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# THE BULLETIN OF THE NEEDLE AND BOBBIN CLUB

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## NEEDLE AND BOBBIN IN SEVENTEENTH-CENTURY HOLLAND

By Patricia Wardle

'For as well men as women for their bodies and for all uses of the Family, use very fine linnen, and I think that no clownes in the World weave such fine shirts, as they in *Holland* doe,' so wrote Fynes Moryson after his journeys through the Low Countries in the 1590's.<sup>1</sup> His comments certainly apply with no less force to the whole of the 17th century, when much of the linen woven in Holland was of a superlative fineness, often almost like silk in texture. And, of course, we are quite familiar with the sight of Dutch faces of the period set off by snowy linen, which is sometimes judiciously embellished with a little restrained, but choice needlework or a border of lace (Fig.1). Bed linen does not figure quite so prominently in paintings, but it too was often of an enviable refinement and likewise adorned with skilfully executed whitework or an insertion of simple, hard-wearing bobbin lace (Fig.2).

But who was it who did all the needlework involved? Virtually all girls learned to sew as a matter of course and many of them learned to do embroidery on linen as well, both white and coloured. Numerous samplers have survived from the 17th century which are entirely devoted to whitework in all its forms, ranging from needleweaving via counted thread work to cut and drawn work and needlepoint lace stitches, and sometimes including alphabets in eyelet holes or the elaborate letters and Tree of Life motifs so popular in Friesland and the other northern provinces (Fig.3). Sometimes the whitework techniques occupy just part of a sampler, the rest of it being filled with coloured motifs, inscriptions and the alphabets and figures used in marking linen (Fig.4).<sup>2</sup> Needlework was, in fact, one of the symbols of the virtues of domesticity and industriousness at that period, witness paintings and prints of girls, wives, mothers or widows engaged in sewing (Fig.5).<sup>3</sup>

However, if some of the needlework was done by the women of the household, a great deal more was done by professionals, women who did sewing and other forms of needlework to make a living, the *naaisters*<sup>4</sup>, seamstresses or sewing-women. In particular we are concerned here with the *lennenaasters* or linen seamstresses, for a very sharp distinction was made between them and the *wollenaasters* or wool seamstresses, who made woollen and cloth garmets for women and children. The wool seamstresses belonged to a guild and were thus regulated to some extent,<sup>5</sup> but the linen seamstresses were never linked to a guild, even though, as will appear below, a lot of the work they did was of an elaborate nature. This was the case elsewhere in Europe too, e.g. in France, in respect of which Diderot's *Encyclopédie* tells us that 'Embroidery on linen is done by women, who belong neither to the Guild of the Embroiderers nor to any other'.<sup>6</sup> Perhaps this was because there were simply too many of them and it would have been virtually impossible to exercise any control over them. This kind of needlework was, after all, one of the principal ways of making a living open to ordinary girls and women and something even those who were better off could fall back on in hard times. Take the case of Vroutge

Claesdochter (d.1638), for example, the daughter of a skipper from Bolsward in Friesland, who was left an orphan and was persuaded to go to Amsterdam by a merchant of that city, but found herself placed as a servant to his mistress in Haarlem instead. After much suffering and a period in hospital recovering from an illness, she refused to go back and decided to manage 'by going out sewing round the houses'. By this she earned six stuivers a week, out of which she spent four on food, buying 'half a loaf a week and a quarter of butter, and if she should partake of some milk, she had half the amount of butter'. A 'sober portion' indeed, but no doubt preferable to her previous servitude.<sup>7</sup>

The life of such a linen seamstress can never have been an easy one. It took a woman artist, Geertruyd Roghman, to convey this in her beautiful and powerful engraving of two women sewing (Fig.6).<sup>8</sup> She shows the linen seamstresses surrounded by the paraphernalia of their trade – sewing-pillow and basket,<sup>9</sup> ell-rule, scissors and reel of thread – and makes us feel the long hours (by the candle on its stand), the cold (by the foot-warmer), the cramp and the strained eyesight, and how hard even that rush-bottom chair has become after hours of sitting. Nor were the rewards great. This kind of needlework was a notorious sweated trade in the 19th century and things were not much different in the 17th it seems. In 1628 Gritie Aerss was paid 6 guilders and 2 stuivers<sup>10</sup> for sewing a baby's layette, whereas the cost of the linen, cambric and other materials for it came to 53 guilders and 10 stuivers. In 1630 she got nine stuivers for making a shirt and in 1631 fourteen for sewing six pairs of cuffs.<sup>11</sup> Similar comparisons between costs of materials and the cost of sewing them are to be found later in the century too. In 1661 7½ ells of linen for 20 handkerchiefs cost 9 guilders and 19 stuivers, the tassels for them 4 guilders, the sewing 2 guilders; in 1660 4 stuivers apiece was paid for the sewing of 8 lace-trimmed nightcaps, for which the materials cost 7 guilders 16 stuivers, in 1664 6 stuivers 10 penningen apiece for eight man's nightcaps, for which the linen cost 2 guilders, 16 stuivers and 12 penningen and the lace 5 guilders.<sup>12</sup> A record of 1703 from Groningen shows that an income of 18 stuivers a week was considered a reasonable one for a run-of-the-mill linen seamstress at that time.<sup>13</sup>

Since the linen seamstresses did not belong to a guild and since they were such an ordinary part of everyday life, it is not very easy to find information about them, but one good source is the records of the numerous orphanages in the towns and cities of 17th-century Holland, where needlework played a vital role as far as girls were concerned. The regulations of the orphanage at Breda, for example, which was founded in 1606, stated that 'as regards girls who are very young, they shall first be taught their Our Father or the Christian prayer and the Faith. . .and also in due course to read and also to write. . .and after that they shall be set in moderation to learn linen and wool sewing and according to the grace that God shall further grant them, they shall be kept at and exercised in all household work in order to be able to serve in the houses of some good folk or to be placed in a trade'.<sup>14</sup> At Dordrecht too all the orphans were required to learn a trade, 'the girls mostly sewing and bobbin lacemaking, etc.', and the equipment provided for each girl at the Poor

Orphanage there included 'a Sewing or Work-Pillow' and 'Scissors for Wool and Linen'.<sup>15</sup> Our illustration of an orphan girl using such aids with sewing and lace in her lap fits these details to perfection, although it actually comes from Antwerp, a bit further south (Fig.7).

The staff of orphanages often included a linen seamstress and a wool seamstress to take charge of this important aspect of training and here too the two trades were rigidly separated, usually being allocated separate rooms. The regulations laid down for the seamstresses frequently stipulated that they must 'teach the trade of linen or wool sewing in its entirety'<sup>16</sup> and we can get an inkling of what this involved from some of the records relating to girls who were put out to learn the trade. In 1695, for example, a girl at 's Gravendeel was put out for a period of three years to learn sewing, her teacher being paid 90 guilders for this,<sup>17</sup> while other similar records for the 18th century give periods of two or two and a half years for mastering the trade. From Groningen, where, unusually, no sewing-mistress was appointed at the orphanage until 1784, comes a record that casts some light on the skills involved: on 14 May 1708 a girl was 'put out for a year 'to Annegien Jans on Botterdiep in order to learn sewing, lettering, marking, quilting, eyelet holes and darning'.<sup>18</sup>

In the Maagdenhuis, the Roman Catholic orphanage for girls in Amsterdam, the linen sewing-room was the first room on the left of the entrance in the new building that was completed in 1629. This easy access from outside reflects the fact that from 1611 the girls did sewing not only for the requirements of the orphanage itself, but also for outsiders in order to earn money. The first sum made by this means in 1611 came to 168 guilders, but it was not long before linen sewing was providing a sizable part of the orphanage's income. In 1629, when the new building was opened, sewing brought in 1,266 guilders and in 1630 2,000 guilders and in fact the sewing-room continued to be lucrative from that time on. It was not finally closed until 1845.<sup>19</sup> In other orphanages too sizable revenues were secured by sewing, some of the older girls also going out to sew for people in the town. In the Poor Orphanage at Haarlem a profit of 4,219 guilders was made by the sewing-room in 1677, in Dordrecht one of 1,332 guilders on the girls' day wages in 1650.<sup>20</sup>

While these figures may sometimes cover other work as well as sewing, a comparison with the prices quoted earlier nonetheless shows that they must reflect very long hours of work. Often the girls spent the major part of the day in the sewing-room. In the Holy Ghost orphanage at Dordrecht, for example, the girls rose at 7:30 in summer, 8:30 in winter. After a short session in school they had half an hour for breakfast and then went to the sewing-room until 11:30, after which there was Bible-reading and catechism. By 1:30 they were back in the sewing-room again and there they stayed until seven in the evening, after which there was another school session.<sup>21</sup> Elsewhere the day followed a similar pattern, albeit further north five and five-thirty were the more usual hours of rising in summer and winter respectively,<sup>22</sup> so that even longer hours were spent in the sewing-room. And it goes without saying, of course, that the hours worked by linen seamstresses elsewhere must have been

longer still.<sup>23</sup>

The linen seamstress in an orphanage was usually required to be active in obtaining work for the institution. At the Protestant Orphanage in Rotterdam, for example, she was instructed 'to recommend her needle work among the Citizenry at every opportunity, in order to be able to teach the children better by increasing the outside work and bring more profit to the house'.<sup>24</sup> At the City Orphanage in Utrecht in 1697 the Regents noted that there were twenty girls there who would be unable to make a living outside because of physical handicap. They solved the problem by taking on Emerantia Siddere at a salary of '100 guilders ordinary and 50 guilders extraordinary, provided she does her duty to procure so much outside work for the House and take in burghers' children to be taught, this on the clear understanding that the profit from the one and the other shall accrue to and remain with the House alone'.<sup>25</sup>

Emerantia Siddere was required to teach girls from outside the orphanage as part of her duties and hers was not the only institution where this was the case. The Maagdenhuis at Amsterdam seems to have taken outside pupils from the time it began its sewing enterprise: the first record of an income from this source in 1611 is accompanied by a further record of income from school fees.<sup>26</sup> The last record of such fees dates from 1654, after which no more outside pupils appear to have been admitted.

Another group of women who frequently taught sewing were the *klopjes*. These were Catholics who were neither nuns nor laywomen, although they did take a vow of chastity and aim to lead a religious life. They might live with their families, or on their own, or in small groups of two or three, or in larger communities, but in all cases they were required to earn their own living and sewing was naturally one of the more obvious ways of doing this. Vrouwtge Claesdochter, whom we have already met above, eventually became a *klopje*. She joined the large community in Haarlem known as 'De Hoek'. This ran a school for the children of needy parents in which the girls were instructed in the Catholic religion and taught sewing and bobbin lace-making as trades,<sup>27</sup> and there were similar schools attached to communities in other towns, such as Gouda and Delft, while individual *klopjes* also ran sewing-schools in numerous parts of the country. These often came under suspicion, as it was feared that teaching in Catholicism was being given as well as instruction in sewing, but the various measures taken to prevent this do not seem to have deterred the *klopjes* much.<sup>28</sup>

Obviously it was more remunerative to run a sewing-school and to have other seamstresses working for one and this was what many individual linen seamstresses did if they could. In the villages these schools, which were always private schools with no official backing, were often little more than child-minding establishments, where young children were taught to knit and sew and perhaps also their ABC as well.<sup>29</sup> In the towns, however, while they might also be of this variety, they often

also provided a form of apprenticeship opportunity, whereby girls could learn a trade. Girls placed at sewing-schools of this type at the age of around ten to twelve soon began to earn something and their earnings rose each year.<sup>30</sup>

This brings us to a further important source for our knowledge of 17th-century Dutch linen seamstresses and in fact a much more amusing one, for we find a lively picture of such a seamstress in her school in a farce by M. G. Tengnagel entitled *Frik in 't Veurhuis*, which was published in Amsterdam in 1642.<sup>31</sup> The cast includes Grietje van Buuren, a linen seamstress, who is the mistress of a school for seamstresses and bobbin lacemakers. The first scene is actually set in the schoolroom, but for our present purpose it is more convenient to begin a bit further on in the play, when Diewertje, the mother of Frik, who is shortly to be married, comes to Grietje with an armful of linen to order shirts, collars and handkerchiefs to be made for him. She has, she says, allowed 27 ells for 6 shirts, i.e. 4½ ells for each shirt plus an ell for the sleeves, and she wants them made with a band round the neck and a hook and eye at the throat, according to the present fashion. Grietje, who has meanwhile made Diewertje comfortable with a foot-warmer, then asks how she wants them sewn, to which the reply is that Diewertje is now so old that she has clean forgotten how to sew and she asks Grietje to mention a few techniques. Happily for us, Grietje is delighted to do so and there follows a whole list, which affords us a glimpse of the more complex aspects of the linen seamstress' work.

