

**EUROPEAN EMBROIDERIES
OF THE SIXTEENTH
AND SEVENTEENTH
CENTURIES * * ***

**THE ANTIQUARIAN
SOCIETY OF THE
ART INSTITUTE
OF CHICAGO
MAY TWENTY-TWO TO
JUNE TWENTY-NINE
NINETEEN FORTY-ONE**

EUROPEAN EMBROIDERIES
OF THE
SIXTEENTH AND SEVENTEENTH CENTURIES



SPECIAL LOAN EXHIBITION
HELD UNDER THE AUSPICES OF
THE ANTIQUARIAN SOCIETY

T H E A R T I N S T I T U T E O F C H I C A G O

MAY 22 - JUNE 29, 1941

THE ANTIQUARIAN SOCIETY OF THE ART INSTITUTE OF CHICAGO

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FOREWORD

The Department of Decorative Arts of the Art Institute is glad of the opportunity to express its gratitude to the Antiquarian Society for making this exhibit possible. Particular thanks are due to the various lenders to the exhibition whose names and generous contributions are noted in the Catalogue, and especially to Mrs. Chauncey B. Borland whose knowledge and enthusiasm have been of the greatest assistance in the assembling and preparation of material.

It is hoped that the exhibition, while not large will serve to draw the attention of the public to the charm and quality of these survivals of the embroiderers' art which are now so rare as to be among the proudest possessions of both museums and private collections. Much more material has come down to us from the eighteenth century, but even by this time the art had begun to decay and reflect the influence of a growing commercialism which was to destroy so much of the spontaneity and invention which is so evident in the products of the periods here represented.

EUROPEAN EMBROIDERIES OF THE SIXTEENTH AND SEVEN- TEENTH CENTURIES

This Exhibition is concerned with the secular European embroidery of the sixteenth and seventeenth centuries, a period in which events conspired to raise this branch of needlework to a position of great importance and beauty. Domestic needlework of the sixteenth and seventeenth centuries is interesting not only because of the beauty of workmanship and design but also because of the close contact it gives with the life of the period represented.

Prior to the dates under consideration, artists and laymen alike created for the Church. Beginning with the early sixteenth century, the Reformation and the Renaissance directed artistic thought to the court and the individual man. In the century following this period so many new interests and ideas came into the various branches of the decorative arts that embroidery became much less interesting and important, until with the beginning of the machine age in the early nineteenth century it virtually ceased to exist as an art.

The sixteenth century has been called the period of great personal display. The garments of both men and women as well as their various costume accessories were elaborately decorated with the needle. For furnishing, work was done on valances, curtains, covers and pillows for the large and important beds, and table carpets, cushion covers and hangings received the attention of the needleworkers of the day.

Among the most ambitious of the pieces created during the sixteenth century were those in tent or cross stitch on linen canvas, inspired by the highly prized Flemish tapestries. Sumptuous silks, brocades and velvets produced in Italy formed the background for applique, gold and colored silk embroidery. Flax grew in Europe and every country developed needlework with colored silks on linen which varied according to the locality in which it was made. Italy, followed by Spain and France, used a great deal of metal thread as well as colored silks and produced work that was beautiful in design

and of infinite variety. In Spain and England embroidery with black silk and metal thread achieved great popularity.

The wider distribution of wealth which led to greater comfort in living, the growing trade with the East and Near East and the rise to power of Louis XIV in France, are among the influences which effected seventeenth century European needlework.

Costumes were elaborate and embroidery still played an important part in their decoration. Gloves, shoes, stomachers, aprons, buttons, vanity cases, purses and bags for various purposes were most important among the accessories decorated with the needle.

The greater luxury enjoyed by many of the people created a demand for elaborate furnishings in their homes. Floor carpets, pictures, bed curtains, covers and pillows, mirror frames, caskets, boxes, hangings and upholstered furniture coverings were among the many household articles embellished with embroidery. Samplers, used in place of pattern books and worked book bindings, were made in many countries but found their true home in England.

In addition to work on linen in metal and colored thread, white embroidery became popular and woollen, linen, or linen and cotton materials formed the background for the crewel work of the period. Bargello, tent and cross stitch on canvas; floss silk work on satin, silk, gauze or velvet; applique embroidery, beads, purl, spangles and metal thread both for couching and passing, all had an important place in the repertoire of the seventeenth century needleworker. In Goa, India, natives under Portuguese direction created work in chain stitch with yellow or colored silks which was imported to Portugal.

