

**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.¹ 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.²

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.³ 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 Art⁴ (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".⁵ These sample fabrics were the last he collected, since in his opinion. . . "on ne trouve plus rien ou à des prix astronomiques".⁶ 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".⁷ In fact, the collection of printed textiles at the Philadelphia Museum of Art, beyond Clouzot's collection, is amongst the finest in North America.⁸

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 1775⁹ 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."¹⁰

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.¹¹

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!¹²

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.¹³

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.¹⁴ 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.¹⁵ 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 kermise is Jan Steen's *The Fair at Oegstgeest*, in the collection of the Detroit Institute of Arts.¹⁶

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.¹⁷ 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.¹⁸ 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.¹⁹

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^e 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^e-XIX^e 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, CEREMONIES, 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.

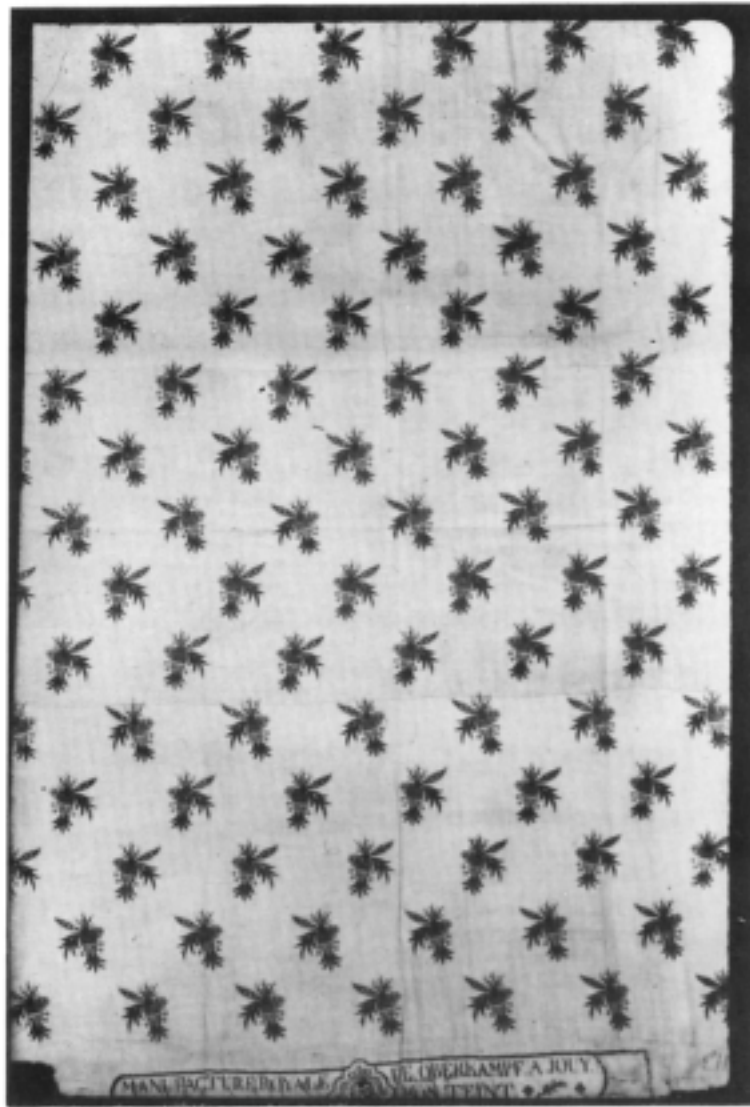
20. A special thanks to K. B. Brett who called this to my attention. For a description of the development of the roller printing technique in England see Floud, Peter, *A Loan Exhibition of English Chintz*, Victoria and Albert Museum, 1961.



