



*Cora  
Ginsburg*

*Costume, Textiles  
Needlework*



*A Catalogue  
of exquisite & rare works of art  
including 17th & 18th century  
costume textiles  
needlework*



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*Cora Ginsburg* LLC

By appointment

19 East 74th Street  
New York, NY 10021

TITI HALLE  
Donna Ghelerter

Tel: 212-744-1352  
Fax: 212-879-1601

## RARE EMBROIDERED FORMAL ENSEMBLE, ENGLISH, C. 1700

This magnificent ensemble of waistcoat, stomacher and petticoat, of English origin, is especially striking for the superb quality and pristine condition of its embroidery. The exotic floral and foliate motifs, flowering vases and brackets are executed in vivid blue and red shaded silk and couched gold-wrapped *filé* and *frisé* threads against a vermicular-patterned linen ground. To enhance the brilliance of the metal, the gold threads are wrapped around a bright yellow silk core. Additionally, deep red silk couching threads are cunningly applied here and there, setting off the gold and forming diamond shapes and other geometric patterns.

The resplendence of the needlework indicates this ensemble was intended for formal occasions. The three pieces were worn under a mantua, a type of gown which opened down the front, revealing the sumptuous embroidery of the stomacher and petticoat to full advantage. The reflective surface of the gold thread would glitter splendidly by candlelight.

This costume is believed to have been worn by Lady Anne Barrington, daughter of Robert, 3rd Earl of Warwick, and wife of Thomas Barrington, Esq., at the court of Queen Anne, or possibly by her daughter, Anne Barrington Shales.







## LATE 18TH-CENTURY MEN'S WAISTCOATS

In the last quarter of the eighteenth century, the male silhouette became increasingly simplified, and the plain close-fitting coat and breeches, often in solid colors, acted as a foil for the more elaborate waistcoat. Executed in a wide range of materials and techniques, the waistcoat represented the last area of sartorial display in the masculine wardrobe. A fashionable man might have owned many such pieces which expressed his individual taste and style. Preserved for the refinement of their weaving and embroidery, eighteenth-century men's waistcoats attest to the talents of their makers. The standing collar, double-breasted closure and straight cut across the hips date both of these examples to about 1780.

### WAISTCOAT EMBROIDERED WITH FRUITS, ENGLISH, C. 1780

Plants, animals, insects and other naturalistic motifs, genre scenes, and even contemporary theatrical productions provided inspiration for the embroidered decoration of men's late eighteenth-century waistcoats. This English summer waistcoat, worked in polychrome silk floss on white cotton, depicts the seasonal offerings of the orchard and fruit garden. Beautifully shaded and precisely rendered fruits adorn this handsome garment. Cherries, peaches, strawberries, pears, pineapples and grapes appear, as well as currants, oranges, plums, lemons and figs, while their respective foliage form the borders. One likes to imagine that the wearer had an affinity for the art of cultivating fruits, and that he took a special delight in displaying them on his person.



### BLUE SILK WAISTCOAT, FRENCH, C. 1780

Although the overall effect is one of understated elegance, this French waistcoat is remarkable for the richness and complexity of its techniques. The satin ground is woven with black silk plush dots and overlaid with a white silk honeycomb pattern. Embroidered elements including coiled wire, metal strip, faceted quartz and silver gilt sequins, complete the design. The waistcoat illustrates the judicious use of expensive materials: sequins are used only where they will be seen and the waistcoat's back is of a sturdy flannel.



#### EMBROIDERED REDWORK BED HANGING, ENGLISH, DATED 1646

This important redwork embroidery, which hung at the head of the bed, represents a period in the history of English needlework when a mono-chromatic palette produced delightful results. The embroiderer of this curtain used red wool threads on a fustian ground to stitch her carefully selected motifs. Seventeenth-century inspirations for such flowers and animals were found in natural history sources and pattern books for needlework, most famously Richard Shorleyker's *Scholehouse for the Needle* published in 1632. The repetition and diagonal patterning employed here create an illusory profusion of motifs when in fact only four different flowers alternate with a caterpillar, a squirrel, a bird and a butterfly. The irregularly embroidered border of abstract petals and leaves provides a sense of random naturalism in contrast to the formality of the center. The hanging survives today in pristine condition.

