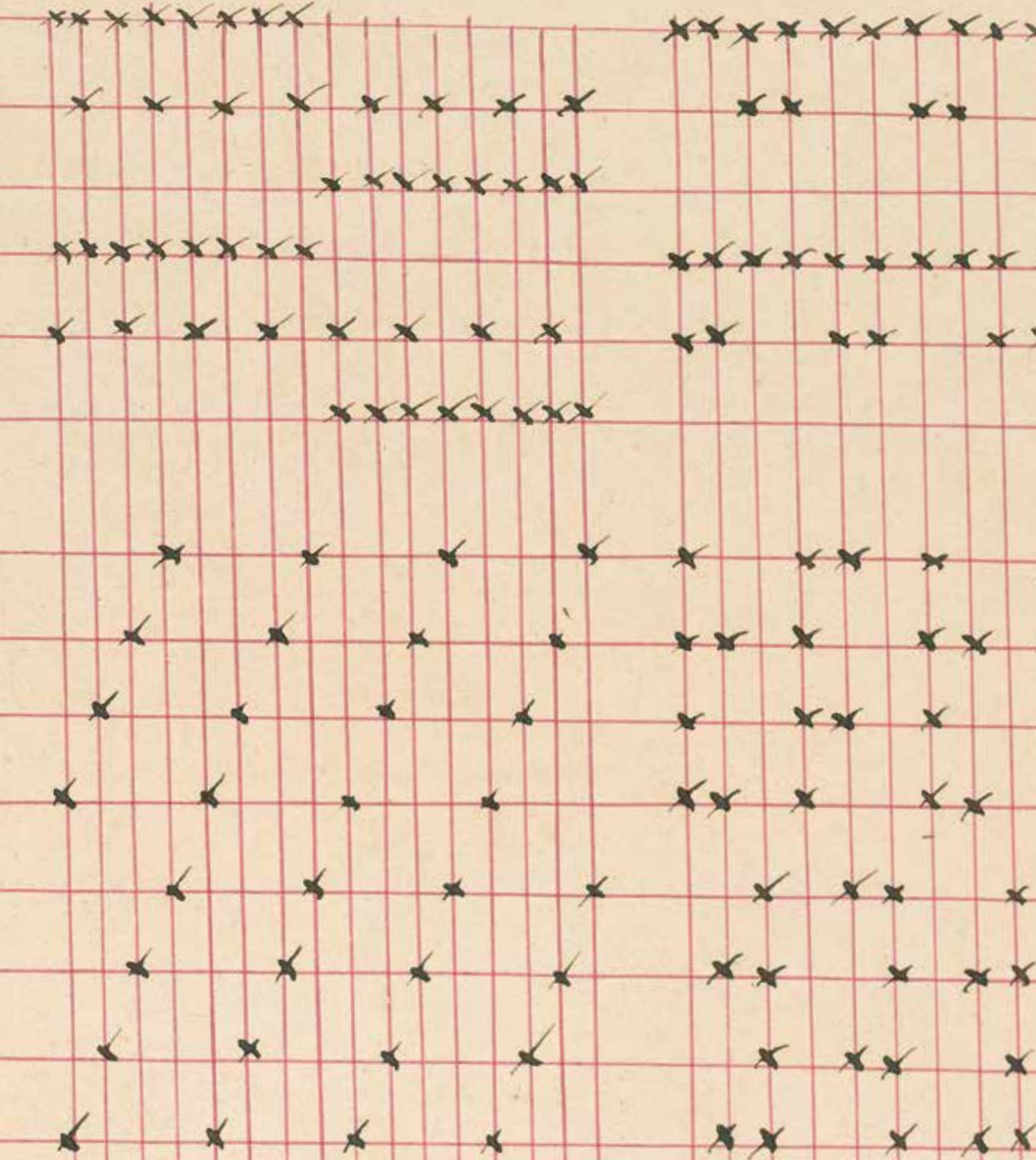


Text & Textile





Text & Textile

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Beinecke Rare Book & Manuscript Library
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Fig. 1. Fabric sample (detail) from
*Die Indigosole auf dem Gebiete der
Zeugdruckerei* (Germany: IG Farben,
between 1930 and 1939[?]). 2017 +304



Acknowledgments

Then Pelle went to his other grandmother and said, "Granny dear, could you please spin this wool into yarn for me?"

Elsa Beskow, *Pelle's New Suit* (1912)

Like Pelle's new suit, this exhibition is the work of many people. We would like to acknowledge the contributions of the many institutions and individuals who made *Text and Textile* possible. The Yale University Art Gallery, Yale Center for British Art, and Manuscripts and Archives Department of the Yale University Library generously allowed us to borrow from their collections. We would particularly like to thank Ruth Barnes, Molly Dotson, Elisabeth Fairman, Alexander Harding, and Bill Landis, who were invaluable guides to their institutions' collections. This exhibition also finds its companion in *Text and Textile in the Arts Library Special Collections*, curated by Molly Dotson at the Haas Family Arts Library.

Each of the Beinecke Library's curatorial areas is represented in the exhibition. We would like to thank our colleagues for allowing us to draw on their expertise and generosity, and in particular George Miles, Kevin Repp, and Tim Young, who acquired, suggested, and elucidated items for us. We owe a special debt of gratitude to Melissa Barton and Nancy Kuhl, curators of the Yale Collection of American Literature, for their grace and generosity in supporting this exhibition, which has drawn so heavily on the extraordinary and often fragile items in those collections.

Our thanks go to our colleagues in Yale University Library's Special Collections Conservation Department, who bring such expertise and care to their work and from whom we learn so much. Particular thanks are due to Marie-France Lemay, Frances Osugi, and Paula Zyats. We would like to thank the staff of the Beinecke's Access Services Department and Digital Services Unit, and in particular Bob Halloran, Rebecca Hirsch, and John Monahan, who so graciously undertook the tremendous amount of work that this exhibition required. We also thank Olivia Hillmer, who oversaw the exhibition in its early stages, and Kerri Sancomb, for her invaluable support in case design and installation. Last, for all their work, we thank Lesley Baier, whose editing is an education in intellectual clarity and rigor, and Rebecca Martz, whose design makes such lucidity and grace seem simple (though it is not).

We would also like to thank those who have taught and reminded us of the beauty and strangeness of text and textile. Katie Trumpener gratefully remembers two formative influences: her late mother, Mary, and the late Fräulein Scherer, St. Peter's venerable handiwork teacher.

Fig. 2. Fabric sample (detail) from *Die Indigosole auf dem Gebiete der Zeugdruckerei* (Germany: IG Farben, between 1930 and 1939[?]). 2017 +304



Introduction

KATHRYN JAMES

*But run, ye spindles, run,
Drawing the threads from which the fates are spun.*
Catullus, “The Wedding of Peleus and Thetis”¹

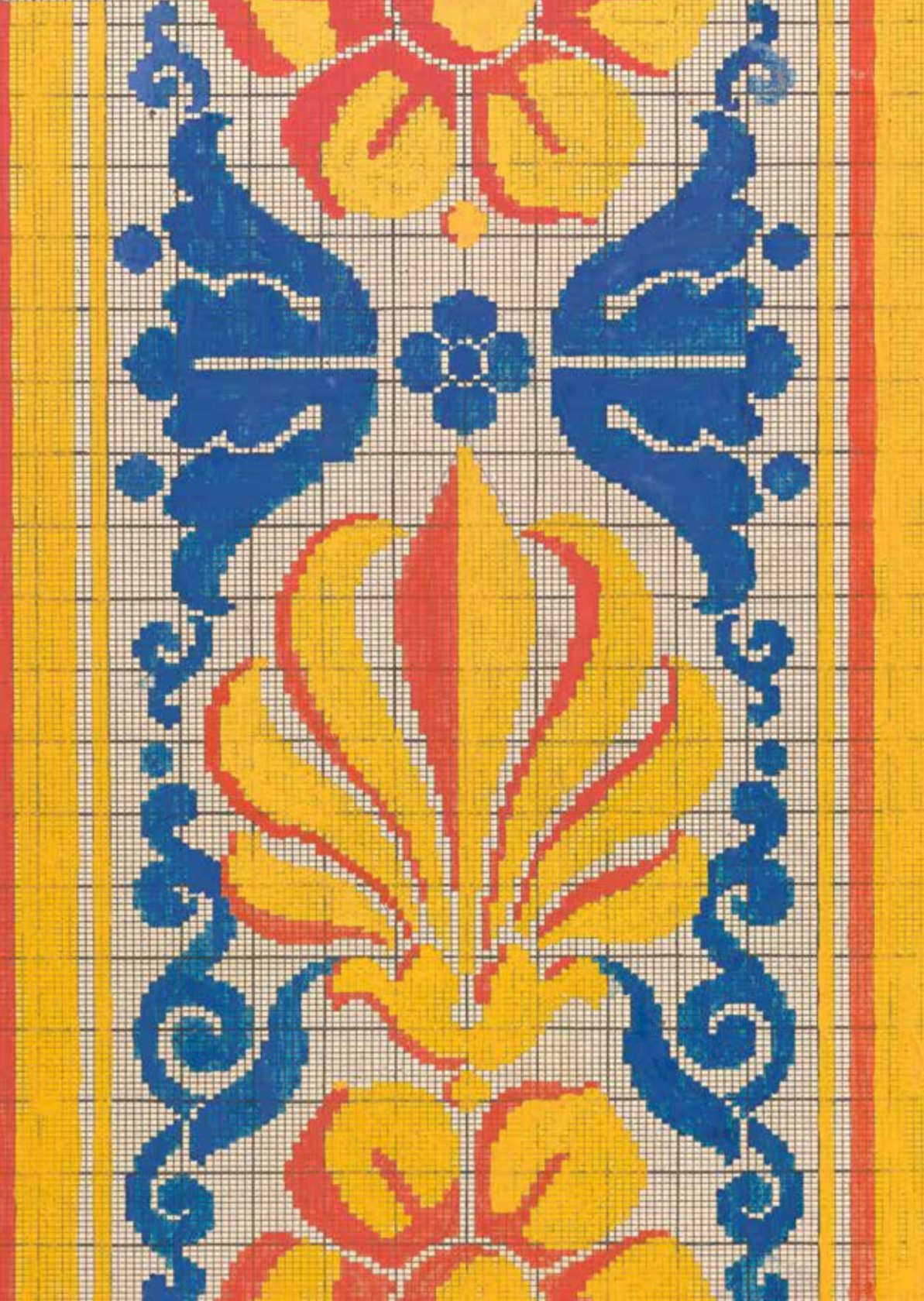
In the myth of the Fates, three sisters oversee each thread of life. Clotho spins the thread, Lachesis measures, Atropos cuts. Hesiod describes these sisters as the daughters of night, children of Zeus and Themis; Homer gives us his hero’s life as a thread, “even as the Spinners spun for him on the day his mother bore him.”² In Plato’s *Republic*, the sisters work the spindle of necessity, holding the cosmos in its place. Centuries later, at the turn of the first millennium, Hyginus records in his *Fabulae* that the Fates also invented the first seven letters of the Greek alphabet. Through the Fates, the thread of a life becomes its story.

Text and Textile traces the weave and entanglement of these threads of myth, labor, self, and memory. From the Fates through Walt Whitman, textile gives us mythologies of self or nation. The spindle of necessity spins for Eve, exiled from Eden, as it did for the workers at the Lowell textile mills or the New Haven corset factory or for Sleeping Beauty. The exhibition draws these threads together, allowing us to glimpse their owners: a seventeenth-century girl embroiders her Bible in silver thread; Gertrude Stein wears the vest sewn by her lover; a widow in eighteenth-century America fashions a mourning band to mark her loss.

The exhibition marks the spaces of production and consumption, and how they shape the outlines of the self. *Text and Textile* observes the shop counter and factory floor, the parlor and fireside, the dressmaker’s workshop, the cotton field. It listens to crones telling tales to children by the fire, to sisters distracting each other as they spin, to mill workers describing the noise of the machines that surround them. The exhibition follows the edges of self or object: the cloth wrapping the book, the paper pattern, the military uniform, the ordinance governing dress.

In holding the imprint of the body, textiles ask us to remember. In the wake of the unification of Germany, writer Christa Wolf constructed an artist’s book from a fragile antique quilt she encountered, stitching it into a codex, binding petals, leaves, poems, newspaper clippings into an archive of decay. How, and does, this differ from the paper scraps of fan patterns that Jonathan Edwards uses to write his sermons, or the threadlike coils of hair kept in an envelope, wrapped in a first edition of Emily Dickinson’s *Poems*? *Text and Textile* invites its viewers to examine the ways in which textile call us to a remembered or imagined body, childhood, past.

Fig. 3. Fabric sample (detail) from *Die Indigosole auf dem Gebiete der Zeugdruckerei* (Germany: IG Farben, between 1930 and 1939[?]). 2017 +304



Tight Braids, Tough Fabrics, Delicate Webs, & the Finest Thread

MELINA MOE

The portraits you see upon entering the Beinecke pose the central problem of this exhibition: textiles are the stuff of myth, but they are also the product of industrial capitalism. On one side is a medieval illumination of Eve spinning (fig. 4; see also fig. 45 [p. 51]), her work reminding us of Eve's thirst for knowledge, of the clothes that humans hid behind after being expelled from Eden, and of the tradition of women textile makers who spin yarn and make the cloth that protects our bodies from birth to death. Eve points the way to the portion of this exhibition that explores the metaphorical language of textiles, from networks and relationships to the fragility of life as a single, delicate thread.

A young woman stands opposite Eve, barefoot in a cotton mill (see fig. 44 [p. 50]). The photograph was taken by Lewis Hine, who documented many child laborers in early twentieth-century mills from Evansville, Indiana, to Gastonia, North Carolina. At an exhibit called "The High Cost of Child Labor," two Hine portraits were paired, "The Normal Child" and "The Mill Child," with a caption that asked visitors: "Would you care to have your child pay *this* price?" (fig. 5).¹ Following Hine's demand to consider the price of cotton, the second half of this exhibition examines the industrial underbelly of textiles, the global slavery and exploitation of the cotton trade, the deadly fire that took the lives of mostly



ture. car ele maivoient estre mises p
hōme mortel ne par feme. et por ce q
maintes gens le porteroient oir qui
a meicoigne le tenroient. son ne lor
faidoit entendre coment ce poort a
ueuir. Si se desloie vn por li contes
de sa droite voie et de sa matere por de
uiser la maniere des. iij. fustiaus qui
de. iij. colours estoient.



Quidit li contes du saint Graal
Queroit que que eue la premie
re feme eut pris conseil a lame
mi mortel. ce fu au dyable qui des
lois comença a engignier humaine
lignie por decouir. et tant leur enorree
de pechie mortel. ce fu de couuoitise par
qoi ele fu getee de paradis. et li fist son
desloir talent mener a ce quil li fist au
tir du fruit mortel et de l'arbre meismes
vn trauillet auoc le fruit. Si com il a
uent maintes fois que li trauis iremar.
et si tost com ele lor aporee a son espous
adam a qui ele leur consillie et enoie.
Si le prist en tele maniere come vous
aues oi. Si auient que li trauis re
met en sa main. si com il auient au
cune fois que on tient aucune chose
en sa main. et sine quide on tiens tenir



Fig. 4. Illuminated manuscript page (253r) from Arthurian romances, France, late 13th century. Beinecke MS 229

Fig. 5. Lewis W. Hine, illustration from "The High Cost of Child Labor," *The Child Labor Bulletin* 3, no. 4 (February 1915), 25

immigrant workers in the Triangle Shirtwaist factory, and the courageous community organizing that led silk workers in Paterson, New Jersey, to strike for better working conditions in 1913.

Some of the texts that visitors encounter will be familiar. You may have read *The Great Gatsby* in high school or *Goodnight Moon* at home, perhaps even in an edition that looks similar to the one in the glass case. Like textiles, texts are double-natured: they have physical form, but the stories they tell can also float free of their original form, reappearing in mass-produced paperbacks, archived in online databases like Project Gutenberg, or recorded on audiobook.

The texts you read at home or in school both are and are not those you see here on

display. Annotations, draft manuscripts, and peculiar formats of the items in the Beinecke collections hint at how these texts were made, edited, circulated, and appreciated. Emily Dickinson's letter to a friend has the same spare format and enigmatic dashes we associate with her poetry; the fashion magazines with which Edith Wharton wrapped up her draft of *House of Mirth* suggest Wharton's taste in leisure reading and evoke the stylish clothes of her protagonist Lily Bart (figs. 6 & 7). Some books beg as much to be touched as to be read, like a fuzzy Futurist volume or a puffy children's book that tells its reader to touch its pages and "pat the bunny."² *Text and Textile* explores how the interplay of material and immaterial links words and weavings.

TEXTILES ARE METAPHOR

Textiles are supple materials for fashioning figures of speech. From Plato's *Statesman*, in which the philosopher speaks of friendship as "the finest and best of all fabrics," to contemporary advertisers who label cotton "The Fabric of Our Lives," textiles have been long used as a medium for metaphorical thinking.³ The vocabulary of textile making—spinning a yarn or piecing together—provides verbs for thinking and communicating. We knit our brows, stitch together disparate ideas, get caught in webs of our own making, and feel frayed when overwhelmed by the world. Shakespeare's characters worry about minds deteriorating like old fabric. In *Macbeth*, the labor of living each day frays the fabric of humans' minds and bodies, and it is only "sleep that knits up the raveled sleeve of care" (fig. 8).⁴ Textile metaphors bring a sense of material fragility to living, showing how our minds and bodies are worn by the world.

