsieur Félix Guicherd, Secrétaire Général Techniques of the Centre International d'Étude des Textiles Anciens, and I am most grateful to him for permission to use this information. The details of the other pieces are based on my own examinations.

Plate 1, above. Velvet on chest with wrought iron decoration.

Warp; Main—organzine, S, degummed, white.

Pile—organzine, S, degummed, crimson.

Proportion—3 main ends: 1 pile end.

Weft; tram, slight Z, degummed, white.

Plate 1, below. Velvet of embroidered panel.

Warp; Main—organzine, S, degummed, white.

Pile—organzine, S, degummed, crimson.

Proportion—3 main ends: 1 pile end.

Weft; tram, slight Z, degummed, white.

Selvage; 66 ends, organzine, S, degummed, green, used triple. One yellow thread replaces a green one in the nineteenth end, and a heavy white thread, perhaps originally a *filé*, works together with the thirtieth end.

Plate 2. a) Velvet of chasuble.

Warp; Main—organzine, S, degummed, white.

Pile—organzine, S, degummed, crimson, used double.

Proportion—3 main ends: 1 pile end.

Weft; tram of 3 ends, slight Z, degummed, white.

Selvage; 66 ends, organzine, S, degummed, green, used double.

b) Velvet of orphrey.

Warp; Main—organzine of 2 ends, S, degummed, blue.

Pile—organzine of 2 ends, S, degummed, deep blue.

Proportion—3 main ends: 1 pile end.

Weft; tram, Z, blue.

Plate 3, above. Stamped velvet.

Warp; Main—organzine, S, degummed, white.
Pile—organzine, S, degummed, crimson.
Proportion—3 main ends: 1 pile end.
Weft; tram, slight Z, degummed, white.
Selvage; 66 ends, organzine, S, degummed, green, used triple.

Plate 3, below. Figured green velvet.

Warp; Main—organzine, S, degummed, reseda.
Pile—organzine, S, degummed, green, *jaspé*.
Proportion—3 main ends: 1 pile end.
Découpage—2 pile ends.
Weft; tram of 3 ends, Z, degummed, chartreuse green.
Découpage—1 rod.
Selvage; 66 ends, organzine, S, used double, old rose and white. The order is 18
ends old rose, 16 ends white, 42 ends old rose.
Figure; 4 comber units, 2 reversed, of 210 cords.

Plate 4. a) *Ferronnerie* dalmatic.

Warp; Main—organzine, S, degummed, green.
Pile—organzine, S, degummed, green.
Proportion—3 main ends: 1 pile end.
Découpage—2 pile ends.
Weft; tram, slight Z, degummed, green.
Découpage—1 rod.
Selvage; 66 ends, organzine, S, degummed, crimson. A heavy yellow thread,
perhaps originally a *filé*, works together with the 19th end.
Figure; 4 comber units, 2 reversed, of 210 cords.

b) Velvet of apparels.

Warp; Main—organzine, S, degummed, green.
Pile—organzine, S, degummed, green.
Proportion—3 main ends: 1 pile end.
Weft; tram, slight Z, green.

Plate 5. a) Pile-on-pile dalmatic.

Warp; Main—organzine of 2 each, S, degummed, white.
Pile—organzine, S, degummed, crimson, used triple.
Proportion—3 main ends: 1 pile end.
Découpage—2 pile ends.
Weft; tram, slight Z, degummed, white.
Découpage—1 rod.

Selvage; 60 ends, organzine, S, degummed, green, used triple.

Figure; 2 comber units, 1 reversed, of 420 cords.

b) Velvet of apparels.

The details are identical with those of the apparels in the *ferronnerie* dalmatic,
except in the narrow bands running up over the shoulders. In these, the
ground warp and weft are black rather than green.