The raised and padded embroidery done in England between 1640 and 1660 and popularly called stump work, had little in common with Continental needlework of the century and the motives most frequently used showed the interest of the English people in their House of Stuart.

Of the secular embroideries from the sixteenth and seventeenth centuries that have survived and come to this country, the greater part seem to be of English rather than of Continental provenance and therefore predominate in this Exhibition.

MRS. CHAUNCEY B. BORLAND

CATALOGUE

*Lent by Mrs. Chauncey B. Borland,
Chicago*

1. PICTURE. Judgment of Paris. English. Middle 17th century. Silk and metal thread on satin. Tent, satin, knot, lace, looped and darned silk pile stitches. 12½"x16".
2. PICTURE. English. Middle 17th century. Silk and metal thread on satin. Couched, satin, brick and outline stitches. 12½"x10¼".
3. PICTURE. William and Mary. English. c1689. Silk thread on satin. Tent stitch. 17"x21". From the Viscount Leverhulme Collection.
4. BOX. Charles II and Catherine of Braganza. English. c1660. Silk thread on linen. Satin and knot stitches. From the Percival Griffiths Collection.
5. CUSHION COVER. English. 1550-1600. Silk and metal thread on linen. Plaited, braid, outline and chain stitches. 28"x19". From the Collection of the Right Hon. Earl of Abingdon. Exhibition of English Decorative Art at Landsdowne House, 1929.
6. BIBLE. English. 1699. Silk and metal thread on canvas. Tent and knot stitches. 3⅝"x6⅛"x1¾".
7. MAN'S CAP. English. Late 16th century. Silk and metal thread on linen. Plaited and outline stitches. 10¼" diam.
8. MAN'S CAP. English. Late 16th century. Silk and metal thread on linen. Plaited and outline stitches. 10¼" diam.
9. LADY'S CAP. English. c1600. Silk and metal thread on linen. Buttonhole and plaited stitches.
10. BAG. English. 17th century. Silk and metal thread on canvas. Tent, plaited and buttonhole stitches. 4½"x4⅝".
11. TUNIC AND CAP. English. Late 16th century. Silk, linen and metal thread on linen. Chain and running stitches.
12. HANING. English 17th century. Crewel on linen twill. Chain, herringbone, coral, long and short, brick and buttonhole stitches. 62"x74".

*Lent by the Boston Museum of Fine Arts,
Boston, Massachusetts*

13. SAMPLER. English. 1600-1650. Silk and metal thread on linen. Tent, rococo, herringbone, back, cross, plaited and knot stitches. 18"x15½".
14. PRAYER BOOK, GOSPELS AND PSALMS. London. 1640. Silk and metal thread on canvas. Tent, plaited and knot stitches. 4½"x2¼"x2".
15. BOOK COVER or LETTER CASE. English. 17th century. Silk and metal thread on satin. Satin, knot and couched stitches. 3"x5".
16. LACE SAMPLER. English. Dated 1656. Linen thread on linen. Satin and lace stitches. 20½"x6¾".

*Lent by Mrs. Dewitt Clinton Cohen,
New York City*

17. PART OF A TENT. Indo-Portuguese. 17th century. Silk thread on linen. Chain stitch. 37½"x16".
18. BORDER. Italian. 17th century. Silk thread on linen. Long legged cross stitch. 5¾"x34½".
19. BORDER. Italian. 17th century. Silk thread on linen. Back and drawn thread stitches. 5⅝"x32⅜".
20. BORDER. Italian. 16th century. Silk thread on linen. Long legged cross stitch. 4¾"x30".
21. BORDER. Italian. 16th century. Silk thread on linen. Long legged cross stitch. 5⅛"x23¼".
22. BORDER. Italian. 17th century. Silk thread on linen. Long legged cross stitch. 2¾"x25½". Design from Vavassore, Esemplario di Lavori. Published in Venice, 1532.
23. BORDER. Italian. 17th century. Silk thread on linen. Drawnwork. 2⅞"x71½".
24. BORDER. Italian. 17th century. Silk thread on linen. Drawnwork. 1¾"x4⅛".

