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## Filling in Quilt History: A 16th-Century French Patchwork Banner

by Janine Janniere

*French scholar Janine Janniere, following a lead unearthed in her study of European, and particularly French, quilting has brought to light a description and documentation of an extremely important piece of early French patchwork. She presents here the history of the textile, a singular illumination in a half millenium period for which we have practically no data on quilts, quilting or patchwork in Europe.*

—Editors' Note

The history of early patchwork in Europe is very sketchy. Both surviving examples of early work and written references to it, are extremely rare.<sup>1</sup> The few literary references which have been found are very important in helping us understand the pre-18th century period. Some early quilt authors did search for quilt references through much early European literature, but found very little, an intriguing fact. Two early European references are cited regularly in quilt literature, the "Lai de Desire," quoted as a French poem of the 13th century, and Swift's description of Gulliver's clothes in *Gulliver's Travels*. More than five hundred years, however, separate these two references. After mentioning the verse in the "Lai," Averil Colby regretfully points out this gap: "no further mention is made in the lay and after this solitary contribution to the early "European" domestic tradition of patchwork, there is another gap in recorded reference for several hundred years. It is disappointing to find little early history of a social development of which there has been such a strong revival for more than two hundred years. Early references, because they are so few and so widely scattered, appear to be slightly out of focus and unreal."<sup>2</sup>

Intrigued by this first French reference and hoping the rest of the text might give us some clues to the context of French patchwork of that time, I decided to study the poem. Should it still be considered a reference to French patchwork

bedcovers? This is not really what resulted from my research.

This poem is part of a collection of anonymous Breton *lais* of the 12th and 13th centuries. A *lai* has been described as a literary composition in verse, containing fairy elements. These narrative tales were recited by itinerant Breton poets entertaining courtly society.<sup>3</sup> Most of these anonymous *lais* describe two distinct worlds; one is the mysterious and magical world inhabited by fairy creatures, the other is the real world, the life and environment of kings and noblemen, which was the traditional background of courtly literature. The action most often takes place in England.<sup>4</sup> The "Lai de Desire," which is the subject of our reference, is a tale set in Scotland. As a matter of fact, scholars have agreed that the author of the original manuscript (who wrote the poem in the Anglo-Norman dialect sometime between 1190 and 1208), given his precise knowledge of the geography and of the local legends of Scotland, most likely lived in England.<sup>5</sup> Desire is the long-awaited son of a noble and respected vassal of the King of Scotland. A young maid was sent by the fountain fay (fairy) of Calatir to lure Desire to her, and he falls in love with the fay. One day he is led to a leafy bower to meet his beloved. That is where the bed and the pieced cover appear.<sup>6</sup> The appliqué reference is less clear.

Though the bed was set in the fairy world, we may assume that even in works of fiction authors draw inspiration from their own experience. So perhaps we can project that this anonymous

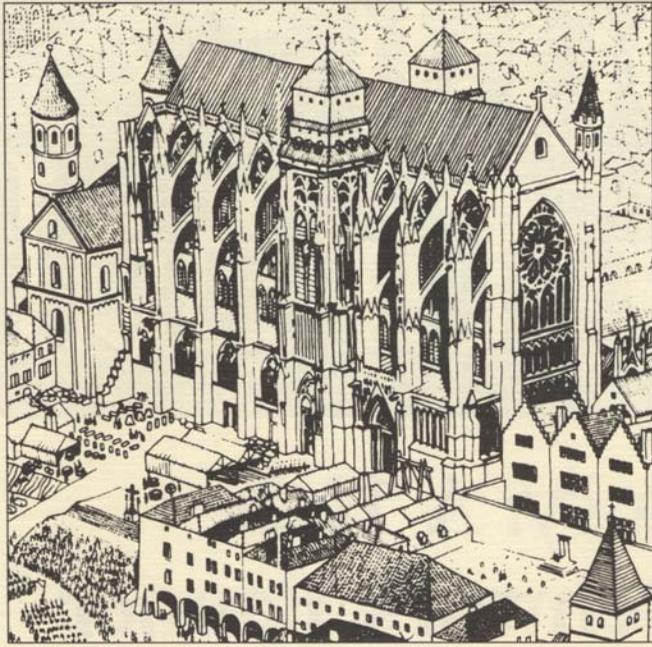
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*The Metz cathedral, where Philippe hung his banner. This view shows the cathedral as it was in 1476 (as perceived and drawn in 1987 by Jean-Louis Jolin and published in 15 siècles d'Architecture et d'Urbanisme autour de la cathédrale de Metz, P.E. Wagner and J.L. Jolin, Editions Serpenoise, Metz, 1987). Photography courtesy B.M. Metz.*

poet, living in England, had seen some patchwork bedcovers in the castles of Scotland.