Related pieces are in the collections of The Art Institute of Chicago; the Metropolitan Museum of Art, New York; the Museum of Fine Arts, Boston; and the Victoria and Albert Museum, London.

48" H x 59" W





WATERCOLOR AND PEN AND INK PORTRAITS OF ENGLISH WOMEN,  
BY EDWARD EDWARDS (1738-1806)

The eldest child of a chairmaker and carver, Edward Edwards' career began at the age of fifteen as an apprentice to the upholsterer, Mr. Hallet. Here Edwards drew patterns for furniture but his true ambition was to become a painter, particularly of historical scenes. To support his family after their father's death, Edwards employed his talents as an artist. Various commissions led to work for Horace Walpole at Strawberry Hill. In 1771, Edwards exhibited at the Royal Academy where he had studied and was later elected an Associate. His affiliation with the Academy continued when in 1788 he was appointed Teacher of Perspective, a position Edwards retained until his death in 1806. Edwards' critical study of lesser-known English artists, entitled *Anecdotes of Painters*, was published posthumously in 1808.

Edward Edwards' paintings of women are neither fashion plates nor society portraits. The works represent the artist's studies of English fashions as worn by his countrywomen. It was an ongoing interest undertaken in the mid-1770s which continued until the artist's death in 1806. The following year some of Edwards' belongings were sold at auction by Leigh and S. Sotheby. The sale, on May 21-23, 1807, included lot 348: *Forty-three Costumes of English Ladies, from 1775 to 1806, very interesting and curious*. The watercolors far surpass that naive description; their appeal remains and their relevance almost two hundred years later is apparent. Paintings from this series, as well as other works, are in the collection of the Victoria & Albert Museum, London.

See: Ralph Edwards, "Edward Edwards, A.R.A. and Furniture of an Earlier Age," *Country Life*, June 7, 1930, pp. 848-850.

12.5" H x 10" W; 20 available.





### MID-17TH CENTURY ENGLISH NEEDLEWORK PICTURE OF FAITH, HOPE & CHARITY

The allegorical figures of Faith, Hope and Charity are exquisitely rendered in flowing dresses bejeweled with seed pearls and gold ornamentation. Charity is represented in the center flocked by children at her breast and feet. To her right stands Hope with crossed fingers and an anchor, while Faith is seen on the left wearing a feathered helmet and holding a crown. An exuberance of animals, birds and insects inhabit the background; architectural and pastoral scenes ornament the corners.

The beauty of the picture is accomplished by its sophisticated use of materials and techniques. Silk floss and metallic threads are finely embroidered on a silk satin ground. The composition, particularly the ribbonwork oval framing the figures, echoes designs seen on English needlework boxes thought to have been professionally executed in the mid-seventeenth century.

11" H x 15.25" W



#### NEEDLEPOINT WALLET, NEW ENGLAND, MID-18TH CENTURY

The best of eighteenth-century American needlework possesses a charm and gaiety of the type clearly displayed on this wallet. It opens to reveal a prancing yellow stag and three birds feeding on colorful berries. The motifs continue on the wallet's outer side with flowering baskets and a bird, all finely stitched in wool threads on a canvas ground. While numerous flamestitch wallets survive from this period, pictorial designs are rarer, especially pieces which retain the brilliant colors seen here.

Similar animals are found on eighteenth-century needlework pieces known to have been made in Massachusetts and Connecticut. An accompanying note written by Nina Fletcher Little, the piece's previous owner, states that the wallet was descended from the estate of Mrs. Margaret Hutchinson of Old Lyme, Connecticut and is believed to have been worked by Lucy Palmer.

9.25" H x 8.75" W

#### EXOTIC FLORAL EMBROIDERY, INDIAN EXPORT, 1ST QUARTER OF THE 18TH CENTURY

The flowers embroidered on this cotton twill capture the overflowing lushness of the most fecund garden. Leaves, blossoms and buds are fantastic, exotic versions of familiar flora. Silk threads in a rich yet subtle palette add to the lavish character of the textile.

