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Indian textiles in seventeenth- and eighteenth-century Denmark

Trade and the rise of a global consumer culture
Vol. II: Appendices

Vibe Maria Martens

Thesis submitted for assessment with a view to
obtaining the degree of Doctor of History and Civilization
of the European University Institute

Florence, 15 December 2017

European University Institute
Department of History and Civilization

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Department of History and Civilization - Doctoral Programme**

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A handwritten signature in black ink, appearing to read "Vibe Maria Martens", followed by a thin horizontal arrow pointing to the right.

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Appendix A: Glossary

This glossary presents all the terms of Indian piece good imports as founds in the archival material as well as a number of textile terms that occur throughout the various chapters on both re-export and production.

A number of books in both English and Danish as well as other sources have been consulted in the compilation of this glossary. A complete list of references can be found at the end of the glossary.

The fourth column, ‘category’ refers to English legislation of 1794, as presented by Nierstrasz, entitled ‘A collection of Statutes Concerning the Incorporation, Trade, and Commerce of the East India Company’. This document described which textiles were prohibited. See more in the list of references.

Name	Definition of the textile, where it can be found	Design & fibre	Category
Abatzi	N/A	Unknown	N/A
Adalies/Additives	Sangar writes (2): "Adatis were piecegoods supplied from Quasimbazar in Bengal. The terminology seems to be half-width (from Hindi "adna", half) ... It was a plain muslin of fine quality and was regarded as fine close struck cloth"	White	N/A
Alcatiner	N/A	N/A	N/A
Alias	N/A	Unknown	N/A
Allabully	A fine muslin, made in Bengal, also made from the Bengalese crop of cotton called phottie (Ray, 53). Hobson writes that it is a muslin of fine texture. Ashmore whites that it is a fine muslin of fine texture.	White, muslin	N/A
Allejars/allijars	Brun Juul vareleksikon "et slags ostindisk bomuldstøj i den hollandske handel" (13). The Spinning world: " cotton handkerchief, mostly striped blue and white or red and white, and sometimes checked (loom patterned). Made in South India. (409). Sangar (2-3): Alacha, called alleja by English merchants, where it was described as a silken cloth .. It was also termed Elatches... The Coromandel Elatches were made entirely from cotton. Irwin, quoted by Sangar, wrote that it was originally a striped cloth of mixed silk-and-cotton, commonly red and white, or blue and white, sometimes flowered and embellished with gold or silver thread. They were especially woven in Gujarat and in Maldia, and Quasimbazar in Bengal. According to the English factories, it was a cotton fabric made in Cambray, and Englishmen used to get coats made from of this cloth at Surat".	Coloured, printed or loom-patterned	N/A

Ambroah	N/A		Unknown	N/A
Amlipoh	N/A		Unknown	N/A
Anratty	N/A		Unknown	N/A
Andlia	N/A		Unknown	N/A
Armoisin	Silk	Silk (unknown)	Silk (unknown)	N/A
Atlask	Silk, damask weave?	Silk (unknown)	Silk (unknown)	N/A
Atohia Canys			Unknown	N/A
Audha	N/A	Described as a dyed cotton by Kriger (39). Textilnet.dk writes that it was a plain weave cotton, usually white and sometimes printed or painted, other dyed. Manufactured in different qualities in the East Indies. Imported in large quantities to Europe. The largest shares of the imported cloths were untreated (not dyed or printed) and were bleached and treated (printed etc.) in Europe (23 April 2014). Juul (1807) writes that baftas were white East Indian cottons, which was imported by the trading companies into Europe in large quantities. They were sold in Europe both as unbleached and bleached, for use in printing or painting, and a sizeable share are patterned in Europe. They came in a number of qualities, with several appellations, which are mostly given to indicate the lengths and widths of the pieces. Some were called: baftas jugdea, fine baftas jugdia, patna de hilze, white baftas patna, baftas narrow white, baftas broad white, baftas jugdia, patna de hilze, white baftas patna, baftas puday, callapati, baftas iuadea, chittebully and baftas champore. Baftas could also be coloured, and the term was also used for red, blue and black cotton textiles ('Baftas'). A similar explanation is seen in Rawerts book (1831, 'baftas'). The Spinning World: A generic term for white or piece-dyed cottons from Gujarat (especially Broach and Navsari), varying in quality from coarse to fine, the latter costing nearly twice the former. Baftas sent to Europe were usually white, but for the Asian markets they were commonly dyed red, blue or black. After the Gujarat famine of 1630, they became scarce and were imitated in many other parts of India, the term thus losing all local	Unknown	N/A
Baftas				White

	significance (409). Merchant warehouse (1699) noted that "baftis" was a calico, of which there are two sorts, one narrow and one wide, both around 18 yards in length. They are the strongest of any ordinary calico, and wear very well. Much worn in shirts and shifts. They are inclinable to yellow if not washed very well. The sort called bironpots commonly used for lining in breeches (4). Beckman writes that it is a coarse cloth (14).	
Baftaslas	A type of baftas, most likely	Unknown
Bajutapeaux	Wellington writes that bajutapaux is a term used in the African trade to describe a coarse cotton cloth with blue and white or red and white stripes (with ref. To ingate, 32. P. 215).	Unknown
Bandances	Later bandanas. A type of scarf or handkerchief, worn by Africans as a headpiece. In Europe their use may have been as a round-the-neck scarf laid around the shoulders and atop the chest. Wellington writes that bandannes is a tie dyed silk handkerchief (215)	Coloured, printed or loom-patterned
Bandazares	N/A	Unknown
Bazins/Bazyns	Beckman writes that is is a twill weave, related to bombazine, bombazin, and is one of the finest & most preferred" (14).	Unknown
Bedcovers	N/A	N/A
Bellesors ettoffes	N/A	White
Bengal Goods	Textiles produced in Bengal.	Unknown

Also spelled betilles and bethilles. Comes in varieties "finer", "yet finer" and "scarves". Definition according to Brun Juul: "A white woven cotton textile that resembles muslin. Originally imported from India, but later also manufactured in Europe. It comes in a great variety of qualities. The Indian bethilles comes from Nagapattinam, Pondicherry and Porto Novo [unknown which Porto Novo]" (Brun Juul 1807). Rawert mentions that the English copies of bethilles can be named book muslin, India book and soft book (Rawert, 1831). Textilnet links berilles with references to the textile "doreas" (textilnet.dk). Brun Juul also writes that musselin was named "bethilles". Merchants warehouse (1699) writes that betilles is a muslin, the strongest of all the muslins that come into England of an ordinary sort. Short variety is twenty yards, the long betilles is about 25 yards long, and both measure nearly an ell in width. Betilles Colconda only useful in women's attire, as they "wear very light and ill", and if used for men's attire, it easily becomes frayed and need to be starched by professional starchers. Oringal betilles is of a different nature, it is the second sort, and it is suitable for men's necks or cravats as it measures twelve yards in length. They are very good for cravats for ordinary tradesmen as they are "not only strong but also thick". It is usually the cheapest of the betilles muslins mentioned.	Betilles Cumun is also mentioned as a type of betilles muslin used by women, much as the first sort (p. 2-3). Also mentioned on p. 32 "oringal betilles". Beckman writes that betilles one of the "finest and most preferred" types of muslins (p. 14).	Pondicherry which comes in three kinds: coarser, very fine, bright. Red ones come from Bengal. Or, 2) Deccan name for muslins, sometimes dyed red, or striped or flowered with embroidery, much in demand in Europe as neckcloths. Or, 3) Plain white and dyed, base cloth for fine embroidery. Medium to superior quality, fashionwear, South India; or, 4) Plain, checked or figured fabric similar to an open texture swiss muslin (p. 215). Sangar writes that "beethilda" was a variety of cotton cloth that was famous throughout the seventeenth and eighteenth centuries, which was exported to Europe "in large quantities", and that it was the trade name for the calicoes made in Metchilipatnam [Masulipatnam?] and other places in Golconde. It comes from Portuguese, where "beatilha" means veiling. It was also a Deccan name for muslin that were dyed red, and striped and flowered with embroidery, which was used in Europe as neck-cloths. The EEC used it for making flags, as well as for presents for the King (6-7). See also doreas. When certain varieties of betilles/Berilles are mentioned, they are named after their place of production, i.e. Betilles de Madras, betilles from Madras.	White Unknown	N/A N/A
Bolanges	Betilles (or bethilles, betellees, berilles). Comes in the varieties "de Madras, de Origonga, de Tranquebaires & de Tanjour".	N/A		

Bombasin	Wellington: silk cloth, but also a cloth woven from cotton thread (p.215) Textilnet writes about "brauls" that it is a woven cotton textile, that come as blue-and white striped. Imported from the East Indies. Used for handkerchiefs/scarves and turbans. Both the Dutch and the Danish trading company ship them to Europe. They are also very much used in the trade on the African coast, where the inhabitants "use them for headwraps, or as cover over their turbans" (with reference to Juul). A very similar description can be found in Rawerts work (1831). Sangar writes that according to the Oxford dictionary, "brawls" was a blue and white cloth manufactured in India, and that the name probably derives from the Hindi word "biral" which means open in texture or fine. The broulis cloth was produced in both coarse and fine qualities, and was manufactured in Cambay. The Dutch also traded this in considerable numbers (7).	Silk or cotton N/A
Budebahr	A misspelling of pudlevår [pillow case]? Textilnet.dk writes that calico was a shared term for several different types of cotton textiles, which the European trading companies brought to Europe from India. They were usually in a plain weave pattern, of quality ranging from coarse, unbleached sack canvas to fine muslins, they consisted of both white, dyed, striped and printed cottons (From Bonniers store håndarbejdsleksikon, "calico"). Juul (1807) writes that calicoes are an English "cattun", a cotton textile which is woven like a "smooth nanking". It comes in the following qualities: Yard Wide, det grovere, Ell Wide, det finere og Fancy Calicoes, whose patterns variate according to fashion. It also comes in more coarser varieties which are sold in Africa, the West Indies and America. A large number are produced in and around Manchester. A similar explanation can be seen in Rawerts book (1831). Salmonsens writes in 1922 that calico are the cotton manufactured in the manufactures, often called calicot or kaliko, in France known as Indienne. It constitutes an important article of trade which makes up about 1/7 of all Europe's cotton imports used to produce calico (Salmonsens, "kattun") (textilnet.dk 23 April 2014). Ashmore also describes calico as a plain weave cotton cloth. Milburn names the following textiles as calicoes: byrampauts (white), baftaes, callipatties, chowtars, doosooties, doitties (white), dungarees, emmerties, gurrahs, ginghams (white), humhums, izzarees, laccowries, long cloths (white), mamoodies, moorees, sannoes, salampores, succatoons, percaulahs & putcahs (p. 268).	Unknown N/A
Calico	Wellington writes that calico is "inexpensive, brightly printed cotton cloth woven with carded yarns in a plain weave. Originally in plain weave, lightweight printed cotton of Indian origin. Similar to percale which has virtually replaced it in the market today. Early calicoes were beautiful, elaborate designs of animals. Later	Can be all types N/A

	calicoes were coarser fabrics. Derived from Calicut, where fabric first made painted and dyed or printed with wood blocks (p. 216). Sangar writes that "calico" was a cotton cloth, usually of "tolerable fine texture", and its name come from one place of manufacture, Calicut in Kerala (8).		
Calleporis	Callapati? Textilnet: Juul (1807, "callapatti") wrote that callapatti is a sort of baftas of various qualities, widths and lengths. It was brought to Europe via the Danish East Indian trade. A similar description can be found in Rawert's book (1831) (textilnet.dk 23 April 2014)	Unknown	N/A
Calleporis (indenlandske)	See calleporis. Indenlandske: domestic	Unknown	N/A
Callewappu/callevapper/Calevapores	Also comes in the variety "finer". Textilnet.dk describes "Callewappu/callevappe" by using (Juul 1807): Woven cotton textile that came in multiple varieties and qualities and could be either in a single colour, of striped or checked. Unknown weaving technique. It was produced in the East Indies. In the first half of the eighteenth century, Tranquebar is specifically mentioned as a main port of transit. Callevappe was used for aprons. Lorenzen wrote that in probates from the second half of the eighteenth century, several aprons made of callevappe are mentioned, and that these were typically red and white or blue and white (Lorenzen 1975, 100; textilnet.dk 23/4/2014). Irwin (1995) writes that "callywoypoose" was a cheap striped or chequered cloth, patterned in the loom. Probably bought only for the slave traders (26).	White OR Coloured, loom-patterned	N/A
Cambay	Wellington writes that cambaye is a strong, coarse East Indian cotton fabric resembling linen (p. 216). Possibly also referred to as a cambric.	Unknown	N/A
Canequins	"Kannekins" was a dyed cotton according to Kriger (39). Textilnet.dk writes that it is a cotton textile, plain weave, white, and produced in the East Indies. Juul (1807) writes that they are a white cotton cloth or cattun, which the French import from the East Indies and applies in the trade of the west coast of Africa. A similar description can be found in Rawert (1831) (textilnet.dk, 23 April 2014). Irwin writes that "cannikens, canequirms (Portuguese), candeques" was a cheap coarse calico, dyed blue and black. The apparently derives from "their shortness of dyeing". The material was probably synonymous with baftas. Chiefly woven in Broach and Navsari, and saleable in all the main Asian markets. The word rarely appears in records after 1650." Irwin includes examples of contemporary sources that mentions them (Irwin). Wellington also refers to Irwin, as well as describes "cannikens" as an East Indian bleached cotton fabric with reference to Wingate (216). Wellington also has an entry	Coloured, printed or loom-patterned	N/A

	for "kattequi/kateguis" which he describes as a blue cotton cloth from Surat (222). Sangar writes that "canekeen" comes from the Portuguese word "canequim", and that it was made from baftas. It was small pieces of cheap calico, usually dyed black or blue (8-9).	Unknown	N/A
Canvas [lærræd]	Canvas literally translates into canvas, but it also means "textile".	Unknown	N/A
Carpets	Carpets. The design, colouring, technique is unknown. May also have been carpets in the sense of covers used for seating arrangements, as seen in the Lyotard painting (Lyotard exhibition catalogue, 2015, 62-63).	Coloured, printed or loom-patterned	N/A
Carradaries/Carrydaries	Barrington sample suggests that they were loom-patterned, typically with blue and/or red narrow stripes. Beckman has an entry of "caladaris" which might be the same textile.	Coloured, printed or loom-patterned	N/A
Cartun (silke)	The Danish word for "cottons", but in some cases it refers to what was likely a cotton-and-silk mix.	Unknown	N/A
Cartuner	The Danish word for "cottons"	Unknown	N/A
Cassia	A type of muslin ("cassas"), according to Brun Juul (see entry for Musselin). The Spinning World: "cassa de bengale: Smooth, finely woven cotton cloth, woven in decca, Bengal and India" (412). Also mentioned with the entry of "cossaes" in Hobson-Johnson, as a type of piece good. Wellington writes that cassa (or cossaes etc.) is 1) a plain muslin, usually of good quality, and the ones sent to Europe was usually in a medium quality. From Dacca; or, 2) Plain white muslin, fine quality fashionwear of re-export trade. Bengal, Dacca, 17th-18th-centuries, or, 3) Soft fine east Indian cotton muslin made with slack twist yarn (217).	White, muslin	Coloured, printed or loom-patterned
Chansi	N/A	Unknown	N/A
Checaboechia	N/A	Unknown	N/A
Checks	Chequered cotton, likely pattern-woven	Coloured, printed or loom-patterned	N/A

	<p>Textilnet.dk writes of "chelas" that it is a cotton textile of unknown weave technique. Manufactured in the East Indies, comes in different qualities, sometimes with a check pattern. (Juul 1807) writes that it is an East Indian cotton textile, coming from Bengal amongst other places, as well as from Senegal in Africa. It comes in different qualities, and has names such as Chelles Jagernapour, Poplia & Chelles Paliacatte.</p> <p>Some have a chequered pattern. A similar explanation can be seen with Rawert, except he does not mention Senegal as a place of manufacture (Rawert 1831) (Textilnet.dk, 23 April 2014). Beckman describes chellos as having a chequered pattern ("rudrede og termede"), and as "one of the finest and most preferred" (14). Wellington writes that chelas/chellos etc. was 1) a cotton fabric, checked and different colours, coming from India (Surat); or 2) cotton handkerchief, usually striped white and blue; or; 3) Cheiloes, striped cotton fabric medium quality in West African trade from Gujarat. or 4) chillae, striped cotton fabric in blue and white from Bengal. Medium quality, export trade, 18th century; or; 5) Chelos, Plain weave, East Indian calico, shirting printed in checks and plait. He also quotes Irwin, who described it as a cheap cotton cloth, with red, blue or black stripes patterned on the loom, used in West Indian class trade [?] (217-218). Sangar adds Irwin's description as also applied in the second point of Wellington above (11). Sangar also writes that it could also be a cheap cotton fabrics with red, blue or black stripes manufactured in Sind (11).</p>	Coloured, printed or loom-patterned	N/A
Chellos	<p>Chercole? Textilnet.dk writes that it is a striped textile, a silk-and-cotton mix, of an unknown weave type. Manufactured in India. (Juul 1807) wrote that "chercole/chercone" is an Indian striped cotton-and-silk textile, which looks similar to the textile called chuquelas. The main difference between the two is that chercolee is striped and chuquelas is chequered (Juul 1807, 'Chercolee'). A very similar explanation can be found in Rawert's book (Rawert, 1831) (textilnet.dk, 23 April 2014). Merchants warehouse (1699) writes of "chercanneys" that it is another sort of Indian stuff, and it is chequered with a variety of colours such as red, yellow, blue and green. It wears very well in "any thing you shall think fit to use it for", as lining of bed, window curtains or morning gowns, or under petticoats. About ten yards to a piece, "and above [?] yard wide". It is also noted that the price of chercanneys has risen (7). Wellington writes that chercone is 1) a silk and cotton fabric; or, 2) mixed cotton and silk, striped with checks. Bengal. Or, 3) Striped or chequered cloth of mixed silk-and-cotton (218)</p>	Coloured, printed or loom-patterned	Cat. 4 prohibited. Cotton-and-silk

Cherederies	Textilnet.dk describes that it was a textile plain weave cotton textile, striped, and very similar to gingham. Imported from the East Indies. A particular type is called "Donacully" (textilnet.dk, 23 April 2014). Sangar writes that "charadaries" were striped or chequered woven cloth of mixed silk and cotton manufactured in North-East India (11). Could it be the same as carridaries?	Unknown	N/A	Cat. 4 prohibited.		
Chili	One should think this was chili, but the records list it as a textile. Wellington writes that it is a hecked cotton fabric from Bengal or a cheap checked cotton cloth from Madras (218).	Unknown	Unknown	Kriger describes it as a painted or printed cotton (39). Textilnet.dk writes that in the seventeenth and eighteenth centuries, chintz was printed or handpainted cotton textiles manufactured in India, especially for the European market, and brought to Europe by the trading companies. These textiles were unique in Europe, that revolutionised the fashion in dress and furnishings, and became an economic and technical challenge to the European textile industries and trade. The unique and desirable aspects of chintz was, in the beginning, was its colours (or dyes) which could sustain both washing, sunlight and wear without significantly fading. In Europe, only the method of printing linen with oily dyes had been known, whilst the Indians from "ancient times" had developed the techniques to "stain" or pattern finished, woven cotton with "true colours", the mordant and madder technique as well as the indigo reserve technique. Both could be done by using either a printing block or paintbrush. Juul (1807) wrote that chintz was a sort of English "sirts", to be had from the Manchester factories. There are two types, those that have a true madder-red base colour, and those who have a false, painted red colour. A similar description can be found in Rawert's book, but he added different quality assessments: 'Full Chints, whose ground colour is either true madder red, and half chintz, which has a false painted red dye. Also comes in varieties called Super Full; Common Full; Super black ground Chintses or Mosaics; Super brown ground Chintses; Super super light ground (white ground) Chintses' (Rawert 1831, 'Chints') (textilnet.dk, 23 April 2014).The Danish archives presents chintz in multiple varieties: of better quality red and white, blue and white, white and red blossomed, white and black, with miff-patrons (miff-patroner), red and white, violet, better violet with red background (bund). Chintz are "painted or printed and sometimes glazed cottons, originally from India, later in the eighteenth century imitated by European manufacturers as a mixed cotton-linen. Name possibly derived from the vernacular word chitta, "spotted cloth"" (Riello & Parthasarathi 2009, 412). Merchants warehouse (1699) writes that several sort of chintz. One sort is very fine, painted with very fine colours in all Indian figures, either of birds, beast or imagery, which	Coloured, printed	Cat. 4 prohibited
Chintz/Chitta						

	"if never washed too often, still retain its colours till they are worn to pieces". Chintz serunge is coarser, often with pretty flowers, and they are usually sold for gowns, petticoats and to make bed quilts. Another (unnamed) sort is best type for making "ordinary quilts" (7). Beckman writes that chintz comes in mostly bright colours, the English calls them calico, the French call them perses (14). Wellington writes that is 1) a painted or printed calico; or, 2) block printed, of medium to superior quality, for clothing and re-export trade in the 17th- and 18th centuries; or, 3) originally a glazed plain weave cotton fabric, generally woven with a handspun fine warp and coarser, slack twill filling, decorated with brilliantly patterns of flowers, stripe; or, 4) brilliant coloured and permanently dyed, lightweight but durable (p, 218). He also describes "chites, chits, chitties" etc. on page 218. Sangar writes the same explanation for chintz as seen elsewhere in terms of its etymological origins, but also adds that the Lahore chintz was the cheapest and coarsest of all other varieties. Chintz was used for a variety of purposes, in several places across the world (11-12).	N/A	
Chonka			
Choucas	Wellington describes ""chucklas/chuclaes" as 1) a striped silk and cotton fabric; or, 2) mixed cotton and silk fabric, striæd, fine quality fashionwear and re-export from Bengal (218).	Unknown	Cat. 4
Co(r)thonees (see corrots - the same?)	See also "corrots". Wellington describes "korathes/korrottes" etc. As either 1) a coarse cotton fabric from Surat used to to make big neckties, called Toques de Kambaye; or, 2) coarse East Indian calico (222).	Unknown	N/A
Coat of arms and flags	A flag. The Danish imports describes them as being purchased both by private buyers and as the "company flags".	Coloured, printed or loom-patterned	N/A
Corrots	Textilnet.dk writes that "corroot" was a textile woven from cotton thread, of an unknown weave type. Usually coarse, manufactured in the East Indies, Juul also mentioned that it was traded by the Dutch, and that the largest share were sold in the trade on the African coast. Comes in other qualities where it is given names such as lalia, tjokria, poplia etc. (Juul 1807, 'Corroot'; Rawert 1831, 'Bomuldstøi, Corroot') (textilnet.dk, 23 April 2014).	Unknown	N/A
Corsaris	N/A	Unknown	N/A
Cosidah	Wellington describes that "cussidah" is an East Indian muslin (218).	Unknown	N/A
Cotton yarn	Cotton yarn, either dyed, or undyed. In the database, the unit of measure is typically in lispond (1 lispond: 16 pund, i.e. approx. 8 kg).	Unknown	N/A

Cotton, weighed	Cotton fibres for spinning and manufacturing in Europe. In the database, this is usually listed by weight in the column for "pieces".	Not relevant	N/A
Coud	A measurement of length. Beckman describes it as a measurement presumably used in the East Indian cloths to describe width and length, also called cubito, cubido, covido (alen), cubitus. "Such an alen makes 2/3rds of a Amsterdam alen" (13)		N/A
Curwah	N/A	Unknown	N/A
Cuttenei	Wellington writes that "cuttanees" is either 1) cloth of silk and cotton in satin weave, striped or flowered; or, 2) plain white and striped cotton fabric, of superior to fine quality, from Bengal. Fashionwear and re-export trade of the seventeenth- and eighteenth centuries (219). Sangar writes that "cuttanee" cloth was a kind of satin, half cotton and half silk, it was manufactured in Bengal and Gujarat, and exported to England for making quilts (13).		Cat. 4. atflask cutteni
Cuuvetern	Chequered cotton? "Tern" means checks	Unknown	N/A
Dacca	Refers to the city of Dacca, which was a traditional centre for textile production. The records do not describe which textile this refers to, but it was produced in Dacca.	Not relevant	N/A
Damask	Silk. Merchants Warehouse (1699) describes it as a linen, except for the ones from the East Indies which is a silk that are used to make "fine beds and makes very rich gowns for ladies, and upper petticoats, it is a rich, strong silk and wears very well for an Indian silk, it is wrought with variety of colours, which is very fine, it is about half yard and nail wide, and contains about fifteen yards in each piece" (13-14). Sangar writes that the word "damask" derives from the town of Damascus, and that it was "a reversible fabric of linen, silk, cotton, or wool, woven in patterns", typically ornamented with figures of flowers and landscapes", and that it was manufactured in the south [of India] and imported by the Portuguese from there (14).	Silk (unknown)	N/A
Denim	Today the cotton fabric used to make jeans. According to Pascale Gorguet Ballesteros (Senior curator, Palais Galliera, Paris), the eighteenth-century denims were mostly brown (personal communication, 2015).	Cotton, coloured	N/A

	Merchants warehouse (1699) writes that there are several sorts of diaper. Some come from Holland, some are called Spanish, some from Hamburg and France. Also made into a diaper table cloth and napkins. "Wear very ill". Some of the diaper from Holland and Hamburg which have "wrought into very pretty figures" [embroidered?]	
Diaper	are also used to make petticoats, waistcoats or breeches for men. These are made on white ground using a brown thread to make the flower. Some diaper also come to England from Ireland and Scotland In addition, there we also diapers coming from the East Indies: It is called calico-diaper, "it is called so by reason it is made of cotton, as the calicoes are, and is wrought into little figures, there are several breadths and fineneſſ [fineness]". It wears well for ſeveral uses, and it is the moſt decent wear that any man or woman can wear for waistcoats or pettycoats (11-12). Sangar writes that diaper was a cloth textiles in South India, and that it was in conſtant demand by the EEIC, and that in England, it was used for napkins (15).	Silk (from the East Indies) N/A
Dimity	Merchants warehouse (1699) writes of dimity that dimity is an english manufacture, of which the strongest is the pillow fustian. Several further sorts are mentioned, as are their typical uses, but no mention of dimmities/dimity from India is made. Sangar writes of "dimity" was manufactured in various districts in Golconda, and that this cotton cloth was in great and regular demand in England (15).	Unknown (a type of fustian?, which could be called a bommesi or a manchester in Danish) N/A
Donghy	N/A	Unknown N/A
Doosoly/Dosoties	Hobſon-Johnſon: "Dosooties". Wellington writes that "dosooty" is a kind of cheap cotton cloth (220).	Cat. 3 calico white
Dorogesjes	N/A	Unknown N/A
Dosoties	See doosoly	Cat. 3 calico white

	A type of muslin, according to Juul (see entry for "musselin"). Under Juul's entry for "Doreas, Douras, Dourias" he wrote that they were East Indian netteduger [earlier a Danish word for nettle textiles, that later came to mean a type of muslin], or cottuner, which are typically brought home from Bengal by English, Danish, Dutch or French East Indiamen. English doreas are made up of three sorts: striped, chequered and embroidered, all which encompass several subspecies according to their fineness, width and lenght, which are different. The ones brought home on Danish ships also comes in different sorts, such as ordinary doreas which measure 5/16 to 1 3/8 alen in width and is either 21 to 22 or 12 to 13 alen long, fine embroideries with golden edging (of various lengths and widths), embroidered with different colours [he mentions several sort and their different lengths]. Different sorts also occue in the Dutch and French trade [which he also describes by lengths and names] (textilnet, 23 April 2014). Durias in the cargo of the ship Cron Princen af Dannemarck from 1762 are exceedingly valuable in comparison to many of the other textiles in this cargo. "Doreas" a fine muslin from Bengal, made from the Bengalese cotton crop called phottee (Ray, 53). Wellington writes that "doreas" is either 1) a muslin or white cotton cloth from Bengal, which is either coarse or fine and striped and checked; or, 2) striped or chequered fabric of mixed silk and cotton; or, 3) mixed cotton and silk, fine to superior quality. Fashionwear and re-export, from Bengal, in the seventeenth-to eighteenth centuries; or, 4) "doriah", which was a British-made plain weave, bleached cotton fabric with crammed warp satin weave stripe originally made and used in India (219-220). Sangar writes that "dorea" was usually a striped cloth, and originally a cotton cloth, but also made from silk later (15-16).	Cat. 1 but can then also have been embroidered	White	Unknown (woollen?)	N/A
East India Negro Cloth	Likely a brushed woollen (<i>opkradset</i>) if the variety of negro cloth in the Danish National Archives is to be taken into consideration	Merchants warehouse (1699) details that "elatonis" is an Indian silk, striped with a variety of colours. "Often with very modest colours, it is usually for gowns, and contains just the quantity for a woman's mantua, and wears very well" (14-15). Hobson-Jobson writes that elatches is used in a list of trade goods to describe "alleja" (13). Wellington writes that "elacha/elatches" is a striped cotton fabric from Sind. Warp in cotton or silk, and filling [weft] in cotton (220). Wellington also has an entry for a textile called "elatches" which is also a cotton-and-silk mix (220).	Unknown (a silk?)	Unknown (a silk?)	N/A
Elatsie (also called elatsie gingang on one occasion)	Chaudhuri: "From Bengal, Bihar, Odissa. Plain white. Medium quality, 13-18 yards long, 0.75 yards wide. General use, block printing in England, and re-export trade. Seventeenth to eighteenth century" (Chaudhuri, 504).	White	White	Cat. 3 calico white	
Emerties					

Flagdug	Called buntine in English, according to textilnet.dk. Originally a woollen, but later also made from cotton and silks (and even later, acrylics). Especially used for flags, but also for curtains.	Coloured N/A
Garsi (blue)	N/A	Unknown N/A
Gauze/gaz/gaze	<p>Wellington writes that it is 1) a silk cloth, very bright and light, which is either brocaded, plain or striped; or, 2) a light and transparent cloth from the eighteenth century, made of cotton and silk; or, 3 French term for gauze (220-221).</p> <p>Linen or cotton, woven in a stripe pattern. According to Riello & Parthasarathi, the important feature of the gingang textiles to traders was that they were woven with double-threaded warps and wefts, thus having a distinctive texture (Riello & Parthasarathi 2009, 413). Kriger writes that it is a cotton-and-silk, and only a full cotton textile if Coromandel gingham (39). The Spinning World: Linen or cotton, woven of dyed yarn, often in stripes or checks (OED). Derives from the Malay Ginggang meaning "striped". We don't know if the Coromandel ginghams were the same as the Bengal ginghams of mixed cotton and tussur silk, or whether they were entirely made of cotton. The important feature to traders was that they were woven with double-threaded warps and wefts, thus having a distinctive texture. They were also sent to the Malay archipelago and after 1640 to Europe. Size: approx 20 yards by 1 yard" (413). Merchant warehouse (1699) writes that gingham is a calico, of several uses, first for shirts and for shifts. One is double threaded both ways, the second type is only double threaded one way (22). Beckman writes that gingang is one of the finest and most preferred. Wellington writes that gingham is either 1) originally a cloth of mixed cotton and tussur silk. Latser imitated in pure cotton, with main distinguishing feature is usual texture of multiple-stranded warps and wefts; or, 2) plain white and dyed, medium quality, domestic and general use, from Bengal, re-export trade, seventeenth and eighteenth centuries; or, 3) mixed cotton and silk, striped, medium quality, fashionwear and re-export, Bengal, seventeenth and eighteenth centuries; or, 4) Medium or lightweight plain weave, yarn-dyed cotton fabric. Ginghams vary in quality. Madras ginghams made with fine yarns in fancy weaves (221). Sangar writes that gingham was a kind of "stuff", usually made from cotton yarn before dyed, but could also be a cotton mix textile. It was in regular demand by the English in the seventeenth and eighteenth centuries (18-19).</p>	Unknown N/A
Gingang	N/A	Coloured, pattern-woven OR white Cat. 4 and 3
Comitres	N/A	Unknown N/A

	Milburn (1813) mentions that of textiles from Bengal, "Gurrahs should always form one fourth of an investment of white goods", thereby indicating that Gorras or Gurrahs were a white cloth, or simply an undyed textile (46). The Spinning World: calls "garas" an ordinary cotton calico (413). Gorras also spelled "Guras" by Juul (1807), but he describes them as East Indian chintzes from Bengal and Madras, 36 alen long and 2 alen wide. Juul writes that "gerras/garras" are East Indian cottons or nettedduger, which are brought to Europe by the Dutch and French East Indian trade. Gerras from Houaly are 2 1/4 alen wide and 36 alen long, the ones from Cassaumbazaar are somewhat finer. Under Juul's entry for "gueras/gerras/gorras/geras" he describes it as a white, East Indian cotton, of which a share are used for printing, and another share for napkins and towels. They come in different sorts from Bengal and Surat [and are given different additional names based on where they are manufactured as well as their size]. Beckman writes it is from Bengal, and is one of the finest and most preferred. Wellington writes on "garas/garras/gurrahs/gurras" that they are either 1) a coarse white cotton fabric from Surat; or, 2) a plain cotton cloth which is comparatively coarse; or, 3) plain white coarse to medium quality. It is used for domestic purposes and general use, block printed in England, and for the re-export trade from Bengal, seventeenth- and eighteenth-centuries; or, 4) a coarse, handmade cotton fabric from India (220). He also mentions "guras" as a printed cloth from Bengal (221). Sangar writes that "gurrahs" could also be referred to as "gharas" (17).	White (occasionally may have been coloured, but rare)	N/A	Coloured, printed or loom-patterned	Cat. 4 (& 5)
Gorras	Irwin writes of "Guinea-Stuffs, Guinea-cloth: After Guinea, the name applied to part of the western coast of equatorial Africa, which was the main source of slaves sent to the West Indies. Guinea-stuffs was the generic term for a wide range of cheap, brightly-coloured Indian calicoes, mostly striped or chequered, and very popular with negroes. They were shipped first to London, where they were sold for re-export by the slave traders to Guinea and the West Indies. Not to be confused with gunnies" (Irwin, xx). Wellington writes that guinée was either 1) white cotton fabric, fine and coarse, from Pondicherry; or, 2) name given in Marseille to cloth sent to Guinea, or, 3) cheap brightly-coloured Indian calicoes, mostly striped or chequered, and applied in the slave trade; or, 4) plain dyed, checks and striped, coarse quality, West African and colonial trade, Guarat, seventeenth century; or, 5) French term used in the seventeenth and eighteenth centuries for cotton canvas in gray or dark blue colours, from India (221). Sangar writes that "guinea-stuffs" was a generic term applied to a wide range of cheap, brightly-coloured, mostly striped or chequered [textiles] which was "very popular with the negroes", and that the cloth was made in India, shipped to London, and from there sent to Guinea and the West Indies (19).				

Gulliador tørklæder	In the cargo of Cron Princen af Dannemarck from 1762, these are particularly valuable. The same cargo also list two sizes: one which is square, and the other which is not.	Coloured, printed	N/A
Gulvtæppe	Carpets. The design, colouring, technique is unknown. May also have been carpets in the sense of covers used for seating arrangements, as seen in the Lyotard painting: REF.	Unknown	N/A
Guzinas	Irwin: "Guzzees were an ordinary plain white calico, chiefly woven at Gokul in Muttra Dt". Wellington describe that guzee/guzees are either 1) an ordinary, plain white calico (from Irwin); or, 2) very poor kind of cotton cloth; or, 3) very coarse, plain weave cotton fabric from Bengal (221).	White	N/A
Habatzie	Hobson-Johnson: Habassies "used of cloth dyed in a sort of magenta colour" (707)	Coloured	Cat. 4
Halsklude	Neck cloths, or neckerchiefs, as seen in multiple contemporary paintings (Vigée le Brun, self portrait, 1794 (see exhibition catalogue, Elisabeth Louise Vigée Le Brun, 2015-2016), and Lyotard (Jean-Etienne Lyotard, 1702-1789, exhibition catalogue, Royal Academy of Arts, 2015) for example. It seems likely that these were also quite typically made from linen when used in Europe, but the best quality and more expensive ones were cotton neck cloths. The indication that they were white, in the main, comes from the multiple contemporary portraits where mainly men wear these types of neckerchiefs tied tightly around the neck (Danish examples include works of Eckersberg, Jens Juel, Kløcker etc. as also presented in the thesis).	White	N/A
Hammans, all types	Juul (1807) wrote that "haman" was a fine and densely woven East Indian cotton fabric, of which there are a number of types, which can have different names which denote the place where they come from as well as their fineness, width and length (Juul). Wellington writes on hamans/humas/humhums that it is either 1) a white cotton fabric, very fine and close knit, best are the Bengalois; or, 2) a plain cotton cloth of varying qualities of thick stout texture for out[er] garments; or, 3) an obsolete, strong, bleached East Indian cotton fabric (221). Sangar writes that "hamam" was a cloth of "thick, stout nature, the name itself from the Arabic "hamam", turkish bath. It was also known as humhum and was a well-known Bengal calico of superior quality (19-20).	White	N/A
Handkerchief/scarves (<i>tørklæder</i>)	Comes in multiple varieties: large checks, larger madras pattern, d'Ingres, even better, red and even better, red and single and red of better quality. See also "romals".	Coloured, printed	Cat. 4
Handkerchiefs (romals)	The Spinning World, on "romaul/rumal": small thin squares, woven of cotton or silk, usually decorated with painting, printing or embroidery. Made in India for use as	Coloured, printed	Cat. 4

	a covering or for wrapping gifts. They were traded on the Guinea Coast in the eighteenth century (417).		
Hummmuns Humpourins	Not the same as hammans, although this would appear likely (Wellington categories both "hammans" and "humhums" as the same type of textile (221). Merchant warehouse (1699) describes it as a calico, both fine and coarse, where the fine is generally used for "stitching and flowering", the coarse "is only proper for linnen" (22-23). Hobson-Jobson writes that hummuns is of a "thick, stout structure, worn as a wrapper in cold weather".	White	Cat. 3 calico white
Indienne	Indienne is used in French to describe cottons printed in Europe. Wellington writes that it is either 1) a cotton dressing robe; or, 2) a cloth made from silk and wool; or, 3) a cotton cloth (222).	Unknown	N/A
Izarees (de Ingeram)	Merchants warehouse (1699) mentions izarees in comparison to the calico called coureyes. Izarees is seven and half yards long in one piece, and can be hard to separate from the coureyes even if the latter tends to yellow more than izarees. Izarees is also double threaded (6). It is also mentioned as a calico, with double threads each way, and exactly eight yards long. "It is the strongest sort of all calico that is made, and is the finest that is made double threaded, it is extremely worn by the gentry for shifts, when to be gotten as it is strongest and dearest of calico, for it is the whitest of all calicoes". It is very scarce due to its "long service and great use" it has increased in price. Sangar writes that the term "izarees" comes from the Persian izars, which means trousers. The izaree gingham were used for trousers in England (20).	White	Presumably coloured No category
Japons	Hobson-Jobson writes that it is a loom-figures muslin. Taylor writes that it is "the most expensive production of the Dacca looms". Wellington writes that they are either 1) a muslin, brocaded in white or coloured silk or cotton thread, usually in a floral pattern. Sometimes woven like doreas [see durias]; or, 2) brocaded with white or coloured silk, luxury quality, fashionwear, Bengal, seventeenth and eighteenth centuries; or, 3) a group of costly, fine cotton muslins in elaborate woven design (222). Sangar writes that a muslin, brocaded in white or coloured silk or cotton, usually in a floral pattern, and that they were "sometimes mixed with cotton-and-silk in the manner of doreas" (20).	White	Cat. 1 but can then also have been embroideerd
Kammerdug	A textile from Japan, most likely	Unknown	N/A
Kipper	A European cloth, according to Juul (Juul, 1807) Kipper means twill, in the sense of the weave type.	Unknown	N/A

Kirremis/Kirmis	Often used to denote a scarf/handkerchief (tørklæde).	Coloured, printed	Cat. 4 romals/tørk læder
Kissersay	A type of twill say?	Unknown	Cat. 4
Lampasser	Juul (1807) writes that "lampas" are an East Indian silk cloth, which is brought to Europe as part of the Danish and Dutch East India trade. They are thick, strong and painted, and are mostly used for tapestries. The cloth is usually 1 1/6 alen wide, and between 26 and 27 alen long (Juul, 1807). Beckman also says that lampas is one of the "finest and most preferred" and it is a "coloured cloth". Wellington describes that "lampasses" is either 1) a cloth printed in India; or 2) "lampas" is a drapery and upholstery fabric similar to silk damask... Originally a printed silk fabric from the East Indies (222).	Coloured (silk)	N/A
Lansols	N/A	Unknown	N/A
Latula	N/A	Unknown	N/A
Leiden Say	Say is a woollen cloth (Kriger, 39)	Unknown	N/A
Lensoler	N/A	Unknown	N/A
Liminiias	A fine, striped cloth, Indian (Alpern, 7)	N/A	N/A
Linnet (fransk)	Linen (French)	Unknown	N/A
Long els/Longell/Longees	Merchants warehouse (1696) writes that longees "is another sort of Indian thing, made of the same stuff your Grabs Taffeties are". With a variety of colours, chequered, some has embroidery and embroidered flowers in the middle of the checks. Named after a herb. Ten yards in each piece. They are proper for use as "linen of beds and for window curtains". They wear only slightly, but they are much stiffened and feel fairly thick before washing or woen, but after that, they "are like a rag" (27-28). Merchants warehouse writes that a sort of long ells was also used for neck cloths for men, and that this sort comes from Holland and is made of cambric (31). Wellington writes of "loonghee" etc. that it is either 1) in French called pagne; or, 2) a plain weave Indian cotton fabric in white or dark blue or small checks with silk or gold border; or, 3) natural bleached or dyed cotton fabric used for loincloths; or, 4) a rich silk and cotton fabric made in India, which is sometimes interwoven with silk threads and embroidered (223).	Unknown	N/A

Longi	According to Wellington (quoting Wingate, 363), "longhee" can mean several different textiles, but was most commonly a form of cotton-and-silk fabric. One definition is "plain weave Indian cotton fabric in white or dark blue or small check with silk or gold border", and another "Rich silk and cotton fabric made in Indian, sometimes interwoven with silk threads and embroidery" (Wellington, 223). Sangar writes that "lungi" was a scarf or web of cloth to wrap around the body [in India], generally of a chequered pattern (23).	Unknown	Cat. 4
Luckery	N/A	Unknown	N/A
Lærred	Likely refers to a generic type of cotton. Certainly not wool in this context. Likely in a plain tabby weave. See also "canvas"	Unknown	N/A
Maderpak	N/A	Unknown	N/A
Malabars	Occasionally noted as malabars pano comprido.	Unknown	N/A
Mammale (large pantjes, Gā term)	"Mama li ne signifies mama, 'cloth' and ni le, 'large'" (Isert 1788/1992, 39, note 23).	Unknown	N/A
Mamudies/Mamodies	<p>Juul (1807) writes that "mamodoes/mamoudies" was a type of cambric, which was to be had especially via Smyrna, from Mecca, in pieces of 20 to 22 alen in length.</p> <p>Another type is a printed cotton or chintz, which comes from the East Indies and has the same name. The Danish Asiatic Company ships brings home several sorts of this fabric. The finest sorts comes in pieces sized 5/2 alen widths, and 20 alen in length, the coarser sorts around 1 alen in width, and 21 to 22 alen long, and the middling sort 6/4 alen wide and between 26 and 27 alen long. Wellington presents two references to Mamondis/Mahmud/Mamoudi: 1) hand woven Indian muslin and 2) General term for Indian calicoes (refs to Wingate, 372, in Wellington, 223). Sangar writes that "mahmoodi" was a superior kind of cotton cloth, and was a "praised, fine muslin" (23-24).</p>	White OR Coloured, printed	Most white?!
Manchester	Also called velveret. A type of fustian. Originally from Manchester, England. Merriam-Webster dictionary describes fustian as b) a class of cotton fabrics usually having a pile face and twill weave.	Usually coloured	N/A
Maquais	Textilnet writes that "marchais" was an East Indian cotton, of an unknown weave type, that was imported from Tranquebar (with reference to Juul, "marchais").	Unknown	N/A
Maragange	N/A	Unknown	N/A
Marchay	N/A	Unknown	N/A
Masulap	N/A	Unknown	N/A

Masulipatnam	<p>Wellington writes that it is a cotton cloth (224). In the Danish sources, it refers to the city Masulipatnam, today called Machilipatnam, which is situated in Andhra Pradesh, south of Pondicherry, on the Coromandel Coast.</p> <p>See also "mul mul/mulmuls". Some also listed in database from original name of malmolies. Auktionsregnskaber box 418HI for the ship Cronborg says "Molle molle or Serboeties" in one entry. Wellington writes that "mallemolles/malmaal/mollmol/mulmull" is either 1) a muslin or white cotton cloth very light and clear from Bengal; or, 2) a plain white muslin, fine to superfine, fashionwear and for re-export, from Bengal, seventeenth and eighteenth centuries; or, 3) in Hindi, malmaal means muslin. A fine muslin often embroidered with floral motifs; or, 4) original term for mull [likely what is called "moll" in many Danish contexts, including in the description of museum objects], derived from the Hindi and Persian term, malmaal (223). Sangar writes of "malmaal" that it was a generic term for muslins of various degrees of qualities (24).</p> <p>Molle Molle</p> <p>Wellington writes that morees was either 1) a cotton cloth of superior quality, used in chintz making; or, 2) plain white, base cloth for chintz, medium to fine quality (224).</p> <p>Morees</p> <p>Mouchoirs</p> <p>Wellington writes that the term means a handkerchief, usually of cotton cloth (224).</p> <p>Possibly the same as "molle molle". Ray writes that mulmuls were a fine muslin, made from the special Bengal cotton variety called phottie, or from other cotton varieties grown in Bengal such as barrabunga of Maldia or the nurma of both Malda and Burdwan. The best phottie was grown in the eastern neighbourhood of Dacca etc. (Ray, 53). Merchants warehouse (1696) also states that mulmuls is a sort of muslin used for many things in England. However, the mulmuls cannot at all be recommended, as not one "property in it that is praise worthy" (!). It is thin, generally frayed, wears extraordinarily ill, wears very yellow after being washed two or three times. They are commonly sold by hawksters and peddlars. Twenty yards per piece, one yard 1/8 broad (29-30).</p> <p>Mul Mul/Mulmuls</p> <p>Mupange</p>	Not relevant	N/A
		Coloured or white	N/A

	Comes in the varieties "maderpak" and "finer". The Spinning World describes "moree" as "one of the categories of stable cotton cloth woven on the Coromandel Coast. It was usually of a superior quality and much in demand in Europe as a substitute for linen cloth. It was also used for chintz making. The traditional centre of manufacture was Masulipatnam but later it was also woven in the Madras area. The usual dimensions were about 9 yards to 1 yard 8 inches" (415). How India Clothed the World, describe "murus" as "plain cotton cloths about 8 to 9 meters long and about 1.3 meters wide, with thread counts ranging from 70 to 90 threads per inch and sometimes as high as 130 threads per inch for very fine cloth" (439). Muhree was a cotton crop in Bengal, and its spun thread was famous for its softness and strength, and was used to weave guzzies (guzinas), gurrah (gorras), dimities as well as coarser muslins, according to Ray (Ray, 53). Merchants warehouse (1696) writes that morees is one of the most useful of the Indian goods: it is a calico, "extremely in use in drawing to work" [i.e. for printing/painting?] as well as for petticoats and waistcoats, stitching, quilting and embroidery. Comes in several fine sorts. It is not very strong, and does not wear as well as other calicos, and therefore it is primarily used for bed linens, bed curtains and window curtains. The text also states "I would advise no one to use them for shifts or shirts, as at this time many do, for they wear like dirt in comparison to the double threaded" (29). Sangar writes of "muris/morees" that it was a mulberry coloured cloth, of varying price and quality according to place of manufacture, in great demand in England and imported by the EEIC, where it was used for as a "substitute for linen cloth and was also used for chintz-making" (25-26).	Murri	Cat. 3 calico white	White	Usually white	N/A
Muslin	Wellington describes muslin as "a fine transparent curtain cloth" (224).	Juul (1807) writes that musselin (muslin) is a fine, East Indian cotton cloth from Bengal or the Coromandel Coast. It constitutes one of the most important commodities in the East Indian trade. Muslin encompasses several differently named textiles: mallemolles, toques, bethilles, doreas [see durias], cassas and many other, of which thousands of bales are sailed to Europe by the English and the Danes. Muslins are also manufactured especially in France and England, but it is not as fine and less so a good buy than the East Indian ones. Milburn writes that muslin types includes: Allaballies, addaties, belasore handkerchiefs, betellees, cossas, chundraconnas, doreas (white or gold), jamdamnees, mulmuls, nainsooks, seerahaud connas, seerbettees, seerbands, surshauds, sublooms, terrindams, tanjebs & tartorees (268).	Musselin	Several categories, also by name	White	