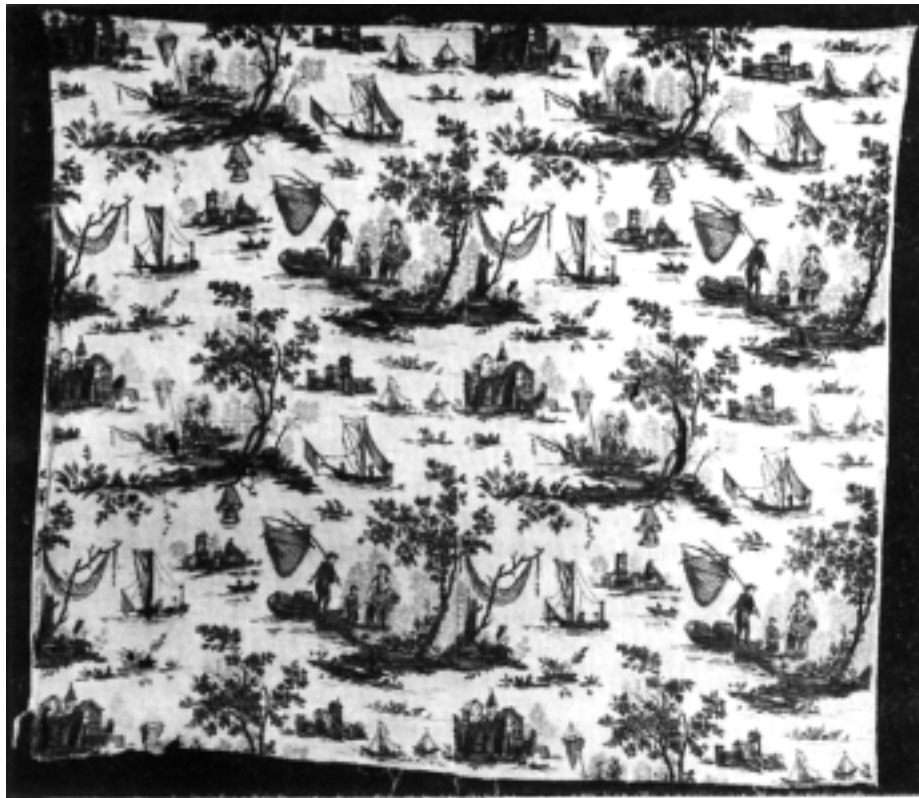
1. Woodblock printed cotton. France, middle of the 18th century. Philadelphia Museum of Art: Given by Mrs. Alfred Stengel.



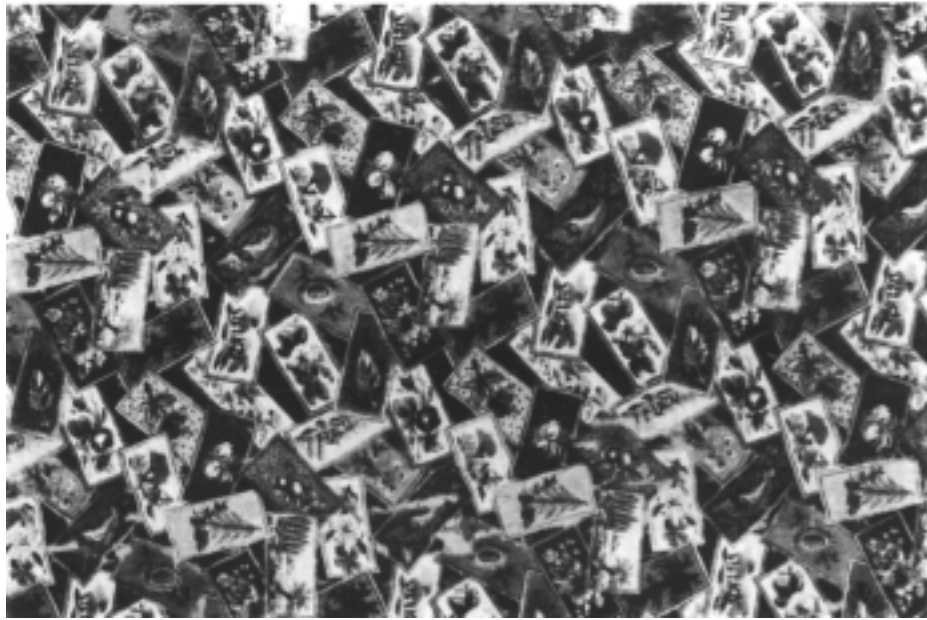
2. *Le Faucon*. Copper plate printed cotton. France, Jouy-en-Josas, about 1775. Philadelphia Museum of Art: Given by Mrs. Alfred Stengel. Photograph by John Carlano.