In the technique characteristic of Indian embroidery, a tambour hook is used to create chain stitches unsurpassed for fineness. Made for export in the northern Indian town of Cambay, the design retains an Indian flavor also found in the Ashburnham embroideries and other exemplary pieces.

94" H x 32" W







PAIR OF APPLIQUÉ AND EMBROIDERED HANGINGS, FRENCH, 1630-40

These extraordinary hangings convey a sense of luxury and grandness achieved by the richness of the embroidery and the striking composition of the design. Appliqué gros point floral slips form the arched columns between which rise silk embroidered floral bouquets. The French blue of the wool felt ground is a color of majestic splendor. The profusion of flowers, embroidered with fine shadings in brilliant hues, includes foxgloves, poppies, cornflowers, fritillaria, roses and many other flora cultivated in a seventeenth-century French garden.

Related hangings are in the collection of the Abegg-Stiftung (inv. 75) and illustrated in *Vögel-Oiseaux*, Abegg-Stiftung, Riggisberg, no. 19; in the collection of the Los Angeles County Museum of Art (1993.123,1-9); and in the Frans Halsmuseum, Haarlem.

Provenance: Château des Aygalades, Marseille

79" H x 36" W each



#### FELTWORK BASKET OF FLOWERS, ENGLISH, MID-18TH CENTURY

An overflowing basket of stylized carnations is created by a remarkable appliqué technique. Hundreds of separately dyed pieces of petal-shaped wool, in ombréd shadings and gradated colors, are carefully arranged to produce a bold, three-dimensional design. White silk embroidered threads outline the veins of the leaves, while the densely filled centers of the flowers are executed in French knots and couched cording. The embroiderer's imaginative use of materials results in an ebullient floral display.

13.25" H x 38" W

#### AMERICAN CANDLEWICK BEDSPREAD, SIGNED M. A. TODD AND DATED A.D. 1837

Just as white, classically inspired dresses became popular in the early nineteenth century, so too, did bed-dressings, of which this spread is a superb illustration. The candlewicking technique took its name from the use of a coarse, soft white cording — or "roving" — that resembled a candle's wick. Several strands would have been applied, stitched down, and then cut to form the pattern. The coverlet's central motif is a pineapple in a rush basket. A symbol of hospitality, its rarity made this fruit a delicious and generous gift offered by a hostess to her guests. Surrounding the basket is a flowering vine hung with clusters of grapes. Candlewick spreads were generally unsigned and undated, making this example particularly noteworthy.

Illustrated in *America's Quilts and Coverlets*, Carleton L. Safford and Robert Bishop, 1972, fig. 426.

76" H x 64" W

*M. S. Todd.*  
AD. 1887.

*M. S. Todd.*





### SCOTTISH SAMPLER, DATED 1724

The making of at least one sampler was an essential part of a girl's education in Scotland as well as in England. In the eighteenth century, her first sampler was usually little more than a list of repeated alphabets and numbers. The second attempt would show much more accomplishment with the addition of patterns, as displayed in this spirited piece dated 1724.

The red and green color scheme and the use of wool threads are common to Scottish samplers as is the large, ornate alphabet embellished with scrolls. The sampler features archaic double running patterns in place of the usual rows of cross stitch designs. Especially fanciful are the human figures and plants, freely derived from the so-called *boxer* patterns of the 1600s. A central band depicts the Old Testament story of Abraham offering hospitality to an angel who announces that Abraham's elderly wife, Sarah, will give birth to a son. The worker's initials MM are surmounted by crowns; the center coronet indicates the rank of duke, those to the left and right, of count.

25.5" H x 10.75" W





#### JERUSALEM GARTERS WOVEN WITH THE NAME ELISABETH BISHOP AND DATED 1689

Jerusalem garters are mementos of seventeenth-century trips to the Holy Land by pilgrims, tourists or commercial travelers. Employing the ancient and basic technique of tablet-weaving, these garters have woven into them a date and frequently the name of the man or woman for whom they were intended. Surviving examples are rare; the earliest extant pair (collection of Colonial Williamsburg) are dated 1649. One of the only known written citations to Jerusalem garters appears in the diary of Judge Samuel Sewell of Boston (1652-1730). In a 1688 reference to a pair presented to him in thanks for money sent to aid colonial American prisoners held by pirates in Algerian jails, the diarist notes that "Gee presents me with a pair of Jerusalem Garters which cost above 2 pieces 8 (Spanish mille dollars) in Algier; were made by a Jew."