The list reads in Dutch: *schuynsjens, spaensjens, schuyne spaensjens, pissebedjens, gaetjeswerk, gesneen-werk, wit-werk, jeud-werk, 4 bientjens, 6 bientjens, 8 bientjens, spinnekopjens*. As usual in such a catalogue there are some items that defy identification now, notably in this instance *jeud-werk* or Jewish work. The actual stitches mentioned all relate to the finishing of hems and seams: *schuynsjens* = rows of hemstitching worked in such a way as to form chevron-patterned openwork-lines; *spaensjens* = punch stitch; *schuyne spaensjens* = punch stitch worked diagonally; *bientjens* (lit. 'little legs') are probably bars worked over 4, 6 or 8 threads respectively, which were also called *lommertjes*. Great importance was attached to the precise finish of hems and seams, this often involving extremely close work on the fine linen of the day (Fig.8). In the play *Griane* (first performed in 1612, printed in 1616) by Gerbrand Adriaansz Brederode (1585-1619), one of the characters speaks of his wife having her handkerchiefs finished with *lommerstickjes, schuyntjis, spaansjis* and *bientjes* as well as 'red tassels' and 'black ribbons', while in inventories and other records the type of finish is often specified. Wendela Bicker's accounts include a reference in 1655, among the pocket handkerchiefs listed, to '6 very fine small ones with three *scuijnties*,<sup>32</sup> while the inventory of Margriet Jan Betten, widow of Burgomaster Ysbrant Jacobsz Bontenos of Amsterdam, who died in 1625, includes 210 top sheets, 125 of which were finished off with two or three rows of *schuyntjens*.<sup>33</sup> The inventory of 1692 of Catharine Hooft, widow of another Burgomaster of Amsterdam, Cornelis de Graaf, includes immense quantities of linen, all described in great detail: pillows are decorated with *spaansje* or three *schuyntjes*, sheets, with both of these or with flat or rolled hemstitched hems.<sup>34</sup>

Among the more elaborate types of linen embroidery in Grietje's list is *gesneen-werk* or cutwork, while *spinnkopjes* ('spiders') are a type of wheel that could be used as a decorative filling in cutwork and it may be that *pissebedjens* ('dandelions') are another type. Cutwork was still used on costume in the early 17th century (Fig.9; see also Dieuwke de Nes' cap and handkerchief in Fig.1), but it was already beginning to go out of favour then and by the time Tengnagel's play was published in 1642 it was no longer fashionable among townsfolk. Diewertje reacts to Grietje's list by crying, 'Stop, stop, stop! A rolled hem with 3 *schuynsjens* on the breast will do, like the rich folks have'.<sup>35</sup>

On bed linen, however, cutwork remained popular throughout the 17th century and well into the 18th century too, especially in Friesland and the other northern provinces, where it often reaches an exceptional degree of refinement.<sup>36</sup> Sheets were made of two widths of linen joined together. Bottom sheets were left undecorated, but top sheets frequently had an insertion and perhaps also a wide border of cutwork on the part that was turned over and thus visible, while pillows, which were often placed on top of the bed for show during the day, might have an insertion of cutwork along their narrow ends.<sup>37</sup> The examples illustrated (Figs. 10-12) show that a strictly geometrical type of cutwork had become traditional with much use of rectangular S and X forms and lozenges, patterns of the type that appear in the first pattern-book devoted to cutwork, Matthio Pagan's *Giardinetto nuovo di punti tagliati*, which was originally published in Venice in 1542. The work is restrained in character, but often of an amazing delicacy, thanks to the fineness of the linen and the precision of the needlework, while the example in Fig. 10 clearly shows what a rich effect could be obtained by a combination of needlework and lace. Great play is made with such luxuriant effects by Jan Starter in a farce set in Friesland, in which he has Melis, 'a half-baked lover', hopefully recommend himself to a series of girls by listing the goods he possesses, including 'three pillows that were stitched and sewn, with *spaensjes*, with hems, full of ribbons drawn through each other, with five stitches in one, double rosettes, fancy stitching and picots on top of that' – a temptation indeed!<sup>38</sup> The cutwork in particular bespeaks a high level of professionalism on the part of the linen seamstresses. This kind of embroidery long remained in favour in Holland and survived into the present century in the formerly isolated community of Marken, as did the other kinds of linen embroidery discussed here.<sup>39</sup>

Finally, Grietje's list includes two more techniques: *wit-werk* or whitework, which is clearly meant to indicate white embroidery in which there is no form of openwork, and *gaetjeswer*, 'eyelet-hole work'. These two techniques are often found in combination with each other on bed linen from Friesland in particular, where it was common practice to embroider large initials on sheets, often with a Tree of Life between them (Fig. 13).

A last important task of the seamstress to be mentioned in Tengnagel's play is that of the marking of linen, something to which very careful attention was paid.



Diewertje tells Grietje that the shirts and collars she is to make need not be marked, but the handkerchiefs must be marked 'just as nicely on both sides' (Fig. 8). Bed linen and table linen too were invariably marked with initials in the same way, with letters worked in tiny eyelet holes or cross stitch, and it was often numbered and occasionally dated as well.

Clearly, then, although the bulk of the work done by linen seamstresses inevitably consisted of plain sewing, they were expected to have numerous other skills at their command as well. But that was not all. In the play *Warenar* by P. C. Hooft (1581-1647), which was first published in 1617, a husband complains of his wife's extravagance, listing all the tradespeople who are continually coming to the house, including 'the seamstress with muslin and laces, and it makes no difference that there is one permanently ensconced there already'.<sup>40</sup> In this case the seamstress appears to be supplying the linen and lace herself and in Tegnagel's play, although Diewertje has brought her own linen, she has not brought the lace for the collars she wants made: 'I thought you'd be bound to have some,' she says, and sure enough Grietje has, as she teaches bobbin lacemaking at her school as well as sewing.

Lacemaking was never a huge commercial industry in Holland as it was in the Southern Netherlands and the bulk of the lace used there undoubtedly came from Flanders, but it is nonetheless clear that a considerable amount of bobbin lace, known as *speldewerk* ('pin work') and doubtless of a less sophisticated variety, was made in Holland itself. Girls were often taught bobbin lacemaking at school and we have already seen that it was one of the trades taught at the school run by the *klopjes* of 'De Hoek' in Haarlem. It was taught in some orphanages too, e.g. at Breda and Dordrecht,<sup>41</sup> while at Groningen some of the girls were put out to bobbin lace workrooms to learn the trade. It was apparently so profitable there that in 1674 the authorities decided that it would be better to set up a lace workroom at the orphanage itself and the house next door to the orphanage was earmarked for this purpose. In January 1675 it was further agreed that the 33 or 34 girls who were working for Jantien Roelfs in the town should be allowed to stay with her for a time, but that all the others would be brought together in that house under the guidance of Widow Pietertjen Masmans.<sup>42</sup> The lace workroom was given up in 1725, but the numbers of girls involved before then show that considerable quantities of bobbin lace must have been produced.

The trade of *speldewerkster* or bobbin lacemaker was normally a separate one from that of linen seamstress, but it seems clear that at least some of the seamstresses were also able to make lace and teach lacemaking. This was certainly the case with Grietje in Tegnagel's play and that source again provides us with some valuable information. In the scene set in Grietje's schoolroom with which the play opens most of her pupils are busy with their sewing and lacemaking and have non-speaking parts, but five of them do speak and they are all learning lacemaking. The scene is a lively one with much complaining on Grietje's part about pupils who arrive late or want to leave early and about a pupil whose work is loose and dirty: 'How can you

work so dirtily, as if it were the coldest part of the winter? What's to stop you from working as white as anyone else? Just look at Elsjé's work: that's as white as hail and yours is as yellow as tan. Work a bit more tightly too: it looks as if it's all muddled'. And we hear about parchments being given out, work being cut off the pillow and a new parchment being set up.

When it comes to the scene with Diewertje and the question of the lace for the collars, Diewertje asks to see some samples and Grietje motions her to a whole box of lace and tells her to put her spectacles on and look at it in the daylight: 'There's Count Maurice's lace, the bosom lace, the doll, the mouse tooth, the death's head, the death's head with the arrow, the princess, the letter N lace, the tulip, the fan, the Italian floor, the double princess and so on'. So here we have a whole list of names, most of them probably relating to quite simple forms of lace edging or insertion. In the first scene, for example, Grietje scolds a lazy pupil, saying that the doll pattern only has 18 bobbins, so she ought to be able to do a sixteenth of an ell in an hour, whereas she has only done one tiny scallop. It is, of course, much more difficult to identify these kinds of lace than it is in the case of the embroidery stitches and techniques quoted by Grietje. It seems fairly safe to say that the 'mouse tooth' is a narrow edging with triangular points, such as the orphan in Fig.7 is wearing and working with, on the basis of the fact that the same name remained in use in Marken into this century for a picot edging. The name 'Italian floor' too reminds us of the beautiful floors of squares of black and white marble in 17th-century Dutch houses and probably refers to the edgings and insertions with geometrical block patterns quite often found on Dutch bed linen. One could make guesses about the 'tulip' and the 'fan' as well, but these are only guesses and in default of any other information do not advance us very much.

In 1932 Jonkheer Six published an article on Dutch lace in this journal, in which he drew attention to a length of bobbin lace depicted in a painting of 1638 of the Regentesses of the Spinhuis in Amsterdam, a reformatory where lacemaking was clearly among the work engaged in by the inmates.<sup>43</sup> The lace in question is very similar to the edging on the sheet in Fig. 10, so that it would be fairly safe to regard that as Dutch lace too. Indeed it seems quite likely that much of the tougher sort of lace used on bed linen was made in Holland itself. This could even apply to quite elaborate patterns like that on the sheet and pillowcase in Figs. 11 and 12.<sup>44</sup> When it comes to lace on costume accessories such as collars and cuffs, the question is more problematical. Jonkheer Six illustrated a close-up of the cuffs of one of the Regentesses in the 1638 painting,<sup>45</sup> which is trimmed with a relatively simple lace, the narrower border of which could easily be Grietje's 'death's head and arrow pattern'. It is also undoubtedly possible that at least some of the lace on the actual cuffs from his collection featured in the article was made in Holland,<sup>46</sup> while the refined narrow edging on the handkerchief in Fig.9 is almost certainly Dutch work too. A scrutiny of portraits by a painter closely bound up with a single town, such as Johannes Verspronck in Haarlem, also brings to light various less sophisticated or even idiosyncratic types of lace which may be a local fashion or have come from a

local source, such as, in the case of Haarlem, the school at 'De Hoek'.<sup>47</sup> All this, however, is pure conjecture and will remain so unless further research produces more concrete evidence. Meanwhile it is hoped that the present article will have done something to rescue from obscurity a humble class of women on whom the spotlight has seldom fallen up to now.<sup>48</sup>

Notes:

1. J. N. Jacobsen Jensen, 'Morysons reis door en zijn karakteristiek van de Nederlanden', *Bijdragen en Mededeelingen van het Historisch Genootschap gevestigd te Utrecht* 39 (1918), p. 264. Moryson, who was born in Lincolnshire in 1566 as the third son of Thomas Moryson, steward of the royal domains, made two journeys abroad between 1591 and 1597 after finishing his studies in law at Cambridge. He began writing up his account of his travels in 1606 and it was published in London in three volumes in 1617.