“YE VOLUNTEERS SO BRAVE AND STOUT”

by

ADOLPH S. CAVALLO

SOON after Mrs. Jason Westerfield presented to the Museum of Fine Arts, Boston, the only piece of the so-called “Volunteer Furniture” known to exist in this country (Pl. 1)¹, I found myself in Dublin. I had made the trip for quite a different reason, but our newly acquired textile, which had, after all, sprung from this very place, was on my mind. Since Mrs. A. K. Longfield Leask had already made her outstanding contributions to our knowledge of the history of Irish textile printing in the eighteenth century, and had made the definitive statement on the history of this chintz in particular, there was no need for me to attempt to discover the name of the printer and the date, place, and conditions of manufacture.² I was free to visit the places and see the things associated with the textile and with the remarkable phenomenon in Irish history that it commemorates. And now I am free simply to record the fact that a piece of the chintz is preserved in Boston and to offer my ideas on its significance.

It is June 3, 1782, in the Phoenix Park at the western outskirts of Dublin. At the left of the main road, a number of different corps of the Irish Volunteers, from Dublin county and nearby parts, have gathered for a Provincial Review in the “Fifteen Acres,” or reviewing ground. The men stand at attention beneath their banners,³ as the Commander-in-Chief, James Caulfield, Earl of Charlemont, rides past with his officers, to the cadence of a flute and two drums. In the distance, the scraggy trees, which still harbor deer, form a penciled backdrop for this array of military splendor. Between the trees, the dark mass of the Viceregal Lodge, the summer residence of the Lord-Lieutenant of Ireland, broods heavily. Its current occupant, William Henry Bentinck, third Duke of Portland, is not discernible in the scene; but he is indeed present.⁴ Beyond another opening in the trees rises a thirty-foot marble monument in the shape of a Corinthian column crowned by the figure of a phoenix soaring up from the flames.⁵

A great company of fashionable Dubliners has turned out to watch the review. Some arrived in smart carriages bearing initials on the doors.⁶ Others have come on foot and now stand near the refreshment pavilions, the gentlemen holding up parasols to protect their ladies' soft complexions from the early summer sun. One couple, with their little son, have ventured too close to the military lines and are being urged back — not so gently — by one of the foot soldiers. A group of boys, more enterprising than this



Pl. 1—The *Volunteer Furniture*, printed linen-and-cotton, Ireland, Leixlip, 1782. Museum of Fine Arts, Boston (58.1177). Gift of Mrs. Jason Westerfield.

trio, have found a viewing perch in a tree, from which one of them topples into the family picnic meal laid out below. The barking and cavorting of a few loose dogs offers a teasing contrast to the measured rhythm of drum and hoof.

Perhaps this brief description will serve to suggest that the design of the chintz is charged with more intent than pure decoration. It is not merely a disarmingly clever arrangement of toy soldiers. Something real is happening. This is a topical event, carefully observed and faithfully reported. The places and things represented are still there, almost unchanged. For what possible reason would a manufacturer choose so curious a subject to ornament an article of domestic use? Volunteers appear at this time on other kinds of household objects as well. The National Museum at Dublin exhibits two pitchers, one of which is illustrated here (Pl. 2), and a linen damask table cloth (Pl. 2) decorated with figures of these soldiers.

The conclusions one draws from reading the history of Ireland between 1775 and 1785 are eminently satisfying. They explain clearly and succinctly this sudden and very positive fad for decorating everything with figures of Volunteers.

At the time of the war in America, England had withdrawn almost all her troops from Ireland. The Irish feared an invasion from France. As early as 1776, citizens in different parts of the country banded together under the local Protestant gentry and formed independent, private, military forces. Soon, throughout Ireland, other corps began to form as it became evident that the citizens, led by gentlemen of position and responsibility, would have to defend their country in the absence of military forces supported by the Crown. The Volunteers received no pay, but they were given arms and firm military training and discipline. In the city of Dublin, each profession or trade formed its own corps, with its particular uniform, motto and banner. Outside, associated bands of Volunteers represented different towns or counties and were known by those place names. It was a citizen's army, potentially a revolutionary army, which never did, in the few years of its existence, burst out in rebellion against the Crown.