1.25" W x 44" L each



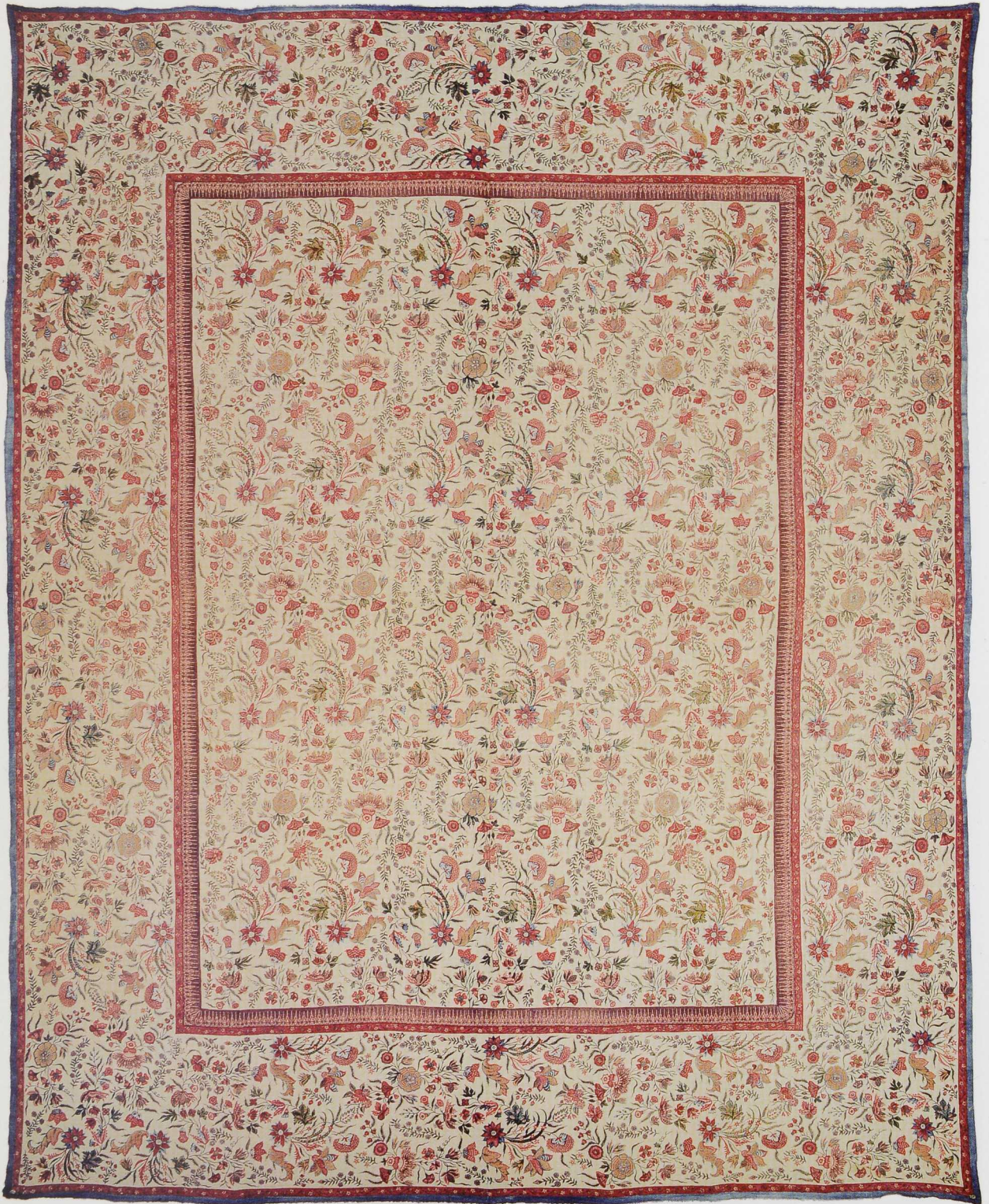
#### PALAMPORE, INDIAN EXPORT FOR THE DUTCH MARKET, 1700-1750

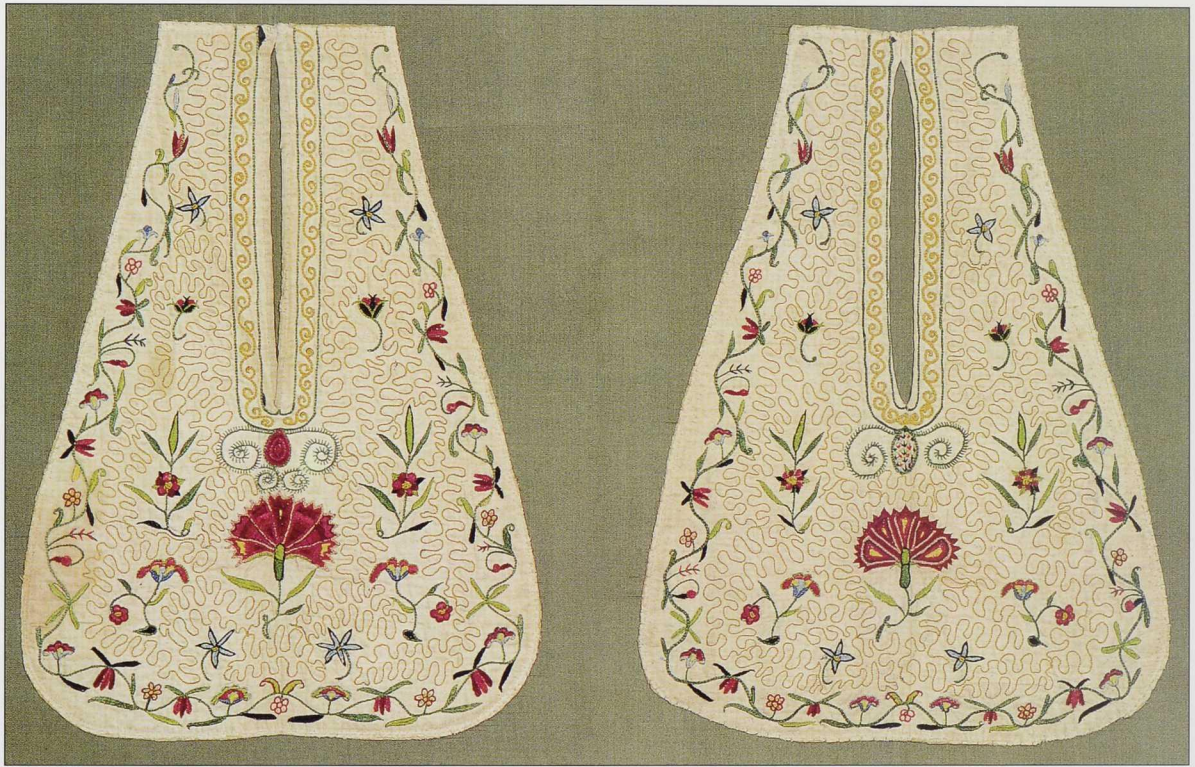
Richly patterned floral sprays ornament this palampore in an overall design of great delicacy and sophistication. Using a process of painting and dyeing, the saturated colors are applied to the cotton cloth in order to achieve its highly acclaimed beauty. As items of trade, the aesthetics of the cottons were formulated with their intended foreign markets in mind. The distinctive design and coloration of this palampore's central border is typical of chintzes made for export to the Netherlands and to Thailand.

An identical palampore is in the collection of the Royal Ontario Museum (934.4.21), Toronto; related palampores are in the collections of the Victoria and Albert Museum (IS33-1950), London; the Royal Ontario Museum (934.4.20) and the private collection of H.R.H. Queen Juliana of the Netherlands.

