

THE · BULLETIN · OF
THE · NEEDLE · AND · BOBBIN
CLUB

VOLUME · 17 · NUMBER · 2

1933

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 vnd mit der Hand auß sū Nischen gannig
 Nitz gemacht



Bedruckt sū Augspurg 1523



SCHÖNSPERGER. FURM- ODER MODELBÜCHLEIN. AUGSBURG, [c. 1523]. FROM ARTHUR LOTZ, BIBLIOGRAPHIE DER MODELBÜCHER. LEIPZIG, HIERSEMANN, 1933.

EARLY PATTERN BOOKS FOR LACE AND EMBROIDERY

by

MARGARET HARRINGTON DANIELS

PART I

YEARS ago, Edward Strange in an article about the early pattern books for lace and embroidery, made this statement: "The compilation of a fairly complete bibliography of Lace-books will be an onerous task for whoever undertakes it; the number of editions and of publishers being very great." Anyone who has had to deal with these little books will accuse Mr. Strange of understatement. From a purely bibliographical point of view the early pattern books have been the despair of their collectors. To mention only a few of the maddening incidents which make collation difficult, it frequently happens that colophons are missing, that gatherings are incomplete and sometimes lettered from unrelated fonts, and that obviously irrelevant material has been sewn into the bindings. If the bibliophile is seldom given better opportunities for speculation and investigation, greater tasks and tests of temper are imposed upon the student of the history of ornament and the lace collector in search of authentic labels. The book trade was flourishing too well to keep the pattern books within the bounds of their homelands, so that, shortly after publication, many of them traveled into other countries where they were copied over and over. Piracy was seldom acknowledged; new title pages and colophons of later date and of different provenance added to the confusion. In spite of the number of helpful facsimiles which were made in the nineteenth century, the exact itinerary of these designs has frequently been difficult when not impossible to trace, and it is only now, in the new light shed upon them, that we appreciate how completely the identity of their originators was lost in the shuffle. So it is

with very real gratitude and admiration that we welcome Arthur Lotz's *Bibliographie der Modelbücher. Beschreibendes Verzeichnis der Stick- und Spitzenmusterbücher des 16. und 17. Jahrhunderts. Mit 213 Abbildungen auf 108 Tafeln.* Leipzig, Karl W. Hiersemann, 1933.

Herr Lotz begins his introduction with a definition of the term, "Modelbuch," which he uses to designate the collections of patterns for embroidery, lace, and similar feminine handwork that appeared in books first as woodcuts and later as engravings and etchings on copper. He limits himself to a discussion of those published before 1700, eliminating the many other pattern and flower books which, though their designs were adaptable, were issued for workers in inlay, goldsmiths, and other artisans and were not solely for needlework. As may well be gathered from what has been said above, there has until now been no satisfactory catalogue of pattern books of this kind. In view of the singular scarcity of these books, the making of Herr Lotz's bibliography has required years of assiduous labour and travel and an extraordinary memory. Their rarity is not to be wondered at, for by their very nature they were destined to be scattered and destroyed. Passed from hand to hand as we pass on similar books today, they suffered the usual accidents which happen to all books not kept carefully on shelves. Many more were destroyed by the pricking of their patterns for transfer. Consequently, in the census made by Herr Lotz we find not only an unfortunately large number of copies marked with the asterisk which means incomplete, but an amazing number of unique copies.

In listing the former bibliographies, which will not be enumerated here, Herr Lotz begins with the 19 pattern books which Georg Draud brought together under the heading "Modelbücher" in 1611 as part of his catalogue of German books.¹ The first important list was that of the Marquis Girolamo d'Adda in the *Gazette des Beaux Arts* in 1863 and 1864.² Then came Mrs. Bury Palliser's Appendix to her *History of Lace*³ in which, by giving a running number to each separate edition, 119 books were cited; Edward Strange supplemented this with 91 more in the *Transactions of*

¹ Georg Draud, *Bibliotheca librorum germanicorum classica.* Frankfort a.M., 1611.

² Girolamo d'Adda, *Essai bibliographique sur les anciens modèles de lingerie, de dentelles et de tapisseries gravés et publiés aux 16^e et 17^e siècles en Italie (en France, en Allemagne, et en Flandre).* In the *Gazette des Beaux Arts* 1863. vol. 15, pp. 342-359; 1864, vol. 17, pp. 421-436.

³ Bury Palliser, *History of Lace.* London, 1865. Entirely Revised, Re-written and Enlarged under the Editorship of M. Jourdain and Alice Dryden. London, 1902 and 1910.

the Bibliographical Society of London.⁴ Herr Lotz now describes 400 editions of 156 books. From time to time there have been discussions of pattern books in the histories of lace and of ornament. With little or no opportunity for comparing the widely scattered single copies, errors in attribution were made and unfortunately repeated. Herr Lotz carefully straightens out many of the old attributions and also brings forth a surprising number of new ones which are backed up with such a wealth of documentation that any Doubting Thomas who desires to check him up will have to spend many long hours in a well-stocked library.

In his article, "Das älteste aller bekannten Modelbücher,"⁵ E. Kumsch described *Eyn new Modelbuch*. . . Zwickau, Jorg Gastel, 1525, the only known copy of which is in the Kunstgewerbe-Bibliothek in Dresden. This so-called "Gastel book" was thereupon accepted as the earliest pattern book, but as its title read ". . . Gemert und gebessert mitt 105 andern Modeln," it indicated that there was a still earlier book to be found. Herr Lotz, in a discussion of pattern books which was published in 1926 in the *Zeitschrift für Bücherfreunde*,⁶ pointed out that the Augsburg printer, Johann Schönsperger the Younger, undoubtedly had a hand in the publishing of the "Gastel book." He traced Schönsperger to Zwickau where, with Gastel as his "Geschäftsführer," he had established a shop in which both books and textiles were printed. Someone other than Schönsperger was proprietor from January to May, 1525, during which time Gastel probably printed *Eyn new Modelbuch*. In the same article Herr Lotz attributes to Schönsperger the *Furm- oder Modelbuchlein*. . . Gedruckt zu Augspurg D H S because of the type used and the initials which he concluded meant "durch Hans Schönsperger." This book had previously been assigned to Heinrich Steyner,⁷ who it now appears printed a third edition of it in 1533.

At the sale of the library of the late Edward Arnold at Sotheby's in 1929, the Metropolitan Museum of Art acquired *Ein new Modelbuch*, containing the Gastel designs, which was printed at Zwickau by Johann

⁴ Edward F. Strange, *Early Pattern Books of Lace, Embroidery and Needlework*. In *Transactions of the Bibliographical Society*, 1902-1904, vol. 7, pp. 209-246.

⁵ E. Kumsch, In *Kunst und Kunsthandwerk*. 1903. Jahrg. 6. pp. 512-529.

⁶ Arthur Lotz, *Die Entstehung der Modelbücher*. In *Zeitschrift für Bücherfreunde*. 1926. Jahrg. 18, pp. 45-56.

⁷ E. von Ubisch, *Katalog der Ornamentstich-Sammlung der Kunstgewerbe-Museum zu Leipzig*. Leipzig, 1889.

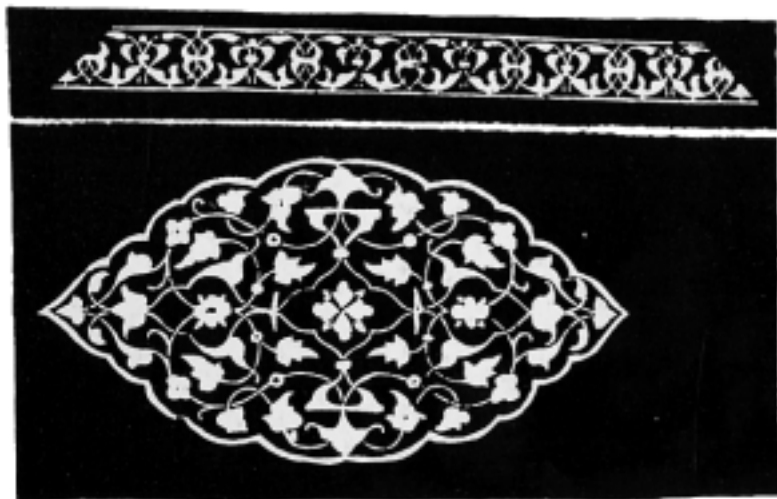
Schönsperger on October 22, 1524. This is the earliest *dated* pattern book now known, and not only establishes Schönsperger as a printer of pattern books but proves that he printed at least one in Zwickau. It also indicates that there is a still missing "first," for the title says that it is "Gemert vñ gepessert mitt new andern Modeln."

After sifting the evidence Herr Lotz has concluded in his *Bibliographie* that the earliest book of all is the already mentioned undated *Furm- oder Modelbuchlein*. Augsburg [Schönsperger, c. 1523]. As far as he knows, only two copies exist of the first edition.⁸ To a later edition, of which the only known copy is the incomplete one in the Berlin Kunstbibliothek, he gives the date as between 1527 and 1529. Thus, according to Herr Lotz, the Schönsperger of 1524 in the Metropolitan Museum of Art, the second edition of which is the "Gastel book" of 1525, was the second pattern book to be published.

Schönsperger inspired the third pattern book, for his designs were closely copied in *Eyn new kunstlich Boich* published by the Cologne printer, Peter Quentel, in 1527. The additional new patterns and the title, which is an adaptation of the Schönsperger of 1524, were drawn by Anton Woensam von Wörms, painter and illustrator of several books. There were four editions within a year and the French title of one indicates that Quentel had, or hoped for, a market in French Flanders or possibly in France. This edition is known only through the incomplete copy in the Bibliothèque Nationale in Paris. Whether or not Quentel had a foreign market for his books, this first pattern book of his was frequently pirated in other countries.

Although, so far as we know, the first pattern books were made in Germany, more than half of the 400 editions cited by Herr Lotz were published in Italy, Venice alone producing 165 different editions during the XVI Century. German printers brought the new art of printing across the Alps into Venice in the XV Century. The excellence of the paper and the ease and cheapness with which it could be obtained contributed largely toward the establishment there of a great printing center. Since Venice was also the center of Eastern trade, it attracted a large colony of German merchants whose agents went back and forth through the Brenner Pass. It is not surprising then that Quentel's book of 1527 should have been

⁸ Leipzig, Kungewerbe-Museum; Vienna, Museum f. Kunst u. Industrie (incomplete).