Lord Leinster, Lord Charlemont⁷ and other titled Irish patriots held the Volunteers together and in control. Charlemont's career with the Volunteers began with his command of the corps of the town of Armagh. In June, 1780, he was elected Commander-in-Chief of the entire Volunteer force, and he held that position until the natural dissolution of the Volunteers. He served as reviewing general in all parts of Ireland and his memoirs

and letters frequently refer to trips made for this purpose. He was reviewing the Dublin and country corps in Phoenix Park as late as 1785, although in fact the Volunteers had dwindled to near nothing by that time.

The original threat which gave so spontaneous a rise to the Volunteer movement gradually subsided, but this new force in Irish affairs had become aware of itself and its potential power. It is difficult to form a true, objective picture of what did in fact happen, since every history I have found, even relatively recent ones, is biased *pro* or *con* this limited insurgence. It is a fact, however, that the Volunteers, independent citizens and curiously loyal both to their birthplace and to the Crown, began to agitate for free trade and for parliamentary reform. During the eighteenth century, Irish manufacture had fallen off seriously because of the trade restrictions imposed by the parliament of England. Furthermore, the war in America had cut off an important market for Irish linen. Irish manufacturers were urging non-importation agreements, and the Volunteers took up their cry. In different parts of Ireland, people took informal oaths not to buy British merchandise and to boycott any traders who dealt in imported goods. Ireland had to manufacture to survive, they said, and her citizens must use her products. Non-importation verses appeared:

“Ye noblemen in place or out,
Ye Volunteers so brave and stout,
Ye dames that flaunt at ball or rout,
Wear Irish manufacture.”⁸

The Volunteers, a patriotic force *par excellence*, clothed themselves only in textiles of Irish origin. Fashionable ladies limited their wardrobes to gowns of Irish silks and chintzes. Non-importation agreements, which of course could be neither official nor nationwide while the parliament of England ruled the country, read, in one instance, as follows:

“. . . That we will not, from the date hereof, until the *grievances of this country* shall be *removed*, directly or indirectly import or *consume* ANY of the manufactures of *Great Britain*; nor will we *deal* with any merchant, or shopkeeper, who shall *import* such manufactures; and that we recommend an adoption of a similar agreement to *all* our country-men who regard the commerce and constitution of this country.

Resolved unanimously, that we highly applaud the manly and patriotic sentiments of the several corps of Merchants, Independent Dublin, Liberty, and Goldsmiths' Volunteers, and heartily thank them for their demonstration of zeal and ardour in the cause of their country —



Pl. 2—(Left) Pitcher with transfer-printed decoration. English, Wedgwood, about 1780. By courtesy of the National Museum of Ireland. (Center) Linen damask tablecloth, possibly Irish, about 1780. The inscription may refer to the organization of the Union Light Dragoons, City of Dublin, which was formed September 12, 1780. By courtesy of the National Museum of Ireland. (Right) *James Caulfield, 1st Earl of Charlemont*. Portrait by Richard Livesay, about 1783. By courtesy of the National Portrait Gallery, London.

and that we shall ever be ready to join with them in defending our rights and constitution, and gladly and cheerfully contribute to PROTECT them from PROSECUTION or PERSECUTION . . .”⁹

The Volunteers supported the free-traders in every possible way. When, in October, 1779, the free trade resolution was carried from the Irish House of Commons to the Lord-Lieutenant, the Volunteers lined the streets along the way. A few days later, on November 4, the anniversary of William III’s birthday, they gathered in College Green in Dublin and hung signs on the base of his statue and around the necks of their cannon reading “A free trade or . . .” and similar phrases.

Numerous objects have come down to us linking the Volunteers with free trade at this time, and the apotheosis of the phenomenon comes in a print drawn and engraved by William Hincks, showing “Hibernia, attended by her brave volunteers, exhibiting her commercial freedom.” In March, 1780, the English act forbidding the Irish to export woolens was repealed, and the Crown allowed Ireland to trade directly with the colonies. Two years later, the Volunteers met at Dungannon, in northern Ireland, and formulated their plans for a free Irish parliament. This movement, which culminated to the detriment of the Volunteers in their Convention in the Rotunda at Dublin in November, 1783, need not concern us here.