See *Origins of Chintz*, John Irwin and Katherine B. Brett, 1970, plates 120, 121 and 122; and *Sits*, Ebelte Hartkamp-Jonxis, 1987, cat. 24.

129" H x 105.5" W





#### PAIR OF WOMAN'S EMBROIDERED POCKETS, ENGLISH, EARLY 18TH CENTURY

Although hidden from view under the gown and petticoat, pockets were an essential component of eighteenth-century women's dress. Reached through side slits in both the upper garments and the hoop petticoat, pockets were often elaborately decorated accessories. Usually worn in pairs, pockets served as a purse, containing those objects deemed indispensable by a lady of fashion. Such a pocket "dropt from a Lady's Side" contained "...Three Keys and a Seal on a String, and one larger single, a Pocket Knife, a Fan and about 20 guineas in Gold and Silver loose." (*Daily Courant*, London, February 8, 1718)

The delicate floral vines, isolated flowering sprays and yellow silk thread of the faux-quilted vermicular-patterned ground are characteristic of English needlework of the early eighteenth century. Embroidered to shape, pockets often represented the achievement of a young girl practicing her embroidery skills. This pair, with its clear, distinct colors worked in a variety of stitches on a natural linen ground, is a particularly charming product of domestic embroidery.

JUDETH HAYLE SAMPLER WORKED BY  
ANN HOLEWIL, ENGLISH, DATED 1699

While numerous English samplers exist from the late seventeenth and early eighteenth centuries, it is those worked under the guidance of Judeth Hayle which are among the most exciting and the most sought after. These pieces provide a rare glimpse into the history of English schoolgirl needlework, being the only ones identifiable as the products of a particular instructor. The sampler made by Ann Holewil bears the initials IH, a reference to her teacher IJJudeth, or IJJuda, Hayle. The verse, the large heart and the decorative square border around the embroiderer's initials are all features commonly found on pieces worked by Judeth Hayle's students. The eleven known Judeth Hayle samplers, all with delicate compositions and handwork, include the following dates and names:

1691 Hannah Canting	1701 Elizabeth Scarles
1691 Elizabeth Meadow	1701 Elizabeth Burton
1692 Sarah Bantoft	1702 Elizabeth Thurston
1693 Mary Canting	1709 Mary Moyse
1699 Ann Holewil	1710 Elizabeth Goodday
1700 Prisca Philips	

The beauty and refinement of these samplers are a testament to Dame Judeth Hayle's talents as a teacher of needlework and Ann Holewil's work is an excellent piece by which to measure Hayle's success. The sampler possesses an ornate, florid style executed with perfection and a skillful use of colors which retain their brilliancy.

14" H x 6" W





#### LATE 17TH-CENTURY SILK BROCADE

Amidst swaying flowers and accompanied by leaping hounds, huntresses wear masquerade-inspired costumes of towering feathered headdresses, long tunics and scallop-edged skirts. Below, a diminutive hunter takes aim at a rampant lion. The characteristics of this fragment identify it as belonging to a group of silks with similar whimsical scenes, attributed to Portugal or Andalusia and dating to the late seventeenth century.

An example of this silk from the Harris Collection, Courtauld Institute of Art, London, is illustrated in *5,000 Years of Textiles*, Ed. Jennifer Harris, 1993, fig. 207. 12" H x 21" W