The second quote, again from the British Isles, is precious to quilt historians because it actually includes the word "patchwork," and refers in the early 18th century to an existing English tradition which must have been quite widespread, given Swift's commonplace reference to it.<sup>1</sup>

Still, these very few words, both from works of fiction and more than five hundred years apart, are somewhat frustrating to quilt historians as they offer so little to study and interpret. They do, however, have a common British source which confirms most of the documentation studied so far on the history of patchwork in Europe.

What about France? While studying a late 19th century dictionary of furniture and decoration by an authority of the period, I found under the word "Mosaic," a section on what was called "mosaic fabric." I read that as early as the 15th century, it was fashionable to make rugs, quilts and cushion covers from several pieces of fabrics sewn together, looking like "what we call the Arlequin costume." These mosaics were called "oeuvres a l'aiguille" said Henry Havard, the author of the dictionary, and were included in the same category of needlework as "tapisseries d'entretailure" (applied work and embroidery made in the 15th and 16th centuries). As an example of these mosaics he quotes a passage from the 1507 memoirs of a French painter, Philippe de Vigneulles.<sup>8</sup> Unfortunately, as was often the practice then, Havard included no notes, references, or bibliography, giving us no way to check his assertions.

This was the beginning of an exciting period of research that went on for several months and led me to what can be considered the most complete written reference to early European patchwork thus far reported. This "discovery" falls

in the middle of, and thus bridges, the five hundred year gap mentioned earlier. And wonder of wonders, it is a direct account from the hand of the maker, a man who wrote his memoirs in the early 16th century.

In 1507, on April 25th (St. Mark's day), a fabric merchant proudly hung a needlework masterpiece in front of the cathedral in the main square of the city of Metz (in the northeast of France). He wrote an accompanying poem and a letter, addressed to the people of Metz, which he posted beside his masterpiece. It defied anyone to make a similar piece, and asked God and the Virgin Mary to protect his city. In the manuscript of his memoirs, he devotes four pages to this achievement and refers to it again in the major work for which he is mostly remembered, a chronicle of his city. I will attempt a nearly literal translation, in today's language, of the section relevant to quilt history for non-readers of French. (The original text is included in an appendix to this article.)<sup>9</sup>

*"In the year 1507, I, Philippe, made a piece of needlework the like of which had never been seen: it was a piece of cloth cut and sewn together, in which there were more than eight thousand pieces put and joined together, all on the bias and in wool, and it looked like a painting, it was so well done. In the center, there was the picture of Our Lady, Sainte Katerine on her right, Sainte Bairbe on her left. At the top were the coats of arms of the six Paraiges' of Metz,<sup>10</sup> and their names in Roman letters on each one. There were also the coats of arms of our Holy Father the Pope, of the Emperor on the right, and of the very Christian King on the left." Then, all around, there were the coats of arms of all the Lords of Metz, with several beautiful stitches of applied embroidery and braided in "noulx d'amour"<sup>12</sup> of various kinds, each one different. Above the picture of Our Lady, inscribed on the cloth itself in beautiful letters, there was the following prayer, (...)*

*And in the middle of the cloth, at the very bottom, were two men, dressed as in the old days, holding a shield in which was my seal in letters and around which was drawn the inscription: 'Philippe de Vigneulles made me.' And then, the date in letters and figures. And this piece was put and hung in front of the cathedral, on St. Marc's day, in the above year. Beside it, I put a poem that I, Philippe, wrote and composed and it said (...)*

(I will comment later on this poem of six stanzas of eight lines each.)

*Under these verses, (...) there was a long letter in prose, where I declared how and why this piece was made and that I, Philippe, offered to give ten gold coins to anyone who dared undertake such a piece or even half of it. I was willing to offer such a sum to anyone in Metz, in the duchy of Bair and of*

*The coats of arms of the six Paraisges of Metz, versions of which were included by Philippe on his banner, as recorded in his memoirs. (Drawing by Auguste Prost, c. 1850, etching B.M. Metz L111-65). Photograph courtesy B. M. Metz.*

Lorraine. And this poem, and this letter, and this piece were hung all day long on St. Marc's day of that year, in the Cathedral square, in the view of everyone and no one dared remove them or deposit a coin to take up the challenge."

