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SILK “TISSUE SHAWL”
English, ca. 1805–1820

On July 2, 1823, Thomas Gibson, a silk manufacturer in the Spitalfields region of London, sat before the House of Lords to testify in favor of repealing the Spitalfields Acts. Passed in 1773, the Acts had all but destroyed London’s once-thriving silk industry by blocking weavers from hiring more journeymen during periods of great demand, and forbidding them from working at reduced wages when demand ebbed. As Gibson explained, only so-called “unregulated” articles earned weavers a decent income. The “tissue scarf,” a type of silk shawl that became fashionable around 1805 and remained popular until about 1821, was chief among them. Ambrose Moore, another Spitalfields weaver, testified that in 1820, one of his “tissue scarf” weavers earned £2 10s per week, more than five times as much as a weaver of other silks.

Spitalfields, in eastern London, prospered in the eighteenth century, with professional designers there producing sophisticated patterns seasonally for eager consumers, manufacturing what were called “broad silks”—that is, dress and furnishing silks but not ribbons and other trimmings—that were entirely confined to London. By 1810, however, looms set up in Macclesfield, Manchester, Carlisle, and Paisley began to sap business from the capital. Woven in pure silk in a rich color palette of deep saturated hues, this long “tissue scarf” represents one of the last profitable products to come off of Spitalfields’ drawlooms before the silk center descended into poverty and depression.

The weaver created a flickering *changeant* field by combining a royal blue warp thread with a brown weft in a loose twill structure, which shimmers with shades of blue and purple when in motion. At each end, the hand-brocaded borders feature a frieze of pink, yellow, green, and white stylized chrysanthemums, roses, and peonies. Below this, a double row of six-petaled pink florets, surrounded by bright pink motifs, recalls Japanese *mon* (family crest roundels). The borders, described as “embroidered” in the parlance of the early nineteenth century, are in fact ingeniously brocaded, with each supplemental weft secured over an additional warp at the long ends of the shawl’s reverse, in essence creating an auxiliary selvedge. This ensured that the pattern would not slip out of alignment, and obviated the need for a thick selvedge so that the fragile hand remained undisturbed. The short ends are hand hemmed, with strands of blue silk individually knotted to create a fringe.

Such shawls supplied the requisite dose of nonchalance necessary for the Romantic toilette, as contemporary periodicals noted. *The Ladies’ Monthly Magazine* for September 1819 reported that with a muslin evening dress, “A rich silk scarf is thrown carelessly over the shoulders, or sometimes one of those beautiful silk handkerchiefs, embroidered round the edge, is tied in the French style in a bow, and ends at the throat.”

By 1823, silk shawls had already fallen out of fashion—not because they were too expensive, but because other types of shawls in wool and cashmere had replaced them. The Spitalfields Acts were abolished in 1824, but the damage from a half century of over-regulation proved irreparable. Finally, the repeal of the ban on French imports in 1826 effectively killed the English silk industry. This shawl, in pristine condition, is a fitting legacy to London’s tradition of handweaving on the eve of its demise. Similar shawls can be found in the collections of the Victoria & Albert Museum (T.218-1957, T.213-1966, T.26-2015, and T.27-2015), the Wadsworth Atheneum (1991.61), and Colonial Williamsburg (2006-121).

107” H x 33” W

DINNER OR EVENING DRESS OF "CLARENCE BLUE" SILK
American (Connecticut), ca. 1818

In July 1818, the twenty-five-year-old Princess Adelaide of Saxe Meiningen travelled from her small home duchy in central Germany to Kew Palace outside London, where her future husband, the fifty-two-year-old William, Duke of Clarence, awaited her. She brought with her hope for regenerating the House of Hanover after the death of the Prince Regent's daughter Charlotte the previous November, which had set off a national succession crisis.

For the fashion press though, it was her clothing that was newsworthy. By the fall of 1818, the Duchess of Clarence was responsible for numerous trends, chief among them a signature deep sapphire color, dubbed "Clarence blue." In a miniature portrait in the Royal Collection, probably painted in the year of her marriage, Adelaide wears a velvet dress of exactly this shade (RCIN 420216). Before this time, lighter blue shades called "azure" and "celestial blue" had been most popular. In September 1818, *La Belle Assemblée* promoted a muslin dress embroidered in Clarence blue, worn with a "Clarence spenser" and a "Clarence bonnet," accented with larkspur and blue roses. The following month, it featured a muslin dinner dress with a hem "run through with Clarence blue satin" and a "Meinengen corsage" of matching color. The color's popularity endured throughout the 1820s and persisted into the following decade. Adelaide continued to wear the distinctive hue even after becoming Queen in 1830, as evidenced by her 1831 portrait by Sir William Beechey in the National Portrait Gallery, London (NPG 1533).

This American dress of Clarence-blue silk twill (known as "levantine" in the early nineteenth century) demonstrates the international scope of fashion, not only for its color but also for its incorporation of details that were at the height of British fashion in the late 1810s: a high-waisted bodice with a low square neckline, short puffed oversleeves or *mancherons* accented with loops of coordinating blue satin *rouleaux*, long undersleeves with cuffs extending over the back of the hands, and a long skirt flat in front but with fullness from two gores at the sides, held out by a padded hem. These historicizing details were loosely based on sixteenth-century garments, like those in paintings and prints by artists like Lucas Cranach the Elder. Parallel piped arcs of blue satin *rouleaux* interlock over the bust and bands of blue satin folded into overlapping triangular sections ornament the hem and cuffs. A similar bodice appears in a plate published in the *Journal des dames et des modes* in 1821, pl. 2002.