TAGLIENTE. ESSEMPIO DI RECAMMI. VENICE, 1527. FROM ARTHUR LOTZ, BIBLIOGRAPHIE DER MODELBÜCHER. LEIPZIG, HIERSEMANN, 1933

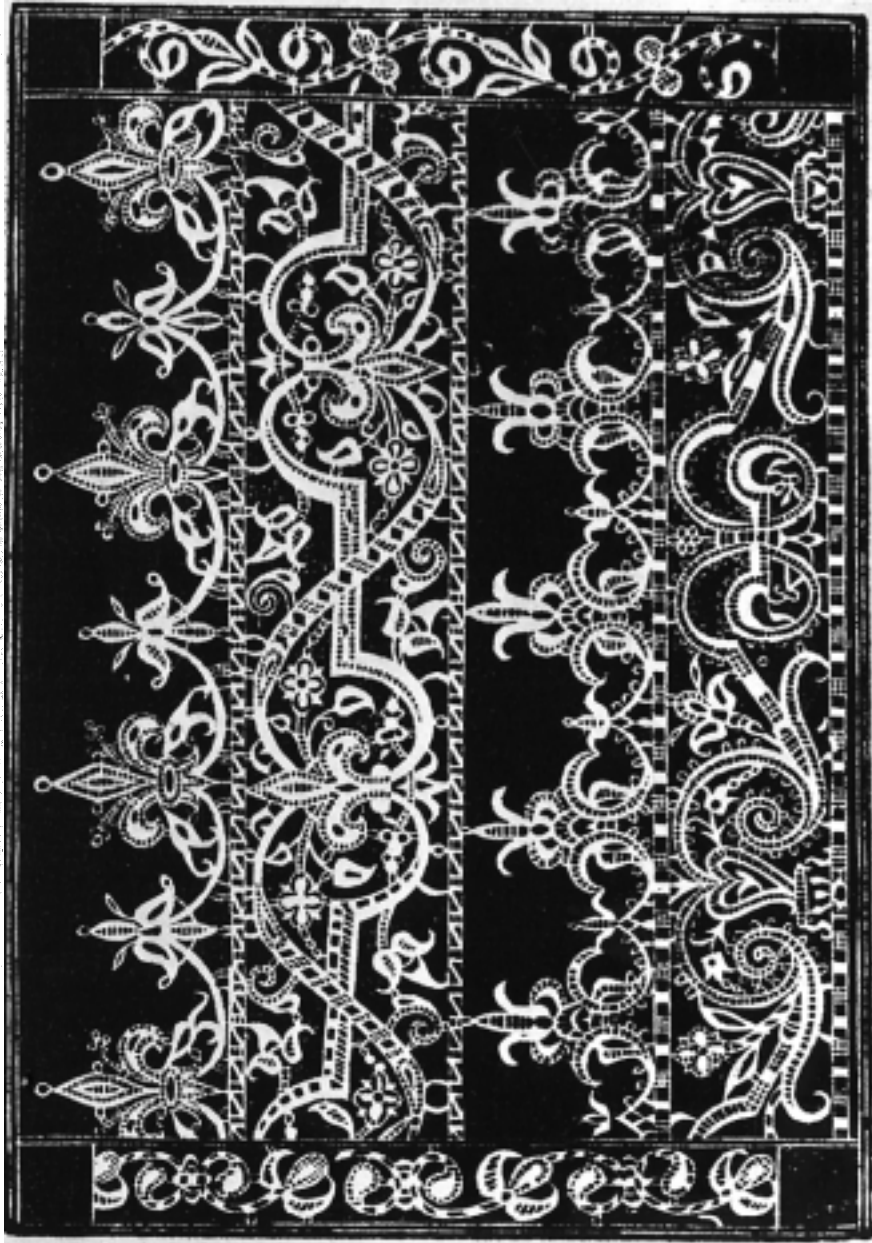
known to Giovanni Antonio Tagliente of Venice who brought out in the same year, 1527, his *Essempio di recammi*, the first Italian pattern book. Tagliente copied the German patterns but he made an important contribution of his own by adding several based on the Eastern "moresque." The second Italian book, *Esempplario di lavari*, which was published in 1529 by Zoppino (Nicolo d'Aristotile de' Rossi) was an adaptation of the Tagliente. About a year later, however, Andrea Vavassore, called Guadagnino, a printer and wood-cutter in Venice, published true Italian Renaissance designs in two undated books, *Corona di racammi* and *Esempplario di lavori*. Italy was now started on the way to undisputed supremacy, leaving the laurels of invention to Germany but completely surpassing her in elegance and fertility.

Lace-making was no longer the prerogative of nuns and great ladies, the Italian women were developing an industry which had no rival until the jealousy and greed of Louis XIV closed down upon it. The pattern books had to keep pace with the skill of the lace-makers who were soon taking the intricacies of the Venetian Point in their stride. During the first decade (1527-1537), the Italian lace books were entirely for embroidery upon net and linen, with and without the counting of threads. In the forties, geometric designs appeared for the cutwork which was the predecessor of needle-point lace. According to Herr Lotz these came out for the first time in 1542 in the *Giardinetto novo di ponti tagliati et gropposi* by Matio Pagano who not only printed the book but designed and cut the patterns on wood. Next, in the fifties, came the patterns for needle-point, first practiced in Venice, with Pagano again taking the lead with *L'honesto Essempio* in 1550. The geometric gave way to the inter-lace and free-moving designs of *Punto in aria* and *Punto tagliato a fogliami*. *Le pompe* which was published by the Sessa Brothers in 1557 was exclusively for bobbin lace.

Venice, the great market and printing center, took the lead in lace-making. The publishers in the Frezzeria and the Rialto employed for the pattern books some of the most skillful designers and wood-cutters in the trade. One of the best-known of the Venetian books is *La vera perfettione del disegno* by Giovanni Ostaus, possibly a German, which was published in 1557. Besides taking patterns from several other books, he made direct copies of the copper engravings of Aldegrever and Virgil Solis. With several pages of landscapes and mythological scenes having

LAVORI DI PONTO IN ARIA.

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PAGE FROM PARASOLE. TEATRO DELLE NOBILI ET VIRTUOSE DONNE. ROME, 1616.
IN THE METROPOLITAN MUSEUM OF ART.

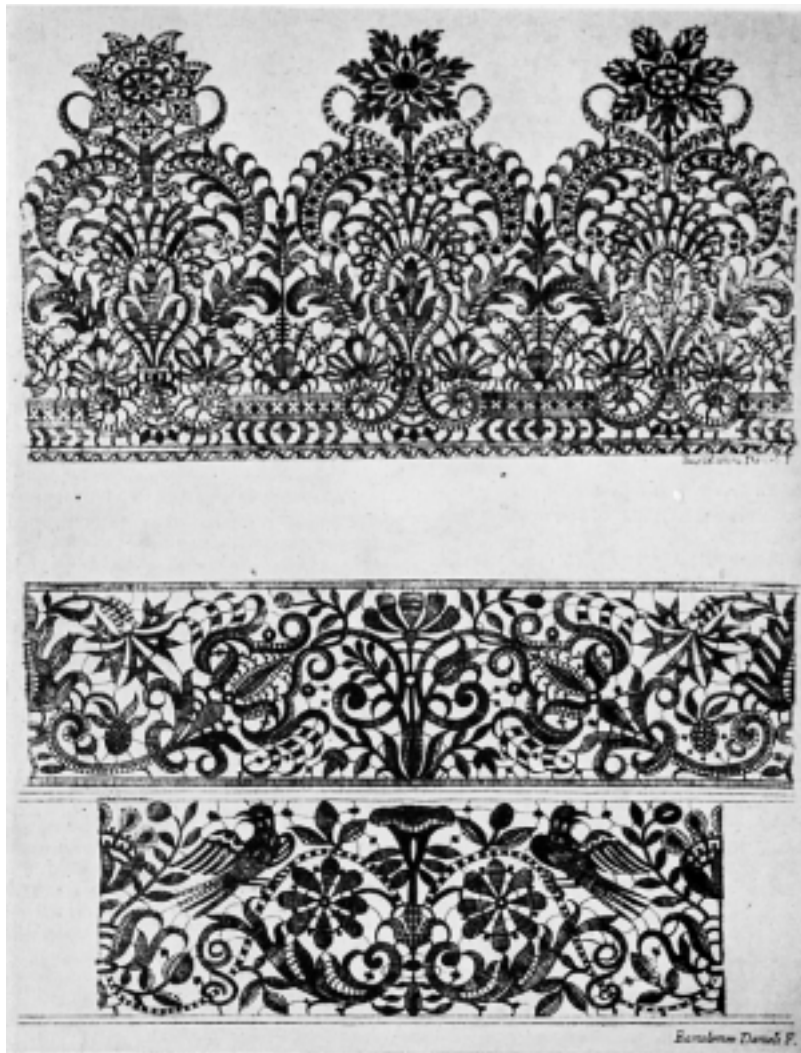
a synopsis of the story beneath, friezes of putti, grotesques and animals, Ostaus produced a kind of household book, an early and far lovelier forerunner of the "women's magazines" of the nineteenth century. The first woodcut shows Lucretia at work with her maidens, about to be surprised by Tarquin. According to Herr Lotz it was probably taken from the wall painting on the Casa Loredana in the Campo di San Stefano in Venice by Guiseppe Porta, known as Salviati, which fortunately was described by Carlo Ridolfi⁹ before it weathered and disappeared. The Ostaus is altogether a very entertaining little book and has a definite place in the history of Venetian book-illustration during the middle of the XVI Century.

Lucretia as a symbol of housewifely diligence is frequently found in the pattern books. Her suicide is another favourite subject and is especially effective in the designs for *filet*. The *Ornamento Nobile . . . Fatta da Lucretia Romana, il quinto volume de' suoi lauori* has many times been catalogued as the "Lucretia Romana." It is the second edition of the fifth and last part of the *Corona delle nobili et virtuose donne*, the various other parts of which appeared in 1591 and 1593. This work by Cesare Vecellio (a pupil and near relation of Titian) who had already published a monumental book of costumes, is one of the greatest of all the pattern books. The first part was reprinted at least 17 times and the second 14. In all about 60 editions appeared between 1591 and 1625, for after the death of Vecellio in 1606 publication was continued by his heirs and the printer Alessandro de' Vecchi.

A distinguished contemporary of Vecellio who made designs for all kinds of lace was Elisabetta Catanea Parasole. Her earliest work appeared in Rome in 1595, but her best-known book is the *Fior d'ogni virtu* of 1610 which appeared in subsequent editions as the *Teatro delle nobili et virtuose donne*. Parasole, one of the very few women designers of patterns, has long been a favourite with collectors of lace who have found her books a valuable source for documentation.

Perhaps less well-known than Vecellio and Parasole, but their close seconds in skill and ability, are the painter, Aurelio Passarotti and, the lace-maker, Bartolomeo Danieli of Bologna. Herr Lotz records only two extant copies of Passarotti's only book, *Libro di lavorieri* which was published in 1591. His beautiful designs in which he incorporated the

⁹ Carlo Ridolfi. *Le maraviglie dell'arte. ouvero le vite de g'illustri pittori veneti e dello stato*. Venetia, 1648. Hrsg. von Detlev Freiherrn von Hadeln. Berlin, 1914, I, 241.



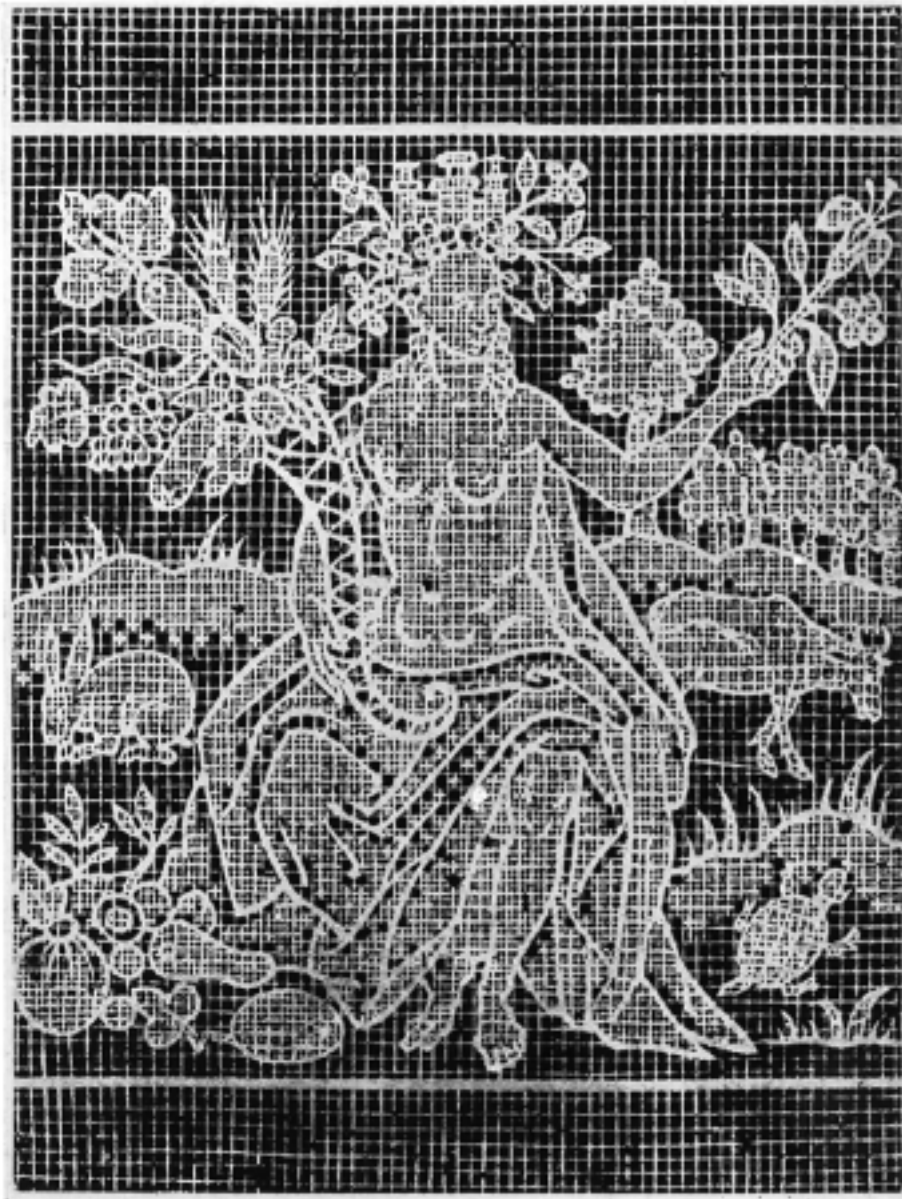
DANIELI. FIORE PRETIOSE D'OGNI VIRTU. SIENA, 1610. FROM ARTHUR LOTZ, BIBLIOGRAPHIE DER MODELBÜCHER. LEIPZIG, HIERSEMANN, 1933.