Historically, textiles are used to describe social networks that link and organize many people. Plato called weaving a "kingly process" that balanced concern for the structure of a whole cloth with attention to each shot of weft that went into its construction.⁵ Similarly, statesmanship—making judgments, pursuing justice, seeking harmony through compromise—requires considering the common good and the needs of individuals. While Plato imagined leadership as the process of making a good social cloth, the myth of the sword of Damocles used the fragility of a single thread to show the precariousness of being in a position of power. As Chaucer retold the myth, the sword dangles above a throne by only "a thin and slender thread."⁶

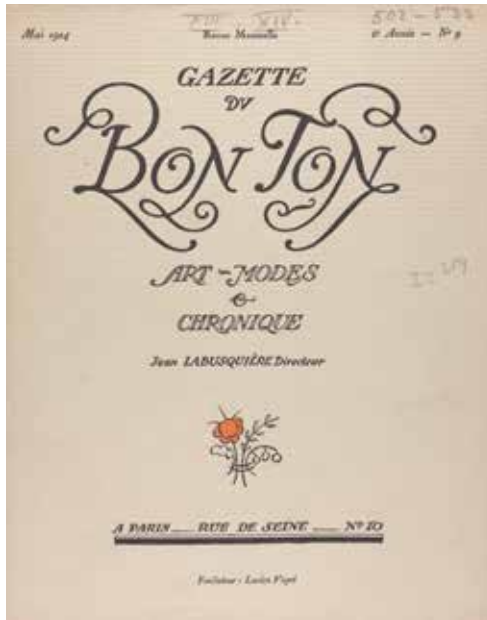


Fig. 6. Cover page from *Gazette du Bon Ton* (May 1924). YCAL MSS 42

Fig. 7. Advertisement from *Gazette du Bon Ton* (February 1913). YCAL MSS 42

Fig. 8. Laura and Nancy Humphrey, sampler (detail), embroidery on linen, ca. 1800. Gen MSS 764, Box 23, Folder 428





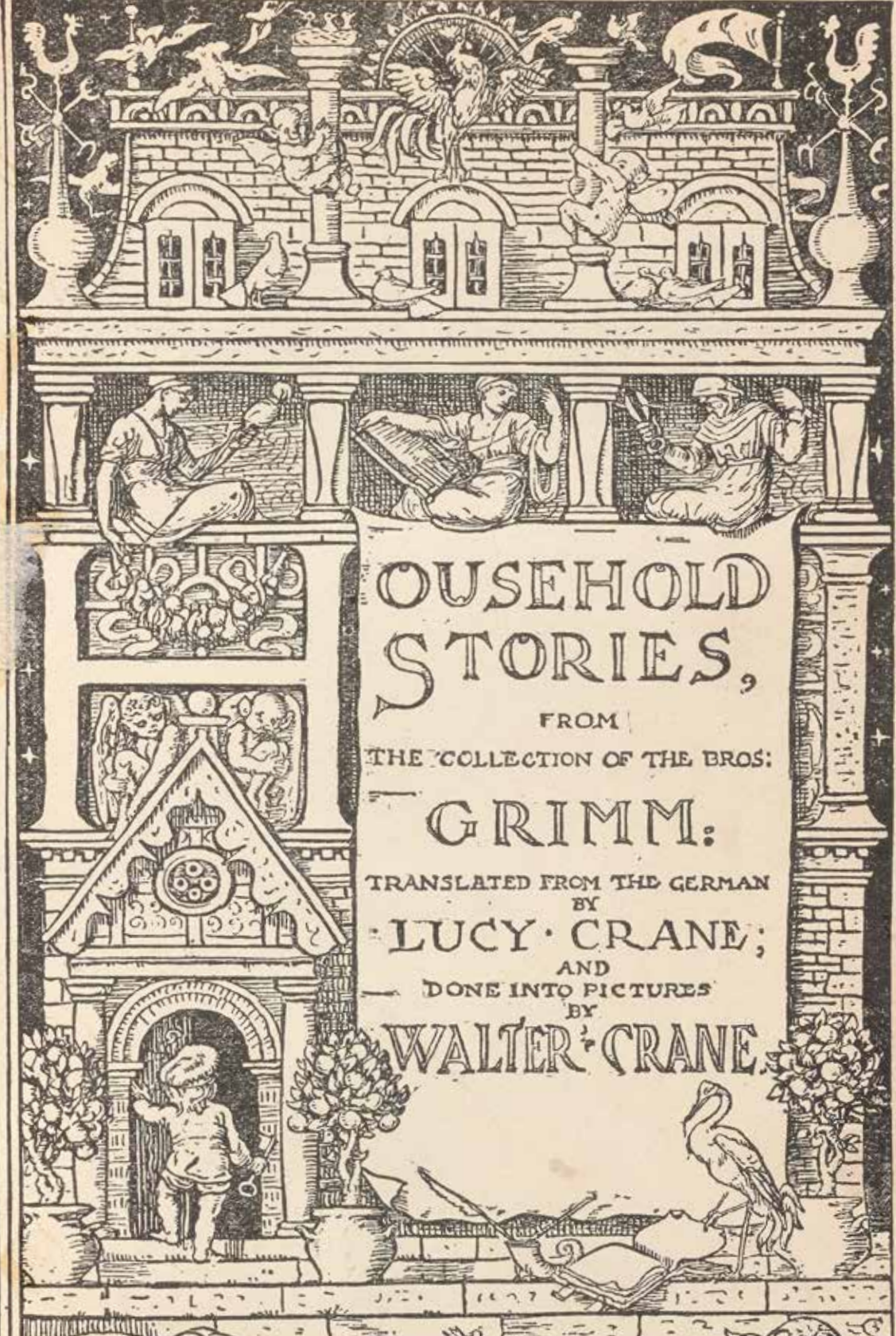
In mythologies from ancient Greece to Scandinavia, the delicate lines gauge human mortality. The Norse Norns “spun a thread of life for every human being” (fig. 9). The strength and beauty of each thread differed: “Mostly it was a gray, coarse thread. But for farmers and freemen they sometimes spun a finer thread in a brighter color.” Only very rarely, “for a hero or a great prince,” the Norns “would spin a thread of gleaming gold.” The lifelines of all living beings were decreed by the Norns. Even the heroes of Valhalla were subject to their fearful spinning. In Greek mythology, the Fates held a similar power: Clotho twisted the fiber, Lachesis measured its length, and Atropos cut it off (fig. 10). These mythological threads, common to us all, are media for distinction and personalization, much like the clothes we wear today.

Woven cloth is an envelope that surrounds the human body, simultaneously protecting it and revealing its vulnerability. We swaddle

our infants, shroud the dead, comfort each other with quilts, and commemorate events with banners and tapestries. In Homer’s *Odyssey*, Penelope weaves and unweaves a burial shroud for her father-in-law as a form of self-protection. If society is often described as a fabric or web that connects individuals to each other, Penelope’s unweaving is a means of preserving her bond with Odysseus. In John Flaxman’s illustration of Penelope at her loom, she holds a thread taut before her as a line the encroaching suitors should not cross (fig. 11; see also fig. 46 [p. 52]).

Fig. 9. The Norns, from Ingri and Edgar Parin d’Aulaire, *Norse Gods and Giants* (Garden City, N.Y.: Doubleday & Company, Inc., 1967). Shirley +1499

Fig. 10. Title page (detail) from *Household Stories*, from the Collection of the Bros. Grimm, illustrated by Walter Crane (Boston: Thomas Y. Crowell & Co., ca. 1895). J18 C8512 882Gc



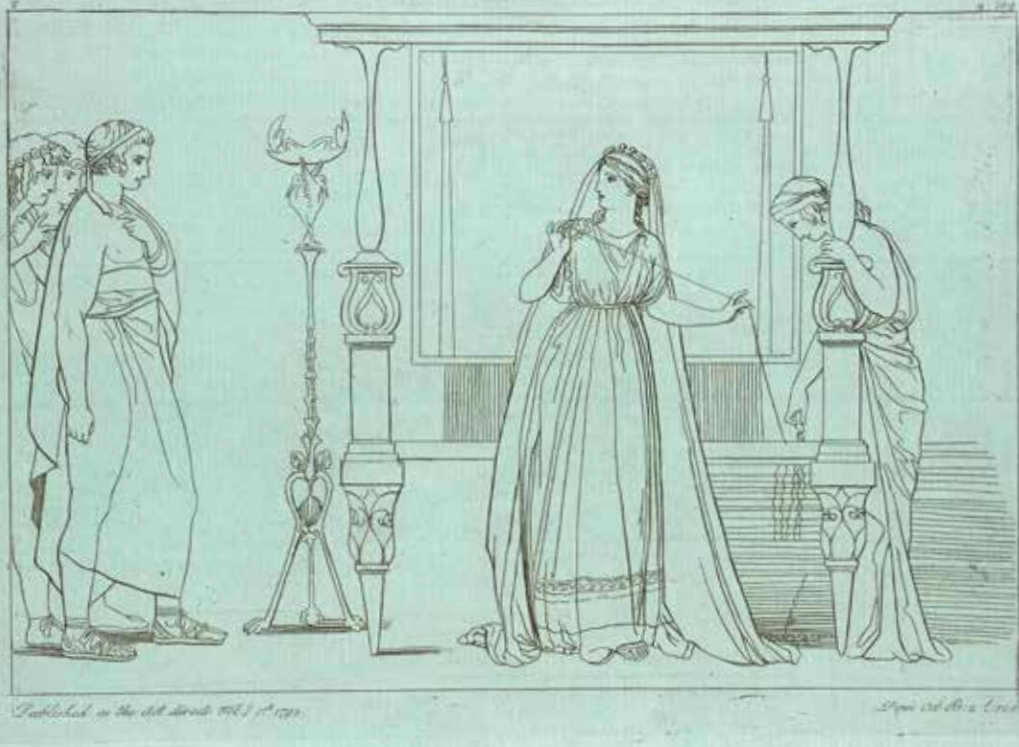


Fig. 11. Penelope caught in the act of undoing her day's weaving, plate 2 from *The Odyssey of Homer*. Engraved by Thomas Piroli from the Compositions of John Flaxman Sculptor (Rome, 1793). JIn 18 193



Fig. 12. David Plowden, *Paper Mill, Wisconsin Rapids, Wisc.*, ca. 1980. WA MSS S-2957

Fig. 13. Back cover (detail), *Champion Cotton Gin trade catalog*, Philadelphia, 1871. UT2345 C4862

Interpersonal relationships are figured as webs, traps, binding humans to each other with ties that are as often suffocating as they are comforting. In Homer's *Iliad*, the fatefully beautiful Helen is an instigator as well as a captive of the long war. Accordingly, she makes herself the subject of the tapestry she weaves:

*Her in the palace, at her loom she found;
The golden web her own sad story crown'd,
The Trojan wars she weaved (herself the prize)
And the dire triumphs of her fatal eyes.*⁸

The "golden web [of] her own sad story" shows love entangled with political ambition, the jealousies of the gods, and, ultimately, a war of epic proportions. Textual and visual images of weavers next to their looms—and later, next to their machines—reveal the fragility of the human figure next to the imposing

bulk of a loom with its thousands of warp threads. Standing before her weaving, Helen sees her own story connected to and dwarfed by a vast web of events, catastrophes, wily tricks, and tragic sufferings.

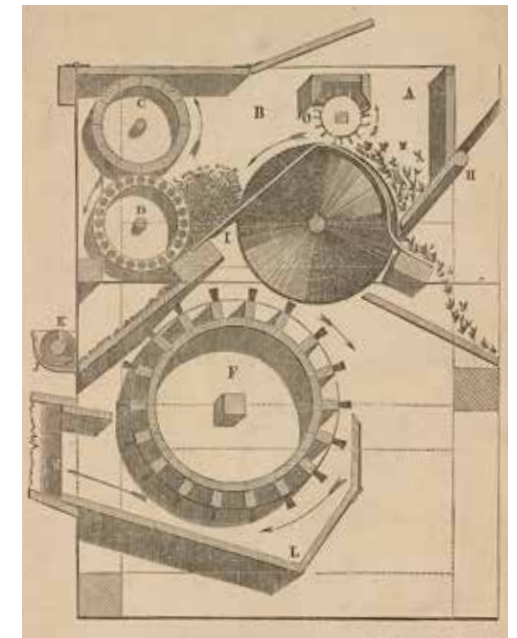
Snares, webs, ties that bind, relationships that fray, threads that interlace, and stories that interweave: the metaphorical language of textiles is vast, but also intimate. Textiles are used to describe love and relationships, the webs that bind us to other people, as well as the barriers we weave to protect ourselves.

TEXTILES ARE MATERIAL

Textiles, weaving, and cloth production lend themselves to a poetic vocabulary for describing the fragility and strength of human culture, as well as individual lives. But textiles are also material, the products of global supply chains,

complex machinery, and backbreaking labor. By almost any measure, from the consumption of raw materials and environmental pollution to wages and labor conditions, textile production is among the dirtiest human industries (fig. 12). Historically, textile production has had enormous effect on technological growth, the development of trade routes, and the uneven accumulation of national wealth across the globe.

Demand for textiles has historically catalyzed remarkable technological innovation, from the spinning jenny and the cotton gin (fig. 13) to the Jacquard loom and the factory system. The industrial revolution saw the development of new weaving machines at the same time that changes in printing technology made books cheaper and more widely available. How-to manuals proliferated,



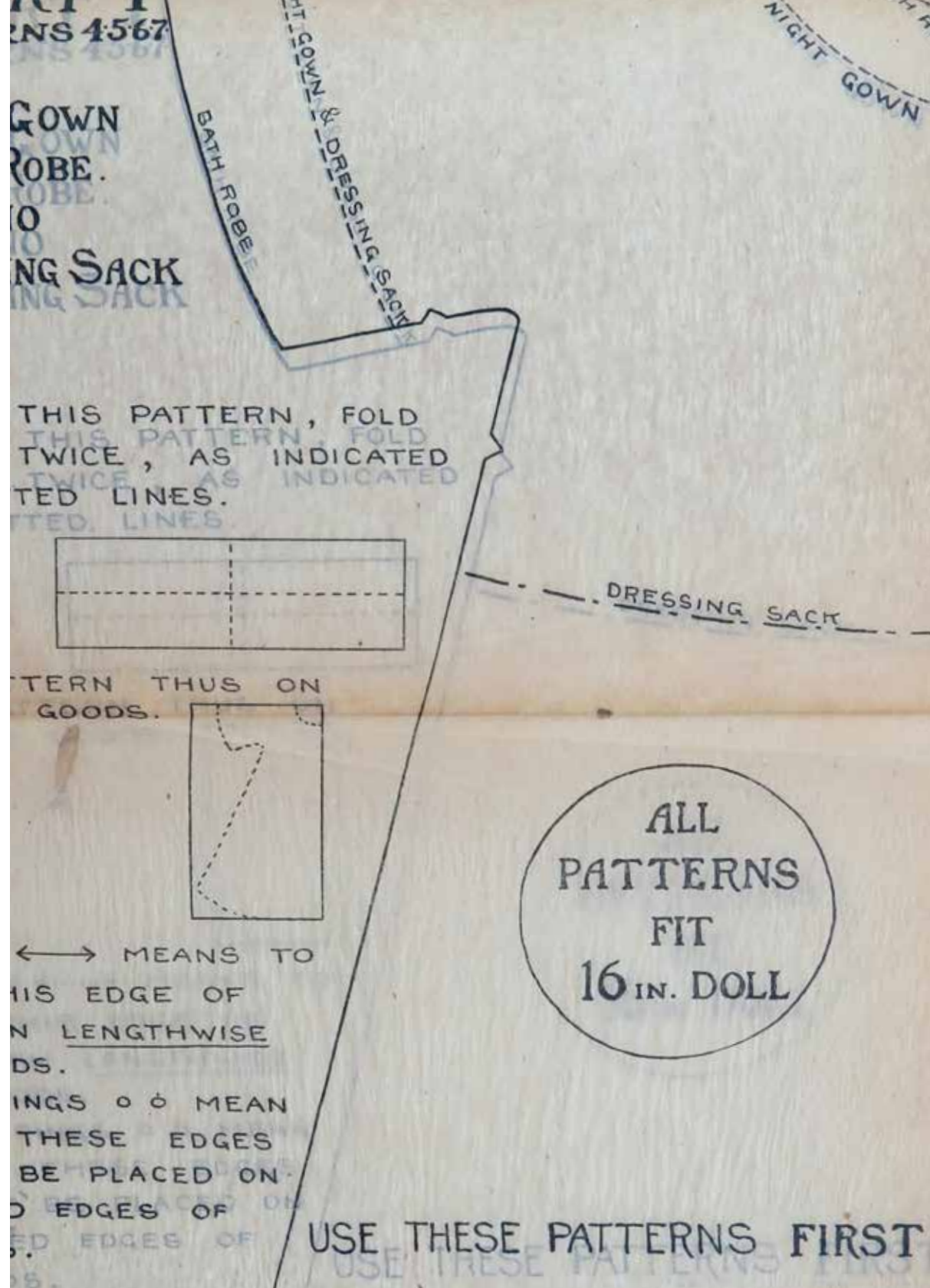
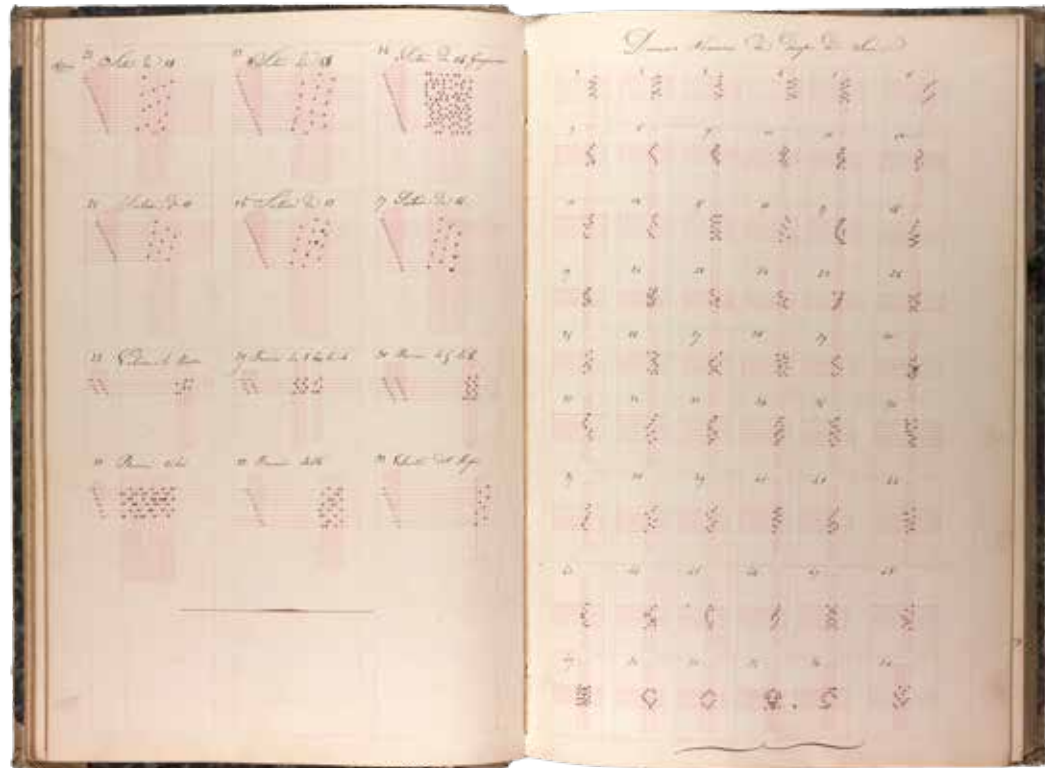
detailing how to weave (fig. 14), how to set up a loom, how to start a business, how to manage a factory floor, and, in the middle of the twentieth century, how to draft weavings on a computer.

Home production in the twentieth century had important cultural developments, from the spread of the portable sewing machine and the continuation of cultural traditions like quilting bees and knitting circles, to the increasingly political inflection of feminist fiber art. The Singer Sewing Company advertised that every home could have its own machine; with the help of Briggs and Co.'s transferring papers, patented in the 1870s and 1880s, even an inexperienced seamstress could reproduce

fashionable patterns (fig. 15). In the late twentieth century, a wave of feminist-inspired craft movements gave knitting, crocheting, and macramé a new life (fig. 16). However, with the nineteenth-century advent of looms powered by steam and, later, electricity, most textile production moved from the home to the factory.

Fig. 14. Jacquard weaving patterns from Jules Laurent, notebook on theory, 1855. Gen MSS 1092, Box 1

Fig. 15. Pattern (detail) from Jane Eayre Fryer, *Easy Steps in Sewing for Big and Little Girls, or, Mary Frances among the Thimble People*, illustrated by Jane Allen Boyer (Oakland, Calif.: The Smithsonian Company, ca. 1913). Shirley 5797





Factories and Work

The industrialization of textile production changed the conditions of labor for the working class. Winslow Homer's *Old Mill* (1871) shows a young woman walking to her factory job, passing by three women with sunbonnets who likely do both some field labor and "piecework" at home and sell their products to a middleman or local store (fig. 17). The bright colors and delicate complexion of the young woman worker belie the demanding, often brutal, working conditions in textile factories.

Fig. 16. Lisa Auerbach, *Do Ask, Do Tell*, knitted scarf, 2011. Private collection

Fig. 17. Winslow Homer, *Old Mill*, 1871. Yale University Art Gallery, Bequest of Stephen Carlton Clark, B.A. 1903, 1961.18.26

In Robert Pinsky's "Shirt" (1990), a witness to the fire at the Triangle Shirtwaist factory struggles to describe the transformation of a workplace into a scene of carnage.

*... The presser, the cutter,
The wringer, the mangle. The needle, the union,
The treadle, the bobbin. The code. The infamous blaze*

*At the Triangle Factory in nineteen-eleven.
One hundred and forty-six died in the flames
On the ninth floor, no hydrants, no fire escapes—*

*The witness in a building across the street
Who watched how a young man helped a girl to step
Up to the windowsill, then held her out*

*Away from the masonry wall and let her drop.
And then another. As if he were helping them up
To enter a streetcar, and not eternity.⁹*



A numerical accounting of the victims echoes the factory's bottom line and profit margin that discounted the safety of the young workers. But, in searching to recount what the young women workers looked like as they leaped from the burning building to their deaths, the poem settles on a disconcertingly ordinary analogy: danger in the factory system is as inevitable as taking the streetcar to work (fig. 18).

The workers in Pinsky's poem are silent figures in a grisly tableau. *The Lowell Offering*, by contrast, vivifies the world inside the factory. Written by women workers in a Massachusetts

factory, this monthly magazine (1840–45) includes essays about workers' daily lives, stories inspired by textile traditions, recipes, and announcements of community events. One article imagines the kinds of thoughts that a woman returns to throughout a long working day "to strengthen and sustain her[self]; and the bright dreams which carry her back into the sunny past, or span, with Hope's bright bow, the future."¹⁰ These are the thoughts, the magazine suggests, that are necessary for workers to endure the day and keep their minds fortified as they contemplate the prospect of another one.

Trade and Slavery to Communal Work and Collective Organization

For millennia, textiles have been a global vector of economic exchange and political influence. The enormous capitalization of the textile trade exacerbated its violence and inequity. From American slavery to British imperialism, the global expansion of the textile industry follows the threads of exploitation and enslavement that lie both literally and figuratively along the Silk Road, the routes of British trading vessels, and the network of American railroads that shuttled raw cotton, bolts of cloth, and finished goods between imperial powers and colonial subjects.