25. BORDER. Italian. 17th century. Silk thread on linen. Drawnwork. 6"x18½".
26. BIBLE COVER. Spanish. 17th century. Silk and metal thread, pearls and sequins on silk. Satin, couched, outline, brick and cable stitches. 3¾"x5¼".
27. CHILD'S DRESS. Italian. End of the 17th century. Silk and metal thread on satin. Satin, couched, chain and knot stitches.
28. PILLOW COVER. Italian. 16th century. Silk thread on linen. Long legged cross stitch. 12¾"x17".
29. MAN'S CAP. English. 16th century. Silk and metal thread on linen. Braid, outline and buttonhole stitches. 10¾" diam.
30. MAN'S CAP. French. 17th century. Silk and metal thread on satin. Couched, satin and outline stitches. 11¼" diam.
31. TASSLES (2). Italian. 16th century. Knotted linen thread. 6½" long.
32. TASSEL. Italian. 16th century. Knotted linen thread, gilt wire and sequins. 8½" long.

Lent by the Cooper Union Museum for the Arts of Decoration, New York City

33. UNFINISHED PICTURE. English. c1685. Silk and metal thread on satin. Lace, satin, buttonhole, knot and couched stitches. 18"x14¼".
34. BORDER. The Creation. Italian. Late 16th century. Silk thread on linen. Long legged cross and knot stitches. 9"x10½".
35. SAMPLER. Spanish. 17th century. Linen thread on linen. Satin, herringbone, back and outline stitches. 15"x24".
36. CROSS. French. 16th century. Couched silk cord on silk. 24"x17½".
37. BORDER. Spanish. 17th century. Applique outlined with couched gold cord on velvet. 6¾"x23½".
38. PURSE. Spanish. End of the 17th century. Silk and metal thread on silk. Satin and couched stitches. 4⅛"x5½".
39. CARD CASE. Spanish. End of the 17th century. Silk and metal thread and sequins on silk. Satin, couched and bullion stitches. 5"x6".

40. BORDER. Italian. 17th century. Silk thread on linen. Long legged cross stitch. 6¼"x23".
41. BORDER. Italian. 16-17th centuries. Silk thread on linen. Long legged cross stitch. 8½"x24".

Lent by Mrs. Richard T. Crane, Chicago

42. PICTURE. Queen of Sheba before King Solomon. English. 17th century. Silk and metal thread on satin. Buttonhole, lace, satin, bullion, and darned silk pile stitches and stumpwork. 12"x16".
43. PICTURE. Charles I and Henrietta Maria. English. 1625-1650. Silk and metal thread on satin. Tent, satin, knot, lace, bullion and couched stitches and stumpwork. 16"x20½".

Lent by the Metropolitan Museum of Art, New York City

44. PANEL. English. 17th century. Silk thread on satin.
45. UNDERDRESS FROM THE TROUSSEAU OF A SICILIAN LADY. Italian. Middle 16th century. Silk thread on silk. 42" long.
46. CAP. Italian. Early 16th century. Silk and metal thread on linen. 9"x7¾".
47. HANGING. English. 1580-1600. Silk and metal thread on satin. Tent stitch. 86"x30".
48. SWADDLING BAND. Italian. 16th century. Silk thread on linen. Width from 5½" to 1", length 2 yds. 13".
49. GLOVES. English. Late 17th century. Silk and metal thread.
50. BORDER. Spanish. 17th century. Silk and metal thread. 59"x3¼".
51. GLOVES. English. c1630-1640. Silk and metal thread on satin. 12" long by 3½" wide.
52. CUSHION. English. 17th century. Silk and metal thread on satin. Purl and bullion stitches. 11½"x7⅝".
53. BAG. English. 17th century. Silk thread. Rococo stitch. 5"x3½".
54. COVER. Spanish or Italian. 17th century. Silk thread on linen. 44"x24".

55. PART OF A PANEL. English. 16-17th centuries. Silk and metal thread on linen. 30"x24".
56. COVER. English. 1575-1600. Silk and wool on canvas. Tent stitch. 139 $\frac{3}{4}$ "x67".
57. PILLOW COVER. Italian. 16th century. Silk thread on linen. 16"x13".
58. BORDER. Italian. 16th century. Silk and metal thread on linen. 7"x14 $\frac{1}{2}$ ".