arms and heraldic symbols of several of the Bolognese aristocracy, were used by the Società Aemilia Ars for the laces which appeared in their publication, *Merletti e ricami della Aemilia Ars*. Milan, 1929. The Vatican Library owns sixty-seven drawings by Passarotti for Libro Primo Di Lavorieri and Secondo Libro Di Lavorieri, formerly in the Cicognara collection, dedicated "Alle Molto Illustri et Virtuosissime Gentildonne Bolognesi" and "Alla Molto Magnifica Et Virtuosissima Signora." The published book of woodcut patterns was made from this set of drawings. Three of them are missing for the numbering indicates that there should be at least 70. It is quite possible, according to Herr Lotz, that Passarotti could find no patroness to foot the bills for a second book and that his death at the turn of the century put an end to any negotiations that may have been started for having the remaining patterns cut upon wood and published.

The designs which Danieli himself etched on copper were first published in 1619 in Siena. He afterward moved to Bologna where, besides an enlarged re-edition of his first book, *Fiore pretioso d'ogni virtu*, three more appeared with magnificent baroque patterns drawn on a large scale. Lace-designing in Italy reached its apogee with Danieli.

Meanwhile in Paris, the first book of the Venetian Federigo Vinciolo, an emigré lace-maker, was published by Jean le Clerc in 1587, *Les Singuliers et Nouveaux Pourtraicts et Ouvrages de Lingerie*. Like Vecellio's *Corona*, it is one of the high-spots in lace-designing and was enormously popular. There were thirteen editions in Paris from 1587 to 1612. From Herr Lotz we learn several more reasons for giving this book a leading place, for not only did Vinciolo set a new fashion for the French and Italian designers by having his lace patterns appear white on a black ground, but he introduced into the pattern books designs for *Reticella*. The second part is mainly for embroidery on net which Vinciolo continued in another book published in 1594, *Les secondes oeuvres et subtiles inventions de lingerie*.

The first pattern book published in France takes its title from the opening lines of an introductory poem beginning "Ce livre est plaisant et utile." In the poem Dominique Celle, the author, is described as an honest man, born in Toulouse but living in Italy, who presents patterns which he has corrected and improved. It was printed in Lyons by Jehan Coste, on the first day of December, 1531. The second edition published



PAGE FROM MIGNERAK, LA PRATIQUE DE L'AIGUILLE INDUSTRIEUSE.
PARIS, JEAN LE CLERC, 1605. IN THE METROPOLITAN MUSEUM OF ART.

four months later, again in Lyons, has an Italian title, *Libbretto . . . dove si appara . . . di lavorare di ogni sorte di punti*, with Celle accordingly "Domenico da Sera, detto il franciosino." Herr Lotz has found only two copies of the first edition, one in the Berlin Kunstbibliothek and another in the École des Beaux Arts in Paris. Both are marked with the asterisk which means incomplete, but fortunately the Berlin copy has the last leaf with colophon and date which is missing in the Paris copy. In the hazardous labeling of "firsts" the various dates attributed to the first edition of da Sera by those who knew only the Paris copy have been extremely disconcerting, especially an inclusive one of 1515-1529. Da Sera has been described as "veritablement le chevalier errant de la dentelle" for, according to M. Louis Fièvre,¹⁰ "Il dit lui-même dans ses préfaces qu'il a pris la plume pour raconter ce qu'il a vu en 'Italie, Espagne, Roumanie, Allemagne et autres pays et qu'il en a rapporté 80 dessins au moins pour le singulier profit des hommes et des femmes.' "

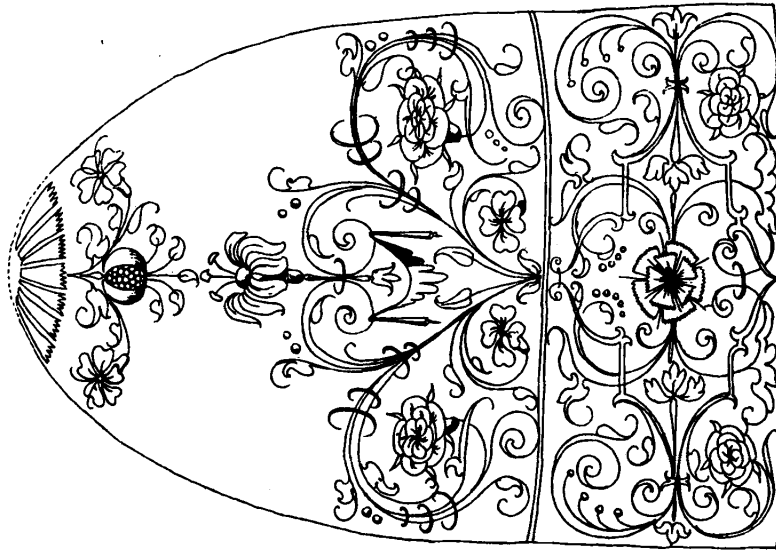
The popularity of da Sera's designs is not necessarily proved by the fact that there is only one extant copy of his second edition, or that the two editions of re-cuts which were made in Venice by Pagano in 1543 and 1546 are now known only by one copy of the first and the Ongania facsimiles of the second. From these statistics one can only assume that instead of lying in piles on the book-sellers' shelves they were soon in the hands of the lace-makers. It is more significant that fifty-odd years later the Paris publisher, de Marnef, thought it sufficiently worth-while to re-edit the da Sera patterns. Six pages of designs by the famous Renaissance painter and sculptor, Jean Cousin the Younger, were an added attraction. The Bibliothèque de l'Arsenal in Paris owns the apparently unique copy of the new edition, *Le Livre de Lingerie*. Paris, Hierosme de Marnef & la veuve de Guillaume Cavellat, 1584.

Only a brief résumé of the rest of the story of pattern books is possible. France must be left with only a mention of Jacques Foillet, a printer, bookseller, and paper-maker of Montbéliard who published in 1598 not only a French edition of the *Nouveaux pourtraicts de point coupé*, but also one in German, and of "Milour Matthias Mignerak Anglois," as he is called on the charming engraved title of *La Pratique de l'aiguille industrielle*, which was published in Paris by Jean le Clerc in

¹⁰ Louis Fièvre, Lyon et les incunables de la broderie. In: Documents paléographiques . . . Nr. 2, 1923, p. 28.

1605. Strangely enough, England, famed for her needlework, is represented by only four books in all of which the designs are copies from French, Italian, and German books. The first one to appear was Poyntz' *New and singular patternes and workes of linnen*. London, J. Wolfe and Edward White, 1591, which was really an English edition of Vinciolo's popular Paris book of 1587. Herr Lotz says that recorded in the Register of the London Stationer's Company on 11.9.1587 under the name of John Wolfe is an entry: "Receaved of him for printinge aswell in Englishe as in French. Lez, singulieres Pourtraicts et ourages de L'ingerie per Federick De Vinciolo Venitien." The second English book, Barley's *A booke of curious and strange inventions, called the first part of needleworkes*. [London], 1596, is taken admittedly from the Venice 1591 *Prima parte de' fiori* of Ciotti. Shorleyker, however, though he adapted patterns from Quentel, Sibmacher, Ostaus, Vinciolo, and Mignerak, nevertheless made a contribution of his own of "sundry sortes of spots, as flowers, Birdes and Fishes, & . . . fitly serue to be wrought, some with Gould, some with silke, and some with crewell, in coullers: or otherwise at your pleasure" . . . It's a very charming book called *A schole-house, for the needle*. London, 1624. The remaining English pattern book is an engraved one by Boler, *The needles excellency*, which has copies of the patterns of Sibmacher and Foillet and a long poem by the "Waterpoet" John Taylor, called the "Praise of the Needle." It was already in its tenth edition by 1634 which is apparently the earliest Herr Lotz could find among the extant copies.

In Zürich a woman whose initials, R. M., are all that we know of her identity except for the "jre Leertöchteren" as part of the title of the *Nüw Modelbuch*, designed patterns for bobbin lace which were published by Christoph Froschauer about 1561. This little book has a certain documentary importance since in the preface "R. M." says that bobbin lace came to Switzerland in 1536 from Italy. Returning to the German books, we find Christoph Egenolff, the Frankfort printer and his heirs as the publishers of several books from 1530 to the 1550's. Herr Lotz has identified the designer of these books as Narcisse Renner, miniaturist, whose initials appear on one of the borders. Another important man in Frankfort is Wilhelm Hoffmann with several books in the early part of the XVII Century. Sibmacher in Nuremberg produced the first copperplate pattern book in Germany with his *Schön neues Modelbuch* of 1597.



PATTERNS IN BRETSCHNEIDER, NEW MODELBUCH. LEIPZIG, 1619. FROM ARTHUR LOTZ, BIBLIOGRAPHIE DER MODELBUCHER. LEIPZIG, HIERSEMANN, 1933.

One of the high-spots in Germany is undoubtedly the *New Modelbüch* of Andreas Bretschneider which was published in Leipzig in 1619.

Herr Lotz, who has so ably thrashed out the very provocative subject of pattern books is singularly equipped for the job. He has not only the scholarship and extraordinary patience which were required, but, as a member of the staff of the Staatliche Kunstbibliothek in Berlin, he has ready access to that great treasury of ornament which includes the famous Lipperheide library on Costume. The arrangement of his material is excellent, the illustrations are ample and carefully selected. The publisher, Hiersemann, is to be congratulated upon his competent share of the work which certainly reflects a happy cooperation with the author. The *Bibliographie* is a thoroughly workable book and for those who have a curiosity and enthusiasm for the early pattern books, one might easily go so far as to say, that it is an answer to their prayers.



TITLE-PAGE OF EIN NEW MODELBUCH, ZWICKAU, SCHÖNSPERGER, 22 OCTOBER 1524. IN THE METROPOLITAN MUSEUM OF ART.