Nankeen/Nanquin	the Spinning world: produced in regions near Nanjing in the Yangtzi River delta, by 1780 also manufactured in Lancaster. A plain natural-coloured cloth used for pockets, stockings, and items of clothing which needed a heard. wearing fabric, as well as for the sails of ships. Measured 16 yards in length, and 1 yard in width (415). In one primary source, ostindiske toldladninger 1705-1810 (?) there is also listed a bengal nanquin. Rawert, in his description of the different cotton plants and fibres writes that nanquin was made using the very yellow cotton type, i.e. G. Religiosum which grew both in India and China (Rawert, Varelexikon, 98). Wellington writes that it is either 1) a cotton stuff of brownish, yellow tinge; or, 2) an obsolete, firm textured, durable cotton from China; or, 3) silk fabric made in Nankin (224).	Cat. 1 but can then also have been embroidere d	White (unbleached)
Hobson-Johnson: Etymological meaning "Pleasure of the eye". A fine sort of white calico. According to Forbes-Watson nansook was used for neckerchiefs (708). Ray writes that nyansook were a fine muslin from Bengal, made from the Bengalese cotton crop called phottee, or from other cotton varieties grown in Bengal such as barrabunga of Malda or the nurma of both Malda and Burdwan (Ray, 53). Wellington writes that "nainsook" etc. is either a 1) plain cotton cloth of superior quality used for neckerchiefs, could be a muslin or a silk cloth; or, 2) a plain white muslin, superfine to luxury quality, used for fashionwear, from Bengal, eighteenth century; or, 3) a soft, lightweight plain weave cotton fabric, which was produced like longcloth (224). Sangar writes of "nainsukh" that in Hindi it means "pleasure of the eye". It was a plain cotton cloth of superior quality that was used for handkerchiefs. Taylor, quoted by Sangar, wrote that it was "a thick muslin, apparently identical with the tunsook". A silk also made up a later imitation of the cotton cloth nansook (26).		Cat. 1 but can then also have been embroidere d	White
Napkin goods	A table cloth or napkins (in plural).	Unknown	N/A
Natkjole	Literally translates into "night dress" but also refer to an informal dress for women, especially in the middle of the eighteenth century.	Unknown	N/A
Naturaams	N/A	Unknown	N/A
Neganepeaux	Wellington writes that it is a striped, medium quality cloth, often used in the West African trade. Made in Gujarat, eighteenth century (224).	Unknown	Cat. 4

	<p>Itwin describes "Nickanees" as a cheap striped calico, patterned in the loom. Bought mainly for the slave markets, and woven in Broach and Baroda. Nickanees may be the same as modern nakhunas, described by Watt as having "the warp white and the weft striped in various colours". According to Kriger, nickanees was a loom-patterned striped cloth. The Spinning World: nickanee, nickanee, or ninquinias: low-priced striped cotton cloth, loom patterned. It was produced in Western India and bought by British merchants mainly for the Guinea trade (415). Wellington writes that it is 1) a bast cloth mixed with silk from India with silk from India; or, 2) a striped cloth of mixed tussur silk and cotton, sometimes flowered, which was much exported to Europe; or, 3) mixed cotton and silk, striped, medium to superior quality, used for clothing and in the re-export trade, from Bengal, seventeenth and eighteenth century; or 4) "nilla", a fabri mad eof mixture of silk and bast fiber in the East Indies (224). Sangar writes that "nickanees" was a striped calico, popular both in South India and England (26-27).</p>	Nicanees	Coloured, loom-patterned	Cat. 4 & 5
Hobson-Johnson:	"Some kind of blue cloth" (708). Merchants warehouse (1696) writes of "nilleys" that it is an Indian thing, of which there are two sorts, one which is striped and the other plain. They come from the Bay of Bengal. They are half yard half quarter broad and ten yards long per piece. This fabric is commonly "falsified" by the Indians, and makes the length shorter "than it used to be". It is much used for gowns and petticoats, but does shrink unreasonably when used in dress. They have very fine stripes. The plain sort is generally for dyeing. Those dyes are useful for linings of men and women's cloths, but the shrinking is a serious issue. There is also a variety plain, mixed colours in one sort which is very "proper for mantuas for women, and of late years hath been much used by Gentry" (30-31).	Nilly/millas	Coloured, printed or loom-patterned	Cat. 4
Nitty	Same as "nilly/millas"	N/A	Coloured, printed or loom-patterned	Cat. 4

Osnabrück/osnaburg

Palampore/palempore	Wellington writes that it is the same as salem pore, when quoting Yule-Burnell, 662 (224). Sangar writes that it is a chintz bed cover (27).		N/A
Paliacat	Paliacat was a city with a large textile production in India. The issue here is the same as described with "Dacca"	Not relevant	N/A
Pano canis	Cloth for camisole? Camisole also referred to a nightgown	Unknown	N/A
Pano canari camis	Comes in the variety "light", which may refer to them being bleached.	Unknown	N/A
Pano comprido	<p>In the Danish archives, pano comprido comes in multiple qualities, in which they are numbered, for example by 15 cals or 8 cals, which could indicate the thread density. Pano comprido comes from the Portuguese word for long cloth. Pano comprido may indicate a textile of both medium and very good quality, and may potentially refer to either linen, cotton, wool or silk fabrics. White? Brun Juul: Ostindiske bomuldstøjer, hvoraf det danske asiatiske kompani hjembringer forskellige sorter. The Danish newspaper, "Kiøbenhavns Kongelig Alene Priviligerede Adresse-Contoirs Efterretninger" (1759-1854) has three instances of sales of a textile by the name of "langcloth" (<i>lang</i> means long), and I believe this could be a later name for the earlier pano comprido types. The articles date to: 6 April 1825; 2 September 1830 and 4 August 1831. In the Ostindisk Kompanii (Danish East India Company) cargo list dated to 1672, pans comprido is also listed as "chinese canvas [læred]" (KB, Gl. Kgl. Sammlung no. 2820, 4o). Merchants warehouse (1696) details that amongst the goods coming from India is also long cloth, which "is the most useful that falls under this letter [the letter L]". It is usually 38 or 40 yards long, yard half quarter wide. It comes in two sorts, fine and coarse. The coarse is "only proper" for linnen of several things, whereas the fine is much used for shirts, shifts and "often for stitching for petticoats and waistcoats, both for men and women, as is both white and thick, though but single thread". Price is uncertain, "by reason of an extraordinary rise of Indian goods in general. The ones that come from the Indies is better, and sometimes dyed blue. The merchants warehouse also provides a way to assess quality of long cloth if damaged or stained: "if you see any stains on it, try it with your finger, and if it is damaged your finger will tear a hole in it with ease: you may try any sort of calicoes or linens the same way, where you see any stains in the cloth". The Indian long cloth often comes damaged. It also states that "you may know the English-dye from the Indian by the colours, for the Indian dye is much evener dyed than the English, for the English hath brown and dark spots on it" [whereas the Indian is often damaged] (26-27). Wellington writes that "longcloth" is either 1) white or blue cotton cloth from [the] Coromandel; or, 2) white shirting or Lancashire calico. The name might be a corruption from lungi or loonghes (223). Sangar writes that "longcloth"</p>	White (in the main)	Cat. 4 (longcloth blue) & 3: calicoes white

	was first applied to the "Indian cloth... exported to England, probably because it was made of length unusual in India", it was extremely popular in England and also imported by the Dutch (23).		
Pano negro	Cloth for enslaved or black cloth?	Unknown	N/A
Pano poriare	N/A	Unknown	N/A
Pano siale	N/A	Unknown	N/A
Pantjes	"Pantjes is a Dutch term for a waist, or loin, cloth. There were contemporary variants of the term, paan (Bosman 1705: 121) pankis (Rask 1754: <i>passim</i>). The term panties found in Isert and Monrad is the same as pantjes, because the i and j were interchangeable". Isert 1788/1992 (39, note 23)	Unknown	N/A
Parecaller	How India Clothed the World writes of "percalcos/percale" was a thin cotton cloth commonly known as Canbric muslin". The Spinning World writes of "parcals" that it was a closely woven cloth. It was a sort of fine white cambric. Its dimensions were 8 yards by 1 yard" (416). Merchants warehouse (1696) writes on "percalis" that it is a calico, which comes in two sorts, of which one is much like salem puris. Both sorts are "indifferently fine ... Both sorts are one yard half long, and if teh sleeve be taken out of the bredth, a piece will make three shirts". It is also used for stitching and quilting. They are eight yards long. If washed well, it is very white (33). Beckman describes it as one of the fines and most preferred. Wellington writes on "percale/percalles" etc. is either 1) a white cotton cloth, fine to coarse quality, from Pondicherry; or, 2) high grade plain white cloth, regular and durable, used to make chintz, usually bought red; or, 3) plain white, base cloth for chintz-making, coarse to fine quality, domestic and general use and for re-export, South India, seventeenth century; or, 4) plain weave, lightweight, piece dyed or printed cotton fabric, used for dresses (225). Sangar writes that "parkala" called percalla was a spangled cloth.	Cat. 3 calico white	
Patula	N/A	Unknown	N/A
Pavillon	Pavillon, a type of tent? Seen at the Fabric of India exhibition at the V & A in 2015/2016	Unknown	N/A
Perpetuanas	English woolens, according to Eltis & Jennings (942). Also quoted as wool by Kriger (39.) Perpetuanas also described as being called "long ells" in the eighteenth century, in Divitis (note 67, 170). Juil (1807) writes that it is a "woolen cloth, originally from England, now also produced in Germany and France". Perpetuanas may have originally been known as the eternal woolens (from perpetual)	Unknown	N/A
Perpetuaner DK	Danish perpetuaner	Unknown	N/A

Pinniask	"Peniascoes"? Sangar writes of "peniacoes" that it is a cotton-and-silk fabric of light colours, usually striped, and was made in North-East India (27).	Unknown	Peniascoes cat. 4
Pintados	Precursor for chintz, printed cottons but actually they were painted cottons (dyes and mordants applied by free hand). The Spinning World writes that "pintado" comes from Portuguese, and that it was "an Indian painted calico where the dyes and mordants were applied to the cloth freehand with a brush. Thus each painted design had the character of individual drawing with the human and sensous touch, instead of being limited to the repeat pattern imposed by the print block. Such cotton paintings were called either 'pintadoes' or 'chineties'. Whereas the former was applied to painted cottons, the latter term was used for both painted and printed.	Coloured, printed	A type fo chintz
Platillas	Juul (1807) writes that platillas was a smooth and flat linen, which is woven in several places across Germany, especially Silesia, Wählen and Bohemia, but also manufactured in Italy, Spain, France and America. It comes in multiple varieties, and is sized around 58 alen in length, and 1 1/2 alen in width. Wellington writes that it is a very white linen cloth (225).	Unknown	N/A
Possahe	N/A	Unknown	N/A
Printed bed hangings	Printed bed hanging, made from chintz, most likely.	Coloured, printed	Equivalent to chintz
Pudanny	N/A	Unknown	N/A
Punjams	A measurement of quality, for example a denomination of thread density? The words kals is also used, this seems to also have been a measure of quality. They are related, as stated in the Auktionsregnskaber pakke 418A for the ship Commercen (1797) where for a batch of pano comprido, it is stated that they were "8 kals or 16 punjams". According to Hobson-Jobson, "punjum" translates into "a collection". Punjum indicates quality, as it is used to give the amount of threads in the warp (708).	Unknown	N/A
Rensicoh	N/A	Unknown	N/A
Ribd de leur	Unknown weave type, but likely a ribbed fabric. Occurs in the production of the Royal Cotton Manufacture.	Unknown	N/A
Rolades	N/A	Unknown	N/A
Romals	Merchants warehouse (1696) writes that there are three sorts of romals: Silk romals, romals gurrah and cotton romals. The cotton is "by much the best" as they wear well, whereas the others do not (35). See also the two entries on "handkerchiefs". Ashmore writes that romals literally means "face-wipe". Wellington writes that rumals is handkerchief or head cover (225).	Coloured, printed	Cat. 4 romals/tørk læder

Royal ribd	Unknown weave type, but likely a ribbed fabric. Occurs in the production of the Royal Cotton Manufacture.		
Saen	<p>Salempore: Cotton, called staple cotton cloth, Irwin and Schwartz (quoted by Kriger, 39). Juul (1807) writes that it was a sort of East Indian cotton cloth or cattun, which was bought from various places in India, especially Bengal and the Coromandel, by the Dutch, English and Danish trading companies. It comes in various sorts, different in fineness, lengths and widths, which are determined by the name of where it comes from. On that basis, you get salempouris Houghly, Castamabajar, Valifor, Jagaernapor, Sadraspnam, Mannepaar and many more. How India Clothed the World: "Coromandel word for white cloth with red borders, its usual dimensions were 4 yards by 1 yard. Also spelled salempouris, salemporis. Comes in the variety "light". Riello & Roy adds that salempura (or spelled salampooray/salampuris) was "a broad cotton cloth produced in the Coromandel Coast, usually white or blue, between 14 and 16 meters long and about 1 meter wide, with thread counts ranging from 50 to 90 threads per inch. These cloths were among the most common cloths exported from South India by the English, Dutch and French companies during the seventeenth and eighteenth century" (Riello & Roy 2009, 440). Beckman also describes salempuris as one of the finest and most preferred (15). Wellington writes that it is either 1) a blue and white cloth from the Coromandel; or, 2) a stable cotton cloth from South India, which varied greatly in quality and price. Exported to Europe in large quantities; or, 3) a kind of chintz; or, 4) a plain white and blue dyed cloth, medium quality, clothing, re-export colonial trade, from South India, seventeenth to eighteenth centuries (225-226). Sangar lists "salampooray" under "quilts, and says that it was a calico from the Coromandel Coast, one calls it a sort of chintz. It was in great demand in England, and was also carried in large numbers by the Dutch (30-31).</p>	Unknown	N/A
Salempuris/salempores		White	white
Sallums/salooms	N/A	Unknown	N/A
Sanat	Possibly the same as "sannas", a misspelling.	Unknown	N/A
Sandre copies	Same as "coopies"?	Unknown	Cat. 4
Sannas/Sanna	Or "Sannoës". Merchants warehouse (1696) writes on "sannows" that is a sort of calico, but adds no further description (36). Wellington writes that sanas or sannoës is either 1) a white or blue cotton cloth, neither fine nor coarse, from Bengal; or, 2) plain cotton cloth of ordinary quality, much exported; or, 3) lightweight, bleached, or blue coloured cotton cloth exported to France in the seventeenth and eighteenth centuries, used for garments (226). Sangar writes of "sannu/sanno" was a kind of white cloth. Early versions may have been dyed with Turkey red, but it generally	Cat. 3 calico white & 4: prohibited goods	Cat. 3 calico white

	considered a piece-good, called sanas, which has been described as fine muslins produced in Balasor (32).		
Santipour	Likely also a geographical location, as with "Dacca".	Not relevant	N/A
Sastracudies/Sastracundies	A textile applied in the West African trade. No further explanation can be found.	Unknown	Cat. 4
Sattinet	Unknown textile type, but could have been a satin weave silk fabric. Manufactured by the Royal Cotton Manufacture.	Unknown	N/A
Seersuckers	Wellington writes that it is either 1) a an Indian cloth of silk and cotton, striped in silk, made like muslin; or, 2) striped fabric of silk and cotton; or, 3) a mixed cotton and silk, striped, medium to superior quality, for clothing and re-export, from Bengal, eighteenth century; or, 4) sirsake etc. is a term used in Bavaria for seersuckers (see zirsach) (226).	Unknown (striped)	N/A
Selasser/silasser	N/A	Unknown	N/A
Selaton	N/A	Unknown	N/A
Serbooties	Auktionsregnskaber box 418HI for the ship Cronborg says "Molle molle or Serbooties" in one entry. "Serbooties": A fine muslin, made in Bengal. Made from the Bengalese cotton crop called phottee, or from other cotton varieties grown in Bengal such as barrabunga of Malda or the nurma of both Malda and Burdwan (Ray, 53). Hobson-Johnson writes that it is used for turbans in India, and is a Dacca muslin ("seerbetties"). Wellington writes that it is either 1) a good quality, fine muslin, sometimes dyed red or blue; or, 2) a plain white muslin, of fine to superfine quality, for fashionwear and re-export, from Bengal, eighteenth century; or, 3) a fine muslin with gold selvage, made in India (226).	White	Cat. 1 but can then also have been embroidere d
Sercceans	N/A	Unknown	N/A
Serge	Wellington writes that serge/seryas/serijas/seares is either 1) a cheap strong calico, either plain or striped, used to make napkins, flags and sailcloth; or, 2) cotton twill, has a prominent twill [pattern?], used for linings; or, 3) a wool cloth (226).	Unknown	N/A
Setti	N/A	Unknown	N/A
Shirts [skjorter, men's]	Men's shirts	Unknown	N/A
Siambo	Commonly referring to a tørklæde/scarf	Coloured	Cat. 4 romals/tørk læder
Silesian cloth (linen?)	Linen produced in Silesia (Kriger, 39).	Unknown	N/A

Sirts	Chintz. In Danish, sirts is a printed cotton, which would be called a printed calico in English.	Unknown	N/A
Skirt (printed) [skjørt, skirt, for women]	Skirt or petticoat, for women.	Coloured Cat. 4, chintz	
Slaplagen	A linen fabric (Kriger, 39). ODS/Historic dictionary of the Danish language translates it directly to "soværlagen", which means sleep-sheet (ordnet.dk)	Unknown	N/A
Soesges	N/A	Unknown	N/A
Soot Romals	Romals commonly refer to handkerchiefs/scarves. Soot?	Coloured, printed Cat. 4 romals/tørk læder	
Soussis	N/A	Unknown	N/A
Stik tøj	N/A		
Stramburder	N/A	Unknown	N/A
Striped fabrics	Striped textiles.	Coloured, pattern- woven or printed Cat. 4 romals/tørk læder	
Stuffed bedcovers	A type of what we might call a quilt today (in English), stuffed.	Unknown	N/A
Suckerdon	In Danish also spelled "sukkerdun". According to textilnet.dk, it is called "succatoon" in English. Moths dictionary (ordnet.dk) writes that it is a fine and light "kattun lærred", ODS (ordbog over det danske sprog, ordnet.dk) also describes it as a soft, fine East Indian cotton textile, which is applied to make both curtains and dresses (textilnet.dk). It is likely a type of muslin, at least in the end of the eighteenth century/early nineteenth century, and was likely white, based on the sukkerdun wedding dress presented in the chapter on consumption in the thesis.	White N/A	
Sullon	N/A	Unknown	N/A
Sutty	N/A	Unknown	N/A
Table cloths (printed)	Printed table cloths.	Coloured, printed Cat. 4 (silk)	N/A
Taffesille	N/A	Unknown	Cat. 4

Taffeta/taffeta	In English these would be referred to as taffeta, a silk cloth. Also described as "de Cazimbaazar". Wellington writes on "taffeta" that it is 1) a silk cloth, very fine, strong, light, lustrous, from India. It can either be plain, striped in gold or silkver, checked or flowered, and it is also called calquire, arains, armoisios (see armoisin); or, 2) a silk cloth, very light and fine; or, 3) silk piece goods; or, 4) silk piece goods of fine quality, fashionwear and re-export, from Bengal, seventeenth and eighteenth centuries; or, 5) fabrics in plain weave, the term derived from Persian meaning taftah which means very fine, plain weave silk fabric; or, 6) taffeta foulards which is a silk neck-cloth (227).	Unknown	N/A
Tallow	N/A	Unknown	N/A
Tanjebs	A fine muslin, made in Bengal, also made from the Bengalese crop of cotton called phottee (Ray, 53). Taylor writes that tanjebs is a "tolerably fine muslin" ("tansjeeb"). Wellington writes that it is either 1) a muslin or white cotton cloth, plain or brocaded; or, 2) a plain cotton cloth, usually superior quality, sometimes embroidered with silk in chainstitch, used for petticoats and dress; or, 3) a plain white muslin, fine quality, fashionwear and re-export, from Bengal, seventeenth and eighteenth centuries; or, 4) a lightweight, plain weave, cotton fabric, embroidered or printed (227). Sangar writes of "tanzeb" (listed under quilts), that it means "body-adorning" and was a plain cotton cloth, usually of superior quality (35).	Unknown	Cat. 4
Tappy	A type of tabby weave?	Unknown	N/A
Taptenquinias	Juul (1807) writes of "tappisentis" that it is an East Indian cattun, probably from Surat, which come in many different sorts that have different colours, patterns, fineness, widths and lengths. Arrives through the East India Company trade to Europe. It is used in upholstery, for furniture and bed spreads, as well as for clothing. Sangar writes of "tapichindis" that it was usually painted and printed cloths made on the Coromandel Coast, and was traded extensively in the Bantam region by the English and Dutch (35).	Unknown	N/A
Tasculis	N/A	Unknown	N/A
Tepays	N/A	Unknown	Cat. 4
Terindam/Terrindam	A fine muslin, made in Bengal, also made from the Bengalese crop of cotton called phottee (Ray, 53). Hobson-Jobson details it as a muslin. Wellington writes that it is either 1) a plain muslin, usually of superior quality, from Dacca; or, 2) a plain muslin, fine to superior quality, for fashionwear or re-export, from Bengal, seventeenth and eighteenth century; or, 3) fine, East Indian cotton muslin (227). Sangar writes of "terrindams" (listed under quilts) that it was a Bengal muslin of superior quality, woven mainly in the Dacca district (36).	White	Cat. 1 but can then also have been embroidere d

Tikkre	N/A	Unknown	N/A
Tixet	Likely the same as what is called thickset in English. Thickset was a cotton fabric, printed, according to Chapman & Chassagne (3).	Unknown	N/A
Tom coffees	Merchants warehouse (1699) mentions coffees muslins of various widths. They were used for almost everything except cravats, for which they were too thick. The narrow sort of the same textile could however be used for cravats (6)	Unknown (likely coloured)	N/A
Topseils/tapseils	Juul (1807) writes that "tapsel/Topsel" is an sort of simple, blue, multi-coloured or striped cottons which the Europeans ship to Europe from Bengal and then sell on the coasts of Africa. Irwin: "Tapseils, topseiles, tafcilas etc: Persian tafcilah (?). A cheap striped cloth of mixes silk-cotton, patterned in the loom, much in demand by the slave traders, and also in the Malay archipelago. Woven in the Cambay-Ahmedabad area and Sind" (30). Wellington writes that it is either 1) a coarse striped cotton cloth, usually blue, from Bengal; or, 2) a striped, medium quality, used in the West African trade, from Gujarat, seventeenth and eighteenth centuries (227). Sangar writes of "tafsil" wasa striped stuff of mixed cotton and silk, and was a cheap cloth, patterned on the loom. It was woven in Gujarat, and it was shipped to England where it was very much liked by the customers (35).	Coloured, pattern-woven (silk & cotton)	Cat. 4 and Cat. 5
Tranquebar goods	Textiles produced in or around Tranquebar	Unknown	N/A
Tæklae	"Now teke, still used, especially for covering a corpse" (personal communication with Leone de Graft); (Isert, note 23, 39)	Unknown	N/A
Tørklaeder	See romals and handkerchief. A type of scarf and/or handkerchief	Coloured	Cat. 4 romals/tørk læder
Uddah	N/A. Place name?	Unknown	N/A
Ulmarah	N/A. Place name?	Unknown	N/A
Uttisal	Comes in the variety "finer".	Unknown	N/A
Zirsach	Most likely the same as an "indienne" type cotton called "cirsacs" (wiki, indienne). Moltke archive, book no. 86 details Zirsach as "or Madras gingang". Suggestions this may have been a cotton-and-silk mix fabric. Also once described as "zirsach gingang" in the Danish archives. Beckman also describes it as another one of the "finest and most preferred" and that it is a half cotton and half silk cloth, and is the same as what the Dutch calls "sersuckers".	Unknown	N/A

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Note that the glossary by Diller (1999) has not been added to the full list above, as it is rarely more descriptive than the other sources and therefore does not add additional information.

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Appendix B: Notes on the database

This appendix describes a number of decisions made in the process of constructing and entering data into the database. The archival materials that formed the basis of the data was not always constructed in the same way, and therefore, sometimes, it was necessary to enter information not given in the archive, as for example a specific date of an auction (i.e. day and month).

Regarding bale size, amount of pieces in a bale, bundle size & amount note the following:

In terms of the amount of textiles: most archives use the measurement bales (*baller*) or bundles (*bundter*) when describing amounts of textiles sold. On that basis, it is not always possible to ascertain which amount in pieces makes up a bale or a bundle. For example, the Moltke archive shows that varying amounts of pieces in one bale of for example pano comprido, did occur. Not by many pieces, at a maximum of five pieces out of 80 pieces per bale in total, but still some. Where possible to assess the total number of pieces this has of course been the amount entered into the database, but some of the earlier sources of imports/auctions, such as that of the Negotie-journals from the 1730s does not make it possible to assess the exact amount of numbers.¹ For these years the later standard amounts-per-bale and amounts-per-bundle have been used. This, for example is:

- a. Pano comprido 1 bale: in the Moltke archive, there is a description of ‘fine pano comprido’ of which 32 bales are sold to Frederik Holmsted. The 32 bales made up 320 pieces, i.e. 10 pieces per bale.²

Other sources, such as Prasannan Parthasarathi in *The Transition to a Colonial Economy: Weavers, Merchants and Kings in South India, 1720-1800* describes that most bales bought by the English in the period 1700-1720 consisted of 30 pieces per bale.³

Tirthankar Roy describes that a bale would typically have consisted of 20 pieces, although because of problems of obtaining the full reference, it is uncertain which period Roy is referring to:⁴

Giorgio Riello (personal communication, email, 26 August 2015) writes:

The problem of ‘bales’ is really impossible to solve. As you notice, some authors say 20 and others 30 (in fact in some cases it is also 15). And they are all right. In the sense that it seems to depend on the type of cloth that was traded. Long cloth, for instance, had rather long pieces (as the name suggests) and bales might have been of as few as 15 pieces. In other cases, as for instance for garras or Guinea cloth, 30 pieces are not an exaggeration. In conclusion, I do not have a definite answer for you. What is unclear is if these conventions change substantially over time. My sense is that they did not, but I might be wrong.

Regarding measurements of lengths and pieces

Printed chintzes and skirts also 1737: I have deleted various posts where numbers of this textiles/type of cloth has been listed only in corsi, a total of 27 and 19/20 corsi. At the bottom of the document, the amount

¹ Negotie-journal 1732-1840 1732 juli 31 A - 1737 marts 31; 563, Asiatiske Kompagni Afdelingen i København; 444. Rigsarkivet.

² A.G. Moltkes protokol solgte ladninger i Asiatiske Kompagni 1753-1757; D148, Danske Kancelli. Komm. ang. den Esmarckske arkivalevering; 232. Rigsarkivet.

³ Prasannan Parthasarathi, *The transition to a colonial economy weavers, merchants, and kings in South India, 1720-1800* (Cambridge; New York: Cambridge University Press, 2001), 77.

⁴ Tirthankar Roy, *Cloth and commerce: textiles in colonial India* (Walnut Creek, California: AltaMira Press, 1996), 146.

in corsi is equalled to 559 pieces at the total value of 1,461 Rd and 9 mark, and this is the entry that I have put into the database for the sake of clarity, even if the record also does show that there were some differences in price per corsi according to the different bales. However, to include the amount of pieces and a total amount, this was the best possible solution. A corsi equals approx. 20 pieces (depending on decimals) so this is how later entries have also been calculated, where no total amount in pieces have been listed in the records.

Regarding føringsgods, or, mariner portage goods, the amount of goods allowed for the mariner to buy for himself and sell when he arrives home in order to make a personal profit:

Where the lists show any record of føringsgods, they have been included in the database. Naturally, the amounts etc. presented of føringsgods in the database are far from complete, as it was a rarity rather than a common occurrence that they were registered by the Asiatic Company. Mostly, they occur when a crewmember has passed away, and his share of the føringsgods is sold as part of his estate. The positive side of this is that the føringsgods most likely definitely stayed within the kingdom, as I think it more likely that the large merchant houses sold it on as re-export, rather than these smaller quantities that did not necessarily have the same connections to foreign merchant houses or docks.

Regarding monetary units (both foreign and Danish):

In general, any half skilling and half mark units have been rounded down to the nearest full amount. This means that they have NOT been recalculated, as for example from half marks into skilling.

Regarding some of the amount inserted in the ‘skilling’ field: For the auction book no. 82, Moltke archive, 18 July 1753, some of the amounts in the auction for tørklæder/romals are not possible to insert, when for example the amount of skilling is listed as 1 mark, 10 ½ sk.⁵ For purchase no. 2 of tørklæder/romals, as that by Captain Gram.

Regarding individual cargoes:

Regarding the early cargoes of Ostindisk Kompagni: they do not have specific dates, but for example, the earliest one of 1672 is described as a dato from ‘august’, and thus the cargo has been listed as ‘1 august’ 1672. For the cargo of the following year of the Fotuna, dated to 17 September 1663, the cotton yarn is listed in the unit lispund (1 lispund equalled approx. 8 kg). In terms of where the cotton goods and other East Indian goods were sold, the list with ‘and many types of cottons’ that dates to an auction on 29 June 1691, lists the selling place as Børsen.⁶

The National Archives record of the return cargo of the ship Christianus Quintus in October 1699, through Ostindisk Kompagni, has been listed as date ‘1 October’, even if the document merely says October. The only goods listed here are the so-called Føringsgods, i.e. the goods that the crew were allowed to bring home themselves and sell on or use privately. The prices/values here seem extraordinary high, and appear to be per piece as the total amount for each person’s purchases has been added together at the bottom. These prices should be left out of any general calculations on price developments etc. as they likely sit in a different context

⁵ A.G. Moltkes protokol solgte ladninger i Asiatiske Kompagni 1753-1757; D148.

⁶ Farrago Miscellaneorum, in qva: a) Adskilligt om Island, Norge og de Nordiske Lande samt Anmærkninger til den norske Krønike. - b) Discursus historicus om de Engellænders og Nederlænders Sejlads udi Norden, paa Dansk. - c) De Augmundo [Øgmund Pálsson] Episcopo Skalholt. qvædam latine [partim ex Br. Sveinsson]. - d) Adskilligt om Grönland og Spitsbergen. - e) Aftegning af Castellet Dansborg i Ostindien samt H. Mads Rasmussens Reise-Beskrivelse til Ostindien 1623 etc. med Carga derfra af 1696, 1699 og 1700, samt Dori trykte Gratulationer til Christian Bielke, Berenth Andersen og Carsten Christens Richter 1672, 1675 og 1676, it. en Beskrivelse over Ostindien, og endelig Udtog af nogle Danske Ostindiske Skibs-Journaler. - f) Om de Danskes Sejlads paa Guinea og Vestindien: Gl. Kgl. Samling 2820.4o: 1674-1700.

and thus are not comparable. It should be noted that these entries also do include size information (in coud) but this has been left out, as half of it is ineligible due to the bad condition of the paper. In the same archive box, Ostindisk Kompagni, Diverse dokumenter box no. 206B, there is also another specification of imports from the ship Dronning Anna Sophia, but this is undated. There was one DAC ship of this name that made two journeys, one from 1721 – 1723 and the other from 1729-1730. One of the purchasers at this auction is listed as Etatsråd Thott, which most likely refers to Otto Thott, who was made etatsråd in 1730. On that basis, 1730 has been entered as the correct year for this data set in the database. Könneman is listed as commerceråd, Jacobi som justitsråd, Justitsråd Bing.

For the 1762 cargo of the Cron Princen af Dannemark, it is a bit of an odd list. It does not necessarily say that the goods specified in the database are those that actually came home with this particular ship, but they are definitely goods bought in India by the Danes intended for return cargo(es). Likewise, it is listed without a date other than the return year of 1762, so the date has been set to 1 September, which seems a likely time of year to have returned to Copenhagen. This archive box also contains lists of what was procured from which producer in India (later images, see folder) and these have not been included in the database. These should be added on their own separate piece of paper and added to the database with the same date as above (check original doc). At the back of the book contained in this archival box is an invoice that likely summarises all the previously described purchases made of cloths in India to be used on the return cargo of the Cron Princen af Dannemark, and it is these that will be entered into the database: 15 March 1762 (this is the date of set-off from India), there is no date for reception in Copenhagen. The prices in this record is NOT listed in Rigsdaler (or rix-dollars, as some call them) but rather in rupees. On the basis of the information on 1750s and 1760s currencies and their conversions as that provided by Furber (386) and Chaudhuri (471), at a very lax conversion because it is necessary to calculate in full numbers in order for it to make sense, 1 rupee equalled 2 English shilling and 6 English pence, and 1 rigsdaaler equals 4 English shilling and 6 English pence. On this basis, at the very lax calculation, in the database 1 rupee equals half a rigsdaaler. It is only the full amount that is entered for this cargo, and any half rigsdaaler has not been included, only the full, lowest amount based on the amount given in rupees has been entered. This cargo also includes a packet of samples ‘of various patterns’ at a value of 265 rupee/132 Rigsdaaler, but this has not been included into the database as it contains too little information for it to make sense. Note also that this cargo contains specific goods for the King (Frederik V). They have been entered into the database with the King Frederik V listed as purchaser. This can be presumed to be a very direct purchase. The value of the goods entered for this auction likely presents the purchase price and not the value they were sold at in Copenhagen.

Regarding the box no. 870, also of the ship named Cron Princen af Dannemark that was on tour 1765-1767, there are a number of lists from the archive that have been entered into the database and some that have not: Those who have been entered are the following: 10 august 1766 (the date of purchase in India, in Frederiksnagore to be exact), this is a smaller list with small quantities but as it states specific ‘packets’ of cloths, this can be presumed to be an exact list of the so-called return goods. Likewise also included in the database is the list of goods also mentioned by the packet dated to 22 July 1766 (for the same ship). The last bit of the archive that is entered into the database are the goods listed in the invoice dated to 8 February 1767, which also lists goods purchased in Frederiksnagore. Not included in the database are the ‘specification’ of the contracted return goods, the list which is dated to 8 November 1766, as this is merely a suggestion for goods to be purchased and in many ways seem quite close to the invoice dated to 8 February 1767 which HAS been included (as already stated). But it is worth noting that all the goods entered into the database from this archive and related to this ship, were purchased from Frederiksnagore (were there any from Tranquebar). The invoice lists both quality (x number of kals bonitet) and the supplier (‘leverandør’) and marks for each individual package (by number and/or letters). In the invoice there are a number of zirtzer/chintzes which have also been entered into the database: here, the numbers per unit are approximate as the lists includes a lot of ‘ditto’ where it is not entirely certain which amount per unit the ‘ditto’ refers to. The ditto has been based on the amount given in the previous/above unit, i.e. when one unit has been 4 pieces x 3, i.e. 12 pieces, (as in the very first

entry), the ‘1 ditto’ post below equals 4 pieces, making the total of these two posts at 16 pieces in total for these two entries. Considering the total amounts for x amount of pieces, this does not seem entirely incorrect, so this method of calculation has been used throughout all entries for chintz for this particular cargo/date. For the invoice dated to the 8 February 1767, the amounts are listed in rupees, as in the previously mentioned invoice, and hence here the same recalculation method has been used: i.e. 1 rupee equals half a rigsdaler, and only the full amount of rigsdaler has been entered into the database. Any recalculations that ends with any half rigsdalers have been reduced by that one half when entered into the database. For this same date entry, i.e. 8 February 1767, for example the posts for gorras are quite detailed but not marked with individual prices, and this has thus been entered as one single post in the database with the various additional information added re quality etc.

For the ship cargo of Greve Laurvig dated to 18 July 1727, the original document lists the textiles in ‘packets’. For lack of any further detail, the same amount of a ‘packet’ has been equal to that of a ‘balle’/bale as 10 pieces per packet. The only entry that has not been entered into the database from this cargo description is the listing of ‘1 packet of various goods’.

Providentia 1786: For this cargo, some details of the amount/price per unit may have been entered into the database wrongly. This is because the sign for mark and rigsdaler can easily be interchanged. At least until entries up until entry no. 25 in the auction catalogue (of 87 pieces of fine cassa luckipore bought by Pierre Peschier) this may be faulty, as it is from this page in the auction record that they start to use three different digits for the description of a unit price. Has been left as is, because some of them, it is clear, the notary merely switches around between the very similar signs for mark and rigsdaler so it is best left as it is. Sometimes the total amount is more reliable then, of course, but there is nothing to be done about that. The same cargo, Providentia, also shows that for some textiles the length does in fact vary even despite it being from the same place of production as is the case with for example the cassa sujahpore that varies considerably in length. Also for the Providentia cargo of 1786: The purchases listed under ‘unknown’ buyer is thus listed because the document refers to another auction where these specified goods were sold, and are thus not presented here with buyers, amounts (i.e. in terms of price) and this information is therefore not included. It was decided to include these records of sale as they clearly were sold, but neither detailed in this, nor any other document found in the archive.

For the textiles with the ship Grev Moltke dated to 18 January 1763, the cargo list is likely incomplete, as the ship was shipwrecked at some point during its journey and only some goods made their way back to Denmark. The full amount given in the original source is also in rupees, and the same calculation method as previously mentioned have been applied: i.e. 1 rupee is worth half a rigsdaler.

For the entries of the ship Johanne & Marie in 1794, there are several entries in the original material where some purchasers are listed in the margins but not connected to a sale. It is unclear why that is, and if this is because for example two merchants/companies bought large quantities together? In any case, each purchase has been noted in the database as belonging to that merchant/person to which it is most clearly indicated to. For the same auction, the merchant/person listed in the original source material as ‘de Coninck & Co.’ has been noted as ‘de Coninck and Rejersen’ in the database, for the sake of clarity. Throughout this source, the writing is often faded, so it is likely that many of the values/prices entered into the database are incorrect, simply because it is difficult to decipher. For this same cargo, the sale of the textile ‘Allabully’ of 200 pieces at the value of 1,400 Rd: into the database has been entered only the merchant listed on top of the list of buyers for this entry. There are a total of 11 different people/merchants/companies listed, so this entry is somewhat skewed.

For the entry of the ship ‘Cron-Princen’ dated to 1769, no specific date of an auction is provided, as the documents merely are lists of in- and out-goings for this ship’s account. I have thus chosen the date 4 January, as this is the date for which the majority of the textiles are listed for the account of ‘opperhoved’ Cazanova in

India. The material in this cargo is not entirely clear, as the numbers for what is credited to Cazanova, His Royal Majesty the King and the entries for the various mentioned textiles do not correspond, and thus all entries have been entered separately into the database, even if they in fact may somehow refer to the same textiles in the same cargo. The total price is not given, but merely the price per unit is given in Rigsdaler (and in rupees/pagodas). Thus no total price has been entered for these textiles of this cargo. For the ones where no price have been entered at all, the source informs that these goods are from Bengal, and that the price is unknown. The ones where a total price have been entered are based on numbers given elsewhere of these particular entries, where the amount used in the original document is in rupees, so as previously, the amount in Rd has been found by dividing the number in rupees by 0.5. When going through the document, it becomes clear that the same textiles are mentioned several times, and thus these second mentions of the textiles have not been entered separately (or, indeed, again) into the database.

The textiles dated to 18 October 1771: these may have all been sold to the king, but the purchaser has been listed as unknown in the database, as the source merely indicates that the textiles bore the mark of the king, which does not necessarily mean he was also the final purchaser. The total price per unit of textiles have been based on the original source and its inclusion of a price in ‘piasters’, where 474 piastres equalled 696 rigsdaler for all the textiles combined.

The cargo of the ship Bornholm on auction 18 august 1754 has listed all textiles by the bale, and not by the piece. For this cargo, the same calculation method as previously mentioned has been used (i.e. 1 bale of pano comprido equals 10 pieces).

The records concerning the return cargo of the ship ‘Dronning Caroline Mathilde’ lists the goods bought in India as well as a detailed list of the purchasers of various goods that were sold second-hand, but which also includes various ‘old’ Indian cotton textiles and ‘old’ garments made from Indian cottons. As this list is somewhat ambiguous, and only crew members appears as purchasers, the goods listed here have not been entered into the database. This document also holds information about bale sizes: i.e. 38 bales of gorras equals 2960 pieces (i.e. approx. 77 pieces on average per bale); gilliador tørklæder pf 4 bales equals 792 pieces (i.e. 198 or probably 200 pieces on average per bale) and 344 pieces of kiernis tærklæder equals 2 bales (i.e. 172 pieces per bale on average).

The cargo of the ship ‘Prøvesteen’ dated to 1804 16 June (as entered into the database) also can be used to determine bale sizes. This cargo likewise lists 1000 pieces of bandanoes/bandanaes as totalling 6 kister/chests as well as one siape romals chests equalling 200 pieces (i.e. on chest of bandanoes and tørklæder/romals were of the same body mass size).

The cargo of the ship ‘Kronprins Friderich’ dated to 8 September 1806 lists only the ‘bengalske lærrede’ by the bale. As in the recent cargo of the Prøvesteen, many bales equalled 100 pieces per bale, and thus this amount has been used here to estimate that one listing of 60 bales of Bengal cottons or ‘lærrede’ equalled 600 pieces, and this method has been used for all entries of this return cargo. The same has been done for all cargoes of the archive box no. 2052.⁷ Please note that most of (all?) the cotton textiles entered into the database from this archive are listed under the heading of ‘fragtgods’ and the purchaser which has been noted into the database is the same as the company/merchant who paid for the ship ad its freight, most likely.

The cargo of the Juliane dated to 9 October 1794 in the database also holds information about the bale/pieces per bale ratio (Tandah cassas: 33 bakes, 1650 pieces; i.e. 50 pieces per bale).

⁷ Kommercekollegiet, Ostindisk fags secretariat, series 370; 1795 – 1807, Oversigter over told af skibsladninger fra Ostindien, no. 2052.

The return cargo of the ship ‘Skiønheden’ is undated. The customs records dates to 1796, and so this is the year it has been entered as in the database, and the date chosen random to be 1 January to show that the date is unknown.

The cargo of the ship Kronprins Friderich dated in the database to 4 December 1797: the entry simply lists 431 bales of cotton, and this I have recalculated as being approx. 43,100 pieces, even if this is likely not very precise (i.e. one bale equals 100 pieces). The bale indication, however, likely signifies that this cargo held finished pieces of textiles, and not raw cotton (as then it would have been entered by weight). The same calculation has been made for the 53 bales of cotton goods, and 86 bales of cotton on board the ship Lisette, dated in the database to the 30 august 1796. The ship Lisette allegedly came from Isle de France but is still included in the database.

The same archive lists the cargo of the ship Den Lille Catharina/e, but this archive does not inform a date for when the ship returned. The only date that is given is when the tax records were recorded, and that is the year 1798. Therefore, in the database, the cargo of Den Lille Catharina is listed under the date of 1 January 1798. The same archive of the same ship also shows the goods brought back by the captain (a total of 12 bales tørklæder, 3 bales mamudies jalolpore, 1 bale chintz, 1 bale of blue cottons, 1 bale of red scarves, 1 package of cassa, 1 bag of cotton yarn, and one chest of muslins, scarves and cottons) has NOT been entered into the database as they do not contain piece indications. The record mentions several other people, including one by the name of James Dewar who also brings back a small number of textiles. These can be used for reference to the amount of goods brought back by individuals, but they have not been entered into the database to save time.

The date entered into the database for the goods of the ship ‘Roeskilde’ also does not list a date for return of the ship an/or the auction date. Therefore, the date of the customs declaration (6 October 1798) has been used in the database.⁸ The same document also holds further information on an unspecified amount of føringsgods, where the goods are listed by name but not by quantity, and thus the amounts listed as føringsgods are not the entirety.

The date entered into the database for the goods of the ship ‘Christianus Septimus’ (oversigter over told, no. 2052) also does not list a date for return of the ship an/or the auction date. Therefore, the date of the customs declaration (8 December 1798) has been used in the database. Not entered into the database for this ship is the føringsgods, which is not indicated by the piece, but rather by the chest. They also include a suitcase (kuffert) of palampores as sendingsgods (as well as some ostrich feathers which make a total of 93 pieces, but it is uncertain in which ratio!). This particular cargo lists a lot of new names for cottons. This likely is because they refer to only the original Indian name, since the shipper was a Tranquebar-based merchant company (i.e. Harrop & Stevenson).

The date entered into the database for the goods of the ship ‘Stavanger’ (oversigter over told, no. 2052) also does not list a date for return of the ship and/or the auction date. Therefore, the date of the customs declaration (22 May 1799) has been used in the database. Føringsgods for this cargo has not been entered into the database.

Føringsgods for the Ballona of 1797 has not been entered into the database as they do not list pieces, and merely use the name ‘East Indian wares’.

The date entered into the database for the goods of the ship ‘Fredensborg’ (oversigter over told, no. 2052) also does not list a date for return of the ship and/or the auction date. Therefore, the date of the customs declaration (9 July 1799) has been used in the database. Føringsgods (3 bales of tørklæder, 1 suitcase/kuffert of sannas, tørklæder og stykker) have not been entered into the database.

⁸ Oversigter over told af skibsladninger fra Ostindien, no. 2052.

The cargo of the Marianne (1795, 4 June) the goods listed as purchased by Duntzfelt & Co. in the database, are in the original source marked as part of the cargo ‘for’ Duntzfelt & Co., meaning that the merchant company paid for them and for shipping them home, with the view to sell them on in Copenhagen. The same is the case of the goods listed under the purchaser of Niels Ryberg (which is actually named Ryberg & Co, in the original source).

The date entered into the database for the goods of the ship ‘Johanne & Marie’ also does not list a date for return of the ship and/or the auction date. Therefore, the date of the customs declaration (11 July 1797) has been used in the database. Regarding amounts of pieces per chest: one chest equals 98 pieces of Durias in this record.

Norske Løve, 18 marts 1796: For the purchasers Black’s widow, Ryberg etc.: as suggest by similar documents, these merchant houses listed as buyers in the database were in fact consignment buyers. The unknown buyer was likely the company, which is sometimes also referred to as the ‘shipping company’ i.e. in Danish rederiet.

The date entered into the database for the goods of the ship ‘Eliza’ (oversigter over told, no. 2052) also does not list a date for return of the ship and/or the auction date. Therefore, the date of the customs declaration (19 September 1797) has been used in the database. This document also lists approximately 13 bales of various cottons, as well as some chests and boxes of other textiles including blue tørklæder and armoisiner as føringsgods. This has not been entered into the database.

The date entered into the database for the goods of the ship ‘Johanne’ also does not list a date for return of the ship and/or the auction date. Therefore, the date of the customs declaration (7 July 1801) has been used in the database.

For the cargo of the ship Sydermanland dated to 23 July 1755, pano comprido re. amounts was listed as ‘40 pieces per half-bale’. This amount has been used to assess amount of pieces of pano comprido entered into the database. This auction catalogue has a large amount of posts where it is not obvious who the purchaser was, if any, but the amounts were clearly still imported into Copenhagen, and so they have been entered under ‘unknown’ purchaser and unknown price etc. This is naturally a problematic thing to presume, but this particular auction catalogue is hand-written, and so it must be presumed that the notary would not have noted all the individually numbered bales if they had not been for sale. It seems likely that they may have been sold at a later auction, as there is evidence from other cargoes that one cargo’s content of textiles was rarely sold in its totality at one single auction. In the same cargo, salem puris are also indicated by bales of 80 pieces (full bales).

For the Moltke archive no. 94, there are entries of pano comprido only by the bale (for the ship Frederik & Louise, 13 September 1756). I have applied the same quantity per bale as previously mentioned for pano comprido: i.e. 10 pieces per bale as the basis for calculating the amount of pieces per bale. The entry of the ship Gehejmeråd Grev Moltke of 3 January 1785, the documents lists the amount of pieces in corsi. To specify the amount in pieces, I have used the entries from 1737 of corsi, which means that 1 corsi equals 20 pieces.

For the purpose of being able to separate two likely different auctions, set on the exact same date with no name for the ship, the Moltke archive no. 88 has NOT been entered under 23 July, but rather as under 15 July, as contemporary newspapers also suggests (even if the newspaper, unfortunately, do not provide a name for the ship whose cargo is being sold off).⁹

Regarding weighed, or raw, cotton

⁹ Kiøbenhavnske Post-Tidender, 14 July 1755:

http://www2.statsbiblioteket.dk/mediestream/avis/record/dom_aviser_page%3Auuid%3Aa00f66d6-3894-4177-9bfc-dacf95fa6473/query/sydermanland (accessed 14 November 2017).

The cotton, weighed, listed as part of the cargo of the ship Elizabeth on 8th August 1794 are, as the name indicates, either raw cotton or cotton yarn, and this the amount is NOT entered in pieces, but in total number of bales. It is listed that for the 205 bales and 11 bags, the weight is approx. 77000 pund.

The cotton, weighed listed in the auction of the Cronprinsesse Maria of 1794 are in bales, but are presumably unspun cotton. The numbers presented are therefore also in bales. The same is true for the Minerva auction of 1794, also.