*Lent by Miss Frances Morris,
Ridgefield, Connecticut*

59. VALANCE (3 pieces). French. 1680-1700. Silk and metal thread on satin. Satin, couched and knot stitches. 2—24 $\frac{1}{2}$ "x21 $\frac{1}{2}$ ", 1—33 $\frac{3}{4}$ "x21 $\frac{1}{2}$ ".

Lent by Mrs. Potter Palmer, Chicago

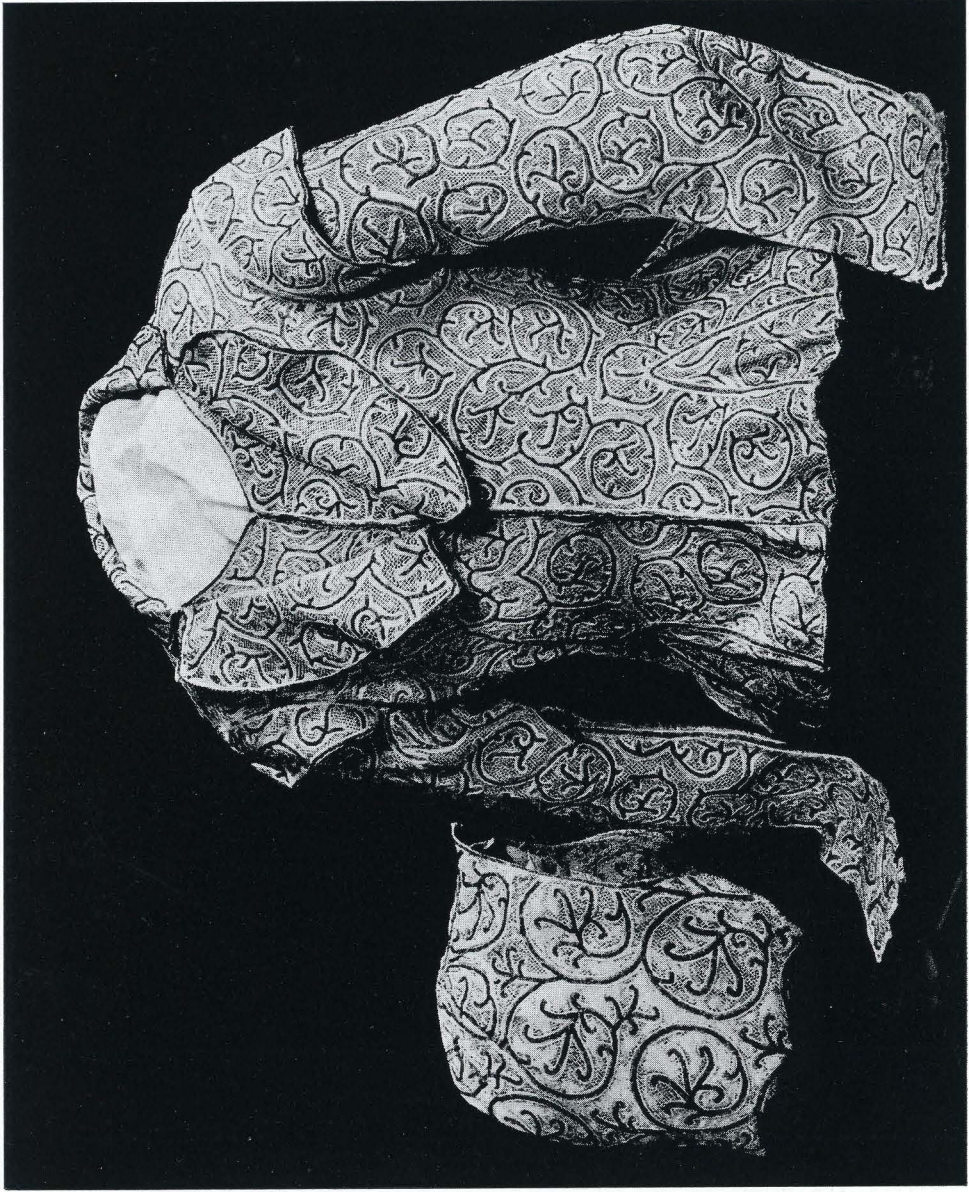
60. PICTURE. Charles II and Catherine of Braganza. English. c1668. Beadwork. 10 $\frac{1}{2}$ "x13 $\frac{1}{2}$ ".
61. PICTURE. The Flight of Lot and his Family. English. c1670. Silk and metal thread and sequins on satin. Couched, knot, plaited, bullion and satin stitches. 10 $\frac{1}{4}$ "x12 $\frac{1}{4}$ ".
62. PICTURE. Adam and Eve in the Garden. English. 17th century. Silk and metal thread on canvas. Tent and lace stitches. 11"x17".
63. DRESSING BOX. English. c1668. Top: Finding of Moses. Front: Abraham and Hagar. Silk and metal thread and seed pearls on satin. Stumpwork, knot, lace, bullion, satin and darned silk pile stitches. 12 $\frac{1}{2}$ "x15"x8 $\frac{1}{4}$ ". From the Percival Griffiths Collection.
64. BOX. Esther before Ahasuerus. English. 17th century. Stumpwork in beads. 10"x13 $\frac{3}{4}$ "x4 $\frac{3}{4}$ ".
65. MIRROR. English. 17th century. Silk and metal thread (purl) on satin. Knot, buttonhole, tent, satin, couched and lace stitches. 34 $\frac{1}{4}$ "x25".
66. CUSHION. English. 17th century. Silk and metal thread on canvas. Stumpwork, tent, lace, satin and bullion stitches. 11"x7 $\frac{1}{2}$ ".