At this time, an American woman who could afford to dress fashionably received news of the latest European trends from her dressmaker or milliner (who may have been a French émigrée), or through correspondence with friends or family in the Old World. Magazines like *The Port Folio* (published in Philadelphia from 1801–1825) offered readers detailed descriptions of the latest toilettes spotted in the streets, ballrooms, and theatres of Paris and London.

Styles were often delayed by months or more as news travelled over the Atlantic, and were sometimes interpreted conservatively in the United States, making the precise occasion for which this dress was intended difficult to pinpoint. The low neckline and use of silk suggest that it was worn for dinner or evening; however, dinner dresses typically had higher "three-quarter" necklines, and an evening dress normally did not have long sleeves. The original wearer may have accessorized the dress with a muslin chemisette (possibly with a ruffled collar, as seen in the miniature of the Duchess of Clarence), and ruffles at the cuffs. Similar extant garments in American collections survive with long, detachable undersleeves. See, for example, a cherry-red silk dress, ca. 1823–29, in the collection of Colonial Williamsburg (1991-849A-C) and a Clarence-blue silk dress, ca. 1824, in the North Carolina Museum of History (H.1914.52.70). A Pennsylvanian dress of russet silk from the same period (without detachable undersleeves) is in the Shippenburg University Fashion Archives and Museum (S2003-02-001). A pelisse of Clarence-blue silk, ca. 1820, is in the collection of the Cincinnati Art Museum (1986.1015).

PAIR OF TIN-GLAZED EARTHENWARE SHOES WITH *FAUX MARBRE* DECORATION
Dutch, ca. 1750–1770

Miniature shoes are among the most quintessential wares produced in Delft in the seventeenth and eighteenth centuries, where they were typically purchased on the occasion of a betrothal or given as a token of affection between friends or lovers. Such shoes held romantic, erotic, and whimsical connotations that can be related to the visual puns associated with shoes in contemporary Dutch painting, as well as to the tradition of brides receiving and wearing clogs during the wedding ceremony.

Delftware potters and painters are known to have looked to contemporary fashions in women's (and men's) shoes; some surviving examples are painted in imitation of European and Chinese silks. However, many feature ornamentation borrowed from other ceramics, like those decorated in the *petit feu* enameling technique or in the style of Chinese Kangxi-period porcelain. While the present pair includes detailed references to footwear construction, particularly the pierced series of holes along the heel of each shoe that mimics the appearance of stitched leather heel covers, the overall patterning relates to techniques in ceramic decoration. Still, the abstracted, painterly composition and singular handling of color set them apart from the more common extant *petit feu* and blue-and-white examples. Yellow, green, blue, manganese, iron red, black, and white pigments are applied over the entire surface, save for the breast and bottom of each shoe. This technically impressive use of a variety of hues allows the pair to be dated to after 1750, when Delft potteries experimented with an expanded color palette, possibly in an attempt to regain their former stronghold on the market at a time of increasing change in taste and competition from foreign factories.

While their decoration can be dated to after midcentury, their form features elements common in earlier women's footwear: the upturned and pointed toe (under which the rand has been modeled), high tongue, and crossed latchets, which would have been secured with a buckle. This is not surprising, given that Delft potteries used molds decades after their creation due to the difficulty and expense involved in fabricating new models. These come from a single mold, reflecting again an economy in production as well as the lack of differentiation between left and right shoes—a feature common to footwear throughout the eighteenth century.

While it has been suggested that the unusual patterning on this pair could simulate snakeskin, this is improbable, as snakeskin was a rarity in eighteenth-century Europe. The composition and array of colors bear closest resemblance to marbleized bases, painted in imitation of hardstone pedestals, seen on delftware figures produced in the second half of the eighteenth century. The translucent layer of milky white, which has bubbled and pocked in places from slight overheating in the kiln, extends over the multicolored surface like veins, and the application of a clear lead glaze before the final glost firing gives a glistening finish that further enhances the effect of polished marble.

Despite innovations in glazing and firing made at Delft, delftware was soon overshadowed by the more technologically advanced porcelain and more commercially viable faïence being produced elsewhere in Europe. By the end of the eighteenth century, about fifty years before Delft's remaining potteries shut their doors for good, ceramic shoes like these all but fell out of fashion. This pair reflects the creativity of Delft potters and their multilayered imitations of the decorative arts at the height of the Rococo period. No other pair with a similar pattern is known.

Shoes from similar molds are preserved at the Art Institute of Chicago (1984.909), the Philadelphia Museum of Art (1882-489,491), and the Wadsworth Atheneum (2004.26.38). Examples with blue-and-white decoration are in the Fitzwilliam Museum (C.2512A-1928, C.2512B-1928) and a Belgian private collection. An earlier English delftware shoe with looser marbleized blue and iron-red decoration is in the collection of the Fitzwilliam Museum (C.1753-1928).

Provenance: Aronson Antiquairs, Amsterdam, from at least 1958; sold to an Italian collector; Salomon Stodel Antiquités. Published in *Xe Oude Kunst- en Antiekbeurs der Vereniging van Handelaren in Oude Kunst in Nederland*, exh. cat. Museum het Prinsenhof, Delft, 1958

5.5″ L (each)

CREWELWORK BED HANGING
American (Connecticut), ca. 1750

In her book, *The Development of Embroidery in America* (1921), Candace Wheeler, the designer of textiles and interiors who was an important tastemaker in American aesthetics of the late nineteenth and early twentieth centuries, devoted a chapter to "The Crewelwork of our Puritan Mothers." In this passage Wheeler voiced the relationship of colonial needlework to family prestige:

> There are many survivals of these embroideries in New England families, who reverence all that pertains to the lives of their founders. Bed hangings had less daily wear and friction than pertained to other articles of decorative use, and generally maintained a healthy existence until they ceased to be things of custom or fashion. When this time came they were folded away with other treasures of household stuffs, in the reserved linen chest, whence they occasionally emerge to tell tales of earlier days . . .