EARLY PATTERN BOOKS FOR LACE AND EMBROIDERY

by

MARGARET HARRINGTON DANIELS

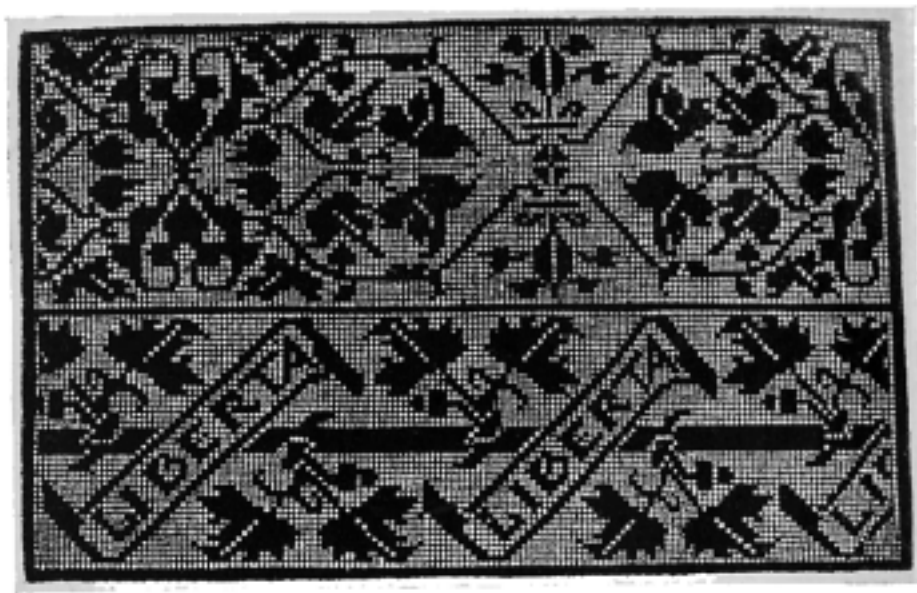
PART II

I^N 1918, through the Rogers Fund and the generosity of four members of the Needle & Bobbin Club, the Print Room of the Metropolitan Museum of Art, in its second year, acquired two little books of great importance, *Ein ney Furmbüchlein*. [Augsburg, Schönsperger, before 1529] and *Ein new getruckt Model Büchli*. [Augsburg, Schönsperger], 1529. These small quartos of only 19 and 24 leaves, bound in paper-covered boards, represent the beginning of the printed patterns for embroidery and lace which were published in several countries and many editions. In the foregoing review of the *Bibliographie der Modelbücher* by Arthur Lotz it was related that the German printer, Johann Schönsperger the Younger, was the first to produce these pattern books. Because of their extreme rarity, for each is one of but two copies known, the Museum is quite pardonably proud that it got off to such a good start in making its many-sided Ornament collection. Of the three books of its kind made by Schönsperger the Museum began its collecting with the second and third. Not until the Arnold Sale at Sotheby's in 1929 did another Schönsperger turn up, and this the Museum was fortunately able to place on its shelves as the gift of Herbert N. Straus. The inconspicuous appearance in a sale catalogue of the hitherto unknown earliest pattern book, *Ein new Modelbuch*. Zwickau, Schönsperger, 22 October 1524 will give some idea of the surprises and hazards of this chase. The significance of these three Schönsperger books is heightened by a résumé of the editions and copies extant and since this pen is not facile enough to avoid complexity, the following table suggested a way out:

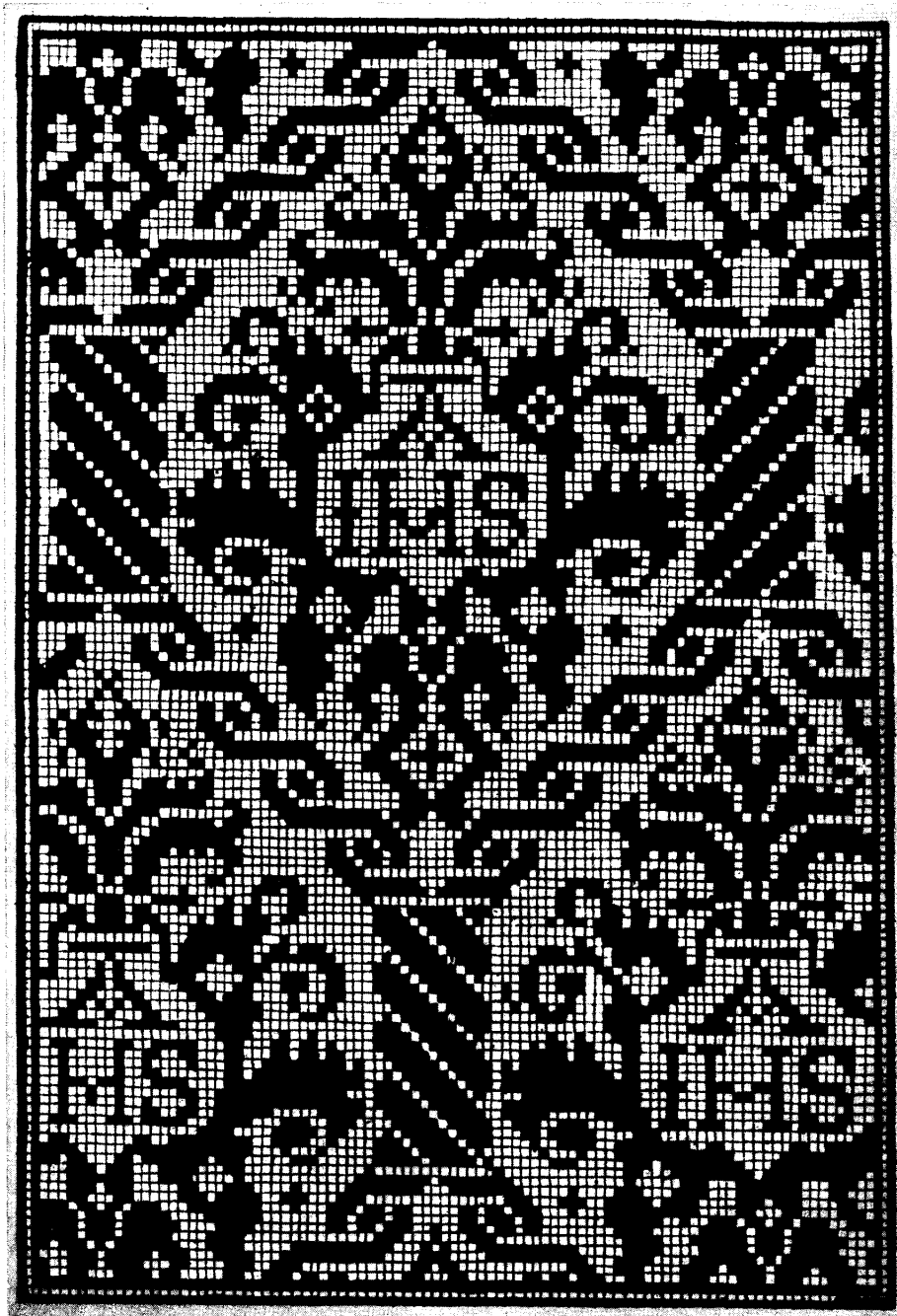
Furm- oder Modelbuchlein	[c. 1523]	[bet. 1527-29]			1533
	Leipzig, Kunstge- werbe Mus. *Vienna, Österr. Mus. f. K. u. I.	*Berlin, Kunstbibl.			Nurem- berg Germ. Mus. (Pub. by Steyner)
Ein new Modelbuch	1524	1525	1526	1527	1529
	*New York, M.M.A.	*Dresden, Kunstge- werbe Mus.	*Berlin, Kunst- bibl.	Paris, Bibl. N.	Berlin, Kunst- bibl. New York, M.M.A.
Ein ney Furmbüchlein	[before 1529]				
	Berlin, Kunstbibl. *New York, M.M.A.	* Incomplete.			

A check-up with Lotz has revealed nine other unique editions in the Museum collection of pattern books. With the exception of one, the fact that each of them is the only known copy, gives them only a peculiar value as interesting kinks in a bibliographical tangle. The one exception was acquired after the Christie-Miller (Britwell Court) sale at Sotheby's in 1925 put into circulation the *Livre de Moresques*, Paris, Hierosme de Gormont, 1546. This book has apparently never been seen by the several bibliographers of lace books who listed it. They took their references from each other or the sale catalogues of the Towneley and Heber collections to which it had formerly belonged. It has been the missing link in the chain of moresque designs whose appearance in Western art has been a fascinating subject for inquiring *Kunstforschers*. Not until the Museum brought it home and compared it with a facsimile of Pellegrino's *La fleur de la science de Pourtraicture . . .* Paris, 1530 were its patterns found to be re-arranged copies.

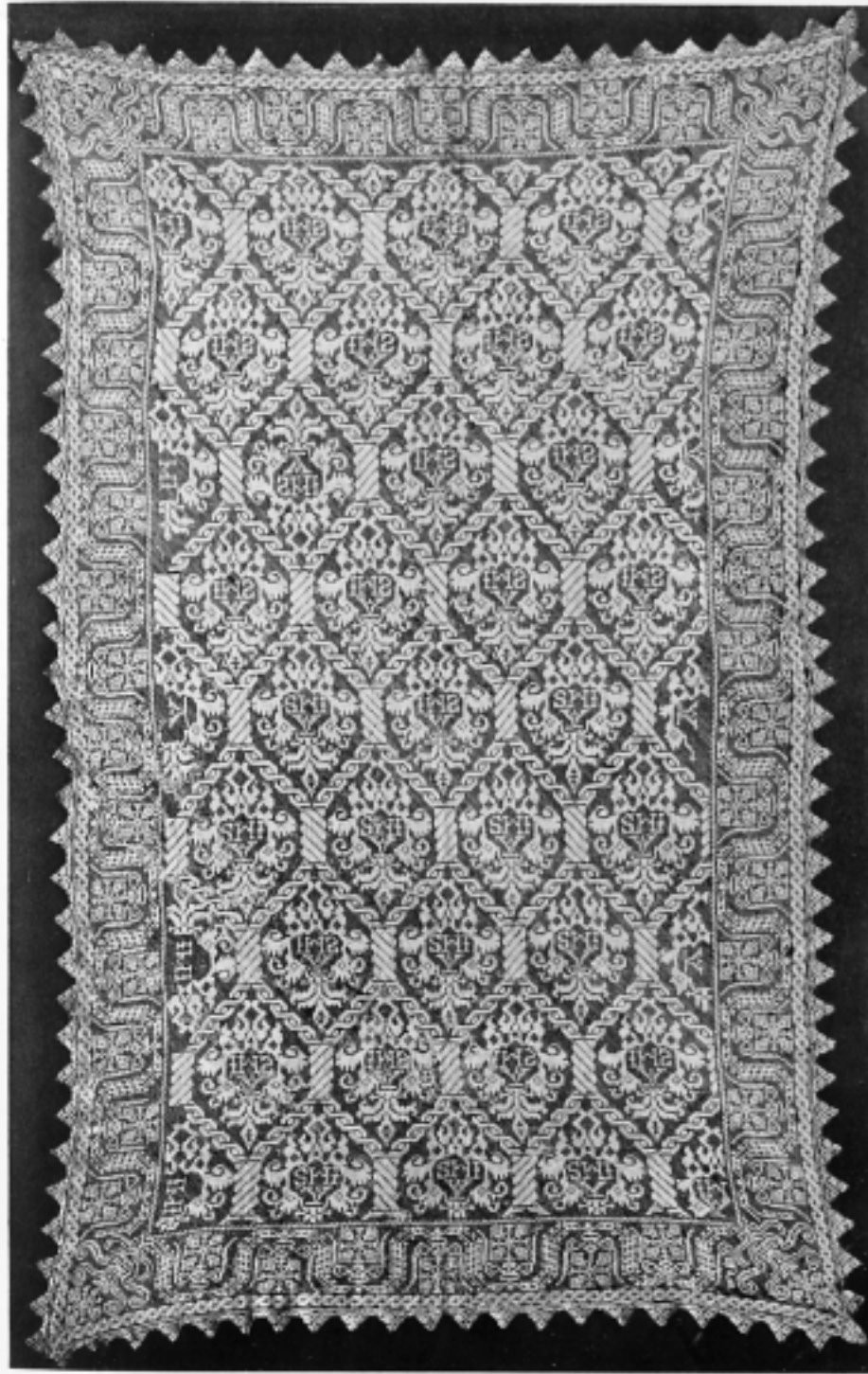
The patterns books are elusive quarry and lead their collectors far afield. They appear in the open market very seldom and sometimes in