Even as the production of cloth enabled economic exploitation on an unprecedented scale, textiles also formed a medium for resistance, collective organization, and campaigns for national self-determination. In 1908, Gandhi declared that the spinning wheel could be a revolutionary tool for achieving independence (fig. 19). By producing *khadi*, homespun cloth, Indians could turn away from importing British goods and reestablish their country's textile tradition. In 1913, silk workers in Paterson, New Jersey, led a movement for safer working conditions (see fig. 63 [p.70]). Howard Kester's *Revolt Among the Sharecroppers* (ca. 1936) documents Depression-era farmers who formed the interracial Southern Tenant Farmers Union to fight against racial and economic oppression (fig. 20).

More informally, textiles are a medium for social interaction and intergenerational exchange. Quilting bees and knitting circles have long been an occasion for distributing the labor-intensive task of stitching and for sharing chat, gossip, and stories. Making textiles

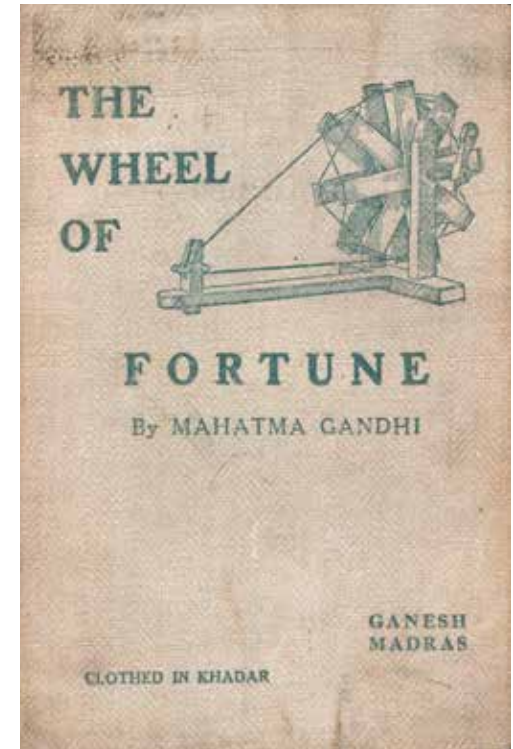


Fig. 18. Caryl Seidenberg, illustration (detail) from Robert Pinsky, *Shirt* (Winnetka, Ill.: Vixen Press, 2002). Zab P657 + 2002s

Fig. 19. Mahatma Gandhi, *The Wheel of Fortune* (Madras: Ganesh & Co., 1922). Nc96 I3 922g

Overleaf

Fig. 20. Howard Kester, *Revolt among the Sharecroppers* (New York: Covici, Friede, ca. 1936). JwJ Za K488 936r



THEY RIDDLED HIS HOUSE WITH BULLETS



CABIN IN THE COTTON



WHERE THE EVICTED GO



AMERICAN YOUTH

REVOLT AMONG THE SHARE- CROPPERS

BY
HOWARD KESTER

50¢

BEATEN,
JAILED,
EVICTED



CABIN IN THE WILDERNESS



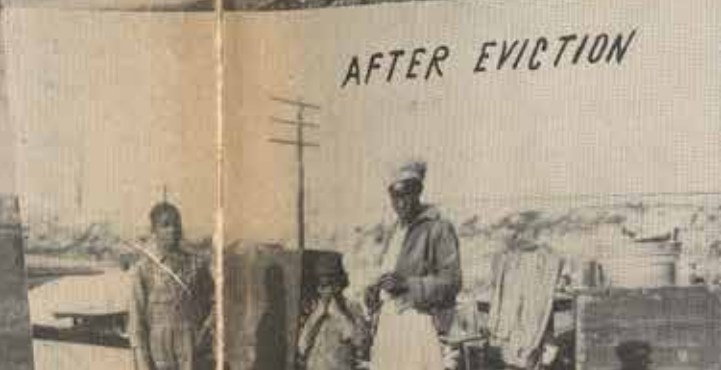
WHERE KOCH AND REED WERE MOBBED



BEFORE EVICTION



ONCE WE HAD A CABIN



AFTER EVICTION





becomes a rite of passage, with children learning a vocabulary of sewing stitches as well as words (figs. 21 & 22). The spaced warp of a loom evokes the wide-ruled pages that children use when they learn to write. Math problems involving yards of fabric were common exercises for teaching women household economy.

* * *

Text and Textile explores the imaginative and documentary aspects of textile production, weaving, and cloth. Like textiles, texts are associative, circulating ideas among countless readers and coming alive by being handled, carried, exchanged, and worn out. Both media emphasize how living in the world is a process of relating to others.

In *A Room of One's Own* (1929), Virginia Woolf likened fiction to the sudden coming to awareness of being entangled with other people and things:

[F]iction is like a spider's web, attached ever so lightly perhaps, but still attached to life at all four corners... [W]hen the web is pulled askew...one remembers that these webs are not spun in mid-air by incorporeal creatures, but are the work of suffering human beings, and are attached to grossly material things, like health and money and the houses we live in.²¹

Fiction reveals to us our tangled state, snared by interpersonal connections and material ties (fig. 23). From American friendship quilts to Indonesian *tampan*—ceremonial cloths exchanged during rites of



passage—textiles protect individuals from the elements while embedding them in cultural traditions.

Text and Textile tracks the metaphorical and material nature of these media through the vast archives of the Beinecke Library. Textiles are difficult to preserve and display because humans wear them next to their bodies. Unlike glass or stone or ceramic artifacts, they deteriorate quickly. A well-loved and widely circulated book suffers the same fate. *Text and Textile* illuminates the ways text and textile are the source of a rich metaphorical vocabulary and yet remain constrained by their material forms. Interconnected, entangled, material, and immaterial: text and textile, like their shared linguistic root, *texere*, are woven together.

Figs. 21 & 22. "A: An Alsatian woman" and "Z: A woman of Zemplin" from *Alphabet of Different Nations, for Teaching Children to Read* (Hartford, Conn.: D.W. Kellogg & Co., ca. 1830–42). Shirley 4898

Fig. 23. Lace pattern (detail) from Cesare Vecellio, *Corona delle nobili, e virtuose donne* (Venice, 1592–1608). Jkf74 592Vb

Q



Threads of Life: Textile Rituals & Independent Embroidery

KATIE TRUMPENER

Worldwide, and for millennia now, textiles have been central to economies, cultural identities, and mythologies. In Song dynasty China, silk functioned as a currency; so, in medieval Iceland, did sheepskins. And across the ancient, medieval, and early modern world, textiles passed fluidly from place to place, easily transported and traded, along silk roads and sea routes, bringing far-flung cultures into extended dialogue. Fabric or garments made in one place might become sought-after thousands of miles away. China and then India clothed much of Europe and Asia. And worldwide, ethnic groups living in close proximity adapted each other's fundamental frameworks of dress, while preserving visible differences as emblems of distinct identity.

This exhibition explores textiles' power as bearers of cultural ideas, representing, embodying, or transmitting culture (fig. 24). Its focus, historically and conceptually, is textiles' intersection with writing. The first codices were written on vellum, and paper itself was originally made of fiber (often rags). The vast tradition of physical writing and printing on other textile surfaces encompasses Japanese and Chinese calligraphy on silk, Islamic woven or embroidered calligraphy, and contemporary T-shirts bearing silkscreened slogans. The history of books about textiles is almost as long and far-flung: our exhibition encompasses



Renaissance pattern books for embroidery or lace making (fig. 25); an eighteenth-century Chinese manual on silk production (sericulture), printed on delicate paper (fig. 26); and manuals for the sewing machine, a technology that revolutionized home manufacture. Yet there are obvious limits to how much traditional bound books can evoke material surfaces that are quintessentially three-dimensional, pliable, tactile, soft. Thus books about Southwestern textiles, for instance, often used embossing, color photography, or drawing to evoke cloth's

Fig. 24. "Q: A Townsman of Quinto" (detail) from *Alphabet of Different Nations, for Teaching Children to Read* (Hartford, Conn.: D.W. Kellogg & Co., ca. 1830–42). Shirley 4898

Fig. 25. Elisabetta Catanea Parasole, illustration (detail) from *Studio delle virtuose dame* (Rome, 1597; reprinted, London: Bernard Quaritch, 1884). JkF74 I8 597P 1

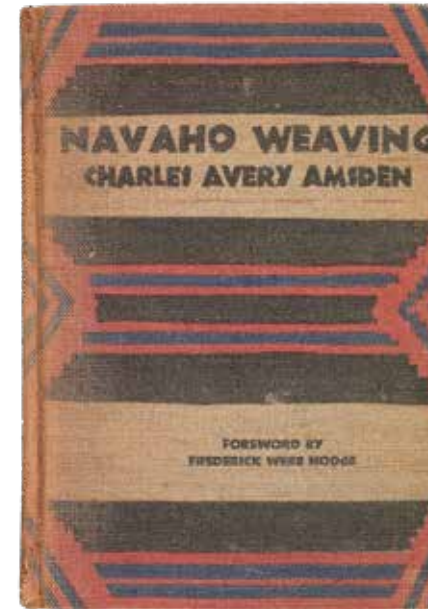


Fig. 26. Yu zhi geng zhi tu (Chinese woodcuts on silk production) (detail), between 1736 and 1795. Fv8038 +3203

texture, sheen, and heft (fig. 27). And the handwritten logbooks of nineteenth-century textile mills diagram how to set up Jacquard looms to make particular patterns, draw and write out those patterns, and present swatches of the finished material (fig. 28). These fascinatingly hybrid books, at once instruction manual and scrapbook, showcase their strikingly different descriptive registers.

In this exhibition, the medium is key to the message. It asks whether textiles can be “read” as we read written texts (and what genealogical, artisanal, or contextual knowledge they require for decipherment). And it asks how textiles—and the written works describing them—embody, process, or keep alive collective memory and historical experience. When books and writers reflect on the meaning of cloth, they are also trying to harness its cultural power—a power long preceding

Fig. 27. Charles Avery Amsden, *Navaho Weaving* (Santa Ana, Calif.: The Fine Arts Press, in cooperation with the Southwest Museum, 1934). Zc16 N3 934am



written literature. For millennia, around the world, textiles have been linked to the sacred, to life cycles, to generational transmission, and to foundational oral texts and practices: origin stories, prayers, songs, storytelling, mythmaking. In Ghana, the symbols stamped onto Asante Adinkra cloth and the individual patterns used in weaving kente cloth are both linked to proverbs and aphorisms. Traditional Navajo weavers began each rug with a prayer to the dawn and finished by consecrating it to Spider Woman; children being taught weaving learned prayer-songs attributed to her.

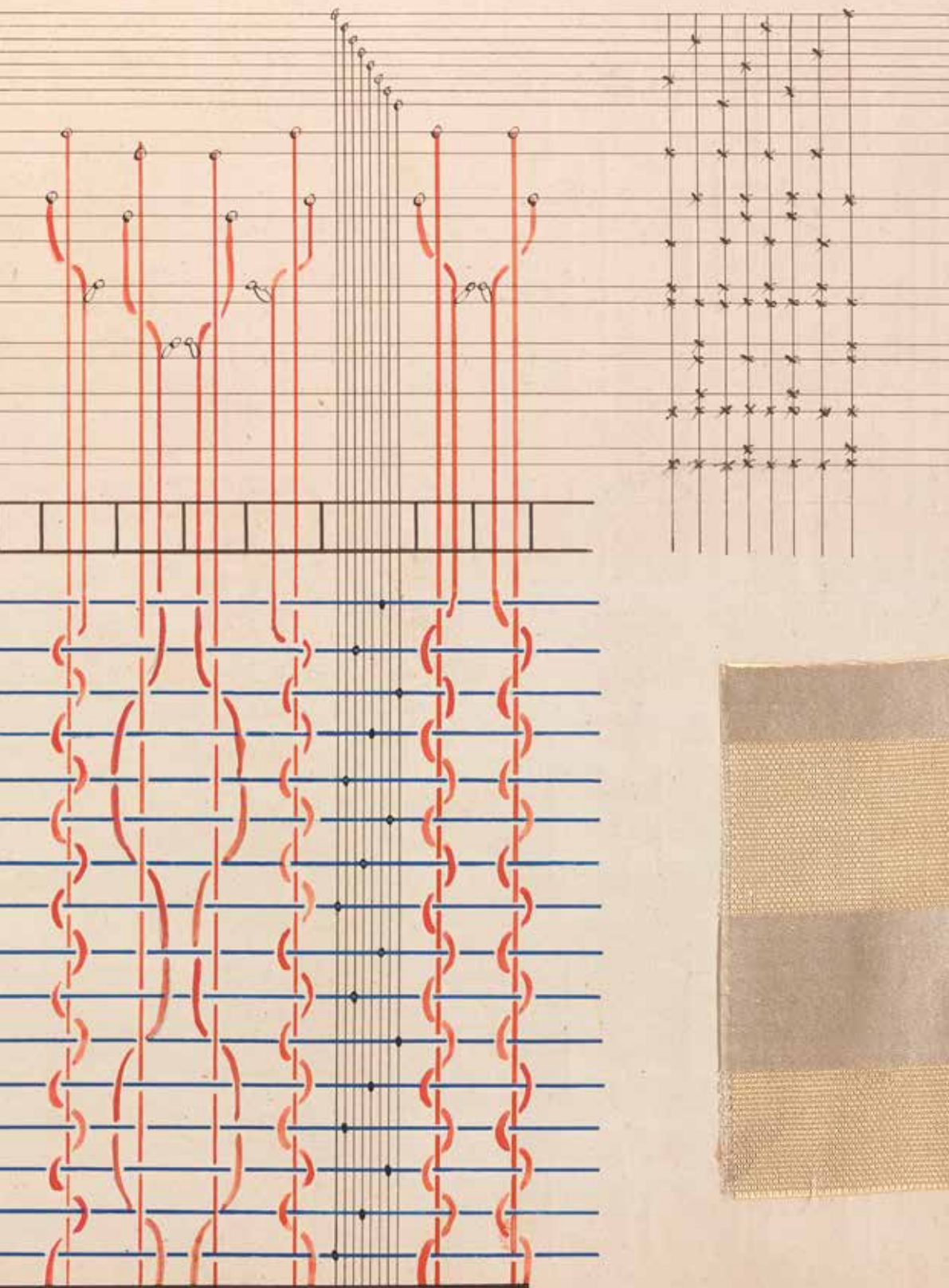
In many cultures, cloth plays a central role in rituals commemorating life passages. The wedding ceremony among the Batak (North Sumatra) wraps bride and groom in a single textile; Batak families gift “soul cloth” to their daughters, to wrap themselves in the “soul force” of their lineage during momentous

occasions like childbirth; their birth rites, likewise, involve woven cloth with uncut warp threads, symbolizing all that is passed between generations, from mother to child. Jews, traditionally, mend clothing after a close relative dies—and keep wearing the torn garment to demonstrate the irreversibility of loss. In some Sephardic communities, new mothers received dresses to wear someday over their burial shrouds; in others, bridal couples wore their shrouds under their wedding clothes, reminders that life was finite and close to death.

Textiles emblemize the continuation of tradition or memorialize its destruction. Because cloth making was historically so labor intensive, moreover, many textile traditions (Chinese *ga bu*, the collaging of fabric rags to make sturdy lining material; Japanese *boro*, mending patchwork often incorporating rags; and Euro-Atlantic rag rug manufacture) recycled and reused worn fabric. The resulting textiles showcased at once the wearing out of fabric, over time, and the cultural refusal to abandon even the shreds of human fabrication.

At times textiles explicitly chronicle collective history. The Bayeux Tapestry commemorates the 1066 Norman conquest of England. Plains Indians drew pictographs on hides. And the woven motifs on some late-nineteenth-century Navajo blankets emblemized the collective trauma of mass death during government-ordered banishment and imprisonment.

In 1998, a few years after the dissolution of East Germany—the country she had spent her adult life trying to reform—writer Christa Wolf fashioned a singular artist’s book from a tattered nineteenth-century quilt she



discovered on a visit to upstate New York (fig. 29). Much of the quilt was in shreds, faded, torn, or disintegrated. The resulting artist's book also contained pressed, dried, crumbling plants, eventually destined to disintegrate altogether. Its newspaper inserts likewise will gradually yellow and fade. But perhaps their subjects will not: the ongoing treaty struggles of local Indian tribes, the continuing relevance of German leftist artist Max Beckmann (who fled to America during the Third Reich), and feminist sculptural artist Louise Bourgeois (whose parents were professional tapestry restorers, and whose own three-dimensional works are sometimes of cloth, at times invoking spiders). The political system and world in which Wolf came of age may have crumbled beyond recognition, but her quilt book accepts ruin as a historical process, contemplates its aesthetic and spiritual implications.

Textiles thus evoke the finitude of life and the expandability of time, the place of individual lives and creators within a larger, longer social fabric. One of the exhibition's earliest works shows Eve spinning (see figs. 4 [p. 12] & 45 [p. 51]). As Earth's first woman, she will soon give birth to the world's first children; the thread she spins anticipates the long line of descendants she will produce. In J.M. Synge's 1904 tragedy *Riders to the Sea*, conversely, a girl

Fig. 28. E. Anselme, diagrams for weaving and computation cards (detail), France, 1872. Gen MSS 1092, Box 16

Fig. 29. Christa Wolf, *Quilt Memories* (detail), Germany, 1998. Yale University Art Gallery, The Allan Chasanoff, B.A. 1961, Book Art Collection, curated with Doug Beube. 2014.58.292





in a fishing village on Ireland's Aran Islands identifies a sea-battered corpse as her drowned brother because she recognizes the socks she herself knit, down to their increases and decreases. Nineteenth-century Dutch fishermen's wives, indeed, knit sweaters in traditional village patterns, so that if their husbands drowned, they might at least identify and claim their bodies. For these toilers of the sea, knitting potentially represented the only durable record of lives and loss.

Such social history provides one context for Virginia Woolf's 1927 novel *To the Lighthouse*, in which Mrs. Ramsay, during a vacation on the Isle of Skye, knits brown stockings for the lighthouse keeper's tubercular son. Although

Fig. 30. W.H. Hooper after Edward Burne-Jones, wood engraving (detail) from Geoffrey Chaucer, *The Works of Geoffrey Chaucer* (Hammersmith, England: Kelmscott Press, 1896). Ildz 896 Copy 2

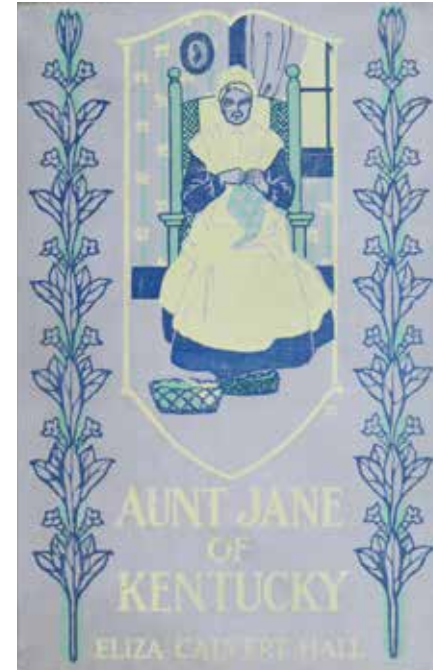
Fig. 31. Rosina Helena Fürstinn, illustration from *Das neue Modelbuch von schönen Nadereyen, Ladengewürck und Paterleinsarbeit* (Nürnberg: Paulus Fürstenn Kunst, 1666). Jkf72 G2 666N



changes in the weather, her return to England, World War I, and then her own death intervene to prevent her from delivering the socks, the episode lingers, as Erich Auerbach argues in *Mimesis*, epitomizing Woolf's complex narrative technique, interweaving present actions with unspoken wishes and hopes.¹

Throughout literary history, indeed, writers have described tapestry weaving or sock knitting as parallels to the writing process itself. And literary descriptions of textiles often become self-referential, from Penelope at her loom in Homer's *Odyssey* (see fig. 11 [p. 18]) to the weavings of Philomela in Ovid's *Metamorphoses* (fig. 30). Philomela's brother-in-law raped her, then cut out her tongue to

silence her. Yet Philomela secretly weaves a tapestry depicting her rape and sends it to her sister, who avenges her. During the 1960s and 1970s, second-wave feminists became preoccupied with such stories and interested in family textiles, collecting quilts or samplers and trying to learn traditional textile arts. Searching for the missing records and histories of women's experience, they saw in textiles a form of female writing, an implicit chronicle of women's lives and labors—and wished, at least symbolically, to join their foremothers (fig. 31). To them, nineteenth-century quilting bees anticipated their own attempts to build female solidarity around shared work and experience. Indeed as many have noted, Susan B. Anthony



purportedly delivered her first pro-suffrage speech at a Cleveland church quilting bee.