2. The importance of marking linen is emphasized by the very word for sampler in Dutch: *merklap* = mark cloth. For samplers see M. G. A. Schipper-van Lottum, *Over merklappen gesproken*. . ., Amsterdam 1980, and *idem.*, *Merk- en stoplappen. Schoolwerk van Amsterdamse meisjes uit vier eeuwen*, Amsterdam 1980.

3. Other textile crafts with a similar connotation were spinning (see exhib. cat. *Tot Lering en Vermaak*, Rijksmuseum, Amsterdam, 1976, nos. 3 and 5) and lacemaking (this is particularly clearly evident in a *Family Group in an Interior* by Gillis van Tilborgh [c.1625-c.1678] of Brussels in the Boymans-van Beuningen Museum, Rotterdam, but there are also Dutch paintings of the theme, e.g. *The Lacemaker* by Caspar van Netscher [1639-84] in the Wallace Collection, London). Textile crafts were given an extra cachet in the Renaissance as Classical symbols of female virtue (see, for example, J. Stradanus' engraving of 1573 of *Cornelia, Mother of the Gracchi*, reproduced in Patricia Wardle, 'Belgium', p. 164 in H. Bridgeman and E. Drury [eds.], *Needlework. An illustrated history*, New York and London 1978).

4. From the verb *naaien* = to sew.

5. In Amsterdam, for example, they belonged to the Tailors' Guild at first. In Haarlem they had a guild of their own. See J. G. van Dillen, *Bronnen tot de Geschiedenis van het Bedrijfsleven en het Gildewezen van Amsterdam*, Vol. I (R.G.P.69), The Hague 1929, pp. 122-3 and 402-4, Vol. II (R.G.P.78), The Hague 1933, p. 463, No. 804.

6. Diderot, *Encyclopédie ou Dictionnaire raisonné des Sciences, des Arts et des Métiers*. Vol. II, 1751 (reprint Stuttgart-Bad Canstatt 1966), p. 434. I am indebted to Saskia de Bodt for this reference.

7. J. J. Graaf, 'Uit de levens van der "Maechden van den Hoeck" te Haarlem', *Bijdragen Gesch. Bisdrom van Haarlem* XX, pp. 142-3.

8. Geertruyd Roghman was born in Amsterdam in 1625 and worked as an etcher and engraver. This print is the first in a series of *Women's Occupations*, published by C. L. Visscher. The others show women making ruffles, cooking, spinning and cleaning. See F. W. H. Hollstein, *Dutch and Flemish Etchings, Engravings and Woodcuts ca. 1450-1700*, Vol. XVII, Amsterdam, 1949.

9. For sewing-pillows and baskets see M. G. A. Schipper-van Lottum, 'Een najmangent met een najcussen', *Antiek* 10 (1975-6), pp. 137-63, with separate English summary.

10. In the currency of the day there were 16 penningen in a stuiver and 20 stuivers in a guilder.

11. 'Het kasboek van Mr. Carel Martens, 1602-1649', *Jaarboek Oud Utrecht* 1970, pp. 159, 182, 185.

12. J. H. der Kinderen-Besier, *Spelevaart der Mode*, Amsterdam 1950, Appendix II: Account book of Johan de Witt and his wife, Wendela Bicker, pp. 168, 270.

13. J. J. Woldendorp, *Opvoeding en onderwijs in de 17de en 18de eeuw in het Groene Weeshuis te Groningen*, Groningen 1935, p. 93.

14. Thomas Ernst van Goor, *Beschrijving der Stadt en Lande van Breda*, The Hague 1744, p. 116.

15. Matthys Balen, *Beschrijving der Stad Dordrecht*, Dordrecht 1677, pp. 177-81.

16. J. D. Schmidt, *Weezenverpleging bij de Gereformeerden in Nederland tot 1795*, Utrecht 1915, p. 171.

17. *Ibid.*, p. 35.

18. Woldendorp, *op.cit.* (see note 13), p. 89.

19. T. C. M. H. van Rijckevorsel, *Geschiedenis van het R. C. Maagdenhuis te Amsterdam. 1570-1887*, Amsterdam, 1887, pp. 35, 39; M. G. A. Schipper-van Lottum, *Merk en Stoplappen*, Amsterdam 1980, pp. 38-9.

20. J. D. Schmidt, *op.cit.* (see note 16), p. 242.

21. *Ibid.*, pp. 169-70.

22. These were the hours in the Maagdenhuis at Amsterdam and the Green Orphanage at Groningen, for example.

23. Perhaps it is not entirely surprising to find that orphans and seamstresses occasionally strayed from the path of rectitude. In the records of the Green Orphanage at Groningen for 1674-5, for example, there is a reference to Sara Dercks being put in the stocks for thieving, while the receiver of the stolen goods, Agneta, a seamstress, was sent to the House of Correction for six months (Woldendorp, *op.cit.* (see note 13), p. 110).

24. Schmidt, *op.cit.* (see note 16), p. 170

25. J. H. Adriani, *Het Stads-ambachtiskinderhuis te Utrecht*, Utrecht 1941, p. 94.

26. Van Rijckevorsel, *op.cit.* (see note 19), p. 39.

27. E. Theissing, *Over Klopjes en Kwezels*, Utrecht/Nijmegen 1935, pp. 49-50.

28. *Ibid.*, p. 199; C. J. A. Helvoort, 'De klopjes in Twente', *Feestbundel Jan Herman van Heek*, Enschede, 1933, pp. 121-2.

29. E. P. de Booy, *De Weldaet der Scholen. Het plattelands onderwijs in de provincie Utrecht van 1580 tot het begin der 19de eeuw*, Utrecht, 1977, pp. 104, 109.

30. *Idem*, *Kweekhoven der Wijsheid. Basis en vervolgonderwijs in de steden van de provincie Utrecht van 1580 tot het begin der 19e eeuw*, Utrecht 1980, p. 74.

31. Mattheus Gansneb Tegnagel (1613-52) was born and died in Amsterdam and spent most of his life there. He was the son of a painter and grew up in an artistic milieu, but he was undoubtedly the black sheep of his family. He enrolled as a law student at Leiden University in 1633, but did not stay long and himself admitted that he preferred hunting to studying. In general he seems to have led a thoroughly irregular life. All his works were written between 1638 and 1643. They were disregarded for a long time on account of their bawdiness and ribaldry, but have been rehabilitated in the present century largely because of the vivid insights they give into the life of the time. The one-act farce *Frik in 't Veurhuis* is considered Tegnagel's best work. The action concerns the outrage of the various victims of an Amsterdam rake (Grietje van Buuren is one of them) on learning that he is to be married and their efforts to prevent him from doing so.

32. Der Kinderen-Besier, *op.cit.* (see note 12), p. 268.

33. M. G. A. Schipper van Lottum, *Over Merklappen gesproken*. Amsterdam 1980, p. 64.

34. *Ibid.*, pp. 64-5.

35. It may be noted that Frik himself, who had met his mother on her way to Grietje's, had asked to have 'a small lace or bit of sewing set on the breast and an insertion on the sleeves'.

36. Extremely fine cross stitch was done on linen in Friesland too, notably on the special cloths in which a young man would present a gift of money to the girl he hoped to marry. See *Fries Museum* Leeuwarden, Haarlem, 1978, p. 68, and A. Meulenbelt-Nieuwburg, *Embroidery Motifs from Dutch Samplers*, Amsterdam 1974, pp. 62-3 and Pl. 7.

37. For a large number of illustrations, covering the 17th to 19th centuries, see A. Meulenbelt-Nieuwburg, *Onder de dekens, tussen de lakens. . .*, Nederlands Openluchtmuseum, Arnhem, 1981.

38. Starter was born in London in 1594, but moved to Amsterdam in 1607 and to Leeuwarden in 1612, where he set up as a bookseller. This play, *Boertigheden*, was published in his *Frieschen Lusthof* in 1620-1.

39. See Maria van Hemert, *The needlework of the island of Marken*, Nederlands Openluchtmuseum, Arnhem, 1978. This book, which was first published in Dutch in 1943, gives detailed descriptions of all the stitches and techniques mentioned here.

40. This reference and that to Bredero's *Griane* were kindly run to earth by Saskia de Bodt.

41. See notes 14 and 15.

42. Woldendorp, *op.cit.* (see note 13), pp. 91-2.

43. *Bulletin of the Needle and Bobbin Club*, Vol. 16, No. 1 (1932), pp. 3-16. I am grateful to Santina Levey, Keeper of Textiles at the Victoria and Albert Museum, London, for drawing this article to my attention.

44. For a broader lace of almost identical pattern used on costume (boys' collars) see A. Wassenbergh, *De portretkunst in Friesland in de zeventiende eeuw*, Lochem, 1967, Figs. 80 and 81. These portraits, of two brothers, Gemme and Doecke Martena van Burmania, aged 7 and 6 respectively, are dated 1633.

45. *Bulletin of the Needle and Bobbin Club*, Vol. 16, No. 1 (1932), p. 8, Fig. 3.

46. Happily, these cuffs are now in the Rijksmuseum in Amsterdam.

47. See, for example, R. E. O. Ekkart, *Johannes Cornelisz. Verspronck*, Frans Hals Museum, Haarlem, 1979, Figs. 21, 22, 29, 51, 54, 56. Verspronck himself was a Catholic and had many contacts with leading Catholic families in Haarlem.

48. It would also be very interesting to know whether there are any records of Dutch linen seamstresses emigrating to the Dutch colonies in North America and whether any traces remain of their activities there.

I would like to express my grateful thanks to C. A. Burgers, Keeper of Textiles in the Rijksmuseum, Amsterdam, for his invaluable help in obtaining the photographs from the Rijksmuseum.



1. Artist unknown, *Dieuwertje van Nes (nee de Bye)*, aged 44, dated 1606. Rijksmuseum, Meermanno-Westreenianum, The Hague.