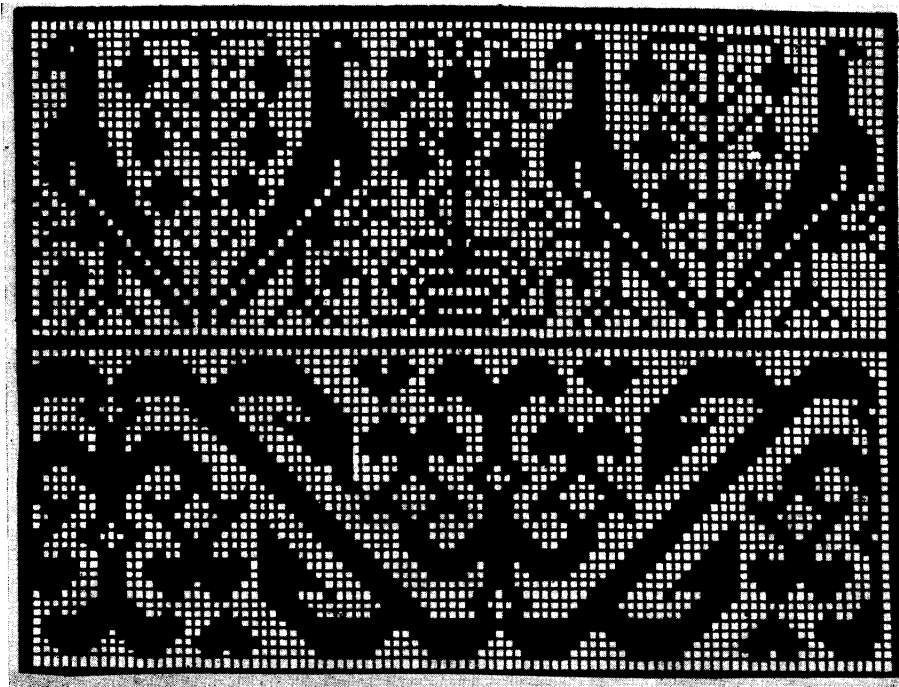
PAGE FROM VAVASSORE, ESEMPLARIO DI LAVORI, VENICE, 1532, WITH BANDS OF CROSS-STITCH AND DRAWN-WORK IN THE COLLECTION OF MISS MARIAN HAGUE AND THE METROPOLITAN MUSEUM OF ART.



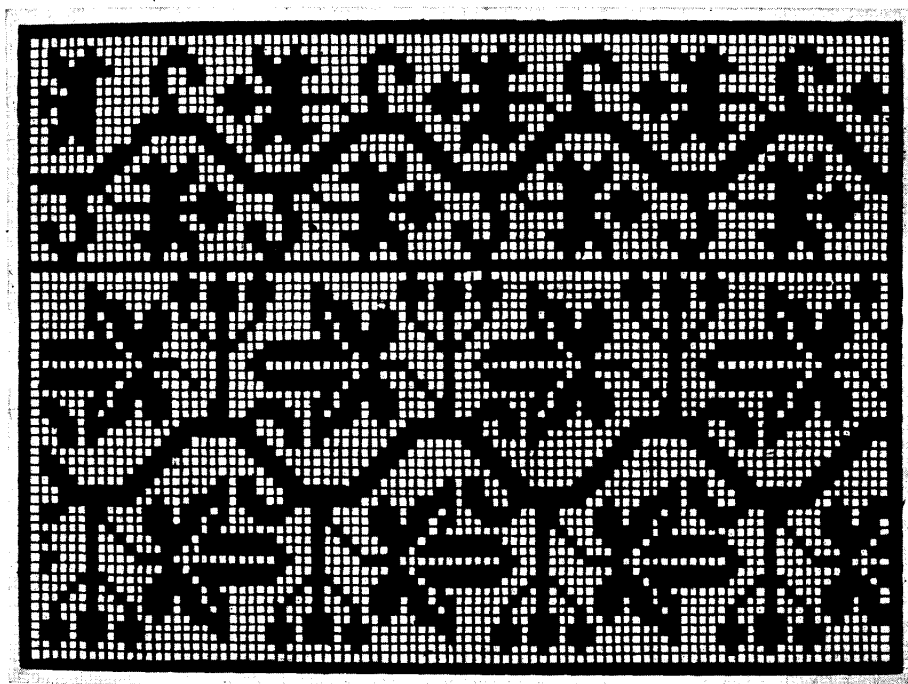
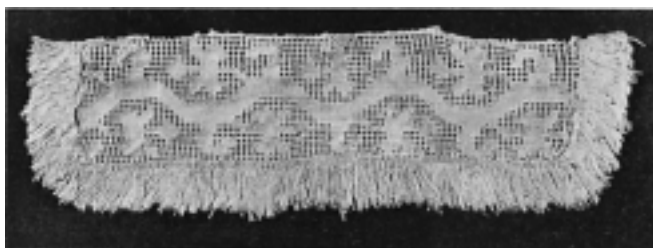
PATTERN FROM DA SERA, LE LIVRE DE LINGERIE, PARIS, 1584. THIS PATTERN APPEARED IN THE DA SERA BOOKS OF 1531-1532.



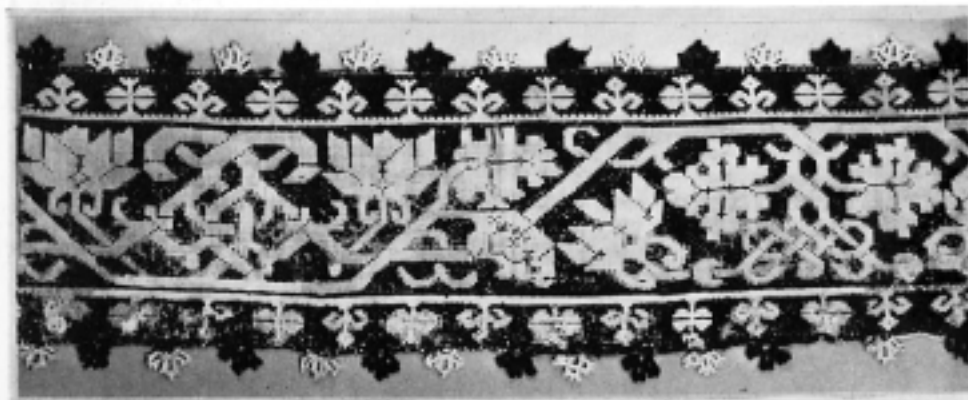
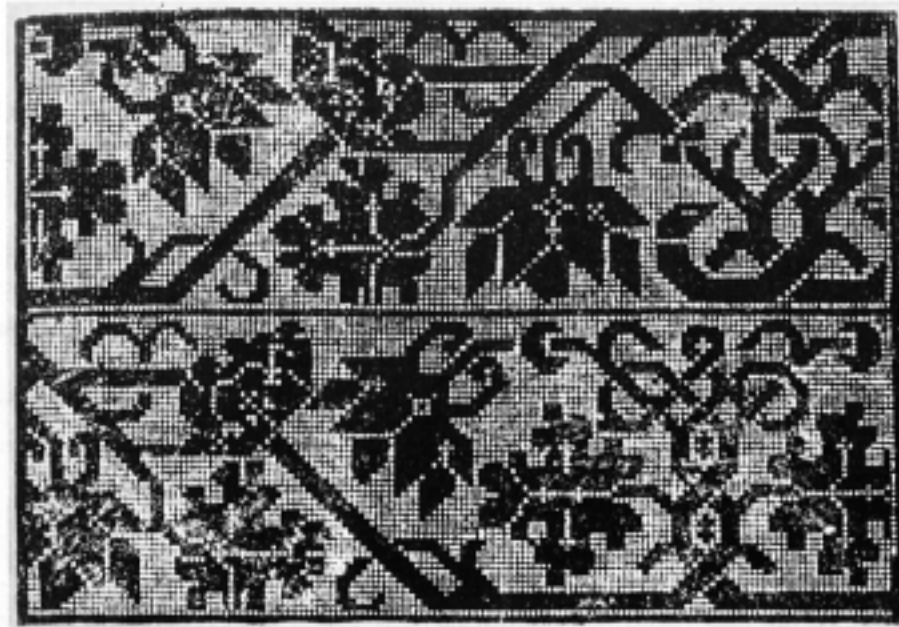
LACE COVER MADE FROM THE DA SERA PATTERN. IN
THE METROPOLITAN MUSEUM OF ART.



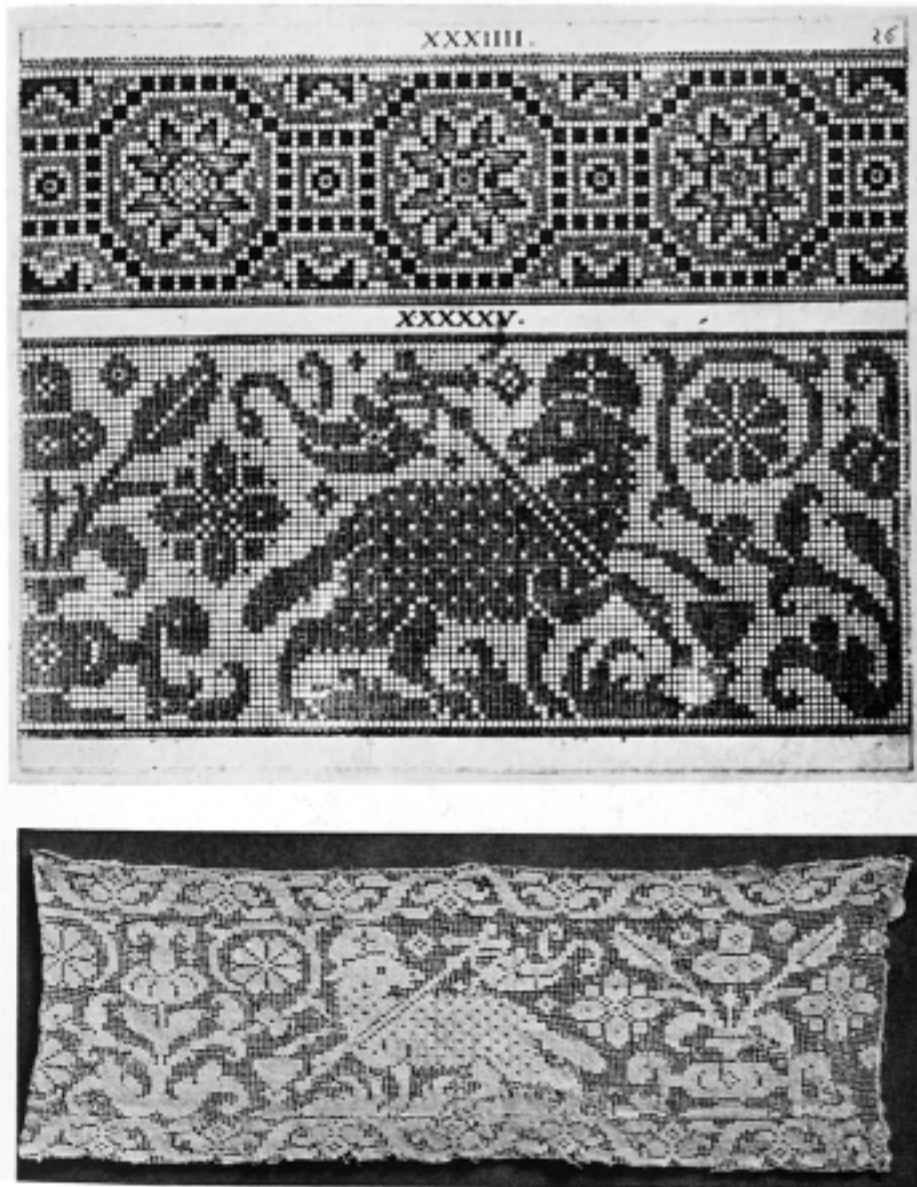
PATTERN FROM DA SERA, LE LIVRE DE LINGERIE, PARIS, 1584, AND A BAND OF LACE IN THE METROPOLITAN MUSEUM OF ART. THIS PATTERN APPEARED IN THE DA SERA BOOKS OF 1531 AND 1532.