For nineteenth-century women, Elaine Showalter argued in “Common Threads,” quilts often served as metaphors for the fragmentary yet collective nature of women’s writing (fig. 32).² In Louisa May Alcott’s “Patty’s Patchwork” (from her 1872 miscellany *Aunt Jo’s Scrap-Bag*), an aunt teaches her niece to sew patchwork as a “calico diary,” legible, in its “bright and dark bits,” a record of moral struggles and triumphs. In Susan Glaspell’s short story “A Jury of Her Peers” (1917), conversely, female neighbors deduce from a wildly mis-stitched patchwork quilt that a wife has murdered her husband, driven insane by his abuse—evidence the women quietly suppress by requilting her errant pieces.

Ardent suffragist Eliza Calvert Hall wrote a pioneering book analyzing Appalachian woven coverlets; her short story collection, *Aunt Jane of Kentucky* (1907), is framed by a plainspoken elderly quilter who makes patchwork while reminiscing about (white) women’s lives in the rural South. Like Alcott, Hall draws clear equivalences between storytelling, quilt piecing, and the piecemeal texture of women’s lives (fig. 33).

Hall and Aunt Jane were white southerners. Nonetheless, Ishmael Reed and Al Young’s short-lived Black Arts magazine, *Quilt* (1981–86), prefaced its inaugural issue with a long quote from *Aunt Jane*. Even while conducting a long public quarrel with black feminists, Reed also spoke admiringly of black women’s quilts as exemplifying African Americans’ “gumbo,” kaleidoscopic, combinatory aesthetic. In Young’s inaugural introduction, quilting exemplifies artistic practice: “People have always patterned and stitched together patches and pieces of human experience to create what has come to be called literature or art.” Young quotes from a vignette from a 1949 quilting book in which an old woman, stroking a quilt she spent twenty-five years sewing, says she “tremble[s]” to realize everything this life chronicle knows about her.³

Quilt’s quote from *Aunt Jane*, likewise, celebrates patchwork as more eloquent than preaching, evidence of its makers’ vision and

Fig. 32. Crazy quilt (detail), 1894. Private collection

Fig. 33. Eliza Calvert Hall, *Aunt Jane of Kentucky*, illustrated by Beulah Strong (Boston: Little, Brown and Company, 1907). Za Ob18 907A

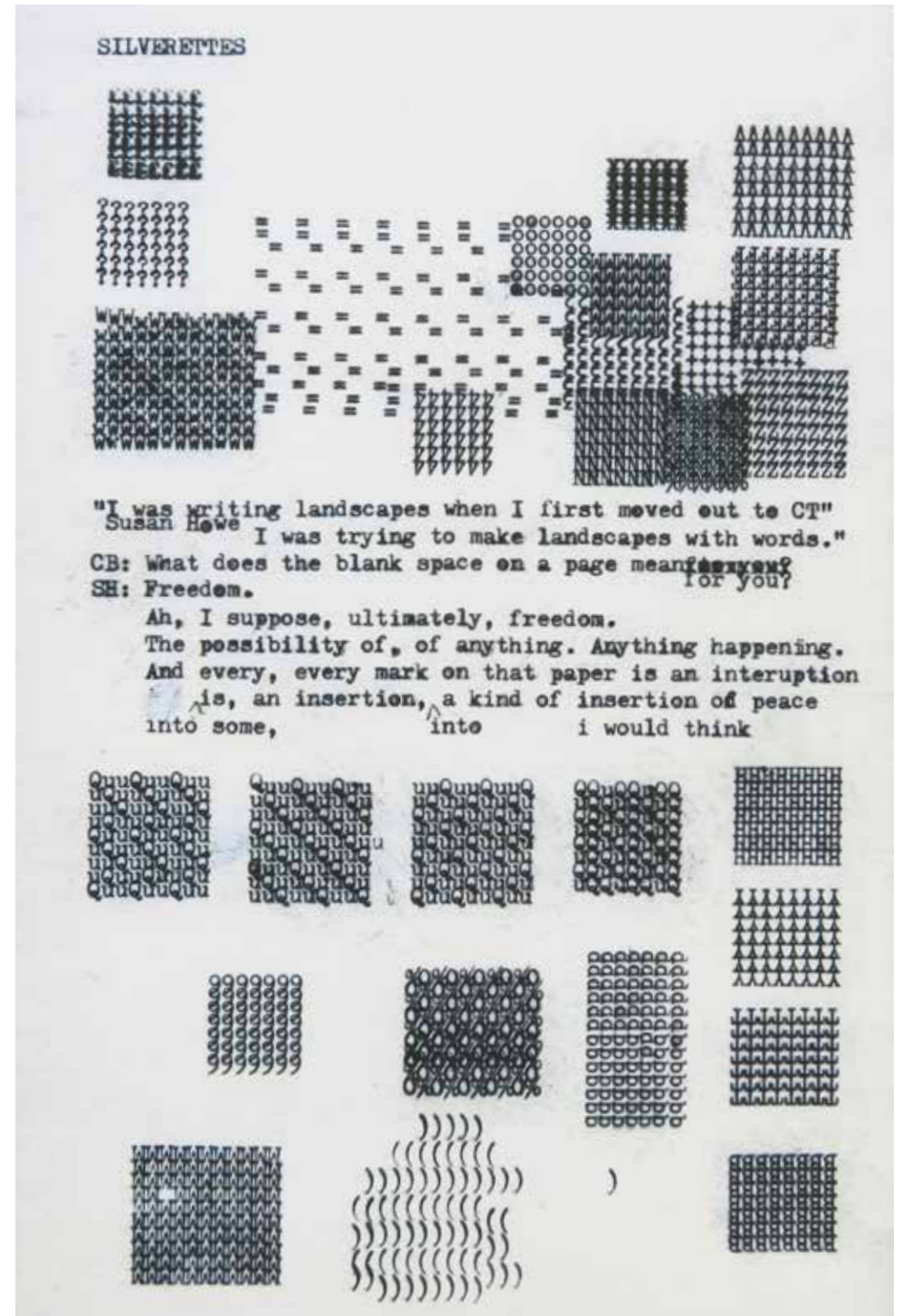


free will: “The Lord sends us the pieces but we can cut ‘em out and put ‘em together pretty much to suit ourselves, and there’s a heap more in the cuttin’ out and the sewin’ than there is in the caliker. Things is predestined to come to us, honey, but we’re jest as free as air to make what we please out of ‘em” (iv). Not only “crazy quilts,” with their improvised, unmatched patterns, but all patchwork provides records of life experience and demonstrates the power of individual hands to shape and pattern for themselves.

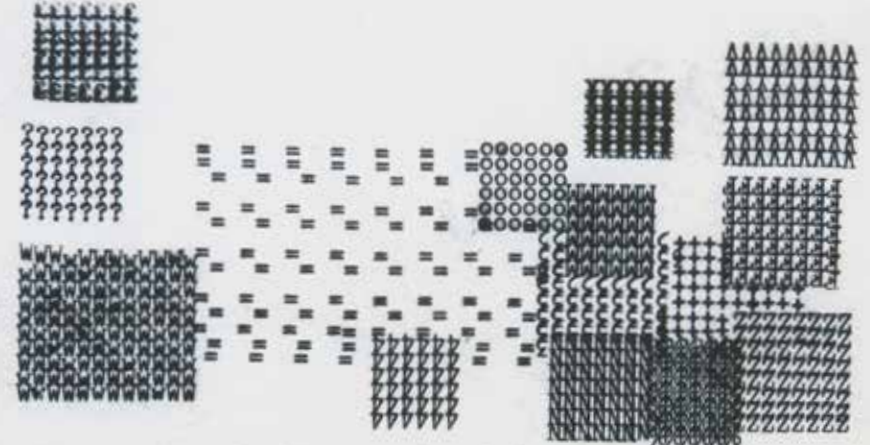
In the early modern period, the tactile pedagogy of sampler making taught girls their stitches and their letters through a varied curriculum—sometimes involving embroidered sayings, maps and star maps, family trees, multiplication tables, perpetual calendars, poetry, spiritual autobiographies, prayers and hymns, as well as alphabets—that potentially spanned geography, genealogy, astronomy, mathematics, theology, and rhetoric (fig. 34). These training samplers arguably created functional bilingualism, a fluency in visual and verbal, sewn and printed, mentally internalized and tactilely sensed languages. Contemporary poets and book artists like Susan Howe and Jen Bervin continue to explore this equivalence, in books that may incorporate quilting, knitting, sewing, or photocopying as translations of, prompts for, or alternative languages to poetry (fig. 35).

Fig. 34. Mary Graham, sampler (detail), embroidery on linen, 1794. Gen MSS 764, Box 43, Folder 626

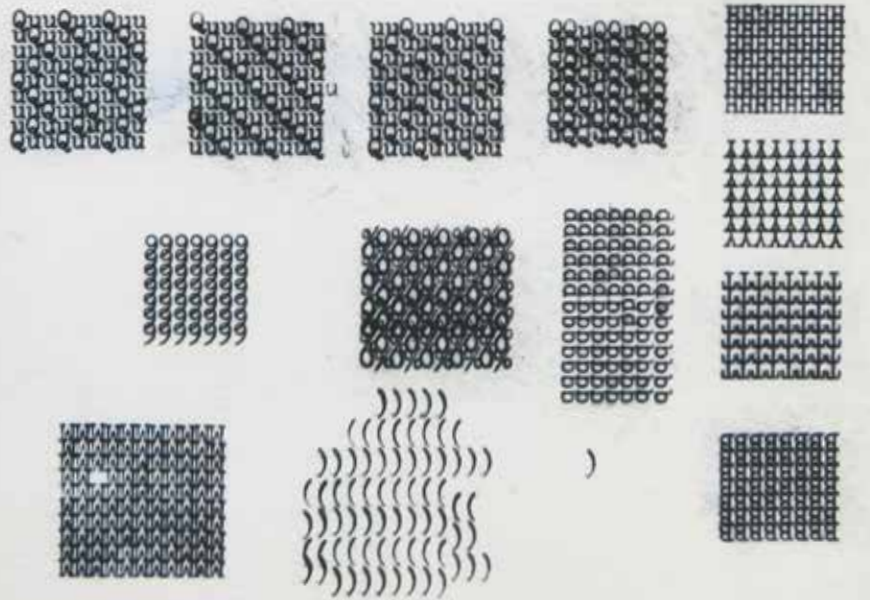
Fig. 35. Jen Bervin, *Draft Notation* (New York: Granary Books, 2014). Zac B4633 D783 +2014



SILVERETTES



"I was writing landscapes when I first moved out to CT"
 Susan Howe I was trying to make landscapes with words."
 CB: What does the blank space on a page mean?
 SH: Freedom.
 Ah, I suppose, ultimately, freedom.
 The possibility of, of anything. Anything happening.
 And every, every mark on that paper is an interruption
 is, an insertion, a kind of insertion of peace
 into some, into i would think





Perhaps women writers have always written with a heightened sense of the manual dexterity needed to hold both pen and needle. And perhaps textile making—the language of stitches, acute awareness of the cut and weave of the fabric beneath one’s needle—honed a particular, grounded, artisanal intelligence that coexisted with book learning. (Given their early, often continuing, exposure to textile work, women painters too may have remained acutely aware that their canvases were themselves textiles, the product of some distant weavers’ labor.)

Eighteenth- and nineteenth-century male painters repeatedly created familial self-portraits in which men painted or sketched while their mothers, sisters, and wives read, tatted, embroidered, or knit. Such paintings implicitly compared book learning, art making, and textile manufacture as realms of artistic endeavor. These tableaux’ compositional harmony often suggests a separate but equal (or unequal) division of the spheres. But they may also suggest male anxiety at the ways women’s delimited sphere confined (or deepened) their artistic imaginations. Might there have been jealousies, running both ways,

within such families, between artistic brother and son, artisanal sister or mother? Indeed, did powerful tales of the Fates or Norns, of Arachne, Penelope, or Spider Woman, potentially stir gender envy in male listeners or readers, who might also wish to hold the threads of life, give birth to lineages, control lifelines and umbilical cords—or who might resent women’s parallel abilities to create beauty?

In many traditional societies, work with textiles became partly or largely “women’s work,” while reading and the production of writing remained male preserves. Did writing about textiles recognize or complicate this division of labor? Many fairy tales of the Brothers Grimm present spinning and weaving as overwhelming or deforming tasks, although the resulting textiles look as if made by magic (fig. 36). Were such tales likely devised by male or female storytellers? Charles Perrault’s seventeenth-century fairy tale “Sleeping Beauty” depicted spinning as potentially lethal, cursed. Indeed, as Arthur Rackham’s vivid 1920 illustrations suggest, Perrault’s mass burning of spinning wheels may implicitly have evoked (and mourned) his period’s mass witch burnings (fig. 37).



Fig. 36. Walter Crane, illustration (detail) from *Household Stories, from the Collection of the Bros. Grimm* (Boston: Thomas Y. Crowell & Co., ca. 1895). J18 C8512 882Gc

Fig. 37. Arthur Rackham, illustration from Charles Perrault, *La belle au bois dormant* (Paris: Librairie Hachette, 1920). 2017 +262



Fig. 38. “Les Canuts,” from Aristide Bruant, *Sur la route: chansons et monologues*, illustrated by Borgex [Louis Bourgeois] (Chateau de Courtenay [Loiret]: Aristide Bruant, 1897?). 2018 32

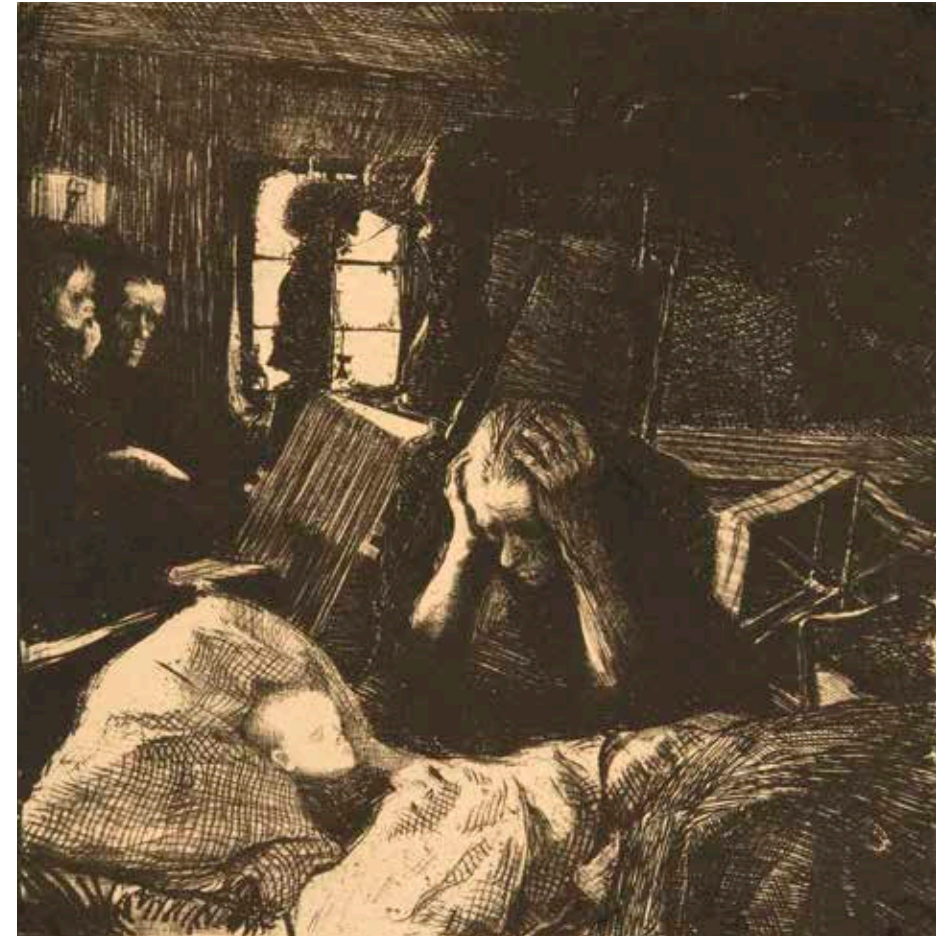
Fig. 39. Käthe Kollwitz, “Not” [Need], from the lithographic cycle *Ein Weberaufstand* [A Weaver’s Revolt], 1893–97. Yale University Art Gallery, The Frederick Benjamin Kaye Memorial Collection, Anonymous Gift of Warren H. Lowenhaupt, 1914. 1930.132

Overleaf

Fig. 40. Kate Evans, *Threads: From the Refugee Crisis* (London and Brooklyn, N.Y.: Verso, 2017). 2017 +330

During the industrial revolution, a new breed of factory girls in Lowell, Massachusetts, and in textile towns across the Western world, inaugurated far-reaching changes in gender roles. The first modern working women, they remained politically disenfranchised and economically exploited, yet their labor empowered them, rendering them financially independent. In the early modern period, many printers had been radicalized by the censoring political power mobilized against

them. In the nineteenth century, many hand weavers became similarly radicalized. As an early occupational group threatened by industrialization, they engaged in repeated labor protests, often suppressed with violence. The Canuts (impoverished Lyon silk weavers whose 1831 insurrection is often considered the first modern labor strike; fig. 38), “frame breakers” (loom destroyers) from the Luddites (British stocking weavers) to the starving Silesian weavers who orchestrated an 1844



uprising (fig. 39), and New York’s immigrant Jewish garment workers created or inspired a vast protest literature, shaping the eventual aesthetic templates of the socialist, communist, and post-communist worlds (fig. 40).