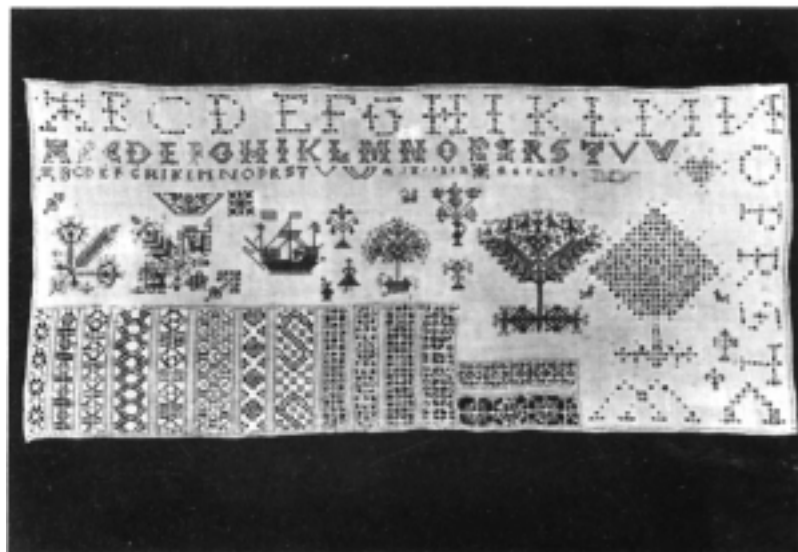




2. Jan Victors (1619/20-1676 or later), *Isaac Blessing Jacob* (detail), c. 1640-52. Musee du Louvre, Paris. Photograph by courtesy of the Rijksmuseum, Amsterdam.



3. Sampler, white linen thread on linen in hem, stem and geometrical satin stitches, with eyelet holes, drawn fabric work, cutwork and needleweaving, probably Frisian, mid 17th century. Centraal Museum, Utrecht.



4. Sampler, white linen thread and red and green silk on linen in hem, cross and long-armed cross stitches, with cutwork and needleweaving, Frisian, 17th century. Netherlands Open-Air Museum, Arnhem.



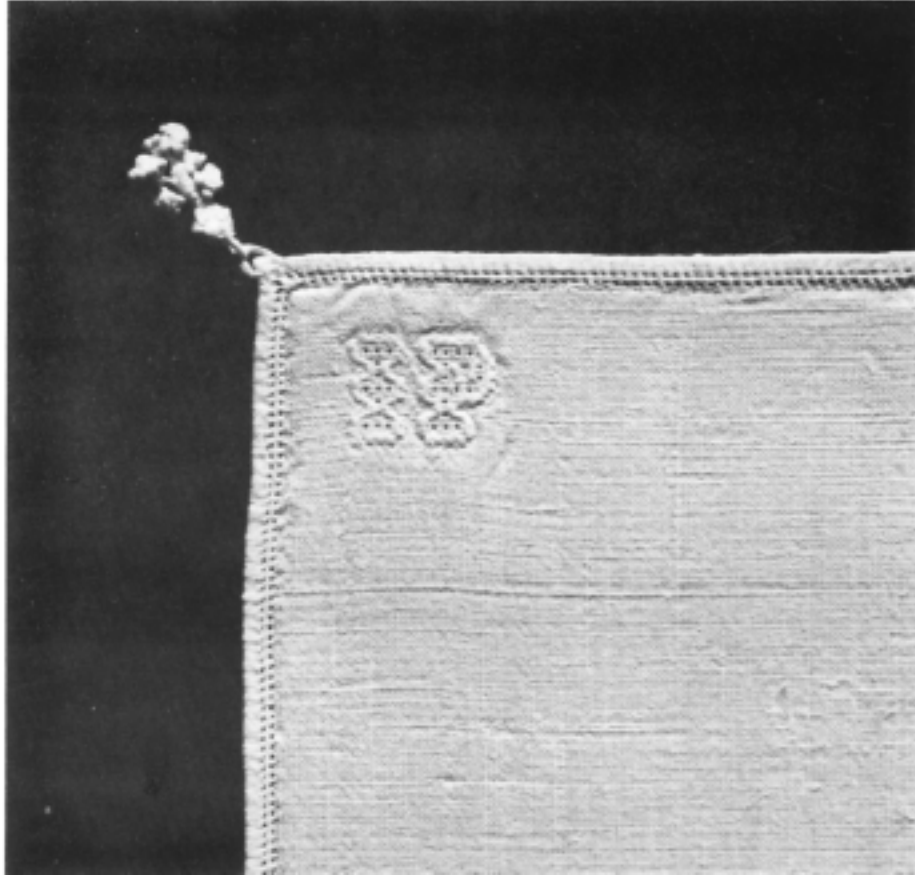
5. Johannes van der Aack (1635/6-after 1680), *An Old Woman Seated Sewing*, signed and dated 1655. National Gallery, London.



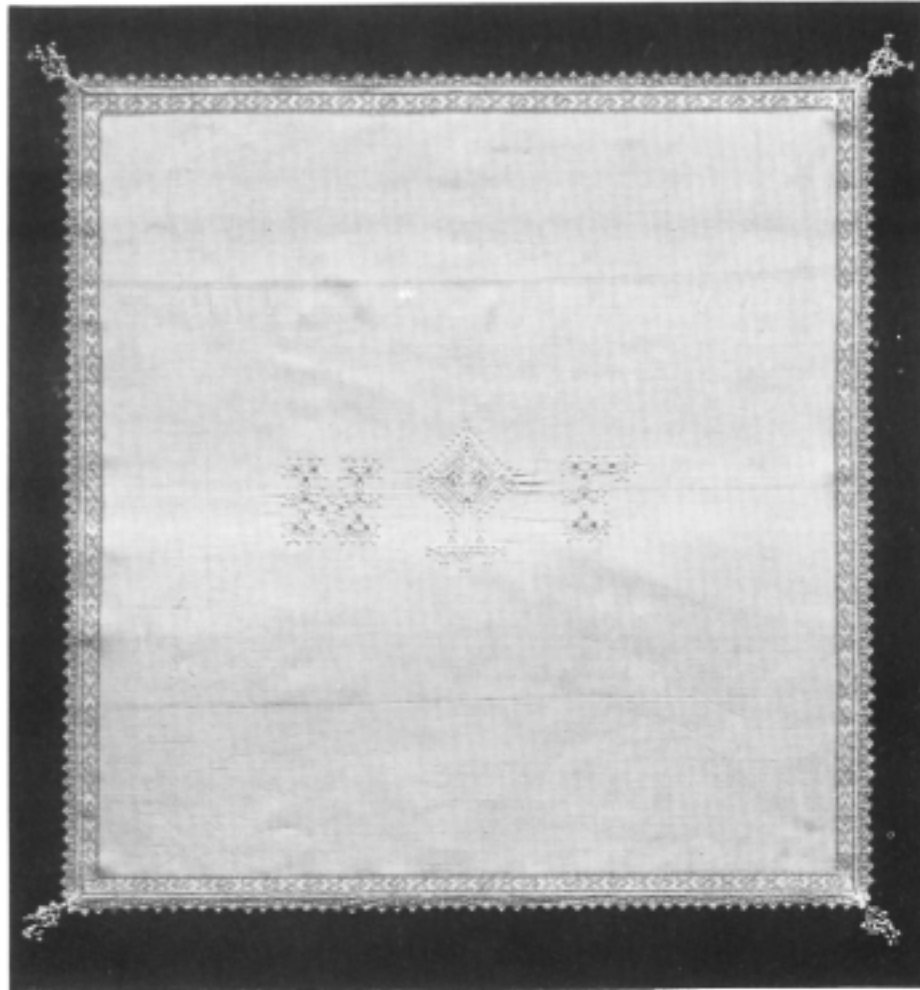
6. Geertruyd Roghman (b. 1625), *The Linen Seamstresses*, engraving, one of a series of five *Women's Occupations* published by C. L. Visscher. Atlas van Stolk, Rotterdam.



7. Cornelis de Vos (1584 – 1651), *The Orphan*, c. 1630-40. Maagdenhuis (formerly a girls' orphanage), Antwerp.



8. Corner of a plain handkerchief, with hem-stitching, eyelet holes and geometrical satin stitch in white linen thread, and tassels at the corners. Marked with the initials IP, Dutch or Frisian, 17th century. Private Collection, Netherlands. Photograph by courtesy of the Rijksmuseum, Amsterdam.

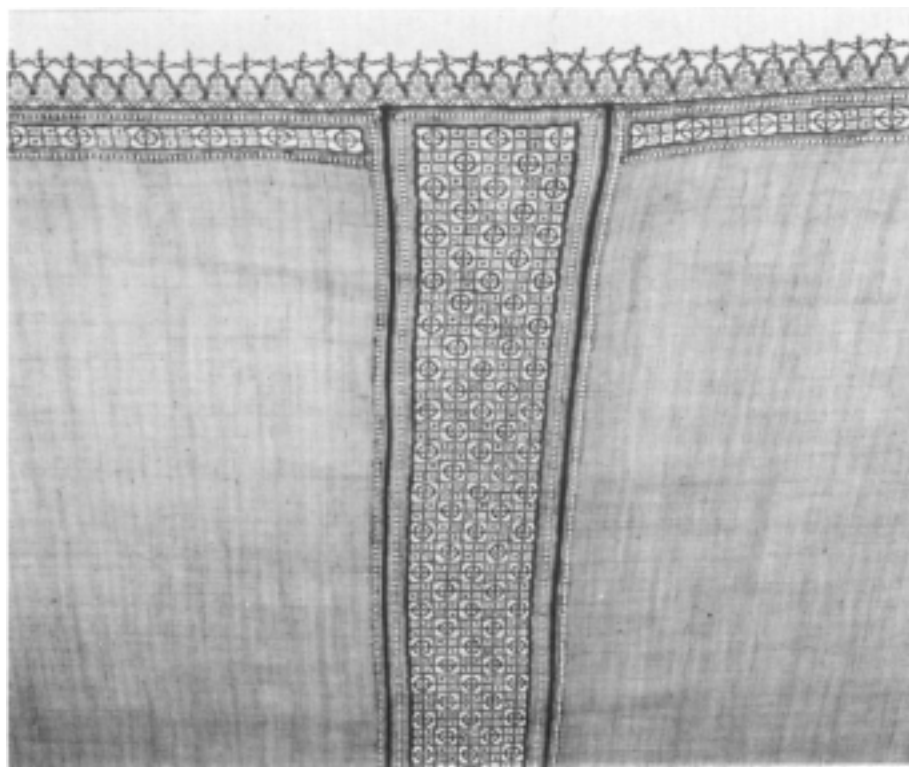


9. Handkerchief, white linen thread on linen in hem, stem and geometrical satin stitches, with bars, cutwork and needleweaving, narrow border and tassels of bobbin lace. In the centre the initials MF on either side of a Tree of Life. Frisian, first half of the 17th century. Private Collection, Netherlands. Photography by courtesy of the Rijksmuseum, Amsterdam.