He must have considered this piece a major achievement since he mentioned it again, but more briefly this time, in the final version of his chronicle, a few years later.<sup>13</sup> In the early history of patchwork, it is rare if not unique to find such a thorough, informative and descriptive testimony.

Who was Philippe de Vigneulles? Quite an interesting character, it seems. He was of peasant origin, born in June 1471 in a humble family of the village of Vigneulles,<sup>14</sup> near Metz. He was not able to have much schooling, and at the age of 12 went to work as an apprentice with a Metz draper. Then, his ambition and desire to learn encouraged him to leave his native region in spite of his young age and his lack of money, and to travel throughout Italy for five years. After returning to Metz he pursued his career as a draper and hosier and was very successful. By the end of his life, in 1528, he had become one of the richest people of Metz, a well-known and respected member of the bourgeoisie of his city.

Due to a severe illness in 1505, when he lost the use of his legs, he took up writing, to "pass the time," as he said.<sup>15</sup> Being an expert needleworker, during that period he also undertook the pieced and applique hanging he proudly showed to his fellow citizens in the spring of 1507.

He was the first person to write the chronicle of his city from its origin to 1527, and it is as a chronicler that he has often been referred to, even though, professionally, he remained always a merchant.<sup>16</sup>

I cannot draw here a complete picture of this complex and interesting character. Several noted scholars have studied his writings and life and I can refer the reader to that work." I will, however, draw from those studies what seems relevant to the making of his extraordinary piece of needlework.

Philippe was very proud to be a citizen of Metz, the "noble city" as he called it. In the foreword to his memoirs, he explained his intentions were to describe all the good and bad "adventures" that happened to him, as well as the events of the world around him, in France, in Europe, but mostly in his city. His chronicle is a very rich testimony of the daily life of the people of Metz, and he could be considered a social historian of his time. Some scholars have stressed that he commented on the events with little critical sense.<sup>18</sup> He never actually contested the social hierarchy or the political system of his era and showed great respect for the governing noble authorities of Metz. Mainly, he wanted to conform.<sup>19</sup>

In spite of his success and wealth, he never forgot he was a "simple merchant," and declined the offer of an official



position. Still, he had become one of the richest and most famous representatives of the growing "bourgeoisie commercante". He showed great ambition in his career, and a determination to excel in many areas. His needlework "performance" and the accompanying poem demonstrate his love of contests and his desire to be the best, as well as his definite sense of humor and his cheerfulness. Considering his poor education, it is quite remarkable to see all the talents he developed: he was an excellent needleworker, he could draw,<sup>20</sup> play music and, of course, was a dedicated writer for the last part of his life.

His hanging appears first as a symbol of his patriotism, of his respect for the official power and of his profound religious fervor. This was far from unusual. Jean-Paul Mas explains how the festive events and celebrations in the city were organized to encourage the patriotism of the citizens and how such happenings demonstrated the strength of the political system and the cohesiveness of the society." By exhibiting such a piece, Philippe demonstrated he was a good citizen and, at the same time, showed his joviality and his desire to be an entertainer for his fellow citizens. Charles Livingston wrote:

"He was proud of his trade and admired a well-made piece of work from both the aesthetic and technical point of view. He thus described complacently in his Journal (p. 154 ...) an extremely intricate cloth masterpiece that he exhibited in front of the cathedral in 1507. With his children, he liked to take part in theatrical and religious performances and in carnival processions. Sometimes, he himself organized and financed these events.""

The description of his needlework hanging is quite remarkable and helps the reader visualize the final piece.

As far as the sewing techniques are concerned, it is most probable he used piecework, appliqué and embroidery.

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Several questions remain: did the eight thousand pieces of cloth form a pieced background onto which the appliqué figures were sewn or were the appliqued figures themselves pieced? Does "joined together" mean pieced or applied? Different interpretations are possible.

The figures and letters had to be what has been called "applied embroidery," ornamented with several embroidery stitches. He himself used the word "entretailles" which, according to Henry Havard, was the 15th and 16th century term for applied embroidery, as I noted above. We are fortunate to be able to illustrate the coats of arms of the six "Paraiges" and their names, which he applied to his hanging.