For the cargo of Den Lille Cathrine, dated in the database to 28 March 1806: the weighed cotton ('cotton, weighed') is listed in lispund and should not be counted as pieces. All the entries of weighed cotton has not been included in the calculation of the aggregated total import of Indian cotton piece goods into Denmark.

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Appendix C: Incoming ships to Copenhagen carrying Indian goods, 1660-1806

Name of ship	Year of arrival to Copenhagen	Cargo auction value in total (in rigsdaler)	Stayed in the country (in rigsdaler)	Left the country (in rigsdaler)	Percentage, in value, of what left the country (likely re-export)	Notes
Færø	1670	Unknown	Unknown	Unknown	Unknown	
Havhesten	1671	Unknown	Unknown	Unknown	Unknown	
Mageløs	1672	Unknown	Unknown	Unknown	Unknown	
Fortuna	1673	Unknown	Unknown	Unknown	Unknown	
Phønix	1674	Unknown	Unknown	Unknown	Unknown	
Den Flyvende Ulv	1683	Unknown	Unknown	Unknown	Unknown	
Anthonetta/Antonella	1688	Unknown	Unknown	Unknown	Unknown	
Anthonetta	1690	Unknown	Unknown	Unknown	Unknown	
Den Flyvende Hjort	1691	Unknown	Unknown	Unknown	Unknown	
Charlotte Amalia	1693	Unknown	Unknown	Unknown	Unknown	
Christianus Quintus	1694	Unknown	Unknown	Unknown	Unknown	
Cron Printzen	1695	Unknown	Unknown	Unknown	Unknown	
Christianus Quintus	1696	Unknown	Unknown	Unknown	Unknown	
Cron Printzen	1697	Unknown	Unknown	Unknown	Unknown	
Christianus Quintus	1699	Unknown	Unknown	Unknown	Unknown	
Cron Printzen Fredrick	1699	Unknown	Unknown	Unknown	Unknown	
Charlotta Amalia	1699	Unknown	Unknown	Unknown	Unknown	
Christianus Quintus	1700	Unknown	Unknown	Unknown	Unknown	
Frederich Quartus	1701	Unknown	Unknown	Unknown	Unknown	
Kron Printzen	1702	Unknown	Unknown	Unknown	Unknown	
Sophia Hedewig	1703	Unknown	Unknown	Unknown	Unknown	
Fredericus Quartus	1703	Unknown	Unknown	Unknown	Unknown	
Kron Printzen	1704	Unknown	Unknown	Unknown	Unknown	
Fredericus Quartus	1705	Unknown	Unknown	Unknown	Unknown	
Princesse Sophia Hedewig	1705	Unknown	Unknown	Unknown	Unknown	
Kron Printzen	1706	Unknown	Unknown	Unknown	Unknown	

Norske Løve	1707	Unknown	Unknown	Unknown	Unknown	
Princesse Sophia Hedewig	1707	Unknown	Unknown	Unknown	Unknown	
Fredericus Quartus	1708	Unknown	Unknown	Unknown	Unknown	
Gyldenløve	1710	Unknown	Unknown	Unknown	Unknown	
Printz Wilhelm	1710	Unknown	Unknown	Unknown	Unknown	
Printz Jørgen	1711	Unknown	Unknown	Unknown	Unknown	
Fredericus Quartus	1711	Unknown	Unknown	Unknown	Unknown	
Dansborg	1713	Unknown	Unknown	Unknown	Unknown	
Fredericus Quartus	1715	Unknown	Unknown	Unknown	Unknown	
Salvator Mundi	1718	Unknown	Unknown	Unknown	Unknown	
Jomfru Susanna	1721	Unknown	Unknown	Unknown	Unknown	
Grev Laurvig	1722	Unknown	Unknown	Unknown	Unknown	
Dronning Anna Sophia	1724	Unknown	Unknown	Unknown	Unknown	
Grev Laurvig	1724	Unknown	Unknown	Unknown	Unknown	
Dronning Anna Sophia	1726	Unknown	Unknown	Unknown	Unknown	
Grev Laurvig	1727	Unknown	Unknown	Unknown	Unknown	
Grev Laurvig	1729	Unknown	Unknown	Unknown	Unknown	
Dronning Anna Sophia	1730	Unknown	Unknown	Unknown	Unknown	
Fredericus Quartus	1731	Unknown	Unknown	Unknown	Unknown	
Grev Laurvig	1733	Unknown	Unknown	Unknown	Unknown	
Wendela	1734	Unknown	Unknown	Unknown	Unknown	
Dronning Anna Sophia	1734	Unknown	Unknown	Unknown	Unknown	
Kronprindsen	1734	Unknown	Unknown	Unknown	Unknown	
Cron Prinzen	1734	Unknown	Unknown	Unknown	Unknown	
Friedrich Quartus	1735	190681	40888	149795	79%	
Greve Laurvig	1735	Unknown	Unknown	Unknown	Unknown	
Wendela	1735	Unknown	Unknown	Unknown	Unknown	
Cronprins Christian	1735	Unknown	Unknown	Unknown	Unknown	
Cron Prinzen	1736	212911	37141	175750	83%	
Frederich Quartus	1737					Shipwrecked, but returned to Denmark
Wendela	1737	196732	39209	157532	80%	Wendela shipwrecked on return journey from India c. 1738

Cronprins Christian	1738					
Cron Princen	1738	194123	81700	112423	58%	
Cron Prinzen	1740					
Prinsesse Lowise	1740	343067	97464	245603	72%	
Prinsesse Charlotte Amalia	1741	259242	68190	191052	74%	
Kongen af Danmark	1742	Unknown	Unknown	Unknown	Unknown	
Prinsesse Lowise	1742	292333	89097	205235	70%	Prinsesse Lowise shipwrecked on return journey from India 1744
Dokken	1743					
Prinsesse Charlotte Amalia	1743	286353	77578	208775	73%	
Tranquebar	1744	Unknown	Unknown	Unknown	Unknown	
Docken/Docquen	1744	269542	91951	177590	66%	Different figures in Henning's, but not massively
Trankebar ex Christiansborg	1745	Unknown	Unknown	Unknown	Unknown	Possibly shipwrecked
Prinsesse Charlotte Amalia	1745	282240	46647	235595	83%	
Docken	1746	269542	91951	177590	66%	
Kronprinsessen af Dannemark	1747	Unknown	Unknown	Unknown	Unknown	
Cron Prinsen	1747	349754	66007	283747	81%	
Elephanten	1748	361857	17520	344337	95%	
Docken	1749	353415	37988	278426	79%	The ship Kiøbenhavn shipwrecked on return journey from India c. 1749. The ship Docquen/Docken also shipwrecked on its return journey from India, c. 1750
Kronprinsessen af Dannemark	1750	Unknown	Unknown	Unknown	Unknown	
Elephanten	1750	Unknown	Unknown	Unknown	Unknown	Shipwrecked in 1751, presumably cargo was not salvaged, but the men and crew were.
Cron Prinsen	1750	324169	43883	280286	86%	The ships Cron Prinsen shipwrecked on its return journey from India c. 1751
Cron Prinsen	1751	Unknown	Unknown	Unknown	Unknown	Shipwrecked, but cargo salvaged
Nældebladet	1753	Unknown	Unknown	Unknown	Unknown	

Kronprinsessen af Dannemark	1753					Shipwrecked, but goods salvaged and brought to Denmark aboard 'Rigernes Ønske'
Prinsesse Wilhelmine Caroline	1753	Unknown	Unknown	Unknown	Unknown	
Nellebladet	1754	Unknown	Unknown	Unknown	Unknown	
Bornholm	1754	Unknown	Unknown	Unknown	Unknown	
3 Prinsesser	1754	Unknown	Unknown	Unknown	Unknown	
Rigernes Ønske	1754	0	0	0		Value added to the values of the ship below, Prins Christian
Prins Christian	1754	710901	174672	536229	75%	
De tre prinsesser	1755	Unknown	Unknown	Unknown	Unknown	
Prinsesse Wilhelmine Caroline	1755	Unknown	Unknown	Unknown	Unknown	
Nellebladet	1755	Unknown	Unknown	Unknown	Unknown	
Cron Prinsessen	1755	Unknown	Unknown	Unknown	Unknown	
Bornholm	1755	Unknown	Unknown	Unknown	Unknown	
Sydermanland	1755	314171	52448	261722	83%	
Frederik & Louise	1756	0	0	0		Value of this and the two following ships added to that of the "3 prinsesser" (four in one).
Tranquebar	1756	0	0	0		See above
3 Prinsesser	1756	769852	161129	608660	79%	See above
Sophie Magdalene	1757	175833	17307	158525	90%	
Lowisa ex København	1758	Unknown	Unknown	Unknown	Unknown	
Kiøbenhavn	1758	301626	67599	234026	78%	
Grev Moltke	1759	0	0	0		Value added to that of the ship below, Dronning Sophie Magdalene
Dronning Sophie Magdalene	1759	373981	118624	255356	68%	See above
Tranquebar	1761	237094	58904	178189	75%	The ship Grev Moltke burned (c. 1763) & the ship Tranquebar taken by the "maratter" c. 1763
Kongen af Danmark	1762	Unknown	Unknown	Unknown	Unknown	
Cron Prisen (af Dannemark)	1762	474794	215174	259621	55%	
Grev Moltke	1763	Unknown	Unknown	Unknown	Unknown	Burned at Tranquebar, by the Maratten. Some cargo was salvaged

Debora	1764	196843	41103	152740	78%	
Grevinde Moltke	1764	238530	105365	133164	56%	
Debora	1765	193843	41103	152740	79%	The ship named Debora, according to Malling's list, also returned in 1763 & 1764. Only for the 1764 return does he detail value of cargo etc. Therefore, the 1764 return has been detailed here. For 1765, Hennings lists the return cargo value of the Debora as "196843 Rd", but the in- and out values as the same as listed here
Cron Princen af Dannemark	1766	50345	Unknown	Unknown	Unknown	
Grevinde Moltke	1766	238530	105365	133165	56%	
Christianus Quintus	1767	Unknown	Unknown	Unknown	Unknown	
Cron Prinsen (af Dannemark)	1767	365107	118362	246744	68%	
Cron Princen (af Dannemark)	1769	Unknown	Unknown	Unknown	Unknown	
Rigernes Ønske (with Bengal goods)	1769	894588	197207	697381	78%	Also includes goods from China. Cargo value includes that of the ship Cron Princen af Dannemark, returned from Canton.
Grevinde Moltke	1770	894578	418200	476378	53%	
Cron Princen	1771	Unknown	Unknown	Unknown	Unknown	
Caroline Mathilde	1771	See below	See below	See below		Value added with the ship Prinsesse Lovise below.
Prinsesse Lovise	1771	35053	10053	25000	71%	
Dronning Caroline Mathilde	1772	Unknown	Unknown	Unknown	Unknown	
Kronprinsen af Danmark	1772	Unknown	Unknown	Unknown	Unknown	
Rigernes Ønske	1772	278075	0	0	0%	"Stayed" and "left" values not provided
Caroline Mathilde (henceforth called Ganges)	1773	274069	0	0	0%	"Stayed" and "left" values not provided
Rigernes Ønske	1774	251195	0	0	0%	"Stayed" and "left" values not provided
Trankebar	1775	Unknown	Unknown	Unknown	Unknown	
Kongen af Danmark	1775	Unknown	Unknown	Unknown	Unknown	Also carried goods from China, as well as Indian goods.

Ganges	1775	317225	0	0	0%	"Stayed" and "left" values not provided
(Castellet) Dansborg	1776	364810	0	0	0%	"Stayed" and "left" values not provided
Prins Friderich PRIVAT	1776	331423	0	0	0%	"Stayed" and "left" values not provided
Tranquebar PRIVAT	1776	294308	0	0	0%	
Frederiksnagor	1777	Unknown	Unknown	Unknown	Unknown	
Dansborg	1777	Unknown	Unknown	Unknown	Unknown	
Rigernes Ønske	1777	316800	0	0	0%	"Stayed" and "left" values not provided
Ganges	1777	277521	0	0	0%	"Stayed" and "left" values not provided
Grev Bernstorff PRIVAT	1777	387916	0	0	0%	"Stayed" and "left" values not provided
Minerva PRIVAT	1777	241927	0	0	0%	"Stayed" and "left" values not provided
Dansborg	1778	339941	0	0	0%	"Stayed" and "left" values not provided
Tranquebar	1778	238033	0	0	0%	
Kastellet Dansborg	1779	Unknown	Unknown	Unknown	Unknown	
Frederiksnagor	1779	Unknown	Unknown	Unknown	Unknown	
Rigernes Ønske	1779	247375	0	0	0%	"Stayed" and "left" values not provided
Franciscus PRIVAT	1779	300047	0	0	0%	"Stayed" and "left" values not provided
Ganges	1780	278500	0	0	0%	"Stayed" and "left" values not provided
Dansborg	1780	395303	0	0	0%	"Stayed" and "left" values not provided
Christiansted PRIVAT	1780	486000	0	0	0%	"Stayed" and "left" values not provided
Prins Friederich PRIVAT	1780	266000	0	0	0%	"Stayed" and "left" values not provided
Grev Bernstorff PRIVAT	1780	308000	0	0	0%	"Stayed" and "left" values not provided
Frederiksnagore PRIVAT	1780	223467	0	0	0%	"Stayed" and "left" values not provided
Prinsesse Frederica PRIVAT	1781	Unknown	Unknown	Unknown	Unknown	
Rigernes Ønske	1781	0	0	0		Values added to those for the ship Tranquebar below
Tranquebar	1781	800133	0	0	0%	"Stayed" and "left" values not provided
Rigernes Ønske	1782	48000	0	0	0%	"Stayed" and "left" values not provided
Nicobar	1782	60000	0	0	0%	"Stayed" and "left" values not provided

Ganges	1782	0	0	0		See value for ship below, as these two have been added together
Dansborg	1782	864120	0	0	0%	See above
Prinsesse Frederica PRIVAT	1782	536328	0	0	0%	"Stayed" and "left" values not provided
Haabet PRIVAT	1782	397202	0	0	0%	"Stayed" and "left" values not provided
Kiøbenhavn PRIVAT	1782	2926700	0	0	0%	"Stayed" and "left" values not provided
Christiansted PRIVAT	1782	651201	0	0	0%	"Stayed" and "left" values not provided
Johanne Marie PRIVAT	1782	659820	0	0	0%	"Stayed" and "left" values not provided
Maria Aletta PRIVAT	1783	132689	0	0	0%	"Stayed" and "left" values not provided
Asia PRIVAT	1783	477860	0	0	0%	"Stayed" and "left" values not provided
Prins Carl PRIVAT	1783	763067	0	0	0%	"Stayed" and "left" values not provided
Grev Bernstorff PRIVAT	1783	760245	0	0	0%	"Stayed" and "left" values not provided
Laurvigen PRIVAT	1783	862244	0	0	0%	"Stayed" and "left" values not provided
Grev Schimmelmann PRIVAT	1783	242798	0	0	0%	"Stayed" and "left" values not provided
Constantia PRIVAT	1783	228761	0	0	0%	"Stayed" and "left" values not provided
Tranquebar	1783	356148	0	0	0%	"Stayed" and "left" values not provided
Roepstorff PRIVAT	1783	618675	0	0	0%	"Stayed" and "left" values not provided
Rigernes Ønske	1784	0	0	0		See value for ship below, as these two have been added together
Frederichsnagore	1784	1014797	0	0	0%	See above
Castellet Dansborg	1784	457857	0	0	0%	"Stayed" and "left" values not provided
Johanne & Maria PRIVAT	1784	687202	0	0	0%	"Stayed" and "left" values not provided
Christian 7. PRIVAT	1784	607382	0	0	0%	"Stayed" and "left" values not provided
Juliane Maria PRIVAT	1784	823676	0	0	0%	"Stayed" and "left" values not provided
Christiansborg PRIVAT	1784	836743	0	0	0%	"Stayed" and "left" values not provided
Kiøbenhavn PRIVAT	1784	428639	0	0	0%	"Stayed" and "left" values not provided

Kiøbenhavn PRIVAT	1785	411604	0	0	0%	"Stayed" and "left" values not provided
Elisabeth PRIVAT	1785	173740	0	0	0%	"Stayed" and "left" values not provided
Norske Løve PRIVAT	1785	257751	0	0	0%	"Stayed" and "left" values not provided
Kiøbenhavn PRIVAT	1785	411604	0	0	0%	"Stayed" and "left" values not provided
Ganges	1785	349139	0	0	0%	"Stayed" and "left" values not provided
Tranquebar	1785	293150	0	0	0%	"Stayed" and "left" values not provided
Achilies PRIVAT	1785	83543	0	0	0%	"Stayed" and "left" values not provided
Juliana Maria PRIVAT	1785	223804	0	0	0%	"Stayed" and "left" values not provided
Erfarenhed	1785	148998	0	0	0%	"Stayed" and "left" values not provided
Cronprinsessen PRIVAT	1785	669778	0	0	0%	"Stayed" and "left" values not provided
Dannebrog PRIVAT	1785	302737	0	0	0%	"Stayed" and "left" values not provided
Hercules PRIVAT	1785	521442	0	0	0%	"Stayed" and "left" values not provided
St. Thomas PRIVAT	1785	405145	0	0	0%	"Stayed" and "left" values not provided
Sophie Friderica PRIVAT	1785	389469	0	0	0%	"Stayed" and "left" values not provided
Grev Moltke PRIVAT	1785	323343	0	0	0%	"Stayed" and "left" values not provided
Biekuben PRIVAT	1785	338307	0	0	0%	"Stayed" and "left" values not provided
Husaren PRIVAT	1785	360462	0	0	0%	"Stayed" and "left" values not provided
Providentia PRIVAT	1786	412479	0	0	0%	"Stayed" and "left" values not provided
Patientia PRIVAT	1786	292619	0	0	0%	"Stayed" and "left" values not provided. Damaged, repaired in Portsmouth.
Prinsesse Louisa Augusta	1786	538698	0	0	0%	"Stayed" and "left" values not provided
Norge PRIVAT	1786	690005	0	0	0%	"Stayed" and "left" values not provided
Neptunen PRIVAT	1786	146407	0	0	0%	"Stayed" and "left" values not provided
Friendship/Venskab PRIVAT	1786	626873	0	0	0%	"Stayed" and "left" values not provided
Grev Bernstorff PRIVAT	1786	569386	0	0	0%	"Stayed" and "left" values not provided

Lucia Emerentze PRIVAT	1786	297101	0	0	0%	"Stayed" and "left" values not provided
Princesse Sophia Friderica/Prinsesse Sophia PRIVAT	1786	405503	0	0	0%	"Stayed" and "left" values not provided
Tranquebar	1787	Unknown	Unknown	Unknown	Unknown	
Laurvigen PRIVAT	1787	743906	0	0	0%	"Stayed" and "left" values not provided
Christian d. 7nde PRIVAT	1787	249644	0	0	0%	"Stayed" and "left" values not provided
Constantia PRIVAT	1787	407376	0	0	0%	"Stayed" and "left" values not provided
Johanne & Maria PRIVAT	1787	456615	0	0	0%	"Stayed" and "left" values not provided
General Huth PRIVAT	1787	238356	0	0	0%	"Stayed" and "left" values not provided
Castellet Dansborg	1787	596020	0	0	0%	"Stayed" and "left" values not provided
Disco	1787	825669	0	0	0%	"Stayed" and "left" values not provided
Prinsesse Sophie Frederica	1787	Unknown	Unknown	Unknown	Unknown	
Tranquebar PRIVAT	1788	279737	0	0	0%	"Stayed" and "left" values not provided
Enrum PRIVAT	1788	66284	0	0	0%	"Stayed" and "left" values not provided
Skatmester Grev Schimmelmann PRIVAT	1788	540211	0	0	0%	"Stayed" and "left" values not provided
Louisa Augusta	1788	513340	0	0	0%	"Stayed" and "left" values not provided
Dannebrog	1788	701420	0	0	0%	"Stayed" and "left" values not provided
Achilies PRIVAT	1788	83782	0	0	0%	"Stayed" and "left" values not provided
Grevinde Rewentlow PRIVAT	1788	133270	0	0	0%	"Stayed" and "left" values not provided
Grev Rewentlow	1789	955384	0	0	0%	"Stayed" and "left" values not provided
Castellet Dansborg	1789	724490	0	0	0%	"Stayed" and "left" values not provided
Danmark	1789	809530	0	0	0%	"Stayed" and "left" values not provided
Johanne & Maria PRIVAT	1789	347111	0	0	0%	"Stayed" and "left" values not provided
Norge PRIVAT	1789	109043	0	0	0%	"Stayed" and "left" values not provided
Louisa Augusta	1790	736181	0	0	0%	"Stayed" and "left" values not provided
Prinsen af Augustenborg	1790	Unknown	Unknown	Unknown	Unknown	

Providentia PRIVAT	1790	276463	0	0	0%	"Stayed" and "left" values not provided
Serapis PRIVAT	1790	181920	0	0	0%	"Stayed" and "left" values not provided
Dannebrog	1791	Unknown	Unknown	Unknown	Unknown	
Disco	1791	Unknown	Unknown	Unknown	Unknown	Ingen værdier angivet
Minerva PRIVAT	1792					
(Prinsen af) Augustenborg	1792	769630	0	0	0%	
Danmark	1792	962570	0	0	0%	
Dansborg	1792	463350	0	0	0%	
Johanne & Maria PRIVAT	1792	331375	0	0	0%	"Stayed" and "left" values not provided
Norge PRIVAT	1792	138707	0	0	0%	"Stayed" and "left" values not provided
Kronprinsesse Maria PRIVAT	1792	139120	0	0	0%	"Stayed" and "left" values not provided
Grev Bernstorff PRIVAT	1792	90126	0	0	0%	"Stayed" and "left" values not provided
Prinds Carl af Hessen PRIVAT	1793	155465	0	0	0%	"Stayed" and "left" values not provided
Grev Bernstorff	1793	Unknown	Unknown	Unknown	Unknown	
Dannebrog	1793	304070	0	0	0%	"Stayed" and "left" values not provided
Juliane Marie	1793	916080	0	0	0%	"Stayed" and "left" values not provided
Louise Augusta	1793	434860	0	0	0%	"Stayed" and "left" values not provided
Bellona PRIVAT	1793	295128	0	0	0%	"Stayed" and "left" values not provided
Rosalie PRIVAT	1793	670225	0	0	0%	"Stayed" and "left" values not provided
Grev Schimmelmann PRIVAT	1793	385258	0	0	0%	"Stayed" and "left" values not provided
Disko	1794	Unknown	Unknown	Unknown	Unknown	
Johanna & Maria PRIVAT	1794	311689	0	0	0%	"Stayed" and "left" values not provided
Norge PRIVAT	1794	221356	0	0	0%	"Stayed" and "left" values not provided
Augustenborg	1794	722970	0	0	0%	"Stayed" and "left" values not provided
Kronprinsesse Maria PRIVAT	1794	181646	0	0	0%	"Stayed" and "left" values not provided
Elisabeth PRIVAT	1794	373308	0	0	0%	"Stayed" and "left" values not provided
Minerva PRIVAT	1794	136099	0	0	0%	"Stayed" and "left" values not provided
Dronninggaard PRIVAT	1794	198559	0	0	0%	"Stayed" and "left" values not provided

Bergen PRIVAT	1794	232091	0	0	0%	"Stayed" and "left" values not provided
Juliane PRIVAT	1794	423646	0	0	0%	"Stayed" and "left" values not provided
Marianne PRIVAT	1794	364529	0	0	0%	"Stayed" and "left" values not provided
Charlotte Amalie PRIVAT	1794	95650	0	0	0%	"Stayed" and "left" values not provided
Disco	1794	791640	0	0	0	"Stayed" and "left" values not provided
Prinsesse Frederica PRIVAT	1795	157875	0	0	0%	"Stayed" and "left" values not provided
Alexander PRIVAT	1795	Unknown	Unknown	Unknown	Unknown	
Dronninggaard (PRIVAT?)	1795	Unknown	Unknown	Unknown	Unknown	
Bergen (PRIVAT?)	1795	Unknown	Unknown	Unknown	Unknown	
Marianne	1795	Unknown	Unknown	Unknown	Unknown	
Commerce	1795	Unknown	Unknown	Unknown	Unknown	
Charlotte Amalie	1795	Unknown	Unknown	Unknown	Unknown	
Nidrosia	1795	Unknown	Unknown	Unknown	Unknown	Stranded on Anholt, but seems likely that goods were salvaged
Hercules PRIVAT	1795	Unknown	Unknown	Unknown	Unknown	
Bellona (PRIVAT?)	1795	Unknown	Unknown	Unknown	Unknown	
Cronborg PRIVAT	1795	Unknown	Unknown	Unknown	Unknown	
Kronprinsesse Maria (PRIVAT?)	1795	Unknown	Unknown	Unknown	Unknown	
Johanne & Maria (PRIVAT?)	1795	Unknown	Unknown	Unknown	Unknown	
Juliane Marie	1795	657790	0	0	0	"Stayed" and "left" values not provided
Louise Augusta	1795	175750	0	0	0	"Stayed" and "left" values not provided
Norske Løve	1796	Unknown	Unknown	Unknown	Unknown	
Lisette	1796	Unknown	Unknown	Unknown	Unknown	
Johanne PRIVAT	1796	Unknown	Unknown	Unknown	Unknown	
Hvide Ørn	1796	Unknown	Unknown	Unknown	Unknown	
Cronprinsesse Maria	1796	Unknown	Unknown	Unknown	Unknown	
Cronborg	1796	Unknown	Unknown	Unknown	Unknown	
Bergen	1796	Unknown	Unknown	Unknown	Unknown	
Skatmester Grev Schimmelmann PRIVAT	1796	Unknown	Unknown	Unknown	Unknown	
Johannes (PRIVAT?)	1796	Unknown	Unknown	Unknown	Unknown	
Minerva (PRIVAT?)	1796	Unknown	Unknown	Unknown	Unknown	
Prins Christian Frederik (?) (PRIVAT?)	1796	Unknown	Unknown	Unknown	Unknown	
Skiönheden PRIVAT	1796	Unknown	Unknown	Unknown	Unknown	
Aurora (PRIVAT?)	1796	Unknown	Unknown	Unknown	Unknown	

Anne & Louisa (PRIVAT?)	1796	Unknown	Unknown	Unknown	Unknown	
Juliane PRIVAT	1796	Unknown	Unknown	Unknown	Unknown	
Prinsen af Augustenborg	1796	424180	0	0	0	"Stayed" and "left" values not provided
Dannebrog	1796	562110	0	0	0	"Stayed" and "left" values not provided
Kronprinsesse Maria	1797	Unknown	Unknown	Unknown	Unknown	Passed India en route to China.
Johanne & Henriette	1797	Unknown	Unknown	Unknown	Unknown	
Danmark	1797	808970	0	0	0	"Stayed" and "left" values not provided
Dannebrog	1797	Unknown	Unknown	Unknown	Unknown	
Ballona	1797	Unknown	Unknown	Unknown	Unknown	
Fanny (PRIVAT?)	1797	Unknown	Unknown	Unknown	Unknown	
Kronprins Friderich PRIVAT	1797	Unknown	Unknown	Unknown	Unknown	
Cronborg (PRIVAT?)	1797	Unknown	Unknown	Unknown	Unknown	
Amalienborg (PRIVAT?)	1797	Unknown	Unknown	Unknown	Unknown	
Eliza PRIVAT	1797	Unknown	Unknown	Unknown	Unknown	
Kiøbenhavn (PRIVAT?)	1797	Unknown	Unknown	Unknown	Unknown	
Johanne & Maria (PRIVAT?)	1797	Unknown	Unknown	Unknown	Unknown	
Mariana PRIVAT	1797	Unknown	Unknown	Unknown	Unknown	
Commerce PRIVAT	1797	Unknown	Unknown	Unknown	Unknown	
Norske Løve PRIVAT	1797	Unknown	Unknown	Unknown	Unknown	
Stavanger PRIVAT ?	1797	Unknown	Unknown	Unknown	Unknown	
Louise Augusta	1797	387950	0	0	0	"Stayed" and "left" values not provided
Elisa	1798	Unknown	Unknown	Unknown	Unknown	
Christianus Quintus	1798	Unknown	Unknown	Unknown	Unknown	
Antoinette (PRIVAT?)	1798	Unknown	Unknown	Unknown	Unknown	
Grev Schimmelmann (PRIVAT?)	1798	Unknown	Unknown	Unknown	Unknown	
Lisette (PRIVAT?)	1798	Unknown	Unknown	Unknown	Unknown	
Achilles & Aspasia (PRIVAT?)	1798	Unknown	Unknown	Unknown	Unknown	
Den Hvide Ørn PRIVAT	1798	Unknown	Unknown	Unknown	Unknown	
Den Lille Cathrina PRIVAT	1798	Unknown	Unknown	Unknown	Unknown	
Roeskilde PRIVAT	1798	Unknown	Unknown	Unknown	Unknown	
Johanna Elisabeth (PRIVAT?)	1798	Unknown	Unknown	Unknown	Unknown	
Nøjsomhed (PRIVAT?)	1798	Unknown	Unknown	Unknown	Unknown	
Christianshavn (PRIVAT?)	1798	Unknown	Unknown	Unknown	Unknown	
Johanne (PRIVAT?)	1798	Unknown	Unknown	Unknown	Unknown	

Grev Bernstorff (PRIVAT?)	1798	Unknown	Unknown	Unknown	Unknown	
Christianus Septimus (PRIVAT?)	1798	Unknown	Unknown	Unknown	Unknown	
Dannebrog	1798	713900	0	0	0	"Stayed" and "left" values not provided
(Prinsen af) Augustenborg	1799	642260	0	0	0	"Stayed" and "left" values not provided
Danmark	1799	762200	0	0	0	"Stayed" and "left" values not provided
Norge	1799	746570	0	0	0	"Stayed" and "left" values not provided
Hvide Ørn	1799					
Stavanger PRIVAT	1799	Unknown	Unknown	Unknown	Unknown	
Nancy (PRIVAT?)	1799	Unknown	Unknown	Unknown	Unknown	
Dronninggaard (PRIVAT?)	1799	Unknown	Unknown	Unknown	Unknown	
Norske Løve PRIVAT	1799	Unknown	Unknown	Unknown	Unknown	
Bellona PRIVAT	1799	Unknown	Unknown	Unknown	Unknown	
Cronborg (PRIVAT?)	1799	Unknown	Unknown	Unknown	Unknown	
Næsset (PRIVAT?)	1799	Unknown	Unknown	Unknown	Unknown	
Johanna & Henriette PRIVAT	1799	Unknown	Unknown	Unknown	Unknown	
Fredensborg PRIVAT	1799	Unknown	Unknown	Unknown	Unknown	
Margar. Magdalena (PRIVAT?)	1799	Unknown	Unknown	Unknown	Unknown	
Johanne & Maria (PRIVAT?)	1799	Unknown	Unknown	Unknown	Unknown	
Christiansand (PRIVAT?)	1799	Unknown	Unknown	Unknown	Unknown	
Dannebrog	1800	523040	0	0	0	"Stayed" and "left" values not provided
Kronprinsesse Maria	1800	1025040	0	0	0	"Stayed" and "left" values not provided
Lisette (PRIVAT?)	1800	Unknown	Unknown	Unknown	Unknown	
America (PRIVAT?)	1800	Unknown	Unknown	Unknown	Unknown	
Charlotte (PRIVAT?)	1800	Unknown	Unknown	Unknown	Unknown	
Gregers Juel (?) (PRIVAT?)	1800	Unknown	Unknown	Unknown	Unknown	
Neptunus (PRIVAT?)	1800	Unknown	Unknown	Unknown	Unknown	
Ganges (PRIVAT?)	1800	Unknown	Unknown	Unknown	Unknown	
Lille Cathrine PRIVAT	1800	Unknown	Unknown	Unknown	Unknown	
Brødrene (PRIVAT?)	1800	Unknown	Unknown	Unknown	Unknown	
Speculation (PRIVAT?)	1800	Unknown	Unknown	Unknown	Unknown	
General Abbestéé (PRIVAT?)	1800	Unknown	Unknown	Unknown	Unknown	
Grev Schimmelmann (PRIVAT?)	1800	Unknown	Unknown	Unknown	Unknown	

Marianne PRIVAT	1800	Unknown	Unknown	Unknown	Unknown	
Den Hvide Ørn PRIVAT	1800	Unknown	Unknown	Unknown	Unknown	
Skatmester Grev Schimmelmann PRIVAT	1800	Unknown	Unknown	Unknown	Unknown	
(Prinsen af) Augustenborg	1801	740470	0	0	0	"Stayed" and "left" values not provided
Louise Augusta	1801	1012900	0	0	0	"Stayed" and "left" values not provided
Debora (PRIVAT?)	1801	Unknown	Unknown	Unknown	Unknown	
Johanne PRIVAT	1801	Unknown	Unknown	Unknown	Unknown	
Cronborg (PRIVAT?)	1801	Unknown	Unknown	Unknown	Unknown	
De tre søstre (PRIVAT?)	1801	Unknown	Unknown	Unknown	Unknown	
Vennerne (PRIVAT?)	1801	Unknown	Unknown	Unknown	Unknown	
København (PRIVAT?)	1801	Unknown	Unknown	Unknown	Unknown	
Starkodder (PRIVAT?)	1801	Unknown	Unknown	Unknown	Unknown	
Wilhelmine Theresia (PRIVAT?)	1801	Unknown	Unknown	Unknown	Unknown	
Christian 7nde (PRIVAT?)	1801	Unknown	Unknown	Unknown	Unknown	
Maria Elisabeth (PRIVAT?)	1802	Unknown	Unknown	Unknown	Unknown	
Lisette (PRIVAT?)	1802	Unknown	Unknown	Unknown	Unknown	
Beckerskou/Bækkeskov PRIVAT	1802	Unknown	Unknown	Unknown	Unknown	
Hercules (PRIVAT?)	1802	Unknown	Unknown	Unknown	Unknown	
Bellona (PRIVAT?)	1802	Unknown	Unknown	Unknown	Unknown	
Den Lille Cathrina (PRIVAT?)	1802	Unknown	Unknown	Unknown	Unknown	
Anna & Emilia (PRIVAT?)	1802	Unknown	Unknown	Unknown	Unknown	
Gregers Juel (?) (PRIVAT?)	1802	Unknown	Unknown	Unknown	Unknown	
Charlotte (PRIVAT?)	1802	Unknown	Unknown	Unknown	Unknown	
Washington (PRIVAT?)	1802	Unknown	Unknown	Unknown	Unknown	
Norge	1802	748380				
Kronprinsen	1803	Unknown	Unknown	Unknown	Unknown	

						There are several other ships coming in from Asia, for the years 1803, 1804 but not specifically "ostindien" in the "protokol over udgående og hjemkomne skibe" KK, 2051 (1797!). Most of these come from Batavia, and have not been included here. They were run by the most common merchant houses, Tutein & Co, Duntzfelt & Co and similar.
Prinsen af Augustenborg	1803	693900	0	0	0	
Holsten	1803	710980	0	0	0	
Admiral Chaymann /Chapmann PRIVAT	1803	Unknown	Unknown	Unknown	Unknown	
De tre søstre (PRIVAT?)	1803	Unknown	Unknown	Unknown	Unknown	
Nancy (PRIVAT?)	1803	Unknown	Unknown	Unknown	Unknown	
Mariana (PRIVAT?)	1803	Unknown	Unknown	Unknown	Unknown	
Fox (PRIVAT?)	1803	Unknown	Unknown	Unknown	Unknown	
Hester Maria (PRIVAT?)	1803	Unknown	Unknown	Unknown	Unknown	
Franier (?) (PRIVAT?)	1803	Unknown	Unknown	Unknown	Unknown	
De tre wenner PRIVAT	1803	Unknown	Unknown	Unknown	Unknown	
Freden (PRIVAT?)	1803	Unknown	Unknown	Unknown	Unknown	
Neptunus (PRIVAT?)	1803	Unknown	Unknown	Unknown	Unknown	
Helsingør (PRIVAT?)	1803	Unknown	Unknown	Unknown	Unknown	
København	1803	566960	0	0	0	
Warøen PRIVAT	1803	Unknown	Unknown	Unknown	Unknown	Stranded, but some goods brought back to Denmark
Twe Gispert	1804					
Prøvesteen	1804					
Prinsesse Louise Augusta	1804	Unknown	Unknown	Unknown	Unknown	
Wennerne PRIVAT	1804	Unknown	Unknown	Unknown	Unknown	
Bekkershou PRIVAT	1804	Unknown	Unknown	Unknown	Unknown	
Hester Maria (?) PRIVAT	1804	Unknown	Unknown	Unknown	Unknown	
Hvide Ørn PRIVAT	1804	Unknown	Unknown	Unknown	Unknown	
Mariane PRIVAT	1804	Unknown	Unknown	Unknown	Unknown	
Docken PRIVAT	1804	Unknown	Unknown	Unknown	Unknown	
Antoinette	1804	Unknown	Unknown	Unknown	Unknown	
Dannebrog	1804	489510	0	0	0	
De Tree Søstre	1805	Unknown	Unknown	Unknown	Unknown	Packet ship

Die Enigkeit PRIVAT	1805	Unknown	Unknown	Unknown	Unknown	
Anne & Jacobine PRIVAT	1805	Unknown	Unknown	Unknown	Unknown	
Anna & Emilie PRIVAT	1805	Unknown	Unknown	Unknown	Unknown	
Admiral Chapman PRIVAT	1805	Unknown	Unknown	Unknown	Unknown	
De tre venner PRIVAT	1805	Unknown	Unknown	Unknown	Unknown	
Lisette PRIVAT (from Frederiksngore)	1805	(Lærredsvarer: 14322 stk, KK, oversigter over told af skibsladninger fra ostindien, kasse no. 2052)				
Hanne/a PRIVAT	1805	Unknown	Unknown	Unknown	Unknown	Packet ship
Constantia (Constantia Maria) PRIVAT	1805	Unknown	Unknown	Unknown	Unknown	
Nicoline PRIVAT	1805	Unknown	Unknown	Unknown	Unknown	
Danmark	1805	514020				
Holsten	1805	489640				
Kronprinsessen	1805	626550				
København	1805	456550				
Den Lille Cathrine	1806	Unknown	Unknown	Unknown	Unknown	
Prinsen af Augustenborg	1806	Unknown	Unknown	Unknown	Unknown	
Nancy PRIVAT	1806	Unknown	Unknown	Unknown	Unknown	
Phønix PRIVAT	1806	Unknown	Unknown	Unknown	Unknown	
Elisabeth PRIVAT	1806	Unknown	Unknown	Unknown	Unknown	
Expedition PRIVAT	1806	Unknown	Unknown	Unknown	Unknown	
Foretagenet PRIVAT	1806	Unknown	Unknown	Unknown	Unknown	
Prøvesteen PRIVAT	1806	Unknown	Unknown	Unknown	Unknown	
Wilhelmine Theresia PRIVAT ?	1806	Unknown	Unknown	Unknown	Unknown	
Kronprins Friderich	1806	Unknown	Unknown	Unknown	Unknown	Packet ship
Two Gisbert PRIVAT	1806	Unknown	Unknown	Unknown	Unknown	Packet ship
Hvide Ørn PRIVAT	1806	Unknown	Unknown	Unknown	Unknown	
Kronprinsesse Maria PRIVAT	1806	Unknown	Unknown	Unknown	Unknown	Packet ship
Dannebrog	1806	246240	Unknown	Unknown	Unknown	

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Appendix D: The Barrington archive, Westindian-Guinean Company, 1730s

National Archives reference:

Vestindisk-Guineisk Kompagni. Charles Barrington/C. Barrington med "Grevinden af Laurwigen" hjemførte arkiv, 1737-1738, arkiv nr 446/Iøbenr 220 (Folder nr. 13)

Date: 1730s

Provenience: Charles Barrington was an Englishman employed by the Swedish East India Company to trade in Asia. The unconfirmed story surrounding him is that he had made himself unpopular with the English East India Company, and when the ship he had sailed to India in on behalf of the Swedish East India Company sank somewhere along the Coromandel Coast, he fled to the Danish trade post Tranquebar and chartered a Danish ship which he then sailed back to Gothenburg where the goods were auctioned, including the textiles. The catalogue is very similar to the several other auction catalogues from the Danish East India company/Asiatic Company, except that it includes samples of several of the named Indian cotton textiles brought back to Europe.

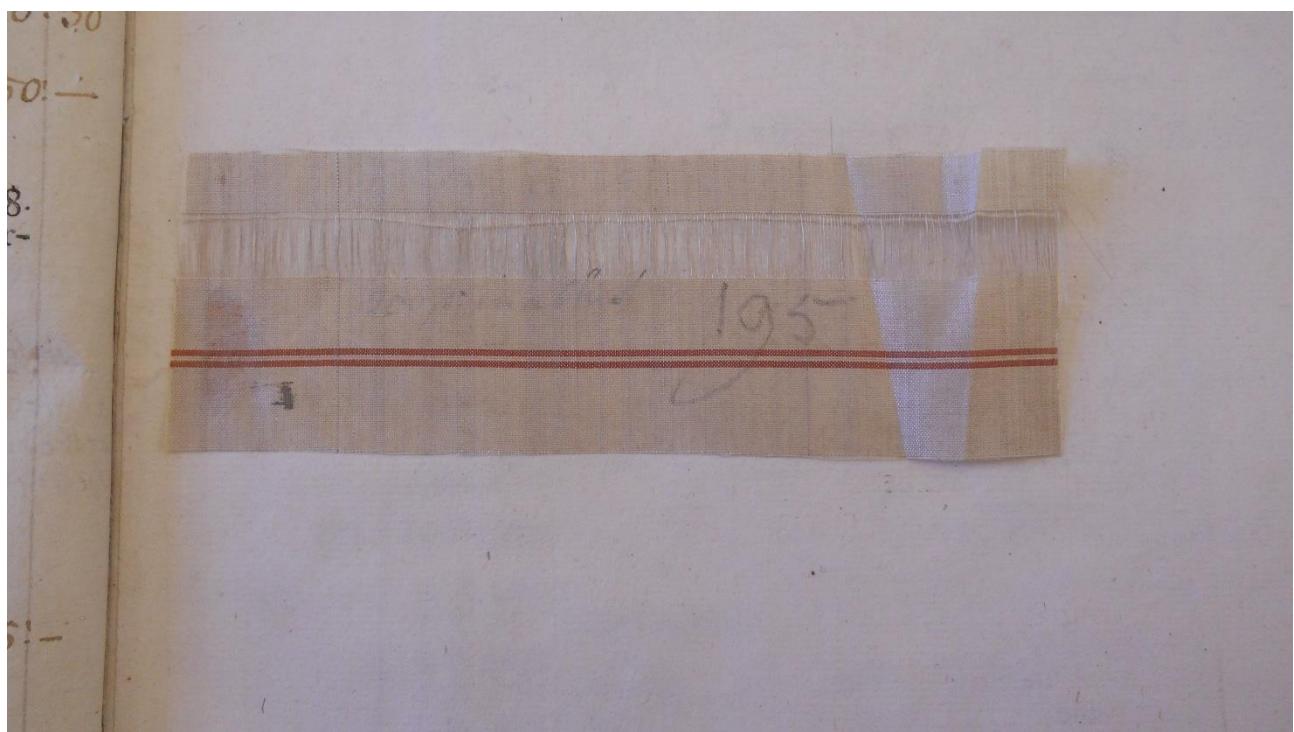
Total number of samples, including control samples: 9

Name of textile	Description	No. of samples	Mark on vials
Carridarys (across from lot 7-10)	The red comes from the thread marking the cut-off point of the cloth.	2	Marked "Barrington" Carridarys/1 & Carridarys/2
Tafften (overfor lot 183-188)-	Very small sample of red, only one sample	1	Marked "Barrington" Tafft/1
Coutanies (overfor lot 213)	Silk?	2	Marked "Barrington" Coutanies/1 & Coutanies/2
Coutanies (overfor lot 215-216)	Silk?	2	Marked "Barrington" Coutanies/3 & Coutanies/4
Elatchees (overfor lot 220)		2	Marked "Barrington" Elatchees/1 & Elatchees/2

Carridarys (across from lot 11, 12, 13 and 14)



Tafften (across from lot 183-188), no. 195



Coutanies (across from lot 213) (2 samples from each cloth)



Elatchees (across from lot 220)



Appendix E: Guinea samples from letter, c. 1720, 'Guinea'

National Archives reference: *Breve og dokumenter fra Guinea 1683-1754, arkivskaber: Vestindisk-Guineisk Kompagni, Direktionen. Arkivnummer 446, løbenummer 121 (1705-1722)*

Date: 1720 c.

Provenience: The letter to which the textile samples are adhered sits in the West Indian-Guinean Company archive (1683-1754). The Company was engaged and had exclusive rights in the so-called triangular trade between Denmark, West Africa (the trading posts in Guinea, today's Ghana) and the Danish colonies in the Caribbean. The letter details the names of each sample, as well on which ship it had arrived. It is believed the samples were sent from West Africa to the Company's officials in Copenhagen to detail the specific textiles in demand in the trade in West Africa in which textiles amongst other goods were bartered for enslaved. Some were also sent, perhaps, to ask the officials in Copenhagen to deter from sending more of the specific textile. The West African marketplace had very conspicuous consumers, which the company officials operating in West Africa quickly understood, but it seems they may have had difficulties persuading the officials in Copenhagen that not all available goods were sellable in Guinea. The samples attached to the two letters are very similar in both names and visual appearance. The names of textiles presented in the letters are typical in the Dano-Guinean trade of the early eighteenth century.

Total number of textiles for samples: 14

Reference	Sample name/	Sample no.	/No. of samples/Mark on vial
Rigsarkivet/Vestindisk-Guineisk Kompagni/ Breve og Dokumenter fra Guinea 1683-1754, arkiv nr 446/løbe nr 121 (1705-1722)	Latkes	ASK: 23 "Guinea 23"	2 Marked "Guinea 23" x 2
Rigsarkivet/Vestindisk-Guineisk Kompagni/ Breve og Dokumenter fra Guinea 1683-1754, arkiv nr 446/løbe nr 121 (1705-1722)	Latkes (one yellow, one red)	ASK: 25 "Guinea 25"	2 Marked "Guinea 25" x 2. One yellow, one red.
Rigsarkivet/Vestindisk-Guineisk Kompagni/ Breve og Dokumenter fra Guinea 1683-1754, arkiv nr 446/løbe nr 121 (1705-1722)	Cherederies	ASK: 27 "Guinea 27"	2 Marked "Guinea 27" x 2.
Rigsarkivet/Vestindisk-Guineisk Kompagni/ Breve og Dokumenter fra Guinea 1683-1754, arkiv nr 446/løbe nr 121 (1705-1722)	Stor Broulis	ASK: 33 "Guinea 33"	2 Marked "Guinea 33" x 2.
Rigsarkivet/Vestindisk-Guineisk Kompagni/ Breve og Dokumenter fra Guinea 1683-1754, arkiv nr 446/løbe nr 121 (1705-1722)	Niconeesen	ASK: 20 "Guinea 20"	2 Marked "Guinea 20" x 2.
Rigsarkivet/Vestindisk-Guineisk Kompagni/ Breve og Dokumenter fra Guinea 1683-1754, arkiv nr 446/løbe nr 121 (1705-1722)	Broulis	ASK: 26 "Guinea 26"	2 Marked "Guinea 26" x 2.

Reference	Sample name/	Sample no.	/No. of samples/Mark on vial
Rigsarkivet/Vestindisk-Guineisk Kompagni/ Breve og Dokumenter fra Guinea 1683-1754, arkiv nr 446/løbe nr 121 (1705-1722)	Latkes	ASK: 23 "Guinea 23"	2 Marked "Guinea 23" x 2
Rigsarkivet/Vestindisk-Guineisk Kompagni/ Breve og Dokumenter fra Guinea 1683-1754, arkiv nr 446/løbe nr 121 (1705-1722)	Latkes (one yellow, one red)	ASK: 25 "Guinea 25"	2 Marked "Guinea 25" x 2. One yellow, one red.
Rigsarkivet/Vestindisk-Guineisk Kompagni/ Breve og Dokumenter fra Guinea 1683-1754, arkiv nr 446/løbe nr 121 (1705-1722)	Cherederies	ASK: 27 "Guinea 27"	2 Marked "Guinea 27" x 2.
Rigsarkivet/Vestindisk-Guineisk Kompagni/ Breve og Dokumenter fra Guinea 1683-1754, arkiv nr 446/løbe nr 121 (1705-1722)	Stor Broulis	ASK: 33 "Guinea 33"	2 Marked "Guinea 33" x 2.
Rigsarkivet/Vestindisk-Guineisk Kompagni/ Breve og Dokumenter fra Guinea 1683-1754, arkiv nr 446/løbe nr 121 (1705-1722)	Niconeesen	ASK: 20 "Guinea 20"	2 Marked "Guinea 20" x 2.
Rigsarkivet/Vestindisk-Guineisk Kompagni/ Breve og Dokumenter fra Guinea 1683-1754, arkiv nr 446/løbe nr 121 (1705-1722)	Broulis	ASK: 26 "Guinea 26"	2 Marked "Guinea 26" x 2.