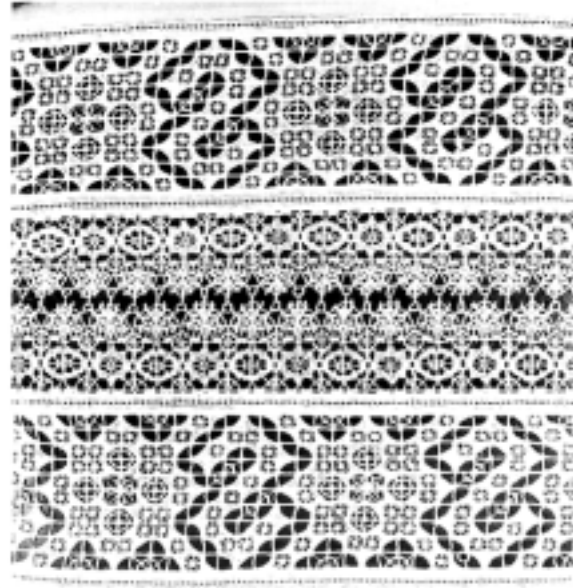




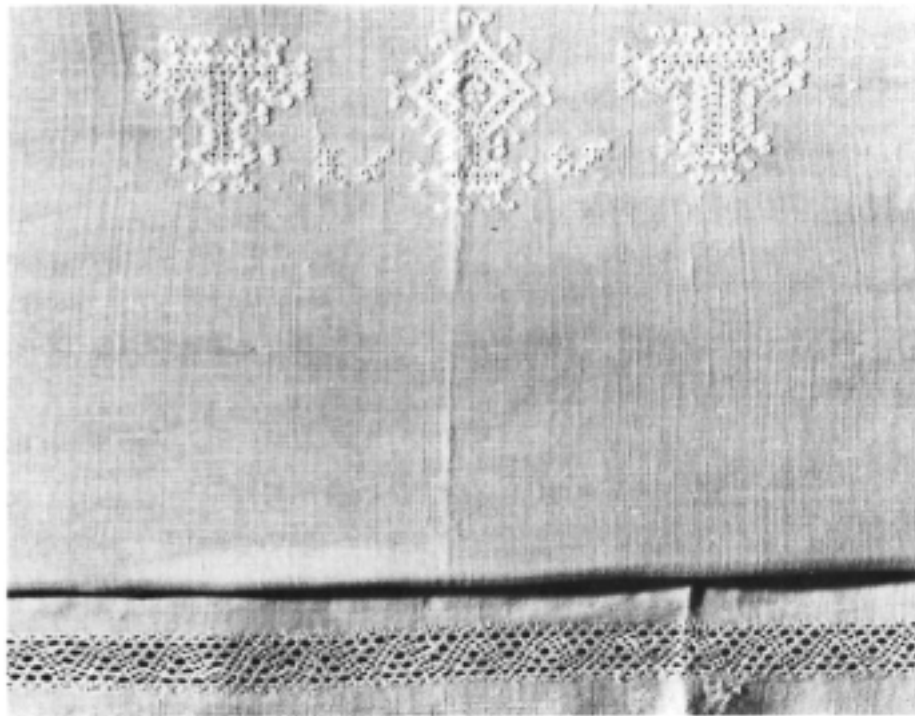
10. Sheet, white linen thread on linen in hem, punch and geometrical satin stitches, with cutwork, narrow insertions and border of bobbin lace. The sheet also bears embroidered initials which may relate to a Frisian family. Probably Frisian, first half of the 17th century. Rijksmuseum, Amsterdam.



11. Sheet, white linen thread on linen in hem stitch with bars and cutwork, border of bobbin lace. This sheet, which also bears the embroidered initials KVD, belongs with the pillowcase in Fig. 12. Frisian, 17th century. Fries Museum, Leeuwarden.



12. Pillowcase, white linen thread on linen in hem stitch, with bars and cutwork, insertion of bobbin lace. This pillowcase belongs with the sheet in Fig. 11. Frisian, 17th century. Fries Museum, Leeuwarden.



13. Sheet, white linen with initials TT, date 1687 and Tree of Life embroidered in eyelet holes and whitework in white linen thread, narrow insertion of bobbin lace. Frisian, 1687. Netherlands Open-Air Museum, Arnhem.

**THE HENRI CLOUZOT COLLECTION OF PRINTED TEXTILES AT THE  
PHILADELPHIA MUSEUM OF ART:  
HIGHLIGHTING SOME EARLY DUTCH PRINTED FABRICS.**

Henri Clouzot (1865-1941) is remembered today as curator of the Bibliothèque Forney (1908-1914), curator of the Musée Galliera (1920-1935), and author of numerous books, catalogues, and articles on decorative arts of all types especially printed textiles.<sup>1</sup> A historian by training, Clouzot, as a youth in his native Niort, received the impetus for his vocation from his father and grandfather, both librarian/archivists.

Clouzot amassed a group of *toiles* at a time when the largest private collections were being formed, many of which became the nucleus of important printed textiles holdings in public institutions of North America. The collection of Harry Wearne, the English designer who worked in New York, was given to the Royal Ontario Museum in 1934; George Baker's collection is in the Victoria and Albert Museum; the Martins' swatchbook is in the Cooper-Hewitt Museum.

A selection of *toiles de Jouy* organized by Clouzot during his tenure at the Bibliothèque Forney was given to that institution. The Philadelphia Museum of Art has three hundred and fifty-four samples of printed textiles from Clouzot's collection, acquired in two separate groups in 1929 and 1937. It is the scope of this article to discuss the history and content of the collection in general terms, with more lengthy information concerning its unique aspects.<sup>2</sup>

In 1927, the Henri Clouzot and Frances Morris collaboration, *Painted and Printed Fabrics, the History of the Manufacture at Jouy and other ateliers in France 1765-1815*, was published by the Metropolitan Museum of Art in conjunction with the first major exhibition of *toiles* in the United States. Indeed the event was a pioneering force which introduced these works of art to American curators. Nancy Andrews Reath, Associate Curator of Textiles at the then Pennsylvania Museum, had acquired several blue and white resist fabrics for the museum before the Metropolitan show, and there were gifts of printed textiles from Henry McIlhenny and Elinor Merrell, but it is clear that the impact of the 1927 exhibition widened Reath's appreciation of these fabrics.

Nancy Reath wrote to Clouzot in 1929 seeking his advice; thus began an animated correspondence which spanned an eight-year period.<sup>3</sup> Although these letters indicate that the two were close professionally, it is not certain that they ever met. Clouzot did, however, meet Fiske Kimball, (1888-1955), Rococo scholar and director of the Pennsylvania Museum, on several occasions in Paris.

Clouzot approached Miss Reath and Fiske Kimball concerning a collection of three hundred and twenty-four sample fabrics from the Musée Galliera. In 1929, despite the depressed economy, the Pennsylvania Museum acquired the printed

textiles through the generous gift of Mrs. Alfred Stengel. These fabrics served as the basis of the 1928 publication, *La Manufacture de Jouy et la toile imprimée*, mentioned above. Realizing that these works were masterpieces of design, the Pennsylvania Museum put the entire collection on exhibit in 1930 at their School of Industrial Art<sup>4</sup> (now Philadelphia College of Art). It should be noted that until 1964 the Textile Department at the Pennsylvania Museum served the weaving and design students actively and this function was a major part of its *raison d'être*.

In 1935, as he was preparing to retire from the Musée Galliera, Clouzot wrote to Fiske Kimball asking if the director would be interested in viewing a smaller group of printed textiles which Clouzot wanted to sell before leaving the Galliera, on his next trip to Paris. Clouzot mentioned that this group of more than 100 fabrics did not contain duplicates of those *toiles* in the 1929 collection, and that several pieces were of "premier ordre".<sup>5</sup> These sample fabrics were the last he collected, since in his opinion. . . "on ne trouve plus rien ou à des prix astronomiques".<sup>6</sup> The Pennsylvania Museum acquired this collection in 1937. In the annual report of that year, Fiske Kimball wrote that this group of printed textiles. . . "supplement Clouzot's earlier collections generously given to us some years ago. . . and place us easily first in this interesting field".<sup>7</sup> In fact, the collection of printed textiles at the Philadelphia Museum of Art, beyond Clouzot's collection, is amongst the finest in North America.<sup>8</sup>

What does the Henri Clouzot collection consist of? The largest group of textiles are of French manufacture. There are sixty-six items from the Jouy factory, most of which are woodblock prints, but copper plates are also represented.

From Nantes there are thirty copper-plate designs from the major manufacturers of the day: Petitpierre frères et Cie (*Triomphe de Voltaire; Panurge dans l'île des lanternes; Neptune ou l'Empire de la mer; La Danseuse de corde*); Favre Petitpierre et Cie (*The Loves of Dunois*); J. P. Meillier & Cie; Gorgerat Frères. A group of sixteen printed textiles from Alsace consists of several examples from the Koechlin factory in Mulhouse, and other undocumented pieces. There are 6 works from Rouen. The remaining fabrics are from Beauvais, Beautiran, Normandy, Villefranche, Orléans, Melun and Orange.

Beyond those works of French provenance, the Clouzot collection is made up of printed textiles from England (5?), India (5?), Persia (1) and Holland (3). Further research is needed to secure these attributions.

Amongst the earliest examples of French *toiles* in the collection are several large "sleazy"-style textiles. These polychrome fabrics are loosely woven of an unrefined Indian cotton. Pictured here (fig. 1) is a block-printed design of large-scale seed pods in ogival framework with rosettes at the intersections. The pattern is sloppily printed and off register. There is evidence that the fabric was once quilted, but the complete pattern is not discernible.

*Le Faucon* (fig. 2) is the earliest copperplate-printed textile in the collection. The design was first engraved by Ordoff in 1775<sup>9</sup> and produced at Jouy under the direction of Christophe-Philippe Oberkampf. This particular fragment is executed in red on white, but the design was printed in other colors as well, and examples are in a number of institutions, e.g., the Victoria and Albert Museum (T374-1919) and the Musée de l'Impression sur Etoffes (977.177.1).

The Oberkampf factory is best known for its finely engraved copperplates, but Jouy also produced a splendid array of woodblock prints. This dress fabric (fig. 3) illustrates an Indo-Persian-inspired small-scale stylized pineapple motif in powdered ornament, a pattern that was popular about 1787. The sample seen here is composed of three fragments sewn together, with two selvages, and the *Chef de pièce* at one end (MANUFACTURE ROYALE DE OBERKAMPF A JOUY PRÈS VERSAILLES, BON TEINT).

Another polychrome block print design from Jouy, *Les Petits Pêcheurs* (fig. 4) was one of Clouzot's favorites. The pattern consists of repeated fishing scenes, trees, and houses, and dates to about 1775. Henri Clouzot was so fond of this *toile* that it entered his subconscious life. During one of his holidays, while basking in the sun, he hallucinated images and characters from *Le Petits Pêcheurs*. In a letter to Nancy Reath, he wrote, "Les toiles imprimées courent après moi, même au pays de Mireille."<sup>10</sup>

At the close of the eighteenth century, Jouy produced a series of geometric woodblock designs adapted from motifs found at the bottom portion of Indian palampores. Although an exact artist's design corresponding to this *toile* (fig. 5) could not be found, the pattern of this fabric can be safely dated about 1800 based on comparison with related drawings in a book in the archives of the Musée de l'Impression sur Etoffes.<sup>11</sup>

Rouen was another major center textile printing. *Les Fables de La Fontaine*, produced about 1830 is a roller-printed design illustrating three fables and one *conte* from the *oeuvre* of La Fontaine (1621-1695). A fragment of this design (fig. 6) is one of the few roller-printed textiles in the Clouzot collection. Here we see the climax from *Le Villageois et le Serpent*, at the moment when the ungrateful snake turns on the man who saved his life, and in response, our foolish hero gives the serpent two blows with his ax, thus making three snakes out of one!<sup>12</sup>

The most modern examples of French printed textiles in the Henri Clouzot collection are a group of seventeen fabrics produced by Besselièvre of Rouen which date to about 1900. Seventeen in all (29-164-301 through 310; 29-164-323), they represent interpretations of late eighteenth-century designs. There are fourteen copperplate prints including a version of Huet's *L'Abreuvoir*, and three woodblock prints.

Although the French *toiles* were unrivaled in technical mastership and design, they were not the first printed textiles in Europe. During the Middle Ages textiles throughout Europe were decorated with block-printed designs. This method produced a stiff fabric unsuitable for clothing and went out of fashion. The interest in printed and painted fabrics was renewed in the seventeenth century when trade ships brought back awesome chintzes from India. They became the rage, a fashion which could not be suppressed by the edicts that prevented their importation or limited their use. Eventually, factories sprang up in Europe to produce facsimiles of Indian chintzes, the first of which was in Holland.