The fabric was wool, cut on the bias. No padding or quilting is mentioned so we can assume this was a pictorial "top" with perhaps an added lining.

What about colors? Unfortunately, his description does not list any, but, in the third strophe of the poem, he used the word "bigaire." "Bigarre in modern French means a mixture of different shapes and colors. Arlequin wore what can be considered the epitomy of a "bigarre" costume. From the meaning of this word therefore, we can imagine his hanging was of at least several contrasted colors.

Although he wrote that no one had ever seen such a masterpiece, it is highly unlikely his hanging was one of a kind, however intricate it might have been. It could probably be compared to other work, such as the Swedish piece mentioned in note 1. It was perhaps a forerunner of the pieced and appliqué textiles made in Germany in the 18th century and illustrated in *History of the Patchwork Quilt*.<sup>23</sup>

From what Henry Havard said about "mosaic work" from the 15th to the 18th century, fabrics were manufactured to imitate pieced work and were also called "etoffe mosaïque."<sup>24</sup> As far as applied embroidery is concerned, he writes that at the end of the 15th and in the 16th century, during the luxurious festivities of the court, magnificent hangings such as this were made representing complete stories, with fifteen to twenty characters sometimes pictured.<sup>25</sup> He then quotes a number of inventories. The earliest in 1525 mentions a bed hanging in green velvet, ornated with applied gold, representing five stories from the *Bucolics* of Virgil, with embroidered letters and inscriptions. None of the inventories he quotes are as precise as Philippe's account. Perhaps Philippe wanted to show that a "simple merchant" could imitate the luxurious court textiles.

Beyond the description of the techniques used, I believe this reference is particularly interesting for what it reveals about the feelings and personality of the maker. The message is personal, direct, powerful and humorous. In his poem, after glorifying God and asking him to protect his city from all dangers, the last four strophes are witty and entertaining. He says, for example, to those who speak ill of him and envy his needlework, that he is ready to be cut to pieces if they

can make such a colorful ("bigaire") piece. He ends by saying he had better stop and rest for poetry is not his common practice and he prefers prose. The long letter he wrote explaining how and why he had made such a piece is unfortunately not reported in his memoirs.

Philippe's account has filled the gap observed by Averil Colby. His description and history should join Desire and Gulliver in future quilt history books as an essential reference. His contribution is another step toward a more comprehensive vision of the early history of European patchwork. I hope future work in this vast and largely untouched area of quilt research will uncover other testimonies.<sup>26</sup>

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### Endnotes

<sup>1</sup> One Swedish pieced and appliqué hanging from the early 15th century is at the Statens Historiska Museum in Stockholm: see *Gamla svenska lappacken* by Asa Wetters, Tidens förlag, 1993, p.10; and *The History of the Patchwork Quilt*, by Schnuppe von Gwinner, Schiffer, PA, 1988, p.57. The latter also mentions, on the same page, a Swedish pieced quilt from 1303, but unfortunately does not illustrate it.

<sup>2</sup> Averil Colby, *Patchwork*, Scribner's Sons, New York, 1982, p. 22.

<sup>3</sup> Prudence Mary O'Hara Tobin, *Les Lais Anonymes des XIIe et XIIIe siècles*, Droz, Geneva, from her Ph.D. dissertation presented at the Sorbonne in 1973, p.9 and 10.

<sup>4</sup> Ibid, p.73. It might be relevant to mention that, at the time, the Bretons of Armorique were closer culturally to their cousins, the insular Bretons, than to their neighbours, the French. This independent duchy was a subject of constant rivalry between the kingdoms of England and France and joined the latter officially only in 1532. At the end of the 12th century, it was under the rule of the Plantagenet dynasty, first Henri II and then Richard I. For comments on the Lais and on the cultural context of the time, see *Arthurian Literature in the Middle Ages*, edited by Roger Sherman Loomis, Oxford University Press, London, 1959, Chapter 6 : "The oral diffusion of the Arthurian Legend" by Loomis, p.52-63 ; and Chapter 11, "The Breton Lais," by E Hoepffner, p.112-121.

<sup>5</sup> Prudence Mary O'Hara Tobin, op. cit., p.52, 75, 76 and 165. The places identified in the Lai are the regions of Calatir (Calder), Murray and Lothian.