This passage accurately portrays the familial pride and status conferred on this crewelwork hanging, which descended in the family of Dr. Charles Hooker (1799–1863), a prominent New Haven physician and Dean of Yale Medical School, as well as a direct descendant of Thomas Hooker (1586–1647), founder of the Connecticut colony. According to history passed down through generations of Dr. Hooker's family, the hanging—made by a relative in the mid-eighteenth century—was given to him by his mother. A diary note by Dr. Hooker's wife indicates that the then hundred-year-old crewelwork hanging was exhibited at the State Fair in New Haven in 1854. The book documenting that annual event, *Transactions of the Connecticut State Agricultural Society for the Year 1854*, provides us today with a thorough account of numerous committees that presented animals and goods at the fair. Among entries for farm implements, butter, cattle, and cheese, we find, most importantly to the history of this piece, the report from Committee No. 39, Needle Work:

> The display of quilts, of all kinds, could not be surpassed; most of them showing originality and taste in the designs, and great skill and neatness in the execution. . . . Among the most interesting was an embroidered bed-spread and curtain, worked about the year 1700, by Mrs. Ruth Norton, of Berlin, great-grandmother of Dr. Charles Hooker, of New Haven.

While two examples of embroidery from Mrs. Ruth Norton's bed hangings were exhibited at the fair in 1854, only this piece is known today; the original full set made in the eighteenth century would have included a headcloth (for the head of the bed, as seen here), a bedcover, three to four valances, and up to six side curtains. Worked with unusual motifs, it documents how women, such as Mrs. Ruth Norton, produced needlework that was distinctively unlike its English counterparts.

Needlework made in colonial America is indebted to England, by way of India, for its rudiments of design, in particular, the progressive adaptation of tree motifs found in crewelwork. The symbolic Tree of Life associated with Indian palampores, and incorporated and adapted into seventeenth-century English crewelwork, has evolved on this American piece into an oak tree. This motif is perhaps a reference to the famous Charter Oak in which the Colony of Connecticut's royal charter was hidden in order to escape confiscation by agents of King James II in 1687. Although felled by a storm in 1856, it remains an enduring symbol of liberty (the state tree is the white oak). The mounted figures may represent colonist Joseph Wadsworth, who supposedly spirited the document away, and Governor-General Sir Edmund Andros, who was sent by the king to retrieve the document. Worked as the centerpiece, the tree here retains the Indian-influenced hillock of ground, albeit in a minimized form. Situated beneath the tree, a swan and a duck float on the barest suggestion of water. The sparse placement of motifs, a marked feature of American needlework of this period, would have enveloped the bed in a feeling of lightness.

From the time it was made in the eighteenth century, presented at the fair in the nineteenth century, and up to the present day, this hanging as been preserved as an important example of colonial American crewelwork. As Candace Wheeler wrote, colonial embroideries reverence the lives of forbears. The survival of this hanging today also reverences the creativity and the work performed by women in the service of domesticity and beauty.

66″ H x 54″ W

BLOCK-PRINTED HANGING
European (possibly Italian or Swiss), late 18th century

This enigmatic panel, block-printed in imitation of an Indian painted and resist-dyed palampore, reflects not only the sustained popularity of the Tree of Life as a Western decorative motif, but also its polyglot nature, perpetually in transition and at the intersection of cultures.

A complex mixture of Chinese, Persian, Indian, English, and Netherlandish arts—mingling on the trade routes of the Silk Road and Pacific—came together to produce the familiar branching tree palampore, an eighteenth-century best seller. Persian manuscript paintings of the Timurid dynasty (ca. 1370–1504) seem to be the earliest source for the tree, combined with rocky mounds probably derived from earlier Chinese art. By the seventeenth century, Indian artisans assimilated these influences into chintz hangings produced for export to Europe, adapting designs to conform to Western tastes. Curling leaves and filling patterns derived from English embroidery and Dutch "verdure" tapestries were added, and small animals and insects traveled from Chinese wallpapers in the 1760s.

In this example, hitherto unrecorded, a forked tree with a leafy canopy and knobby bark dominates the central field, flanked by two smaller trees with blue birds resting in their branches, all issuing from an undulating ground inhabited by frogs and salamanders. Fauna include a large red and blue peacock, a brown monkey eating a round fruit, a scarlet ibis, a red doe nibbling a leaf, and a lone duck sheltered by a thicket of cattails and blue flowers. A guard border of serrated red lozenges on a pink ground, vaguely recalling woodgrain, surrounds the main field. A wider main border incorporates alternating floral sprigs including carnations, poppies, and peonies, with mitered corner motifs surrounded by another woodgrain border. Made of two panels seamed at the center, the piece retains its original cotton lining.

Although found in France, this panel was likely produced elsewhere on the continent. The rudimentary use of interlocking blocks, a limited palette, and large areas of white ground preclude an Asian origin, but the composition is far from the sophisticated printing produced in France and England at the same time. Possible origins include Switzerland—which boasted thriving cotton printing manufactories in Neufchâtel, Zurich, Winterthur, Aarau, and Schaffhausen—and Italy, where cotton printing was well established in Genoa and Livorno.