Is it surprising then, that at this time an Irish entrepreneur chose to represent his champions when he produced one of the most elaborate chintzes ever made in Europe up to that time, or that he chose an occasion when he might also depict the champion of champions, Lord Charlemont (Pl. 2), whose identity was inseparable, in the public mind, from the aims and fortunes of the Volunteers? Thomas Harpur, who produced this chintz at Leixlip, and Edward Clarke, the Dublin linen draper who commissioned the pattern, must have found an eager market for this product.¹⁰ The Volunteers were popular and Charlemont was the national hero. The same is true for the makers of the linen damask tablecloth and the commemorative pitchers, prints, bookbindings, etc. which have come down to us. Ironically, one of the pitchers was made in England (Pl. 2). The canny directors of the Wedgwood firm were not going to miss a chance to overcome Irish resistance to English wares, and they offered them an irresistible product!

Mrs. Leask lists a number of extant pieces of the chintz.¹¹ In Dublin, the National Museum of Ireland, the Royal Society of Antiquaries and the First Volunteer Masonic Lodge of Ireland each have a length of the

chintz. Another piece is said to be in private hands in Ireland. A quilted coverlet, faced with lengths of the chintz, is in the Municipal Museum and Art Gallery at Belfast. In 1956, after Mrs. Leask's list was published, Miss Edith Standen noticed another quilt faced with the Volunteer Furniture, preserved in the Chamber of the Nine Nobles, or Worthies, at Crathes Castle, Kincardineshire, Scotland. Through a misunderstanding, a piece was listed as being in the collection of the Metropolitan Museum in New York; this was, in fact, a length taken to that museum for examination a number of years ago and taken away again by its owner. It may be identical with the piece purchased by Mrs. Westerfield outside New York City and now in the Museum of Fine Arts, Boston.

I wish to acknowledge a real debt of gratitude to Mrs. Leask for the helpful references and advice she was kind enough to give me during the preparation of this paper.

NOTES

1. Reg. no. 58.1177. Width (loom), $30\frac{1}{4}$ " ; length, approximately 42." (Printed on narrower fabric than originally intended: pattern as engraved measures approximately $32\frac{3}{4}$ " in width). Printed in purplish-brown on tabby-woven ground showing linen warps and cotton wefts. Details touched with brown, red, yellow and blue, with blue over yellow for green. The brown, yellow and blue appear to have been penciled in; the method used in applying the red puzzles me. The browns were badly rotted, and large pieces of the ground have thereby been lost. In other respects, the piece is in excellent condition, and the colors are bright.
2. See the following articles by A [da] K. Longfield (Mrs. H. G. Leask): "History of the Irish Linen and Cotton Printing Industry in the 18th Century," *The Journal of the Royal Society of Antiquaries of Ireland*, (hereafter referred to as *JRSAI*, with vol. numbers consecutive rather than series), LXVII (1937), 26-56; "Linen and Cotton Printing at Stratford-on-Slaney, County Wicklow," *JRSAI*, LXXV (1945), 24-31; "Printed Cotton from Robinson's of Ball's Bridge," *JRSAI*, LXXVI (1946), 13-15; "Notes on the Linen and Cotton Printing Industries in Northern Ireland in the Eighteenth Century," *Proceedings of the Belfast Natural History and Philosophical Society*, 2nd Series, IV (Sessions 1950/51—1954/55), 53-68; "Linen and Cotton Printing at Leixlip in the Eighteenth Century," *The Journal of the County Kildare Archaeological Society*, in three parts: XIII, No. 4 (1953), [177]—183; XIII, No. 5 (1954), [242]—246; XIII, No. 6 (1955), 288-298. Mrs. Leask discusses the Volunteer Furniture in her articles in *JRSAI*, LXVII, 44-45 and in *Journal County Kildare*, (1955), 293-296. For other studies of the chintz, see the following: [letter of presentation from Robert Bruce Armstrong], *The Journal of the Royal Historical and Archaeological*

Association of Ireland, XIV (1876-78), 10 f.; E. MacDowel Cosgrave, M.D., "A Note on an Irish Volunteer Curtain," *JRSAI*, XXXV (1905), 60 ff. and 173 f.; W. G. Strickland, "Volunteer Curtain," *JRSAI*, LII (1922), 175-177; Frances Little, "Cotton Printing in Ireland in the Eighteenth Century," *The Bulletin of the Needle and Bobbin Club*, XX, No. 1 (1938), 20 ff.