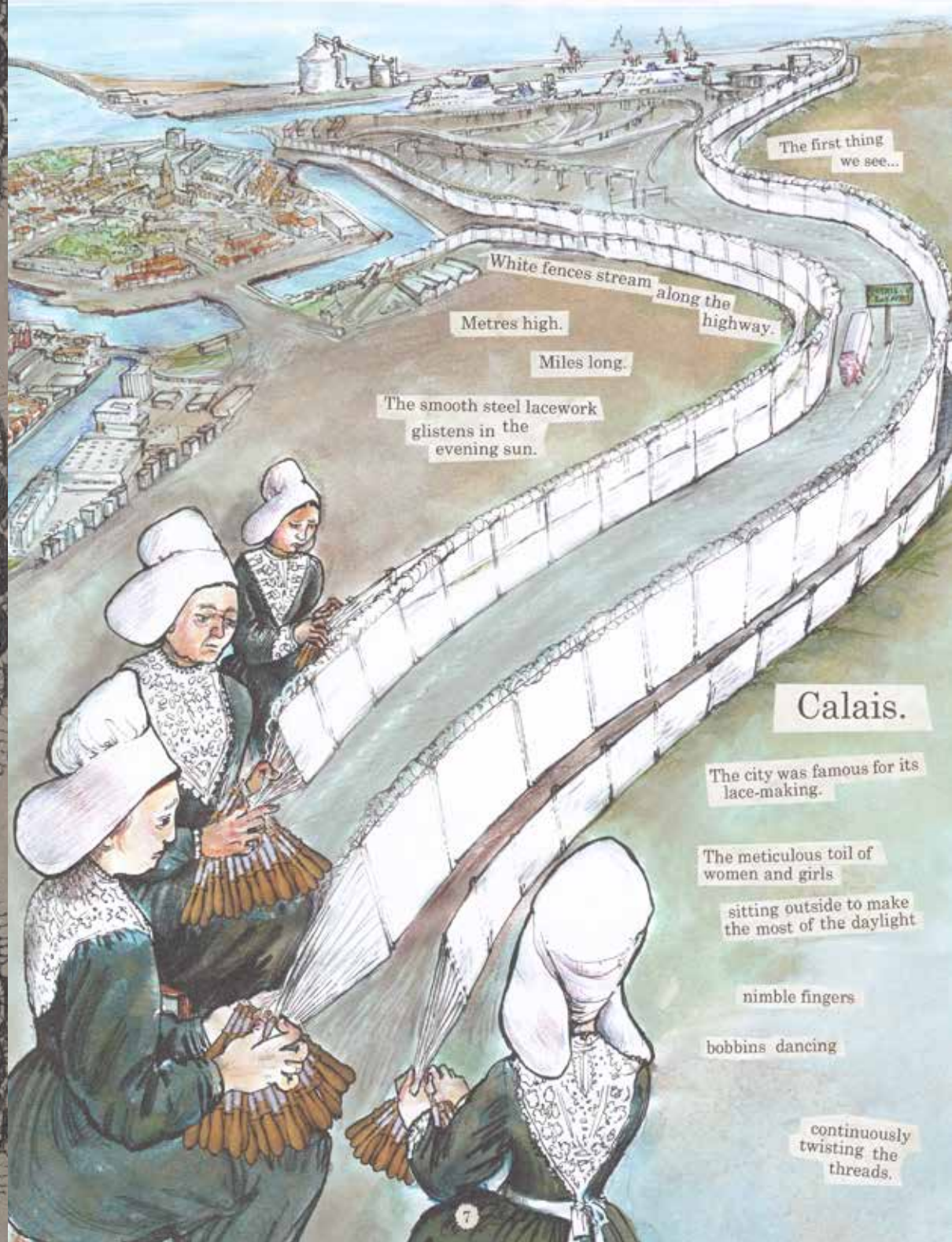
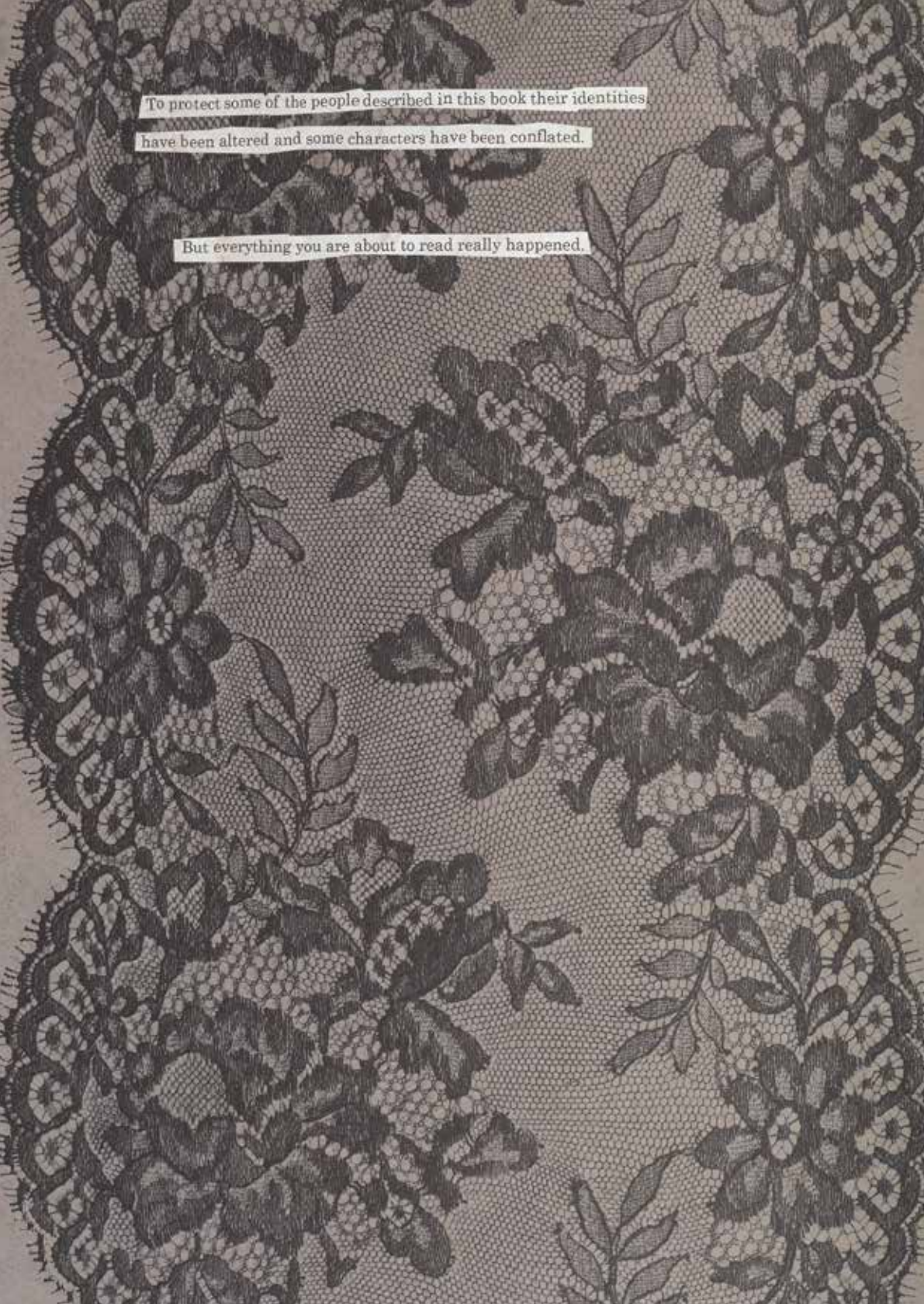
The specter of industrialization also inspired the Arts and Crafts movement, whose aesthetic prophets denounced the absence of human touch and artisanal aura in machine- and mass-produced textiles (see fig. 55 [p. 60]). Despite this narrative of loss and decline,

paradoxically, the movement inaugurated a long succession of modernist design aesthetics, many embracing machine aesthetics.

In traditional societies around the world, textiles functioned as bearers of collective memory and meaning. In industrialized societies, machine-made textiles might seem to lose their aura, their means of enacting generational transmission or social cohesion. Yet handmade textiles gain new meaning and resonance. Looking back to the eighteenth

To protect some of the people described in this book their identities have been altered and some characters have been conflated.

But everything you are about to read really happened.



The first thing we see...

White fences stream along the highway.
Metres high.

Miles long.

The smooth steel lacework glistens in the evening sun.

Calais.

The city was famous for its lace-making.

The meticulous toil of women and girls

sitting outside to make the most of the daylight

nimble fingers

bobbins dancing

continuously twisting the threads.



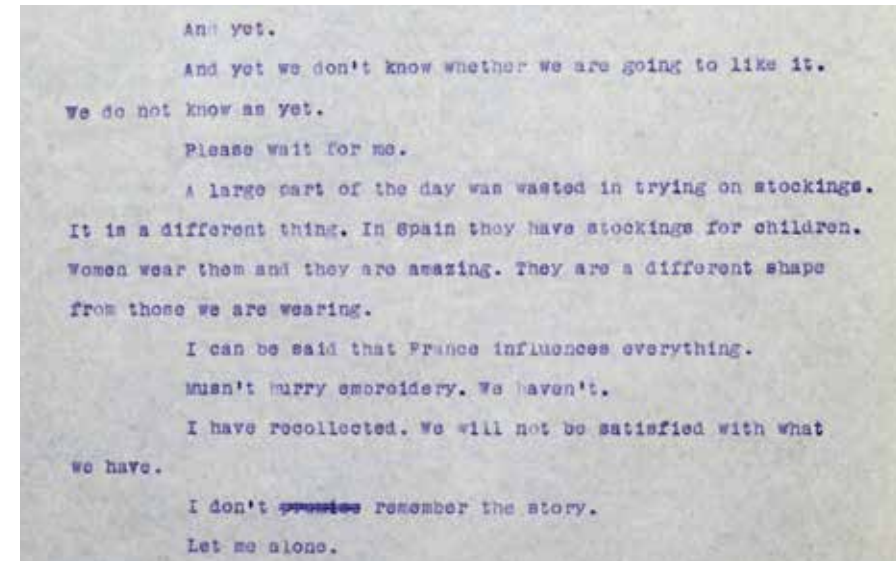
And in Eleanor Estes's 1943 children's novel *Rufus M.*, memorializing her own World War I childhood in a working-class town outside New Haven, Connecticut, Rufus Moffat unintentionally produces particularly idiosyncratic knitting when his grade-school class knits washcloths for mobilizing American soldiers (fig. 42). Every student is told to cast on the same number of stitches. Yet some washcloths, including Rufus's, "grew wider and wider as [they] grew longer. He knit the way he wrote, with large, loose, generous stitches. And maybe it was because he was left-handed that many of his stitches had a way of turning upside down. Every now and then [his sister] Jane cast off some stitches at the side for him so the washcloth would not become too wide. Also she added some stitches in the middle to fill in some of the biggest holes."⁴

In the eighteenth century, young girls made samplers to learn their letters, and to sew and mend in orderly fashion. Discipline at the



century, Beatrix Potter's *The Tailor of Gloucester* (1903) lauds the kind brown mice who save the fortunes of an elderly tailor with their delicate embroidery and minutely hand-stitched buttonholes (fig. 41).

Even in the machine age, many textiles continue to bear the mark of human hands, and thus the traces of human passage and agency. These remain visible in the hats Edith Wharton's Lily Bart, relinquishing high society and working as an inept apprentice milliner, struggles to trim in *The House of Mirth* (1905), visible even in the bales of piecemeal garments Charles Reznikoff's Russian-Jewish immigrant mother and father struggle to finish in the turn-of-the-century sweatshops. Wharton's heroine is starving to death, but determined to earn her own living and preserve her honor; Reznikoff, too, memorializes his parents' determination to survive (as they dream of starting their own hatmaking business).



needle taught them to internalize feminine decorum. In 1918, Rufus's classmates, too, sit in rows of desks as they knit their washcloths, row upon row—to be given to soldiers, row upon row, marching in disciplined formations toward their troop trains. Many of them may soon lie dead in Flanders's fields, in military cemeteries where (in the words of John McCrae's 1915 famous poem) poppies grow "between the crosses, row on row." But the soldier who receives Rufus M.'s enormous, misshapen washcloth survives the war, talismanically protected, Rufus believes, by Rufus's own handiwork.

In the title of an unpublished poem of 1915, Gertrude Stein celebrated "Independent Embroidery" (fig. 43), the imaginative idiosyncrasies of embroiderers (presumably including Stein's life partner, Alice B. Toklas). In the eighteenth century, Betsy Ross famously hand-sewed a Stars and Stripes, giving the

new American republic its first flag, stars and stripes in neat rows. Unlike her flag, unlike an eighteenth-century sampler, Rufus's washcloth demonstrates neither discipline nor decorum. Yet for Estes it is valuable precisely as an emblem of Rufus's impulsive, unquenchable spirit—a modernist icon, an irregularly shaped, independent flag.

Fig. 41. Beatrix Potter, cover (detail) from *The Tailor of Gloucester* (1903; reprinted, London: Frederick Warne, 2003). 2017 775

Fig. 42. Louis Slobodkin, illustration from Eleanor Estes, *Rufus M.* (New York: Harcourt, Brace and Company, 1943). Shirley 7834

Fig. 43. Gertrude Stein, typescript carbon copy of "Independent Embroidery" (detail), ca. 1915. YCAL MSS 76, Box 28, Folder 579



A Thin Thread

KATHRYN JAMES

I.

And they went further and further from her, being attached to her by a thin thread.

Virginia Woolf, *Mrs. Dalloway* (1925)¹

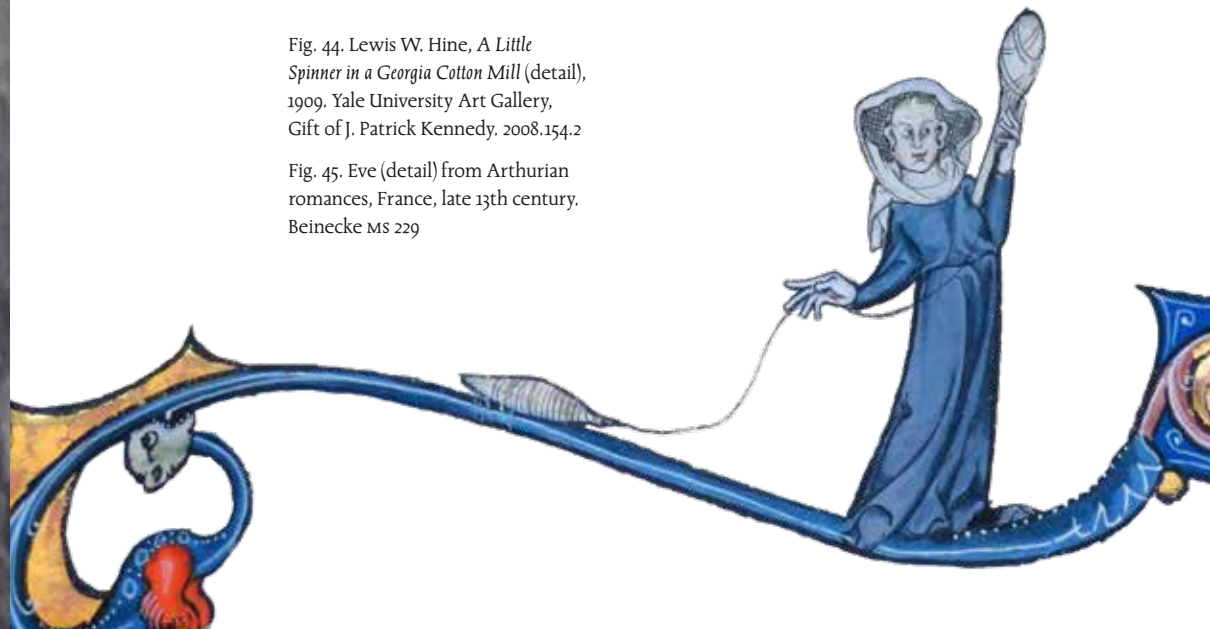
Consider Eve. Here she stands in a blue dress, in the margin of this late-thirteenth-century manuscript of the Arthurian romances (fig. 45; see also fig. 4 [p. 12]). Her left hand holds a distaff, propped under her shoulder; her right, the thread leading from a spindle. She looks to her left, over the graphite lineation, over the gold-painted illumination of the manuscript, to Adam, nearby, delving. The text above her head is written in Textura, both terms derived from the Latin verb *texere*, “to weave.” The story,

a grail cycle, has nothing to do with her. Eve is so already known, so interwoven in our understanding, that she can spin in the margins of another story.

Now, *A Little Spinner in a Georgia Cotton Mill* (fig. 44). Here she stands: barefoot, one hand on hip, between the machine and open window, observing her observer. Like Eve, she occupies the margin. She is unnamed, in an unknown textile mill in Georgia in the early twentieth century, photographed by Lewis Hine in his work for the National Child Labor Committee. This is a stolen image: Hine worked undercover, visiting factories under pretexts, led through the interior world of the mill with his camera.

Fig. 44. Lewis W. Hine, *A Little Spinner in a Georgia Cotton Mill* (detail), 1909. Yale University Art Gallery, Gift of J. Patrick Kennedy. 2008.154.2

Fig. 45. Eve (detail) from Arthurian romances, France, late 13th century. Beinecke MS 229



In a story in the April 1855 edition of *Harper's New Monthly Magazine*, Herman Melville's narrator is led through a paper mill by Cupid, his child guide. He watches as the women cut rags to make paper: "To and fro, across the sharp edge, the girls forever dragged long strips of rags, washed white, picked from baskets at one side; thus ripping asunder every seam, and converting the tatters almost into lint." Textile returns to text, as the fabric once created by women workers in a textile mill eventually becomes rags in a paper mill: thread, textile, rag, pulp, paper. In the pages of *Harper's*, Melville's narrator watches the pulp in the machine: "Before my eyes—there, passing in slow procession along the wheeling cylinders, I seemed to see, glued to the pallid incipience of the pulp, the yet more pallid faces of all the pallid girls I had eyed that heavy day. Slowly, mournfully, beseechingly, yet unresistingly, they gleamed along, their agony dimly outlined on the imperfect paper."²

II.

She begins to spin this tale, which is not yet well known, as she spins her woollen thread.

Ovid, *Metamorphoses*, Book 4, l. 54³

Here, Penelope, caught in the blue paper of an engraving after John Flaxman, stops in the gaze of her interlocutors (fig. 46; see also fig. 11 [p. 18]). She is unraveling the day's work from her loom, unthreading the shroud of her father-in-law. By day, to avoid her suitors, she has woven, leading the thread of the weft, carried by the shuttle, through the thread of the warp. By night, she leads the threads back again. Time, measured in work, is stopped and started, loses and takes shape.



Fig. 46. Penelope caught in the act of undoing her day's weaving, plate 2 (detail) from *The Odyssey of Homer*. Engraved by Thomas Piroli from the Compositions of Iohn Flaxman Sculptor (Rome, 1793). JIn 18 193

Fig. 47. Arthur Rackham, illustration (detail) from Charles Perrault, *La belle au bois dormant* (Paris: Librairie Hachette, 1920). 2017 +262



Work and time are the threads of stories about textiles: labor and distraction; agency and necessity; meaning and failure of meaning. In 1522, in Niccolò Zoppino's vernacular Italian edition of Ovid's *Metamorphoses*, Arachne wages her contest with Minerva in a woodcut. "Neither Pallas nor Envy itself could fault that work." For the beauty of her tapestry, Arachne is transformed by her rival into a spider, "from which she still spins a thread, and, as a spider, weaves her ancient web."⁴ In a 1595 edition of Ovid from the Spanish Netherlands, Arsippe, daughter of Minyas, settles on a tale to distract her sisters as they spin: Thisbe, caught in this woodcut, trying always to meet her lover, Pyramis, always dropping her veil. "O Fates! come, come: Cut thred and thrum," wrote Shakespeare in the play of Pyramis and Thisbe within *A Midsummer Night's Dream*.⁵

In its recurrence, its necessity, the familiarity and subjugation it entails, textile labor is the fabric of myth. The Fates spin, measure, and cut the thread of life. In Arthur Rackham's illustrations for *La belle au bois dormant* (1920), Sleeping Beauty is drawn always up the stairs toward the spinning wheel (fig. 47). Alfred Tennyson's *Lady of Shalott* weaves her web, by night and day (see fig. 59 [p. 67]). In William Blake's *Jerusalem*, the daughters of Los recur endlessly to the reel, the loom, the spinning wheel: "Endless their labour, with bitter food. void of sleep."⁶

Spinning stories give us myth enacted in the domestic space. The nurse, the grandmother, the crone: these ancient women gather children around them, threading stories together as they spin, sew, knit, mend (fig. 48). "It's a long tale, my darling, and I couldn't tell it now.



Sometime when I'm teaching you to spin I'll do it, maybe," says the grandmother in Louisa May Alcott's *Spinning-Wheel Stories* (1884), as the children ask to be told a story around the fire.⁷ And: "Goodnight room," ends Margaret Wise Brown's *Goodnight Moon* (1947), as the grandmother knits in a chair by the fire in the child's room, kittens playing in the yarn.

III.

*Out set Riding Hood, so obliging and sweet,
And she met a great Wolf in the wood*
Walter Crane, *Little Red Riding Hood* (1873)⁸

In his drafts of "Red Silk Stockings," the poet Langston Hughes, with acid lyric, offers another version of a familiar story, one in which the child is always sent away, in which we become what we take upon our body, in

which there is always a wood that must be entered: "Put on yo' red silk stockings, Black gal. Go out an' let de white boys Look at yo' legs (see fig. 60 [p. 68])."⁹ Touch and feel, enjoins Dorothy Kunhardt's 1940 children's story: "Now you pat the bunny." In children's stories, as in others, textile marks the edges of the subject, for good or ill, as it feels and touches, as it is touched and felt.

"Wants," a card game in late-nineteenth-century America, makes a game of the trappings of identity. Each card lists the commodities of gender, role, and status: "A LADY going for a WALK wants Boots, Bonnet, Mantle and Parasol" reads the caption to one card. "A LADY going to a ball WANTS Bouquet, Gloves, Fan and Ball Dress" reads another (figs. 49 & 50). Eve and Adam sew fig leaves together; Red Riding Hood takes her basket and enters the wood;



Little Spinner, barefoot, wears her apron. In Nathaniel Hawthorne's *The Scarlet Letter* (1850), Hester Prynne wears her mark of identity embroidered on her dress, while her lover's remains hidden under his clothes (see fig. 62 [p. 69]).