Artisans often traveled between the two countries, including the Swiss brothers Giovanni and Michele Speich, who founded a factory in Genoa in 1787 making block-printed headcloths called *mezzari* that were directly inspired by palampores. These cloths were worn by Ligurian women until the mid-nineteenth century, and are perhaps the closest comparable pieces to this hanging. While *mezzari* are typically more colorful, complex, and of squarer dimensions, some feature trees with similar bark patterning and animals. It is possible that this panel represents a step in the *mezzaro*'s development, an embryonic prototype. The smaller side trees recall the compositional formula of *mezzari dell'albero castagno* (in the chestnut tree style) while the floral corner motifs in the border resemble those of subgroup called called *a fiori* (see Margherita Bellezza Rosina and Marzia Cataldi Gallo, *Cotoni Stampati e Mezzari*, 2nd ed., Genoa, 1997, pp. 130–37, 173). An ibis and a similar ground can also be found on a related *mezzaro* (see *Cotoni Stampati e Mezzari*, fig. 38). Although well-established factories in Italy and Switzerland could produce cottons of very high qualities, it is possible that this piece was intended for a consumer willing to accept somewhat cruder execution in order to own an "Indian-style" hanging.

Only one other comparable piece is known, formerly in the collection of Henry-René d'Allemagne (1863–1950), an archivist at the Bibliothèque de l'Arsenal in Paris and an important collector of decorative arts at the turn of the twentieth century. It was certainly produced in the same workshop, as it features an identical tree, duck with cattails, and border flowers, along with additional birds (see Henry-René d'Allemagne and Henri Clouzot, *La toile imprimée et les indiennes de traite*, Paris, 1942, vol. 2, pl. 229). Tellingly, although the authors wrongly attributed the d'Allemagne panel to Indian manufacture, it appeared directly before a plate illustrating a Genoese *mezzaro* with closely related peacock, monkey, and birds printed by Speich (pl. 230).

101" H x 84" W

STRIPED IMBERLINE *ROBE À LA FRANÇAISE*
French, ca. 1750

Although eighteenth-century French garments are frequently distinguished by the lavishness of their textiles and trimmings, even the wealthiest members of society often used simpler materials for informal, everyday wear. The graphic impact of striped fabrics ensured their popularity in France throughout the reign of Louis XV, even as more complex brocaded fabrics from the *grand fabrique* in Lyon dominated for court wear.

The lustre of the yellow-and-white striped cloth of this *robe à la française* gives the appearance of a sumptuous satin; however, it is actually made from a textile called *imberline*, woven with a silk warp and a linen weft. Lyonnais regulations typically prohibited the mingling of silk with other fibers, but exceptions were granted for the weaving of *imberline*, which was also produced in Nîmes. Prized for its hard-wearing structure yet luxurious appearance, *imberline* also served as fabric for seating furniture and curtains.

With its wide pleats falling from the shoulders across the full width of the back and oversized winged cuffs, this dress exemplifies the *robe à la française* at a transitional moment, just before it lost the final vestiges of its Eastern origins. The earlier *robe volante*, whose pleats extended over the shoulders and down the front of the dress, evolved from the kimono-inspired dressing gowns adapted for at-home wear in the late seventeenth century. Starting with the basic T-shape, cuffing the sleeves and pleating the front and rear panels over the shoulders created the basic silhouette of the voluminous closed robes fashionable in the 1720s. The woman in François de Troy's 1724 canvas *The Garter* may be wearing a *robe volante* of striped *imberline*, with the very large cuffs that were fashionable at the time as seen in other *tableaux de mode* by de Troy (see Everett Fahey, *The Wrightsman Pictures*, 2005, p. 165)

The flamboyant pleated cuffs (known as *manches à la raquette* in France), as well as other design features, allow this dress to be dated to about 1750. Popular throughout the first half of the eighteenth century, the triangular applied cuff disappeared at this moment, to be replaced by cuffs *à la pagode*, with double or treble scalloped flounces. Here, the sleeves are narrow (in contrast to earlier *robes volantes*), and two circular pockets for lead weights are located at the elbow to maintain the proper bend in the arm. The pleats extend almost imperceptibly over the shoulders and down either side of the front opening, but they are sewn down to the bodice, representing their final form before they would disappear in the 1760s. An attached false waistcoat (*compère*) buttons at the interior bodice on the proper right side. While *compère* stomachers are more frequently found on dresses from the 1760s and later, they were certainly in use by 1750, as evidenced by the portrait of the Marquise des Metumieres by Jean-Étienne Liotard dated to that year, showing a false waistcoat front in conjunction with *manches à raquettes* (Detroit Institute of Arts, 64.74). Serpentine ruched self robings extend around the neck and down either side of the front of the gown, softening the rigor of the striped pattern, and gradually expanding in size towards the hem. Expertly applied meanders also decorate the cuffs (similarly diminishing in size toward the arm) and the *compère*, while a ruched flounce and band are the half-petticoat's only ornament. A final unexpected dressmaker's touch is the line of top stitching in yellow silk threads extending from the pocket slits to the underarms over each side seam on the bodice.

Garments made from *imberline* are rare, as they could be easily cut up and reused for furnishings. However, a small number of similar dresses are preserved in museum collections, including two *robes à la française* at the Metropolitan Museum of Art (C.I.65.13.2a–c and C.I.66.37.2a, b). Both of these date to the 1770s or later, making this dress an exceptional survival.

KIMONO (*KOSODE*)
Japanese, early 19th century (late Edo Period)

The rich materials, traditional techniques, and, for the time it was created in the early nineteenth century, up-to-date design sensibilities that appear on this kimono make it an exceptional example of high style in Japanese women's modes of dress. Known as a *kosode* since it is constructed with small, rounded—rather than long and pendulous—sleeves, it features chrysanthemums, wisteria, and waves in an allover pattern that is both resist dyed and embroidered. The particular young woman who wore this kimono, and was able to afford such high-quality details, was certain to strike an appearance of luxury during a period in Japanese history when kimono designs were vital indicators of one's status in society.