*Lent by Judge Irwin Untermyer,
New York City*

67. SAMPLER. English. 1656. Silk thread on linen. Diagonal, long legged and plain cross, satin, back and running stitches. 10 $\frac{1}{4}$ "x27 $\frac{1}{2}$ ".
68. PICTURE. Adam and Eve, Charles II and Catherine of Braganza. English. 17th century. Silk and metal thread on canvas. Tent, couched and knot stitches. 20 $\frac{1}{2}$ "x19 $\frac{1}{4}$ ".
69. TABLE CARPET. French. 1606-1641. Wool and silk thread on canvas. Tent and cross stitches. 79"x59".
70. TABLE CARPET. Flemish. 17th century. Wool and silk thread on canvas. Tent stitch. 108"x64".
71. BED VALANCE. Story of Moses. French. 16th century. Wool and silk thread on canvas. Tent stitch. 141 $\frac{1}{2}$ "x17 $\frac{1}{2}$ ".
72. LONG PILLOW. English. 16th century. Silk and metal thread on linen. Braid, chain, buttonhole, knot, herringbone, couched, outline and back stitches. 20 $\frac{3}{4}$ "x37".
73. PICTURE. Adam and Eve in the Garden. English. c1600. Silk and metal thread on canvas. Tent, couched, knot and basket stitches. 20 $\frac{1}{2}$ "x35 $\frac{3}{4}$ ". From the Percival Griffiths Collection.
74. BED VALANCE. Tobias and the Angel. English. Late 16th century. Silk and wool thread on canvas. Tent stitch. 68 $\frac{3}{4}$ "x21".
75. PANELS (2). Scenes from the story of Isaac and Rebecca. Swiss. 17th century. Wool thread on wool. Couched and buttonhole stitches. 21 $\frac{3}{4}$ "x22".
76. BAG. English. 17th century. Silk and metal thread on canvas. Buttonhole, tent, satin and lace stitches. 5"x5 $\frac{1}{4}$ ".
77. BAG. English. 17th century. Silk and metal thread on canvas. Tent, braid and satin stitches. 4 $\frac{5}{8}$ "x4 $\frac{1}{4}$ ".
78. GLOVES. English. 17th century. Silk and metal (purl) thread and sequins. Satin, couched and bullion stitches. 14 $\frac{1}{4}$ " long.
79. UNFINISHED PICTURE. Abraham Sacrificing Isaac. English. 17th century. Silk thread on linen. Tent, buttonhole and rococo stitches. 26 $\frac{1}{2}$ "x34".
80. LADY'S CAP. English. 16th century. Silk and metal thread on linen. Satin and couched braid stitches.