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



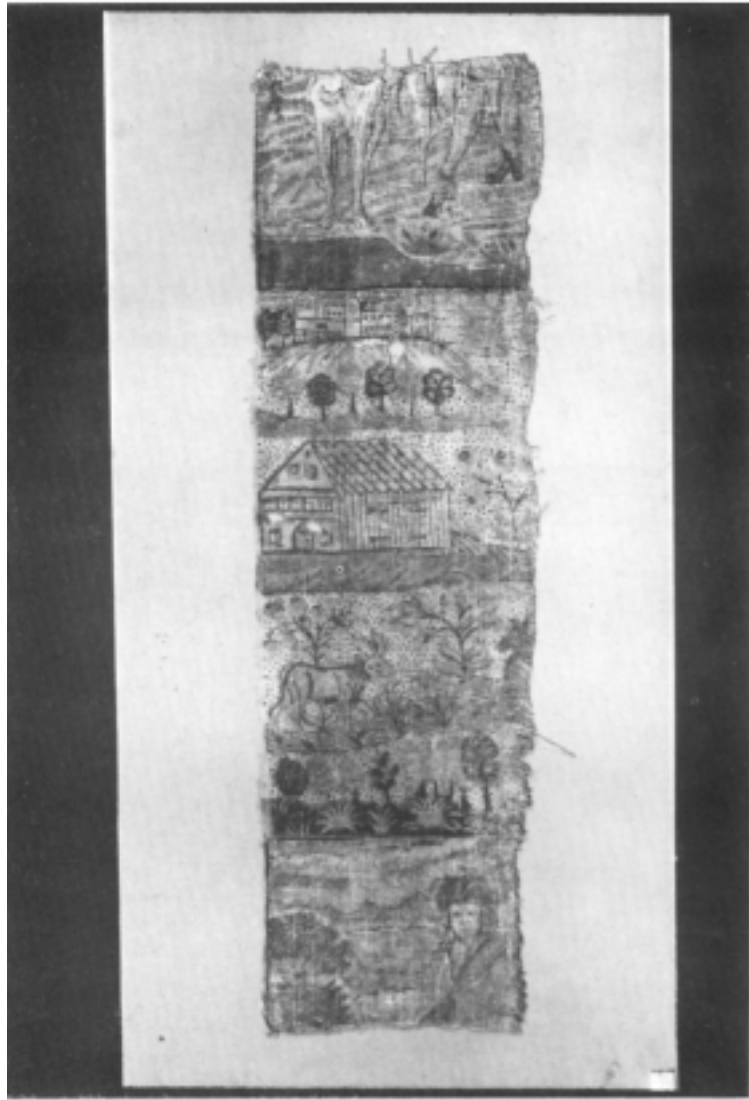
4. *Les Petits Pêcheurs*. Woodblock printed linen. French, Jouy, about 1775. Philadelphia Museum of Art: Given by Mrs. Alfred Stengel.



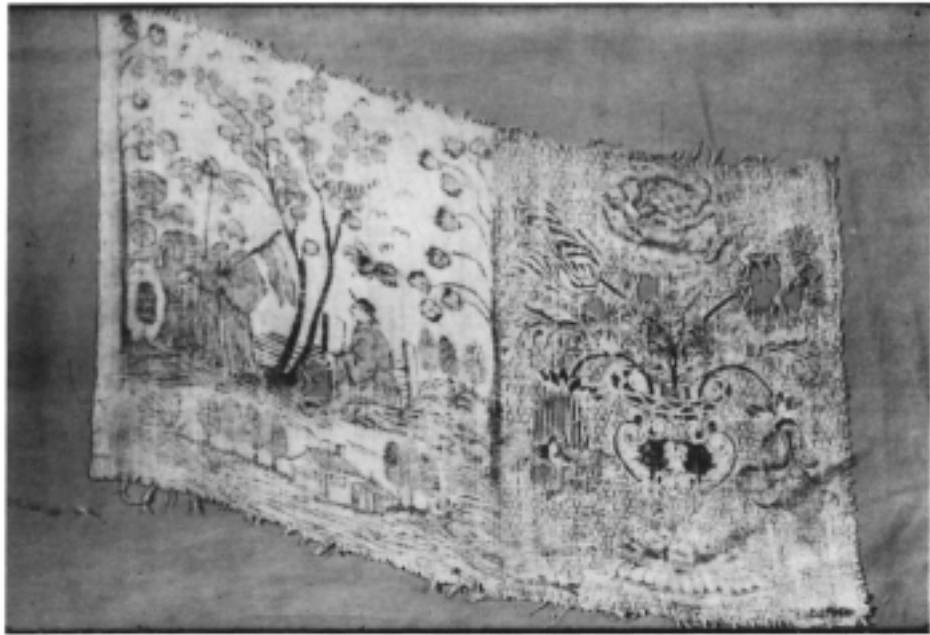
5. Woodblock printed cotton. France, Jouy, about 1800. Philadelphia Museum of Art: Given by Mrs. Alfred Stengel.



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.