The making of a *kosode* of this refinement required the labor and expertise of a number of craftsmen including tailors, dyers, and embroiderers. Weavers produced a special type of silk crepe called *kinu chijimi*, which imitates ramie, for the ground fabric; silk throwers twisted filaments into threads; and dyers processed various plants to make dyes of saturated colors. With these materials at hand, a series of actions could begin. First the fabric was cut and loosely sewn together by the tailor to create the kimono's shape; the designer, viewing this form as his canvas, marked the fabric with the patterns, and determined, as in the case of this piece, which motifs were to be resist dyed and which were to be embroidered; the pieces were then disassembled and given to the dyer; next, the dyed pieces passed to the embroiderer whose additional layer of surface decoration created texture and visual depth. After the completion of the process by these master artisans, the tailor reassembled the pieces and the kimono was ready for presentation to the client.

Since the introduction of kimono pattern compendiums, known as *hinagata bon*, in the seventeenth century, there have been ongoing attempts for new approaches to traditional designs. Details of this *kosode* indicate that it was possibly produced by one of the famous early nineteenth-century kimono makers in Kyoto. The embroidery is not only finely worked but also uses couched gold threads throughout to enrich the clouds and florals. Additionally, the placement of the motifs on this kimono is significant: rather than forming a continuous pattern across the *kosode*'s back seam, as would have been expected, the designer deliberately positioned the elements in such a way as to break the flow of the motifs in order to create a less static sensibility. The result is a suggested sense of motion and fluidity.

The vibrant colors and sophisticated composition of this early nineteenth-century *kosode* reveal the artistry that flourished in late Edo period kimonos. A young woman well versed in the art of kimonos—and knowledgeable in connotations of fabrics and patterns—would have worn this *kosode* confident of the impression she, and her clothing, made in society.

Kimonos with related designs are in the collections of the Museum of Fine Arts, Boston (2009.5168) and the Los Angeles County Museum of Art (AC1999.177.2). An English dress dating to the 1880s, remade from a kimono of a similar embroidered silk, is in the collection of the Kyoto Costume Institute (AC8938 93-28-1AB).

HAND-BLOWN GLASS BOBBINS
Italian, ca. 1860–90

These impressively large, colorful glass bobbins exemplify Venice's efforts to revitalize both its glass and lace-making industries during the second half of the nineteenth century, part of the larger artistic and political renaissance known as the Risorgimento. Renowned throughout Europe in the sixteenth and seventeenth centuries, both industries fell into decline by the late eighteenth century. During Austria's fifty-year occupation of Venice that ended in 1866, the glass industry was undercut by high tariffs on imported raw materials and exported finished goods. By the early 1860s, however, several key figures in the city including Antonio Salviati (a lawyer turned entrepreneur), members of illustrious glassblowing families, and other specialist glass technicians had joined forces to re-establish the industry. In 1861, the mayor of Murano founded the Museo del Vetro, which collected examples of early Venetian glass to serve as inspiration for a new generation of glassblowers and, in the following year, a design school began to train young glassmakers. Newly opened workshops flourished and Venetian glass was once again celebrated for its exquisite workmanship and sought after by wealthy patrons and foreign visitors. Venetian pieces were widely displayed at international fairs beginning with the 1862 London Exhibition, and many firms received medals for their exceptional entries.

The techniques and decorative elements in these four bobbins relate them to other forms of glassware produced on the island of Murano in the mid-to-late nineteenth century. The spiral shapes, twisted canes of colored glass known as *vetro a ritortoli*, and the undulating threads—called *morise*—that create frilled edges all appear in goblets, bottles, bowls, and cruets of the period that were produced by leading glass firms.

Each bobbin consists of two separately blown parts: the tapered spiral was made first and joined to the section with slightly flattened spheres. The spiraled ridges in both sections result from placing the glass in a mold and twisting it while on the pipe. Using pincers, the glassblower compressed the upper section at regular intervals to form the spheres and subsequently added the *morise* and the delicately curved handle. Lastly, he placed the small finial at the bottom when the finished piece was removed from the metal rod (punty or pontil), to which it had been attached.

Concurrent with the efforts to revive the glass industry, influential society women, artists, and craftsmen in Venice were instrumental in the promotion of a new lace industry through the establishment of schools (the most famous was on the island of Burano), while national organizations such as the *Industrie Femminili Italiane*, founded in 1903, further supported these initiatives. And, similar to the production of glass, much late nineteenth-century lace was based on—or directly copied from—sixteenth- and seventeenth-century prototypes that were avidly collected at the time. Although their size (approximately nine inches each) and fragile material are somewhat impractical, these bobbins may nonetheless have been used for lacemaking. A 1916 article in the *Bulletin of the Needle and Bobbin Club* suggests that they served to carry the heavier, "passive" warp threads that hung at the side of the pillow, while the lace maker worked the finer, "active" threads of the main design with smaller bobbins of wood or bone. Alternatively, they may have been produced as souvenirs for tourists who wished to take home a colorful reminder of the city's lacemaking industry.

Three of these bobbins, formerly in the collection of Mrs. DeWitt Clinton Cohen, are illustrated in the *Bulletin* article (see "Lace Bobbins," *Bulletin of the Needle and Bobbin Club*, December 1916, vol. 1, pl. I) and in *Old-Time Tools and Toys of Needlework* by Gertrude Whiting, originally published in 1928 (Dover reprint, 1971, pp. 204 and 207). A similar bobbin of Venetian attribution in the Metropolitan Museum of Art (30.135.50) is part of a large collection of early lace and needle working implements donated by Mrs. Edward S. Harkness.

Undoubtedly a novelty in late nineteenth-century Venetian glass manufacture, these rare surviving bobbins attest to the resurgence of the two crafts most closely associated with the city's famed artisanal past.