In *The Trial of Jane Leigh Perrot* (1800), a plan gives the reader the layout of the milliner's shop where Jane Austen's aunt was accused of having stolen a card of lace, an offense punishable by deportation or hanging (see fig. 61 [p. 68]). The aunt might have been acquitted, but the niece carefully records the exact price, details, and significance of trimmings and fabric in her writing: "Yes, I know exactly what you will say," says Henry Tilney to Catherine Morland when he meets her in *Northanger Abbey* (1803), "Friday, went to the Lower Rooms; wore my sprigged muslin robe with blue



Fig. 48. Edward Ardizzone, illustration from Eleanor Farjeon, *The Old Nurse's Stocking-Basket* (London: Oxford University Press, 1965; originally published 1931). 2017 225

Figs. 49 & 50. Two cards from "Wants" card game, United States, ca. 1875. Shirley 5558



trimmings—plain black shoes—appeared to much advantage.” With her aunt, he discusses the price of muslin, mentioning the material he had bought for his sister, having paid “but five shillings a yard for it, and a true Indian muslin.”¹⁰

Walking dress, undress, full dress: these are the states given in a “Cabinet of Fashion” plate for *The Ladies’ Monthly Museum* in 1803, detailing the “narrow Lace full round the Face,” the “Cotton Tassels,” the “Style of Military Ornament,” the “Foreign Shawl.” More than a century later, “It’s the cut of your clothes that counts,” Society Brand Clothes informs the reader of the *Saturday Evening Post*, in a mid-1920s advertisement facing Goodrich Tires. And: “They’re such beautiful shirts,” says Daisy, in F. Scott Fitzgerald’s *The Great Gatsby* (1925), “It makes me sad because I’ve never seen such—such beautiful shirts before.”¹¹

IV.

The cleanhaired Yankee girl works with her sewing-machine or in the factory or mill
Walt Whitman, *Leaves of Grass* (1855)¹²

“There was a pattern in the way the shirts went,” wrote Laura Ingalls Wilder in *Little Town on the Prairie*, “from the counter to Laura to a pile, from the pile to Mrs. White and through the machine to another pile. It was something like the circles that men and teams had made on the prairie, building the railroad.”¹³ Wilder draws her young Laura in from the June roses into the space of the shop, where she is paid

Fig. 51. David Plowden, *Textile Mill*, Fall River, Mass., ca. 1975. WA MSS S-2957

Fig. 52. The Singer Cabinet Table, from “Singer, the Universal Sewing Machine,” Pan-American Exposition souvenir brochure, ca. 1901. 2006 1371

in cash for her piecework as a seamstress. For Laura, as for many textile workers, the wage bought a measure of economic freedom for the family, at the expense of the noise, machinery, repetition, boredom, and risk of injury that were the conditions of textile labor. “But it won’t seem so always,” thinks the farm-girl heroine of “Susan Miller,” after her first day in a Lowell mill, among the “bands, and wheels, and springs, in constant motion.”¹⁴ On the strength of her one-day visit to Lowell with Ralph Waldo Emerson in 1835, Harriet Martineau described the working-class utopia she believed she had observed, in a letter to the editor published in *The Lowell Offering*: the wages for the best, the second-rate, and the child workers; the seventy hours a week; the “superior culture.” Better the mill (fig. 51), she wrote, than the “pining poverty” of unmarried life;¹⁵ the wage could contribute to the college tuition for a brother, or help alleviate a father’s anxiety over the mortgage on the farm.

In “Shirt,” Robert Pinsky writes of the 1911 fire at the Triangle Shirtwaist factory on Washington Square in Manhattan. He draws on the account of an observer across the street, as workers trapped on the ninth floor tried to escape: “The witness ... / Who watched how a young man helped a girl to step / Up to the windowsill, then held her out / Away from the masonry wall and let her drop. / And then another. As if he were helping them up / To enter a streetcar, and not eternity” (see fig. 18 [p. 24]).¹⁶

“At 125 10p per Yard, What Cost 122 Yards of Flowerd Silk?” writes Mary Serjant in 1688.¹⁷ She is learning arithmetic, practicing her numbers and penmanship with word problems about quantities of silk, and the import of commodities into the home (see fig. 64 [p. 71]). In 1901, “All over the world,” promises the Singer souvenir advertisement from the Pan-American Exposition in Buffalo, New York (fig. 52). Inside, a woman in black, hair swept



up, lace collar around her neck, bends over her sewing cabinet, smiling, as does the child perched at the “Handy Extension Leaf” beside her. “Mother’s Helper,” reads the caption.

V.

*C’est nous les canuts,
Nous sommes tout nus.*

Aristide Bruant, “Les Canuts” (1894)¹⁸

From 1855 to 1947, students at the École de tissage de Lyon kept notes on their course of study in the practice and theory of silk design. They studied the Jacquard loom. Cards, each punched with holes, enacted the weave of a single line in design, the holes directing the thread through the warp and weft. Each card controlled the action of the loom in a single juncture; a sequence of cards together programmed the loom in its binary enactment of the pattern, thread entering or not entering from warp to weft (figs. 53 & 54). The system separated the pattern from the weaving, or the weaver, greatly reducing the workforce required and allowing the creation of textile patterns of enormous depth and complexity. The Jacquard loom card, and its binary mechanization of complex design, had a direct influence on the early development of artificial intelligence and computer technology. “It is known as a fact that the Jacquard loom is capable of weaving any design which the imagination of man may conceive,” Charles Babbage wrote in his autobiography.¹⁹

In “Strawberry Thief,” designed by William Morris after the thrushes stealing strawberries from the garden of Kelmscott Manor, one response to this equation of machine and

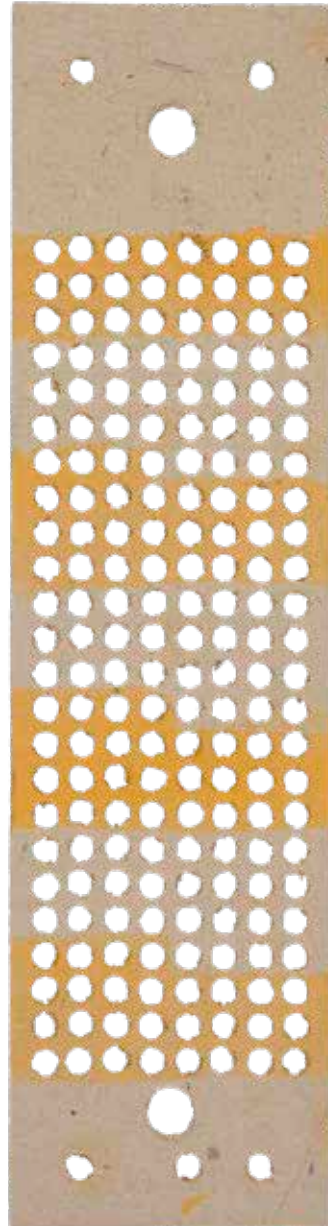
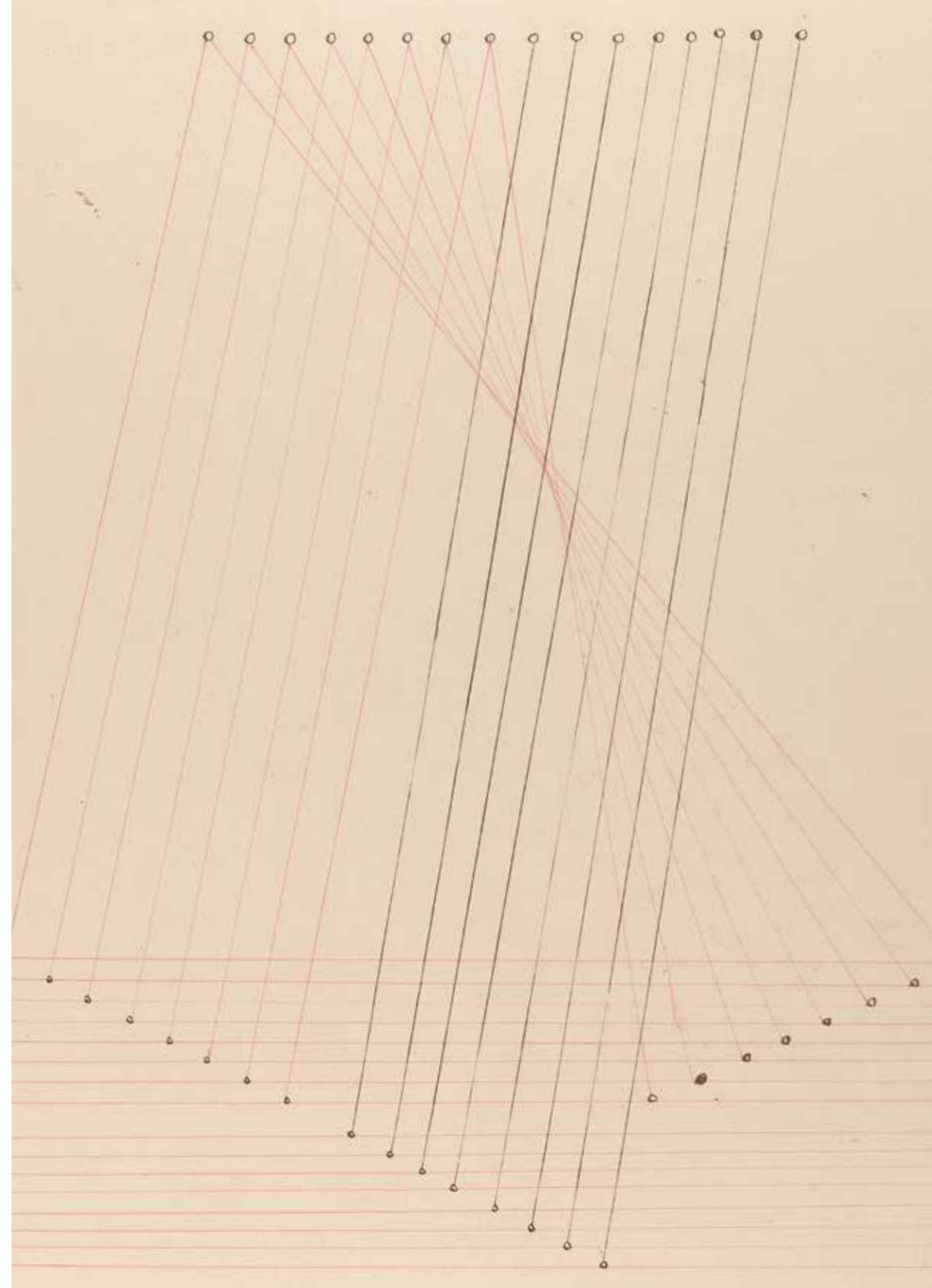


Fig. 53. Punch card for weaving pattern.
Gen MSS 1092, Box 14, Folder 7

Fig. 54. Jacquard weaving pattern (detail)
from Jules Laurent, notebook on theory,
France, 1855. Gen MSS 1092, Box 1

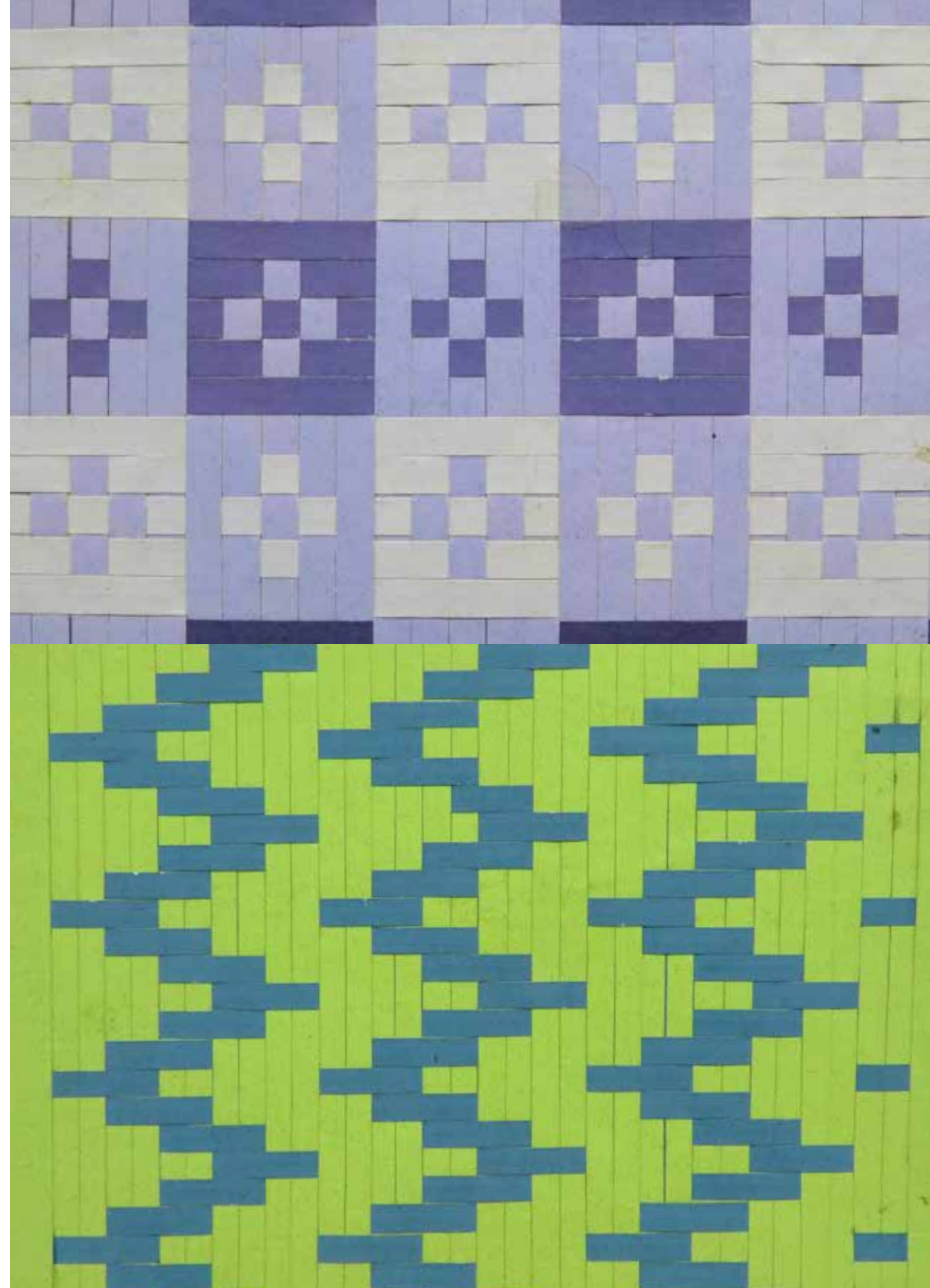


human imagination can be found (fig. 55). Morris's honeysuckle, his strawberries and thrushes, invoke a lost garden, one in which Eve's spinning is not the outcome of her exile, in which labor ennobles rather than reducing its subject. M. Kistler's late-nineteenth-century woven paper album follows one response, in its adoption of Friedrich Fröbel's philosophy of material craft and early childhood (fig. 56). The yellow curtains of Vanessa Bell's design for the dust jacket of her sister's novel *Mrs. Dalloway* frame another answer, in the view beyond the window of a bridge reflected in water, as abstract and binary to its observer as a loom card (fig. 57).

"And the eyes of them both were opened," reads the story of Eve and Adam in the King James Bible, "and they knew that they *were* naked; and they sewed fig leaves together, and made themselves aprons."²⁰ This exhibition begins and ends with two images: Eve, spinning in her dress after her exile from Eden, and "Little Spinner," nameless in a Georgia textile mill in Lewis Hine's early twentieth-century photograph. In both cases, text and textiles can be seen to shape the boundaries of the subject. Eve is visible to us and herself because of her terrible knowledge; Little Spinner is visible to us, here always in a moment's respite from her labor, as one of countless equally anonymous and unobserved subjects in an industrial textile mill.

Fig. 55. Morris & Co., "Strawberry Thief" fabric swatch, England, ca. 1883. Gen MSS 1386 Box 12 Folder 117

Fig. 56. M. Kistler, two details of paper weavings from *Weaving*, 1892. 2015 684



Text and Textile follows these threads of knowledge and self, tracing the labor of text and textile through the spaces of myth and childhood, the household and the factory. The stories of textiles are the stories of the self, in its discordances and anxieties, its emergence and invisibility to the external eye. In “The New Dress,” a story by Virginia Woolf as she wrote *Mrs. Dalloway*, her character

Mabel Waring stands in a yellow dress in Mrs. Dalloway’s drawing room. Thinking back to the workroom of her dressmaker, when the dress was still an idea that had just been made, in a space that was hot and close with work, with the smell of clothes and cabbage, she remembers the moment when she first turned to see herself in the mirror: “Suffused with light, she sprang into existence.”²¹

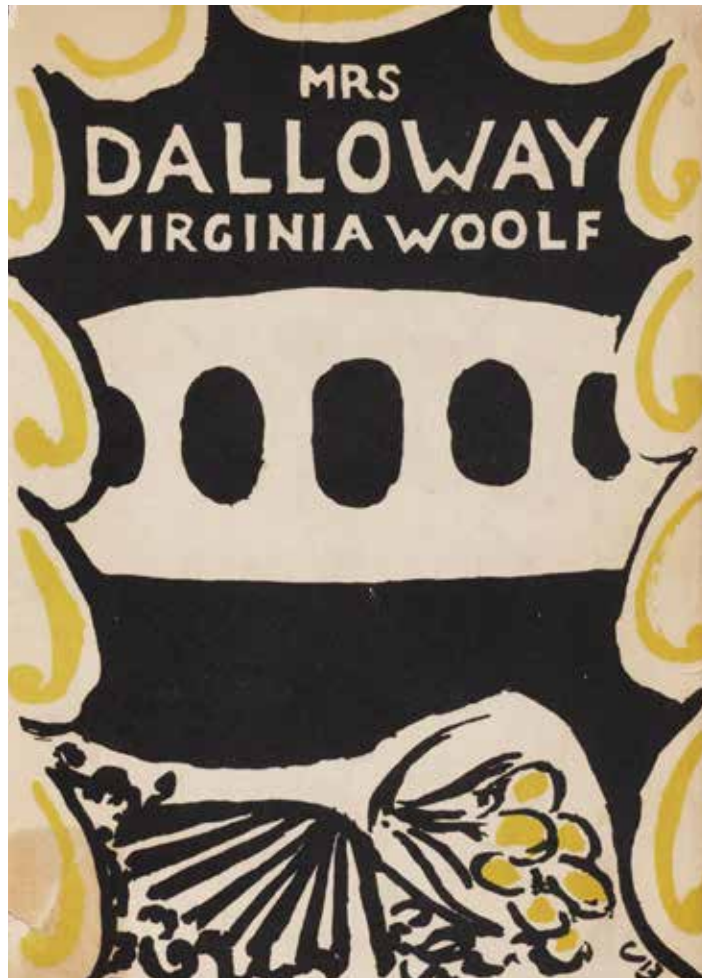


Fig. 57. Vanessa Bell, dust jacket (detail) from Virginia Woolf, *Mrs. Dalloway* (London: The Hogarth Press, 1925). 2004 1267

Notes

Introduction [p. 9]

- 1 “The Wedding of Peleus and Thetis” (Poem 64), in *The Poems of Catullus*, trans. Hugh Macnaghten (Cambridge: Cambridge University Press, 1925), 107.
- 2 Homer, *The Odyssey*, trans. Robert Fitzgerald (New York: Farrar, Straus and Giroux, 1998), Book VII, line 127.