The Amersfoot manufactory in Holland was founded in 1678. The earliest Dutch printed textiles were crude adaptations of the Indian patterns. Gradually, indigenous decorative motifs and genre scenes replaced the foreign compositions. Two of the earliest *toiles* in the Clouzot collection date to this early period.

Figure 7 illustrates an incomplete design in which we see separate scenes arranged in vertical composition, from top to bottom; the lower half of a horse and a man's legs; a stag amongst plants and flowers; a man wearing a tricorne set against a landscape. The graphic works of such artists as Anna Maria de Koker (ca. 1650-1698) and Allart Van Everdingen (1621-1675) help in dating particular architectural, costume, and decorative design details of this textile.<sup>13</sup>

Two accessories of dress seen here can tell us even more about the date of this work. The upper classes wore cocked hats during the latter part of the 17th century, and by 1690 the tricorne, edged with metal galloon was fashionable.<sup>14</sup> Similarly, the square-toed shoe with heels and heavy soles developed at mid century. First fastened with cloth bows, buckles appear between 1670-80 and are fashionable in casual wear for a hundred years or more. Motifs represented here which appear profusely in Dutch decorative arts are: the stag, which can be found in the seventeenth century, and which later becomes a popular theme in French *toiles*; and the man/horse theme, which notes the interest in riding as a favorite pastime. The physical characteristics of the fabric indicate that it was manufactured in the latter part of the seventeenth century, in the early days of the native Dutch printed textile industry. The print is on a coarse native linen and evokes the simple technology used to produce the design. The black horizontal bands on the *toile* are the result of the edges of the woodblock, with the design painted in water-color wash. The picotage technique is less fine than in 18th-century examples, the result of a cruder technology.

The second early Dutch *toile* in the Clouzot collection (fig. 8) illustrates one full repeat of a composition which consists of two separate scenes.<sup>15</sup> On the right is an image of an ornamental vase filled with a bouquet of tulips against a ground of short vertical lines. The drawing style of the bouquet is typical of a motif which was very popular in seventeenth-century Holland with painters of floral still lifes and in the decorative arts in the form of embroideries, tiles, other ceramics, and furniture.



A *Chinoiserie* scene occupies the left side of the design. Figures in pseudo-Oriental garb are placed in a landscape which is at once Eastern and Dutch. In mid-seventeenth-century Holland there was a strong literary movement, chiefly accounts of travelers to China and the East, which produced publications with accompanying illustrations that provided a source for artists of the period. Works such as Nieuhoff's *Embassy to the Emperor of China*, published in 1655, were subsequently translated into French and popular with French artists. The scene shown here, is surely derived from such secondary sources and not from actual examples of Chinese works of art.

A printed textile related to the two mentioned above is in the collection of the Victoria and Albert Museum #T.395.1919 (fig. 9). One full repeat, plus some, illustrates what might be a scene from a *kermis*, a bi-annual celebration held in villages in seventeenth-century Holland. These festivals which celebrated a particular village were partly religious but mostly secular, and they often lasted for one week! Scenes from the various *kermis* illustrated by major artists of the mid-to-latter seventeenth century depicted couples at amorous play, drunken brawls, general relaxed merriment, and people gathered around tables enjoying their repast. Images of these ceremonies flourished in a climate where religious and political freedoms had created a new patron in the second half of the seventeenth century, the burghers and occasionally the rural people. Perhaps the finest representation of a *kermis* is Jan Steen's *The Fair at Oegstgeest*, in the collection of the Detroit Institute of Arts.<sup>16</sup>

Just what are these folks up to in the scene from the painted fabric at the Victoria and Albert museum? They are indeed having a jolly good time! Drinking, smoking, absorbed in animated conversation, and are the man and woman on the left gazing into each other's eyes? The costume of the people tells us that this is indeed a special occasion.

A study of the dress of our partyers offers more information about the textile. Much of the details is obscured on the printed fabric, and one can never assume that the artist who created the work was attentive to naturalistic rendering of styles, since artists added and subtracted elements according to their own fancy, but we do seem to have enough clues that are understandable in the costume to enable us to construct a more general opinion about where and when the work was made.

All of the men pictured have short hair and two are bearded. Throughout most of Europe during the seventeenth century men were clean shaven and wore wigs. Netherlanders were reluctant to follow this mode in their national tendency towards casual dress. Their hats are of a variety of cocked types with small and wide brims and crowns of various heights which date to about mid-century. A picture in the collection of the Wadsworth Atheneum further illustrates these characteristics. Fig. 10, Michael Sweerts (1624-1664), *Boy With a Hat*, shows a young man with long hair, a cocked hat with upturned brim, a jacket and falling collar.

Neckwear is different on each man. The two men on the far left are wearing

soft falling collars, while the two men on the left have cravats. This is probably due to the fact that these people are of the provinces where fashion habits were often of a *retardataire* style or simplified. Both types of neckwear were worn with the collarless jacket which was introduced about 1665. The jackets themselves worn by these men are of a variety of styles. The man on the far left, and at the far right where the second repeat begins, appears to be wearing a jacket with cuffs folded back, a seam at the waist, and is it slashed? The jackets of the other men are equally unclear, one with wide cuffs, another with tight-fitting sleeves. These fashions came into vogue during the second quarter of the seventeenth century and are passé by 1680. The *Rhinegrave* or petticoat breeches were usually made from twenty to thirty meters of fabric that reached to the knees. First popular in Holland, and later throughout Europe, these breeches were full, gathered at the knee, and often slashed. Note the ample breeches that the seated man on the far left, who appears twice on the textile, wears.

This same figure is smoking a pipe, a custom popular only in England and Holland at this time. Although the French used snuff, they considered pipe smoking to be vulgar.<sup>17</sup> Many genre pictures of the mid seventeenth century show men leisurely partaking of this ritual (fig. 11).

Women pictured in the textile are wearing a more form-fitting fashion, reminiscent of the Spanish dress that was popular until Dutch independence. And again, one can only surmise about their neck pieces, although the woman on the far left of the full repeat appears to be wearing a small soft ruff of an early 17th-century style. The cap that the woman on the right wears appears to be of a type worn snug at the back of the head, while the woman on the left has a brimmed hat with lines that suggest it might be of straw. Both types were amongst the many styles of hats worn in Holland and elsewhere throughout the 17th century.

And just what does all this mean? While there is admittedly an alteration of high style amongst the clothing of the rural peoples, they took their cues from the fashions of the time. The costume details we have examined date from the early part of the 17th century to about 1680. Taking into consideration the fact that it would be impossible for an artist to accurately invent the styles of 1680 at an earlier period, it is probable that this fragment was created about 1680, with *retardataire* details of dress.

All three Dutch fabrics, the two from the Clouzot collection (figs. 7 & 8) and the example at the Victoria and Albert Museum (fig. 9), are printed on the same quality of linen and executed in the same technique. The composition of the Victoria and Albert Museum piece is more sophisticated than the others and it is likely that the Philadelphia pieces were produced sometime before 1680.

There is one other Dutch printed fabric in the collection. An early twentieth-century *toile* from Leyden, it illustrates two scenes which show the printing of

fabrics and papers, with a verse printed underneath.

Most striking amongst the small group of English designs is the Cossack on horseback pictured in figure 12. This print was listed in Clouzot's inventory as French, understandably, since the horse and rider motif is reminiscent of the *oeuvre* of Carle Vernet (1758-1836), whose portraits and prints of horses became popular during the Directoire period.<sup>18</sup> Clouzot's observation about the Cossack on horseback was correct, but he neglected to evaluate the rest of the design. The hexagonal border which surrounds the horse and rider as well as the hawthorn (?) branches which give a *trompe l'oeil* feeling to the work, are devices which can be found on English printed textiles after 1815 when the roller-printing technique developed to allow large-scale designs.<sup>19</sup>

The Henri Clouzot collection is in good company at the Philadelphia Museum of Art where masterworks of printed textiles from John Hewson to William Morris are housed.

Footnotes:

\*The reader should note that the Costume and Textiles Department of the Philadelphia Museum of Art is closed for an indefinite period and that therefore the Henri Clouzot collection of printed textiles is inaccessible at this time.

1. A list of the major writings of Henri Clouzot on the subject of painted or printed textiles follows:

"Les Toiles de Jouy", REVUE DE L'ART ANCIEN ET MODERNE, 10 January and 10 February, 1908.

"La Tradition de la Toile Imprimée au Musée Galliera", ART ET TRADITION, February, 1908.

"Les Toiles Peintes de l'Inde au Pavillon de Marsan", GAZETTE DES BEAUX-ARTS, ser. 4, vol. 8. 1912. pp. 282-294.

LA TOILE PEINTE EN FRANCE, LA MANUFACTURE DE JOUY, Versailles, 1912-14.

LE MÉTIER DE LA SOIE SUIVI D'UN HISTOIRE DE LA TOILE IMPRIMÉE, Paris, 1914.

"Les Toiles Peintes Nantaises", GAZETTE DES BEAUX-ARTS, January and March, 1916.

"La Tradition de la Toile Imprimée en Alsace", *La Renaissance de l'Art Français*, July, 1919.

“Les Toiles Imprimees de Nantes”, LA RENAISSANCE DE L’ART FRANÇAIS, November, 1924.

PAINTED AND PRINTED FABRICS, THE HISTORY OF THE MANUFACTORY AT JOUY AND OTHER ATELIERS IN FRANCE (1765-1815), with Frances Morris, New York, 1927.

LA MANUFACTURE DE JOUY ET LA TOILE IMPRIMÉE AU XVIII<sup>e</sup> SIÈCLE; Paris and Brussels, 1926.

HISTOIRE DE LA MANUFACTURE DE JOUY ET LA TOILE IMPRIMÉE EN FRANCE, two volumes, Paris and Brussels.

LES PLUS BELLES TOILES IMPRIMÉES DE LA MANUFACTURE DE JOUY, Paris, 1934.

2. Four of Clouzot’s articles and books mentioned in footnote 1 and another, LA TRADITION DE LA TOILE PEINTE EN FRANCE: LA MANUFACTURE DE JOUY, 1760-1843, are listed in the bibliography of TOILES IMPRIMÉES, XVIII<sup>e</sup>-XIX<sup>e</sup> SIÈCLES (bibliothèque Forney, 1982) and illustrations and information from them are reproduced in the catalogue section of this publication.

3. There are seventeen letters in all, beginning in 1929 and finishing in 1937.

4. Letter from Nancy Andrews Reath to Elinor Merrell, 15 March 1930. Philadelphia Museum of Art archives.

5. Letter from Henri Clouzot to Fiske Kimball, 3 July 1935, Philadelphia Museum of Art archives.

6. Letter from Henri Clouzot to Fiske Kimball, 26 October 1936, Philadelphia Museum of Art archives.

7. Pennsylvania Museum Annual Report, 1937, p. 89, Philadelphia Museum of Art archives.

8. Important collections of printed and painted textiles in North America being those of the Royal Ontario Museum in Toronto, the Cooper-Hewit Museum and the Metropolitan Museum of Art in New York and the Museum of Fine Arts in Boston.

9. See Allemagne, H.R. d’, LA TOILE IMPRIMÉE ET LES INDIENNES DE TRAITÉ, 2 vols., Paris, 1942, Vol. II, plate 33.

10. Letter from Henri Clouzot to Nancy Andrews Reath, 28 August 1930, p. 2, Philadelphia Museum of Art archives.

11. ANCIENS DESSINS DE LA FABRIQUE DE JOUY, N. 2, n.d. (The drawings in this book are dated.)

12.