From 8.5"–9.5" H (each)

BROCADED SILK LAMPAS BANYAN (*NATTROCK*)
THE SILK PROBABLY DESIGNED BY JEAN ERIC REHN
AND WOVEN BY ABRAHAM EKSTEDT
Swedish, ca. 1765

No other garment was as personal for a well-to-do man in eighteenth-century Europe as his dressing gown. Worn upon rising or in a study to receive guests, these loose robes with long, wide sleeves and vast skirts were also called banyans, nightgowns, or *robes de chambre* and allowed men to express at once comfort, wealth, and taste through the choice of fabric. Their origins can be traced to Japanese padded silk kimonos given to Dutch traders by shogun at annual petitions for trade privileges in the late seventeenth century. European versions were made from a wide range of materials, but the most luxurious were of brocaded silk and lined with silk or fur.

This extraordinary banyan, perhaps the most opulent example known, hints at the wearer's importance as well as his ability to access the richest cloth. Worn by Göran Nilsson Gyllenstierna (1724–1799), a Swedish nobleman, jurist, and from 1781 *riksmarskalk* (Marshal of the Realm), the banyan is made from a silk probably woven for the court of King Adolf Fredrik of Sweden (r. 1751–1771). At Björksund, his country home in southern Sweden, three pastel portraits of Gyllenstierna survive, including one depicting the sitter at age seventy-three in a more subdued rust-colored satin *nattrock* or *rökrok*, as these robes were then known in Sweden (see Carin Bergström, et al, *Björksund: En levande historia*, 2010, cats. 34–36).

The silk from which this banyan is made is an over-the-top demonstration of the Swedish silk industry's abilities at its zenith. The T-shaped cut is designed to show off the silk to maximum effect with little piecing; two full selvedge widths run over the shoulders from front to back hem, and two additional full-width panels form the sleeves. A short standing collar with its original self-covered button, and short triangular godets at either side of the side seam at the hem, are the only tailoring. The pattern, a 15½-inch repeat, consists of intermingling plum, leafy green, and silver diaper-patterned vines with an ogival lattice structure, all brocaded on a sky-blue silk ground featuring cloud-like sprigs in compound twill. Sprays of purple lilies backed by silver feathers and bouquets of red and pink roses float inside the ogives. The combination of remarkably untarnished gold (gilt silver) and silver metallic threads is exceptionally lavish, and suggests that the silk originated on royal looms.

The Swedish silk-weaving industry, most active from the 1740s to the 1760s, was never large, taking orders mostly from the Francophilic court. In 1740, the Manufakturkontoret (a central authority supervising industrial enterprise) invited Lyonnais weaver Bartholomé Peyron to set up looms in the capital. The agency also sent Swedes Jean Eric Rehn (1717–1793) and Anders Odel to France in 1745 and 1747, respectively. At the peak of production in 1762, Stockholm supported 41 mills with 882 looms. The largest manufacturer was Anders Dalmansson, with those of Peyron, Abraham Ekstedt (1721–1803), and Johan Anders Meurman following.

Two very similar silks designed by Rehn, and woven partially with silk cultivated in Sweden, are part of the Anders Berch Collection at the Nordiska Museet, Stockholm, and allow us to attribute this silk: a yellow brocaded damask woven by Peyron's factory, ca. 1760, and a blue brocaded lampas even closer to the silk of the Gyllenstierna banyan, woven by Ekstedt in 1765 for the thirteen-year-old Princess Albertina (see Elisabet Stevenow-Hidemark, *18th Century Textiles: The Anders Berch Collection at the Nordiska Museet*, 1990, cat. nos. 73 and 74).

While a number of eighteenth-century dressing gowns survive, those made from comparable flowered silks were often repurposed, making them exceptionally rare today. For sheer lavishness, the closest comparables are those once owned by Peter the Great of Russia (State Hermitage Museum, ЭРТ-8339, ЭРТ-8341, ЭРТ-8346, and ЭРТ-8366) and the Duke of Baden Baden, a silver-brocaded pink banyan now in the collection of the Fashion Institute of Technology (2010.98.2). Three simpler Swedish banyans are in the collection of the Nordiska Museet (1931-05-31, 1933-02-28, and 1961-10-03).

Provenance: Göran Nilsson Gyllenstierna (1724–1799), Herrborum Manor, Östergötland, Sweden; to his niece Lovisa Ulrica Horn (1751–1823) and her husband Carl Gabriel Mörner (1737–1828); thence by descent

GREEN LEATHER MEN'S SHOES
French, ca. 1810–20

These unusual green leather men's shoes display elements at once fashionable, ceremonial, and theatrical. Their slipper-like shape and flat soles relate them to men's footwear that was in vogue for a brief period at the turn of the nineteenth century. While the *Incroyables*—the ultra-fashionable young men of the Directoire (1795–99) and the Consulate (1799–1804)—favored sharply pointed shoes with wide, rounded throats, these shoes feature the square toes and throats that appeared in the 1810s and continued into the 1820s.

Intriguingly, although their size indicates that they were worn by a man, these shoes resemble women's footwear illustrated in the *Journal des Dames et des Modes* from the late 1790s into the early 1800s. Numerous plates show women in similarly laced, flat-soled, pointed shoes, dubbed *en forme de cothurne*, a reference to the laced buskins worn in antiquity. In particular, the combination of lacing and the high back extending over the heel in this pair most closely correspond to women's *demi-bottines* (half boots) seen in fashion plates from 1801–02 (pl. 264), 1802–03 (pl. 371), and 1803–04 (pl. 442).