Rigsarkivet/Vestindisk-Guineisk Kompagni/ Breve og Dokumenter fra Guinea 1683-1754, arkiv nr 446/løbe nr 121 (1705-1722)	Gingang	ASK: 30 "Guinea 30"	2	Marked "Guinea 30" x 2.
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Letter A (undated)



Letter B ('Littra B, 3 May 1720)



Latkes



Cherederies



Broulis (large)



Niconeesen



Broulis (second, last broulis sample with red)



Gingang



Guinea samples overview, images and microscopy (see microscopy below).

Rigsarkivet: Det vestindisk-guineisk kompagni, direktionen, 446 Breve og dokumenter fra Guinea 1683-1754: 1705-1722, 121.

Guinea samples by name and definition	Colours (most predominant colour listed first)	Weave type	Printed or loom patterned	Quality (fine, medium, or coarse)	Fibre composition	Terminological explanation
Lakes, four samples in total: two chequered and one striped	Red, white, blue	Tabby. Possibly weft-faced?	Loom patterned	Fine	Cotton (white) and silk (red?)	N/A
Broulis, two different samples, showing differentiated stripes with varying width	Blue, white (red, misdyed)	Tabby	Loom patterned	Coarse	Cotton	"Brawle: (brawl), low-priced blue and white striped cottons (loom patterned) popular on the Guinea Coast during the Atlantic slave trade. Made in Western India and imitated by British manufacturers by the end of the seventeenth century": The Spinning World, 411. Chaudhuri writes that "brawle" were blue and white striped, from Gujarat, coarse quality, and for the West African trade, seventeenth century (Chaudhuri, 501). Irwin writes that "brawles" were "a cheap coloured cotton cloth, patterned in the loom, classified as "guinea-stuff" and much in demand by the slave traders. They were copied by English weavers at the end of the [seventeenth] century (Irwin, Journal of Indian Textile History, I, 26)

Cherederries, two samples that appear to be in a very similar chequered pattern	Red, white, blue	Tabby	Loom patterned	Coarse	Cotton	<p>Irwin writes "Charadaries, carridaries, etc.: Striped or chequered woven cloth, probably of mixed silk-and-cotton. First mentioned in the late seventeenth century" (Irwin, Journal of Indian Textile History, III, 67). Textilnet writes on "carridaries", that they are "a tabby woven cotton textile, striped. Very similar to gingang. Imported from the East Indies. A particular type of this fabric is called donacolly" (29/4/2015).</p> <p>One description of one of the two samples lists the nicanees sample as "ordinary". A textile by the name of "necancas" is mentioned by both Brun Juul (1807) and Rawert (1831) as being "a cotton cloth, originally manufactured in the East Indies in blue and white stripes, of an unknown weave type. At a later time, a variety that used the method of "brochering" that leaves loose threads with the flying shuttle to for example produce a flower pattern was introduced in France ("brochering"). Textilnet, 16/3/2015.</p> <p>Krieger calls nicanees a loom-patterned striped textile (Krieger, Cloth in West African History), and Riello & Parthasarathi The Spinning World) calls it a low-priced striped cotton cloth, that was produced in Western India and mostly traded by the British merchants for use in the Guinea trade. Chaudhuri: "Nicannees, striped. Gujarat, Broach and Baroda. Coarse to medium quality. West African trade. Seventeenth to eighteenth centuries (501)</p>

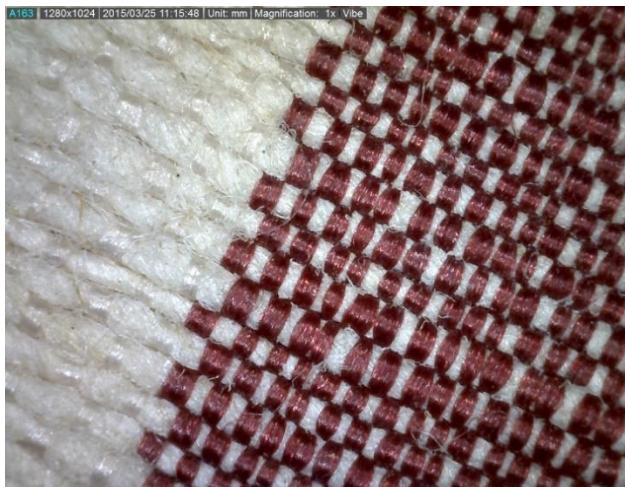
Chellos, two samples that appear very similar, one sample probably from the edging as it has a slightly wider blue edging than in the otherwise regular chequered thin-blue-lines-on-white design.	White, blue	Tabby	Loom patterned	Medium	Cotton	Description of one samples says Chellos comes in "several different varieties". Chaudhuri 1978: "Chellos, striped. Gujarat. Coarse to medium quality. West African trade. Eighteenth century (Chaudhuri 1978, 501).	This gingham sample is also referred to in the document as "small topseils". Chaudhuri 1978 lists two types of gingham, one from southern India: "plain, white and dyed. South India, Masulipatnam, probably imitated from Bengal types. Medium quality. 20-22 yards long, 1.5 yards wide. Domestic and general use, re-export trade. Seventeenth to eighteenth century" (502) and one from Bengal: "Mixed cotton or silk, striped. Bengal, Kazimbazar-Malda area. Coarse to medium quality. Fashionwear and re-export trade. Seventeenth to eighteenth centuries" (504). Textilnet writes that gingang were tabby weaves, and that the name derives from the Chinese city Gingan/Chingan, and that the textile originally was a mix of cotton and silk, and from the middle of the eighteenth century, this textile was also being manufactured in Europe. In Europe, it was mostly used for table cloths, kitchen curtains (later), shirts and dresses (29/4/2015). Explanation also found in Irwin, Journal of Indian Textile History, II, 41.
Gingang, two samples that appear to be in a somewhat similar pattern, most likely from two different parts of the same textile as the order of which the red stripes occur is different in the two samples. It looks decidedly different to the other existing gingham samples as this one is much darker, and contains very little white	Blue, red, white	Tabby	Loom patterned	Coarse	Cotton	Blue, red, white	Blue, red, white

<p>Large Broulis, three samples of almost exactly opposite chequered pattern. The first sample is a blue and white pattern woven cheque, where a red dye appear to have been subsequently added to the whites parts in between every second blue/white column. The second sample is a straight blue/white pattern woven cheque, and the third is also a blue/white pattern woven cheque but with wider columns than in sample one and two. In addition, the third sample has been subsequently dyed with red cheques, in between the blue columns.</p>			<p>Description lists this textiles as also being called "soote longees". See description of broulis above.</p>
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Latkes



Latkes microscopy



Edging x 55
threads, x 210



Edging, white

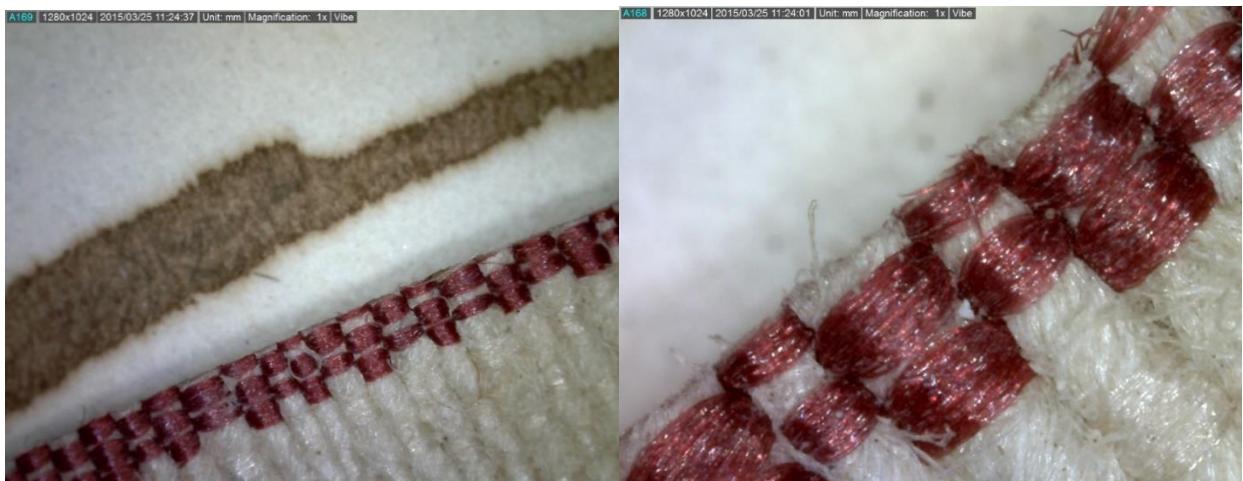


Edging x 55



Edging, red threads, x 210

Latkes microscopy cont. (the sample with the yellow stripe, bottom sample)



Microscopy of woven edge x 55



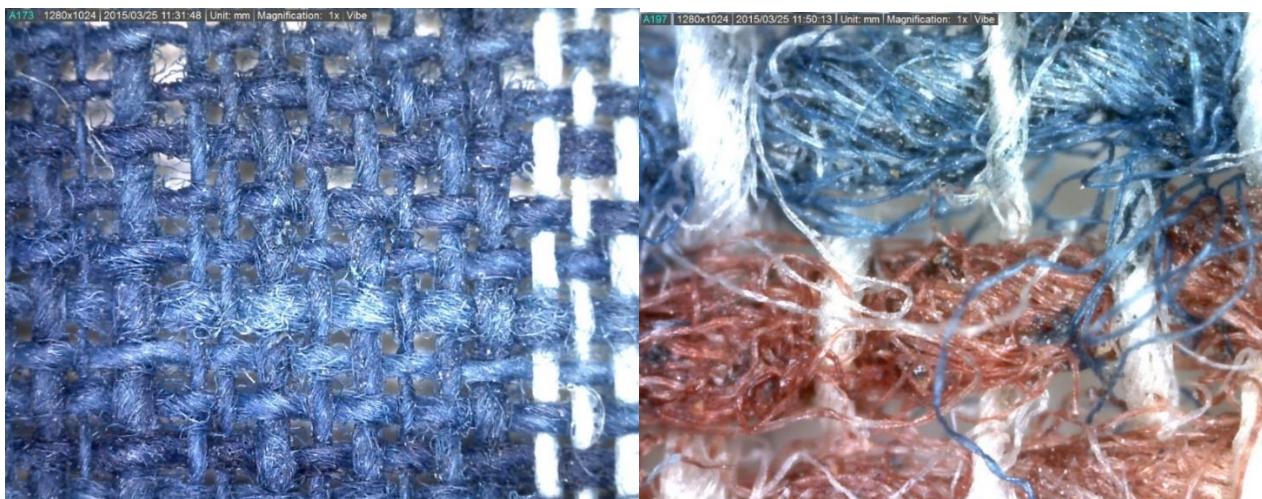
Broulis



Large broulis

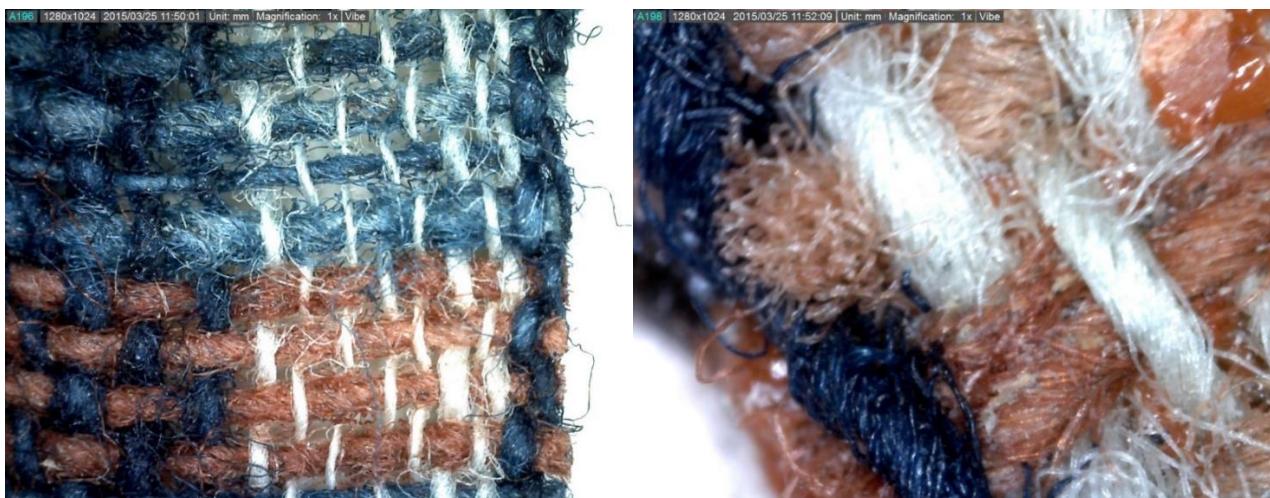


Broulis microscopy



Blue/white section x 55
edging, x 210

Red, blue section, near
edging, x 210



Blue/white section x 55
edging, x 210

Red, blue section, near
edging, x 210



Blue and white sample, edging x 210

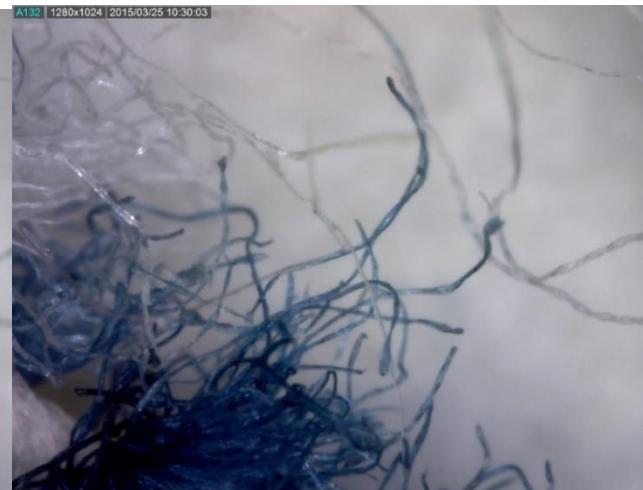


Blue and white sample, near edging x 55

Broulis microscopy cont.



Frayed edge, blue and white threads x 210

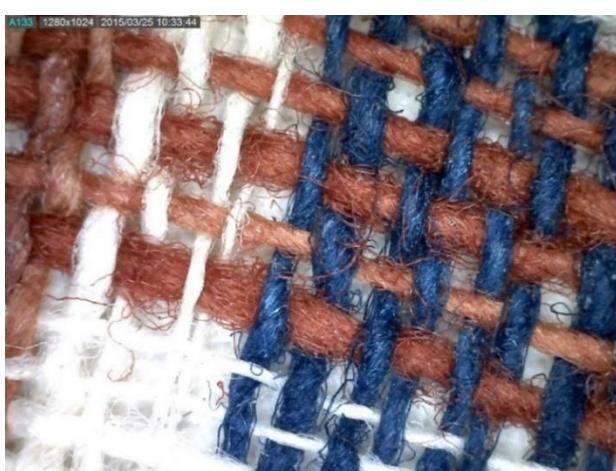


Frayed edge, blue and white threads x 210

Cherederies



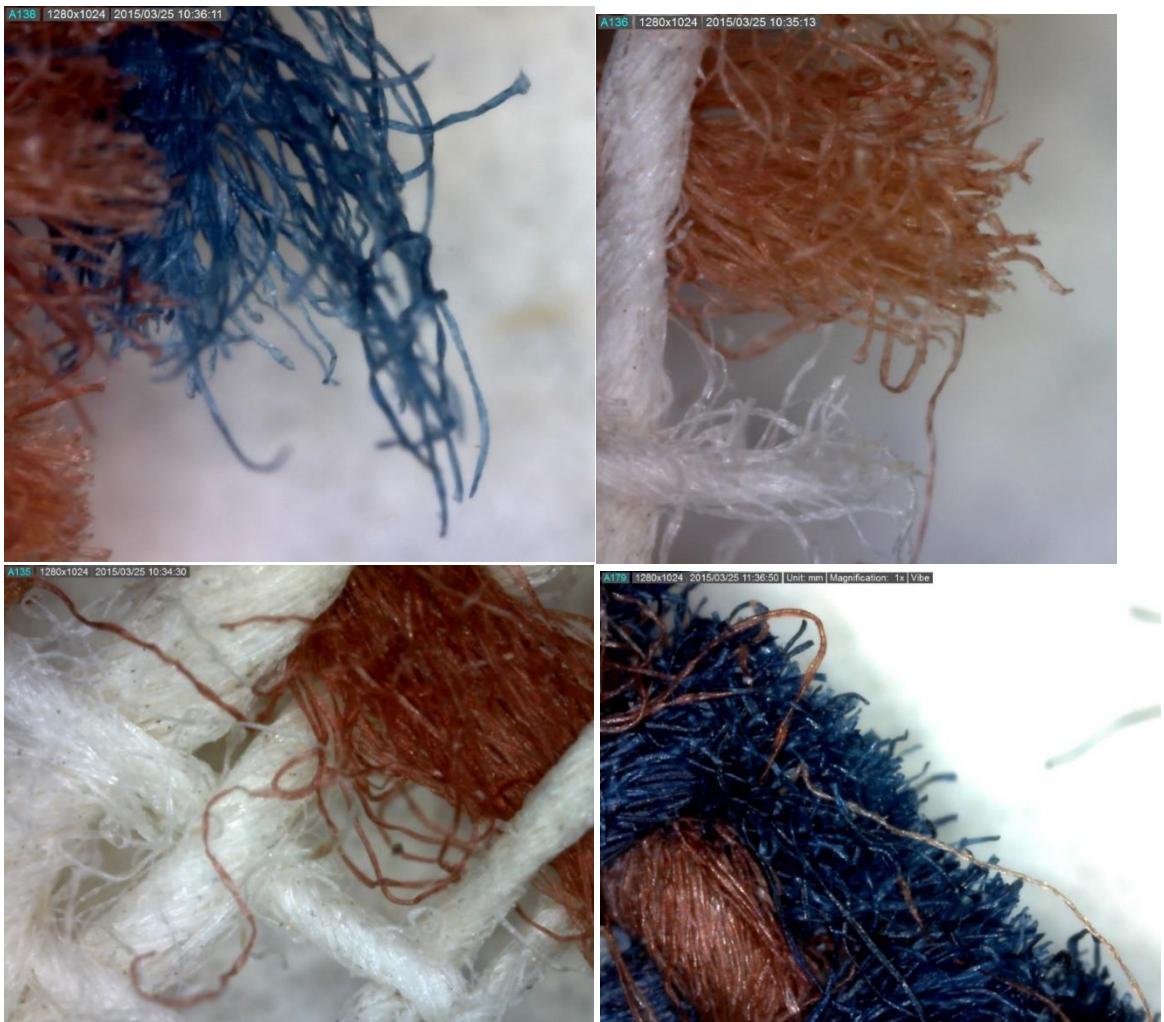
Cherederies microscopy



Various sections of the one sample x 55



Another section of the one sample x 55



Edgings of the samples x 210

Nicanees



Nicanees microscopy



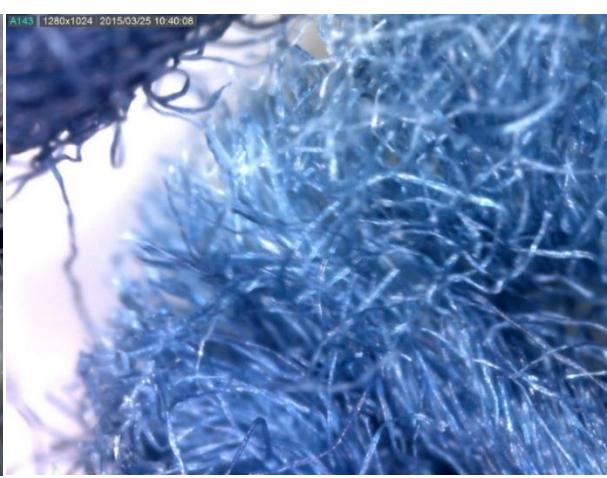
Section of the sample x 55



Edging of the sample x 55



Edging of sample x 210

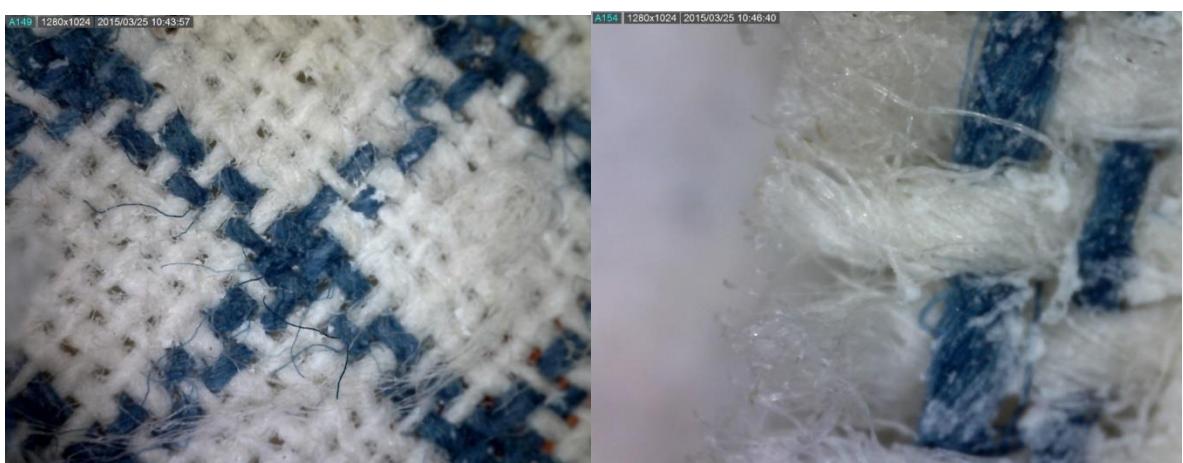


Edging of sample x 210

Chellos

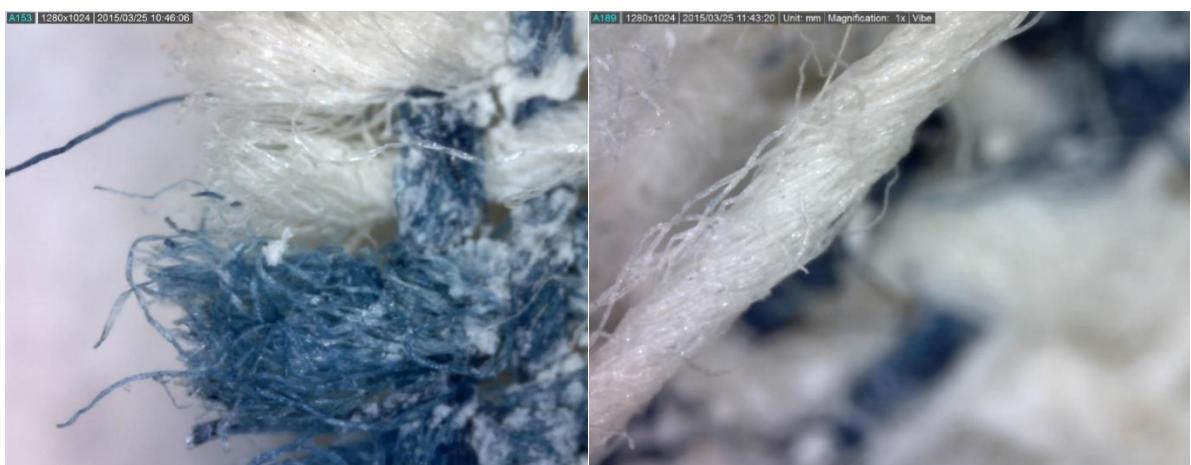


Chellos microscopy



Middle of sample x 55

Edging of sample x 210



Edging of sample x 210

Edging of sample x 55

Gingang (gingham)

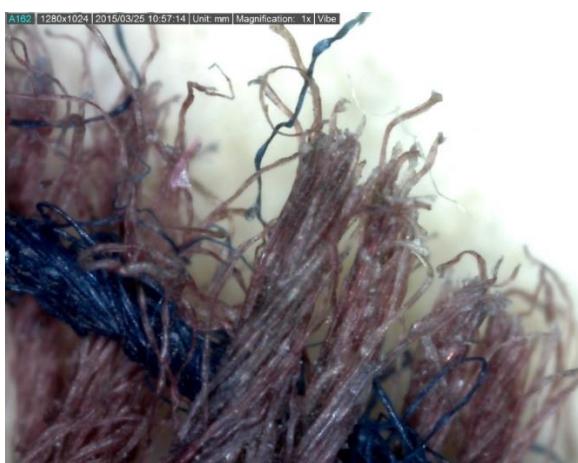


Gingham microscopy



Edging of the sample x 55

Middle of textile x 55

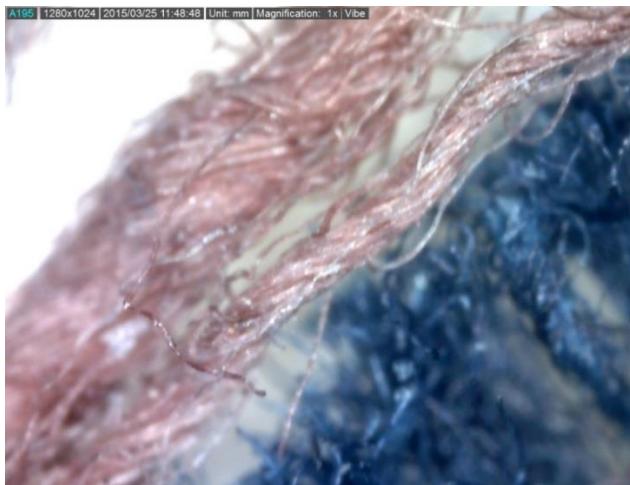


Edging x 210



Edging x 210

Gingham microscopy (cont.)



Edging/loose thread x 210



Edging x 210

Appendix F All purchasers as listed in the 108 cargoes assessed in the database (A-Z)

Abrah Isaac	Black, R.
Abraham, L.	Black's widow & Co.
Ackeleye	Boalth, L. K.
Ackeleye	Borre & Fenger
Aggersborg & Lemming	Borre, P.
Agier & Compagnie	Borup, Niels
Albeck, Mads	Borup, Niels
Amsel Isaac	Brown & Godenius
Andreasen	Brown, John
Andresen, W.	Bruun, Hans
Anna, Adser	Bugel & Co.
Ballin & Trier	Buntzen, And.
Bargum	Buus
Becker & Glerup	Calliseh
Beckett, John	Calmar, N.
Beckman	Cantor brothers
Benche	Cantor, Elias
Bendix & Davidson	Carrier
Bendix, M.	Cassius
Bendix, Moses	Chillex, A.
Bendixen	Christensen, Knud
Benton	Christiani
Beredie, W.	Clever
Bertelsen	Colsman
Billes	Compagniet
Bing	Contes/Conte
Binoche/Binche	Cramer & Sons
Black & Co.	Cramer, L. D.
Daldorph, Christian	
David, Joseph Nathan	
de Cominck	
De Cominck & Rejersen	
Duntzfelt & Co.	
Duntzfelt, Meyer & Co.	
Edelberg, Albret	
Eidhseen	
Erichsen	
Ernest	
Esmarck, Jens	
Exerud	
Fabritius & Wever	
Fabritius, Conrad	
Fabritius, Michael	
Falckner & Meyer	
Fick, Johannes G.	
Finch, Hans	
Finn, Jens	
Fischer	
Fischer	
Fisker, Jens	
Flengreen	
Frederik d. 5, King	
Freichen	
Friis (etatsråd)	
Fröchen, G.	
Frölich	

	Kierkegaard & Agerskov
	Kierkegaard & Aabye
	King Christian 7th
	Kirkman, Hans
	Kiöbke & Compagnie
	Kiöbke, Jacob
	Klein, D.
	Klein, Wilhelm
	Klöcker
	Krog
	Krog (Governor)
	Kye & Helt
	Købke
	Könneman
	Lagand
	Larsen, N.
	Larsen, Paul
	Lassen, C.
	Lauritzén, J.
	Lazarus, H. J./L. J.
	Lem (Constable)
	Levi, Isaak
	Levi, Lazarus
	Levi, Nathan
	Levin & Halle
	Levy, N. V.
	Linberg
	Lind
	Lindberg
	Kierkegaard

Fröyt (skibmand)	Herzog, A. E.
Funck, M.	Heyman Levi
Furst, L./Moses	Hoffman, Frank
Fæddersen, Frants	Holm, Gregers
Garben, Hans	Holm, P. R.
Garben, Hans Hendrich	Holmsted, Frederik
Giellerup	Hornbeck
Gierlöf, P.	Hvistendal
Gjellerup	Hulte/Hielte
Glerup	Hoyer, D. S.
Godenius, Bjørn	Höyers enke/Madame Höyer
Grach & Compagnie	Isack & Compagnie
Gram	Iselin, Reinhard
Greve, Jochum	Israel, L.
Grön, Michel	Issenberg
Gustmeyer	J. J. M. Kohn
Hall & Ullersen	Jacob, Amsel Isack
Halle	Jacob, Isack
Hammerich	Jacobi
Hansen, H. L.	Jacobsen, Garson
Harli, M.	Jac, Raphael
Hartman & Vette	Jentzen, J. J.
Hartmann & Faith	Joseph, H.
Hartwig, Joseph	Junge
Hellboth	Jurgensen, Sofren
Hellessen	Jørgen Beck
Hemert Co	Jørgensen, Johannes
Hemert, van	Kalisch
Hertz, M./Moses Hertz	Katen, Hendrich
Hertz, R. N.	Kierkegaard

Rubin, M. & C.
Rungsted, C.
Ryberg & CO
Ryberg, Niels
Salomon, Jacob
Samuel Moses
Scheel, H.
Schiff
Schiött, Niels
Schultz
Sehartau
Selbye & Co.
Sivertz, frue
Smidt, Christian
Soelberg & Falch
Spiro, N. P.
Stegman
Star, Barbur
Swane (Overstyrmand)
Symons, D.
Sælboe, S.
Sørensen, Christopher
Thim (boutelliere?)
Thott
Thygesen (Justitsråd)
Tranberg, Andreas/Anders
Trock, T. H.
Tutein & Co.
Tutein, Peter
Unknown

Moresen, Christopher
Lorentzen, A.
Lund
Lund, H.
Lund, Jens
Lund, O.
Lundorph, S. C.
Lutken & Fries
Lyne/Lyhne, Knud
Löhr, M./J. D.
Laasbye
M. Junst
M. Junt
Magnus
Malle
Mangor (Madame)
Mejer, N. A.
Meyer
Meyer & Sön
Meyer & Trier
Meyer, Amsej Jacob
Meyer, M. & D.
Modest
Momsen & Vette
Moses Bendy & Davidsen
Moses Herty
Moses, Meyer
Moses, S.
Moses, Sam
Muller, P.

Lorensen, Christopher
Lorentzen, A.
Lund
Lund, H.
Lundorph, S. C.
Lutken & Fries
Lyne/Lyhne, Knud
Löhr, M./J. D.
Laasbye
M. Junst
M. Junt
Magnus
Malle
Mangor (Madame)
Mejer, N. A.
Meyer
Meyer & Sön
Meyer & Trier
Meyer, Amsej Jacob
Meyer, M. & D.
Modest
Momsen & Vette
Moses Bendy & Davidsen
Moses Herty
Moses, Meyer
Moses, S.
Moses, Sam
Muller, P.

Weyen
Weynop
Wingreen
Winneke, Christian
With (quarter assistant)

Von Hüttens, Nicolaes
Wallich, Lazarus
Wandscher
Wanster
Warborg, M. & E.
Wasserfall
Weber, Friderich
Weddersøe, T.
Wessely, Berent
Westen (Major)
Westindisk Compagnie
Wever, Friderich

Unknown
Unna, Adser
Unna, Isaac
Unna, Raphael
Utrecht
Valentin, F.
van Hemert
Vich & Bruun
Vick, Johan Jørgen
Viesen Jacobsen
von Halle
Von Halle, Levin

Appendix G: Designmuseum Danmark

History of the textile collection of the Designmuseum Denmark

The museum was founded in 1890, and holds an extensive collection of historic and artistic industrial design objects. The textile collections holds a large variety of textiles, garments, and furnishing and exhibition objects.

For use in the HPLC dye analysis, various parts of the collection, includes both individual pieces of textiles as well as linings used as linings in ladies' and children's bonnets are applied. Several of these do not have a registration at the museum, which means we have practically no information about them at all. All available information has been included in this catalogue.

Object	Colours	No. of samples	Description on vial/sample
U 1857a-b: No museum registration. Double bonnet, likely a child's bonnet. Inner lining, but outer fibres of this: pink and dark pink pattern with narrow stripes and flowery pattern.		1	Marked DM U1857a/1
22/1972: Lining for two children's bonnets, block printed linen, 1700 c., Denmark?		1	Marked DM 22/1972/1
U1789: Bonnet 1800-1900, silk damask/silk/linen/alpaca, Amager/Dragør? Lining printing in square-based flowery pattern on a dark brown/purple base	red/brown or red/purple in lining	2	/Marked DM 11/1978/1 & 11/1978/2 (Marking original, but later assessments of the museum records show that the initial reg. no. of 11/1978 was wrong, but it was correctly museum no. U1789.
U2337: Women's bonnet, with silver embroidery, Denmark?, c. 1850. Very faded lining with broad-ish stripes, possibly yellow or another colour that fades easy.		1	Marked DM U2337/1
U1789 (old no. 3823): Bonnet 1800-1900, silk damask/silk/linen/alpaca, Amager/Dragør? Glazed lining, dark base.		2	Marked DM U1789/1 & U1789/2

U1808: Bonnet, cotton, 1900 c. Top layer interesting: brown base with branch-based flowers-and-leafs motif.	Outer layer dark brown-ish	1	Marked DM U1808/1
198/1988: Printed cotton sample, India? Printed cotton, on green base, with gold.		2	Marked DM 198/1988/1 & 198/1988/2
A3/1940: Block printed cotton sample, "Furushiki", 1700-1800?	Thread partially red	1	Marked DM A3/1940/1
A2/1940: Printed (painted) cotton sample, India/Japan, 1700-1800?	Colours very faded, difficult to say which ones	2	Marked DM A2/1940/1 & A2/1940/2
A6/1940: Block printed cotton sample, India/Japan?, 1700-1800?		2	Marked DM A6/1940/1 & A6/1940/2
A8/1940: Block printed cotton sample, India/Japan?, 1700-1800?		2	Marked DM A8/1940/1 & A8/1940/2
60/1952: No museum registration. Peasant textile, large piece, pattern-woven chequered in blue, white and red.		2	Marked DM 60/1952/1 & 60/1952/2
A4/1940: Block printed cotton sample, "Furushiki", Japan, 1700-1800?	Thread not entirely red, only partially.	2	Marked DM A4/1940/1 & A4/1940/2. Sample /2 also contains some blue dye
34/1980a: Issue with museum registration. Printed cotton on roller.	Thread partially red	2	Marked DM 34/1980/1 & 34/1980/2
5/1989: Block printed linen sample, fragment of garment lining, France; Mulhouse?, 1790-1800 c.	Thread partially red	2	Marked DM 5/1989/1 & 5/1989/2
2/2004: No museum registration. Printed cotton, possibly printed in France.	Thread entirely red	2	Marked DM 2/2004/1 & 2/2004/2. Currently exhibited.

BH341/1934: Printed cotton scarf/handkerchief, 1850 c., Danmark; Amager?			Marked DM BH341/1934/1 & BH341/1934/2. Currently exhibited
No. U1817a-b: Two printed fabrics sewn together, 1800-2000?, France (Jouy)			2
A31/1937: Man's girdle, contouring printed and colours painted, India, 1700-1725?	Thread mostly green, likely there is no red at all	2	Marked DM U1718b/1 & U1718b/2. Currently exhibited.
Designmuseum Danmark Total		33	2

Box 73:

No. U1857a (box 73).

Description: No official description of the bonnet. A child or young girl's bonnet. Museum no. U1857a which the sample comes from is the inner lining of this bonnet. Fibres looks to be all cotton. Young girl's bonnet? Visual: Outer layer white print with small pink squares in fours, repeat pattern. Embroidery as edging (narrow). One piece. Inner lining an older bonnet that has been reused. Inner bonnet is also printed. White background with pink wave-pattern, and a flowing flowery (*ranke*) on top of that in light pink and red accordingly. Tabby weave, fine quality of spun thread.

NOTE: Only one sample, no control sample



Second, inner layer of the bonnet, where the sample is taken from

A217 1280x1024 2015/03/30 14:07:44 Unit: mm Magnification: 1x Vibe

A218 1280x1024 2015/03/30 14:10:41 Unit: mm Magnification: 1x Vibe



Microscopy x 55

Microscopy x 210



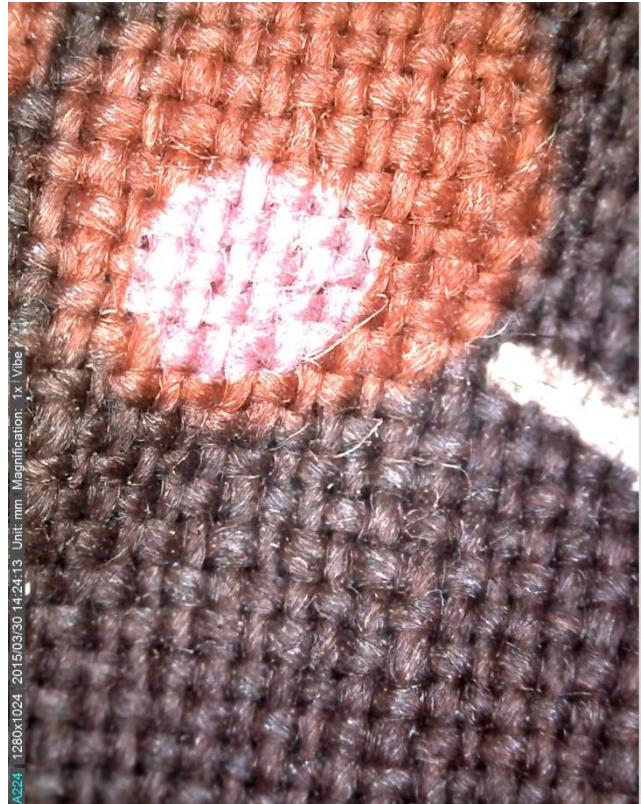
No. U1808 (box 73)

Description: No official description. Adult women's bonnet. One piece, printed flowery pattern in dark green, light purple, yellow, red and pink. "Branches" are white. Lining white (unbleached?). Lining is very dense, fine. Possibly machine spun. Outer layer and lining all cotton. Tabby weave, medium quality.

NOTE: Only one sample, no control sample.



Outer layer of bonnet



Microscopy of outer layer x 55

No. U1789 (box 73)

Description: Ladies bonnet. Inner lining is in a dark brown/black-ish colour. It appears glazed, and it is the glazing that is interesting here, to see if it is possible to identify what was used in the glazing process.



Outer bonnet. Not where sample is taken from

Lining. Sample is from lining.



No. 22/1972 (Metalbroderi box).

Description: "Baptism bonnet for boy. Metal embroidery, metalknpling, print". Outer layer metal embroidery. Lining printed in stripes of two different patterns: one in flowery design, one in rainbow pattern with some flowers and stripes. Lining all cotton. Tabby weave (lining). Coarse quality. Sample from lining.

NOTE: Only one sample, no control sample



Lining of bonnet



Microscopy, approx. 55 x magnified

No. 11/1978 (box no. 72)

Description:

NOTE: Only one sample, no control sample.



Lining, detail. Lining. The sample has been taken from the open thread, indicated here by the yellow arrow (brown-ish, dark purple colour).



Back panel, not where sample is from.



Microscopy, from lining, of golden-coloured area x 210

No. U2337 (box no. 72)

Description: "Danmark. Huenakke m. solvbroderi, c. 1850". Women's bonnet/hat. Outer layer once white/cream, pattern woven in slim repeat stripes. Once had a purple ribbon used to tie underneath the chin. Metalwork embroidery at the back of the bonnet with sequins, small pearls etc. Lining is a light fabric with what looks to be printed stripes. It is quite worn, except for the embroidery, which is in good condition.

Outer layer and lining all cotton. Lining tabby weave, medium quality.



Back panel of bonnet. Not where sample is taken from.

Lining. Where sample is taken from.

A262 | 1280x1024 | 2015/04/01 11:09:54 | Unit: mm | Magnification: 1x | Vibe

A268 | 1280x1024 | 2015/04/01 11:10:41 | Unit: mm | Magnification: 1x | Vibe



Microscopy, lining x 55. Detail of edge.

Microscopy, lining x 210. Detail of edge.

No. 198/1988

Description: Unknown sample of unknown origin. Green base, look to be all cotton, put pattern woven flower pattern with gold printed on top of the flowers, outlining the pattern from the woven pattern.

NOTE: Sample mostly green thread.



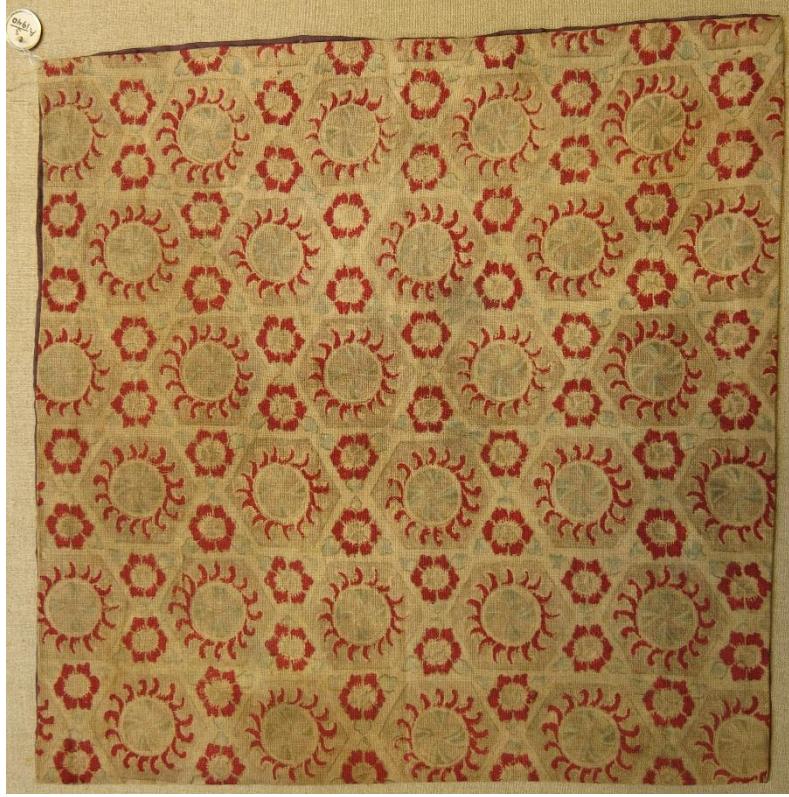


Detail

No. A3/1940

Description: Printed cotton textile, unknown origin. With red repeat pattern of suns and flowers motifs. Possible Indian print for Indonesian market?

NOTE: Only one sample, no control sample. Thread only partially red.



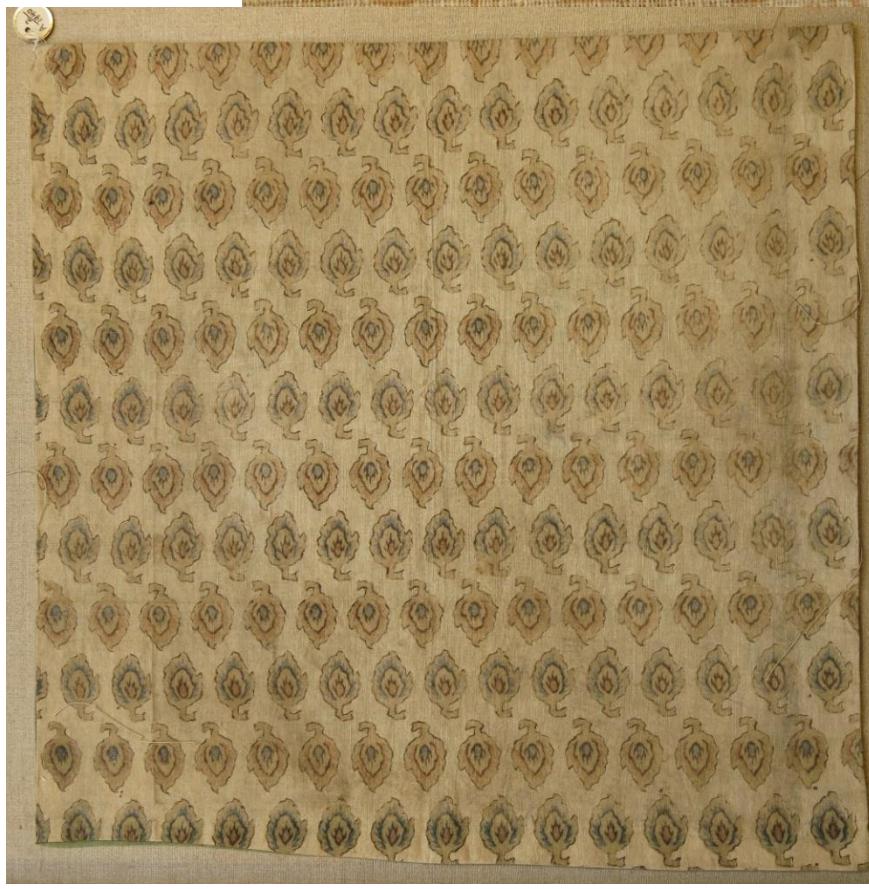
Entire piece



Detail. Sample taken from selvage, which sits in the right hand side if the museum number marker is in the top right corner. Selvage not seen in this image, as it is on the reverse side of the textile.

No. A2/1940

Description: Painted/printed cotton textile, possible printed in India. Dyes are quite faded, looks to once have been reds and blues.



Entire textile



Detail

No. A4/1940

Description: Printed cotton textile, 18th century (?), possibly printed in India. Likely for the Japanese market (i.e. Japon). 'Furushiki' (?). 'Colours include peachy-red, light blue, yellow ochre and brown. Motif pattern of birds, tortoises, flowers and fruits, all contoured/stenciled in brown. Tabby weave, Japon'.

NOTE: Samples not entirely red, only partially. Sample no. 2 also contains some blue dye.



Entire textile (measures approx. 30 x 30 cm)



Detail

No. A6/1940

Description: Printed cotton, block printed, possible origin India. Probably for the Indonesian market, possibly 18th century or earlier. Satin weave (?). Resist dyed, red base with printed figures dancing. Other colours include green, light blue, ochre and black. Sample taken from primary red threads.



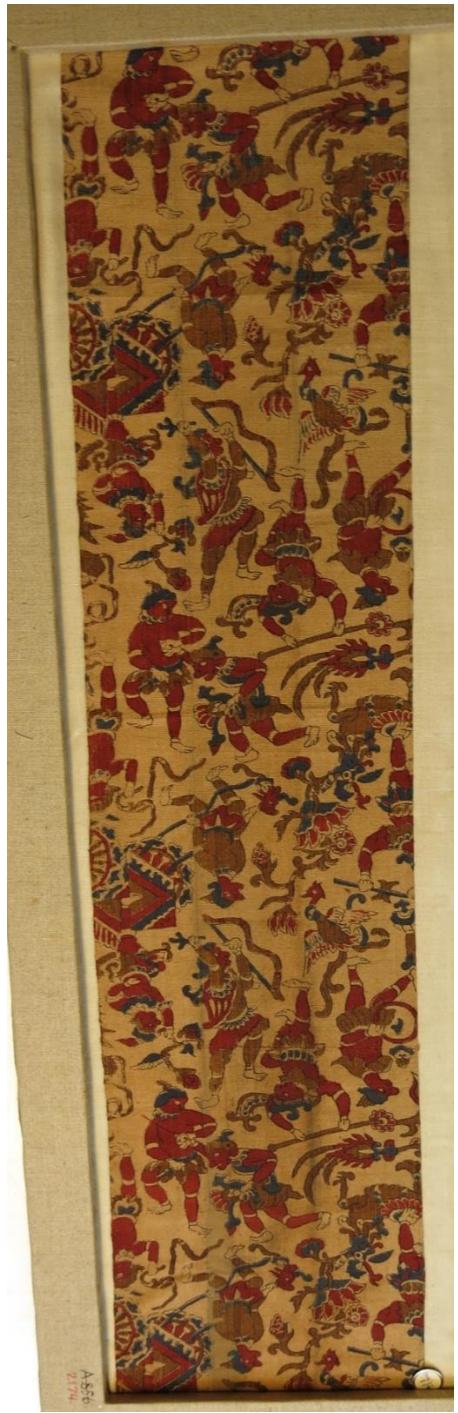
Entire textile



Detail

No. A8/1940

Description: Tabby woven printed cotton. Possible origin India. Block printed, in dark red, brown ochre and blue as well as black contour (stenciling?). Motif with dancing figures. Motif quite similar to object no. A6/1940.