3. The motto *Loyal and Determined* has not yet been identified with any known corps of the Volunteers. See *JRSAI*, XXX (1900), 325 ff. for some of the identified mottoes.
4. Francis Hardy, *Memoirs of the Political and Private Life of James Caulfield, Earl of Charlemont*, 2nd. ed., London, T. Cadell & W. Davies, 1812, Vol. II, p. 59. The Duke of Portland (1738-1809) served as Lord-Lieutenant of Ireland only between April and July, 1782, and attended this Review on June 3. He returned to England and followed an active political career, being twice appointed prime minister.
5. Lord Chesterfield laid out the Park and opened it to the public during his viceroyalty (1745-46). He also erected the column, thereby perpetuating for future generations the misnomer "Phoenix." The word is, in fact, a corruption of the Irish *fionn uisce*, or clear water, referring to a spring which flowed in another part of the lands enclosed in the Park.
6. It has been suggested that the initials M and C refer to the Earls of Moira and Charlemont (see *JRSAI*, XIV, 10 f.; XXXV, 173 f). The arguments do not seem convincing to me.
7. James Caulfield, 4th Viscount and 1st Earl of Charlemont (1728-1799), descended from an Oxfordshire family. His collateral ancestor, Toby or Tobias Caulfield (1565-1627), after serving in military campaigns, and having accompanied Essex to Ireland in 1598, settled in Ireland and received the Barony of Charlemont from James I in 1615. The 4th Viscount was raised to the dignity of an Earl in 1763, in recognition of his service in the defense of Belfast in 1760. Charlemont was not primarily a military leader, and his biographers discount his ability as a statesman. His patriotism, integrity and taste for literature, painting and architecture—which had been sharpened by trips to Italy and the Mediterranean (1746-54) and by residence in London (1764-73), where he associated with outstanding men in these fields—appear to have been his prime recommendations. It was he who built Charlemont House in Rutland (now Parnell) Square at Dublin and the enchanting little Casino on the grounds of his residence at Marino, outside Dublin. However, Charlemont was sincerely devoted to the cause of the Volunteers, and once said of them, "to that institution my country owes its liberty, prosperity and safety; and if after *her* obligations, I can mention my own, I owe the principal, and dearest honours of my life." (F. Hardy, *op. cit.*, Vol. I, p. 378).
8. Quoted from Constantia Maxwell, *Dublin under the Georges*, London, George G. Harrap, 1946, p. 26, where the author gives no source.
9. These resolutions, among others, were agreed upon "at a general meeting of the Freemen and Freeholders of the City of Dublin, convened by public notice . . . William James, and John Exshaw, High Sheriffs, in the Chair." (Thomas MacNevin, *The History of the Volunteers of 1782*, Dublin, James Duffy, 1845, note, p. 96; see also p. 89 ff.).

10. Mrs. Leask published a very important notice from the *Dublin Evening Post*, September 14, 1782, which explains the connection between Harpur and Clarke: "We have the pleasure to inform the public, that Mr. Harpur, of Leixlip, linen-printer, has now nearly finished on cotton from copperplate, for Mr. Clarke, proprietor of the Irish Furniture Cotton-Warehouse, in Werburgh-street, a Volunteer Furniture, in chintz colours, which is an exact representation of the last Provincial Review in the Phoenix-Park, and that it is allowed by judges to be in every distinct respect the most masterly piece of copper-plate printing ever offered to sale in this, or perhaps any other country, and is a very convincing proof of the merit of numbers of our manufacturers were they properly encouraged." (*Journal County Kildare*, 1955, 294).
11. *Ibid.*

In Memoriam

GRACE O. CLARKE

Died June 24, 1958

Secretary, the Needle and Bobbin Club, 1940-1944;

Director, 1945-1947

FRANCES POND LITTLE

(MRS. WILLIAM NELSON LITTLE)

Died April 24, 1959

Director, and Editor of the *Needle and Bobbin Club Bulletin*, 1942-1956. Associate curator, in charge of the Textile Study Room, at the Metropolitan Museum of Art, 1934-1941. Author of *Early American textiles* (New York, 1931); *Eighteenth-century costume in Europe, a picture book* (New York, 1937), and many articles on textiles in the *Bulletin of the Needle and Bobbin Club*, the *Bulletin of the Metropolitan Museum*, and other periodicals.