In the early nineteenth century, men's shoes that were part of ceremonial wear featured lacing as a deliberate reference to antiquity. For his coronation as emperor in 1804, Napoleon wore a pair of gold-embroidered white satin shoes with laces that contributed to the classicizing effect of his imperial costume, designed by the painter Jean-Baptiste Isabey, and seen in his 1805 portrait by François Gérard (Musée du château de Versailles Inv. Nr. MV5321). Josef Stieler's 1826 portrait of King Ludwig I of Bavaria (Neue Pinakothek, Munich, Inv. Nr. 1062) shows the monarch in his coronation regalia, including embroidered silk, laced shoes that surely stem from the same classical impulse evoked by Isabey—if not directly copied from Napoleon's imperial footwear. Two surviving pairs of high, laced shoes—one of which belonged to Ludwig I dating 1810–20—clearly demonstrate the adoption of this form for ceremonial use (see Saskia Durian-Ress, *Schuhe*, 1991, plates 133 and 136).

The combination of square toes, low vamps, flat soles, high back, and lacing may suggest that the shoes were worn on the stage in the early nineteenth century as part of an historical costume. In men's theatrical costumes from this period, lacing could also conjure ancient dress. The *Petite Galerie Dramatique, ou Recueil de différents costumes d'acteurs des théâtres de la capitale*, a collection of prints published by Aaron Martinet between 1796 and 1821, depicts leading actors and actresses in their respective roles at well-known Paris theaters. Among these images are numerous examples of actors portraying characters from classical antiquity, dressed in togas and laced sandals or buskins. A painting by Jacques-Augustin Pajou from 1810 entitled *La scène finale de* Rodogune *au Théâtre-Français* (The final scene of *Rodogune* at the Théâtre-Français; Musée Carnavalet, Inv. P.2739) presents a dramatic moment in Pierre Corneille's play of 1645, set in ancient Syria; the two most prominent male figures wear wide-toed, flat-soled shoes with crisscross lacing over their hose.

The construction of these shoes is consistent with surviving early nineteenth-century men's footwear; the vamp and quarters are seamed at the sides, a silk binding decorates the inner edge, and the insole and lining are of cream-colored leather and off-white cotton. Although the re-introduction of separate left and right lasts occurred in the 1790s for both women's and men's shoes, many—including these—continued to be made as straights.

Although the precise circumstances in which these shoes were worn are not known, they expand the scope of early nineteenth-century men's footwear.

BRONZE SILK SATIN DAY DRESS
English, ca. 1842–43

The understated elegance of this superb bronze silk satin day dress epitomizes the restrained silhouette of the 1840s. In marked contrast to the exuberantly romantic fashions of the 1830s—inspired primarily by sixteenth-century dress and characterized by ballooning sleeves, frothy three-dimensional trimming, and wide-brimmed hats—women's fashions of the following decade made reference to seventeenth- and eighteenth-century styles and presented smooth lines, subdued decoration, and bonnets that concealed the face.

Mid-nineteenth century dressmaking represented a collaboration between client and seamstress that reflected the personal taste of the former, the skills of the latter, and the familiarity of both with the latest trends. In this example, the plain yet highly lustrous satin—selected by the wearer—enhances the seductive shape of the dress with its rounded bust (accentuated by interior padding and boning), narrow waist, and gently curving hips as well as the impeccable details of its construction. The seamstress's artistry is evident in the focal point of the gown—the long, pointed bodice is entirely covered with narrow, overlapping bias bands that taper subtly from shoulder to waist and ornamented down the center front with small dull gold satin-covered buttons. This decorative treatment and the deep V-waist evoke women's dress of the mid-to-late seventeenth century. The narrow sleeves with pleated cuffs and short oversleeves—known as "jockeys" or *mancherons*—are also trimmed with gold buttons, as well as a delicate, twisted gold silk cord. Below the bodice that delineates a slender torso and arms, the rounded skirt completely conceals the legs. The tightly controlled fullness of fabric around the V-waist further demonstrates the dressmaker's impressive expertise: 7 widths of satin joined along the selvedge edges are densely cartridge pleated into 28 inches, expanding to a hem circumference of 141 inches. "Gauging," as this technique was referred to at the time, appeared around 1840. The two diagonal bands of self-fabric edged with silk cord simulate the front skirt opening of eighteenth-century gowns, a feature referred to as *en tablier* (apron) in French—and English—fashion periodicals. At the back waist, the seamstress placed a small self-fabric rosette, or *chou*, that discreetly conceals the hook-and-eye fastening. A glazed white cotton lining and deep hem facing of dark brown cotton give body to the skirt and a wool brush braid protected the hem against wear. In addition to the padding, boning, and linings in the dress itself, the wearer would have relied on a heavily boned corset and multiple layers of petticoats to achieve the ideal hourglass figure of the 1840s.

On the proper right side is a concealed pocket, a relatively recent—and seemingly controversial—introduction into women's dress. While an English magazine of November 1842 illustrated a silk promenade dress with pockets "ornamented with fancy trimming," in May 1844, the editor of a French periodical deplored not only pockets' embellishment, but even their use. Deeming them "anti-graceful" and "anti-elegant," the editor questioned the taste and propriety of a woman who would commit the vulgar gesture of reaching into her pocket.

The overall form as well as decoration and construction of the dress suggest a date of about 1842–43. English and French fashion plates of the early 1840s provide many examples of promenade and carriage dresses with similar bodice treatments, "jockeys," skirts *en tablier*, "gympe," cord, and button trimming. Among the popular colors cited by *The World of Fashion* over these two years are shades of brown, including *marron* (chestnut) and *oreille d'ours* (bear's ear). A stylish ensemble was incomplete without accessories: fine embroidered cotton or lace collars and matching cuffs gave the finishing touches to a day gown and when venturing out for a walk, social call, or carriage ride, a bonnet attested to a woman's awareness of the newest offerings in millinery. This unaltered dress in pristine condition is an exceptional example of the sophisticated refinement of early 1840s feminine fashion.