Entire textile



Detail

No. 34/1980a

Description: Large textile, cotton, printed. Unknown context. Yellow and light blue base, with small red stars printed on top. No registration in the museum register.

NOTE: Samples likely only contain very little red, and also some yellow and/or light blue colours. It was not possible to isolate enough thread only/primary red for samples.



Entire textile, as stored on roller.

No. 60/1952

Description: Peasants textile, possible woven in the home. Check pattern, red, white and blue. Pattern-woven. Samples taken from selvage.



Entire textile (large, folded several times)



Detail

No. 2/2004

Description: No registration, i.e. no information about this object in the museums register. Printed cotton, possibly printed in France. Sample thread entirely red.



Entire textile

No. BH341/1934

Description: 'Scarf of cotton with printed pattern. Square-shaped piece with two corner-bouquets (hjørnebuketter) and leaf- and flower edging with imagined birds. Mid-19th century, possibly printed in Denmark, possibly Amager. Measures 109 cm height, 96 cm wide. Acquired 1934.'



Currently in permanent exhibition.

No. U1718b

Description: No registration in the museum registrant. Looks very much like a toile de jouy cotton (i.e. copper roller printers/plate printed).

Some of the individual scenes look very similar to those depicted in the toile de jouy called 'Grape harvest', i.e. man reclining by the tree next to the man on the swing, the man on the swing, as well as the tree itself, all look to be a reverse of the grape harvest (incomplete repeat) plate printed at the V & A (V&A: T.494-1919). Partial other motifs also look similar to some found in the 'grape harvest' toile de jouy textile.



Entire textile

No. A31/1937

Description: 'Man's girdle. Indian printed cotton. Early 18th century. Contour in black stenciling, other parts in two shades of red, two shades of green, yellow and aubergine-colours.'

NOTE: Primarily green thread for samples. It will be interesting to see which components make up the dyes that can be found here. Dyes may already have been inspected by Dorthe Raaschou in 1993 – see full description in lengthy detail in the museum registrant.



Entire textile (on roller)

No. 5/1989

Description: Printed textile, from lining of a garment. Possibly printed in France, c. 1790-1800. Possibly from Mulhouse? Block printed, both in reserve and dyes based on stain (bejdse). Pattern: Slim flower bines in iron-red and white with dark brown base. Length: 114 cm, length 46 cm. Fibres possibly linen. Thread density: 16-17 x 14 threads per cm. Acquired in 1989, from Christian Waagepetersen. Waagepetersen presumed it may have originated in the Tutein brother's cotton printing manufacture in Copenhagen [in the first half of the nineteenth century]. Tutein was a frequent purchaser of Indian cottons for printing in the auctions in Copenhagen (see www.oldenburgbusiness.net).



Detail. Samples taken from primarily red thread from the flowers.



Textile as it sits on roller, reverse side

Designmuseum Denmark bonnets: images and microscopy

Museum number	Description	Fibre identification (lining)	Weave type, lining	Quality (lining)
61/1992 (box nr 73)	None official. Visual: 3-piece children's bonnet. Outer layers primary fabric has a flowery embroidery in blue shades. The lining is a white fabric pattern woven with few small red and black stripes, as well as a bottom horizontal piece in a different fabric that is blue with slim white and red stripes.	Blue in bottom piece of lining is cotton, the rest appears to be linen, including the white threads in the primarily blue section.	Tabby	Coarse
U 1857 a-b (box no 73)	None official. Young girl's bonnet? Visual: Outer layer white print with small pink squares in fours, repeat pattern. Embroidery as edging (narrow). One piece. Inner lining an older bonnet that has been reused. Inner bonnet is also printed. White background with pink wave-pattern, and a flowing flowery (ranke) on top of that in light pink and red accordingly.	Cotton	Tabby	Fine
U 1808 (box no 73)	None official. Adult women's bonnet. One piece, printed flowery pattern in dark green, light purple, yellow, red and pink. "Branches" are white. Lining white (unbleached?). Lining is very dense, fine. Looks machine spun ?	Outer layer and lining all cotton	Tabby	Medium
22/1972 (metalbroderi box)	"Baptism bonnet for boy. Metal embroidery, metallknipling, print". Outer layer metal embroidery. Lining printed in stripes of two different patterns: one in flowery design, one in rainbow pattern with some flowers and stripes.	Lining all cotton.	Tabby	Coarse
22 1867 (box no 73)	None official. Women's bonnet consisting of one front round piece in crimson (dark red-ish purple), and one back panel (outer layer). Back panel has a fairly worn embroidery in a large flower in pinks and pale yellow. Ribbon silk. Lining is a white fabric, that appears to have been bleached.	Back panel cotton, embroidery threads silk. Lining linen.	Tabby	Medium (lining). Back panel fine.
2301 (box no 73)	None official. Women cap with outer layer in silk, metal (golden/silvery) and stone work with black embroidery (wide) at the edges and across the main section. Lining printed on unbleached (or just dirty) fabric, with black flowing flowers.	Cotton	Tabby	Fine
11 1978 (box no 72)	Women's bonnet. Black velvet and black silk outer layer in two sections horizontal direction. Lining: printed in flowery pattern, but all made from squares in dark brown, light brown, and pale pink colours. Lining looks as if it was once glazed.	Cotton	Tabby	Fine

	"Danmark. Huenakke m. sølvbroderi, c. 1850". Women's bonnet/hat. Outer layer once white/cream, pattern woven in slim repeat stripes. Once had a purple ribbon used to tie underneath the chin. Metalwork embroidery at the back of the bonnet with paillette etc. Lining is a light fabric with what looks to be printed stripes. It is quite worn, except for the embroidery which is in good condition.	All cotton, both outer layer and lining. Lining: tabby. Outer layer: 2 - over one under...? Fine
U2337	None official. Women's bonnet with horizontal front piece in outer layer of red velvet, and middle horizontal panel of brown velvet. Back panel on brown and black velvet and a large embroidery with some metals, purple, blue, orange, dark red and dark green colours in a flower and leaf motif. Tied at the bottom of the neck. This also shows in the lining, where the back panel is ruched and the bits that would have sat closest to the head are the most worn.	Cotton Tabby Fine (very fine)
60/1956 (box no 72)	None official. Five-piece children's bonnet with no ribbon to tie underneath the neck (at least no longer visible). Outer layer in red colours, with embroidery of red, white and purple flowers, and some metalwork embroidery as edging. Lining white, probably bleached fabric. The whole piece is in good condition.	Cotton (but could be linen, check ref images) Tabby Coarse
63/1992	On display in permanent exhibition. None official. Children's bonnet. Outer layer consists of two horizontal panels, one in all red, and the middle panel in a printed fabric with lines of intervalled flowers in blue and green, and stripes of zig-zag vertical stripes, all on a red base. Back (neck) panel is a soft embroidery with some metalwork, in green and golden colours. Lining consists of two pieces: side panels in white (bleached) fabric, and a little panel at the back in printed pattern with purple flowing flowers on a white background. The quality of the two panels in the lining is very different: the printed panel is fine, whereas the non-printed is coarse.	Visually it looks to be cotton, in the lining, and in the middle horizontal piece. This cannot currently be confirmed by microscopy Tabby Coarse and fine (two panels in lining), medium (outer layer, middle panel)
U1856a (box no 73)	On display in permanent exhibition. None official. Six-panelled baby's bonnet in blue and white pattern woven fabric in flowery design with some metalwork embroidery at the crown of the head and alongside the panels and as edging at the front. Lining is a printed fabric with large flowers with leaves in red, blue and yellow colours on what appears to be an unbleached white background.	?
62/1992 (box no 73)	Printed textile, approx 1,5 m long and 45 cm wide. Usage unknown. Printed with a central pattern of various flowing fruits and leaves on rank, edging in separate grape-rank pattern. Fruits are primarily in red, purple and blue, and grape-edging in red and light purple. Very precise print.	Tabby? Tabby Medium
2102	Cotton	

No. 61/1992 (box no 73)



Bonnet and lining



Microscopic images: on the left, white regular lining x 55 magnifies, and, on the right, blue lining, magnified x 210

No. U 1857 a-b (box no 73)



Bonnet and the 'double' lining, consisting of an older bonnet
(Microscopy images on next page)

No. U 1857 a-b (box no 73), continued

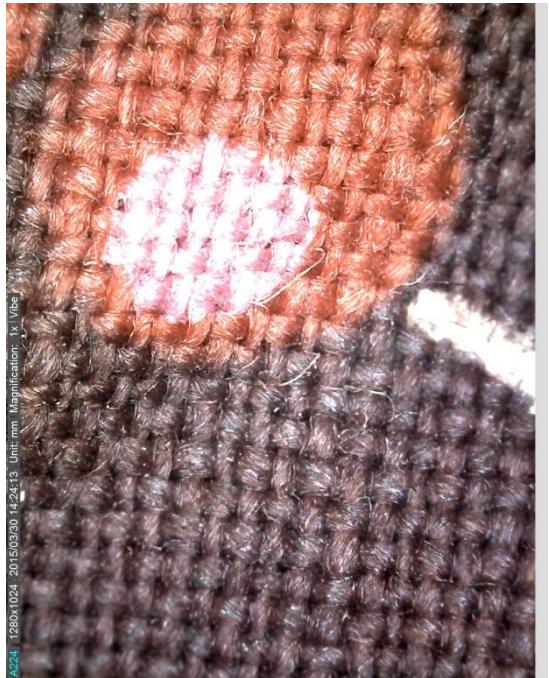


Top images: Outer layer of bonnet, to the left: x 60, and to the right, x 210

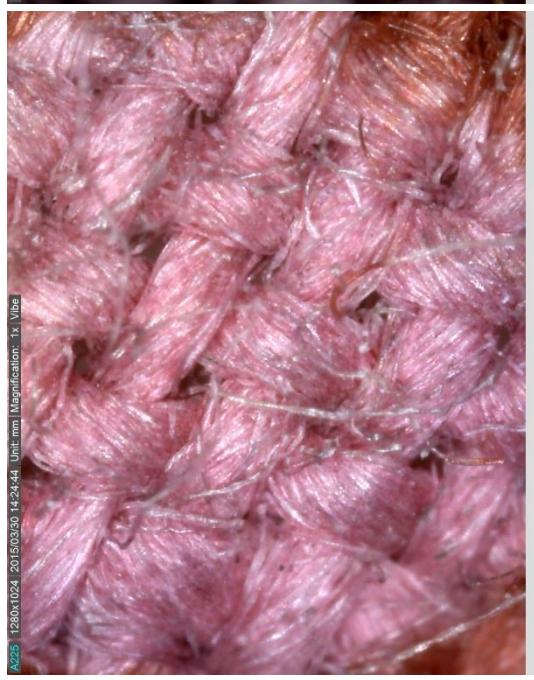


Bottom images: Far left, inner lining x 210 with loose threads; middle, outer layer of inner bonnet x 55; far right, outer layer of middle bonnet x 210.

No. 21 1808 (box no 73)



To the left: bonnet; to the right: outer layer x 60



To the left: outer layer x 210; to the right: lining ad loose thread (lining plain) x 210

No. 22/1972 (metalbroderi box)



To the left: bonnet; to the right: printed lining



To the left: lining x 55; to the right: middle of lining, with some loose fibers x 205

No. 22 1867 (box no 73)



Far left: bonnet; middle: back panel outside layer of bonnet x 55; far right: panel outer layer of bonnet x 200



Left: lining (plain) x 55; right: lining x 205

No. 2301 (box no 73)



Left: bonnet outer layer; right: bonnet lining

A646 | 1280x1024 | 2015/03/20 16:25:56 | Unit:mm Magnification: 1x View



Left: lining of bonnet x 50; right: lining of bonnet with some loose fibres x 210

No. 11 1978 (box no 72)



Left: back panel of bonnet; middle: lining; right: detail of lining with white band at the front of the lining towards the opening.

A0250 | 1280x1024 | 2015/03/30 16:37:24 | Unit: mm | Magnification: 1x | View



Left: light brown/golden print pattern in lining x 210; right: light pink pattern in lining x 210.

No. U2337



Left: bonnet outside; middle: outer layer top of bonnet; right: lining

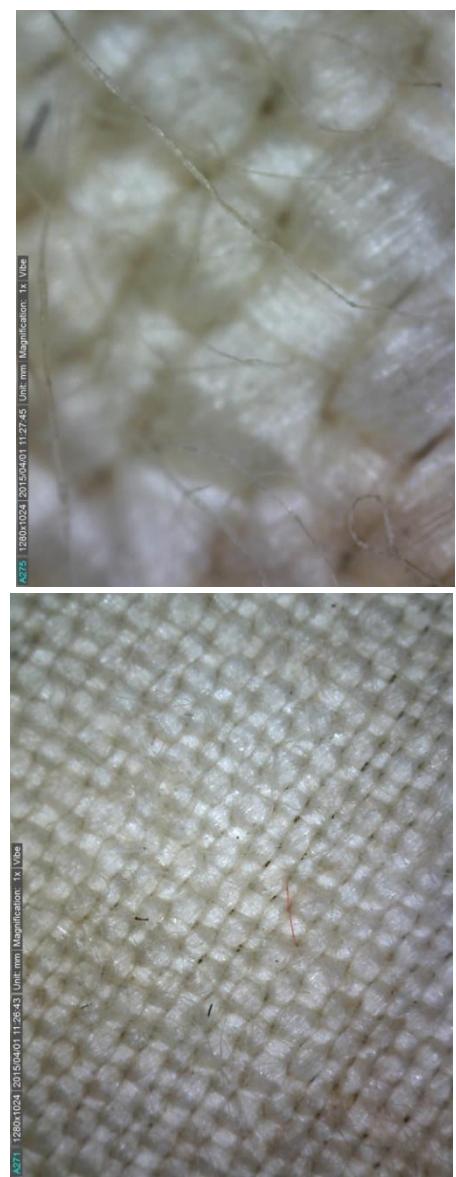


Left: top outer layer x 55; middle: top outer layer x 210; right: lining (edging) with loose fibres

No. 60/1956 (box no 72)



Left: bonnet seen from the side; middle: back panel of bonnet; right: lining



Left: lining x 55; right: lining x 205 with some loose fibres.



Bonnets outer layer

Lining



Left: lining x 57; middle: lining x 205; right, lining x 205 with some loose fibres.

No. U1856a (box no 73)



Left: back panel of bonnet; middle: top layer of bonnet; right: lining consisting of two panels and wrapped-around edging fabric.

No microscopy has been done, as bonnet is on display in permanent exhibition.

No. 62/1992 (box no 73)



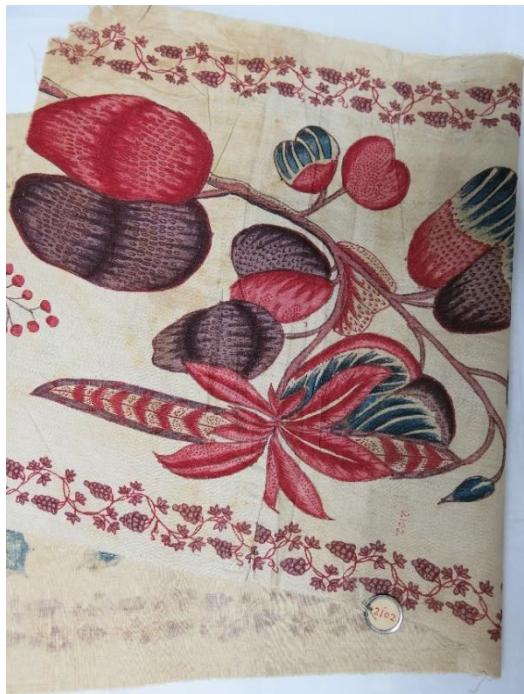
Left: bonnet. Right: lining (which appears lighter due to sunlight appearing whilst taking photo).

No microscopy has been done, as bonnet is on display in permanent exhibition.

No. 2102



Partially rolled-out printed textile



Section of textile.



Edging with loose fibres and threads x 205



Loose thread and fibres x 210.

Appendix H: Probate of Anne Rasmusdatter, 30 April 1726

	Named commodity (Danish). Only textile related items	Translation	Type of fibre	Amount detailed in probate
1	Hvid trøje	White jacket, unknown fibre	Unknown	1
2	Blaarlærreds dug	Blue lærred table cloths	Linen	2
3	Haandklæder	Towels	Unknown	3
4	Brogede lærredsgardiner med fem capper	Multicoloured lærred curtains with five top panels	Linen (?)	6
5	Gl. brogede cartuns gardiner	Old multicoloured cartun curtains	Cotton	3
6	Cartun kyse	Cartun bonnet	Cotton	1
7	Gl. blaarlærreds haandklæder	Old blue lærred towels	Linen/jute/hemp	3
8	Mohrs muffe	Muff, from mohr	Silk	1
9	Liden garn mattes	Small yarn matt (?)	Unknown	1
10	Wynt blaa og hvid traad	Wound blue and white thread	Unknown	3,5 (alen)
11	Gl. blaarlærreds dug	Old blue lærred table cloth	Linen/jute/hemp	1
12	Groft hørlærred (til udrulle klæde)	Coarse linen lærred (for uncoiling)	Linen	1 (piece)
13	Gl.blaarlærreds dug	Old blue lærred table cloth	Linen/jute/hemp	2
14	Ditto	Ditto	Linen/jute/hemp	1
15	Ditto	Ditto	Linen/jute/hemp	1
16	Liden bunt sort og hvid cartun	Small bundle of black and white cartun	Cotton	1 (bundle)
17	Gl. hørlærreds skjort (eller skjorte)	Old linen lærred skirt/petticoat	Linen	1
18	Gl. hørlærreds serviet	Old linen lærred napkin	Linen	1
19	Gl. mohrs gul hue	Old mohr yellow hat	Silk	1
20	Blaarlærreds forklæde	Blue lærred apron	Linen/jute/hemp	1
21	Lærreds nathue (med commin ? udi)	Lærred night cap	Unknown	1
22	Blaargarns forklæde	Blue-yarn apron	Unknown	1
23	Ditto	Ditto	Unknown	1
24	Blaa farvet lærred	Blue-dyed lærred	Unknown	1
25	Hørlærred	Linen lærred	Linen	7 (alen)

	Named commodity (Danish). Only textile related items	Translation	Type of fibre	Amount
26	Gl. broget cartuns nathue	Old multicoloured cartun night cap	Cotton	1
27	Hørlærreds forklæde med lommer udi	Linen lærred apron with pockets	Linen	1
28	Cartuns halsklud	Cartun neckerchief	Cotton	1
29	Lærreds tørklæde	Lærred scarf/handkerchief	Unknown	1
30	Sorte rage klæder	Black shaving cloths	Unknown	2
31	Smaa brogede tørklæder	Small multicoloured scarf/handkerchief	Unknown	2
32	Sort chagrins kyse	Black chagrin bonnet	Silk (?)	1
33	Gul lærred	Yellow lærred	Unknown	1 (piece)
34	Gl. graa vest	Old grey vest/waistcoat	Unknown	1
35	Patrontaske	Cartridge bag	Leather	1
36	Gule fruentimmer silkestrømper	Yellow women's silk stocking	Silk	1 (pair)
37	Sørgrøn chagrins ? Skiört	Sea-green chagrin skirt	Silk (?)	1
38	Sort klædes kiol?	Black klæde(cloth) dress or gown	Wool	1
39	Sort klædes skiört	Black klædes skirt	Wool	1
40	Sort raskes forklæde	Black raskes apron	Wool	1
41	Gl. sorte huer	Old black hats	Unknown	2
42	Graa uldne vanter	Grey woollen mittens	Wool	1 (pair)
43	Gl. silkestrømpeskafter	Old silk stocking leg	Silk	1 (pair)
44	Gl. sorte muffer	Old black muffs	Unknown	2
45	Gl. silke vanter	Old silk mittens	Silk	2 (pair)
46	Hvid lærreds forklæde	White lærred apron	Unknown	1
47	Hvide cartun vinduesgardiner og 3 capper	White cartun window curtains and three top panels	Cotton	6
48	Sort raskes gardiner med cappe og tæppe (til himmelsgeng)	Black raskes curtains with top panel and cover (likely a bedspread for a four- poster bed)	Wool	4
49	Blaa stribet bolsters underdyne	Blue striped cover for duvet (under-duvet)	Unknown	3
50	Hovedpude af lærredstøj	Pillow of lærred cloth	Unknown	2
51	Blaargarns lagener	Blue-yarn sheets	Unknown	2

	Named commodity (Danish). Only textile related items	Translation	Type of fibre	Amount
52	Cartuns hovedpude	Cartun pillow	Cotton	1
53	Hovedpude	Pillow	Unknown	1
54	Olmerdug foret hovedpude med waar	Olmerdug lined pillow with filling/pillowcase	Cotton	2
55	Gl. ditto med cartuns overtræk	Old ditto with cartun cover	Cotton	1
56	Olmerdug overdyne	Olmerdug top-duvet (overdyne)	Cotton	1
57	Blaastribet hovedpude	Blue striped pillow	Unknown	1
58	Liden barnspude	Small child's pillow	Unknown	1
59	Grøn filtes klocke med cartuns overtræk	Green felt "bell" skirt/petticoat with cartun cover	Cotton & wool (?)	1
60	Cartuns kaabe	Cartun cape	Cotton	1
61	Cartuns skiört	Cartun skirt	Cotton	1
62	Klædes livstöck (livstykke)	Cloth bodice	Wool	1
63	Adrianes af hjemmegjort tøj	Adrienne of homemade cloth	Unknown, homemade textile	1
64	Sort raskes skiört	Black rask skirt	Wool	1
65	Cartuns trøje	Cartun jacket	Cotton	1
66	Lappet (?) kaabe med sølvspænder udi	Mended (?) cape with silver clasps	Unknown	1
67	Hvid ulden nattrøje	White woolen bed jacket/waistcoat	Wool	1
68	Blaargarns håndklæder	Blue-yarn towels	Unknown	2
69	Gl. blaargarns dug	Old blue-yarn table cloth	Unknown	1
70	Hørlærred, fin	Linen lærred, fine	Linen	13 (alen)
71	Netteldug	Netteldug	Cotton	16 (alen)
72	Hørlærreds pudevaar med kniplinger	Linen lærred pillowcase with bobbin lace	Linen	1 (pair)
73	Fin kniplings tørklæde	Fine bobbin lace scarf/handkerchief	Unknown	1
74	Sort chagrins kyse	Black chagrin bonnet	Silk (?)	1
75	Gl. damastkes ægte skiærf	Old damask genuine sash	Silk	1
76	Chagrins stivet (?) forklæde	Chagrin starched apron	Silk (?)	1
77	Sort taft	Black taffeta	Silk	4 (pieces)
78	Sort taft forklæde	Black taffeta apron	Silk	1

	Named commodity (Danish). Only textile related items	Translation	Type of fibre	Amount
79	Gl. lappet (?) hoved taft?	Old mended (?) head taffeta	Unknown	1
80	Blommet flors cappe	Flowered crape cape	Unknown, possibly silk	1
81	Ditto	Ditto	Unknown, possibly silk	1
82	Gl. sort fløyel	Old black velvet	Unknown, possibly cotton	1 (piece)
83	? Stribet laft ?	Striped taffeta (?)	Unknown	1
84	Grøn fløyel	Green velvet	Unknown, possibly cotton	1 (piece)
85	Gl. sort chagrin til en kyse	Old black chagrin for a bonnet	Silk (?)	1 (piece)
86	Flors strimler (?) med grøn kniplings foer	Shreds (i.e. decorative strips of textile?) with green bobbin lace lining (?)	Unknown, possibly silk	3 (shreds)
87	Blaat tørklæde	Blue scarf/handkerchief	Unknown	1
88	Sennte (?) lærreds nathatte	Sent lærred night caps (sent to a customer?)	Unknown	72
89	Ditto	Ditto	Unknown	2
90	Strømper	Stockings	Unknown	1 (par)
91	Forklæder af hørlærred	Aprons from linen lærred	Linen	3
92	Hørlærreds forklæder	Linen lærred aprons	Linen	5
93	Cartuns tørklæde	Cartun scarf/handkerchief	Cotton	1
94	Sort chagrins hue	Black charin hat/bonnet	Silk (?)	1
95	Hvid damaskes hue med guld blommer og ditto (?) xx omkring	White damask bonnet with gold flowers and ditto ? around it	Silk	1
96	Brocades hue	Brocade bonnet	Silk	1
97	Smalstribet lærreds trøje	Narrow striped lærred jacket	Unknown	1
98	Sort damask til en kjole	Black damask for a dress	Silk	6 (pieces)
99	Hatte med cartuns(strimler?)	Hats with cartun shreds (i.e. strips of cotton for embellishment)	Cotton (?)	4
100	Gl. ditto	Old ditto	Cotton	2
101	Garnet strimler	Yarn shreds (?)	Unknown	1

	Named commodity (Danish). Only textile related items	Translation	Type of fibre	Amount
102	Snipper	Literally snippets, likely same function as "corsklæde"	Unknown	8
103	Netteldug	Netteldug	Cotton	1,5 (alen)
104	Strimler (?)	Shreds	Unknown	4
105	Cammerdug	Cambric	Linen (or cotton)	1 (quarter)
106	Lærreds nathat	Lærred night cap	Unknown	1
107	Cors klæder	Literally "cross cloth". Likely a square scarf draped with three snippets below or above a bonnet. It could also be decorated	Unknown	4
108	Dreiels serviet	Diaper napkin	Linen	1
109	Damast til en hue	Damast for a bonnet	Silk	1 (piece)
110	Lidet cammerdug	Small (piece of) cambric	Linen	1 (piece)
111	Hørlærred	Linen lærred	Linen	1 (piece?)
112	Servietter	Napkins	Unknown	2
113	Klæd af lærred (?), gl.	Cloth of lærred, old	Unknown	1
114	Bundne lærreds handsker	Knitted lærred gloves	Unknown	1 (pair)
115	Gl lærreds dug	Old lærred table cloth	Unknown	2
116	Lærreds halsklude	Lærred neckerchiefs	Unknown	12
117	Mands netteldugs halsklude	Man's netteldug neckerchief	Cotton	6
118	Fine lærreds tørklæder	Fine lærred scarves/handkerchiefs	Unknown	7
119	Gl. netteldugs klude	Old netteldug cloths	Cotton	2
120	Gl. fruentimmer ermer	Old, women's sleeves	Unknown	1 (pair)
121	Manjetter	Sleeves	Unknown	1 (pair)
122	Lærreds tørklæde	Lærred scarf/handkerchief	Unknown	1
123	Gl. cartuns forklæde	Old cartun apron	Cotton	1
124	Hvide børne huer	White children's bonnets	Unknown	2
125	Rød silke sengebånd	Red silk bed-ribbon?	Silk	1
126	Chagrin	Chagrin	Silk	1 (piece?)
127	Taft (?)	Taffeta	Silk	1 (piece?)
128	Guld mohr	Golden silk	Silk	1 (piece)
129	Vifter	Fans	Unknown	4

	Named commodity (Danish). Only textile related items	Translation	Type of fibre	Amount
130	Gl. sort uldne vanter	Old black woollen mittens	Wool	1 (pair)
131	Cartuns garnets strimler	Cartun yarn shreds	Cotton	2
132	Rødstribet tørklæde af bays /bast	Redstriped scarf/handkerchief of bay	Wool	1
133	Gl. skiden særke	Old soiled shifts	Unknown	13
134	Gl. pudevaar	Old pillow	Unknown	3
135	Små og store tørklæder	Small and large scarves/handkerchiefs	Unknown	19
136	Hørlærreds forklæde	Linen lærred apron	Linen	3
137	Gl. rulle klæder	Old rolling cloths	Unknown	6
138	Gl. nathatte	Old night caps	Unknown	5
139	Forklæder	Aprons	Unknown	3
140	Blå og hvidstribet forklæde	Blue and white striped apron	Unknown	1
141	Gl. sort raskes livstykke	Old black rask bodice	Wool	1
142	Gråt vadmel stryglyk	Grey vadmel (a coarse textile) ironing cloth	Wool	1
143	Gl. grøn filt	Old green felt	Wool (?)	1 (piece)
144	Lammeskind strømper	Lambswool stockings	Lambswool	1 (pair)
145	Blaarlærreds lagner	Tow lærred sheets	Linen/jute/hemp	1 (pair)
146	Blaargarns lærred	Blue-yarn lærred	Unknown	5,5 (pair)
147	Ditto	Ditto	Unknown	1 (pair)
148	Hørlærreds lagen	Linen lærred sheets	Linen	9 (pair)
149	Ditto bundne	Ditto knitted	Linen	2 (pair)
150	Hørlærred drejels dug	Linen lærred diamond table cloths	Linen	9
151	Blaarlærreds drejels dug, nye	Tow diamond table cloths, new	Linen/jute/hemp	4
152	Gl. ditto	Old ditto	Linen/jute/hemp	3
153	Hørlærreds drejels håndklæder	Linen lærred diamond towels	Linen	3
154	Blaarlærreds håndklæde	Tow towels	Linen/jute/hemp	2
155	Gl. blaarlærreds drejels dug	Old tow diamond table cloth	Linen/jute/hemp	1
156	Hørlærreds skjorter	Linen lærred shirts	Linen	8
157	Hørlærreds drejels servietter	Linen lærred diamond napkins	Linen	6
158	Ditto dug	Ditto table cloth	Linen	1

	Named commodity (Danish). Only textile related items	Translation	Type of fibre	Amount
159	Blaargarns dreieis serviet	Blue-yarn diamond napkin	Unknown	1
160	Gl hørlærreds skjorte	Old linen lærred shirt	Linen	1
161	Hørlærreds pudevaar	Linen lærred pillowcase	Linen	6 (pair)
162	Blaarlærreds duge	Tow table cloths	Linen/jute/hemp	6
163	Sirts cartun bordklæde	Chintz cartun table cloth	Cotton/chintz	1
164	Børne pudevaar	Children's pillowcase	Unknown	2
165	Forklæde	Apron	Unknown	1
166	hølluse (?)	Unknown?	Unknown	7
167	Corsklæde	Literally "cross cloth". Likely a square scarf draped with three snippets below or above a bonnet. It could also be decorated	Unknown	1
168	Barneble	Child's diaper	Unknown	1
169	Corsklæde	Literally "cross cloth". Likely a square scarf draped with three snippets below or above a bonnet. It could also be decorated	Unknown	6
170	Barneskjorte med kniplinger	Child's shirt with bobbin lace	Unknown	1
171	Barns nathatte	Child's night cap	Unknown	6
172	Cartuns vindues gardiner og 3 capper	Cartun window curtains and three top panels	Cotton	6
173	Ny hørlærreds xx sæk	New linen lærred xx shift	Linen	1
174	Hvid cartun	White cartun	Cotton	4 (alen)
175	Hvid sukkerdun	White sukkerdun	Cotton	9,5 (alen)
176	Fint hørlærred bleget	Fint linen lærred bleached	Linen	15 (alen)
177	Ditto	Ditto	Linen	10 (alen)
178	Børneskjorter	Children's shirts	Unknown	7
179	Groft lærred	Coarse lærred	Unknown	10 (alen)
180	Gl. ulden damast kiol	Old woollen damast dress/waistcoat	Wool	1
181	Gl. skiørt	Old skirt/petticoat	Unknown	1

	Named commodity (Danish). Only textile related items	Translation	Type of fibre	Amount
182	Gl Chagrins trøje	Old chagrin jacket	Silk (?)	1
183	Gl. mohrs skiørt	Old mohr skirt	Silk	1

Appendix I: The cotton plant and its cultivation & Indian resist dyeing method

Natural history of cotton

The taxonomy of the cotton genus (*Gossypium*, L.) was first attempted detailed by Julius von Rohr, working on St. Croix during the 1780s, and the cotton tribe has subsequently been analysed and classified by numerous scholars, most notably the Italians Parlatore and Todaro in the 1870s.¹⁰ Insights into the taxonomy was vital in the first thesis of ‘Old World’ and ‘New World’ cotton as presented by Zaitzev in 1928.¹¹ Old world cotton’s four species could be divided into African and Indo-Chinese/Asiatic subgroups, and new world cotton’s eight species into Central American and South American subgroups. Old world cotton comprised two main sub-families, the *Gossypium herbaceum* (the ‘cotton plant’) that originated from northern Arabia and *Gossypium arboreum* (the ‘cotton tree’) that originated in India.¹² New world cotton consists of eight species, including the *Gossypium barbadense* and the *Gossypium hirsutum* of North America, which is the most widely cultivated variety today. With evolution and dedicated domestication of cotton, new world cotton came to produce a better lint and thereby longer fibres than old world cotton, and this meant a strengthened thread.¹³ This is one of the reasons why new world cotton was better for use in mechanised processes of spinning and weaving used in the industrial revolution, as opposed to old world cotton. It was the domestication of cotton that ensured that the varieties developed two types of seed hair, whereas non-domesticated types remained with only one type of seed hair.¹⁴ The development of the second type of seed hair, the lint hairs (the ‘cotton of commerce’) are much longer than the so-called fuzz hair, approximately 25 mm. and 1 mm. accordingly.

The various plants and trees of the cotton tribe were traditionally grown in tropical and subtropical climates. In Asia, until and during the early modern period, the cotton crop remained a distinctively non-monoculture in terms of cultivation, making it essentially different to the later plantation-based developments in the Americas and the Caribbean. That cotton cultivation was widespread was also because the crop could be farmed on otherwise low-producing soil. In Southern India, cotton could either be grown intensively (in a monoculture) or extensively (alongside other crops), the choice of cultivation method would usually depend

¹⁰ Paul A. Fryxell, *The Natural History of the Cotton Tribe (Malvaceae, Tribe Gossypieae)* (Texas: Texas A & M University Press, 1979), 5.

¹¹ Fryxell, *The Natural History of the Cotton Tribe (Malvaceae, Tribe Gossypieae)* 8.

¹² Giorgio Riello, *Cotton. The Fabric that Made the Modern World* (Cambridge: Cambridge University Press, 2013), 39, note 33.

¹³ It remains a much debated subject amongst scholars of cotton if this development came about due to domestication and/or evolution. C. L. Brubaker, F. M. Bourland, and J. F. Wendel. ‘The Origin and Domestication of Cotton.’ in Wayne C. Smith (ed.), *Cotton: Origin, History, Technology, and Production* (New York, Chichester: John Wiley & Sons, Inc., 1999)

¹⁴ Brubaker, Bourland, and Wendel, *The Origin and Domestication of Cotton*, 15.

on availability of capital to invest in irrigation systems to support the more productive and more expensive intensive cultivation.¹⁵

From seed to finished textile

Before a finished textile can be cut and stitched to whatever purpose intended, it first has to be sown, grown, harvested, cleaned, spun, woven, dyed or bleached, and receive a final treatment (glazing, for example), before it can be sold as a commodity. Every step include numerous separate processes. Producing a textile is thus a lengthy, time consuming, labour consuming and resource consuming production.

The first step after harvesting is to separate the lint from the seed. The seed is a little hard shell that sits in the middle of the cotton fruit, in the middle of the hairs that will become the cotton thread. Oil can be subtracted from the seed, or the seed can be used for subsequent sewing of new plants. The seed can either be removed from the lint by hand, as was done in the Antebellum South (and probably also in the rest of the areas with new world cotton) because the fibre was too strongly attached to the seed where new world cotton was grown. The Churka gin that had traditionally been used to gin cotton in India and Pakistan for centuries could separate the seed from the lint on old world cotton varieties.¹⁶ The new world cotton and its strong attachment between fibres and seed added to the need for an increasing manual labour force, and thus in its own way added to the numerous people enslaved across the new world. This process was of course later reversed somewhat by the invention of the mechanical cotton gin by Eli Whitney in 1793.

Unique quality of the Indian cottons

In Europe, traditional textiles were woollen and linen, and cotton was a textile unknown to the vast majority of European consumers prior to the seventeenth century. Cotton was, and still is renowned for its particular qualities: it holds dye well which means it can be washed repeatedly without fading significantly, and it is more easily dyed than other textiles. Due to the ingenuity of the Indian dyers, the dyed cottons was better at resisting the challenges of ‘abrasion, light, air, water, acids or alcalids’.¹⁷ It has a soft touch, and a suitable elasticity of not too much nor too little, and it transports sweat easily. A much debated other presumed quality was their cheap price in early modern Europe, at least in comparison to the stable textile of wool.¹⁸ In

¹⁵ Riello, *Cotton, The Fabric*, 42.quotes; Prasannan Partha Sarathi, *The transition to a colonial economy weavers, merchants, and kings in South India, 1720-1800* (Cambridge & New York: Cambridge University Press, 2001), 29.

¹⁶ Willam D. Mayfield et al. 'Ginning.' in Wayne C. Smith (ed.), *Cotton: Origin, History, Technology, and Production* (New York, Chichester: John Wiley & Sons, Inc., 1999), 683-707.

¹⁷ Susan W. Greene, *Wearable Prints, 1760-1860* (Kent, Ohio: The Kent State University Press, 2014), 94.

¹⁸ John Styles. 'Indian Cottons and European Fashion, 1400-1800.' in Glenn Adamson, Giorgio Riello, and Sarah Teasley (eds.), *Global Design History* (Abingdon; New York: Routledge, 2011), 37-46.

short, it was therefore both the unique quality of the cotton fibre and the colourful shades it could be dyed in that caught the attention of the European consumers.

Dyeing

Dyeing cotton was a complex process. It required highly skilled knowledge and understanding of the various processes and they should be performed with a high level of precision to produce the best results. The process consisted of at least ten steps excluding numerous sub-steps, and could take up to months to complete.¹⁹ The knowledge of early modern Indian dyeing methods stems from the various late seventeenth- and eighteenth century first-hand accounts written by Europeans in India who noted, in varying degree of detail, the steps involved in chintz dyeing as it took place in contemporary India. The first, less known and less detailed accounts are by the Dutchmen Daniel Havart from the 1680s and Hendrick Adrian van Rheede from 1688.²⁰ They were followed by the far more detailed and somewhat similar accounts by Antoine Beaulieu from 1735, a naval officer of the French East India Company; and Father Caerdoux, a Jesuit missionary, from 1742; the English botanist William Roxburgh's account of chintz printing in Masulipatnam in 1795, to be followed, lastly, by the account from the Dane J. P. Rottlers in 1802.²¹ It is from the eighteenth-century accounts that we can decipher the dyeing processes that made Indian chintz in such an indisputable quality.

The most commonly used method of dyeing the so-called printed cottons, chintz, was resist dyeing.²² Resist dyeing gets its name from the wax that is smoothed onto the textile to ensure that certain areas within the design stay devout of any colour throughout the various processes of dye vats and mordanting. The extensive use of wax to create a white ground is why the resist dyed cottons were the most expensive of all the chintz types imported to Europe, as this method was costly in terms of both raw materials and labour requirements. Chintz on white ground was the Indian cotton most craved by the Europeans (or at least the English).²³

Another vital and unique component of the Indian cotton printing method was the mordanting. Cotton fibres must be mordanted in order to ensure the adherence of the madder (red) and yellow dyes to the fibres as well

¹⁹ John Irwin and Katherine B. Brett, *Origins of Chintz* (London: Her Majesty's Stationery Office, 1970), 7.

²⁰ As published by the Dutchman Pieter van Dam in Pieter van Dam, *Description of the East India Company [Beschryvinge van de Oostindische Compagnie]* 1693-1706). Quoted by Judith H. Hofenk de Graaff, *The Colourful Past. Origins, Chemistry and Identification of Natural Dyestuffs* (Switzerland, London: Abegg-Stiftung, Archetype Publications, 2004), 353.

²¹ Irwin and Brett, *Origins Chintz*; Dominique Cardon, 'The Colours of Chintz: Empirical Knowledge of Chemistry in 18th-Century India', *Marg: A Magazine of the Arts*, 65, no. 2 (December 2013), 51-59; Dominique Cardon, *Natural Dyes. Sources, Traditions, Technology and Science* (Italy: Archetype Publications, 2007).

²² The term *chintz* is used here to describe printed, i.e. block printed, roller printed or hand painted cottons throughout the thesis, since it is the term that is most commonly used in the Danish sources.

²³ Riello, *Cotton, The Fabric*, 99-100.

as to regulate the strength of colours, such as a differentiation between a dark red and pale pink.²⁴ Mordants were either formed on the basis of either alum, iron or tin salts. Mordants were the technology applied in India that made the Indian cottons distinctly colourfast in comparison to textile dyeing and production in contemporary Europe, and thus adding to their unique qualities.

In short, the process of resist-dyeing consisted of the following steps: preparation of the cloth by means of a mordanting bath and beating to give a smooth surface; ‘pouncing’ the desired pattern onto the cloth with charcoal; drawing over the charcoal pattern with a pen dipped in a mordant; first red dye bath (vat); waxing the areas that should not become blue or green; indigo dye bath for blue (vat); removing the wax; waxing of lines that should remain white within areas of red; second dipping of the cloth into a red dye bath; and lastly, application by hand of yellow dye concoction.

The first step was to soak the woven cotton cloth in myrobalan and buffalo milk.²⁵ Myrobalan is a fruit rich in tannins (an acid that helps the dye adhere to the cotton fibres, and can thereby act as a mordant). The tannins of the myrobalan and buffalo milk bath served as a mordant, but myrobalan can also be used to dye yellow.²⁶ The buffalo milk and myrobalan concoction was of an almost rubbery consistence, and was thus easy to work with as it would not ‘run’ and did not require a thickener. The cloth would repeatedly be placed in this bath, hung in the sun to dry, beaten vigorously against wooden boards which all helped form a primer which allowed for great precision in the later process of painting the pattern.²⁷ This process of soak, dry, and bash was repeated several times in between the other stages. The second step was to ‘pounce’, as Irwin calls it, the pattern or design wished for either through perforations made on paper or from a piece of glazed calico by using charcoal dust.²⁸ Then the lines marked with charcoal dust was drawn with a pen made from reeds that was dipped in a mordant. If the outlined were to be black, the mordant would be acetate of iron, and for red, a solution of alum tinted with sappan wood (*Caesalpinia Sappan L.*). This was followed by the first immersion of the entire cloth into a vat (dye bath) filled with red dye from the chay root (*Oldenlandia Umbella L.*), which had the effect of further blackening the contour lines as well as to develop the red outlines.²⁹ The fifth step was to cover the parts of the textiles that was not to become blue or green. This was achieved by using a type of brush made from bamboo with a ball of hair at the end of the brush from which the wax was released. In step six, the entire cloth was once again soaked into a vat, this time an indigo vat to create the blue colours. The blue dye from indigo only shows as the cloth is pulled from the vat and comes into contact with oxygen. Following this, the wax was removed by putting the cloth into boiling water. As

²⁴ Greene, *Wearable Prints*, 94.

²⁵ Kim Knott and Seán McLoughlin, (eds.), *Diasporas: concepts, intersections, identities* (London; New York: Zed Books, 2010), 52.

²⁶ Knott and McLoughlin, *Diasporas: concepts, intersections, identities*, 53.

²⁷ Knott and McLoughlin, *Diasporas: concepts, intersections, identities*, 54.

²⁸ Irwin and Brett, *Origins Chintz*, 8.

²⁹ Or, it would seem, the red could also have been produced using Indian lac (*Kerria lacca KERR*) as seen in the results of the Guinea samples: see appendix P on dye analysis results.

the eighth step, the lines required to stay white within the red areas was waxed and then painted with a mordant (a solution of alum tinted with sappan wood), where a weak solution of the mordant would provide a pink colour, and a strong solution would provide a deep red. A purple colour could be achieved by adding iron to the mordant.³⁰ To bring out the reds and purples, the cloth was soaked for the second time in a chay vat, as the ninth step. Finally, a yellow dye concoction was applied by brush to the required areas, to produce both yellows when applied to a non-Previously dyed area of the cloth, and to produce green when applied to an area already blue.³¹ These steps could then be followed by a glazing of the cloth, in which the textile would appear smooth and shiny, and potentially even moist resistant. The glazing could be done by using shells or other tools and was done manually. Glazing was only one possible finish, but it was the finish most commonly applied to cottons intended for the European market.

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³⁰ Irwin and Brett, *Origins Chintz*, 8.

³¹ Irwin and Brett, *Origins Chintz*, 8.

Appendix J: The Royal Cotton Manufacture & The Linen Manufacture

The Royal Cotton Manufacture

‘Stofprøveprotokoller’

National Archives reference:

Det kgl. Priviligerede bomuldsmanufaktur/Stofprøveprotokoller 1782-1796, arkiv nr 378/løbe nr 3840-3841

Date: 1790s

Provenience: The Royal Cotton Manufacture was in existence between 1782 – 1795, when it was sold to the Silk- and Cloth merchants' Guild. The manufacture had what appeared to be a large production of a variety of types of textiles including cottons, cottons-and-silks, and occasionally some textiles that also used wool (probably in combination with either silk or cotton). More information can be provided here, also some references from the manufacture's archive, where there are mentions of which dyestuffs and printing methods were used.

The majority of the samples all measure around 3.5 cm x 2 cm. The exception is sample no. 394 from book 3841, which measure: 7 cm x 2 cm and sample no. 542 , also in book 3841, which measures: 5.5 cm x 2,5 cm.

Microscopy: A number of samples been assessed for fibre composition in the microscope, but they are not the same ones as the ones that have undergone dye analysis. The ones that have been assessed are mostly the samples that visually appear to be silk-and-cotton, which in the microscope appear to be exactly that: silk-and-cotton mixes, with a double weave, which allows the silk threads to appear most prominent.