CLUB NOTES 1959

The first meeting of the Needle and Bobbin Club was held at the apartment of Mrs. Leighton H. Coleman, 1 East End Avenue, on Tuesday afternoon, January thirteenth. The hostesses were Mrs. Coleman and Mrs. James A. Edgar. The occasion was a "Bring and Admire Exhibition," each member contributing either a sample of her own work or a treasured possession. The beauty of Mrs. Coleman's apartment, with its breath-taking views, the variety, charm, and interest of the objects brought by the members, and the delicious tea provided by the hostesses combined to make the afternoon memorable to the large gathering of delighted guests. The most popular pieces, by vote, were Miss Lydia Bush-Brown's batiks, in the category of members' own work, and, among the treasured possessions, Mrs. Coleman's firescreen made up from portions of family wedding dresses of several generations.

Mrs. John Williams Morgan invited members to meet at her home, 1060 Fifth Avenue, on Tuesday afternoon, February tenth. Miss Marianne A. Huebner spoke on "Samplers—European and American." Miss Huebner's long experience with these embroideries and her delight in her subject caused her talk to be received with much applause, and the members were deeply grateful to Mrs. Morgan for her hospitality and a most enjoyable tea.

Annual Meeting. On Tuesday afternoon, March thirty-first, members and guests were invited by Mrs. Edwin H. Denby, Miss Mildred McCormick and Mrs. Edward A. Morrison to the New York Academy of Sciences, where, after the business meeting, they heard Miss Edith A. Standen speak on "The Upholsterer's Materials in Eighteenth Century England." Miss Standen quoted contemporary documents that established the importance of the upholsterer in this period and showed slides of the different types of textiles that were available to him. The lecture and an excellent tea were much appreciated by the audience.

The Brooklyn Museum was the meeting place for members and guests on Tuesday afternoon, April twenty-first, through the courtesy of the director, Mr. Edgar C. Schenck. Mr. Robert Riley, Research Consultant of the Design Laboratory, most kindly gave a conducted tour of his section of the museum, a rare privilege which proved of great interest to the comparatively small number of members daring enough to leave their home borough. At the tea hospitably provided by the Museum they also had the pleasure of meeting Mr. Schenck and other members of the staff. The Director's sudden death, at an early age, later in the year, came as a shock to all who knew him, and the Club extends its sympathy to his family and the museum staff in their great loss.

The President, Mrs. Frank B. Rowell, was the hostess for the meeting of Monday afternoon, November sixteenth, at the New York Academy of Sciences. Mrs. A. O.

Cave, of the Embroiderer's Guild and the Royal School of Needlework, London, spoke on "Smocks and Smocking." Her unusual subject and the examples of her work in this technique aroused great interest in a large attendance of members and guests, and Mrs. Rowell's tea was enjoyed by all.

The final meeting of the year was held at the Metropolitan Museum of Art on Wednesday afternoon, December sixteenth. Miss Jean E. Mailey, Assistant Curator in the Department of Far Eastern Art, conducted members and guests through a temporary exhibition, called poetically "An Aristocracy of Robes—Four Hundred Winters . . . Four Hundred Springs of Japan." The display of brilliantly colored robes and screens, arranged with the liveliest imagination and taste, was a joy to all, and Miss Mailey's expert knowledge and obvious enthusiasm added greatly to the pleasure of the members and their guests. Mrs. Montgomery Hare, Mrs. Norris W. Harkness, and Mrs. Earl K. Williams were the generous hostesses for the tea, which was given in the museum. The Club's thanks are extended to the Director and Trustees for making this meeting possible.

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