PATTERN FROM DA SERA, LE LIVRE DE LINGERIE. PARIS, 1584, AND A STRIP OF
DRAWNWORK IN THE COLLECTION OF MISS MARIAN HAGUE. THIS PATTERN AP-
PEARED IN THE DA SERA BOOKS OF 1531 AND 1532.



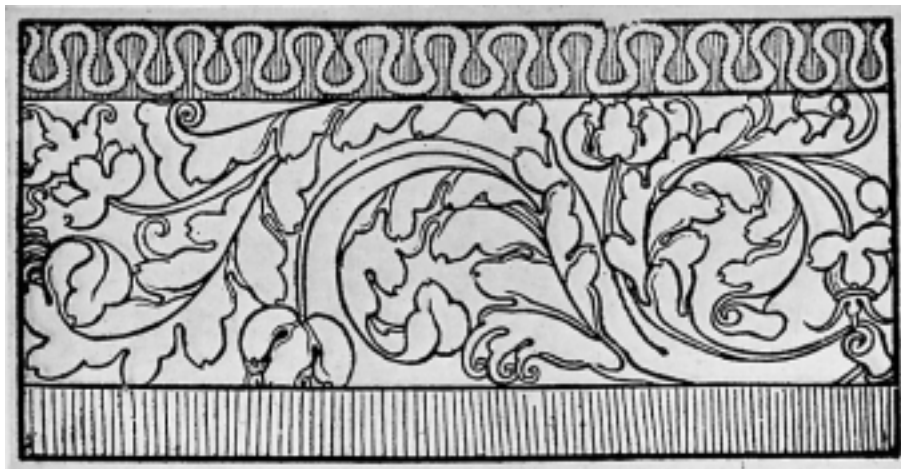
PAGE FROM PAGANO'S OPERA NOVA, VENICE, 1546, AND A STRIP OF DRAWNWORK IN THE COLLECTION OF MISS MARIAN HAGUE. THE PATTERN IS A COPY OF AN EARLIER DA SERA.



PAGE FROM SIBMACHER, NEWES MODELBUCH, NUREMBERG, 1604, WITH LACE MADE FROM THE SAME PATTERN IN THE METROPOLITAN MUSEUM OF ART.

very strange company. When the *Livre de Moresques* was sold at Sotheby's it was bound in one volume with a copy of Spirito's *Libro de la Ventura*, an astrology book printed in Venice in 1544, and a Strassburg book of 1551 about animals. The designs by Peter Flötner which were published in Zürich by Rudolf Wyssenbach in 1549, another of these important "moresque" books, came to the Museum in the back of Achille Marozzo's book on fencing which was published in 1550 in Venice.

Acting upon the suggestions of Miss Frances Morris and Miss Marian Hague, who have always been much interested in the Museum's collection, I am happy to present to those who care about such things a list of the printed patterns in its possession. Besides a short-title catalogue of the original books, the facsimiles in the Museum Print Room and Library have been included, and are marked with an asterisk. For those before 1700, the *Bibliographie* of Herr Lotz has been followed and his numbers given to each edition. Since the later ones will also be of interest, they have been appended. The original designs by Bony, Berjon, and de Lasalle, the "*mises en carte*" for Lyons brocades, have not been recorded, nor the books in the Print Room on their manufacture such as Falcot and Joubert de l'Hiberderie, nor even the bound collections of tracings and original designs brought together presumably by English women of the last century for their own use.



PAGE FROM EIN NEW MODELBUCH. ZWICKAU, SCHÖNSPERGER,
22 OCTOBER 1524. IN THE METROPOLITAN MUSEUM OF ART.

LIST OF PATTERN BOOKS FOR LACE AND
EMBROIDERY IN THE METROPOLITAN
MUSEUM OF ART

- Lotz 2a SCHÖNSPERGER. *Ein new Modelbuch*. Zwickau, 22
October, 1524.
- 2e [SCHÖNSPERGER]. *Ein new getruckt Model Büchli*.
[Augsburg], 1529.
- *3c QUENTEL. *Eyn new kunstlich Boich*. Cologne, 1527.
Leipzig, Edwin Schloemp, [1882].
- 3e QUENTEL. *Eyn new kunstlich Boich*. Cologne, 1529.
- 5 [SCHÖNSPERGER]. *Ein ney Furmbüchlein*. [Augsburg,
before 1529.]
- *6a QUENTEL. *Eyn newe kunstlich Moetdelboech*. Cologne,
1529. Leipzig, Edwin Schloemp, [1882].
- 6b QUENTEL. *Eyn newe kunstlich Moetdelboech*. Cologne,
1532.
- *10 SCHWARTZENBERGER. *Ain schöns nutzlich newes Form-
büchlin*. Augsburg, 1534. In Mitteilungen des Ger-
manischen Nationalmuseums, 1909.
- *11 STEYNER. *Ein new Modelbuch*. Augsburg, 1534. Leip-
zig, E. A. Seemann, 1889.
- *12 SCHWARTZENBERGER. *Ain schöns nutzlich newes Form-
büchlin*. Augsburg, 1535. In Mitteilungen des Ger-
manischen Nationalmuseums, 1909.
- 13a EGENOLFF. *Modelbuch aller Art Nehens vñ Stickens*.
Frankfort a.M., (1535).

- Lotz 16b QUENTEL. *Ein new kunstlich Modelbuch, dair yn meir dan sechshundert Figuren.* Cologne, 1544.
- 19b GÜLFFERICH. *Modelbuch new, aller Art, Nehens vnd Stickens.* Frankfort a.M., 1553.
- 22a HOFFMANN. *New Modelbuch.* Strassburg, Jacob Frölich, 1556.
- 27h JOBIN. *New künstlichs Modelbuch.* [Strassburg], 1600.
- 32b SIBMACHER. *Schön neues Modelbuch.* Nuremberg, Balthasar Caimox, 1597.
- 38c SIBMACHER. *Newes Modelbuch in Kupffer gemacht.* Nuremberg, 1604.
- *38c SIBMACHER. *Newes Modelbuch in Kupffer gemacht.* Berlin, Ernst Wasmuth, 1874.
- *42 HOFFMANN. *Newes vollkommenes Modelbuch von 400 Mödeln.* Frankfort a.M., 1604. Berlin, Ernst Wasmuth, 1891.
- 45b LATOMUS. *Schön newes Modelbuch von 500 Mödeln.* Frankfort a.M., 1608.
- 55 BRETSCHNEIDER. *New Modelbüch.* Leipzig, Henning Gross the Younger, 1619. (4 plates out of 48.)
- *55 BRETSCHNEIDER. *New Modelbüch.* Berlin, Ernst Wasmuth, 1892.
- 59a FÜRST. *Model Buch.* Teil 1. Nuremberg, [c. 1660].
- 60a FÜRST. *Model Buch.* Teil 2. Nuremberg, (1666).
- 61c FÜRST. *Model Buch.* Teil 3. [Nuremberg], Johann Christoph Weigels Wittib, 1728.
- Neueste englische Muster zum Sticken für Dames wie auch für Spitzen Cattun und andere Fabricken.* Bey F. G. Baumgärtner, Leipzig, n.d.
- Neueste englische Muster zu weisser und einfarbiger Stickerey für Damen.* Dritte Sammlung. Leipzig, F. G. Baumgärtner, n.d.
- Muster zum Sticken für Damen.* Leipzig, Martin Engelbrecht, n.d.

- Lotz [Flötner's Book of Moresques]. Zurich, Wyssenbach, 1549.
- CAROLINE V. FREUDENBERG. *Neue Blumensträusse, oder Muster zur feinen Stickerkunst*. Nuremberg, Joh. Bernh. Geyer, n.d.
- Kunst und Fleiss-übende Nadel-Ergöszungen oder neuerfündens Neh und Stick Buch . . .* vorgestellt von Fr. Margaretha Helmin. Nuremberg, Christoph Weigel, n.d.
- Neues Bild und Musterbuch zur Besörderung der edsen Leinen und Bildweberkunst . . .* von Johann Michael Kirschbaum. Heilbronn & Rothenburg, 1771.
- New-hervorkommendes Weber Kunst und Bild Buch*. Culmbach, Nathanael Lumscher, 1711.
- Des Neu-erfundenen Weber Kunst und Bild-Buchs*. Anderer Theil. Culmbach, Nathanael Lumscher, 1725.
- Zeichen-Mahler und Stickerbuch . . .* von Johann Friedrich Netto. Leipzig, Voss, 1795.
- Zeichen-Mahler und Stickerbuch . . . Zweiter Theil . . .* von Johann Friedrich Netto. Leipzig, Voss, 1798.
- Muster französische Aermel*. Hemdekragen und Busenstreife . . . von Johann Friedrich Netto. Leipzig, Voss, 1798.
- Die Kunst zu stricken in ihrem ganzen Umfange . . .* von Netto und Lehmann. Leipzig, Voss, 1804.
- Original-Desseins für Stickerei in Pettinets, Filoche und Spitzengrund . . .* von Johann Friedrich Netto. Zweite Auflage. Leipzig, Voss, 1805.
- Neues und zum Stricken dienliches Modelbuch*. Parts I-IV. Nuremberg, Christoph Rieglischen Wittib, 1756-1760.
- 24 *Stickmuster von Reitsch*. [c. 1820.]
- Allerhand Mödel zum Stricken und Nähen*. (Augsburg, Albrecht Schmid, 1748.)

- Lotz *Toiletten Geschenk. Ein Jahrbuch für Damen.* Leipzig, Voss, 1805-1808.
- 64d(?) TAGLIENTE. *Esemplario nuovo.* Venice, Giovanantonio e i Fratelli da Sabbio, 1530.
- *64e TAGLIENTE. *Esemplario nuovo.* Venice, Giovanantonio e i Fratelli da Sabbio, 1531. Venice, Ongania, 1879.
- 65a ZOPPINO. *Esemplario di lavori.* Venice, 1529.
- *65c ZOPPINO. *Esemplario di lavori.* Venice, 1530. Venice, Ongania, 1878.
- 66 VAVASSORE. *Corona di racammi.* Venice, [c. 1530].
- *66 VAVASSORE. *Corona di racammi.* Venice, Ongania, 1878, and Bergamo, Istituto Ital. d'Arti Grafiche, 1910.
- 67d VAVASSORE. *Esemplario di lavori.* Venice, 1532.
- *67d VAVASSORE. *Esemplario di lavori.* Bergamo, Istituto Ital. d'Arti Grafiche, 1910.
- 68b ZOPPINO. *Convivio delle belle donne.* Venice, August, 1532.
- *69d SERA. *Le livre de lingerie.* Paris, Hierosme de Marnef & la veuve de Guillaume Cavellat, 1584. Paris, Amand-Durand, 1887.
- *69f SERA. *Opera nova.* Venice, Matio Pagan e Gulielmo da Fontaneto di Montferrato, 1546. Venice, Ongania, 1879.
- *71b PAGANINO. *Libro de rechami.* Libro primo. [Toscolano, c. 1532.] Venice, Ongania, 1878.
- *72 PAGANINO. *Burato.* [Toscolano, c. 1532.] Venice, Ongania, 1880.
- *75b NOURRY. *La fleur des patrons de lingerie.* Lyons, [1532 or 1533]. In Hippolyte Cocheris, *Patrons de broderie et de lingerie du XVIe Siècle.* Paris, 1872.
- *76b SAINTE LUCIE. *Livre nouveau dict patrons de lingerie.* Lyons, [after 1533]. In Hippolyte Cocheris, *Patrons de broderie et de lingerie du XVI Siècle.* Paris, 1872.