Total number of textiles for samples: 24

Description	Sample no.	No. of samples	Mark on vial
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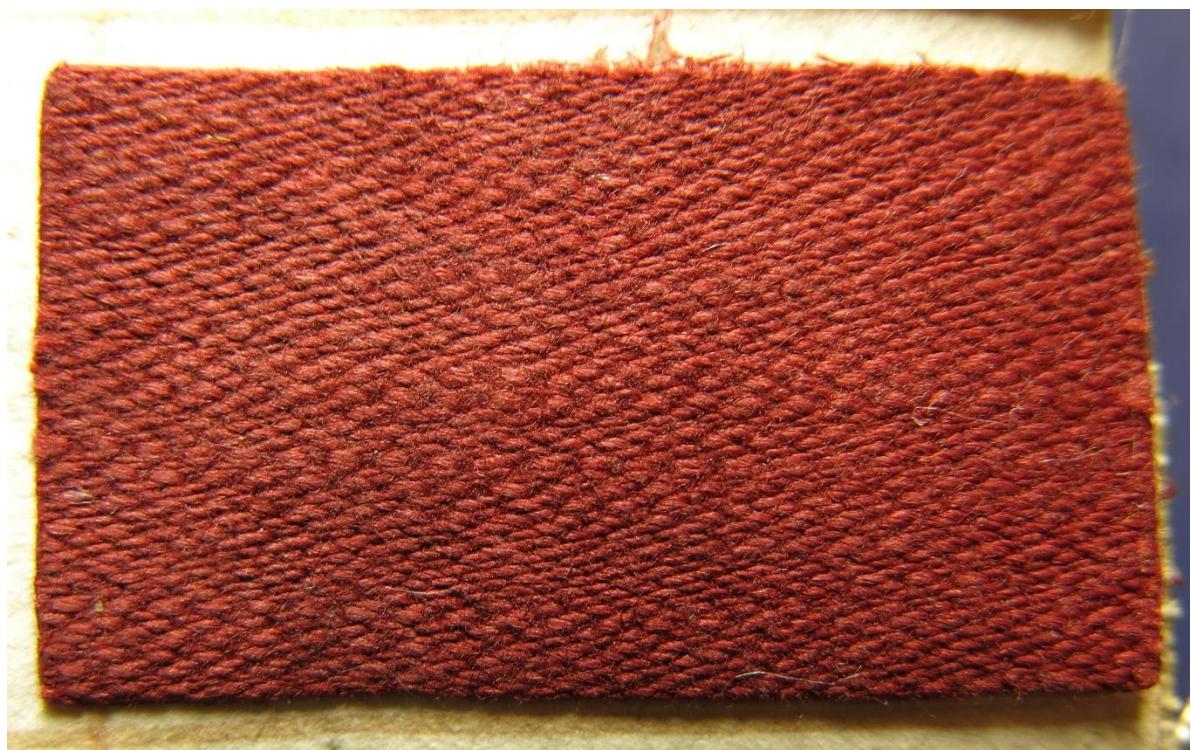
Printed cotton on red base with drops pattern (twill weave?)	53	2	Marked "RCM 3840/53" x 2
Dark red cotton (twill weave?)	190	2	Marked "RCM 3840/190" x 2
Printed fustian cotton (unknown weave type)	118	2	Marked "RCM 3840/118" x 2
Printed cotton on dark purple base with drops & window pattern (twill weave?)	188	2	Marked "RCM 3840/188" x 2
Printed cotton on white base (twill weave)	Canal compagniet no. 2773	2	Marked "RCM/CC, 3840/ 2773" x 2
Printed cotton on red base with dark red/brown stripes (unknown weave type)	Canal compagniet no. 2553	2	Marked "RCM/CC, 3840/ 2553" x 2

A 'velvet' (velveret/Manchester) cotton, with certain threads that have been 'cur open', printed	309	2	Marked "RCM 3841/309" x 2
A printed Manchester/velvet cotton. Stripes printed in black, purple and red on pink base	394	2	Marked "RCM 3841/394" x 2
Printed cotton, various stripes in pink and sand, with some Stormont grounding and larger dots in red, on white base (twill weave)	542	2	Marked "RCM 3841/542" x 2
Printed cotton, with small print pattern on light pink base (twill weave)	548	2	Marked "RCM 3841/548" x 2
Printed cotton, with a chequered pattern in red and black, on a white base (twill weave?)	577	2	Marked "RCM 3841/577" x 2

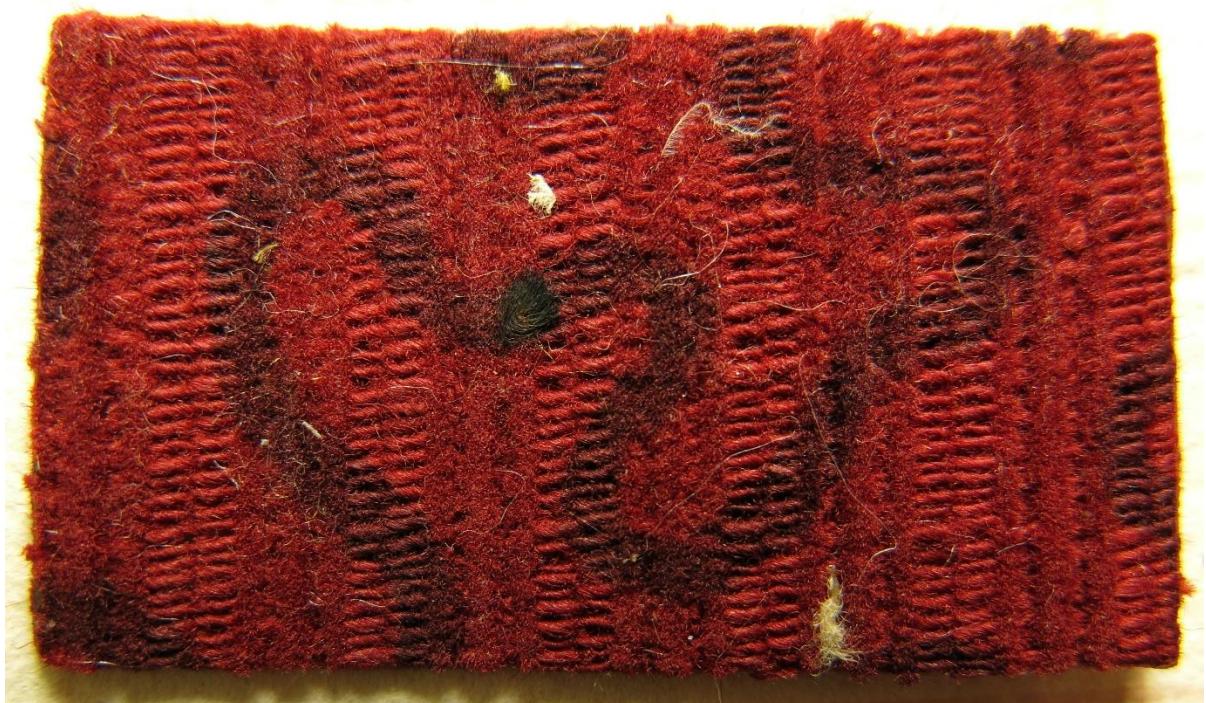
Sample no. 53/book 3840



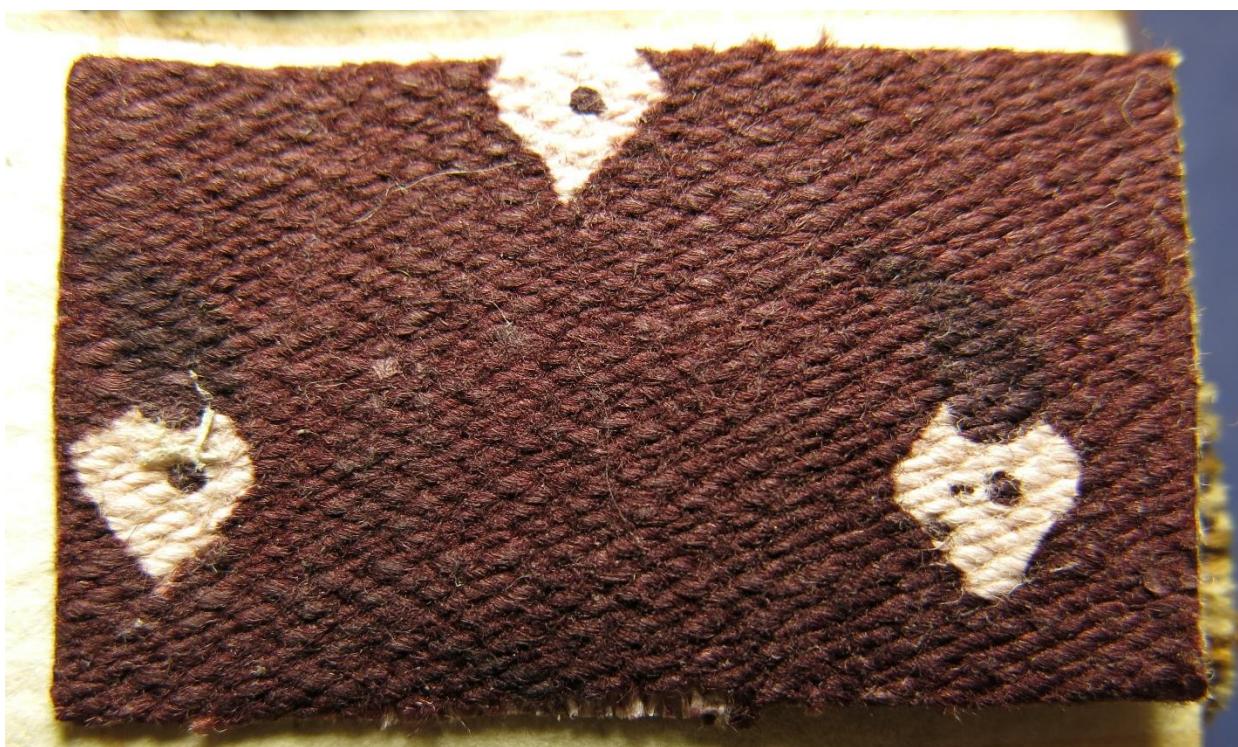
Sample no. 190/book 3840



Sample no. 118/book 3841



Sample no. 188/book 3840





Sample no. 2773/Canal Compagniet/book 3840



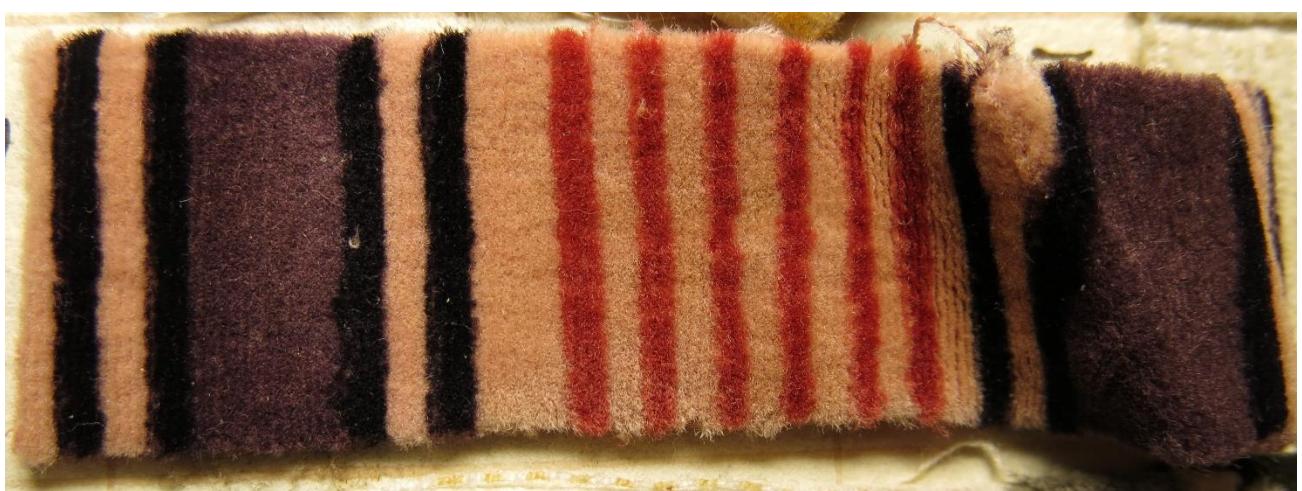
Sample no. 2553/Canal Compagniet/book 3840



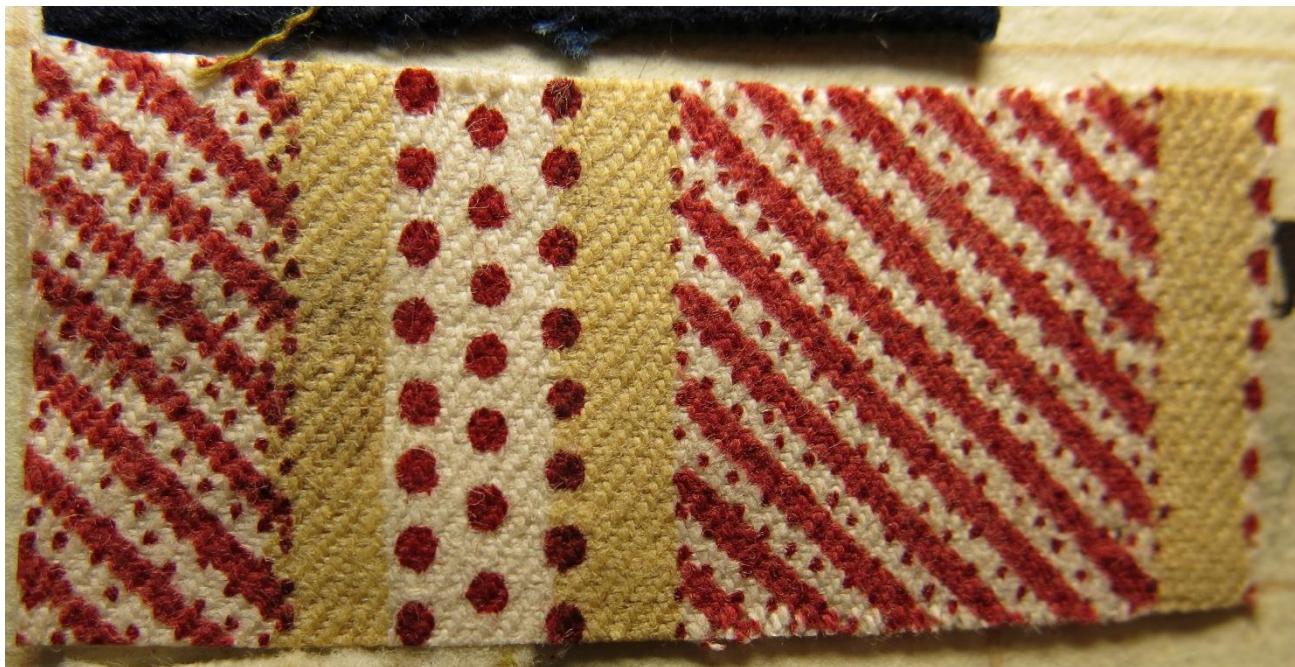
Sample no. 309/book 3841



Sample no. 394/book 3841



Sample with no number, below sample no. 541/book 3841 (has no. 542 when lift the sample next to it).



Sample no. 548/book 3841



Sample no. 577/book 3841



Westindian-Guinean Company, Linen Manufacture, 1738-1743

The linen company

‘Dokumenter og regnskaber vedr. kompagniets linnedmanufaktur 1738-1743’

National Archives reference:

Rigsarkivet, Vestindisk-Guineisk Kompagni, Direktionen. Dokumenter og regnskaber vedr. kompagniets linnedmanufaktur 1738-1743. Kasse nr. 144, series no./løbe nr. 446.

Date: 1730s/early 1740s

Provenience: Upon ongoing discussions that had commenced in 1738, it was agreed at a general meeting on 8th May 1739 that the company henceforth should manufacture the linen textiles themselves for export to the West Indies and Guinea [West Africa, today's Ghana] rather than, as it had been until then, to purchase them elsewhere. The linen manufacture was set to start its production in May of the same year. The manufacture was ended in May 1741. The remaining stock was sold on auction on 17 July 1743 (National Archives, Daisy).

Note: Samples with some pink, no name or number

Total number of textiles (including cotton yarn) for samples: 6

Sample reference	Sample description	No. of samples	Mark on vial
No number/name of samples, but taken from three different pieces of textile	1. Possibly linen?	2	Marked "Linned 1" x 2
See above	2. Possibly linen?	2	Marked "Linned 2" x 2
See above	3. Possibly linen?	2	Marked "Linned 3" x 2

Sample reference	Sample description	No. of samples	Mark on vial
No number/name of samples, but taken from three different pieces of textile	1. Possibly linen?	2	Marked "Linned 1" x 2
See above	2. Possibly linen?	2	Marked "Linned 2" x 2
See above	3. Possibly linen?	2	Marked "Linned 3" x 2

The samples 1, 2 and 3



All the textiles in the archive of the linen manufacture, as they sit in the archive



Microscopy

Sample 1



Edging x 210



White thread x 210

Appendix K: Commercial College, Journalsager, Samples of fraudulent dye & red yarn sample

‘Cotton samples (2 pieces) from case no. 373’

National Archives reference:

Kommercekollegiet, Industri- og fabriksfagets sekretariat, 1797-1816. Journalsager, 1797A 264 - 1797 390, kasse nr. 1433. (Case no. 186 in Cock-Clausen, 1987, 243).

Date: Mid-/late 1790s

Provenience: Allegedly, one of these samples are of Indian origin, and the other not. The samples were sent to the commercial college, i.e. an early ministry for trade and production, from ‘a Jew named Michael Nathan from the city of Fredericia, who had purchased some cottons from the Jew Lion Israel in Copenhagen, who (i.e. Israel) had claimed that the one piece is East Indian, and the other printed with [uægte] false dye, and therefore does not have the factory seal’ (Cock-Clausen, 1987, 244). A fine could be given and the fabric confiscated because one of the cloths were printed in Denmark with the use of ‘false dye’. The customs chamber in Kolding asks the commercial college how they should proceed and deal with this matter.

Total number of textiles (including cotton yarn) for samples: 4, 2 on each sample



Commercial College, Journalsager, red cotton yarn sample

National Archives reference:

Kommercekollegiet, Danske sekretariat. Journalsager, 1773-1797, 369, box no. 1778 K276-K410. Case no. 50881

Date: Letter dated 27 March 1778

Provenience: The sample of red cotton yarn is included in the letter, presumably as proof of the dyer's skill in dyeing yarn using red dye. The letter was sent from the Copenhagen-based dyer, Peder Mahlers, to the Commercial College to ask for a loan, presumably to keep running his dyeing workshop. Peder Mahler lived in no. 92 on Frederiksborggade.



Appendix L: Stemplingsprotokoller & Prøvebøger

Stemplingsprotokol, Stubbekøbing custom's chamber

'For manufactured goods from Copenhagen'

National archives reference: Landsarkivet for Sjælland. Stubbekøbing Toldkammer. Stemplingsprotokol for manufakturvarer fra København, 1828- 1837. Box nr. I6a-I7

Date: 1820s (i.e. dated to 1828, 1829 & 1830), some may be earlier as this was presenting textiles in the trade

Provenience: This archive contains a total of 647 samples representing textiles that had been sold to various merchants and petty salesmen of cloths in the area surrounding Stubbekøbing (Zealand). Allegedly the samples in this archive all represent cloths sold from Copenhagen. The vast majority are cotton.

Stemplingsprotokol refer to the 'stamping', i.e. *stempling* of the goods to guarantee that they had been purchased and sold in keeping with legislations. This is also the reason for why they belong the archive of the local *toldkammer*, i.e. custom's chamber. Most of the textiles were not produced in Denmark (Cock-Clausen, p. 132). The ones described as having been imported into Stubbekøbing but where no sampled are found includes textiles for waistcoats, handkerchiefs, scarves, half-silks, knitted cotton hats and some others (Cock-Clausen, p. 133)

Cock-Clausen, Ingeborg: *Tekstilprøver fra danske arkiver og museer, 1750-1975* (Copenhagen: 1987, Narayana Press)

Total number of samples, including doubles: 18

Landsarkivet for Sjælland. Stubbekøbing Toldkammer. Stemplingsprotokol for manufakturvarer fra København, 1828- 1837. Kasse nr. I6a-I7	Sample 1: Under 15. maj, s. 11. Rød sirts med sort trykt mønster (blomster) x 2 prøver.	Sample 1	2	Marked "Stubbek/1" x 2
Landsarkivet for Sjælland. Stubbekøbing Toldkammer. Stemplingsprotokol for manufakturvarer fra København, 1828- 1837. Kasse nr. I6a-I7	Sample 2: Top sample p. 12, psykedelisk mønster (tryk) x 2 prøver.	Sample 2	2	Marked "Stubbek/2" x 2
Landsarkivet for Sjælland. Stubbekøbing Toldkammer. Stemplingsprotokol for manufakturvarer fra København, 1828- 1837. Kasse nr. I6a-I7	Sample 3: S. 14 næstsidste prøve fra neden, bomuldstøj.	Sample 3	2	Marked "Stubbek/3" x 2
Landsarkivet for Sjælland. Stubbekøbing Toldkammer. Stemplingsprotokol for manufakturvarer fra København, 1828- 1837. Kasse nr. I6a-I7	Sample 4: S. 14, mønstervævet ternet med rødt x 2 prøver.	Sample 4	2	Marked "Stubbek/4" x 2

Landsarkivet for Sjælland. Stubbekøbing Toldkammer. Stemplingsprotokol for manufakturvarer fra København, 1828- 1837. Kasse nr. I6a-I7	Sample 5: S. 16, juni 23, øverste prøve "sort, gult, grønt, lyseblåt og rødt sirts" x 2 prøver.	Sample 5	2	Marked "Stubbek/5" x 2
Landsarkivet for Sjælland. Stubbekøbing Toldkammer. Stemplingsprotokol for manufakturvarer fra København, 1828- 1837. Kasse nr. I6a-I7	Sample 6: S. 52, prøve nr. 137 blomstret (blommet) sirts x 2 prøver.	Sample 6	2	Marked "Stubbek/6" x 2
Landsarkivet for Sjælland. Stubbekøbing Toldkammer. Stemplingsprotokol for manufakturvarer fra København, 1828- 1837. Kasse nr. I6a-I7	Sample 7: S. 82 nr. 2 ternet rød- hvid x 2 prøver.	Sample 7	2	Marked "Stubbek/7" x 2
Landsarkivet for Sjælland. Stubbekøbing Toldkammer. Stemplingsprotokol for manufakturvarer fra København, 1828- 1837. Kasse nr. I6a-I7	Sample 8: S. 88, nr. 177 ternet rød, blå og brun x 2 prøver	Sample 8	2	Marked "Stubbek/8" x 2
Landsarkivet for Sjælland. Stubbekøbing Toldkammer. Stemplingsprotokol for manufakturvarer fra København, 1828- 1837. Kasse nr. I6a-I7	Sample 9: p. 82, cloth marked as number four in original source	Sample 9	2	Marked "Stubbek/9" x 2

Red chintz with black printed pattern in flowers/p. 11/15 May



'Psychedelic pattern', printed, top p. 12



Pattern-woven checks with red, p. 14, second-last sample from the bottom, 'bomuldstøj'



Pattern-woven cotton with red and green checks, p. 14



Chintz in black, yellow, green, light blue and red, p. 16, June 23 (top sample)



Sample no. 137, p. 52, Flowered chintz (new picture needs to be taken)



Sample no. 2, white-and-red check (1828)



Sample no. 177, p. 88



Pattern-woven cotton with red-and-blue threads to give a 'shimmer' effect, p. 82, no. 4 in original source



Stemplingsprotokol, Århus customs's chamber

National archives reference: Landsarkivet for Nørrejylland (Rigsarkivet Viborg). Århus Toldkammer.
Stemplingsprotokol 1828-1830. Box nr. 886

Date: 1820s (i.e. dated to 1828, 1829 & 1830), some may be earlier as this was presenting textiles in the trade

Provenience: This archive contains a total of 647 samples representing textiles that had been sold to various merchants and petty salesmen of cloths in the area surrounding Århus (Jutland). The vast majority are cotton. Stemplingsprotokol refer to the 'stamping', i.e. *stempling* of the goods to guarantee that they had been purchased and sold in keeping with legislations. This is also the reason for why they belong the archive of the local *toldkammer*, i.e. custom's chamber.

Total number of samples, including doubles: 8

Landsarkivet for Nørrejylland (Rigsarkivet Viborg). Århus Toldkammer. Stemplingsprotokol 1828-1830. Kasse nr. 886 (i Cock-Clausen, B 299-76)	no name	P. 61 sample no. 470	2	Marked "Århus" 470/1 & 470/2
Landsarkivet for Nørrejylland (Rigsarkivet Viborg). Århus Toldkammer. Stemplingsprotokol 1828-1830. Kasse nr. 886 (i Cock-Clausen, B 299-76)	no name	P. 67 (no. 2 of p. 67), sample no. 137	2	Marked "Århus" 137/1 & 137/2
Landsarkivet for Nørrejylland (Rigsarkivet Viborg). Århus Toldkammer. Stemplingsprotokol 1828-1830. Kasse nr. 886 (i Cock-Clausen, B 299-76)	no name	P. 88, sample no. 247	2	Marked "Århus" 247/1 & 247/2
Landsarkivet for Nørrejylland (Rigsarkivet Viborg). Århus Toldkammer. Stemplingsprotokol 1828-1830. Kasse nr. 886 (i Cock-Clausen, B 299-76)	no name	P. 88, sample no. 229	2	Marked "Århus" 229/1 & 229/2. This sample is of purple thread

Sample no. 470, p. 61

470.



Sample no. 137, p. 67 (second page with no. 67).



Sample no. 247, p. 88



Sample no. 229, p. 88



Nørrejylland, prøvebog ('book of samples')

National archives reference: Overtoldinspektoratet for Nørrejylland. Prøvebog. Box no. 1488-1489. 1840-1850.

Date: 1820s (i.e. dated to 1828, 1829 & 1830), some may be earlier as this was presenting textiles in the trade

Provenience: Much like the stemplingsprotokoller. According to Cock-Clausen, the majority of these samples were produced outside Denmark (Cock-Clausen, 445-446)

Total number of samples, including doubles: 12

Overtoldinspektoratet for Nørrejylland. Prøvebog, B297 (som beskrevet i Cock-Clausen, men ikke i daisy) #406 Cock-Clausen. Kasse nr. 1488-1489. 1840-1850.	Sirts (chintz)	Sample no. 146	2	Marked "N. Jylland" 146/1 & 146/2. This sample contains some blue
Overtoldinspektoratet for Nørrejylland. Prøvebog, B297 (som beskrevet i Cock-Clausen, men ikke i daisy) #406 Cock-Clausen. Kasse nr. 1488-1489. 1840-1850.	Meubelsirts (furniture chintz)	Sample no. 154	2	Marked "N. Jylland" 154/1 & 154/2.
Overtoldinspektoratet for Nørrejylland. Prøvebog, B297 (som beskrevet i Cock-Clausen, men ikke i daisy) #406 Cock-Clausen. Kasse nr. 1488-1489. 1840-1850.	Indienne	Sample no. 115	2	Marked "N. Jylland" 115/1 & 115/2. Purple/violet coloured thread
Overtoldinspektoratet for Nørrejylland. Prøvebog, B297 (som beskrevet i Cock-Clausen, men ikke i daisy) #406 Cock-Clausen. Kasse nr. 1488-1489. 1840-1850.	Bomuldstøi (cotton cloth)	Sample no. 119	2	Marked "N. Jylland" 119/1 & 119/2
Overtoldinspektoratet for Nørrejylland. Prøvebog, B297 (som beskrevet i Cock-Clausen, men ikke i daisy) #406 Cock-Clausen. Kasse nr. 1488-1489. 1840-1850.	Sirts (chintz), ordinary. It is possible that this sample contains no dye, but any information is useful	Sample no. 157	2	Marked "N. Jylland" 157/1 & 157/2

Overtoldinspektoret for Nørrejylland. Prøvebog, B297 (som beskrevet i Cock-Clausen, men ikke i daisy) #406 Cock- Clausen. Kasse nr. 1488-1489. 1840-1850.	Sirts (chintz)	Sample no. 145	2	Marked "N. Jylland" 145/1 & 145/2
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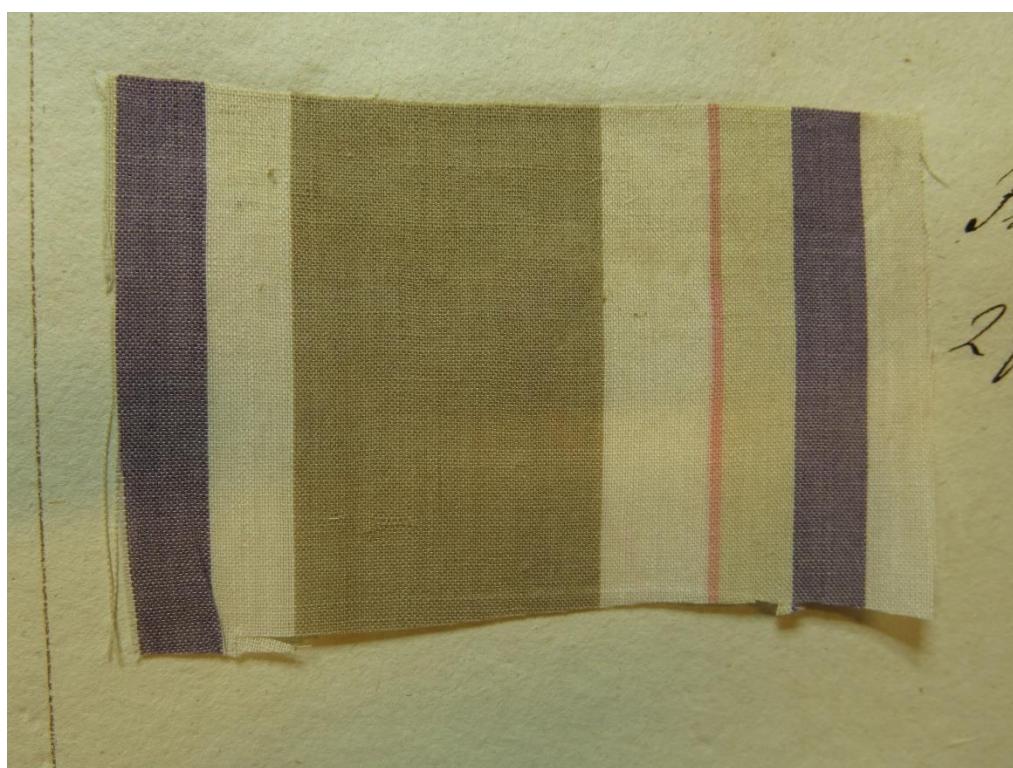
Sample no. 146. Red printed flowers on black base



Sample no. 154. Furniture-chintz. Lilac/rose-pink print.



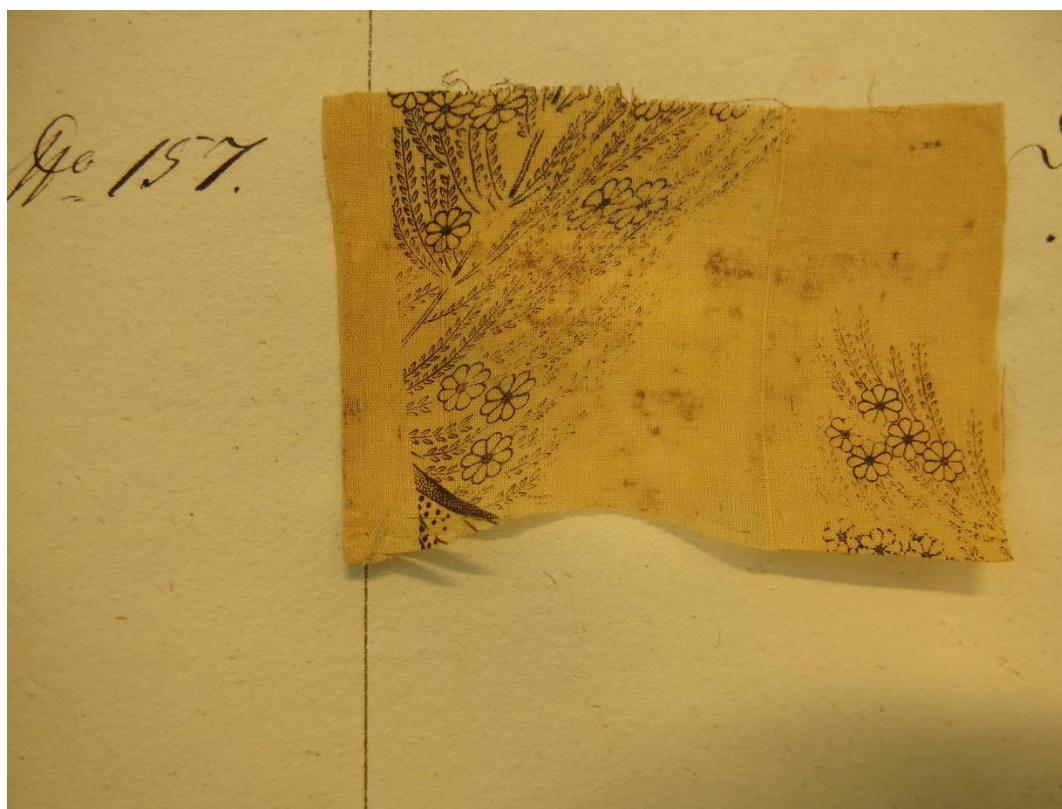
Sample no. 115. Indienne, with lilac stripe.



Sample no. 119. 'Bomuldstøj', English checks. Dark red and dark blue pattern-woven checks.



Sample no. 157. 'Ostindisk/ordinært' East Indian/Ordinary chintz.



Sample no. 145: 'Sirts' chintz



Odense Toldkammer, Stemplingsprotokol

National Archives reference: LA Fyn, Odense Toldkammer. 1838-1949 Stemlingsprotokol for manufakturvarer, 1838. Kasse nr. I/8

Date: 1838 and in immediate years prior to that

Provenience: The collection includes approx. 1586 samples. Mostly intended for garments. There are both cottons, silks and woolens amongst the 1586 samples. As with the other stemplingsprotokoller, the purpose of this archive was to show the custom's chamber and merchants what had been bought legally and where the appropriate duties had been paid (i.e. stamped, the word for 'stempling'). This one is from Odense, the largest town on the island of Funen.

Amount of samples in total, including doubles: 10

LA Fyn, Odense Toldkammer. 1838-1949 Stemlingsprotokol for manufakturvarer, 1838. Kasse nr. I/8	Red chintz with classic printed flower-pattern in various colours	Sample no. 642	2	Marked "Odense" 642/1 & 642/2
LA Fyn, Odense Toldkammer. 1838-1949 Stemlingsprotokol for manufakturvarer, 1838. Kasse nr. I/9	Red chintz with large printed design	Sample no. 718	2	Marked "Odense" 718/1 & 718/2
LA Fyn, Odense Toldkammer. 1838-1949 Stemlingsprotokol for manufakturvarer, 1838. Kasse nr. I/10	Chintz with a red flower design	Sample no. 346	2	Marked "Odense" 346/1 & 346/2. Thread in purple-ish colour
LA Fyn, Odense Toldkammer. 1838-1949 Stemlingsprotokol for manufakturvarer, 1838. Kasse nr. I/11	Chintz on white ground with pink small flowers and dots design	Sample no. 549	2	Marked "Odense" 549/1 & 549/2
LA Fyn, Odense Toldkammer. 1838-1949 Stemlingsprotokol for manufakturvarer, 1838. Kasse nr. I/12	"Calico red" with varied pattern, some on red base, some flowery and stormont-grounding base	Sample no. 1057	2	Marked "Odense" 1057/1 & 1057/2

Sample no. 642. Red chintz with classic flowery pattern in several colours



Sample no. 718. Red chintz with large print design



Sample no. 346. Chintz, red flower pattern



Sample no. 549. Pink.



Sample no. 1057. Calico, red.



Roskilde toldkammer, varekort (book of goods/samples)

National Archives reference: Landarkivet for Sjælland, Roskilde Toldkammer, Varekort 1838-1838. Box nr. I15c-I16

Date: 1838 and in immediate years prior to that

Provenience: The collection includes approx. 1257 samples (in two separate books). The samples used here are from the small book which contains approx. 85 samples, of pristinely preserved mostly cottons sized 8.5 x 8.5 cm. Mostly intended for garments. There are both cottons, silks and woolens amongst the samples. The 'varekort' archives had a slightly different purpose than the stemplingsprotokoller: they were sent to the various local custom's chambers around the country to illustrate to the custom's officers which textiles were subject to import duties. This also implies that these textiles were not produced in Denmark.

Amount of samples in total, including doubles: 10

LA Sjælland, Roskilde Toldkammer, Varekort 1838- 1838. Kasse nr. I15c-I16	Cassinet	Sample no. 7	2	Marked "Roskilde" 7/1 & 7/2. Sample in multiple colours
LA Sjælland, Roskilde Toldkammer, Varekort 1838- 1838. Kasse nr. I15c-I17	Madrastøj (Madras cloth). Cotton-and-silk.	Sample no. 36	2	Marked "Roskilde" 36/1 & 36/2. (Cotton-and-silk)
LA Sjælland, Roskilde Toldkammer, Varekort 1838- 1838. Kasse nr. I15c-I18	Checks, English	Sample no. 67	2	Marked "Roskilde" 67/1 & 67/2.
LA Sjælland, Roskilde Toldkammer, Varekort 1838- 1838. Kasse nr. I15c-I19	Gingham, English	Sample no. 73	2	Marked "Roskilde" 73/1 & 73/2.
LA Sjælland, Roskilde Toldkammer, Varekort 1838- 1838. Kasse nr. I15c-I16	Thibet	Sample no. 47	2	Marked "Roskilde" 47/1 & 47/2. Green base

Sample no. 7, Cotton 'cassinet'. Measurements: 8.5 cm x 8.5 cm.



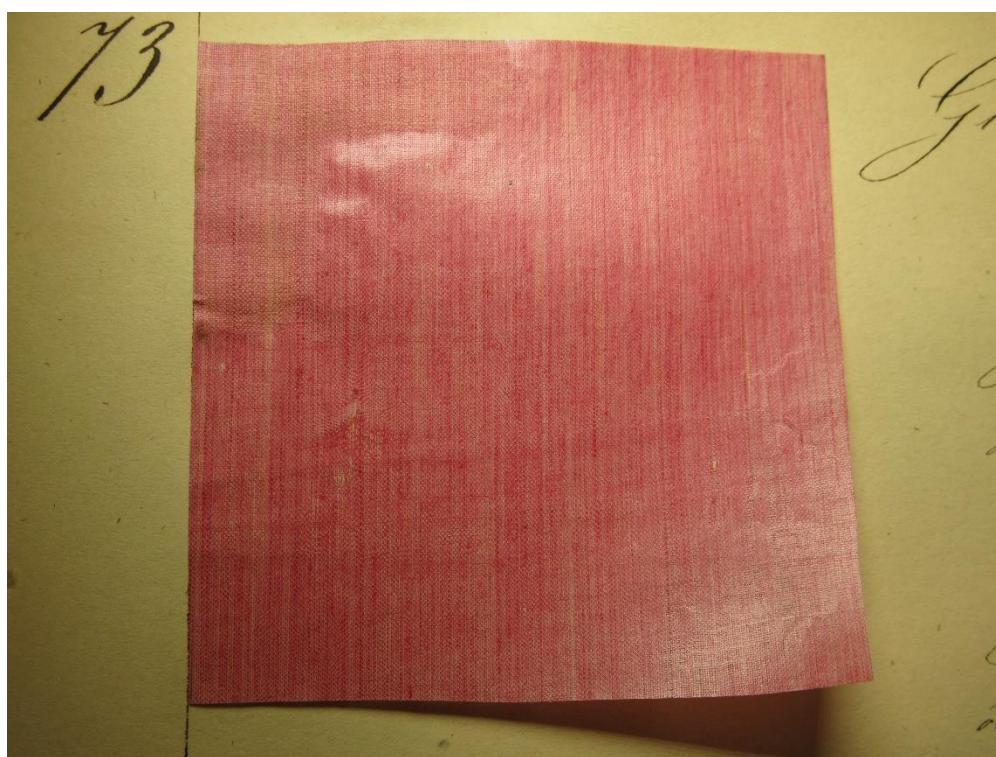
Sample no. 36. 'Madrastøj', possibly cotton-and-silk mix. Dark red, uni-coloured. Measurements: 8.5 cm x 8.5 cm



Sample no. 67. Checks, English. Dark base. (Needs new picture). Measurements: 8.5 cm x 8.5 cm.



Sample no. 73- Gingham, English, rose-coloured, glazed, pattern-woven. Measurements: 8.5 cm x 8.5 cm



Sample no. 47 'thibet'. Measurements: 8.5 cm x 8.5 cm.



Appendix M: Various East Indian Cloth samples

Diverse Ostindiske Klædevarereprøver

National Archives reference:

Kgl. Danske Manufakturhandel, Diverse Ostindiske klædevarereprøver. Box no. 379. Series no./løbe nr. 4064A.

Date: Preliminary, 1820s (archive suggests 1838).

Provenience: doubtful, sits in the archive of the Kgl. Danske Manufakturhandel, i.e. The Danish Trade Company for Manufactures —Den Danske Manufakturhandel 1792(1788)-1807. The trade in domestic manufactures, which had been started by the Trade and Canal Company, was in 1788 placed as a separate institution under the Board of Trade and according to royal decree of June 13, 1792 named 'Den danske manufakturhandel'. Its activities came to an end by royal decree of July 2, 1817. By royal decree of December 29, 1802, a packet (a type of ship) service was established under the Danish Trade Company for Manufactures, comprising four ships with departures twice a year from Copenhagen to Tranquebar and Frederiksnagore (Serampore) in the East Indies (India), starting in 1803. The packet service stopped in 1807 (National Archives, Sources of the History of North Africa, Asia and Oceania in Scandinavia, Part 1. 1980, 97).

The visual inspection and microscopy of these large samples suggests that threads are indeed hand spun, which does seem to confirm an Indian context. The date for these textiles remain uncertain, even after the results of the dye analysis has been considered.

Total number of textiles (including cotton yarn) for samples: 17

Description	Textile name	Sample no.	Amount of samples
Woven, chequered cotton in blue, red and white.	Romals brown	2	2
Printed cotton, with floral pattern on the edging and green centre.	Cotton handkerchief	3	2
Chequered cotton, red blue and white	Tom Coffees	4	2
Chequered cotton, mostly red, with some checks of narrow blue threads	Antipo Danes	5	2

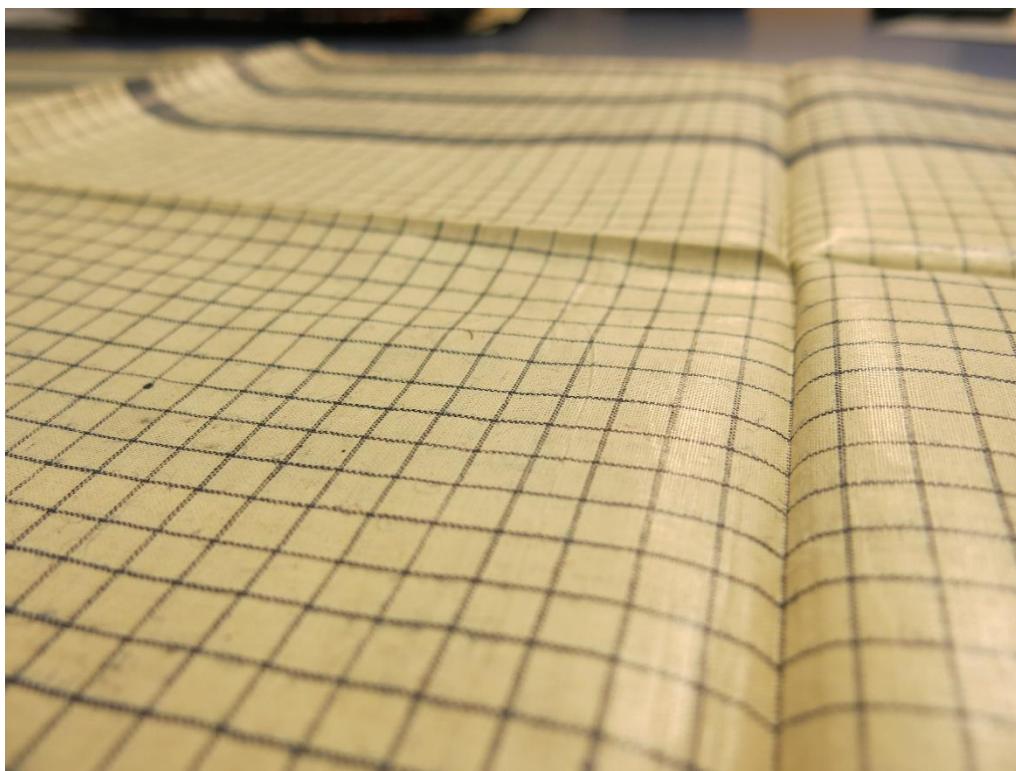
Chequered cotton in blue, white and red stripes. Various widths in the chequered pattern	Glasgow Danes	6	2
Blue, red and white striped cottons. Stripes of various widths. Mostly blue in the centre of the textile	Blaae Danes	7	2
Red and white chequered cotton	Ginghams	9	2
Red and white chequered cotton with frayed fringe, which was presumably meant to be cut open later. Very narrow white stripes. Some blue threads in edging to make it appear purple	Sastracundies	10	2
Chequered, printed cotton, on basis of blue and white stripes and red stripes on top	Royal Checks	13	2
Chequered red, blue and white cotton	Bidjutapauts	14	2
Blue, red and white striped cotton. Only blue warp threads, stripes made with weft threads	Nicanees red	16	2
White and blue chequered cotton	Muschuar	1	2
White and blue chequered cotton, printed. Dark and lighter blue on white ground	Two Blue	11	2
Blue and white striped cotton. Printed stripes.	Satin Stripes	12	2
Blue and white chequered cotton, equally sized checks	Chelluis/Chellos	15	2
Small flowers printed on white ground with light blue spots	Chintz	8	No samples sent for dye analysis
Red cotton yarn (in large ball of yarn). Lies in separate package in the archive box. Also contains a ball of yarn in white cotton yarn	Red cotton yarn	No number	2

Muschuar, sample no. 1.

Measurements: 79 cm x 36 cm.



Detail

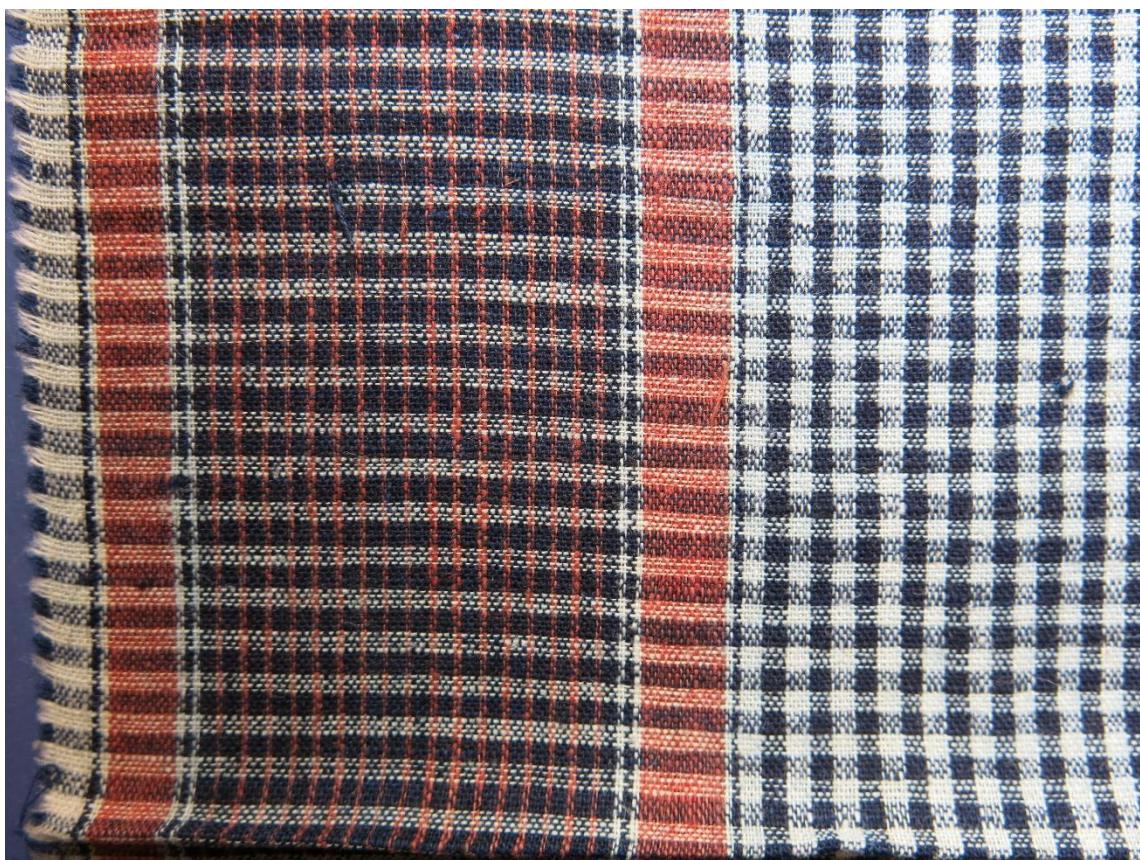


Romals brown, sample no. 2.

Measurements: 70 cm x 35.5 cm.



Detail



Cotton handkerchief, sample no. 3.

Measurements: 70 cm x 38.5 cm.



Detail

Tom Coffees, sample no. 4.

Measurements: 67 cm x 35 cm



Detail



Antipo Danes, sample no. 5.

Measurements: 75 cm x 37 cm



Detail



Glasgow Danes, sample no. 6.

Measurements: 78 cm x 37 cm



Detail

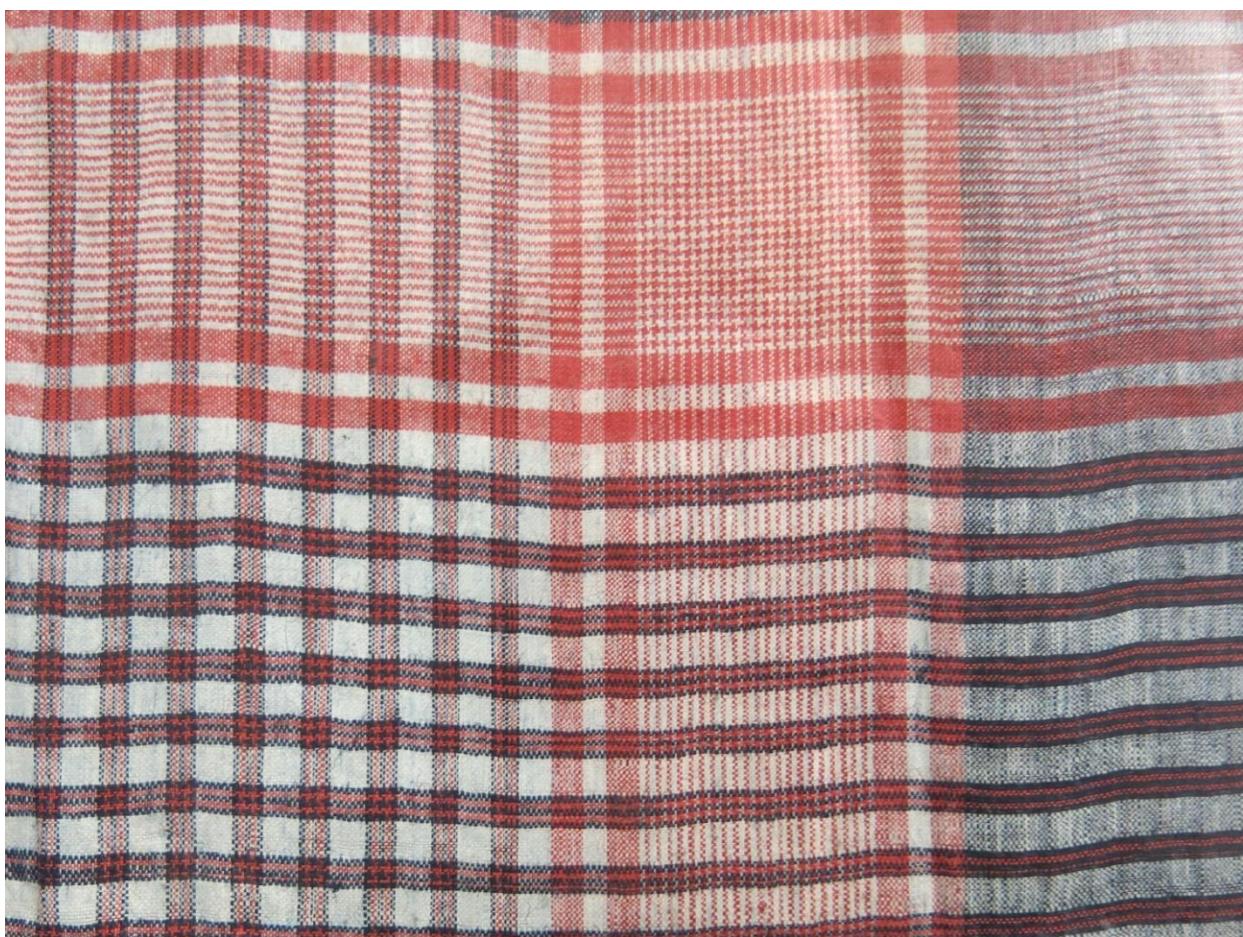


Blaae Danes, sample no. 7.