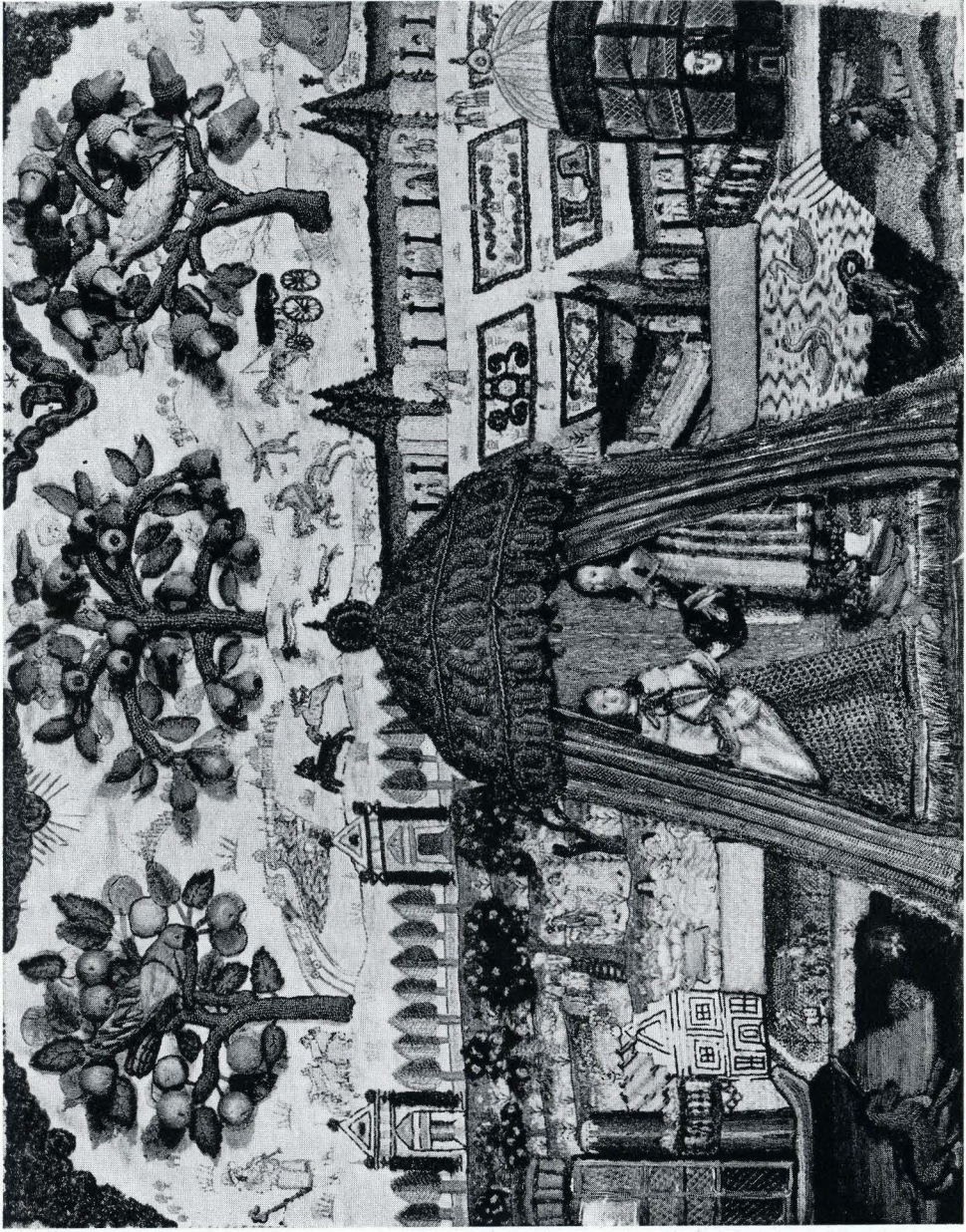
75. PANEL. Scene from the story of Isaac and Rebecca. Swiss. 17th century. Lent by Judge Irwin Untermyer, New York City.