- Lotz *77b [TROVEON.] *Patrons de diverses manieres*. Lyons, Pierre de Sainte Lucie, [after 1533]. In Hippolyte Cocheris, loc. cit.
- *78a(?) BELIN. *Sensuyvent les patrons de messire Antoine Belin*. Lyons, [Pierre de Sainte Lucie, c. 1550]. In Hippolyte Cocheris, loc. cit.
- *79 ZOPPINO. *Gli universali de i belli recami*. Venice, 1537. Venice, Ongania, 1876 and 1877.
- *80d PAGANO. *Giardineto novo di punti tagliati*. Venice, 1550. Milan, U. Hoepli, 1921.
- 80f PAGANO. *Giardineto novo di punti tagliati*. Venice, 1554.
- 81e PAGANO. *Ornamento delle belle et virtuose donne*. Venice, 1554.
- *85a PAGANO. *L'honesto esempio*. Venice, 1550. Venice, Ongania, 1878.
- 87b PAGANO. *La gloria et l'honore di ponti tagliati e fogliami*. Venice, 1556.
- *87c PAGANO. *La gloria et l'honore de ponti tagliati e ponti in aere*. Venice, 1558. London, Quaritch, 1884.
- 90b [BINDONI.] *Il monte*. Venice, [Fratelli Giovanni-Battista e Marchio Sessa, after 1557].
- 93e [FORESTO.] *Splendore delle virtuose giovani*. Venice, Jeronimo Calepino, 1564.
- 94c [FORESTO.] *Lucidario di recami*. Venice, Jeronimo Calepino, 1564.
- *96b OSTAUS. *La vera perfettione del disegno*. Venice, 1561. Bergamo, Istituto Ital. d'Arti Grafiche, 1909.
- 96c OSTAUS. *La vera perfettione del disegno*. Venice, 1567.
- *96c OSTAUS. *La vera perfettione del disegno*. Venice, Ongania, 1878.
- *97c [FORESTO.] *Bellezze de recami*. Venice, [Fratelli Giovanni Battista e Marchio Sessa], 1558. Berlin, Ernst Wasmuth, 1883.

- Lotz *100b [SESSA.] *Le pompe*. Libro secondo. Venice, 1562. Vienna, k.k. Oesterr. Mus., 1879.
- *103 FRANCESCHI. *Serena, opera nova di recami*. Venice, 1564. Venice, Ongania, 1879.
- 110e VINCILO. *Les singuliers et nouveaux pourtraicts*. Paris, 1588.
- *110m VINCILO. *Les singuliers et nouveaux pourtraicts*. Paris, 1606. Bergamo, Istituto Ital. d'Arti Grafiche, 1909.
- *116l VECELLIO. *Corona*. Libro 1. Venice, 1600. Venice, Ongania, 1876 and 1879.
- 116m VECELLIO. *Corona*. Libro 1. Venice, 1601.
- *116m VECELLIO. *Corona*. Libro 1. Berlin, Ernst Wasmuth, 1891.
- *116p VECELLIO. *Corona*. Libro 1. Venice, Alessandro de'Vecchi, 1617. Milan, U. Hoepli, 1886.
- *117e VECELLIO. *Corona*. Libro 2. Venice, 1593. Venice, Ongania, 1879.
- *117k VECELLIO. *Corona*. Libro 2. Venice, 1600. Venice, Ongania, 1876.
- 117l VECELLIO. *Corona*. Libro 2. Venice, 1601.
- *117l VECELLIO. *Corona*. Libro 2. Berlin, Ernst Wasmuth, 1891.
- *117n VECELLIO. *Corona*. Libro 2. Venice, Alessandro de'Vecchio, 1617. Milan, u. Hoepli, 1886.
- *118g VECELLIO. *Corona*. Libro 3. Venice, 1600. Venice, Ongania, 1876 and 1879.
- 118h VECELLIO. *Corona*. Libro 3. Venice, 1601.
- *118h VECELLIO. *Corona*. Libro 3. Berlin, Ernst Wasmuth, 1891.
- *118k VECELLIO. *Corona*. Libro 3. Venice, Alessandro de Vecchi, 1617. Milan, U. Hoepli, 1886.
- *119a VECELLIO. *Gioiella della corona per le nobili, e virtuose donne*. Libro quarto. Venice, 1593. Venice, Ongania, 1876 and 1879.

- Lotz 119g VECCELLIO. *Gioiella della corona per le nobili, e virtuose donne*. Libro quarto. Venice, 1601.
- *119g VECCELLIO. *Gioiella della corona per le nobili, e virtuose donne*. Libro quarto. Berlin, Ernst Wasmuth, 1891.
- *119k VECCELLIO. *Gioiella della corona*. Libro quarto. Venice, Alessandro de'Vecchi, 1617. Milan, u. Hoepli, 1886.
- 120b VECCELLIO. *Corona delle nobili* with title: *Ornamento nobile per ogni gentil matrona*. Venice, Alessandro de'Vecchi, 1617.
- *120b VECCELLIO. *Corona delle nobili* with title: *Ornamento nobile per ogni gentil matrona*. Venice, Ongania, 1876.
- 121 CIOTTI. *Prima parte de' fiori*. Venice, Francesco di Franceschi, 1591.
- *121 CIOTTI. *Prima parte de' fiori*. Berlin, Ernst Wasmuth, 1891.
- 123e FLORIMI. *Fiori di ricami*. Siena, 1604.
- *123e FLORIMI. *Fiori di ricami*. Milan, U. Hoepli, 1921.
- *131 FRANCO. *Nuova inventione de diverse mostre*. Venice, 1596. Venice, Ongania, 1876.
- 132 PARASOLE. *Studio delle virtuose dame*. Rome, Antonio Facchetti, 1597.
- 135b PARASOLE. *Pretiose gemma delle virtuose donne*. Venice, Lucchino Gargano, 1600.
- *135c PARASOLE. *Pretiose gemma delle virtuose donne*. Venice, 1600. Venice, Ongania, 1879.
- *136 GARGANO. *Secondo libro della pretiosa gemma delle virtuose donne*. Venice, 1601. Venice, Ongania, 1879.
- *137a FOILLET. *Nouveaux pourtraicts de point coupé*. Montbéliard, 1598. Berlin, Ernst Wasmuth, 1891.
- 139a TOZZI. *Ghirlanda di sei vaghi fiori*. Primo Libro. Padua, Libreria del Gesu, (1604).
- 140 MIGNERAK. *La pratique de l'aiguille industrielle*. Paris, Jean Le Clerc, 1605.

- Lotz 143b PARASOLE. *Teatro delle nobili et virtuose donne*. Rome, Mauritio Bona, 1616.
- *150 DANIELI. *Vari disegno di merletti*. Bologna, Agostino Parisini e Battista Negroponte, 1641. (Photostatic copy.)
- Livre de Meuble propre pour Mrs les Brodeurs et Tapisier par Baptiste Antheaume*. Paris, n.d.
- Ornemens Inventez par J. Berain*. Paris, Berain, n.d.
- Livre de Moresques Tresutile & necessaire*. Paris, de Gormont, 1546.
- **La fleur de la science de Pourtraicture et Patrons de broderie. Facon arabicque et ytalique*. Paris, Jacques Niverd for Francisco Pellegrino, 4 August, 1530. Paris, Jean Schemit, 1908.
- Oeuvres contenant un Recueil de Trophées . . . Ornaments Et Plusieurs Dessesins agréables pour broder des Fauteuils . . . par Ranson*. Paris, 1778. (Loaned by Ogden Codman.)
- Cahier de Trophées Dessinées par Ranson*. Paris, la veuve Avaulez, n.d.
- Nouveaux Liure d'Ornements propres pour faire en Broderie et petit point. In Oeuvre du SrD[aniel] Marot*. The Hague, Pierre Husson, 1703.
- Premier Recueil de Chiffres. Inventés par de Saint-Aubin*. Paris, F. Chereau, n. d.
- 326 *Engravings after Jean Pillement*. French XVIII Century.
- The Flower Garden*. . . Very useful, not only for the curious in gardening, but the prints likewise for painters, carvers, japaners, and also for the ladies, as patterns for working. The Second Edition. By ROBERT FURBER and OTHERS. London, Montagu, etc., 1734.
- Instructions on Needlework and Knitting, as Derived from the Practice of the Central School, Baldwin's Gardens, Gray's Inn Lane*. London, Roake and Varty, 1829.

Lotz


Lady's Guide to Embroidery and Applique. Revised and enlarged by an American lady. Philadelphia, Gihon, n.d.

The Lady's Manual of Fancy-Work. By MRS. PULLAN. New York, Dick & Fitzgerald, 1859.


The Lady's Complete Guide to Crochet, Fancy Knitting, and Needlework. By MRS. ANN S. STEPHENS. New York, Garrett & Co., (1854).

Godey's Lady's Book. Philadelphia, Louis A. Godey, 1860-75. (Incomplete set.)

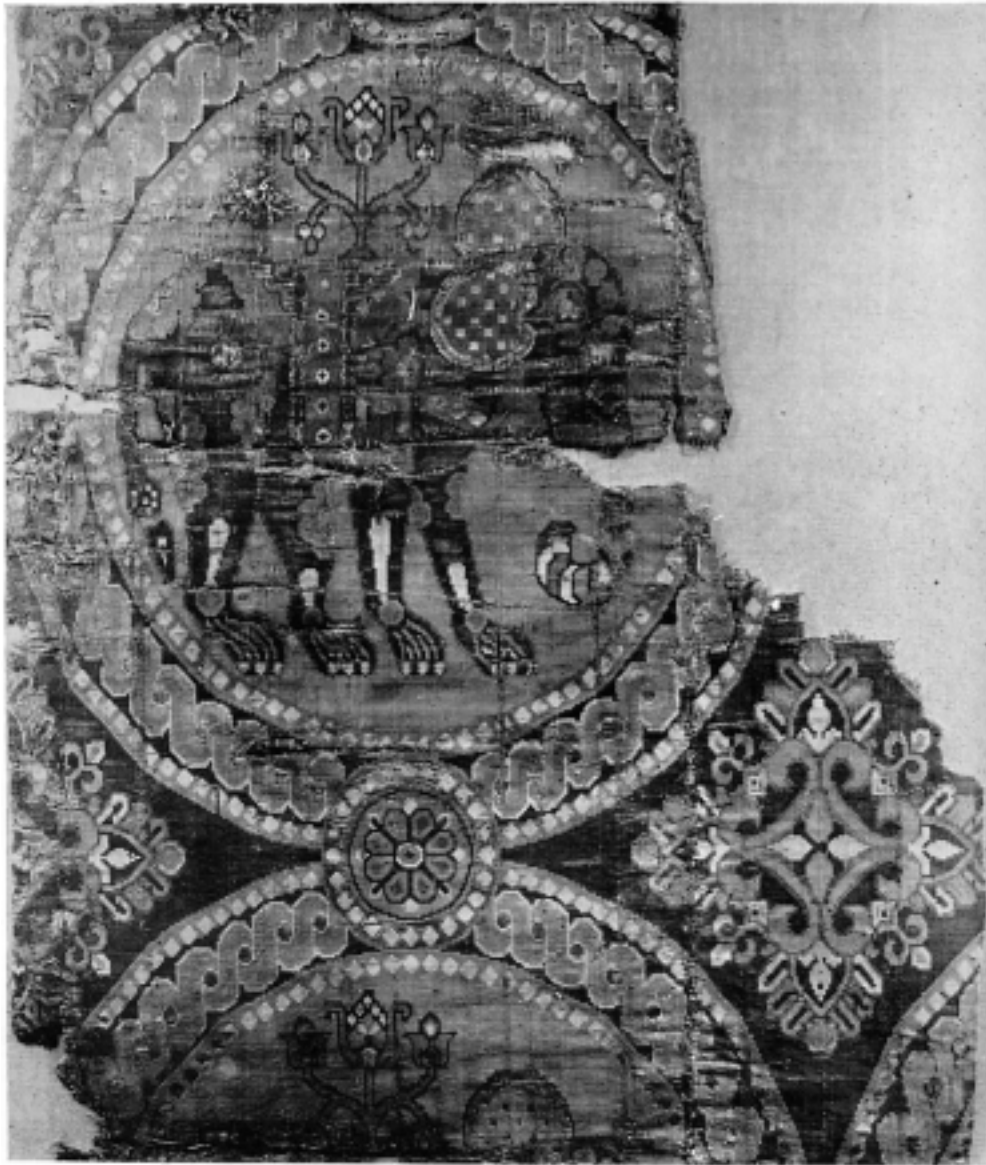
VAN MEERTEN, A.B. *Penélope of Maandwerk.* Amsterdam, G. J. A. Beijerinck, 1821-1835.