Measurements: 85 cm x 39 cm.



Detail



Chintz, sample no. 8.

Measurements: 82 cm x 28.5 cm.



Detail



Ginghams, sample no. 9.

Measurements: 67 cm x 28 cm.



Detail



Sastracundies, sample no. 10.

Measurements (incl. frayed fringe): 83 cm x 30 cm.



Detail (reverse side still has very clear glazing)



Two Blue, sample no. 11.

Measurements: 54.5 cm x 38 cm.



Detail

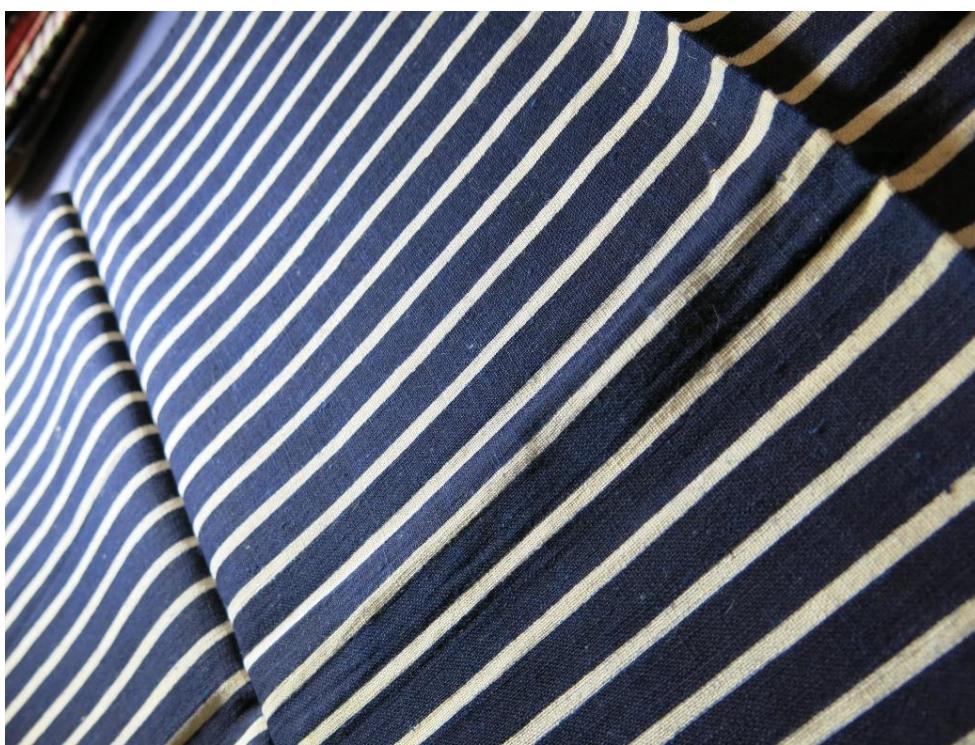


Satin Stripes, sample no. 12.

Measurements: 59 cm x 41 cm.



Detail



Royal Checks, sample no. 13.

Measurements: 81.5 cm x 28 cm.



Detail



Bidjutapauts, sample no. 14.

Measurements: 84 cm x 20.5 cm



Detail



Chelluis/Chellos, sample no. 15.

Measurements: 86 cm x 21.5 cm.



Detail

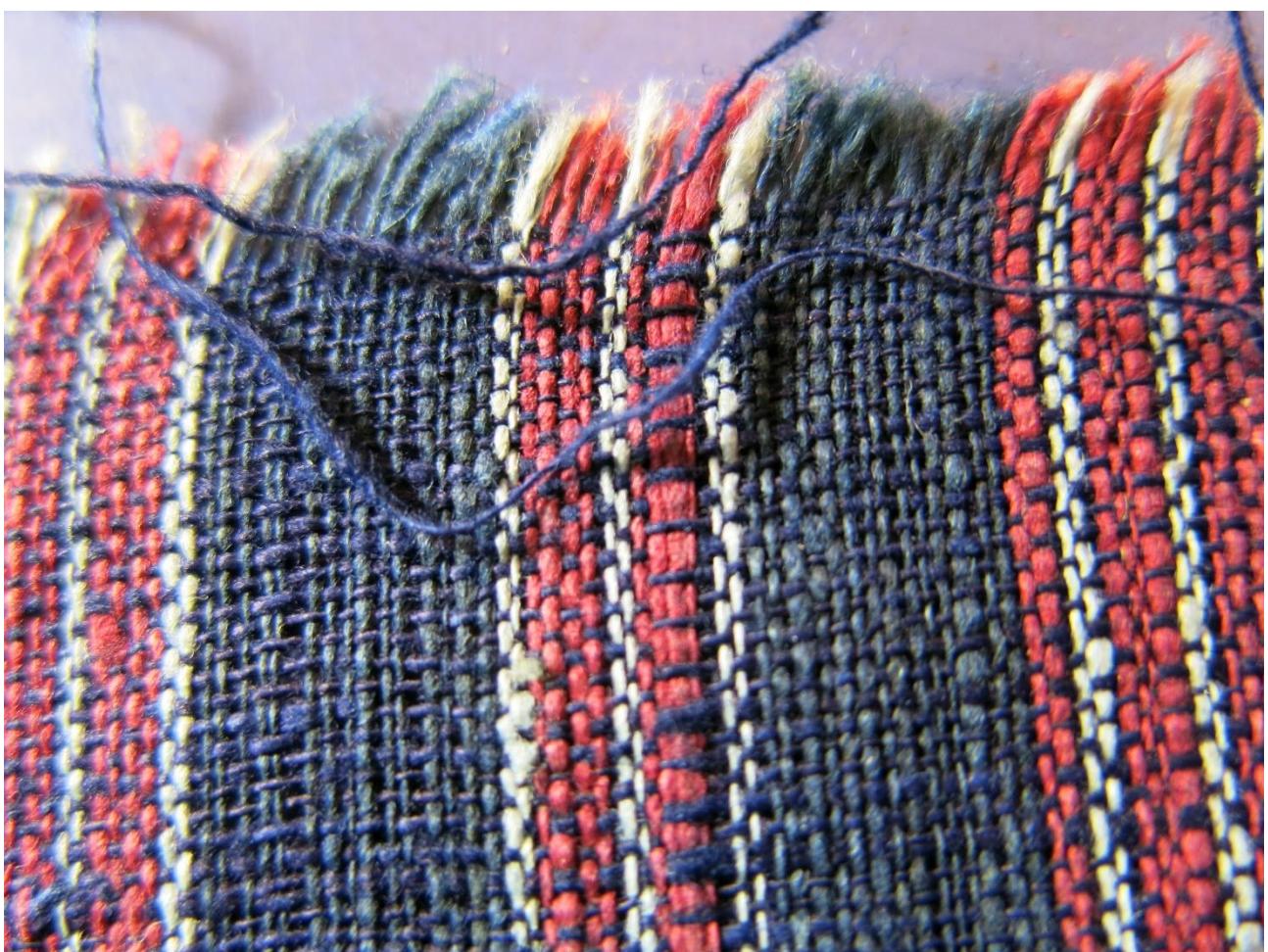


Nicanees red, sample no. 16.

Measurements: 87 cm x 27.5 cm.



Detail



Red cotton yarn, no number



Detail



	Original name in source (Danish)	Price described as "price in London"	Colours (most predominantly colours listed first etc.)	Printed or pattern woven	Weave type	Quality (fine, medium or coarse)	Fibre composition
No. 1	Muschuar, handkerchief	6/7 stk	White, blue	Pattern woven	Tabby	Medium	Cotton
No. 2	Romals brown, handkerchief	8/6 stk	Blue, white, red	Pattern woven	Tabby	Coarse	Cotton
No. 3	Cotton handkerchief	10/3 stk	Green, red, yellow, blue, white	Printed	Tabby	Fine	Cotton
No. 4	Tom Coffees	10/4 stk	Blue, red, white	Pattern woven	Tabby	Coarse	Cotton
No. 5	Antipo Danes	10/3 stk	Red, blue, white	Pattern woven	Tabby	Fine	Cotton
No. 6	Glasgow Danes	10/3 stk	Red, blue, white	Pattern woven	Tabby	Fine	Cotton
No. 7	Blaae Danes	10/3 stk	Blue, red, white	Pattern woven	Tabby	Fine	Cotton
No. 8	Chintz (1/36 piece)	15 pr stk	White, blue, brown, green, yellow	Printed	Tabby	Fine	Cotton
No. 9	Ginghams (1/30 piece)	8/3 stk	Red, yellow	Pattern woven	Tabby	Medium	Cotton
No. 10	Sastracundies (1/24 piece)	9/3 stk	Red, white	Pattern woven	Tabby	Fine	Cotton
No. 11	Two blue in half width (1/27 piece)	20 pr stk	Dark blue, light blue, white	Printed	Tabby	Medium	Cotton
No. 12	Satin Stripes half width (1/27 piece)	20 pr stk	Blue, white	Printed	Tabby	Medium	Cotton
No. 13	Royal Checks (1/54)	20 pr stk	Blue, red, white	Printed	Tabby	Medium	Cotton
No. 14	Bidjutapauts (1/54 piece)	15/2 pr stk	Red, blue, white	Pattern woven	Tabby	Coarse	Cotton
No. 15	Chelluis/Chellos (1/54 piece)	9/3 pr stk	Blue, white	Pattern woven	Tabby	Coarse	Cotton
No. 16	Nicanees red (1/54 piece)	11/6 pr stk	Blue, red, white	Pattern woven	Tabby	Coarse	Cotton

Appendix N: Selsø, Køge Museum & Cora Ginsburg

Selsø Manor House, fragment, bed hanging of four-poster bed. Undated

(No museum number)

History of the manor house:

The manor house was built in the 1570s by the nobleman Jakon Uhlfeldt. Around 1730 the house was rebuilt in its current baroque-style by one of the King's Privy Councillors, Christian Ludvig von Plessen. For many years, Selsø manor house served as a spare residence for von Plessen, as he spent most of his time in Copenhagen, and not in the countryside where the manor house sits. The widow of his grandson, one Agathe Scheel von Plessen, however, resided permanently at Selsø from 1801 – 1829. She re-decorated half of the rooms of the manor house in the fashion of the time, in the empire style. Upon her death, the house was abandoned. The later history of the manor house is not very well known, but we know at least that when the building was bought by two journalists in the early 1970s they found it almost untouched since 1829. They have then since worked on restoring the building, and the manor house opened as a private museum in 1973.

Provenience of the textile & the bed it hangs from:

Some parts of the wooden frame for the four-poster bed are allegedly original, but as can be seen on the image below of the bed, most of them are new additions to replace old and lost sections. When the original parts of the bed dates from is unknown.

The textile fragment has been nailed onto the wooden frame, on top of what is presumably a linen lining. The lining appears quite new, as does some of the wooden parts underneath, in the 'sky' section of the bed, and thus it seems likely that the lining indeed is definitely not from the 18th or 19th centuries, but likely a much more new edition.

Current condition:

The textile fragment is very dirty, dusty and on fragment contained one dead pest (which has been removed). The microscopy also shows evidence of this, and it was a little difficult to determine the fibre/s used in the piece, but after some more close examination, it does look to be cotton in both warp and weft. The weave is a plain weave (1/1). The microscopy also indicated, as did a visual inspection, that the textile likely was printed. As to the origin, the date and the production method of the textile fragment: it is difficult to say. The pattern with the additional edging around one of the two leaf-motifs suggests that it could well have been block printed. The fragment is not in such a good shape that it can be inspected to reveal any size of what may have been a repeat-pattern. It is difficult to say, based on the history of the manor house, whether a textile from the 18th century or even early 19th century can have survived until today, without taking special care of its storage (as has not been the case at Selsø for this fragment). The manor house is not heated during winter.

Colour and pattern:

The fragment has some sections where a colour remains, see image with a green and yellow colour remnant. Whether this is original or a later accidental colour/dye is hard to say (see below)





Detail from where the textile has been attached to the lining, right hand side back corner of bed



Length at the left hand side of the long side of the four-poster bed



Left hand side corner, top



Reverse ditto



Detail, very corner right hand side bottom of bed with colour of yellow and green (unknown origin)



Køge Museum

Museum object: kristentøj, dåbspose i.e. clothes for christening, a baptismal ‘bag’.

Museum reference: museum no. 16-1951 (KØM 80004X510016)

Date: Baptismal bag is dated to 1860 (but earlier), as given by the provenience of the museum registration. The textile used for the lining from which the sample has been collected, however, is from an earlier date, but we do not know from when.

Provenience:

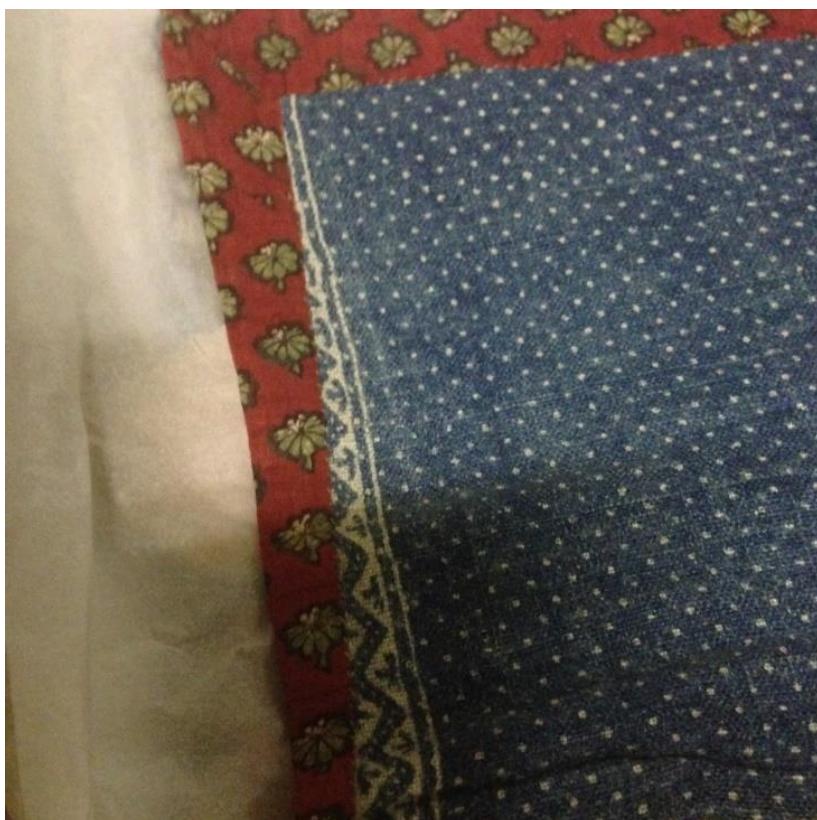
The baptismal ‘bag’ consists of red brocade on the outside, which has a border of patterned silk ribbons. It has a red and blue fringe. It is 40 cm wide and 127 cm long.
It was used the first time in 1860 in the baptism of Maren Kristine Jørgensen, and in 1862 to her sister Inge Marie, and twice over the coming four years: 1834 in the baptism of Niels Jørgensen and in 1866 to Jørgen Jørgensen.

The museum has collected this through what they call ‘passive collecting’, i.e. that it has been granted freely to the museum as a gift from a previous owner.

Total number of textiles for samples: 1 (sample taken from the red (likely cotton), edging of lining.

Description	Sample no.	No. of samples	Mark on vial
Baptismal bag	No number	2	Marked "Køge I" x 2

Detail of edging of lining of the baptismal bag. The sample for HPLC has been taken from the red edging.



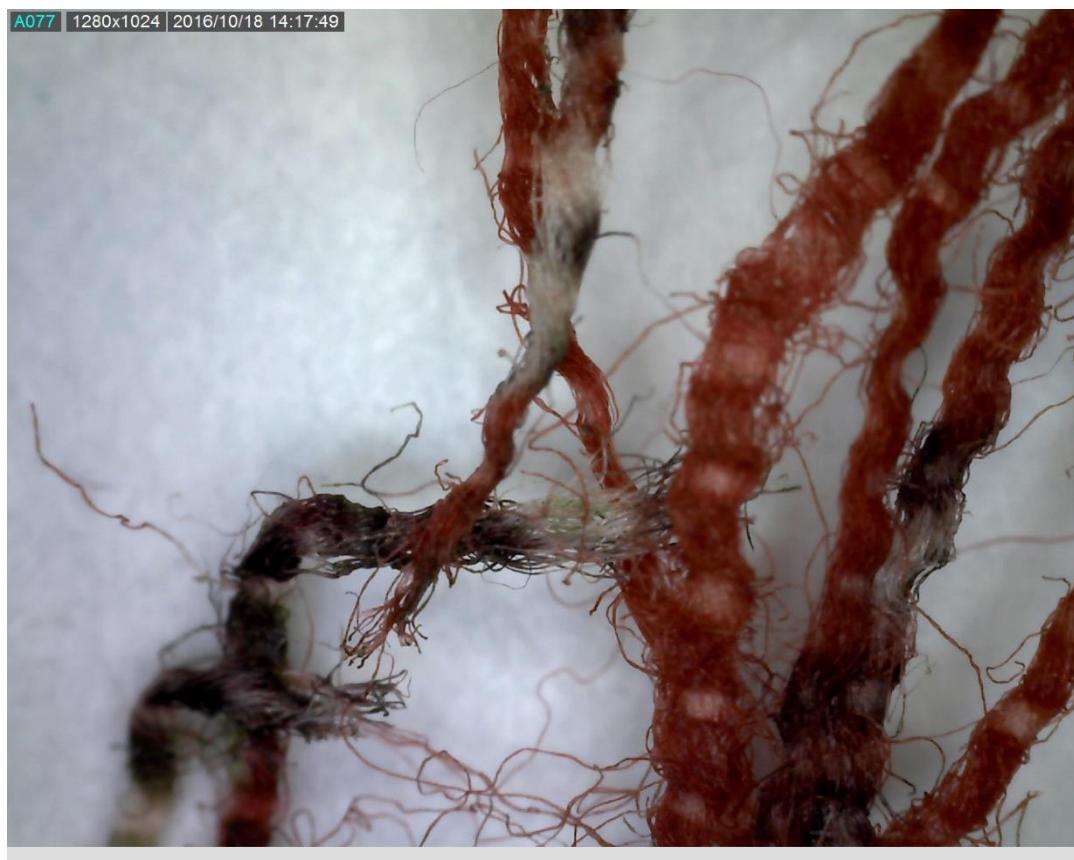
The baptismal bag (image from: Christiansen, Inge: *Dåbstøj og dåbstraditioner på Køgeegnen* (2008: Køge Museum)



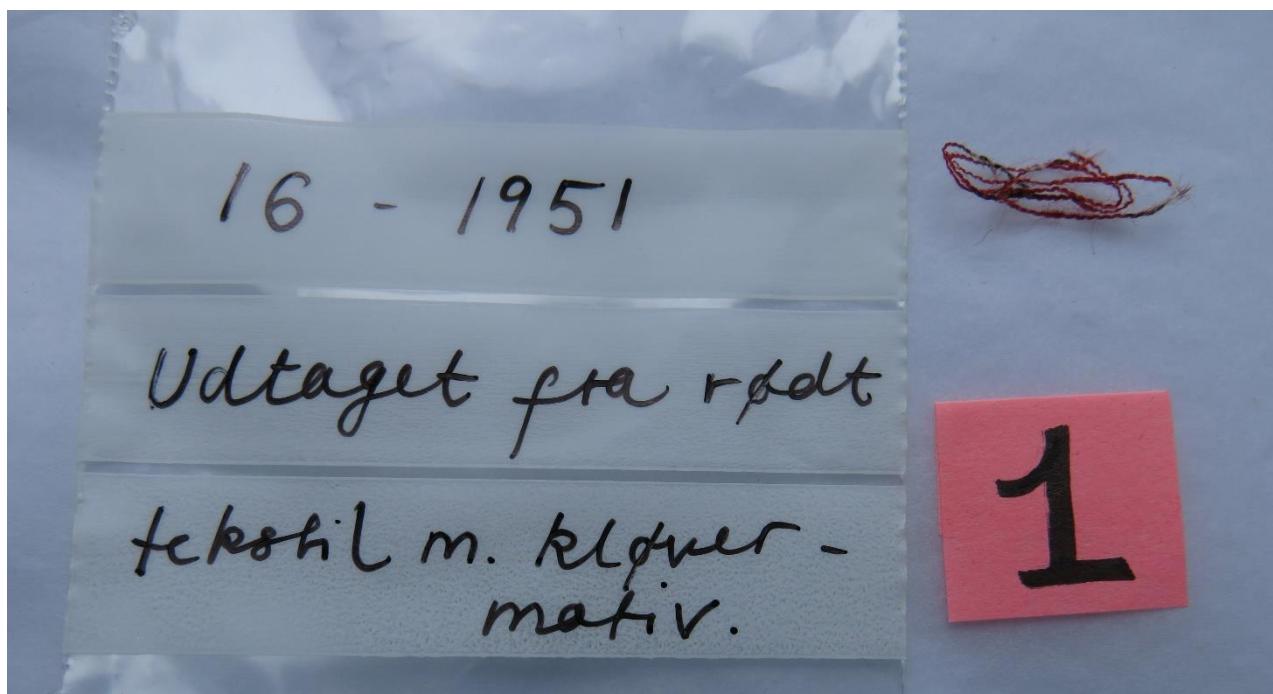
Microscopy of the thread sample from the baptismal bag x 210



Microscopy of sample from baptismal bag x 55. Note how much the dye has seeped through, especially the red dye, as compared to some of the cottons dyed in India (see below, for example).



Sample in bag as provided by the museum's conservator.



The sample of thread/fibre (measures around 5 cm when stretched in full length). Not all areas are in red, as can be seen quite clearly. This is also the case for several of the other fibre samples sent to the laboratory of HPLC analysis.



Titi Halle / Cora Ginsburg NYC auctioneer house

Various samples, Indian cotton 18th century for export markets.

Reference: no reference, as not in a collection as such

Date: Eighteenth century.

Provenience: None. Titi Halle has written (see image 1 of all samples) that the clusters of samples she has sent are all from the eighteenth century, and one cluster is 'Indian, export, found in France', the second 'Indian, export, Indian and thai market' and third 'Indian, export, English market'. This seems plausible. Especially the first cluster, found in France, could be from the first half of the century, but there is no certainty about this whatsoever. Samples no. 6, 7 and 8 (all Indian, export, for the English market)

Total number of textiles for samples: 2

Sample reference Sample description No. of samples Mark on vial

Sample no. 1	Cotton	2	Marked "Titi 1 (1) & Titi 1 (2)"
Sample no. 6	Cotton	2	Marked "Titi 6 (1) & Titi 6 (2)"



Full view of sample no. 1



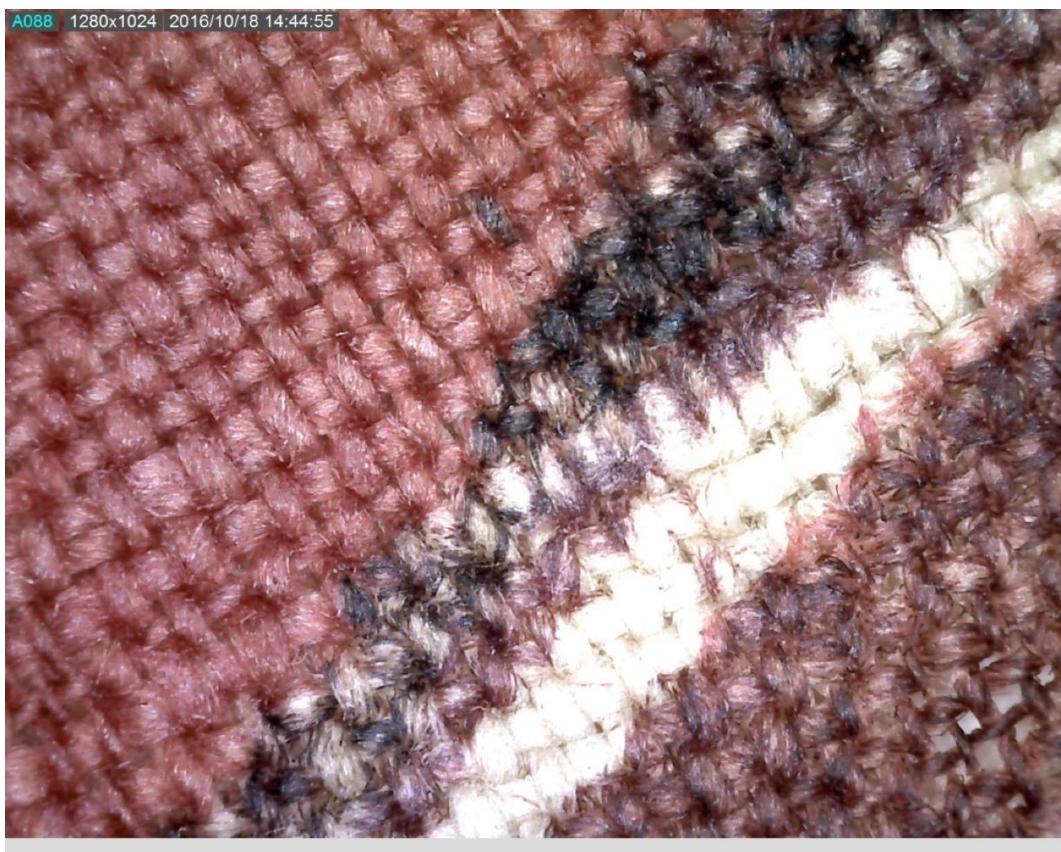
Detail



Detail of right side of the sample no. 1



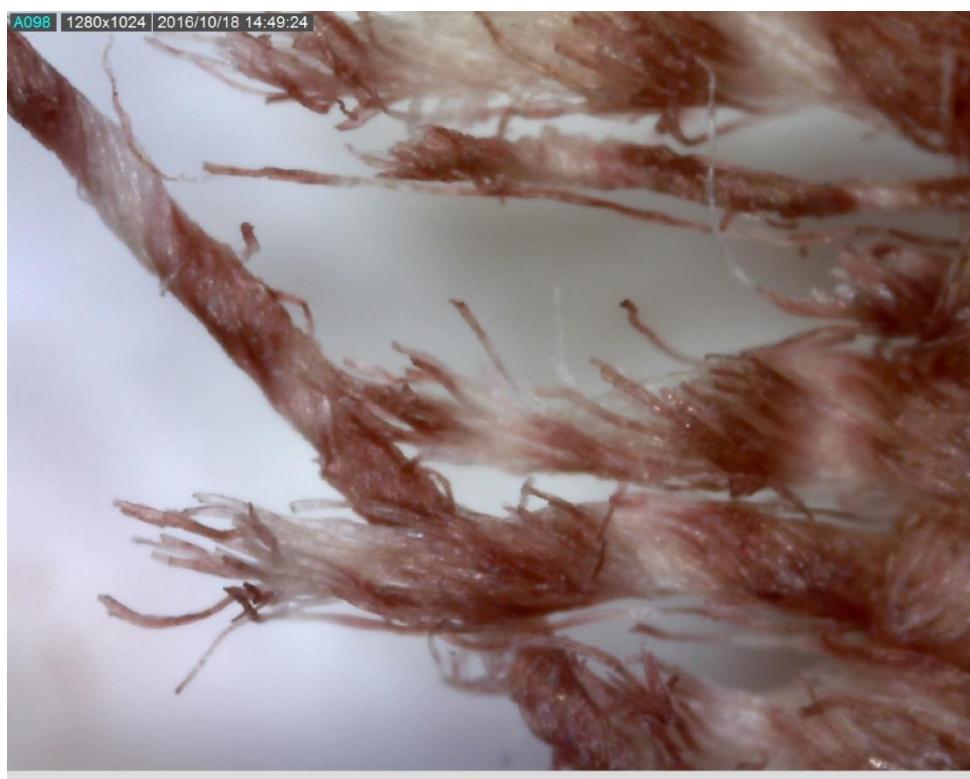
Bottom of sample with leaf outline in black x 55, sample no. 1



Edging from where sample for HPLC was taken x 55



Edging of fibres where sample for HPLC was taken x 210



Full view of sample no. 6, the second chosen textile from which HPLC samples was taken from the Titi Halle/Cora Ginsburg textile samples.



View of top of sample which clearly shows that one side where the dye is most faded has probably been exposed to sun light. The top, diagonal but where the red and blue dye is much clearer has probably been sitting inside a fold, as also indicated by the stitching holes alongside the diagonal line. There is even still some thread in the stitching holes. When the stitches were made is uncertain.



Reverse of sample no. 6. The fibres for HPLC has been taken from the top bit in the left hand corner of the image where the thread was almost entirely red.



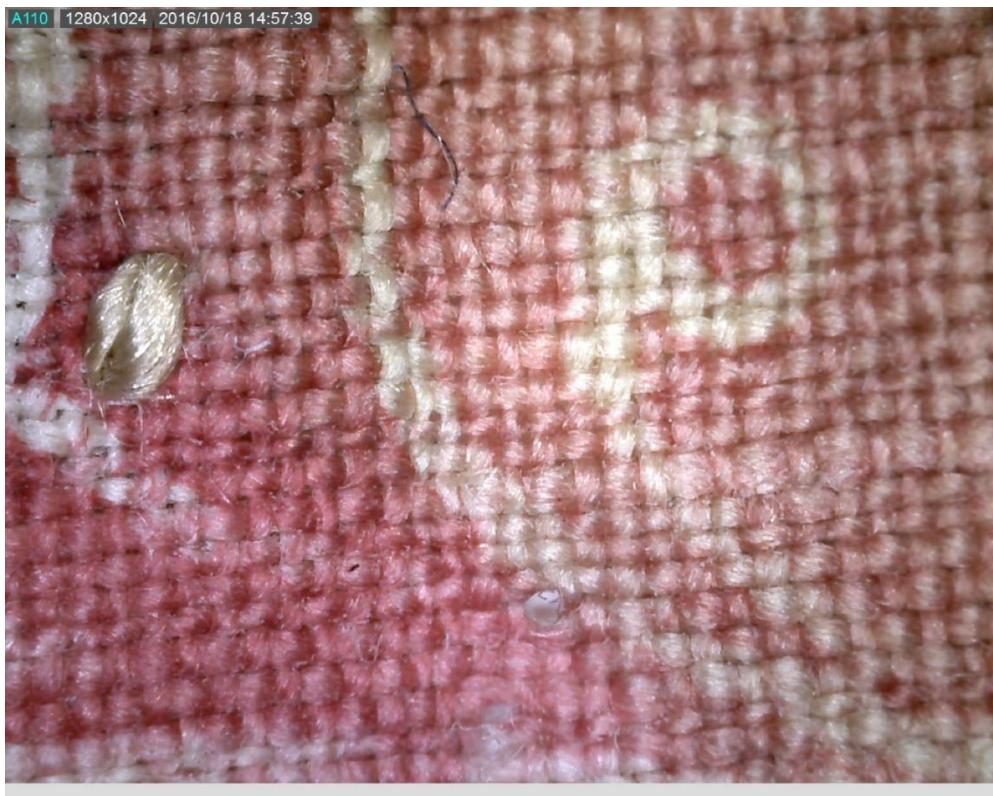
Microscopy of the folded reverse, top, where the samples for HPLC has been taken x 55.



Microscopy of the folded reverse, top, where sample for HPLC has been taken from x 210. It is clear that the red dye has not seeped as deeply into the fibres as for example in the sample from Køge Museum (see above).



Microscopy of intersection in fabric between the faded and bright colours x 55. The image also includes two stitching holes, one still with thread in it.



Microscopy of section with blue flower outline x 55.



Microscopy of bottom of entire sample x 55 showing some loose threads and fibres x 55.



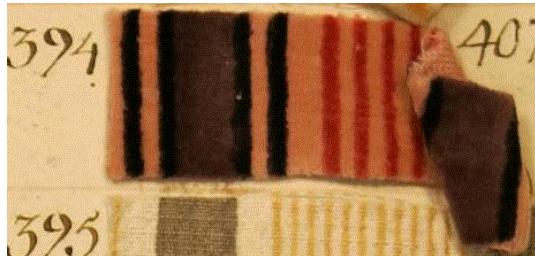
Microscopy of bottom of entire sample showing loose fibres x 210.



Appendix O: Report of results from dye analysis

Indian textiles

Municipality: Copenhagen
 Institution or collection: Center of Textile Research
 Type of objects: Indian textiles from c. 1660-1830



Applicant: Center of Textile Research
 Karen Blixens Vej 4
 2300 Copenhagen S
 Danmark

Contact: Vibe Maria Martens
 Vibe.martens@EUI.eu

KIK-IRPA file number: 2015.12872

Unit(s) of the KIK-IRPA: Department Laboratories – Textile research

Head of the unit(s): Ina Vanden Berghe

Collaborator(s): Marie-Christine Maquoi, Maaike Vandorpe

Date du rapport: 10.01.2017

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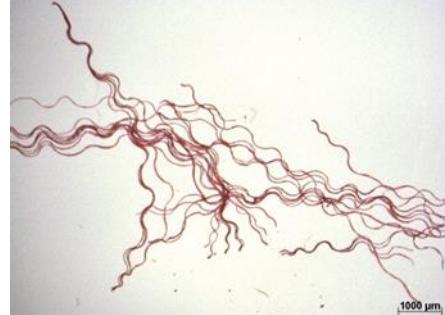
1. Sample Description

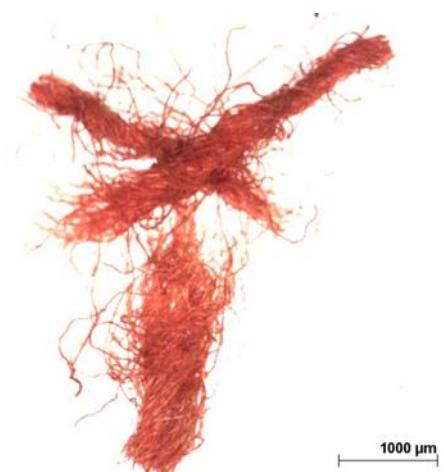
The samples are taken from Indian textiles from various collections of The Danish National Archives, the Designmuseum Denmark, SelsØ Manor House, the KØge Museum and the Cora Ginsburg NYC auctioneer house. Table 1 gives an overview of the different collections and related KIK numbers of the samples, while table 2 combines all information about the samples given by the requestor, together with images taken under binoculars of the samples prior to the analysis.

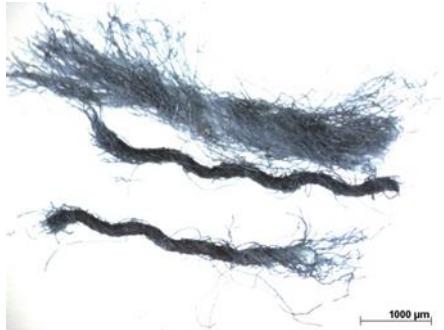
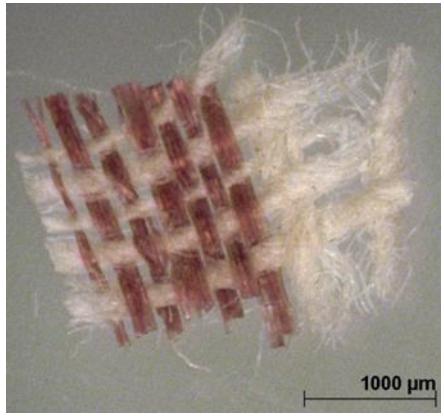
Table 1: Information about the archive/museum and the collection from which the samples were taken, together with the assigned sample numbers at the KIK laboratory

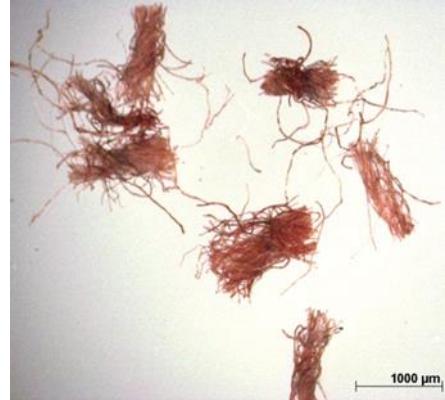
Archive / Museum	Collection	KIK sample numbers 12782/...
The Danish National Archives	Guinea samples from letter, c. 1720 The Barrington Archive, West Indian-Guinean Company, 1730s Various East Indian Cloth samples, preliminary dating 1820s Commercial college, Journalsager (samples of fraudulent dye) The Royal Cotton Manufacture, 1790s Stemplerprotokoller, 1820s, N. Jylland Stemplerprotokoller, 1820s, Arhus Stemplerprotokoller, 1820s, Odense Stemplerprotokoller, 1820s, Stubbeck West Indian-Guinean Company, Linnen Manufacture, 1738-1743 Roskilde toldkammer, varekort 1838	/1 - /19 /10 - /17 /18 - /34 /35 - /37 /38 - /49b /75 - /80 /81 - /84 /85 - /89 /90 - /99 /100 - /102 /103 - /107
Designmuseum Denmark		/54 - /74
SelsØ Manor House	Undated	/50 - /53
KØge Museum	Before 1860	/108
Cora Ginsburg NYC auctioneer house	18 th c.	/109 - /112

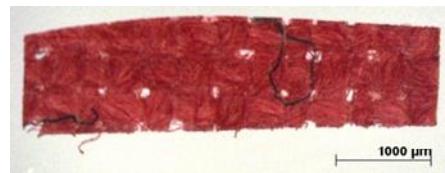
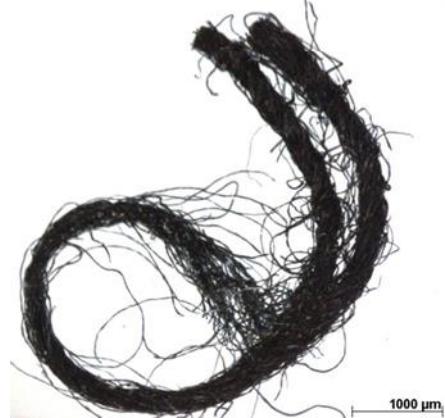
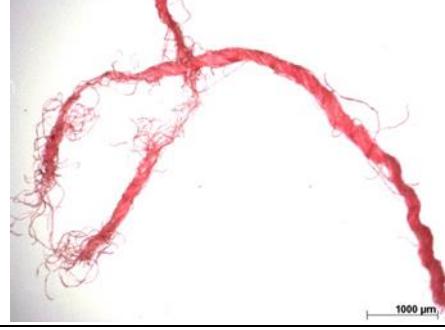
Table 2: Sample codes, images under binoculars and description of colour of the thread with notes from the requestor (images ©Ina Vanden Berghe)

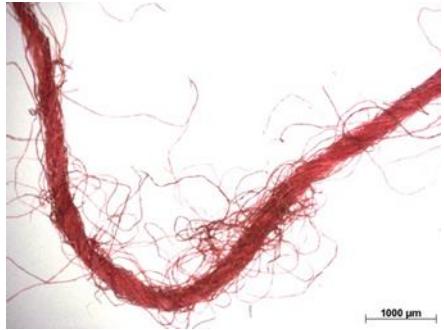
Sample No./ ID code	KIK sample number	Image	Info from requestor
(Asger Svane Knudsen nr: ASK): 17 Guinea 17 a - b	12872/01		

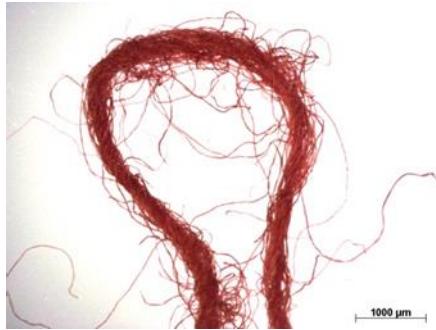
ASK: 23 Guinea 23 a-b	12872/02		
ASK: 25 Guinea 25 a-b	12872/03 12872/04		One Yellow, one red
ASK: 27 Guinea 27 a-b	12872/05		
ASK: 33 Guinea 33 a-b	12872/06		
ASK: 20 Guinea 20 a-b	12872/07		

ASK: 26 Guinea 26 a-b	12872/08		
ASK: 30 Guinea 30 a-b	12872/09		
Barrington: Carridarys/1 (10) & Carridarys/2 (11)	12872/10 12872/11		The red comes from the thread marking the cut-off point of the cloth.
Barrington Tafft/1	12872/12 12872/13		Very small sample of red, only one sample
Barrington Coutanies/1 & Coutanies/2	12872/14		Silk?

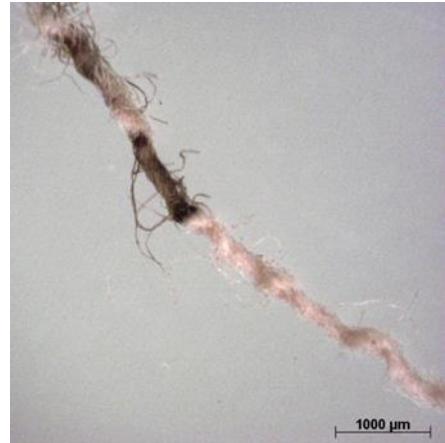
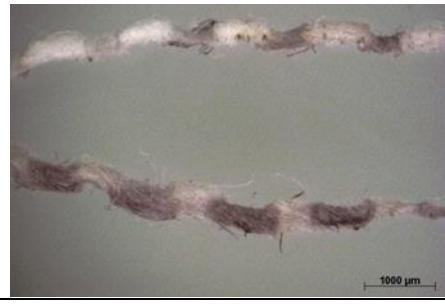
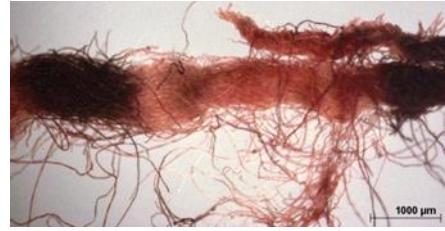
Barrington" Coutanies/3 & Coutanies/4	12872/15 12872/16		Silk?
Barrington" Elatchees/1 & Elatchees/2	12872/17		
East Indian 2/1 & 2/2	12872/18		
East Indian" 3/1 (19) & 3/2; 3/3 and 3/4	12872/19		Sample no 3/1 and 3/2 are red, and samples 3/3 (20) and 3/4 are brown (red on green base)

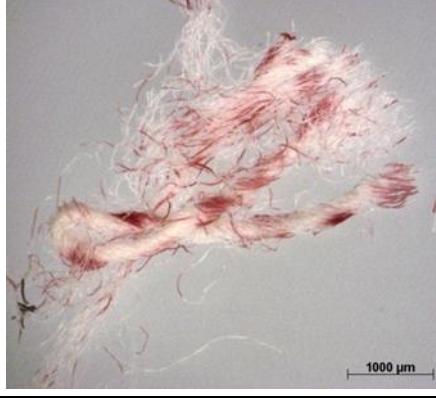
East Indian 4/1 & 4/2	12872/20	 A micrograph showing two parallel strands of fibers. One strand is predominantly red, and the other is predominantly white. A scale bar at the bottom right indicates 1000 μm.	
East Indian 5/1 & 5/2	12872/21	 A micrograph showing a dense, tightly woven fabric structure composed primarily of red fibers. A scale bar at the bottom right indicates 1000 μm.	
East Indian 6/1 & 6/2	12872/22	 A micrograph showing a single strand of red fibers. A scale bar at the bottom right indicates 1000 μm.	
East Indian 7/1 & 7/2	12872/23	 A micrograph showing a complex, tangled mass of fibers, including black and red ones, possibly indicating starch treatment. A scale bar at the bottom right indicates 1000 μm. A text box to the right states: "This piece has been saturated. Is it possible to say which type of starch? Samples are blue, and not red, as there is no red in this textile."	
East Indian 9/1 & 9/2	12872/24	 A micrograph showing a single strand of red fibers. A scale bar at the bottom right indicates 1000 μm.	
East Indian 10/1 & 10/2	12872/25	 A micrograph showing a single strand of red fibers. A scale bar at the bottom right indicates 1000 μm.	
East Indian 13/1 & 13/2	12872/26a -b	 A micrograph showing a complex, layered structure of fibers, including black and red ones, possibly indicating a textile with multiple layers or treatments. A scale bar at the bottom right indicates 1000 μm.	Both of these samples are from a textile with red on top

East Indian" 14/1 & 14/2	12872/27		
East Indian 16/1 & 16/2	12872/28 12872/29		
East Indian 1/1 and 1/2	12872/30		Samples all blue, no red
East Indian" 11/1 & 11/2	12872/31		All blue
East Indian 12/1 & 12/2	12872/32		All blue
East Indian 15/1 & 15/2	12872/33		All blue?