<sup>6</sup> Averil Colby (op. cit., p.22) made a slight mistake. Désiré is a young

**Self portrait of Philippe writing his chronicle in front of the fortress walls of Metz. He illustrated the frontispiece of his chronicle with this ink drawing in the early 16th century. (This manuscript, Ms 840, B. M. Metz, was destroyed during World War II). Photograph courtesy B. M. Metz.**

man, not a "mortal maid". The poem says,  
 "la coilte fu a eschekers  
 de deus pailles ben faiz e chers ..."

(O'Hara Tobin op. cit., p.175-176, lines 179/180)

In her glossary, Ms. Tobin says that the word "pailles" (used for the two sorts of cloth used in the bed cover) refers to a rich cloth made of gold or silk coming from Alexandria, p.392.

<sup>7</sup> I point out that he wrote "patchwork" and not "patchwork quilts". He does not tell us how this technique was used. Interestingly, two French translators made their own interpretations, choosing probably what was most familiar to their readers. A French-Canadian translation of 1961 (Vervier, Girard) says literally that Gulliver's clothes "looked like the pieced quilted bedcovers of various fabrics so dear to the English ladies ..."; Jacques Pons, for France, (Gallimard, 1965) chose to translate it as: "looked like a costume of Arlequin."

<sup>8</sup> Henry Havard, *Dictionnaire de l'ameublement et de la décoration depuis le 18e siècle jusqu'à nos jours*, Maison Quentin, Paris, n.d., 4 volumes, p.988-989. This dictionary is well-known among French textile scholars and curators, and is a "classic" in a decorative arts library.

<sup>9</sup> He finished writing his memoirs in 1522. The original 502-page manuscript is kept at the Bibliothèque Nationale, in Paris, under the title *Memoires de Philippe de Vigneulles, bourgeois de Metz. (1471-1522)* ref., N.A.F. 6720. His description is on folios 223, 224, 225 and 226. The only printed edition of his manuscript is: *Gedenkbuch des metzer bürgers Philippe von Vigneulles aus den Jahren 1471 bis 1522*, edited by Heinrich Michelant, Stuttgart, 1852. His description is on pages 154, 155 and 156.

<sup>10</sup> The "Paraiges" was a group of the major noble families of Metz who governed the city.

<sup>11</sup> He was referring to Maximilian I, Emperor of the Holy Roman Empire, and to Louis XII, King of France. Metz was torn between both but remained always French, at least through its language. According to some scholars, Philippe did not know German. Maryse Hasselmann, "Le Vocabulaire des réalités Messines dans la Chronique de Philippe de Vigneulles", Ph.D. Dissertation, University of Nancy II, 1982, p.6

<sup>12</sup> The literal translation of "noux d'amour" is "love knots." This term was not recorded in the 18th and 19th century embroidery reference books I have checked so far. I welcome any contribution from embroidery experts.

<sup>13</sup> *La Chronique de Philippe de Vigneulles*, ed. by Charles Bruneau, Metz : Société d'Histoire et d'Archéologie de la Lorraine, University of Nancy, 1933, vol.IV, p.47

<sup>14</sup> Hence his name, meaning "from Vigneulles", not to be confused with the "de" of noble descent. His parents were Jehen and Magui Gerard.

<sup>15</sup> In the prologue of his tales, he explains that, while waiting to recover (and even though he was a "simple merchant"), he started writing adventures that occurred in the "noble city" of Metz; *Les Cent Nouvelles Nouvelles*, Philippe de Vigneulles, ed. by Charles Livingston, Droz, Geneva, 1972, p.57, lines 10 and 22.

<sup>16</sup> Today a square in Metz bears his name. On the plate, underneath his name, one can read "Chroniqueur messin" (Metz chronicler): Maryse Hasselmann, op. cit., p.7.

<sup>17</sup> Among these, we can list Charles Bruneau, who edited the introduction to his chronicle in 1933 (op. cit.); Charles Livingston, an American University professor who studied his writings for over 30 years and whose widow donated the manuscript of his tales to the Library of Metz (op. cit.); Maryse Hasselmann, Professor at the Sorbonne, who wrote a Ph. D. on his Chronicle in 1982, op. cit.; Jean-Paul Mas who also wrote a Ph.D. on Philippe's writings, "L'oeuvre de Philippe de Vigneulles (Journal, Chronique, recueil de nouvelles): du vécu au récit," University of Clermont Ferrand II, 1988.