Tight Braids, Tough Fabrics, Delicate Webs, & the Finest Thread [pp. 13–29]

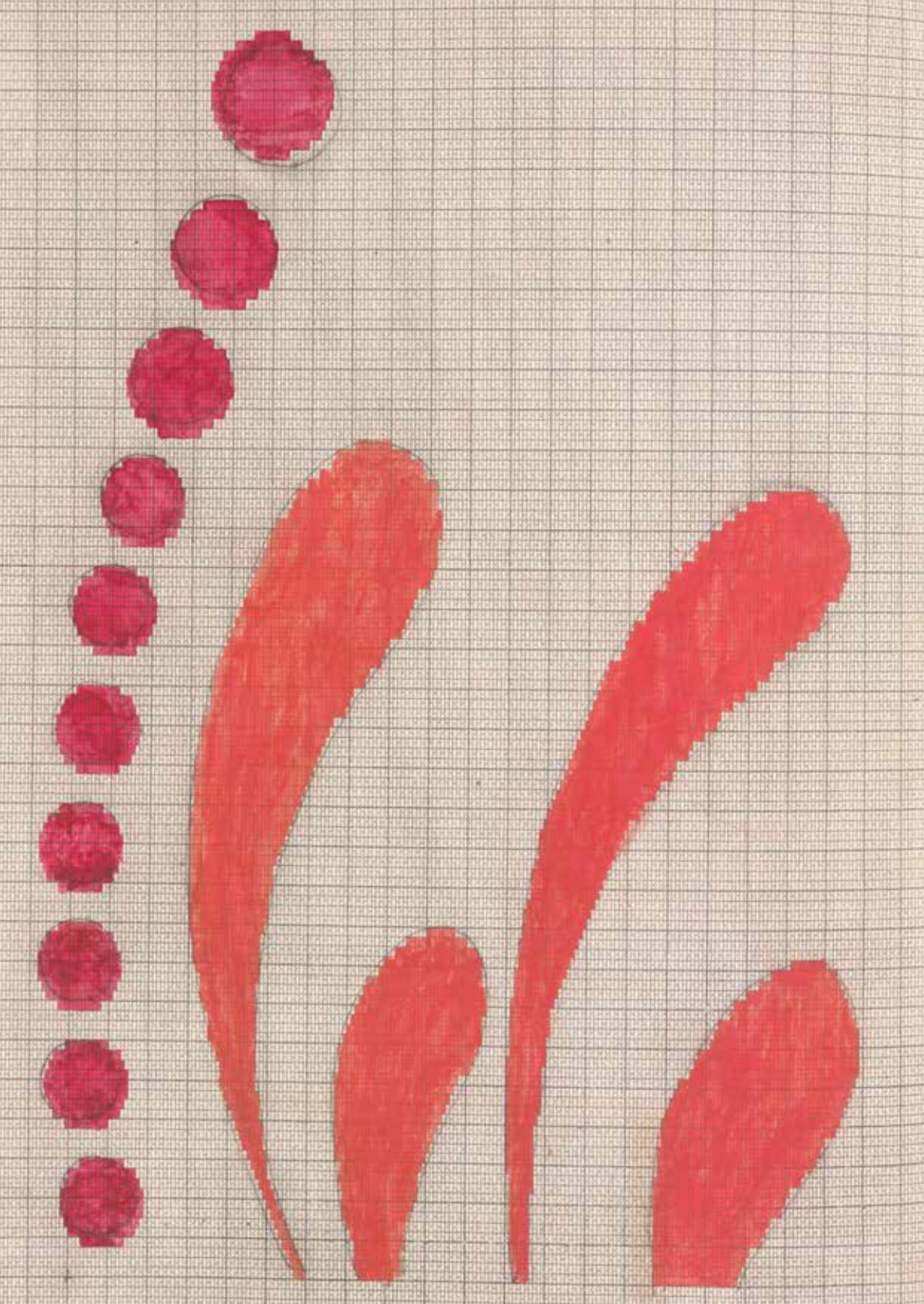
- 1 Lewis Hine photographs in “The High Cost of Child Labor,” *The Child Labor Bulletin* 3, no. 4 (February 1915), 25.
- 2 Dorothy Kunhardt, *Pat the Bunny* (New York: Simon & Schuster, ca. 1940), 1.
- 3 J.B. Skemp, trans., *Plato’s Statesman* (Indianapolis/Cambridge: Hackett Publishing Company, Inc., 1992), 100.
- 4 William Shakespeare, *Macbeth* (New York: Penguin Books, 2000), 28.
- 5 Skemp, 89.
- 6 Geoffrey Chaucer, *The Canterbury Tales* (Oxford: Oxford World Classics, 2011), 54.
- 7 Ingri and Edgar Parin d’Aulaire, *Norse Gods and Giants* (Garden City, N.Y.: Doubleday & Company, Inc., 1967), 30.
- 8 Alexander Pope, trans., *Homer’s Iliad* (New York: The World Publishing House, 1877), 77.
- 9 Robert Pinsky, *Shirt* (Winnetka, Ill.: Vixen Press, 2002), 5.
- 10 “The Affections Illustrated in Factory Life: No. 11.—The Mother,” *The Lowell Offering* (Lowell, Mass.: Misses Curtis & Farley, January 1844), 58.
- 11 Virginia Woolf, *A Room of One’s Own* (London: Hogarth Press, 1929), 41.

Threads of Life: Textile Rituals & Independent Embroidery [pp. 31–49]

- 1 Erich Auerbach, “The Brown Stocking,” in *Mimesis: The Representation of Reality in Western Literature*, trans. Willard R. Trask (Princeton: Princeton University Press, 1953), 525–53.
- 2 Elaine Showalter, “Common Threads,” in *Sister’s Choice: Tradition and Change in American Women’s Writing*, The Clarendon Lectures 1989 (Oxford: Oxford University Press, 1991), 145–75.
- 3 Al Young, “Introduction,” *Quilt* 1, no. 1 (1981), ix. A photograph of the founding editors, Young and Ishmael Reed, flanked by a bow-tie quilt, appears on the issue’s front cover.
- 4 Eleanor Estes, *Rufus M.* (New York: Harcourt, Brace and Company, 1943), 36.

A Thin Thread [pp. 51–62]

- 1 Virginia Woolf, *Mrs. Dalloway* (Richmond: Hogarth Press, 1925), 112.
- 2 Herman Melville, “The Paradise of Bachelors and the Tartarus of Maids,” *Harper’s New Monthly Magazine* 10, no. 59 (April 1855): 676, 678.
- 3 Ovid, *Metamorphoses*, Book 4, trans. A.S. Kline (2000); cited from <http://ovid.lib.virginia.edu/trans/Ovhome.htm>.
- 4 *Ibid.*, Book 6, lines 129–45.
- 5 William Shakespeare, *A Midsummer Night’s Dream* (First Folio, 1623), 163.
- 6 William Blake, *Jerusalem*, chap. 3, plate 59, line 30; cited from David V. Erdman, ed., *The Complete Poetry and Prose of William Blake* (Berkeley: University of California Press, 2008), 209.
- 7 Louisa M. Alcott, “Grandma’s Story,” in *Spinning-Wheel Stories* (Boston: Roberts Brothers, 1884), 7.
- 8 Walter Crane, *Little Red Riding Hood* (London: George Routledge & Sons, 1873), 2.
- 9 Draft of “Red Silk Stockings,” Langston Hughes Papers, Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library, JwJ MSS 26, Box 383, Folder 6882.
- 10 Jane Austen, *Northanger Abbey* (London: John Murray, 1818), 33.
- 11 F. Scott Fitzgerald, *The Great Gatsby* (New York: Charles Scribner’s Sons, 1925), 93–94.
- 12 Walt Whitman, *Leaves of Grass* (Brooklyn, N.Y., 1855), 22.
- 13 Laura Ingalls Wilder, *Little Town on the Prairie* (New York: HarperCollins, 2007), 51.
- 14 “Susan Miller,” in *A Mind amongst the Spindles: A Selection from the Lowell Offering* (London: Charles Knight & Co., 1845), 102.
- 15 “Letter from Miss Martineau to the Editor” (May 20, 1844), in *ibid.*, xvii–xxii.
- 16 Robert Pinsky, *Shirt* (Winnetka, Ill.: Vixen Press, 2002), 5.
- 17 Mary Serjant, “Her Book Scholler to Eliz Bean Mrs. in the Art of Writing and Arithmetick,” 1688. Beinecke Rare Book and Manuscript Library. Osborn fb98
- 18 Aristide Bruant, *Sur la route: chansons et monologues* (Chateau de Courtenay [Loiret], 1897), 9.
- 19 Charles Babbage, *Passages from the Life of a Philosopher* (London: Longman, Green, Longman, Roberts, & Green, 1864), 116–17.
- 20 Genesis 3:7.
- 21 Virginia Woolf, “The New Dress” (1924), originally published in *The Forum* (May 1927); cited from Leonard Woolf, ed., *A Haunted House and Other Short Stories* (New York: Harcourt, Inc., 1944; reprint, 2016), 166. Italics mine.





Exhibition Checklist

Unless otherwise noted, all objects are from the collections of the Beinecke Rare Book & Manuscript Library.

SOUTH TABLE CASE

Side One

Arthurian romances. France, late 13th century. Beinecke MS 229

Ruskin Bible. England or Northern France, ca. 1325. Beinecke MS 387

Feilding Family. Commonplace book. England, ca. 1684. Osborn b226 [fig. 58]

Ingri and Edgar Parin d'Aulaire. *Norse Gods and Giants*. Garden City, N.Y., 1967. Shirley +1499

Homer. *The Odyssey of Homer*. Engraved by Thomas Piroli from the Compositions of John Flaxman Sculptor. Rome, 1793. Jjn18 193

Homer. *The Odyssey of Homer*. Translated by Alexander Pope. London, 1725–26. Ik P810 +725

Ovid. *Tutti gli libri de Ouidio Metamorphoseos* [Metamorphoses]. Venice, 1522. 2011 1595

R. C. Minerva, or, *The Art of Weaving*. London, 1677. Ij M662 667

Ovid. *P. Ovidij Nasonis Poete ingeniosissimi Metamorphoseos* [Metamorphoses]. Venice, 1540. Gno8 +j492p

Ovid. *Las transformaciones de Ouidio en lengua Española* [Metamorphoses]. Illustrated with woodcuts by Virgil Solis. 1595. 2001 543

William Shakespeare. *Mr. William Shakespeares Comedies, Histories, & Tragedies*. London, 1623. 1978 +83

Geoffrey Chaucer. *The Works of Geoffrey Chaucer* [Kelmscott Press]. Ornamented with pictures designed by Sir Edward Burne-Jones and engraved on wood by W.H. Hooper. Hammersmith, England, 1896. Ildz 896 Copy 2

William Blake. *Jerusalem*. England, 1804. 1976 +371

Charles Perrault. *La belle au bois dormant*. Illustrated by Arthur Rackham. Paris, 1920. 2017 +262

Alfred Tennyson. *The Lady of Shalott*. Decorated by Howard Pyle. New York, ca. 1881. Shirley 2296 [fig. 59]

Grimm. *Household Stories, from the Collection of the Bros. Grimm*. Illustrated by Walter Crane. Boston, ca. 1895. J18 C8512 882Gc

Arthur Thomas Quiller-Couch. *The Sleeping Beauty and Other Fairy Tales from the Old French*. Illustrated by Edmund Dulac. New York, 1910. Shirley 2073

Ingri d'Aulaire. *Rumpelstiltskin*. Etching, ca. 1960. BrSides Shirley 116



Sibylle v. Olfers. *When the Root Children Wake Up: A Picture Book*. Text by Helen Dean Fish. New York, 1931. Shirley +1181

Arthur Rackham. *The Arthur Rackham Fairy Book*. Philadelphia, 1933. Shirley 6925

Mrs. Molesworth. *The Tapestry Room: A Child's Romance*. Illustrated by Walter Crane. London, 1879. J18 C8512 879M

Harriet Beecher Stowe. *The Minister's Wooing*. New York, 1859. Za St78 859j

Louisa May Alcott. *Spinning-Wheel Stories*. Boston, 1884. Shirley 110

Caroline Lee Hentz. *Helen and Arthur, or, Miss Thusa's Spinning Wheel*. Philadelphia, 1853. Za H399 853H Copy 1

Eliza Humphrey Hall. *Aunt Jane of Kentucky*. Illustrated by Beulah Strong. Boston, 1907. Za Ob18 907A

Palmer Cox. *Rhyme & Reason*. New York, ca. 1880s. Za C838 880

Eleanor Farjeon. *The Old Nurse's Stocking-Basket*. Illustrated by Edward Ardizzone. London, 1965. 2017 225

Margaret Wise Brown. *Goodnight Moon*. Illustrated by Clement Hurd. New York, 1947. Shirley 5630

Side Two

Dorothy Kunhardt. *Pat the Bunny*. New York, ca. 1940. Shirley 6581

S-Space Presents: *Vita, morte e miracoli dell'architettura*. Florence, 1971. Gen MSS 796, Box 1, Folder 32

Walter Crane. *Little Red Riding Hood*. London, 1873. J18 C851 873L

Langston Hughes. "Red Silk Stockings." 1927. J1WJ MSS 26, Box 383, Folder 6882 [fig. 60 (detail)]

"Wants" card game. United States, ca. 1875. Shirley 5558

Jane Austen. *Northanger Abbey*. London, 1818. Tinker 207

The Ladies' Museum. London, 1798–1832. Z17 305 1S

The Trial of Jane Leigh Perrot. Taunton, ca. 1800. Nvq49 G6 800L [fig. 61]

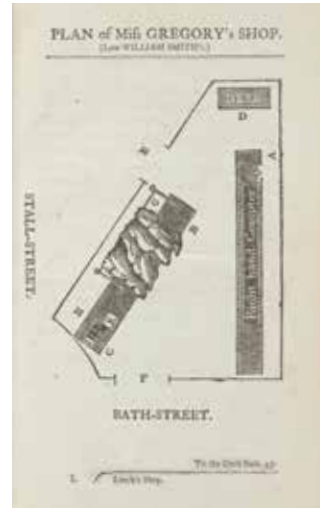
Saturday Evening Post. 27 September 1924. Za + Zsa84

F. Scott Fitzgerald. *The Great Gatsby*. New York, 1925. Za F576 925 Copy 2

Collar box belonging to Gerald Murphy. Early 20th century. YCAL MSS 468, Box 77

"Memoranda by Mrs. Pearce within 4 or 5 weeks of Mr. Pearce's Death" armband. America, 18th century. Gen MSS 151, Box 24, Folder 1376

Jonathan Edwards. "Notebook of Efficacious Grace." America, 18th century. Gen MSS 151, Box 15, Folder 1206



Jonathan Edwards. "Second Notebook of Efficacious Grace." America, 18th century. Gen MSS 151, Box 15, Folder 1207

Jonathan Edwards. "Notes on the Scriptures." America, 18th century. Gen MSS 151, Box 20, Folder 1236

Jonathan Edwards. "Discussion of Sensation." America, 18th century. Gen MSS 151, Box 24, Folder 1383

Jonathan Edwards. "Reflections on discerning true piety." America, 18th century. Gen MSS 151, Box 24, Folder 1385

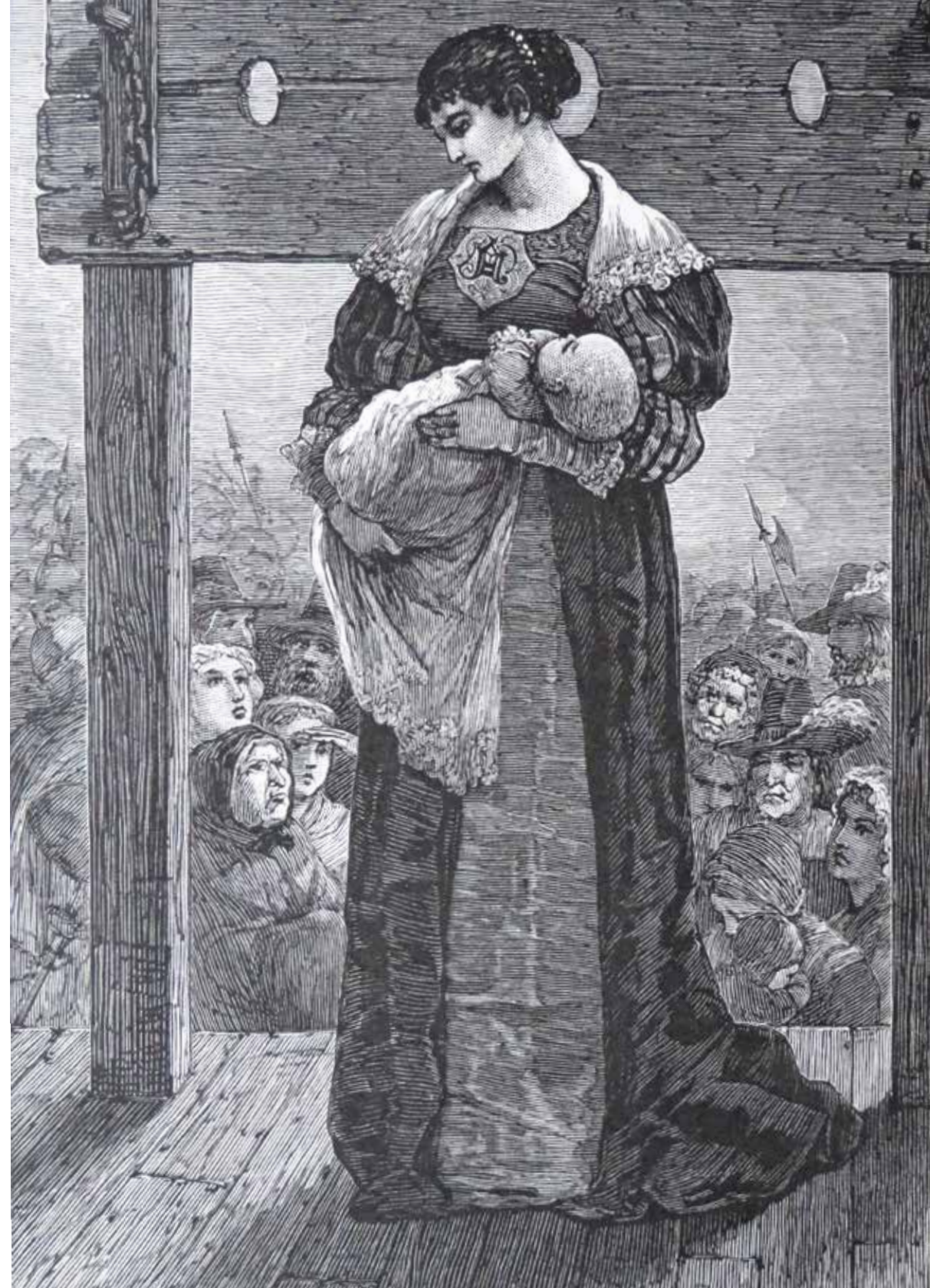
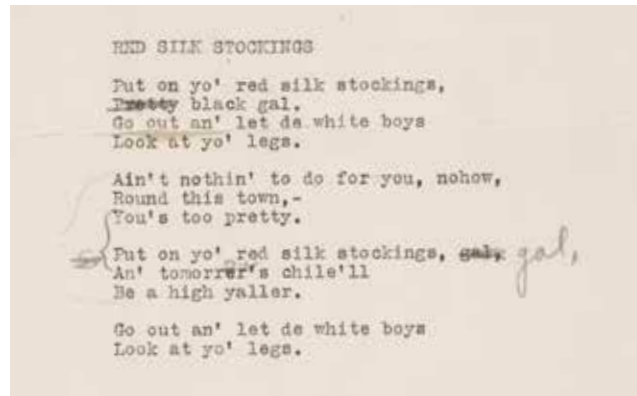
Esther Stoddard Edwards. Linen bedsheet with embroidered initials. America, 18th century. Gen MSS 151, Box 36, Folder 1656

Laura and Nancy Humphrey. Sampler, embroidery on linen. 1800. Gen MSS 764, Box 23, Folder 428

Laura and Nancy Humphrey. Sampler, embroidery on linen. ca. 1800. Gen MSS 764, Box 23, Folder 428

Mary Graham. Sampler, embroidery on linen. 1794. Gen MSS 764, Box 43, Folder 626

Nathaniel Hawthorne. *The Scarlet Letter*. Boston, 1878. Za H318 850f [fig. 62 (detail)]





Millicent Todd Bingham. Draft of poetry sampler. Undated. Millicent Todd Bingham Papers (MS 496D). Manuscripts and Archives, Yale University Library

Emily Dickinson. Letter to Eudocia Converse Flynt. ca. 1862. YCAL MSS 200, Box 1, Folder 10

Emily Dickinson. *Poems by Emily Dickinson*. Boston, 1890. Za D562 C890 Copy 3

Hair coil. In an envelope addressed to Mrs. Dickinson, accompanying a copy of *Poems by Emily Dickinson*. Boston, 1890. Za D562 C890 Copy 6

Jen Bervin. *The Dickinson Composites*. New York, 2010. 2013 Folio 4

Susan Howe. "Silver needle silken thread" typescript manuscript page. ca. 2000. YCAL MSS 338, Box 6

Susan Howe. *The Midnight*. New York, 2003. Zab H838 2003M

NORTH TABLE CASE

Side One

David Plowden. *Textile Mill, Fall River, Mass.*, ca. 1975. WA MSS S-2957, Box 16

Walt Whitman. *Leaves of Grass*. Brooklyn, New York, 1855. Za W596 +855

John Haley. Account book. Stonington, Conn., 9 May 1760–1 April 1775. Gen MSS Vol 331

Laura Ingalls Wilder. *Little Town on the Prairie*. Illustrated by Garth Williams. New York, 1953. Shirley 2619

Gerhart Hauptmann. *The Weavers: A Drama of the Forties*. New York, 1911. Tanselle H81 0094

Hermann Kunibert Neumann. *Das letzte Menschenpaar*. Torgau, 1844. Speck Tk32 N61 844

George W. Goode. *King Dan, the Factory Detective: A Rattling Story of the Spindle City*. New York, 1896. 1976 1548