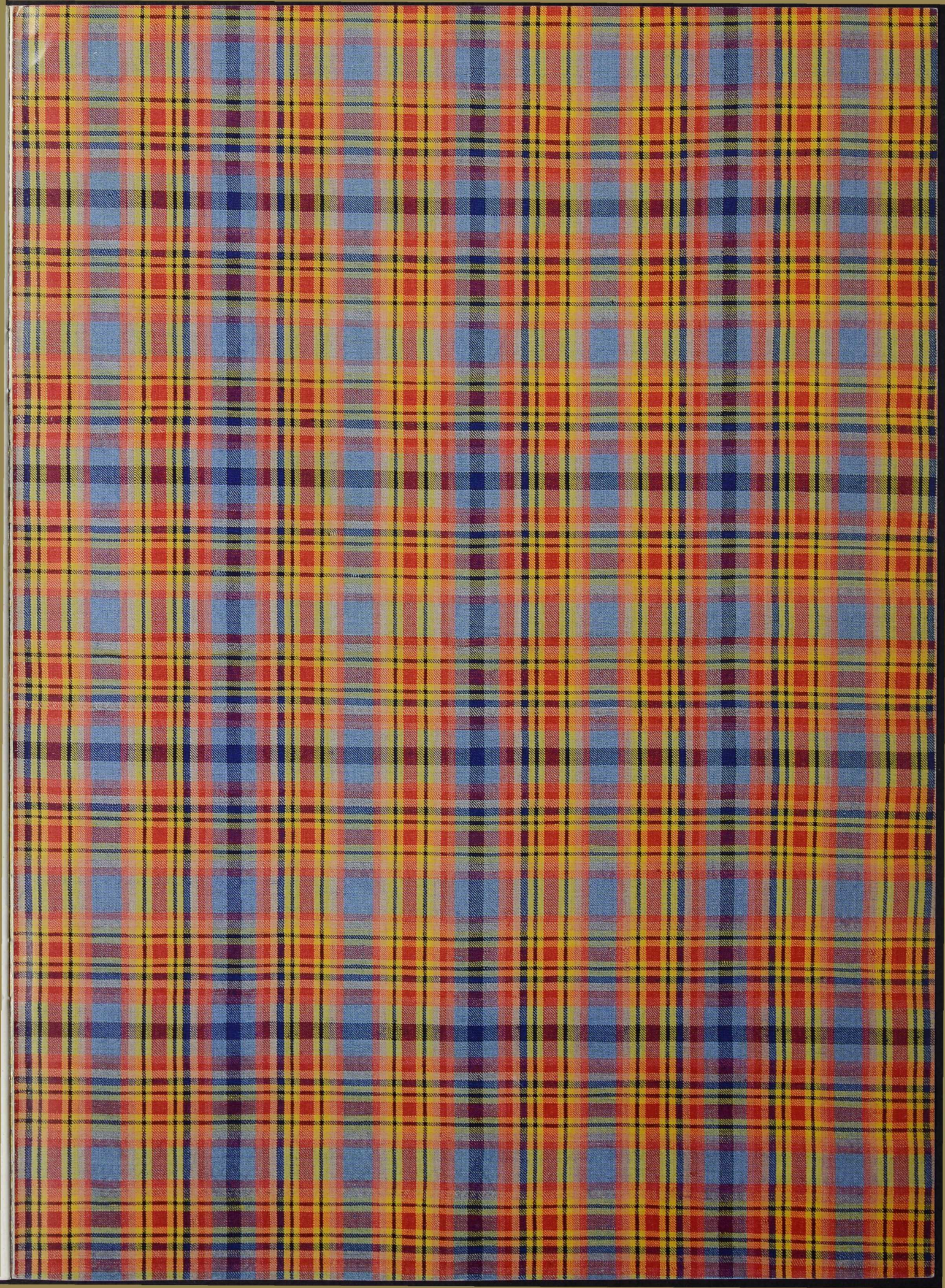
#### SCOTTISH HARD WOOL TARTAN, 18TH CENTURY

Following the Rebellion led by Prince Charles Edward Stuart in 1745, the wearing of tartan and Highland dress was proscribed in Scotland by George II's Diskilting Act, in effect from 1747 to 1782. The repeal of the proscription resulted in the widespread production of this distinctive twilled wool fabric with its colorful grid pattern. Worn with immense national pride by the Scots as part of their traditional costume, tartan was also used for items of men's and women's fashionable dress in England. 82" H x 22.5" W

#### FRENCH PANEL OF MID-18TH CENTURY PLAID SILK TAFFETA

(Frontispiece)

Although they survive less frequently than floral silks, geometric patterns including plaid were popular for women's dresses in the eighteenth century. The unexpected combination of acid hues is in fact characteristic of the aesthetics of the period. 77" H x 19.5" W





PHOTOGRAPHY:

Simon Cherry, Michael Fredericks, Thaddeus Watkins

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