<sup>18</sup> Charles Livingston, op. cit., p.18.

<sup>19</sup> According to Jean-Paul Mas (op. cit.): conversation with the author, January 27, 1994. See also his dissertation p.276 and 277.

<sup>20</sup> He cannot be considered a French painter, as Henry Havard wrote in his Dictionary (op. cit.). He used to illustrate his writings with pen drawings such as the one pictured here.

<sup>21</sup> Jean-Paul Mas, op. cit., p.276-277.



<sup>22</sup> Charles Livingston, op.cit., Introduction, p.17

<sup>23</sup> Schnuppe von Gwinner, op. cit., p.59, 61, 62, 63

<sup>24</sup> Henry Havard, op. cit., p.988. Further research should be done to find other possible descriptions and illustrations of such textiles.

<sup>25</sup> Ibid, p.495.

<sup>26</sup> I wish to thank Mr. Pierre-Edouard Wagner, Head of the Media Library in Metz, for his extraordinary help in selecting the visuals and locating the original manuscript, as well as Ms. Fetouche, from the Manuscript Department of the Bibliothèque Nationale (French National Library).

### Appendix—From *Memoires de Philippe de Vigneulles, bourgeois de Metz (1471-1522)*

Item l'an après mil v.c et vij je Phelippe fis une pièce d'oeuvre à l'aiguille la non pareille que jamais on avoit veu: c'est assavoir que ce fut ung draps taillié et cousu ensemble; auquel draps y avoit plus de vij mil pièces de draps mises et jointes ensemble, toutes de biaux et alaine et sembloit à le veoir qu'il fut peint, tant estoit justement fait. Et y avoit à milieu l'imaige notre dame et sy avoit à destre et à senestre l'imaige ste Katerine et ste Bairbe. Item dessus y avoit les airmes des vj parages de Metz et les noms d'iceulx en lettre romaigne, mise sus chacun; item y avoit les airmes de notre st père le pape et les airmes de l'empereur à destre et du roy très cristien à senestre. En après estoient tout en l'autour les airmes de tous les seigneurs de Metz et avec ce y avoit plusieurs biaux traits entretailliés et entrelaissés à noulx d'amour en diverses sortes, que l'une ne ressembloit l'autre; et y avoit dessus l'imaige notre dame en escript en draps meisme et en belle lettre de forme, l'orexon cy après dite et en ceste forme ycy comme vous véez ycy aprez.

Veraigne humblement te daigne ne viegne,

O vierge pleye deffens que mort ma vie.

L'orexon devant dite vault autant à dire et se doit entendre ainsy:

O vierge souveraigne,

Humblement te suplie,

Deffens, que mort soudaigne

Ne viegne sus ma vie.

Et tout à mey lieu du dit draps tout au bout dessoubz furent faits deux bon-hommes habillés à la moude du temps passé, lesquels tenoient ung écusson là où estoit fait dedans le signet de quoy le dit Phelippe husoit en ses lettres; et y avoit en escript tout entour du dit écusson: Phelippe de Vigneulles m'ait fait. Et sy estoit le millier en lettres de chiffre, et fut ce dit draps mis et pousé et étendu devant la grande eglise de Metz le jour de la st Mairc, l'an dessus dit; après duquel fut mis ung taubleau lequell je Phelippe avoie escript et compouzé et disoit ainsy:

Gloire soit à la trinité,

A père, à fils et st esperit,

Et veullent gairde ceste cité

Et préserver de tout péril.

A photo of one page of the manuscript in which Philippe de Vigneulles discussed his banner. Although the text of his *Memoires* was published in the mid-19th century, this is the first publication of a photographic reproduction of his manuscript. (Ms N.A.F. 6720, folio 223, B. M. Metz). Photograph courtesy Bibliotheque Nationale, Paris.

Depuis le temps d'Adam périt  
Du mors qu'il fist dedans la pome,  
L'homme vit tousjours en péri  
Tant que mort le prent et assomme.

Je dis cecy tout à propos  
Pour nous vivant en grant dangier ;  
Muant aucuns sowant prepos  
L'ung tire avant, l'autre en airrier.  
Cil qui se mele d'aultruy jugier  
Doit premier estre bien congnoissant  
Et qu'il ne die chose en derrier  
Qu'il ne vousist dire per devant.