Anna Katharine Green. *The Mill Mystery*. New York and London, 1886. Za R636 886

Rural Life in New England: A Domestic Romance. New York, ca. 1844. Za R88 844

Richard Russo. *Empire Falls*. New York, 2001. Zab R9215 2001E

Nathan and Charles Reznikoff. *Early History of a Sewing-Machine Operator*. New York, ca. 1936. Za R339 936E

The Lowell Offering. Series 2, vol. IV, no 1. November 1843. Za ZL95

The Lowell Offering. Series 2, vol. IV, no 2. December 1843. Za ZL95

The Lowell Offering. Series 2, vol. IV, no 3. January 1844. Za ZL95

Robert Pinsky. *Shirt*. Illustrated by Caryl Seidenberg. Winnetka, Ill., 2002. Zab P657 +2002s

Mabel Dodge Luhan. "Paterson Strike" scrapbook. 1913–14. YCAL MSS 196, Box 494 [fig. 63]

Charles Dickens. *A Tale of Two Cities*. Illustrated by [Solomon] Eytinge, Jr. Boston, 1867. Gimbel/Dickens D41 Set 1 vol 12

Eleanor Estes. *Rufus M.* Illustrated by Louis Slobodkin. New York, 1943. Shirley 7834

"War Charities—Children of Flanders." ca. early 20th century. YCAL MSS 42, Box 56, Folder 1657

Soviet silk production broadside. 1932. jwJ MSS 26 Bsd, Folder 14212

Yu zhi geng zhi tu (Chinese woodcuts on silk production). Between 1736 and 1795. Fv8038 +3203

A Compendious Account of the Whole Art of Breeding, Nursing, and the Right Ordering of the Silk-worm. London, 1733. Uzlfj15 1

Mary Serjant. "Her Book Scholler to Eliz Bean Mrs. in the Art of Writing and Arithmetick." 1688. Osborn fb98 [fig. 64]

Johann Schoensperger. *Der Frauen Spiegel*. Germany, ca. 1515. 2009 186

Marcel Proust. *Du côté de chez Swann*. Paris, 1914. Hfs Pr145

Claude-Prosper Jolyot de Crébillon. *Le sofa: conte moral*. Paris, ca. 1742. Hfd29 144H

Emile Zola. *Au Bonheur des dames*. Paris, 1883. GEN MSS Vol 693

Singer Sewing Machine Company. "All over the World: Singer, the Universal Sewing Machine." ca. 1901. 2006 1371

Grover & Baker Sewing Machine Company. *My Little Blue Book: A Gift for Young Americans, by Uncle Roderick*. New York, 1858. Shirley 5248

Singer Sewing Machine Company. Broadside. ca. 1913–14. Folio BrSides Ujx95

Side Two

Jane Eayre Fryer. *Easy Steps in Sewing, for Big and Little Girls, or, Mary Frances among the Thimble People*. Illustrated by Jane Allen Boyer. Oakland, Calif., ca. 1913. Shirley 5797

The Taylor's Complete Guide, or, A Comprehensive Analysis of Beauty and Elegance in Dress. London, ca. 1799. 2010 130

Briggs & Co.'s Patent Transferring Papers. New York, 1870s. Shirley 3049

Hicory Diccory Dock. New York, ca. 1869. Shirley 6715

The Delineator. Vol. 87, no. 6. December 1915. Folio Shirley S29 87:6

The Delineator. Vol. 89, no. 6. December 1916. Folio Shirley S29 89:6

Vernon & Co. The Vernaid Bandage. England, 1925. Yale Center for British Art. Folio C 2011 3h

Pattern book for silk weaving. France, ca. 1790. Gen MSS Vol 507

Jules Laurent. Notebook on theory. France, 1855. Gen MSS 1092, Box 1

Wilhelm Friedrich Bübmann. Manuscript punch card pattern. Germany, 1828–32. Gen MSS 1092, Box 15

Blueprint drawing of loom. Germany, 19th century. Gen MSS 1092, Box 14, Folder 3

E. Anselme. Diagrams for weaving and computation cards. France, 1872. Gen MSS 1092, Box 16

Morris & Co.. "Strawberry Thief" fabric swatch. England, ca. 1883. Gen MSS 1386, Box 12, Folder 117

William Morris. *The Roots of the Mountains*. London, 1890. Yale Center for British Art. PR5079 .R66 1890

Letitia Higgin. *Handbook of Embroidery*. London, 1880. J18 C8512 88oH

M. Kistler. Weaving. [United States?], 1892. 2015 684

Virginia Woolf. *Mrs. Dalloway*. Dust jacket design by Vanessa Bell. London, 1925. 2004 1267

Jules Laurent. Four small weaving patterns. France, 1855. Gen MSS 1092, Box 14, Folder 1

Jules Laurent. Eleven small cloth pieces. France, 1855. Gen MSS 1092, Box 14, Folder 1

Cardboard punch card of weaving pattern. France, 1928–29. Gen MSS 1092, Box 14, Folder 7

Herman Melville. "The Paradise of Bachelors and the Tartarus of Maids." From *Harper's New Monthly Magazine*. April 1855. Za M497 2

SOUTH CURVED CASE

Alice B. Toklas. Bolero-style waistcoats made for Gertrude Stein. YCAL MSS 76, Boxes 165 and 166 [endpapers]

Carl Van Vechten. Photograph of Gertrude Stein posing with several vests, modeled by Fania Marinoff and Alice B. Toklas. New York, April 23, 1935. YCAL MSS 76, Box 161

NORTH CURVED CASE

Cambell's Soup Company. *The Souper Dress*. Accompanied by order form, washing instructions, and "Come 'n get it!" chef hat. Inspired by Andy Warhol's *Campbell's Soup Cans*. United States, ca. 1967. 2014 Folio 607 [fig. 65]



VITRINES

Bloomers

Edmond Reyloff. *Mrs. Bloomer's Own Valse*. London, ca. 1851. 2003 Folio 88 194

The Bloomer Polkas. London, 1851. 2003 Folio 88 148

The Young Lady's Toilet. Hartford, Conn., 1841. Shirley 739

Tamar R. Stone. *What to Wear, vol. 2: Perfect Figure, Graceful Lines*. New York, 2006. Zac St724 W5561 +2006

George F. Hall. *A Study in Bloomers; or, The Model New Woman*. Chicago, 1895. Za H1418 895S

Zelda Fitzgerald. Paper dolls and paper outfits. United States, ca. 1927. YCAL MSS 317 [fig. 66]

Status

James Anderson. *Correspondence for the Introduction of Cochineal Insects...* Madras, 1791. 1978 1529

Figures from *The History and Adventures of Little Henry*. Boston, 1812. Shirley 734

The History and Adventures of Little Henry. Boston, 1812. Shirley 734

"Cries of London" puzzle, cover, and box. London, ca. 1836–48. 2014 Folio 606

Giacomo Franco. *Habiti d'huomeni et donne venetiane*. Venice, 1609. J18 F8475 +609

Henry Howard, Duke of Norfolk. *The Duke of Norfolk's Order about the Habit the Ladies are to be in that attend the Queen at her Coronation*. London, 1685. BrSides By6 1685

Cochineal insects and cochineal lake pigment. Beinecke Collection

Style

Gazette du Bon Ton. April 1914. YCAL MSS 42, Box 8, Folder 207

Edith Wharton. *The House of Mirth* manuscript. ca. 1900–1905. YCAL MSS 42, Box 8, Folder 207

Gazette du Bon Ton. May 1924. YCAL MSS 42, Box 8, Folder 212

Wiener Werkstätte. *Mode*, portfolios 3, 7, and 9. Vienna, 1914–15. 2013 +25

Clothes

Jonathan Swift. *A Tale of a Tub*. London, 1705. Osborn pc265

Jonathan Swift. *A Tale of a Tub*. London, 1710. 1974 1189

Thomas Carlyle. *Sartor Resartus*. London, 1834. 1984 15



Johann Wolfgang von Goethe. *Goethe's Werke*. Stuttgart, ca. 1890. Speck +2

Friedrich Bertheau. *Göthe und seine Beziehungen zur schweizerischen Baumwoll-Industrie*. Wetzikon, Switzerland, 1888. Speck Nc6 888b

John Cooper. *Oscar Wilde on Dress*. Philadelphia, 2013. 2014 1571

Napoleon Sarony. Photograph of Oscar Wilde. New York, 1882. Gen MSS 275

Songs of the Shirt

Beatrix Potter. *The Tailor of Gloucester*. 1903; reprinted, London, 2003. 2017 775

Israel Joshua Singer. *The Brothers Ashkenazi*. New York, 1936. Za Si64 936T

Aristide Bruant. *Sur la route: chansons et monologues*. Illustrated by Borgex [Louis Bourgeois]. Chateau de Courtenay [Loiret], 1897. 2018 32

Thomas Hood. *Prose and Verse*. New York, 1845. Za P752 ZzW19

Upton Sinclair, editor. *The Cry for Justice*. Philadelphia, 1915. Za Si62 915cb

E.L.E. *Poems by a sempstress*. London, 1848. Tinker 1234

Heinrich Heine. *Sämmtliche Werke*. Hamburg, 1861–66. Zg19 HkL he10 861

Gerhart Hauptmann. *De Waber*. Berlin, 1892. Zg20 h371 892w

Aesthetic Dress

John Ruskin. *On the Nature of Gothic Architecture*. London, 1854. Ruskin 854pb

Peter Newell fabric cuffs. United States, ca. late 19th century. YCAL MSS 62, Folder 2348

Peter Newell fabric collar. United States, ca. late 19th century. YCAL MSS 62, Folder 2349

Peter Newell paper stencil of collar. United States, ca. late 19th century. YCAL MSS 62, Folder 2350

Walter Crane. *The Frog Prince*. New York, 1906. Shirley +367

Augustus Pugin. *S. Maclou, window of N. transept*. Watercolor, ca. 1845. OSB MSS 66, Box 2, Folder 132

William Morris. Page proofs for the Kelmscott Chaucer. Hammersmith, England, 1896. Gen MSS 1310, Box 1

Augustus Pugin. *Freiburg-im-Breisgau, cathedral, studies of stained glass*. 1836. OSB MSS 66, Box 2, Folder 145

War

WWI splatter mask. 1917. YCAL MSS 468, Box 82

Photograph of Siegfried Sassoon in military uniform. Early 20th century. Gen MSS 523, Box 1, Folder 29

Levinstein Limited. Fast khakis and blues, for government requirements. Manchester, England, ca. 1914. Yale Center for British Art. Eph World War

M19. Map of France, portions of Spain, and the Low Countries, printed on silk. Great Britain, ca. 1943. Yale Center for British Art. Folio C 2011 1d

Marsden Hartley. "Collection of Numbers, Designs and Letters Seen by Me at the Beginning of the War in Berlin." ca. 1914. YCAL MSS 578, Box 22 [fig. 67]

Dress of the Future

Die Wiener Werkstätte, 1903–1928: Modernes Kunstgewerbe und sein Weg. Vienna, 1929. Eisenman +104

Giacomo Balla. *Il vestito antineutrale: manifesto futurista*. Milan, 1914. Marinetti +M317 10

Ivo Pannaggi. Photograph of "Dessin pour un costume de l'Angoisse des Machines' de Vasari." 1926. YCAL MSS 101, Box 110, Folder 226

Ivo Pannaggi. Photograph of "Costume réalisé pour l'Angoisse des Machines' (de Vasari)." 1926. YCAL MSS 101, Box 110, Folder 226



Fortunato Depero. *Depero futurista: 1913–1927*. Milan, 1927. Eisenman Folio 2

Giacomo Balla. *Le vêtement masculin futuriste: manifeste*. Milan, 1914. Marinetti +M317 11

Patchwork

Jane Barker. *A Patch-work Screen for the Ladies*. London, 1723. 1971 8

Commonplace book. Probably Ireland, ca. 1815–20. Osborn fd5

Quilt squares. Early 20th century. Private collection

Rachel Field. *Polly Patchwork*. Garden City, N.Y., 1928. Za F458 928p

Laura Ingalls Wilder. *Little House on the Prairie*. Illustrated by Garth Williams. New York, 1953. Shirley 2614

L. Frank Baum. *The Patchwork Girl of Oz*. Chicago, ca. 1913. Za B327 913P [fig. 68]

Quilts

Christa Wolf. *Quilt Memories*. Germany, 1998. Yale University Art Gallery. The Allan Chasanoff, B.A. 1961, Book Art Collection, curated with Doug Beube. 2014.58.292

Wallpaper

Wallpaper wrappers. 1756–99. Gen MSS 1128

Vasilii Kamenskii. *Tango s korovami*. Moscow, 1914. 2010 945

The Journal of Design and Manufactures, vol. 1. London, 1849. Jk10 J826 [fig. 69 (detail)]

Charlotte Perkins Gilman. *The Yellow Wall Paper*. Boston, 1899. Za G421 899Y

Jeffrey & Co. Advertisement for artistic wallpapers. London, ca. 1900. Gen MSS 1386

Christine Longford. *Making Conversation*. London, 2009; reprinted 2015. 2017 418

Katherine Mansfield. *The Montana Stories*. London, 2001; reprinted 2014. 2017 417

Lace

Giovanni Ostaus. *La vera perfezione del disegno*. Venice, 1591. 1987 274

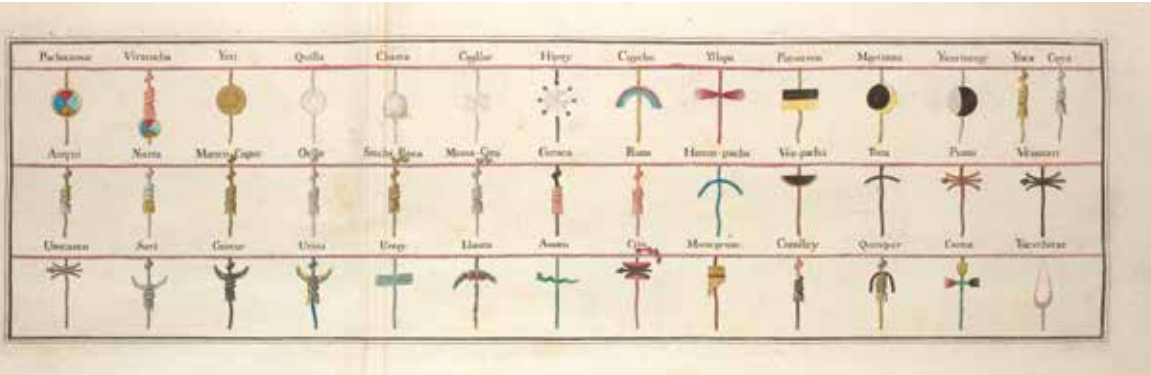
Elisabetta Catanea Parasole. *Studio delle virtuose dame*. Rome, 1597; facsimile reprint, London, 1884. Jkf74 18 597P 1

Cesare Vecellio. *Corona delle nobili, e virtuose donne*. Venice, 1592–1608. Jkf74 592Vb

Jacob Abbott. *The Florence Stories*. New York, ca. 1878–90. Shirley 1973 4

Archer M. Huntington. *The Lace Maker of Segovia*. New York, 1928. Za H920 928





Kate Evans. *Threads: From the Refugee Crisis*. London and Brooklyn, N.Y., 2017. 2017 +330

File lace tablecloth. Belgium(?), 19th or early 20th century. Collection of Katie Trumpener

Textile Trade & Economic Autonomy

Old textile (Sarasa). Gujarat, India, 13th–14th century. Yale University Art Gallery. Promised gift of Thomas Jaffe, B.A. 1971. ILE2014.8.32

Daniel Defoe. *A Brief State of the Question between the Printed and Painted Calicoes and the Woollen and Silk Manufacture*. London, 1719. NZ Z719de

Mahatma Gandhi. *The Wheel of Fortune*. Madras, 1922. Nc96 I3 922g

Margaret Bourke-White. *Halfway to Freedom*. New York, 1949. WIPA 105

Quipu

Mme de Graffigny. *Letters of a Peruvian Princess*. London, 1782. 1999 138

Raimondo di Sangro Sansevero. *Lettera apologetica*. 1750. Hfd29 67m [fig. 70]

Quipu. Central Andes, Central Coast, possibly Inca, 1400–1600. Yale University Art Gallery. Hobart and Edward Small Moore Memorial Collection, Gift of Mrs. William H. Moore. 1937.4591

Antiquarianism, National Identity, & Ethnography

James Boswell. *Journal of the Tour to the Hebrides* manuscript page. 1773. Gen MSS 89, Box 40, Folder 970, Item 239

Sitting Bull's moccasins. United States, 19th century. WA MSS S-3019, Box 3 [fig. 71]

J. L. Hubbell. Trade card for Navajo blankets. ca. 1905. BrSide40 Zc16 H7 905jL

John K. Hillers. Photograph of Hopi man weaving. 1879. WA Photos Folio 30

Ann Salter. Embroidered map of the United Kingdom. ca. 1840s. Yale Center for British Art. Folio C 2016 2a

Alphabet of Different Nations, for Teaching Children to Read. Hartford, Conn., ca. 1830–42. Shirley 4898

Charles Avery Amsden. *Navaho Weaving*. Santa Ana, Calif., 1934. Zc16 N3 934am

Cotton

Stowe & Co. Letter to theater managers about booking traveling production of *Uncle Tom's Cabin*. Ottawa, Ontario, ca. 1890–97. BrSides Shirley 117

Champion Cotton Gin trade catalog. Philadelphia, 1871. UT2345 C4862

Frederick Law Olmsted. *The Cotton Kingdom: A Traveller's Observations on Cotton and Slavery in the American States*. New York, 1861. JWJ Za OL5 861c

Daniel Decatur Emmett. "Dixie, No. 3, or 'Dixie' War Song." Boston, ca. 1860. JWJ V4 Em6 D6

"Any holder but a slave holder" potholder. United States, ca. 1865. 2017 238

Harriet Beecher Stowe. *Uncle Tom's Cabin*. 1853. Engravings by William Thomas after drawings by George Thomas and T.R. Macquoid. Za St78 852Dd Copy 2

Card advertisement for Coats Black Thread. United States, ca. 1900. BrSides Box 2009 147

Howard Kester. *Revolt among the Sharecroppers*. New York, ca. 1936. JWJ Za K488 936r

Feminist Book Artists

Candace Hicks. *Common Threads*. Austin, Tex., 2010. Zac H529 C737 2010

Gertrude Stein. *Independent Embroidery* manuscript notebook. 1915. YCAL MSS 76, Box 28, Folder 578

Claire Van Vliet. "Tumbling Blocks for Pris and Bruce." Newark, Vt., 1996. Zab V3795 996T

Claire Van Vliet. *Aunt Sallie's Lament*. Text by Margaret Kaufman. West Burke, Vt., 1988. Zab V844 +988A

Jen Bervin. *Draft Notation*. New York, 2014. Zac B4633 D783 +2014

Gertrude Stein. Typescript carbon copy of "Independent Embroidery." ca. 1915. YCAL MSS 76, Box 28, Folder 579

Anni Albers. *On Weaving*. Middletown, Conn., 1965. Meriden Gravure 884

Lisa Auerbach. *Do Ask, Do Tell*. United States, 2011. Private collection

Rags/Stitches

The Whole Booke of Davids Psalmes. London, 1643. 2017 434

Mystical treatise. Italy, 1450–1500. Beinecke MS 771

Ionsonvs Virbivs, or, The memorie of Ben: Johnson. London, 1638. lh J738 Za638 Copy 1

Nicolas Desmarest. *Die papiermacher-Kunst in ihrem ganzen Umfang*. Leipzig, 1803. UTS1090 D47

The New London Cries. Baltimore, ca. 1840–42. Shirley 904 [fig. 72]

Elsa Beskow. *Pers nye klaer*. Stavanger, Norway, 1915. 2017 +306



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Cover

Jacquard weaving pattern (detail) from
Jules Laurent, notebook on theory,
France, 1855. Beinecke Rare Book &
Manuscript Library. Gen MSS 1092, Box 1

Endpapers

Alice B. Toklas, Bolero-style waistcoats
(details) made for Gertrude Stein.
YCAL MSS 76, Boxes 165 and 166

Section divider (pp. 10–11)

Pattern and fabric swatch from
E. Anselme, Jacquard weaving treatise,
France, 1872. Beinecke Rare Book &
Manuscript Library. Gen MSS 1092, Box 16

Section divider (pp. 64–65)

Pattern and fabric swatch from a
Jacquard weaving treatise, France, 1907.
Beinecke Rare Book & Manuscript
Library. Gen MSS 1092, Box 18

Yale



Yale



Text & Textile

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