### XIII

#### LE VILLAGEOIS ET LE SERPENT

Ésope conte qu'un manant,  
Charitable autant que peu sage,  
Un jour d'hiver se promenant  
A l'entour de son héritage,  
Aperçut un Serpent sur la neige étendu,  
Transi, gelé, perclus, immobile rendu,  
N'ayant pas à vivre un quart d'heure.  
Le villageois le prend, l'emporte en sa demeure;  
Et, sans considérer quel sera le loyer  
D'une action de ce mérite,  
Il l'étend le long du foyer,  
Le réchauffe, le réuscite.  
l'animal engourdi sent à peine le chaud,  
Que l'âme lui revient avec que la colère;  
Il lève un peu la tête, et puis siffle aussitôt;  
Puis lait un long repli, puis tâche a faire un saut  
Contre son bienfaiteur, son sauveur, et son père.

Ingrat, dit le manant, voilà donc mon salaire!  
Tu mourras! A ces mots, plein d'un juste courroux,  
Il vous prend à cognée, il vous tranche la bête;  
Il fait trois serpents de deux coups,  
Un tronçon, la queue, et la tête.  
L'insecte sautillant cherche à se réunir,  
Mais il ne put y parvenir.  
Il est bon d'être charitable:  
Mais envers qui? c'est là le point.  
Quant au ingrats, il n'en est point  
Qui ne meure enfin misérable.

*Fables*, La Fontaine, Librairie Générale Française, 1972., p. 159

A full repeat of this design in the collection of the Musée de l'Impression sur Etoffes is reproduced in the exhibition catalogue, LITTÉRATURE ET TOILES IMPRIMÉES DE 18ÈME ET 19ÈME SIÈCLES, Mulhouse, 1965, pp. 11-12.

13. See Hollstein, F.W.H., **DUTCH AND FLEMISH ENGRAVINGS AND WOODCUTS C.1450-1700**, Amsterdam, 1949-, Vol. IX, p. 255, and Hollstein, *op. cit.*, Vol. VI, pp. 153-204.

14. James Robinson Planché, **A CYCLOPAEDIA OF COSTUME**, Vol. I, London, 1876, p. 260.

15. A Larger fragment of this design is in the collection of the Musée de l'Impression sur Étoffes, No. 954.50.

16. This painting is reproduced in the catalogue exhibition, **FESTIVITIES, CERMONIES, AND CELEBRATIONS IN WESTERN EUROPE, 1500-1790**, Brown University, Providence, Rhode Island, 1979, p. 29 accompanied by a thorough explanation of a *kermis*.

17. Max Van Boehn, **MODES AND MANNERS**, Vol. III, J. B. Lippincott, Philadelphia, 1932-36, pp. 204-205.

18. A picture by Carle Vernet related to this textile is his *Cosaque à cheval* at the Musée Calvet, Avignon.

19. See *English Decorative Textiles*, W. Gordon Hunton, London, 1930, pl. 75-76.

20. A special thanks to K. B. Brett who called this to my attention. For a description of the development of the roller printing technique in England see Floud, Peter, *A Loan Exhibition of English Chintz*, Victoria and Albert Museum, 1961.

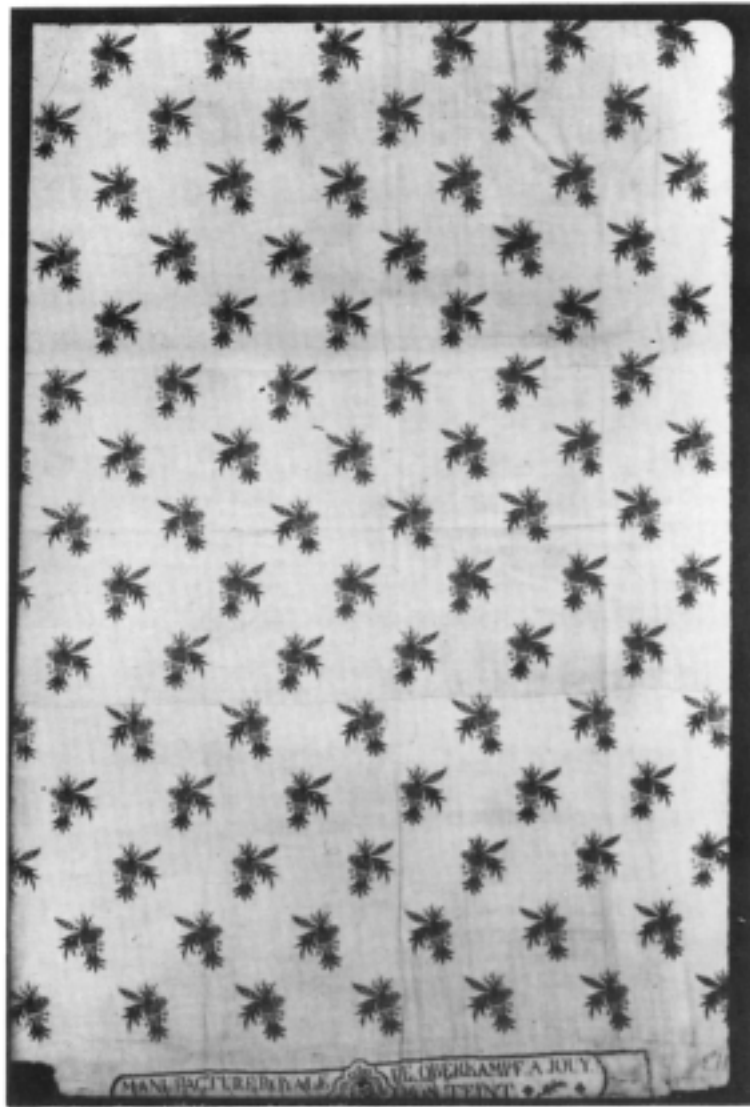


1. Woodblock printed cotton. France, middle of the 18th century. Philadelphia Museum of Art: Given by Mrs. Alfred Stengel.

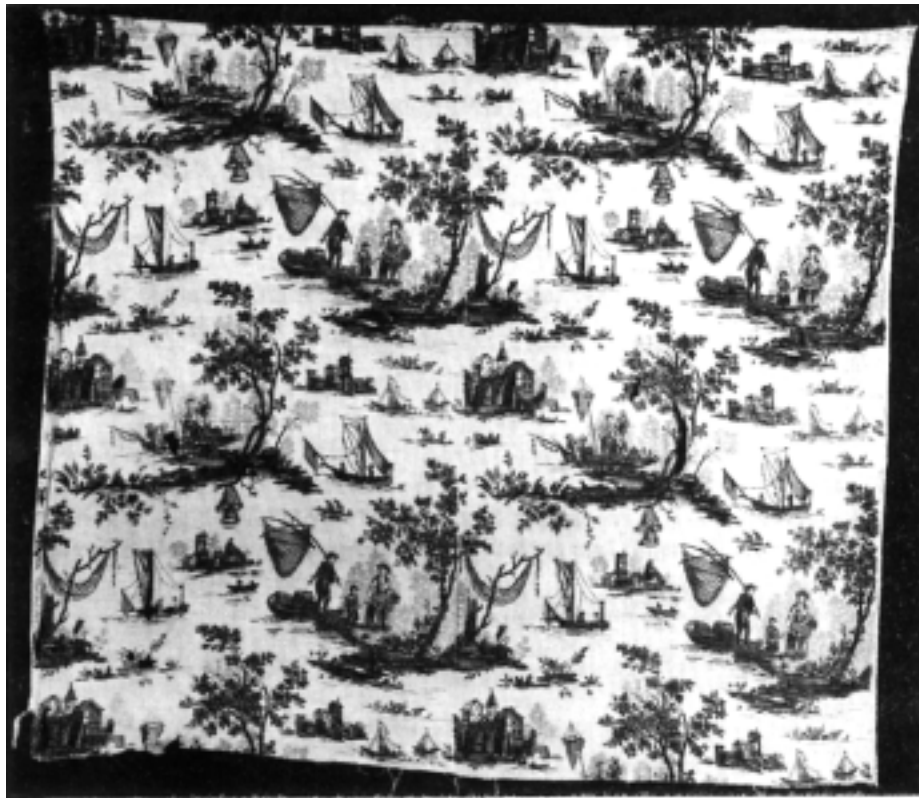


2. *Le Faucon*. Copper plate printed cotton. France, Jouy-en-Josas, about 1775. Philadelphia Museum of Art: Given by Mrs. Alfred Stengel. Photograph by John Carlano.

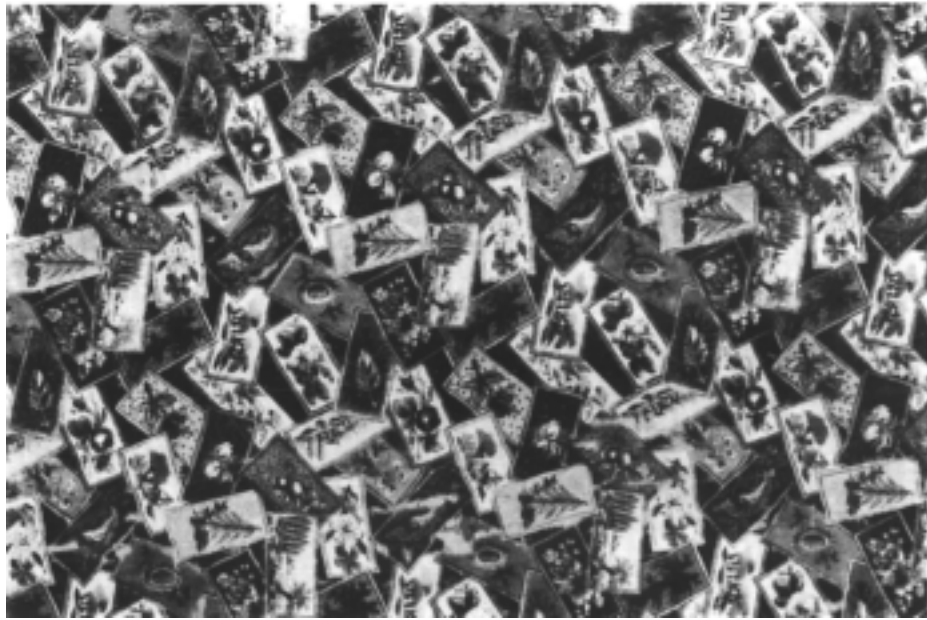




3. Woodblock printed cotton. France, Jouy-en-Josas, about 1787. Philadelphia Museum of Art: Given by Mrs. Alfred Stengel. Photograph by John Carlano.