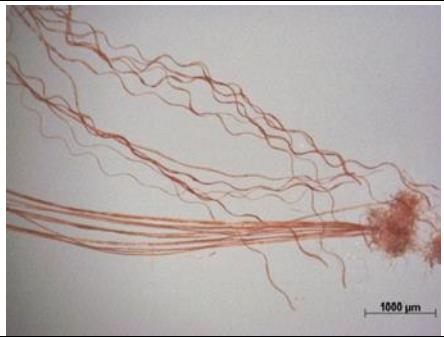
East Indian yarn/1 & yarn/2	12872/34		
Journalsager 599/1 & 599/2	12872/35		
Journalsager 1433/1 a - b (36) (red sample); Journalsager 1433/2 a - b (37) (grey sample)	12872/36		Both may contain traces of iron/black.
	12872/37		
RCM 3840/53 a - b	12872/38		
RCM 3840/190 a - b	12872/39		

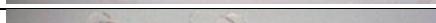
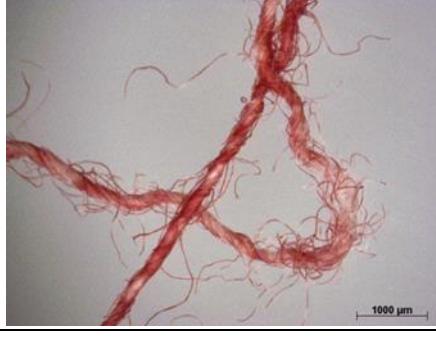
RCM 3840/118 a - b	12872/40		
RCM 3840/188 a - b	12872/41		
RCM 3840/ no no. a - b	12872/42		
RCM 2841/309 a - b	12872/43		
RCM 3841/394 a -b	12872/44		
RCM 3841/542 a - b	12872/45		

RCM 3841/548 a - b	12872/46		
RCM 3841/577 a -b	12872/47		
RCM/CC, 3841/ 2773 a - b	12872/48		
RCM/CC, 3841/ 2553 a - b	12872/49		

	12872/50		
Selsø 1, Selsø 2, Selsø 3, Selsø 4	12872/51		
	12872/52		
	12872/53		
DM U1857a/1	12872/54		
DM 22/1972/1	12872/55		

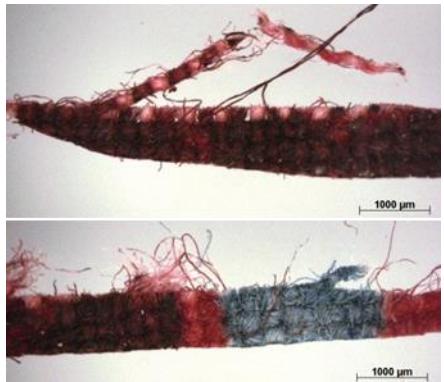
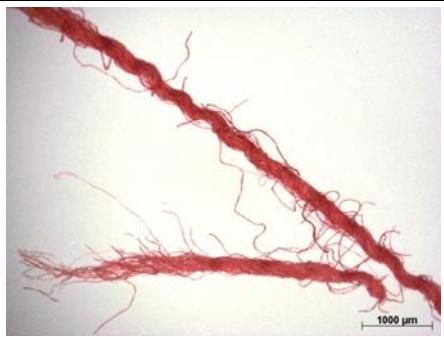
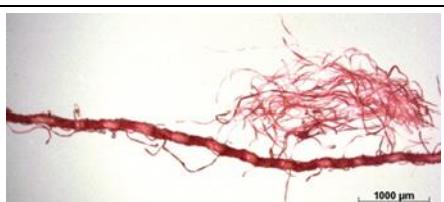
DM 11/1978/1 & 11/1978/2	12872/56		
DM U2337/1 8/2	12872/57		
DMU1789/1& U1789/2	12872/58		
DM U1808/1	12872/59		It is possible that some of the thread comes from later applied stiches. But they have all
DM 198/1988/1 & 198/1988/2 (60 & 61)	12872/60		
	12872/61		

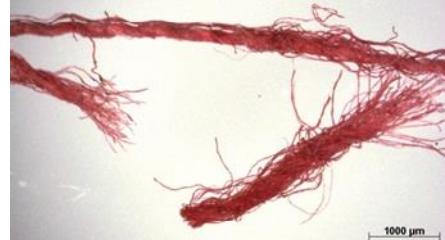
DM A3/1940/1	12872/62		
DM A2/1940/1 & A2/1940/2	12872/63		
DM A6/1940/1 & A6/1940/2	12872/64		
DM A8/1940/1 & A8/1940/2	12872/65		
DM 60/1952/1 & 60/1952/2	12872/66		

DM A4/1940/1 (67) & A4/1940/2 (68).	12872/67 12872/68	 	Sample /2 also contains some blue dye
DM 34/1980/1 & 34/1980/2	12872/69		
DM 5/1989/1 & 5/1989/2	12872/70		
DM 2/2004/1 & 2/2004/2	12872/71		Currently exhibited.
DM BH341/1934/1 & BH341/1934/2	12872/72		Currently exhibited
DM U1718b/1 & U1718b/2	12872/73		Currently exhibited
DMA31/1937/1& A31/1937/2	12872/74		Currently exhibited

N. Jylland 146/1 & 146/2.	12872/75		This sample contains some blue
N. Jylland 154/1 & 154/2	12872/76		
N. Jylland 115/1 & 115/2	12872/77		Purple/violet coloured thread
N. Jylland 119/1 & 119/2	12872/78		
N. Jylland 157/1 & 157/2	12872/79		
N. Jylland 145/1 & 145/2	12872/80		
Århus 470/1 & 470/2	12872/81		P.61 sample no. 470

Århus 137/1 & 137/2	12872/82		P.67(no.2ofp. 67),samplen o. 137
Århus 247/1 & 247/2	12872/83		P.88,samplen o. 247
Århus 229/1 & 229/2	12872/84		P.88,samplen o. 229, purple thread
Odense 642/1 & 642/2	12872/85		
Odense 718/1 & 718/2	12872/86		
Odense 346/1 & 346/2	12872/87		Thread in purple- ish colour
Odense 549/1 & 549/2	12872/88		
Odense 1057/1 & 1057/2	12872/89		

Stubbek/1 a - b	12872/90		
Stubbek/2 a (91) - b (92)	12872/91 12872/92		
Stubbek/3 a - b	12872/93		
Stubbek/4 a - b	12872/94		
Stubbek/5 a -b	12872/95		
Stubbek/6 a - b	12872/96		

Stubbek/7 a - b	12872/97		
Stubbek/8 a - b	12872/98		
Stubbek/9 a - b	12872/99		
Linned 1 a - b	12872/100		1. Possibly linnen?
Linned 2 a - b	12872/101		2. Possibly linnen?
Linned 3 a - b	12872/102		3. Possibly linnen?
Roskilde 7/1 & 7/2	12872/103		Sample in multiple colours
Roskilde 36/1 & 36/2	12872/104		(Cotton-and-silk)

Roskilde 67/1 & 67/2	12872/105		
Roskilde 73/1 & 73/2	12872/106		
Roskilde 47/1 & 47/2	12872/107		Green base
Marked 16-1951 Koge Udtaget fra rodt tekshil m. klover mativ	12872/108		Baptismal bag; no number
Marked titi 1 (1) & Titi 1 (2)	12872/109		cotton, sample n°1
	12872/110		

<u>Marked titi 6(1) & Titi 6(2)</u>	12872/111		cotton, sample n°6
	12872/112		

2. Identification of the organic dyes with HPLC-DAD

Preliminary to the analysis, the samples are examined under binocular in order to avoid any possible visible contamination.

The colorants are recovered from the fibres using appropriate acidic extraction techniques with oxalic¹ acid and/or hydrochloric² acid. The identification of the organic colorants is performed by High Performance Liquid Chromatography and photo diode array detection system (HPLC-DAD) using the equipment Alliance from Waters (USA). The analysis are interpreted using the Empower software system from Waters.

The dye compounds detected with HPLC-DAD are listed in table 3. The composition is expressed as relative proportions of the dye constituents, expressed in percentages, after calculation of their peak area measured at the wavelength (nm) mentioned in column eight. In the last column, interpretation towards possible biological dye source(s) is given, together with complementary remarks taken into account for final determination.

The abbreviations of the compounds as applied in table 3 are described in table 4.

3. Result HPLC-DAD analysis

Table 3: HPLC-analysis. Detected dye compounds expressed as percentages of the relative ratios of the compounds after calculation of the peak area at given wavelength (nm). ('+' in column 5 is indicative for compounds present with a relative ratio less than 0,5). Related biological or synthetic dye sources are mentioned in the last column.

(see: annex 1)

¹ Extraction in 250 μl methanol/acetone/water/2,1M oxalic acid (30:30:40:1, v/v/v/v) for 15 minutes at 80°C - centrifugation and vacuum evaporation – dissolving the residue in 30/30 μl methanol/water from which 20 μl is injected

² Extraction in 250 μL water/methanol/37% HCl (1/1/2, v/v/v) for 10 minutes at 105°C – filtering and vacuum evaporation - dissolving the residue in 30/30 μL methanol/water from which 20 μL is injected

Table 4: List with abbreviations of dye compounds

Abbreviation	Compound	Abbreviation	Compound
la A, la E, la D	laccaic acid A, E, D	bix	bixin
eryt	erythrolaccin	bra	anhydrobrasilein
fk	flavokermesic acid	orh	Unknown composition; marker compound of soluble redwood
cur	curcumin	sant	santal
hem	hematoxylin derivative	lu	luteolin
aru	tannin related compound	ap	apigenin
law	lawson	qu	quercetin
al	alizarin	qui	quercitrin
pu	purpurun	ru	rutin
pp	pseudopurpurin	qu-3-0	quercetin glucosid
ag	anthragallol	lu-7-0-g	luteolin -7-O-glucosid
mu	munjistin	lu 3',7-0-g	luteolin 3,7-di-O-glucosid
xp	xanthopurpurin	lu-ref	Unknown; present in reference of luteolin
nor	nordamnacanthal	kf	kampferol
ru	rubiadin	kf-3-0-g	kampferol-3-O-glucosid
Mc	Unknown composition; Marker of <i>Morinda citrifolia</i> L.	rht	rhamnetin
luc	lucidin	isorht	isorhamnetin
luc-pr	lucidin primverosid	mac	maclurin
rub. ac.	ruberythric acid	mo	morin
ru-pr	rubiadin-3-β-primverosid	fi	fisetin
isa	isatin	sul	sulfuretin
in	indigotin	A1	anthrapurpurin
ir	indirubin	A2	flavopurpurin
fk-C-g	flavokermesic acid -C-glycosid	A5, al'	Unknown compounds related to alizarin (nat/synt?)
ca	carminic acid	pca	protocatechuic acid
ka	kermesic acid	ea	ellagic acid
u(15.4) u(22.5)	unknown compounds	syr	syringic acid
AO7	Acid orange 7 (synthetic dye)	ga	gallic acid

4. Discussion

Dye compounds – Dye sources

Blue/black dye sources

The detection of indigotin, indirubin and isatin refer to blue dyeing with either woad (*Isatis tinctoria* L.) or indigo plant species (*Indigofera* spp. Or *Polygonum tinctoria* Ait.). Distinction between the different sources based on these marker compounds is not possible. However, regarding the dating of the textiles as well as their assumed oriental origin, indigo is the most probable dye source of blue dyeing/printing. It has to be considered that in many ‘red’ sample, also some indigotin is found, which is most likely due to contamination from the blue dye present at other areas of the fabric. In the case that the sample contained areas of both red and blue, the red part was separated as good as possible though often still some indigotin is encountered in the analyses (and vice versa).

Logwood is identified as the black dye source in one sample (103). It concerns the heartwood from the tree *Haematoxylum campechianum* L., native to the West-Indies as well as to Central America. The dyestuff is called haematoxylin, but it is a derivative of this molecule which is detected in the chromatographic analysis and which is the marker compound for the use of logwood. This dye source produces blue to black colours. The latter in combination with tannin, identified in the analysis by the presence of ellagic, gallic, protocatechuic and syringic acids, degradation products of tannins. The sample in which logwood is found contains red, white and black areas, so logwood can be considered as the dye source from the black areas, while the red was obtained with redwood, cochineal and berries.

Red dye sources

Indian lac (*Kerria lacca* Kerr) is a red dyestuff produced by insects. It is identified by the detection of laccic acids A, E and D and erythrolaccin. It is a well-known oriental (Japan, India) red dyestuff since antiquity, though later on also imported in Europe. The colouring compounds are obtained from the liquid secreted by the scale insect.³

Another insect red is found with carminic acid as major marker compound. It is found together with flavokermesic and kermesic acid as well as flavokermesic acid-C-glucoside. It refers to red dyeing with Mexican cochineal (*Dactylopius coccus* Costa), originally imported from overseas soon after the discovery of the Americas and from that time abundantly used in Europa as well as in the East.⁴

Madder (*Rubia tinctorum* L.) is found as the major red dye source used in these Indian textiles analysed. It is identified by the detection by the major compounds alizarin and purpurin and minor compounds anthragallol, munjistin, rubiadin, nordamnacanthal, ruberytric acid, lucidin, pseudopurpurin and in some case also some related glucosides. The roots from the madder plant are used for red dyeing since ancient times, in the East as well as in the West.

In some samples, only alizarin was detected, without any purpurin. In that case, chay root (*Oldenlandia umbellata* L.) might have been used, or either a synthetic produced alizarin. In the

³ Hofenk de Graaff, J. H. 2004, The Colourful Past. Origins, Chemistry and Identification of Natural Dyestuffs, Abegg-Stiftung & Archetype Publications Ltd, 85.

⁴ Hofenk de Graaff, J. H. 2004, ..., 76-81.

lattercase, thisimplies that the dyeing was done after 1870. Chayroot is known to be often used for the manufacturing of kalamkari textiles.⁵

Another red vegetal dye source from the *Rubiaceae* family identified in some samples was ‘al’, also known as Indian mulberry (*Morinda citrifolia* L.). It is identified based on the presence of a major marker compound, in the tables named ‘Mc’. This compound is the main compound when analysing a reference of such ‘al’ dyeing under the same conditions. To our opinion, it might be morindon, though because of lack of any reference of this molecule, it can’t be confirmed by comparison with the obtained absorbance spectrum of the ‘Mc’ peak.⁶

Redwood or brazilwood is the name of any soluble heartwood from tropical trees *Caesalpinia sappan* L. from the Orient (in that case it is also called sappanwood) or from overseas *Caesalpinia brasiliensis* L. Its major dyestuff is brazilin, though in the samples, the red dye source is identified based on the marker compounds anhydrobrasilein and the unknown compound called ‘orh’.

In two analyses, an insoluble redwood source is found, also producing a red colour. This source is called sandalwood. The dyes are obtained from the heartwood from *Pterocarpus santalinus* L. trees, found in tropical Asia. The marker compound for the detection of this dye source is santalin.⁷

Yellow dye sources

Anatto is a yellow vegetal dye derived from the fruits of *Bixa orellana* L. The main component is bixin which can only be found when using soft acidic dye extraction. This shrub or small tree is originating from the East Indies and India, or either from South or Central America.⁸

Another identified oriental yellow dye source is turmeric or curcuma (*Curcuma longa* L.), which has curcumin as main dye compound. The same off for bixin, curcumin can only be detected with a soft acidic dye extraction system. The dye is found in the underground stem or rhizome of *Curcuma* spp., a herbaceous plant originating from India.⁹

Old fustic is a yellow dye source deriving from the heartwood of the dyer’s mulberry (*Chlorophora tinctoria* L.). The main dye components are morin and maclurin. The tree is native to Central America. After the discovery of America, it was introduced in Europe. Another interesting source however of morin is jakwood, the heartwood of *Artocarpus heterophylla* Lam. This source originates from Burma, Indian and Ceylon and according to Hofenk de Graaf, it is different from old fustic in the way that it should only contain morin and not maclurin.¹⁰ As we don’t have a reference of jakwood in our database, we can’t confirm this particular difference between the two sources. In the three samples in this study in which maclurin and/or morin are detected, sample /56 only contains morin, sample / 64 only maclurin in combination with a synthetic dyestuff and sample /102 has both compounds.

Young fustic is another yellow dye source obtained from the heartwood of Venetian sumac (*Cotinus coggygria* Scop.), a small tree found in the East in Jamaica, China and Korea, but also in eastern and southern Europe and the Levant. Its marker dye compounds are fisetin and sulfuretin. Young fustic is only found as a minor yellow dye source in one sample (/102).

⁵ Mohanty, B. C., Chandramouli, K. V. and Naik, H. D. Natural dyeing processes of India, Calico Museum of Textiles, Ahmedabad 1987.

⁶ Hofenk de Graaff, J. H. 2004, ..., 133-136.

⁷ Hofenk de Graaff, J. H. 2004, ..., 140-158.

⁸ Hofenk de Graaff, J. H. 2004, ..., 166-167.

⁹ Hofenk de Graaff, J. H. 2004, ..., 208-210.

¹⁰ Hofenk de Graaff, J. H. 2004, ..., 182-187.

Aluteolinbasedyellowdyesourceisidentifiedbasedonthedetectionoftheflavonoidcompounds luteolin, apigenin, and related glucosides. A wide range of yellow dye sources have luteolin as major compound such as weld (*Reseda luteola* L.), sawwort (*Serratula tinctoria* L.), chamomile (*Anthemis tinctoria* L.), dyer's greenweed (*Genista tinctoria* L.) or other possibly oriental equivalent sources.¹¹

Rhamnetin, detected in the soft acidic extracts of sample /75(1) and /103(2), is the marker compound for dyeing with common buckthorn or berries (*Rhamnus* sp.). Unripe berries are used to dye yellow on alum mordanted wool or cotton. In both red samples, they are found as minor dye in combination with red dyes.¹²

Flavonoid compounds as rutin,isorhamnetin, quercetin and kampferol are indicative for the use of asparag or yellow larkspur (*Delphinium semibarbatum* BIEN). They are detected in the red sample /85, present in combination with madder. When only rutin and quercitrin (glycosides of quercetin) are detected, a wider range of yellow dye sources might be used among which black oak (*Quercus velutina* LAM.), Chinese Pagoda tree (*Sophora japonica* L.), St. John's Wort (*Hypericum perforatum* L.), yellow larkspur (*Delphinium semibarbatum* BIEN) or other sources.¹³

Apart from the detection of synthetic alizarin in several red samples, a synthetic mono azo dyestuff was identified in sample /64. It concerns orange II found in combination with old fustic. Orange II is an orange synthetic dye, known as acid orange 7, with colour index number 15510, discovered by Z. Roussin in 1876.¹⁴

Note: For some of the samples, a micro chemical test was done complementary to the HPLC analysis in order to confirm/exclude the use of synthetic dyestuffs or either the use of indigo or lichen dyes. These tests were mentioned in italic together with the HPLC outcome in the last column of table 3.

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¹¹ Scheppe, H. 1993 Handbuch der Naturfarbstoffe, Vorkommen, Verwendung, Nachweis, Nikol Verlagsgesellschaft mbH & Co . KG Hamburg, 346-357.

¹² Scheppe, H. 1993, ..., 378-382.

¹³ Scheppe, H. 1993, ..., 358-377.

¹⁴ Colour Index Classification System. Third edition, 1971, Society of Dyers and Colourists and American Association of Textile Chemists and Colourists (AATCC).

Annex 1 Result HPLC-DAD analysis

Table 3: HPLC-analysis Detected dye compounds expressed as percentages of the relative ratios of the compounds after calculation of the peak area at given wavelength (nm). (+'incolumn 5 is indicative for compounds present with a relative ratio less than 0,5).

Sample Code	WIGC: Westindian-Guinean Company	KIK Sample n°	Colour	Ex.	Analysis n°	Composition	λ (nm)	Biological or synthetic dye source(s)
Guinea 17 a	WIGC, letter c. 1720	12872/01	Red	OA	08/020516/01	77 laA, 18 laE, 2 laD, 3 eryt	255	Indian lac (<i>Kerria lacca</i> KERR)
Guinea 23 b	WIGC, letter c. 1720	12872/02	Red	OA	09/020516/01	84 laA, 8 laE, 11 laD, 7 eryt	255	Indian lac (<i>Kerria lacca</i> KERR)
Guinea 25 a	WIGC, letter c. 1720	12872/03	Yellow	OA	10/020516/01	100 cur	255	turmeric (<i>Curcuma longa</i> L.)
Guinea 25 a	WIGC, letter c. 1720	12872/04	Red	OA	12/020516/01	83 la A, 6 la E, 11 eryt	255	Indian lac (<i>Kerria lacca</i> KERR)
Guinea 27 b	WIGC, letter c. 1720	12872/05	Red	OA	13/020516/01	0.5 aru, +law, 70 ea, 0.5 ag, 1 mu, 2 pp, 12 al, +xp, +in, 12 pu, 1 nor	255	tannin, madder (<i>Rubia tinctorum</i> L.) and indigo (<i>Indigofera</i> spp. or <i>Polygonum tinctoria</i> Ait.)
Guinea 33 b	WIGC, letter c. 1720	12872/06	Red	OA	14/020516/01	2 ag, 6 mu, 2 Mc', 3 al', 4 pu, 83 Mc	255	al dye (<i>Morinda citrifolia</i> L.)
Guinea 20 a	WIGC, letter c. 1720	12872/07	Dark blue	OA	16/020516/01	29 isa, 40 in, 31 ir	255	indigo (<i>Indigofera</i> spp. or <i>Polygonum tinctoria</i> Ait.)
Guinea 26 b	WIGC, letter c. 1720	12872/08	Dark blue	OA	17/020516/01	54 isa, 38 in, 8 ir	255	indigo (<i>Indigofera</i> spp. or <i>Polygonum tinctoria</i> Ait.)
Guinea 30 a	WIGC, letter c. 1720	12872/09	Dark red / violet	OA	18/020516/01	7 isa, 5 in, 72 u(22.5)	255	indigo (<i>Indigofera</i> spp. or <i>Polygonum tinctoria</i> Ait.) + unknown red (u22.5) Microchemical tests: no lichen, no synthetic
				HCl	03/020916/01	55 in, 45 u(22.5)	255	

Sample Code	WIGC: Westindian-Guinean Company	KIK Sample n°	Colour	Ex.	Analysis n°	Composition	λ (nm)	Biological or synthetic dye source(s)
Carriarys/2	WIGC, Barrington Archive 1730s	12872/10	Red	OA	10/170516/01	100 la A	255	Indian lac (<i>Kerria lacca</i> KERR)
Carriarys/2	WIGC, Barrington Archive 1730s	12872/11	White	OA	06/170516/01	No dyes detected	255	not dyed
Barrington Taft/1	WIGC, Barrington Archive 1730s	12872/12	Red	OA	11/170516/01	5 bra, 95 orh	255	redwood (<i>Caesalpinia</i> spp.)
Barrington Taft/1	WIGC, Barrington Archive 1730s	12872/13	White	OA	07/170516/01	100 ea	255	tannin
Barrington Coutanies/2	WIGC, Barrington Archive 1730s	12872/14	Red	OA	12/170516/01	87 la A, 3 la E, 2 fk, 6 bix, 2 eryt	255	Indian lac (<i>Kerria lacca</i> KERR) and annatto (<i>Bixa orellana</i> L.)
Barrington Coutanies/3	WIGC, Barrington Archive 1730s	12872/15	Red	OA	16/170516/01	88 la A, 2 la E, 2 fk, 6 bix, 2 eryt	255	Indian lac (<i>Kerria lacca</i> KERR) and annatto (<i>Bixa orellana</i> L.)
Barrington Coutanies/3	WIGC, Barrington Archive 1730s	12872/16	White	OA	08/170516/01	no dyes detected	255	not dyed
Barrington Elatches/1	WIGC, Barrington Archive 1730s	12872/17	Red	OA	17/170516/01	93 la A, 2 la E, 2 fk, 2 eryt	255	Indian lac (<i>Kerria lacca</i> KERR)
Sample Code	East Indian	KIK Sample n°	Colour	Ex.	Analysis n°	Composition	λ (nm)	Biological or synthetic dye source(s)
East Indian 2/1	East Indian Cloth (1820s?)	12872/18	Red	OA	14/170516/01	0.5isa, 1 ag, 4 mu, 1.5 Mc', 4 in, 4 al'', 85 Mc	255	al dye (<i>Morinda citrifolia</i> L.) and indigo (<i>Indigofera</i> spp. or <i>Polygonum tinctoria</i> Ait.)
East Indian 3/1	East Indian Cloth (1820s?)	12872/19	Red/or ange	OA	15/170516/01	2 qu3-0, 14 ea, 12 qui, 1 qu, 2 ag, 1 mu, 43 al, +in, 20 pu, 4 nor	255	madder (<i>Rubia tinctorum</i> L.), tannin and a trace of indigo (<i>Indigofera</i> spp. or <i>Polygonum tinctoria</i> Ait.)
			Red	HCl	18/291116/01	red part: 14 ea, 1 ag, 1 mu, 50 al, + in, 30 pu, 4 nor	255	

		Yellow	HCl	19/291116/01	yellow part: 27 pca, 13 ea, 7 kf, 53 al	255	
East Indian 4/2	East Indian Cloth (1820s?)	12872/20	Red	OA	03/230516/01 0.5isa, 1.5ea, +ag, 43al, 3 in, 52pu	255	madder (<i>Rubia tinctorum</i> L.) and indigo (<i>Indigofera</i> spp. or <i>Polygonum tinctoria</i> Ait.)
East Indian 5/1	East Indian Cloth (1820s?)	12872/21	Red	OA	04/230516/01 0.5 ag, 59 al, 0.5 in, 35 al', 5 pu'	255	madder (<i>Rubia tinctorum</i> L.) and trace of indigo (<i>Indigofera</i> spp. or <i>Polygonum tinctoria</i> Ait.)
East Indian 6/2	East Indian Cloth (1820s?)	12872/22	Red	OA	05/230516/01 56 al, 34 pu, 8 pu'	255	madder (<i>Rubia tinctorum</i> L.)
East Indian 7/2	East Indian Cloth (1820s?)	12872/23	Blue	OA	06/230516/01 21 isa, 5 al, 37 in, 19 al', 13 ir, 5 pu'	255	indigo (<i>Indigofera</i> spp. or <i>Polygonum tinctoria</i> Ait.) and madder (<i>Rubia tinctorum</i> L.)
East Indian 9/1	East Indian Cloth (1820s?)	12872/24	Red	OA	08/230516/01 89 al, 8 al', 2 pu'	255	madder (<i>Rubia tinctorum</i> L.)
East Indian 10/1	East Indian Cloth (1820s?)	12872/25	Red	OA	09/230516/01 68.5al, 0.5in, 27 pu, 4 pu'	255	madder (<i>Rubia tinctorum</i> L.) and trace of indigo (<i>Indigofera</i> spp. or <i>Polygonum tinctoria</i> Ait.)
East Indian 13/1	East Indian Cloth (1820s?)	12872/26 a	Blue	OA	16/230516/01 0.5aru, 28ea, 5luc-pr, 1 ag, 4mu, 31al, 1.5in, 25 pu, 0.5ir, 0.5ru, 3 nor	255	indigo (<i>Indigofera</i> spp. or <i>Polygonum tinctoria</i> Ait.), tannin and madder (<i>Rubia tinctorum</i> L.)
East Indian 13/1	East Indian Cloth (1820s?)	12872/26 b	Red	OA	10/230516/01 1 aru, 33 ea, 5 luc-pr, 1 ag, 3 mu, 30 al, 1.5 in, 24 pu, 2 nor	255	indigo (<i>Indigofera</i> spp. or <i>Polygonum tinctoria</i> Ait.), madder (<i>Rubia tinctorum</i> L.) and tannin
East Indian 14/2	East Indian Cloth (1820s?)	12872/27	Red	OA	11/230516/01 +isa, +lawa, 1 ea, 0.5 ag, 56 al, 3in, 1 xp, 36pu, 2.5 pu'	255	indigo (<i>Indigofera</i> spp. or <i>Polygonum tinctoria</i> Ait.) and madder (<i>Rubia tinctorum</i> L.)
East Indian 16/1	East Indian Cloth (1820s?)	12872/28	White	OA	13/230516/01 5 isa, 18 in, 50 al', 27 pu	255	traces of indigo (<i>Indigofera</i> spp. or <i>Polygonum tinctoria</i> Ait.) and madder (<i>Rubia tinctorum</i> L.)
East Indian 16/1	East Indian Cloth (1820s?)	12872/29	Red	OA	14/230516/01 1 isa, 1 ag, 2 mu, 2 Mc', 0.5al, 0.5xp, 2in, 4al', 7 al', 3,5 pu', 76 Mc	255	al dye (<i>Morinda citrifolia</i> L.) and indigo (<i>Indigofera</i> spp. or <i>Polygonum tinctoria</i> Ait.)

	East Indian 1/2	East Indian Cloth (1820s?)	12872/30	Blue	OA	18/230516/01	14 isa, 57 in, 28 ir	255	indigo (<i>Indigofera</i> spp. or <i>Polygonum tinctoria</i> Ait.)
East Indian 11/2	East Indian Cloth (1820s?)	12872/31	Blue	OA	19/230516/01	27 isa, 47 in, 27 ir	255	indigo (<i>Indigofera</i> spp. or <i>Polygonum tinctoria</i> Ait.)	
East Indian 12/1	East Indian Cloth (1820s?)	12872/32	Blue	OA	20/230516/01	24 isa, 43 in, 32 ir	255	indigo (<i>Indigofera</i> spp. or <i>Polygonum tinctoria</i> Ait.)	
East Indian 15/2	East Indian Cloth (1820s?)	12872/33	Blue	OA	21/230516/01	16 isa, 62 in, 22 ir	255	indigo (<i>Indigofera</i> spp. or <i>Polygonum tinctoria</i> Ait.)	
East Indian yarn/1	East Indian Cloth (1820s?)	12872/34	Red	OA	15/230516/01	1.5 ag, 72 al, 6.5 al', 2 ru, 18 Mc	255	chay root (<i>Oldenlandia umbellata</i> L.) and al dye (<i>Morinda citrifolia</i> L.)	
Sample Code	East Indian	KIK Sample n°	Colour	Ex.	Analysis n°	Composition	λ (nm)	Biological or synthetic dye source(s)	
Journalsager 599/1	East Indian (mid- /late 1790s) or false	12872/35	Red	OA	06/260516/01	8 rub. ac, 9 ru-pr, 1 ag, 3 mu, 6 pp, 26 al, 41 pu, 5 nor	255	madder (<i>Rubia tinctorum</i> L.)	
Journalsager 1433/1 b (36)	East Indian (mid- /late 1790s) or false	12872/36	Red	OA	08/260516/01	33 ea, 0.5 ag, 4.5 mu, 2 Mc', 1.5 al', 58 Mc	255	al dye (<i>Morinda citrifolia</i> L.) and tannin	
Journalsager 1433/2 a (37)	East Indian (mid- /late 1790s) or false	12872/37 a	Gray	OA	09/260516/01	No dyes detected	255	no organic dyes	
Journalsager 1433/2 a (37)	East Indian (mid- /late 1790s) or false	12872/37 b	Black	OA	10/260516/01	No dyes detected	255	no organic dyes	
RCM 3840/53 b	The Royal Cotton Manufacture, 1790s	12872/38	Red	OA	11/260516/01	0.5 law, 17 ea, 3 qui, 3 mac, 1 ag, 4 mu, 46 al, 19 pu, 0.5 xp', 6 nor	255	madder (<i>Rubia tinctorum</i> L.), tannin and old fustic (<i>Chlorophora tinctoria</i> L.)	
RCM 3840/190 b	The Royal Cotton Manufacture, 1790s	12872/39	Red	OA	13/260516/01	+law, 3 rub. ac, ru-pr, 4 luc-pr, 1.5 ag, 7 mu, 49 al, 0.5 xp, 26 pu, +ru, 8 nor	255	madder (<i>Rubia tinctorum</i> L.)	

RCM 3840/118 a	The Royal Cotton Manufacture, 1790s	12872/40	Red	OA	16/260516/01	+law, 0.5 rub. ac, 0.5 ru- pr, 1.5 ag, 15 mu, 44 al, 0.5 xp, 27 pu, +ru, 10 nor	255	madder (<i>Rubia tinctorum L.</i>) (high mu!)
RCM 3840/188 b	The Royal Cotton Manufacture, 1790s	12872/41	Dark red/ purple	OA	14/260516/01	1 rub.ac., 1 ru-pr, 1 ag, 2 mu, 53 al, 36 pu, +ru, 6 nor	255	madder (<i>Rubia tinctorum L.</i>)
RCM 3840/ no no. a	The Royal Cotton Manufacture, 1790s	12872/42	yellow /green	OA	15/260516/01	4 ap', 9 lu 7-0 g, 3 lu ref, 75 lu, 4 ap, 5 lu'	255	weld (<i>Reseda luteola L.</i>) or local luteolin dye source
RCM 2841/309 a	The Royal Cotton Manufacture, 1790s	12872/43	Red	OA	21/260516/01	2 lu-3,7-0-g, 2 lu-7-0-g, 3 lu, 2 ag, 3 mu, 71 al, 17 pu, +nor	255	madder (<i>Rubia tinctorum L.</i>) and weld (<i>Reseda luteola L.</i>) or local luteolin source
RCM 3841/394 a	The Royal Cotton Manufacture, 1790s	12872/44	Pink	OA	18/260516/01	+ag, 2 mu, 20 al, 54 pu, 2 xp', 6 pu', 16 nor	255	madder (<i>Rubia tinctorum L.</i>)
RCM 3841/542 b	The Royal Cotton Manufacture, 1790s	12872/45	Red	OA	19/260516/01	2 mu, 96 al, 2 pu	255	chay root (<i>Oldenlandia umbellata L.</i>) or madder (<i>Rubia tinctorum L.</i>) with 2 pu only!
RCM 3841/548 b	The Royal Cotton Manufacture, 1790s	12872/46	Brown	OA	20/260516/01	2 rub. ac, 2 luc-pr, 3 ag, 3 mu, 65 al, 25 pu	255	madder (<i>Rubia tinctorum L.</i>)
RCM 3841/577 a	The Royal Cotton Manufacture, 1790s	12872/47	Brown	OA	04/010616/01	6 mu, 62 al, 31 pu	255	madder (<i>Rubia tinctorum L.</i>)
RCM/CC, 3841/ 2773 a	The Royal Cotton Manufacture, 1790s	12872/48	purple	OA	03/010616/01	100 al	255	madder (<i>Rubia tinctorum L.</i>)
				HCl	17/050916/01	90 al, 10 pu	255	
RCM/CC, 3841/ 2553	The Royal Cotton Manufacture, 1790s	12872/49	Red	OA	06/010616/01	3 ag, 6 mu, 43 al, 21 pu, 25 nor	255	madder (<i>Rubia tinctorum L.</i>) and tannin
Sample Code		KIK sample n°	Colour	Ex.	Analysis n°	Composition	λ (nm)	Biological or synthetic dye source(s)

Selsø 1	Selsø Manor House (undated)	12872/50	Beige	OA 08/010616/01 39/211116/01	No dyes detected	255	no dyes detected
Selsø 2	Selsø Manor House (undated)	12872/51	Beige	OA 09/010616/01 40/211116/01	No dyes detected	255	tannin
Selsø 3	Selsø Manor House (undated)	12872/52	Beige	OA 10/010616/01 42/211116/01	No dyes detected trace ea	255	traces of tannin
Selsø 4	Selsø Manor House (undated)	12872/53	Beige	OA 11/010616/01 43/211116/01	No dyes detected 31 lu 7-0-g, 64 ea, 5kf3-0-g+u(15.4)	255	tannin and traces of flavonoid <i>Microchemical test synthetic: negative</i>
Sample Code	KIK sample n°	KIK sample Colour	Ex.	Analysis n°	Composition	λ (nm)	Biological or synthetic dye source(s)
DM U1857/a/1	Designmuseum Denmark	12872/54	Red	OA 13/010616/01	100 al	255	synthetic alizarin or chay root (<i>Oldenlandia umbellata</i> L.)
DM 22/1972/1	Designmuseum Denmark	12872/55	Red	OA 14/010616/01	11 ea, 5 mu, 55 al, 29 pu	255	madder (<i>Rubia tinctorum</i> L.) and tannin
DM 11/1978/2	Designmuseum Denmark	12872/56	Brown	OA 16/010616/01	3 mo', 19 orh, 41 ea, 21 mo, 9 qui, 7 qu	255	redwood (<i>Caesalpinia</i> spp.), old fustic (<i>Chlorophora tinctoria</i> L.) and tannin
DM U2337/1 8/2	Designmuseum Denmark	12872/57	White	OA 15/010616/01	No dyes detected	255	not dyed
DM U1789/2	Designmuseum Denmark	12872/58	Black	OA 19/010616/01	No dyes detected	255	tannin
				HC1 30/050916/01	100 ea	255	
DM U1808/1	Designmuseum Denmark	12872/59	Red	OA 18/010616/01	1fk-gly, 15ca, 5ea, 1ag, 1 mu, 28 al, 45 pu, 4 nor	255	madder (<i>Rubia tinctorum</i> L.) and Mexican cochineal (<i>Dactylopius coccus</i> COSTA)
DM 198/1988/2	Designmuseum Denmark	12872/60	Light blue	OA 20/010616/01	No dyes detected	255	no dyes detected

	Designmuseum Denmark	12872/61	Blue	OA	21/010616/01	20 isa, 80 in	255	indigo (<i>Indigofera</i> spp. or <i>Polygonum tinctoria</i> Ait.)
DM A3/1940/1	Designmuseum Denmark	12872/62	Red	OA	03/080616/01	42 A1, 29 A2, 29 al	255	synthetic alizarin
DM A2/1940/1	Designmuseum Denmark	12872/63	faded red	OA	04/080616/01	No dyes detected	255	no dyes detected
DM A6/1940/2	Designmuseum Denmark	12872/64	Red	OA	05/080616/01	No dyes detected	255	orange II (AO7) and old fustic (<i>Chlorophora tinctoria</i> L.)
DM A8/1940/2	Designmuseum Denmark	12872/65	Red	OA	06/080616/01	No dyes detected	255	no dyes found, only tannin <i>Microchemical test synthetic: positive</i>
DM 60/1952/1	Designmuseum Denmark	12872/66	Pink	OA	08/080616/01	100 al	255	madder (<i>Rubia tinctorum</i> L.) and indigo (<i>Indigofera</i> spp. or <i>Polygonum tinctoria</i> Ait.)
DM A4/1940/1	Designmuseum Denmark	12872/67	partial y red	OA	09/080616/01	100 ea	255	madder (<i>Rubia tinctorum</i> L.) and indigo (<i>Indigofera</i> spp. or <i>Polygonum tinctoria</i> Ait.)
DM A4/1940/2	Designmuseum Denmark	12872/68	Dark blue	OA	11/080616/01	No dyes detected	255	indigo (<i>Indigofera</i> spp. or <i>Polygonum tinctoria</i> Ait.)
DM 34/1980/1	Designmuseum Denmark	12872/69	Red/ yellow	OA	13/080616/01	72 al, 1 in, 27 pu	255	madder (<i>Rubia tinctorum</i> L.), indigo (<i>Indigofera</i> spp. or <i>Polygonum tinctoria</i> Ait.) and (old fustic and/or tannin)
DM 5/1989/2	Designmuseum Denmark	12872/70	Red	OA	14/080616/01	12 ea, 53 al, 35 pu	255	madder (<i>Rubia tinctorum</i> L.) and tannin

DM 2/2004/2	Designmuseum Denmark	12872/71	Red	OA	15/080616/01	No dyes detected	255	no dyes detected <i>Microchemical test synthetic: positive</i>
DM BH341/1934 /1	Designmuseum Denmark	12872/72	Red	OA	16/080616/01	No dyes detected (analysis problem)	255	madder (<i>Rubia tinctorum</i> L.) and trace of tannin
DM U1718b/1	Designmuseum Denmark	12872/73	Pink	OA	18/080616/01	1ea, 1 ag, 60 al, 36 pu, 2 nor	255	
DM A31/1937/2	Designmuseum Denmark	12872/74	Red	OA	19/080616/01	3 A2, 97 al	255	synthetic alizarin
Sample Code	KIK sample n°	Colour	Ex.	Analysis n°	Composition	λ (nm)	Biological or synthetic dye source(s)	
N. Jylland 146/2.	Stemplingsprotokol Copenhagen, N. Jylland, 1820s	12872/75 (1)	Red	OA	44/211116/01	1 rut, 14 ea, S 11 qui, 1 ag, 0.5 mu, 51 al, 1.5 in, 1.5 rht, 12 pu, 4 nor	255	madder (<i>Rubia tinctorum</i> L.) and traces of berries or buckthorn (<i>Rhamnus</i> spp.), a quercetin based yellow and indigo (<i>Indigofera</i> spp. or <i>Polygonum tinctoria</i> Ait.)
N. Jylland 154/2	Stemplingsprotokol Copenhagen, N. Jylland, 1820s	12872/76(2)	Red	OA	45/211116/01	20 ea, 1 ag, 40 al, 39 pu	255	madder (<i>Rubia tinctorum</i> L.)
N. Jylland 115/1	Stemplingsprotokol Copenhagen, N. Jylland, 1820s	12872/77	Purple	OA	23/080616/01	No dyes detected	255	no dyes detected <i>Microchemical test synthetic: positive</i>
				HCl	03/070916/01	no dyes detected	255	

N. Jylland 119/2	Stemplingsprotokol Copenhagen, N. Jylland, 1820s	12872/78 (1)	Red	OA	46/211116/01	9 syr, 2 aru, 63 ea, 14 sant', 10 sant, 2 in	255	sandalwood (<i>Pterocarpus santalinus</i> L.), tannin and trace of indigo (Indigofera spp. or <i>Polygonum tinctoria</i> Ait.)
N. Jylland 157/1	Stemplingsprotokol Copenhagen, N. Jylland, 1820s	12872/79 12872/79 (1)	Brown	OA	24/080616/01 47/211116/01	100 qu 65 orh, 35 rut	255	redwood (<i>Caesalpinia</i> spp.) and a querctin based yellow
N. Jylland 145/1	Stemplingsprotokol Copenhagen, N. Jylland, 1820s	12872/80	Red	OA	25/080616/01	21 ea, 40 al, 2 in, 37 pu	255	madder (<i>Rubia tinctorum</i> L.) and traces of indigo (Indigofera spp. or <i>Polygonum tinctoria</i> Ait.) and tannin
Århus 470/2	Stemplingsprotokol Copenhagen, Århus, 1820s	12872/81	Red	OA	28/080616/01	1 ag, 7 mu, 49 al, 30 pu, 2 xp, 1 ru, 10 nor	255	madder (<i>Rubia tinctorum</i> L.)
Århus 137/2	Stemplingsprotokol Copenhagen, Århus, 1820s	12872/82	Red	OA	29/080616/01	53 al, 47 pu	255	madder (<i>Rubia tinctorum</i> L.)
Århus 247/2	Stemplingsprotokol Copenhagen, Århus, 1820s	12872/83	Red	OA	31/080616/01	4 ea, 1 ag, 7 mu, 50 al, 1~pp, 1 xp, 21 pu, 2 xp', 14 nor	255	madder (<i>Rubia tinctorum</i> L.) and a trace of tannin
Århus 229/1	Stemplingsprotokol Copenhagen, Århus, 1820s	12872/84	Purple	OA	30/080616/01	100 orh	255	madder (<i>Rubia tinctorum</i> L.) and redwood (<i>Caesalpinia</i> spp.)
Odense 642/1	Stemplingsprotokol Copenhagen, Odense, 1820s	12872/85 (1)	Red	OA	05/211116/01	43 orh, 57 pu	255	
Odense 718/1	Stemplingsprotokol Copenhagen, Odense, 1820s	12872/86 (1)	Red	OA	07/211116/01	6 ea, 74 al, 20 pu	255	madder (<i>Rubia tinctorum</i> L.) and tannin
Odense 346/2	Stemplingsprotokol Copenhagen,	12872/87 (1)	Brown	OA	08/211116/01	+ bra, 100 orh	255	redwood (<i>Caesalpinia</i> spp.)

	Odense, 1820s		HCl	15/07/0916/01	6 bra, 94 orh	255	
Odense 549/2	Stemplingsprotokol Copenhagen, Odense, 1820s	12872/88 (1) Pink	OA	09/211116/01	100 al	255	trace of madder
Odense 1057/2	Stemplingsprotokol Copenhagen, Odense, 1820s	12872/89 (2) Red	OA	10/211116/01	92 al, 8 pu	255	madder (<i>Rubia tinctorum</i> L.)
Stubbek/1a	Stemplingsprotokol Copenhagen, Stubbek, 1820s (a)	12872/90 Red	OA	12/211116/01	1.5 ea, 0.5 ag, 52 al, 43 pu+al", 3 A5	255	madder (<i>Rubia tinctorum</i> L.) and tannin
Stubbek/2a	Stemplingsprotokol Copenhagen, Stubbek, 1820s (b)	12872/91 Brown /red	OA	13/211116/01	84 al, 10 al", 6 A5	255	madder (<i>Rubia tinctorum</i> L.)
Stubbek/2b	Stemplingsprotokol Copenhagen, Stubbek, 1820s (b)	12872/92 Blue	OA	14/211116/01	trace al	255	trace alizarin <i>Microchemical test: indigo</i>
Stubbek/3b	Stemplingsprotokol Copenhagen, Stubbek, 1820s (a)	12872/93 Red	OA	15/211116/01	2 ea, 51 al, 47 pu no dyes detected	255	madder (<i>Rubia tinctorum</i> L.)
Stubbek/4a	Stemplingsprotokol Copenhagen, Stubbek, 1820s (b)	12872/94 Red	OA	16/211116/01	46 Σga, 27 ea, 2 qu, 20 sant', 3 sant, 2 in	255	sandalwood (<i>Pterocarpus santalinus</i> L.), tannin and trace of indigo (<i>Indigofera</i> spp. or <i>Polygonum tinctoria</i> Ait.)
Stubbek/5a	Stemplingsprotokol Copenhagen, Stubbek, 1820s (a)	12872/95 Red	OA	18/211116/01	7 ea, 61 al, 23 pu, 9 A5	255	madder (<i>Rubia tinctorum</i> L.) and trace of tannin

Stubbek/6b	Stampingsprotokol Copenhagen, Stubbek, 1820s	12872/96 (a)	Red	OA	19/211116/01	0.5ea,71al,25pu,3A5, + pu'	255	madder (<i>Rubia tinctorum</i> L.) and trace of tannin
Stubbek/7b	Stampingsprotokol Copenhagen, Stubbek, 1820s	12872/97 (a)	Red	OA	20/211116/01	4ea,+ag,11pp,31al,54 pu,+pu'	255	madder (<i>Rubia tinctorum</i> L.) and trace of tannin
Stubbek/8b	Stampingsprotokol Copenhagen, Stubbek, 1820s	12872/98 (a)	Red	OA	21/211116/01	1ea,10pp,54al,2in,33 pu	255	madder (<i>Rubia tinctorum</i> L.) and trace of tannin and indigo (<i>Indigofera</i> spp. or <i>Polygonum tinctoria</i> Ait.)
Stubbek/9b	Stampingsprotokol Copenhagen, Stubbek, 1820s	12872/99 (a)	Red	OA	22/211116/01	9ea,0.5ag,11pp,41al, 2 in, 36 pu	255	madder (<i>Rubia tinctorum</i> L.) and trace of tannin and indigo (<i>Indigofera</i> spp. or <i>Polygonum tinctoria</i> Ait.)
Sample Code	WIGC: Westindian-Guinean Company	KIK sample n°	Colour	Ex.	Analysis n°	Composition	λ (nm)	Biological or synthetic dye source(s)
Linned 1b	WIGC, Linnenmanufacture, 1738-1743	12872/100 (a)	yellow /pink	OA	24/211116/01	trace in	255	trace of indigo (<i>Indigofera</i> spp. or <i>Polygonum tinctoria</i> Ait.)
Linned 2a	WIGC, Linnenmanufacture, 1738-1743	12872/101 (b)	yellow /pink	OA	25/211116/01	1.5bra,92orh,6ea,0.5 in	255	redwood (<i>Caesalpinia</i> spp.),tannin and trace of indigo (<i>Indigofera</i> spp. or <i>Polygonum tinctoria</i> Ait.)
Linned 3a	WIGC, Linnenmanufacture, 1738-1743	12872/102 (b)	yellow /pink	OA	26/211116/01	15 pca, 4 ea, 3 fi, 55 mo, 12 mac, 3 sul, 8 in	255	old fustic (<i>Chlorophora tinctoria</i> L.) and trace of young fustic (<i>Cotinus coggygria</i> Scop.) and indigo (<i>Indigofera</i> spp. or <i>Polygonum tinctoria</i> Ait.)
Sample Code		KIK sample n°	Colour	Ex.	Analysis n°	Composition	λ (nm)	Biological or synthetic dye source(s)
Roskilde 7/2	Roskilde Toldkammer, 1838	12872/103 (2)	Red	OA	27/211116/01	27 hem, 50 orth, 23 ea	255	redwood (<i>Caesalpinia</i> spp.),cochineal (<i>Dactylopius coccus</i> COSTA),logwood

			HCl	09/291116/01	15 hem, 7 bra, 10 ca, 4 orh, 1 ea, 22 qu, 1 kf, 27 isorht, 13 rht	(<i>Haematoxylum campechianum</i> L.), berries or buckthorn (<i>Rhamnus</i> spp) and yellow larkspur (<i>Delphinium semibarbatum</i> BIEN) redwood (<i>Caesalpinia</i> spp.)
Roskilde 36/2	Roskilde Toldkammer, 1838	12872/104 (1)	Red	OA	28/211116/01	34 bra, 60 orh
Roskilde 67/2	Roskilde Toldkammer, 1838	12872/105 (1)	Red	OA	30/211116/01	65 al, 2 in, 33 pu
Roskilde 73/2	Roskilde Toldkammer, 1838	12872/106 (2)	Pink	OA	31/211116/01	100 al
Roskilde 47/1	Roskilde Toldkammer, 1838	12872/107 (2)	Red	OA	32/211116/01	6.5 fk-C-gly, 90 ca, 2.5 fk, 1 ka
Sample Code	KIK sample n°	Colour	Ex.	Analysis n°	Composition	λ (nm)
Koge I 16- 1951	Koge museum, no.16-1951 1860	12872/108	Red	OA	33/211116/01	0.5 aru,+law, 7 ea, 3 luc- pr, 1 A1, 1.5 ag, 16 mu, 44 al, 23 pu, 4 nor
Sample Code	KIK sample n°	Colour	Ex.	Analysis n°	Composition	λ (nm)
Titi 1(1)	Titi Halle / Cora Ginsburg NYC auctioneer house, 18th c.	12872/109	red	OA	34/211116/01	12 ea, 84 al, 4 A5
Titi 1(2)	Titi Halle / Cora Ginsburg NYC auctioneer house, 18th c.	12872/110	red	OA	36/211116/01	14 ea, 83 al, 3 A5

Titi 6(1)	Titi Halle / Cora Ginsburg NYC auctioneer house, 18th c.	12872/111	red	OA	37/211116/01	3 ea, 95 al, 2 A5	255	chay root (<i>Oldenlandia umbellata</i> L.) or synthetic alizarin and tannin
Titi 6(2)	Titi Halle / Cora Ginsburg NYC auctioneer house, 18th c.	12872/112	red	OA	38/211116/01	3 ea, 94 al, 3 A5	255	chay root (<i>Oldenlandia umbellata</i> L.) or synthetic alizarin and tannin