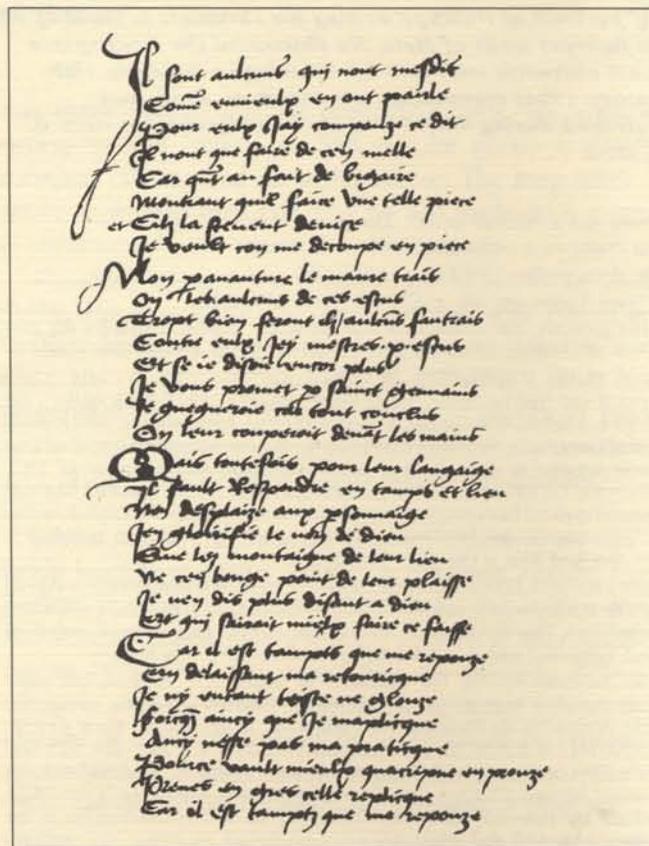
Ils sont aucuns qui nous mesdit,  
Comme envieux en ont pairlé;  
Pour eulx j'ai compousé ce dit  
Qu'ils n'ont que faire de s'en melé,  
Car quant au fait de bigaïré  
Montrant qu'il faice une telle pièce,  
Et s'ils la sevent deviser,  
Je veulx c'on me découpe en pièce.

Mon par aventure, le manre trais  
Ou les aucuns de ces escus,  
Trop bien feront-ils aucuns fautrais,  
Contre eulx je y mestrâi x escus ;  
Et se je disois encor plus,  
Je vous promet, par saint Germain,  
Je gaignerois, car tout conclus  
On leur couperoit devant les mains.

Mais toutefois pour leur langaige  
Il fault respondre en temps et lieu  
N'en desplaie aux personnages  
J'en gloirifie le nom de dieu.  
Que les montaignes de leur lieu  
Ne s'en bougent point de leur plaice,  
Je n'en dis plus disant à dieu,  
Et qui sairait mielx faire, ce faisse.

Car il est temps que me repouze  
En délaissant ma retouricque ;  
Je n'y entans teste ne glouze  
Fors que ainsy que je m'aplicque.  
Aussy n'est-ce pas ma pratique ;  
Pour ce vault mieulx qu'acripve en prouze.  
Prenes en gré celle réplique,  
Car il est temps que me repouze.

Item, dessoubz ces dits vers huictains et on dit taubliaux meisme y avoit une grande lestre en prose, où estoient plusieurs parolles en déclairant la manière et pourquoy ce dit draps avoit esté fait, et entre lesquelles parolles y avoit que je Phillippe dessus nommé me offrois et présantois à mectre x escus d'or en l'encontre de ung à tous ceulx qui ouseroient entreprendre de en faire ung pareil draps ou à moitié tant seulement. Et y avoit en la dite lettre que sans vouloir personne blaimer je me offrois à mectre la dite somme encontre tous ceulx de la cité de Mets, de la duchié de Bair et de Lorraine. Et fut le dit taubliaux où estoient les dites lettres pendant avec le dit draps tout le jour de st Marc, l'an dessus dit, en la plaice devant le moustier, à la weue d'ung chacun, sans ce que personne y mist la main pour le dépendre et pour y mectre ung escu contre x.



# The Quilt Journal

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