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1. *Evenlode*, 1883, 21.25″ x 9.25″
2. *Borage*, 1883, 33.25″ x 10.25″
3. *Brer Rabbit*, registered 1882, 11″ x 24″
4. *Tulip*, registered 1875, 31″ x 21.5″
5. *Lodden*, 1884, 27″ x 41.5″
6. *Kennet*, ca. 1883, 44″ x 32″
7. *Graveney*, 1893, 29″ x 17″
8. *Wandle*, registered 1884, 26″ x 26″
9. *Snakehead*, ca. 1876, book, 9″ x 14″
10. *Pomegranate*, registered 1877, book, 9.25″ x 10.75″
11. *Eyebright*, ca. 1883, book, 9.25″ x 14.75″
12. *Little Chintz*, 1876, 2 books, 9″ x 14″ each
13. *Cray*, ca. 1917–1940, 81″ x 38″
14. *Borage*, 1883, 9.5″ x 36.75″
15. *Bird & Anemone*, registered 1881, 15.75″ x 38.25″
16. *Rose*, registered 1883, 29″ x 28″
17. *Indian Diaper*, ca. 1875, 25″ x 17.75″
18. *Strawberry Thief*, registered 1883, 24.5″ x 24″
19. *Horned Poppy*, 1881, 43″ x 22.5″
20. *Medway*, registered 1885, 30″ x 38″
21. *Rose & Thistle*, 1881, 22″ x 34.5″


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COLLECTION OF MORRIS & COMPANY BLOCK-PRINTED COTTONS
English, ca. 1875–early 20th century

An intense interest in historical design birthed an altogether new school of modern design in the second half of the nineteenth century in a reactionary upswelling against the detriments of the Industrial Revolution. The Arts and Crafts movement had a determined proponent in William Morris (1834–1896), a passionate admirer of medieval and Renaissance ornament and gifted artisan. This collection of twenty-one Morris & Company textiles is a tribute to Morris's talent, and constitutes a veritable library documenting an array of uses for these fabrics.

In his earliest days as an interior furnisher, Morris realized that to be successful he needed to develop patterned textiles suitable for walls, window treatments, and upholstery. Especially adept at drafting repeating designs, Morris followed an axiomatic approach based on diagonal and diaper layouts, and his repertoire falls neatly into self-described "branch" (diagonal) and "net" (diaper) patterns. Though pleased with his complex designs, he found dyeing with synthetic chemicals anathema to his vision. Morris consulted various texts from the eighteenth and nineteenth centuries in hope of tinctorial enlightenment. As his experiments progressed, so did his understanding of the process, concluding that all colors could be created from the three primary colors, plus brown. He then decided that all of these could be derived from natural dyestuffs like madder and cochineal (red), indigo and woad (blue), weld and quercitron (yellow), with walnut roots and husks yielding browns. Combinations of these produced secondary colors and black, while subdued shades could be realized by "saddening" with walnut.

The samples seen here belonged to Arthur Halcrow Verstage (1875–1969), an architect whose projects included the Central School of Art and Design, London (founded in 1903, later renamed Central Saint Martins School of Art and Design). Verstage met Morris just two years before his death and was impressed by his aesthetics. Arts and Crafts tastemakers, and the Pre-Raphaelite artists with whom he mixed socially, influenced Verstage to use Morris's textiles within the interiors of his buildings. It is clear from this comprehensive assemblage of fabrics—some fragmentary, some full selvedge widths, and some preserved as furnishings—that he treasured them personally as well.

A significant cross section of Morris's designs is represented in Verstage's archive, ranging from small and delicate to bold with large repeats. Morris's preference was for the grand, advising: "Do not be afraid of large patterns . . . if properly designed they are more restful to the eye than small ones." All of Morris & Company's printed textiles were hand block-printed, and a high proportion of these were done in indigo discharge (in which indigo-dyed fabrics are printed with a bleaching agent, leaving a light or white pattern), reflecting the contemporary taste for Japanese *katazome* textiles. Between 1882 and 1885, seventeen of the nineteen patterns Morris registered were for this technique. *Brer Rabbit*, *Rose & Thistle*, *Bird & Anemone*, *Borage* (here in minute scale on fine cotton twill, and in larger scale with additional colors), *Kennet*, *Eyebright*, *Wandle*, *Evenlode*, *Strawberry Thief*, and *Medway* were designed to be indigo-ground with white patterns, or with "half-blues" and other naturally colored accents. *Rose* and *Lodden* were discharge-printed so that the face was intentionally rendered white with only accents of the indigo ground remaining.

Here, *Rose* and *Wandle* are still intact as armchair cushion slipcovers with self-piped gussets and concealed closures. *Kennet* retains structural features indicating it once was also a cushion cover; *Lodden*, *Tulip*, and *Strawberry Thief* are shaped in ways suggesting previous use in upholstery. The rarest type of furnishing is a set of book covers made for volumes in Verstage's library including two, quite fittingly, on the art of Edward Burne-Jones. The dust jackets are fashioned from *Snakeshead*, *Little Chintz*, and *Pomegranate* (that all show Morris's awareness of Indian imports), and *Eyebright*.

A length of *Cray*, designed in 1884, deserves attention because it includes the *chef de pièce*, or the beginning (head) of the bolt, printed with "Reg'd Morris and Company." Registration marks used to guide the printer when placing the blocks, and the outline of some of the thirty-four blocks used to create this remarkable pattern, are also clearly discernible, illuminating the typically hidden aspects of this painstaking process.

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Leslie Laszlo Majer
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