Eyn Model Büchleyn/ Darauß leycht-
lich das Gewürck dyser nach angezeygten
Formen/erlernet werden mag. Se
druckt in der Fürstliche Stadt
Zwickaw / durch Hanns
Schönsperger / Am
xxij Octobris /
Anno xxiiij.



COLOPHON OF EIN NEW MODELBUCH. ZWICKAU, SCHÖNSPERGER,
22 OCTOBER 1524. IN THE METROPOLITAN MUSEUM OF ART.



ELEPHANT MEDALLION SILK WEAVE. EAST IRAN, XTH OR XITH CENTURY ORIGINAL IN THE COOPER UNION MUSEUM FOR THE ARTS OF DECORATION, NEW YORK CITY.

THE ELEPHANT MEDALLION SILK IN THE COOPER UNION MUSEUM

By FRANCES MORRIS

AMONG the many rare textiles in the collection of mediæval fabrics presented to the Cooper Union Museum some years ago by the late J. Pierpont Morgan none is of greater interest than that found in one of the old churches in southern Spain. This silk, picturesquely described as "Los Elefantes" by Pedro Mg. De Artinano,¹ has for its central motif a crudely drawn elephant with large circular ears and claw feet, placed against the sacred tree symbol in a medallion² edged with a band of guilloche, a rosette device repeated in each of the intervening field spaces between the roundels.

Three remnants of this treasured weave have survived the ravages of time, and of these three the Cooper Museum piece is the only one in which a complete section of the pattern is preserved. The other fragments, one in the Barcelona Museum and a second in the Kunstgewerbe Museum in Berlin, are badly worn and show only small details of different parts of the design.

Archæological excavations in the Near East are constantly bringing to light records that necessitate frequent changes in the dating of ancient materials, and this holds good in regard to this silk which today is classified as a work of the tenth or eleventh century rather than a Byzantine weave of the eighth century, the date ascribed to it by Senor Badia, the eminent Spanish archæologist, by whom the nucleus of the Morgan Collection was originally assembled.

Weaving technique is, of course, an important factor in determining the provenance of a given piece; but this naturally has its limitations owing to various causes: the development of trade routes between the

¹ Catalogue of Spanish textiles in the Exposition of Madrid in 1917.

² The medallion measures 17½ inches in diameter—cm. 44-45.

East and the West; the migration of weavers under shifting potentates and diplomatic missions bearing gifts from one ruler to another,³ resulting in a confusion not only of technique but as well of ornamental details in design.

In weaving technique, the "elephant piece" is a heavy all silk twill. The warp is single and of fine, tightly twisted rose silk, while there are three wefts of white, red, and yellow loosely twisted silk lying one on top of the other—each color coming to the surface as needed—which in the weaving tends to produce a rather thick material. As in all silks of this period the fabric is a weft twill. This is obtained by dividing the warp threads into three groups; the first a series of single threads used to tie in the weft from the back; the second in which two threads alternate with the third group of three, four or more threads which are crossed by the weft and thus produce the diagonal weft twill.⁴

The schematized animal motifs that figure in some of these early medallion silks owe their derivation to the rock sculptures of Takibostan that portray the hunts of the Sassanian king, Chosroes II (590-628). In these sculptures the hippocamp and gryphon⁵ are but a survival of earlier forms handed down from the ancient art of Mesopotamia. In the elephant motif, however, no attempt has been made to do other than to represent the animal in its natural form, not as a fantastic beast of decorative quality such as is found in the Sassanian animal figures. Certain discrepancies in the drawing suggest that the designer was working in an unfamiliar field; as for instance where the cushioned toes of the pachyderm appear almost as claws, a peculiarity that appears also in a Baghdad silk of the eleventh century—specimens of which are preserved in Berlin and in the Cooper Museum—in the feet of the rampant dogs held by the arms of a central figure.

The elephant was not unknown in Western Asia in ancient and mediæval

³ Michel, F.: *Recherches sur le commerce . . . des étoffes de soie*, 1852, pp. 286-287, note 2. "Parmi les présents que les walis Ahmed ben Saïd Abou Amer et son frère Abdelmelic firent au Khalife de Gordoue Abderhaman en 950, il y avait, au dire d'Ibn Khalican, trente pièces de toile d'or et de soie, quarante-huit couvertures de cheval ou caparaçons d'or et de soie, tissés à Bagdad."

Ency. Brit. Ed. 9, 1877, Art, *China*, vol. 5, p. 560. During the reign of "Ming-te (65 A.D.) . . . the celebrated General Pan Chaou was sent on an embassy to the King of Sheng-shen, a small state of Turkistan, near the modern Pidjan."

⁴ Mr. H. A. Elsberg very kindly analyzed the technique of the weave.

⁵ Cf. Dalton, O. M.: *East Christian Art*, Oxford, 1925, p. 379.

days. In the third century B. C., Pyrrhus imported fighting elephants from the East and used them in his campaigns against Italy and Sicily; and when he was defeated the Romans struck an elephant coin to commemorate their victory. While this coin was rectangular, a Carthaginian coin, circular in form of about the same date, shows a lion placed against the sacred tree motif that corresponds to the design of the elephant silk.

Of special interest in this connection are some coins found in a cache excavated at Corinth in 1926 among which were several designed with an elephant against the tree motif. While these are as yet unidentified they are considered to be of about the same date as the silk.

That this silk may be the work of Islamic artisans is indicated by a detail in the trappings of the elephant where, above the upper part of the second leg may be seen what appears to be an inverted pseudo-Kufic character which may possibly be the result of an attempt on the part of the weaver to represent the word "Allah." As the word "Allah" appears also on the elephant coin, it is at least an interesting coincidence, and, especially when one recalls certain historic episodes associated with the battle of Kadessa in 673 when the Arabs won a victory over Rustam, King of the Persians; an action vividly described by H. G. Wells in whose *History*⁶ this battle is recorded in the following stirring paragraphs:

"The battle lasted three days; each day the Arabs attacked and the Persian host held its ground until nightfall called a truce. On the third day the Arabs received reinforcements and toward the evening the Persians attempted to bring the struggle to an end by a charge of elephants.

"At first the huge beasts carried all before them; then one was wounded painfully and became uncontrollable, rushing up and down between the armies. Its panic affected the others, and for a time both armies remained dumbfounded in the red light of the sunset watching the frantic efforts of the grey squealing monsters to escape from the tormenting masses of armed men that hemmed them in. It was by the merest chance that at last they broke through the Persians and not through the Arab army and it was the Arabs who were able to charge home upon the resulting confusion.

"The twilight darkened into night, but this time the armies did not separate. All through the night the Arabs smote in the name of Allah

⁶ Page 585.

and pressed upon the shattered and retreating Persians. Dawn broke upon the vestiges of Rustam's army in flight far beyond the litter of the battlefield, and Rustam lay dead."

A victory of such magnitude might well have been recorded in a special issue of coinage, as in the case of the Roman victory over Pyrrhus above referred to, or possibly, later, in a royal weave commemorating the disastrous charge of the enemy's great war elephants pursued by the victorious Arab hosts whose battle cry was "Allah!"

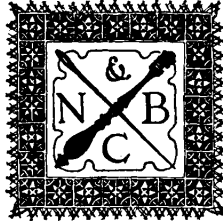
While this weave has been variously attributed to Byzantium, Spain, and Persia, it is now generally conceded to have been produced in East Iran on the borderlands of Turkistan where, in the ancient silk country of the Sogdians—that today survives in the weaving centers of Bokhara and Samarkand—Sir Aurel Stein found in the outlying desert stretches to the east fabrics of similar texture which he believes to have been woven in that district.

Though it is true that these fragments were found in Spain, it is possible that the material originally may have been imported from the east; on the other hand it might perhaps be the work of Arab weavers of the western Caliphate who were striving to reproduce a Byzantine silk weave.

In the case of the other famous elephant piece from the tomb of Charlemagne preserved at Aix-la-Chapelle, its provenance is certified to by a Greek inscription woven in the fabric to the effect that it was woven "Under Michael, Chief Chamberlain and keeper of the privy purse, Peter being Archon (the manufactory of Zeuxippos)."⁷ This piece from the royal manufactory of Byzantium is of the same general type of pattern with the same crudely drawn, though more richly caparisoned elephant; the details, however, are much more elaborately worked out, and the colors are not the same; the elephant is yellow on a red ground and green and blue are introduced in the details of the border and rosettes. In the Cooper Museum piece which has every evidence of being the work of a less skilled artisan, the elephant is woven in red on a yellow ground; the guilloche border of the roundel is red on yellow and, like the yellow ears of the beast, has details in white. Both in technique and in drawing, to which the weave gives a stepped outline, this piece is very close to the lion silk discovered by Sir Aurel Stein in Turkistan.⁸

⁷ Dalton, O. M.: *Byzantine Art and Archaeology*, Oxford, 1911, p. 595.

⁸ Stein, Sir (Mark) Aurel: *Sarindia*, Oxford, 1921, vol. iv. pl. cvi.



CLUB NOTES, 1933

The First Autumnal Meeting of the year was held on November fifteenth, at the Galleries of Arnold Seligmann, Rey & Co. Inc., 11 East 52nd Street, where Mr. Loewe of Venice had assembled an inspiring exhibition of rare mediæval fabrics from his collection. The members of the Club were privileged to study these exceptionally interesting weaves under the guidance of Mr. Loewe, who gave a short talk on the outstanding features of the exhibit.

The Mabel Metcalf Fahnestock Collection of Laces. On December fourteenth the President and Trustees of the Metropolitan Museum of Art invited the members of the Club and their friends to a special view of the laces presented to the Museum by the daughters of the late Mrs. Harris Fahnestock, Mrs. Ruth Fahnestock Schermerhorn, and Miss Faith Fahnestock. Mrs. Fahnestock, who was one of our Charter Members, was a lace enthusiast of discriminating taste and her collection with its rare and exquisite examples of the best periods was one of the foremost in America. On this occasion the Museum arranged a delightful social hour, when tea was served by Mrs. Robinson and Mrs. Winlock.

Club Meeting at the Cooper Union Museum of the Arts of Decoration. On January twenty-third the Club was entertained by the Directors of the Cooper Union Museum, by whom they were invited to view the Morgan Collection of Mediæval Fabrics recently re-arranged. Miss Morris gave a short talk on the important pieces of this great collection and afterward tea was served in the picturesque surroundings of this historic institution whose founders, the Misses Hewitt, were among the Charter Members of the Needle and Bobbin Club.

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