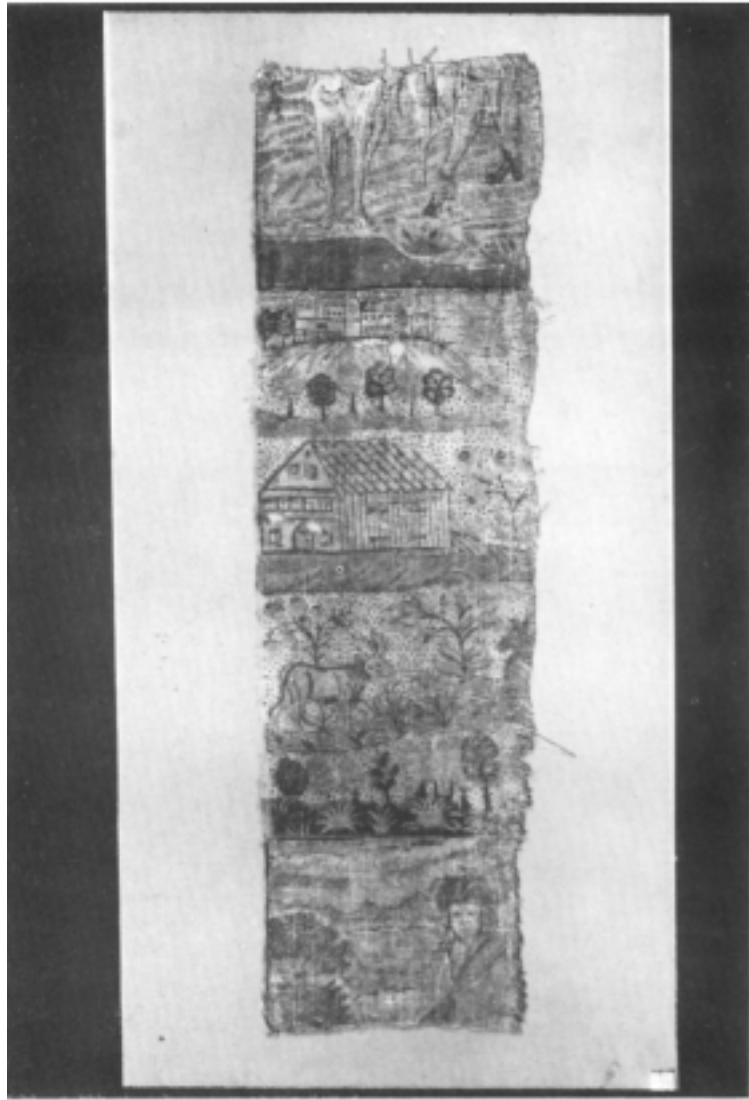
4. *Les Petits Pêcheurs*. Woodblock printed linen. French, Jouy, about 1775. Philadelphia Museum of Art: Given by Mrs. Alfred Stengel.



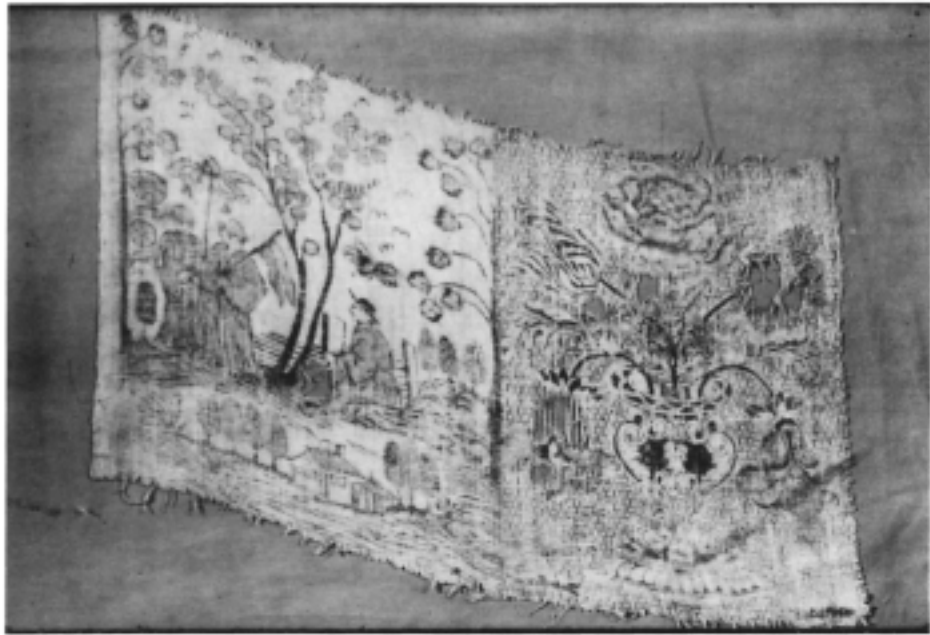
5. Woodblock printed cotton. France, Jouy, about 1800. Philadelphia Museum of Art: Given by Mrs. Alfred Stengel.



6. *Le Villageois et le Serpent* Roller printed cotton. France, Rouen, about 1830. Philadelphia Museum of Art: given by Mrs. Alfred Stengel.



7. Woodblock printed and painted linen. Holland, about 1680. Philadelphia Museum of Art: Given by Mrs. Alfred Stengel. Photograph by John Carlano.



8. Woodblock printed and painted linen. Holland, about 1680. Philadelphia Museum of Art: Given by Mrs. Alfred Stengel. Photograph by John Carlano.



9. Woodblock printed and painted linen. Holland, about 1680. Victoria and Albert Museum: Crown copyright.



10. *The Boy with a Hat* Michael Sweerts (1642-1664). Courtesy Wadsworth Atheneum, Hartford, CT.





11. *Tobacco Inn* by Adriaen Brouwer (after), 1605/08-1638/40. Courtesy Wadsworth Atheneum, Hartford, CT.



12. Combination of roller, copperplate, and woodblock printed cotton. England, after 1815. Philadelphia Museum of Art: Given by Mrs. Alfred Stengel.

## NOTES ON AUTHORS

Patricia Wardle, now Mrs. Griffiths, is the author of several books written while she was a member of the staff of the department of textiles at the Victoria and Albert Museum. Among them are the revised second edition of A. F. Kendrick's ENGLISH NEEDLEWORK (1967), VICTORIAN LACE (1968), and GUIDE TO ENGLISH EMBROIDERY (1970).

\* \* \* \* \*

Marianne Carlano has studied in Florence, worked in the textile department of the Philadelphia Museum of Art and is now curator of costumes and textiles at the Hartford Atheneum.

\* \* \* \* \*

## BOOK NOTES

FLEMISH AND FRENCH TAPESTRIES IN HUNGARY BY Emöke Laszlo.  
Translated by Enikő Körtvélyessy, revised by S. M. Newton. Budapest, 1981.

The Museum of Applied Arts in Budapest has long been known to contain some very fine tapestries, such as an elaborate Nativity scene, rich with gold, made in Brussels about 1520; two of the most splendid pieces woven at Enghien, the armorial tapestries made for Margaret of Austria, about 1528; and the remarkable four panels of the *Playing Children*, which, though dating from the 17th century, undoubtedly reflect the designs of the famous set designed in the Raphael workshop for Leo X, but unrecorded after 1790.

It is with interest, therefore, that one receives a catalogue of tapestries in Hungary, mostly in the Budapest Museum and the Christian Museum at Esztergom, but including a few pieces in other museums and in private collections. The Esztergom collection is largely late medieval and consists chiefly of fragments; it was assembled by a 19th-century bishop. The Budapest accumulation is due to the initiative of the directors of the museum in the present century.

Though there are no outstanding surprises in these collections, they include pleasant late 16th-century Flemish landscapes and pictorial scenes and an interesting pair of 18th-century Aubussons showing the life of St. Bernard, signed by François Picon and Michel Vallent. At the Bishop's Palace in Pécs is a fine *Life of Moses*, three pieces being Brussels works of the late 17th-century and three others described as 19th-century reweavings. Another late Brussels piece is *Mercury Handing The Infant Bacchus to the Nymphs*, which is derived from a Poussin in the Fogg Art Museum. An oddity is a 16th-century French panel showing a king with a woman in a landscape. It is lettered 'CANT'-7" and has inscriptions in French; though the author of the catalogue was not able to identify the subject, the words appearing above the woman are clearly from chapter VII of the *Song of Songs (Canticles)*.

The book has a somewhat old-fashioned account of tapestry making and a chapter entitled "Tapestries in Hungary's Early History." Every piece is reproduced, with twenty color plates. There are many details and comparison illustrations.

—Edith Appleton Standen

\* \* \* \* \*

DAVID ET BETHSABÉE by Francis Salet. Editions de la Réunion des Musées Nationaux, Paris, 1980.

One of the finest early sixteenth-century tapestry sets, the *David and Bethsabée* now in the Musée de la Renaissance at Ecouen, is well known to New Yorkers. Four pieces were shown in the exhibition of medieval tapestries at the Metropolitan Museum in 1974 and, when that closed, all ten were displayed together in the great gallery, an unforgettable experience.

The format of this publication is the same as that used for *La Dame à la Licorne* and the Gobelins *Histoire du Roy*. Each piece is shown in full in moderately successful color and there is a wealth of details in both color and black and white. The main problem connected with this set has always been the identification of some of the scenes and, consequently, the order in which the pieces must be viewed. Professor Salet has arrived at a satisfactory solution, which follows the Bible exactly, and he has provided a clear and informative description of each piece.

But it is in the final section of the book, called "Analyse", that the author has tackled the most interesting questions. He discusses the reasons for the popularity of the subject in tapestry from the fourteenth to the sixteenth century and illustrates some other instances. He dates the set from 1510 to 1515 and supports, with caution, the attribution of the designs to Jan van Roome and the suggestion made by Mme Schneebalg-Perelman that the original owner may have been Henry VIII. Certainly Professor Salet would have liked more space; he speaks of being unable to give a full account of the costumes and of the impossibility of proper descriptions of the colors without seeing the backs of the pieces. But his analysis makes a substantial contribution to the study of this important set and the monograph can be considered the best that has appeared in this praise-worthy series.

--Edith Appleton Standen

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## CLUB NOTES

On Monday, February first, the members of the Needle and Bobbin Club were given a private gallery tour of "The Eighteenth-Century Woman" at the Costume Institute of The Metropolitan Museum of Art by Miss Jean Mailey (Paul Eттsvold of the Costume Institute previously scheduled for this was ill). All enjoyed the morning.

\* \* \* \* \*

"An Artist in Her Studio" was the subject of the meeting on Tuesday, March 2nd. Mrs. Dorothy Ruddick, embroideress, and Mrs. Rose Slivka, editor of CRAFT INTERNATIONAL, met with members in Mrs. Ruddick's studio and discussed her approach to embroidery as an art, illustrating their discussion with many of Mrs. Ruddick's works. Wine and cheese provided by members were served afterward, while members asked many questions.

\* \* \* \* \*

The Annual Meeting was held at the home of Mrs. Paul Guth. Mrs. Dena Katzenberg, consultative textile curator at the Baltimore Museum, gave a slide-illustrated lecture on her exhibition, "Baltimore Album Quilts." Refreshments followed this presentation of a charming subject on which Mrs. Katzenberg has done important research.

\* \* \* \* \*

The Spring Safari took place on Tuesday, May 18, when a group of members went by two private cars to the Newark Museum and the Ballantyne House, where they were served luncheon and given a tour of this recently opened historic mansion and the Museum's world-famous Tibetan collections.

\* \* \* \* \*

On October 14th, Thursday, Mr. Milton Sunday, keeper of textiles at the Cooper Hewitt Museum, gave the members a conducted tour of his newly opened exhibition of lace, followed by a lecture.

\* \* \* \* \*

Mrs. JoAnne Olian, curator of costumes at the Museum of the City of New York, gave the members a private viewing of her delightful exhibition of costumes by the House of Worth. The Museum provided wine, cheese, crackers, cookies afterwards.

\* \* \* \* \*

The Christmas Party for members and guests was offered by Mr. and Mrs. Paul Guth at their apartment replete with 4 choristers from St. Bartholemew's, singing Christmas madrigals. The Guths' gracious hospitality (backed up by contributions by the Board of Directors) made this occasion a glowing finish to a lively year.

\* \* \* \* \*

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**IN MEMORIAM**

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

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Mrs. Malcolm Smith

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The following articles are among those in the current issue (volume 16/1981): "A 14th-Century German Tapestry of the Crucifixion," by Rebecca Martin; "Tapestries for a Cardinal-Nephew: A Roman Set Illustrating Tasso's *Gerusalemme Liberata*," by Edith A. Standen. The price of volume 16 is \$35.00.\*

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