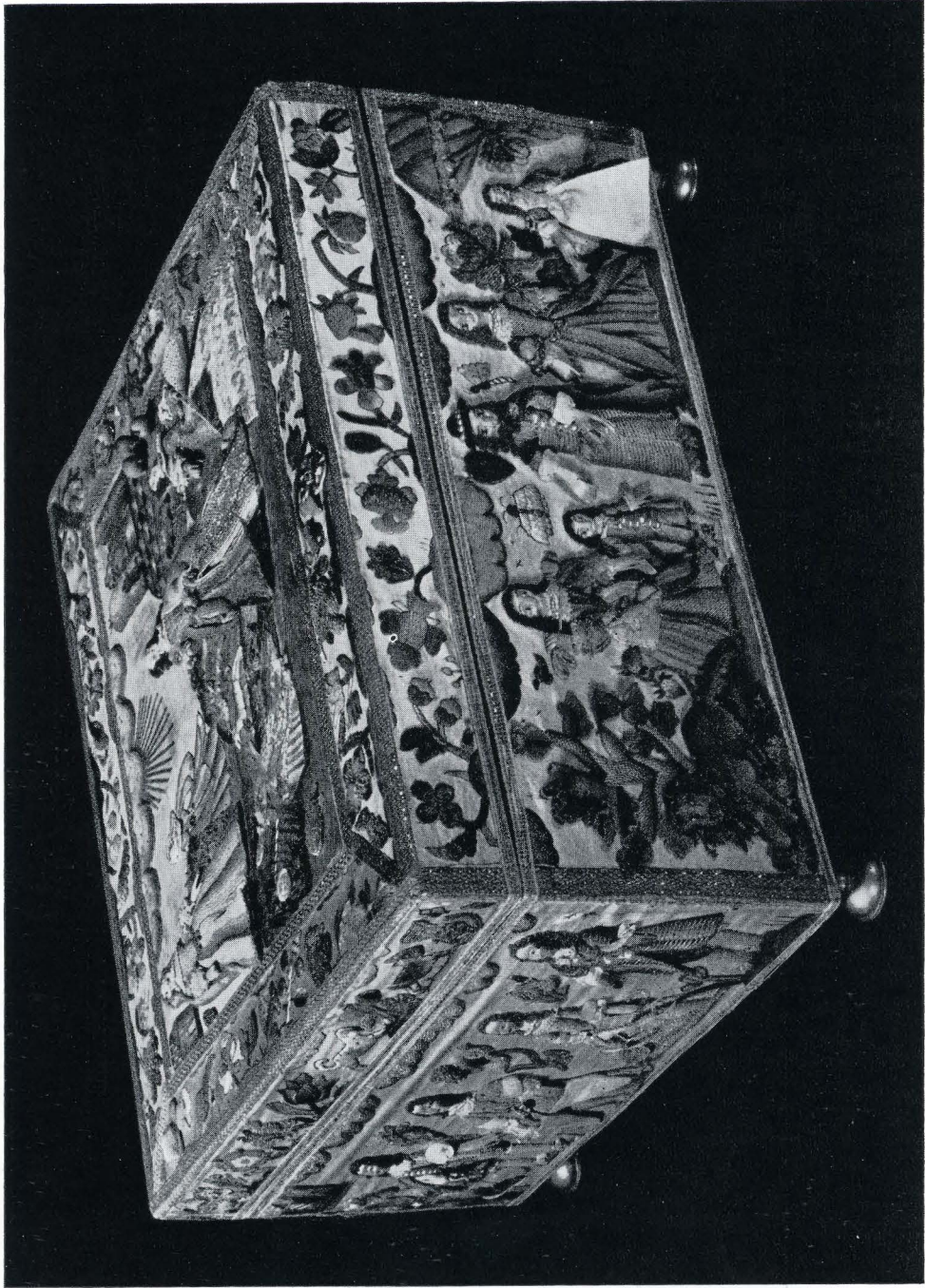
11. TUNIC AND CAP. English. Late 16th century. Lent by Mrs. Chauncey B. Borland, Chicago.



35. SAMPLER. Spanish. 17th century. Lent by the Cooper Union Museum for the Arts of Decoration, New York City.



43. PICTURE. Charles I and Henrietta Maria. English. 1625-1650. Lent by Mrs. Richard T. Crane, Chicago.



63. DRESSING BOX. English. c1668. Top: Finding of Moses. Front: Abraham and Hagar.
Lent by Mrs. Potter Palmer, Chicago.



71. DETAIL OF A BED VALENCE. Scene from the story of Moses. French. 16th century.
Lent by Judge Irwin Untermyer, New York City.



25. BORDER. Italian. 17th century. Lent by Mrs. DeWitt Clinton Cohen, New York City.

